Queensbury

CONSERVATION AREA ASSESSMENT

November 2003

City of BRADFORD METROPOLITAN DISTRICT COUNCIL

2020 VISION

BRADFORD one landscape many views

Acknowledgements

We would like to thank:

West Yorkshire Archaeology Service (WYAS) for providing historical and architectural information on Queensbury.

Everyone who participated in the consultation undertaken following the deposit of the draft of this assessment either in person or via post, telephone or e-mail.

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1. Introduction

1.1 What does Conservation Area Designation Mean?

A conservation area is '*an area of special architectural or historic interest the character or appearance of which it is desirable to preserve or enhance*' (Section 69 of the Town and Country 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 Queensbury 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 draft conservation area assessment for Queensbury was placed on deposit for consultation in January 2003. At the same time, a summary of the draft, comments form and map showing the proposed conservation area boundary was posted to each address within and local to the conservation area along with an invitation to the public workshop held at Victoria Hall on February 5th 2003. The feedback and input obtained at the workshop and by post, telephone and e-mail underpinned the re-drafting of this document and

led to a reassessment of the proposals for the conservation area and its boundary.

This adopted document will provide a framework for the controlled and positive management of change in Queensbury 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.

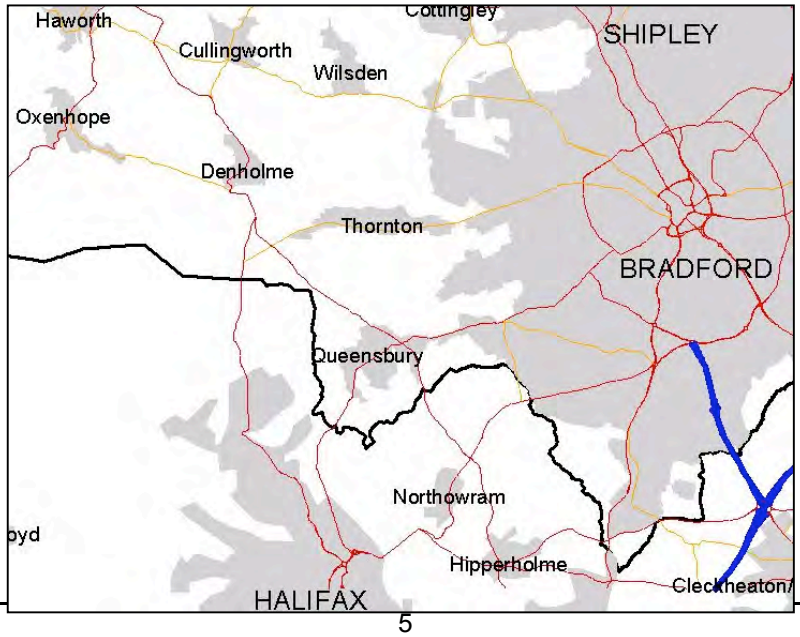
1.3 Queensbury Conservation Area

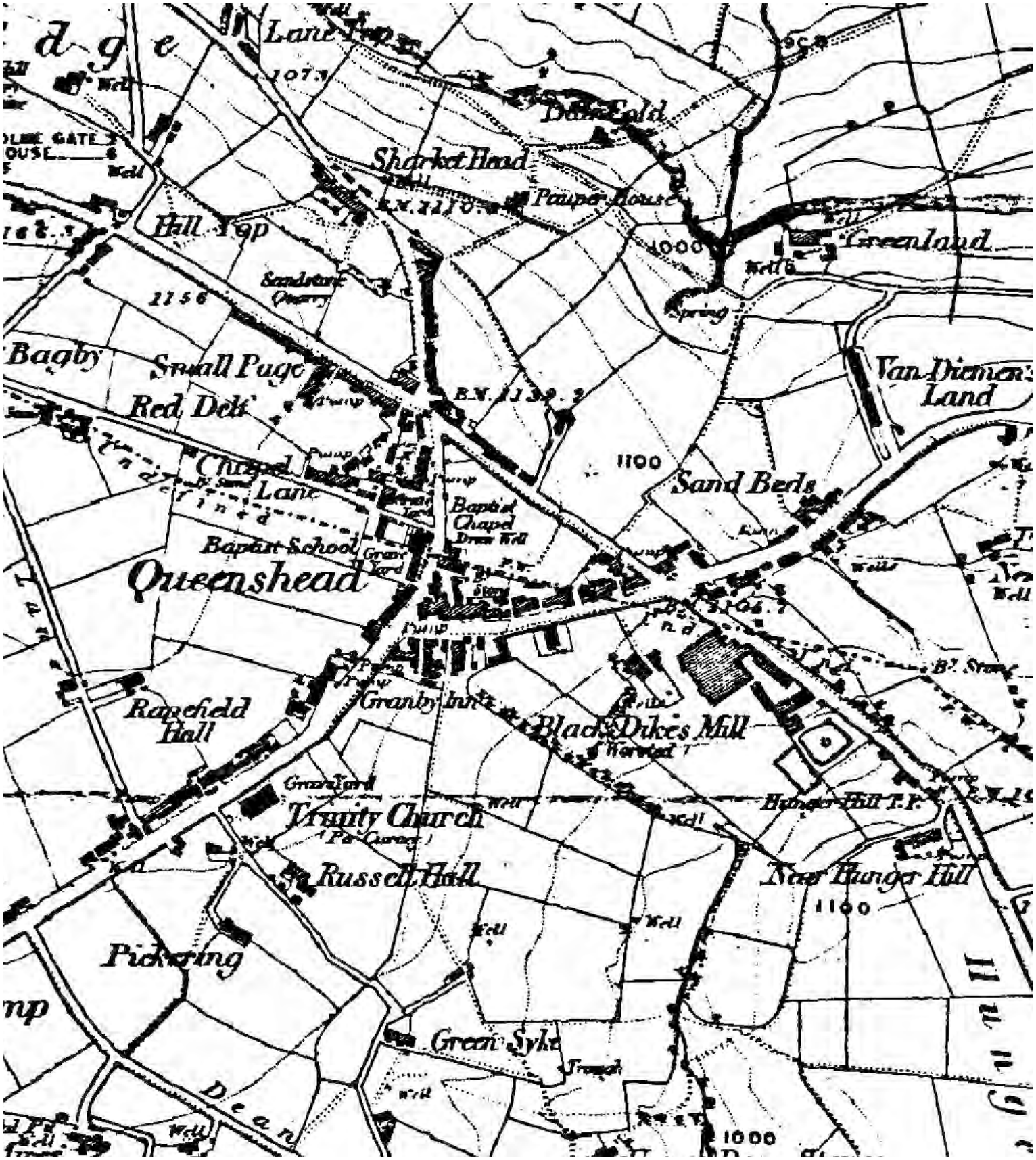
Queensbury Conservation Area was originally designated in 1981. It currently covers the historic core of the village, centred around the intersections of its main thoroughfares. Through traffic played an important role in the initial phases of development in the village and this is characterised by the lining of shops and cottages along the still busy Halifax to Bradford route. The designation also includes streets and buildings built during the industrialisation of the village, namely Black Dyke Mills and associated buildings such as the coachworks, Victoria Hall and rows of workers cottages. Despite later expansions to the village, the conservation area maintains a vibrant hilltop industrial village feel due to open countryside to the north and northeast and significant areas of greenspace along its southern boundary.

2. Location and Population

The village of Queensbury is one of the highest and largest in England, at 1,100 feet above sea level it is on the watershed of the catchments of the Rivers Aire and Calder, with Clayton Beck valley to the north and Shibden valley to the south. Queensbury is also midway along the major routes between Bradford and Halifax, and Brighouse and Denholme, with Keighley 10 miles to the northeast. Its location at the crossing of these routes made the village important for communications and trade. Until the mid-nineteenth century, when it became a parish in its own right, the village straddled the boundary of the ancient parishes of Bradford and Halifax. The topography of the area means that most approaches into the conservation area are uphill and that views of surrounding countryside and the rest of the village can be enjoyed.

The 1996 mid-census estimate (the most detailed population data available at the time of writing), placed the population of the conservation area at 1,480 and that of the wider village (including Ambler Thorn) at 8,360. At present, 2001 Census data is only available as low as ward level. The Queensbury Ward (which includes Ambler Thorn, Mountain, Clayton Heights, and a large part of Great Horton and Horton Bank) in 2001 was 17,573 with a population structure which closely mirrors that of the district as a whole. The population of the ward is predominantly white (94.5%) with Pakistani (1.6%), Indian (1.5%) and people of mixed race (1%) constituting the next largest groups. The ward is above the Bradford average in prosperity with higher levels of employment, economic activity, home ownership and car ownership.





OS map of Queensbury from 1852. The general shape of the conservation area is beginning to become evident as development extends along the main roads but is still determined by the release of land for development. This is shown by the concentration of buildings around the Baptist chapel and north of High Street, but only on the Northowram side of the township boundary which is indicated by a dotted line running roughly horizontally across the map. Buildings of note include an embryonic Black Dyke Mill stood in an otherwise empty parcel of land, and the recently completed Holy Trinity Church mostly surrounded by land in Foster family ownership.

3. Origin and Historic Development

Summary of Historical Interest

The historic significance of the area can be judged by the extent of the survival of elements that testify to the past ways of life in the town, such as the street pattern, built form, archaeological remains and detail. If the area has associations with an historical figure or event, or has traditionally been of local importance, as a meeting place or cross roads, its historic interest can be considered to be greater. The quality of what has survived naturally has a bearing on its level of interest.

The following summarise the factors that make the area covered by Queensbury Conservation Area of historical interest:

- The unusual development of the village as a resting and trading point along important routes, particularly the Bradford and Halifax turnpike, which predate any sort of settlement in the area. The first record of any kind of permanent settlement in Queensbury dates from property deeds from 1754 for a coaching inn from which the village took its name.
- The village became an important early centre for the Baptist Faith locally, with the chapel of 1820 one of the oldest buildings in Queensbury and attracted worshippers from neighbouring villages and hamlets.
- Although the roads were the initial catalyst for the establishment of Queensbury, the construction of Black Dyke Mills in phases by John Foster and his descendants between the 1820s and 1890s gave the village an industrial character through the construction of the mills, various workers housing developments and through philanthropic donations such as Victoria Hall, the Albert Memorial Fountain and sponsored buildings such as the Holy Trinity Church and Russell Hall First School and Black Dyke Mills Band practice rooms.
- The vast majority of buildings were built during the reign of Queen Victoria and there has been little change or new development within the conservation area since and therefore Queensbury can still be easily recognised and understood as an industrial village from this era.

For a village of its size, importance and independent character, Queensbury is unusual in that it is a relatively recent settlement when compared to many villages or even hamlets in the district. There is no record of any settlement within the boundaries of the present day conservation area until after 1750 and before then the site of the village would have been scrubland, the high and exposed location making any permanent habitation unlikely. The moorland which would one day be the centre of Queensbury was bisected by the boundary which separated the ancient ecclesiastical parishes of Bradford and Halifax, the Manors of Bolton (Bradford parish) and Wakefield (Halifax parish), and the townships of Clayton and Northowram (which lied within Bradford parish and Halifax parish respectively). These divisions all date from Saxon times.

The catalyst for the establishment of the village was the construction of a turnpike between Bradford and Halifax. A survey carried out in 1719 along the route of the road showed no record of any settlement, not even a hamlet, on the site of the present-day conservation area. The turnpike, a route which remains unchanged to this day, was completed in 1740, with the site of Queensbury as

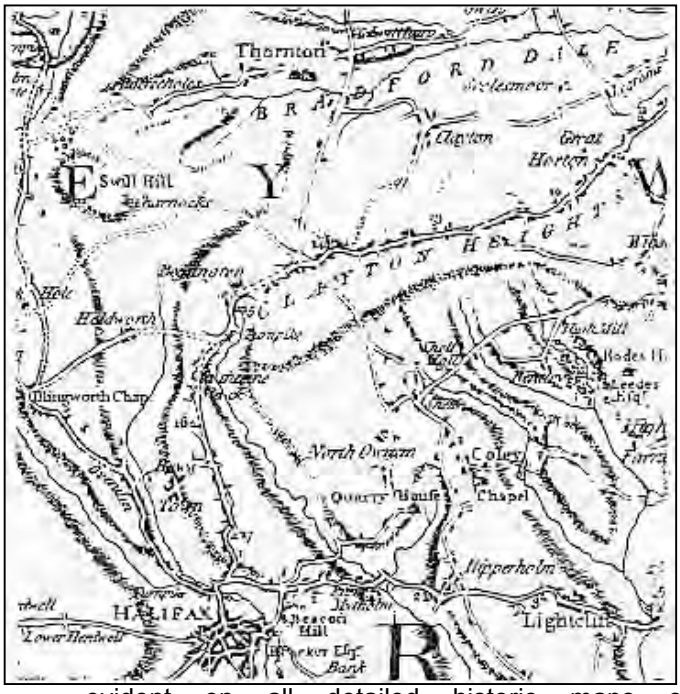
its highest point and the end of the improved surface which ran to Bradford, with an unmade track completing the route's descent to Halifax. This point, which is the present day High Street, became known as *Causeway End* due to the change in the road surface. The main purpose of this route was to transport wool and cloth to the Piece Halls in Bradford and Halifax. The emergence of Bradford as the centre for the wool trade at the expense of Halifax did not affect traffic through Queensbury, particularly as a considerable portion of passers through came from the mills at Keighley and turned either right to Halifax or left to Bradford when they reached the turnpike at Queensbury.

The Queen's Head Inn c.1900 when it was still in use as a pub. The present structure was built around 1780-1800. It was also known as the Old Queen's head or Original Queen's Head to distinguish itself from an identically named inn across the road.

By the time the turnpike opened, most of the land to the south and east of it had been enclosed for agriculture (the portion in Northowram), while land to the north and west remained unused (the portion in Clayton). Patchett (1992) is of the opinion that the building referred to in deeds as the **Queen's Head Inn** in 1754 had been a farm in 1709. The surviving Queen's Head building was built around 1780-1800, and the surviving cellars of the original building suggest it was L-shaped. The Queen's Head was a coaching inn and no doubt prospered given its isolated hilltop location at the halfway point of a busy thoroughfare. The inn became a landmark and stopping place along the turnpike and as a result the area became known as *Queenshead* rather than *Causeway End*. Jeffery's Map of 1775 (right), however, does not distinguish Queenshead from other settlements along this stretch of the Bradford-Halifax turnpike, referring to them collectively as "Clayton Heights", a non-continuous chain of buildings along the road. The 'A' shape formed by the main roads running through Queensbury is already apparent, however, even though they were still tracks at this time, apart from the road between Halifax and Bradford.

Over the next few decades, very little development, none of which is standing today, occurred within what is now the conservation area, and was probably concentrated along the High Street and Chapel Street (the road to Thornton). Rev. John Taylor, the village's first Baptist minister described the area when he had arrived there in 1772 as "…*one public house from which the place took its name and only a few poor cottages dispersed around it*..." (Patchett, 1992). The Queensbury Baptist Church was a direct offshoot of one of the first Baptist churches in the region, at Birchcliffe, Hebden Bridge. The first Baptist sermons were delivered in a building which stood on the site of the present Chapel in 1773 to a congregation of 17 people. By 1818 the congregation numbered 160 as dissenters from the surrounding area, particularly Thornton and Clayton, used **Queenshead Baptist Chapel** (*left*) as their place of worship, making it important in the early development of the Faith in the local area as worshippers from other settlements established churches in their own villages. The present Chapel and the adjacent Minister's house were built in 1820. Soon after the establishment of the chapel, efforts were made to provide a school for the village. The **Queenshead General Baptist School** was built in 1825 on land purchased that year opposite the chapel on Chapel Lane. Until then, lessons had been given in the chapel itself.

The 1779 Enclosure Act sought to *"…divide and enclose the commons and waste grounds of Northowram…*" and therefore only affected the parts of Queenshead to the south of the former parish boundary, while the area to the north remained wastes. This enabled between 1810-30 the development of more roadside terraces of cottages such as those at **Chapel Street**, and the small-scale developments of **High Street Place**, **High Croft** and behind the **Wheatsheaf** and along and behind the north side of the **High Street** south of the parish boundary, with **Cambridge Street** built right up against the boundary. The concentration of development to the south of the Clayton-Northowram township boundary line is



evident on all detailed historic maps of Queensbury.

These new cottages mainly housed quarrymen, weavers and domestic spinners, farmhands and premises dependant on the passing coach traffic. It is probable that properties along **Spring Gardens**, **Mount Pleasant** and **Broomfield Street** were built around this time as well. More importantly to the development of Queensbury, the Enclosure Act also meant that Abraham Briggs, a farmer and butcher, had acquired newly enclosed land to the south of High Street and Sand Beds, which became part of the Black Dyke Farm estate.

