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# Glossary of Architectural Terms

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

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

**Arcading:** A series or row of arches.

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

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

**Art Deco:** An architectural style which was fashionable during the 1920s and 30s. The movement sometimes used modern materials such as cast concrete and the style suggested modernity, technology and motion. Stained and leaded glass was sometimes used and is often of a creative, geometric design.

**Art Nouveau:** A style of art and architecture which came into prominence in Paris in 1895. It was a break away from past styles of decoration and drew inspiration from natural forms such as plants and waveforms. Its influence is visible in some *Arts and Crafts* and *Edwardian* buildings, particularly in terms of decorative glazing and interiors. The movement lost its momentum by 1914.

**Arts and Crafts:** Late 19<sup>th</sup> and early 20<sup>th</sup> century architectural style based on the revival of traditional crafts (such as carpentry, glassmaking etc) and natural materials.

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

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

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

**Bargeboards:** boards fixed at the *gable* ends of roofs to conceal and protect the ends of the roof

timbers. They may project over the wall face and are frequently highly decorative

**Baroque/neo-Baroque:** An exuberant style of art and architecture prevalent in the 17<sup>th</sup> and 18<sup>th</sup> centuries, but largely confined to mainland Europe with very few examples in Yorkshire or indeed Britain. This style reappeared in England around 1900 and had a short-lived revival.

**Batter:** The inclined surface of a wall, most pronounced at the base.

**Battlement:** A *parapet* with upstanding pieces and indentations (called *crenels*). *Castellated*, like the turrets and defensive walls of castles.

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

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

**Blind Opening:** A term applied to windows, arches, *balustrades* etc that are applied to a wall for decorative purposes but are blocked with recessed stone, brick etc.

**Blocking course:** a plain course forming a low *parapet* on top of the *cornice*, usually concealing a gutter.

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

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

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

**Broken Pediment:** A *pediment* with an incomplete or missing base is said to be broken.

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

**Campanile:** A bell tower, usually free standing.

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

**Capping:** Although it can occupy the same position as a *moulding* (e.g. around the edge of a panel, or as part of an *entablature*), a capping is where the stone is carved with an ornate repeated pattern rather than being given a decorative profile. Also another word for a *capital*.

**Casement window:** A window which is side hung to open outwards or inwards on hinges.

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

**Chancel:** The chancel is the continuation of the *nave* of a church to the east of the crossing. Inside, it is where the altar stands.

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

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

**Clasped Buttresses:** Clasped *buttresses* support the ends of the walls at either side of a corner and adjoin each other at a right angle.

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

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

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

**Composite:** Invented by the Romans as a mixture of *Ionic* and *Corinthian* orders, the Composite is the largest and most heavily decorated orders of *Classical* architecture.

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

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

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

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

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

**Crenellated:** see *battlement*.

**Cresting:** An ornamental ridge to the top of a wall or roof.

**Crochet:** A projecting knob of stylised foliage, associated mainly with *Gothic* architecture. Crockets are regularly spaced on spires and *pinnacles*.

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

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

**Diminishing courses:** courses of slates of a roof or stone of a wall which diminish in size towards the ridge of the roof or wall top respectively.

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

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

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

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

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

**Eared:** see *architrave*.

**Edwardian:** Period during the reign of King Edward VII (1901-1910) where architecture was chiefly influenced by the *Arts and Crafts* and *Art Nouveau* styles and was therefore less dependant on the past for its inspiration (unlike the revivalist styles of the Victorian period).

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

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

**Fascia:** the broad, horizontal board over a shopfront which carries the name of the shop. Can be ornamental.

**Fenestration:** The layout of windows on an elevation.

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

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

**Fluting/Fluted:** a series of shallow concave vertical grooves along the shaft of a *column*.

**Flying Buttress:** A freestanding *buttress* which supports the wall by way of a semi arch.

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

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

**Gablet:** A small *gable* used as a decorative feature.

**Georgian architecture:** Covering the period from 1714 to 1830 when architecture was influenced by the principles (such as proportioning and *fenestration*) of Rome and Ancient Greece. This

style of *Classicism* is particularly restrained in its ornamentation. Buildings often have a regularly spaced grid of openings and eight pane timber sash windows are common.

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

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

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

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

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

**Impost:** a *capital* which supports an arch.

**Impost Band:** A *moulding* which links the *imposts* of openings.

**Ionic:** One of the three 'orders' of Ancient Greek architecture and one of the five Roman 'orders', with slight variations between the two. Ionic *columns*, *pilasters* and *entablature* are sometimes used in British *Classical* architecture, along with the other 'orders' which all have different systems of proportioning and styles (and degrees) of decoration.

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

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

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

**Japonaiserie:** A European interpretation of Japanese architecture. It was fashionable in the late 19<sup>th</sup> century and is particularly associated with *Art Nouveau*.

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

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

**Lancet:** A slender pointed arch window.

**Lantern:** a small glazed turret lighting a roof or dome. Usually quite small.

**Lean-to roof:** A roof which is built up against a vertical wall and has one slope only.

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

**Lintel:** The horizontal beam bridging an opening in a wall.

**Lucarne:** A small dormer in a spire or tower roof.

**Machicolation:** where a *parapet*, gallery or section of wall projects and is carried on *corbels*. While machicolation on *Gothic revival* style buildings such as churches is decorative, machicolation originally had openings between the corbels through which missiles can be dropped as they were a defensive feature of castles, forts etc which was introduced in the Middle Ages.

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

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

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

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

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

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

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

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

**Niche:** A recess in a wall, usually for holding a statue or urn.

**Occulus:** a small circular *panel* or window.

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

**Old English:** A revival of medieval style timber framing and a movement away from austerity. Contemporary and associated with the *Arts and Crafts* movement.

**Open Pediment:** A *pediment* where the sides stop short of meeting at the *apex* or crown.

**Openwork:** describes a section of wall or *parapet* where the decoration incorporates openings as part of its pattern. Also applicable to decorative joinery or ironwork, which is described as being open if it has openings in it.

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

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

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

**Pavilion Roof:** A roof that is *hipped* at either end.

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

**Perpendicular:** A *Gothic* style of the 14<sup>th</sup> and 15<sup>th</sup> centuries (or a revival of) with an emphasis on the vertical element and right angles.

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

**Pinnacle:** A small spire, usually pyramidal, often crocketed.

**Pitch-faced:** Hammer dressed stone with a rough triangular profile, like the pitch of a roof.

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

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

**Quatrefoil:** A *traceried* opening made up of four cusps or lobes.

**Queen Anne Revival:** A late Victorian revival of an 18<sup>th</sup> century style influenced by the tall ornate

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houses of Dutch merchants. The style is typified by irregular and unsymmetrical facades and prominent *gables*.

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

**Regency:** The last ten years of the *Georgian* era, where *bowed* walls and *bowed* windows were used.

**Relief:** The sculpture of stone or metal where figures and objects project slightly from the background. This type of decoration can be found on *friezes*, *plaques* etc.

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

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

**Roll moulding:** A type of *moulding* where the profile is circular.

**Rose window:** A round window with radiating windows arranged around it like petals. Rose windows are often *traceried*.

