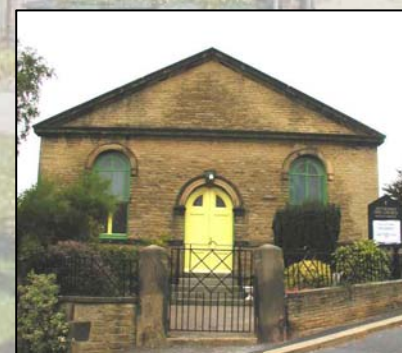




**2020  
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**BRADFORD**



# ***Micklethwaite***

**CONSERVATION AREA ASSESSMENT**

**December 2005**

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# Acknowledgements

We would like to thank:

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# 1. Introduction

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## 1.1 What does Conservation Area Designation mean?

A conservation area is an 'area of special architectural or historic interest the character or appearance of which it is desirable to preserve or enhance' (Section 69 of the Planning (Listed Buildings and Conservation Areas) Act 1990).

They were first introduced into British legislation by the Civic Amenities Act of 1967 and are an attempt to protect the wider historic environment. An area may warrant designation if, for example, it has an historic layout of streets, or exhibits the characteristic materials, style and landscaping of the region in which it is situated or of a certain period of history. They are cohesive areas in which the interaction of buildings and spaces create unique environments that constitute irreplaceable components of our local, regional and national heritage.

Conservation areas are designated by the Council, which has a statutory duty to review its historic districts from time to time, in order to ascertain whether further conservation area designations are deemed 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 Micklethwaite 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 Micklethwaite was placed on deposit for consultation in April 2004. 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 a public workshop which was held at the Methodist Free Church in Micklethwaite on 20<sup>th</sup> April 2004.

The feedback and input obtained from the workshop, returned comments sheets, letters and by telephone and e-mail have underpinned the re-drafting of this document, particularly the preservation and enhancement proposals for the area and the conservation area boundary which have both been reassessed following consultation.

This document will provide a framework for the controlled and positive management of change in Micklethwaite 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 Micklethwaite Conservation Area

Micklethwaite Conservation Area was designated in 1976 and covers the majority of this historic agricultural village which is made up of clusters of buildings along Micklethwaite Lane and Carr Lane, with the largest clusters of development around two greens. Historically the village is primarily agricultural, although the opening of Holroyd textile mill in 1812 led to the construction of workers' dwellings in the village. The industrial function of Micklethwaite ceased in the first half of the 20<sup>th</sup> century and today much fewer working farms are located within the built-up area of the village. The popularity of Micklethwaite as a commuter village led to a number of modern dwellings being built in the conservation area and the conversion of several redundant industrial and farm buildings to dwellings. The extent of the survival of the historic fabric and the limited expansion of the village during the 20<sup>th</sup> century mean that Micklethwaite is still legible as an industrialised farming settlement and retains much of its identity.



*The Beck Road/Upper Green area and Holroyd Mill as seen from Micklethwaite Bank.*

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## 2. Location and Population

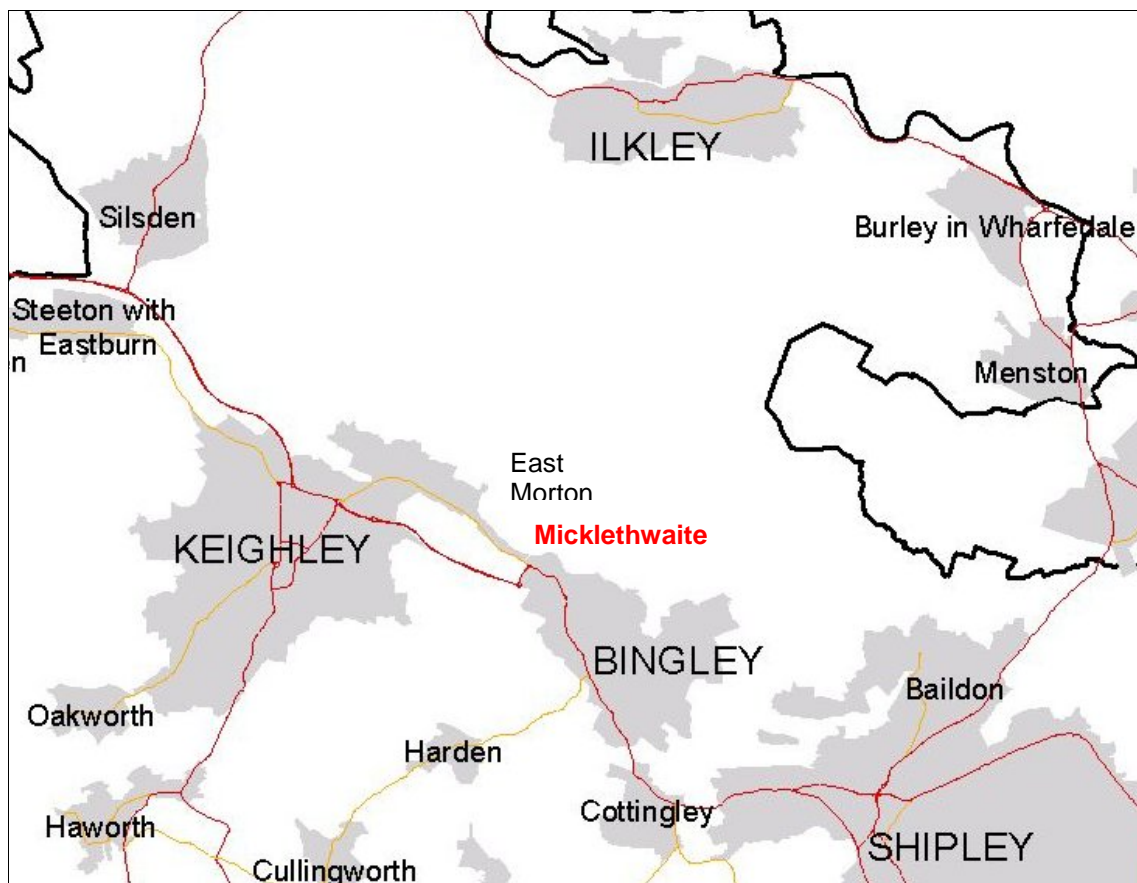
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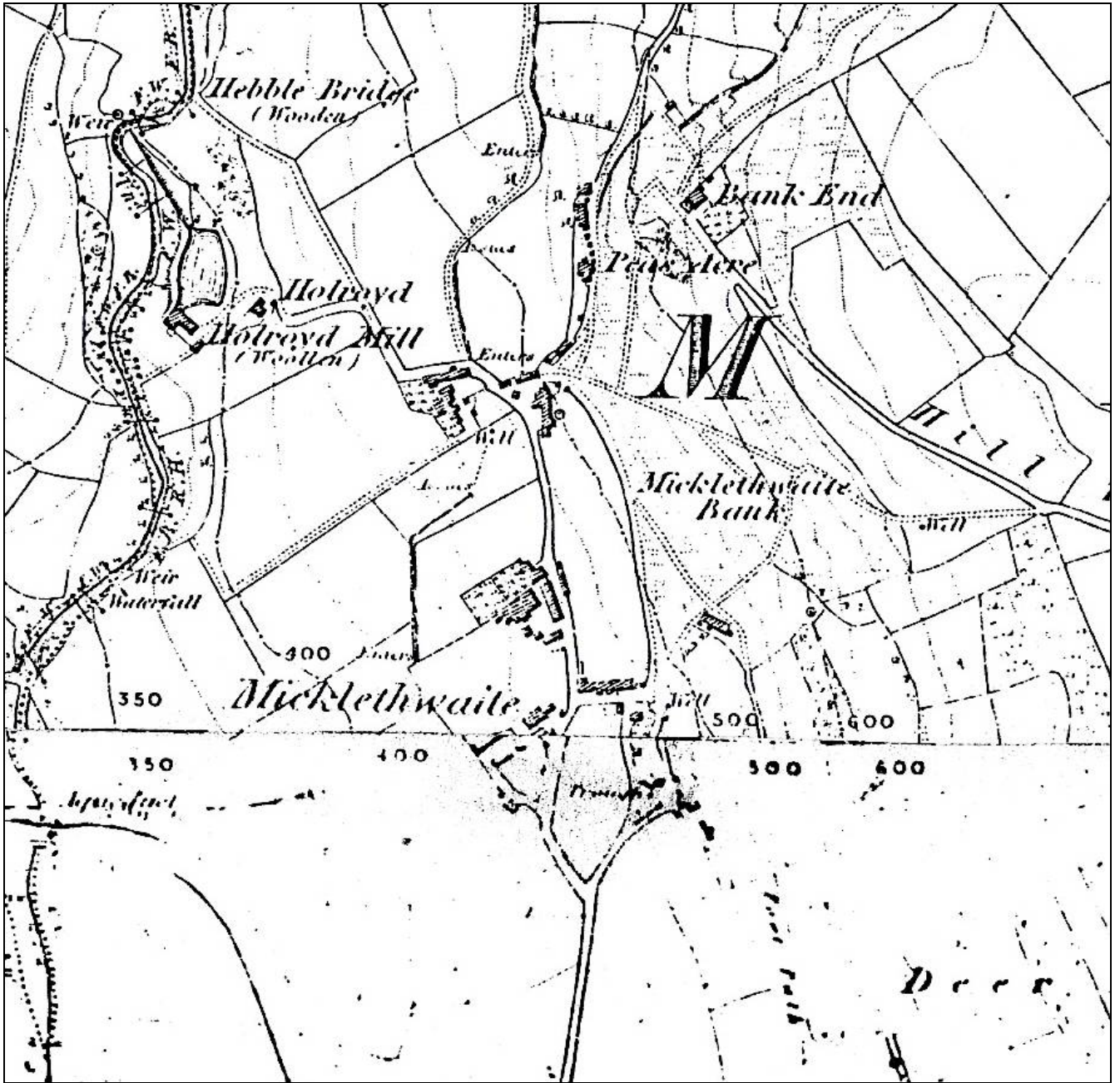
Micklethwaite is situated on an elevated shoulder of land in the mid-Aire valley. Although the village is surrounded by fields, it stands about half a kilometre from the urban area to the south of the Leeds-Liverpool Canal which includes Bingley, Crossflatts, Riddlesden and Keighley. Bingley town centre is approximately 2km south of Micklethwaite, and that of Keighley 4km to the west. To the north and east, the higher ground contains fewer, isolated settlements, the largest of which is East Morton (less than 500m to the northwest of Micklethwaite). At the other side of Rombalds Moor, Ilkley is some 6km north of Micklethwaite. Bradford City Centre is some 10km to the southeast.

At time of writing, the most detailed population data (a 1996 mid-census estimate) places the population of the conservation area at 225 people and the whole village at 270 people. This population profile shows an older population for Micklethwaite

compared to the district average with 42% of the village aged 40-64, and 19% aged 65 or over, compared with the respective corresponding figures for Bradford District as a whole: 26% and 14%.

At time of writing, detailed 2001 census data is only available at ward level. The Rombalds Ward (which includes Micklethwaite, Crossflatts, Gilstead, Burley-in-Wharfedale and Menston) also has an older population compared to the district as a whole, but here the differences are less pronounced when compared to the figures for Micklethwaite on its own. The population of Rombalds Ward is predominantly white (98.5%) with a small, mainly Pakistani and Indian ethnic minority (0.4% and 0.3% of the population respectively). The ward is more prosperous than the district average, with higher levels of economic activity, employment, and car and home ownership.





This facsimile of the 1852 Ordnance Survey Map is taken from two different map sheets, hence the difference in quality. The earliest detailed map of Micklethwaite is part of the 1817-19 Map of Bingley and can be viewed at Bradford Archives.



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## 3. Origin and Historic Development

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### *Summary of Origin and Historic Development*

- Micklethwaite was founded in the late 9<sup>th</sup> century by Vikings who had annexed the Anglo Saxon Bingley Manor. The Vikings established their own scattered farming settlement in a clearing, reflecting the settlement patterns of their native land.
- The Viking system of governance continued until the Norman Conquest of 1066. Micklethwaite is mentioned in the *Domesday Book* of 1086 and quickly recovered from being laid to waste in the Conquest, and underpinned the early growth and prosperity of Bingley.
- Lands at Micklethwaite were donated to Drax Priory between the 12<sup>th</sup> and 14<sup>th</sup> centuries. Monks farmed these lands and probably collected their produce at the original Micklethwaite Grange.
- The dissolution of the monasteries by Henry VIII in 1536-9 probably led to the allocation of monastery-owned land in Micklethwaite to freeholders who gradually accrued wealth and rebuilt their farmhouses and farm buildings in stone to reflect their wealth and status in the late 16<sup>th</sup> and 17<sup>th</sup> centuries.
- Lime burning was an important industry in the area in the 17<sup>th</sup> and 18<sup>th</sup> centuries, but textiles did not gain a strong foothold in Micklethwaite until the introduction of factory machinery to the region and the construction of Holroyd Mill in 1812 and Airedale Mills in the early 19<sup>th</sup> century. This resulted in the slight expansion of the village as a small number of mill workers' houses were built.
- There is evidence of local involvement in the Chartist movement and a dissenting community as two Wesleyan Methodist chapels were built in Micklethwaite in 1854 and 1875. The latter is still in its original use and serves the wider local community.
- The closure of the mills around Micklethwaite in the early 20<sup>th</sup> century ended its industrial function. After 1950 a number of houses were

erected to house commuters working in nearby towns, but tighter planning controls have restricted further development. As farm buildings came out of use, they were converted to dwellings, as were Holroyd Mill and one of the chapels.

Although Micklethwaite is historically a Viking settlement, there is evidence of earlier Roman and Celtic activity in the area. At nearby Bingley, there is the Celtic Druid's Altar and within Micklethwaite, a Celtic carved stone head and a number of querns have been unearthed in the vicinity of Micklethwaite Grange and the Manor House (Young & Young, 2005). A Roman road ran from Ilkley to Manchester via nearby Morton, where one of the largest ever finds of Roman coins were made in the 19<sup>th</sup> century. During the construction of Whins Cottage in 1940, two Roman coins were discovered. These are now on display in Ilkley Art Gallery and Museum (Young & Young, 2005)

Bingley was a well-established Saxon settlement with a church existed before the 7<sup>th</sup> century; it was not until the Viking invasion that Micklethwaite was settled. The Vikings invaded Yorkshire and Lincolnshire via the Humber in 865 and fought their way across the country over the following nine years, capturing York in 867. At some point during the years following the capture of York, probably c.900 (Young & Young, 2005), the Vikings annexed Bingley manor. Rather than live in the existing nucleated settlement of Bingley, the Vikings built their own scattered settlement, mirroring the settlement pattern of their native land.

This new settlement was named Micklethwaite and comes from the Old Norse *Mickle*, meaning great or large and *thwaite*, meaning a clearing in woodland, hence Micklethwaite literally means 'great clearing', referring to the cleared and cultivated space occupied by the scattered farmsteads of the invaders. The Anglo-Saxon population of Bingley which had not fled to neighbouring areas, such as Wilsden, yielded to the Vikings who established *Laythorpe* 'a place of law' and *Gawthorpe*, which means 'the home of the legal head of the area', between Micklethwaite and Bingley. These place names remain to this day in their original locations as **Laythorpe Farm**, to the south of the village

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along Micklethwaite Lane and **Gawthorpe Hall**, which fittingly later became the residence of the lords of Bingley Manor. Folkmoots were held at **Green Hill**.

Although the boundaries of Bingley Manor had been established as early as 680, the arrival of the Vikings as the new overlords of Bingley and their system of governing the area mean that Micklethwaite and Bingley are historically tightly bound, interdependent settlements. The extent of Bingley manor never changed.

The Viking system of governance continued until the Norman Conquest of 1066. By the time of the *Domesday* survey in 1086 Gospatric, the lord of Bingley Manor was forced to forfeit his lordship, which was granted to Erenis de Burun. Micklethwaite is recorded in the Survey as *Mulcetoit*. de Burun was also granted the neighbouring manors of Cottingley, Hainworth, Harden and Riddlesden. He amalgamated these as a larger manor administrated from Bingley, but each of these five 'sub-manors' had defined boundaries and they were more or less independent of one another.

Despite being laid to waste in the Conquest, Bingley Manor was affluent and populous and soon recovered. Bingley was raised to borough status in 1212 when King John issued a charter to hold a weekly market. Significant areas of land in Micklethwaite and Bingley had been granted to Drax Priory as early as 1140 and donations continued into the 14<sup>th</sup> century by which time Bingley was larger than Bradford, Leeds and Halifax, though the majority of the population still worked the land. The south facing and relatively flat areas of land in and around Micklethwaite and the lime-enriched soils made it particularly predisposed to arable farming and the income generated from this would have underpinned Bingley's early prosperity.

Following the dissolution of the monasteries in 1536-9, it is probable that the lands at Micklethwaite owned by Drax Priory were given back to the lord of the manor who sometime later granted them to freeholders. Over time these freeholders became wealthier and built new farmhouses on the site of their existing farmhouses to reflect this. Examples include part of **Manor House** (6-8 Victoria Street), which dates from the late 16<sup>th</sup> century, the original building which later became **2-4 High Fold** (dated 1641), and **Micklethwaite Grange**, which is dated 1695. According to Young & Young (2005), **Woodlands Barn** was originally built in 1666. Both the Manor House and Micklethwaite Grange were no more than farmhouses, despite their names. The latter name did not appear until the late 19<sup>th</sup>

century, although Micklethwaite Grange does stand on the site of a 13<sup>th</sup> century grange (where the produce of lands owned by the monastery and farmed by monks) built by Drax Priory (Young & Young, 2005).

With the exception of the steep-sided Micklethwaite Bank, which was enclosed in 1861, all land in and around Micklethwaite had already been long enclosed by the time of the first detailed map of enclosures in 1790. Farmhouses continued to be built and rebuilt through the 18<sup>th</sup> and 19<sup>th</sup> centuries, reflecting the continued importance of agriculture to the economy of Micklethwaite. In the 1840s and 1850s there were seven identifiable farms in Micklethwaite, which were all a mixture of arable, grain and pasture, with cereal crops, particularly oats, being the main produce (Young & Young, 2005).