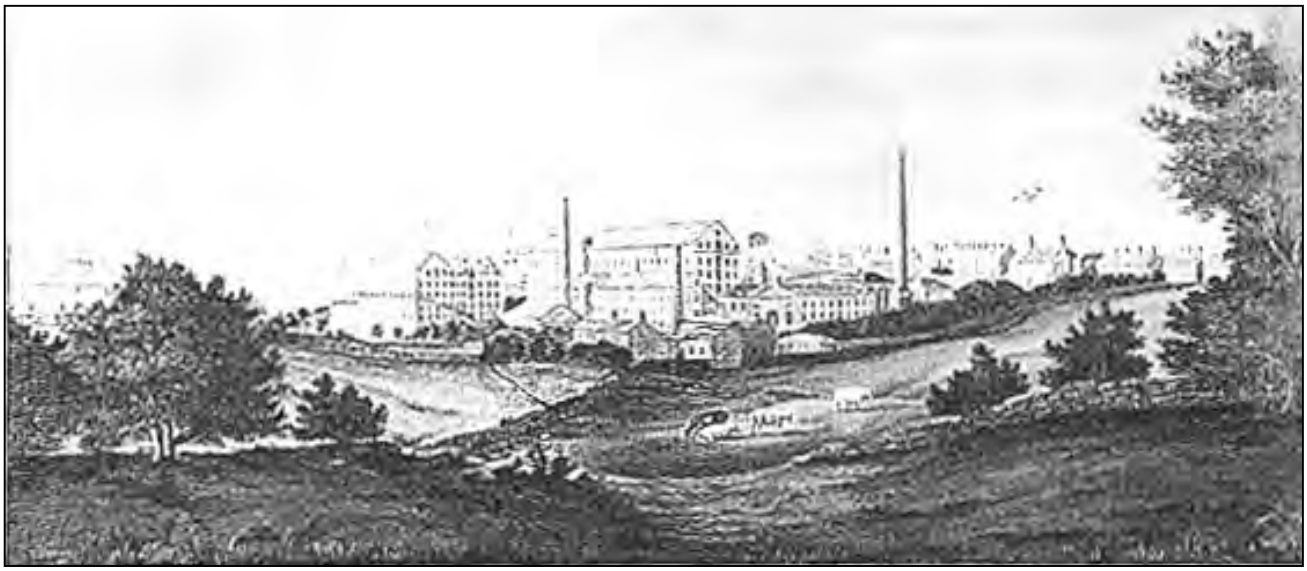
The cutting of the Brighouse and Denholme Gate turnpike in 1825, which is the present-day Brighouse Road and Albert Road, severed a triangle-shaped corner of Briggs's estate as the track into Queenshead from Hunger Hill had previously terminated where Deep Lane meets Sand Beds. Briggs sold this area of land to his son-in-law John Foster, who employed a considerable number of handloom weavers.

In 1827, at the north edge of this field, Foster built his own house, called **Prospect House** and an adjacent wool warehouse and taking-in shop where weavers would take the cloth they had produced and to obtain new wool to weave.

Prospect House c.1900

David Knowles, a rival industrialist who employed some 800 weavers in the 1820s and 1830s, was responsible for building many properties at **Small Page** and **Nelson Street** at a time when his own textile business prospered. His own later residence, **Queensbury House** stands behind the **George III Inn**, which was probably his warehouse. All of Knowles's developments in Queensbury can be seen on the map of 1852, before Foster started to build housing on his own land.

The success of Foster's venture, which was in part aided by the ease of transportation of goods along the turnpikes, enabled the purchase of more land adjoining High Street and Brighouse Road from



Black Dyke Mills in 1851, by which time most of the construction had already taken place. Much of its green setting survives today. The buildings in the background and to the right appear to be Brickfields, which was completed in 1852.

Abraham Briggs where he built a spinning mill, enginehouse and warehouse; the germ of **Black Dyke Mills**. The building of a mill in Queensbury was made possible by the invention of the power loom, which replaced the handloom used in weavers' cottages all over West Yorkshire, and a local supply of coal to power them. A larger mill was built in 1842 and the Foster family extended the premises in various stages until the 1890s. The first of the reservoirs servicing the complex was dug as early as 1845. A firehouse and garage for coaches transporting the finished cloth was built at Sand Beds next to the Stag's Head pub.

Between 1840 and 1860, Foster also built workers' housing where the Black Dyke Estate was bounded by High Street, namely **Morpeth Street**, **Russell Street** and **Gothic Street**. This was clearly not enough, however, as the expanding population, largely consisting of workers attracted by the relatively high wages and steady work at Black Dyke Mills, needed more housing and facilities in the village. In 1838 a petition for an Anglican church in the village was launched. A donation of land at Russell Hall Farm made this possible. The foundation stone of **Holy Trinity Church** was laid in 1843 and the church was consecrated in 1845, making Queenshead an official parish and giving it its own identity. The adjacent **Queenshead National School** (now known as **Russell Hall First School**) was opened in 1850, and, although funded largely by the Fosters through the Holy Trinity Church, was a school for children of all denominations.

At about this time, the pace of housebuilding picked up as well. An 1850 of Clayton ratepayers decided to sell the triangular parcel of land bounded by Chapel Street, Albert Road and the township boundary with Northowram for housing. At the time, this part of Queensbury was an open common known as Queenshead Moor. This land was developed in a piecemeal fashion between 1850 and 1900, with the small greenspace adjoining **Moor Street** a surviving remnant of the common. In contrast, John Foster built the **Brickfields Estate**, named after a brickworks at Brighouse Road on a land adjacent to the estate which was also owned by Foster. Brickfields consists of **Brunswick Street, Wellington Street, Victoria Street, Albert Street and Regent Street** which were completed in 1852 as a comparatively large scale, planned development.

By 1870 the Fosters had completed the development of additional workers housing adjacent to Brickfields and across Sand Beds, namely **Campbell Street**, **Cambridge Street**, **Cardigan Street**, **Raglan Street, Napier Street** and **Lyon Street,** which are named after Crimean War generals of the 1858 campaign. The end properties of these streets incorporated shop premises along **Sand Beds**.

The Hall of Freedom c.1900. It was built on David Knowles's land in 1854, perhaps a genuinely altruistic gesture in support of the Chartists, or an effort to curtail the Black Dyke Mills 'empire', owned by his former business rival, John Foster.

An important building in the social development of Queensbury is the **Hall of Freedom**, built in 1854 by the Queenshead Public Institute in Nelson Street on David Knowles's land. The hall provided rooms for meetings and lectures which were independent from religion and the Foster family and were therefore well used by Chartists who sought to pressurise Parliament into improving the living standards and rights of the workers. A meeting at the hall in 1855 led to the foundation of the **Queenshead Co-operative Society**. The Co-op's first store in the village opened on High Street in 1859 and smaller stores opened elsewhere in the village such as at Sand Beds.

The Co-operative's first store in Queensbury at High Street c.1900. Opened in 1859, it gave villagers access to cheaper priced groceries and household goods. This building was demolished in 1963 to make way for the present store.

The adoption of the 1858 Local Government Act in a public meeting held in 1864 meant the renamed Queensbury became an official autonomous community and a separate entity from the Clayton and Northowram townships for the first time. From 1865 Queensbury was administered by the Queensbury Local Board until the formation of Queensbury Urban District Council in 1895, whose

offices at Albert Road were built in the same year. The Urban District Council became part of Shelf UDC and was incorporated into Bradford Metropolitan District in 1974 while Shelf became part of Calderdale Metropolitan District.

The offices of Queensbury UDC, Albert Road c.1900. Queensbury and district were administered from this building between 1895 and 1974. it is presently a veterinarian's practice.

The vast majority of buildings erected in the conservation area after 1864 were financed by the Foster family. **Black Dyke Mills** continued to expand until the 1890s. Between 1870 and 1881 the Fosters built what is known as the **Granby Fields** estate. This started with **Briggs Villas** on Foster Street built in 1870, and **Prospect Villa**, West End, in 1871, built to accommodate members of the Foster family. Over the next decade, the terraced houses along **Foster Street**, **Briggs Street**, **York Street**, **Alexandra Street**, **Granby Street**, **John Street** and **Albert Edward Street** were completed to differing designs and incorporating shops along **Foster Street** and **Granby Street**.

During the 1880s three houses, on Sand Beds: **Highfield, Albert Villa** and **Edward House** were built to house Black Dyke mill managers and in 1887 the Fosters built **Victoria Hall** to commemorate Queen Victoria's Golden Jubilee. The facilities it provided included swimming baths, a library, council chambers (which were used until the construction of new premises for Queensbury UDC on Albert Road in 1895) and assembly rooms. The 1891 map of Queensbury suggests that there was also a formal garden or park planted behind the Hall.

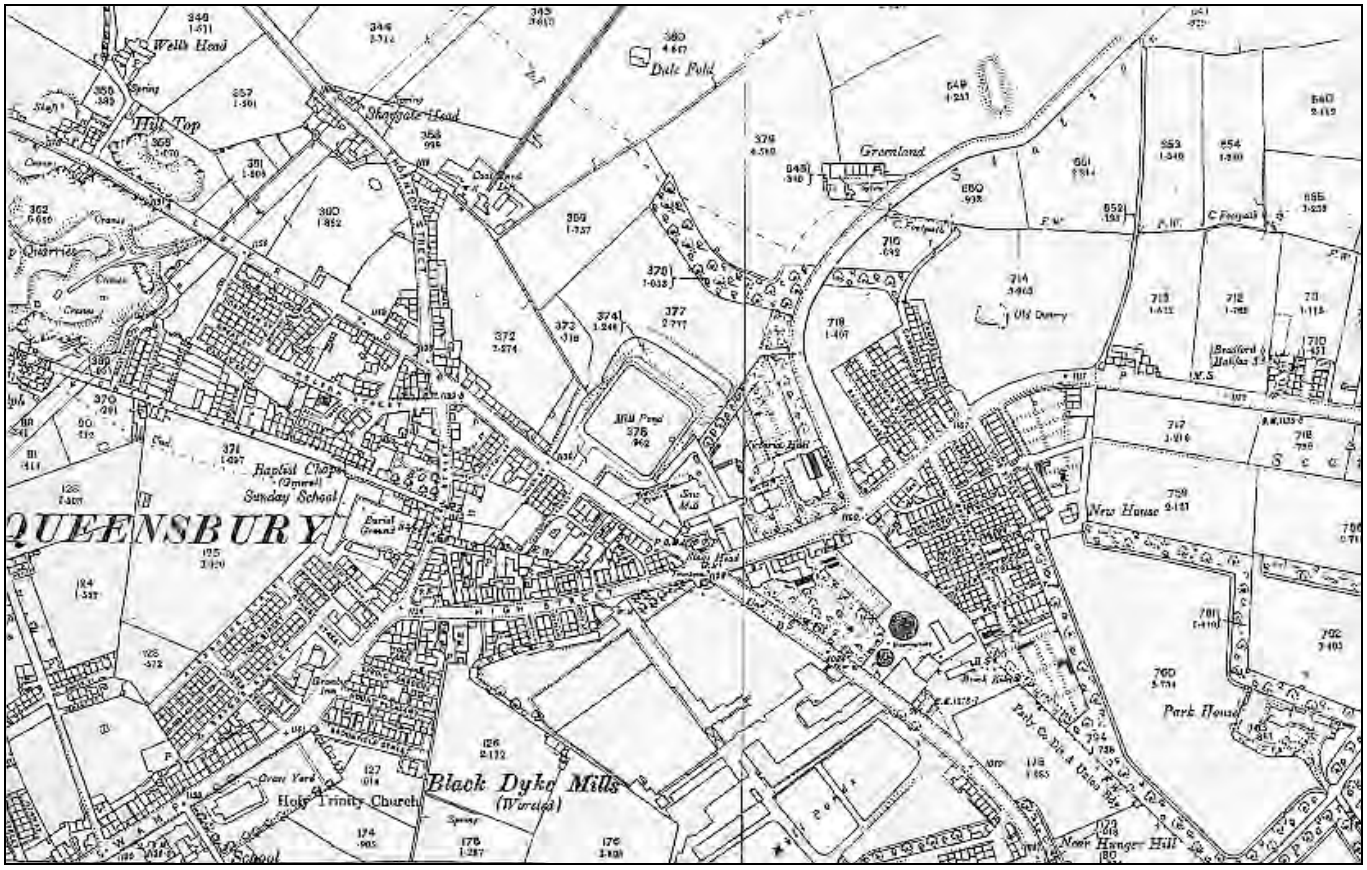
Other gifts to the village from the Fosters include the **Albert Memorial Fountain**, which was built on the north east corner of the Black Dyke estate in 1863 to provide the village with a better supply of water; and the sponsorship in 1855 of the Queenshead Band which has since become world famous as the **Black Dyke Mills Band**, who have practiced in the same building adjacent to Prospect House to this day. Fosters' gasworks provided the village with gas streetlighting from a site just outside of the conservation area on Brighouse Road from 1868. The gasworks was demolished in 1968. In 1905 the Fosters gifted land to the south of Holy Trinity Church for a **cemetery**. The Fosters were also instrumental in establishing a branch railway between Bradford and Thornton via Queensbury and Clayton which ran to the northeast of the conservation area and opened in 1878, but closed in 1955.

Queensbury High Street in the 1930s. The tall building to the far left is the original Co-op store building.

During the close of the nineteenth century, the Fosters rebuilt and improved the buildings in their ownership along High Street. These include numbers 36 and 54-58 (58 being the Holy Trinity Vicarage).

The map of Queensbury from 1891 (*overleaf*) shows that little has changed within the conservation area boundary since, though much infill development and demolition has occurred immediately outside of it. The main changes within the conservation area in the twentieth century have been:

- a completion of the infill of the former moor, bounded by Chapel Street and Albert Street, in a small scale, piecemeal fashion;
- the redevelopment of the Co-op stores at High Street in 1968 which involved the demolition of the existing store and the clearing of part of Albert Edward Street for car parking;
- the conversion in the 1990s of the Baptist School buildings and development of the former Burial Ground for housing known as Baptist's Fold; and,
- the conversion of the formal green area immediately behind Victoria Hall to car parking and the construction of a detached dwelling in a large private garden on the rest of the site.



OS map of Queensbury from 1891. The majority of change that has occurred since has evidently taken place outside of the conservation as many of the fields have since been developed as the village continued to expand over the course of the 20th century.

An aerial photograph of Queensbury taken from the south of the village in 1923. By now the buildings and spaces which make up the conservation area are clear. Most changes since have been related to Black Dyke Mill, namely the infilling of the reservoirs and the demolition of the gasworks to the east of Brighouse Road. The area at the top of the photograph was a working quarry at the time, now playing fields, and the three rows of houses to its south, since demolished, were built to house navvies building the Great Northern Railway.

4. Topography and Setting

Summary of Topography and Setting

The unique location of Queensbury Conservation Area contributes greatly to its form and character. The most significant features of this include:

- Its hilltop location allows for significant views of the countryside and other green spaces which serve as a reminder of the village's rural setting and provide a sometimes stark contrast between the enclosed and busy conservation area and the serene open spaces which surround it.
- The gradient and built-up nature within the conservation area means that no one building or structure dominates. Landmarks such as Holy Trinity Church, Victoria Hall and Black Dyke Mills can only be seen from certain parts of the conservation area.
- The uninterrupted views of the valley to the north emphasises its rural connections, allows the settlement to be seen in its wider regional context and thus contributes to the sense of place, as well as giving the settlement a distant and isolated feel.
- The gradients of the roads within the conservation area greatly impact views and vistas, for example, the gradient of terraced streets away from the main road and the roofscapes visible when looking south.
- Development along Sand Beds, Chapel Lane and West End is contemporary with that of the conservation area, but lacks the strength of character found in the conservation area. Nonetheless, these areas of Victorian development are important in terms of the overall character of the village and as a setting for the conservation area and hence would be protected from development which would be harmful to the character of the conservation area.

The view of the rear of Victoria Hall from the public footpath behind Thornton Road gives an idea of the character of the rural setting of the conservation area.

Cambridge Street is one of several terraces in Queensbury which terminate in open fields and gives the village a rural feel by providing a green backdrop and views of open countryside. The photograph on the left is taken halfway down the street and the one to the right at the end of the street and edge of the conservation area.

The part of the village of Queensbury covered by the conservation area is in an exposed location on a relatively flat area of hilltop. No waterways run through the village. Although views to the relatively flat northwest, west and southwest are limited by the topography and the built up nature of the area, wider views into and out of the conservation area to the south, north and east can be had due to the descending slope of mainly open land away from the village. It is these areas of green land which buffer the conservation area, and can be glimpsed at from many points within it, that contribute to the feeling of being in an rural industrial village. This can be sensed immediately when entering the conservation area from Bradford along **Sand Beds**; as looking to the right down **Campbell Street, Cambridge Street, Cardigan Street** or **Raglan Street** provides a view of workers houses along an unadopted street terminating in vista of the fields of Clayton Beck valley. Travelling down any of these streets gives a better view of the open countryside beyond. A similar effect is achieved down **Broomfield Street, Mount Pleasant Street, Spring Garden Street, Olive Place** and even **Morpeth Street** where trees and fields create a buffer between them and Black Dyke Mills, which itself has the steep grassy slope of Hunger Hill as a backdrop to the south.

The opposite effect is achieved when travelling along **Albert Road** or **Thornton Road** where walls and buildings line the roadside and hinder views outside of the conservation area. However, a break in this barrier or moving behind these properties opens up panoramic views of the rolling countryside to the north and east of Queensbury. This is strong contrast in terms of scale and perspective to the hemmed in sensation of travelling down a busy and enclosed thoroughfare such as Albert Road.