**Rotunda:** A circular building or room, implies a domed roof.

**Rusticated:** The treatment of stone in a way which emphasises its appearance. This is usually done by leaving stone *rock faced* or otherwise rough and is usually found in *Classical* (imitating Italian Renaissance buildings) and *Italianate* buildings. Rustication also describes smooth stone with deep horizontal grooves which is used for buildings erected towards the end of the 19<sup>th</sup> century onwards.

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

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

**Scallop:** Ornament in the form of a shell, often found above doorways.

**Segmental arch:** an arch which is not a complete semi-circle.

**Setts:** Square blocks, usually of granite, forming a street surface. Setts were set on edge, close together, and they tapered slightly towards the bottom. Sides were never quite smooth, and laying them to achieve a tight joint, is a very skilful business.

**Shaft:** A shaft is a *mullion* which is treated as a *colonette* or another member and is decorated in line with the overall style of the building.

**Sill:** see *cill*.

**Sill band:** see *cill band*

**Snecked:** Coursed stonework where the squared stones have not been fully dressed (i.e. hammered into a regular, uniform shape) and the coursing is varied by smaller filler stones or snecks.

**Soffit:** The underside or lining to an overhanging roof.

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

**Spoked:** Astragals of a window or *fanlight* which radiate from a central point, much like the spokes of a wheel.

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

**Stilted arch:** where an arch is carried by two vertical sections (not the *jambs* or *imposts*) which have the same *moulding* or *archivolt* as the arch.

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

**Strip pilaster:** A *pilaster* which is flush or near flush with the wall, but is made out of differently finished stone to the wall.

**Swag:** ornament (usually a *relief*) in the form of a garland or fruit or flowers, suspended from both ends so that the centre sags and the ends hang vertically.

**Temple front:** *Classical* style principal elevation to a monumental building (traditionally a temple or church) modelled on the temples of ancient Greece and Rome. Temple fronts are dominated by *porticos* which carry a giant *pediment*.

**Tie Jamb:** A *jamb* which is made up of three stones. The upper and lower stones are vertical, while the middle stone lies horizontal and ‘ties’ the *jamb* into the wall.

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

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

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

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

**Tripartite window:** a window made up of three *mullioned lights*, often with a wider central light.

**Tudor Arch:** A broad pointed arch which is typically found on Tudor and Tudor Revival buildings.

**Tudor Revival:** The original Tudor period preceded the Jacobean period, and buildings in this style are similar but the Tudor revival buildings are plainer in their decoration than *Jacobean revival* buildings, but share details such as *mullioned windows*, *coped gables*, and *kneelers*.

**Turret:** A tower or tower-shaped projection from a building.

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

**Valance:** similar to a *bargeboard*, a valance is a shallow decorative metal strip which hangs below the edge of a roof.

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

**Veranda:** An open shelter or gallery in front of a building with a lean-to roof supported by verticals of timber or iron.

**Vermiculated:** A tooling on the face of stone which appears as worm tracks.

**Vernacular:** An indigenous building constructed of locally available materials, to local detail, usually without the benefit of an architect. They were built for purpose by stonemasons.

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

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

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

## Further Reading

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## Planning Policy

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## **Appendix 1: Maps of Proposed Conservation Areas**

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## **Appendix 2: List Descriptions of the Listed Buildings in the Proposed Conservation Areas in Manningham**

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## **Apsley Crescent Conservation Area**

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**N.B. All Listed Buildings within Apsley Crescent Conservation Area are Grade II**

### **Nos. 1 to 23 (consec) and No. 2A**

#### **Apsley Crescent**

Includes Nos. 27 and 29 Marlborough Road. 1852 shallow crescent of 2-storey houses with basements, an early work of the Andrews and Delaney partnership and with similar features to Peel Square. Ashlar fronts with first floor sill band and bed mould to frieze supporting consoles rising to gutter cornice. Slate roofs, corniced chimneys. Majority have 3 windows on first floor, 2 on ground floor, revealed sashes. The front of No. 1 including the doorway is set on sharp concave curve. Original doors of 2 vertical moulded panels, semi-circular fanlights, with pilaster reveals, archivolt keyed arch, the whole contained by pilaster strips with carved consoles supporting dosserets to bracketed pediments. No. 27 Marlborough Road has a sharply curved inset corner with the crescent and a 4 window return. No. 29 is also of 4 windows, otherwise similar details.

### **Nos. 1 to 11 (consec) Belle Vue**

Includes Nos. 191, 193, 195 and 197 Manningham Lane. Circa 1830-40 terrace off Manningham Lane. Three-storey houses of good gritstone ashlar, stepped in pairs. Horizontal grooving to ground floor; plat band; bed mould to projecting eaves cornices. Two windows each to upper floors in moulded eared architrave surrounds, flat on second floor. One window each on ground floor. Glazing bar sashes. Five panel doors with rectangular fanlights, in thin double Doric pilaster surrounds with entablatures – alternate doorways have shallow pediments. Rear gabled wings with tall, octagonal cornice capped stone chimneys. Gate piers with chamfered corners and lobed domical caps. No. 11 is a broader 3 window front having slight left hand break. Broad, corniced, canted bay window to ground floor. Set back side porch with grooving. Archivolt arch on imposts with semi-circular fanlight.

### **Nos. 12 to 16 (consec)**

#### **(Camden Terrace) Belle Vue**

Circa 1860, two-storey terrace with Italianate details. Sandstone "bricks"; deep eaves cornice on shaped stone brackets above frieze; rusticated, chamfered quoins. Hipped slate roof. No. 12 has entrance to side road, 3 windows coupled to centre and 2 canted bays on ground floor. Two windows to main terrace front, paired sashes in architrave surrounds with cornices over on ground floor. The rest have 2 similar first floor windows, a canted stone bay window on the ground floor or a tripartite corniced window and segmental stilted archivolt arched doorway with panelled pilasters; the keystone rises up to projecting cornice which acts as sill to the window above. Included for group value.

### **1 Clifton Villas**

Includes No. 280 Manningham Lane. Circa 1860 villas. No. 1 is set back slightly from No. 280 whose main front faces. Manningham Lane: 2-storeys coursed, roughly dressed sandstone with ashlar plinth, quoins and plat band; bed mould string to flat brackets supporting flat eaves of hipped slate roofs. Flashing corniced chimneys. Three window symmetrical elevation to No. 1, carved ashlar surrounds and plain quoins down to sill band on first floor. Two canted pilastered bay windows on ground floor. Central doorway with architrave surround set against ashlar panel, elaborately carved scrolled console brackets to deep cornice with very shallow modillion brackets to soffit. The main front of No. 280 Manningham Lane is similar but with projecting, tripartite, pilastered ground floor windows, block pattern to frieze of entablatures. Broad pilastered doorway with modillion bracket cornice. Slightly recessed link to projecting wing which has plain eaves but otherwise similar fenestration. Part of a cul-de-sac of villas set in large well wooded gardens.