The 1801 Census (in Speight, 1904) recorded 242 inhabited houses in Micklethwaite and 133 people are recorded as being involved in 'husbandry' (agriculture) and 150 in 'trades'. The proportion of people employed on the land would fall over the 19<sup>th</sup> century, as more people would work in textiles and other industries. Fox's map of Bingley and Micklethwaite is dated 1819 and captures the village shortly after the opening of Holroyd Mill in 1812 and the subsequent industrial expansion. Here, the scattered, irregularly laid out farmsteads suggest few fundamental changes to the nature of the settlement since it was first established by the Vikings.

Brewing was an offshoot of agriculture and evidence of a prevalence of arable farming. The **malthouse at Croft House Farm** represents another activity in Micklethwaite, which was probably established by the monks of Drax Priory.

The extraction of limestone for lime burning, to produce lime for building or to improve the fertility of land, was carried out in Micklethwaite as early as 1620 and attracted many poor migrants to Micklethwaite and Bingley (Comyn, 1986). This local industry all but ended with the opening of the Leeds-Liverpool Canal, which allowed greater quantities of cheaper lime to be brought over to West Yorkshire from Craven.

Stone quarries were established to the north of Micklethwaite and the largest, situated at the western end of Micklethwaite Bank below Bank End, expanded considerably during the second half of the 19<sup>th</sup> century but was disused and overgrown by 1937.

Textiles were produced in Bingley manor from as early as the 13<sup>th</sup> and 14<sup>th</sup> centuries, although there

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is little evidence to suggest that textiles became as important to the local economy of Micklethwaite in the centuries which followed as it did around Keighley and along the Worth Valley, for example. Research undertaken by Baumber (n.d.) found no record of the ownership of handlooms in neighbouring Morton Township throughout the 18<sup>th</sup> century. Although perhaps not on the same scale as elsewhere in the district, there is some evidence of pre-industrial textile manufacture in Micklethwaite. In a document dated 1668, James Marcer of Micklethwaite is described as a 'Yeoman clothier' (Young & Young, 2005), which is someone who employed weavers and spinners who worked by hand in cottages. The clothier would supply the raw materials and take the finished pieces of cloth away to be sold.

The **holes in the drystone walls lining Micklethwaite Lane** are a curious and rare piece of early industrial archaeology. Some of these holes, which are at regular intervals and are set at half a metre up the dry stone walls lining the lane, remain in place and probably date from the 17<sup>th</sup> century (Young & Young, 2005). While it is possible that the holes were used in the process of weaving outdoors (and be warp peg holes), it is more likely that the holes were used from the drying out of finished cloth pieces. One option is that they were used as tenter holes, where a frame made up of timber poles (called and tenter) would be slotted through the holes and used to stretch out and dry cloth. Another option was that they were wuzzy holes (or wozy holes, the word is local dialect) where pieces of cloth were attached to poles stuck through the holes. The poles would be spun round, forcing moisture out of the cloth. The drying of cloth was an important process which needed a large space. As the fibres dry out they condense slightly, strengthening the cloth (Bradford Industrial Museum).

The textile industry did not appear to take a foothold in Micklethwaite until the introduction of factory machinery to the region and the subsequent construction of **Holroyd Mill** in 1812, powered by the fast flowing waters of Morton Beck. It started as a spinning mill and in 1833 employed 30 people (Morton Village Society, 1990). By 1845 the mill had been extended and was powered by steam. By 1861 Holroyd Mill was a weaving mill and employed 56 people. To the south of the conservation area, the first element of **Airedale Mills** was built in the early 19<sup>th</sup> century alongside the Leeds-Liverpool Canal, doubling as corn mill and malt kiln, and was enlarged in 1869 (Young & Young, 2005). The adjacent Micklethwaite Wharf was where coal for both industrial and domestic use was unloaded, with many villagers carrying or wheeling their coal from the Wharf up to the village.

The employees of both of these mills probably lived in the mostly demolished back-to-back houses at **New Street** and **Union Street** (constructed in 1852) and at **Peas Acre** and **The Green**, though it is also probable that many employees at Holroyd Mill lived in East Morton and many at Airedale Mills lived in Crossflatts. There is even evidence of local involvement in the chartist movement with Speight (1904) mentioning workers from Micklethwaite taking part in riots in the streets of Bingley and Bradford on successive days in 1848.

An analysis of Micklethwaite's population using Census data by Young & Young (2005) shows that between 1841 and 1901 the number of households in the village rose slightly from 77 to 82. The population rose from 351 in 1841 to its highest ever population of 425 in 1851. Between 1851 and 1901 the population steadily declined to 269, with the numbers of people in the village who were employed in the textile industry experiencing a similar decline.

The closure of Holroyd Mill in 1920 did not completely end the village's involvement in industry, as Moore (1995) mentioned that even towards the middle of the 20<sup>th</sup> century villagers would walk to the mills they worked at in East Morton (most likely Botany Mill which closed in 1938).

The industrial growth of the small agricultural village is communicated by Pigot's Commercial Directory of 1834 which records a maltster, a tanner, three shopkeepers and dealers in groceries and sundries, two retailers of beer and two worsted spinners and manufacturers in Micklethwaite. By the time of the 1852 Ordnance Survey, much of the historic development of the conservation area was in place (see page 8).

The most significant development since the 1852 Ordnance Survey has been the construction of places of worship in Micklethwaite. Bingley has had its own Parish Church probably since before the Norman Conquest and St Luke's at East Morton was consecrated in 1851. Dissenting societies and chapels had also been established in Bingley and East Morton during the late 18<sup>th</sup> and early 19<sup>th</sup> centuries.

Perhaps the use of places of worship in these neighbouring settlements explains why the Wesleyan Reformers or **Methodist Free Church** are the only group with any recorded existence in Micklethwaite. The group first held meetings in a cottage (Turner, 1894) and in 1851 moved to a larger room in the malthouse at Croft House Farm, which also doubled as a Sunday school. In 1858 a library was established for the use of scholars and

visitors. It took twenty-one years of fundraising locally before work on the chapel on land donated by Henry Wright of Beck House began. During construction the church's treasurer absconded and emigrated to America with £170 (worth over £30,000 today) of the funds, but a concerted effort by the community saw the church open in 1875 (Moore, 1995). The Church became the focal point of the community and drew in worshippers from Crossflatts, Eldwick and Bingley.

By contrast very little is known about the former Wesleyan Chapel which is now a house named **Overcroft**. The structure is dated 1854, was enlarged in 1883 and is believed to have closed around 1950. The chapel also ran a Sunday school and separate boys' and girls' classes in the evenings (Young & Young, 2005). This chapel might also have contained the day school which was closed following the opening of Crossflatts Board School in 1888 according to Dodd (1958).



Over the 20<sup>th</sup> century significant changes took place in Micklethwaite. The closure of Holroyd Mill in 1920 and the later cessation of textile manufacture at Airedale Mills effectively ended the industrial function of Micklethwaite. Although Holroyd Mill stood empty for some time, it was restored and re-opened in 1989 as a craft centre and has since been converted to dwellings. The closure of Micklethwaite's industrial employers also led to some of the workers' housing in the village becoming abandoned and in the case of the back-to-back housing at New Street and Union Street, demolished. It also seems that a number of people moved away from Micklethwaite between the wars when modern housing estates started to be built in Crossflatts (Young & Young, 2005). Fortunately those dwellings which escaped demolition have returned to full occupation.

As farm buildings became redundant they have been re-used for housing; this also happened when the Methodist chapel closed. Changing lifestyles and improved mobility placed pressure on the village to expand as a commuter settlement, housing workers in Bingley, Keighley and Bradford. This resulted in the construction of dwellings at **Thornfield Mews** (in the grounds of the now subdivided Thornfield House), **Greenhill Drive** and the houses at **150-162 Micklethwaite Lane**, among others, in the second half of the 20<sup>th</sup> century.

The designation of the village as a conservation area and tighter Green Belt controls have seen the protection of the character of Micklethwaite which retains its Wesleyan Free Church, and won the Best Kept Village Competition in 1973 and 1991 and a Community Pride Award in 1990 for improving the Lower Green.

*There has been comparatively little new development within the conservation area since the publication of the 1892 Ordnance Survey. The most significant changes have been the construction of Thornfield Mews in the grounds of Thornfield House, the demolition of the back-to-back houses between New Street and Union Street and the realignment of Micklethwaite Lane around the Upper Green.*

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## 4. Topography and Setting

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### *Summary of Topography and Setting*

Much of Micklethwaite's uniqueness is derived from its relationship with its surroundings and the way the development of the village has responded to the topography.

- Most of the village's immediate setting forms part of the conservation area due to its close relationship with the buildings. The green and open character of the land extends out of the conservation area in virtually all directions, underpinning Micklethwaite's agricultural and freestanding character.
- Micklethwaite stands on a south-facing corner at the junction of Morton Beck Valley with Airedale. The village's elevated position allows views down Airedale towards Bingley as well as over Keighley and the Worth Valley. East Morton occupies a similar position to Micklethwaite at the opposite side of the Morton Beck valley and is highly visible from Carr Lane.
- Some of the development in the conservation area occupies flat ledges on the valley side such as around the Lower Green and at Beck Fold. Development along Micklethwaite Lane, Carr Lane and Beck Road is built on sloping land and buildings frequently incorporate additional floors to compensate for the gradient.
- The Leeds-Liverpool Canal Conservation Area covers the fields between Morton Beck and Micklethwaite Lane which lie outside of the conservation area. This designation protects the character of the buildings and spaces within its confines including Airedale Mills and Airedale House, buildings which are part of the history of Micklethwaite as well as that of the canal itself.
- The steep side of Micklethwaite Bank forms a strong physical boundary to the village and its mainly wooded slope makes way for moorland at the top from which there are important views over the conservation area, Airedale and Morton Beck Valley.

Micklethwaite stands on the south-facing corner formed by the meeting of Morton Beck valley and Airedale. Although there are clear 'steps' between the clusters of buildings in the conservation area, some of the buildings stand on fairly flat terrain, while others have responded to the topography.



*The topography of the valley side means development steps up the hillside, as it does here at the Upper Green. From the higher up parts of the conservation area it is possible to see across the Aire Valley.*

The cluster of buildings around the Lower Green and at Micklethwaite Grange occupy the largest area of flat land and stand at just over 130m above sea level (ASL), but even here the land is gently rising to the north. This part of the village lies more in Airedale than in Morton Beck Valley and reflects the gentler, stepped east-west slope of this valley. Micklethwaite Lane rises to a height of around 145m at the junction with Beck Road. Here, the east-west gradient of the Morton Beck Valley is more pronounced and High Fold is well elevated above the lane while the Methodist Church is built into the falling hillside and incorporates a floor below road level. Beck Road descends steeply as it runs against the contour and reaches a small flat shoulder of land about 140m ASL on which Beck Fold is situated. Holroyd and Holroyd Mill occupy similar footholds lower down the valley side.

From its junction with Beck Road, Micklethwaite Lane rises sharply to a height of about 165m ASL at the top of the Upper Green. From here there are panoramic views over the rooftops of High Fold and the Lower Green areas as well as the wider setting provided by Airedale. 27 Micklethwaite Lane best communicates the precipitous gradient of this area; its elevation facing onto Micklethwaite Lane is two storeys in height, while that which faces onto Beck Road is four storeys in height due to the steepness of the hillside.

From the Upper Green, Carr Lane rises at a fairly constant uphill rate to a height of 178m ASL at the junction with Hill Top Lane. The steep eastern slope of Morton Beck valley again means that buildings on the eastern side of the road are well elevated while those at Peas Acre on the opposite side incorporate basement and lower level floors to compensate for the fall of the hillside. From here there are significant views of East Morton, Airedale and Keighley.



*The older part of Greenhill Drive was built before the conservation area was designated. The Conservation Area and Green Belt designations ensure the character of the area is not harmed by new unsympathetic development.*

The conservation area is almost entirely surrounded by green spaces, many of which lie within the conservation area due to their value. The only exception is the fairly unsympathetic 20<sup>th</sup> century cul-de-sac, Greenhill Drive, which makes no contribution to the sense of place of the village. Most of the green spaces adjoining the built-up part of the conservation area are open pasture with dry stone boundary walls and contribute to the agrarian, rural character of Micklethwaite and help to isolate the village from nearby settlements. All of these spaces (including those within the conservation area) are protected from development which might impinge on their open and green character through their designation as Green Belt. The allotment gardens are afforded further protection through the policies of the UDP.

Much of the conservation area's setting to the south and west (namely between Morton Beck and Micklethwaite Lane) lies within the Leeds-Liverpool Canal Conservation Area which protects the canal's original setting and related buildings and infrastructure including Airedale Mills, Airedale House and the swing bridge. The canal creates an abrupt edge to the urban area of Crossflatts, and, with the fields to the north, provides an important buffer between the urban area and Micklethwaite. To the east of Micklethwaite Lane and outside of the Canal Conservation Area is the historically important Laythorpe Farm (see page 9), which is protected through its status as a Grade II Listed Building. At time of writing (March, 2005), Laythorpe Farm is a proposed inclusion in the Leeds-Liverpool Conservation Area.



*Much of the conservation area's southern setting lies within the Leeds-Liverpool Canal Conservation Area, including Airedale Mills (above), Airedale House and the open fields.*

The steep, partially wooded incline of Micklethwaite Bank forms the eastern edge of the conservation area and extends out of the conservation area to the southeast. At the top of the Bank and to the east of the conservation area, the land is much flatter and is used for pasture, while other areas remain unimproved heather moorland. The agricultural land use extends across the north of the conservation area from Micklethwaite Bank and

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across Morton Beck, providing an open and tranquil setting for Micklethwaite.

The position and topography of Micklethwaite mean that views over the Aire and Morton Beck valleys can be had from various points in the conservation area. At the lower, southern end of the conservation area views are limited, but this said, the views over the rooftops of the low-lying development along the valley floor and the site of the mostly wooded north facing side of Airedale are still important, with Airedale Mills and the Bradford and Bingley Building Society building at Crossflatts prominent in the skyline of the built-up area. The backcloth provided by the greenery across the valley dominates and forms a ubiquitous component of views southward.

At the high up north end of the conservation area around the Upper Green and along Carr Lane, the views are wider and more varied as they take in both Airedale and Morton Beck Valley. From the Upper Green it is possible to see Bingley town centre, including the Damart Mill chimney and the Bradford and Bingley Building Society headquarters. This glimpse of the urban area is flanked by the foliage of the valley sides which

contribute significantly to the scene. In the far distance the cultivated top of the opposite side of the valley is visible.

From Carr Lane and Beck Road it is possible to see the sprawling urban area of Keighley, and, on a clear day, further up the Worth Valley. This view of Keighley is contrasted with the open fields which provide a more immediate setting for the conservation area. From these northern parts of the conservation area the steep valley sides allow a panoramic view of nearby East Morton, which occupies a similar elevated position to Micklethwaite and is surrounded by fields. The bellcote of St Luke's Church stands out against the urban area of Keighley which can be seen in the distance.

The views out of the conservation area help to place it in its context: in a green, rural location, yet close to significant built up areas. Due to the topography much of the urban sprawl nearest the village is out of sight and this helps Micklethwaite seem quite detached from the larger towns and even East Morton which has expanded considerably with the building of commuter dwellings in recent decades.



*From Carr Lane it is possible to see East Morton across Morton Beck valley, and beyond it and across Airedale, the urban area of Keighley. The pastoral fields in the immediate setting are of considerable value to the sense of place of the conservation area.*



*The harmony between the texture and tone of the stone used in roofs, street surfaces, and regularly coursed stone buildings and boundary walls is intrinsic to the cohesive character of the conservation area. Unfortunately natural materials and traditional detailing to doors and windows is absent from most buildings in Micklethwaite.*



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# 5. Traditional Building Materials

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## ***Summary of Traditional Building Materials***

The building materials used in Micklethwaite Conservation Area form a key component of its overall unity and historic appearance, these are:

- Bare local sandstone and gritstone for buildings;
- Stone slates for most roofs and Welsh blue slate for some later roofs;
- Painted timber for casement and sash windows and leaded metallic windows for casement windows on pre-1750 houses;
- Local sandstone for boundary walls;
- York stone for traditional flags and setts; and,
- Iron for the limited number of gates and railings.

A stone quarry existed at the north end Micklethwaite Bank between Peas Acre and Bank End prior to 1852 (and is shown on the Ordnance Survey map published that year) while several much larger quarries existed along Otley Road to the north of Micklethwaite. It is probable that the sandstone and gritstone used in the buildings and structures in Micklethwaite Conservation Area came from these local sources. The enclosure of Micklethwaite Bank in 1861 allowed this quarry to extend significantly and was in use until the early 20<sup>th</sup> century.

The grainy texture of the stone and its colour, which ranges from a creamy hue to a darkened brown create a visual harmony between the various and sometimes disparate groups of buildings that make up the conservation area. The unity of the buildings is particularly strong as there are very few instances where historic stonework has been painted or coated with render in Micklethwaite. However, it is unfortunately the case that three elevations of each of the modern houses at Thornfield Mews were coated with a painted render during their construction. This is not a traditional treatment to elevations in this region and provides a poor contrast to the weather-beaten stonework of the

historic buildings in the conservation area. There are also very few cases of where stone elevations have been cleaned. The cleaning of stone robs buildings of their historic appearance and can make an unwanted contrast between a building and its neighbours which undermines their unity and group value.

Traditional mortar is lime based and should be level with or slightly recessed from the surface of the wall. Fortunately in Micklethwaite there are very few cases where an inappropriate mortar or too much mortar has spoilt the visual appearance of a wall.