View eastward from Thornton Road. The division between the bustle of Queensbury and serene countryside is sudden.

There are, however, a few sites adjoining the conservation area which provide a poor contrast to

it. As the conservation area is approached along **Brighouse Road** as it starts to ascend two negative features which blight the conservation area come into view. The most striking is the site of the former gasworks and brickworks to the right of Brighouse Road which has since been cleared for car parking, but now lies vacant and deteriorating, with the Brickfields estate looking over it. To the left of Brighouse Lane, though somewhat obscured by a fencing trees and the slope of Hunger Hill is a large single storey factory building, its cheap materials massed under felt covered roofing looks incongruous next to the tall Black Dyke mills complex and intrudes on the swath of green land which separates the conservation area from the rest of Queensbury.
Similarly, the site of a now filled-in reservoir at Albert Road is now a sparsely vegetated expanse of gravel. Although a boundary wall along Albert Road largely hides it, the site can be seen from properties to the north. Its open nature, however, does allow views of the countryside beyond it from properties to its west at **Fountain Street, Union Street** and **Albert Road**.

Areas of land which formerly accommodated uses associated with Black Dyke Mill such as the former reservoirs (above) and gasworks and brickworks (top of next column) have been reused in ways which mar the entrance to the conservation area along Brighouse Road.

The Thornton Road, Chapel Lane, Russell Hall Lane and Station Road approaches to the conservation all contribute a leafy, village feel. All pass through comparatively open space, either open countryside or well-spaced housing and playing fields before becoming increasingly enclosed as you approach the older buildings of the conservation area. **Chapel Lane** is particularly picturesque as the quiet, narrow lane is lined by old miner's cottages with stone boundary walls and shaded by the canopies of trees. The cottages here, which are interspersed with some modern development lack the strength of character and compactness of the village centre and are hence outside of the conservation area but provide an important context. The boundary walls, where present, coupled with the foliage along **Russell Hall Lane** is a more open, modern progression as you walk out of the conservation area. Both **Thornton Road** and **Station Road** curve as they ascend into Queensbury from agricultural fields bounded by dry stone walls. The same stone is used to mark the boundary of more recent housing along these roads which is also used within the conservation area. The green setting of these newer houses helps to retain the link between the conservation area and the countryside.

The general slope of the conservation area from its highest point at the north means that many interesting roofscape views, particularly those incorporating the tower at Victoria Hall, the chimney at Black Dyke Mill or the tower of Holy Trinity Church. A good example is at Albert Road where the roofs of buildings lining Sand Beds and the tower of **Victoria Hall** can be seen. Roofs are particularly visible looking south in the area to the north of the High Street. From here parts of Black Dyke Mill, especially the chimney can also be seen.

The location of **Black Dyke Mills** at the lowest point of the conservation area means that its lower structures, such as the former weaving sheds, are

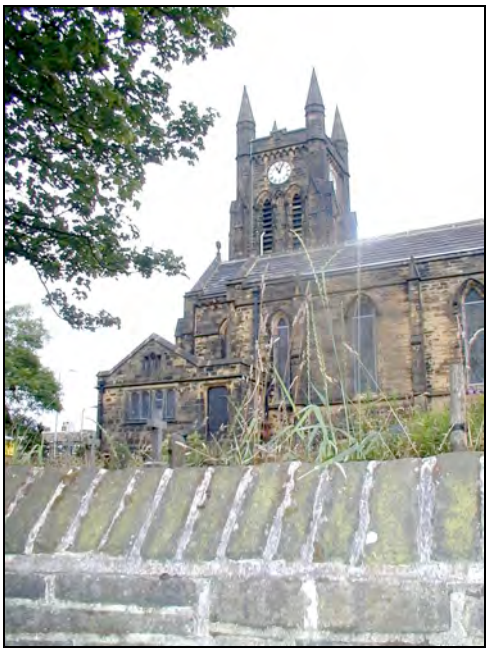
hidden from view from most vantage points while the mass and scale of the four and five storey elements can be appreciated from many points in the conservation area. This prevents the mill and its chimney from visually dominating the conservation area as a whole by being visible from many locations but rarely prominent.

The rear of properties along Sand Beds seen from Albert Road. Roofs which cannot be seen from the immediate vicinity become clearly visible from points higher up.

Another characteristic of Queensbury is the slope of the terraced streets which run at perpendicular angles to **High Street** and **Sand Beds** where the slope falls away from the main roads. This contributes to the sense of openness of the hilltop location of the village and their orientation allows the green spaces beyond to come into view, again reinforcing the village character of the conservation area.

The downhill gradient to the south and east of **Holy Trinity Church** makes its appearance more dramatic. The open nature of this space also allows the church to be viewed from some distance away. This contrasts with views from further uphill, such as at **Briggs Street** where the roofs of properties lower down frame views of the tower.

Contemporary development to that in the conservation area can be found outside of its confines along **Chapel Lane**, **Sand Beds** and **West End**. While clearly complimentary to the development in the conservation area in terms of age, materials, massing, and architecture, this development more often than not lacks the strong boundary features, compact form and bustling village centre character which typify the conservation area. The historical character of these properties is often further diluted by insensitive modern development, both in terms of new build and insensitive alterations to the old buildings.



Above: Holy Trinity Church as seen from the village cemetery. The church looks its most imposing from a downhill location such as this.

Below: Holy Trinity as viewed from across the valley from Hunger Hill.

5. Traditional Building Materials

Summary of Traditional Building Materials

The traditional building materials of the conservation area contribute greatly to its image, these are:

- Local stone (for structures);
- Stone slate (for earlier roofs);
- Slate (for later nineteenth century and early twentieth century roofs);
- Timber (for features such as windows, doors, some gutters and shop fronts);
- York stone (for surfacing); and
- Cast iron (for the limited number of railings and gates).

The unsurfaced nature of many of the village's unadopted roads, which have only stone flagged or setted pavements, is consistent with when the streets were originally constructed.

There are a number of former quarries in the vicinity of Queensbury, one of the largest being Hilltop quarries, which is now a recreation ground on the edge of the conservation area at Albert Road. Hilltop quarries was such a large operation that it exported stone to many other towns and villages and the 1931 Census records over one hundred quarrymen living in Queensbury. It is therefore safe to assume that much of the stone used in Queensbury conservation area came from a very local source. It is this local gritstone which has been used in the construction of during all eras of development for both buildings and for boundary walls. The vast majority of stone is hammer dressed, with a few ashlar buildings and very few incorporating both hammer dressed stone and ashlar. Stone is also used as a means of decorating the later buildings of the area, in the form of carving and added details such as reveals and finials. Local stone is an important unifying element that gives the conservation area its coherent feel and the few exceptions are very noticeable as a result.

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Unusually for an industrial settlement, there is a predominance of stone slate roofs, even on later Victorian buildings and mill workers terraces, which were usually built as cheaply as possible. This is most likely to be because of the abundant local supply of stone and Queensbury's reliance on road-based transportation meant the importing of slates to the area was by and large uneconomical. It is this stone that gives the roofline its characteristic colour and distinctive profile, which complements the colour and texture of the stonework. This roofing material is becoming increasingly rare, as other forms of roofing material have become available and earlier buildings lost, and should therefore be recognised as a crucial component in the appearance of Queensbury conservation area. Slate has a smoother, darker finish than stone slate and can be seen on a few of the later nineteenth buildings of the conservation area and where property owners have decided to replace stone slates, but it is still very much used on a very small minority of buildings in the conservation area.

The top of Broomfield Street is setted as far as the cemetery gates. The arrangement of road surfaces where setts separate an unsurfaced street from the tarmacced main road is common in the conservation area. The decorative iron gates are set in stone gothic revival piers. The railings continue down most of Broomfield Street.

Stone setts and York stone flags surface some of the paths, yards and folds around Queensbury High Street and extensively in the yards around the former coachworks at Sand Beds. There is also typically a small area of setts where the loosely surfaced side roads meet the main roads which are tarmacced. The colour and texture of these setted surfaces complements that of the stone used for building in the conservation area 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.

The wall, gateway and railings to the front of Black Dyke Mills are grade II listed. They provide a valuable setting for the mill complex (which includes a number of listed buildings including the warehouse in this picture) and enhance the High Street scene.

Timber is the traditional material used for the doors, windows, gutters on the older properties and shop fronts of the conservation area that date from the eighteenth, nineteenth and early twentieth centuries. These features are the most susceptible to change and unfortunately many have been replaced by modern alternatives, but where the early details have survived they contribute greatly to the integrity of the built form and the quality of the conservation area. The glazing style of the windows is very much dependent on the age of the building and vary from the multi-paned sashes of the earlier structures to the single paned sashes of the later buildings.

Painted cast iron plays a significant role in the character of the conservation area, with four of the thirteen listed buildings in the conservation area being gates or railings listed either in their own right or as part of a group. The most ironwork, both historically and architecturally, are the railings and gates which separate Black Dyke Mill and its entrance lodge from the High Street. Significant ironwork can also be found outside Victoria Hall and the three houses alongside it and as gates to the coachworks, in front of Prospect House, and as gates and railings to the cemetery.

6. Architectural and Historic Qualities of the Buildings

Summary of Architectural Interest

The architectural merit of Queensbury Conservation Area can be judged by the quality of the buildings within its confines. The age and rarity of the structures, whether they are good examples of a particular building type or age, and whether they are examples of fine craftsmanship and building techniques are all factors in determining their significance. The following have been deemed to contribute to the area's architectural interest and justify its conservation area status:

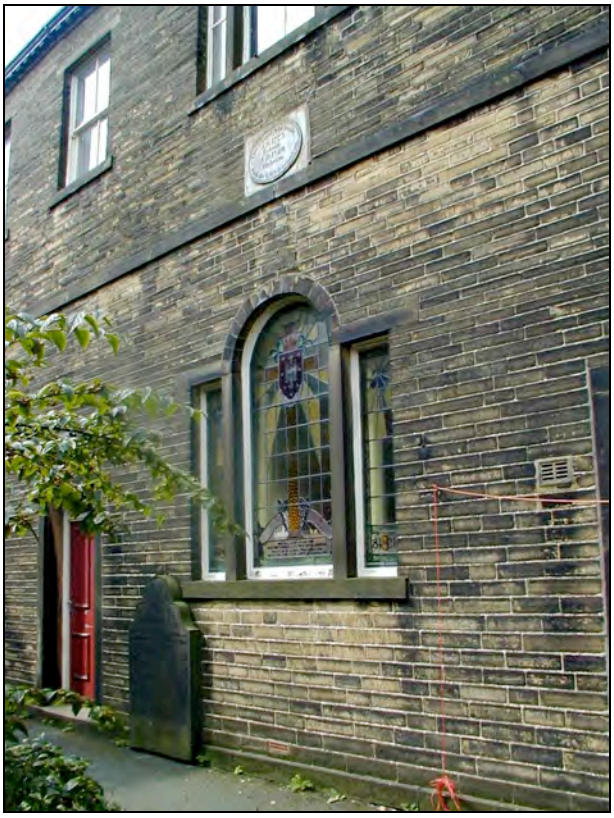
- It contains thirteen Grade II Listed Buildings that are deemed to be of special interest.
- The survival of the majority of the Black Dyke Mills complex including ancillary buildings and structures on and off the main site gives an insight into the scale and range of operations associated with a working worsted mill and its dominance of the Victorian industrial village. The survival of a complete set of buildings is rare, due to alteration and redevelopment.
- The majority of buildings in the conservation area, particularly the dwellings in character zone 1, are of no particular architectural style, but are nonetheless interesting variations of organic development on small, and sometimes limited sites using local materials.
- Among the organic development there are recognisable units of development. These include buildings associated with the Baptist Church, typified by generous proportions and round headed openings; the Italianate style of Black Dyke Mills, associated buildings and the Granby Fields estate; or the clear unity between Holy Trinity Church and its daughter school, Russell Hall School. The use of architectural styles to distinguish these groupings from the rest of the conservation area underlines the importance of their respective roles in village life.

Buildings are naturally a dominant feature of a conservation area and it is their quality, siting and interest that chiefly accounts for the designation of Queensbury Conservation Area. The design, decoration and craftsmanship of the buildings are all factors in determining their significance, however buildings that are good examples of a particular age, building type, style or technique and those that are evocative of a given region are of particular merit. The finest examples of buildings of historic or architectural interest in the country are listed by the Department for Culture, Media and Sport (DCMS) and are subject to Listed Building controls, which aim to protect them from unsympathetic alteration. However, as conservation area designation is area based, it is the group value of buildings that is significant. Therefore, although not all of the buildings in Queensbury Conservation Area are listed, most are of townscape merit and contribute greatly to the feel of the place.

The architectural interest of Queensbury Conservation Area is derived from the interaction of ad-hoc Victorian-era buildings and the more stylised structures of important buildings in the village. Based on the built form of the area and the associated spaces, the conservation area can effectively be divided into three distinctive character zones: Character zone 1: the organic village of Queensbury; character zone 2: Black Dyke Mill and associated buildings and character zone 3: workers housing connected with the mill.

6.1 Architectural and Historic Qualities of the Buildings of Character Zone 1

This character zone incorporates the organic, piecemeal development in the centre of Queensbury around High Street, Chapel Street and Albert Road. It contains the conservation area's oldest buildings as well as some of its most recent structures. One of the oldest and most important buildings in this character area is the Grade II listed Queensbury Baptist Chapel and attached Minister's house built on the site of the previous chapel in 1820. Set behind the village's oldest burial ground, the **Baptist Chapel** is an almost cubic mass under a hipped slate roof. The chapel is relatively plain; with only a central Venetian window on the ground floor, and a tablet above it that indicates when the chapel was rebuilt, give any external sign that this is a place of worship. Apart from a central mullioned tripartite window at first floor level, plain four-pane sash windows and four panel timber doors have been used. The **Minister's house** was built at the same time at right angles and attached to the front of the chapel. The height of its two floors is as high as the ground floor of the chapel and is made from the same hammer dressed stone as the chapel and has the same stone dressings.



The Venetian window and stone tablet above it are two of the few architectural features adorning Queensbury Baptist Chapel.

The former **General Baptist School**, (*above*) was built in 1825 with a second building added in 1853, and stands across Chapel Lane from the chapel itself. Both elements have since been converted into housing, but still incorporate many features which give the school its Victorian character. The larger school building of 1853 stands at a right angle to Chapel Lane. The gable fronting the lane is very church-like in appearance due to a raised pair of round-headed windows set in a segmental reveal flanked by pilasters supporting an inscribed frieze and finial-topped pediment sitting under the apex of the gable. One round finial remains on its raised kneeler. The long northern side is a regular rhythm of twin round headed windows and buttresses with matching small twin lights inserted into the stone slate roof. The southern elevation has a similar sequence of paired round-headed windows, but with doorways with fanlight transoms in between each pair. The lower lying but larger building of 1825 runs parallel to Chapel Lane and has larger, but single round headed windows on otherwise blank faces of hammer dressed stone. Thin lights have been inserted in the entablature with small lights set in the stone slate roof above.

The General Baptist School buildings have now been converted to distinctive dwellings. The original building of 1825 is to the right.

The back of Chapel Street. The original warehouse building (now the George III pub) with its bricked up windows is towards the left, projecting further back than the extensions either side of it. Further piecemeal infill bridges the gap between the warehouse and 29-31 Chapel Street, which might have been teachers' houses.

Numbers **29-31 Chapel Street** have similar details to the original Baptist General School building such as identical round headed windows and a stone slate roof. It is therefore probable that these houses were teachers' dwellings.

To the other side of the Baptist chapel is land that was owned by David Knowles. His later residence built in 1834, at **13 Nelson Street** is very prominent in a relatively open area; its height, cube-like mass, central multi-flue chimney and use of a yellow sandstone brick, which is unique in the conservation area, make it stand out more. Other architectural details are two rounded-headed side windows, moulded cornice and the carved surround to the main door which suggests wealth. This is the only house in the conservation area of any grandeur which is not connected with Knowles's rival, John Foster. Knowles's former textile warehouse is now the **George III Public House** at Chapel Street. This is evident at the front of the building where the blocked loading bay on the second floor is still visible and a small pediment to which winches were attached survives above it. The pairs of mullioned windows make the building distinctive, while the tripartite windows with a cambered transom were probably inserted during conversion. The rear of the George III pub and its neighbours shows the gradual evolution of the building from a stand-alone warehouse to and extended part of a terrace which has grown in a piecemeal fashion. The disorder contrasts with the end building, 29-31 Chapel Lane. This jumbled style of development is typical of the area around Nelson Street and Small Page.

George III Public House. The bottom of the sealed loading door is hidden under the sign, but the lintel and masonry jambs are clearly visible as is the pediment to which the hoist would have been attached.

The quarrymen's cottages at Thornton Road are all slightly different, but are unified by materials, boundary walls and stone slate roofing. Note the coalhouse

Housing in this character zone is small scale in nature, with no more than five houses being built at the same time or in the same design. Even longer terraces with a level frontage are made up of different house sizes, plans, heights and architectural details. This reflects the phased, organic development in this character area. Subtle differences reflect the occupation of the people who built the property, such as weavers, quarrymen or miners. Dwellings are typically made of local stone with stone slate roofs, although there is a small number with slate roofs. The majority are back-to-back terraces, though **Small Page**, **West End** and **Thornton Road** are through terraces and it is the latter houses which often include a small garden area bounded by stone walls, with iron or wooden gates, and in some cases coalhouses in the front yard. It is important to retain such features so that the original character of the houses and their contribution to the street scene is maintained. In all cases the retention of old doors, windows, roofs and chimneys is vital to maintaining a historic feel to the area and to give the dwellings a degree of cohesiveness.