### **3 Clifton Villas**

Circa 1860 villa. Two-storeys coursed, roughly dressed sandstone. Ashlar quoins, plinth, sill band. Hipped slate roof with flat eaves. Three window front with narrow recessed centre. Ashlar window surrounds and plain apron down to sill band on first floor. Ground floor has ashlar canted bay windows. Recessed, pilaster revealed doorway with entablature. Door of 2 vertical panels with

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rectangular fanlight. Part of a cul-de-sac of villas set in large well wooded gardens.

### **5 Clifton Villas**

Circa 1860 villa. Two-storeys coursed sandstone with ashlar plat band, bracketed eaves cornice; hipped slate roof with separate hip over 2-storey canted bay in left hand break. Two-storey rectangular tripartite bay to right hand. Porch with fluted columns, the necks decorated with rosettes, set on pedestals with balustrading to right hand. Above the porch is a balustraded link, with 2 pilasters, between the 2 breaks in the front. Part of a cul-de-sac of villas set in large wooded gardens.

### **7 Clifton Villas**

Circa 1860 villa. Two-storeys coursed, roughly dressed sandstone. Steep pitched hipped slate roof, flat bracketed eaves with bed mould. First floor has 3 paired light ashlar surround windows, one in gable break to left. On the ground floor of this break is a prominent bow window of 5 close set lights divided by ashlar pilasters doubled to ends; moulded frieze and cornice carried across the full width of the break. Right hand of ground floor has similar window to those on first floor. Ten panel double door with narrow side lights, later porch. The east return front has 2 windows and a smaller ashlar faced similar bow window on ground floor. Part of a cul-de-sac of villas set in large well wooded gardens.

### **2 Clifton Villas (Clifton House)**

A more substantial villa than the others, circa 1855-60. Two-storeys, ashlar sandstone with chamfered quoins to breaks in elevation flanking centre. Plinth, sill band, modillion brackets on bed mould to moulded eaves cornice; hipped slate roof; tall corniced chimneys. Three windows on first floor in architrave surrounds containing plain narrow aprons. Pilastered canted bay windows on ground floor. The centre has porch screen of 2 pairs of Doric columns, entablature with consoles, above each column, rising to cornice; above is a linked circle pattern balustrade with anthemion capped dies. Five window east return front has later link to detached billiard room with tripartite window, the divides capped by consoles to cornice - grooved quoin pilasters rising to bracketed eaves cornice. The west front is also of 5 windows with bracketed ashlar balonette bases to first floor and on ground floor the architrave surrounds carried down to include riser panels. Part of a cul-de-sac of villas in well wooded gardens.

### **4 Clifton Villas**

Circa 1860 villa. Two-storeys coursed sandstone "bricks". Ashlar plinth, plat band shallow frieze, bracketed eaves cornice. Hipped slate roof with flanking corniced chimneys. The right hand half of

front breaks forward. Two windows: ashlar surrounds to those on first floor containing panelled aprons. Ground floor has tripartite window to left and canted bay window to right. The entrance is on the west return front which has 3 windows, one blind, break to right hand. Slender cast iron column verandah/porch from corner to break with delicate valance. Part of a cul-de-sac of villas in large well wooded gardens.

### **8 Clifton Villas**

Circa 1855-60 Jacobean isler. Two-storeys and attic, coursed roughly dressed sandstone "bricks", quoins, weathered string course. Two gabled breaks flush centre with finials to kneelers and surmounting the saddlestones. Arrow slit attic lights. First floor has mullioned-transomed casement windows with drip moulds flanking 3 light central window, ashlar surrounds. Canted mullioned-transomed bay windows on ground floor with pent roofs. Stilted flat arched doorway with side lights. Side elevations each have one similar gabled break with 3 light mullioned window with drip mould on ground floor and rectangular mullioned bay window to left hand. The steep pitched slate roofs have tall chimneys treated as clusters. Part of a cul-de-sac of villas in large well wooded gardens.

### **187 Manningham Lane (The Belle Vue Public House)**

Circa 1870-80 public house of slightly French Chateau design, possibly by Milnes and France in view of corner treatment comparable with Bavaria Place Police Station. Two storeys, fine quality sandstone ashlar with mansard slate attic. The south corner forms a circular tower carried up into the mansard attic with a conical slate roof. A first floor balustered balcony is carried round the tower and over porch with florid Composite columns. Canted bay to north end of ground floor. Dormers in attic.

### **Block on corner of Belle Vue and Manningham Lane at Manningham Middle School**

#### **Manningham Lane**

1895 Bradford School Board, built as Higher Boys School. Large Jacobean-Dutch gabled building of 3 tall storeys, sandstone "brick" with ashlar dressings. Rusticated ground floor. Gabled end bays with octagonal ball finialed turrets. Large mullion-transom windows. Double columned entrance with broken entablature. Dominant feature of streetscape.

### **2 and 4 Spring Bank Place**

Circa 1850-55 semi-detached villas with Jacobean detailing. Two-storeys and basement, sandstone "brick" with ashlar dressings. Steep, gabled end breaks and gable over centre, finialed kneelers, moulded copings and crowning finials. Steep Welsh

slate roofs with diagonally set chimneys. Weathered plinths, string and first floor string course. Round-headed attic lights in gables. Mullion and transom casement windows in splayed reveals. Canted, pent roofed, mullion and transom bay windows on ground floors of end breaks. Central 3 light windows with drip mould, flanked by pointed arch chamfered doorways with drip moulds. Short flight of steps up to each door. No. 2 has 3 bays, similarly detailed, west return front with small gables over outer bays.

### **6 and 8 Spring Bank Place**

Circa 1850-60 semi-detached Italianate villas. Two-storeys, sandstone "brick" with ashlar dressings. A recessed dividing strip defines the 3 bay elevations. Pediment gabled end breaks with consoles rising from frieze bed mould. Slate roofs with corniced chimneys. Canted bay windows with console bracketed cornices on ground floors. Otherwise paired round-headed windows with keystones and carved consoles supporting common cornice over and eared architrave single windows. The doors have 2 round-headed vertical panels, fanlights with archivolt, console keyed arches, pilastered reveals, all set in painted stone surrounds with large carved consoles supporting cornices and blocking courses.

### **1 to 5 (odd) Spring Bank Place**

Includes No. 384 Manningham Lane. Circa 1855-60 symmetrically designed block of 3 villas with Italianate details. Two-storeys pitch faced sandstone "brick" with ashlar dressings. Shallow end breaks and 3 bay centre. Plinth, platband, bed mould to frieze. Low hipped slate roof with flat eaves on straight brackets. The 3 bay centre has sash windows in plain ashlar surrounds and balconettes of pierced stone in linked circle pattern. Central architrave doorway with cornice over on consoles. The breaks have similar first floor windows with balconettes and broad canted pilastered bay window on ground floor, the friezes decorated with paterae. The 3 bay return elevations are similarly detailed with first floor balconette. Deep, enclosed pilastered porches with deep entablatures.

## **Eldon Place Conservation Area**

**N.B. All of the Listed Buildings in Eldon Place Conservation Area are Grade II**

### **Nos. 1 to 12 (consec) Eldon Place**

Includes No. 75 Manningham Lane. 1830-40 terrace of 3-storey sandstone ashlar town houses. Stepped up slope in pairs. Plinths, sill bands, moulded projecting eaves courses. Stone slate roofs with corniced chimneys. Three windows each, no glazing bars remain in sashes which are revealed with thin lintels. No. 2 has had modern shop front inserted on ground floor. Doors of 4 or 6 moulded panels with rectangular fanlights; architrave surrounds with cornices with swept weathered cappings.