The size and shape of the pieces of stone used to construct walls give an insight into the age and relative status of a building. The oldest buildings are made of fairly irregular courses of stone 'bricks' which often vary in height. There is a clear difference between the dressed nature of the stone according to status. For example the barn attached to Croft House Farmhouse has much more irregular stonework and smaller 'bricks' than the contemporary Micklethwaite Grange or 4-6 Victoria Street. By the 18<sup>th</sup> century the stone 'bricks' became more regular, though there were still variations in the heights of courses. By the turn of the 19<sup>th</sup> century the stones used for building were in much more regular block shapes (a good example of this is the row of houses at The Green or Peas Acre) and towards the end of the 19<sup>th</sup>



*Regularly coursed stone 'brick' with an unobtrusive lime-based mortar at Peas Acre.*

century, much shallower bricks were used (as at the Methodist Free Church). Thornfield House is the most prominent example of the ashlar stonework; the smooth surface of the walls communicates the high status of the building and its owner. The most recently built houses in the conservation area emulate the horizontally coursed, hammer dressed stonework of the historic buildings in the village, although the older modern-era houses at Thornfield Mews have randomly arranged stone frontages which have no historical precedent and

undermine the effort made elsewhere with the design of these houses.

The same locally quarried stone is used as a roofing material for the majority of the buildings in the conservation area. This heavy, bulky material has a chunky profile and is laid in diminishing courses. The texture and tone of the slates mean that they harmonise with the stone used for buildings and other features and is therefore an important unifying feature, particularly as the topography of the conservation area means that there are many views over rooftops. The advent of the railway made it possible to import cheaper and lighter roofing materials into the region, such as the blue Welsh slate found on some buildings. Houses built since 1950 use even cheaper man-made tiles which try to emulate the characteristics of stone or slate, but the natural materials are more honest and complement the stonework. Fortunately modern dormer windows do not disrupt the roofline of the conservation area.



The various ages of the buildings in Micklethwaite Conservation Area have two different window types. Generally, the older buildings from the about 1800 or earlier tend to have tall narrow casement windows which

open on side hinges. In some cases these windows have metallic frames and the panes of glass sit in a leadwork lattice (*above*), while later or lower status dwellings have painted single pane timber casements. Where there are long rows of casement windows (*right*), it is often the case that a minority open while the rest are



fixed in place. Buildings from the 19<sup>th</sup> through to the early 20<sup>th</sup> century have painted sliding timber sash openings where there are typically two panes to each sash (*left*), though towards the end of this period single pane sashes became more common. Although the Listed Buildings and some of the unlisted buildings in

Micklethwaite Conservation Area retain their original window details, they are sadly absent from the majority of buildings in the conservation area which typically incorporate modern replacement windows

with a non-traditional method of opening, layout of panes and/or an inappropriate material or finish such as staining. The same is true for painted vertical timber doors to older dwellings (*left*) and four panelled doors to houses built after around 1750. The impact of inserting inappropriate door and window details to a single building can give it an incongruous appearance due to the



clash of the historic and the modern. The effect of a group of buildings losing their original door and window detailing can have a bigger negative impact on their historic appearance and group value, particularly where each house uses a different type of modern window or door.

The boundary walls of the conservation area are exclusively made of the same stone as the buildings. Those which enclose the curtilage of a house or cottage are mortared and have various copings. Boundaries surrounding fields or other elements of farms are dry stone walls, a feature which is consistent across the entire local rural area and helps the conservation area to blend in with its setting. Regularly coursed stone walls are a unifying facet of Micklethwaite Conservation Area.

A significant proportion of street and pedestrian surfaces use natural stone in the form of setts and flags, historic features which are of interest in their own right. The tone and texture of the stone harmonises with that of the boundary walls and buildings and gives insight to the status and/or function or usage of the area surfaced. Examples include the setted approach to Butler's Fold and flagged pavements along Micklethwaite Lane. Many setts and flags appear to have been laid in recent decades as part of the enhancement of the village. It is important that historic street surfaces follow traditional patterns otherwise their authenticity is undermined.

A handful of iron gates and railings remain in situ in Micklethwaite and are important details of the street scene, particularly where they are an original detail.



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## 6. Architectural and Historic Qualities of the Buildings

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### *Summary of Architectural and Historic Qualities*

Micklethwaite Conservation Area contains a variety of buildings of different functions which were built in different eras and make a vital contribution to the place's character and historic interest. This is borne out by the fact that the fourteen Grade II Listed buildings in the conservation area date from across five centuries and served diverse original uses. The key architectural and historic qualities of the conservation area are summarised as follows:

- The evolution of the vernacular style is evident in buildings such as the Manor House (half late 16th century, half late 17th century), Micklethwaite Grange (1695) and the cottage at Fairlady Farm (1702). Common features to most of these Grade II Listed buildings are hoodmoulds over openings, corniced chimneys, kneelers, quoins, moulded doorcases and rows of chamfered or moulded mullioned lights which are sometimes transomed.
- The small number of farmhouses, farm cottages and barns in the conservation area reinforces the area's agricultural heritage. The best examples are Grade II Listed. These buildings are also in the vernacular style but are generally quite unadorned. The barns have large arched cart entrances and a restraint on the number and size of other openings, which often include first floor pitching holes and ventilators.
- The Grade II Listed former Malthouse is further evidence of the importance of agriculture to the local economy and adds to the grain and range of buildings in Micklethwaite. It incorporates some details from an earlier building as well as others which are contemporary with its construction in the 19<sup>th</sup> century.
- The number of mill workers' dwellings in the conservation area confirms the importance of the textile industry to Micklethwaite in the 19<sup>th</sup> century. The earliest examples, 12-20 Victoria Street are Grade II Listed and have the flat-faced mullioned rows of openings and plain stone surrounds which were common vernacular details to cottages around 1800. 27-29 Micklethwaite Lane shows the change in

cottage design by about 1820 and is an interesting response to the topography of the area and the scarcity of land available for developers to build on. Later examples of this response and the evolution of the vernacular style include the industrial housing at Peas Acre, north of New Street and at The Green.

- Holroyd Mill and the mill master's house, Holroyd are other facets of the mill village. The largest block of the mill dates from 1812 and was powered by water, but buildings relating to shifts to steam and gas power are also in the complex.
- The conservation area contains a few variations of the three bay villa including the architecturally restrained Holroyd and 1 The Green, the more ornate Prospect House, the strongly Victorian ashlar Thornfield House and the Queen Anne style 1 Peas Acre. People of some status in the village would have built these houses.
- The Methodist Free Church is the only public building in the village still in its original use. It is of a Classical style with a symmetrical pedimented front and other well-ordered elevations with round-headed sash windows.

Approaching the conservation area and passing the modern development at Greenhill Drive, the first building encountered upon entering the conservation area is **Overcroft**, a house which was originally built as a Methodist Chapel in 1854. This long single storey stone built stone roofed building is five bays long, the easternmost bay is an extension of 1884 as it is slightly wider than the rest and the positions of the corniced chimneys indicate the present and original extent of the building. The front elevation would have been four bays of voussoired round-headed windows with the gable-fronted coped stone roofed porch carrying the datestone. Although some of the windows retain their original timber astragal uppers and timber casement openings, two have been blocked up and French windows and an extra doorway inserted. A smaller domestic door and window now front the

porch. Similarly, modern windows partially occupy the original windows voids of the rear elevation. The front elevation has an entablature consisting of a projecting architrave and paired dentils supporting a shelf holding the gutter. Despite the extensive changes to Overcroft, the few details that remain are important in identifying its original function and status in the village.



*Overcroft (unlisted) was built as a Methodist Chapel in 1854. The round-headed windows with astragal uppers are an important original detail.*

The setted lane alongside Overcroft leads to the yard in front of **Butler's Fold**. Although several men with the surname 'Butler' lived in Micklethwaite in the first half of the 17<sup>th</sup> century (Young & Young, 2005), the Fold more than likely takes its name from Alfred Butler who owned the nearby Thornfield House and the buildings along the western side of the fold, which have since been demolished.

Young & Young (2005) gives the original barn at Butler's Fold a date of 1666. The earliest detailed map of Micklethwaite, dated 1817, shows two groups of buildings on the site of the row, as does the 1852 Ordnance Survey. By 1891 the row had taken its present day format. It would appear that Woodlands Barn and the attached 3 Butler's Fold formed one of the original units and numbers 7 and 9 formed the other, with number 5 added in the second half of the 19<sup>th</sup> century. The details of the buildings also hint at this evolution. **7 Butler's Fold** has a blocked segmental arch cart entrance on its front elevation with the voussoirs embedded in the wall, while quoins indicate the position of what were originally the corners of a freestanding barn, perhaps dating from the 18<sup>th</sup> century. This former barn shares a corniced chimney with the plain **9 Butler's Fold** which was probably rebuilt during the 19<sup>th</sup> century. Sandwiched between the quoined edges of numbers 3 and 7, **5 Butler's Fold** has a typical 19<sup>th</sup> century corniced chimney and tall window openings, some of which are mullioned. The quoins on **3 Butler's Fold** suggest it was built in the late 18<sup>th</sup> century.

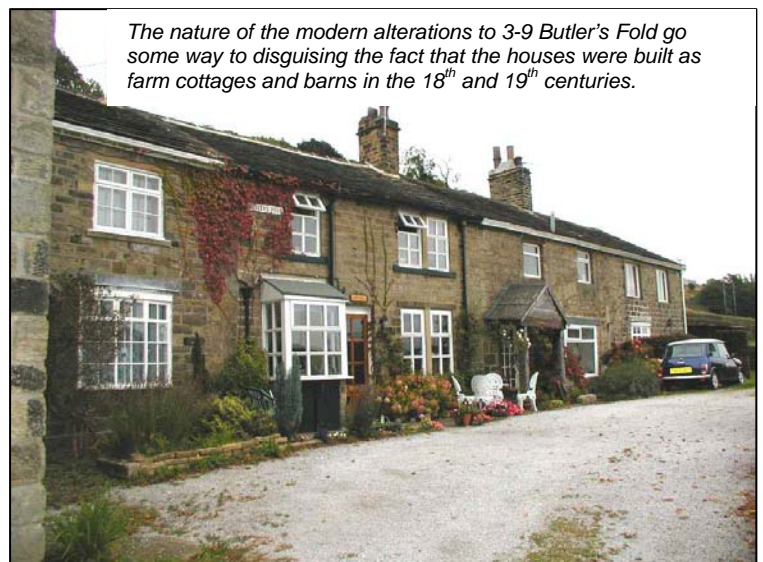
These surviving details are vastly outnumbered by the unsympathetic changes which have been

undertaken on the row. Various inappropriate modern windows of various designs have been inserted including projecting bay-type windows to numbers 3, 5 and 9, which have each occasioned the enlargement of the original void making it out of proportion with the rest of the openings. At number 7 the blocked cart entrance now frames an oversized modern window with a concrete lintel which looks completely out of place and deprives this former barn of its original character and appearance. Each house has a different modern door, the chimneypots of the eastern chimney jut out of a heap of cement, modern-style gutters have been installed to all but one cottage, and flues break through the roof at numbers 3 and 7, the latter being particularly unsightly. This latter flue is in place because 3 Butler Fold lacks a chimney and this is likely to be because this house originally had an L-shape plan and occupied the eastern end of Woodland Barn which has a double chimney.



**Woodlands Barn** was probably originally built in the 19<sup>th</sup> century on the site of a smaller barn (indicated on the 1817 and 1852 maps), but appears to have been completely rebuilt prior to its residential conversion and can now considered to be a barn in name only. Although thought and effort has been made with the

insertion of mullioned casement windows in plain stone surrounds and a pedimented ashlar doorcase, the alterations to Woodlands Barn mean it retains very little of its original character and appearance. Virtually all of the openings are domestic in character due to their regular layout, number, size and proportioning while features such as a cart entrance or ventilators are absent. The



*The nature of the modern alterations to 3-9 Butler's Fold go some way to disguising the fact that the houses were built as farm cottages and barns in the 18<sup>th</sup> and 19<sup>th</sup> centuries.*

only features which hint at the original building are the small round-headed window over the doorway and the triangular dovecote (*above*) and blocked first floor doorway on the western elevation.



*Thornfield Mews (unlisted) are modern houses which are a pastiche of the houses built in this region for yeomen in the 18<sup>th</sup> century. The effort made with replicating the architectural details are undone by the inappropriate materials to all elevations and the wholly modern treatment of the rear (below)*



Built in the former garden of Thornfield House, the design of the modern housing at **Thornfield Mews** is in some respects sympathetic to the conservation area, but in others out of sympathy. The elevations facing the cul-de-sac feature well proportioned mullioned lights and doorways set in central gable fronted porches. The lower openings are surmounted by hoodmoulds. These architectural motifs can be found on the yeomen's houses which were built in this region during the 18<sup>th</sup> century, although this is undone to some extent by the garage doors and even more so by the use of random stone cladding. The use of appropriate materials is of great importance when building in a conservation area in order to maintain the feel of the place. It is unfortunately the case that to the rear and side elevations of the houses at Thornfield Mews (which are the most visible as they face onto Micklethwaite Lane) display nothing to suggest that effort in terms of design, detailing or materials to respect the character and appearance of the conservation area had been made. The painted render and modern style openings of the rear elevations contrast with the organic 17<sup>th</sup> through 19<sup>th</sup> century stone built development across

Micklethwaite Lane. The use of stone effect tiles, the incorporation of chimneys and the stepping of houses down the slope of the site help these buildings to fit in with the historic development.



*Thornfield House (key unlisted building) retains much of its original character on this elevation which was built in the 1870s.*

In the northeast corner of Thornfield Mews is the imposing **Thornfield House**, which is now subdivided into three dwellings. The original building was a 17<sup>th</sup> century farmhouse. A sale plan from 1870 shows the original house with a barn across the garden and what appears to be another lathe of agricultural buildings opposite Woodlands Barn. In this year, Thornfield House and the adjacent field were purchased by Alfred Butler, owner of A & H Butler and Co., a worsted spinning firm based in three mills in Bingley (Young & Young, 2005). Butler extended and remodelled Thornfield House from being a farmhouse to a polite or stylised three bay country villa typical of the wealthier members of the middle classes in the Bradford area. The field overlooked by the principal elevation of the house was transformed into a large private garden, with the barns and other buildings at the foot of the garden by Butler's Fold probably adapted for use as a coach house, stables and storage to Thornfield House. These latter buildings have since been demolished and the gardens are now occupied by Thornfield Mews.

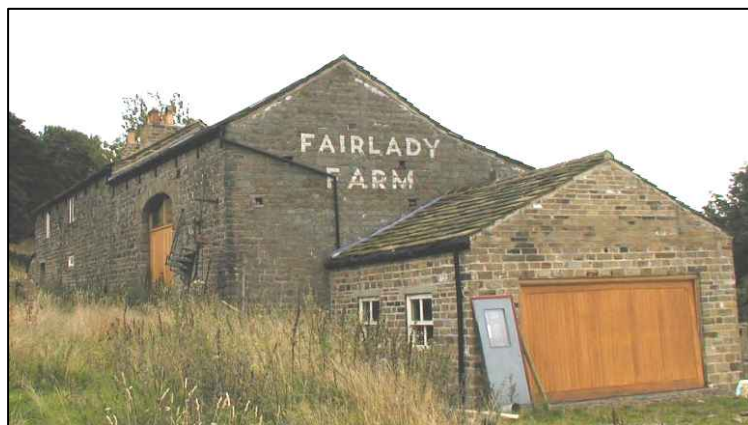
The unique status of Thornfield House in the village continued after it ceased to be used as a house: in 1945 it opened as a nursing home and also served as a general hospital (with maternity accommodation) and mortuary. With the advent of the National Health Service, Thornfield House fulfilled its role as a hospital for a few years only (Young & Young, 2005).

Thornfield House is a symmetrical composition. The central doorway is set in a projecting ashlar

doorcase with monolithic jambs carrying a bracketed hood. This doorway is flanked by canted bay windows. The five windows at first floor level have cambered heads and are linked by a moulded cill band and another moulded band which wraps around the window heads. At the top is an entablature made up of a projecting architrave, modillion dentils and projecting stone shelf carrying the gutter. This whole elevation is made of ashlar stone and mostly retains the original sash windows.

**Fairlady Farm** occupies an elevated position over the rest of Micklethwaite and is accessed from The Green. The single cell cottage at the southern end of the range is listed Grade II and is the oldest component of the farm, dated 1702. Internal features such as a beehive oven suggest that the inside of the cottage is older than the date suggests (Young & Young, 2005). The extent of the cottage is indicated by the large, irregularly shaped quoins, though it is believed that there was another element adjoining the cottage before the existing farmhouse was built in the 19<sup>th</sup> century. The windows on the front elevation are four double chamfered mullioned lights set in chamfered surrounds at ground floor with a taller row of three lights at the first floor. The mullions of the latter window have recently been reinstated. To the right is a chamfered doorway with a basket-arched lintel bearing the date and the initials 'TMS'. The upper courses of the cottage were added so that it is the same height as the attached farmhouse and stands under the same stone roof. The farmhouse is fairly plain and is attached to a slightly lower but larger barn with an asymmetrical profile. On the barn's north side is a large segmental headed archway which frames a modern stained timber door with glazing above. Two velux lights have been inserted just below the ridge of its stone roof on the north side. Attached to its northern gable is a sympathetic stone built stone roofed garage which has painted timber sash windows and a timber board door (though this has a stained finish). The finish of the door excepted, this building sits well with the older farm buildings, particularly when viewed from the Upper Green. Young & Young (2005) mentions that Fairlady Farm might have used as a 'dame school' in the 18<sup>th</sup> century. A school such as this had a sole, untrained teacher who would be paid to give a basic education to children. Before the advent of schools associated with chapels or churches, in small villages such as Micklethwaite, dame schools were one of the few alternatives.

*Top of next column: Fairlady Farm consists of a barn which is a key unlisted building as it retains much of its original appearance, the farmhouse and a Grade II Listed cottage which is the oldest component, dated 1702.*



Returning to The Green, the northern elevation of Thornfield House and the stark, modern rear elevations of properties at Thornfield Mews face the stepped row of dwellings at 1-13 The Green which were built some time between 1820 and 1850. **1 The Green** is a three bay house with a central doorway with tie stone jambs and the regularly spaced 'grid' of tall windows surrounding the doorway has plain stone surrounds. The sash windows have been replaced with modern casements which replicate the original layout of the panes. At the top of the front elevation, a regular row of dentils supports a stone shelf holding the guttering. A corniced chimney at the apex of either gable completes the symmetry. The attached 3-5 The Green was built for mill workers. Their lower status is communicated by their smaller size and the smaller, squat window and doors openings with projecting cills. The same regular pattern of openings, plain detailing and corniced chimney detail are repeated at **7-13 The Green**, though number 7 is three storeys in height as it is built on the incline between the two flats that the rest of the row is built upon.