The back-to-back terraces to the right on Moor Street are different in several ways to the through terrace behind them at Albert Road. The latter terrace, at first glance uniform, is made up of older houses on the left and later ones to the right. This is shown by the window pattern. Alterations to individual properties have created further differences which are less subtle.

The **Co-op store** is at a highly visible location at the corner of High Street and Chapel Lane. The current building was built in 1963 and has since been refaced. It is a shame for the conservation area that the three-storey store which previously stood on this site (*see page 10 of this document*) which featured hammer dressed and carved stonework and traditional shop fronts has been replaced by a standard shop style, used by the Co-op in many locations throughout the region, which has made little effort to fit in with the grain and character of the village centre.

The Co-op store at High Street goes against the grain of the conservation area in its long low mass, continuous frontage, extensive use of uPVC and lack of visible roofing.

Across Granby Street from the Co-op, stands the **1st and 2nd World War Memorial**, built in 1922 with tablets added in 1950. It is octagonal in plan with gothic arches, traceried sides and foliage decoration. A cross-shaped finial is at the top of its spire. The building behind the War Memorial, **90 High Street**, was built in 1831 and is thus one of the oldest buildings in the conservation area. Formerly part of Granby farm, it is one of very few barns still standing in the conservation area and certainly the only one in a prominent position. The stone is more roughly dressed than elsewhere in Queensbury and the segmental archway and triangular dovecote above it allude to the building's

Above: 49-53 High Street.

agricultural function. It is unfortunate that only the frontage facing West End has retained its original features, stone facing and window pattern. Although many other buildings in this character area, particularly those incorporating shop fronts, have undergone alteration, older and original features survive in places and should be retained as practicable as possible due to the contribution they make to the street scene. **49-53 High Street**, for example, form an interesting whole in a prominent location at the end of Chapel Street. Following the curve of High Street, the parapets of numbers 49 and 53 merge with the high Dutch gable of number 51, which frames a central round-headed window, uniting the three properties in a

pleasing way. At street level, the shop fronts at 51 and especially 49 consist of a traditional layout of stallrisers, timber pilasters supporting a bracketed fascia board over a central doorway and display windows. Of particular interest is the carving to the timber pilasters and ornate consoles bracketing the fascia.

Carved timber on shopfronts, such as this console at 49 High Street are interesting details that are commonly removed.

Vistas along the **High Street** are testament to the piecemeal nature of its development, Black Dyke Mills excepted. This is reflected in the narrow, non-continuous frontages, the mix in building heights, ages and roof pitches, and distances buildings are set back from the road, the existence of gardens and the angle at which they front it. Some buildings were built as business premises, while others were built as residences and in some cases converted from one use to the other. In the majority of cases newer signs, windows, doors and shop front configurations have been inserted, but the buildings otherwise remain as was and therefore the relationships between the buildings and street, in other words, the broad character of the area, has been maintained. Two of the last buildings to be erected on High Street were the Bank at number 36 in 1892 and the former Vicarage at number 58 in 1895. The **bank at number 36** is one of the High Street's grander buildings, made of sandstone brick with stone dressings, most notably in the form of an oriel window reveal and cornice to a Dutch gable and parapet with an inscribed stone tablet. The chimneys feature stringcourses and cornices. The **former vicarage at number 58** (now a bank) has the widest High Street frontage and features a similar Dutch gable with an inscribed stone tablet, a carved door lintel on corbels and a bay window. The appearance of this building benefits from a full set of two-pane sash windows and matching timber dormers.

A unifying detail which might often be overlooked in this character zone, including the High Street, are the chimneystacks. These are typically made from the same stone as the buildings themselves and features a cornice supported by dentils. Chimneypots are usually of red clay.

The High Street contains a mixture of building heights, frontages and details which reflect the piecemeal rate of construction and alteration to properties.

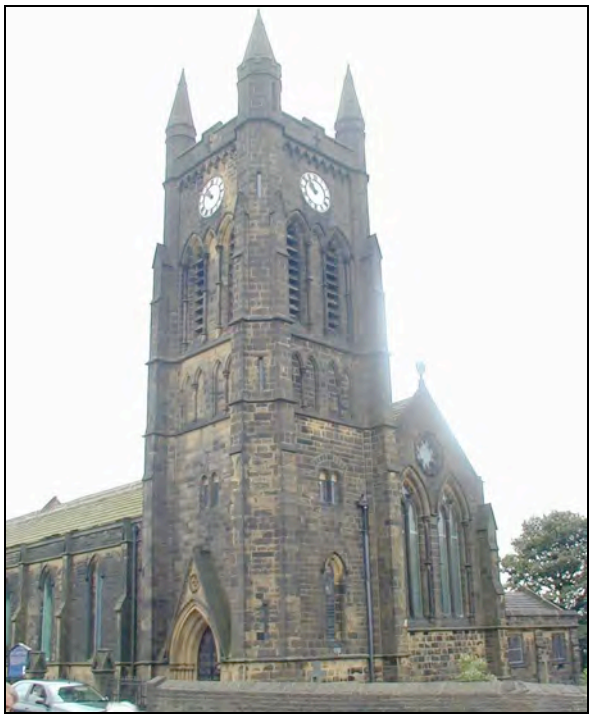

WHEATSHEAF HOTEL
House & Away

A key High Street building is the **Old Queen's Head**, built between 1780 and 1800 and is the oldest building in the conservation area. Originally built as a coaching inn, the building was extended twice and is now divided into three dwellings. Compared to its neighbours, the Old Queen's Head has a more rustic feel due to its lower height which makes its stone slate roof and bulky stone chimneys more visible, the use of irregular stone quoins, low door and window heights and the limited fenestration in the form of a few pairs of mullioned windows on the original building. Unlike its more recent neighbours which incorporate shops fronts or form part of a more urban terrace, the Old Queen's Head would not look out of place on a country lane or in an isolated setting due to its mass, use of materials and general appearance. It is one of the few buildings which communicate the early, pre-industrial character of the village.

Above: the main entrance to Holy Trinity Church is an elaborate series of arches set within each other supported by colonnettes of different orders. Along with a timber door featuring decorative ironwork, this entrance is very impressive.

The Old Queen's Head is a reminder of the village's pre-industrial character and contrasts with other High Street properties.

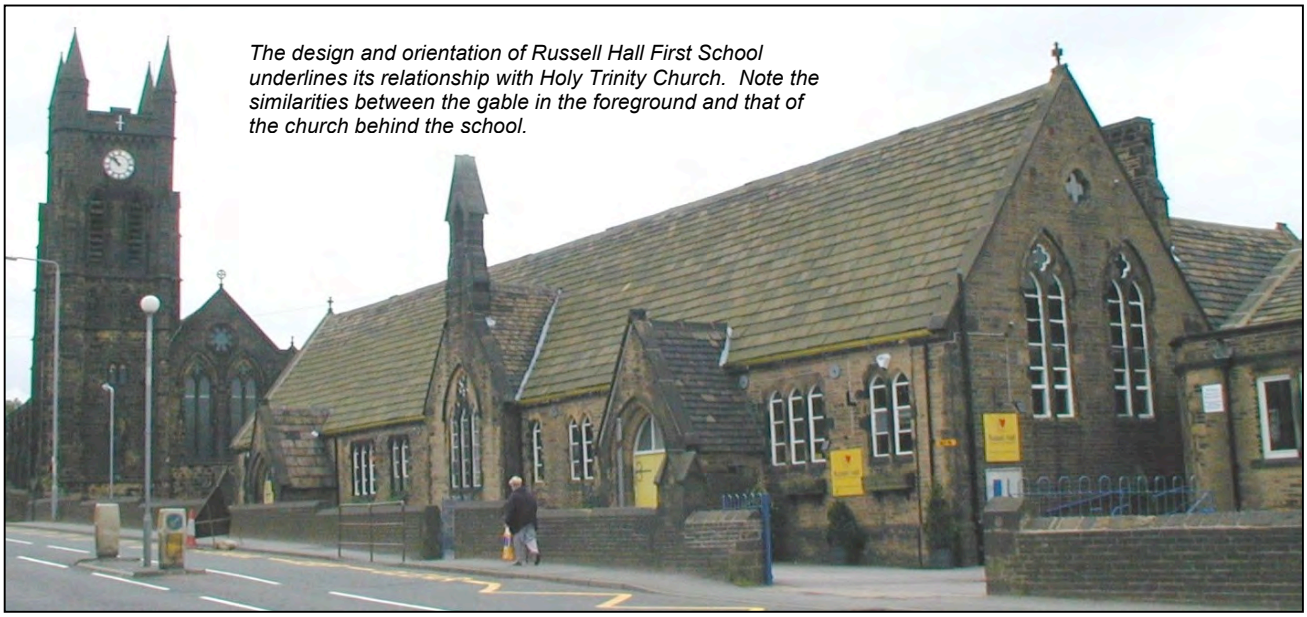
Below: the tower at Holy Trinity Church is one of the most prominent structures in the conservation area. The main entrance to the church is at its foot. Also of note is the two sets of paired windows on the nave set in a lancet reveal and the large octofoil above them.



Situated at the far west end of the conservation area occupying the fields of the former Russell Hall farm estate are Holy Trinity Church, Queensbury Cemetery and Russell Hall First School. These elements and their plots are a contrast to the close-knit and small-scale development in the rest of this character zone. **Holy Trinity Church** was opened in 1843 following a petition for an Anglican church in Queensbury launched five years earlier. The church was restored in 1885. The tower was rebuilt in its present location in 1906 due to structural instability. The restoration of the church involved an extension to the east gable of the nave with a new stained glass window which serves as a memorial to John Foster and his wife Ruth. It is of an Early English style and constructed of ashlar sandstone with a steeply pitched roof that makes the stone slates highly visible. The main feature is the square tower to the northwest the angle buttresses of which rise to the four octagonal

pinnacles which help to define Queensbury's skyline. A similar formation of buttresses and pinnacles is employed at the east end of the nave. At the foot of the tower is the main entrance, a gabled doorway surrounded by and elaborate grouping of colonnettes and mouldings. The lancet windows along the nave have similar hood mouldings over them. The east gable features carvings of angels, a bird and the Pascal Lamb. The churchyard features a large number of gravestones, tombs and obelisks, some of which are particularly elaborate and of interest in their own right, such as the railed enclosure around the table tomb of the Foster family vault.

Right: The varied designs of memorials in Holy Trinity Churchyard are interesting in their own right, such as the gothic tomb with a crocheted pinnacle supported by four red granite colonnettes.



The design and orientation of Russell Hall First School underlines its relationship with Holy Trinity Church. Note the similarities between the gable in the foreground and that of the church behind the school.

Russell Hall First School was built in 1850 following the establishment of Holy Trinity Church. The appearance of the school links it visually with the church which is responsible for its foundation and gives an indication of its status and function. Its shape is very similar to the nave of its neighbour, with a long, low mass and steeply pitched roof displaying its stone slates. The lancet windows, appearing alone or in pairs or trios, along with the gabled pointed arch doorways is almost like a continuation of the church's nave as it fronts West End, though the horizontal emphasis is broken by the angular central gabled bay surmounted by an arrow-like bellcote. The three windows of this gable resemble that of the church, pointed arches, and set in a reveal which also incorporates a hexafoil. The gable ends of the main building repeat this motif, but with a pair of lancet windows with a quatrefoil above. This quatrefoil motif is repeated in the gate piers to contemporary stone boundary wall. The setting of the school is marred by two large yellow flat-roofed temporary classrooms. The southern side of the school has been extended twice, while an extension from the 1970s is noticeable through its square windows, the 2000 extension incorporates trios of lancet windows similar to those of the original school but its white pyramidal steel roof is a poor relation to the stone slates around it.

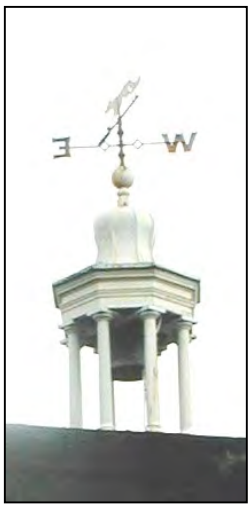
6.2 Architectural and Historic Qualities of the Buildings of Character Zone 2

Black Dyke Mills as viewed from the top of Hunger Hill. It is only from some distance that the whole of the larger mill buildings can be seen in their entirety. Next to the octagonal chimney is the four-storey 'Victoria' Mill and the slightly lower and older five storey Shed Mill to its right. The smaller building with a hipped roof in front of Shed Mill are the former offices. To its right is a much later office wing added in the 1960s.

The vast majority of listed buildings in the Conservation Area are concentrated around, or are in some way connected with, the Black Dyke Mills. Within the mill complex itself the principal mill buildings, warehouse and chimney are all separately Grade II listed. The **Black Dyke Mills** complex was built in various stages over a sixty-year period. The oldest mill building, which is a large single storey shed complex hidden from view from Brighouse Road and High Street, was built in ten months in 1842 and is the oldest surviving component of the first Black Dyke Mills, which consisted of the shed, an enginehouse and boilerhouse. To the original shed, five-storey Shed Mill was added in 1848 and extended in 1850. The stairways, which project from the otherwise flat north and south façades of Shed Mill, are where the original building and its extension meet. The appearance of the original building and its extension is almost identical. The hammer dressed stone of the main facades frames a regular grid of rectangular six-pane industrial casement windows. The stone slate roof is punctuated by a checked pattern made by roof lights. Victoria Mill was built in 1867 and is different in appearance to Shed Mill. Although it contains one floor fewer than the older Shed Mill, it is slightly taller. The difference in the floor levels is reproduced in the pattern of the windows, which are similar casements, but are elongated. The rooflights on Victoria Mill are much larger and in a straight line. Other details which make this building different from Shed Mill is a loading bay topped by a triangular pediment and a square tower, with a pyramidal roof and tall, round arched windows, which breaks through the roof. Shed Mill and Victoria Mill are Grade II listed as one building.

The most prominent structure in Black Dyke Mills is the chimney, which was built between 1854 and 1868 when the Mills' three boilerhouses were consolidated into one. Like the mill buildings it is made of hammer dressed stone, and its tapered octagonal shape is crowned by a broad rounded cornice.

The majority of the buildings that originally stood around the yard to the south of the chimney and the principal mill buildings have been demolished or replaced. An interesting survival is the two-storey former **mechanics' shop and counting house**, which extends over the former yard entrance at Brighouse Road. This small-scale building is built into the hillside and its façade to Brighouse Road is broken into three sections. The central section houses the now sealed segmental archway, which led into the yard, which is flanked by tripartite glazing which is square at ground level and round-headed at first floor level. The carved eaves and triangular pediment break up the otherwise non-descript frontage and draws attention to the gateway. Black Dyke Mill workers donated the clock face that sits within the pediment to John Foster in 1848 in gratitude for steady and regular employment at a time when the industry as a whole was prone to volatile fluctuation in the numbers of people it employed. On the rooftop, above the pinnacle of the pediment, there is a small



octagonal cupola, which houses a bell and has an iron weather vane at its apex.

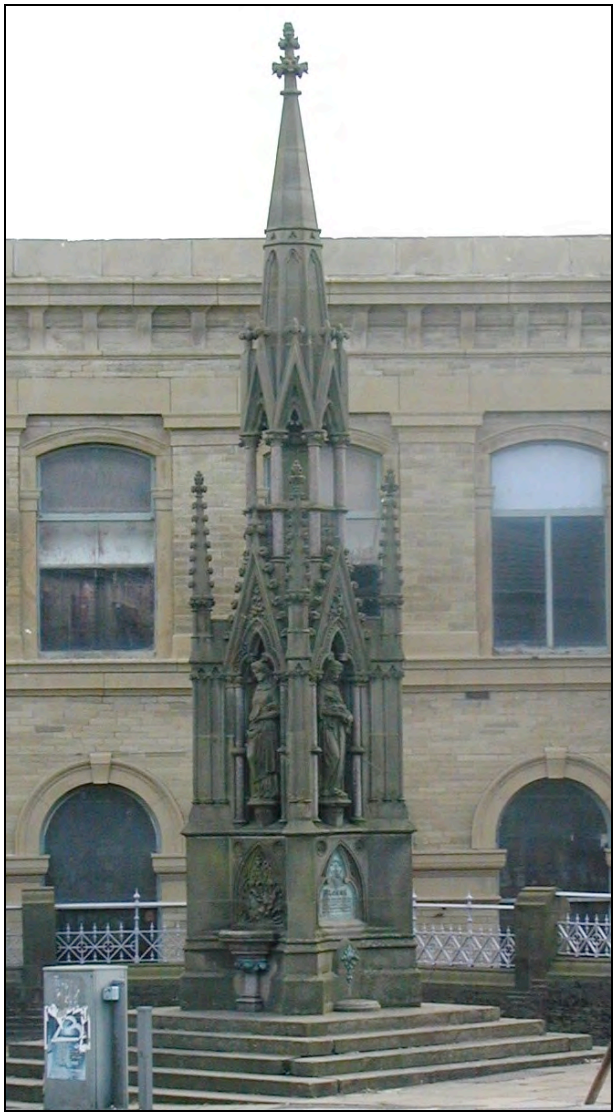
The former counting house and mechanic's workshops at Black Dyke Mill. The counting house is built around the now sealed archway leading to the mill yard. Above the archway is the clock face donated by employees, and, on the roof, a bell tower and weather vane.