### **No. 13 (Eldon Lodge), Eldon Place**

Circa 1840-50 detached 3-storey town house with 3 bay front of thinly coursed sand-stone ashlar. Rusticated quoins. Moulded sill courses. Hipped stone slate roof, with deep modillion bracket eaves. Architrave surrounds to windows on upper floors, the central one on first floor with deep eaves. Paired ground floor windows with consoles to friezes and cornices over. Door of 6 fielded panels, rectangular fanlight, set in Franco-Egyptian eared architrave case with elongated carved leaf consoles to cornice over. Tripartite windowed extension to west. The east return front has a one window break into cornice consoles over ground floor window.

### **Nos. 1 and 2 (Cavell House)**

#### **Eldon Terrace**

Circa 1840-50 pair of ashlar sandstone faced town houses. Three-storeys, but originally of 2 only, heightened with parapet and coping circa 1860-70. First floor sill band, string to second floor (originally bed mould to frieze). Four windows to each front; those above doorways with carved consoles supporting cornices and architrave surrounds. Apron panels down to sill band. Heavy Doric pilaster doorways with deep friezes, modillion bracket cornices and blocking courses. Six panel doors with rectangular fanlights. Included for group value.

### **Nos. 3 and 4 (Synergy House)**

#### **Eldon Terrace**

Circa 1840-50 pair of town houses faced in thinly coursed ashlar sandstone. Unaltered version of Nos. 1 and 2. Sill band, frieze bed mould, stone bracketed eaves cornice with terminal consoles, stone slate roof, corniced chimneys. Four windows each and doorway as on Nos. 1 and 2. Included for group value.

### **Nos. 2 to 12 (even) Hallfield Road**

Includes No. 18 Lumb Lane. Part of a circa 1855-60 terrace development contemporary with Peel Square on Lumb Lane. Two-storey sandstone "brick", ashlar dressed elevations with Italianate details of rather idiosyncratic design. Slate roofs with moulded eaves on console brackets, first floor sill band. Nos. 2 and 4, 8 and 10 break forward slightly and have features of attic storeys with flanking sections of pierced balustrading; 2 light square mullioned windows in ashlar panels with egg and dart string capping and narrow central panel dividing them; attic windows similarly recessed but formed of 3 squat round headed lights. Coupled entrances with central archivolt keyed arch passageway under common entablature supported by pilasters with modified Corinthian capitals; elaborate scrolled acanthus leaf ornament in frieze above each door. Nos. 6 and 12 have revealed sashes with apron panels on first floor, 2 light square mullioned windows on ground floor; similar pilastered single doorways. No. 18 Lumb Lane has 2 window plain front with cornice and sill band to Hallfield Road: 3 window entrance front with quoin pilaster and window recesses capped in a similar manner to panes in Hallfield Road. Central architrave framed 2 light window above projecting ashlar entrance eared architrave framed doorway, acanthus leaf enrichment, female head keystone and moulded cornice over.

### **Nos. 14 to 26 (even) Hallfield Road**

Continuation of preceding terrace, closely related design circa 1855-60. Two-storey sandstone "brick" houses stepped down hill in pairs. Swept sill band; bed mould to frieze with paired concave brackets to eaves cornice; large fluted console brackets on acanthus leaf stops mark steps in eaves cornice. Two or 3 windows, single light sashes on first floor the reveals carried down on sill band, 2 light square mullioned ground floor windows. Pilastered doorways with modified Corinthian capitals, entablatures over. Nos. 14 and 16 have doorways grouped with central passageway, of similar design to Nos. 8 and 10. Included for group value.

### **Nos. 1 to 19 (odd) Hallfield Road**

Includes No. 20 Lumb Lane. Circa 1860 residential terrace part of same development as Nos. 2 to 28 (even) and Peel Square or Lumb Lane. Sandstone "brick" elevations with ashlar dressing sand Italianate detailing. Two-storeys with 2 pairs rising to 3-storeys. Sill bands swept to slight changes in level with slope. Console bracketed eaves cornices with large coupled terminal consoles to each front. The 3-storey elevations have squat panelled quoin pilasters to top floor and crowning cornice with large dentils. Revealed sashes to upper floors, paired to centre of second floors with consoles to sills and 2 light square mullioned ground floor windows.

Archivolt arched windows above paired or single doorways. These have engaged columns with enriched floral capitals bearing archivolt arches, scrollwork to console keys and moulded cornices. No. 20 Lumb Lane is dated 1862 and is treated as a 2-storey villa balancing No. 18 Lumb Lane and with similar design features to the terraces. Ashlar quoin pilastered 3 bay front with console bracket eaves cornice, hipped slate roof. Sill band and impost string linking acanthus leaf capitals of pilasters flanking first floor windows. These have voussoired vermiculated arches. Canted bays on ground floor with archivolt arched lights and carved spandrels. Corinthian column porch with cornice and blocking course. Included for group value.

### **25 Hallfield Road**

Circa 1855-60 villa with Italianate details. A broad 3 bay sandstone "brick" front of 2-storeys raised on basement. Quoin pilasters and central pilastered, pedimented break. Plat band and sill bands, console brackets set in frieze supporting eaves cornice. Revealed glazing bar sashes, tripartite to first floor of centre. Entrance has tripartite grouping of small archivolt arched side lights with large archivolt arched doorway flanked by pilasters and giving on to flight of steps. Three bay quoin pilastered east return elevation

### **Nos. 7 to 17 (consec) Hanover Square**

Circa 1840-50 two-storey row of small houses, small cut gritstone ashlar. Stepped in pairs. Stone gutter courses to slate roofs. Two windows each. Doorways with cornices on console brackets. The row balances Nos. 52 to 56 consec which are similar and together the rows form the approach to the square proper. Included for group value.

### **Nos. 18 to 51 (consec) Hanover Square**

The formal square is unusual for Bradford and so is the tapering plan with a closed west end, the corner houses having concave elevations. The square was built and laid out circa 1840. Two-storeys gritstone coursed in small blocks ashlar first floor sill band, frieze, eaves cornice and stone slate shallow mansard roof with attics. The centre and end houses on north and south sides break forward slightly and have pediments above the cornice, containing attic windows. Centre house on west end is similar. The north and south terraces have one window fronts: tripartite arched lights with thin mullions on the first floor, 2 lights only on ground floor. The west end houses including the concave fronts, have a round headed window above the doorway and paired round headed light windows to ground and first floors. Pilastered tripartite dormers with frieze and cornice capping. Panelled doors with semi-circular radial glazed fanlights, shaped consoles to cornice-hoods above.

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**Nos. 52 to 56 (consec) Hanover Square**

Circa 1840 similar 2-storey row, forming approach to square, as Nos. 7 to 17. Coursed gritstone. Two windows each. Doorways with cornices on console brackets. Included for group value.