*1 The Green (unlisted) is one of a few three bay villas in the conservation area.*

an unusual building with an element with a monopitch roof which is angled so that the plane of

the elevation follows Micklethwaite Lane. It appears that the building was not this shape until after 1892, which is probably when the building came into use as a shop. The unusual layout of 2 Victoria Street means that the outer corner of the monopitch roof is as high as the ridge of the main, gable-fronted part of the building. The elevation facing Micklethwaite Lane has a former loading door opening at first floor level, where the storeroom to the shop would have been located. The large ground floor window facing onto Victoria Street was formerly a shop window which was flanked by pilasters and topped by a deep, richly moulded cornice. Sadly, these architectural details have long been removed, but they can clearly be seen on a historic photograph of the building.



*2 Victoria Street (key unlisted building). The partially blocked loading door is above the notice board to the right.*

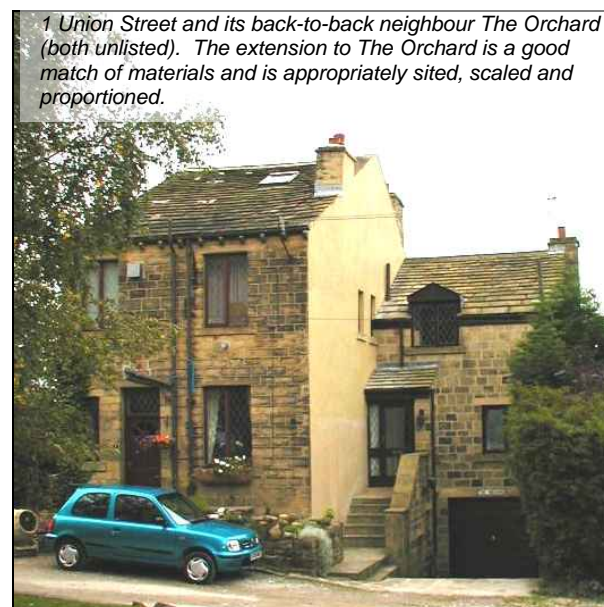


*2-4 New Street (unlisted) are a prominently sited pair of gable-fronted houses.*

Opposite 2 Victoria Street, **3 Victoria Street**, **11 Micklethwaite Lane** and **2-4 New Street** form a pentagonal gardenless 'island' surrounded by rights of way. Although it is known that there have been buildings on this site since the early 19<sup>th</sup> century, the existing group was probably built as one in the mid-19<sup>th</sup> century, although maps indicate that there was another dwelling attached at the western end, at the corner between Victoria Street and New

Street which has since been demolished, plus the internal divisions between the dwellings has changed over time. The stone roof is gable-fronted at the New Street end and hipped at the opposite end with another small gable facing Victoria Street due to the irregular shape of the block. In the centre is a large shared corniced chimney but unfortunately it has been rendered and painted cream. A similar but much less conspicuous chimney is at 4 New Street. All windows have lintels and projecting cills and paired brackets support the gutters. The modern doors at New Street are in plain stone surrounds while those of the other two dwellings are in stone built gable-fronted porches added in the 20<sup>th</sup> century. Only 3 Victoria Street retains its original two pane painted sash windows.

To the south of New Street, **3-7 Micklethwaite Lane** was built in the second half of the 19<sup>th</sup> century (numbers 5-7) and early 20<sup>th</sup> century (number 3). These austere looking houses have little by way of decoration and number 5 retains its original sash windows and four-panelled timber door. Number 3 has a blue slate roof, mullioned windows and a slate roofed timber porch. To the west, **1 Union Street** and **The Orchard** were originally built as a pair of back-to-back mill workers' houses c.1852, but The Orchard has doubled in size with the construction of a two storey-plus garage extension in the 20<sup>th</sup> century. The extension occupies a lower position and seems secondary to the original building. Effort has been made in the use of stone roof slates and a good matching stone, but the short chimneystack and dormer window are not characteristic of the conservation area. The coped balustrade is a good detail.



*1 Union Street and its back-to-back neighbour The Orchard (both unlisted). The extension to The Orchard is a good match of materials and is appropriately sited, scaled and proportioned.*

To the east of The Orchard is an earlier example of industrial housing, **12-20 Victoria Street**, which is Grade II Listed for its special interest. The row of

five cottages now contains four dwellings and there is a strong group value because of their consistent appearance and repetition of features. 12-18 Victoria Street have recessed doors set in plain stone doorways with tie jambs (the doorway to 18 is blocked and contains a window), to the left of which is a row of four lights set between slightly recessed mullions all set in plain stone surrounds. There are identical rows of lights above these at first floor level and the more recently inserted one- and two-light windows to the right of the original first floor windows are sympathetic in terms of their size and proportions. The narrower 20 Victoria Street has a pair of flat-faced mullioned lights to each floor and a 20<sup>th</sup> century stone built porch at the top of the steps leading to the original doorway. Due to the topography this house has a lower ground floor, while the rest of the row is two storeys in height. The corniced chimneys are another feature which reinforces the unity of this row. The blue slate roof with two courses of stone slates is an anachronistic feature. Its existence is probably explained by the fact that this row of cottages was unoccupied and semi-derelict by the early 20<sup>th</sup> century and were apparently pigs and hens rooted in them (Young & Young, 2005). The cottages have since been restored to residential use and re-roofed as part of the restoration, using the lighter, cheaper and more readily available blue slate as the main roofing material, with some of the stone slates re-used to indicate the original roofing material.



12-20 Victoria Street are the oldest industrial houses in the village, dating from around 1800, and are Listed Grade II. Note the unsympathetic extension to the right.

A long, stepped single storey group of buildings extends between 12 Victoria Street and the Manor House. It appears to be a mixture of older outbuildings and a more recently built garage and extensions to the older houses. Although they are sympathetically made of stone and have good, traditional painted doors, some details are out of keeping with the conservation area. These include the large modern windows, the shallow, sometimes flat pitch of the roofs and the manmade materials

used for these roofs and the treatment of the garage door.



8-10 Victoria Street (Manor House) dates from the late 16<sup>th</sup> or early 17<sup>th</sup> century and is an impressive, ornate Grade II Listed house which has been two dwellings since the 18<sup>th</sup> century.

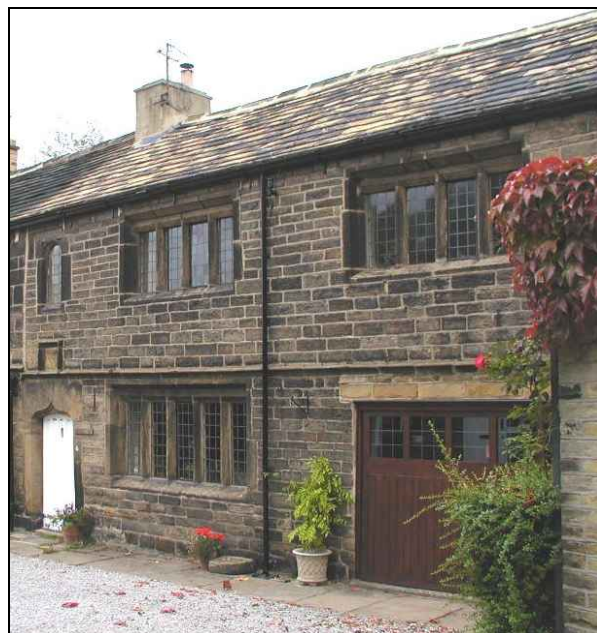
The **Manor House** (4-10 Victoria Street) was built as two houses which are separately listed Grade II for their special interest. It is likely that the oldest element was built by a freeholder who had become quite wealthy following the reallocation of lands previously farmed by the monks of Drax Priory which owned much of the land around Micklethwaite prior to 1567. The house that is **8-10 Victoria Street** is now two dwellings and dates from the late 16<sup>th</sup> or early 17<sup>th</sup> century, making it the oldest standing house in the conservation area. The L-shaped house has a two-bay frontage with the wing extending behind the eastern bay. The ground floor windows facing Victoria Street are rows of six and eight transomed mullioned lights. The double chamfered mullions have a cyma moulding; a rare detail that shows that whoever built this house was of a considerable status and wealth. These windows are all well recessed and at the centre of each row is a king mullion. Between these two rows, occupying an off-centre position is the original doorway with composite jambs and a Tudor-arched window with spandrels and a richly moulded surround (roll, step and cyma), decoration which further confirms the affluence of the original owner. The other doorway was inserted in the early 18<sup>th</sup> century and has a chamfered surround with a false ogee lintel. A continuous hoodmould extends over all ground floor openings and stands proud of the large blocks of dressed stone which make up the wall. At first floor, rows of five and six arched mullioned lights with sunken spandrels correspond to the ground floor windows. As at ground floor, the double chamfer of the mullions has a cyma profile and they are well recessed in chamfered reveals.



The gable end has a triangular coping which terminates in cyma moulded kneelers and is surmounted at the apex by ball-like finial. The rear wing has a similarly treated gable end with mullioned lights, but without the finial at the apex. The central chimney has a stone string and cornice and was until recently coated with render which has been removed to reveal the stonework. The appearance of this building is greatly enhanced by the retention of the old multi-pane leaded lights and sympathetic painted vertical board replacement doors.

The rest of the **Manor House, 4-6 Victoria Street**, was built in the late 17<sup>th</sup> century, the 1601 dated plaque over the door being false. It too was built for a wealthy freeholder or yeoman. The detailing of 4-6 Victoria Street reflects the vernacular style of the time. The doorway has tie-stone jambs and a cyma-moulded surround which continues to form a false ogee lintel. Above the door and date plaque is an arched light with sunken spandrels. The detailing of this end of the building is very similar to that of the neighbouring 8-10 Victoria Street, though the rest of the details are more typical of this building's era. The row of five double chamfered mullion lights in chamfered reveals at ground floor corresponds with two rows of four similarly treated lights at first floor level. As at the house next door, a hoodmould extends over all ground floor openings. The garage door at the right hand side of the front elevation was inserted in the middle of the 20<sup>th</sup> century and is out of keeping with the character of the building, but at least some effort has been made with the treatment of the door which is made of darkly coloured timber boards arranged vertically with a row of small lead-effect lights along the top. The garage opening replaces a row of four lights similar to those found next to the doorway, plus a plain, square 18<sup>th</sup> century doorway which was similar to that at 8 Victoria Street (further along the Manor House). 4-6 Victoria Street retains original details such as the leaded metallic casement windows and painted timber board door, coping and dressed quoins and therefore sits well with its neighbour and they are hence of group value and make an important contribution to the street scene.

Continuing up Micklethwaite Lane, and beyond The Green, the next cluster of buildings encountered is related to Croft House Farm and Micklethwaite Grange. The southernmost block is the former back-to-back cottages at **13-19 Micklethwaite Lane** which are now a 'through' house and a pair of back-to-backs. The cottages were built in the second half of the 19<sup>th</sup> century on the site of what might have been a pair of cottages erected in the early to mid 19<sup>th</sup> century. It could be speculated



*4-6 Victoria Street (Manor House) is an early 18<sup>th</sup> century addition to the older building. It is a Grade II Listed building.*

that they were built for farmhands and/or workers at the malthouse rather than mill workers. They are plain in appearance with tie-jamb doorways, cill-and-lintel tall individual window openings, corniced chimneys, stone roof and diminishing courses of stone. The group value of the block is reduced by the various styles windows and doors on display, though number 15 has been though fully extended by one bay on both floors. This extension blends seamlessly and replicates the proportioning of the original building and even incorporates a tie-jamb doorway.

These cottages face the gable end of the Grade II Listed **barn attached to Croft House Farmhouse**. The asymmetrical gable has quoined angles, a square pitching hole near its apex and some irregularly spaced rectangular and square ventilators. The long side facing the farmyard has a tall gabled semicircular-arched cart entrance with a chamfered edge. According to Young & Young (2005) there is an internal timber lintel which is probably a re-used cruck frame from an older building. Above the archway is a small arched light surmounted by a weathered stone initialled "RML" (Robert and Mary Leach, who built Micklethwaite Grange) and dated 1690. The windows on this elevation have recently been enlarged. The roadside elevation is blank, save a partially blocked quoined entrance (possibly formerly an archway), which contains a pitching hole with plain stone surrounds and a painted timber door. At time of writing this stone roofed structure is being re-roofed and is presently roofless.

Attached to the northern end of the long, low mass of the barn is the tall, narrow, three-storey **Croft House Farmhouse**. This plain structure was probably built onto the wall of the barn in the second half of the 19<sup>th</sup> century, perhaps when the farm became separate from Micklethwaite Grange which must have previously functioned as the farmhouse to the buildings set around the farmyard. This might explain why there are no openings on the elevation which overlooks Micklethwaite Grange, although two large velux lights have since been inserted. The rest of the windows are lintelled and have slightly projecting cills. The door and windows are of a modern style.

Set at a right angle to Croft House Farmhouse and its barn is the long low mass of the Grade II Listed **Malthouse**. The present malthouse was erected at some point between 1817 and 1852. A malthouse had been on the site of this building for centuries before and it is known for definite that a malthouse was on the site prior to the construction (or rather, reconstruction) of Micklethwaite Grange. The 1817 map of Bingley and Micklethwaite records a large building which partially occupied the site of the present day building and stood parallel to the barn. It is likely that when this building was pulled down, much of its stone and openings were re-used in the construction of the malthouse. This explains why 17<sup>th</sup> century details such as the quoins, small arched lights with sunken spandrels (much like those at the Manor House), and rows and pairs of lights separated by double chamfered mullions and set in chamfered reveals can be found on the Malthouse. Details which are contemporary with the building of the Malthouse include the plain stone openings with square mullions, the cill-and-lintel openings to the rear and the plain stone Venetian window with keystone and impost on the eastern gable. Modern casement and fixed windows have replaced the original sash openings in most cases. The roof has been recently re-laid in stone, replacing the modern tiles and the building is now used as a workshop. The malthouse is built into the gradient of the hillside with the upper floor accessed via four stone steps and the entrance to the lower floor situated towards the western end where there is sufficient height to create a doorway.



*This historic photograph shows what the Grade II Listed Micklethwaite Malthouse looked like when it had a modern tile roof. The building is now sympathetically roofed in stone.*



*21 Micklethwaite Lane (Micklethwaite Grange) is dated 1695. This Grade II Listed building retains many of its original details. The first floor windows lacking mullions were inserted during the mid-20<sup>th</sup> century.*

Set at a right angle to the malthouse is the former farmhouse to the malthouse and the older barn, **Micklethwaite Grange**, now two dwellings: 21-23 Micklethwaite Lane. A grange is where the produce of the lands farmed by monks was gathered and the use of this name in the existing building infers that the grange of the monks of Drax Priory who owned lands around Micklethwaite might have stood here. The Grange was built on the site of a large 13<sup>th</sup> century dwelling which stood on land owned by Drax Priory. The existing vaulted stone built cellar is similar to those of monastic buildings of the 13<sup>th</sup> century (Young & Young, 2005). The name Micklethwaite Grange, although of no antiquity, seems particularly apt seeing as barley, perhaps taken from several farms in the locality, would have been stockpiled at this farm prior to its distillation or brewing, another possible source of the name. The Grange has an unusual layout with two wings adjoining each other and forming a double span block which branches off the main body of the house. The longest elevation faces west and has a doorway (to 23) with jambs treated as rusticated quoins with a cyma-moulded inner which wraps around the underside of the lintel which is inscribed with scrolls and the initials "RML" and is dated 1695. These initials refer to Robert and Mary Leach, whose initials also appear on the barn dated 1690 which is attached to Croft House Farmhouse. The Leach family had also lived in the building which was demolished to make way for the present-day Grange (Young & Young, 2005). This doorway is very similar to the doorway of Eldwick Hall which is initialled "RL" and dated 1696, suggesting there was some link between Micklethwaite Grange and Eldwick Hall. Above this doorway is a cyma-moulded hood, and, at first floor level, an oculus with modern glazing. This oculus is snugly set between the regularly spaced dentils carrying the gutter. The openings on this elevations are a

mixture of one, two, four and five lights set in chamfered reveals, those of two lights or more being set between double chamfered mullions. Some of these mullions have been removed at number 23 which has modern painted timber windows throughout while number 21 retains all of its mullions plus, older eight and ten pane timber casement windows and a pair of stained glass, multi-paned lights at the fire window. This elevation has quoined angles and hood moulds running over the ground floor windows. The stone roof is coped with kneelers at the bottom and at the centre of the ridge is an ashlar chimney with a moulded cornice and a pair of sunken arches on each side. At the southern end, the roof is hipped and the return is the front elevation of number 21. This elevation has the same vernacular style windows and arrangement of hoodmoulds as the southwestern elevation, but here the largest opening is a row of five transomed lights with double chamfered mullions set in chamfered reveals. To the first floor are two modern windows inserted in the middle of the 20<sup>th</sup> century and are found on many houses built by the local authority at this time. These windows look out of place next to the older windows which have a strong vertical emphasis. The doorway on this elevation is set in the centre with cyma-moulded composite jambs, and an eared architrave. The lintel has a bolection moulding around the edge and a large raised keystone at its centre. The eastern elevation is dominated by the twin gables, the southern one of which has a corniced ashlar chimney at its apex and an iron 'VR' post box inset next to the quoins. The other gable is coped and features a row of three vernacular-style lights with the middle light transomed. The back door to number 23 is surmounted by a bulky stone hood and to the left are two small round-headed windows. The modern flat roofed garage attached to the north end provides a poor contrast.



21-23 Micklethwaite Lane (Micklethwaite Grange). The layout of the Grange is unusual with two gable-fronted blocks with a double span roof to the left.

To the southeast of Micklethwaite Grange and across the lane is the final element of the old farm,

a **single storey outbuilding** which is probably contemporary with the Grange. The outbuilding has a coped stone roof, kneelers, quoined angles and two composite jamb doorways with chamfered inner angles. One has a rectangular chamfered lintel while the other has a chamfered ogee underside. This building contains or contained a well used by the occupants of the Grange and for a time was also used as a cottage dwelling, which perhaps explains the reduced chimney at the apex of the southern gable. The small quoined stone roofed offshot is a later addition. Considering its lowly function and roadside location, this building is remarkably well preserved and maintained and even incorporates traditional windows and vertical board doors.