The only other remaining old building is a small two-storey office building with a hipped slate roof in a slightly Italianate style. This building is connected to the former counting house by a more recent building, from the 1960s. Although it use of sandy coloured brick and grid-like layout of windows is somewhat like the rest of the mill complex, its flat roofs, irregular heights and large areas of glazing is a contrast to the rest of the mill. Given the building's incongruous appearance, its location at the gateway to the conservation area is unfortunate. The large number of signs and advertisements attached to its most prominent façade only draws more attention to this building.

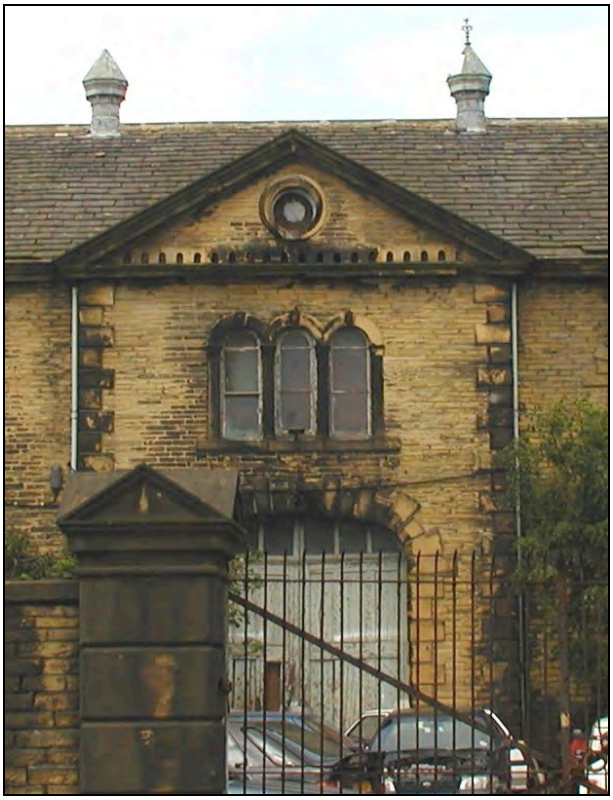
This modern building covered in an array of hoardings and signage is a gateway building at the Brighouse Road boundary of the conservation area.

The High Street frontage of Black Dyke Mills contains a number of architecturally and historically interesting buildings and features. The grand three-storey **warehouse** was where customers could see samples of the yarn and cloth produced at the mill, given its appearance and prominent location. Like the rest of the mill, this grade II listed building features hammer dressed stone but it is broken up by ashlar stone dressings in the form of stringcourses, window reveals and dentilled entablature. The three central bays project forward and are framed by pilasters which are beneath a simpler entablature on top of which stands an openwork parapet with four large finials on top of its cornice which give the warehouse a crown-like centrepiece, especially as the roof is not visible. The **Albert Memorial Fountain** stands on a four-step plinth in front of the warehouse and is also grade II listed. It was built on behalf of the Fosters and opened in 1863 to the design of E Milnes and C France, who designed many of the mill buildings in Little Germany, Bradford. It is gothic in style and made from carved ashlar stone apart from the troughs, which are made from red granite. Above the trough are four allegorical figures representing Agriculture, Industry, Literature and Fine Art. Four pinnacles are carved to resemble foliage and surround an octagonal stage on which stands an octagonal cross-topped spire supported by eight colonnades. It is one of the few outwardly gothic and intricately crafted structures in the conservation area and is even more unusual in its use of stone from elsewhere. The Albert Memorial is half-surrounded by a low wall and ornate cast-iron railings which run from the junction to the cast-iron gates adjoining lodge (No 1 High Street). This set-piece of wall, railings and gate is grade II listed in its own right because it is an intact and in situ, and contributes greatly to the setting of the mill. There is also an important relationship between the wall, railings and gates with the **Lodge at No 1 High Street**, which was the gatekeeper's house and access control point to the mill, in fact, the railings continue in front of the lodge and enclose a small garden. It is distinct from most other two-storey houses in that it is L-shaped with a round infill and has interesting stone features such as the ornate chimneys, the paired sash windows with rounded heads on the first floor, and the bay window and round-headed windows and doorways to the ground floor, a motif which it shares with the gate to the mill. It is connected to the gates by a three bay porch with rounded heads (matching the house and gates). It is likely that the porched entrance was for the benefit of visitors to the mill, while the workers came and went through the gateway.

The Black Dyke buildings and structures fronting Queensbury High Street form an impressive whole. Above: the warehouse, with its crown-like central parapet, has a much less functional appearance than other mill the buildings. The Foster-funded Albert Memorial stands in front of the warehouse and is the most overtly gothic and intricately designed structures in the conservation area. The two of the four allegorical figures stood in niches can be seen in the photographs, stood above the red granite troughs. The wall and railings behind the fountain run alongside High Street as far as the main mill gates, adjacent to which is the gatekeeper's lodge (below). Although domestic in appearance, architectural details such as the stone strings, reveals surrounding the ground floor windows and the round headed ground floor openings and cambered first floor windows match those of the warehouse, giving the whole High Street frontage of these buildings a sense of unity and contributing significantly to the street scene.



Across the main road junction from the mill is a grade II listed **carriage-house and garages** next door to the Stag's Head Inn (*below*). This is where the wagons and horses used to transport wool and finished goods were kept. This building might also have housed the Mill's fire brigade. Its former equestrian use is reflected in the enclosed courtyard and single storey stable blocks, now used as a barber's shop and garages. The main building features an elliptical arched main carriage entrance with wood-panelled doors, round headed windows and a central pediment with an oculus. Most windows are round-headed and a triple group of these windows is at each main gable. It resembles the former counting house fronting Brighouse Road, but differs from the other mill buildings in its rusticated quoins and the three decorative ventilators on the stone slate roof.



The grade II listed **Victoria Hall** (*below*) is one of the conservation area's most distinctive buildings with its prominent tower and 'Queen Anne' style of architecture, which is not used anywhere else in the village. The ornate Victoria Hall was given to Queensbury in 1891 by John Foster as a library, swimming baths, 650-seat concert hall and community rooms, uses which it retains to this day. It was built by and its construction overseen by Foster's own workforce. The facades are asymmetrical and dressed in ashlar stone throughout. The most striking feature is the central square tower with an entablature that incorporates large festoons to the frieze and an undulating parapet which encloses the base of an octagonal lantern containing mullioned and transomed windows underneath a stone dome crowned by a tall finial. A high parapet displaying an elaborately carved shield and stag's head motif crowns the left ground floor bay window. Cartouches flanking this window depict work and culture. Mullioned windows are used throughout, the most notable of which are the two first floor cruciform windows consisting of six and eight panes topped by a semi-circular transom made up of four panes. The main body of this building is concealed by the front element and is much less decorated, although the rear of the building features a Dutch gable.

The other building of note in this zone is Prospect House and the adjacent warehouse from where John Foster's business empire began. **Prospect House** is set back from Sand Beds and separated from it by a low wall with iron railings either side of a large square stone porch which was previously linked to the main building by glazing. Apart from this, very little distinguishes this building architecturally from others in the village centre,

although the front door has a semi circular transom above it and its two multi-flue chimneys with tall clay pots are unique in the village. The warehouse has blocked loading bays at first floor level and was used as a billiard room and workshop before it became used as an office.

6.3 Architectural and Historic Qualities of the Buildings of Character Zone 3

This third character zone comprises housing built by John Foster and Son to house his mill workers at Granby Fields, Brickfields and Sand Beds. Unlike the rest of the housing in the conservation area, these streets were developed as planned neighbourhoods and have a more regimented character in terms of appearance and use.

Even in these planned developments there are subtle deviations reflecting phases of construction. At Granby Fields this is in the form of decoration; the back-to-back terraces west of Foster Street and east of Granby Street are plainer than the later, vaguely Italianate terraces in the centre. This latter group includes segmental arches to the former shopfronts along **Foster Street**. **York Street** features unusual gaps in the terraces which previously contained outside privies. The final elements in this estate, **Briggs Villas** and **Prospect Villa** (built for John Foster's nephew who managed Black Dyke Mill) are larger more elaborate with canted bay windows. The uniformity in architectural features and materials is stronger in Granby Fields than in anywhere else in the conservation area and it is therefore vital to maintain this unity.

Briggs Street is uniform in itself, but distinguished from other streets in Granby Fields by the cambered heads to windows and transoms and the perpendicular end houses.

The houses fronting Foster Street feature an attic floor and segmental curves to the large ground floor shop windows, which are now all filled in. To the right is Briggs Villas which are larger and have canted bay windows

York Street is the only street in Granby Fields that has a gap the same size as two of the back-to-back houses. Now handy for car parking, they were originally the site of outdoor privies.

The Brickfields Estate, like Granby Fields, contains a mixture of back-to-back and through terraces with a mixture of two and three storeys, again reflecting different phases of development by the Fosters. The design of houses changes almost from row to row but they are united by their use of stone and stone slates, plain decoration, similar heights and roof slopes and flat frontage to the street. This development incorporated shop fronts to Sand Beds, though most of these are now housing, although the segmental heads to the large former shop windows remain. A notable survival is that of a former co-op branch store at **36 Sand Beds**, where the timber frame has been retained to give a very attractive and traditional shopfront.

Although both streets were built by the Fosters, the design of the mill workers' housing at Cardigan Street (above) is much different from that at Regent Street (below). In both cases, however, unity can be spoiled through unsympathetic alteration.

This shopfront of a former co-op branch at 36 Sand Beds has changed little from the 1930s and thus maintains a traditional appearance. Timber is used throughout and narrow panels of art deco style glass slot in between the fascia and display windows.

Numbers 21 & 23 Sand Beds used to have shop premises at ground floor level, hence the large segmental arch windows.

7. Open Spaces and Natural Elements

Summary of Open Spaces and Natural Elements

The number, size, shape and treatment of open spaces within the conservation area are an integral part of its form and interest and contribute greatly to the variation in character throughout:

The piecemeal nature of development in the centre of the conservation area has left little open space. The churchyards and cemetery provide the most significant areas of greenspace, while the trees fronting Black Dyke Mills are an attractive set piece. Other open spaces are typically hard, such as enclosed yards and folds. This contrasts with the properties along Sand Beds which have leafy private gardens which contain prominent mature trees. Areas of unkempt informal greenspace provide a green contrast to the rows of workers housing and give this part of the conservation area a rustic quality.

View of Broomfield Street from the cemetery.

The interrelationship of the built form with space in conservation area is a fundamental component of the character of the place. The size, shape and treatment of these spaces are all factors in determining whether, for example, the area takes on a domestic, rural, urban, industrial or civic aspect.

The east and southwest of the conservation area is notably greener and leafier than the village centre, which is characterised by enclosed spaces such as yards, folds and short terraces. The majority of green spaces, either public uncultivated space or gardens, are in and around the later developments found around the edges of the conservation area near Sand Beds and West End.

The centre of the conservation area has mostly been developed in an ad hoc, piece-by-piece manner over a 150-year period. This area is characterised by a lack of open spaces and a very scant distribution of green spaces.

High Street, despite being the built-up centre of the village, benefits from a green setting. The only greenspace fronting High Street is a small area of disused vegetated space in front of Olive Place and a few very small enclosed gardens on some residential properties. An important contribution is made, however, by the sight of trees above the rooftops of properties on the southern side of High Street on a narrow strip of land between these properties and Black Dyke Mills and a continuation of this line of trees where the mill fronts the High Street. This latter line of trees contributes greatly as a gateway to High Street and as a setting for the various listed buildings in the mill complex.

The trees along the southern side of High Street form an impressive gateway to Black Dyke Mills and the village's main commercial area.

The majority of yards behind the High Street are intimate and often setted and seem a world away from the activity a few metres away, such as High Street Place or High Croft, while others, however, have been degraded in appearance, through a lack of care. The area at around Cambridge Place, behind the High Street is particularly untidy and uncared for.

This mainly residential yard to the north of the High Street is neglected and uninviting.

The largest greenspaces in the conservation area are the churchyard and cemetery around Holy Trinity Church. While the cemetery is well looked after, the churchyard is overgrown and needs attention. These quiet spaces are on ground which slopes away from West End and are shielded from the road by mature trees. They provide two townscape functions. The first is to give the church an atmospheric and complimentary setting; the second is to break up the frontage of the buildings along West End to provide an area of greenery which can be enjoyed from nearby streets. This latter function is of particular importance since this greenspace is visible from within the Granby Fields estate, which is now enclosed by modern housing development and is the least rural feeling part of the conservation area. It is for this reason that a small parcel of enclosed woodland at the end of York Street has been included in the conservation area.

The churchyard and cemetery provide an atmospheric setting for Holy Trinity Church on an immediate level (below). On a wider level they provide a pleasant green backdrop in an otherwise urbanised part of the conservation area (above).

The car park to the Co-op supermarket is a considerable open space while other open spaces to the north of High Street have been tarmacced for the sale of cars or car parking. These spaces impact the conservation area in a negative way, as hard spaces in the village centre are typically small and enclosed. One of the most attractive and significant open spaces in this character zone is in front of Queensbury Baptist Chapel. This heavily wooded former burial ground contains a small number of mature trees which obscure the chapel and give the pathway through it a tunnel effect.

The burial ground in front of Queensbury Baptist Chapel is the most significant greenspace in the central character zone of Queensbury Conservation Area. The dense vegetation obscures all views of the chapel itself.

One of the few greenspaces in the Nelson Street/Small Page area is almost entirely hidden from view by a boundary wall. Seemingly a former play area, this space has been left untouched for some time and is now overgrown. It has much in common with the unkempt greenspaces at Thornton Road and Deep Lane, but is different in that it is bounded by a high wall and surrounded by buildings and roadway. An undeveloped area of rough green land also lines almost all of one side of Mount Pleasant Street, providing a slender area of greenspace which has no amenity value.

This former playground behind George III public house is an overgrown space and is the only greenspace of this nature in character zone 1.

Another significant area of greenspace, the only remaining remnant of a common known as Queenshead Moor is in front of Moor Street. This is the only park-like space in the conservation area and is grassed with one bench and a few young saplings, but transmits a feeling of being simply an island of left over space rather than being of significant leisure, civic or historical value.

The grassed area at Moor Street is the only surviving fragment of Queenshead Moor, a common that was released for development in 1850. Although it is little more than an area of left over land, it is one only a few areas of green open space in the conservation area.

The eastern part of the conservation area is characterised by a more regular pattern of development such as terraced streets and buildings set in their own grounds. An example of the latter is Prospect House, which has a large area of garden behind it that adjoins Brighouse Road. The large concentration of mature trees greatly enhances this gateway into the conservation area and contributes to the rural feel of the village by providing a contrast to the built-up site of the mill opposite.

The mature trees behind Prospect House provide a positive gateway to the conservation area and its largest wooded area.

The three houses opposite Prospect House, along with Victoria Hall are all set back from the road by a much longer distance than other properties in the conservation area. The gardens to the front of these buildings contain a number of mature trees which effectively shield these buildings from the road, and, Victoria Hall excepted, ensure a sense of privacy.

The considerable canopy of the trees in the centre of this photograph effectively blocks screens the buildings to the left from being seen from Sand Beds

A contrast to these private, enclosed areas of greenspace is the small number of heavily vegetated, overgrown and underused parcels of land in various locations on the edge of the conservation area, which contribute greatly to the rural feel of the village. Far from being eyesores, dangerous or waste, these spaces provide areas of informal open space and are crossed by well-used rights of way. These include the former allotments adjoining Back Lyon Street, the Deep Lane area and land behind Thornton Road. These spaces compliment the unsurfaced nature of the nearby unadopted streets and unadorned stone buildings to give the conservation area a rustic quality which helps to link it with the surrounding countryside.

The wilderness setting open spaces such as the former allotments at Back Lyon Street (above) give the conservation area a rustic feel and give it connections with the open countryside around it. These spaces are much like the rural fields beyond the boundary such as the field (below) at the end of Cambridge Street.

8. Permeability and Streetscape

Summary of Permeability and Streetscape

The form, width and orientation of the streets and paths through the area and features such as surfacing and street furniture again serve to distinguish the three character zones. However, the whole area is generally highly permeable allowing an ease of movement through the conservation area via alleyways between buildings and footpaths which link the roads.

Queensbury Conservation area has a clear hierarchy made up of main roads running through the village, which are wider and heavily engineered, quieter lanes leading to nearby villages and hamlets which retain a rural feel and side roads branching from these main roads which usually run perpendicular to the main road, and are short and unsurfaced. These latter roads fit into two categories:

- short, dead-end streets that typify the conservation area's organic development; and,
- a grid-like arrangement of short rows of workers' terraced housing.