**31 Houghton Place**

Corner site with Hallfield Road. Circa 1855-60 villa related in design and containing building line of south side of Hallfield Road. Three-storeys, sandstone "brick" with ashlar dressings. Three bay front with Italianate detailing. Two-storey canted bay windows flank centre, Corinthian pilastered doorway with scrolled acanthus leaf ornament to frieze. Included for group value.

**Nos. 10 to 16 (even) Lumb Lane**

Circa 1850-60 two storey purpose built row of shops with accommodation above. Sandstone "brick", stone slate roofs. Flanking low pitched gables with coping surmounted by corniced chimneys and shaped kneelers. Sash windows. Ground floor shop fronts framed by pilasters with entablature carried right across. Included for group value.

**No. 30, Nos. 32 to 60 (even)**

(Peel Square) (formerly listed as Nos. 30 to 60 (even) Peel Square)

**Lumb Lane**

Dated 1851, not a square but a shallow half H plan terrace of town houses with a carriage drive in front. A rear contemporary development to Hallfield Road, adjacent, Apsley Crescent and the earlier Hanover and Southfield Squares. An example of more formal urban planning in Bradford at this date. Possibly an Andrews and Delauney design. The main part of the terrace, behind the drive, returns on sharp concave curve to the \_wings\_ formed by Nos. 30 to 34 and 56 to 60. Two storeys, sandstone "brick" with ashlar dressings, slightly Italianate detailing. Plinth, plat band, ashlar frieze and eaves cornice. Welsh slate roof, hipped over "wings". Corniced chimneys. Nos. 42 to 48 to centre of main range break forward slightly with further shallow break containing Nos. 44 and 46. Pediment over and flanking sections of blocking course. Carved wreath in pediment with crown, name and date. Two bay fronts. Shallow revealed sash windows, the reveals carried down below sills, to plat band and plinth respectively, with apron effect. The 2 central windows above the paired doorways of Nos. 44 and 46 are set in raised ashlar panels with console brackets to cornices over the entrances, some retaining doors of 4 moulded panels, the upper ones round headed, have reeded doorheads carried out over imposts; radial glazed fanlights, archivolt arches with keystones; the whole contained by flanking strips with consoles rising to broken entablatures and cornices over. The doorways of Nos. 34 and 56 follow the sharp concave curve of the return to the "wings". The end houses have 3 window

symmetrical fronts to road, the outer window bays breaking forward slightly. Similar design to rest of terrace.

## **North Park Road Conservation Area**

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### **Grade II\***

#### **Manningsham Mills, Heaton Road**

The largest and most imposing of the Bradford mills and a major landmark. Manningsham Mills were built in 1873 for Samuel Cunliffe Lister, later Lord Masham. This vast industrial monument consists of 2 long six-storey blocks, a grandiose Composite chimney, boiler house, large sheds and reservoirs, in all providing 16 acres of floorspace. The frontage to Heaton Road extends to 350 yds and the return to Lilycroft Road 150 yds. Lister commissioned Andrews and Pepper as architects and in keeping with the scale of the mill they produced a boldly modelled Italianate design, directly related to the style of the Little Germany warehouses. The most striking feature is the unique campanile chimney stack, square in section and 250 ft high. The elevations are of finely masoned sandstone ashlar rising from rusticated basements. The multi-storey blocks have arcaded windows on sill bands and bold dentil cornices with crowning deep panelled parapets breaking forward over corner and centre breaks. The block fronting Patent Street was originally used as a warehouse, and the mill block has a central feature to Heaton Road of a staircase tower, elaborately detailed and with a steep slated French pavilion roof surmounted by iron cresting and a flagstaff. The long shed range to Heaton Road has terminal pavilions with battered bases and a monumental portal to the south end of the frontage with heraldic achievement in the parapet: "Fides parit integratas". The first 200 ft of the chimney shaft are decorated with full height round headed panels, 2 to each face, rising from a massive pedestal base. Boldly projecting cornices define the base and crown of the 50ft top stage, treated as a campanile. The scale, richness of decoration and the unique chimney make Manningsham Mills the grandest industrial monument of the worsted trade.

### **Grade II**

#### **Oak Lane gates, gate piers and Lodge to Lister Park**

1903-04. Italianate lodge of sandstone "brick" with bargeboarded gables. The very ornate, early C18 style, wrought iron carriage gates are flanked by pedestrian gates. Rusticated ashlar gate piers with bracketed cornice caps, the centre pair surmounted by segmental pediments. These very fine gates were erected to commemorate the opening of the Bradford Exhibition of 1904 by the Prince and Princess of Wales. Almost certainly designed by the architects of Cartwright Hall: J W Simpson and M Allen.

#### **North Park Road, gates and gate piers to Lister Park**

Circa 1902-04 fine early C18 style wrought iron carriage gates and pedestrian gates no doubt contemporary with the building of Cartwright Hall and the 1904 Bradford Exhibition. Tall, panelled and quoined gate piers cornice capped with large urns above. No doubt a J W Simpson and M Allen design.

#### **Sir Titus Salt Memorial, Lister Park**

Circa 1880 monument to St Titus Salt (+ 1876 the founder of Saltaire and the principal rival mill owner to S C Lister and Isaac Holden. The monument is a simplified and scaled down version of the Albert Memorial. Seated marble statue under ornately carved sandstone Gothic canopy on clustered polished granite drafts. Statuettes in niches above shafts. Tall stepped granite plinth.

#### **Keighley Road Memorial Gatehouse (Norman Arch) to Lister Park**

Built in 1883 to commemorate the visit to Bradford of the then Prince and Princess of Wales (Edward and Alexandra). Castellated gatehouse of sandstone "brick" with ashlar dressings. Octagonal flanking turrets. Large pointed archway. Central canopied niche flanked by cusped headed drip moulded windows. Machicolated balcony. Parapet decorated with roses and Princes of Wales feathers. The interior of archway has a ribbed vault. Rear elevation to park has a crow stepped gable and corner buttresses.

#### **The Cartwright Memorial Hall (Art Gallery and Museum) in Lister Park**

1900-03, J W Simpson and M Allen competition winning design. Grand neo-Baroque design of very fine quality ashlar masonry. Symmetrical composition with pilastered wings and 2 storey

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centre feature of large semi-circular arched porte cochere surmounted by Venetian aedicule balcony and open pediment with broken entablature supported by coupled, enriched, Roman Ionic engaged columns. Above rises a stepped attic supporting an elaborately detailed cupola with statues at the corners of the base. The interior is treated in a grand Baroque manner as well. Imperial staircase to the upper floor, glazed barrel vaulted columned landing and top light galleries. The design of Cartwright Hall bears some comparison with the Brussels Palais de Justice.

#### **Lister Memorial, Lister Park**

Statue of Samuel Cunliffe Lister, Lord Masham. 1875. Industrialist, inventor, he commissioned Andrews and Pepper to rebuild on a vast scale the nearby Manningham Mills. Principally known for his work on wool combing machinery and the processing of silk waste. The marble statue stands on a granite base with bronze reliefs depicting Arkwright's weaving loom, wool combing machinery etc. Lister Park was originally the grounds of the family seat: Manningham Hall.

