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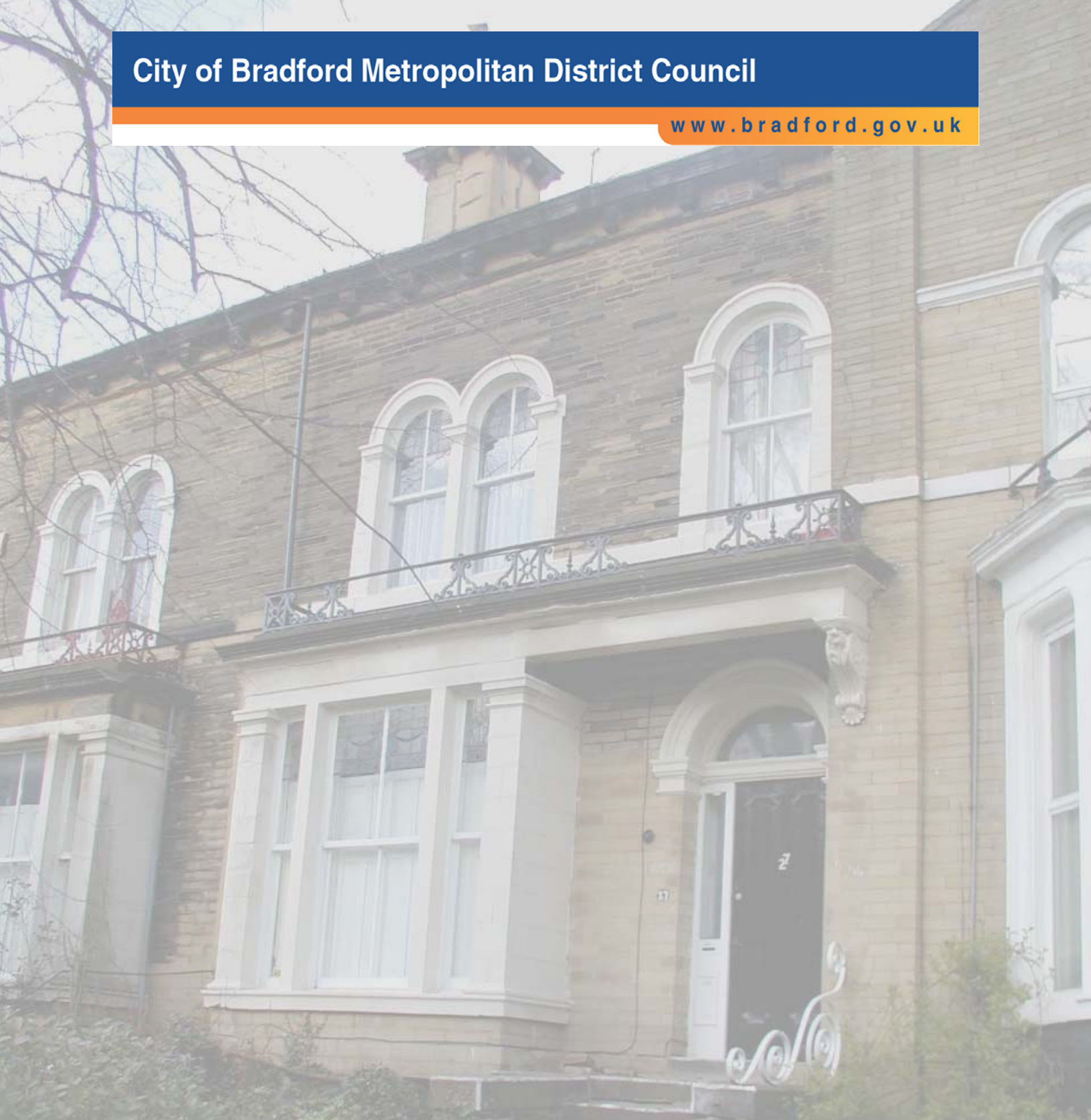


Little Horton Lane

Conservation Area Assessment

November 2005

Acknowledgements:

We would like to thank:

Everyone who participated in the consultation in preparing this document by attending the Little Horton Lane Conservation Area workshop or by completing and returning comments sheets.

George Caton and Gordon Grant for kindly supplying information about life in Little Horton during the 1930s and 1940s, including a photograph from this time, which has been incorporated in this document.

West Yorkshire Archaeology Service (WYAS) for providing historical and architectural information relating to Little Horton Lane conservation area.

Content

Sandstone ‘brick’ wall with traditional inconspicuous lime based mortar flanked by smooth faced ashlar stonework with carved ashlar window surrounds at Bradford College Library.

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 Horton Lane Conservation Area in order to fulfil its statutory duty to review its conservation areas from time to time and formulate and publish proposals for their preservation and enhancement. It forms part of an ongoing programme of conservation area assessment and review being undertaken by the Conservation Team, which aims to:

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

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

The consultation period ran between September and December 2004. Feedback was received on completed comments sheets and at the conservation area workshop which was held at the Unitarian Church, Russell Street, Little Horton on 28th September 2004. The feedback from the local community has been used:

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

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

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

1.3 Little Horton Conservation Area

Little Horton Lane conservation area was designated in October 1979. It covers an area of predominantly Victorian middle class housing which was built during the later half of the 19th century along the line of two of the main routes through the township of Horton. Prior to the 19th century, Horton was a principally rural area and quite detached from the town of Bradford. The advent of industrialisation was a major cause for change within the township and its surrounding area and as Bradford experienced rapid growth as a result of the worsted trade, Horton became a desirable suburb for industrialists, textile agents and middle class tradesmen and shopkeepers. Initially large, detached villas were built but these soon gave way to the more modest terraced housing of the burgeoning middle classes.

Several notable civic and ecclesiastical buildings were constructed along Little Horton Lane and Great Horton Road. These included churches such as St Peters (now demolished), the Methodist church (now the Serbian Orthodox church) and the ornately decorated Baptist chapel (now the YMCA). On Great Horton Road buildings such as the former Technical College and former Art College building (now part of Bradford College) further raised the profile of the area. By the end of the 19th century the open fields around Little Horton Lane and Great Horton Road had disappeared and the area was surrounded by row after row of working class dwellings. As Bradford's industry moved outwards along arterial routes such as Manchester Road, many of the more affluent members of the middle and professional classes began to move further out of the urban area and Horton gradually became an area of principally working-class citizenship.

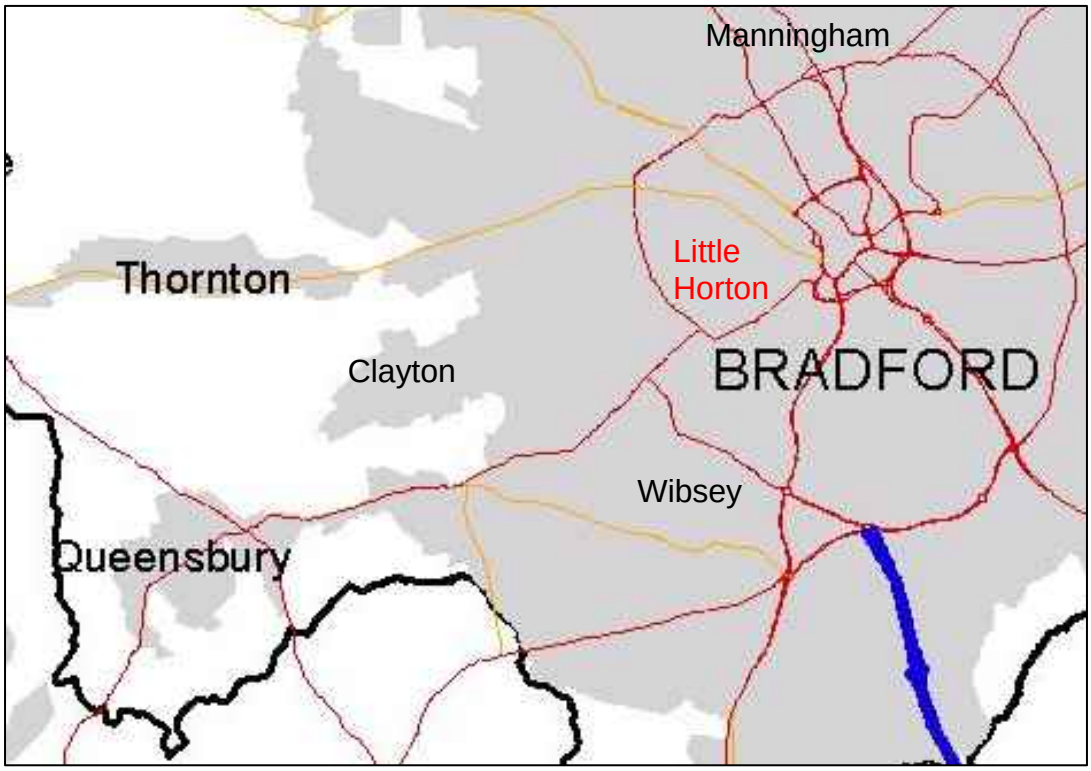
The changes in the population base during the 20th century have had a major impact on the character and interest of the conservation area. The Eastern European immigrants that arrived after the Second World War settled in Little Horton and established well-defined communities. The Polish church, community centre and parish club are testament to the thriving community. During the 1950s and 60s large numbers of migrants arrived from the Indian sub-continent, many settling in areas such as Little Horton and other inner urban areas. The character of the area has been shaped to a large extent by these wide-ranging multi-cultural influences.

2. Location and Population

Little Horton is located on gently sloping land to the southwest of the city centre of Bradford. Adjoining the conservation area to the north is the University area and to the west Great Horton, an area of 19th and 20th century urban expansion. To the east and northeast of Little Horton the setting is highly urban and mainly consists of commercial buildings on the periphery of the city centre.

Within the wider urban context, the village of Clayton is located approximately 1.5km to the west and the historically middle class residential area of Manningham 1km to the northeast.

Though the conservation area covers a relatively small area, the density of residential development gives an approximate population size of 1,935 persons (2001 Census data). The ethnic makeup of this population base is diverse, with people of white (46%), Pakistani (34.6%) and Bangladeshi (7%) origins making up the three largest groups. The impact of the area's close proximity to the university is reflected in the Census data as a high proportion of the population (50.1% compared to 12.5% in the district as a whole) is aged between the years of 16-24 and 51.2% of the houses are privately rented.



This extract from the Ordnance Survey map of c. 1852 shows Great Horton Road and Little Horton Lane as being lined mainly by fields. By this date some of the larger villas had already been built along this routes. Morley Street wasn't constructed until 1900.

3. Origin and Historic Development

Summary of Historical Interest

The historic significance of an area can be judged by the extent of the survival of elements that testify to the past ways of life in an area, such as the street pattern, and built form. The quality of what has survived naturally has a bearing on its level of interest. The following historical periods of development and key events have been identified in the development of Little Horton Lane conservation area:

- *There is little physical evidence of the early settlement within the vicinity of the existing conservation area, however its likely that the township of Horton existed by the time of the Norman Conquest and though not specifically mentioned in the Domesday Survey, was probably one of the unnamed townships that made up the Manor of Bradford.*

- *Little is known of the early history of Horton, though a village was probably established by the 14th century. By the 17th century there were a large number of religious dissenters living in Horton and the first Presbyterian meeting house was recorded in Little Horton in 1688.*

- *The area covered by the conservation area was principally rural in character until shortly after 1800, when a worsted mill was built around the current site of Chester Street.*

- *During the 19th century the area became desirable as a rural retreat for the middles classes and several large villas were built along Great Horton Road and Little Horton Lane. Many of the earliest developments of this type, such as Mannville have since been redeveloped. Melbourne Place and the almshouses were amongst the first to be developed, followed by parts of Ann Place and Edmund Street.*

- *Horton was incorporated in Bradford in 1847 and by this time Little Horton had become established as a middle-class enclave. Several large villas had already been built along Little Horton Lane and in the following twenty years a number of terraces and impressive ecclesiastical buildings followed.*

- *As Bradford's expanded during the 1880s and 90s many of Little Horton's more affluent residents moved away in search of more rural locations and the area assumed a less prestigious character.*

- *Little Horton history has been influenced to a great extent by the in-migration of foreign workers and nationals. This initially began with the German cloth merchants who arrived during the late 19th century and established the chapel on Great Horton Road. After 1945, Eastern European immigrants established communities in the area, and during the 1950's and 60's large numbers of migrants from the Indian subcontinent settled in the area. This diverse population base has contributed to the lively and varied culture and character of the area and is an important part of the area's heritage and sense of place.*

Horton is known to be a relatively ancient township which historically fell within the Saxon Wapentake of Morley and Honour of Pontefract. The origins of the name Horton are thought to be derived the area's location in relation to Bradford and simply means 'enclosure on high land' or similar. At some unknown date after the Norman Conquest the township of Horton was subdivided into Great Horton and Little Horton. The prefixes *Great* and *Little* refer to the differently sized areas of land created by this division.

Horton was not explicitly named in the Domesday survey of 1086, but was almost certainly one of the six unnamed berewicks dependent on the Manor of Bradford. Horton became separate from Bradford shortly after the survey and was certainly an

established and fully independent manor before 1290. At the time of the Domesday survey, Bradford was held by a Saxon named Gamal who owned this and several other manors prior to the Norman Conquest and was allowed to hold these manors after the Conquest under Ilbert de Lacy, an ally of William the Conqueror who owned some 150 manors in the West Riding in 1086. Hugh de Stapleton became lord of Horton Manor and assumed the surname de Horton in 1294 by virtue of him being granted a large area of land in Great and Little Horton by the de Lacies. It is unclear exactly where the boundary of the original Horton Manor ran, but it certainly covered Little Horton Lane, Little Horton Green and Great Horton and extended to an area called *Tyrrles*/*Turles*/*Tyrrels* (the approximate location of the Police Headquarters today) and probably had Clayton Beck as its northern boundary and Bowling Beck as its eastern boundary (James, 1842).

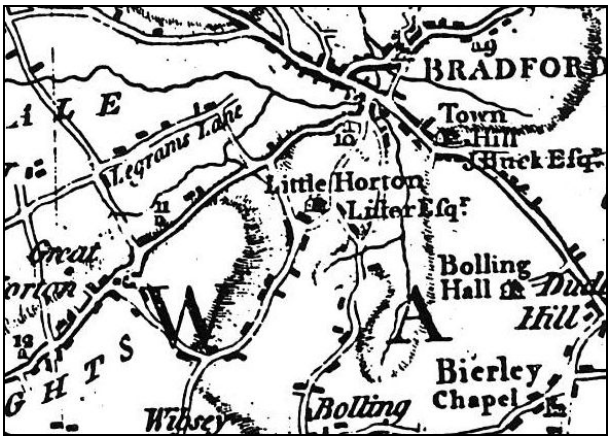
The Manor of Horton passed from the de Hortons to the Leventhorpes by marriage, with William de Leventhorpe being the lord of the Manor of Horton in 1365 (Parker, 1904). The manor then passed by marriage to the Lacies of Cromwellbotham. The manor returned to the Horton family in 1640 after the title was purchased by Joshua Horton Esq., a descendent of the original de Horton family (Birdsall et al, 2002).

The last of the Hortons to assume the title of Lord of the Manor was Charles Horton Rhyss during the early 19th century. Horton Rhyss was known to be an eccentric character, being both an Army captain and stage comedian, who was known for his performances in Bradford, the USA and Canada. The title was purchased from Horton Rhyss by William Cousen in 1858, the owner of Cross Lane Mill, Great Horton.

Though little is known of the township's early history some details do exist. The monastery at Kirkstall Abbey owned significant areas of Horton Township between 1153 and its dissolution in 1540. The earliest known tenant of its estate is Thomas Sharp of Horton who held it as a Free Farm in 1459 and paid a rent of half a penny every six months and a pair of white silver spurs every year. The arrangement of the tenant of the estate paying rent in the form of white spurs was in place as early as 1311. In 1535 this estate, known as the *Burnett Field Estate*, covered an area bounded by Little Horton Lane, Smiddles Lane and Bolling Lane (Parker, 1904).

Extracts from Court Rolls indicate that a settlement at Little Horton had been established by the 14th century and that it was of sufficient size to warrant running its own corn mill as in 1311 the Lord of the Manor 'amerced' his tenants for using the mill in nearby Bradford. Most of these early residents of the township would have been tenanted farmers who worked the land and paid allegiance and taxes to the Lord of the Manor. Coal was also mined in Horton from as early as 1350 (Birdsall et al, 2002).

By the end of 17th century there were known to be large numbers of religious dissenters, in particular Presbyterians, living in Horton and the first recorded meeting-house in the Bradford area was built in Little Horton around 1688, shortly after the passing of the Toleration Act of the same year.

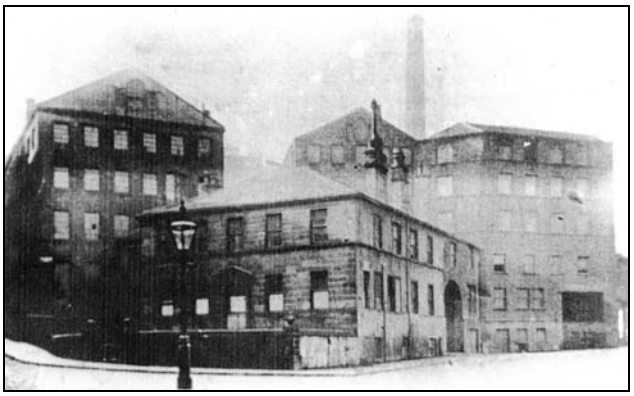


This extract from Jeffrey's Map of Yorkshire, dated 1775 shows Little Horton on the outskirts of Bradford.

The long demolished Congregational Chapel at the eastern end of Little Horton Lane was the first to be built in Bradford and opened in 1782 (Wright and Jowitt, 1981). The Congregationalists initially met in the Paper Hall and later in a room at Horton Old Brewery, where the former Odeon Cinema now stands. The Chapel stood well back from Little Horton Lane behind large iron gates. By the mid-19th century the congregation of the chapel including several influential people including Robert Milligan, Titus Salt and Henry Forbes, the first three mayors of Bradford. The Chapel was rebuilt in 1862 to the design of the Bradford architects Lockwood and Mawson, although all that remains today is the Sunday school building, Glyde House. The Unitarian Chapel on Russell Street was built in 1971, replacing the Congregational Chapel following its demolition.

Though the conservation area has a principally residential character, Cudworth (1896) reports that in 1793 a Mr Buckley proposed to build a textile mill at *Brick Kiln Field* in Horton, which appears to have been located at or near the site of the statue of Queen Victoria at Princes Way. This proposal

was successfully blocked by local residents (Parker, 1904), including John Rand, who opposed its location in close proximity to their houses. Interestingly John Rand went on to open his own textile mill, *Rand's Mill*, in 1803 in almost the same approximate location as Buckley's proposed mill. Rand ran the mill in partnership with his father-in-law, a Mr Swaine who owned the land on which the mill was constructed, between Great Horton Road and Little Horton Lane. Rand was originally from Worstead, Norfolk; the original centre of the worsted industry in England (Telegraph and Argus). The Swaine family was responsible for the construction of the very first worsted mill in the township in 1798.



Rands Mill, built in 1803, stood on the site of the Alhambra.

Prior to the development of the turnpike roads in the 18th century most of the highways would have been little more than unsurfaced packhorse roads, almost impassable in winter and often following ancient but arduous routes between settlements. Great Horton Road was established in 1740 as a new turnpike between Bradford and Halifax, reducing journey times and swiftly becoming established as a main route across the West Riding. By the early 19th century, Horton was still very much a separate settlement to Bradford, linked by road but surrounded by fields. The *Trafalgar Coach* passed through Little Horton on its way to Manchester and Liverpool, mainly transporting cotton to the mills and Piece Halls in these major manufacturing centres. Local cotton mill owners also ran their own transport, nicknamed the 'Calico Coach' from Horton to Manchester. In 1823, the portion of Manchester Road between Tyrrel Street and Bowling Old Lane was laid out (Parker, 1904) and this provided a new major route along which Bradford would expand. The old rights of way through Little Horton itself were subject to tolls and there was a toll bar at Little Horton Lane near Trinity Chapel and another on Great Horton Road near Ashgrove, but were pulled down in 1852 following the lifting of the tolls.

Mannville, a large house located to the south of Great Horton Road, was built in the early-mid 19th century for Mann family and was probably one of the first of the large houses to be built for affluent industrialists in the conservation area. Though demolished by 1893, the house was described by Cudworth (1886) as a 'mansion of some pretensions'. The Mann family lived in Spen Hall in Cleckheaton. Thomas Mann was the first of the family to come to Bradford, probably around the start of the 19th century and ran a woollen drapery shop on Kirkgate. He subsequently owned an artificial cork-leg firm and 'obtained much popularity and money' from this unusual business (Cudworth, 1886). Along with his brother John, Thomas Mann then went into business as a stuff merchant, initially from a warehouse behind his drapery shop on Kirkgate. The subsequent expansion of the business made the family considerably wealthy. John Mann went on to build Springfield House on Manningham Lane and Thomas built *Mannville*, described as being 'built both inside and out with dressed stone'.

Villas such as *Mannville* were intended to be 'country retreats' for the middle classes and were located in areas that were sufficiently rural and isolated from the mills and factories of the urban area, yet only a short carriage ride away from business. Over the 19th century there was a general pattern in the location of the residences of well-off tradesmen being built further and further from the industrial areas and as mobility improved the settlements such as Baildon, Ilkley and Menston became desirable locations (Sheeran, 1993).

Cudworth described Little Horton Lane as being a 'solitary part of town' up until 1838 when Jonathan Cordingley built the first villa residence on Little Horton Lane. This was followed by **Melbourne Place**, built c.1840, one of the earliest streets of housing in the conservation area. Just to the north of this street, **Melbourne Almshouses**, a short terrace of cottages, was built in 1845.

At this time, Little Horton was still predominantly rural, with Little Horton Lane being otherwise lined on both sides by open fields. This can clearly be seen on the first Ordnance Survey map, which was surveyed c.1848. By this date a number of houses had already appeared between Melbourne Place and *Rand's Mill*, including parts of **Edmund Street** and **Ann Place**. This development more or less coincided with the large area of land owned by the Giles family coming onto the market. The original scheme was for an ordered grid of streets lined with regularly spaced semi-detached villas. In the

end the plots were sold singly and a variety of houses appeared. Most of the streets around this stretch of Little Horton Lane were named after members of the Giles family (Sheeran, 1990).

Horton joined with Bradford, Bowling and Manningham to form the Borough of Bradford with a newly appointed council 1847. Prior to this date the township was responsible for the governance of its own affairs. Little is known of the early history of Horton and Cudworth (1896) remarked that there is a lack of information and records relating to the business of Horton Township. By 1847, Bradford had already expanded significantly as the old market town was swiftly establishing itself as a world-renowned centre for the manufacture of textiles, in particular worsted cloth. Following incorporation, Horton, like Manningham and Bowling, was to become rapidly urbanised during 1850-1870, when Bradford experienced its largest expansion during a period of economic stability and prosperity.

Between 1801 and 1851 Bradford's population had increased from 13,264 to 103,771. This growth was mainly of the working class as migrants came from all over the region to work in the town's mills. The ranks of the lower middle class also experienced significant growth as the booming town attracted associated trades and services. These lower middle class occupations included clerks, teachers, ministers, shopkeepers, engineers, salesmen plus hundreds of English and foreign merchants attracted by the town's prospering worsted industry (Sheeran, 1990).

Between 1841 and 1851 the number of people in 'professional' employment, such as doctors, dentists and solicitors increased by 13%. In the same period the number of retailers increased by 123%, the number of people in the building trades increased by 133%, the number of domestic servants increased by 58% and the numbers of people who worked in 'other middle class services', such as watchmakers, cabinet makers, booksellers, engravers, actors, musicians and hairdressers increased by 250%.

The rising middle class of the rapidly expanding and industrialised Bradford was therefore a commercial rather than professional one, which was aided in part by the opening of the railway in 1846, which made 'middle class services' such as fishmongers and wine merchants possible for the first time in Bradford. By 1851 Little Horton Ward contained 3,842 households and was a 'mixture of the industrial and new residential and the rural'. The Ward was only one of two with 'anything near a substantial number of middle class residents' with 22% of heads of households fitting into this category. The North Ward, which contained Manningham, was the only other area with a significant proportion of middle class households (Wright and Jowitt, 1981).

Although Manningham was the preferred 'country retreat' and was a prestige location, Little Horton Lane was of a similar standing and was valued for its proximity to the built-up core of Bradford. The most intense period of development in the conservation area occurred between 1850 and 1870. The larger villas standing in spacious gardens were reserved for the affluent manufacturers and professionals, whilst clerks, travelling salesmen and small shopkeepers, occupied the more humble terraces. Although the latter houses met the minimum requirements for a middle class lifestyle, the Greek Revival and neo-classical architecture lent them a modest elegance. As well as austere villas and dignified terraces, the housing around Little Horton Lane did include some of the more basic dwellings of the working class in small, well-defined enclaves. These houses had much more in common, both socially and architecturally with the dense network of streets of mill workers' dwellings that covered the area between Swan Street/Elizabeth Street and Manchester Road (Sheeran, 1990).

Little Horton Lane itself is typified by large, detached villas that were generally built between the 1840-1860s. The area's dignified character was further complemented by the construction of a number of ecclesiastical buildings during the 1860/70s. The construction of these grand and somewhat ornate places of worship further raised the profile of this part of the conservation area, rendering Little Horton Lane as one of the most prestigious addresses in the locality. Constructed at the junction between Little Horton Lane and Park Road was *Holy Trinity Church* (now the **Serbian Orthodox Church**). Built in 1868 in a Gothic Revival style, the church was constructed at a cost of £12,000. Set behind the church is its Sunday School, built some years earlier than the church in 1861. Further north along the lane is the former *Baptist chapel*, a handsome building constructed in an Italianate architectural style with a minister's house to the rear. Free standing, the building occupies an important corner site and is now used as a **YMCA**. *St John's Church* (now demolished) was built at the northern end of Little Horton Lane (possibly on the site of the ice skating rink) between 1838-9. It was later replaced by a new building erected at the corner of Neal Street and Little Horton Lane in 1871. This Church appears to have been demolished during the

course of the 20th century in order to accommodate highway improvements.

Despite the proximity of the middle class and working class houses to one another, the population was more or less segregated. Some of the streets of middle-class housing were enclosed by gates in order to maintain privacy and prevent the streets becoming established rights of way. As pressure for building land increased, large tracts of land such as the *Mannville* estate were redeveloped to accommodate more middle class housing. A plan of 1865 shows the grounds of Mannville divided into streets and plots, many of which are recognisable today as the houses and gardens along **Southbrook Terrace**, **Grove Terrace** and **Mannville Terrace**. The site of house itself made way for *Mannville New Connexion Chapel*, which was completed in 1877. By 1921 the chapel had been converted into an Arts College and since 1972 has housed the library of **Bradford College**.

As mentioned previously, during the mid-to-late 19th century there was significant in-migration of European worsted merchants to Bradford. This group was generally wealthy, well educated and influential despite its relatively small numbers. The **Deutsche Evangelische Kirche** at the end of Great Horton Road was built in the 1877 for the German community and is an indication of the importance of this group to Bradford during the latter half of the 19th century. Bradford's prosperity attracted and was further fuelled by in in-migration of German textile manufacturers and agents. This was because the German states were the main foreign market fro worsted cloth manufactured in the town (accounting for 40% of Bradford's exported worsted goods in 1861). The German entrepreneurs and tradesmen helped to strengthen links between Bradford's industry and its principal overseas customers, thus helping the town to establish itself as a world centre for worsted cloth. Little Horton and Manningham offered the wealthy German textile men an exclusive, yet convenient place to live. German families tended to live in the same parts of Little Horton and Manningham, which in the case of the former was **Claremont**, **Ashgrove**, and **Trinity Terrace**, with German households being the original occupants of many of these houses.

Among the German influx was Julius Delius, a worsted merchant who lived in 1-3 Claremont (which was demolished in the 20th century). The house was reputed to have been the first in Bradford to contain a grand piano, perhaps reflecting both the sudden wealth of Bradford (or the wealth of the entrepreneurs it attracted) and the fact that the German incomers were at the forefront of artistic and cultural activity in the town. **Frederick Delius** (ne Fritz Theodor Albert Delius) was born at the house in 1862, and was allowed to study piano at the Leipzig Conservatorium after convincing his father that the textile trade was not for him. Although he spent much of his later life in France and the southern United States, Delius is Bradford's most celebrated composer, who specialised in songs, small-scale instrumentals, orchestral pieces and operas. Delius was given Freedom of the City of Bradford in 1932.

By the time Little Horton Lane had become an established middle class suburb, its setting and context had changed almost beyond recognition. The open fields around Little Horton had disappeared under the thousands of back-to-back dwellings that characterised the working class suburbs of Bowling and Great Horton, while Manchester Road was lined with mills, warehouses, factories and chimneys. Generally, between 1880 and 1890, the middle classes deserted Little Horton in favour of more rural areas and the area lost some of its prestige. The expanded rail network and improvements to the highways meant that the middle classes could easily tend to their businesses in Bradford from a greater distance, allowing them to escape the polluted and crowded inner urban area.

Morley Street was cut though Little Horton c.1900, creating an arterial route through the middle of what is now the conservation area. This broad, straight street accommodated the only tramline through Little Horton and provided a new main thoroughfare.

It appears that in the early 20th century, the Little Horton area was in transition. Some houses were empty or underused, while some of the larger houses were subdivided or became boarding houses. At the same time, many of the houses continued to be occupied by lower middle class residents, as the houses remained (and still are) stylish, and many have gardens, yet are still a very short distance form the city centre.

Top of next column: this photograph was taken in the late 1930s and is of the Browne family who ran a clothing business in Bradford. The family lived at 23 Ashgrove.

Photo kindly supplied by Gordon Grant and used with his permission.

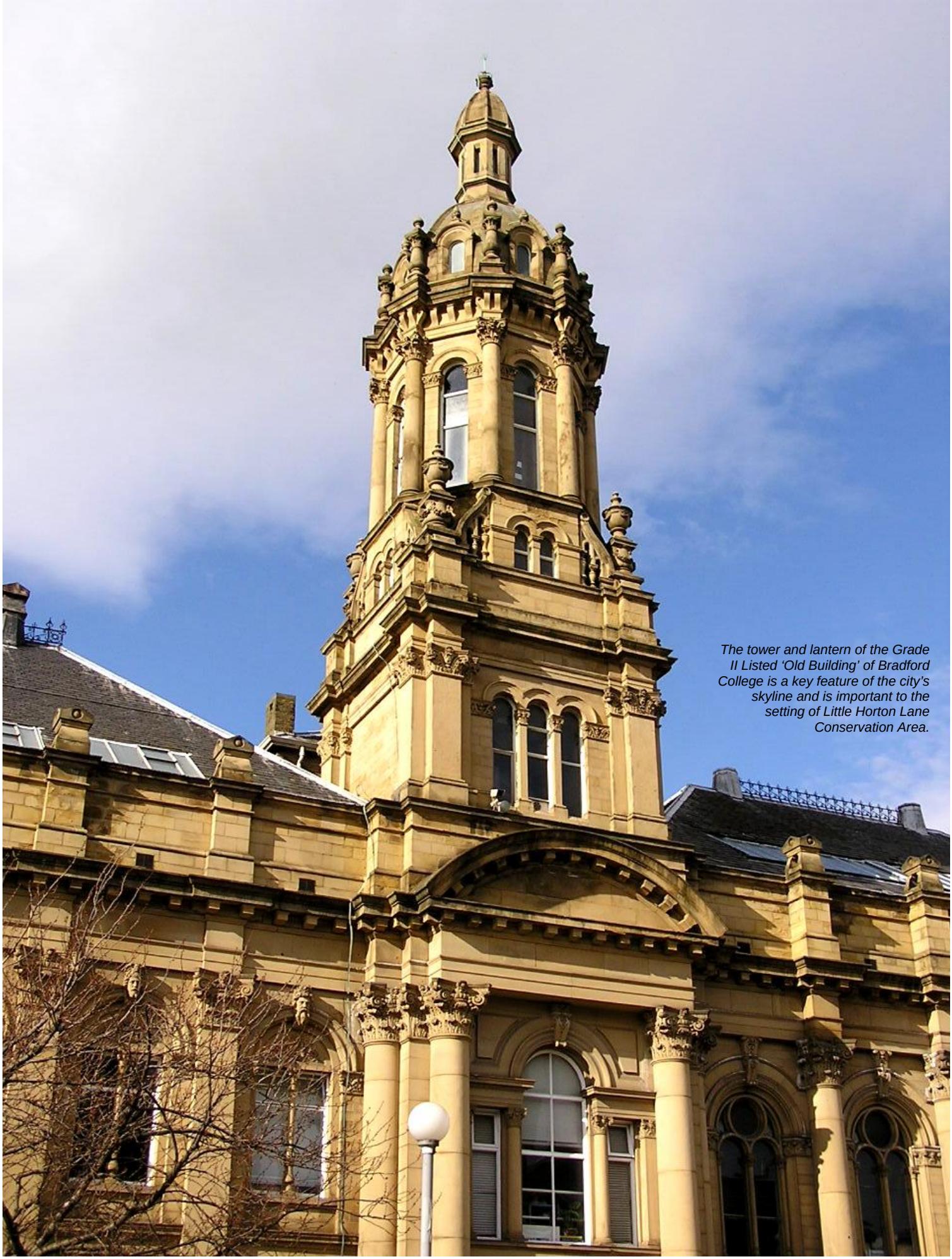
The Soviet occupation of much of Eastern Europe following the Second World War meant that many refugees made their home in Britain. Distinct and close-knit communities of Poles, Ukrainians, Hungarians and Lithuanians became established in Little Horton. The largest of these groups, the Poles, established their own Parish and Ex-Servicemen's clubs that created a focus for the community and helped maintain the language and culture among the group.

The first migrants from Asia also started to arrive following the Second World War. A group of Muslim men who worked at sea in the British Merchant Navy were amongst the first in 1944. They found lodgings in the city, mostly with Polish families in Howard Street. However, its wasn't until the 1950's that larger numbers of migrants began to arrive from South Asia, the West Indies and in smaller numbers from Eastern African countries. The first of these immigrants mainly came from India, followed by significant numbers of Pakistani Muslims in the early 1960's. These migrants filled the post-war labour shortage and mainly worked in industries such as textile manufacture and public transport. Typically the first migrants were young men, a transient workforce who arrived with the initial intention of earning money and returning home. However, many settled in Bradford permanently, later sending for their wives and families to join them.

According to Richardson (2002) in 1953 there were just 350 Asian migrants in Bradford. This number had increased dramatically by the time of the 1961 Census, when there were almost 5000 migrants from the Indian subcontinent living and working in Bradford. These migrant workers initially settled in the inner city wards where housing was cheap and plentiful and the distance to work short. Areas such as Little Horton, with its abundance of large Victorian residences were ideal for accommodating the needs of the large extended families that are the traditional household group of the Indian subcontinent. People from the same districts in their home countries tended to settle in close proximity to one another and large numbers of Gujurati Hindus were concentrated in the inner city wards of Little Horton and Great Horton. Like the European migrants before them, these new communities became firmly established in Little Horton, with the first mosque in Bradford opening in Howard Street. The diverse population base provides Little Horton with a rich cultural heritage that has influenced its present day character and the sense of place of the conservation area.

The character of the conservation area has also been influenced to some degree by the proximity of Bradford University and the Bradford College, which stand just outside of the conservation area on Great Horton Road. The *Technical School* was the first of the educational establishments to be built in this locality, having been constructed in 1882. By the middle of the 20th century the school was operating as a Technical College that was esteemed for the quality of its teaching and research. Nonetheless it was unusual for a city of Bradford's size not to have a university and it was thought that proposals for a new College of Advanced Technology next door to the existing Technical College would make this impossible. The *College of Advanced Technology* was opened in 1965 and a year later fulfilled the hopes of the city by being awarded University status. Both the Technical College and the University expanded with several buildings being added to the campuses during the following decade. In 1973 the Technical College merged with the Regional College of Art, which was based in the former *Mannville Connexion Chapel* at the end of Mannville Terrace. This became the *Bradford College of Art and Technology*, which in turn merged with the *Margaret McMillian College of Education* and was subsequently known as *Bradford and Ilkley Community College* and is known today as **Bradford College**. The original Technical School building of 1882 is still used for lectures and the former chapel is now the library.

In the late 1990s the Council ward of Little Horton was named in a government table as the second most deprived ward in the country. The area around Park Lane was awarded a £50 million grant under the New Deal scheme to alleviate unemployment and related problems in the community.



The tower and lantern of the Grade II Listed 'Old Building' of Bradford College is a key feature of the city's skyline and is important to the setting of Little Horton Lane Conservation Area.

4. Topography and Setting

Summary of Topography and Setting

Little Horton's inner city location gives it a varied, but predominantly built-up setting which has impacted the character of the conservation area in differing ways and to differing degrees. The impact of the topography on the development of the conservation area is limited compared to other conservation areas in the district. The topography and setting of the conservation area is summarised as follows:

- *Little Horton Lane stands on a northeast-facing slope which gradually diminishes in steepness away from the city centre, hence the few instances where development has had to respond to the topography are found in the north-eastern corner of the conservation area where the gradient is steepest.*

- *The conservation area's south-eastern, eastern and north-eastern setting consists of a mixture of high rise and low rise modern-era development which was built on sites cleared in the 1960s. The tallest towers are 15 storeys in height. Several of these buildings are prominent from within the conservation area and are strongly juxtaposed with the development in the conservation area. Few of these buildings are of townscape merit and the spaces about them tend to be featureless, poorly maintained landscaping or large areas of car parking.*

- *The northern edge of the conservation area is bounded by the edge of Bradford city centre which lies within its own conservation area. The predominantly 19th century townscape includes the former Windsor Baths, the Alhambra Theatre, Glyde House, the city war memorial and a statue of Queen Victoria, which provide a complimentary setting to the Little Horton Lane area.*

- *The campuses of the University of Bradford and Bradford College constitute the conservation area's northwestern setting. The mixture of 1960s modern style high rise and low rise blocks set in large pedestrian spaces contrasts with the traditional townscape of the conservation area, although the Old Building at Bradford College is an important stone built neoclassical landmark building which has a strong visual relationship with the conservation area, particularly the College Library building across Great Horton Road.*

- *The area to the south and west of the conservation area provides a fairly sympathetic setting, for it includes an area of turn of the 20th century suburban housing, and low rise modern college buildings which are set in large areas of grassed landscaping containing a number of trees and are about the only remnants of the fields which once surrounded Little Horton. The predominantly Victorian buildings of St Luke's Hospital are also complementary to the conservation area.*

The slightly elevated location of Little Horton on the very edge of Bradford city centre and adjacent to the campuses of Bradford College and Bradford University gives the conservation area a varied, though strongly **urban** setting. The conservation area stands on a gentle slope which rises from north-east to southwest (i.e. away from Bradford city centre) with the land becoming increasingly flatter to the south and west. Although most of the conservation area stands on this gentle northeast facing gradient, the area to the east of Little Horton Lane descends steadily to the east, opening up views towards the Manchester Road area which occupies the floor of Bowling Beck valley.

The only other variance in the topography of the conservation area is in the north-eastern corner where Morley Street is significantly lower than Great Horton Road. At this point, Southbrook Terrace, Grove Terrace and Mannville Terrace branch off the higher Great Horton Road and do not lead through to Morley Street as the difference in height amounts to approximately 3 metres and

hence the basement levels of the end-of-terraces of these three streets are at ground level at Morley Street. This is one of the few instances where the built form has had to respond to the topography, particularly as terraces tend to be built along contour lines rather than against them and hence there are few stepped rooflines in Little Horton.

There is a significant 'step' in ground level between Wilton Street and Chester Street, which partially conceals a loosely surfaced car park from within the conservation area, but is highly visible from the north and east. Chester Street, Senior Way and the stretch of Little Horton Lane leading to Princes Way are all busy, highly engineered roads which form part of Bradford's **inner ring road system**. The expanses of tarmac with associated signage, barriers and street furniture give the conservation area a pronounced, if somewhat incongruous north-eastern boundary. The effect is exaggerated by some of the **modern high rise buildings** on the edge of the city centre such as the five-and-a-half storey former telephone exchange building which is clad in rough concrete, and the Portland stone mass of Wardley House (which contains the National Museum of Photography, Film and Television and the city's ice rink among other things), which is approximately twelve storeys in height and presents a stark white blank elevation to Little Horton Lane. Both of these buildings, and the nearby tower of Bradford's Central Library have large areas of car parking between them and the conservation area, meaning these buildings after a different tightness of form to the buildings of the conservation area as well as different functions, heights, masses, materials and architecture. Further north, a mixture of smaller scale, stone built modern and Victorian buildings provide a more sympathetic and human scale setting to Little Horton Lane and lie within the Bradford City Centre Conservation Area. This development is set along Morley Street and includes the Grade II Listed Glyde House (the former Sunday School to the long demolished Congregational Church of the 1860s), a Grade II Listed statue of Queen Victoria, the city's war memorial, and the Grade II Listed Alhambra Theatre and Windsor Baths (which has been sensitively converted into bars). These features are not only of interest in their own right, but contribute to the character, townscape and sense of place of the City Centre Conservation Area, which adjoins Little Horton.

To the north of the conservation area and across Great Horton Road are the neighbouring campuses of **Bradford College** and the **University of Bradford**. On the whole these complexes provide the same stark contrast in terms of building height, mass, materials, architecture and layout to the conservation area as the high rise buildings described earlier in this chapter.

The modern high rise campus of Bradford College is across Great Horton Road from the conservation area.

The college campus was mainly built between 1964 and 1969 and is dominated by a seven storey modern block which is set well back from the road and from which smaller low rise wings project forward. The campus of the University of Bradford is similarly dominated by a large block, this one being some ten storeys in height, with smaller projecting wings and clad in local stone. Set in front of the main buildings of the College and University and adjoining Great Horton Road is the ornate neoclassical/baroque style Old Building of Bradford College, which was built as the *Technical School* in 1882. The rich architecture and sandstone of this Grade II Listed Building make it highly complimentary to the buildings within the conservation area, particularly the former *Mannville Connexion Chapel* (later the Arts College and now the library to Bradford College), which is also in an imposing neoclassical style and is made of golden sandstone and stands directly across Great Horton Road from the **Old Building**. The tower of the Old Building, which is crowned by a cupola-topped domed lantern, is an important feature of the city's skyline (*see page 14*). The campus of Bradford University extends to the northwest of the conservation area and includes a number of lower and higher rise buildings in various modern styles of differing quality and integrity, which provide a strong contrast to the built form and spaces within Little Horton Lane conservation area.

The character of the area neighbouring the conservation area to the west mainly consists of late 19th / early 20th century **terraced housing** which was built for the affluent working class and lower middle classes. These streets are quite similar to those of the conservation area; long terraces of modestly ornamented two-and-a-half storey houses set behind walled front gardens. While clearly sympathetic to the Victorian and suburban character of Little Horton Lane Conservation Area, these streets are excluded from the designation by virtue of the significant numbers of out of character alterations to the buildings and their curtilage which have cumulatively undermined their uniformity and

historic character to a considerable degree. Nonetheless, these rows of houses are of value in terms of setting.

The former **Margaret McMillan Memorial College**, which is now used as a residential hall to Bradford College, is also to the immediate west of the conservation area. This modern style low rise complex is set in substantial open grounds which are predominantly grassed but contain a number of fairly mature trees near the building and around the perimeter, which lend Ashgrove and Russell Street some semblance of their original setting. Bradford and Airedale College of Health stands across Trinity Road from the residential hall and is also a modern complex set in predominantly grassed grounds which contribute to the open aspect of the conservation area's setting to its southwest. The older settlement of **Little Horton Green** is also to the southwest, although all that is visible from Little Horton Lane conservation area is the gothic style tower and spire of All Saints Church, an important feature of the city's skyline.

At the very southern tip of the conservation area is **St Luke's Hospital**, a large complex that was originally built in 1852 as the Bradford Union Workhouse to the designs of the architects Lockwood and Mawson who also designed four other blocks which were added in the 1860s. The elements mentioned so far are all Grade II Listed. A number of other, later buildings occupy the hospital site, including the prominently sited three storey building at the corner of Little Horton Lane and Park Lane which is made of stone and incorporates bay windows and side wings.