There is also a secondary circulation system of pathways, which have their origins in field patterns and ancient rights of way which provide quicker alternative routes in and out of the centre of the conservation area.

Queensbury owes its establishment and growth to the busy routes which run through it and have shaped its character. The main roads are the Bradford to Halifax Road (Sand Beds/High Street/West End) and the Brighouse to Denholme Road (Brighouse Road/Albert Road). The Bradford-Halifax road is the earlier of the two and is generally wide although it is noticeably narrower along High Street. The majority of buildings lining

The main roads through Queensbury are very well used and have been improved to meet national standards.

this route front it directly without any boundary wall although the most significant buildings, such as Black Dyke Mill, Victoria Hall, Prospect House and Holy Trinity Church are separated from the road by low walls and railings gardens or trees. These features ensure a steady, tunnel-like frontage runs alongside this road through the conservation area. Given that this road was a turnpike completed in 1740 it is not a linear route and curves gently along West End before narrowing and turning sharply into High Street where the varying orientations of the buildings belies the fact that the road is more or less straight. The curve of this street as it approaches the Sand Beds entrance to the conservation area helps to visually separate it from other development lining the road. The Brighouse-Denholme road is wide and straight and more or less skirts around the heart of the village to its west. The perimeter wall of Black Dyke Mills and the wall and tree line which flank Brighouse Road give it a tunnel like feel and little indication of what lies beyond. The only open space is at its junction

with Thornton Road and the buildings and walls running parallel to it maintain the tunnel sensation. Both of these main roads are heavily engineered with many street signs, bus shelters, and traffic islands along their courses which are of detriment to the appearance of the conservation area.

Chapel Street, the other main road in the conservation area, is much quieter and narrower and has more of a village fell, particularly with the burial ground of the Baptist Church creating a green break among the mix of building types and uses lining the street. The other roads entering the conservation area, namely Chapel Lane, Thornton Road and Station Road have a rural quality as they are quieter, greener and only have pavement on one side of the road.

Nelson Street is an unusually broad branch road with few buildings lining it. Note the poor patchwork road surface.

The streets which sit within the frame provided by the main roads and other routes in and out of the conservation area have two distinct patterns. The majority of streets are arranged in an irregular pattern branching from the main roads, reflecting the village's organic development. These streets, yards and folds are mostly short and narrow and are expressive of the tit-for-tat development of small parcels of land. The majority of these streets have dead ends, but in a couple of instances this is because of recently erected walls. The most significant exception is Nelson Street, a loosely surfaced street which widens as it extends away from Chapel Street, with buildings fronting it without a front wall or garden. This might be because it leads to the house owned by David Knowles, who owned most of the land between Chapel Lane and Albert Road. This wide road also reflects the relatively unintensive use of the plots lining Nelson Street, compared with elsewhere in the village. Another exception is the recent Baptist Fold housing development, centred around a large, open cul-de-sac. Elsewhere, the folds have a rural feel about them, but the streets in this jumble are mainly short terraces. Plots which have not been built on are either still vacant of are used for car sales, and parking, particularly to the north of High Street.

The second distinct pattern is the grid-like formation of the streets of mill workers' terraces at Granby Fields, Brickfields and Sand Beds. These are good examples of planned Victorian industrial townscape, built by John Foster & Son. Brickfields and Granby Fields contain the only streets in the conservation area that do not branch directly from a main road. Although most of these streets have a flat, regular frontage to the street, they avoid a tunnel like feeling as the terraces are short, being broken up by open space or paths or terminating at the end of a single row. These streets are like the Foster-built terraces at Morpeth Street, Russell Street and Gothic Street, but on a larger scale.

Cambridge Place is narrow with buildings directly fronting a causey path. Most alleys and streets in the High Street area are setted.

There is also a network of pathways which act as a secondary circulation system around the village. The longest of these, known as Sourheads, runs along the eastern edge of the cemetery, terminating at High Street next to the Old Queen's

Head. It is connected to the streets to its west by small stone steps through openings in the boundary wall and the surface changes from concrete flags to setts between Spring Garden Street and High Street. The path continues on the north side of High Street through a tunnel between numbers 80 & 82 which leads to Cambridge Place. 'Sourheads' follows a long established route between fields and was perhaps a well-used route to the Baptist Chapel as well as a short cut to the Black Dyke Mill. Many other alleys lead off from High Street but are mostly for access to buildings surrounding a yard or fold. The majority are setted and are pleasant to walk along as they offer an alternative to walking alongside the busy main roads.

Stone steps link Broomfield Street and its neighbours to the 'Sourheads' pathway. The loose surface of the street is typical to the conservation area's side streets.

This narrow pathway behind Wellington Street is convenient and atmospheric.

Two other significant pathways are to the east of the conservation area, which link the terraces of workers housing more directly than the roadways. The outermost terminates between numbers 28 and 30 Sand Beds and is pent up between the back of Wellington Street (the edge of the Brickfields estate) and older buildings to the north. This pathway runs parallel to Sand Beds and continues for some distance beyond Scarlet Heights, suggesting this is part of an ancient right of way. The other pathway, known as Deep Lane, terminates between 20a and 22 Sand Beds and roughly follows the route of the road to Brighouse before it was realigned to its present-day course in 1824. The present day path, partly surfaced with tarmac, runs through rough unkempt grassland and links to the west ends of Victoria Street and Albert Street. Deep Lane is still a handy shortcut for reaching the village centre from Brickfields and for some time led to Foster's brickworks.

9. 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 Queensbury Conservation Area, things like:

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

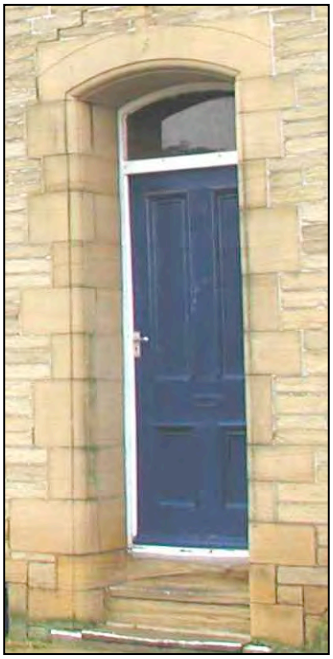
However, less physical features, such as the current uses of buildings and spaces, their condition, the amount of activity in the area and intangible ingredients such as sounds and smells are all factors in creating the identity of the centre of Queensbury. This section highlights the elements that contribute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

Queensbury Conservation Area covers the industrialised village core which retains links with the surrounding countryside. Although much of the core of the village developed in an organic fashion, this has been augmented by the more orderly structures of Black Dyke Mills and the ordered rows of dwellings built to house the employees of the mill. The Conservation Area can effectively be subdivided into three distinct character zones that are reflective of the type of development and use:

Character zone 1: the organic village centre,
Character zone 2: Black Dyke Mills and associated buildings; and,
Character zone 3: Victorian workers housing.

A number of characteristics are common to the entire conservation area and some are specific to a given character zone and serve to accentuate the differences between them.

Characteristics Common to the Entire Conservation Area

Common Characteristics	Guidance
Topography and setting – set on a high ridge of land between the catchments of the River Aire and the Calder. Its elevated location visually separates the conservation area neighbouring development. Significant views along Clayton Beck valley. Neighbouring farmland enhances the setting while three unused sites and poorly designed industrial buildings are immediate neighbours in need of improvement.	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 Replacement 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 Replacement UDP).
Visual connections with the open countryside and settlements lower down in Clayton Beck valley which place the village in context and give a sense of isolation.	
Traditional building materials – all of the buildings within the conservation area are constructed of local stone, which serves to unify the diverse forms and create a harmonious whole. Stone slate is the principal roofing materials, with very few buildings roofed with slate. Timber was traditionally used for windows, doors and shop fronts, and cast iron for railings and gates.   	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 Replacement UDP). 4. Stone cleaning should be resisted where it would interfere with the uniformity of the colour of the stone, particularly in regard to terraced properties. Advice should be sought from the conservation team before cleaning any of the stone buildings of the conservation area (See Policy BH7 of the Replacement 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 Replacement 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 Replacement UDP).

Setted and flagged carriageways and footpaths. **Loosely surfaced roadways.** 	7. There should be a presumption in favour of preserving the setted and flagged surfaces of the conservation area (see Policy BH11 of Replacement Unitary Development Plan). 
Boundary walls – these are evident in lining roads green spaces and yards to define spaces and the line of the roads. 	8. Existing boundary walls should be retained and restored. Boundary walls constructed of stone that matches the existing should be incorporated into the design of any new development within the conservation area (see Policy BH9 of the Replacement Unitary Development Plan).
Permeability – footpaths and alleyways provide alternative routes across the conservation area and allow a fuller appreciation of it.	9. 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 Replacement Unitary Development Plan).

Characteristics of the Three Character Zones

Characteristic	Character Zones	Guidance
Architecture and building details    	**Character Zone 1**: This area is dominated by unadorned Victorian style two and three storey stone cottages, with stone slate roofs. Typical features include, stone corniced chimney stacks, plain, sometimes painted, stone door and window surrounds, accommodating recessed mullioned timber, mostly sash, windows, timber doors and squared timber gutters. Some also have prominent kneelers, dentil courses, string courses, quoins, front coal stores and mid-nineteenth century shop fronts. In many instances, however, these features have been removed and/or replaced. Cottages are typically in short terraces, though some are set around yards. Holy Trinity Church, Russell Hall First School and the houses at Gothic Street are some of the few Victorian buildings of any architectural style in this zone. This character zone also contains a few traditional shopfronts or shopfront details which add to the historic character of the area. **Character Zone 2**: This zone contains a mix of architectural styles and features. The majority of this zone is occupied by Black Dyke Mill, the main four- and five-storey sheds of which are made of stone with a stone slate roof and has six-pane casement windows. It is broadly Italianate in style and this is accentuated by the prominence of this style in the design of a rooftop pavilion, entrance lodge, office building and a counting house-cum-yard entrance in the mill complex. A carriage house and stables across Sand Beds is a continuation of this style, which is typified by tall, narrow openings, symmetry, stone strings, hipped or pyramidal roofs and overhanging, dentilled eaves. Sets of three round-headed windows are a recurring motif. A warehouse fronting High Street incorporates some of these motifs but is not Italianate in style due to its large windows, parapet and concealed roof.	10. There should be a presumption in favour of preserving all buildings within the conservation are 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 Replacement Unitary Development Plan). 11. 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 Replacement UDP). 12. New development within the conservation area should reflect the predominant building form of the character zone in which it is situated. This relates to height, scale and siting. It should not over dominate the existing fabric (see Policy BH7 of the Replacement Unitary Development Plan). 

Further difference is created by the gothic crocketed spire and pinnacles of the Albert Memorial and the asymmetrical, gable-fronted Queen Anne style of Victoria Hall, the extensive roofs of which are covered in slate. Cast iron is prominent in this zone as gates and fencing which runs in front of the mill at High Street, and in front of most properties along Sand Beds.

Character Zone 3:

The bulk of this zone consists of the mill workers housing around Sand Beds and at Brickfields. These are mainly unadorned two-storey stone terraced houses in short terraces with stone slate roofs. The survival of timber windows frames and panelled doors is very rare in this zone. Despite differences in design, the houses are unified in materials, thin cornices to chimneys, stone tabling stone boundary walls and prominent kneelers. Shopfronts to Sand Beds have fanlights and segmental arch windows. Granby Fields is a more united area of terraced housing in that all houses are the same height and are under a single roof. Unifying features are slate roofs, sandstone brick, stone bands to chimneys, dentils, broad sills, four pane timber sash windows, transoms to recessed timber panelled doorways. In addition some feature cambered openings with Gibbs surround and cambered shop window openings.

Open spaces & Natural Elements   	The central area is lacking in natural open space due to the proliferation of buildings, streets, yards and car parks, though some cottages have small front gardens. Some yards are well cared for while others are poorly maintained and are uninviting. A line of mature trees stretching from the Albert Memorial to Olive Place brings much needed greenery to the High Street and provides a serene setting for the mill. The churchyards of The Baptist Chapel, Holy Trinity churchyard and the cemetery contain mature trees which provide an atmospheric setting for the places of worship their canopies being visible down streets and over rooftops. The area along Sand Beds and Brighouse Road is one of the leafiest in the conservation area despite its industrial nature. The heavily wooded garden to Prospect House forms a pleasant gateway to the village centre, as do the mature trees on the northern side of Sand Beds. The public garden behind Victoria Hall retains its trees but is now a private garden to a house. Of the areas of mill workers terraces, Granby Fields only has the hard spaces between rows of houses as its open space, but Brickfields is flanked by two overgrown areas of green open space bisected by paths, while many houses benefit from having a yard or small garden. The unmaintained area behind Thornton Road lends this end a rural character and marks the edge of the countryside that can be seen for miles from this edge of the conservation area.	13. 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 Replacement UDP). 14. The identity of the spaces, where they have been identified as significant should be respected. This means that the treatment of the spaces should be preserved, in that green spaces should remain green and hard surfaced spaces should remain hard surfaced. 
Street pattern 	In the centre of the conservation area, short, dead-end streets branch off the main roads in an organic pattern. Alleyways and other rights of way increase permeability. Some houses are in yards accessible only by foot. The later areas of terraced housing are differentiated by a grid-like pattern of streets. Two pathways provide a convenient link between Brickfields and the village centre.	(see 9) 

10. Boundary and Enhancement Proposals

10.1 Conservation Area Boundary

As part of this assessment, a re-evaluation of the conservation area boundary has been undertaken to ensure that it follows a logical line on the ground and incorporates all of the area that is deemed to be of special historical and architectural interest and that no areas are included that may undermine the value of the designation. The draft of this assessment included a proposed boundary for the conservation area which was distributed with a summary of the report and comments forms to addresses within and local to Queensbury Conservation Area in January 2003. The proposed boundary of the conservation area was one of the main points of discussion at the public workshop held at Victoria Hall on 5th February 2003. In light of the comments and suggestions received, the proposed boundary was reassessed and the changes to the original boundary, which was adopted in 1980, are listed below with the justification for their inclusion. In reassessing the boundary it was important to consider whether the proposed additions would strengthen (rather than dilute) the compact industrial village centre character of the conservation area. In addition to the changes outlined below, the boundary has been realigned in places so that it follows a logical course coinciding with property boundaries and public rights of way. The consultation also identified Ambler Thorn and Mountain as two potential conservation areas. These areas will be assessed following the completion of Conservation Area Assessments for the existing Conservation Areas in the district.

- **Include all of Cardigan Street, Cambridge Street, Lyon Street, Brunswick Street, Wellington Street, Victoria Street, Albert Street and Regent Street plus the east side of Raglan Street and the greenspace to the east of Lyon Street**. This grid layout of streets was built by the Fosters of Black Dyke Mills for their employees. The earlier development, namely Brunswick Street, Wellington Street, Victoria Street, Albert Street and Regent Street is known as the Brickfields Estate and was built between 1840 and 1850, with Cambridge Street, Cardigan Street, Raglan Street, Napier Street, Lyon Street and part of Campbell Street built between 1858 and 1870, the streets taking their names from Crimean War generals. The original boundary inexplicably excluded approximately half of this estate. As these streets have a historical link to the Fosters and Black Dyke Mill and are of a comparable age and quality to the houses already in the conservation area, it would seem logical to include all of Brickfields, particularly as all of the other housing built by the Fosters, such as Gothic Street, Russell Street, Morpeth Street and the Granby Fields Estate already lie within the conservation area. The greenspace behind Lyon Street formed part of the estate and was used as allotment gardens. A similar sized area of allotment gardens existed behind Regent Street, but this now forms part of Cheriton Drive, a development which is completely unrelated to the conservation area. Although overgrown and underused, the former allotments behind Lyon Street provide this side of Brickfields with a fragment of its former green setting and creates an emphatic break between the Foster-built core of Queensbury and the linear development outside of the conservation area which is distinct from it.

- **Include Deep Lane**. This section of footpath runs from the western ends of Victoria Street and Albert Street and emerges opposite Victoria Hall on Sand Beds. This path is part of the network of rights of way which make Queensbury conservation area highly permeable. The pieces of open overgrown land which flank Deep Lane appear to be ownerless and their inclusion in the conservation area could provide a means of enhancing them in an appropriate manner.

- **Include Queensbury Cemetery and Sourheads**. The site of the cemetery was donated by the Fosters in 1905. It has two ornate gateways with gothic style piers and wrought iron gates with a coped wall topped with railings facing Broomfield Street. The cemetery has a clear relationship with Holy Trinity Church and the boundary features and some of the headstones are of historic and architectural interest. Part of the 'Sourheads' footpath, which extends into the heart of the conservation area adjoins the cemetery and it would seem logical to include the footpath. The land to the east of 'Sourheads' has been designated for business use in the UDP. Policy BH7 of the UDP will be used ensure that any development on this site is sympathetic to the character of the conservation area.

- **Exclude Queensbury Health Centre** – this modern building is completely unrelated to the history and character of the conservation area.

- **Include the wooded area behind 26-32 West End**. It cannot be ascertained whether this land simply forms the gardens to these properties or whether it is in separate ownership. This space is included because it is a small fragment of the original green setting to the Granby Fields Estate and contains some mature trees.