#### **St John's Methodist Church Park View Road**

1878-79 a large Methodist Church one of the first built in Bradford to rival the Church of England Gothic. Tall west window with C13 geometric details and a prominent flanking west tower with shallow buttresses, pinnacled parapet and small flying buttresses rising to tall graceful spire with lucarnes. Gabled west door below window. Flying buttress rising from east aisle to tower. Sandstone "brick" with ashlar dressings. The tower is a Manningham landmark.

#### **Church of St Luke, Victor Road**

1880-81 by T H and F Healy. Freely handled C14 Gothic and Perpendicular style. Certain features of the decorative work, more especially the tracery, anticipate Arts and Crafts design. Unusually for this date the church is built of snecked ironstone and sandstone with ashlar dressings. Nave, chancel, low aisles with gabled cross bays and transepts. Principal feature is the virtually detached campanile tower on the north side. Broad windows with low arches to aisles and west end with complex ogee tracery and cusping. Flat arched aisle windows with similar tracery. The tower has a plain sandstone "brick" shaft rising to an octagonal ashlar belfry with panel tracery to bell openings. Water spouts project from string at base of crenellated parapet which is crowned by pinnacles and lucarnes and a short stone spire rises overall. The tower has a crocketed ogee arched doorway above which is set a canopied niche containing a statue of St Luke. The tower of St Luke's makes an important contribution

to the Heaton townscape, standing out against the skyline in the hillside.

#### **St Luke's Sunday School, Victor Road**

Circa 1881. T H and F Healy. Sunday School in similar style to church. Gable end to road. Broad, freely handled Perpendicular tracery windows.

#### **St Cuthbert's Roman Catholic Church and attached Presbytery**

##### **Wilmer Road**

Roman Catholic church and attached presbytery. 1890-92 with minor later alterations. Designed by W H & J H Martin. Coursed rubble stone with ashlar dressings and Welsh slate roofs with terracotta ridge tiles. Coped gables with kneelers and cross finials. Church has nave and chancel under single roof, Galilee porch with octagonal baptistery to left. Aisles and octagonal apse to chancel. Chamfered plinth. Ritual west front has lean-to Galilee porch with central pointed arched doorway with double plank doors and carved angel imposts. Doorway flanked by single lancets in broader brick pointed arches, to right a gabled buttress and beyond a graduated triple lancet window in a broader pointed brick arch and beyond a further buttress. To left an octagonal baptistery with a 2-light pointed arch window to each face.. Above and behind west front has large 4-light window with cusped tracery in broader pointed brick arch. Either side are single octagonal turrets each topped with short stone spires. Aisles have small chamfered lancets. Clerestory has 5 graduated triple lancets in broader pointed brick arches to each side. Octagonal turret with bellcote marks the junction between nave and chancel. Chancel has single 3-light pointed arch window, and apse has 3 very tall lancets. INTERIOR has coloured marble columns to pointed arch arcades with ornate carved capitals. Chancel arch supported on short corbelled columns. Chancel has 2 blind pointed arches either side of the centre, tall eastern lancets have columned surrounds, triple arched sedilia and carved stone altar. Carved altar rail and octagonal pulpit. Painted and boarded wooden roofs. Original wooden pews. Original painted and stencilled decoration now painted over. Eric Gill designed and carved a set of stations of the cross for the Father John O'Connor 1920-24, he also carved the statue of the Virgin and Child which stands to the left of the chancel arch. Presbytery to north-west, linked to church by corridor, 2 storey plus basement and attic. Quoins. Street front has off-centre doorway to left reached up flight of 8 stone steps. Pointed arch doorway has single marble columns to either jamb and double panelled and part glazed doors, plus lean-to plain tile porch roof supported on curved wooden brackets. To left 2 storey canted bay window turns the corner and links with the church. Above doorway across casement window, and to right a

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slightly projecting gable with 3-light canted bay window and stone parapet, above a 3-light cross casement and a tiny window in the gable. Rendered right return has central doorway and various irregularly sited cross casement windows.

## **St Paul's Conservation Area**

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**N.B. All Listed Buildings within St Paul's Conservation Area are Grade II.**

### **Main block to St Paul's School and School Houses, Ambler Street**

Includes Nos. 5 and 7 Church Street. Circa 1870-80, 2 and 3 storey High Victorian Gothic school and school houses (Nos. 5 and 7 Church Street) on island site. Sandstone with ashlar dressings. Crossways. Mullioned windows and large plate tracery colonnetted windows to cross wings. Tower porch with lancets, short broached octagonal belfry, machicolated base to small slate spire. The pair of school houses to the north are of 2 storeys with double gabled break and canted bays. Paired windows with 4 centred arched lights. Set back flanking entrance bays with 3 light mullioned windows and 4 centred arched doorways. Both the school and school houses have steeply pitched roofs with shaped slates and overhanging eaves.

### **Nos. 265-283 (odd) and including No. 2 Blenheim Road (Blenheim Mount) Manningham Lane**

Terrace of 11 houses. c1865. By S Jackson. Ashlar with coursed squared stone to rear; Welsh slate roofs. 3 storeys, each house 2 bays; 3-bay breaks to centre and at each end. Flight of iron-railed stone steps up to doorway of each house (entrance to No. 2 Blenheim Road on side) which has panelled door and fanlight in hollow-moulded, round-arched, keyed architrave with foliage-decorated spandrels and console-bracketed cornice. Canted bay window to ground floor of each with sashes, cornices and blocking courses. On 1st floor windows are alternately paired, cambered-headed sashes in raised corniced panels, and triple, round-arched sashes with corbelled and keyed archivolts; all on cill band. 2nd-floor windows are paired cambered-headed sashes with bracketed cills, and archivolts and linking cill band. Dentilled eaves cornice. Dentilled corniced stacks between houses, in front roof pitch. Central 3-bay break has central 2-storey bay window flanked on ground floor by doorways and on 2nd floor by paired round-arched sashes; the 2nd floor has central, paired, round-arched sashes flanked by cambered-headed sashes; cornice breaks forward across flanking bays below balustrade with corner finials broken by central pilastered and corniced segmental pediment with

triple-circle motif to tympanum. End 3-bay breaks have gabled outer bays each with 2-storey canted bay window, 2nd-floor paired round-arched sashes and oculus in corniced gable flanking narrower, projecting bay with ground-floor doorway, triple round-arched 1st-floor sashes and paired cambered-headed 2nd-floor sashes. Rear: gabled ground-floor scullery (?) wing to each; windows have ashlar cills and lintels, many retaining 4-pane sashes; corniced stacks in rear roof pitch. Interiors; not inspected, but No. 7 at least retains contemporary open-well stair, marble fireplaces and ornate plaster ceilings.

### **Church of St Paul and St Jude, Church Street**

1847-48, architects Mallinson and Healy. A large church of uniform plan with crossing tower. Early English detail. Similar to the partnerships contemporary Church of St Mary at Wyke. Nave and transepts of equal height. The south aisle is cross gabled. Triple group of lancets and rose window above west door. East end has grouped lancets. South porch with stiff leaf capitals. Some plate tracery. Tall crossing tower with shallow stepped clasping buttresses, 2 light shafted bell stage openings. Swept breach to tall, graceful octagonal spire with thin light lucarnes. The tower and spire are prominent features of the Manningham hillside and the church effectively closes the vista up St Paul's Road and commands the junction of Church Street and Skinner Lane.