Behind this outbuilding is an elevated row of one-and-two-storey houses, **150-162 Micklethwaite Lane**. These modern houses are made of a sympathetic coursed stone and have details such as mullioned windows in plain stone surrounds, but other factors such as the tile roofs, timber bargeboards, modern-style gutters, the lack of chimneys and the arrangements of the houses: a bungalow-style wing attached to a concealed but larger two storey element are out of keeping with the general character of the conservation area. The freestanding garages to each house have the same inappropriate roof tiles, gutters and bargeboards as the houses plus metallic doors which are also undesirable from a conservation point of view.



2-4 High Fold (unlisted) is a pair of cottages with the chimneys, quoins, date stone and decorative kneelers of an earlier building.

At the end of the row of modern houses is High Fold; a much older development which was almost entirely in place by the time the earliest map of the area was produced in 1817. **2-4 High Fold** are misleadingly dated 1641 as indicated by a datestone on the gable-fronted stone-roofed porch of number 2. This pair of cottages is in fact detailed as a pair of cottages from the mid-18<sup>th</sup> century, as

indicated by the rows of three flat faced mullion lights in plan stone surrounds to each floor of either cottage. The single windows at first floor were probably inserted much later. The arrangement of openings and the positions of the ashlar chimneys suggest that 2-4 High Fold was built as two cottages, but such low status buildings were generally not decorated with ashlar stone, nor were they have as large a footprint or plan as these cottages. The chimneys, the quoins and the shaped kneelers with a ball decoration on top and the datestone suggest that this was probably first built as a yeoman's house in 1641 but 100 or so years later the majority of the building was rebuilt as two cottages, keeping some of the details of the original higher status building. The modern porch to number 4 is an unfortunate addition while the old porch to number 2 has had an unsympathetic bargeboard treatment and modern guttering installed. The moulded timber gutter to the main building is a good traditional feature.

Attached to but slightly elevated above and set forward to 2-4 High Fold, **6-8 High Fold** is another pair of cottages which was probably built in the early to mid 18<sup>th</sup> century. The cottages share a central chimneystack with cornice and would have originally had a row of three flat-faced mullion lights to the left of a plain stone surround doorway with a corresponding row of three identical lights at first floor level. Since then a fourth light has been added to the upper window of number 8 and a large window inserted over the porch. The doors and windows have a traditional appearance but are alas stained rather than painted. The cottages have quoined angles, but unusually those at number 8 are made of ashlar stone and project from the wall while those at number 6 are hammer dressed and are flush with the wall.



6-14 High Fold and the Grade II Listed K6 phone box.

The next block of **10-14 High Fold** is set at a right angle to the other four cottages and has an unusual evolution. It would appear that 12-14 High Fold was originally built as a yeoman's house (perhaps superseding 2-4 High Fold) with a near symmetrical front elevation as the sash windows with projecting plain stone surrounds and original corniced chimneys are evenly laid out. The doorway, however, is off centre and the windows in the bay to its right are slightly wider than those to the left. It appears that part of 10 High Fold is a cottage which is contemporary with the larger house and is similarly detailed. The composite jambs of the doorway are chamfered and support a carved lintel. The larger house was at some point divided into three dwellings (this was the case in 1937 when the area was resurveyed by Ordnance Survey). This occasioned the building of the chimney in the centre of the ridge between 12 and 14 and the insertion of a doorway next to the original cottage and the creation of a new doorway and window openings to the rear. 10 High Fold was joined to number 8, but they are now separated and new out of character windows inserted into the new wall which has been coated in an unsympathetic painted render. Recently a gable fronted stone porch has been added to number 14 and the majority of the painted timber sash windows replaced with unsuitable modern designs.

Set in the angle created by the two blocks of High Fold is a Grade II Listed **K6 telephone kiosk**, designed in 1935 by Sir Giles Gilbert Scott. It is made of cast iron and glass and its top panels display the emblem of George VI. It is an important component of the street scene and views of High Fold.

Up the hillside behind High Fold is an addition to the village from the early 20<sup>th</sup> century, **The Bungalow**. In terms of its height and mass and materials such as the red clay tile roof and pebbledashed exterior The Bungalow is out of character with the rest of the conservation area. The Bungalow has good ashlar chimneys and regularly spaced gutter brackets but lacks the original window and door details which might well have made the building of more interest.

Opposite is Peas Acre, three clusters of buildings which are built into the precipitous west-facing hillside and was mostly built between 1820 and 1850. All of these buildings are two storeys high when viewed from Carr Lane, but incorporate an additional lower storey to compensate for the sharp fall of the hillside. **19-21 Peas Acre** are plain in appearance with mullioned plain stone windows at ground floor and single lintel-and-cill openings to the upper floor. The matching corniced chimneys and entablature consisting of a projecting architrave, shaped dentil brackets and gutter shelf

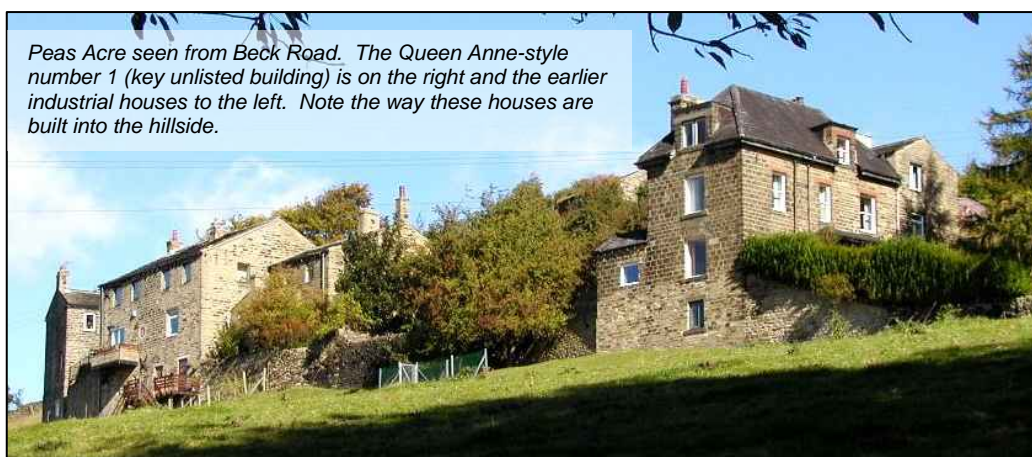
cornice are good stone details. Characterless modern windows have been inserted throughout, though the stone built stone roofed gable fronted porch is a thoughtful addition.

The next cluster along is made up of the back-to-back **11-17 Peas Acre** and the longer, attached dwelling **9 Peas Acre**. These plain houses have been altered with varying degrees of sympathy ranging from the insertion of two new correctly proportioned windows separated by a mullion at number 17 and balconies and decking made of natural material to the enlargement of windows so that they are out of proportion, the reduction of chimneystacks and the insertion of a variety of inappropriate windows and doors.

Further along **1-7 Peas Acre** is the most complicated cluster of buildings along Carr Lane, which is testament to its organic development over a prolonged period. The oldest element appears to be the gable-fronted three-storey house 5 Peas Acre which was probably built as a pair with number 3. The lower, two storey gable fronted number 7 was added shortly afterward, continuing the pitch of the roof of number 5. This house appears to have been rebuilt and/or extended forward as its front elevation lacks historical detailing and is dominated by a large oversized modern window with a concrete lintel. 1 and 3 Peas Acre have been respectively built and rebuilt around 1900. 3 Peas Acre looks similar to number 5 but has been rebuilt to form a seamless and continuous frontage with number 1. 1 Peas Acre is built in a vaguely Queen Anne style with an overhanging slate pavilion roof, corniced chimneys which project from the pitch of the roof, as do the stone built flat-roofed dormers which are all original features. The front elevation consists of three bays. It symmetry is interrupted by an off-centre dormer window and a canted bay window with a pitched roof which extends over the doorway as a porch. This elevation retains its original sash window and panelled door details, which are lacking from the house's other elevations.

Passing the modern commuter dwelling at 45 Micklethwaite Lane, **43 Micklethwaite Lane** was built some time between 1820 and 1850 on a man made plateau held in with retaining walls. Although the house is gable fronted, its main elevation was the one that faces southwest. This elevation is in a classical three bay arrangement with a bay of (mostly blocked) windows in slightly projecting plain stone surrounds flanking a plain stone doorway with a classical style stone hood. Along the top of the wall are dentils supporting a gutter shelf. The switch in main elevation from the sunniest side to the gable end is most likely due to the proximity of 41 Micklethwaite Lane which was built before 1852. The plainer gable end of 43 Micklethwaite Lane has a bay window with a pitched stone roof which extends over the front door to form a porch. These are typical late 19<sup>th</sup> century features. The two-storey extension to the right is made of appropriate materials and is sympathetically sited. Set slightly below, **39-41 Micklethwaite Lane** were built in the mid 19<sup>th</sup> century and were originally a symmetrical pair of single bay cottages, although the northern end of the roof is hipped, probably as a concession to number 43 which is in its shadow. The cottages share a central rendered chimneystack. Different types of modern windows occupy the window openings while number 41 has a small, sympathetically detailed stone porch.

Stepped below 39-41, **37 Micklethwaite Lane** is a cottage built which was probably built around 1800 which has been very carefully and sensitively extended such that it is not immediately apparent that the building has ever increased in size. The original building consists of the doorway and the window to the right with two similar windows, also in plain stone surrounds, to the upper floor with a corniced chimney at the gable end. A stone built stone roofed gable fronted porch has sensitively been added, incorporating a traditional timber panelled door with glazed upper panels. The extension to the left of this porch faithfully matches the materials, detailing and proportioning of the original building. As the extension has occasioned the cleaning of the stonework, the addition to the building looks seamless and as though it has stood there as long as the rest of the building. This is a good example of how new development can be successfully integrated into conservation areas.



*37 Micklethwaite Lane is a two-bay cottage which has been extended with a sympathetically proportioned and detailed single bay extension to the left which uses a good match of stone.*



*33-35 Micklethwaite Lane is a cottage from around 1800 which has been thoughtfully extended to the right with a good match of details, materials and proportions.*

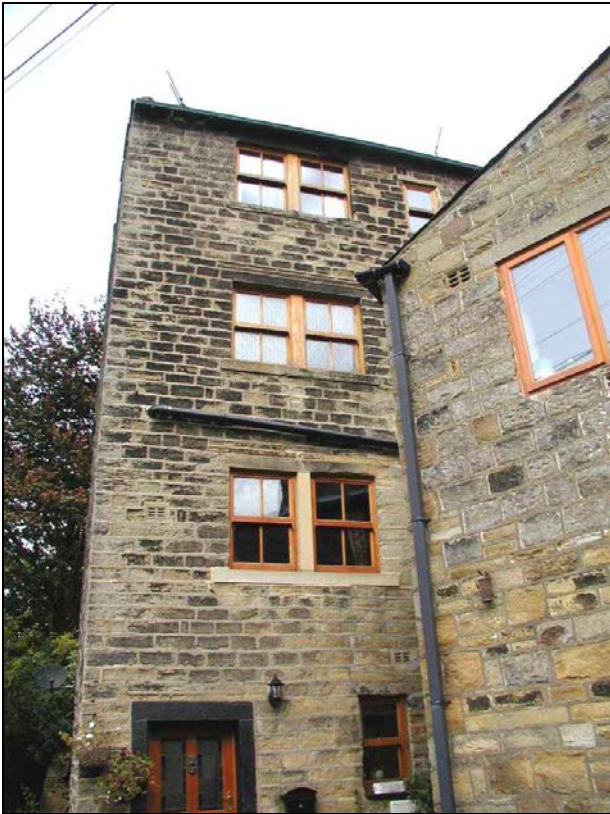
**33-35 Micklethwaite Lane** is another step downhill and was probably built not long before 1800. Like its neighbour uphill, this house has been sympathetically extended, the quoins embedded in the wall being the biggest giveaway that any recent addition has been built onto the house. The two storey single bay extension sits under the same stone roof as the rest of the house and is made of a well matched, similarly coursed stone and the pair of timber-mullioned sash windows matches the older openings in the building in terms of scale,

positioning and detailing, though this new window has a modern cill and lintel but no jambs. Below is a garage with a good panelled timber door with small areas of glazing along the top. Unfortunately this door, like all the other joinery on the outside of this house is stained rather than painted. The older main part of the house retains much of its original appearance and detailing, though the tile-roofed timber bay window is out of keeping. The addition to this house, like that of its neighbour blends well into the historic townscape around it.

The long stone roof of **27-31 Micklethwaite Lane** is a step down from its neighbour. This row of three two-cottages plus another two-storey cottage underneath number 27 was probably built not long after the opening of Holroyd Mill in 1812. Each cottage was a single bay consisting of a recessed timber door in monolithic plain stone surrounds with a pair of mullioned sash windows with shared cill and lintel to one side and an identical pair of windows on the floor above. Since their construction an additional light has been inserted to the upper floor of each cottage. The four-storey 27 (which is presumably one dwelling) retains its original character due to the insertion of new timber sash windows and the reinstatement of mullions in timber and stone and the insertion of traditional style panelled timber doors with glazed uppers. This woodwork is unfortunately stained rather than painted but gives the building a uniform appearance with numbers 29 and 33-35. The bare stone elevation of 27-35 Micklethwaite Lane is a strong unifying element as are the stone roof and stone chimneys, but missing details such as the lack of mullions to number 29 and moreover the insertion of nearly flush, wholly modern windows without mullions to number 31 undermine the group value of the row.

In front of the cottages along Micklethwaite Lane, **2-4 Beck Road** is a pair of mid-19<sup>th</sup> century mill workers' houses. The topography of around this building is such that from the rear the upper storey is at ground level and from the front number 2 is two storeys in height while number 4 incorporates a basement floor due to the fall of the land and its front door is accessed via a stone balcony which is shared with number 2. These houses are architecturally plain with transomed doors recessed in monolithic plain stone doorways and large single windows with lintel and slightly projecting cills. The chimneys are corniced and a stone-built lean-to element to number 4 is a sympathetic addition.

*Top of next column: 27 Micklethwaite Lane was formerly two houses built one on top of the other, and housed workers at Holroyd Mill. Sash windows, a panelled door and mullions have been reintroduced to this building.*



*Micklethwaite Methodist Free Church (key unlisted building) is the only public building in the village and is an important focal point for the community.*

Across Beck Lane, the **Methodist Free Church** is one of the key buildings in the village. It was built in 1875 using money raised in the local area and despite the church's treasurer disappearing with the equivalent of more than £30,000 today, was completed as scheduled and has gone from strength to strength with Sunday school being re-started in the 1970s (Moore, 1995). The site was donated by Henry Wright of Beck House who stipulated that opaque glazing be used on the

elevations facing Beck House so that the congregation would not look over his property (Moore, 1995). To Micklethwaite Lane the church has a single storey elevation, but on all other sides it is two storeys in height due to the topography. The main entrance is on the pedimented gable end. The round-headed doorway has a panelled timber door with glazed lights at the top. An architraved arch with a large keystone springs from a pair of moulded imposts at either side of the door which lacks jambs and interrupts the cill band which extends from the tall round headed windows flanking the doorway. These windows also have semicircular arched heads but they are set under plain stone arches which spring from imposts. The windows themselves are large timber sashes with margin lights on the upper sash. An entablature near the top of the wall forms the underside of the gable pediment. The sides of the church consist of three bays of the large semicircular-headed sash windows set in plain stone arches. Above them is a stone shelf holding the timber gutter, above which is the coped slate roof with a small corniced chimney at the northern gable. Below the windows there are two small single storey stone-roofed wings.

Downhill from Micklethwaite Lane is Beck Fold, a group of buildings surrounding a yard which were all components of Beck House Farm. The last addition to this group appears to be the **Beck House**, a bungalow in front of Beck House Farmhouse. This was built in the mid to late 20<sup>th</sup> century with randomly coursed stonework and a stone effect tile roof. The modern windows are individual or in mullioned pairs. The moulded central basket-arched doorway comes from an earlier building.

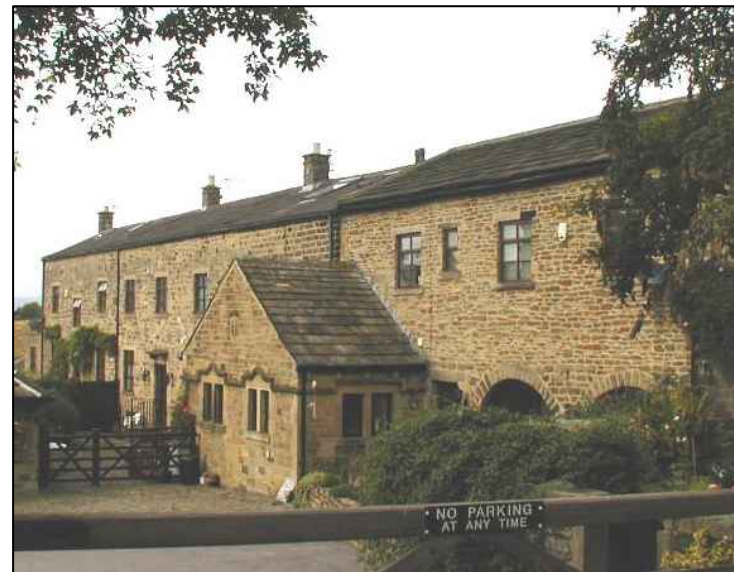
Behind this is **Beck House Farmhouse**. A building or buildings have occupied this site from at least the end of the 18<sup>th</sup> century and map evidence suggests that the layout and size of this house has changed several times, perhaps being last rebuilt towards the end of the 19<sup>th</sup> century in a vernacular revival style. This would explain the regular shape, steeply pitched stone roof, 19<sup>th</sup> century chimneys and regular stonework of the farmhouse despite it having the fenestration of an earlier era: leaded lights divided by mullions and set in plain stone surrounds. Other vernacular revival details include the triangular stone copings to the gables, raised kneelers and pointed saddlestone finials. The principal ashlar doorway continues this style, with richly architraved reveals, composite jambs and a large, deep lintel with a false pointed arch. The gutter brackets of this element end where the mid-19<sup>th</sup> century wing begins. This is a much plainer building with no ornament around the sash window openings. **The Old Barn** is attached to the northern gable of Beck House Farmhouse. The appearance of parts of this building suggests it has been altered



ground floor level there are two voussoired archways side by side and to their left a new doorway and to the left of this is a gable fronted stone roofed single storey addition to the barn. This curious extension is in a vernacular revival style with a moulded hood wrapping around the extension over the four window openings, rising to an ogee shape over the windows at the gable end. The windows themselves are paired mullioned lights with projecting cills.

or partly rebuilt at some point, as a barn would not have hipped roofs. The main elevation has a chamfered cart entrance at its centre. It has plain stone voussoirs, a keystone and the void is now filled with glazing in a timber frame with is well recessed in the opening. To the left of this is a small gable, which probably is not an original feature, and has a pair of mullioned lights in plain stone surrounds with a projecting cill near its apex. Below this window is a similar three-light one and they are both additions since its conversion to a dwelling. A projecting single storey element at the eastern end has a hipped roof and is dominated by a row of large mullioned lights in plain stone surrounds. Above this hipped roof is another hipped roof with a chimney with a double cornice set into its pitch.