The eastern setting of the conservation area consists of various modern high-rise buildings set in fairly featureless grassland.

This vista along Ann Street demonstrates the marked contrast between Little Horton Lane and much of its setting.

A large expanse of predominantly 19th century industrial dwellings and factory buildings which stretched between the southern and eastern boundary of the conservation area and Manchester Road was demolished as part of the 'slum clearance' programme of the 1960s and replaced with a range of **modern style tower blocks** and **lower rise housing developments** set in green spaces. The three tallest towers (Douglas Towers, Buchan Towers and Evans Towers) are each fifteen storeys in height and the next tallest three (Taunton House, Osmond House and Ashton House) are eight storeys in height. These buildings all have flat roofs and are made of standardised components and are clad in rendered concrete and create a poor contrast to the streets which make up the conservation area. The mass, height, materials, architecture of the buildings and the lack of boundary features and modern style layout of the area create a strong juxtaposition to the townscape of Little Horton Lane when looking into and out of the conservation area, particularly as the mass and height of some of the large buildings make them prominent from various points within the conservation area. The spaces about the towers are particularly poor as they mostly lack boundaries and are on the whole poorly maintained and featureless, save the occasional tree.

5. Traditional Building Materials

Summary of Traditional Building Materials

Traditional building materials are used throughout Little Horton Lane conservation area and this contributes greatly to the image of the place, its character and overall unity. These are:

- *Locally quarried sandstone and occasionally gritstone used for buildings, boundary walls and other structures such as gateposts and outhouses. The elevations of buildings within the conservation area are traditionally unpainted and the stonework hammer-dressed. Details over windows and around doors are often constructed in smooth-faced ashlar stone.*
- *Stone slate roofs for a small number of buildings constructed around the middle of the 19th century and blue slate for the roofs of most of the buildings built after the 1850s;*
- *Painted timber for features such as traditional sash windows, panelled doors and in some instances guttering. Timber and stone for shop front details such as stall risers, pilasters and traditionally glazed windows;*
- *York stone and gritstone setts and flags for some areas of remaining historic street surfacing.*

As local stone has been used in the construction of nearly all the buildings in the conservation area it is, therefore a fundamental element of its image. The use of stone helps unify the different age and character of buildings in the conservation area and gives the place its coherent feel.

The 1852 Ordnance Survey shows a number of sandstone quarries in the vicinity of the settlement, including three to the west of Little Horton, around Legrams Lane. It is very likely that the stone used to construct many of the buildings and walls in the conservation area came from one of these local quarries as the cost of transporting heavy stone long distances was prohibitive prior to the late 19th century. Nearly all the buildings in the conservation area appear to have been constructed from **sandstone**, which has a distinctive yellow-brown hue and a tendency to darken to an almost black finish after prolonged exposure to polluted air. A smaller number of buildings are constructed from millstone grit, a stone more typical of the upper Aire valley and of a harder, grittier texture.

As the vast majority of the buildings in Little Horton Lane conservation area were built during the 19th century, the finish of the stonework varies little from building to building across the area. The main elevations of the buildings tend to be constructed with **hammer-dressed stone** and the boundary walls with chunkier punch-faced stonework. Stone is often used as a form of decoration and the extent of decorative stonework was considered to be an indication of the status and wealth of the owner. **Ashlar** stonework has been used around the doors and windows of many properties in the conservation area and has a distinctive, smooth appearance. Good examples of this kind of detailing can be seen on many of the villa houses along Little Horton Lane and to a lesser extent over the doorposts of the more modest dwellings along Elizabeth Street.

Stone cleaning not only disguises the true age of a building, but also creates unwanted contrasts between darkened and cleaned stone as shown here at Little Horton Lane.

In general, **stone cleaning** of traditional buildings should be resisted (and indeed requires Listed Building Consent in the case of listed buildings) as much of their character is derived from the aged appearance of the stonework. Stone cleaning can damage soft sandstone and by reinstating the fresh hue of the stone masks the age of the buildings. As much of the visual interest and character of the streetscape throughout Little Horton Conservation Area is derived from groups or terraces of buildings and their relationship to one another, the cleaning of stonework can be particularly visually disruptive. The cleaning of individual buildings in a terrace creates a 'patchwork' effect that harms the unity of the group. Unfortunately this has occurred within the terraces around the southern end of Little Horton Lane and the visual impact on the entire row has been substantial. Where possible, stone should be left in its naturally darkened state and only cleaned where absolutely necessary.

Painting or **rendering** of stonework should be avoided for the same reasons as above. Masking the stonework disguises the age of the building and detracts from its traditional character. Covering the stonework with paint or render can also cause damage by trapping moisture between the stone and the covering, thus allowing rot and water damage to occur.

Most of the buildings in Little Horton Lane Conservation Area have been constructed with regularly coursed stone. The larger dwellings, such as the villas along Claremont and around Melbourne Place tend to be built with deeply coursed stonework, some of which had been extensively tooled to a smooth, ashlar finish. The smaller houses that are located within terraces along streets such as Woodville Terrace tend to be built from regularly coursed, hammer-dressed stonework that takes the form of regularly shaped, sandstone 'bricks'. The **pointing** of coursed stone buildings can have a dramatic impact on the appearance and character of the building. Traditionally stonework was pointed with a lime mortar that was lighter in colour than the stone itself and slightly recessed between the courses. Lime mortar is softer than the stone itself and allows the stone to 'breathe', unlike harder cement-based mortars that cause the stonework to erode faster and are unduly visually dominant. Unfortunately overly bold cement pointing is visible on some of the buildings in the conservation area and this has resulted in a detrimental appearance that detracts from the traditional stone elevations.

The painting of one or more houses in a terrace such as this one creates a strong visual inconsistency between neighbouring dwellings and conceals the natural stone. Note also the modern dormers which have radically altered the appearance of the houses.

Though most of the buildings in the conservation area have blue or grey slate roofs, there is a small number that have stone slate roofs. **Stone slate** is a traditional roofing material more commonly seen on buildings constructed prior to the middle of the 19th century in this region. Stone slates give the roofline a characteristic colour and distinctive chunky profile that complements the colour and texture of the stonework. Examples of stone slate roofs in Little Horton Lane Conservation Area are limited to a small number of properties, such as 68 Little Horton Lane. Built around 1850, the house was constructed in a Jacobean Revival style and the use of stone slates complements its traditional appearance. Stone slates are now becoming increasingly rare, as other materials have become available and earlier buildings lost and should therefore be treasured.

From the middle of the 19th century the use of stone slate was superseded by **Welsh slate**. Transport improvements, in particular the construction of the rail network, allowed Welsh slate to be transported across the country and it became readily available throughout the north of England. It was a cheaper and lighter material than stone and subsequently was used on many buildings constructed post-1850. Welsh slate has a much smoother profile than stone and is usually dark grey in colour (though this varies according to region and quarry). As many of the houses in Little Horton Lane Conservation Area date from the middle of the 19th century onwards, blue and grey slates are the most commonly used form of roofing material. As a natural material, slate complements the character of the stonework and buildings and should be preserved.

Unfortunately, in some instances the traditional roofing material has been removed and replaced with concrete tiles and other similar substitutes. These materials have a completely different appearance to the original slates and rarely complement the traditional form of the stonework. Where a building forms part of a terrace or group, the replacement roofing material can have a negative impact on the wider area. Sadly, many of the simple pitched roofslopes of houses within the conservation area have been interrupted by the construction of large, often flat-roofed **dormer windows**. Though some of the dwellings would have originally had small, pitched roof stone dormer windows, the impact of the larger constructions on many of the dwellings along Grove Terrace and Mannville Terrace have a detrimental impact on the streetscape due to their size and materials.

Various types of timber sash windows, which are important traditional details and should be conserved.

Timber is the traditional material used for the doors, windows and gutters on buildings constructed prior to the middle of the 20th century. These features are the most susceptible to change and some have been replaced by modern alternatives. However, where the original details have survived they contribute greatly to the integrity of the built form and the quality of the conservation area. The pattern of the window and its glazing style is very much dependent on the age of the building. From the early-mid 19th century until the early 20th century almost all buildings were constructed with timber sliding **sash windows**. The earliest examples of this type of window tend to have up to ten panes of glass separated by glazing bars though by the late 19th century larger panes of glass became more affordable and single or four-pane sliding sash windows became common. The sliding mechanism of the traditional sash window is an important feature and the appearance cannot be fully replicated with a top opening style of window. The slenderness of the timber frames and glazing bars and the depth and shadow created by the overlapping top half adds to the visual interest and distinctiveness of the building. These would traditionally have been painted as opposed to stained. Sash windows, sometimes containing stained and leaded glass windows can be seen in many houses in the conservation area and their retention contributes much to the character and historic interest of the area.

Various types of traditional timber panel doors. The door on the left has a muntin opening.

Traditionally **doors** would have been constructed from timber with either four or six panels, though different localities sometimes adopted a particular arrangement or style. Sadly many of the original panelled doors and to a certain extent window details have been replaced with less sympathetic versions constructed to a variety of designs from modern materials, such as uPVC.

Untraditional materials and finishes generally look out of place on older buildings and are at odds with their simple character. Furthermore, the vast variety in opening methods, designs and styles of windows and doors available means that where a range of differing styles have been used within a terrace or street it creates a disjointed appearance that can harm the simple character and uniformity of the group. Where possible it is better to repair rather than replace traditional features. If this is unavoidable, the use of sympathetic replacements is desirable and the Conservation Team will be happy to advise.

Within the conservation area there are a number of properties that are in retail use and have large windows and shop frontages at ground floor level. Traditionally, **shop fronts** which date from the mid 19th to the early 20th century would have been constructed principally from timber and stone. Details such as stallrisers below the windows and pilasters to either side would have been constructed from stone, though wooden detailing is sometimes seen. The fascia signage above the windows would have been narrow and painted. Doorways were often recessed. Though there are some

examples of unaltered shop frontages in the conservation area, many have been altered by way of the addition of oversized signage. Indeed some shop fronts have been replaced entirely by modern frontages that tend to lack the finer detailing of the original and often overwhelm the simple character of the building.

Traditional shopfront details on a building on Morley Street which is now a bar.

Though some of the properties in the conservation area front straight onto the highway, most are set back a short distance from the road behind stone walls. Stone walls are a traditional form of boundary treatment and the stone, which is usually quarried locally complements the fabric of the buildings and adds definition to the streetscape. **Boundary walls** are usually constructed from hammer-dressed or punch-faced horizontally coursed stone and topped with rounded or triangular copingstones. Stone walls surround a wide variety of buildings within the conservation area, ranging from grand villas through to modest terraces and this helps unify the diverse structures. Unfortunately, some of the traditional boundary treatments have been replaced with panelled fencing, breezeblocks or indeed removed altogether and the frontage of the building left open for parking and access.

Traditional coped stone boundary walls. The points where the original railings were attached to the coping are clear to see.

Though many of the roads in the conservation area have been engineered and surfaced with modern materials, there are still a significant number of footpaths and lanes within Little Horton that are surfaced with traditional **stone setts** and **flags**. The colour and texture of this surface complements that of the stone from which the buildings are constructed and helps to fuse its image. It adds quality to the area and as a historical street surface is of interest in its own right.

Natural stone surfacing is a key feature wherever it survives.

6. Architectural and Historic Qualities of the Buildings

Summary of Architectural Interest

The architectural interest of Little Horton Lane Conservation Area can be judged by the quality of the buildings within its confines. The age and rarity of the structures and whether they are good examples of a particular building type or age are all factors in determining their significance.

- *There are over a hundred listed buildings in Little Horton Lane Conservation Area. These buildings are all Grade II listed buildings apart from 54 Little Horton Lane which is of exceptional interest and is listed Grade II*.*
- *Most of the buildings in the conservation area were built between 1840 and 1900, though there are a small number that were built in the 20th century. The area around Little Horton Lane developed during the 19th century as a middle-class residential area. The form of the buildings varies from the large and ornately styled Italianate villas through to the more modest Classically influenced terraced houses.*
- *Though detailing and finish varies from building to building, the structures within Little Horton Lane Conservation Area do share some common characteristics. Stone was used to construct and decorate all the traditional buildings. Most of the properties have ashlar door cases and window surrounds and sometimes other features such as sill bands, moulded brackets and finials. Many of the buildings were constructed in a Classical architectural style and the level of detailing, particularly to the front of the building, was an indication of the wealth and status of the owner.*
- *The two main types of housing in the conservation area are large detached or semi-detached villas or terraces. Regardless of building type, openings are typically regularly spaced and elevation symmetrical, following the principles of Classical architecture. The end and sometimes middle houses of the terraces are often the most strongly stylised and ornamented in the row.*
- *A few ecclesiastical buildings were constructed in the late 19th century. These include what is now the Grove Library, the YMCA, Deutsche Evangelische Kirche and Holy Trinity church. The formal architecture of these important civic buildings provides adds variety to the conservation area.*

Little Horton Lane Conservation Area contains a wealth of Victorian-era middle class dwellings, many of which are Grade II Listed for their individual or group value. Although they vary in terms of architectural style, scale, number size and type of rooms and sometimes orientation, these types of dwelling have several common characteristics.

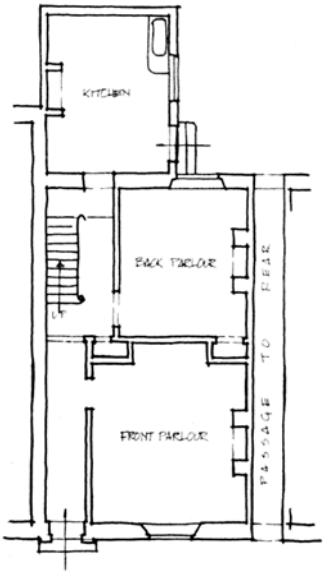
The principal or front elevation usually faces towards the street and is the most ornate and well-detailed part of the building in order to announce the status and wealth of its occupant, while the less prominent elevations were executed in a more basic style and to lower costs. It is often the case that the architecture of the front elevation is more strongly stylised or flamboyant, while ashlar dressings to openings and ashlar walling are almost exclusively found on these front elevations. Similarly, the windows to the principal elevation tend to have the fewest panes, as larger panes were more expensive to manufacture, while smaller, cheaper panes are used to the side and rear elevations.

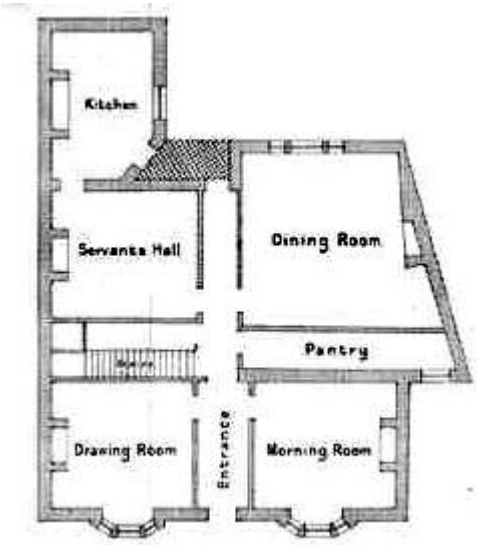
The principal doorway to each house is set an eye-catching doorcase and is surmounted by a fanlight which lit the hallway inside, while the service entrances are tucked away and lack decoration. The front elevations to most of the pre-1880 houses in the conservation area are two storeys, but in fact the buildings are three storeys in height with an attic

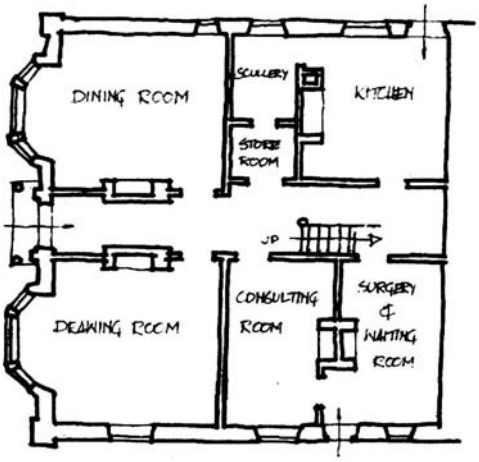
storey which accommodated the servant(s), with its windows overlooking the rear of the property, rather than the front. The disguising of the attic storey in this way was to perhaps protect the rural appearance of the neighbourhood. It is generally after 1880 that front dormer windows appeared in Little Horton and by this time the area was surrounded by urban development.

Another common feature of the middle class dwellings is a basement storey which rises above ground level and elevates the ground floor of the house above street level. This had two purposes; the first was to allow a decent standard for and convenient access to the kitchen, laundry and related storage spaces which would occupy the basement; secondly, the elevation of the ground and upper levels of the house gives it a more imposing appearance and prevents the main rooms of the house from being looked in to. The raising of the ground floor in this way was a common feature of Classical architecture and like the buildings of Renaissance Italy the exterior stonework of the basement level is left rough looking or rusticated in order to give the ashlar or stone 'brick' above a firm looking foundation. This also accentuates the differences between the service rooms and the principal rooms of the house. This raising of the basement level is most frequently found where houses have little or no front garden and there is hence a need to distance the ground floor rooms from the street. These types of housing tended to be the most humble of the lower middle class dwellings and met the minimum requirements for a middle class lifestyle.

Many of the architectural features of such houses, like Greek Revival doorcases, were mass produced details rather than the work of a prominent architect. The ground floor of the more basic middle class dwellings consisted of a drawing room and dining room, and sometimes a back kitchen with scullery. The best bedrooms were at first floor, with an attic chamber for the servant(s). The larger houses had a more elaborate arrangement of rooms such as a breakfast or morning room used by the lady of the house, or a study used by the man of the house. The few houses in the neighbourhood which were built for professionals were often double fronted with an office or surgery at one side of the central hall and domestic rooms at the other side (Sheeran, 1990).







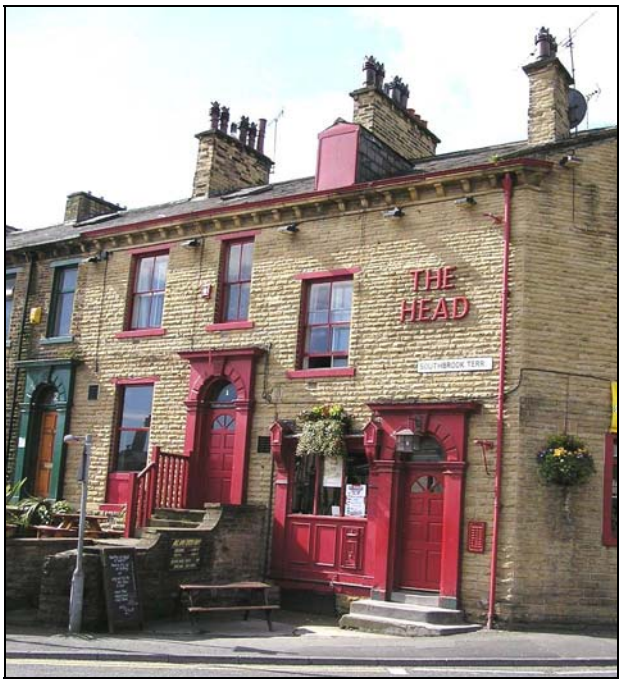
Top to bottom: the floor plans of various types of middle class houses in Little Horton, ranging from the basic middle class house (top, taken from Sheeran 1990); a larger residence with a more elaborate arrangement of rooms (middle, in this case it is Trinity House, Trinity Road); and the home of a dentist (bottom) with consultation room, surgery and waiting room within the house (taken from Sheeran, 1990).

The Deutsche Evangelische Kirche (Grade II Listed) is an important landmark building in the conservation area

Approaching the conservation area from Bradford city centre, the first building encountered is the **Deutsche Evangelische Kirche** and its attached minister's house (29 Great Horton Road) which are listed Grade II. The church was built in 1877 for the immigrant German community who had settled in the city. The German population of Bradford primarily consisted of merchants in the worsted trade who built many of the textile warehouses in Little Germany industrial area in the centre of Bradford. Lutheran Evangelist churches such as this one can be found in other cities in the UK and elsewhere in the world where significant numbers of Germans have settled, or, in times past, established colonies. The building is still used as a place of worship by Lutheran Evangelists with all services and ceremonies conducted in German. The nave of the church is five bays long, with the southernmost bay located underneath the gabled upper floor of the minister's house. The three central bays are separated by buttresses and consist of paired ogee arch lights with chamfered reveals. These bays are beneath a steeply pitched blue slate roof with a coped gable with decorative saddlestone. The gable end contains three stepped ogee arch lancets with stained and leaded glazing. The most striking feature is the northern bay facing onto Great Horton Road which is canted and projects forwards. Its pyramidal roof is surmounted by a small broached slate spire, which is a Germanic-Flemish detail, whereas the rest of the building is typical Bradford architecture for its time. The projecting wing has pairs of cross-mullioned ogee arch windows with a dripmould above and below the openings. The right hand bay of the church is similar to the central bays, but incorporates tracery and a hoodmould. To the left of this bay is the principal doorway to the church which projects slightly forward in a gabled shape with a decorative saddlestone. The moulded reveals of the doorway stand between colonnettes which carry a pointed arch. Below the apex of this arch is tracery with a cross motif. Below this is the chamfered and shouldered lintel over the vertical board door. The taller minister's house has two steeply pitched gables on its front elevation with decorative saddlestones and paired ogee arch windows below. The blue slate roofs are coped and have spearhead cresting to the red clay ridge tiles. The majority of the timber sash windows have broad pointed arch heads, those at ground floor being surmounted by hoodmoulds. The transomed doorway is well recessed in a similarly styled doorcase with chamfered jambs.

The church backs onto the slightly raised **Southbrook Terrace**, named after the long demolished *Southbrook*, a villa which stood on the site of Windsor Baths. This Grade II Listed row of 14 houses is modestly detailed and would have been built in the 1850s for the lower middle classes. The basement level of the row rises above ground level and thus the front doors of these two-storey houses are accessed by steps. The row stands under a long continuous blue slate roof which would have originally been studded by regularly spaced chimneystacks with dentilled cornice details, but alas some chimneys have been removed and the majority have been shortened and lack the cornice and dentils, reducing the unity of the row. The terrace does however, have a uniform layout of window and door openings with blank aprons below the lower windows and each doorway is set in a corniced Greek revival style doorcase with pilasters carrying voussoired arches with vermiculated keystones which frame the door and its semi-circular fanlight. An eaves band, row of moulded modillion brackets and projecting moulded cornice run the full width of the terrace and add to its Classical appearance. However, in addition to the alterations to the chimneys described earlier, other unsympathetic alterations have cumulatively undermined the historic and uniform character of Southbrook Terrace to a significant degree. Most of the stonework has been cleaned or painted and in several cases inappropriate mortar has been used, the original two-pane timber sash detail survives on a small minority of houses, as does the original moulded four panel door detail with round-headed upper panels. This disjointed appearance of the row is exacerbated by the proliferation of various signs and notices attached to the buildings (the majority of the houses now have commercial occupiers) and the removal of the original railings to the steps and the rebuilding of the steps and/or retaining walls in an unsuitable manner. In addition, the front garden to all but one of the houses is

given over to car parking which stretches from the road to the front elevation of the row, adding to the incongruity. **The Head** is at the eastern end of the terrace and retains much of its traditional details including sash windows and a small shopfront element with a stained tripartite window below a cornice which is flanked by pilasters with ornate consoles. The two three-light mullion windows at ground floor level facing onto Great Horton Road might be original details connected with the commercial use of this building.



The Head is a well-detailed Grade II Listed public house at the end of Southbrook Terrace.

35 Great Horton Road is a small shop which retains some traditional details such as panelled pilasters and jambs, but the shopfront is marred by large signs at the fascia and over the stallrisers, and the projecting housing of a roller shutter.

Set into the basement of **1 Grove Terrace** and facing onto Great Horton Road is the traditional timber shopfront of *Daley's Bookshop*. The shopfront consists of a recessed doorway adjoining a large display window with timber stallrisers below. These openings are flanked by pilasters surmounted by tall panelled consoles which flank a deep fascia. Above this are two tall timber sash stairlights, the upper one having a voussoired round head, while to the side two small modern style display windows have been inserted at street level. The same business occupies **3 Grove Terrace** and these two houses retain much of their original dignified appearance with bare stonework two pane timber sash windows (including some to a canted bay window which was added to no. 1 later in the 19th century), and a blue slate roof with one of the two chimneys retaining its original height and dentil and cornice detailing. Unfortunately, the rest of this row**, 5-35 Grove Terrace,** despite also being Grade II Listed, has been drastically altered, undermining their historic and group value. All of these dwellings have full width modern style flat roof and gable fronted dormers, stonework has either been painted or cleaned, the traditional sash window detail has been replaced by an array of modern style windows and only one house (no. 15) retains the moulded four-panel door with round-headed upper panels. All of these alterations have each had a negative impact on the integrity of the row. The original architecture that remains is very similar to Southbrook Terrace, for there is a regular rhythm of door and window openings, with blank aprons below the lower windows and each transomed door set in Greek revival doorcases which are identical to those on Southbrook Terrace. This row also has an eaves band, row of modillion brackets and projecting moulded cornice which run continuously between nos. 1 to 27. Late 19th century alterations to 1-35 Grove Terrace include the canted bay windows to nos. 1, 9 and 29, plus a squared bay window to no. 8. A large single storey stone built element has incongruously been added to the front of no. 35 as part of the commercial premises facing onto Morley Street. This row is a textbook example of how a uniform character of row of houses can almost completely disappear through an accumulation of unsympathetic alterations.

Across the road, the Grade II Listed **20-38 Grove Terrace** is architecturally identical to 1-35 Grove Terrace and was also built c.1855-1860. Unfortunately this terrace is also disfigured by the same types of out of character alterations which give the houses a disjointed appearance, when seen from both the front and rear.

These much-altered houses at Grove Terrace are Grade II Listed.

4-16 Grove Terrace (Listed Grade II) is a symmetrical, Italianate row which stands on top of its raised basement storey.

Although contemporary with the rest of the street, the Grade II Listed terrace of housing at **4-16 Grove Terrace** is more generously proportioned and imposing in its appearance. Some of this imposing appearance is down to the fact that the basement level rises above the level of the street, raising these two-and-a-half storey houses higher than their neighbours, with the front door of each house at the top of a flight of steps. The architecture of these houses is Italianate rather than Classical and the end houses each have a slightly projecting bay with a pediment-style gable at attic level, giving the row pronounced 'bookends'. Set in each of these gables is a keyed and imposted round-headed window. Below this, at first floor level, is an Italianate Venetian window with round-headed lights separated by shafts, with a keyed central light. The arched heads of the window are set in a sunken panel with panelled spandrels. The Venetian windows are linked to the plainer windows between them by a projecting cill band. Similarly, a projecting moulded entablature runs the full width of the row, separating the first and attic floors. The shallow section of wall above this is topped by a moulded cornice which discretely conceals the guttering and has the appearance of a parapet, adding to the Italian appearance of the building and making the roof less visible from street level. Only half of the large chimneys with dentils and cornice still project from the slate roof, the other having been completely removed. Each house has a canted bay window at ground and basement level and the front doors are surmounted by semi-circular fanlights and are set in keyed arches which spring from pilasters. This row retains more of its original character than its neighbours, with half of the houses retaining painted timber sash windows, although few traditional door details are visible. Only one of the houses has had all of its stonework painted (number 8), and paint is otherwise absent or limited to doorcases, the bay windows and cills and lintels, but this still has a detrimental effect on the appearance of the row.

The Grove Library of Bradford College (Grade II Listed). The oldest section is the element with the pedimented and portico front, which was built in 1877 as the Mannville New Connexion Chapel. The element to the left with the tower was added c.1900 when the building was used as an arts college.

Occupying the end of Grove Terrace and the neighbouring Mannville Terrace and overlooking the Bradford College Old Building at Great Horton Road is the College's **Grove Library**, which was built as the *Mannville New Connexion Chapel* in 1877 to the designs of Hill and Swann architects of Leeds. The building occupies the approximate site of the large mansion Mannville, which was one of the first villa residences to be built in Little Horton. The Chapel was soon used as an arts college and the tower and wing elements were added c.1900. In 1973 the arts college based in this building merged with Bradford Technical College based across the road to form Bradford Arts and Technical College, an early incarnation of the present day Bradford College. The original building of 1877 is the elaborate two storey five bay neoclassical construction which extends along Mannville Terrace by seven bays. Among the striking architecture of this building is a portico entrance supported by six Corinthian columns, with the outer columns paired. These columns support a deep entablature with a blank frieze and a heavily dentilled moulded cornice. Above this are pilasters which correspond to the columns below and frame three large central sash windows with margin lights which are set between pilastered jambs. These pilasters support an entablature consisting of a deep moulded architrave, panelled frieze and heavily dentilled moulded cornice. Directly over the entablature is a raised open pediment supported by ornate scroll brackets. The pediment is surmounted by an

anthemion acroterion and its sides have the same moulding as the entablature and frame a large round central window with cusp shaped glazing. This keyed light is set in ornately carved wreath and scroll carved surrounds. To either side of the pediment is a balustrade style parapet which terminates in dies with vase finials. The outer bays of the front elevation are below this and consist of round-headed windows. The front elevation is flanked by quoins and panelled pilasters. These round-headed windows and the ground and first floor entablatures are repeated along the side elevations. The extension of c.1900 joins the original building via a single storey single bay element which successfully repeats the architectural vocabulary of the original building. The architecture of the original building is also employed in the pyramidal roofed tower with its quoined pilasters, entablature with panelled frieze and the keyed round headed stairlights with detailed ornate carving to the reveals and astragals. This tower and adjacent single bay form a 'bridge' between the original chapel and the Beaux Arts style of the main body of the extension. This main body is six bays long with a polygonal canted end. The square ground floor windows are well recessed in a rusticated section of wall. The tall sash windows at first floor are set in architraved surrounds with projecting cills carried on moulded corbels. Similar corbels carry the regularly spaced dormers with occuli and rounded pediment gables. The slate roof, which is partially concealed by a parapet, is a mansard roof with a hipped end.

27-41 Mannville Terrace

Behind the library, **1-7 Mannville Terrace** is a block of four large houses built for lower middle class occupants c.1870. The block is of an unconventional design with the central pair of houses facing onto the street, with the principal elevations of the end houses at right angles to the street. The main body of the row has a long hipped blue slate roof. The end houses are larger and have projecting bays which have hipped roofs of their own, those to the sides being slightly taller and contain hipped roofed dormer windows to the attic. The projecting bays to the front and sides of 1-7 Mannville Terrace contain at ground floor level, squared five light bay windows with hipped slate roofs. The other windows are a mixture of single and mullion pairs of lights, some of which retain their three over two and two over one pane sash windows. The central pair of houses, numbers 3 and 5, have a lean-to slate roof which runs between the projecting bays of nos. 1 and 7 and extends over the doorways to create shouldered porches and over the tripartite bay windows. This roof and that of the main body of the building has a deep moulded cornice. This building retains much of its traditional appearance as the stonework is unpainted (apart from no. 7), the chimneys survive, the roofs are not cluttered by modern interventions such as dormers and velux windows and some traditional window and door details remain. This said, the replacement door and window details impact upon the whole group, which is quite disfigured by the single storey flat-roofed shop extension to no. 7, which features a modern style shopfront and signage which is out of sorts with the restrained composition of the original building.

27-41 Mannville Terrace makes up the rest of this side of the street. This row of terraced houses was also built c.1870 and has a regular rhythm of openings including canted bay windows at ground floor level. Other unifying features are the continuous blue slate roof, a plat band between ground and first floors and an architrave surmounted by dentils which project well forward and carry a cornice gutter shelf. The transomed doors are well recessed in doorcases which are surmounted by keyed arches which spring from moulded imposts. The character of the row is negatively impacted by the modern dormers to nos. 27 and 37; the removal or reduction of half of the large chimneys with dentils and cornice detailing; the cleaning, painting or rendering of paintwork; and the removal of traditional door and window details to most of the houses. Appendages such as satellite dishes and pipework also harm the appearance of the row. Of particular concern are the end houses, 39-41 Mannville Terrace, which are boarded up and have suffered through the neglect that comes with long-term vacancy. The pebble dashed render is falling off, gutters are overgrown, vegetation is sprouting between stones and some of the openings, particularly an open rooflight, are letting the elements into the building. An inappropriate modern style flat-roofed shopfront extension was added to no. 41, occasioning the

demolition of the original bay window. By contrast the basement-level shopfront at Morley Street has been stripped of any detailing it might once have had and the openings boarded up. The damage through neglect is much more telling to the rear of the houses, where the ground level components of the building have also been cleared away.

26-42 Mannville Terrace

22-42 Mannville Terrace was built in two stages and is quite similar to the opposite row of 27-41 Mannville Terrace, but stands on a raised basement floor. The main architectural differences are the doorcases. Those at nos. 30-42 have a vernacular revival style hoodmould over a recessed segmental arch transom. The horizontal mullion below is supported by a shaft which separates the doorway and a recessed tall, narrow light. The houses at nos. 22-28 have simpler classical style doorcases with pilaster jambs and cornice hoods. This terrace has a strongly disjointed appearance due to the painting or rendering of stonework, the lack of traditional door and window details, and the various appendages and alterations to no. 42 which is used as a restaurant.

16-20 Mannville Terrace was probably the last element of the street to be built, as its Arts and Crafts architecture suggests a date of c.1900. The houses stand out because of their more steeply pitched roofs with lower eaves and the fact that the three form a symmetrical unit with the large gable of no. 18 at its centre. The large gable has overhanging eaves with bargeboards and a drop finial which frame a timber oriel which is surrounded by timber panelling. At first floor level is what appears to be the original multi-pane timber window, with an unusually narrow timber sash stairlight to the left. At ground floor level, the broad doorway is beneath a slate roof supported by large timber brackets. To the right is the original flat roofed squared bay window with timber framing and leaded transoms. Nos. 16 and 20 are the mirror image of each other with central dormer windows with overhanging eaves, bargeboards and drop finials, stepped first floor windows which incorporate some timber panelling (though the windows themselves are unsuitable and of modern designs) and at ground floor next to the canted bay windows (again, modernised) are recessed transomed doors with broad segmental arch heads. The alterations to the windows and doors and the painting of stone mar the appearance of what would otherwise be a quite interesting and attractive Arts and Crafts building. Next door, **10-14 Mannville Terrace** is a modest row of houses that was probably built c.1890, the unified appearance of which is significantly let down by the modern style shopfront of the Post Office (*below*) at no. 10, which is completely inappropriate in terms of materials and proportions. The row retains all three corniced chimneys with a wavy projecting frieze. The coped blue slate roof is only interrupted by the original gabled timber dormers, two of which retain a sash opening. A wavy bargeboard runs the full width of the row below eaves level, as does a projecting band which wraps around the heads of the camber-headed first floor windows. Most of these windows also retain traditional sash openings. The doors of nos. 12-14 are surmounted by rectangular transoms and are set in plain stone surrounds with chamfered inner angles. The canted bay windows to the right of these doors is similarly treated.

2-8 Mannville Terrace. Note how modern style shopfronts and signage have disfigured this row of four houses.

At the northern end of the row and occupying a prominent position near some of the conservation area's key landmark buildings are **2-8 Mannville Terrace** and **45 Great Horton Road** which were built as a terrace of four houses but is now occupied by three banks. The modern shopfronts have radically altered the appearance of these buildings such that they have a negative impact on the street scene. The chimneys have been removed and while the upper floor is generally unchanged apart from some modern windows) the ground and basement floors are completely disfigured by full width modern fascia set at different heights, out of proportion modern steel and glass shopfronts/windows, which in some cases extend from what was the ground floor of the building down to street level. In addition stone built stairways and decks occupy a large area of the main elevation, further disrupting the regular repetition of features and openings along Mannville Terrace.

Continuing along Great Horton Road and exiting the conservation area, passing the modern student shopping precinct built on the site of four demolished villas which the boundary wraps around, **2-6 Claremont** is the next building encountered which is within the boundary. This Grade II Listed building was originally built c.1860 as a pair of villas, but no. 4 was later subdivided and all three units are now used as offices. The front elevation is symmetrical and is six bays long. The roof is hipped and clad in Welsh blue slate and unfortunately all of the chimneys have been removed. An entablature consisting of a deep architrave, modillion dentil course and moulded eaves cornice wraps around the building and at each corner are grooved ashlar quoin pilasters, plus another at the centre of the front elevation, demarking the boundary between nos. 2 and 4. The elevations of 2-6 Claremont are made of ashlar sandstone, denoting the status and wealth of their original occupants. At the centre of the front elevation of each of the original houses is a panelled door with a camber-headed transom set in architraved margins. These doorways stand under Classical style porches with slender Tuscan columns, a panelled frieze and tightly packed dentils below the cornice. Above and in line with the door is a window with eared architraved surrounds and a panelled apron below. Each of the doorways is flanked by bay windows which both consist of three lights, although one is square, the other canted. The projecting cornice over these bay windows is carried on ornate scroll brackets with panelled stonework in between them. The doorway to 6 Claremont is set in the side elevation of no. 4 and is of a different style; the projecting margins are architraved and scroll brackets carry a simple cornice. This addition perhaps reflects how towards the end of the 19th century, villas such as these were not sought after as family residences and were subdivided into two smaller dwellings or perhaps workspaces or a combination of the two. Although the traditional sash windows of no. 2 remain in place, those of nos. 4 and 6 have been replaced with inappropriate modern style casements. A two-storey flat-roofed concrete and glass extrusion was built onto the side of 2 Claremont in the 1960s and looks rather out of place, but is fortunately subservient to the original building.

8-10 Claremont (Grade II Listed) is one of several pairs of villas along Claremont which share a five-bay frontage. This Classical style villa has recently been sensitively converted into a bar.

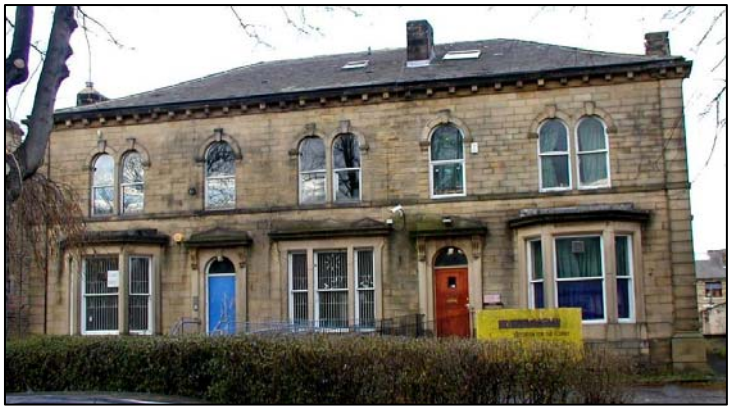
Next-door **8-10 Claremont**, another Grade II Listed pair of c.1860 villas, has recently been renovated and has reopened as a bar, having formerly been offices, and retains much of its original appearance and traditional character. The large blue slate hipped roof is punctured by the original chimneys with entablature detailing that indicates the original position of the internal division. These are the only features to disrupt the symmetry of the five-bay elevation. The most striking feature of the villas is

the broad central bowed window with bowed timber sash glazing which occupies the central bay of the ground floor. This window is topped by an entablature with a blank frieze, a motif that is repeated several times on the elevation. Doors with camber headed transoms that are set in architraved margins flank the bow window. These doorways are set in porches supported by slender engaged columns which support a hood with a moulded entablature, blank frieze and moulded cornice. This entablature is repeated on the canted bay windows which occupy bays 1 and 5. The elevation is bookended by projecting grooved ashlar quoin pilasters and a moulded cill band links the five sash style windows at first floor. At the top of the wall is a moulded architrave with a large blank frieze (onto which the signage advertising the bar has been attached, minimising its impact), and modillion dentils carrying a cornice gutter shelf.

The neighbouring **12-14 Claremont** is a nearly identical pair of villas which are contemporary with nos. 8-10 and are also Grade II Listed. The key difference is that instead of having a central bow window, there is a tripartite window set in projecting margins which is surmounted by a pedimented cornice. The central light of this window is approximately twice as wide as those that flank it. This building retains its one- and two-pane timber sash windows, though the margins to the doors have been painted and the entablatures of the porches is concealed by signage. Directly opposite, **9-11 Claremont** is of a very similar design to nos. 8-10 and 12-14. The key difference is that the central window is a five light squared bay window with a similar tripartite arrangement of lights along its front to nos. 12-14. 9 Claremont retains traditional sash windows and a one-off panelled timber door, although the doorcase and porch have been painted. The appearance of no. 11 is marred by the (redundant) signage, the modern style windows and the blocked transom over the door.

12-14 Claremont (Grade II Listed)

The former pair of villas at **13-15 Claremont** stood empty for some time before being gutted by a fire and standing as a derelict building for several years. Fortunately, at time of writing, work is underway to clear the debris and rebuild the roof and interior of the building, as only the facades and some of the chimney structures are still standing. To the rear of the building is a large single storey stone built extension which dates from the second half of the 20th century. The villas have a similar five bay frontage to those described so far along Claremont. The central bay contains a tall tripartite window with projecting surrounds, a moulded sill and chamfered mullions. This window is surmounted by an occulus in architraved margins with a keystone and is flanked by the doorways to either villa which have pilaster jambs with moulded imposts from which a keyed arch which surrounds the semicircular transom springs. Each doorway is set in a porch consisting of Doric columns carrying a full Doric entablature which forms a hood. Doric entablature can also be found along the tops of the canted bay windows in the end bays which have pilaster jambs. A projecting cill band links the five first floor windows and the cill of the central window projects further out, is moulded and is supported by corbels. The front elevation terminates in grooved ashlar quoin pilasters and is/was topped by a moulded architrave, deep blank frieze and projecting dentil cornice. Next door, **17-19 Claremont** is a contemporary Grade II Listed pair of villas with a five bay frontage. Its design is more Italianate in style than its neighbours. The central ground floor window consists of three mullion lights set in projecting ashlar surrounds with a pedimented blocking course above. This window is flanked by the doorway to either villa. The inappropriate modern style doors and their semicircular transoms are set in monolithic ashlar margins with a keystone at the crown of the arch. These doorways are set in doorcases which consist of pilasters and scrolled consoles which support a moulded cornice with a pedimented blocking course above. The outer bays contain wide canted bay windows with chamfers to the mullions and cornices which are identical to those above the other openings. The first floor windows are in alternating single and paired mullion lights, all with round heads, moulded imposts and plain keystones. These windows are linked by a projecting cill band which runs through the ashlar grooved quoin pilasters which terminate the elevation. An entablature consisting of a moulded architrave, dentilled frieze and plain cornice runs the width of the front elevation. The hipped roof is clad in Welsh blue slate and is punctured by three reduced stone chimneys. The side elevation features tall round-headed stairlights.



17-19 Claremont (Grade II Listed) is an Italianate variation on the similar design of the villas lining Claremont.

Despite being very similar to the rest of the villas along Claremont, **21-23 Claremont** are not Listed. Like the rest, this pair of villas has a five bay front elevation, ashlar grooved quoin pilasters at the angles and a hipped slate roof, though the chimneys have been reduced and no. 21 has a large modern dormer window which mars the appearance of the building. At ground floor the central bay contains a mullioned tripartite window with cornice, which slightly projects from the wall. This window is flanked by the doorways which have camber-headed transoms and architraved surrounds. These doorways are set in doorcases consisting of engaged columns carrying an entablature which forms a hood over the doors. The end bays contain corniced canted bay windows. The five tall first floor windows are linked by a moulded cill band and above them is a projecting architrave, blank frieze and projecting cornice supported by paired dentils. Neither property retains traditional door details and no. 21 lacks the timber sash window detail. Across Claremont and facing onto Morley Street is a modern **community welfare/resource centre** which is made of a mixture of brown brick, painted render and stained and painted timber and has felt roofing. It is a broad, low-rise structure with a squat rendered gable which rises above lower flat-roofed brick wings. The scale, massing, materials and architecture of the centre means it makes no contribution to the area's sense of place and character.

Around the corner, **31-45 Ashgrove** is an imposing Gothic style row of middle class dwellings which were built in the 1860s and are Listed Grade II for their architectural and historic interest. The row, which consists of eight dwellings, has been designed to create a varied and symmetrical whole, with full height projecting gable fronted elements at the end houses and central pair of houses. The gable fronts of the end houses (nos. 31 and 45

The Gothicised 37-39 Ashgrove, the central pair of houses in a Grade II Listed row.