### **Nos. 5, 6 and 7 East Squire Lane**

Circa 1800 pair of 2-storey sandstone "brick" cottages. Stone slate roofs with wood gutter eaves; central chimney stack. One window each, 2 light and 3 light square mullioned. Squared jamb doorways. Both have stone staircase.

### **Stone gate piers to south of No. 6 fronting road at East Squire Lane**

Late C18. Two monolith shafts, originally columns from the Bradford Buttermarket demolished in 1812. They now serve as gate piers.

### **8 and 9 East Squire Lane (Ashdowne Place)**

At right angles to lane, a mid to late C17 farmhouse altered as 2 tenements in the early C19. Two-storeys, coursed gritstone, the front rendered and painted. Stone slate roof with very tall rendered stone chimney stack to west end. The first floor has one 2 light and two 4 light square mullioned circa 1800 windows. The ground floor of No. 8 has paired, 3 light chamfered mullion windows, the central dividing mullion being larger, contained in chamfered reveal. No. 9 has a 5 light chamfered mullion window and a 2 light one next to doorway.

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Plain squared door jambs, No. 8 with C19 gabled trellis porch.

#### **Nos. 10, 11 and 12 East Squire Lane (Ashdowne Place)**

Three tenements designed as a pair circa 1840-50, maybe a rebuild of barn or outbuilding of Nos. 8 and 9 qv. Two-storeys rendered sandstone. Stone, slate roof with bracketed wood gutter eaves, coped gable ends, central chimney stack. Two windows each in plain stone surrounds, glazing bar sashes intact to rear. Squared stone jamb doorways. Round headed window to gable end on road.

#### **The Spotted House Public House Keighley Road**

Early C19 house of one and 2-storeys at different levels due to slope of ground. Sandstone "brick", stone slate roofs. The single-storey part has gable end to road, surmounted by corniced stone chimney. Formal division into 3 bays with 2 blind windows in arched recesses flanking central shallow access with segmental pedimented, thin pilastered window - probably a former doorway. One bay return with bracketed eaves. The lower 2-storey part has altered windows and a wing with 3 ashlar framed later C19 sashes.

#### **286 Manningham Lane**

Circa 1850 villa. Two storeys, ashlar, 3 bay front with full height flanking canted bay windows. Frieze, cornice and blocking course broken forward over bays. Hipped slate roof with corniced chimneys. Central first floor window in raised plain surround with cornice over. Ionic column porch. Two bay wing with cornice carried over. Important corner site with Queen's Road.

#### **288 Manningham Lane (Bradford College, Bolton Royd)**

Circa 1850-55, a substantial villa set back from road in grounds. Debased Greek Revival detailing. Two storeys, ashlar, 5 bay front. Sill bands, frieze, cornice and blocking course. Hipped slate roof, corniced chimneys. The front is flanked by full height rectangular, pilastered bay windows, with Doric entablature to ground floor. First floor to centre has 2 light windows with ashlar lintels decorated with anthemion pattern. Elaborate wrought iron balcony over Greek Doric column porch. Later 2 storey north wing with very steep mansard roof. Inside the staircase has delicate cast iron anthemion patterned bannisters. An early example of the development of Manningham as a fashionable suburb.

#### **Nos. 1 to 8 (consec) Mount Royd**

Circa 1863-64. Architects Lockwood and Mawson. Terrace of paired, high Victorian town houses with freely handled Gothic detailing. The terrace has a

private road off Manningham Lane and still retains its private gardens opposite. Three storeys, basement and attics. Sandstone "brick" with ashlar dressings. Each pair has end breaks with steep barge-boarded gables. The gables contain round headed French windows going on to roofs of 2 storey canted bays with arched lights and pierced quatrefoil parapets. The inner windows are treated as bargeboard gable semi-dormer on second floor and as round headed French casements on first floor, going on to ornate cast iron balconies; those of Nos. 1 and 2 and 7 and 8 are of fleur-de-lis pattern. Both these pairs of houses have triangular arched windows. Narrow round headed windows lighting entrance halls and round arched doorways on ground floor. Ornate cast iron area railings returned up steps to doorways. In the centre of the elevations of Nos 1 and 2 and 7 and 8 a gablets capped buttress reaches up from the basement into the first floor.

#### **Balustrade and steps to private gardens on south side of road to Nos. 1 to 8 (consec) and approximately 27 yds of Balustrade on west side of road from junction with Parkfield Road**

##### **Mount Royd**

Circa 1880 long sections of cusped V pattern stone balustrading flanking broad flight of stone steps down into private gardens of Nos. 1 to 8 (consec).

#### **Parkfield House, Parkfield Road**

Circa 1850-60 substantial villa. Two-storeys, ashlar with symmetrical 3 bay front, the outer bays breaking forward slightly. Plinth, string course, chamfered quoins; bed mould to frieze, bracketed cornice with blocking course; hipped slate roof with corniced chimneys. Plain revealed first floor sash windows and shallow tripartite bow windows on ground floor with pilasters and entablature. Projecting porch on plinth with Doric pilasters doubling columns and Doric entablature.

#### **Nos. 21 and 21A Rosebery Road**

##### **(The Manor House)**

Circa 1830 two-storey houses with 3 bay symmetrical front. A rebuild and enlargement of former outbuildings to the nearby Old Manor House. Sandstone "brick" with ashlar dressings. Plinth and quoins. Small modillion brackets to moulded eaves cornice of hipped stone slate roof, corniced flanking chimneys. Sash windows in ashlar surrounds. Central door of 6 fielded panels, rectangular fanlight, in ashlar frame with scrolled plain ashlar consoles supporting cornice and reeded blocking course with quatrefoil corner blocked. Long side elevations with similar fenestration, the rear part incorporating earlier outbuildings. Four light square mullion window next to north wing, the gable end with saddlestone.

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### **Nos. 23 and 23A Rosebery Road (Manningham Old Manor House)**

Mid C17 manor house of which only part of the hall range (of 1½-storeys) and the north cross wing remain. Coursed gritstone, the front apparently refaced late C18 with even sandstone "bricks", flush quoins. Saddlestone to gable ends, long shaped kneelers to cross wing and shaped finials. Gabled stone dormer with finial to hall. Three light large chamfered mullion window with drip mould to hall. Two light chamfered mullion windows with drip moulds to wing. The rear gable of wing has 2 large mullion and transom windows, one with heraldic stained glass. Interior entirely refurbished circa 1900, beams plastered over.

### **Nos. 11, 13 and 15 Skinner Lane**

Early to mid C18 former farmhouse subdivided into cottages circa 1800-20. Two-storeys, coursed gritstone with large quoins. Stone slate roof with saddlestones, prominent kneelers, 2, 3 and 4 light square mullion windows in squared surrounds. Blocked first floor doorway to left hand. Squared jamb doorways, those of Nos. 13 and 15 being paired.