- **Include 4-16 Chapel Lane**. This short row of cottages has much in common with the other tightly packed cottages in the centre of Queensbury. The modern development adjoining number 16 forms a clear break between the character of this development and the less densely built cottages to the north.

- **Include the gardens and open space behind 4-40a Thornton Road**. The greenspace behind these cottages is one of the few points where the conservation area retains its original setting and like land at Deep Lane and Lyon Street could benefit the conservation area more through its improvement.

10.2 Enhancement Proposals

Naturally there are some elements of the conservation area that are not conducive to the predominant character of the industrial village and do not contribute to an understanding of its historical development. These may detract from its character and appearance or may simply not contribute to it in a positive way. The following are proposals as to how the quality and identity of the place could be strengthened by the active co-operation of the Council, developers and he local community. The proposals have been identified and prioritised in light of the public consultation by post, telephone and e-mail over January and February 2003 and the workshop held on 5th February 2003 at Victoria Hall which followed the deposit of the draft of this assessment. The proposals, in order of priority are as follows:

- **Street Improvement Scheme** - The Bradford-Halifax and Brighouse-Denholme Roads are currently highly engineered to cope with the large quantities of traffic that use them on a daily basis. While the safe and efficient flow of traffic remains essential, the village centre would benefit from the introduction of a street improvement scheme to install road signs, railings, pedestrian crossings and bus shelters which are in keeping with the character of the conservation area.

- **Highway Materials Guidance (including unadopted streets)** - The surfacing of unadopted side streets and yards varies considerably in the conservation area from earth to setts, patchy tarmac, loose stone, or red brick. These streets would benefit from being resurfaced using one material as they are currently surfaced using a range of materials. A common street surface would give the area a greater sense of unity.

- **Guidance on the Repair of Traditional Properties and Retaining Original Features** - Some of the traditional stone buildings of the area have unsympathetic replacement features and/or have undergone well intentioned but on occasions inappropriate repair. The production of a guidance note on the repair and maintenance of stone buildings, particularly vernacular style properties, of the region would increase awareness of fitting repair techniques.

- **Environmental Enhancement** - There are a number of unkempt areas of vacant land which are used as informal greenspaces. These spaces could be improved so that they offer greater amenity.
- **Design Guidance for Shopfronts and Security** - Queensbury retains a strong local commercial function, but spaces to the rear of the village's commercial properties are very untidy in places with front and rear security measures which are not in keeping with the buildings. The area would benefit from being tidied and design guidance for shop security being produced.
- **Re-use of Vacant Floorspace** - A small number of back buildings are vacant or underused. Greater flexibility should be allowed to ensure that these buildings are re-used in an appropriate manner. This will secure the long-term future of these buildings and their contribution to the character of the conservation area.
- **Design Guidance for Advertisements** - In places, the scale or proliferation of signs and other advertisements appears incongruous with the buildings they are attached to. Guidance for advertisements would ensure that signage is of an appropriate design and scale.

Planning applications will be monitored more closely in line with the guidance given in the previous sections of this document. This guidance complements and expands upon policies set out in the Unitary Development Plan and applies them to the special circumstances of Queensbury.

Glossary of Architectural Terms

Ashlar	Stone that has been cut into a regular square of rectangular shape to build a wall or to hide a wall made of rough stone or rubble.
Buttress	A projecting structure of masonry or wood for supporting or giving stability to a wall or building.
Cartouche	An ornamental frame.
Casement Window	A sash window which opens on side hinges.
Colonnette	A small, usually ornate, column.
Console	Ornamental scrolled bracket, normally in stone or timber, usually supporting a projecting lintel**,** fascia etc.
Corbel	A projecting block, which may itself be carved, supporting a parapet, lintel or beam.
Cornice	The top course of a wall which sometimes might be moulded and/or project forward from the wall.
Crocket	A projecting shape resembling foliage, associated mainly with Gothic architecture, regularly spaced on spires**,** pinnacles.
Cupola	A small structure built on top of a roof.
Dentilled	A series of small projecting rectangular blocks forming a moulding usually found under a cornice.
Dutch Gable	Dutch Gable is a term used to describe any gable which has curved sides and a pediment at the top. Such gables extend above the level of the roof like a parapet and are usually corniced.
Eaves	The lower border of a roof which overhangs the wall.
Entablature	The horizontal group of bands classical architecture that rests on top of the columns or plasters and consists of an architrave at the bottom, a frieze in the middle (which is sometimes decorated), and cornice at the top.
Fascia	The horizontal board over a shopfront which carries the name of the shop. Can be ornamental
Festoon	A carved, moulded, or painted ornament representing a decorative chain.
Finial	A crowning decoration, usually the uppermost ornament and is therefore mostly found on gables, pinnacles or parapets.
Frieze	Middle section of the entablature at the top of a wall. It can be the widest component of the entablature and be decorated.
Gibbs surround	A surround to a window or door consisting of stone blocks of two alternating sizes. Named after James Gibbs (1682-1754) who popularised this surround.
Gothic or Gothic Revival	Style of art and architecture from the nineteenth century which imitated the styles of medieval times.
Hammer Dressed Stone	Stone that has been hammered into a rough but regular shape such as a square of rectangle.
Hipped Roof	A pitched roof without gables where all sides of the roof meet at an angle.
Italianate	A style of architecture which is an English romanticism of Italian architecture. Typical features are tall, narrow openings, shallow roof pitches and overhanging eaves.

Lancet Window	A slender window with a pointed arch at the top.
Lintel	A horizontal beam made of stone or wood bridging an opening in a wall such as a door or window.
Mullion	A slender vertical member that forms a division between units of a window, door, or screen, usually made of stone.
Octofoil	A round-shaped window made up of eight identical leaf shapes, or foils projecting from the centre.
Octofoil	A round-shaped window made up of eight identical leaf shapes, or foils projecting from the centre.
Oculus	Circular or oval window.
Openwork	Crafted material (such as wood or stone) which is perforated or pierced so that it shows openings throughout.
Oriel	A bay window which projects from an upper floor only.
Parapet or Parapet Wall	A low wall protecting the edge of a roof.
Pediment	Triangular space at the top of a wall that looks like a gable. Sometimes contains decoration.
Pilaster	An upright architectural member that is rectangular in plan and is structurally a pier but architecturally treated as a column and that usually projects a third of its width or less from the wall.
Pinnacle	An upright architectural member generally ending in a small spire and used especially in Gothic construction to give weight, especially to a buttress.
'Queen Anne'	An English style of architecture mainly from the early eighteenth century influenced by Dutch buildings. This style is typified by irregular and unsymmetrical facades with 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.
Rusticated	A surface or face to a wall with rough-surfaced masonry blocks having bevelled or rebated edges producing pronounced joints.
Segmental Arch	An arch whose shape is a section or part of a circle.
Stallriser	Low wall below the display window of a shopfront.
Stringcourse	Horizontal band decorating a wall.
Tabling	A top layer of stone placed above the roof at the gable end of a building to prevent water reaching the wall below.
Transom	A window directly adjoining the top of a door or another window.
Tripartite	Made up of three parts.
Venetian Window	A tripartite window with a larger and taller central area of glazing which is usually rounded at the top.
Window Reveal	A surface which separates a window opening from the general wall face.

Further Reading

Historical Resources

J Foster and Son Ltd (1923): *Souvenir of the visit of HRH the Prince of Wales to the Black Dyke Mills, Queensbury, May 30th 1923*.

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Sigsworth, E. M. (1958): *Black Dyke Mills: A History*. Liverpool University Press

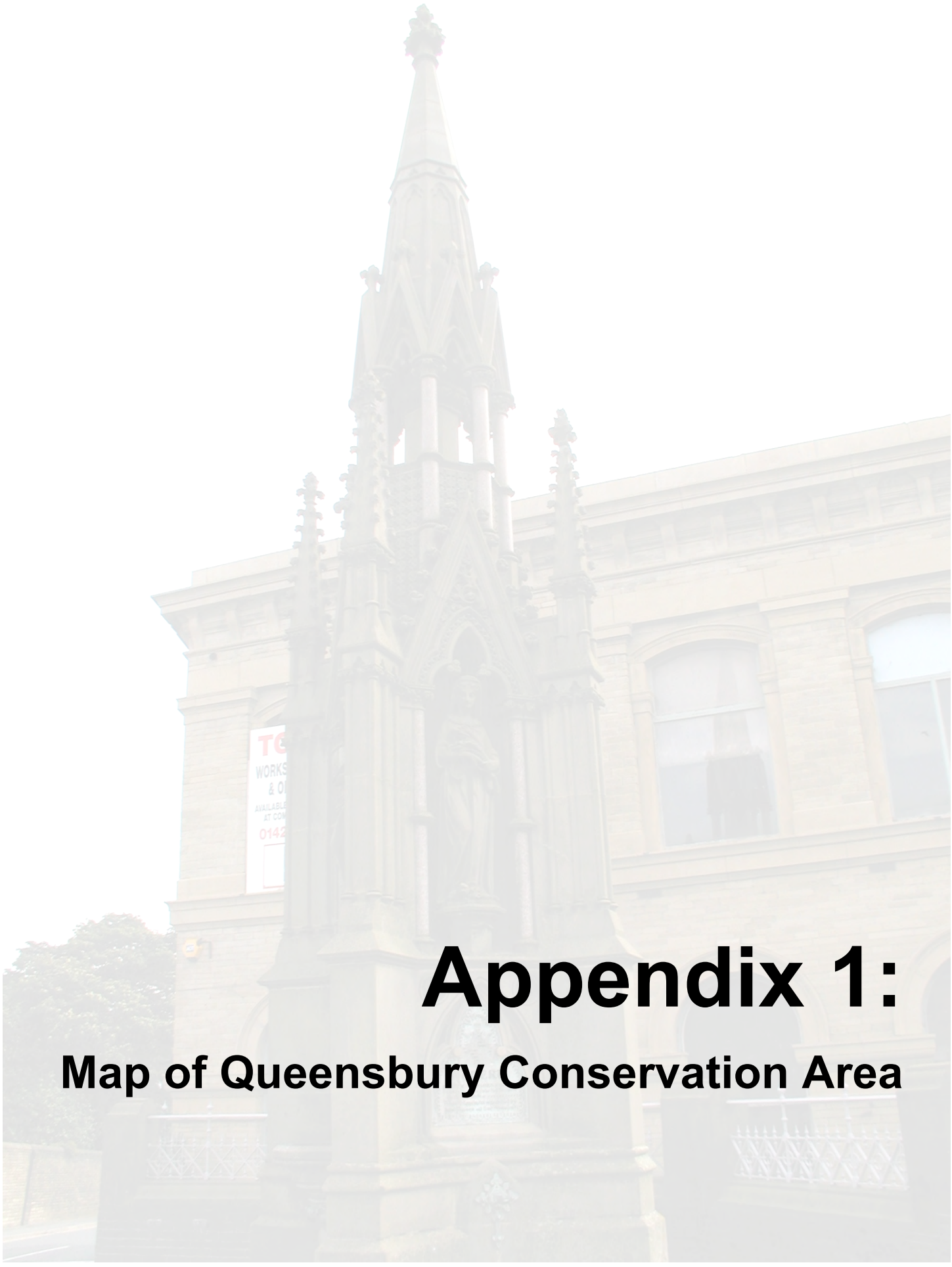
Planning Policy

City of Bradford Metropolitan District Council (1998): Bradford Unitary Development Plan.

Department of the Environment (1994): Planning Policy Guidance 15 (PPG15) – Planning and the Historic Environment. HMSO, London.

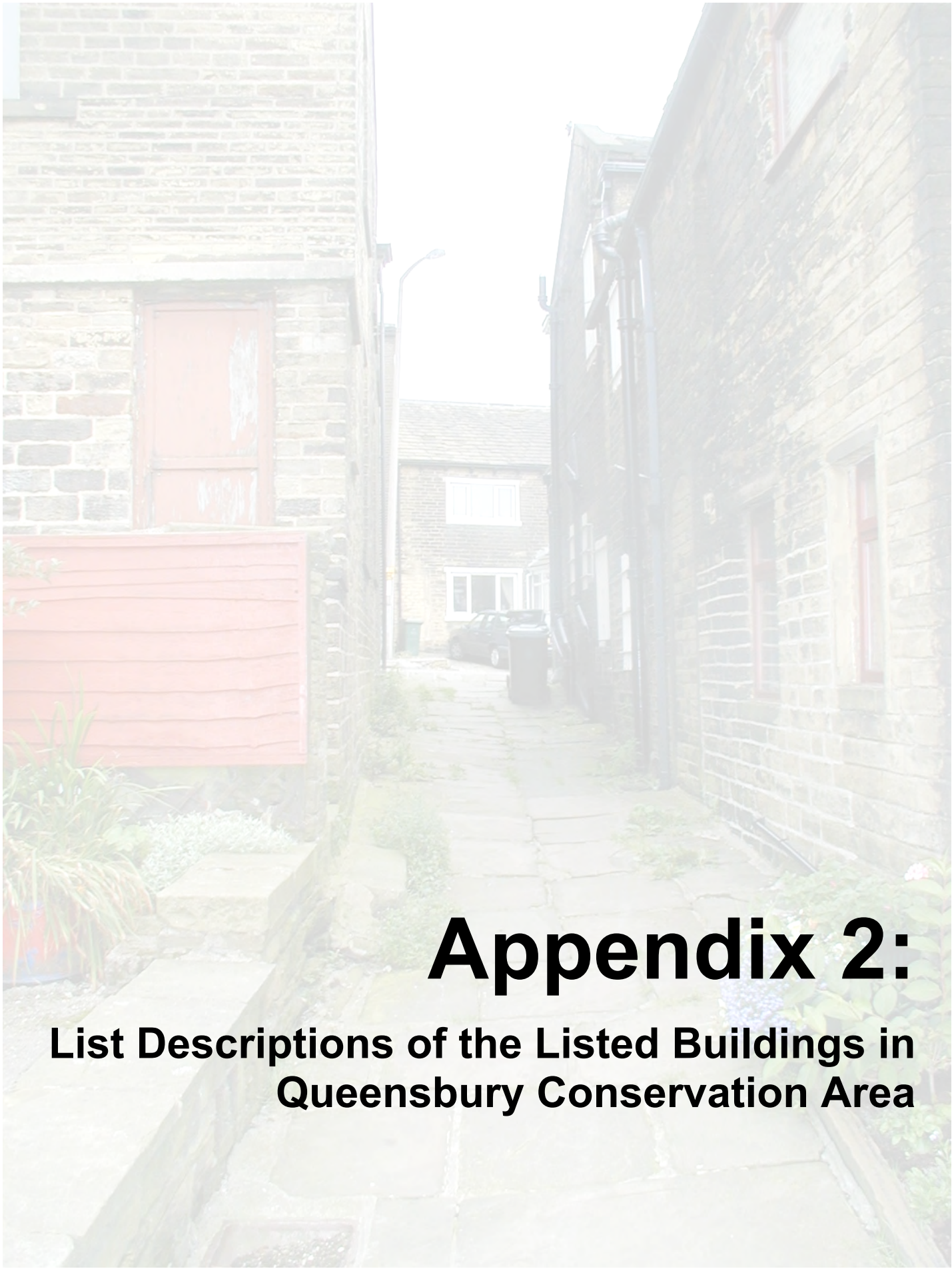
2001 Census Data

http://neighbourhood.statistics.gov.uk/AreaProfileFrames.asp?TID=1&AREA=Queensbury+ward&AID=177237



Appendix 1:

Map of Queensbury Conservation Area



Appendix 2:

List Descriptions of the Listed Buildings in Queensbury Conservation Area

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Baptist Church, Chapel Street (formerly listed as Queensbury Baptist Church and Minister's House) – Grade II

Baptist Chapel. Founded 1773 re-built 1820. Hammer-dressed stone with ashlar dressings. Slate roof. Two storeys. 5-bay symmetrical front. Central Venetian window with tripartite window over to 1st floor. Plain doorways to each side. Plain 4-pane sash windows with raised sill. Band between floors. Central tablet with roundel reads: *'This chapel was built AD 1773 Rebuilt AD 1820'* Dentilled eaves cornice. Hipped roof. Three-bay side elevation. Interior: Raking gallery to sides and rear, with panelled fronts, on slender cast-iron columns. Organ loft with stair to each side and central pulpit. Turned balusters and handrail. All in dark varnished wood. Panelled box pews throughout, arranged to look towards the centre. Gallery stairs enclosed at rear, to each side. Memorial to John Taylor, Pastor of the church, (d. 1818).

No 27 Chapel Street (formerly listed with Baptist Church) – Grade II

Minister's house, now house. Circa 1820 (date of chapel qv). Hammer-dressed stone. Stone slate roof. Two storeys. 3-bay symmetrical facade with central doorway with panelled jambs and lintel, and enriched frieze and moulded canopy on console brackets. Single light over to 1st floor. Wide two-light windows to left and right, both floors, all with centre mullion removed. Dentil brackets. Gable copings on cut kneelers. Two tall rendered stacks. Included for group value.