Ashgrove) have coped crow-stepped stone roofs with moulded kneelers which frame a single pointed arch sash window with chamfered margins which is surmounted by a gothic style hoodmould which springs from imposts which have been carved into leaf and fruit shapes. At first floor level, set in chamfered reveals, is a three light window with intersecting pointed arches which spring from colonnettes (the lights themselves are inappropriate to the historic character of the houses). Directly below is a lead-roofed canted bay window with cornice and chamfered reveals. Another gable-fronted projection contains the doorway to each of the end houses. The doorway has chamfered jambs and is surmounted by a pointed arch transom set in voussoirs with moulded coping which rise in the centre and is topped by a finial (the finial to no. 45 is missing). The row's central gable, which is split between nos. 37-39, also has a coped crow stepped stone roof, but this one has steeper sides, pinnacled kneelers and a stone drop finial decoration. Set near to the apex of the gable is a pair of Gothic arch sash windows with joined moulded gothic style goods. Below each of these windows is a diamond shaped plaque set in a moulded circular recess. At first floor level is a three light window with intersecting pointed arches and colonnettes which is identical to those found on the gable elements of the end houses. At ground floor level the four panel doors are surmounted by squat pointed arch transoms and are recessed in moulded surrounds with quoined jambs. The

doorways stand in a hipped lean-to roofed porch supported by timber gothic arches with openwork spandrels which spring from timber pilasters with moulded imposts. Similar porches which shelter paired doorways are also at 33-35 and 41-43 Ashgrove. The first floor windows that are not set in the gabled elements are tall single and chamfered mullion pairs of lights with chamfered, shouldered lintels and cills. At ground floor level is a semi-circular voussoired arch that springs from quoined jambs. Set within this arch is a moulding that springs from imposts carved into leaf shapes. Recessed within the moulding is a pair of chamfered ogee arch windows with colonnetted jambs and mullion. Set between the arches is a circular panel with a triangular panel below. A moulded cornice gutter tops the long sections of wall and regularly spaced moulded cornice chimneys rise through the ridge of the Welsh slate roof. Large velux windows frequently interrupt the slate covering of the roof, while the painting of the stonework of the lintels, cill and reveals to the openings of most of the houses detracts from their historic appearance and uniformity. The majority of the houses retain traditional timber sash window openings and four panel timber doors, with the leaded and stained glass upper sashes of the windows of nos. 35 and 37 being particularly attractive and noteworthy 20th century alterations to the original glazing.

15-29 Ashgrove is a slightly earlier terrace of c.1860 and is also Grade II Listed. It is of an Italianate style, but like 31-45 Ashgrove is also a symmetrical composition with gable-fronted end projections. There is only a very slight central projection at the centre of the row which is topped by an additional attic storey. The front doors to the end houses (nos. 15 and 29) are set in single bay side wings which are attached to the much larger gable fronted elements. Much of the architectural detailing to no. 29 has been unfortunately removed, as only no. 15 retains the richly moulded cornice supported by bracketed dentils with a moulded architrave below. The openings of the gable are set in recessed areas of wall which create the effect of there being pilasters at the angles. Set just below the apex of the recess is a round-headed light set in an architraved arch which springs from moulded imposts (the imposts to no. 29 are absent). The cill of this window is moulded and is carried on moulded corbels. Below this is a window made up of three round-headed mullion lights set in moulded arches which spring from moulded imposts. At ground floor level is a canted bay window with moulded reveals to the lights and an entablature. These gables are architecturally linked to the middle of the row by a projecting first floor cill band

27 Ashgrove is a well-detailed Grade II Listed house

which links the three light windows with similar style one and two-light openings; and the entablature consisting of moulded architrave, bracketed dentils and moulded cornice which runs the full width of the row (apart from the missing sections at no. 29). A long slate roof with hipped elements runs the full width of the row and most of the chimneys, with cornice and dentil detailing, retain their full height. The long stone built attic dormer to nos. 21 and 23 is an original feature and consists of a squat architraved camber headed light flanked by two mullion pairs of identical lights, most of which retain the original timber sash detail. The dormer has a projecting moulded cornice which helps to conceal the hipped roof above. 17-27 Ashgrove have squared three light bay windows with the outer jambs taking the form of pilasters with moulded imposts. Above each of the bay windows is an entablature, the blank frieze and moulded cornice of which are carried over the adjacent doorways in the form of porch roofs. The doorways of nos. 19-21

and 23-25 are paired, while those of 17 and 27 are individual. In the case of these latter two, an ornately carved scroll bracket supports the end of the porch roof opposite the bay window. The entablature is carried in front of the paired doorways by ornate ironwork consisting of four arches (the central pair being broad and segmental, the flanking pair being narrow and semi-circular) with ornate openwork spandrels supported by three classical style iron columns. The florid ornament of the ironwork to the porches is mirrored by the cresting which runs the full width of each portion of entablature. These flourishes of ironwork raise the aesthetic appearance of nos. 15-29 above the austerity generally associated with Italianate architecture and would have indicated the wealth of its original occupants. The paired doorways of 19-25 Ashgrove have pilaster jambs with moulded imposts from which broad moulded segmental arches spring. These arches frame the transoms which are separated from the doors by moulded timber lintels. The majority of the original doors remain in place and are of a one-off design with two long moulded panels with quadrant corners. These doors are flanked by two narrow lights (mimicking the arrangement of lights found on the bay windows) with narrow timber panels below. The doorways to nos. 17 and 27 are similar, but here there is only a light and panel to one side of the door and hence the shape of the moulded arch above the doorway is semicircular rather than segmental. The doorways of the end houses (nos. 15 and 29 consist only of a door surmounted by a semi-circular transom set in a keyed architraved arch which springs from moulded imposts. The majority of the traditional glazing in the form of transoms and timber sash windows remains in place, enhancing the appearance of the row and its group value no end. The stonework to all houses bar nos. 25 and 27 has been cleaned, creating a visual inconsistency, which is exacerbated by the painting of the reveals of most of the openings.

The next terrace of housing, **1-13 Ashgrove** is also Grade II Listed. It was built in the 1860s and rather than being built in an Italianate or Gothic style like either of its contemporary neighbours, 1-13 Ashgrove was built in a Jacobean reveal style which was influenced by the ornate architecture of the Dutch mercantile cities as well as Classicism. Like its neighbours, the terrace presents and orderly, symmetrical elevation to the street, with large, slightly projecting gables to either end, and a large central gable flanked by two smaller gables, all of which are coped, decorated with finials and in the ornate Dutch curved style. The arrangement of the openings and architecture below roof level corresponds with the arrangement of the gables. Unfortunately the full width modern dormer to no. 9, a small modern dormer to no. 7 and alterations to the gable of no. 1 disturb the original composition at roof level. The slightly projecting gables at either end of the Ashgrove elevation have two storey canted bay windows, consisting of three lights recessed in chamfered reveals with projecting hoods and cills. Only no. 13 retains the canted Dutch gabled dormer, disrupting the symmetry of the row somewhat as that of no. 1 has been entirely removed and a modern, out of proportion window opening is set into the wall behind where the gable should be. The remaining gable has moulded coping which rises to a ball finial and contains recessed round-headed windows flanked by raised moulded panels and is a quite rare and unusual detail. The three central gables are stepped and set under the apex of each is a key and imposted round-headed light. Below the central gable is a two storey canted bay window with cornice, while to the smaller gables there is only a canted bay window at ground floor level. The gables are joined by richly moulded gutter cornices with raised ashlar panelling at either end. An architrave also runs between these panels, with a rusticated sandstone 'brick' frieze between the architrave and cornice. The first floor windows that are not bay windows are single and mullion-paired lights set in chamfered reveals with faceted-block jambs. The ground floor windows are all canted bay windows with chamfered reveals and moulded cornices. The mullion to one of the windows at no. 5 has been removed and modern glazing inserted. Nos. 1-3, 7 and 13 also have modern styles of window and most of the houses have painted margins to their openings, which cumulatively have a great impact on the coherent and traditional appearance of the row. The single and paired doors are flanked by narrow lights with narrow panels below, but only half of the houses retain the original wide transom with a semicircular astragal which breaks the transom into three lights. Only no. 13 retains the original four panel door which corresponds to the panelling and windows to the sides of the doors. The doorways are set between faceted block jambs and are surmounted by a cornice hood supported by regularly spaced scroll corbels. The stonework of the terrace has been cleaned and the brickwork of the basement level is rusticated. The principal elevation of 1 Ashgrove faces onto Great Horton Road and has a projecting Dutch gable with a two-storey canted bay window from which the canted gabled dormer has been removed. To the right of this projection is a smaller one containing the front door. The door and its doorcase are utilitarian and modern and are set in the original stone doorway with faceted block jambs, moulded imposts and a keyed moulded arch with faceted voussoirs. Above

the arch is a cornice surmounted by some ornate stone openwork.

4-14 Ashgrove retains much of its traditional and uniform appearance.

Directly opposite, **2-14 Ashgrove** is a more modest terrace of houses built in an Italianate style. It is two storeys in height with the end houses rising to two-and-a-half storeys via gabled attics which bookend the row. The long blue slate roof is hipped at either end and is punctured along its ridge by regularly spaced chimneys with stone string and moulded cornice detail, although a minority of the chimneys have been reduced. Nos. 4-12 are linked by a moulded cornice gutter, deep blank frieze and architrave plus a first floor cill band and have a regular rhythm of openings. At first floor there are alternating single and mullion pairs of tall windows, while at ground floor corniced canted bay windows alternate with corniced projecting doorcases with moulded reveals which frame the door and its keyed semi-circular transom. Although the architecture of the terrace presents a strong uniformity, the integrity of the row is reduced by the mixture of modern and traditional door and window styles, the cleaning of some of the stonework and the painting of some of the window reveals and doorcases. The gabled elements continue the alternating pattern of openings, but at attic level there is a round-headed window with imposts, keystone and a projecting moulded cill on moulded corbels. This window is set below the moulded coping of the gable which is shaped to look like an open pediment. The principal elevations of 2 and 14 Ashgrove face at right angles to the street and are themselves symmetrical three bay compositions with architraved doorcases set between engaged columns carrying an entablature flanked by corniced mullion pairs of lights set in projecting margins, which is echoed by the arrangement of the first floor windows.

The adjacent terrace of **16-30 Ashgrove** is a contemporary Italianate design which shares features with both 2-14 Ashgrove and 15-29 Ashgrove, which stand directly opposite. The row has a long hipped Welsh slate roof with projecting gabled elements on the end houses, nos. 16 and 30, and the central pair of houses, nos. 22 and 24. The end gables are very similar to those across the street, with moulded copings, dentils and an eaves band that make the gable look like an open pediment which is supported by giant carved consoles. Set in the apex is a round-headed window with moulded imposts and a moulded cill supported by moulded corbels. Below this is a pair of mullion round headed lights with architraved arches and moulded imposts. At ground floor level is a canted bay window with architraved surrounds to the lights. Like the houses opposite, these end houses have small single bay side wings that contain the principal doorway with a semi-circular transom. The central gable is also coped, but here the moulding is richer and there are no dentils. Paired consoles support the open pediment-style coping. A pair of round-headed lights similar to those set in the other gables is below the apex of the central gable. The front elevation of 16-30 Ashgrove has a regular rhythm of first and ground floor openings. At first floor tall squared single lights are alternated with mullion pairs of round-headed lights with architraved arches and moulded imposts. A projecting cill band which wraps around the building links these openings. At ground floor, corniced canted bay windows alternate with transomed doors set in architraved margins flanked by pilasters from which the consoles which carry a moulded cornice hood spring. Most of the moulded cornice chimneys remain in place. When compared to the listed terrace across the street, it is immediately apparent how alterations to 16-30 Ashgrove have undermined its consistent appearance. Unsympathetic alterations such as the insertion of modern style dormers, the reduction of chimneys, the painting of stonework, and the replacement of traditional door and window details with a variety of modern ones have all taken their toll on the terrace's integrity.

32-46 Ashgrove is the only terrace in the street which has been built incrementally with different styles of vaguely Italianate architecture stood side by side and not forming a united whole. **32-36 Ashgrove** appear to have been built together. The houses share an entablature consisting of architrave, paired modillion dentil brackets and a projecting moulded cornice gutter. The houses all have canted bay windows, those to nos. 34-36 rising the full height of the houses, that of no. 32 being at ground floor only. All three houses have

doors with semicircular fanlights with astragals (nos. 34-36 retain the original panelled doors). The surrounding and projecting doorcases consist of pilasters with faceted blocks and moulded imposts from which an architraved arch with keystone and faceted voussoirs spring. Above this is a moulding which runs across the front elevation of the three houses. Above each doorway is a pedimented blocking course. While the stonework to nos. 34-36 is unpainted and the original timber sash windows and panelled doors remain in place, the modern dormer, painted stonework and modern windows to no. 32 mar the unity of the group. **38-40 Ashgrove** is a symmetrical pair of two bay houses, the outer bays projecting slightly from the rest of the row. These are the only houses to be built with an attic floor, which is expressed in the coped gable with mullion paired round-headed windows with moulded imposts. An openwork parapet which looks like a balustrade runs between the gabled attics and helps to conceal the roof from view. Directly below the windows is a moulded cornice supported by large dentils with an eaves band below. The ground and first floor windows in the projecting bays consist of three mullion-lights with shouldered lintels. Their moulded cills link with those of the camber-headed lights in the central recessed bays at first floor. The paired central doorways are set well back in small, internal porches. The portals to the porches have faceted block jambs which carry a pair of architraved round arches. No. 38 retains its traditional sash windows, unlike no. 40 and the stonework to most of the openings and other architectural members has been painted. **42-46 Ashgrove** features different combinations of the architectural features mentioned already in describing this row and have much in common with numbers 32-36.

32-46 Ashgrove is one of the few terraces in the conservation area which have developed in a piecemeal fashion.

The houses like this one at Pemberton Drive are well detailed and are the final progression in the design of houses in the conservation area.

The terraces of houses at **Pemberton Drive** were built c.1900, by which time Little Horton was no longer the rural retreat that was sought after by those who were after seclusion, privacy and a prestigious address. Nonetheless, the area was still an affluent enclave with some cachet and was attractive to those who could not afford a rural dwelling or preferred the convenience of Little Horton's central location. These people were typical members of the lower middle classes and the affluent working classes and houses such as those at Pemberton Drive were built for this market. The area represents the 'next step' in Little Horton's social and architectural history, which crucially maintains a consistency and strength of character and key features and details which warrant protection through conservation area designation. **1-41 Pemberton Drive, 14-26 Pemberton Drive** and **28-36 Pemberton Drive** are almost identically detailed two-and-a-half storey terraces of varying lengths with a regular rhythm of openings and paired gables. Each paired gable has overhanging eaves and openwork timber bargeboards, with the large stone, corniced, shared chimneystacks set between the gables. The single and mullion pairs of timber sash windows have chamfered lintels and are linked at first floor by a projecting cill band. The

lean-to slate roofs over the ground floor canted bay windows extend over the single and paired doorway, creating a porch. The porch is supported by timber columns from which timber arches and other decorative joinery spring, giving the porches the appearance of a veranda. The majority of the external joinery to the porches and bargeboards remain in place, as do the original timber sash windows with leaded and stained glass upper sashes. Some of the traditional panel doors have been removed, while the cleaning and painting of stonework has reduced the unity of the terrace. The southern-end-of–terrace houses, **2** and **4 Easby Road**, are set at a right angle to the rest of the row and are three-bay symmetrical two-and-a-half storey villas with a lower two-storey bay to one side. These houses are architecturally similar to the rest of the row, as their key differences are due to their larger size. The veranda style porches are much wider and extend between the canted bay windows situated in the outer bays. At first floor level is a central round-headed light set in an architraved arch with moulded imposts.

48-56 Ashgrove

Travelling back along Easby Road and turning right, **48-56 Ashgrove** is a symmetrically arranged row of five houses in an Italianate style. 50-54 Ashgrove are two storeys in height, while the end houses, nos. 48 and 56, have an additional storey expressed within the roof space. The end houses are two bays to Ashgrove by three bays to the side. The corner bays to Ashgrove project forward slightly and each contain a two-storey canted bay window made up of three lights with a projecting moulded cill on moulded brackets and shouldered lintels at ground floor, and a canted round-headed Venetian window with keystones and imposts at first floor. Above the entablature, at attic level, is a canted, gable-fronted stone dormer window with a keyed, round-headed light and ball finial decoration. This dormer projects from the steeply pitched blue slate roof of the end houses, which rises higher than the roof over the rest of the row. A plainer stone gable-fronted stone dormer with round-headed light is on the side elevation. Directly below the dormers is an entablature which wraps around the entire terrace. It consists of an eaves band, modillion dentil brackets and a moulded cornice gutter. The doors to nos. 48 and 56 Ashgrove are set in flat roofed single storey ashlar projections on the side elevations. Over each door is a semi-circular transom set in an ashlar arch with a scrolled keystone and moulded imposts. 50-54 Ashgrove is a uniform row of houses with a symmetrical layout of single and mullion pairs of round-headed lights with moulded imposts. These tall, Italian style windows are linked by a plat band immediately below their cills. The layout of openings at ground floor level is not symmetrical, and instead has a regular alternation of windows and doors. The original style of window appears to have been the tripartite mullion window to no. 50 with shouldered lintels. The canted bay window to no. 54 might well be a later addition, while the mullions have been removed from the window at no. 52. The timber panel doors and their semicircular fanlights to these four houses are set between pilaster jambs surmounted by an arch with florid relief carvings. These doorways are set between pilasters with carved imposts from which ornately carved consoles spring and carry a moulded segmental arch hood over the doorway. The appearance of this row is greatly impacted by the modern style full width dormer window and painted front elevation to the central house, no. 52. The painted openings to no. 50 and the missing traditional window and door details to most of the houses also reduce the terrace's group value and historic appearance.

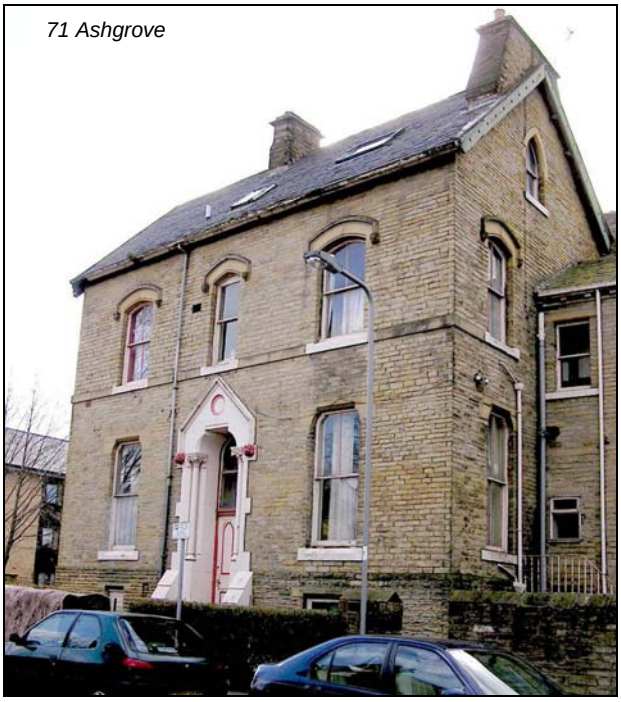
Across the street, **51-57 Ashgrove** is a two-and-a-half storey mid-to-late 19th century terrace. The terrace was originally a symmetrical composition, like virtually all of the rows of houses along Ashgrove, but the two easternmost dwellings were demolished c.1900 to make way for a new road, Morley Street and the tramline which ran along it, leaving four of the six original houses. The original arrangement of the row was clearly similar to the other terraces along Ashgrove, with a taller, gable-fronted house at either end of the row and a symmetrical arrangement of paired openings in between. The remaining original end-of-terrace, 57 Ashgrove, has a steeply pitched gable with overhanging eaves. Set near the apex is a pair of shafted lights with gothic-style, ogee arch heads and a chamfered sill. At first floor level, below a dripmould, is a three-light pointed arch shaft-mullion window. The features described so far are the only ones that differentiate this end house from the rest of the terrace. All of the houses have at ground floor alternating pairs of canted bay windows with hipped, lean to roofs (the lights having chamfered

margins); and paired doorways recessed in hooded pointed arch internal porches with relief carvings to the reveals of the arches, a central Gothic style shaft and chamfered outer jambs. The doors themselves are transomed and their doorcases incorporate narrow side lights with corresponding panels below. At first floor, a projecting cill band links a regular rhythm of single and shaft-mullion pairs of tall lights with ogee arch heads. The front pitch of the roof to nos. 51-55 Ashgrove is a mansard with overhanging eaves. Set in the steeper pitch are gabled stone dormer windows with overhanging eaves and timber bargeboards. The ridges of the roofs of these dormers have open crestwork, a motif than can be found along the ridge of the main roof of the terrace, although most of this detail has disappeared. The deep stone chimneys with cornice decoration remain in place. Insensitive alterations in the form of modern style windows to nos. 53-57, the painting of margins, prominently sited velux windows and appendages such as satellite dishes have cumulatively harmed the uniform character of the row.

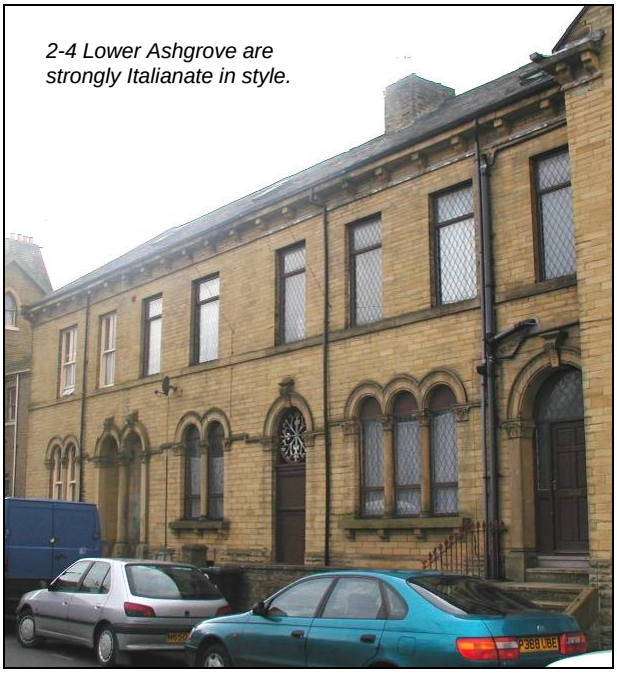
59-71 Ashgrove

Continuing along Ashgrove and rounding the corner, the long terrace at **59-71 Ashgrove** was built in 1874 to the design of Thomas Campbell Hope in a Gothicised style and forms another symmetrical composition with end houses which differ slightly in their orientation, architecture and massing. The basement level of the row rises above ground level by half a storey, elevating the houses above the street. The exterior stonework of the basement level is rusticated, and gives the contrasting ashlar and sandstone 'brick' stonework above a sturdy-looking base. The end houses are slightly taller than the rest of the row and are gable fronted. The steeply pitched gables have overhanging eaves and timber bargeboards. Set near the apex is a pair of Gothic style hooded ogee arch windows with a shaft mullion and chamfered cill. A similar pair of windows is at first floor level, with similarly gothicised single lights set into the returns. At ground floor is a canted bay with shouldered lintels. To the right is a crow stepped gabled projection containing the front door. The door has a pointed arch fanlight above and both are set in chamfered reveals with colonnettes from which a moulded, hooded Gothic arch springs. The bulk of the row, 61-69 Ashgrove, has a long roof with a mansard to its front pitch with overhanging eaves and openwork timber bargeboards. The steeper pitch is interrupted by a variety of dormer windows. It would appear that there was originally a regular rhythm of gabled dormer windows with overhanging eaves and bargeboards, which corresponded with the rhythm of the bay windows at ground floor. Over time, the majority of these dormers have been modernised and additional modern style dormers inserted at nos. 59 and 61-63. These alterations are detrimental to the integrity of the group. The first floor openings consist of alternating shaft-mullion pairs of pointed arch windows and pairs of single-light pointed arch windows which are linked by a projecting cill band and have a continuous dripmould extending over them. At ground floor there are alternating pairs of canted bay windows and doors. The bay windows have chamfered mullions and cills and shouldered lintels. A porch roof shelters the front doors and extends over the bay windows either side of the doorways. 65-69 Ashgrove retain the decorative timber framework beneath the porch roofs which consists of two timber columns carrying three timber arches with other open timberwork. The principal elevation of the house at the eastern end of the row, 71 Ashgrove, faces onto Lower Ashgrove. It has a Gothicised three-bay symmetrical frontage. Unlike the rest of the front doors at 59-71 Ashgrove, the doorway to this house is at street level (i.e. midway between basement and ground floor levels). To either side of the doorcase, two painted buttresses appear to add support to the rusticated base of the house. The unusual doorcase is elongated so that it rises to the same height as the ground floor windows, which are set in the wall some distance higher than the door. The door itself is a one-off moulded four panel door with shouldered upper panels. Above this is a very tall shouldered transom. These openings are well recessed in a doorcase with colonnettes and a chamfered, shouldered head. The lintel is giant and has a large flat face with a moulded edge and a central circular panel. This doorway is set between tall shouldered sash windows set in openings with shouldered lintels and chamfered sills. A projecting cill band joins the chamfered sills at first floor. The central window is narrowest and has an architraved,

hooded pointed arch head. The flanking windows have similarly treated camber heads.



71 Ashgrove



2-4 Lower Ashgrove are strongly Italianate in style.

Further along Lower Ashgrove, **2-4 Lower Ashgrove** is an attractive, well-detailed Italianate style terrace which is unfortunately marred by the modern style windows of nos. 2 and 3 which contrasts with the traditional sash windows of no. 4. The basement level of the row rises half a storey above ground level and is clad in rusticated stone 'bricks' giving the appearance of a firm foundation for the ashlar 'bricks' and stonework above. The most eye-catching details are the ornately carved heads to the first floor openings which lend these quite humble dwellings a dignified appearance. The ground floor windows to nos. 3 and 4 consist of a pair of tall shaft mullion windows set in architraved semi circular arches which spring from carved imposts. The windows have projecting sills supported by modillion brackets. No. 2 has a similar window consisting of three shafted lights. The doorcases to all three properties have pilaster jambs topped by carved imposts. An architraved semi-circular arch springs from the imposts and has a carved scrolled keystone. The doorways to 3 and 4 Lower Ashgrove are paired and instead of a pilaster jamb there is a colonette. These doors are transomed and are well recessed in the wall. Set between nos. 2 and 3 is the entrance to a tunnel leading to the rear of the properties. This opening has a semi-circular head with the same carved imposts, arch and keystone as the other doorways.

Set in the archway is a florid iron grille (*left*), which is a particularly fine and rare detail. All of the openings described so far are linked by a dripmould. A projecting cill band links the much plainer squared first floor windows. At the top of the elevation is an eaves band, modillion dentil brackets and plain cornice flanked by shaped kneelers. Only one reduced chimneystack remains and the roof is clad in Welsh slate. **1 Lower Ashgrove** might well have been built after its neighbours. This gable-fronted house is much plainer and has unsuitable door and window details with the mullions removed. The ground floor lintels are chamfered and have small floral carvings, while at attic level there is an arched window with moulded imposts.

Like 1 Lower Ashgrove, the plain **8-11 Claremont Terrace** was probably built for working class occupants, as these houses are scarcely large or more dignified than a typical industrial terrace in Bradford. The houses all have cill-and-lintel timber sash windows, while the doors are set in projecting monolithic surrounds surmounted by corniced hoods on scroll brackets. Above the first floor windows is a stone string and at the top of the wall, a plain cornice gutter. The slate roof has the stumps of the original chimneys along its ridge. A square cartway leads to the rear of the houses and at the eastern end are the ruined remains of no. 8,

the blocked doorway and top step the only remnants. The three houses opposite, **Claremont Villas**, were built in the first decade of the 20th century, after Morley Street was laid through the middle of the conservation area. These lower middle class dwellings are large and are of an eclectic architectural style which is somewhat more basic than villas in the conservation area that were built earlier. The frontage to Claremont Terrace consists of six alternating bays plus a different end bay to Morley Street. At ground floor the alternating bays consist of doorways and bay windows. The recessed panel door has a moulded stone mullion separating it from the rectangular transom above. The ashlar doorcase has shaped jambs and a false ogee lintel with a moulded cornice. To the left of each door is a broad, slate-roofed canted bay window with transomed side lights and a cruciform mullion central light. At first floor level there are alternating transom and cruciform mullion windows. At attic level there are regularly spaced pedimented gable-fronted dormers flanked by vaguely Queen Anne revival style scroll decoration. Each dormer contains a basket arch window with architraved voussoirs. An identical gabled dormer faces onto Morley Street and set at the corner of the row is a pyramidal roofed polygonal tower with a finial decoration. The shape of the tower continues down to the first floor where the canted window is transomed. Other details of note on the Morley Street elevation are the three light transomed mullion ground floor window and a crow stepped roof pitch. The villas have modern glazing throughout and the attic level of the tower has been insensitively modernised.

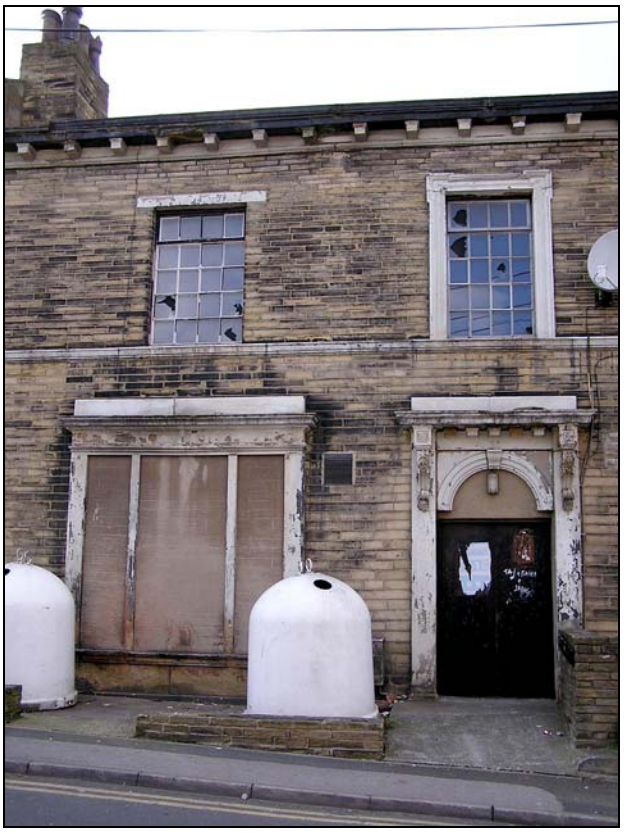
8-11 Claremont Terrace

Further up Morley Street from Claremont Villas is **177a-187 Morley Street**, which originally formed an L-shaped group of terraced housing with 7-11 Claremont Terrace, the corner dwellings having been demolished in the 20th century. The laying out of Morley Street meant that the terrace was no longer at the end of a cul-de-sac and instead faced onto a new main thoroughfare with the only tramline running through the neighbourhood. This probably precipitated the conversion of all of the houses into shops in the early 20th century, with residential accommodation above. The upper floor and roof is identical to that of Claremont Terrace, although here a number of incongruous modern dormer windows disrupts the roofline and only one corniced chimney remains. At ground floor there is a regular alternation between the plain stone recessed doorways to the apartments and the shopfronts. The original shopfront details consist of pedimented consoles with a narrow sloping corniced fascia running in between. Below is a large display window with a stallriser beneath and a recessed doorway to the right. Unfortunately all of the shopfronts have been modernised using either alien materials and detailing, out of proportion modern signage, enlarged shop windows, modern cladding, the reconfiguration of the shopfront layout, the creation of doorways that are flush with the rest of the frontage, the removal of the original details and so on. The net result is a very disjointed looking parade of shops with varying use of traditional details and proportions.

122a-122c is an inconsistently detailed modern building; the shopfronts are modern and poorly detailed whereas the first floor windows are a pastiche of the mullioned lights of weavers cottages from c.1800 - 1820. Neither detail is in keeping with the architecture of the Victorian suburb of Little Horton Lane.

Turning down the hill, **122a-122c Morley Street** is an example of 'traditional style' modern buildings which are often generic and frequently add nothing to the special character historic areas. This building was designed to be in keeping with the character and 'inoffensive', yet it is still in some respects out of step with the character of Little Horton Lane conservation area. The building is made of horizontally coursed sandstone with a tile roof

pitched parallel to the road. There are no chimneys or other roof features apart from the gable fronted timber dormers where some thought has gone into their proportioning and the bargeboard detail. These dormers are quite similar to those found on some late 19th / early 20th century terraces. This is juxtaposed with the early industrial style first floor windows which consist of three mullion lights to each unit, linked by a projecting cill band. While this is a well-proportioned historic detail, it is really only found on small early industrial textile workers' cottages, of which there are none within the conservation area or its vicinity. At ground floor, the flat, shopfronts with large windows, flat-board signs and flush doorways are completely modern in their styling, meaning the stone built row of three shops incorporates contrasting details from three different eras of the region's history. The shopfronts and signage lack any of the fine detailing, subtlety and uniformity of traditional shopfronts, giving the row an inconsistent appearance.



Part of the neglected and vacant 20 Lansdowne Place.

The row of shops at Morley Street faces the back of the surviving southern section of Lansdowne Place, which comprises **16-20 Lansdowne Place**. This part of the row consists of two three-bay houses (nos. 18-20) and a two-bay house (no. 16) which are similarly detailed. It appears that no. 16 was originally a three-bay house, but the southern bay was demolished along with the neighbouring dwellings and the resultant gable end is clad in breeze blocks. The slight slope of the topography means that no. 20 is stepped slightly higher than its neighbours. All three houses have an Italianate style doorcase with pilaster jambs, moulded imposts and an architraved, keyed arch. All doors have a semi-circular fanlight and it appears that the original door detail was a one over one panelled door. Each doorcase is set between a pair of projecting pilasters from which ornately carved scroll brackets spring and carry a moulded cornice hood. To the left of each of these doorways is a slightly projecting three light mullion window with a moulded cill and entablature consisting of a moulded architrave, blank frieze and moulded cornice identical to that of the door hood. Above each doorway is a window set in eared, architraved ashlar margins. The windows are linked to the plainer flanking windows by a moulded cill band which sweeps up between nos. 18 and 20. A moulded architrave, dentilled frieze and plain cornice tops the front elevation of the houses. The row has fallen on hard times with the ground floor openings to nos. 16-18 boarded up and the upper windows smashed and a lack of maintenance generally. No. 20 is in full, multiple occupation, but is painted and rendered various colours and textures to reflect different ownership. Only two houses of the original terrace still stand to the east of 16 Lansdowne Place. **6-8 Lansdowne Place** was built as more humble terraced houses. Due to the extent of unsympathetic alterations to no. 8, which includes the construction of an external stone staircase across the front of the house, only no. 6 retains elements of the original building. These include a monolithic doorcase with ornate scroll brackets and corniced hood, tall cill-and-lintel window openings (with one six-over-six pane sash window remaining at first floor), that to the ground floor having a chamfered cill and apron. The brickwork of the demolished adjacent house survives as scars on the gable of no. 8. The principal elevation of these buildings has shifted to Morley Street, which was laid out long after these houses were built. The flat, traditional domestic appearance of no. 6, with a six-over-six pane starlight, is contrasted with the modern extension to no. 8. This extension is made of a mismatched stone and has a split gable slate roof with plain bargeboards. The upper floor windows are very small and out of proportion with those of the original building, while the large areas of glazing to the modern ground floor shop unit looks more out of place. The modern style shopfront is poorly detailed and makes no contribution to the street scene along Morley Street. The plastic box signage is also unfortunate.

The modern rear shop extension to 8 Lansdowne Place is incongruous with the style of the pair of houses to which it is attached.

Attached to the end of the Lansdowne Place houses is **29 Morley Street**, an early 20th century building with a canted element facing down Morley Street as its principal elevation. This element has a balustrade parapet, tall windows set between grooved strip pilasters, and at ground floor, the main entrance to the ground floor shop. This building might have originally functioned as a shop or warehouse or a combination of the two. The elevation facing Morley Street is the next most prominent and consists of mainly blocked or altered wide bays separated by strip pilasters with a sandstone 'brick' parapet above. In one bay, some original keyed segmental arch window openings remain in place. The Lansdowne Place elevation is much plainer and has a regular grid of industrial style windows. Diagonally opposite is the stripped and boarded up shop below 41 Mannville Terrace, which was inserted after Morley Street was established. The basement level of **40 Grove Terrace** shows a more extreme adaptation following the opening up of the new routeway and tramline. Between 1900 and 1908 the basement of this house was divided into two shops while a single storey building of three shops was built over the rear yard. The shops are now in three occupancies (**112**, **114** and **120a Morley Street**). The long slate roofed single storey element containing 120a was once three separate shop units, which are indicated by the positions of the pilasters. The middle shop has been blocked as part of modernisation which has seen the building refenestrated in a modern style, the stallrisers rebuilt in stone, and the doors moved forward so that one is flush with the wall. The building is visually dominated by the giant, out of proportion modern fascia board which extends the full width of the building and forms a sort of parapet which conceals the roof. Underneath 40 Grove Terrace are the similarly modernised shopfronts to 112-114 Morley Street which have modern glazing and doors, and flat frontages apart from the large box signs which houses the roller shutters. Higher up the elevation are more signs, which are out of keeping with the building and create a visual clutter. The gable end of the house above appears to have been fenestrated when the shops were built and consists of a mixture of single and mullion lights.

Oversized fascia and modern shopfronts at 12a Morley Street.

98-104a Morley Street are shops with unsympathetically modernised and secured frontages. The refaced elevation to 37 Grove Terrace (above the shops) incorporates pediment details and is dated 1915.

A similar process happened at **37 Grove Terrace** where commercial development and the re-fronting of the gable occurred following the opening of Morley Street and its tramline, the gable being dated 1915. The shops below this house, **98-104a Morley Street** all have modernised shopfronts with

flat glass and steel openings, and large oversized fascia made out of modern materials. The larger shopfronts are hidden by metallic roller shutters which detract further from the street scene. Among these modern additions and painted stone work are some of the original stone pilaster, carved console and moulded cornice details.

The rebuilt 90 Morley Street incorporates c.1800 vernacular window details, sensitive signage and a good traditional shopfront, while the modern stone built 92-94 has none of the character or strength of details of its neighbour.

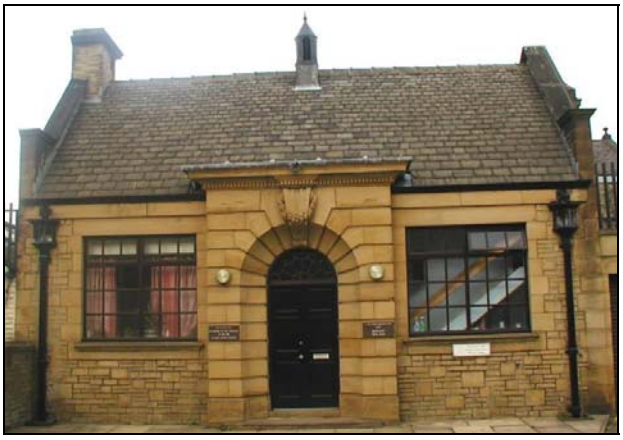
Across the back street is **92-94 Morley Street,** a modern stone built three-storey building with two ground floor shops with dwellings above. Like 120a-120c Morley Street this is an unsuccessful attempt at building a modern style building in a traditional area, but in this case the building makes no attempt at traditional detailing or proportions. The slate roof is interrupted by two large velux windows and is edged with a blank bargeboard. The upper floor is blank while at first floor are two pairs of small mullioned windows which imitate those of early textile workers cottages, of which there are none in this conservation area or its vicinity. The shopfronts are wholly modern with uPVC windows and doors, a flat frontage, while modern signs of varying sizes have been attached to the wall with no related fascia or console structure. Next door is an early 20th century building which retains some of its traditional character, **90 Morley Street**. The slate roof is concealed by a sandstone 'brick' parapet extension of the upper floor. The building has a canted elevation with a chamfered corner which contains the principal entrance. At first floor are rows of mullioned sash windows, while at ground floor is some traditional style joinery consisting of a corniced fascia supported by consoles and pilasters which frame the timber mullion windows and stone stallrisers.

Across the empty corner site of Morley Street and Chester Street is **Belfry House**, a three storey industrial building which is now used as a bar. The building has a double span roof with coped gables with ball finial saddlestones. A square chimney with shaped cornice and pyramidal cap rises out of the valley between the roofs and is a prominent feature. To Chester Street is the former vehicle entrance surmounted by a projecting classical style pediment with a carved tympanum which is dated 1885. At the other end of the elevation is a pedestrian entrance up a flight of steps. The original panel door is in place and is surmounted by a mullion transom above which is a smaller open pediment. The large window openings are joined by a cill band and those at ground floor are also linked by a dripmould. The central bays to the lower floors consist of keyed and voussoired segmental arch windows, while those to the rest of the main elevation originally consisted of mullion pairs of large sash windows, but only one example remains as most of the mullions have been removed and/or modern glazing has been installed.

25 Morley Street/24 Wilton Street is one of the few vernacular revival style buildings in the conservation area. Unfortunately all original ground floor and shopfront details have been lost.

Across the vacant corner site from Belfry House, **25 Morley Street** and **24 Wilton Street** is an unusual gable-fronted pair of buildings now under a single occupation. 24 Wilton Street appears on the 1908 Ordnance Survey and the short-lived vernacular revival style of both buildings suggests that 25 Morley Street was built not much later. The original detailing remains to the upper floors and consists of mullion and cruciform mullion windows well recessed in the wall, coped gables and raised kneelers. The single bay front of 24 Wilton Street to Morley Street is particularly ornate with a vernacular style double chamfer to the mullions and a chamfer to the reveals. These openings are surmounted by richly moulded hoods and set in a hooded keyed voussoired arch. The loading door and hoist set

into one of the Wilton Street gables suggests a commercial use originally. Above the ground floor is an oversized timber fascia with neon lights which wraps around most of the building. The walls below have been rebuilt and modern style windows and a conservatory fitted, removing any shopfront or vernacular revival details which might well have originally been in place.



18 Wilton Street (*above*) was built in the early 20th century as the *City Mortuary*. The building has a graduated stone roof with high tabling. To the apex of one gable is a corniced chimney, while an iron fleche with finial is situated halfway along the ridge. The single storey building has a plain stone cornice with cast iron rainwater heads. The modernised windows are set between quoined jambs with moulded cills. The stonework of the wall is randomly arranged horizontally coursed stone, apart from the projecting central bay which is made of rusticated ashlar. This bay rises through the cornice and has its own dentilled entablature. It flat roof is leaded and incorporates a dentil and delicate wreath decoration. The door itself is surmounted by a semi-circular fanlight and these openings are set in concave rusticated jambs with a keystone with wreath relief, forming a monumental entrance to the building. Across the street is the ten-bay three storey northern elevation of the former **Edmund Street Clinic**, which is recorded on some modern maps as *Unity House*. The building has a bay set into a chamfered corner and continues along Morley Street for seven bays. This eclectically styled Edwardian civic building made of a mixture of ashlar blocks and sandstone 'bricks'. The ground floor of the building is clad in alternating deep and shallow bands of ashlar stone, which gives the building a rusticated appearance, as the upper floors are predominantly 'brick'. One of the principal entrances is set in the chamfered corner face and stands under a traditional timber fascia with cornice which wraps around over the adjacent bays. The openings between the pilasters supporting the fascia are boarded up. Immediately to the left is the building's other principal entrance which is framed in a classical style doorcase which is the most intricately detailed component of the whole clinic. The jambs and lintel are architraved and are surmounted by an entablature which includes a pulvinated frieze, dentils and a moulded cornice hood. Directly above the hood is a keyed, hooded oval window with astragal glazing set in moulded reveals and flanked by relief carvings of seated infants. The rest of the ground floor windows are tall rectangular windows with the voussoired cambered heads of basement windows directly below apart from the easternmost bay which is a carriage entrance with a cornice hood, keyed, cambered, head with voussoirs and chamfered jambs. The windows to the upper floors are mainly tall and rectangular and form a regular grid which is broken up by canted oriels to the first and second floors, a few keyed camber-headed second floor windows and a three light mullion window with a keyed central light over the corner entrance. At the attic level of this bay is a gable fronted dormer with tabling and raised kneelers. It contains a keyed occulus in moulded margins. Set above the second floor at regular intervals are similar but smaller and lower gables which coincide with the oriels and camber-headed windows at second floor. The hipped slate roof bends to follow the shape of this corner site.