Two long ranges consisting of former barns and a cottage form the northern side of Beck Fold. The cottage, **Rose Cottage**, was built in the mid-19<sup>th</sup> century and is made of quite large regularly coursed stone 'bricks'. The central doorway is now within a gable fronted stone roofed porch and is flanked on both floors by tall windows with projecting cills. Below the stone roof is a lead-lined stone gutter and above it, at the apex of the gable, a corniced chimney. The rear elevation is less orderly and features a large doorway which is partially blocked and now contains a window, which, like all windows on this house, are modern and made of synthetic materials. Under the same stone roof is an older barn made of coursed rubble, though there is the possibility it has been rebuilt during its conversion to a dwelling, **2 Beck Farm Barn**. Four bays long, the elevation facing Beck Road features a blocked pitching hole with plain stone surrounds with iron pintols embedded in one of the monolithic jambs. Below this is a recently added doorway and to the left what appears to be an old loading door which has been partially blocked and a window inserted. This new window is much like the others on this elevation: large and with a lintel and projecting cill. The smaller, less rigidly arranged windows to the side facing Beck Fold are more sympathetic. At



*Beck Farm Barn. To the left of the arched former entrances is the unusual gable fronted vernacular revival-style extension. The former barns and/or cottages are behind the extension.*

This gable fronted element is shared with the neighbouring dwelling, **4 Beck Farm Barn**, which with **6-8 Beck Farm Barn** forms part of a longer, slightly lower range which appears to have a synthetic tile roof. Although this building is predominantly made of randomly coursed stone, the easternmost section is made of later, regularly coursed stone which suggests that this part was built towards the end of the 19<sup>th</sup> century. It is more than likely that this entire building was rebuilt as it was converted into two dwellings. It is unclear as to whether this building was a mixture of cottages and barns or completely barns as there is a ventilator near the apex of the western gable (suggesting a barn, as does the coursed rubble), yet there is a regularly spaced row of domestic corniced chimneys. All of the window openings seem to date from the 20<sup>th</sup> century and they are small and regularly spaced on the Beck Fold side but irregularly laid out in the Beck Road side. A first floor conservatory sits on top of a stone single storey single bay extension to number 8, below which is a tile roofed garage. The other garages to



Beck Farm Barn are situated across Beck Road in a low, stone effect tile-roofed stone block with timber lintels and stained vertical board garage doors.

**Spring Beck Farmhouse** is now based in **Prospect House**, a classically influenced three bay Victorian villa. The two-storey-plus-basement house has a central doorway with a hipped roof porch access up some stone steps. The arched timber structure of the porch has been renewed. The unsympathetic 'Carolina' modern door is flanked by single windows with projecting margins consisting of quoined jambs and chamfered lintels and cills. Three similar windows light the upper floor. The original timber sashes have been removed and synthetic modern windows which replicate the appearance of the sashes installed. The stone roof is coped and at the apex of either gable is a chimney with a moulded cornice.



*Prospect House (unlisted)*

Beck Road soon reaches the private road leading to **Holroyd** and **Holroyd Mill**. The Mill opened in 1812 and appears on the 1817 map of Bingley and Micklethwaite. The mill master's house, Holroyd must have been built during the 1820s. The mill was built for the spinning of cotton, powered by a 21 foot diameter waterwheel which was turned by water diverted away from Morton Beck and into the mill pond. By 1845 the chimney had been added, suggesting steam power was also available and an extension to the mill which took its size from 2,200 to 3,000 square feet in area. By 1852 Holroyd was producing woollen cloth and in 1886 was leased to

a worsted manufacturer, Mr A Shackleton. During his tenancy a gas engine was installed and a boiler house built. Shackleton bought the mill in 1919 only to close it in 1920 due to a slump in trade. After standing empty for a number of decades, the mill and its infrastructure were restored during the late 1980s and housed a 'working craft centre' called *Micklethwaite Studio Workshops*. The mill and its outbuildings have subsequently been converted to dwellings.

Today, **Holroyd** has been altered significantly to the rear and north sides. From the west, the house's austere classical style main façade retains much of its original appearance. The three bay façade is a well-spaced grid of openings. In the centre is a transomed doorway set in plain stone surrounds. Evenly spaced windows with flush cills and lintels surround this doorway. The modern synthetic windows try to replicate the original detailing of the original sash windows. At the top of the wall is an entablature with a smooth architrave, dentilled frieze and stone cornice which is also a gutter. One of the corniced chimneys at either gable end had been drastically reduced. The house has been extended to the rear in a manner which continues the pitch of the stone roof and is made of a sympathetic stone. At the northern gable end is a two-storey extension which matches the materials (but not the details) of the original building and is sited and massed so that it appears secondary to the older main house.



*Holroyd House (unlisted). This mill master's dwelling was built for the owner of Holroyd Mill and is a proposed addition to the conservation area.*

From here the first part of **Holroyd Mill** reached is the long two-storey nine-bay block running north-south, which is thought to be the earliest part of the complex. This has a stone roof into which modern rooflights inserted just under the ridge. The new nine pane windows help the building to retain its original, industrial character and appearance. The grid-like arrangement of equal-sized openings can also be found on the gable ends. The former **weaving shed** housed the waterwheel, which was

turned by a channel of water extending from the mill pond. It is also a two storey gabled building with a grid-like arrangement of openings, this time three by three bays. The flat, grid like elevations and the re-creation of the original window details give this building much of its original character.

To the south of the former weaving shed is the small square tapered mill chimney, another structure which is important in identifying the original purpose of these buildings. Adjoining the chimney is the former **boilerhouse and enginehouse** which have been sensitively converted into garages for the apartments in the mill. To the south is a modern house, **Watermill House**, which through the use of reclaimed coursed stone, a stone slate roof, voussoired 'cart' openings and a restraint in the size and number of window openings, successfully recreates the appearance of an older barn. The front elevation has a central 'cart' entry with a segmental, voussoired arch which leads into a porch-like recess containing a domestic front door and windows. Above the archway is a small slit-like window, a motif often found on old barns to provide ventilation. The windows to the bays flanking the archway are modern but are divided into four panes, emulating a traditional sash window.



*Watermill House is a modern dwelling which is detailed to look like a barn built contemporarily with Holroyd Mill*

Across the shared courtyard area is **Watermill Barn**, which was built in 1812 as a smithy or forge serving the mill. At the centre of its front elevation is a voussoired segmental headed archway which frames a recessed area of glazing which has a stained timber frame with a strong vertical emphasis which recreates the appearance of a barn door. To the left of the archway is a doorway with plain stone surrounds. The windows on this front elevation have cills and lintels, and the modern windows seem out of place on this building. The western gable is dominated by modern openings, namely a pair of glazed double doors with a pair of windows with a very thin mullion between them. Attached to the eastern gable is an offshot to Watermill Barn which is built from reclaimed stone and has a stone slate roof.

*Below: Holroyd Mill (key unlisted building) and associated buildings are a key element of Micklethwaite's industrial heritage. Through careful conversion and sensitively designed new development, the site has been given a new lease of life in a manner which retains historic interest.*



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## 7. Open Spaces and Natural Elements

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### ***Summary of Open Spaces and Natural Elements***

The interplay between buildings and open spaces is integral to the interest of conservation areas. The occurrence, size, character and functions of open spaces and natural features such as trees or bodies of water all play their part in shaping the character and feel of an area. The open spaces and natural elements of Micklethwaite Conservation Area are summarised as follows:

- Open pastoral fields with stone boundary walls surround the built-up parts of the conservation area. These spaces help to preserve the original layout of the village and emphasise its rural character and agricultural roots and function. These fields are an extension of the setting of the conservation area which in places reaches into the heart of the village.
- There are significant wooded areas at the north end of Micklethwaite Bank, to the east of Thornfield House and at Holroyd Mill. The two former areas are particularly prominent due to their elevated position and their contrast to the buildings and fields. The woodland at Holroyd Mill forms an important setting for the mill, Morton Beck and the footpaths in the vicinity.
- The key bodies of water are Morton Beck and the goit stream, mill pond and weirs associated with Holroyd Mill. The former is a valuable natural feature while the man made elements offer amenity and are unique components of Micklethwaite's industrial past. A spring-fed trough at Peas Acre and the well at Spring Beck House are the only other water features in the conservation area.
- The Lower and Upper Greens are the only public open spaces in the village and act as focal points for the two main clusters of historic development. Both are predominantly grassed and are well kept. The Lower Green contains a

greater number of trees and timber benches and is bounded by natural stone kerbing.

- Many of the historic properties lack front gardens and some have no curtilage at all. The higher status villas, farmhouses and mill masters' houses historically had larger gardens and curtilages. The large gardens of modern houses in Micklethwaite contain some old trees, but are by and large out of keeping with the character of this rural, agricultural village.



*The open spaces and greenery about Micklethwaite add to its sense of place and enhance its character. This view from near Hill Top Lane takes in the moorland and woodland of Micklethwaite Bank, the some of the open fields which bound the built-up area and the wooded banks of Morton Beck.*

The most common type of open space in Micklethwaite Conservation Area, in terms of both size and occurrence are the large pastoral fields which cover the area from the southern tip of the conservation area next to Micklethwaite Lane in a continuous stretch up to Holroyd Mill Lane as well as the large wedge-shaped area between Acre Lane/Beck Road and Carr Lane. Other expanses of pasture extend between the Upper Green and Fairlady Farm and to the south of Butler Fold. The grazed fields are bounded by dry stone boundary walls and have little by way of tree cover, or indeed other types of vegetation. Trees, where there are any, are found at the perimeter of these fields, most often in the corner, with very few standing away

from the edges. The biggest concentration of trees among the pasture is lined up against Micklethwaite Lane between Micklethwaite Grange and Oakworth House. This particular field was where Micklethwaite's Whitsuntide celebrations were held and gives Micklethwaite Lane a shady aspect. The foliage, greenery and views into the fields through the trees add an important element of nature to the otherwise built up Micklethwaite Lane and crucially create a break in the building line between the two clusters of historic development at Lower Green and at the junction of Beck Road and Micklethwaite Lane. Among these pastoral fields are the large gardens to Beck House, Micklethwaite Grange and Thornfield Farmhouse. These spaces are different in character with the grass mown rather than grazed and non-native garden trees, shrubbery and other vegetation planted within their confines. At the eastern end of the conservation area, between Fairlady Farm and Hill Top Lane, is an unimproved field enclosing a steep section of Micklethwaite Bank which is covered with heather. This vegetation helps to emphasise the rural upland character of Micklethwaite. As well as the characteristics mentioned above, these expansive open spaces are important as the setting for the buildings of the conservation area and underpin its rural and agricultural character and are similar to the wider setting of the conservation area. The conservation area maintains strong bonds with its setting, particularly as there is at least one working farm located within the built-up area of the village and hence the existence, character and treatment of these spaces have a considerable bearing on the overall feel of the conservation area.



*The gradient of Micklethwaite Bank makes trees, such as the cluster at the top of The Green, prominent in many views and vistas.*

the site of a former stone quarry and the field to the east of The Bungalow. The latter is a fairly young woodland which is dominated by a mixture of birch and beech trees with bracken constituting much of the undergrowth. This wooded field is bisected by a footpath leading from the Upper Green up to Hill Top and has a secluded character due to the vegetation. The site of the quarry has more established vegetation consisting of deciduous trees and undergrowth. The thin sliver of a field between this wooded area and Carr Lane appears to be used for allotment gardening and as an orchard.



*The fields around Micklethwaite are a vital component of its setting and character. The vegetation of Micklethwaite Bank forms an important backdrop to views of the village from the south and west.*

Despite the predominance of open fields, the conservation area contains significant areas of woodland. The largest such area covers part of the precipitous slope of Micklethwaite Bank, occupying

Another key area of woodland is also found on the same steep slope, namely the area between The Green, Butler's Fold and Fairlady Farm. The crown of this mature but compact woodland is taller than the buildings and is a prominent backcloth to views up The Green and forms an atmospheric shroud over the footpath between The Green and Butler's Fold. The location of these trees, plus the ones east of The Bungalow and on the former quarry on the raised steep sided incline Micklethwaite Bank means that they occupy a prominent position in the conservation area and have a near consistent presence and are a key element of views and vistas of the village, particularly from the south and west of the conservation area as well as when looking down on the village from the top of Micklethwaite Bank at Hill Top Lane.



*Morton Beck is of high setting value to Micklethwaite and its fast flowing waters were one of the factors which led to the establishment of Holroyd Mill in the village.*

The grounds of Holroyd Mill and the banks of Morton Beck form another key wooded area which contains the bulk of the bodies of water in the conservation area. The dense deciduous tree cover is fairly well established with leafy undergrowth and together they form a screen around Morton Beck and the footpath which runs alongside it. This secluded area has a strong natural character with views dominated by foliage and the only sounds the roar of the Beck and the flow of the mill goit. The pathway is tightly bounded by vegetation and is overshadowed by the canopy of the trees. The largest openings are occupied by Morton Beck and the goit which occupies a straight man-made channel which diverts some of the flow of Morton Beck. The goit flows into the still waters of the vast former mill pond. Its banks are mostly surrounded by overhanging trees except where the long low stone mass of Holroyd Mill occupies one corner. A channel leading out of the pond cascades down a series of stone weirs. After tumbling over the weirs, the water rejoins Morton Beck. As well as being integral components of the mill complex which give an insight into the engineering required to provide a reliable power supply, the goit, pond and weirs are important water features which add variation to this riverside area. The natural beauty of Morton Beck and the vegetation along its banks make this area distinct from the rest of the conservation area, but elements and features within its confines such as the goit, pond and weirs are all unique elements of the industrial history of Micklethwaite. The only

other appearance of water in the conservation area is in a spring-fed stone trough at Peas Acre and the well at Spring Beck House.



*The former mill pond at Holroyd mill is a piece of industrial archaeology which is of great amenity value.*



*The spring fed well at Spring Beck House.*

The fact that virtually all of Micklethwaite was enclosed long before 1790 has meant that land has traditionally been privately owned with few common, 'left over' or public open spaces in the village. Indeed, it was not until the demolition of a number of back-to-back industrial houses in 1977 and the improvement of the site in the late 1980s that one of the two public open spaces in the conservation area was established. The Lower Green was restored by local residents at their own expense and won a Community Pride Award in 1990. This award can be found on a stone planter with a setted surround at the western end of the Lower Green. The Lower

Green acts as an important focal point and amenity space for the historic properties and Victoria Street, New Street and Union Street and forms an eye-catching break in the building line along this stretch of Micklethwaite Lane. The grassed space is well kept and contains a small number of well tended young deciduous trees of different types, as well as a couple of timber benches and a stone trough used as a planter. Large blocks of locally quarried gritstone act as a distinctive boundary to the Green.



*The Lower Green is an attractive centrepiece to the cluster of development to the south of the conservation area.*

The village's Upper Green is triangular in shape and appears to have been inside the junction of three rights of way since at least the mid-19<sup>th</sup> century and was formerly the western tip of an area of unenclosed common which covered much of Micklethwaite Bank which mostly could not be viably farmed and was eventually enclosed in 1861, primarily to expand the quarrying of the Bank. The Upper Green, and the verge to its south, constitutes the only other public greenspace in the conservation area. The triangular element is grassed over with very little other vegetation. From the two benches at the top of the Upper Green, views down Micklethwaite Lane and over the rooftops and across the Aire Valley can be had. The only other upright structures in the Upper Green are three iron poles to which clotheslines can be tied. Gritstone boulders bound the southern side of the triangular Green, while the other two sides have no boundary treatment. The eastern side of

the Green and the edge of the verge opposite are studded with rectangular blocks of stone which have been painted white to guide vehicles around the bend. The wide verge is grassed and contains a yew tree which was presented to the village by the organisers of the Best Kept Village competition in 1973 and next to it is a stained timber bench presented by the organisers of the 1991 competition.



*Micklethwaite Upper Green*

Many of the historic dwellings, particularly cottages and mill workers' houses lack a garden and more often than not face directly onto a right of way, yard or other access to the property. The larger villas, farmhouses, and mill masters' houses all have gardens, as do some of the cottages and industrial houses and all of the houses built in the 20<sup>th</sup> century. Examples of the latter include the houses at Thornfield Mews, Thornfield Farmhouse and 150-162 Micklethwaite Lane. The gardens to Thornfield Mews have well established domestic plants and some gardens contain massive mature trees, remnants from when this area was the gardens and grounds of Thornfield House. These tall trees tower over Micklethwaite Lane and the buildings and enhance the scene and help to screen off the unsympathetic design and materials of the modern houses. The other modern houses are situated well away from the lane behind vast lawns with sparse planting in the form of evergreen shrubs and hedges. While this arrangement allows the road to be bounded by greenery and makes the village feel less built-up, this layout of buildings is not traditional and the manicured, domestic character of the large lawns and garden spaces is at odds with the rural and agricultural character of Micklethwaite.