The Albert Memorial, High Street – Grade II

Memorial to Prince Albert. Dated 1863. By Eli Milnes of Bradford for John Foster & Son. Ashlar. Tall Gothic structure on 4-step podium. Red-granite drinking water fountains at base, above which, on 2 sides are well-carved panels of foliage, one with a swan, the other with a heron. On a third side a bronze plaque reads:
"*ALBERT PRINCE CONSORT of Her Majesty / Queen Victoria who died December / the 14th AD 1861. / This monument was erected by / John Foster & Son: Whitsuntide 1863*."
Above, to each side is a well carved allegorical figure in canopied niche with red-granite colonnettes. Agriculture, Industry, Literature, Fine Art. Diagonal buttresses terminate in tall crocketed pinnacles. Surmounting the centre is an octagonal stage with diaper-work at the base and a central pedestal surrounded by red-granite colonnettes, which support the gable treatment at the base of the tall central spire. Cross finial.

Black Dyke Mills, High Street (the principal 5 and 4-storey blocks to south of complex) – Grade II

Mill buildings. East part built between 1842 and 1848, extension to west between 1848 and 1851, and the slightly larger block to far west between 1854 and 1868. For John Foster and Son. Hammer-dressed stone. Stone slate roofs. East block and extension 5 storeys, west block 4 storeys, both with basement and attic. South side: east block of 15 bays and industrial 6-pane casements, the centre 5 bays breaking forward slightly. The 9-bay extension to left is similar and

has a rounded stair and hoist tower to right which rises above eaves and has pyramidal roof. The later block to left is slightly taller and wider and has 27 bays of similar casements and one bay of loading doors surmounted by a small triangular pediment. To right is a round-arched carriageway with alternate, rusticated quoins and voussoirs. Also, towards the right end is a square tower with pyramidal roof and round-arched lights in archivolted groups of 3 and 2. Dentil eaves cornice and roof lights to both blocks. North side similar but with some later additions. West gable end of 4 bays with central square projecting tower and small round-arched lights and pyramidal roof. Single-storey sheds on north side not included in the item.

Three-storey warehouse at Black Dyke Mills, High Street (to north of complex) – Grade II

Warehouse. Built between 1868 and 1881 for John Foster and Son. Hammer-dressed stone with ashlar dressings, roof not visible. Three storeys, 19 bays long, 5 bays deep. The centre 3 bays are wider and break forward slightly and are defined by pilasters which support a full dentilled entablature with openwork parapet with cornice and large finials. The wings to each side and the returns are surmounted by a deep cornice and blocking course on tall console brackets. Ground floor window and door openings are all blocked. Square-headed 1st floor windows to centre bay and round-arched windows with archivolts to side bays. Second floor windows have stilted cambered heads on moulded imposts in square reveals and have moulded sill band. Flat roof.

No 1 (Lodge) High Street, including railings and gate to the front – Grade II

Lodge at main gates to mill complex. Built between 1868 and 1881 for John Foster and Son. Hammer-dressed stone with ashlar dressings. Welsh slate roof. Two storeys. L-shaped plan with rounded infill to the angle. The two wings are gabled. Left wing gable front: ground floor has 3-bay round-arched open porch on square piers, forming an entrance to the mill. Elongated keystones support a deep, moulded eaves cornice and blocking course. Road front: to the ground floor right is a 3-light canted bay with round-arched windows. The main doorway is in the rounded infill between the wings and is round-arched, as are the other ground floor windows. Paired sashes to the first floor of the wings have stilted cambered heads with elongated keystones. Deep, bracketed eaves and moulded copings. Good ornamental tall ashlar stacks. Dwarf ashlar wall with cast-iron railings with dog-bars. Alternate spear-headed and clove finials. The railings return to the archway to the left. Similar iron gates.

Gate-piers, gates, wall and railings to front of Black Dyke Mills, High Street – Grade II

Gate-piers, gates, wall and railings to mill complex. Built between 1868 and 1881 for John Foster and Son. Ashlar gate-piers, hammer-dressed stone wall with ashlar coping. Cast-iron gates and railings. Central archway on square piers with broad moulded bracketed cornice and blocking course. The main gateways are to each side with paired piers to left and a single pier to right, all with fluted frieze and ornamental cap. Ornamental gates with dog-bars and circular motifs and spear-head and clove finials. The wall has piers between which are similar railings which return to the mill building to the left (q.v.) and the entrance lodge to the right (q.v.).

Mill Chimney approximately 3 metres to south of principal mill buildings at Black Dyke Mills, High Street – Grade II

Mill chimney. Built between 1854 and 1868 for John Foster and Son. Hammer-dressed stone with ashlar dressings. Tall octagonal tapering chimney on square base. Broad moulded cornice. Iron tie-rings.

Victoria Hall, Sand Beds – Grade II

Public hall incorporating swimming baths, library and council chamber. 1888-91 by T H and F Healey of Bradford. Ashlar. Westmoreland slate roof. Two storeys and basement. Asymmetrical but ordered façade in well detailed 'Queen Anne' style, consisting of 3 major blocks plus a single bay set back to right. The central block breaks forward and has a portico, up 4 steps, with paired Ionic columns supporting entablature with balustraded parapet. The round-arched entrance has double, panelled doors, fanlight, moulded architrave and carved foliage to spandrels. The centre bay is surmounted by a tall square tower with pilaster strips, deep frieze with festoon and carved panels, dentilled cornice and undulating parapet with set back corner pinnacles. Above is an octagonal lantern with mullioned and transomed windows, dome and tall finial. To each side block is a basement light-well with arcaded balustrade. The left block is of 3 bays with, on ground floor, a large central mullioned and transomed bay window with lower half of central light round-headed. Above is high parapet swept over elaborate shield and stag's

head motif. To each side of the window is an elaborate cartouche depicting the themes of work and culture. The central 1st-floor window is of 8 lights, mullioned and transomed with semicircular head. The window rises above eaves level as pedimented dormer. A pavilion roof surmounts the left block. The right block has similar 6-light window to 1st floor. Further to the right, the set-back bay is plainer but has an elaborate doorway set in the angle. The left elevation has large cross-windows, at 1st-floor level, to main hall.
Interior: The entrance hall has doorways with coloured leaded glass, stone staircase with moulded soffits and iron balustrade and stained glass stair window. The main hall has panelled dado, stage, and raking gallery and 2 cast-iron columns.

Gate, gatepiers and railings to front of Victoria Hall, Sand Beds – Grade II

Gatepiers and railings to front of Victoria Hall (q.v.). Circa 1888 (date of Hall). Two pairs of square ashlar gatepiers with bands, frieze, dentilled cornice and scrolled caps. Dwarf stone wall with ashlar coping and simple iron railings. Included for group value.

Warehouse to right of Stag's Head Public House, Sand Beds – Grade II

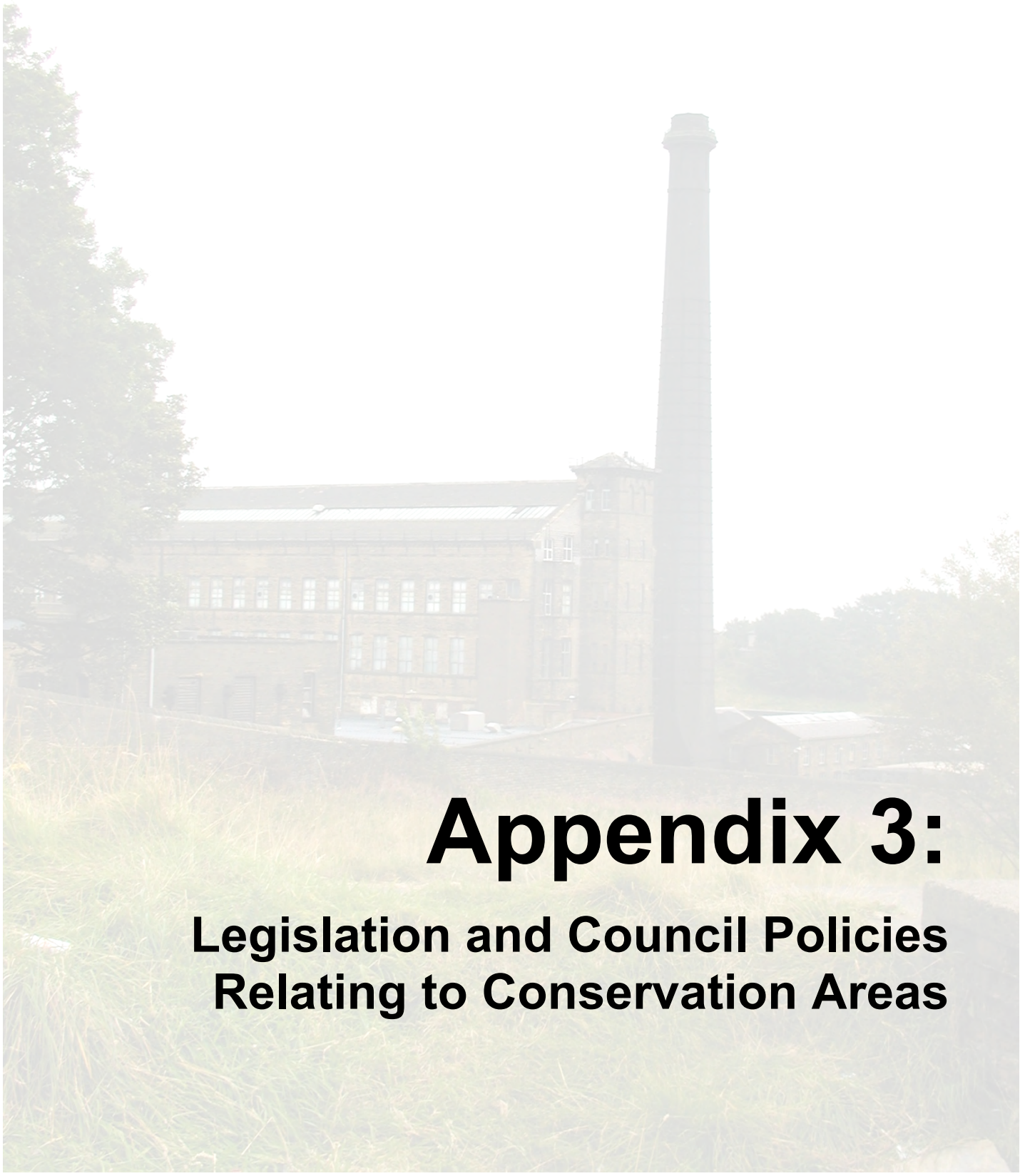
Warehouse. Mid to late C19. Hammer-dressed stone with ashlar dressings. Stone slate roof. Two storeys. 5-bay facade. The wider, central bay breaks forward and is framed by rusticated quoins and surmounted by a pediment with oculus. Central elliptical-arched entrance with rusticated quoins and voussoirs. Wooden panelled doors. Above this, at 1st floor level, is a triple group of round-arched lights with key and impost blocks. The 2-bay side wings are framed by quoins and have square-headed ground floor windows and round-arched 1st floor windows with rusticated voussoirs. Gable copings on large moulded kneelers. Moulded eaves cornice. Two decorative ventilators to ridge and another at eaves level, right. A triple group of round-arched windows to each gable apex. Interior not inspected.

1st and 2nd World War Memorial, West End – Grade II

1st World War Memorial unveiled 2nd September 1922, incorporating two 2nd World War tablets unveiled 14th May 1950. Designed by Allan Hainsworth of Queensbury and executed by W Priestley and Sons. Sandstone ashlar. A tall octagonal Gothic structure, in Early English style, on a wide 3-step octagonal podium. Moulded base, arched traceried sides with foliated spandrels, framed by clustered colonnettes with foliated capitals. Slender spire with panelled cap and cross finial. Behind is a stepped hammer-dressed stone wall with 6 memorial tablets to those who fell, 4 to the 1st World War and 2 to the 2nd. The area is enclosed by iron gates and railings on an ashlar plinth.

Church of the Holy Trinity, West End – Grade II

Church. 1843 by James Mallinson, east end restorations by T H and F Healey 1885. North-west tower rebuilt 1906 and moved from west to north-west position. Ashlar. Stone slate roofs. Early English style. 6-bay aisled nave, north-west tower, 3-bay chancel with 2-bay north chapel and 2-bay organ chamber to south. The aisles are buttressed and have tall parapets with roll-top copings. Lancet windows with hoodmoulds. 3-stage square tower has angle buttresses rising to octagonal pinnacles. Very elaborate gabled doorway on north side with 3 orders of colonnettes and mouldings. 3-light bell-chamber openings with blind centre light. Clock face above to each side. Two 2-light west windows with plate tracery and octofoil in apex. 3-light east window with enriched clustered colonnettes, surmounted by well-carved angels, a beast and a bird. Interior: arcaded nave on tall slender octagonal piers. 2-bay tower arcade with well-carved life-sized angel in octofoiled opening over. 2-bay arcade to north and south of chancel. Arched braced trusses to nave, king-post trusses to aisles. Elaborate and well-carved fittings. East window in memory of John Foster (d 1879), and his wife Ruth (d 1882).



Appendix 3:

Legislation and Council Policies Relating to Conservation Areas

Appendix 3: Legislation and Council Policies Relating to Conservation Areas

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

Legislation to Protect the Character and Appearance of Conservation Areas

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

- Removal of certain permitted development rights including various types of cladding; the insertion of dormer windows into roof slopes; the erection of satellite dishes on walls, roofs or chimneys fronting a highway; the installation of radio masts, antennae or radio equipment. Applications for planning permission for these alterations must be made to the Local Planning Authority.
- Control over the demolition of buildings: applications for consent must be made to the Local Planning Authority.
- The Local Planning Authority is required to pay special attention in the exercise of planning functions to the desirability of preserving or enhancing the character or appearance of the conservation area. This requirement extends to all powers under the Planning Acts, not only those which relate directly to historic buildings. It should also be a consideration for proposals that affect the setting of the conservation area.
- The local authority has powers (under Article 4 of the General Development Order) to control development which would normally be allowed without the need for permission, but which could lead to the deterioration of the character and appearance of the conservation area. (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 (June 2001) published the first deposit of the 'Replacement Unitary Development Plan', which will ultimately, following a period of consultation and amendment, form the basis of decision making on planning applications in the district. The adopted *Unitary Development Plan* has only two policies relating to conservation areas:

Policy EN23
Development within conservation areas shown on the proposals map or subsequently designated, including extensions or alterations to existing buildings, should be sympathetic to the character and appearance of the conservation area by satisfying all the following criteria:

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

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

Policy EN24
Planning applications for the reuse or conversion of large historic buildings in conservation areas will be granted, provided that their important characteristic features are retained, proposals for the demolition of large historic buildings in conservation areas will not normally be permitted.

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

Policy BH7: Development within or which would affect the setting of conservation areas
Development within or which would affect the setting of conservation areas will be expected to be of the highest standards of design and to respect the character and appearance of the conservation area. The council will actively support the use of new designs and materials for infill schemes as an alternative to traditional building methods where the applicant can demonstrate the highest standards of design and detailing whilst respecting the scale of development setting and historic value of the conservation area.

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

Policy BH9: Demolition within a conservation area
Within conservation areas, permission will not be granted for the demolition of buildings, walls or features which make a positive contribution to the special architectural or historic interest of the area.

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

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

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

Policy BH12: Conservation area environment
The visual impact of traffic management schemes, parking, provision of street furniture, the reintroduction of historic features and the introduction of new features into a conservation area.

1) *The design, materials and layout of traffic management and parking areas must minimise the adverse visual impact which may arise from such development.*
2) *New and replacement street furniture should be appropriate design and materials that*

preserve or enhance the character of the surrounding street scene.

3) *Proposals for resiting an historic feature or for the introduction of a well designed new piece of public art or street furniture will be encouraged where it can be shown that enhancement of the character or appearance of the conservation area will result.*

Policy BH13: Advertisements in conservation areas

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

1) *Consent will be granted only where the proposal is in scale and character with the building on which it is located and with surrounding buildings. In principle, all new shop fronts, fascias, signs and letters should be made of natural / sympathetic materials.*
2) *Within conservation areas internally illuminated box signs will not be permitted. 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 area:

Adopted Unitary Development Plan

Policy EN20: Alterations to Listed Buildings

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

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

Policy EN21: Setting of Listed Buildings

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

Policy EN22: Listed Agricultural Buildings

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

First Deposit Replacement Unitary Development Plan

Policy BH1: Change of Use of Listed Buildings

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

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

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

Policy BH2: Demolition of a Listed Building

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

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

Policy BH3: Archaeology Recording of Listed Buildings

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

Policy BH4: Conversion and Alteration of Listed Buildings

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

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

Policy BH5: Shop Front Policy For Listed Buildings

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

Policy BH6: Display of Advertisements on Listed Buildings

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

1) *The advertisement is appropriate in terms of its scale, design and materials and would not detract from the character or appearance of the buildings.*
2) *The advert is not an internally illuminated box.*
3) *If the proposed advertisement were to be externally illuminated, the design of the method of illumination would not detract from the character or appearance of the building.*

Plastic fascia signs whether or not illuminated will not be granted consent on a listed building.

Contacts

To Register your comments or for further information please contact:

The Conservation Team
Transportation, Design and Planning Service
The City of Bradford Metropolitan District Council
8th Floor, Jacob's Well
Bradford
BD1 5RW

E-mail: conservation@bradford.gov.uk