The former Edmund Street Clinic occupies a prominent position and this massive building is in an eclectic style.

Next door is a drastically altered small three bay house, **3 Wilton Street**. A large modern style dormer has been built onto the roof, the stonework is all painted, the original door and window details are gone, the ground floor windows are surrounded by traditional style timber panelling and a large

neon sign extends above the ground floor openings, advertising that the building is a restaurant. The next house along is the similarly altered **1a Wilton Street** built in the late 19th century with a monopitch roof. This building is attached to the L-shaped **1 Wilton Street**, which consists of a stables/coach house and possibly a dwelling, now vacant and last used as a restaurant and office respectively. The gable fronted two-storey dwelling element is completely disfigured by the modern tile clad ground floor shop front with modern metallic openings and an oversized board sign above. Set back from the street behind a small courtyard is a former stable block/coach house which probably dates from the mid-19th century. It has a stone coped modern tile roof with a single bay gable fronted projection which has dove holes with shelves near its apex and a keyed and imposted round-headed opening below. The wall behind has a basic entablature and all of the stonework has been painted. The single storey flat-roofed element to the front, with round-headed mullioned window and door openings was added in the 20th century. There is no evidence of where the cart/carriage entrance was, as it appears that sections of wall have been rebuilt and modern style openings and a metallic flue inserted. Next-door is the free standing three storey office block, **Callmate House**. This building is completely out of character with the prevailing building materials and architecture of the conservation area as it is a very basic brown brick construction.

Callmate House, Wilton Street. Modern development which has completely ignored its context.

30 Little Horton Lane (Grade II Listed) was built as the home and surgery of a dentist. It has been sensitively converted into a restaurant.

At the end of the street and facing east is **30 Little Horton Lane** (now *Omra Kahn* restaurant), a Grade II Listed villa built c.1850. Of all the detached villas of this type, 30 Little Horton Lane was the closest to be built to the centre of Bradford, which is perhaps explained by the fact that its original occupant was a dentist who ran his practice in the house. The villa has a symmetrical three-bay frontage with a transomed doorway sheltered by a Doric porch with freestanding columns. Directly above is a window with projecting panelled architrave surrounds with roundels set in the corners. This window is surmounted by a cornice and is linked to the windows that flank it by a moulded plat band. The corresponding ground floor windows have panelled aprons. At the top of this ashlar front elevation is a moulded projecting cornice gutter. The slate roof is coped at one end and corniced chimneys are set to either side of the apexes of the gables. The gable elevations consist of three bays of sash windows with aprons and a plat band between ground and first floors. Set in the attic floor is a keyed and imposted round-headed window. The smaller three bay rear wing was probably built at the same time as the main house building and housed the surgery. A modern conservatory has been built inside the angle between this rear wing and the main body of the house.

Further uphill, **32-36 Little Horton Lane** is a c.1850 block of three houses which is similarly styled to the villas of Claremont, but is more modestly proportioned. The houses are Grade II Listed and are fronted in ashlar stone with a blue slate roof which is hipped at one end. The basement level is made of coursed rubble, which provides a firm looking foundation for the ashlar stonework above. At ground floor there are alternating bays containing

the front doors and principal windows. The doors area all moulded timber panel doors with round-headed upper panels with a muntin opening. The doors are surmounted by semi-circular fanlights and are set in keyed architraved margins. The window to the front room of no. 34 is a three light bow window with bowed timber sash glazing. The cill is moulded and brackets carry a moulded cornice with panels set between the brackets. Nos. 32 and 36 have projecting tripartite mullion windows with a similar arrangement of cornice, brackets and panels. The hipped lead roofs of these windows rise to a moulded stone string which runs across the front elevation. A moulded cill band links the regularly spaced squared sash windows at first floor. At the top of the Little Horton Lane and Wilton Street elevations is an entablature made up of a moulded architrave, blank ashlar frieze, dentil course and plain gutter shelf cornice. The cill band and stone string decorations also continue along the Wilton Street elevation, although in plainer forms. This elevation has a symmetrical grid of six-over-six pane sash windows, whereas those to the front elevation are two-over-two sashes. To the front of 34 is a pair of tapered gatepiers with ball capitals.

32-36 Little Horton Lane (Grade II Listed). These large houses have been converted to offices with minimal external alteration.

The adjacent **38 Little Horton Lane** might well have been a similar row of three houses dating from the mid-19th century, but this is difficult to tell, given the extent of the 20th century modernisations to the building which is now a single office. Three Victorian eared and architraved window surrounds which also frame recessed aprons survive at ground floor level, while at first floor, the original layout of 6 tall lintel-and-cill openings linked by a cill band survives. The angles retain ashlar quoins. However, this front elevation has been entirely rebuilt and now rises above the roof as a parapet, while the bays are divided by sandstone 'brick' pilasters. A flat roofed modern style porch has been built in front of the second and third bays. Although these alterations have not created an unsightly building or one which is totally out of keeping with the area, they have not produced a particularly characterful one, particularly as much of the original fabric has been removed. To the front and side of 38 Little Horton Lane are the original tapered and entablatured gatepiers with pyramidal capitals.

Around the corner, **2-4 Edmund Street** is a Grade II Listed pair of semi-detached sandstone 'brick' houses built in the 1840s. The layout of openings is symmetrical with paired central doorways. The doors and their rectangular transoms are set in monolithic margins flanked by Doric pilasters which carry a blank frieze and moulded cornice hood. Above and in line with each door is a window in eared architraved surrounds, the cills being carried on corbels. The windows to either side of the doorway are similarly styled and the windows surrounds also frame a recessed apron. The elevation is bookended by chamfered projecting ashlar quoins and is surmounted by a plain projecting cornice. All of the original door and window details have been replaced with unsympathetic modern style openings, while the margins to all openings plus the doorcases have been painted, reducing the historic character and group value of this pair of houses. The houses are accessed by a gateway with entablatured gatepiers with pyramidal capitals.

6-8 Edmund Street is one of the few surviving coach houses in the conservation area (other examples can be found at Wilton Street and Back Russell Street), but is the only example of a service accommodation which is separate from the main house. 6-8 Edmund Street originally consisted of two cottages and coach house which are set back from the street and appear to have originally served numbers 2-4. The building is Grade II Listed and dates from the 1830s. The building has a stone slate roof, corniced chimneys, and a moulded cornice gutter. The coach house at no. 8 has a wide basket archway with an unusual (blocked) voussoired octagonal pitching hole above, through which hay would be pitched from a hayloft. The cottages are fairly plain, reflecting their status, although the doors are set in eared ashlar margins surmounted by a deep blank frieze and a moulded cornice hood. Unfortunately this building lacks traditional door and window details and the coach house element is rather neglected.

16-28 Edmund Street is a long Grade II Listed row of middle class houses which retain much of their mid-19th century detailing.

To the west is a long Grade II Listed terrace which was built in four phases in quick succession during the 1840s. The easternmost element is the ashlar-fronted **10-14 Edmund Street** which stand slightly forward of the rest of the row. Each house has a transomed door which is well recessed in a projecting doorcase with an egg and dart moulding to the capitals. These pilasters carry a deep blank frieze which is surmounted by a moulded cornice hood. Above each of these doorways is a window set in richly architraved margins with a projecting cill carried on carved corbels. These windows are linked to each other and plainer windows by a projecting cill band. Similarly plain windows are at ground floor and below each is a panelled apron. Along the top of the row is a blank, projecting frieze surmounted by a cornice gutter shelf. Two of the chimneys retain their full height, moulded cornice detail. An additional bay was built onto the east side of no. 10 and is also ashlar fronted and incorporates identical detailing to the rest of the row. The united, traditional appearance of the row is undermined by paintwork to the margins of the openings and doorcases and the various inappropriate modern style windows and doors.

The adjacent **16-24 Edmund Street** is an almost symmetrical row of houses built as a single composition. The row is fifteen bays long with the central three bays more widely spaced and breaking slightly forward of an otherwise flat elevation. This projection has projecting chamfered ashlar quoins at angles and at its centre a segmental archway with quoined jambs, richly moulded imposts and long and short voussoirs, which, like the quoins, are projecting and made of chamfered ashlar stone. The archway would have originally led to the coach houses and stables associated with the houses. The architrave, row of modillion dentil brackets and moulded cornice gutter which surmounts the central three bays continues along the top of the rest of the row. The long roof is clad in blue slate and the majority of the chimneys with moulded cornices remain in place. The pairs of houses to either side of the central projection (16-18 and 22-24 Edmund Street) are fairly plain apart front the architraved margins to the doors which are surmounted by a moulded cornice hood supported by ornately carved scrolled consoles. The houses have tall cill-and-lintel windows and at first floor to nos. 16-18 the windows are in mullion pairs, which is the only disruption to what is otherwise a symmetrically composed Classical style terrace. The row retains a strong unified character, although there is paintwork to the openings and doorcase of one house, while in some cases the traditional door and window details have been replaced with inappropriate modern ones. Another feature of note and a strong unifying and traditional feature are the coped dwarf boundary walls and classical style gatepiers with mouldings which makes them look like pilasters and unusual capitals. **26-28 Edmund Street** was built at a different time and was originally a symmetrical pair of houses which now form a single unit which was last part of the *Edmund Street Clinic* (*see page 44*) and now stands vacant and boarded up. The houses have a blue slate roof and share a central chimney with moulded cornice. A moulded cornice gutter runs the full width of the five bay front elevation. The former front doorways are at either end of the elevation and have been sensitively adapted to frame traditional style windows. The architraved doorcases and moulded cornice hoods supported by carved scroll brackets remain in place and surround the new windows. The window openings are plain tall cill-and-lintel openings, most of which retain the traditional one pane timber sash detail. The central first floor window is blocked and below this is a plain round-headed portal which originally led through to the rear of the houses, but now forms the principal entrance to the building.

At the end of the row, **30 Edmund Street** is a large house with its principal elevation overlooking Morley Street, although it originally overlooked a garden prior to Morley Street being laid out in 1900. The scale of the house and its three bay front elevation means its has much more in common with the large villas along Little Horton Lane than the predominantly terraced housing and shops which surround it. The principal door opens onto Morley Street and has a muntin opening and is surmounted by a rectangular fanlight. These openings are set in architraved, chamfered margins which sit within a large projecting doorcase. The jambs of this doorcase has monolithic jambs with moulded edges which match the moulding on the underside of the

lintel. From each jamb two ornately carved scroll consoles rise and carry a heavy moulded cornice hood. This doorway is flanked by two three-light windows, the central lights being six over six pane sash windows and those to either side narrow two-over-two pane sashes. These openings are recessed in the wall and have pilaster mullions and jambs with moulded imposts. These pilasters carry entablature, the cornice of which is flush with the wall. A moulded plat band runs between ground and first floors and above this are three evenly spaced windows with aprons, with the central window missing its six over six pane detail. Projecting chamfered ashlar quoins are at the corners of this elevation and along its top are an architrave, dentilled frieze with modillion brackets and projecting moulded cornice. The blue slate roof is hipped and the reduced chimneys are positioned to reinforce the symmetry of this elevation. The elevation to Edmund Street is similarly detailed but is rather plainer and has an irregular layout of openings.

The vacant 30 Edmund Street (Grade II Listed) is a well detailed villa which is contemporary with the rest of the terrace that it is attached to.

Standing prominently on the corner plot between Edmund Street and Lansdowne Place is the **Polish church**, an early 20th century building constructed from sandstone bricks with a long, steeply pitched roof. The church was built for the large Polish community living within Bradford in a simple Gothic Revival style. The building faces gable end onto Edmund Street and set in the apex of the elevation is a large, circular rose window. The rest of the windows are mostly arch-headed and filled with colourful stained glass. Set into the western elevation is a marble plaque bearing an inscription in both Polish and English to the prisoners of war '*murdered by the Soviet Secret Police in the Spring of 1940*'.

The Polish church, located on the corner of Lansdowne Place and Edmund Street is an interesting early 20th century building.

To the east of the church the south side of Edmund Street is lined with terraced houses interspaced with larger buildings that are in commercial or community use. **25-29 Edmund Street** is a row of three terraced dwellings, constructed from sandstone bricks and with blue slate roofs that probably date from the mid to late 19th century. The houses are simply decorated with Italianate style brackets and cornicing above the doorway and a carved stone panel below the ground floor window. Of the three dwellings only 25 Edmund Street retains four-paned sash windows.

To the east of 25 Edmund Street is the **Polish Parish Club**. The regular spacing of the doorways and fenestration indicates that this building has been converted in the past and was originally three terraced dwellings similar to nos. 25 to 29. Sadly, the conversion was not a particularly sympathetic one and the character of the building has been greatly altered. The addition of pebble-dash render to the external elevation of the building, the boxing in of the Classical architraves around the door and replacement of the sash windows with a modern style has detrimentally affected the character of what would have been a pleasant row of modest housing. To the east of the Parish Club is a two and a half storey stone building that fronts gable end onto the street. At ground floor level the building has been rendered and pebble-dashed but at first and second floor the stonework is left bare. Central to the frontage of the building is a low doorway and to either side a row of three light mullioned windows. The upper floors are similarly

fenestrated. The forecourt of the building is open and used for car parking, replacing the original gardens and boundary treatment.

Immediately adjacent to this building is the **Polish Community Centre**, a two-storey gable fronted building that probably dates from the late 19th century with a late 20th century extension at ground floor level. Constructed from thinly coursed stone to its narrow frontage, the community centre is an interesting building. At first floor level is a pair of two-light windows set in flat-faced mullions, separated by an elevated arch-headed opening with keystone detail. The appearance is that of an elaborate Venetian window. The later extension at ground floor level has obliterated the original detail but the use of stone at least allows the addition to sit relatively easily with the traditional style of the building.

The Polish Community Centre, adjacent to the modern clinic provides a valuable service for the small but established Polish community living in Bradford.

Immediately to the east of the centre is a new building that currently houses the **Mental Health and Child Guidance Clinic**. Though of relatively recent construction (c.2000) the building sits quite well within its surroundings. Constructed to a height of three storeys, the front elevation is dominated by a central gable feature that mirrors that of the two buildings to the west. The central portion of the building is recessed into the structure and the rows of regularly spaced windows have stone heads and sills. The building is constructed from regularly coursed stone and has a blue slate roof. To the front of the building is a low stone wall backed by green shrubbery.

1, **3**, **5** and **7 Edmund Street** continue on from the clinic and are a pleasant terrace of late 19th century dwellings. No. 7 adjoins the clinic and has a double height bay window (the first floor section was probably added around the start of the 20th century) and is separated from the other three by a tall, squared cart entrance. All of the properties are constructed from sandstone bricks, though sadly nos. **1**, **3** and **7** have been stone cleaned and the resulting appearance of the group is somewhat disjointed. The front elevations of the houses are relatively ornate and constructed to an attractive Classically influenced style. The doors are elevated above street level and approached via a number of steps, the entrance being set within carved stone pilasters and beneath ornately carved architraves. Each property has a bay window and most retain their original fenestration of sash windows. Beneath the eaves and guttering is a series of ornately carved gutter brackets. Sadly 1 Edmund Street has lost its stone boundary wall and the forecourt of the property is patchily tarmacced with unattractive concrete surfacing.


3-7 Edmund Street are interesting late 19th century dwellings. No. 1, on the far left is an incongruous modern addition to the streetscape.

To the side of 1 Edmund Street is a single storey modern building of incongruous design. Set back slightly from the highway and having rendered, grey-painted walls, the building appears to be empty at the moment but is being marketed as a residential property. Set into the tile roof of the property are a number of pitched roof dormer windows. As such this building appears out of place within its setting and fails to enhance the character of the streetscape.

Forming the corner plot between Edmund Street and Little Horton Lane is **42 Little Horton Lane**, a three-storey stone building that forms the end terrace of a row of similarly detailed buildings. The group is visually prominent, being located on the

very edge of the conservation area and dominates views into the conservation area from the northeast. The buildings date from the late 19th century and appear to have been constructed in two separate builds, with **42**, **44** and **46a Little Horton Lane** having a two-bay frontage as opposed to the three-bay frontage of nos. **48** and **50**. At ground floor level each of the properties has an ornately decorated door with carved stone pilasters to either side of the opening and stone brackets and cornicing above. Each property is pleasantly fenestrated with double-height bay windows to ground and first floor. The long picture windows at first and second floors have mostly retained their sliding sash window frames. No. **42** has a hipped roof and **50 Little Horton Lane** a double frontage with the right hand gable displaying an ornate doorway, canted bay windows to ground and first floor and a pair of narrow arch-headed lights in the apex of the gable. Set into the blue slate roof of nos. **48** and **50** are a number of arch-headed stone dormer windows that are probably contemporary with the construction of the buildings. Despite the fine detailing of the group, the buildings are sadly in a poor state of repair and a number of unsympathetic alterations are evident.

42-50 Little Horton Lane are prominent buildings fronting onto the main road.

The stonework of all but **50 Little Horton Lane** has been painted and a general lack of maintenance is evident as the paint is peeling and stained by water running down the elevation from the guttering. The buildings appear to be in commercial use and the abundance of signage, mainly in the form of banners in the windows and across the front of some of the properties has a detrimental impact on the appearance and character of the group. The shortening of some of the chimneys is evident as is the removal of most of the stone boundary walls.

2 Howard Street is attractively fenestrated and detailed and is considered to be a key unlisted building in the conservation area.

Adjoining the rear elevation of **50 Little Horton Lane** (also known as **2 Howard Street**) is a single dwelling, **2a Howard Street** which has a cornice above the doorway supported by carved stone console brackets.

To the west of the car park adjoining 2a Howard Street is a terrace of stone dwellings that are elevated slightly above the level of the road and accessed via a number of stone steps. These dwellings are constructed from sandstone bricks (though the three properties at the eastern end of the row have been painted white) with blue slate roofs and regularly spaced corniced chimneystacks. Each property is two bays wide having a Classical doorcase with pilasters and a canted bay window that extends down to a cellar light. At first floor level are a series of tall windows inset with four-pane sashes that are set immediately above a raised sill band. Beneath the eaves are a line of carved stone gutter brackets. A basket-arched opening separates **30** and **32 Howard Street** and provides access to the rear of the row.

On the south side of the road is a long terrace of houses also displaying fine Classical detailing. The dwellings, which probably date from the late 19th century, have segmental-arched heads above the doors, finely carved console brackets and windows with eared architraves. A continuous sill band runs beneath the windows at first floor level, which have architrave surroundings and carved apron blocks set beneath. Every three or four houses is a passage through the rear of the row. The entrance to the passage is finely decorated, having an arched head with ornate keystone detail and Classical pilasters.

The houses on the north side of Howard Street have attractive Classical detailing and most retain a good number of original features.

Located prominently on the corner of Howard Street and Little Horton Lane is **54 Little Horton Lane**, a substantial Victorian villa built between 1840 and 1850. The villa, which is a Grade II* listed building, is considered to be an excellent example of its type, being built to a sophisticated asymmetrical design. The house, which is now in use as offices, is two storeys in height and constructed from finely dressed sandstone bricks. On the left hand side of the three-bay frontage is a gable-fronted extension that breaks forward of the building line and may have originally been a ballroom. The building has a partly stone slate and partly blue slate roof with flat eaves and elongated modillion brackets.

54 Little Horton Lane is the only Grade II listed building in the conservation area.*

The roof is an attractive feature of the building but sadly the corniced chimneys described in the listing description appear to have been removed. The front elevation of the building is dominated by the large canted bay window at ground floor level. The windows, which are divided between ground and first floor by a continuous raised sill band once contained sash windows though these have since been altered to a more modern design. The pitched roof extension (the former ballroom) has been built to a slightly more ornate Classical design having a pedimented detail to the apex. The gable front of the wing has a large Venetian window with the arch breaking into the full-length entablature running the width of the bracketed pediment. To the rear of the building is a modern extension that is overly large and fails to reflect the Classical lines of the main house.

To the south of no. 54 is **56 Little Horton Lane**, a smaller, more modest villa of roughly the same age (c.1850). Two storeys in height and with a symmetrical three-bay frontage, the house has a centrally located doorway with Doric pilastered porch and entablature. The house displays several interesting features, such as the raised sill band, original pedimented dormer windows and late 19th century sliding sash window frames. Set in the rear elevation of the house is a tall stair window with original multi-paned arch-headed sash window. The house is set back from the road behind a substantial stone wall and corniced gate piers. Sadly, the house is empty at present and has a semi-derelict appearance and a new use is required in order to halt further deterioration of this fine Grade II listed Victorian villa.

2-18 Sawrey Place are Grade II listed buildings that were constructed in several builds in the mid 19th century.

To the west of 56 Little Horton Lane is **Sawrey Place**, a narrow, road lined mainly with houses. On the north side of the road is a terrace of mid 19th century dwellings, **2** to **18 Sawrey Place** (nos. 2-12 are Grade II listed buildings). Though forming a continuous terrace, the houses appear to have been built in more than one build, indicated by the slight variation in roof height, set back from the road and window detail. All of the houses have been built from regularly coursed sandstone bricks, though one or two have been painted and thus the natural quality of the stonework has been obscured. The houses at the eastern end of the row are relatively plain in appearance, having stone headed

windows and simple Doric pilasters and entablature around the door cases. The houses at the western end of the terrace are more ornately decorated, having canted bay windows to the ground floor and paired arched headed windows to first floor. Most of the houses have retained their original form of boundary treatment and the ashlar stone gate posts, low stone walls and iron railings adds interest to the streetscape. Though many of the properties retain a fair amount of original features, the general feel of disrepair and lack of maintenance in respect of both the buildings and the spaces in front of them gives the street a run-down and neglected air.

Located at the western end of Sawrey Place are **Melbourne Almshouses**, built in 1845 in a Jacobean style. The almshouses, which are Grade II listed buildings were one of the first developments in the conservation area. Standing just a single storey high, they are very different in character and appearance to the distinctive Italianate and Classical dwellings that characterise the conservation area. The almshouses are built from thinly coursed sandstone bricks with a long blue slate roof laid to an interesting 'fish scale' pattern. The front elevation of the building is set back behind a high stone wall and is dominated by a tall, central gable with quoined arched entry. To either side of the archway the building reverts to a single storey in height with the exception of the two slightly taller gabled breaks at either end of the range. The building is divided up into eight separate dwellings, each with a separate entrance doorway and window. Sadly the doorways, which have large roll moulded labels on stops, have been covered with glazed pitched-roof porches that were probably added by the Housing Association in the late 20th century. These porches dominate the frontage of the building and are at odds with the simple, uncluttered appearance of the original building. The large square windows to the dwellings have chamfered surrounds and timber casement windows. Set in the apex above the central archway is a plaque dated 1845 and a carved eagle's head, presumably the crest of the Melbourne family.

The houses on the south side of Sawrey Place are Grade II listed and have a simple elegance. Sadly, despite their listed status, the houses have been much altered over the years and the loss of original details, such as sash windows and boundary walls has had a detrimental impact on their character and the wider streetscape.

On the south side of the road are **1-21 Sawrey Place**, a terrace of Grade II listed mid-to-late 19th century dwellings. Built from sandstone brick and with blue slate roofs, bracketed eaves and regularly spaced corniced chimneystacks, the dwellings are architecturally simple and typical of the lower middle class Victorian housing in the area. Each property has a two bay frontage and windows with ashlar lintels and block sills. Originally all the houses would have had four-pane sash windows and though some do remain, others have been replaced with uPVC or other modern materials and styles. The doorway of each property is elevated slightly above street level and accessed via a number of steps. The doorways have relatively simple pilastered surrounds. Originally each property was set back from the road behind a stone boundary wall and carved gateposts. Sadly, many of the original walls and gateposts are missing or have been substantially altered and the gardens overgrown or concreted to provide parking. Nearly all the properties have been painted, covering the natural stone elevations and creating a patchwork effect. An air of neglect is apparent and the loss of traditional boundary treatments in particular has had a severely detrimental impact on the group.

To the south of Sawrey Place is Melbourne Place; a mainly stone setted roadway lined with interesting mid-to-late 19th century villas. At the western end of the road, forming the corner plot between Melbourne Place and Lower Ashgrove are **12** and **14 Melbourne Place**, a pair of dwellings which were originally built as one villa. The house is a substantial property set back from the road behind a stone wall and carved gate piers. Built from thin sandstone bricks and two storeys in height, the villa

dates back to c. 1840 and along with several of the other dwellings along this road, was probably one of the earliest developments in the conservation area. The house has a five-bay symmetrical frontage dominated by two doorways with pilastered surrounds and deep entablature below the cornice and blocking course that steps up to the sill of the window above. The windows at ground and first floor all have narrow ashlar stone heads and block sills and would have originally contained sash frames. The roof, a rarity in Little Horton Lane Conservation Area, is of stone slate and has attractive corniced ridge chimneystacks. Sadly, a large flat-roofed dormer window on the roof of no. 12 has replaced the original modest pitched-roof window and dominates the roofscape of the building.

Melbourne Place is one of the oldest residential streets in the conservation area and is lined with trees and stone setts.

To the rear of **12** and **14 Melbourne Place** is a large walled garden that extends northwards as far as Sawrey Place. Several extensions have been added to the rear elevations of the dwellings, including an unusual wing that extends at right angles to the main body of no. 14 and is open at ground floor level, being supported on stone pillars. Set into the gable of this extension, which appears to be contemporary with the house is a long stair window with arched head. This and another large window in the extension have both retained their original multi-paned sash windows that add much to the interest of the building.

Immediately to the east is **10 Melbourne Place**, a substantial Grade II listed villa that probably dates to the 1840s. Currently owned by the Local Authority and converted into offices, the house is set back from the road behind a good stone wall and tapering monolithic gate piers with pedimented caps. The gate piers are themselves individually listed and are excellent examples of their type. The house has a three-bay symmetrical frontage that has a centrally located doorway that has a Tuscan pilastered doorway and entablature with projecting cornice. To either side of the doorway are large canted bay windows to ground floor with architrave surrounds to the window openings. At first floor level are three tall windows, the middle one with a recessed architrave surround. Most of the windows in the front elevation have retained their original four-pane sashes that add much to the appearance and interest of the house. The stone slate roof has coped gables and a corniced chimneystack to each end. The rear elevation of the house has been extended in parts however the long arched stair window retains its original stained glass and most of the windows have twelve-paned sashes.

To the east is another pair of dwellings, **6** and **8 Melbourne Place,** that appear to have been constructed as one large villa but was later subdivided. Built c.1840 the house is two storeys in height and constructed to the front elevation with ashlar sandstone blocks. The five-bay frontage of the building has a shallow break forward containing three windows and the doorway. The wide doorway, which provides the entrance into both dwellings, is flanked by Tuscan pilasters, having entablature with projecting cornice above and a four-panel door and glazed fanlight. The entrances in the side elevations are later additions to the building and are covered by unattractive modern porches. The frontage of the building is finely detailed, having raised quoin pilasters, a moulded sill band and blind window to the first floor with an eared architrave. At ground floor level the outer windows are tripartite, having flanking Tuscan pillars and stone mullions with a carved leaf design on the consoles. The hipped stone slate roof of the house is an interesting feature and complements the age and character of the building, which is one of the later examples of a Greek Revival style building in Bradford.

The house is set within a small garden with a low stone wall to the front and tapered panelled gate piers with pedimented caps to either end of the boundary frontage. The gate posts (both sets) are Grade II listed structures but are sadly in poor condition and would benefit from urgent attention to halt the further deterioration of the stone.

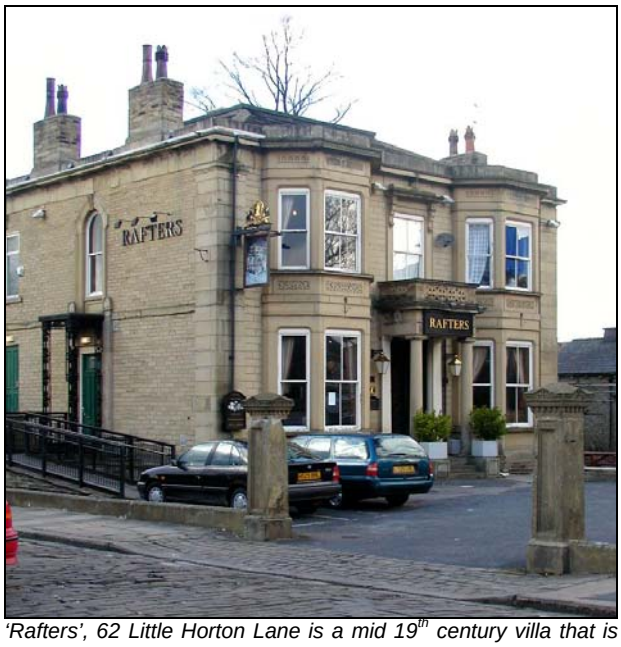
Immediately to the east are **2** and **4 Melbourne Place**, a pair of mid 19th century Grade II listed villas. Built as a pair, no. 4 retains a coach house wing to its western side and both are considered to be fine examples of their type. The villas are both two storeys in height and constructed with thinly coursed sandstone bricks. The stonework of **2**

Melbourne Place has been left uncleaned and has darkened to an almost black finish. Unfortunately the pointing of the stonework, which appears to have been undertaken with a cement mortar rather than a lime mortar, is unduly prominent and mars the frontage of the building.

4 Melbourne Terrace, a Grade II listed villa still retains its original coach house to the side of the building.

Each of the villas has a three-bay frontage with a plinth, shallow frieze and stone gutter. The stone slate roof still retains most of its corniced chimneystacks though sadly some have been shortened and the clay pots removed. Each of the houses has a centrally located doorway with Tuscan pilasters and deep entablature above. Above each doorway is a recessed window inset in a carved architrave. No. 4 has a pair of bay windows to ground and first floor that are to the left hand side rectangular and to the right, canted. Both bay windows have pilastered mullions and stained sash frames. Slightly recessed from the front elevation is a link that leads to the coach house, a two-storey attachment to the house which has a large opening at ground floor level to allow for the entrance of a coach and horses. The coach house doors are reputed to have come from the demolished chapel on Chapel Lane (the site of the present Law Courts). To the left of the coach house doors are a pair of mullioned sash windows. At first floor level are two windows (with replaced frames and glazing) and a glazed door with archivolt arch. This opens onto a shallow balcony with a simple geometric iron rail.

At the corner with Melbourne Place is **62 Little Horton Lane**, a two-storey sandstone brick villa which was probably constructed between 1850 and 1860. The house is now used as a public house known as '*Rafters*' and has a three-bay frontage facing onto Little Horton Lane which is set back from the busy road behind a tarmacced car park which was originally a garden. At either end of the front elevation are quoined pilasters and beneath the eaves a plat band, cornice and blocking course. Central to the front elevation is the doorway that is set between composite capitals and has an ornate corniced porch. Above the doorway is a window set within an architrave opening and with finely carved brackets and cornicing above. To either side of the doorway is a pair of canted bay windows to ground and first floor inset with four-pane sash windows. The bay windows may have been slightly later additions.



'Rafters', 62 Little Horton Lane is a mid 19th century villa that is now in use as a public house.

Located on the south return wall is a cast iron trellis porch. To the rear of *Rafters* is a collection of disparate flat-roofed stone buildings that appear clumsy in comparison to the elegance of the former villa. These buildings, which appear to be a combination of new build and possibly late 19th century structures, have been adapted to provide loading doors and large commercial-type windows. As it stands, they do not complement the character of the listed structures around them and would benefit from redevelopment or enhancement.

To the south of Rafters, on the opposite corner, is a pair of villas designed as one. **64 Little Horton Lane** and **1 Melbourne Place** were built between

1840 and 1850 from dressed sandstone brick with a hipped blue slate roof, moulded eaves and flanking chimneystacks. The building is double-fronted with the principal three-bay elevation facing onto Little Horton Lane and a slightly less ornate frontage onto Melbourne Place. The frontage onto Little Horton Lane has a central doorway set between pilastered surrounds with rosettes to the neck. Above the doorway is a corniced entablature. The windows to ground and first floor are set within eared architraves and are inset with the original four-paned sashes that add much to the elegance and interest of the house. The north elevation to Melbourne Place is slightly less ornate, indicating the lower status of its orientation. Its centrally located doorway has plain pilasters and the windows simple ashlar stone heads and sills. The retention of the original sash windows adds to the refined dignity of the frontage. Set back from the north elevation is the service wing, a contemporary structure built from hammer-dressed stone with a tall hipped roof and corniced chimneystacks. The buildings are listed as one structure.

The 'Ivy Guesthouse' is a large converted villa set in spacious grounds on the corner of Melbourne Place and Russell Street.

Located on the south side of Melbourne Place is a substantial building, known as both **3 Melbourne Place** and **16 Russell Street** due to its location on the corner of both roads. The house, which has been converted into a pair of villas was originally designed as one and is a Grade II listed building that was probably built around the middle of the 19th century. Set in spacious gardens, the building appears to now be used as a guesthouse.

The house is constructed from dressed sandstone bricks with ashlar dressings to the raised quoins, sill band beneath the first floor windows and ornate window and door surrounds. The roof of the house is blue slate and constructed to a hipped design with large corniced chimneystacks with clay pots. Beneath the over sailing roof are deep, flat stone eaves supported by prominent modillion brackets. The doorway dominates the three-bay frontage facing onto Melbourne Place and is set back beneath a pilastered porch with grooves to the columns and a bracketed pediment with modillion detail above. To either side of the doorway are two tall windows at ground floor level, each set within architrave surrounds that extend down to a plinth. Above the opening is a flat entablature and cornice. At first floor level the windows are simpler, having ashlar stone heads and sills. The Russell Street elevation is five bays in length and has two window breaks flanking the recessed central bay. Set into each break are two long windows at ground floor level and two windows at first floor level, all similarly treated to those on the Melbourne Place elevation. The ground floor window in the central recessed bay is tripartite, having narrow lights to either side of the central opening. The mullions are topped with inverted carved consoles.

The south elevation of the house faces over a spacious walled garden and has a pilastered porch with deep entablature and pediment detail. The five-bay elevation to **Back Russell Street** has two breaks with pitched roofs that are most probably later additions to the building. Set within these breaks are a series of openings including a number of arch-headed windows with keystone detail to the first floor.

Across Russell Street is a pair of villas, **9 Russell Street** and **11 Melbourne Place** which were once used as a Friends Meeting House. The villas, which were originally designed as one, are Grade II listed buildings and were probably built between 1850-1855. Two storeys in height and constructed of dressed sandstone bricks with ashlar detailing, the house reflects the clean Classical lines typical of the villas that typify the area around Little Horton

Lane. The long sweep of the six-bay frontage onto Russell Street is set back slightly from the highway behind a low stone wall and a pair of carved, tapered gate posts that are topped with inscribed pediments. It appears likely that the low boundary wall would have been topped with iron railings though sadly these have since been removed and a privet hedge planted.

Central to the east elevation is a doorway which is set within plain pilastered surrounds with a bracketed cornice above the archivolt detail to the head. To the left hand side of the doorway is a large rectangular bay window with three lights recessed in rounded architraves. To the head of the bay window is a projecting cornice. The rest of the windows at ground and first floor are simpler in form, having ashlar stone heads and sills with recessed aprons beneath. Most of the window frames are modern replacements though some do retain interesting three-light sash windows which are inset with stained and leaded glass.

The Melbourne Place elevation is four bays in width. Set into the second bay is a large doorway that is set at the top of a flight of stone steps. The doorway is located between raised pilasters that are topped by a cornice supported on carved console brackets. An arched fanlight with archivolt above surmounts the panelled door. Above the doorway is a raised sill band and to both ground and first floor a series of tall windows with ashlar stone heads and sills. The boundary treatment to Melbourne Place is similar to that on Russell Street. The railings that once stood on top of the low wall have been removed and a dense hedge now provides separation between public and private realm. The west and south elevations are simply fenestrated and the stonework left in a darkened state.

Immediately to the west of 11 Melbourne Place is the **Seventh Day Adventist Church**, a late 20th century brick built structure that faces gable end onto the road. The building is a single storey in height and has a tiled roof. The form of the church is at odds with the natural stone and Classical lines of the buildings along Melbourne Place and bears little relationship to the historical form and detailing of the conservation area. At present the church is unused, its windows boarded and has an air of neglect. It would be beneficial to the streetscape if this site were to be redeveloped in a more sensitive and complementary manner, retaining the good trees that stand along the boundary of the plot.

To the south of the Seventh Day Adventist church is another ecclesiastical building, the combined **Unitarian Church** and **Quaker Meeting House** on **Russell Street**. This building is set back from the stone setted street and enclosed within a walled forecourt/car park. The building itself was constructed in 1971 to the designs of Kitson, Pymand and Partners, Leeds-based architects. It is one of the few 20th century buildings in the conservation area and of these, one of the very few that manage to sit relatively harmoniously within its surroundings. The chapel is built of local stone with a Welsh blue slate roof. Built to an asymmetrical design, the chapel is set under a collection of pitched and hipped roofs and has a quiet dignity.

The Unitarian Church and Quaker Meeting House is a modern building, c. 1970 but has been constructed in to a design that reflects the scale and form of the buildings around it.

To the south of the chapel are **5** and **7 Russell Street**, a pair of Regency villas which are among the earliest building in this area, dating from the middle of the 19th century. The villas, which are stone built and two storeys in height have pilastered door cases and at first floor, windows with ashlar panelled aprons beneath. The building is set back a short distance from the road and stands in a modest garden surrounded by several mature trees which compliment the setting of the building and add much to the character of the streetscape.

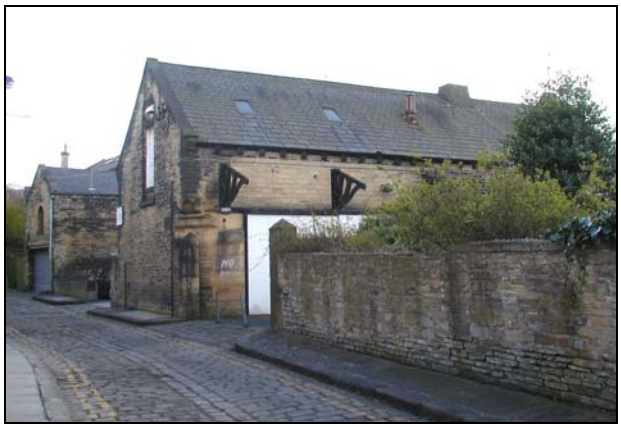
At the end of the road is **3 Russell Street**, a substantial early 20th century dwelling which is now used by Bradford College. The house is two storeys in height and constructed from a red-hued stone in an Arts and Crafts influenced style. The two tall chimneys extending from the base of the

hipped blue slate roof are visually dominant and add much interest to the house. The building is fenestrated with a series of windows at ground and first floor, some single lights others divided by flat-faced mullions. At ground floor level of the east elevation is a shallow, canted bay window and a raised sill band runs along the top of the ground floor windows. Inset into the south elevation is a doorway with a cornice above. Though the house is a later addition to Russell Street and of a different architectural style, it sits well within its surroundings and makes a positive contribution to the character and interest of the conservation area. The retention of a high degree of original detailing, such as sash windows, chimneystacks and mullions further increases its interest and value. The house is set within a large garden that is surrounded by a high stone wall and mature trees that compliment the quiet, residential character of the streetscape.

2-10 Russell Street are an attractive terrace of late 19th century dwellings that are set back from Russell Street behind long, green gardens.

On the opposite side of the lane are **2-10 Russell Street**, a terrace of late 19th century dwellings which are set back from the road behind long, well-tended gardens. The houses are stone built with blue slate roofs and corniced chimneystacks. The houses have simple Classical detailing to the doors and windows and make a pleasant contribution to the quiet dignity of the streetscape.

To the north of the row of terraced houses are **12** and **14 Russell Street**, a pair of early 20th century stone buildings that take their access from Back Russell Street. The larger of the two faces gable end onto this narrow setted lane and appears to be used as offices by a firm of chartered surveyors. The grounds in which the buildings are set are enclosed by high stone walls and are tarmacced and presumably used as car parking. The principal building is built from darkened hammer-dressed stone and has a steeply pitched stone slate roof with a shortened ridge chimneystack and prominent coped gables. Built between 1893 and 1921, the building may well have been used as a coach house or even small industrial building originally. Displaying many features more commonly seen on earlier vernacular structures, the building has a loading door at first floor level in the gable end, a flat-headed cart entry and shaped kneelers to the gable end. Projecting from the northern elevation are a number of large stone brackets that may have supported a canopy of sorts originally. Though its former use is unclear, the building has much traditional character and makes an interesting contribution to the conservation area.



The stone building on Back Russell Street may have originally been a coach house but has recently been converted into office use.

Backing onto Back Russell Street are the gardens of the large villas lining Little Horton Lane. **66 Little Horton Lane** is a substantial mid-19th century villa constructed to a Classically influenced design. Constructed originally as a dwelling for a wealthy Victorian family, the house is now in use as offices and the name *Hart Wools* is inscribed above the door. Constructed from smooth sandstone with a hipped slate roof, the house has a three-bay frontage onto the road. Central to this is the wide doorway that is raised up above the level of the approach by a short flight of steps. The doorcase is ornately decorated, having deep Doric pilasters to both sides and a wide entablature with dentil course and cornicing above. To either side of the doorway are canted bay windows with ashlar pilasters separating the three glazed lights. Above each bay window is an elaborately carved entablature and cornice similar to that over the doorway.

Above the ground floor windows are a raised sill band and three long windows with simple ashlar stone heads and sills. To both ends of the front elevation are pilastered quoins and beneath the flat stone eaves of the roof, long modillion brackets and a stepped frieze. The return walls of the villa have been constructed with the less expensive hammer

dressed stone and the fenestration much simpler than the front elevation.

66 Little Horton Lane is an attractive Grade II listed Victorian villa. The unattractive extension to the right of the building is an incongruous addition.

At ground floor level on the right hand side of the villa is a long low extension that appears to be constructed of concrete breezeblocks. The extension, which appears to be of mid/late 20th century construction is completely at odds with the clean, elegant lines of the house and has a severely detrimental impact on the house and its setting. At present the extension appears to be unused and its removal would be of great benefit. As such, the house, which is a Grade II listed building, is a very attractive structure that appears to retain a good number of original features (though the replacement of the sash windows to the first floor is an unfortunate alteration). The retention of the sandstone brick walls and gate piers to the Little Horton Lane boundary and the verdant setting of the house in its gardens shows how beneficial such features are in comparison to those properties that have sacrificed the gardens to create car parking.

Immediately adjacent to this property is **68 Little Horton Lane**, a Grade II listed Victorian villa. The architectural form of the house is very different to that of the Italianate and Classical styles seen in the rest of the conservation area and is probably best described as being 'Jacobeathan' as it incorporates features from the Jacobean and Elizabethan periods. The house was probably used as the rectory to one of the churches on Little Horton Lane (of which only two remain) and displays fine detailing and craftsmanship.

The house is set well back from the road and is two storeys in height, being built of sandstone brick with ashlar detailing and a stone slate roof. The two eye-catching flanking gables that stand to either side of the narrow central portion dominate the front elevation. Central to this elevation is the doorway, which is set between substantial buttressed jambs. Extending above the doorway is a finely shaped drip mould which is set beneath an entablature and cornice. The doorway itself is set within a double chamfered reveal and has delicately undercut carving to the Tudor-style spandrels.

To either side of the doorway is a four-light transomed and mullioned window with arched head which is topped by a shaped drip mould and has quoined jambs. To first floor are two three-light windows of similar treatment and a smaller central light of paired arch-headed openings. A finely carved drip mould runs across the top of all the windows and at ground floor level forms a sill band across the front of the elevation. The two front-facing gables are well detailed, having coping and kneelers as well as being topped with openwork finials. Set within the apex of each gable is a carved plaque inset with an evangelic symbol.

To the side of the house is a single storey building with an arched opening with lancets and quatrefoil opening reminiscent of a chapel. The gable of this building is topped with a cruciform finial. The rear elevation and return walls are not so finely detailed as the front elevation of the building, though the mullioned windows echo the Tudor style employed in the design of the building.