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## 8. Permeability and Streetscape

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### **Summary of Permeability and Streetscape**

The survival of the old street plan, historic rights of way and historic street surfaces add to the sense of place of a conservation area. The character of streets, lanes and paths are important to the overall feel of a conservation area and in Micklethwaite are summarised as follows:

- Although several rights of way have disappeared since the early 20<sup>th</sup> century, the permeability of Micklethwaite has always been quite low due to the linear pattern of its scattered settlement along the main thoroughfare of Micklethwaite Lane/Carr Lane.
- The most permeable part of the conservation area is around the Lower Green where there is a proliferation of new and old roadways and footpaths. These vary in character from the modern suburban Thornfield Mews, the linear The Green, the narrow atmospheric setted footpath by Thornfield House and the open gravel surface around Lower Green with isolated areas of setts and stone flag paving in front of most buildings.
- Buildings generally face directly onto the road or are behind small front curtilages with traditional stone boundaries. The variations in distances buildings are set back, building height, massing, orientation and original function are testament to the organic development of the village with a limited supply of land for development. This is particularly evident around the junction of Micklethwaite Lane and Beck Road.
- Several important features are unique to the street scene of Micklethwaite. These include the K6 phone box at High Fold, the VR post-box at Micklethwaite Grange, the well at Spring Beck House, stone trough at Peas Acre, stone steps up to Fairlady Farm and the walls, copings and gate entrances to several properties.
- There are significant stretches of stone flag paving and areas with setted surfaces. The latter is a mixture of traditionally setted areas

such as at the entrance to a street or fold or the area in front of a barn, while others such as at High Fold and the setted gutters are more recent additions.

- Two unmade footpaths pass through important natural environments. One is the path from Upper Green to Hill Top Farm which passes through woodland and exposed moorland and the other is Acre Lane and the beckside footpath which pass through farmland and woodland and run alongside key bodies of water, namely Morton Beck, the goit stream and mill pond.

Micklethwaite was originally settled by the Vikings as isolated farmsteads, mirroring the settlement pattern of their native Scandinavia and were arranged in a fairly linear pattern along the ancient right of way, Micklethwaite Lane/Carr Lane. The 1817 map of Bingley and Micklethwaite captures the settlement when its industrialisation was at an embryonic stage and shows that the structure of the village had changed little. The map shows a few clusters of buildings at Victoria Street, Butler's Fold, High Fold and Beck Fold and some isolated farmsteads such as Fairlady Farm and Laythorpe. Subsequent development has either expanded the clusters, as it did around the Manor House and High Fold, or extended in a linear fashion from an existing cluster, such as The Green or Peas Acre. Only the construction of Holroyd Mill and its associated buildings occasioned the establishment of a new right of way due to its need to build the mill close to its power source, Morton Beck.

The main thoroughfare, Micklethwaite Lane/Carr Lane, although ancient, does not appear to have ever been a particularly important route as the main routes from Bingley and Keighley towards Addingham and Ilkley passed through Morton. Micklethwaite Lane is more likely to have been used by travellers travelling to or from Otley, which became a more important market than Bingley in the aftermath of the Plague, via Otley Road. All other lanes and footpaths appear to have been purely of local importance with Beck Road/Acre Lane leading to East Morton via Hebble Bridge. The word *hebble* in this region refers to a bridge

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made of timber, though the modern bridge is made of concrete and steel, with the last timber structure being built in the late 19<sup>th</sup> century only to be washed away in a severe storm in 1905 (Young & Young, 2005).

Several rights of way leading to or through the conservation area which were present in the 19<sup>th</sup> and early 20<sup>th</sup> centuries have since disappeared, no doubt the result of other sea changes in the local area such as the closure of the mills, and the cessation of stone quarrying. This probably explains why a footpath leading from Beck Fold to Cliff Delf (across Morton Beck), another leading north of Beck Fold towards Otley Road and others in the vicinity of the quarry near Bank End no longer exist. A pathway which linked Butler's Fold with Green Hill via Wood Lane (a former Deer Park track) has also disappeared. The remaining pattern of routes and rights of way is quite linear, with the permeability of the conservation area highest at its southern end.

Approaching the conservation area from the south, the gently winding Micklethwaite Lane passes between open fields with dry stone walls with a pavement only on its western side. This, and a lack of over engineering, street markings and signage give it a country lane character. The rear gardens of the houses at Greenhill Drive and the houses present a suburban character which is upheld by the sight of the modern dwellings at Thornfield Mews. At the southern tip of Thornfield Mews, the road forks, with each of these forks splitting into two, but all four routes converge at the junction of Micklethwaite Lane with Victoria Street, The Green and the footpath leading from Thornfield Mews.

The initial fork consists of Micklethwaite Lane and Thornfield Mews and is bounded on all sides by dry stone walls. The right hand fork soon splits into two away from Micklethwaite Lane to form the suburban cul-de-sac, Thornfield Mews, and the lane to Butler's Fold. The street space at Thornfield Mews is atypical of the traditional street spaces in the conservation area as it lacks boundary walls, the buildings are of the same mass, height, and detailing and are all set at similar distance back from the road behind front gardens. Standing in the centre of this space, it is very difficult to discern that it is in a conservation area at all. A concrete slab path leads back to Micklethwaite Lane. This anonymous space is contrasted by the characterful setted approach to Butler's Fold.

To its southern side is a dry stone wall enclosing an open field and to its north a taller, coped stone wall with a line of mature trees stood behind it with their canopies extending over the lane. This latter wall marked the boundary of the gardens of Thornfield

House which appears to have had trees planted around its perimeter. The setted surface reaches as far as the front elevation of Woodlands Barn and turns the corner, running most of the way along the narrow footpath leading to Fairlady Farm and The Green. This footpath is bounded on its eastern side by a dry stone wall enclosing an area of established woodland and on its western side by the much taller stone former boundary to Thornfield House. Set in the wall to the east of the house is an old gateway with a handsome cast iron gate (*below*). This atmospheric footpath has a strong natural character and funnels out at its northern end as it joins The Green.







The Green is surfaced with rough gravel. The stepped stone houses with neat coped boundary walls and round-headed stone gateposts are juxtaposed with the white painted render of the houses opposite, which either have modern timber fences or lack any sort of boundary feature where the space in front of the building is used for parking. The trees at the top end of The Green lend an important element of foliage to the scene. The track to Fairlady Farm branches off from The Green at the same point as the track to Butler's Fold. The convergence of routes at this point can be explained by both the topography and the fact that a well was situated near this junction until the early 20<sup>th</sup> century. The gravel track is more like a drive and more or less follows the route of the old farm track. For pedestrians there is a more direct route to the farmhouse via stone steps which have been wedged into the hillside (*above*).

Returning to the junction of Micklethwaite Lane and Thornfield Mews, the left hand fork, Micklethwaite Lane, meanders towards the Lower Green. It is bounded by walls on either side with the traditional buildings at 3-7 Micklethwaite Lane set at an angle to the road behind medium-sized front gardens while the larger gardens of Thornfield Mews and the stark rendered buildings are partially screened by domestic vegetation. Among this vegetation are several important tall trees which tower over the lane, perhaps originally planted as part of the gardens to Thornfield House. The character of the Lane becomes more open as it reaches the Lower Green, which is very much a focal point with roads surrounding it and buildings looking onto the space from three sides. The vegetation, stone kerbing, flagged footpaths and setted entrances to Union Street, New Street and Victoria Street all contribute

positively to this area and complement the buildings which are a mixture of the vernacular style Manor House, early industrial housing at 12-20 Victoria Street and the remaining later industrial dwellings at Union Street and New Street. This space was probably used as a Green from at least the medieval period but was built over in the mid to late 19<sup>th</sup> century with the construction of back-to-back houses at Union Street and New Street. The block between Union Street and New Street has since been demolished, opening the area up, though the tight pattern of streets remains. Apart from their setted entrances, these streets and Victoria Street are surfaced with loose gravel.



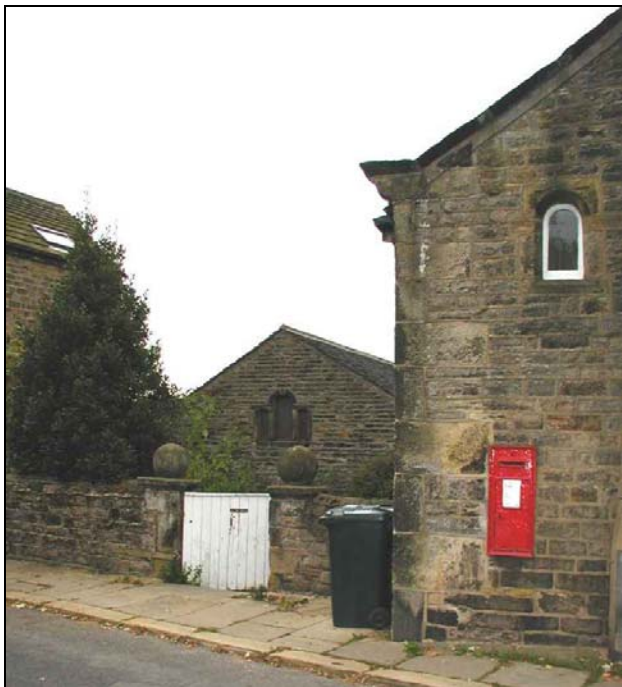
*The stone boundary and the occasional mature tree alongside Micklethwaite Lane enhance its appearance and help to screen off the inappropriate appearance of the modern dwellings.*

Passing through the tight 'gateway' between 2 and 3 Victoria Street and passing The Green, Micklethwaite Lane returns to being a narrow country lane with a setted entrance to a field on the left. Along this stretch the pavement is flagged and the gutter is setted and it appears that the natural stone surface extends underneath the tarmac roadway. At the other side of the block of four cottages at 13-19 Micklethwaite Lane is the setted entrance to Croft House farmyard. The yard is surfaced with tarmac. It is surrounded on all sides by stone buildings of various heights, masses and original functions including the malthouse, a barn, the farmhouse and two cottages. The farmyard is still an important space with a clear relationship with the buildings around it. Returning to Micklethwaite Lane, the differences in height, scale and mass between the 17<sup>th</sup> century barn, Victorian-era three storey farmhouse and block of cottages is evident and is a good example of the way development of

different ages and function sit side by side across the conservation area.



*Stone walls, and where they exist, flagged and setted surfaces enhance the appearance of Micklethwaite Lane and add to its historic character.*



*Unusual details such as the capitals of the gateway and the VR post box add interest to the street scene. The scale, height, mass, detailing and orientation of the buildings is another factor.*

The tall farmhouse, the gable of the Malthouse and the southern elevation of Micklethwaite Grange is another interesting, if disparate group of buildings. They are arranged in a square-like formation around the garden of the Grange which is bounded by a stone wall with two layers coping stones in a triangular formation. The composite gateposts are surmounted by spherical capitals attached to moulded shelves and are a unique element of the streetscape of Micklethwaite. The single storey outbuilding across Micklethwaite Lane from the garden completes the square. Set in the gable of Micklethwaite Grange is a cast iron Victorian post-box, another important detail. Open fields would have originally surrounded the Micklethwaite Grange/Croft House Farm cluster of buildings, but now the modern houses at 150-162 Micklethwaite Lane occupy the eastern side of the Lane. Although the buildings are sited some distance from the lane and are designed to have a minimal visual impact, the manicured landscaping in front of them and the large gaps in the dry stone wall which provide drive access undermine the agricultural and rural character of the lane. On the opposite side of the lane is the gateway to Beck House Farm which has block stone gateposts with pyramidal capitals and several mature oak trees framing the entrance.



*The modern houses at 150-162 Micklethwaite Lane are sited much further away from the road than the historic properties of the conservation area. The vegetation introduced and the demolition of large stretches of the wall to create wide vehicle access ways also compromise the character of the designation.*

Further up Micklethwaite Lane, the cluster of buildings at the junction with Beck Road is much more organic in character with buildings set at different distances, orientations and angles to the roadways as well as being of different ages, heights, masses and functions. The L-shape of High Fold, 2-4 Beck Road, the Methodist Free Church and Oakworth House form a three-sided 'square' which contains several key streetscape features. The most prominent is the Grade II Listed K6 phone box, standing in an elevated position surrounded by setted and flagged surfaces, and

stone steps, dwarf walls and planters which give High Fold a terraced area in front of the houses. The surfaces, walls and planters complement the stone of the buildings and the overall historic character of this group of buildings, though this is let down slightly by appearance of the telegraph pole next to the phone box. Another feature is the boundary wall to the Methodist Free Church which has flat copings surmounted by iron railings which replaced those requisitioned during the Second World War. The main gate is flanked by square ashlar gatepiers which have chamfered uppers giving them an octagonal head with small pointed capitals. Some of the original railings with a spearhead motif can be found to the side of the church, as can a contemporary iron gate. The quality of the private spaces and boundaries is contrasted with the poor tarmac surface of the road which has been patched up in places with left over setts.



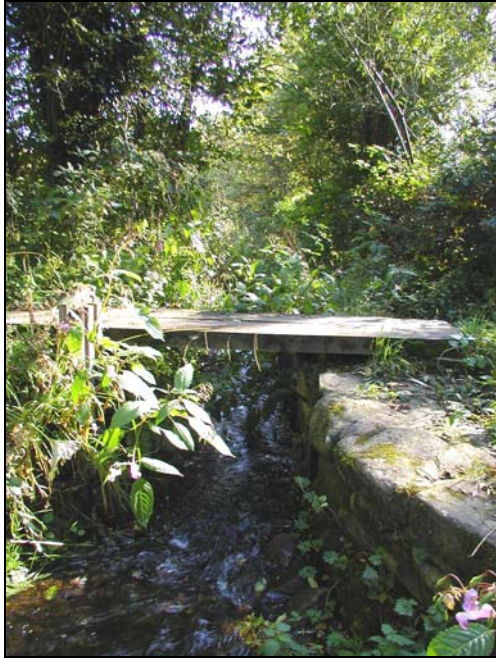
*The stone steps and recently laid areas of setts provide an apt immediate setting for the houses at High Fold and the Grade II Listed phone box.*

Much of the visual interest around this junction arises from the response of development to the topography, in particular the rise of Micklethwaite Lane where houses step one above the other. Here boundary walls (where they remain) are complemented by recently laid setts, old flags and stone planters made from kerbstones along the inside of the bend. Around the corner, the street space opens up again at Upper Green. The original course of the lane is indicated by the flagged pavement in front of the houses facing onto the Green. The modern road takes a less precipitous route which bends tightly around the Upper Green. Which is edged with a mixture of sandstone boulders and low stone posts which have been painted white to improve their visibility. From the

green a track leads across the fields to Fairlady Farm while another leads to Hill Top Farm. This latter path is confined by the stone boundary wall enclosing The Bungalow and the gardens to the north. Steps and a stile through the wall at the end of this section of the footpath is also the threshold of the wooded area of Micklethwaite Bank. This stretch of the path has a strong natural character as the canopies of the trees shroud the leaf-covered path and screen of any potential views over Micklethwaite and the Aire Valley. There are no long distance views until passing through the iron gate set in the dry stone wall and stepping out onto the precipitous heather moorland. From here and up onto Hill Top Lane, the scenery consisting of Micklethwaite and its wider setting are panoramic with a bird's eye view over much of the village.

Carr Lane has a country lane character which is quite similar to that of Micklethwaite Lane as it enters the village, but in this instance there are considerable views over Morton Beck Valley and towards Keighley. The only breaks in the dry stone boundaries are the houses at Peas Acre and associated access roads. These buildings face directly onto the road either gable-on or side on. A stone trough opposite the houses is an important piece of street furniture and a reminder of past ways of life.

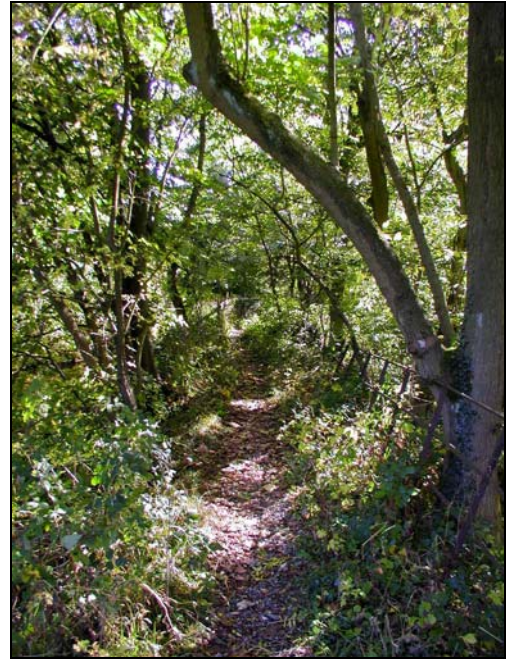
Returning to the junction of Micklethwaite Lane and Beck Road, Beck Road descends sharply away from High Fold and squeezes between the front elevation of numbers 2-4 and the boundary wall of the Free Church and leads off into the gated Beck Fold. The barns, farmhouse and modern house constitute three sides of the Fold which is paved in tarmac apart from an area of stone setts between the two barns and setts at the entrance to the Fold. Beck Lane turns at a right angle around Rose Cottage and the attached former barns. The well at the entrance to Spring Beck House is a unique piece of street furniture in the village (see page 37). The water briefly surfaces (as it does further downstream to the west of Micklethwaite Grange) and is carried via a small overhanging stone channel into a well basin. The well is flanked by stone steps on either side for ease of access and it appears that the water then flows under Beck Road and Beck Fold. This well would have been an important and well-used source of water by villagers prior to the advent of tapped water. The well is surrounded by stone flag paving which is the only incidence of natural stone surfacing along this stretch of Beck Road. The long, flat continuous façade of the former barns at Beck Fold is echoed in part by the long garage block opposite. The newly built Spring Beck House and the attached dwelling stand behind long front gardens with a traditional stone wall boundary.