### **Main block fronting road to Bradford Children's Hospital, Welbury Drive**

Purpose built children's hospital of 1883. A symmetrical elevation of domestic character. Crisply modeled and subtly balanced Jacobean-William and Mary detailing. Two-storeys, basement and 2 tier attic. Sandstone "brick" with ashlar dressings, fine quality masonry. Steep pitched slate roof. Banded quoin pilasters and string courses. The centre of the front with tall narrow William and Mary windows flanked by shallow gabled breaks. These have mullioned canted bay windows with deep parapets on ground floor and at attic level open, scrolled, carved pediment windows with scroll decorated aprons. Two large hipped roof dormers to first tier of attic. The second tier has 5 tall, narrow pedimented dormers, the centre flanked by tall corniced ashlar chimney stacks. Recessed arched porch to centre of front with flanking pilaster strips rising to strapwork carved date panel. To the north is a short circa 1900 wing with an ogee domed stair tower linking with a large 2-storey circular ward and operating theatre block of the same date. Tall narrow windows on sill courses, small broken scrolled pediments set on string courses above first floor window heads. A tall octagonal chimney rises from the centre of the block. Delicate cast iron balustrade to parapet.

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## **Southfield Square Conservation Area**

**N.B. All Listed Buildings within Southfield Square Conservation Area are Grade II.**

### **163 and 165 Lumb Lane**

Contemporary with and part of same development as Southfield Square. Circa 1850. A pair of houses with shops. Two storeys, thin sandstone "brick". Shallow ashlar frieze and moulded stone gutter-cornice. Slate roof with corniced chimney stacks. No. 163 has a 3 bay front incorporating an archway over the back street to the south side of Southfield Square. No. 165 has a 2 bay front. Both have small shop fronts, that of No. 163 retaining pilaster frame with consoles flanking the fascia. Plain first floor windows with ashlar lintels, later C19 and modern glazing. Both have doorways surmounted by pediments on scrolled consoles. Included for group value.

### **Nos. 1 to 36 (consec) Southfield Square**

Circa 1840-50 two-storey terrace forming south side of square. The only other square of this type in Bradford is Hanover Square, of slightly earlier date. Two-storey houses, stepped slightly in pairs. Gritstone cut and coursed to brick size, ashlar frieze and moulded gutter cornice. Slate roofs. Two windows each first floor, one on ground floor. Four panel doors with rectangular fanlights, pediments over on deep fluted console brackets. Included for group value. No. 1 has a bowed inset corner and shop on ground floor with return to Lumb Lane of one bay, same details.

### **Nos. 37 to 45 (consec) Southfield Square**

Circa 1840-50 row forming part of west end of square. Similar to Nos. 1 to 36, of 2-storeys, 2 windows, with pedimented doorways except for Nos. 44 and 45 which have flanking Doric pilasters with entablatures and blocking courses. Included for group value.

### **Nos. 46, 47 and 48 Southfield Square**

Circa 1840-50 block on west end, designed symmetrically. Two-storeys, ashlar, lintel and eaves cornice. Each front has paired and single windows on first floor in archivolt arched sandstone surrounds. Three light ground floor windows with cornices. Architrave surrounds to doorways with cornices over. Included for group value.

### **49 and 50 Southfield Square**

Circa 1855 a slightly later addition of 2 houses to the end of the west range of the square, of similar

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build to the rest. Two-storeys sandstone "brick", 2 bay fronts with plinth, thin ashlar string defining the frieze and flat soffit ashlar eaves cornice. Slate roofs. Corniced chimney stacks. Two windows each on first floor, revealed C19 sashes ashlar lintel. One window to ground floor, tripartite with plain squared ashlar dividers and ashlar lintel. Doorways have round-headed architrave surrounds with vermiculated keys set in plain surround with frieze and cornice over.

**Nos. 51 to 75 (consec)**

**Southfield Square**

Circa 1840-50 terrace forming north side of the square. Building on this site would appear to have

continued up to circa 1860. Nos. 51 to 56 are similar to Nos. 1 to 36 but with pilastered doorways. No.57 is double fronted with 3 windows; paired sashes in ashlar surrounds. Architrave doorcase with large console brackets to cornice over. Nos. 59 and 61 have pilastered doorways with acanthus leaf mouldings to neckings. Nos. 62 to 67 are of the pilastered doorway type with 2 windows on first floor and tripartite ground floor window. Nos. 68 to 70 similar but with archivolt arches to doorways with imposts, large carved console brackets to cornices over. The eaves cornice of these 3 have modillion brackets. Nos. 71 to 75 return to the pilastered doorway type of the majority. Included for group value.

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## **Appendix 3: Legislation and Council Policies Relating to Conservation Areas**

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

## **Legislation to Protect the Character and Appearance of Conservation Areas**

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

- Removal of certain permitted development rights including various types of cladding; the insertion of dormer windows into roof slopes; the erection of satellite dishes on walls, roofs or chimneys fronting a highway; the installation of radio masts, antennae or radio equipment. Applications for planning permission for these alterations must be made to the Local Planning Authority.
- Control over the demolition of buildings: applications for consent must be made to the Local Planning Authority.
- The Local Planning Authority is required to pay special attention in the exercise of planning functions to the desirability of preserving or enhancing the character or appearance of the conservation area. This requirement extends to all powers under the Planning Acts, not only those which relate directly to historic buildings. It should also be a consideration for proposals that affect the setting of the conservation area.
- The local authority has powers (under Article 4 of the General Development Order) to control development which would normally be allowed without the need for permission, but which could lead to the deterioration of the character and appearance of the conservation area.
- Before works can be carried out to trees of more than 7.5cm diameter across the trunk (measured 1.5m from the ground) which are standing in a conservation area, 6 weeks' written notice must be given to the Local Planning Authority. No works should be carried out during this 6-week period unless consent has been granted by the Local Planning Authority.

(For further details of these controls see PPG15)

Listed buildings, which usually form an integral part of a conservation area, are afforded more stringent protection. The Local Planning Authority must give listed building consent before any work that would

affect the character or interest of the building can be carried out, be they internal or external alterations. Tight control restricts the nature of any alteration to which consent will be given.

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

Structure, local and unitary development plans are the main vehicle that local authorities have to establish policies that can be utilised to protect the historic environment. The City of Bradford Metropolitan District Council has published the revised deposit of the 'Replacement Unitary Development Plan', which will ultimately, following the public enquiry and subsequent amendments, 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*

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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.

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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.

## Revised Deposit Replacement Unitary Development Plan

### **Policy BH1: Change of Use of Listed Buildings**

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

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

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

### **Policy BH2: Demolition of a Listed Building**

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

- 1) Every possible effort has been made to repair and restore the building and to continue the present or past use;

- 2) It has been impossible to find a suitable viable alternative use for the buildings; and
- 3) That there is clear evidence that redevelopment would produce substantial planning benefits for the community which would decisively outweigh the loss resulting from the building's demolition.

### **Policy BH3: Archaeology Recording of Listed Buildings**

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

### **Policy BH4: Conversion and Alteration of Listed Buildings**

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

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

### **Policy BH5: Shop Front Policy For Listed Buildings**

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

### **Policy BH6: Display of Advertisements on Listed Buildings**

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

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

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