The former gardens of the house have been tarmacced to create a car parking area and the stone boundary wall and gateposts reduced to just a few inches in height. The loss of the leafy, natural setting to the house has left the building standing starkly within an oasis of bland tarmac that fails to complement or enhance the setting of the listed building. The loss of the traditional boundary treatment has had a similarly devastating effect and the differentiation between public and private realm has become blurred. The reinstatement of the stone walls and gateposts along with some areas of natural planting would soften the harshness of the tarmac and go someway to minimise the detrimental impact of the car park.

70, **72** and **74 Little Horton Lane** is a short terrace of three houses occupying the corner of Little Horton Lane and Trinity Road. The houses, which

are Grade II listed, are built from sandstone bricks in a Gothic influenced style typical of the 1870's or 80's. Built to replicate one large villa, the houses have a symmetrical frontage with central doorway and regular breaks to either side. The entrance to nos. 70 and 74 are located within the return gable walls. Each dwelling has a steeply pitched gable to the front elevation that breaks forward slightly of the building line. In the apex of each gable is an arch-headed attic window below the pierced timber bargeboards. The central doorway is attractively detailed, having an ashlar stone lintel inset with a recessed panel with floral detail and hoodmould above. Glazed lights, some of which are acid etched, surround the panelled doorway. At ground floor level are four canted bay windows with hipped blue slate roofs and openings set in chamfered stone surrounds. The windows to first floor are mainly single or paired lights divided by flat-faced mullions. Most of the windows retain their original sash windows with leaded glazing.

70-74 Little Horton Lane is an interesting group of three dwellings built in a Gothic architectural style.

The steep blue slate roof of the terrace is a strong feature of the group and the corniced chimneystacks and original gabled dormer windows with bargeboards add much to the historical and visual interest of the group. It is important that the value of traditional details such as windows, doors and dormer windows are recognised, as modern replacements often lack the fine detailing of the original. It is to the credit of the owners of these houses that they have been little altered over the years.

On the opposite side of Trinity Road is the **former Baptist Chapel**, a large Italianate building which fronts gable end onto Little Horton Lane. Built around 1860-70, the chapel is a Grade II listed building and occupies a prominent site within the conservation area. Free standing within its plot, the chapel (now used by the **YMCA**) is two storeys in height with a plinth to the front and is accessed via a series of stone steps. The gabled front elevation is five bays wide and faced with smooth ashlar stone. The pilastered quoins, raised sill bands and modillion brackets to the pediment add to the quality of the finish. At ground floor level are three round-headed doorways that are deeply recessed into the frontage. Above each doorway is a finely carved archivolt arch with ornate keystone detail. This attention to detail extends to the inner surround of the arch and the concave panelled reveals to either side of each door. At first floor level are a series of arch headed windows, the centre three grouped with dividing pilasters. The archivolt arches above each window have shell corbels and bold keystones. The heavy pediment is finely detailed, having long modillion brackets beneath the cornice and eaves.

The former Baptist church on the corner of Trinity Road and Little Horton Lane is one of the most visually prominent buildings in the conservation area.

The elevation to Trinity Road is also faced with ashlar stone and is inset with five tall arch headed windows that are recessed and have an impost and plat band. The stone gutter is corniced and supported upon long modillion brackets similar to the front elevation. The south-facing elevation is the least ornate of all, being constructed from hammer-dressed stone but having similar fenestration to the Trinity Road elevation.

To the rear of the former chapel is the **Sunday school**, built to a similar architectural style and reflecting some of the detailing of the chapel but having a lower roofline. The Sunday school is seven bays in length and has a series of arched windows to ground and first floor. A low wall topped with railings surrounds both the former chapel and Sunday school. In front of the Little Horton Lane entrance are two ashlar gateposts with recessed panels and pedimented capitals.

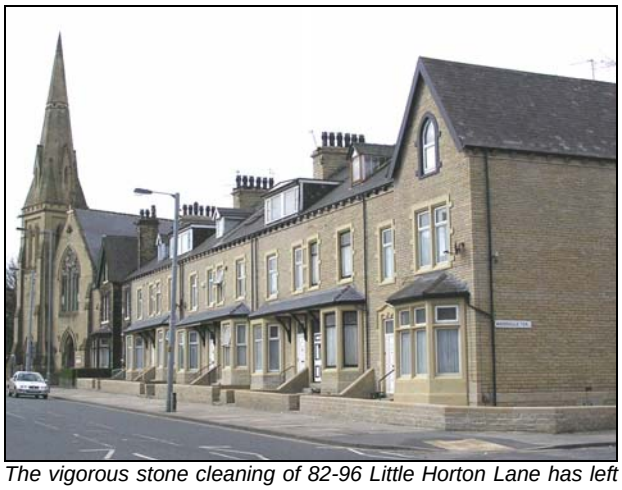
Beyond the Sunday school and facing north onto Trinity Road is a row of substantial terraced houses, **1-17 Trinity Road**. Built from hammer-dressed stone with pitched blue slate roofs, the dwellings probably date from the mid-to-late 19th century and would have been inhabited by the comfortably affluent middle classes. The houses, which are all set back slightly from the road, have canted bay windows to ground floor and the doorways should a variety of different details. Some, such as **1** and **3 Trinity Road** have pilastered jambs and a rounded hood above the doorway, while others have an ornate cornice supported on carved console brackets. The windows to first floor level of each of the two or three bay frontages of the houses have simple stone heads and sills with recessed panelled aprons beneath. Sadly the row has been much altered and this has detrimentally affected the entire group. Most of the dwellings have lost their original window and door details and the variety of styles and materials utilised in the replacements has harmed the pleasing unity of the group. The character of the row has been further undermined by insensitive alterations such as the removal of traditional boundary treatments, shortening of chimneystacks and painting of stonework.

Woodville Terrace runs off Little Horton Lane at right angles and is lined with late 19th century terraces.

To the south of Trinity Road is a narrow, setted path which runs along the back of the terraced houses and chapel. To the south of this is **Woodville Terrace**, a narrow residential lane off Little Horton Lane. Lined with terraced houses to both sides, those on the north side of the road appear to be the earliest and appeared on the 1893 Ordnance Survey map. The houses are detailed in a simple Classical style, having pilastered door cases with entablature and shallow cornice above. Each property has a canted bay window and two slightly recessed windows to first floor with stone heads and sills. Sadly many of the houses have lost their original door and window details, though one or two panelled doors and sliding sash window frames do remain. The resulting variation in window styles and materials, along with the painting of external stonework has undermined the pleasing uniformity and character of the houses.

The houses share a long, blue slate roof which is occasionally interrupted by dormer windows. These vary in style from small openings with a pitched roof and stone pediment that may have been added around the end of the 19th century to the larger and more intrusive modern additions. However, unlike some streets in the conservation area the dormer windows have been kept to a minimum on the front roof slope at least, thus allowing views of the good corniced chimneystacks that are regularly spaced along the ridge of the roof. The houses on both sides of the road are set back from the road behind short gardens. Traditionally, a stone wall would have separated the street from the garden and though some do remain, many have been lowered or indeed removed altogether.

The houses on the south side of the road were built somewhat later than those on the opposite side and probably date from the 1900's. The houses have two bay frontages with mostly paired doorways and canted bay windows.

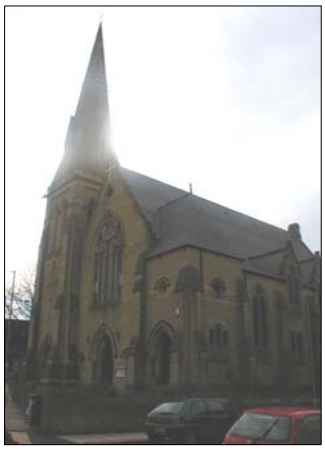


The vigorous stone cleaning of 82-96 Little Horton Lane has left the stone unnaturally bright.

Returning on **Little Horton Lane**, immediately to the south of Woodville Terrace is a row of terrace dwellings numbered **82** to **96** that also date to the start of the 20th century. The terrace is made up of two-storey dwellings arranged in mirrored pairs and at each end of the terrace is a taller, gable-fronted property. Stone built and with blue slate roofs, the dwellings have been constructed in a Gothic-influenced architectural style. The steeply pitched roof, bargeboards and raised quoined window surrounds are all typical of this style. To ground floor level each of the paired doorways shares a veranda roof that continues to form the roof of the

canted bay windows. Sadly most of the original glazing and window frames have been replaced with uPVC. The end property, which is used as a dentist's surgery retains leaded and stained glass to its timber frames and is also the only property not to have been stone cleaned in the row. Stone cleaning robs a building of its age and character and can also damage the stonework.

The two-storey dwellings in the terrace all share a steeply pitched blue slate roof and retain their good corniced chimneystacks and clay pots. Sadly some of the original timber and slate pitched roof dormer windows have been replaced with larger flat-roofed dormer windows that dominate the clean lines of the roofscape.



Immediately to the south of the terrace and forming an important corner site at the southern end of the conservation area is the **Serbian Orthodox Church** (formerly the Holy Trinity Methodist Church). The church, which is built on the bend of Little Horton Lane at its junction with Park Lane and Park Road, is a Grade II listed building and makes an important contribution to the streetscene. Built during the 1860's in an Early English Gothic style, the church is built from thinly coursed hammer-dressed stone with ashlar detailing and a blue slate roof. The entrance into the building is set within its eastern elevation and the tall, buttressed tower and broached spire stands at its southern end. Set into the east elevation is a large arched opening containing lancets and cinquefoils inset with tracery and stained glass. The three arched doorways in the same elevation have trefoil-shaped heads and boarded doors.

To the rear of the church is the **Sunday school**, which was built slightly earlier than the chapel around 1861. Built in a Jacobean Revival style, the Sunday school is separated from the church by the Minister's house which features a bold oriel window and a spirelet roof.

On the opposite side of Little Horton Lane, at the corner of Park Road and Park Lane is **The Venue**, a fine mid-19th century villa which is now a public house. The villa, which faces westwards onto the busy road junction, has a three-bay symmetrical façade built in an Italianate style. The building is built from thinly coursed sandstone bricks and has raised quoins and a pair of canted bay windows to either side of the Classical door case with Doric pilasters supporting a segmental pediment. To the front of the building is a small courtyard which is partly enclosed by original cast-iron railings that have an unusual pattern. Though originally a good example of a small Victorian villa, the building has been much altered. The painting of stonework around the windows and quoins detracts from the simple attractiveness of the natural stone of the building and dominates the frontage of the building.

The Venue, located on the corner of Park Road and Little Horton Lane was formerly a villa but has since been converted into a public house.

Immediately adjacent to the public house is a two-storey building, **3 Park Lane** which is at the southern tip of the conservation area. The building appears to have originally been a dwelling though now has a modern shop front and is used as an off-license/newsagents. Though many formerly residential properties can be successfully converted into retail/commercial use the addition of shop fronts needs to be sensitively undertaken. In this instance, the uPVC fascia sign and poor quality shop frontage seriously detracts from the traditional appearance of the building.

To the north of The Venue and Park Road is a short row of terraced houses, **159** to **169 Little Horton Lane**. The houses, which appear to date to the mid-to-late 19th century, are constructed from sandstone bricks and have blue slate roofs. To the front of the each dwelling is a small yard bounded by a low stone wall which may have once been topped with railings. The dwellings each have a narrow two-bay frontage which is dominated by the elaborately carved door cases with pilasters, brackets, cornicing and entablature above the arch-headed doorways. The windows, which would have originally contained sliding sash window frames, have simple stone heads and sills. Sadly, many of the traditional features have been lost from these

properties and the original windows and doors replaced with more modern versions. The painting of the stone door and window surrounds and the prominent flat-roofed dormer windows further detract from their original character.

To the north of the row is **157 Little Horton Lane**, a two-storey sandstone brick villa that forms the end property on Giles Street but faces west over Little Horton Lane. The house, which was built c. 1850 is a Grade II listed building and occupies a prominent position on the main road. The three-bay frontage of the house has raised ashlar quoin stones, a sill band beneath the first floor windows and a moulded cornice to the eaves. The frontage of the building is dominated by the centrally located doorway that has an architrave surround with large console brackets beneath a cornice with dentil detail. Above the doorway is a window opening set in an eared architrave surround. All the windows to the ground and first floor have attractive sash windows with an unusual arrangement of three panes over six. The hipped blue slate roof of the house retains its substantial corniced ridge chimneystack and to the front of the property is a hard-surfaced yard surrounded by railings. This house makes a positive contribution to the conservation area and is a good example of an older property that has been carefully restored to its original grandeur and character.

The houses on Giles Street open straight out onto the pavement, unlike most of the building in the conservation area, which are set back behind low stone walls.

Running away from Little Horton Lane at right angles is **Giles Street**, a narrow residential street that still retains many of its stone setts and flags to the highway and pavement surface. The stepped terraced dwellings that line this road are all Grade II listed buildings and were listed as 'an intact example of small-scale streetscape of the period', though sadly the buildings have since been much altered. The houses, which were built speculatively in c.1854, have narrow two-bay frontages that open straight out onto the pavement. Though all are built of sandstone, the houses on the north side of the street (nos. 1 to 9 odd) are constructed from larger blocks of stone. Each of the properties has a stone plinth just above ground level and to the houses on the south side of the road, a raised sill band below the first floor windows. The doorway to each property is ornately carved in a manner similar to those seen through out the conservation area. Ashlar Tuscan pilasters topped with an entablature with projecting cornice and a pedimented carved panel above flank the doorway. Originally each house would have had a four panelled door though these appear to have all been replaced with modern doors. The narrow window openings to ground and first floor have thin ashlar stone lintels and sills that originally contained four-pane sash windows. Sadly none of the houses in the street retain sash window frames and many have been replaced with modern timber or uPVC window frames that fail to echo the proportions of the traditional sashes.

The slate roof of the terrace steps down on either side of the road with every second house and has a simple blue slate covering. The simple corniced chimneystacks, where they survive, add interest to the roof slope. To the rear of each dwelling is a small yard surrounded by a stone wall, some of which still contain the original coal houses and outbuildings.

Forming the end properties and at right angles to the northern side of Giles Street are **151** to **155 Little Horton Lane**, a row of three terraced dwellings that are slightly elevated above the level of the road. The dwellings are simple architecturally and are similar in appearance and character to many of the other terraced houses in the immediate area. Built around the mid to late 19th century, these dwellings have a two-bay frontage and a pilastered door case, accessed via a number of stone steps, with Classical entablature and cornicing above. The window, which would have originally contained sash window frames have ashlar heads and lintel. Set back a short distance from the roadside, each of the properties has a small hard-surfaced front yard that is surrounded by a low stone wall that may have once been topped with railings.

Back Giles Street is a characterful lane that is surfaced with stone setts. At its junction with Little Horton Lane, the road is narrow and lined closely with buildings.

To the north of these dwellings is **Back Giles Street North**, a narrow lane that runs along the rear of properties on Giles Street and also allows access to a well-hidden property, **1 Back Giles Street**. This building, which may be in residential use, is two-storeys in height and constructed from darkened sandstone bricks. Fronting straight onto this quiet lane, the building appears to take its access from the rear elevation which faces onto a courtyard to the rear of 149 and 149a Little Horton Lane.

149 Little Horton Lane, a Grade II listed building retains many interesting original features, such as sash windows and the panelled door.

Returning back onto **Little Horton Lane**, no. **149** is a large Italianate Victorian villa which was probably built around 1850. The villa, which is a Grade II listed building is two storeys in height and built from dressed sandstone brick. The centrally located doorway, which is flanked by Tuscan columns with a frieze, entablature and dentil cornice above dominates the attractive three-bay symmetrical façade of the building. The doorway itself is recessed between the columns and has double moulded imposts and an arched fanlight above. The four-panelled door is probably the original. To either side of the door is a tripartite window with brackets and cornicing above. To first floor, set above the corniced sill band are three long openings. The central window is set within an eared architrave. All the windows have retained their attractive sash frames, those to the ground floor being two-pane sashed and those at first floor having delicate four-paned sliding frames.

The blue slate roof of the house is hipped to its southern end and has a deep, moulded cornice to the eaves. Located within the southern return wall of the house are a number of sash windows including a finely detailed arched stair window.

Immediately adjacent to no. 149 is **149a Little Horton Lane**, a two-storey dwelling constructed of thinly coursed sandstone brick. The building has a three-bay frontage with Classical door case with pilasters and carved brackets supporting a projecting cornice. The windows to ground and first floor all have thin ashlar stone lintels and panelled aprons beneath. The centrally located window to the first floor is the only exception to this and is set within an eared architrave. Sadly the four-pane sash windows have been replaced with uPVC frames and the painting of the ashlar stonework on the front of the building has further eroded its simple traditional character. To the front of the property is a low stone wall topped with modern railings.

127-147a Little Horton Lane are aligned to the bend in the road and though have lost much of their original character, are of streetscape value to the conservation area.

Continuing northwards along **Little Horton Lane** are nos. **127-147a**, terraced rows of dwellings that are aligned to the bend in the road. These properties all appear to date to the mid-to-late 19th century (they appear on the 1893 Ordnance Survey map) but their slight differences in finish and detailing indicates they may have been built by

different builders or over a number of years. The southermost property, **147a Little Horton Lane** forms the end of the long terrace and is a substantial building with some interesting detailing. Constructed of sandstone bricks, similar to the other dwellings in the row, the property has a two bay frontage and a slightly higher roofline than the adjoining dwellings. The arched doorway is set between raised jambs and has an unusual pedimented detail above. This is detail is also echoed in the window opening immediately above the doorway. To the right of the doorway is a pair of large tripartite windows, the one to the ground floor separated from that at first floor by a moulded panel. Set within the blue slate roof of the property is an original dormer window with pedimented frontage and blue slate pitched roof.

The terraced dwellings immediately to the north of this interesting building are numbered **127-147 Little Horton Lane** were probably built slightly earlier that no. 147a and are all similarly detailed. Each property has a simple two-bay frontage with a Classical door case and windows with ashlar stone heads and panelled aprons below. Though all the windows would have originally been inset with sliding sash four-pane frames, sadly most have been replaced with modern timber or uPVC frames. The roofs of the dwellings in the terrace, which are stepped to accommodate the slope and curve of the road, have deep corniced eaves and coping to the gable ends. Sadly some of the corniced chimneystacks have been shortened or rendered and the presence of large, flat-roofed dormer windows further detracts from the simple character of the dwellings.

Elizabeth Street, built c.1846 forms the eastern boundary of the conservation area. Originally the street faced onto another terrace of houses which was demolished in the 1960s/70s.

Running roughly parallel but to the east of Little Horton Lane is **Elizabeth Street**, a long residential road lined on its western side by a terrace of Grade II listed houses. Originally the eastern side of the road was similarly lined with dwellings but these were demolished during the 20th century in order to build the Corporation tower blocks in the 1960s. **1-39 Elizabeth Street** is an attractive terrace of dwellings which was built in the mid 19th century (no. 39 is dated '1846'). Constructed from sandstone brick with ashlar stone details and a continuous stone slate roof, these two storey houses have a simple Classical elegance. Each property has a two-bay frontage with a doorway set on the right hand side between heavy Doric pilaster surrounds and with a deep frieze and bracketed cornice above. Originally the doorway would have contained a timber-panelled door with glazed fanlight in the arch above. Sadly most of the original doors have been replaced with uPVC or modern timber constructions that fail to replicate the fine detailing of the original.

To the left of the doorway is a single window and at first floor level two more with thin ashlar stone heads and sills. The listing description for the houses testifies that originally each property had sash windows but sadly very few of these remain. The roofscape of the dwellings is an important feature and the terrace is one of the few in the conservation area to have a stone slate roof. Each property had a corniced ridge chimneystack though some have been shortened they do still add interest to the roof. Beneath the eaves of the dwellings are deep flat cornices supported on shaped modillion brackets. To the front of each house is a short garden surrounded by a low stone wall topped with copingstones. The original cast iron railings that would have stood on the walls have long been removed and some replaced with modern railings or timber fencing.

Sadly this row of houses has been much altered over the years, its character gradually eroded by the insensitive alterations such as flat-roofed dormer windows, painting of stonework and loss of original features such as doors and windows.

Immediately to the north of Elizabeth Street is **Grafton Street**, which runs off Little Horton Lane to the west and is a short road that forms a link to Elizabeth Street and St Georges Place, a continuation of Elizabeth Street that is lined by short terraces of houses. On the western side of the road is **41** to **47 St George's Place**, a modest development of houses which was probably built around the same time as those on Elizabeth Street. The houses are two-storeys in height and constructed from sandstone bricks with stone slate roofs. The end properties, nos. 41 and 47 have raised long and short quoins, the latter being a taller

house with a four bay front. The houses which make up the rest of the terrace are smaller with two-bay frontages that are set back from the road behind small gardens and stone walls. The substantial door cases to nos. 41 to 45 add considerable interest to the houses, having doorways with archivolt-arched fanlights above contained between consoles with entablature and ornately carved bracketed cornices. No. 47 has a plain doorway to the front and the main entrance set into the return elevation. The windows to each property are long and narrow, having simple stone heads and sills that are slightly raised. Unfortunately most of the original four-pane sliding sash window frames have been replaced less sympathetic modern versions that fail to complement the fine detailing of the houses. The entire row is listed (Grade II) and therefore it is all the more lamentable that a number of insensitive alterations have occurred over the years. The loss of original details such as boundary walls, chimneystacks and window details has had a serious impact on the traditional character of the dwellings but could easily be restored.

St George's Place continues to the north of Fitzgerald Street a short distance before ending at a high stone wall that forms the boundary of 115 Little Horton Lane. On the western side of St George's Place are three terraced houses, nos. 49, 51 and 53 which are all Grade II listed buildings. Built in two different phases, it would appear that **49** and **53 St George's Place** were built first, probably c.1840-46 as detached houses with no. **51** being added a few years after this date as infill. These houses are much larger than those to the south and have three bay symmetrical frontages that are set back from the road behind modest gardens. Built from sandstone bricks with stone slate roofs and corniced chimneystacks, the dwellings make an attractive and interesting contribution to the streetscape and wider conservation area.

49 St George's Place is the southernmost dwelling, at the corner of Fitzgerald Street and St George's Place. Central to the eastern elevation of the building is the doorway, which is set within a Classical surround with archivolt arched fanlight and elaborately carved brackets supporting a projecting cornice. To either side of the doorway, which is approached via a number of stone steps, is a picture window with stone head and panelled apron beneath. To the first floor are three windows above a sill band, the central window being set within an eared architrave. Set within the return wall of the house are four windows, one blind. This house has been well-maintained over the years and retains many original features, such as four-pane sash windows and panelled door that contribute much to its character and historical interest.

49, 51 & 53 St George's Place are a group of three villas, no. 51 being built slightly later than the other two.

51 St George's Place is a slightly later property and was probably built between 1846-50 (according to the listing description). Central to its three-bay frontage is the doorway, which has a segmental arched fanlight above and shall fluted consoles supporting a narrow cornice. To either side of the doorway are two large square windows that originally would have been subdivided with mullions, though unfortunately these have been removed and inappropriate windows put back in. The three windows at first floor level are set immediately above a raised sill band and have simple stone heads. The stone slate roof of the property displays a good corniced chimneystack to each end and below the eaves are moulded cornices.

53 St George's Place is the last property in the row and was probably built at the same time as no. 51, being of similar appearance and form. The three-bay frontage of the house is again dominated by its centrally located doorway, though the Doric pilasters with entablature and rectangular fanlight is slightly difference in construction to that of no. 51. The sandstone stonework of the house has been painted white and this has a substantial impact on the character of the listed building. The house does still retain its timber sliding sash windows and inset into the unpainted rear elevation is an attractive, sash stair window.

On the opposite side of the road is **54 St George's Place**, a small sandstone brick villa that was probably built around 1840-50. The house is also a Grade II listed building and is set within a modest garden at a quiet end of the cul-de-sac. The house has a three-bay frontage with stone gutter cornicing

and a stone slate roof with corniced (shortened) chimneys. To the front of the property is the doorway, which is set within Doric pilasters and beneath a shallow cornice. To either side of the doorway and at first floor level are windows with wedge-shaped lintels and slightly projecting sills. Sadly the original sash windows have been removed and the replacement uPVC frames do little to preserve the character of the building. Inset into the rear elevation is an arched window.

48 and 50 St George's Place occupy a prominent location on elevated land on the edge of the conservation area.

Located on the corner plot between St George's Place and Fitzgerald Street is a pair of semi-detached houses, **48** and **50 St George's Place** that are elevated slightly above the level of the street and garden. Built from sandstone brick and with a blue slate roof, the houses probably date to the late 19th century and are good examples of middle class housing of that period. Built to a symmetrical Italianate design, the houses are two-storeys in height to the west elevation and each has a two-bay frontage with the doorway set towards the gable end of the elevation. The doorways are set above the level of the garden and approached via stone steps bounded by iron railings. Both properties appear to retain the original panelled timber doors that are set within an archivolted arched opening with pilasters and ornately carved bracketed cornices. The dwellings are interestingly fenestrated, having two pairs of mullioned window and a single light to first floor which have bracketed projecting sills and moulded heads. Running beneath the first floor windows is a flat sill band and beneath the deeply corniced eaves are moulded modillion brackets and a plinth band.

Set into the return walls and rear elevation of the dwellings are a number of tall, narrow openings, including two arched stair windows to the gable walls. Pleasingly, both houses have retained most of their original sash windows and these add much to the character of the buildings. The least sympathetic alteration to the buildings appears to be the addition of large flat-roofed dormer windows to the roof slope, though these are at least set back some distance from the eaves of the roof and therefore their visual impact is minimised somewhat.

Unlike many of the buildings on Little Horton Lane, the stonework of no. 125 has not been cleaned. The darkened stonework acts as an indicator of the age of the property and adds to the character of the building.

Returning back onto Little Horton Lane, the east side of the road is lined with substantially sized Victorian villas that were built around the middle of the 19th century. Located on the corner of Grafton Street is **125 Little Horton Lane**, a substantial sandstone and ashlar building which was originally a house but is now in use as offices. The house, which was probably built between 1840-50 (it appears on the first Ordnance Survey map of 1852), is two storeys in height and has a three bay symmetrical frontage with pilastered quoins with a deep frieze and mould course beneath the corniced eaves. Central to the frontage of the building is the doorway, which is set between Doric columns beneath a large entablature and blocking course. To either side of the doorway at ground floor level is a large canted bay window with stone mullions that may have been added later to the house. The hipped slate roof is an attractive feature of the house and is dominated by the four gable chimneystacks that are topped with red clay pots. The building sits comfortably within a modest garden which is surrounded by a stone wall and has carved ashlar gate posts. The house, which has an ashlar stone frontage, appears to be little altered over the years. The stonework has been left with

its dark, smog-stained patina, an interesting contrast to the abrasive stone cleaning of many of the surrounding buildings and the retention of features such as the chimneystacks, panelled door and sash windows all add to the historic interest and character of the building. As it stands, this building is an excellent example of the larger villa developments that characterise this part of the conservation area.

123 Little Horton Lane, a mid 19th century listed villa has been built in a Greek Revival architectural style.

To the north is **123 Little Horton Lane**, a large Grade II listed villa which was built in the mid 19th century. This building, more than any other in the group around this section of Little Horton Lane, displays more obvious Greek Revival influences. The house, which now appears to be in use as an office, is two storeys in height and has a long three-bay frontage with a slight break forward at the centre with a pediment over. The doorway is set within an archivolt arched opening between substantial pilasters and beneath a heavy entablature, cornice and pediment. The ground floor windows to either side of the doorway have cornices above on long console brackets with pedimented blocking courses. At first floor level the windows have plain ashlar stone heads and sills.

Attached to the south elevation of the house is a slightly recessed one bay extension with frieze and eaves cornice to match the main house. This extension may well have been added later in the 19th century and sits well alongside the main villa. To the rear of the house is a long, three-storey range that adjoins the east elevation of the main building and opens straight out onto Fitzgerald Street. A small hard-surfaced yard to the rear of the house is enclosed within a high stone wall and appears to be currently in use as car parking.

Standing on the opposite corner of Fitzgerald Street is **119 Little Horton Lane**, a Grade II listed villa which was built in the mid 19th century, and is now occupied by Bradford Health Authority. The house, which is constructed of sandstone brick with ashlar dressings, has a three bay frontage with a slightly recessed central bay. This bay contains the main entrance, an elaborate Doric columned doorway with carved spandrels to the fanlight arch and decorated entablature and cornice. Above the doorway is a window opening within an eared architrave. The top of the recess is decorated with profiles consoles and dentils. The first and third bays of the front elevation are simply fenestrated with a tall window to ground and first floor with a raised sill band beneath the aprons of the first floor windows. The building retains traditional sash windows, though the glazing bars have been removed and these complement the fine proportions of the villa's Italianate frontage. Beneath the hipped slate roof of the house is a deep stone cornice supported by shaped modillion brackets.

The rear elevation of the house displays simpler detailing, though the long sash windows and arched stair light add elegance to the building. The building has been well maintained over the years and the retention of a high degree of original and traditional features adds much to the interest of the building. However, one unfortunate alteration is the hard surfacing of the original gardens to create car parking. The poor quality surface used fails to enhance the setting of the building and the parking of cars immediately in front of the front elevation in particular detracts from its elegant proportions.

117 Little Horton Lane is similar in appearance and construction to its neighbour, no. 119, being a large Italianate villa dating from the mid 19th century. The three bay front elevation faces onto Little Horton Lane, having a recessed central bay and Doric columned doorway with steps up to the four panel door with impost moulding and console key to the fanlight arch. The windows to either side of the door and at first floor level are simple in appearance, having stone heads and sills with panelled aprons beneath. The window immediately above the door has a more ornate decoration and is set within an eared architrave similar to those seen on many of the villas in this part of the conservation area. The hipped slate roof

of the house is an attractive feature, having a good, corniced chimneystack to each gable and a deep, bracketed cornice to the eaves. To the front of the building, which is a Grade II listed building, is a tarmacced car parking area and stone boundary wall.

The insensitive replacement of the original sash windows to 115 Little Horton Lane, a Grade II listed villa, has undermined the historic character of the building.

115 Little Horton Lane is the third villa in this particular block and being contemporary with the other two villas, displays many similarities in form and detailing. No. 115 is also a Grade II listed building and was probably built between 1840-50. Originally in residential use, the house has been adapted for many different uses over the years and now appears to be subdivided into apartments. The house is built from dressed sandstone brick with ashlar dressings to the windows and door. The three bay frontage of the property has a shallow central break and quoin pilasters and is dominated by the centrally located doorway, which is set between Doric columns with a full entablature and heavy cornice. To either side of the doorway and at first floor level are a number of simple window openings with thin ashlar stone lintels and recessed aprons beneath. Originally these would have contained sash windows but these have recently been replaced with uPVC and the subsequent impact on the character and appearance of the house has been great. The removal of the original four panel, muntin door and its replacement with a standard, modern timber door is another insensitive alteration that has impacted on the grandeur and elegance of this listed villa.

Running along the northern boundary of 115 Little Horton Lane is **Melbourne Terrace**, a narrow residential street lined on its northern side by a terrace of ten Victorian dwellings. Built c. 1850-60, the houses are all Grade II listed buildings and have narrow two bay frontages that are set back a short distance from the roadside behind narrow gardens. The houses are simple architecturally but display some interesting features. Unusually, they are built from pitch-faced stone (as opposed to smoother hammer-dressed stone) and have arched doorways set beneath a raised semi-circular fanlight with keystones to the top of the arch. Each property has a square mullioned window to the ground floor with aprons beneath and two windows to first floor set in raised ashlar stone surrounds. The only variation in the style of fenestration is to no. 1, which has a bay window and covered veranda (which was altered from a canted bay window, as mentioned in the listing description). Originally all the houses in the terrace had four-pane sash windows and panelled doors and though a few do still remain, many of the houses now have replacement windows and doors that lack the fine details and quality craftsmanship of the originals.

The road to either end of Melbourne Terrace is blocked and public access is restricted, thus creating a quiet enclave on the edge of the conservation area.

At the corner of Melbourne Terrace and Little Horton Lane is a row of terrace houses, 103-113 Little Horton Lane which is aligned to the curve of the main road and appears to have been built in more than one phase. **109**, **111** and **113 Little Horton Lane** are located immediately to the north of Melbourne Terrace and are a group of attractive stone-built houses with two bay frontages onto the main road. Though unlisted, the group echoes many of the Classically influenced features seen on other late 19th century dwellings elsewhere in the conservation area and make an important contribution to the streetscape.

The dwellings are set back behind a small hard-surfaced garden and the doorway, which is set between pilasters with console brackets supporting a cornice and frieze, is approached via a number of steps. To the left of the doorway is a canted bay window with aprons beneath the window and a dentil cornice above. The windows to first floor level are simply detailed with projecting ashlar sills and a moulded lintel that forms part of the bed mould beneath the eaves. Sadly the houses have been much altered and the removal of traditional

features such as chimneystacks, windows and panelled doors has had a substantial impact on their appearance and character.

103-107 Little Horton Lane were originally built as dwellings but were converted into shops around the start of the 20th century.

Located immediately to the north are another trio of terraced dwellings, **103**, **105** and **107 Little Horton Lane** which were originally dwellings but have long been in retail/commercial use. All share some similar features, being two-storeys in height and constructed from sandstone bricks with raised quoins. No. 103 has retains a traditional 19th century shop front with corner entrance and stone pilasters and stallrisers, though the painting of the stonework does little to enhance the natural qualities of the material. No. 107 is a larger property, having a three bay frontage with central doorway set beneath console brackets and cornicing. To the left of the doorway is a shop window which may have been inserted around the end of the 19th century but has been much altered by the addition of a steel roller shutter and box and insensitive fascia signage. No. 107 also has a shop front to ground floor level that is a recent insertion, being constructed from uPVC with a metal roller shutter box above. The clumsy detailing of the modern shop front lacks the character and craftsmanship of the original timber and stone shop windows and overwhelms the simple character of the building. Above the shop frontages, these properties have mostly retained sliding sash windows which are set in raised, eared ashlar surrounds with small brackets beneath. The properties all share a blue slate roof which has corniced eaves and originally would have had a number of chimneystacks, though sadly these have been mostly shortened or removed entirely.

The houses on the south side of Ann Place were built earlier than those on the opposite side and were probably built between 1830 and 1840

Ann Place is lined with terraces to both sides and is a quiet residential road which retains its original stone setted surface. The houses on the south side of the road are the earliest and were probably built between 1830 and 1840. These dwellings, which are numbered **2-10** (even) are all Grade II listed buildings and are considered to be good examples of the early middle class development around Little Horton Lane. Built of ashlar sandstone to the front elevation and hammer-dressed stone to the rear, this terrace of two storey dwellings retains some of their original character and though architecturally simple, display some elegant Classical detailing.

The front elevations of the terrace are set back a short distance from the road behind low stone boundary walls and carved, tapered ashlar gate posts. The houses themselves are two storeys in height and have two bay frontages with doorways set between splayed architrave surrounds with cornices above on finely carved long console brackets. The sole window at ground floor level is set within an eared architrave surround that carries on down to the plinth. At first floor level the windows are simple, having ashlar stone heads and sills beneath a stone cornice and deep eaves. **8** and **10 Ann Place** break forward slightly of the building line and are separated by a central segmental carriage archway with flanking pilasters. These two dwellings are the largest on the terrace and have a wide three-bay frontage. The long shared roof of the terrace is an attractive feature of the row and is set with regularly spaced corniced chimneystacks. This terrace is one of the least altered in Little Horton Lane Conservation Area and retains a higher degree of original details than most. It appears that all the houses retain their four-pane sash windows to the front elevations and few of the window surrounds and doorways have been painted. The roofscape is uninterrupted to the front

by the large and unattractive dormer windows that typify many of the terraces in the area.

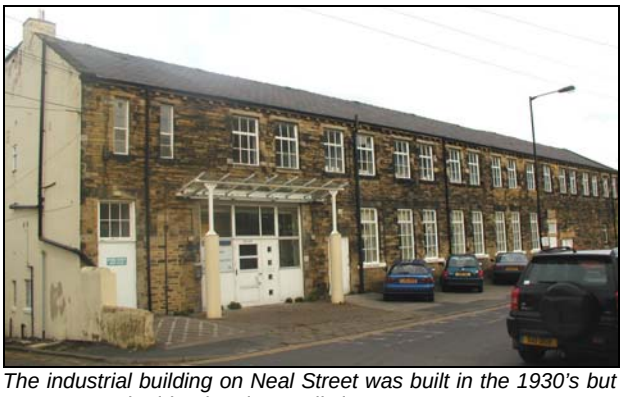
3-23 Ann Place, located on the north side of the road, have been much altered over the years.

By contrast, on the north side of the road the terrace of houses, **3-23 Ann Place** are later and built of poorer quality stone. The decoration is confined to the mass produced door lintels with a simple incised design on the face of the stone which is cut with a segmental arch. Beneath the windows to ground and first floor are recessed ashlar panels with those at first floor being linked by a sill band. The timber guttering to the houses is carried on a simple modillion brackets which contrasts with the finer moulded stone corniced gutter on the south side of the road. Sadly, this row of houses has been much altered over the years; the painting of the ashlar stonework around the doors and windows in particular creates a patchwork affect that severely impacts on the unity of the terrace. Nearly all the original sash windows and panelled doors have been replaced with modern alternatives in a variety of styles and materials and the blue slate roofscape is interrupted by a number of ungainly flat-roofed dormer windows. Some of the original character does still remain and the retention of traditional features such as corniced chimneystacks and boundary treatments. As such, this terrace has a run down and somewhat neglected appearance and the houses and their small gardens to the front would benefit greatly from improved maintenance.

At the eastern end of Ann Place is Swan Street, a setted lane that leads forwards onto Neal Street. To the west of Swan Street, **Neal Street** is lined on both sides by terraced houses that appear to have been built around the end of the 19th century. Built from hammer-dressed sandstone and with two storey, two bay frontages, the houses are similar in form and appearance to many in the conservation area. Those on the south side have incised door lintels that contrast with the Classically influenced design of the door cases on the houses on the opposite side of the street. These properties have greater detailing in the form of pilastered door cases, a frieze and deep projecting cornice with stone gutter supported on carved dentils. Unfortunately, these properties have been greatly altered and a general lack of maintenance is apparent is some instances. The painting of much of the ashlar stonework, hard surfacing of the yards to the front of the houses, and alteration of the sizes of some ground floor windows has eroded the traditional character of many of the properties. The empty plot adjacent to 19 Neal Street has a particularly deleterious impact on the streetscape and character of the area. This piece of land is bounded with concrete clad stone walls and has a wire gate topped with barbed wire. Within the walls is a crumbling concrete structure surrounded by scrap metal and rubbish. The visual impact of this underused piece of land on the entire street is substantial.

The Gothic detailing to houses on the Neal Street add interest to the streetscene.

To the east of Swan Street is a 'limb' of the conservation area which includes a short terrace of houses on the south side of the road, **18** to **30 Neal Street** which are interestingly detailed. These houses, which probably date to the later years of the 19th century, have Gothic pointed arched door cases that are comprised of segments of stone that are alternatively smooth and rusticated. The arch is carried on corbelled pilasters with carved Corinthian capitals. The windows to ground floor are mullioned with incised heads and to first floor are supported on a raised sill band. To property at the eastern end of the row has a basket-arched cart entry that presumably allowed access to the night soil cart to the rear of the row. At the opposite end of the terrace is a plain stone building which was constructed around the start of the 20th century and used as a church.



The industrial building on Neal Street was built in the 1930's but appears much older than it actually is.

Located on the north side of Neal Street is a long, narrow stone-built former **industrial building** which is now used by Bradford Council for call-centre training. The building has the appearance of a late 19th century building but in actual fact wasn't built until well into the 20th century (post 1921 according to map evidence). It runs parallel to the road and its southern elevation is dominated by the long row of windows along its 20 bay frontage. The blue slate roof of the property has an attractive simplicity and is uninterrupted by dormers or openings. The main entrance to the building is taken through the former cart entrance which is under a modern glazed porch.

93-101a Little Horton Lane occupy a prominent position at the northern end of Little Horton Lane.

Returning back onto Little Horton Lane, the properties standing at the end of Neal Street and Ann Place are **93-101a Little Horton Lane**, an interesting block of unlisted buildings which are prominent in the streetscape. These buildings, which are in partial commercial, partial residential use stand three storeys high and due to the slope of the land to the north take on an almost monolithic appearance. The buildings form a single block with stepped roofs every second or third property and finely detailed elevations which are faced with dressed stone. To the ground floor of every property, except no. **93** is a shop front. These are mainly of modern construction though some, such as nos. **97** and **99** do still retain a few traditional features, such as recessed doorways, pilasters and stall risers. The overlarge fascia signs on the front of nos. 101 and 101a dominate the frontage of the modest shop fronts at ground floor level.

The ornately decorated door case of **93 Little Horton Lane**, the only property without a shop front indicates the high status of the owners of the buildings when they were first built in the late 19th century. The doorway is accessed up a number of stone steps and the panelled door recessed within an arched doorway with carved inner surround. To either side of the doorway are substantial ashlar pilasters and above the arched fanlight a substantial cornice supported on ornately carved console brackets.

At ground and first floor level each property has two large window openings, separated to each floor by a raised sill band. Beneath each of the windows, which mostly still retain their original four-pane sash frames is a recessed panelled apron. Beneath the substantial slate roof is a deep cornice supported on shaped modillion brackets. Though only partially visible due to the height of the roofline, the good corniced chimneystacks with their clay pots are an interesting traditional feature of the building.

Though **93-101a Little Horton Lane** are unlisted and to a certain extent have suffered from a number of insensitive alterations, they are prominent buildings which retain some of their original character. As an example of late Victorian architecture, they are of historic interest and contribute much to the streetscape in this part of the conservation area.

7. Open Spaces and Natural Elements

Summary of Open Spaces and Natural Elements

The number, size, shape and treatment of open spaces within conservation areas are an integral part of their form and interest:

- *Little Horton Lane conservation area is characterised by terraces of Victorian houses interspaced with streets of larger villas. Some of the gardens fronting the villas traditionally contained sweeping carriage driveways. Sadly many of these gardens, particularly along Little Horton Lane and Claremont have become car parks and the loss of the trees, greenery and traditional boundary treatments has had a severely detrimental impact on the character of the conservation area.*

- *The areas of terraced housing, such as Ashgrove, Elizabeth Street and Mannville Terrace tend to have small, enclosed front and rear gardens. The front gardens allow a short set back from the road and introduce an element of greenery to a hard street space.*

- *As there is little by way of public open space in the conservation area, trees standing in gardens along are an important characteristic of certain parts of the conservation area. Russell Street and Melbourne Place are pleasant, leafy residential roads due to mature trees standing in the gardens of the large villas and houses. The greenery contributes much to the dignified character of this area.*

- *There are a number of unused and underused open spaces in the conservation area. Some of these sites are used as temporary-looking car parks, while other serve no purpose, but none of these spaces contribute to the character of Little Horton. These spaces tend to become a focus for dumping and litter accumulation, which further increases the negative visual impact on the streetscape and character of the area.*

The interrelationship of built form with space in Little Horton Lane conservation area is a fundamental component of the character of the area. The size, shape and treatment of open space or even the lack of open spaces helps to determine whether an area takes on an urban, industrial or civic aspect.

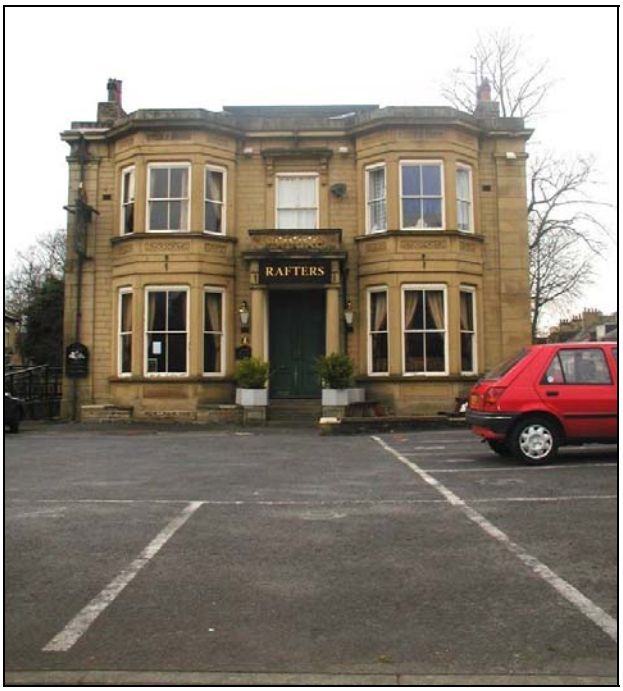
The area covered by Little Horton Lane conservation area contains a diverse range of buildings and structures and their relationship with the spaces around them and other buildings has had a major impact on the character of the area. Historically, when the area around Little Horton Lane first developed the early villas and houses built for the wealthy industrialists were set amongst fields in a rural landscape. As the area became more developed and the urban area of Bradford expanded along corridors such as Manchester Road, the fields gradually disappeared under rows of houses and nothing now remains of the area's once rural setting.

The conservation area is today characterised mainly by its buildings and very few areas of open space exist. There are no areas of parkland or public open space of any size and the presence of trees and greenery in the conservation area is limited to private gardens.

Mannville and *Southbrook House* were the first villa-style residences to have been built in the conservation area and though they are no longer standing, the property names are reflected in the street names of the houses close by their original location. These houses were grand villas set in large, green gardens with sweeping carriage approaches. The gardens and later the sites on which the houses themselves stood were redeveloped around the end of the 19th century.

The oldest standing houses in the conservation area were constructed around the middle of the 19th century and tended to be substantial villas or short rows of terraced houses. The villas, which were located along the most established routes, such as

Little Horton Lane, tended to be located within spacious gardens. These provided a green barrier between the road and the house and often had a carriageway to the front of the house that allowed a dignified approach. Sadly few of these gardens now remain as many of the larger villa houses have been converted into offices and the area in front of the original house hard-surfaced to create a car parking area. The loss of these gardens, and, in some cases the traditional boundary treatments, has had a severely detrimental impact on the character and setting of the buildings, of which many are listed.



Large expanses of tarmac extending from the boundary right up to the building are detrimental to the setting of listed buildings and have a cumulative impact on the character of Little Horton.

There are, however exceptions to the rule and there are a limited number of properties that still stand within verdant gardens. **66 Little Horton Lane** is one such building and is set back from the busy main road behind a good stone wall and garden. To the front of the house are grassy lawns that along with the trees standing around the boundary of the property greatly enhance the setting of the listed building.

66 Little Horton Lane is one of the few villas to retain any kind of front garden, which helps the buildings to retain its domestic character.

The green setting and gardens around no. 66 forms a complete contrast to the neighbouring properties where gardens and boundary walls have been sacrificed to create large car parking areas. **68 Little Horton Lane** is an attractive Gothic villa and is a Grade II listed building. The visual impact of the loss of the former gardens is great and the expanse of tarmac and rows of cars fails to complement the character of the listed building. Along **Little Horton Lane** and **Claremont**, the cumulative impact of the loss of the gardens and traditional boundary walls has had an impact on the character of the conservation area as a whole.

Claremont retains some important trees and shrubbery, but the open spaces in front of the buildings are all car parks.

Trees are an important natural element in most conservation areas and in Little Horton Lane conservation area the lack of public open space means that the trees standing in gardens and along the edge of the highway make a particular contribution to the conservation area. **Russell Street** and **Melbourne Place** in particular benefit from an abundance of trees standing in the grounds of properties along the road and all the buildings,

no matter what age benefit from this natural setting. The streetscape and views along these quiet residential streets, which takes in the stone setted road surface and the stone buildings and boundary walls to either side, are vastly enhanced by the presence of these trees and the quiet dignity that they lend an area. It is important that natural elements such as these are preserved and in conservation areas trees such as these enjoy an automatic protection.

The abundance of foliage along Russell Street gives it more of a suburban feel compared to some of the less verdant parts of the conservation area.

Many of the buildings in Little Horton Lane conservation area were built in terraces and therefore tend to be smaller than the larger villas that line parts of Little Horton Lane, Melbourne Place and Claremont. The terraced houses built around the mid-to-late 19th century may vary in terms of their size, finish and detail but they are mostly typified by having small gardens and a general lack of other open spaces in the vicinity. Most of the houses in the conservation area were built for the middle classes, and their houses were relatively large and spacious by comparison to those built for the working classes.

The terraced houses in the conservation area were constructed with a small yard to the front of the house which was usually enclosed by a low stone boundary wall (which in most cases were surmounted by iron railings) and a pedestrian gate between carved gate piers. To the rear of the house was usually a slightly larger garden or yard, again enclosed by a stone wall. Some of these gardens may have originally been hard surfaced and the yards to the front almost certainly would have had a green and formal appearance.

This terrace at Ann Place is one of the few in the conservation area to retain significant amounts of greenery in their front gardens. The spaces in front of most terraced properties are hard.

There is a minority of houses in the conservation area which were probably built for the working classes, these principally being the houses along **Giles Street** at the southern end of the conservation area. These houses open straight out onto the pavement, having no yard or set back from the road. This was common feature of many late Victorian terraced houses, where gardens were seen as a luxury.

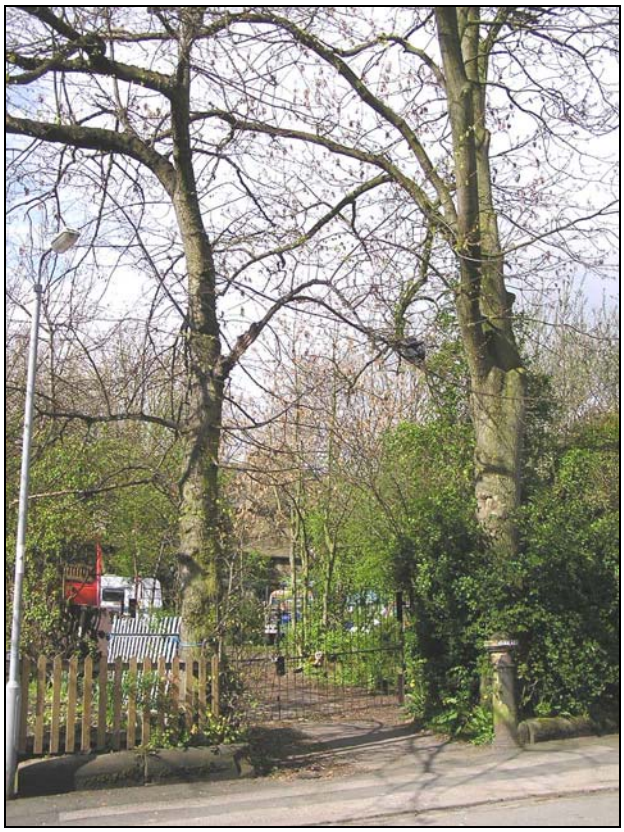
A few small areas of open space exist within the conservation area, though these are on the whole hard surfaced and mainly used as car parks. Buildings previously occupied some of these spaces and according to the 1933 Ordnance Survey map the car park on Wilton Street was once occupied by an industrial building and the car park on Howard Street by a terrace of houses. These buildings were probably demolished during the course of the 20th century and over the years have become established as car parks, used mainly by people working in the offices around these streets. Car parks, by their very nature tend to be bland in appearance and character and in the instance of Wilton Street and Howard Street, the expanse of tarmac and lack of boundary treatments has a

negative impact on the quality and character of the streetscape. Whilst these spaces may benefit from sensitive redevelopment in the long term, in the short term the improvement of the boundary treatments and screening measures would minimise their visual impact greatly.

Large, featureless car parks such as this one at Wilton Street do nothing to enhance the visual character of Little Horton

To the northwest of the medical centre on Morley Street is an area of untidy open space, accessed from Claremont, which appears to be used for the storage of scrap metal and old caravans. This type of land use seems inappropriate in a mainly residential area and the visual impact of the site upon the character of the streetscape and surrounding historic environment is undoubtedly detrimental. However, this is mitigated somewhat by a dense screen of trees and shrubs around the boundary of the site that in summer at least block views into the site from the road.

This vacant site at the corner of Morley Street and Chester Street is one of a handful of purposeless, ugly plots in the conservation area which should be priorities for improvement.



Although it retains some valuable mature trees and thick walls of shrubbery, the general run down character of this site at Claremont adds little to the street scene.

The remaining areas of open space in the conservation area are mainly limited to empty building plots and small corners pieces of left over land. These tend to be untended and unsurprisingly have accumulated substantial amounts of rubbish. These spaces, which include the triangle of land adjacent to 'Bambooza' the space between Morley Street and Landsdowne Place, and the plot of land on the corner of Swan Street and Neal Street need to be reclaimed and some sort of sense of ownership established in order to discourage general rubbish dumping and to enhance the quality of these areas.

8. Permeability and Streetscape

Summary of Permeability and Streetscape

The street pattern of the conservation area has changed little since 1900. The throughways and street spaces around Little Horton Lane are another facet of its historic character, and are a particularly important component of key views and vistas due to the built up nature of the area. The survival of street spaces in their original format and the retention of historic street surfaces are therefore especially important to the conservation area.

- The layout of the streets in the conservation area consists mainly of residential streets branching off the three main thoroughfares of Little Horton Lane (the oldest through road), Great Horton Road (an 18th century turnpike road) and Morley Street (a tram route from 1900) and is highly permeable, especially as many of the streets alternate with back streets.

- Many of the streets in the conservation area have a strongly linear character as they are straight and are flanked by long terraces with low stone boundary walls in front of them. Railings originally surmounted these walls, but no original details remain and many of the walls have been unsympathetically altered and some have been demolished, which is detrimental to the integrity of the street. A minority of these streets retain a setted surface.

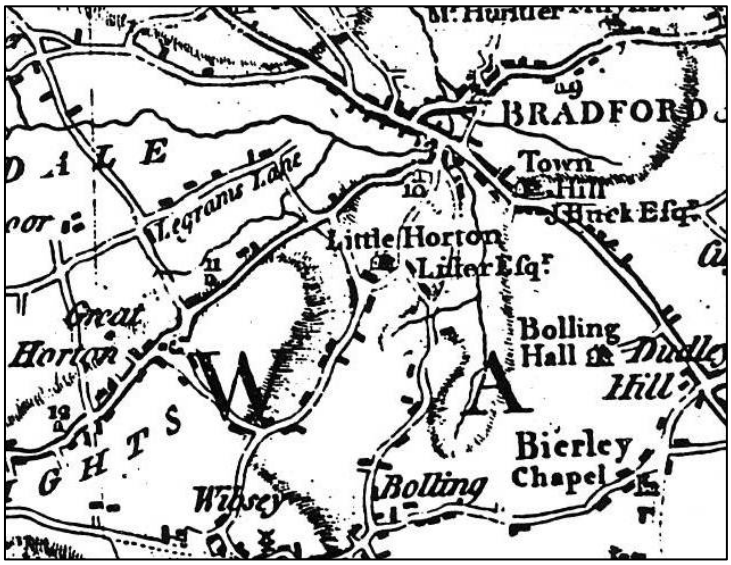
- The numerous back streets provide an alternative route through Little Horton, and have a linear character, although the boundaries which line these narrow roads have become inconsistent in their appearance. A significant minority of back streets retain a setted surface.

- Melbourne Place, Russell Street and to a lesser extent Claremont are particularly leafy due to the mature trees which line them (an element which is sadly missing from Little Horton Lane). Melbourne Place and Russell Street are also surfaced with natural stone setts for their entire lengths and are particularly attractive and characterful as a result.

- Little Horton Lane retains its original sinuous course and is the only road whose character changes significantly along its course due to the different types of development which line it. The appearance of the Lane is marred by poor quality modern pedestrian surfaces of varying styles and condition; tall modern street lights; insensitively sited, brazenly out of character CCTV installations; the removal of trees and other vegetation to the former gardens in front of the former villa residences along the Lane; unsympathetically altered boundary walls; missing boundary elements; and standard street furniture (including pedestrian crossings) which pay no regard to the character of the area.

The oldest thoroughfare through the conservation area by far is Little Horton Lane, which connected the older settlement at Little Horton Green with Bradford to the north and Great Horton and Wibsey to the south, linking with the ancient route between Bradford and Halifax which ran through Great Horton and Wibsey. Although it was a superior thoroughfare to other tracks and pathways through fields which might have ran through the conservation area, Little Horton Lane was no more than a packhorse track and was an inconvenient, arduous route to use. Great Horton Road was established as a new turnpike road between Bradford and Halifax in 1740. This new, wider road provided a more direct link between the two settlements and could accommodate horse and coach. Great Horton Road quickly became part of an important route between York and Liverpool and was used by textile manufacturers in Horton and Bradford to transport pieces of cloth for sale in Manchester, although at this time there was still little or no development in the area presently covered by the conservation area. The turnpike at Great Horton Road was superseded by Manchester

Road, the portion of which that extends between the centre of Bradford and Bowling Old Lane was improved and widened in 1823. This turnpike offered a less hilly and more direct connection between Bradford and Halifax than Great Horton Road, and, as its name suggests, provided a better route for places further afield.



Jeffery's 1775 map shows how the 'new' turnpike road, Great Horton Road had become the main thoroughfare through Little Horton while Little Horton Lane and Manchester Road were still winding country lanes.

Jeffery's map of the area, which was surveyed in 1775, shows the importance of Great Horton Road turnpike compared to Manchester Road, which was at the time no more than a packhorse track. By the time the first Ordnance Survey map of 1852 was compiled, Manchester Road was clearly the main route and focus of development to the south and west of Bradford with streets of housing and mills branching off at right angles to the road. By contrast, upon leaving the built up area of Bradford, Great Horton Road quickly became a country road bounded by fields and intermittent small-scale development until reaching the village of Great Horton. These two broad turnpike roads were the main through roads as well as links between Bradford and nearby villages such as Great Horton, Bowling and Wibsey, leaving Little Horton Lane as a narrow country lane in the middle of the large space in between these two main roads.

In the early 19th century Little Horton Lane was bounded by fields and would have only been used as a route between Little Horton Green and Bradford with the two turnpikes to the east and west being used for all other traffic. The secluded nature of Little Horton and the lack of traffic was no doubt one of the factors which instigated the construction of houses along the Lane from the late 1830s onwards. The 1852 Ordnance Survey shows that the earliest development within the conservation area as we know it consisted mainly of dead end streets which branched of Little Horton Lane at a right angle, such as Edmund Street and Ann Place, while Sawrey Place, Melbourne Place, Russell Street, Back Russell Street and part of Trinity Road formed a network of new residential streets. These new streets all appear to have followed the line of older rights of way and/or field boundaries, which accounts for their layout.

As the land the conservation area was built on was released for development, there was a general pattern of dead end streets linked by footpaths branching off Little Horton Lane or Great Horton Road at a right angle. The only exceptions to this layout are Elizabeth Street and Lansdowne Place which occupy long narrow north-south oriented plots which are clearly visible on the 1852 Ordnance Survey. Elizabeth Street and Swan Street more or less formed a south-north boundary between the middle class housing which developed off Little Horton Lane and the working class housing and industrial development which was built off Manchester Road. By the time the Ordnance Survey that was published in 1890 was undertaken, the area covered by the conservation area had more or less developed, save the houses at Pemberton Drive and a few other buildings. This map also shows how the area looked prior to the laying out of Morley Street ten years later, linking the junction of Great Horton Road and Little Horton Lane with Easby Road, namely that Ashgrove and Lower Ashgrove was the only public roadway between the development branching off Great Horton Road and the development branching off Little Horton Lane, while a walled footpath (which in 1852 was a track through the fields) ran much of the length of what is now Morley Street.

Other points of interest on the 1890 Ordnance Survey is the leafy character of streets such as Claremont, Ashgrove, Melbourne Place, Trinity Road and Little Horton Lane, and, where space permitted, there was usually a sweep drive for carriages in the front gardens of these properties.

A final point of interest is that even as late as 1890 some streets retained gated entrances which ensured privacy, exclusivity, and prevented the streets from becoming rights of way. The 1890 Ordnance Survey testifies that there were gated entrances to Claremont, Melbourne Place, Melbourne Terrace, Grove Terrace, Mannville Terrace and Ashgrove, which would have been manned and allowed entry only for residents and

guests. Interestingly, the back streets to these gated streets were left open, presumably to allow traffic relating to the service element of the houses and this suggests that the gates were intended for privacy rather than security. These gates were still in place by the time of the 1908 Ordnance Survey, which shows how Morley Street had made a quiet, out of the way part of Little Horton one of its three main thoroughfares and only tram route. The few vacant sites along the road were developed in the first half of the 20th century.

The context of the network of roads and paths through the conservation area changed completely in the mid-20th century with the demolition of the predominantly terraced streets to the southeast, east, northeast and northwest of the conservation area. The grid pattern of the surrounding area has been lost and the permeability has decreased. The inner ring road forms a barrier to movement to the northeast, with the wide modern Senior Way forming a large roundabout junction with modernised, widened stretches of Little Horton Lane and Chester Street.

The commercialisation of Southbrook Terrace has led to the transformation of the street scene from raised walled gardens to featureless parking spaces which are at odds with these Grade II Listed Buildings.

Entering the conservation area from Bradford City Centre, the tower-wing of the **Deutsche Evangelische Kirche** announces the beginning of the conservation area and its railing topped coped retaining wall defines the street space and complements the building. Rounding the corner, the traditional street space at **Southbrook Terrace** has been completely changed for the worse by modern interventions. The elevated garden spaces bounded by retaining walls in front of nearly all of the houses have been cleared away and tarmac or concrete laid down to provide street-level parking spaces at a right angle to the street. Some of the properties retain a small raised element, but in some cases any trace of the garden has been removed and the steps leading up to the front door rearranged. These changes create incongruity between the buildings and their immediate surrounding, while the piecemeal and differentiated nature of the changes to the front of each property gives the row a fairly disjointed appearance. **Grove Terrace** retains much more of its traditional character as only nos. 1-5 lack front boundary features and have parking spaces where a small front garden originally was. These houses have modestly sized front gardens, although the removal of the iron railings (presumably taken away during the 1939-45 war) means that only the long blocks of sandstone with chamfered upper edges to which the railings were attached remain in place, although some of these have become dislodged from the ground and have fallen over. In some cases walls have been built on top of these original elements of the boundary, but in all cases the type of stone, red brick and cast concrete used is inappropriate to the conservation area where sandstone is the predominant building material. The variations in height of the boundaries also detract from the uniform character of the terraces. The terrace at 4-16 Grove Terrace retains uniform dwarf boundary walls with chamfered copingstones (minus the iron railings) with similar ramped wall denoting the boundaries between properties and flanking the steps up to each doorway. These features strengthen the traditional appearance and unity of the row, such that there is quite a contrast to the altered boundaries of the other terraces in this street. The end of the street is a dead end which is well elevated above Morley Street. An unpainted utilitarian railing has been inserted at the end of the street for safety as the railings which once topped this wall have been removed. Although clearly needed, this freestanding railing looks out of place in the historic townscape. A pathway has been worn through the land to the north of this railing as people have passed over the edge of the retaining wall as a short cut between Morley Street and Grove Terrace. The movement of pedestrians has dislodged the copingstones and the retaining wall shows signs of damage as a result. The Library of Bradford College stands at the corner of Grove Terrace and Mannville Terrace with Great Horton Road. The tower and Classical pedimented front with portico make this a landmark building. To Grove Terrace there is a gateway with tall ashlar gatepiers with round-headed chamfered capitals with a roundel decoration set in a chamfered recess. The iron gates to this entrance have been removed. A stepped low wall with chamfered

copings wraps around the perimeter of the Library site and was once topped with iron railings. The main entrance is at the top of a flight of steps and is access by a gateway consisting of two highly ornate cylindrical ashlar gatepiers with alternating bands of smooth and grooved stone, floral relief carvings and an entablature below the pointed capitals. There is no gate and this would have originally been made of iron. The pedestrian spaces within the Library site are paved with concrete slabs and the modern railing to the steps is out of place.

Poor pedestrian surfaces, unsympathetically altered boundary features and poor maintenance have a cumulative impact on the appearance of Grove Terrace and the surrounding streets.

Mannville Terrace, like Grove Terrace, is a strongly linear space due to the long continuous frontages along it with a repetition of features. Unfortunately, like Grove Terrace, much of the alterations undertaken to the streetscape have cumulatively undermined the traditional and uniform character of the street. The boundary walls to 27 and 39-41 Mannville Terrace have been removed to allow parking directly in front of the houses, while the front boundaries have been removed from in front of the banks and post office at the other end of the street, where new staircases and decks have been built to allow access to shops and cash machines, removing much of the domestic character of the buildings and disruption the regular rhythm of features along the row. The majority of the houses do however retain the original low boundary wall with chamfered coping stone from which iron railings were originally attached. In some cases railings have reintroduced, but unfortunately the various modern styles do not suit the traditional, uniform character of the buildings. The block of houses at 1-5 Mannville Terrace retains a couple of mature trees to their front gardens, which are important to the street scene as the only remnants of the lines of trees which would have once lined the street. At the eastern end of the street is a stairway through the retaining wall and down onto Morley Street which was probably inserted in the early 20th century. Although the retaining wall has had new traditional style railings attached to the copingstones, a standard, unpainted utilitarian railing has been erected around the top of the stairwell.

The **back streets to Southbrook Terrace, Grove Terrace** and **Mannville Terrace** are also strongly linear, but have a very inconsistent appearance due to the various alterations to the rear boundaries. Some have been demolished entirely to allow vehicle access to the rear yards; some have enlarged entrances; some have been rebuilt in other, inappropriate materials and so on. These disjointed spaces are generally poorly maintained and the alterations undertaken are frequently low cost or poorly done and pay little regard to the historic, stone built character of the area.

Claremont is mostly lined with low sandstone slabs walls, which, in the example shown has been painted, but good replacement railings have been recently added. Note also the original stone pier and the coped retaining wall.

The original character of **Claremont** would have been rather more genteel than the terraced streets described so far because the pairs of semi-detached villas stood behind large, leafy front gardens with a steady rhythm of ornate gateways linked by railings with low boundary walls. Unfortunately, changes undertaken over the course of time have eroded the street's original

appearance. The recent construction of a close of shops facing onto Great Horton Road on the site of two of the pairs of villas has created a strong disruption to the building line with the long blank side elevation of the shops standing quite close to the roadside and a large open parking/loading area adjacent to numbers 9-11 Claremont. This new development and its unpainted standard style railings stand closely behind a low wall made of large slabs of sandstone with a rounded top and cylindrical ashlar gatepiers with deep entablature and moulded capitals. These original features remain in place in front of most of the remaining villas and the sites of the former villas. These uncommon and ornate boundaries lend the street some degree of uniformity, but unfortunately no traditional iron railings or gates remain in place. In a couple of cases basic modern railings have been attached to the boundary walls, but the lack of ornament or traditional features limits their contribution to the street scene. Although a line of shrubbery and irregularly spaced lines of mature trees flank the street space and add to the quality of the street scene, the front gardens to all of the villas have been given over to large expanses of tarmac for car parking and access. At the eastern end of the street, the modern community welfare/resource centre, although out of scale and unrelated to the historic development along Claremont, is set a similar distance back from the street as the villas and has a flat coped stone boundary wall. The back streets to either side of Claremont are setted with a central gutter, but here various alterations and demolitions have taken place and depleted the original qualities of these spaces. These back streets are accessed via secure modern gated entrances with a heavy frame and fine gauze-like mesh which allows visibility up the streets.

The six terraces of houses at **1-46 Ashgrove** form a strongly coherent street scene as all of the rows of houses are set back from the street at roughly the same distance and the original low boundary walls with rounded coping stones remain in place, with properties lacking boundaries or with inappropriate changes to their boundaries very much in the minority. Many of the houses also retain the original stone gatepiers, although no traditional gates or railings over the walls remain. Instead, the boundary above the low walls is in most cases by a neat box hedge, which adds to the orderly, composed character of the terraces. Some front gardens also contain mature trees which add to the leafy character of Ashgrove and enhance the street scene. The gardens of the end houses to Great Horton Road, 1-3 and 2 Ashgrove, have been covered in tarmac and variously sized stretches of wall removed to allow vehicle access, which provides a poor contrast to the rest of Ashgrove. While no. 2 at least retains the original boundary wall and mature trees, the curtilage to 1-3 Ashgrove is much more featureless with less vegetation and nondescript modern railings along the site boundary. **Back Ashgrove (West)** has a setted surface and, like Claremont, a modern gated access at either end. The consistent appearance of the back walls has been removed due to the demolition of walls, construction of garages, new walls made of inappropriate materials and so on. **Pemberton Drive** shares a similar character to Ashgrove as virtually all of the original chamfer-coped low boundary walls remain in place, often with a neat box hedge above. There are much fewer instances of the demolition of boundary walls or inappropriate alterations and many front gardens contain tall trees or shrubbery. As with all properties in the conservation area, the original iron railings and gates have long been absent. 28-36 Pemberton Drive appear to have been the only dwellings on the street to have had stone gatepiers, which are of a simple, monolithic design. In most cases these have been painted.

Back Ashgrove (West) is a linear, setted back street which is visually marred by the inconsistent appearance of the structures which line it.

The stretch of **Ashgrove** to the south of Easby Road is unlike the other terraced streets in the conservation area due to the bend halfway along it. When it was laid out, Ashgrove and Lower Ashgrove formed the only public road link between Great Horton Road and Little Horton Lane within what is now the conservation area (Melbourne Place was not a public through road as it is now). Ashgrove has a strong linear feel due to the rows of houses and the repetition of boundary features which usually consist of the original sandstone slab low wall to which railings were once attached, with neat box hedges above. **Lower Ashgrove** continues the linear character, and here the houses

retain coped boundary walls. The back street behind these properties is setted and most of the triangular coped boundary walls to the rear of the properties remain in place, giving the back street a strongly unified and traditional character. Rounding the corner, **Claremont Terrace** is another short, linear street. The traditionally detailed houses along the southern side are fronted by a low boundary wall from which the railings have been removed and the remaining round topped slabs of sandstone walling have been left to collapse or be vandalised. Sections of wall are missing, while other large sections lie in the tarmac pavement. The houses across the street have a mixture of modern timber fencing and new stone walls which lack the character and massing of traditional walls. The back street to Claremont Terrace is setted, but is heavily littered with domestic refuse and the copingstones of one of the walls.

These collapsed boundaries at Claremont Terrace are in a poor condition and present a hazard to pedestrians. Note the stone kerb and setted way, two other surviving original details.

The character of **Lansdowne Place** is quite inconsistent due to the different types of development which face onto it and the mostly unsympathetic changes which have taken place over recent decades. The eastern side is the most consistent due to the continuous boundary walls which surround Sawrey House and the Polish Church. The wall to Sawrey House is quite tall in places and is stepped, flat coped and is topped by simple modern railings. The Polish Church, like Sawrey House, is set quite close to the roadside and has a long tall massing. The boundary here is a much lower stepped wall with chamfered copings topped by two different types of modern railing which have none of the complexity or ornament of traditional iron railings. The majority of the boundary walls to the western side of the street have been demolished, replaced with unsuitable new walls, or significantly reduced in height, giving the houses a disjointed frontage. The greatest blight in terms of townscape and streetscape is however, the site of a few of the Lansdowne Place houses which burned down some years ago. Their site has been partially surfaced in tarmac, but is for the most part loosely and unevenly surfaced and lacks any boundary facing onto Lansdowne Place and Morley Street. The featureless, open space is used informally as a car park and for dumping and adds to the down at heel character of this part of the conservation area. At the top of the street, the tarmac on the road has come away to reveal the original setted surface underneath.

This vacant site at Lansdowne Place is an ugly break in the building line.

Morley Street has a very wide and open junction with Lansdowne Place and Edmund Street. Its broad width and straight course is evidence of its much later establishment than the other streets in the conservation area and the fact that it originally

accommodated a tramline. Like all of the roads described so far it is quite modern in character as the street and pavements are surfaced in tarmac with concrete kerbing. Like many of the other streets described so far, the quality of the surfaces can be patchy in places. Although it is an important thoroughfare, the fact that Morley Street was laid out after most of the conservation area was built is reflected in the way that few buildings have their primary frontage facing this road, which is almost constantly overlooked by the gable ends of the houses lining the adjacent streets. The street was laid through the gardens of some houses and necessitated the demolition of parts of terraces for it to fit through, hence the gable ends of buildings are frequently right up against or set very close to the street. It is generally the more recent and early 20th century retail / commercial and municipal development which faces onto Morley Street with these properties opening directly onto the street. These factors add up to Morley Street having a more bustling thoroughfare character rather than a genteel suburban character. Although much of the development which faces onto the street is of poor quality or has been drastically modernised, some key buildings, such as 30 Edmund Street with the remains of its garden enclosed by a stone retaining wall with ashlar triangular copings, the large stylised former Edmund Street Clinic and the gable fronted 25 Morley Street are key landmarks along the street. In addition to the vacant site between Morley Street and Lansdowne Place, there are vacant corner sites at Claremont Terrace, Mannville Terrace and Chester Street which are generally poorly maintained, and, in addition the site at Chester Street contains large advertising hoardings which are an additional elements which mars the appearance of the street. Other negative elements are the litter strewn spaces about some of the vacant buildings and the functional modern style pedestrian crossing near Claremont.

Vacant site on Morley Street which is devoid of a boundary and is used for parking.

The shape of **Wilton Street** is defined by the tall buildings which line it when leaving Morley Street, but this character soon fades away as the building line is broken up by the large car park to the north of the road and various car parks and modern buildings on the opposite side of the street. The large car park is roughly surfaced and featureless with low stone planters and a single courses wall of alternating heights defining its boundary to the street. One of the car parks to the other side of the road was in fact originally the courtyard to the front of the coach house/stable block behind. Some of the setts have been revealed where the patchy tarmac surface of this characterless space has come away. A similar former courtyard can be found in front of the former coach house at **Edmund Street**, which is also tarmacced, lacks a boundary and is featureless. 10-30 Edmund Street is a long terrace which is consistently fronted by a low stone boundary wall with copings and gateways demarked by monolithic gatepiers. Although the gates and railings have long since been removed, the consistency and integrity of what remains adds to the street scene. Unfortunately, much of the original wall detail has been removed from in front of the properties across the road. Large stretches of wall have been demolished to allow vehicles to park at a right angle to the road and directly in front of the buildings. In some cases the original wall has been replaced by an unsuitable modern wall of railings. The archways which lead to the back streets to Edmund Street are surfaced with setts and contribute positively to the historic character of the street.

The mixture of good traditional stone boundaries and cleared spaces for parking gives the Edmund Street and inconsistent appearance.

The back street to the south side of Edmund Street can also be accessed through an archway through one of the terraces of housing at **Howard Street**. 24-32 Howard Street retain triangular coped

boundary walls which also form the balustrades flanking the steps up to each house, lending the terrace an additional element of uniformity. In most cases the missing railings to the tops of these walls has been replaced with nondescript modern substitutes. 2 and 16-22 Howard Street have low slab walls with missing railings, which in most cases are surmounted by low hedges. The building line along this northern side of the street is disrupted by a large car park between numbers 2a and 16. This tarmac car park is bounded by narrow verges with hedges and a line of fairly mature trees which help to lessen the negative impact of this large space on the street scene. A mixture of low walls with rounded copings and rounded stone slab walls front 1-13 Howard Street, reinforcing the linear character of the street and defining public and private space. Unfortunately some of the walls have been replaced by ones of non-traditional materials, others have had unsympathetic features such as timber fences added to them, while others are in a poor state of repair.

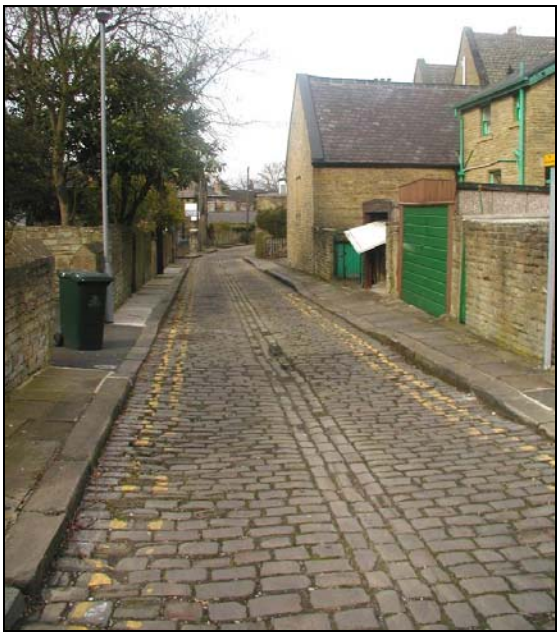
A number of coped stone walls with traditional stone gatepiers (all of which have been altered) line Sawrey Place (left), but in some instances, these details have been removed completely, much to the detriment of the appearance of the street (right)

At **Sawrey Place**, stone kerbs remain in situ, but the road and pavements are surfaced with tarmac. The street would have in the past been closely lined by low boundary walls surmounted by railings, but all that remains are sections of the wall and some of the tall capped gatepiers which give some indication of how high the original railings were. Some boundaries have been removed while others have been painted or have inappropriate additions to them, while almost without exception the walls, and some of the gatepiers, are in need of repair and better maintenance. Much of the historic street character of this street is lost and much of what is left is in danger of slipping away. The **Melbourne Almshouses** are set back from the street (the only exception to the tight building line) behind a low wall with triangular copings. A neat hedge occupies the space where the railings once were and the 20th century iron gates which lead to the almshouses are set between monolithic gatepiers with chamfered edges and coped pointed capitals. The pathways leading to the houses are incongruously surfaced with concrete slabs.

Melbourne Place is one of the few street spaces in the conservation area which retains much of its original character, appearance, and legibility. The carriageway is setted, as are the entrances to the drive of each property. The strain placed on the surface by vehicles is apparent and the street would benefit from relaying. Stone kerbing remains in place, while the pavement is a mixture of York stone flags and concrete slabs, which in some cases appear to be replacements for flags which have been removed. The edges of both sides of the street are well defined by boundary walls and taller classical style gatepiers with pyramidal capitals. It appears that the boundary to each property was originally a low sandstone slab wall to which railings which ran between the gateways to neighbouring houses were attached. When the railings were removed during the 1939-45 war, it appears that most households along Melbourne Street had simple sandstone 'brick' walls with flat copings built on top of what was left of the original boundary. Where new walls have not been built, hedges and other shrubbery have been planted, ensuring that the street has a strongly delineated boundary to either side. The buildings are all set a short distance back from the street and along the perimeter of the front gardens are lines of well spaced mature trees which tower over the street and houses and complement the character of Melbourne Place. The combination of trees, buildings, boundary features and street surfaces make views along Melbourne Place particularly pleasant and important to the overall character and understanding of the development of the conservation area. Of similar importance is **Russell Street**, which retains a setted surface, stone kerbing, a strongly delineated course and a leafy green character due to the numbers of mature trees in the gardens which line it. The boundaries at Russell Street are a mixture

of hedges over low sandstone slab walls, tall stone walls and 20th century railings. Like Melbourne Place, the setted street surface needs attention in places, while the York stone paving slabs have all been removed and replaced with tarmac, which looks incongruous set between a stone sett carriageway and stone walls. The older properties retain Classical style monolithic ashlar gate piers with an entablature and pyramidal capitals. **Back Russell Street** is another well conserved street space with a setted carriageway with central gutter, stone kerbing and stone flag paving (of which roughly half remains in place), while the street itself is closely bounded by a mixture of high stone walls and taller stone buildings including a handful of coach houses.

Melbourne Place retains much of its traditional details such as stone gatepiers, walls, setts and flags, while the houses are set back from the road and the gardens contain mature trees. Back Russell Street (below) also retains much of its character.



Trinity Road is a much broader, straighter road than the older streets and lanes in its vicinity. Its modern character is added to by the missing and altered boundaries which line it. The majority of houses retain a low sandstone slab wall with a rounded top to which railings would have been attached. The long terrace formed by the YMCA and 1-17 Trinity Road runs parallel to the street and reinforces its linear nature. **Woodville Terrace** has a similarly linear character and is lined on both sides by a long terrace of houses. The low stone boundary walls with flat or chamfered copings have frequently been raised in an unsympathetic manner, such as by adding modern style railings, adding courses of cast concrete block to the top of a wall, adding to the wall in a poorly matched stone and so on, which gives the boundaries a disjointed appearance which is at odds with the general uniformity of the street.

Cracked concrete slab pedestrian surface with tarmac and tactile paving at the crossing and inappropriate modern street furniture and lighting provide a poor contrast to the consistent, stone architecture of the conservation area.

At the southern tip of the conservation area, the tall, Gothic style tower and spire to the Serbian Orthodox Church (formerly Holy Trinity Church) announces the beginning of the conservation area and is a highly prominent landmark and streetscape feature, much like the spire to the Deutsche Evangelische Kirche is at the opposite end of the conservation area. The church and its small churchyard are enclosed by a fairly high stone wall with chamfered coping stones. The cracked

concrete paving stones of the pedestrian area in front provides a poor contrast, as does the recently improved crossing across the lane leading to the church hall which is surfaced in tiles and tarmac. **Little Horton Lane** retains its gently sinuous course which is evident on the 1775 and 1852 maps of the area. Little Horton Lane was one of the more prestigious places to live in Little Horton and this is reflected in the way that the large villa dwellings are set well back from the street to the north of Trinity Road. The impressive buildings which lined the Lane would have once had ornate and robust iron railings mounted onto the low boundary walls which remain around the perimeter of virtually all of these properties, but, as mentioned earlier, these would have been removed during the 1939-45 war. The Lane itself might well have been setted, but is now an engineered, modernised through road with a wide carriageway, broad pavements and modern street lighting and signage. The unpainted metallic finish and standard design style of the lighting columns means they make little visual contribution to the street scene.

Nos. 139-147 closely follow the shape of Little Horton Lane and retain original walls and gatepiers, and, in some instances, iron railings.

Across the street, the low round coped stone boundaries to 159-169 Little Horton Lane overlook more modern streetlights, concrete flags and tarmac-with-tile crossing across Back Giles Street. The same is true at 80-96 Little Horton Lane, but here the boundary walls to the residential properties have been recently stone cleaned and repointed using an inappropriate mortar type. The other houses between the Church and the YMCA generally retain traditional coped stone boundary walls. In a minority of cases gates and railings have been reintroduced, but these are of basic modern designs. In front of 149a is a zebra crossing with standard, ugly utilitarian pedestrian barriers lining either side of the lane. The sweep of houses at 139-147 Little Horton Lane retains some good elements of its traditional boundary, namely the round-topped stone slab dwarf wall, panelled, round-headed ashlar gateposts with chamfered edges, and, to a minority of the houses, what appear to be traditional iron railings with a pointed head motif. Much of the stonework has recently been cleaned as part of the Trident scheme, while other components remain painted, giving the boundary and incongruous appearance. Where the traditional railings are not in place, stone walls have been built or modern style railings used. A low tunnel between numbers 131 and 139 and 143 and 147 Little Horton Lane lead through to the back-to-back houses, 133-145. These tunnels retain stone steps.

Inappropriate modern stone boundary walls, such as these at Little Horton Lane, are a poor substitute for traditional stone walls

Across the Lane and set inside the bend in a prominent position, the YMCA (formerly the Holy Trinity Chapel) is a landmark building within the conservation area occupying an important corner site. The large pedimented building is fronted by a low stone slab wall surmounted by modern railings. The main entrance is made grander by the squat monolithic panelled gateposts with a Classical entablature and pyramidal capitals. It is a shame that directly outside of the YMCA site is a poor tarmac pedestrian surface and a clutter of lighting columns, an out of keeping CCTV installation, a modern style phone box and other jumble. The stretch of Little Horton Lane between Trinity Road / Grafton Street and Melbourne Place / Melbourne Terrace sweeps gently and here the pedestrian surface is a mixture of various layers of tarmac and concrete paving slabs. This poor street space (coupled with the concrete kerbs and tarmac carriageway) is lined by various modern style walls, made of inappropriate stone (usually pitch faced), coped with concrete pieces and/or completely rendered. Stranded among this are good features such as the gently tapered, pyramidal capped

gatepiers to 117 Little Horton Lane and the more strongly tapered panelled gatepiers to 125 Little Horton Lane with pedimented capitals. These original details are let down by the modern interventions which surround them.

There is a similar inappropriate modern stone wall in front of 109-113 Little Horton Lane, but there are no boundaries to 103-107 which are shops, although the residential element of 105 retains some of its traditional coped boundary walls. The area in front of the shops is flagged with concrete slabs, although the space in front of 107 incorporates an area of red pavers which look out of place in the traditional stone street scene. Across the street and at the corner with Melbourne Place, 62 Little Horton Lane (*Rafter's Bar*) has a low sandstone slab wall as its boundary which allows open views of the large car park which covers the former front garden of the house. This boundary would have been surmounted by tall railings which would have been joined to the Classical style tapered, panelled ashlar gatepiers with entablature and pedimented capitals. The neighbouring 60 Little Horton Lane has a similarly low front boundary which also surrounds a car park. At the corner of two of the conservation area's key streets in terms of character and interest is an other large, visually intrusive CCTV installation which looks completely out of place. At its foot is another recently improved crossing place with a tarmac surround to tactile paving slabs.

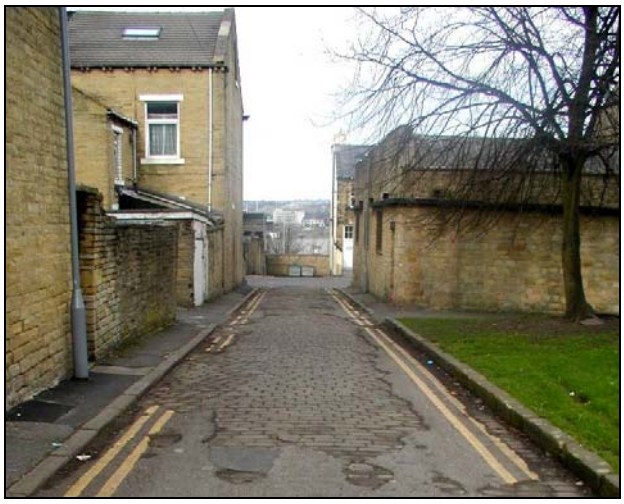
Unsympathetic interventions such as the streetlights, crossing and CCTV installation stand cheek by jowl with traditional stone streetscape and boundaries.

streetscape. The large houses at 54 and 56 Little Horton Lane retain the original low boundary walls which are surmounted by box hedges rather than the original railings. To the north Little Horton Lane forks to provide a link Senior Way, Chester Street and the inner ring road. The other fork continues along the original course of the Lane and is sensitively separated from the modern highways by a coped stepped wall with sections of simple railing. The stretch of pavement opposite this wall is paved with York stone flags with stone kerbing with lower, painted modern streetlights. Unfortunately this area of characterful street space is let down by the boundary walls to 42-50 Little Horton Lane which have been partially or completely demolished to allow vehicles to park in front of the buildings, or have other wise been unsympathetically altered. Further downhill the remaining properties along Little Horton Lane retain low coped stone boundary walls and particularly good examples of gatepiers. The pointing to some of the walls is inappropriate as is the painting of stonework. The surfaces along this last stretch of Little Horton Lane is poorly surfaced with tarmac and concrete slabs.

At the end of Neal Street is a good intervention which uses natural stone surfaces, trees and bollards to good effect.

Turning back and returning to the junction with Neal Street, a good modern piece of highway engineering with a line of trees and bollards, stone flags, stone kerbing and setted parking bays is juxtaposed with a pavement with concrete slabs and a pedestrian crossing with a jumble of signals and long utilitarian pedestrian barriers. The nearby stepped three storey block of shops with flats above at 95-101 Little Horton Lane is fronted by a broad concrete slab area of paving which is used as a

parking area rather than a pavement or for the display of goods outside of the shops. **Neal Street**, like the rest of the streets running parallel to it, has a contrasting character to the winding spacious Little Horton Lane as the straight street is closely bounded by stone walls with long terraces of buildings standing closely behind them. The majority of the original low walls with triangular copingstones remain in place, although some are in a poor condition, while other have been raised and / or coated in a render which is alien to this stone built conservation area. A minority of boundaries have been demolished completely to allow vehicle access to the properties. The back street to the south of Neal Street is quite narrow and is bounded by tall stone walls to the rear yards, with altered or demolished walls in a minority. At the corner with Swan Street is a disused looking commercial yard with unusually high and thick round coped stone boundary walls, one of which has been rendered. The former industrial building across Swan Street has a setted surface leading up to what was formerly the vehicle entrance. **Swan Street** itself is no more than a link road between the streets to the south of Little Horton Lane with no houses having their principal entrance facing onto it and it is often adjoined by the gable ends and side walls of the terraces. For a good deal of its length Swan Street has a setted surface, which is patchily covered with tarmac. It appears that the streets which intersect with Swan Street have setts beneath their tarmac surfaces. At **Ann Place**, however, the setts are clearly visible for most of the road's length, though the surface is in need of relaying in places. The terraces on either side of the street have boundary features which contrast in terms of their quality and coherence. All that remains of the original boundary on the northern side of Ann Place is a low sandstone slab wall to which railings would have been once attached. Each of these walls has been raised to a new height using inappropriate stone, rendered material and even red brick, which creates a disjointed looking boundary fronting the street. Along the southern side, however, all but one of the original low stone boundaries with rounded copings remain in place. Instead of a railing, a box hedge extends between the gateways of each house which are demarked by tapered monolithic gatepiers with pyramidal capitals. An archway with a setted surface leads to the rear of these properties. At the end of this high quality terrace is a gravel surfaced car park with no boundary, save a single course stone wall which makes the end of the street look quite open and out of keeping with the character of Little Horton.



Above: The setted surface of Swan Street is reappearing as the tarmac surface becomes dislodged.
Below: The southern side of Ann Street retains good boundary features which reinforce the street's linear character and uniformity.

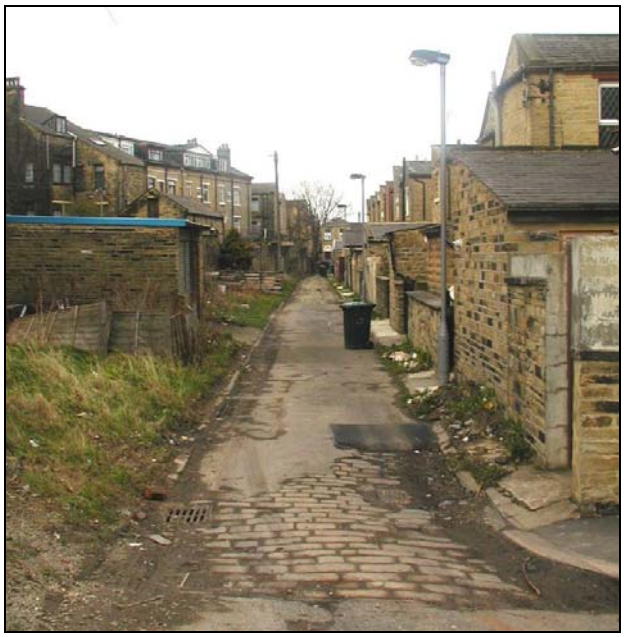
Swan Street leads onto **Back Melbourne Terrace** is a narrow tarmac track with concrete kerbing which is closely bounded by fairly tall stone walls, many of which have been partially demolished, reduced or rendered, which undermines the consistent appearance of the back street. **Melbourne Terrace** is unique in the conservation area as a one-sided, roadless street with a tall boundary wall creating a dead end. The street was originally gated and retains much of its privacy as the only way from on end of the street to the other is along a narrow concrete flag path which is overlooked on one side by the tall stone boundary enclosing the gardens of the Melbourne Terrace properties, and the hedge and tree boundary to the adjacent nursery. This sheltered walkway is well hidden from other streets and feels unsafe to walk along. The houses are access by a different, dead end pathway which is flanked on one side by open gardens and on the other by the low triangular coped boundary walls in front of each house, to

which unsympathetic modern railings have been attached.

The footpath at Melbourne Terrace is a concealed space which is largely hidden from view.

Returning to Swan Street, the road terminates at its junction with **Fitzgerald Street**, another narrow access road which squeezes between the gables of the houses at Little Horton Lane, Elizabeth Street, and St George's Place and retains a setted surface for much of its course. **St George's Place** has a tarmac surface over its setts while the pavements are a patchwork of tarmac with concrete kerbing. The low stone boundaries to 49-53 and 48 St George's Place remain in place (with 48 retaining a section of traditional spearhead iron railings), while that to 50 has been demolished in order to allow cars to park on part of the large front garden and detracting from the appearance and character of this cul-de-sac. **Back St George's Place** retains a good setted surface with central gutter and stone kerbing. The road and its tarmac pavements are flanked by high traditional stone boundary walls, the coping to some of which have been removed.

Directly across Fitzgerald Street is **Back Elizabeth Street**, a long back street which is bisected by 194 Grafton Street and Grafton Street itself. Both sections of Back Elizabeth Street have a setted surface which is concealed by a patchy tarmac surface in places. The back walls which line the street are of various heights, styles and finishes (i.e. bare stone, render or painted), which gives the back street a disjointed appearance. The long vacant space along the western side of the street serves no purpose, is in a poor condition and lacks a boundary. **Elizabeth Street** is modern in character and fairly poorly executed, with various patches of tarmac on show. Paradoxically, the majority of the houses retain their original low boundary walls with rounded coping stones (with sections of the original spearhead motif railings attached to some of the houses and front steps). Several sections of ramped or stepped round-coped walls remain as property boundaries between the houses. In several cases the original walls now have attached to them various basic modern railings.



Back Elizabeth Street is a poorly maintained space which is in need of improvement.

At the southern end of Elizabeth Street, Park Road forms the boundary to the conservation area. From here **Back Giles Street (South)** (*below*) is a short-cut back to Little Horton Lane. It retains a setted surface with central gutter and stone kerbs, but is lined down one side by flat coped walls and round-headed monolithic gateposts which are in most cases in need of attention. **Giles Street** itself is a dead end street with a tall stone wall at one end. The street is setted, and has stone kerbing, but its pavements are mostly surfaced with concrete slabs.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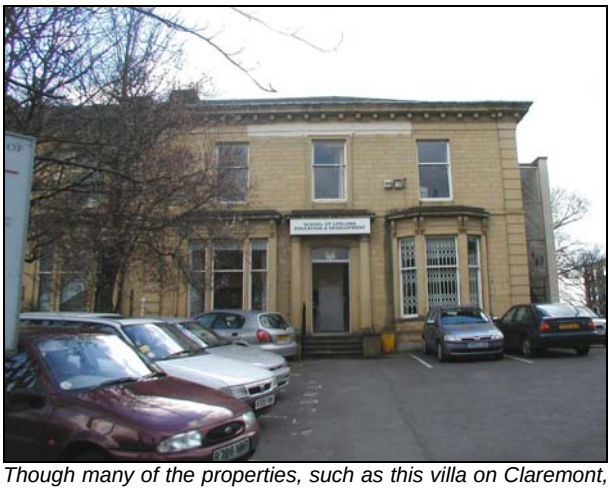
9. Activity

Summary of Activity

The conservation area historically developed as a mainly residential area during the mid-to-late 19th century but over the years has gained a wider mix of residential, commercial, civic and other uses that all contribute to varied levels of activity.

- *The principal routes through the conservation area act as a focus for activity. Little Horton Lane, Morley Street and Great Horton Road are the busiest roads in the area and are lined with commercial and civic buildings.*
- *Great Horton Road is lined along its northern side by the buildings of Bradford University and Bradford College, though only those on the south side of the road are included within the conservation area boundary. The student population living and passing through the place has a major impact on the levels of activity within the conservation area. Students rent most of the houses in the streets leading off Great Horton Road and the low level of owner-occupancy in the conservation area appears to indirectly have an impact on the level of maintenance and condition of these houses.*
- *Commercial properties such as public houses and restaurants generate activity during the evening and at night as opposed to the daytime activities associated with the shops and offices. There are a number of public houses located in converted dwellings along Little Horton Lane and Great Horton Road and these can provide informal community meeting places.*
- *There are several buildings in ecclesiastical use in the conservation area, some of which were constructed to serve the immigrant populations that settled in Little Horton during the late 19th and 20th centuries. The Baptist, Anglican and Methodist chapels built during around the 19th century have mostly been demolished or converted into other uses but some ecclesiastical buildings are still in use, such as the mosques and the Serbian, German and Polish churches. These provide a very different civic dimension to the levels of activity in the conservation area and are an important part of the place's identity.*

The physical form of the conservation area sets the stage for the activity that takes place within its confines, but the range of uses and level of activity is what brings the place to life. This is much harder to control, as it is in many ways influenced by market forces, however it does have a direct impact on the character of the area and ultimately on the changes to its built form.



Though many of the properties, such as this villa on Claremont, were originally intended for residential use, many have now been converted into office or commercial use.

Though Little Horton Lane conservation area is mainly residential in character there are a number of other significant land uses that have a major impact on the character and levels of activity within the place. The area developed initially as a middle class neighbourhood during the mid-to-late 19th century and though most of these original buildings still remain, many of the larger villas are no longer in residential use and due to their size,

have adapted well to a wide range of uses. Many of the larger houses along **Claremont** and **Little Horton Lane** have been converted into offices or public houses. Though this has ensured the continued use of the buildings, the creation of the required parking areas has resulted in the loss of the original gardens and in some cases the original boundary treatments and this has had a detrimental impact on the streetscape and setting of the buildings.

Great Horton Road is a busy through road which forms the northern boundary of the conservation area. The University buildings are an interesting mixture of old and new.

The main areas of activity are along the principal routes through the conservation area: **Great Horton Road**, **Morley Street** and **Little Horton Lane**. These tend to be less residential in character as many of the buildings are either in commercial or civic use. The buildings associated with **Bradford University** and **Bradford College**, which are located on both sides of Great Horton Road have a major impact on the character of the conservation area and its setting, though only those on the southern side of the road are included within the conservation area. The **Grove Library**, managed by Bradford College is located opposite the College's Old Building and was built in 1877 as the Mannville New Connexion Chapel. The College and University buildings are a focus for activity and are used by the student population in Bradford. The almost continuous coming and going of students during the daytime and evening hours means that the northern part of the conservation area is busy and lively almost around the clock. Many of the students live in the streets close by the university and college and many of the houses are owned and rented by landlords. As a result few of the houses in the streets leading off Great Horton Road appear to be owner-occupied and the level of maintenance and the condition of the properties and their gardens is relatively poor.

The Head public house, located on the corner of Southbrook Terrace, dates from the 19th century and retains a number of interesting features.

Scattered throughout the conservation area are a number of **public houses**. Some of these are located within converted villa residences, such as **The Venue** on the corner of Park Road and **Rafters** on Little Horton Lane. Others, such as **The Head** on the corner of Great Horton Road, are located in buildings that may well have been purpose built as pubs. Public houses create activity mainly during the evening and can provide an informal community meeting place. Considering the close proximity of these public houses to the large student population and the city centre it is likely that they are relatively well used and that a relatively high level of activity continues well into the night.

There are also a number of **restaurants** and **take-aways** in the conservation area that are principally located along main routes, such as **Morley Street** and in the side streets immediately off the main roads, such as **Grove Terrace** and **Mannville Terrace**. These roads tend to display a mix of land uses with residential uses side by side with noisier commercial neighbours. The commercial properties on the quieter side streets tend to be located within converted terraced houses and the range of shop and restaurant frontages shows a lack of overall cohesion that detrimentally affects the simple unity of the group.

Many of the properties on Mannville Terrace have been converted from residential use into commercial use. The subsequent alterations have not always been sympathetic to the age and character of the building.

Morley Street was laid out at a relatively late date and was cut through the already well-established area between Little Horton Lane and Great Horton Road around 1900. The buildings that front onto this road display a wide range of uses, though most are of a commercial nature that contrasts interestingly with the residential character of the many of the earlier roads in the conservation area.

Traditional shop fronts, such as on this property on Morley Street add much to the historic interest of the area.

As with all areas containing commercial activity the economic pressure for change is relatively high and the buildings have been susceptible to alteration, particularly **shop fronts** and other features that can be replaced easily. Many of the commercial properties along **Morley Street** and **Little Horton Lane** have inserted modern shop fronts at ground floor level or have adapted the original shop front to accommodate modern fascia signs or security measures such as steel roller shutters or grilles. The proportions of some of these alterations are at odds with the scale and age of the building and this can be detrimental to the character of the conservation area. A number of commercial properties have brightly coloured, uPVC fascia signs that utilise internal lighting to highlight their business. The use of modern materials, bright lighting and corporate signage can be sometimes be overly dominant and is not always appropriate in an historic area. In order to enhance the character of the conservation area it is important that traditional shop frontages are retained where they still exist, and that steps are taken to enhance those that have less appropriate frontages.

The Deutsche Evangelische Kirche on the end of Great Horton Road was built for the German community living in Bradford. Services are still held weekly in German.

Little Horton Lane conservation area once contained a relatively large number of **ecclesiastical buildings** and though some of these have since been demolished, several still remain. These buildings create a very different type of activity in the conservation area and tend to be mostly used on the weekend, when many of the commercial buildings and the civic buildings associated with the university are closed.

Though some of the ecclesiastical buildings have either been demolished, such as *St John's Church* on the corner of Neal Street and Little Horton Lane or have been converted into other uses, such as the *Mannville New Connexion Chapel*, now the library to Bradford College, those that remain in use add a very different civic dimension to the level of activity in the conservation area as well as giving the place a religious identity. The wide range of ecclesiastical buildings in Little Horton Lane Conservation Area is testament to the diverse backgrounds of the former and current residents of the area. The more usual ecclesiastical buildings dedicated to the Baptist, Methodist and Anglican faiths are present (though some have since been converted into other uses). These are supplemented by other religious buildings constructed (or converted from other uses) during the late 19th and 20th centuries for the immigrant populations from Europe and Asian subcontinent. These include a **mosque**, the one of on **Howard Street** being the first to be established in Bradford, the **Deutsche Evangelische Kirche**, **Polish**

Church and **Serbian Orthodox** church. These all contribute to the interesting diversity of land uses in the conservation area and reflect the historical and demographic development of the area. In addition the Unitarian Church and Seventh Day Adventist Church are later additions to the places of worship within the conservation area.

Within the conservation area there are a higher than average number of empty and redundant buildings. These include a number of empty residential and formerly commercial buildings, such as the fire damaged villas on **Claremont**, the **former Edmund Street Clinic** and associated buildings, the end houses at **Mannville Terrace** and the empty premises on **Lansdowne Place**. Most of these properties have been standing empty for several years and the accumulation of neglect and deterioration is easily visible. Many of the empty properties have boarded up windows and over time, the front gardens and forecourts have accumulated large amounts of rubbish and detritus. The impact that vacant buildings can have upon the area is far reaching and goes beyond aesthetics. **Vacant buildings** and sites can hamper regeneration attempts, attract vandalism and squatters, all of which can detrimentally affect the character of the conservation area on a wider scale as well as endanger the long term future of structures. It is important that sensitive new uses are found for vacant buildings before they reach an advanced state of neglect and that when historic buildings fall into disuse, that pro-active action is taken to find a new use quickly.

10. Conclusion: Character Specification and Guidance

To safeguard the special interest of an area, conservation area designation aims to protect and enhance the character and appearance of the place. Many features interact to form the unique qualities of Little Horton Lane conservation area, such as:

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

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

Within the conservation area there are a variety of buildings, uses and architectural styles but there are a number of characteristics which are common across the conservation area.

Common Characteristics	Guidance
▪ **Topography and setting** – Little Horton Lane stands on a northeast-facing slope which gradually diminishes in steepness away from the city centre. This slope is reflected in the stepping of the roofs of some terraces in the conservation area. The conservation area's south-eastern, eastern and north-eastern setting consists of a mixture of high rise and low rise modern-era development which was built on sites cleared in the 1960s. Few of these buildings are of particular townscape merit and are set amongst poorly landscaped spaces. The northern edge of the conservation area is bounded by the edge of Bradford city centre, which lies within its own conservation area. The predominantly 19th century townscape is complimentary to Little Horton Lane Conservation Area and includes the former Windsor Baths, the Alhambra Theatre, Glyde House, the city war memorial and a statue of Queen Victoria. The buildings associated with Bradford College and Bradford University provide the setting to the northwest of the conservation area. Mostly built during the 1960s and 70s, the modern form of the buildings provides an interesting contrast to the more traditional layout of the conservation area.	1. It is essential that the significant views and vistas into, out of and through the conservation area are respected in any development within the conservation area or affecting its setting. Applicants will be requested to provide evidence that this has been considered as part of the evaluation of the site (see Policy BH10 of the Unitary Development Plan (UDP). 2. New development that will impact the setting of the conservation area, as being either immediately within the vicinity or clearly visible from within its confines, should echo the principles of good design set out for new build and not over dominate its form or buildings and respect important areas of green space and woodland (see Policy BH7 of the UDP).
• **Traditional building materials** – Most of the buildings in the conservation area were built during the last half of the 19th century. Local stone has been used in the construction of nearly all the buildings in the area as well as traditional boundary walls and gatepiers. Blue slate is the principal roofing material used on most of the houses in the conservation area, though a minority are roofed with stone slate, which is a traditional form of roofing material generally used on buildings constructed before the middle of the 19th century. Timber was used for window frames, doors and shop fronts on buildings in the conservation area, though sadly many of these original features are being lost through redevelopment.  *Most of the buildings in the conservation area are constructed from dressed stone and have blue slate roofs, such as on this property on Pemberton Drive. Other traditional features include timber sash windows and panelled doors.*	3. There should be a presumption in favour of retaining original materials, such as stone slate. Where the replacement of features is necessary and the traditional has survived this should be done on a like-for-like basis. Where features have been replaced by modern alternatives, the reinstatement of traditional style features constructed in traditional materials will be encouraged (see Policy BH7 of the UDP). 4. Stone cleaning should be resisted where it would interfere with the uniformity of the colour of the stone, particularly in regard to terraced properties. Advice should be sought form the conservation team before cleaning any of the stone buildings of the conservation area (See Policy BH7 of the UDP). 5. Repair and maintenance work to stone buildings within the conservation area (e.g. repointing, repairs to the roof, etc.) should be carried out in an appropriate manner. The conservation team can advise (see Policy BH7 of the UDP).

	6. Any new development should make use of quality materials that reflect the interest of the area and sit harmoniously with the existing fabric and respect the uniformity in the colour and texture of the built form of the conservation area (see Policy BH7 of the UDP).
• **Setted carriageways and flagged footpaths**. Within Little Horton Lane Conservation Area there are a good number of streets and paths that retain their original historic surfacing materials. These include both Russell Street and Melbourne Place, which are mostly stone setted with flagged pathways or stone kerbs. Other areas of stone surfacing exist along Ann Place, Giles Street, Swan Street and many narrow back streets. As areas of historic surfacing, they add much to the character and sense of place of the conservation area.	7. There should be a presumption in favour of preserving the setted and flagged surfaces of the conservation area (see Policy BH11 of the Unitary Development Plan).  *Stone setts, such as these along Russell Street are an important element of the area's interest and sense of place.*
▪ **Boundary walls** – Traditionally most of the properties in the conservation area would have been set back from the road a short distance behind stone boundary walls, the majority of which was historically mounted with railings. Though most of the buildings within the conservation area have retained the boundary walls in some form, there are a notable number that have removed them entirely to create parking areas and a much larger number which have been insensitively altered. This has detrimentally affected the streetscape, character and setting of buildings in the conservation area and it is important that the remaining walls are preserved. *Boundary walls are a strong feature of the conservation area and originally would have lined most of the roads in the conservation area. Sadly many have been removed or altered and it is imperative that these be replaced in order to maintain the special character of the area.*	8. Existing boundary walls and iron railings should be retained and restored. Boundary walls constructed of stone that matches the existing should be incorporated into the design of any new development within the conservation area (see Policy BH9 of the Unitary Development Plan). 

Architecture and building details

There are over a hundred listed buildings in Little Horton Lane Conservation Area. These buildings are principally designated as Grade II listed buildings but there is one Grade II* listed building, 54 Little Horton Lane, which is considered to be of exceptional interest.

Most of the buildings in the conservation area were built between 1840 and 1900, though there are a small number that were built during the course of the 20th century. The area around Little Horton Lane developed during the 19th century as a middle class neighbourhood. As a consequence most of the buildings within the conservation area were built for residential use and the form of the buildings varies from the large and ornately styled Italianate villas through to the more modest terraced houses.

Though detailing and finish varies from building to building, the structures within the conservation area do share some common characteristics. Stone was used to construct and decorate all the traditional buildings in the conservation area. Most of the properties have ashlar stone door cases and window surrounds and sometimes other features such as sill bands, moulded brackets and finials. Many of the buildings were constructed in a Classical architectural style and the level of detailing, particularly to the front of the building was an indication of the wealth and status of the owners.

Several ecclesiastical buildings were constructed contemporarily with the development of the area. These include the Mannville New Connexion Chapel (now the Grove Library), Trinity Baptist Chapel, and Holy Trinity Church. The later places of worship are usually more modest in size or indeed occupy converted residential properties. However, the formal architecture of many of these important civic buildings provides an interesting contrast to the residential developments in the conservation area.

9. There should be a presumption in favour of preserving all buildings within the conservation area that have been identified as contributing to the interest of the place. In addition, in any work carried out to the buildings, every effort should be made to ensure that the features that form an integral part of their design, including materials, proportions, windows, doors, shop fronts, stone details and timber details, or interesting features that testify to the evolution of the structures and are good quality in their own right, are preserved (see Policy BH9 of the Unitary Development Plan).
10. The reinstatement of traditional features will be actively encouraged, but should be based on a historical understanding of the structure and where possible evidence of the original detail. Special attention should be paid to the design of new shop fronts: new shop fronts must demonstrate a high standard of design and be sympathetic in design and materials to the building on which they are situated (see Policy BH8 of the UDP).
11. New development within the conservation area should reflect the predominant building form of the locality in which it is situated. This relates to height, scale and siting. It should not over dominate the existing fabric (see Policy BH7 of the Unitary Development Plan).

Open Spaces and Natural Elements

Little Horton Lane conservation area is characterised by Victorian-era terraces of houses interspaced with streets of larger, detached and semi-detached villas. The gardens around the villas traditionally contained sweeping driveways for carriage access, and were set back from the road behind stone walls and attractive, carved gateposts. Sadly many of these gardens, particularly those along Little Horton Lane and Claremont have been given over to car parks and the loss of the trees, greenery and traditional boundary treatments has had a severely detrimental impact on the setting of the buildings.

The areas of terraced housing, tend to have small, enclosed front and rear gardens. Those to the front allow a short set back from the road and the presence of elements of greenery bounded by walls and gateposts, where they remain, are an important element of the streetscape.

As there is little in the way of public open space in the conservation area, trees standing in gardens along the edge of the road are an important feature. Russell Street and Melbourne Place are pleasant, leafy residential roads which retain the original setted surface to the roadway. The mature trees standing in the gardens of the large villas and houses along these roads contribute much to the dignified character of this part of the conservation area.

There are a number of unused and underused open spaces in the conservation area, some of which have been used temporarily or informally as car parks. These unused and underused areas of open space tend to become a focus for rubbish dumping and litter accumulation, which further increases the negative visual impact on the streetscape and character of the area.

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

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

Streetscape and Permeability

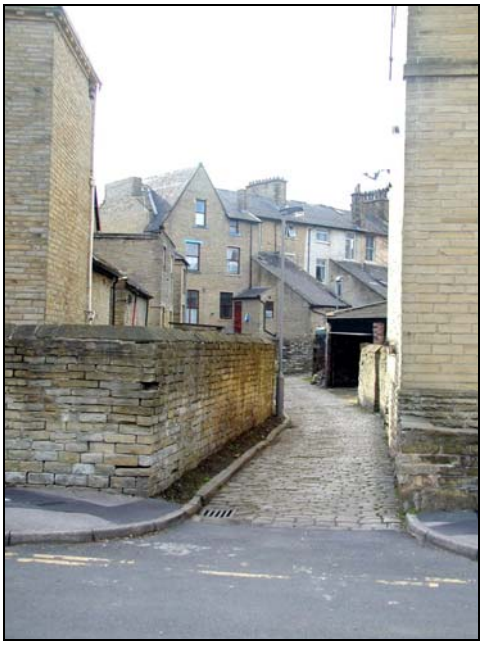
The layout of the streets in the conservation area consists mainly of residential streets branching off the three main thoroughfares of Little Horton Lane (the oldest through road), Great Horton Road (an 18th century turnpike road) and Morley Street (a tram route from 1900) and is highly permeable, especially as many of the streets alternate with back streets.

Many of the streets in the conservation area have a strongly linear character as they are straight and are flanked by long terraces with low stone boundary walls in front of them. A minority of these streets retain a setted surface. The numerous back streets provide an alternative route through Little Horton and have a linear character, although the boundaries which line these narrow roads have become inconsistent in their appearance. A significant minority of back streets retain a setted surface.

Melbourne Place, Russell Street and to a lesser extent Claremont are particularly leafy due to the mature trees which line them (an element which is sadly missing from Little Horton Lane). Melbourne Place and Russell Street are also surfaced with natural stone setts for their entire lengths and are particularly attractive and characterful as a result.

Little Horton Lane retains its original sinuous course and is the only road whose character changes significantly along its course due to the different types of development which line it. The appearance of the Lane is marred by poor quality modern pedestrian surfaces of varying styles and condition; the removal of trees and other vegetation to the former gardens in front of the former villa residences along the Lane; unsympathetically altered boundary walls; missing boundary elements; and standard street furniture (including pedestrian crossings, lighting columns and CCTV installations) which pay no regard to the character of the area.

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



Activity

The principal routes through the conservation area tend to be a focus for activity. Roads such as Great Horton Road, Morley Street and Little Horton Lane are lined with a varied range of land and building uses.

The commercial properties at the bottom on Morley Street are indicative of the vibrant character of this part of the conservation area.

There are a number of buildings associated with the university and college around Great Horton Road. The substantial student population passing through and living within the conservation area have a major impact on levels of activity. Public houses, restaurants and some retail uses create activity through the day and into the night.

There are a number of public houses in the conservation area, such as The Head located on the end of Southbrook Terrace. These provide informal community meeting places and a focus for evening activity.

There are several ecclesiastical buildings in the conservation area. The earlier buildings provided facilities for non-conformist religions such as the Methodists and Baptists as well as an Anglican church. Some of these buildings are now in alternative uses or have been demolished. During the late 19th and 20th centuries a wider range of religious establishments were founded to cater for the diverse population living in the area. These included mosques and German, Polish and Serbian churches.

15. There should be a presumption in favour of retaining retail and commercial functions around Towngate, Northgate and Westgate in order to preserve and enhance its commercial character and in order to provide local residents with a good range of services and products.

11. Preservation and Enhancement Proposals

Conservation areas are complicated spaces in which many different components and factors come together to create a unique and definite character. Over time these areas change and evolve to meet the needs of the people that live and work in them. This can sometimes result in the occurrence of less than sympathetic alterations to buildings and spaces that can undermine the special character of the place.

In order that the value of the place is preserved, both as a heritage asset and as a pleasant place to live, it is important that the elements that contribute to its sense of place and special character are protected from inappropriate alteration. In order to achieve this the designation of a conservation area brings with it some legislative controls and these are complemented by further policies included within the Council's Unitary Development Plan. The intent of these policies and controls is not to stifle change or to attempt to preserve a place in aspic, unable to move forward or meet modern day demands but to ensure that change and new developments preserve or enhances the character and appearance of the place.

The purpose of this document is to identify what is special within Little Horton Lane conservation area. The assessment also highlights areas that could be improved or enhanced. The following chapter will identify where the boundary of the conservation area has changed, as well as a number of enhancement proposals that could enhance areas and buildings that currently do not contribute to the character of the Little Horton Lane area.

11.1 Preservation of the Character and Appearance of Little Horton Lane Conservation Area

As mentioned previously, the City of Bradford Metropolitan District Council will make use of the powers afforded to it by national legislation and policies set in the Unitary Development Plan to control inappropriate change in the conservation area. However, the following basic principals (based upon advice set out in PPG15 – Planning and the Historic Environment) will be applied:

- There will be a strong presumption in favour of preserving both listed and unlisted buildings and spaces that contribute to the special interest of the conservation area as well as important and intrinsic elements of its setting.

- In making decisions on proposed new developments within the conservation area and affecting its setting, special attention will be paid to the desirability of preserving its character and appearance.

The Department of Culture, Media and Sport is responsible for the listing of historic buildings that are of special architectural or historic interest. Listed Building Consent is required from the local authority (in this instance the City of Bradford Metropolitan District Council) for any works that affect the special character or appearance of the listed building. This can apply to internal as well as external works. More information about listed buildings and the controls that apply to them is available from the local Planning Office in Bradford. The listing descriptions for buildings contained within Little Horton Lane conservation area and some listed buildings just beyond the boundary of the conservation area are included in Appendix 2 of this document.

There are a number of other buildings and structures within Little Horton Lane conservation area that, although not listed, contribute much to

the character, streetscape and historic interest of the area. Some of these buildings have been altered and replacement features, such as modern styles of windows and doors are common. However, where traditional windows and doors have been retained, these make an important contribution to not just the historic interest of the individual building but the wider area too. Other important features include natural roofing materials, such as stone or blue slates, boundary walls and chimneystacks. Generally many of the minor changes that can detrimentally affect the character of an area can be made to unlisted dwellings without the need for planning permission and therefore is beyond the control of the local authority.

11.2 New Development

As with many areas there will always be pressure for development, be it the redevelopment of empty plots, existing sites or even the alteration and extension of existing buildings. It is important that when proposals are put forward for new development in Little Horton Lane conservation area that these take into account and respect the character and appearance of the established area. It would not be desirable, however for new developments to attempt to mimic the old or for an assortment of historic details to be tacked onto a new building. It is important that scope be given for architectural innovation and the incorporation of new ideas, materials and means of detailing, providing that it reflects the scale, proportions and massing of the existing buildings in the conservation area and that it utilises high quality designs and materials.

A recent publication by CABE (Commission for Architecture and the Built Environment) and English Heritage (2001), entitled *Building in Context: New Development in Historic Areas* sets down some useful guidelines as to what constitutes good new design in conservation areas. Generally:

- New development should relate to the geography and history of the place and the lie of the land and should be based on a careful evaluation of the site. This ensures that new development would respect the context provided by the area around Little Horton Lane and could therefore be regarded as a progression rather than an intrusion.
- New buildings or extensions should sit happily in the pattern of existing developments and routes through and around it. In Little Horton, the roads and paths are mainly laid out in a grid-like format typical of the Victorian era.
- Important views and vistas within, across, into and out of the conservation area should be respected. This is particularly important in keeping key buildings and landscape features visible.
- The scale of neighbouring buildings should be respected. In Little Horton Lane conservation area most buildings are two storeys in height, though there are a few that have either one storey or three storeys, depending on their original function and status. New development should not be conspicuous by ignoring the general scale of the buildings around it.
- The materials and building techniques used should be as high quality as those used in the existing buildings. Stone buildings, stone boundary walls, iron gates and railings and stone slates and blue roof slates unite the buildings and enclosures despite the differences in style, mass, age and function of the buildings. This, coupled with the care and skill with which these structures were erected, sets the benchmark for new development in the conservation area.
- New buildings should not impinge on any significant open spaces, or necessitate the destruction of buildings that contribute to the character or appearance of the place. These spaces have been identified in preparing this assessment.

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

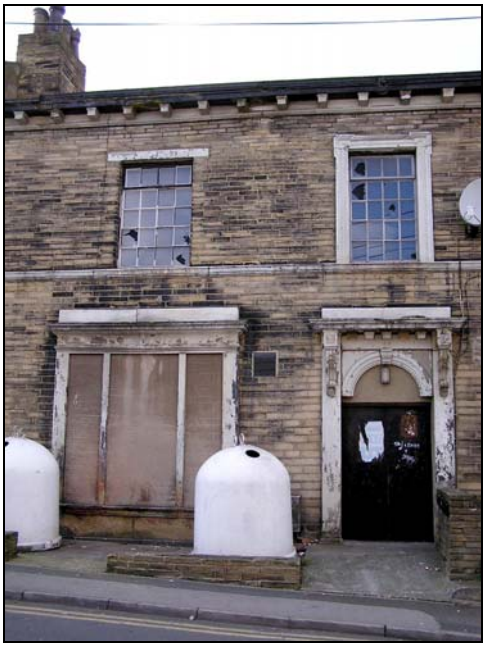
11.3 Enhancement Proposals

Naturally there are some elements of the conservation area that are not conducive to the distinguished, Victorian feel of the place and do not contribute to an understanding of its historical development. These may detract from its character and appearance or may simply not contribute to it in a positive way. Spread over the following pages is a table which outlines the problems currently affecting the conservation area alongside proposals as to how the quality and identity of the place could be strengthened by the active co-operation of the Council, developers and the local community. The proposals are listed in order of priority (most important first) as identified by members of the community who took part in the consultation in preparing this document.

Issue / Negative Factor	Enhancement Proposal
The Removal of Original Features and Details Many buildings have had their original features replaced or repaired in a way which compromises the historic qualities and appearance of the building. The effect is particularly detrimental as many buildings form part of a group such as a terrace or part of an attractive vista and this affects the integrity of its group value.	**The Upkeep and Restoration of Original Features** Due to the irreplaceable value of original features and details, it is essential that the owners and occupiers of properties are provided with guidance and advice on the repair, restoration and upkeep of these features and details. In the case of listed buildings, the majority of which have unsympathetic alterations which were undertaken without Listed Building Consent, the Council could consider moving forward its statutory duty to enforce the preservation of the appearance of Listed Buildings in Little Horton.
Boundary Walls and Front Gardens The demolition of, unsympathetic alteration and lack of maintenance to boundary walls to residential and commercial properties can give the roadside incongruous or disjointed appearance and have an overall negative impact on views along streets and back streets. Similarly, the spaces behind the boundary walls are typically devoid of trees and other greenery and have a featureless hard surfacing, often meaning that large areas of tarmac occupy highly visible spaces in front of the buildings. This is particularly a problem along streets where the houses traditionally had larger gardens, such as Little Horton Lane and Claremont, but also some of the more commercialised streets such as Southbrook Terrace. 	**Boundary Walls and Front Gardens** The stone boundaries to terraces and villas need to be reinstated and out of character alterations removed. Ideally the railings which were removed from the tops of the walls during the 1939-45 war would be replaced with an appropriate traditional style railing which would give the streets a greater unity. In the least planning and Listed Building controls should be used to prevent or undo unpermitted demolition and alteration to boundaries. As far as the spaces about buildings are concerned, if car parking is necessary, a creative approach is needed to ensure that it is sensitively screened from the street. Landscaping and planting could be introduced to these car parks in order to enhance the street scene and give some semblance of the original gardens which once occupied the spaces in front of the houses. The entrances to these parking areas should be discreetly sited and minimise the interruption to the boundary. 

Issue / Negative Factor	Enhancement Proposal
The Scarcity of Original Details to Buildings Where houses have retained traditional features such as a slate roof, unpainted stonework, corniced chimneys, panelled timber doors, timber sash windows, or stone boundary walls, it enhances the appearance of the conservation area and maintains a vital element of consistency as well as upholding the integrity and interest of the individual buildings or small groups of buildings. Unfortunately many of the buildings in the conservation area already lack some details such as timber sash windows, while some external walls have been cleaned or painted, while the rooflines of some terraces are disrupted by modern style full width dormer windows.  *Original features, such as sash windows (left) add interest to the conservation area. The loss of features such as these, along with the disruption caused by modern alterations (below) can detrimentally harm the character of the area.* 	**The Preservation of Original Features** Article 4 (2) directions can be introduced to protect the remaining significant traditional features and details on dwellings that enhance the character and appearance of conservation areas. The Council has powers under Article 4 of the Planning (General Permitted Development Order) 1995 to control development which would normally be allowed without the need for planning permission, but which would lead to an erosion of the character and appearance of the conservation area. Article 4 (2) Directions work by removing permitted development rights from specific buildings thus allowing control over changes to elevations, boundaries, roofline or materials where they contribute to the local character. If introduced, an Article 4 (2) direction would mean that planning permission may be required for all or some of the following: • *Formation of a new window or door opening.* • *Removal or replacement of any window or door.* • *The replacement of painted finishes with stains on woodwork or joinery.* • *The addition of renders or claddings.* • *Painting previously unpainted stonework.* • *Installation of satellite dish antennae.* • *Addition of porches, carports and sheds.* • *Changes of roof materials.* • *Installation of roof lights.* • *Demolition of, or alteration to front boundary walls or railings.*
Car Parks There are a few formal and informal car parks within the conservation area. These large tarmac or loosely surfaced spaces often lack an appropriate boundary feature or greenery, making these bland spaces highly visible from the street.	**Car Parks** These sites need to be improved so that they fit in with the character of the surrounding development and maintain the shape and character of the streets they are situated on. The erection of in character boundary features would make quite a difference.

Issue / Negative Factor	Enhancement Proposal
Street Spaces and Highway Materials: • Where natural stone setts and flags remain in place, it enhances and adds authenticity to the street scene. There should be a presumption against the removal of natural stone surfaces and an effort made to ensure that they remain in a good condition and are not a threat to safety. In some cases, the original setted surface of the street is concealed by tarmac. • Most of the streets and roads in the conservation area are engineered to modern standards and most of the pavements are surfaced with concrete slabs or tarmac. The fact that these surfaces are inappropriate to Little Horton is made worse by the fact that these surfaces are frequently in a poor condition and are in need of improvement. In addition, the approach to adding new street furniture, such as pedestrian barriers, lighting columns, CCTV cameras and tactile paving has been done in a piecemeal, uncoordinated manner. This has created an unwanted juxtaposition between the historic buildings and boundaries with the modern style street furniture, plus there is a further juxtaposition of new installations standing side by side with older, poorly maintained highway interventions.	**Street Spaces and Highway Materials** • Tarmac surfaces should be removed wherever it is practical to do so in order to enhance the historic appearance of the conservation area. ▪ A sensitive and co-ordinated approach to ensuring the efficient movement of traffic and safety of road users and pedestrians which also helps to maintain and enhance the quality and character of Little Horton is needed.
Vacant Sites There is a small number of disused areas of land that occupy prominent locations in the conservation area. These include the corner of Morley Street and Chester Street, the corner of Claremont and Morley Street, the space between Lansdowne Place and Morley Street. These spaces detract from the character and appearance of the conservation area.  	**The Improvement/Development of Vacant Sites** Vacant sites should be prioritised for improvement or development. 

Issue / Negative Factor	Enhancement Proposal
Underinvestment and Vacant Buildings:	**Inward Investment**
• There is a significant number of vacant commercial and residential buildings in the conservation area whose lack of maintenance and poor condition has implications for their long-term future as well as the aesthetic appearance of the conservation area.	• Investment needs to be encouraged into Little Horton. This would revitalise the area and provide for the upkeep of buildings. The vacant and obsolete buildings must be found economically sustainable new uses which are in keeping with the overall character of the conservation area.
• Many of the houses and villas in the conservation area have been reused by businesses. These historic buildings are more difficult and costly to improve or maintain. This has led to there being a number of buildings falling into a less than satisfactory condition with little hope for lasting improvement. This lack of investment in the buildings has clear implications for their long-term future and their lasting contribution to the character of the conservation area.	• An application to English Heritage to establish a Heritage Economic Regeneration Scheme (HERS) in the conservation area could be used to channel resources into the area. Grant assistance may then be made available for the heritage-led regeneration of the area, with an emphasis placed on employment-generating activities and general environmental improvements. Partnership funding from English Heritage, the Council and possibly other stakeholders would provide the resources for such a scheme, if the application were successful.
• In some instances the condition and appearance of houses and houses in multiple occupancy also suffer due to a lack of investment in their long-term care and upgrading. This appears to be a particular problem in those streets where many of the houses are let by student landlords. 	• The provision of resources such as grants for improvements to houses is more problematic as there are at present no heritage-led schemes which could be used to improve the condition of dwellings in conservation areas. Resources and funding are unlikely to be made available to the owners of houses in multiple occupation, such as student landlords, as it is expected that the upkeep of the property would be paid for out of the income generated by the property. The only controls the planning system has over the condition of houses is through the Listed Building controls, but none over unlisted buildings.

Issue / Negative Factor	Enhancement Proposal
Inappropriate New Development Much of the character of Little Horton Lane Conservation Area is derived from the integrity of the Victorian townscape and the high quality, dignified character of the villas and terraces of houses. It is therefore critical that any development in the conservation area complements the qualities of its context. Unsympathetic development built in recent decades has already harmed the character of the conservation area and has in some instances adversely altered its setting. The most recent development in and around the conservation area has either completely ignored the context provided by the area in terms of style, massing and materials, or is a bland, poorly detailed imitation of existing buildings.	**Design Guidance for New Build and Extensions** Design guidance for new build, extensions or other features such as garages would ensure that new development within or on the edge of the conservation area would be sympathetic to its surroundings. The guidelines given in section 11.2 of this assessment are a starting point.
Inappropriate Shopfronts and Signage Little Horton Lane Conservation Area contains a small number of purpose built shops and a number of residential properties which have been converted to commercial or retail use. The shopfronts and signs to these properties are frequently modern in character due to the materials used, the lack of finer detailing and the proportioning of windows and signage means that these elements appear incongruous with the buildings to which they are attached and detract from the traditional character of the street scene.  *Inappropriate shop fronts, such as the Post Office on Mannville Terrace harm not just the fabric of the building but have a wider impact on the character and sense of place within the conservation area.*	**Design Guidance for Shopfronts and Signage** Design guidance for the new or replacement shopfronts and signs could be provided by the Conservation Team and the planning system used to better effect in order to ensure that changes are in keeping with the area. Shop security is another issue as unattractive, inappropriate roller shutters are frequently used instead of other methods which would ensure security with a minimal impact on the character of the street.

11.4 Conservation Area Boundary

The boundary of Little Horton Lane conservation area was originally designated in October 1979. It principally includes the area of mid-to-late 19th century residential development which occurred between the two main arterial routes of Great Horton Road and Little Horton Lane. This area includes over 100 individually listed structures and contains some excellent examples of Victorian middle class housing which was constructed at the height of the city's industrial boom. Where possible buildings that do not contribute to the special character of the area have been excluded from the conservation area boundary.

In preparing this assessment, the boundary of the conservation area was assessed by the Conservation Team in order to produce a proposed conservation area boundary for consultation. All boundary suggestions and comments received from the local community during the consultation period were visited by the Conservation Team in order to determine whether it would be appropriate to change the conservation area boundary. The following list of alterations to Little Horton Lane Conservation Area boundary lists all of changes to the original (1979) conservation area boundary which have occurred as a result of the review of the boundary by the Conservation Team and the assessment of all boundary changes which were suggested by the community.

The significant changes to the boundary of Little Horton Lane conservation area are outlined below. In addition to these there are some minor alterations which have been undertaken to ensure that the boundary is logical and readable on the ground. These changes include the alteration of the boundary to ensure that it runs along property boundaries rather than through the middle of a building or garden.

- **Include Pemberton Drive**, which is lined with finely detailed Edwardian terraces that still retain a high degree of original details in the form of leaded and stained glass to the windows, panelled doors and original boundary treatments. Though built at a slightly later date than the majority of the buildings in the conservation area, it is considered that these terraces complement the character of the conservation area and show an interesting evolution of architectural form and taste.

Pemberton Drive is lined with terraces of interesting early 20th century properties that have retained a high degree of original features.

- **Include the car park to the south of Chester Street**. This car park appears to be linked with the car park on Wilton Street and also associated with Bambooza, the bar on the corner of Chester Street and Morley Street. It is therefore logical to include this area within the conservation area, as land within the same site boundary/land ownership should not be divided by the conservation area boundary.

- **Exclude the small commercial development and bakery on the corner of Claremont and Great Horton Road**. The bakery is a long, low stone building with a flat roof and a large entrance to Great Horton Road which is covered with a steel roller shutter. The more modern commercial development immediately adjacent to this building is a collection of single storey stone (possibly artificial stone) buildings located around a small courtyard. Neither development is reflective of the historical form or development of the buildings within the conservation area. As such both developments lack the special architectural or historic interest necessary to warrant inclusion within the conservation area.

- **Exclude 42 – 60 (even) Great Horton Road**, a row of late 19th century shops located on the very edge of the conservation area. These shops, though of some age have been extensively and unsympathetically altered over the years. As such it is considered that these buildings no longer display the characteristics and historic interest necessary to warrant inclusion within the conservation area.

Glossary of Architectural Terms

***Acroterion*:** Ornament, usually pointed, but can be in the form of statues on the *apex* or ends of a *pediment*.

***Apex*:** The highest, pointed part of a *gable*.

Apron: A raised *panel* below a window or opening.

Architrave*:** The lowest part of the *entablature*. The term is also commonly used to describe a *moulded* surround to a door or window opening. An ***eared architrave has the surround turning outwards, then upwards before returning horizontally along the top of the opening it is framing.

Archivolt: Bands or *mouldings* surrounding an arched opening.

Arts and Crafts: Late 19th and early 20th century architectural style cased on the revival of traditional arts and natural materials.

Ashlar: Dressed stonework of any type, where the blocks have squared sides, carefully squared corners, and are laid in regular courses, usually with fine joints. The faces of the stones, called ashlars, are generally smooth and polished, but can be tooled or have a decorative treatment.

Astragal: A wooden glazing bar which divides a window. Can be functional and straight, as on a *sash window*, or curved and decorative.

Balustrade: a *parapet* or stair rail composed of uprights (balusters) carrying a *coping* or railing.

Bargeboard: boards fixed at the *gable* ends of roofs to conceal and protect the ends of the roof timbers or thatch. They may project over the wall face and are frequently highly decorative

Bay Window: A window which projects on the outside of a building. A ***canted bay window*** has a flat front and angled sides.

Bays: The number of windows in a horizontal line across a façade.

Beaux Arts Style: a rich *Classical* style which began in France in the late 19th century and spread across the west in the early 20th century.

Bow: a curved wall or window is said to be bowed.

Bracket: Any projection from the face of a wall whose purpose is to support a structure or object.

Broached: At the point where an octagonal spire meets a square tower, the four angles of the tower not covered by the base of the spire are filled by an inclined mass of masonry known as the broach.

Buttress: A mass of masonry built against or projecting from a wall either to stabilise, from the lateral thrust of an arch roof or vault, or to enable the wall to be thinner.

Capital: The crowning feature or head of a *column*, *pilaster* or gate pier.

Chamfer*:** Narrow face created when the edge of a corner in stonework is cut at an angle, usually 45 degrees, but sometimes hollow (ie concave) or ovolo (convex). Where two corners of stonework have been cut away, a ***double chamfer is created.

Cill or ***Sill***: The horizontal feature at the bottom of a window or door which throws water away from the face of a building.

Cill Band: A projecting horizontal band which connects *cills* across the face of a wall.

Cinquefoil: A design having five sides composed of converging arcs, usually used as a frame for glass or a panel.

Classical Architecture: The employment of the symmetry and system of proportioning used in Ancient Greek and Roman architecture which was revived in the Renaissance and was popular in England during the 18th and 19th centuries. English 'Classical' or 'neoclassical' buildings have a regular appearance and symmetrical facades and might also incorporate Classical details such as an *entablature* at the wall top or *pilasters* dividing *bays*.

Colonette: A small, *column*-like *shaft*.

Column: An upright vertical member which usually stands clear of the main body of a building. Usually circular in cross-section and is a common motif of *Classic architecture*.

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

***Copingstone*:** Top course of a wall designed to prevent water penetrating into the core of the wall. Copes are often shaped i.e. half - round or saddle - backed, and can frequently be quite decorative. Tabled coping usually refers to a flat copingstone. Tabled coping is usually seen on a gable end of a building as opposed to on a freestanding wall.

Corbel: A projecting block which supports a *parapet* or beam. Often carved, particularly in *Gothic Architecture*, where heads and foliage are common.

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

***Cornice*:** The top course of a wall of architectural member (such as a *column* in *Classic Architecture*) which is sometimes *moulded* and/or projects from the wall.

Crowsteps: squared stones arranged like steps along the top of a *gable*.

***Dentil course*:** Rectangular projecting blocks (dentils) tightly spaced like teeth, usually below *cornices* (from Latin, *Denticulus*, a tooth).

***Die*:** the block ending a *parapet* or *balustrade*.

***Doric*:** The largest of the three 'orders' of Ancient Greek *Classic Architecture*, later used by the Romans and in British neoclassicism.

***Dormer*:** Any window which projects from the pitch of a roof.

***Dripmould*:** A horizontal *moulding* of the side of a building designed to throw water clear of the wall. Used in *vernacular* and *Gothic* architecture.

***Drop finial*:** A *finial* which projects downward rather than upward. Can be found inside arches or below the *apex* of a *gable*.

***Dutch gable*:** this term describes any *gable* which is curved.

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

Fanlight: Glazed area above a doorway, designed to brighten the hallway inside. A type of *transom*.

Finial: A crowning decoration, usually the uppermost ornament and is therefore mostly found at the *apexes* of *gables*.

Fleche: A spirelet of timber, lead cast iron etc rising from a roof ridge rather than a tower, and often acting as a ventilator.

Frieze: Middle section of the *entablature* at the top of a wall. It can be the widest component of the entablature and can be decorated.

***Gable*:** The vertical part of the end wall of a building contained within the roof slope, usually triangular but can be any "roof" shape.

Gothic Revival: A Victorian revival of the Gothic style of architecture dating from the 12th through 16th centuries. Characterised by pointed and/or *ogee* arch openings and *traceried* windows.

Greek Revival: Refers to British *Classical architecture* which draws from Ancient Greek rather than Roman architecture.

Hammer-dressed: Stonework, hammered to a projecting rock-faced finish, sometimes also known as bull-faced.

***Hipped Roof*:** Pitched roof without *gables*, where all sides of the roof meet at an angle.

***Hoodmould*:** Projecting moulding over an arch or *lintel* designed to throw off water.

Impost: a *capital* which supports an arch.

Italianate: A style of architecture which is an English romanticism of Italian architecture. Typical features are tall, often round-headed openings; shallow pitch, frequently *hipped* roofs to give the appearance of there being a flat roof.

Jacobean Revival: Victorian revival of the grand, sumptuous style which appeared in the early 1600s. It is typified by *Dutch gables* and ornate stonework.

***Jamb*:** The sides of a window or door opening. Monolithic jambs are usually constructed of a solid slab of stone.

***Keystone*:** The large stone at the centre of the arch, often larger and decorated.

***Kneeler*:** Stone at the bottom end of the *coping* at the *gable* end of a roof which projects over the wall below. Usually *moulded* or carved.

Lancet: A slender pointed arch window.

***Light*:** The framed part of a window opening. A window with two *mullions* would have three openings and would hence be called a three light window.

***Mansard Roof*:** a roof with a double slope in which the top slope is shallower.

Margins: margins frame an opening. The collective name for the *cill*, *jambs* and *lintel*.

Margin Lights: the smaller panes of glass found along the perimeter of some windows.

***Modillion*:** A small *bracket*, usually scrolled, set at regular intervals in the underside of a *cornice*.

Moulding: The profile given to any feature which projects from the face of a wall.

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

Muntin: the vertical, central part of a door between the *panels*. A ***muntin door*** is one which is hinged on either side and opens in the middle.

***Nave*:** The western limb of a church, where the congregation meets.

Occulus: a small circular *panel* or window.

Ogee: A double curve shape composed of two curves in opposite directions ('S' shaped) without a break; used on both roofs and arches and as a profile on *mouldings*

Openwork: describes a section of wall or *parapet* where the decoration incorporates openings as part of its pattern.

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

Panel: A sunken section of wall or door. Can have *moulded* edges.

Parapet: a wall which rises above another structure such as a roof or terrace.

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

***Pilaster*:** The flat version of a *column*, consisting of a slim rectangle projecting from a wall. Often used on shop frontages.

Plat Band: a projecting *stone string* usually found between the floors of a building.

Portico: A porch in the form of a *Classical* colonnade (row of *columns*), usually described in terms of the number of columns.

Pulvinated: A profile which bulges outward.

Queen Anne Revival: A late Victorian revival of an 18th century style influenced by the tall ornate houses of Dutch merchants. The style is typified by irregular and unsymmetrical facades and prominent *gables*.

***Quoin*:** The stone blocks on the outside corner of a building which are usually differentiated from the adjoining walls by material, texture, colour, size or projection.

Reveal: The inward plane of a door or window opening between the edge of the external wall and the window or door frame.

***Rock faced*:** Stonework dressed in such a wall to make it look natural.

Rusticated: The treatment of stone in a way which emphasises its appearance. This is usually done by leaving stone *rock faced*, but in later buildings, stone was made smooth with deep grooves between them.

Saddlestone: The stone at the *apex* of a *gable*.

***Sash*:** A form of window in which two sashes, separated by parting beads, slides within a frame, the case, counterbalanced by weights hung on ropes, the sashcords. 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 3-D effect.

***Setts*:** Square blocks, usually of granite, forming a street surface. Setts were set on edge, close together, and they tapered slightly towards the bottom. Sides were never quite smooth, and laying

them to achieve a tight joint, is a very skilful business.

***Spandrel*:** The triangular shaped infill contained by the side of an arched opening.

Stallriser: the *panel* below the *sill* of a shop window.

***Stone String or Stringcourse*:** A shallow (usually stone) moulding continued across a whole facade which may be defined by its position e.g. *sill* or *impost* course.

Tracery: An ornamental pattern of stonework supporting the glazing in a *Gothic* window.

***Transept*:** In a cruciform church, the transepts form the arms of the cross.

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

Trefoil: An ornament, symbol, or architectural form having the appearance of a trifoliate leaf.

Tuscan: The shortest, squat and least decorative of the five 'orders' of Roman *Classic architecture*.

Tympanum: The area enclosed by the *mouldings* of a *pediment*, often richly carved or decorated.

Venetian window: A three *light* window where the central light is the tallest (or largest) of the three and usually has a round head.

Vernacular: An indigenous building constructed of locally available materials, to local detail, usually without the benefit of an architect. Somehow it is now taken to imply a fairly humble or practical origin, but this is not the case.

Vernacular Revival: A late Victorian revival of the *vernacular* style which used motifs such as rows of *mullion* windows, *kneelers*, *chamfered* openings, *dripmoulds*, *hoodmoulds* and *coped* roofs.

Vista: A distant view through or along an avenue or opening.

***Voussoir*:** The radiating wedge-shaped blocks forming an arch.

Further Reading

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Planning Policy

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Department of the Environment (1990) 'Planning Policy Guidance note 15 (PPG 15): Planning and the Historic Environment' . HMSO London.

Contacts

A full copy of this conservation area assessment will be available to view in Bradford Planning Office, Bradford Library and on the Council's website at:

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

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Appendix 1:

Map of Little Horton Lane Conservation Area

Appendix 2:

List Descriptions of the Listed Buildings within Little Horton Lane Conservation Area

Grade II*

54 Little Horton Lane
Circa 1850-60 a sophisticated asymmetrical villa design. Two storeys, finely dressed sandstone "brick" with left hand break to 3 bay front, raised on low terrace. Hipped stone slate roof with flat eaves on elongated modillion brackets; corniced chimneys. Plinth and first floor plat band. The recessed part has 2 broad first floor windows, sashes with horizontal glazing bars in shallow reveals; tripartite ground floor window with risers to sill. The break has 3 narrow first floor windows and plain canted bay on ground floor. Recessed entrance next to break with panelled door. Adjoining the break on the south side is a large single storey wing, probably built as a ballroom. The front projects slightly from the house and its centre is opened up with a large Venetian window, the arch breaking up into the deep entablature running below the full width bracketed pediment. Behind this front is a spacious lofty room with ribbed and compartmented barrel vaulted ceiling, decorated with husk and rinceaux garlands. On the south side the vault is cut into by 2 round headed windows with concentric glazing pattern. The ribs of the vault spring from a deeply moulded cornice, supported at intervals by large consoles, carried round all 4 walls. The west wall has additional feature of bold pilaster swags and ribbons whilst on the north wall is a heavy carved wood chimney piece with mirror over-mantel and scrolled open pediment. The low terrace around the house and ballroom, has a cast iron interlinked circle railing articulated by cornice capped stone dies.

Grade II

Nos. 2 to 10 (even) Ann Place
Circa 1830-40 ashlar sandstone terrace of 2 storeys. Plain frieze band and moulded eaves cornice. Low pitch slate roof with corniced chimneys. No. 4 and the shared positions of Nos. 8 and 10, break forward very slightly as 3 bay symmetrical fronts with blocking courses set over the cornice and semi-circular block end dies. Otherwise 2 windows fronts, those on ground floor in splayed based architrave surrounds carried down sill to plinth. Splayed eaved architrave doorways with cornices on finely carved long console brackets. The break comprising the shared positions of Nos. 8 and 10 has a central segmental carriage archway with flanking pilasters. Dwarf sandstone "brick" walls with rounded copings link monolith corniced and pyramid capped gate piers.

Nos. 1 to 13 (odd) Ashgrove
Circa 1860-70 terrace with simplified Jacobean details. Two-storeys sandstone with Dutch gables, large pair to centre and over end breaks. These large gabled bays have canted mullioned ground floor windows. Smaller gables over first floor windows of intervening houses; eared surrounds to mullioned-transomed casements. Paired and single doorways with faceted-block surrounds and cornices on consoles. Included for group value.

Nos. 15 to 29 (odd) Ashgrove
Circa 1860. Italianate terrace, symmetrical; slight break to central pair with additional attic storey. End bays of row also break with pedimental gables. Two-storeys sandstone "bricks", ashlar dressings. Bracketed eaves cornice; first floor sill band. Paired and single architrave surround windows. Paired and single doorways with segmental and semi-circular fanlights respectively, flanked by rectangular bay windows with entablatures carried over doorways, supported by cast iron slender moulded columns with ornate ironwork to spandrels of arches; ornate iron cresting over the entablatures.

Nos. 31 to 45 (odd) Ashgrove
Circa 1860-70, 2-storey sandstone "brick" terrace with ashlar dressings. Gothicised details. End and centre house break forward with steep crow stepped finialed gables containing paired pointed attic lights. The first floor windows of the projecting houses are of 3 lights with colonettes and intersecting pointed arches. Paired pointed arched doorways and pointed arch timber porches with pent slate roofs. The intervening houses have single and 2 light stone mullioned windows to upper floors and 2 light cupped arched windows with

dividing and flanking slender shafts, rounded arch overall on leaf stops, to ground floor.

Nos. 2 to 6 (even) Claremont
Built as a pair of villas circa 1860, 2-storeys, ashlar sandstone with grooved ashlar quoin pilasters. Hipped Welsh slate roof, moulded eaves cornice on modillion brackets. Corniced ashlar chimneys. Each has 3 window symmetrical front with sill band and architrave surround to central first floor window. Shallow rectangular tripartite windows on ground floor with cornices on console brackets. Flights of stone steps lead up to doorways with engaged slender Tuscan columns, rosette ornament to necking and to frieze of entablature.

Nos. 8 and 10 Claremont
Similar pair of circa 1860 two-storey ashlar villas; 5 windows to first floor on sill band. The ground floor has outer canted bay windows and central, shallow, stone tripartite bow windows. The latter is flanked by architrave surround doorways with slender engaged columns supporting entablatures.

Nos. 12 and 14 Claremont
Similar pair of circa 1860 ashlar faced villas; 5 windows on first floor, sill band. Outer canted bays to ground floor but to centre a tripartite window, the entablature surmounted by small pediment above central light. Engaged column doorways.

Nos. 9 and 11 Claremont
A similar pair of villas to Nos. 12 and 14. Two-storeys, ashlar with hipped slate roof. Five window to first floor and sill band. Outer canted bays on ground floor and rectangular tripartite bay windows to centre. Engaged slender column doorways.

Nos. 13 and 15 Claremont
A similar pair of circa 1860 villas to Nos. 12 and 14. The ground floor canted bays are pilastered with Doric entablatures. The central tripartite ground floor window has a crest with a circular panel and carved consoles rise above to support the projecting sill of the first floor central window. The Doric columns of the doorways rise from scroll supported pedestals and carry a full Doric entablature.

Nos. 17 and 19 Claremont
A pair of circa 1860 villas, rather more Italianate in design but still a variant on the type of Nos. 2 to 6 (even) opposite. Ashlar with grooved quoin pilasters. Modillion brackets to eaves of hipped slate roof. First floor sill band; the central and outer windows being coupled arched lights with impost mouldings. Flanking canted bay windows on ground floor with pedimented blocking courses and central tripartite window with triple pedimented blocking course. The doorways have pilaster strips, carved console brackets and the same form of blocking course. Semi-circular fanlight.

Nos. 2 and 4 Edmund Street
Circa 1840-50 semi-detached pair of 2-storey sandstone "brick" houses. Chamfered quoins; bracketed flat wood eaves; stone slate roof with flanking corniced chimneys. Two windows each, those above doorways and on ground floor have slightly battered architrave surrounds; consoles to sills. Doorways paired to centre with frame of 3 Doric pilasters, deep plain frieze and cornice.

Nos. 6 and 8 Edmund Street
Set back from building line in small close. Circa 1830-40 former coach house and cottage. Two-storeys, sandstone "brick", plain eaves cornice and stone slate roof; corniced chimneys. Irregular fenestration, revealed sashes, one retaining glazing bars. Segmental voussoired coach arch to right with blind octagonal panel above. Two doors with battered eared architrave surrounds, deep frieze and cornice over both cornice.

Nos. 10, 12 and 14
Edmund Street
Circa 1840 symmetrical range of three 2-storey houses. Ashlar sandstone, first floor sill band, frieze and projecting moulded cornice with blocking course. Two windows each, the right hand bay of No. 10 slightly recessed. Windows above doorways have architrave surrounds and consoles to sills. Revealed sashes, no glazing bars. Pilastered doorways with egg and dart string to capitals, deep friezes, cornices with blocking courses.

Nos. 16 to 28 (even)
Edmund Street
Nearly symmetrical row of 2-storey sandstone "brick" houses of circa 1840. Just off centre and shared by Nos. 20 and 22, is a window break with chamfered quoins. Bed mould to frieze with modillion brackets to projecting eaves cornice; blocking course over break. Stone slate roofs, corniced chimneys. Two windows each with plain lintels. Nos. 16 and 88 have 2 light square mullioned windows. In the centre of the break is a segmental arched carriageway: quoins, imposts and long and short voussoirs all chamfered. House doors have slightly battered architrave surrounds, elongated carved consoles supporting projecting cornices.

30 Edmund Street
Circa 1840-50 two-storey sandstone "brick" house terminating row of Nos. 16 to 28 but with main front on return to Morley Street. Bed mould to frieze of bracketed eaves cornice. Three windows, one blind to Edmund Street. Three window main front has tripartite pilastered ground floor windows with cornices over. Tripartite doorway with ornately carved consoles to moulded cornice.

Nos. 1 to 39 (odd)
Elizabeth Street
A terrace of 2-storey sandstone "brick" houses dated 1846 on plaque to return elevation of No. 39. Deep flat eaves on shaped modillion brackets; stone slate roofs with corniced chimneys. Two windows each, revealed sashes, no glazing bars, with plain ashlar lintels. Panelled doors with semi-circular fanlights set in heavy Doric pilaster surrounds, deep friezes, bracketed cornices and pedimental blocking courses with dies.

Nos. 2 to 14 (even) Giles Street
Circa 1850-55 stepped terrace of small 2-storey sandstone "brick" houses matching terrace on opposite side of cobbled street. Ashlar plinths and first floor sill bands swept up steps. Shallow flat eaves. Slate roofs with corniced chimneys. Two windows each, revealed sashes, thin lintels; doors of 4 moulded panels, rectangular fanlights, flanked by painted ashlar Tuscan pilasters, entablatures with projecting cornices and shallow, panelled, pedimented blocking courses with rounded antifixae. Included as an intact example of small scale streetscape of the period.

Nos. 1 to 9 (odd) Giles Street
Circa 1850-55 stepped terrace of small 2-storey houses, matching Nos. 2 to 16 opposite but built of slightly larger sandstone "brick". Swept plinth and sill band. Slate roofs, corniced chimneys. Painted ashlar Tuscan pilaster doorways with same details as those of Nos. 2 to 14. Included as intact example of small scale street scape of the period.

Deutsche Evangelische Kirche and 29 Great Horton Road
Small church or rather chapel with attached double gabled minister's house, built in 1877 for the German immigrant community. Conventional Bradford architecture for period, sandstone brick, slated roofs. Slight gothic features to minister's house. The distinguishing feature however is the canted projection to the south-west corner which is surmounted by a small broached slate spire wing from the pyramidal slate roof, striking a more Germanic-Flemish note. The church is of interest as an indication of the importance of the German immigrant community on the worsted trade in the second half of the C19.

37 Great Horton Road
See under Nos. 1 and 35 (odd) Grove Terrace

Bradford College, Grove Building, Great Horton Road
Formerly the Mannville New Connection Chapel built in 1877 to the designs of Hill and Swann, a Leeds practice. Large sandstone ashlar chapel with elaborate Italianate- debased neo classical detail. Two-storey 5 bay front raised in semi-basement due to sloping site. Rusticated and panelled quoin pilasters, coupled and single plain pilasters articulating 3 central bays on first floor. Panelled frieze and heavy dentilled cornice. Above centre and supported by large inverted consoles set against parapet is an open pedimented gable with antifixae and anthemion crowning. Flanking bays have balustraded parapet with vase capping to terminal dies. Portico entrance of 6 composite columns, outer ones as pairs, carrying dentil entablature, set at head of broad flight of steps. Round headed windows pilaster framed on first floor. Linked to east is a later, circa 1900, wing with hip domed tower and segmental pedimented oculi dormers of Beaux Arts derivation. Prominent site balancing the Technical College opposite.

Nos. 1 to 35 (odd) Grove Terrace
Includes No. 37 Great Horton Road. Circa 1855-60 terrace of 2-storey sandstone "brick" houses with ashlar dressings. Two windows each and canted bays to Nos. 7 and 29. Console bracketed eaves cornice. Slate roofs. Doorways with voussoir arched fanlights, flanking pilasters and cornices.

Nos. 4 to 16 (even)
Grove Terrace
Circa 1855-60 terrace of 2-storey and basement sandstone "brick" houses with ashlar dressings. Italianate details. Pedimented breaks to end houses, colonetted tripartite first floor windows and canted bays on ground floor. Pilastered round headed doorways. Included for group interest as example of the mid century building boom.

Nos. 20 to 38 (even)
Grove Terrace
Circa 1855-60 terrace of same design as Nos. 1 to 33 opposite. Included for group value as example of the mid century building boom.

Nos. 1 to 31 (odd) Howard Street
Circa 1850 terrace of sandstone "brick" 2-storeyed houses. Slate roofs with corniced chimneys. Stone bracketed eaves cornice. Nos. 21 and 23 taller with

deep shaped brackets to eaves. Plain revealed sash windows. Nos. 1 to 19 have paired or single doorways with architrave surrounds and cornices on consoles, intervening archivolt arched passage entries. Nos. 21 and 23 have round-arched architrave cases in rusticated surrounds with cornices over. Nos. 25 to 31 have pilastered doorways. Included for interest as unaltered, small, town house terrace at the beginning of the mid century building boom.

Nos. 14 to 32 (even)
Howard Street
Circa 1850 terrace of small sandstone "brick" 2-storeyed town houses similar to Nos. 1 to 31 (odd). Slate roofs with corniced chimneys. Bracketed eaves cornices. Plain revealed sash windows. Pilastered doorways. Included for group value.

30 Little Horton Lane
Circa 1848-50 two storey sandstone "brick" villa, slate roofed with coped gable ends. Symmetrical 3 bay front with plinth, moulded string course, projecting eaves cornice, flanking corniced chimneys. Quoin pilasters to sides. The ground floor window have their reveals carried down to include aprons or rather riser panels. The central first floor window has a panelled architrave surround with roundels to corner blocks, cornice above. Doric columned and pilastered porch, the full entablature finished with blocking course. The window side elevations with arched window in gable.

Nos. 32, 34 and 36
Little Horton Lane
Circa 1850 block of 3 houses. Two storeys, sandstone "brick" raised on coursed rubble basement. Stringcourse and sill band, bed mould to frieze, bracketed eaves cornice, slate roof with corniced chimneys. Six windows in all to the first floor, C19 sashes in linteled reveals. On the ground floor: Nos. 32 and 36 have shallow rectangular tripartite bay windows with bracketed cornices but No. 34 has a tripartite bow window. Round headed doorway in architrave surrounds, that of No. 32 blocked and later entrance made on 5 bay north return. Included for group value.

56 Little Horton Lane
Circa 1840-50 two storey dressed sandstone "brick" villa. Symmetrical 3 bay front, plinth, sill band, frieze and deep cornice. Slate roof with coped gable ends, flanking corniced chimneys. Two pedimented dormers, retaining glazing bars. Shallow revealed later C19 sashes, panelled aprons to those on ground floor. The central first floor window has a battered eared architrave surround. Doric pilaster porch with deep entablature. Gable ends have round headed windows.

60 Little Horton Lane
Circa 1840-50 villa similar to No. 56, a 2 storey 3 bay front but with addition of quoin pilasters and a more deeply moulded eaves cornice plus blocking course. Same type of fenestration. The doorway, instead of a porch, has flanking pilasters with roundels in necks and deep entablature over.

62 Little Horton Lane
Circa 1850-60. Two storey sandstone brick villa with ashlar dressings. Quoin pilasters, plat band, cornice and blocking course. Three bay front with 2 returning canted bay flanking architrave framed first floor window and porch with ornate composite capitals. South return has cast iron trellis porch. Included for group value on important corner site.

64 Little Horton Lane
Includes No. 1 Melbourne Place. Circa 1840-50 villa pair designed as one with equal return to Melbourne Place. Two storeys, dressed sandstone "brick". Hipped slate roof with moulded eaves, flanking chimneys. Symmetrical 3 bay front: plain sashes in eared architrave surrounds, consoles to sills, with panelled aprons below first floor windows. Panelled door framed by pilaster with rosettes to necks. The No. 1 Melbourne Place return front also of 3 bays, no architraves; plain pilastered doorway. Set back short service wing.

66 (Cambridge House),
Little Horton Lane
Circa 1850 two storey sandstone ashlar villa. Three bay front with quoin pilaster, very shallow centre break. Plinth, plat band and sill band, deep stepped frieze, long modillion brackets to flat eaves of hipped slate roof. Plain revealed sash windows on first floor; pilastered canted bay windows on ground floor. Deep Doric pier doorway with dentil cornice to entablature, giving on to short flight of steps.

68 Little Horton Lane
Circa 1850 Jacobeathan villa (probably former rectory) a rarity in the Italianate Bradford of the period. Two storey, dressed sandstone "brick" with ashlar dressings. Flanking gables and narrow centre. Weathered plinth, chamfered corners to ground floor, ashlar quoins. Saddlestones and kneelers to gables crowned with openwork finials; plaques with evangelistic symbols at attic level. Steep slate roof, chimneys capped with miniature crenellation. Mullioned-transomed, 4-centred head lights to windows - those on ground floor with dropped drip moulds on diamond stops returned as string course to buttressed porch. The string is

carried up as drip mould over doorway, double chamfer reveal and delicately undercut carving to spandrels of 4-centred arch. Studded chamfered muntin door. To rear is gabled hall, a circa 1870-80 addition with plate tracery windows.

Nos. 70, 72 and 74
Little Horton Lane
Symmetrical circa 1870-80 block of Gothicised houses. Sandstone “brick”. Steep gables with pierced bargeboards flank centre house. Square mullions windows with leaded sashes and hipped roof. Canted bays on ground floor. Steep slate roofs. Included for group value.

Young Men's Christian Association (YMCA),
Little Horton Lane
Circa 1860-70 large Italianate former chapel with minister's house to rear. Free standing with side elevation to Trinity Road. Two tall storeys on plinth. Large scale detailing. Broad, pedimented, ashlar, 5 bay front with quoin pilasters. Large modillion brackets to cornice and pediment. Moulded first floor sill course. Archivolt arched windows in imposts with shell corbels, the centre 3 grouped with broad dividing pilasters. Three round headed doorways corresponding on ground floor, bold console keys to archivolt arches springing from deep entablature which is returned into concave panelled reveals; rinceaux in soffits. Broad flight of steps, balustraded with urn finialed terminal pedestals. Plain west front with tall round headed windows recessed for one order, impost band and plat band. The east front to Trinity Road ashlar faced but with similar fenestration, quoin pilasters. The minister's house adjoins with plinth, moulded sill course and eaves cornice. Seven bay symmetrical elevation. Round headed glazing bar sash windows. Panelled door with semi-circular fanlight. Important corner site.

(Annesley Methodist Church)
Serbian Orthodox Church of the Holy Trinity,
Little Horton Lane
1868. Simplified Early English Gothic with some decorated features. North-west corner tower, short high nave, aisles, very shallow chancel. Dressed sandstone “brick” with ashlar dressings. The shallow aisles have gables over windows with plate tracery. Spherical triangle clerestory windows. Large high set west window with some Decorated tracery. The north-west tower has shallow corner buttresses, Decorated bell stage openings, gargoyles to corners of quatrefoil panelled parapet; broached stone spire with lucarnes. The church makes an important contribution to the street picture with its prominent tower.

115 Little Horton Lane
Circa 1840-50 villa. Two storeys, dressed sandstone “brick”, ashlar dressings. Three bay elevation. Broad quoin pilasters and shallow centre break in same plane. Frieze, moulded cornice and blocking cornice, raised over centre. Plinth and first floor plat band. Hipped slate roof flanking corniced chimneys. Plain revealed, linteled sash windows altered to French casements later C19. Doric column doorway will full entablature.

117 Little Horton Lane
Circa 1840-50 villa, contemporary and related design to No. 115. Dressed sandstone “brick”, ashlar dressings. Three bay elevation, the centre slightly recessed. Plinths, plat band, shallow frieze and long modillion brackets to flat stone eaves of hipped slate roof; flanking corniced chimneys. The central first floor has eared architrave surround. Shallow window reveals extended below sills to plat band and plinth. Engaged Doric columned doorway. Steps up to 4 panel door, the reveal splayed with impost moulding; console key to fanlight arch.

119 Little Horton Lane
Circa 1840-50 villa, contemporary and similar to No. 117. Two storeys dressed sandstone “brick”, ashlar dressings. Three bay front with slightly recessed centre. Plinth and plat band. The top of recess has profiled consoles and dentils below frieze; flat stone eaves on modillion brackets. Hipped slate roof with flanking corniced chimneys. The central first floor window has a moulded architrave surround. Doric columned doorway, carved spandrels to fanlight arch, the frieze of entablature is pulvinated.

123 Little Horton Lane
Circa 1840-50 sandstone ashlar villa with more obvious Greek Revival detail than the rest of the group. Two storeys, 3 bay front with slight centre break. Quoin pilasters, plinth, frieze cornice and blocking course; pediment over centre. Shallow revealed windows, circa 1900 leaded casements inserted. The ground floor windows have cornices on long console brackets with pedimented blocking courses and block antifixae. Rather heavy pilastered doorway, deep entablature whit pediment. Hipped slate roof with flanking corniced chimneys. Slightly recessed one bay extension, frieze and eaves cornice to hipped slate roof.

125 Little Horton Lane
Circa 1840-50 sandstone ashlar villa. Two storeys, 3 bay front with quoin pilasters, deep frieze, moulded coursed and blocking course broken forward over them. Shallow revealed sash windows to first floor. Canted stone bay windows ground

floor, possibly a slightly later insertion. Doric columned doorway, large entablature and blocking course. Hipped slate roof with flanking corniced chimneys.

Gate piers to Nos. 117, 119 and 123 Little Horton Lane
Circa 1840-50. All 5 villas have tapered square monolith gate piers with cornices and shaped capping.

149 Little Horton Lane
Circa 1850-60 villa. Two storeys, dressed sandstone "brick". Three bay front with horizontally grooved quoin pilasters. Plinth, sill course modillion brackets to deep moulded eaves cornice; slate roof with flanking chimneys. Centre first floor window has eared architrave surround. Tripartite ground floor windows in similar surrounds, the friezes flanked by console brackets and moulded cornices. Tuscan columned doorway, frieze and dentil cornice. Double moulded imposts to archivolt arch of fanlight.

157 Little Horton Lane
Circa 1850-55 two storey sandstone "brick" house on corner with Giles Street. Three bay front with rusticated ashlar quoins, sill band, moulded eaves cornice. Hipped slate roof with flanking chimneys. Ashlar linteled sash windows, centre first floor with eared architrave surround. Doorway in architrave surround with large console brackets to dentil cornice. The window extension and return of one bay under same roof as No. 2 Giles Street.

Nos. 2 and 4 Melbourne Place and coach house adjoining to left
Circa 1840 built as a pair of villas, No. 4 retaining a coach house wing. Two storeys, dressed sandstone "brick". Three bay fronts with plinth, shallow frieze and stone gutter - eaves cornice. Stone slate roofs with corniced chimneys. The central first floor window of each front has an architrave surround. Tuscan pilastered doorways with deep entablatures. No. 4 has slightly later addition of 2 storey rectangular bay windows to left hand and canted bays to right, both with pilastered sash lights, eaves cornice carried over with blocking course. To the left of No. 4 there is a recessed one bay link with the 2 storey coach house. On the first floor there are 2 windows and a glazed door with archivolt arch, giving on to a shallow balcony with simple geometric iron rail. The renewed coach house doors come from the demolished Chapel Lane Chapel on the site of the present Law Courts.
Nos. 6 and 8 Melbourne Place
Circa 1840, would appear to have been built as a large villa and later subdivided. Two storeys, sandstone ashlar. Long 5 bay front with very shallow centre break of 3 windows. Hipped slate roof with corniced chimneys. Quoin pilasters, frieze, moulded cornice and blocking course broken forward over the pilasters and over the centre break, the blocking course being slightly heightened in each case. First floor sill band dies into quoin pilasters. Revealed sashes, with quoins down to sill band on first floor. The central first floor window blind with eared architrave surround. On the ground floor the outer windows are tripartite with flanking Tuscan pilasters and shallow leaf moulded consoles capping the dividers, deep entablatures with projecting cornices. Central entrance with 4 panel door and rectangular marginal glazed fanlight, flanked by Tuscan pilasters, entablature with projecting cornice and blocking course. Later side entrances. Nos. 6 and 8 probably date from the late 1830s as one house.

Gate piers to Nos. 6 and 8 Melbourne Place
Circa 1840. Tapering, panelled monolith gate piers with pediment caps, set in line with central doorway of Nos. 6 and 8.

10 Melbourne Place
Circa 1840 villa. Two storeys, sandstone ashlar with 3 bay front. Frieze and moulded gutter – eaves cornice. Gable end stone slate roof, corniced chimneys. Revealed sash windows, that to centre of first floor in architrave surround. Canted bay windows on ground floor with architrave surrounds to the lights. Painted Tuscan pilastered doorway, entablature with projecting cornice.

Gate piers to 10 Melbourne Place
Circa 1840. Tapering monolith gate piers with pediment caps.

Nos. 12 and 14 Melbourne Place
Circa 1840 pair of villas designed as one. Two storeys, thin sandstone "brick". Plinth, bed mould to frieze and flat stone gutter eaves. Coped gable ends to stone slate roof with corniced chimneys. Two dormers. Five bay symmetrical front, revealed sashes with ashlar lintels, block sills. Pilaster framed canted doorway, deep entablature with cornice and blocking course stepped up to sill of window above.

Nos. 1 to 10 (consec) Melbourne Terrace
Circa 1850-60 row of small 2 storey houses stepped down slope in pairs or three's. Pitch-faced sandstone "bricks", first floor sill band swept to steps. Moulded ashlar eaves cornice. Slate roofs with corniced chimneys. Each has 2 sash windows

in plain ashlar surrounds on first floor and 2 light square mullion window on ground floor. No. 1 has a canted ashlar bay window with cornice and blocking course. Doorways with semi-circular fanlights, vermiculated voussoirs and keystones to arches. Included for interest as a row and for the treatment of the stonework.

No. 9 (Friends Meeting House)
Russell Street
Includes No. 11 Melbourne Place. Corner site, paired villas designed as one. Circa 1850-55. Two storeys, dressed sandstone "brick", ashlar dressings. Six bay front with plinth, plat band, frieze and moulded eaves cornice. Hipped slate roof with corniced chimneys. First floor has shallow revealed 6 pane sash windows. Large rectangular 3 light bay window with cornice to left hand of ground floor and 3 plain sash windows. Central doorway, archivolt arched with pilaster caps as imposts, contained in plain surround with console brackets to cornice over. The return front to Melbourne Place is of 4 bays with similar details. The doorway matches that of No. 9 but is enclosed by a good wrought iron scrolled trellis porch.

16 Russell Street
Includes No. 3 Melbourne Place. Corner site, paired villas designed as one. Circa 1850-55. Two-storeys, dressed sandstone "brick" with ashlar dressings. Plinth, ashlar quoins, sill band, frieze and prominent modillion brackets to flat stone eaves of hipped slate roof; corniced chimneys, 5 bay front with 2 window breaks flanking centre, the roof hipped over them. Shallow revealed casement windows with large rectangular panes. The ground floor windows have flat entablatures and architrave surrounds extended down to plinth. The centre window is tripartite with inverted carved consoles copping the mullions. Entrance in 3 bay south front: pilastered porch with deep entablature and pediment. The elevation to Melbourne Place is also of 3 bays with sill band, returned, similar fenestration. Grooved pilaster porch with modillion bracketed pediment.

Nos. 41 to 47 (odd)
St George's Place
Circa 1846, part of a modest terrace development contemporary with Elizabeth Street and in sequence with it. Two-storey, sandstone "brick" houses. Long and short quoins to Nos. 41 and 47, the latter a taller house with 4 bay front; the rest are of 2 bays. Shaped brackets to flat eaves of slate roofs; corniced chimneys. Revealed, ashlar lintel, sash windows. Doorways have archivolt arched fanlights with keys, contained by consoles with broken entablatures and bracketed cornices over. Plain doorway to No. 47 front but with main entrance to return elevation. Included for group value.

Nos. 49, 51 and 53
St George's Place
Block of 3 houses. Nos. 49 and 53 were built circa 1840-46 as detached houses, No. 51 being a circa 1846-50 infill. Two-storeys, sandstone "brick". Moulded first floor sill course to No. 49, plain band one to No. 51. Moulded eaves cornices. Stone slate roofs, hipped to No. 49. Corniced chimneys. Three bay symmetrical elevations. Sash windows with reveals carried down below sills to sill bands, forming shallow aprons. The central windows of Nos. 49 and 53 have battered eared architrave surrounds. No. 51 has 2 light square mullion windows on ground floor. No. 49 has doorway with archivolt arched fanlight and course on consoles and broken entablature, similar to those of Nos. 41 to 47 (odd). No. 51 has segmental arched fanlight and shallow fluted consoles supporting cornice over. No. 53 has Doric pilaster doorway with entablature, door of 6 fielded panels and rectangular fanlight.

54 (Oak Cottage)
St George's Place
Circa 1840-50 small sandstone "brick" villas with 3 bay front, opposite Nos. 49 to 53 (odd). Stone gutter-cornice, stone slate roof with corniced chimneys. Revealed sash windows, painted flat ashlar arches, block sills. Doric pilastered and corniced doorway. Included for group value.

Nos. 2 to 12 (even)
Sawrey Place
Circa 1845-50 two-storey sandstone "brick" terrace of small town houses. Slate roofs with bracketed eaves, corniced chimneys. Two window fronts, revealed sashes with ashlar lintels and block sills, some retaining glazing bars. Pilastered doorways and round-headed passage entries. Included for group value as example of small scale development at the beginning of the mid century building boom.

Nos. 20 to 34 (even) (Melbourne Almshouses),
Sawrey Place
Dated 1845. Jacobean style almshouse. Single-storey, thin sandstone "bricks". Two slight gabled breaks containing doorways of Nos. 22 and 32. Large gabled break to centre. Weathered saddlestones to gables rising from shaped kneelers. Fish scale slates to roof. Corniced chimneys. Wood casement windows in chamfered ashlar reveals. Doorways have large roll moulded labels on stops. Central archway dressed with long and short quoins. Crest in gable above and name plaque with date.

Nos. 1 to 21 (odd) Sawrey Place
Circa 1845 terrace of small sandstone “brick” town houses. Slate roofs with bracketed eaves, corniced chimneys. Two bay fronts. Revealed sashes with ashlar lintels and block sills. A few retain glazing bars. Pilastered doorways with steps up. Included for group value as an early example of small scale development at the beginning of the mid century building boom.

Nos. 1 to 15 (consec)
Southbrook Terrace
Circa 1850-60 terrace with important group value due to raised site overlooking city centre. Modest 2-storey sandstone “brick” houses with basements. Bed mould to modillion brackets supporting projecting eaves of slate roofs. Corniced chimneys. Two window fronts. Doorways have flanking pilasters, voussoir arches with vermiculated keystones over fanlights and projecting cornices above. Area railings returned up flights of steps to doorways.

Nos. 1 and 3 Trinity Road
Pair of circa 1855-60 town houses with Italianate details. Two-storeys and basement, sandstone “brick” with ashlar dressings. First floor platband, bed mould to frieze and modillion bracket eaves cornice. Slate roof with corniced chimneys. Two window fronts, first floor sashes have reveals carved down to platband. Broad canted bay windows to basement and ground floor, rounded corners to sash lights, cornices and blocking courses. Flights of steps up to doorways, 6 panel doors in pilastered reveals, shallow segmental fanlights; flanking strips with broken entablature cappings supporting segmental pediments. The tympanum have central paterae with deeply undercut scrolled supports. Included for group value.

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

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

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

Policy BH7: Development within or which would affect the setting of conservation areas
Development within or which would affect the setting of conservation areas will be expected to be of the highest standards of design and to preserve or enhance the character or appearance of the conservation area.

Policy BH8: Shop fronts in conservation areas
Within conservation areas proposals affecting existing shop fronts or proposals for new shop fronts must demonstrate a high standard of design and be sympathetic in scale, style and detail to the original building. Proposed external shutters sun blinds and canopies must be sympathetic in style, colour and materials to the buildings to which they are attached and their architectural style. Blinds will not be permitted on buildings without a shop front or fascia.

Policy BH9: Demolition within a conservation area
Within conservation areas, permission will not be granted for the demolition of buildings which make a positive contribution to the special architectural or historic interest of the area unless the development would result in benefits to the community that would justify the demolition.

Policy BH10: Open spaces within or adjacent to conservation areas
Planning permission for the development of important open areas of land or garden within or adjacent to a conservation area will not be granted if the land:

1) *Makes a significant contribution to the character of the conservation area.*
2) *Provides an attractive setting for the buildings within it.*
3) *Is important to the historical form and layout of the settlement.*

4) *Affords the opportunity for vistas in or out of the conservation area which are historically or visually significant.*
5) *Contains natural water features, tree and hedgerows which the development proposals propose to destroy.*

Policy BH11: Space about buildings
Proposals maintaining traditional townscape within designated conservation areas will be favoured and consideration given to relaxing approved policies and standards if by doing so features of particular townscape merit under threat in the conservation area can be retained.
New developments seeking to integrate into an existing built form will be encouraged by relaxing approved policies and standards.

Policy BH12: Conservation area environment
Changes to the public realm within conservation areas must demonstrate that:
1) *The design, materials and layout of traffic management and parking areas minimise the adverse visual impact which may arise from such development.*
2) *New and replacement street furniture is of an appropriate design and material that preserve or enhance the character of the surrounding street scene.*
3) *Proposals for the introduction of public art will preserve or enhance the character or appearance of the conservation area. In certain conservation areas the introduction of public art and street furniture will be encouraged.*

Policy BH13: Advertisements in conservation areas
Within conservation areas the council will require the design of advertisements to be of a high standard, therefore:
1) *Consent will be granted only where the proposal is in scale and character with the building on which it is located and with surrounding buildings. Where possible, all new shop fronts, fascias, signs and letters should be made of natural / sympathetic materials.*
2) *Within conservation areas internally illuminated box signs will not be permitted. Sensitively designed fascias or signs incorporating individually illuminated mounted letters on a suitable background may be acceptable in town centres where the scale, colour, design and intensity of illumination would not detract from the character or appearance of the conservation area.*
3) *Where unacceptable advertisements already exist in conservation areas, the council will where appropriate take discontinuance action to secure their removal.*

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

Policy BH1: Change of Use of Listed Buildings
Where possible the original use of a building should be retained or continued. Change of use will only be permitted where the applicant can demonstrate that the original use is no longer viable or appropriate and without an alternative use the building will be seriously at risk.
The Council will not grant planning permission for an alternative use unless it can be shown that:
1) *The alternative use is compatible with and ill 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.*