*This footbridge over the goit stream as it branches off of Morton Beck was built by the Countryside Commission.*

Beck Road then turns another right angle to the right and the tarmac surface is replaced with one of gravel. The boundary walls to Prospect House have triangular copings and the composite gateposts have tooled blocks with bevelled tops acting as capitals. Beck Road assumes a narrow country lane character before branching into two routes: Holroyd Mill Lane and Acre Lane. Holroyd Mill Lane is a private road and is surfaced with concrete and gravel as far as its security gate. Acre Lane is an unmade public footpath which leads to East Morton via Hebble Bridge. Acre Lane is flanked by dry stone walls and intermittent hedgerows with fields beyond. It leads to the unsympathetic, modern concrete and steel Hebble Bridge and continues towards East Morton. On the Mickelthwaite side of Morton Beck there is a stone stile set into the southern wall which leads to a footpath which runs alongside the Beck. By now the natural woodland character of the area is dominant with the foliage closing off views and the roar of the Beck the only sound. The path soon passes over the manmade stone-lined channel of the mill goit via a stone plank bridge installed by the Countryside Commission. The path then turns left and follows the straight course of the goit. To the right is an old iron railing which has been in situ so long that some of the trees are growing through it. This stretch is tranquil and secluded. The footpath then turns right where the goit flows into the former mill pond and good views across the water and towards the mill can be had. The path is closely bounded by vegetation and on the right hand side are more old iron railings. Another footbridge made of planks of timber carries the pathway over the

weirs to which the water wheel would have been attached. The bridge occupies a precarious position over the stone channels and tumbling water with nothing by way of handrail or parapet. From here the path rejoins Morton Beck and runs alongside it again the natural character is reduced by the sight of Holroyd Mill, its associated buildings and Holroyd before continuing through fields and into the Leeds-Liverpool Canal Conservation Area.



*Thee footpath around Holroyd Mill is surrounded by nature. The only manmade features are the goit stream and the old iron balustrade (above and below)*



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## 9. Conclusion: Character Specification and Guidance

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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 Micklethwaite 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 village of Micklethwaite. 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*).

Micklethwaite Conservation Area covers virtually all of this historic village. The area was first settled by Vikings who had annexed Bingley in the 9<sup>th</sup> century. Much of the land at Micklethwaite was later donated to Drax Priory, but the dissolution of the monasteries meant land fell into the ownership of local freeholders who established many of the farms and built many of the farm buildings in the area between the late 16<sup>th</sup> and 18<sup>th</sup> centuries. There is no evidence of production of textiles on a significant scale until the construction of Holroyd Mill in 1812. The construction of the mill and its expansion over the course of the 19<sup>th</sup> century led to a limited industrial expansion of the village. Over the course of the 20<sup>th</sup> century Micklethwaite has become a commuter village with new houses built and the re-use of redundant farm and mill buildings. The extent of the historic fabric and the lack of modern development mean that Micklethwaite retains much of its earlier character and appearance and is therefore worthy of conservation area designation.

This section will summarise the characteristics of the conservation area. For each characteristic, guidance based in planning policies will be outlined to show how these special characteristics will be protected.

## Characteristics of the Conservation Area

Characteristic	Guidance
<p>• <b>Topography and setting</b> – set at the junction of Morton Beck Valley with Airedale on land sloping downwards in a southwest direction. The area around the Lower Green and Micklethwaite Grange are built on fairly flat land at the foot of the precipitous Micklethwaite Bank while the area around the Upper Green and Carr Lane is built on much steeper land with buildings frequently built into the hillside. The south, west and north of the conservation area is bounded by open pasture, which underpins the village’s rural, standalone character. The steep incline of Micklethwaite Bank is part woodland, part moorland. From the Bank, Carr Lane and the Upper Green, views and vistas over the village and towards neighbouring East Morton and Crossflatts and more distant views towards Keighley and Bingley can be had, placing the village in its wider context. The Leeds-Liverpool Canal Conservation Area protects the southwestern setting and the village’s canal-related heritage.</p>	<ol style="list-style-type: none"> <li>1. It is essential that the significant views and vistas into, out of and through the conservation area are respected in any development within the conservation area or affecting its setting. Applicants will be requested to provide evidence that this has been considered as part of the evaluation of the site (see Policy BH10 of the Unitary Development Plan (UDP)).</li> <li>2. New development that will impact the setting of the conservation area, as being either immediately within the vicinity or clearly visible from within its confines, should echo the principles of good design set out for new build and not over dominate its form or buildings and respect important areas of green space and woodland (see Policy BH7 of the UDP).</li> </ol>
<p>• <b>Traditional building materials</b> – Virtually all buildings, walls and other structures in Micklethwaite are made of locally quarried sandstone. The tone and texture of this material help to unify the diverse forms of the buildings. Stone slates are the common roofing material, with a minority of buildings roofed in slate. Doors and windows are traditionally made of painted timber. The few gates and railings in the conservation area are made of iron.</p> 	<ol style="list-style-type: none"> <li>3. There should be a presumption in favour of retaining original materials, such as stone slate. Where the replacement of features is necessary and the traditional has survived this should be done on a like-for-like basis. Where features have been replaced by modern alternatives, the reinstatement of traditional style features constructed in traditional materials will be encouraged (see Policy BH7 of the UDP).</li> <li>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 UDP).</li> <li>5. Repair and maintenance work to stone buildings within the conservation area (e.g. repointing, repairs to the roof, etc.) should be carried out in an appropriate manner. The conservation team can advise (see Policy BH7 of the UDP).</li> <li>6. Any new development should make use of quality materials that reflect the interest of the area and sit harmoniously with the existing fabric and respect the uniformity in the colour and texture of the built form of the conservation area (see Policy BH7 of the UDP).</li> </ol>

• **Architecture and Building Details** – Virtually all buildings in the conservation area are in the vernacular style which is peculiar to this region and reflect the fact that the majority of the buildings in the conservation area were built in the 18<sup>th</sup> century and early 19<sup>th</sup> century. The buildings lack any pretension and none adhere to any architectural style or fashion. Common features are quoined angles, corniced chimneys, plain stone surrounds to openings and mullioned lights in earlier buildings and larger single lights in later buildings. 6-8 Victoria Street and Micklethwaite Grange are earlier examples of the vernacular style dating from the late 16<sup>th</sup> and late 17<sup>th</sup> centuries respectively. The detailing on these buildings includes moulded chamfer mullions, transomed windows, some arched openings and moulded doorcases, often with carved lintels.

Much of the interest is derived from the organic development of clusters of buildings which often show differences in terms of function, scale, height, massing and slight differences in architectural details, which hint at their gradual evolution. The response of some of the buildings to the topography is another aspect of the character.

Holroyd Mill has an unadorned appearance with a regular grid layout of openings. Cottages and mill workers' houses also show the evolution of the vernacular style and are typically arranged in short rows or irregular clusters and are sometimes attached to a larger villa. Villas typically consist of three bays with openings arranged in a regular, symmetrical grid-like layout.

There are a few barns in the conservation area and these typically have large blank elevations only broken up by large segmental arch cart openings and a few small openings, usually including a pitching hole and ventilators.

The Methodist Free Church is the most strongly stylised building in the Conservation Area and was built in a Classical style with round-headed windows, symmetrical elevations and some Classical motifs such as the pedimented front gable.

• **Boundary walls** – these are evident in lining roads green spaces and yards to define spaces and the line of the roads and pathways. Fields are bounded by dry stone walls, while the curtilages of buildings are bounded by coped mortared walls with blocks cut into shape or hammer dressed. Some of the buildings have gateways with ashlar gatepiers and/or ornate capitals which indicate their original status.

7. There should be a presumption in favour of preserving all buildings within the conservation area that have been identified as contributing to the interest of the place. In addition, in any work carried out to the buildings, every effort should be made to ensure that the features that form an integral part of their design, including materials, proportions, windows, doors, shop fronts, stone details and timber details, or interesting features that testify to the evolution of the structures and are good quality in their own right, are preserved (see Policy BH9 of the Unitary Development Plan).
8. 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 (see Policy BH8 of the UDP).
9. 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 Unitary Development Plan).



10. 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 Unitary Development Plan).

- **Open Spaces** - Pastoral fields bounded by dry stone walls make up the majority of the greenspace in the conservation area. They provide the historic buildings with their original setting text and contribute to the rural agricultural feel of the village. They are also important in preserving panoramic views into and out of Micklethwaite. The two Greens are the only public open spaces in Micklethwaite and act as well maintained focal points to the development around them. The Lower Green is more formal with benches and planting and is surrounded by development on all sides while the steep Upper Green is less formal and has less in terms of planting. Most dwellings face directly onto the street, though some have small enclosed front gardens while the larger houses and modern dwellings tend to have larger front and rear gardens. Some dwellings have no curtilage.
- **Trees** - Tree cover in the fields is sparse, but is dense over parts of Micklethwaite Bank and in the vicinity of Holroyd Mill. The intermittent lines of trees along Micklethwaite Lane are important natural features.
- **Water** – Morton Beck, the goit stream, mill pond and weirs are central to the character and interest of the area around Holroyd Mill and complement the dense vegetation in this area. The well at Spring Beck House and trough at Peas Acre are the other key water features in the conservation area.

- **Setts and Flags** – these natural stone elements of streetscape are present in various locations across the conservation area. Significant areas of continuous setted and flagged surfaces survive and enhance the appearance of the area. Some relate to the traditional use of a space while others have been recently laid to enhance the appearance of the village.

- **Street Pattern and Permeability** – The historic development of the village is in clusters which are joined by the gently meandering Micklethwaite Lane, with some later linear extensions such as The Green and Peas Acre. Modern development has joined some of these clusters up. The linear layout of the settlement limits permeability, although there is a large choice of routes through the area around the Lower Green. Hill Top Lane, Wood Lane, Acre Lane and the associated footpaths are the only lateral routes through the conservation area.

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



13. There should be a presumption in favour of preserving the setted and flagged surfaces of the conservation area (see Policy BH11 of the Unitary Development Plan).



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



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# 10. Preservation and Enhancement

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Conservation areas are complicated spaces in which many components come together to form a very definite character. However, with the progression of time alterations can occur that serve to undermine this distinctiveness or detract from the quality of the place. As has been ascertained, Micklethwaite Conservation Area has a strong rural agricultural character with significant elements of development pertaining to the village's industrial expansion in the 19<sup>th</sup> century. In order to ensure that the value of the place is preserved, both as a heritage asset and an attractive environment in which to live and work, it is essential that the constituents that contribute to its special interest (identified in the previous sections of this report) are protected from unsympathetic alteration. In support of this aim, conservation area designation intrinsically brings with it a number of additional legislative controls, which are complemented by policies set out by the Council in its *Unitary Development Plan* (see *Appendix 3: Legislation and Council Policies Relating to Conservation Areas*). The intent of these measures is not to stifle change in the area, which is a natural part of the life of any settlement, but to ensure that change respects or enhances the context of the place and strengthens its distinctive character and appearance.

## 10.1 Preservation of the Character and Appearance of Micklethwaite Conservation Area

The City of Bradford Metropolitan District Council will make use of the powers afforded to it by national legislation and apply the policies set out in its *Unitary Development Plan* to control further change within the conservation area. Most importantly:

- There will be a strong presumption in favour of preserving both listed and unlisted properties and spaces that contribute to the special interest of the conservation area, as well as the surviving elements of its setting that are intrinsic to its rural aspect.
- In making decisions on proposed new developments within the conservation area, or affecting its setting, special attention will be paid

to the desirability of preserving its character and appearance.

These principles will form the basis of future control of the conservation area, however a number of specific factors which do not contribute to or threaten the character of Micklethwaite Conservation Area. These are outlined in section 10.3 of this assessment along with proposals as to how these factors could be minimised. Although the Council will take the lead in producing strategies to protect what is special about Micklethwaite, a commitment by local residents and users to work towards the same objective is indispensable, as it is they who control many of the changes that occur, especially to individual properties and spaces.

The Department of Culture Media and Sport is responsible for the listing of historic buildings which are of special architectural or historic interest. Listed Building Consent is required from The City of Bradford Metropolitan District Council for any work which affects the special character or appearance of the listed building. This can apply to internal as well as external works. More information about listed buildings is available from The City of Bradford Metropolitan District Council. There are 14 buildings protected via listed status in Micklethwaite Conservation Area (listed in *Appendix 2* of this assessment) and merit the protection offered by the Listed Building and Conservation Areas Act 1990 which aims to preserve the character and appearance of the building when changes or alterations are being considered. It is important to note that any adverse or inappropriate changes or alterations to listed buildings in conservation areas not only affect the special character of the building, but also that of the conservation area.

There are other buildings and features within Micklethwaite Conservation Area which, although not listed, contribute substantially to its townscape value and historic appearance. These buildings and features are subject to increased planning controls because of their location within a conservation area. That protection is based on the presumption against demolition which means that other alterations could be made to them which could damage the character of the conservation area.

In Micklethwaite many of the listed and unlisted buildings have lost some of their historic character through the loss of original door and window details. In addition, several stone elevations have been coated with render or cleaned, but other changes that could damage the conservation area, such as the replacement of stone or slate roofs with artificial tiles, have not taken place. This is a credit to the owners of these properties who recognise the heritage value of their properties and how it relates to the character of Micklethwaite.

Generally, many minor changes that result in a loss of character can be made to dwellings without the need for planning permission and in many cases, this has already happened.

## 10.2 Design Guidance: Additions, Alterations and New Build

The aim is to achieve the successful juxtaposition of old and new buildings within the conservation area. Any new development should take full account of the character and appearance of the place and use this as the starting point of the new design, regardless of the size of the new building or extension. This will ensure that the uniqueness of the conservation area is maintained. This does not necessarily mean that development should replicate what is already there, nor that off-the-shelf 'historic' details be given to new buildings. It is imperative that there is a scope for the inclusion of architectural invention and initiative, provided that it echoes principles of good design and reflects the proportions, scale and massing of existing buildings.

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

- New development should relate to the geography and history of the place and the lie of the land and should be based on a careful evaluation of the site. This ensures that new development would respect the context provided by the village of Micklethwaite and could therefore be regarded as a progression rather than an intrusion.
- New buildings or extensions should sit happily in the pattern of existing developments and routes through and around it. Micklethwaite is typified by haphazard, organic development in clusters or short rows, often containing different types of building, though they are usually face directly onto the street, though some are set back a short distance from the road behind a front boundary wall.

- Important views and vistas within, across, into and out of the conservation area should be respected. This is particularly important in keeping key buildings and landscape features visible and ensuring the open countryside remains a ubiquitous backdrop.
- The scale of neighbouring buildings should be respected. In Micklethwaite, there are variations in building height according to status and function, though generally buildings are two storeys in height unless the topography requires an additional lower storey to be built. The scale of the building varies according to age, original function and status and these disparate buildings are often placed side by side. New development should not be conspicuous by ignoring the general scale of the buildings around it.
- The materials and building techniques used should be as high quality as those used in the existing buildings. Stone buildings, stone boundary walls and stone slates unite the buildings and enclosures despite the differences in style, mass, age and function of the buildings. This, coupled with the care and skill with which these structures were erected, sets the benchmark for new development in the conservation area.
- New buildings should not impinge on any significant open spaces, or necessitate the destruction of buildings that contribute to the character or appearance of the place. These spaces have been identified in preparing this assessment.



*The two two-storey, single bay extensions in this picture (one behind the lamp post, another to the right of it) show how a good match of materials and a careful consideration of traditional details, building techniques and the wider character of the street can lead to new development which is in keeping with the conservation area.*

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

### 10.3 Enhancement Proposals

Naturally there are some elements of the conservation area that are not conducive to the predominant historic, pastoral feel of the place and do not contribute to an understanding of its historical development. These may detract from its character and appearance or may simply not contribute to it in a positive way.

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 the local community. The proposals have been identified and prioritised in light of the public consultation by post, telephone and e-mail over April-June 2004 and the workshop held on April 20<sup>th</sup> 2004 at Micklethwaite Methodist Free Church which followed the deposit of the draft of this assessment. The proposals, in order of priority, are as follows:

- **The Retention of Original Features** - Where houses have retained traditional features such as a stone roof, panelled timber door, stone mullions, timber sash windows, or stone boundary walls, it enhances the appearance of the conservation area and maintains a vital element of consistency as well as upholding the integrity and interest of the individual buildings or groups of buildings. Unfortunately many of the unlisted buildings in the conservation area already lack some details such as timber sash and multi-pane windows, while some external walls have been cleaned or coated with unsuitable renders.

Article 4 (2) directions can be introduced to protect the remaining significant traditional features and details on dwellings that enhance the character and appearance of conservation areas. The Council has powers under Article 4 of the Planning (General Permitted Development Order) 1995 to control development which would normally be allowed without the need for planning permission, but which would lead to an erosion of the character and appearance of the conservation area. Article 4 (2) Directions work by removing permitted development rights from specific buildings thus allowing control over changes to elevations, boundaries, roofline or materials where they contribute to the local character. If introduced, an Article 4 (2) direction would

mean that planning permission may be required for all or some of the following:

- *Formation of a new window or door opening.*
  - *Removal or replacement of any window or door.*
  - *The replacement of painted finishes with stains on woodwork or joinery.*
  - *The addition of renders or claddings.*
  - *Painting previously unpainted stonework.*
  - *Installation of satellite dish antennae.*
  - *Addition of porches, carports and sheds.*
  - *Changes of roof materials.*
  - *Installation of roof lights.*
  - *Demolition of, or alteration to front boundary walls or railings.*
- **Design Guidance** – much of the character of Micklethwaite Conservation Area is derived from the organic growth of the village and the juxtaposition of different buildings. It is therefore critical that any development in the conservation area complements the qualities of the conservation area. Unsympathetic development built in recent decades has already harmed the character of the conservation area, while some more recent extensions to dwellings have been particularly sensitive to the original building and the wider context of the street. Design guidance for new build, extensions or other features such as garages or stable blocks would ensure that new development within or on the edge of the conservation area would be sympathetic to its surroundings. The guidelines given in section 10.2 of this draft assessment is a starting point.
  - **Street Improvements** – Micklethwaite has a high environmental quality and many privately owned lanes, drives, or areas of hardstanding have retained their natural stone surfacing and in many cases residents have laid setts or flags at their own expense. This improves the appearance of the conservation area, but is unfortunately let down in places by the appearance of the public highways which are typically surfaced with tarmac which is patchy in places, with concrete kerbstones and tarmac pedestrian surfaces. Some street furniture, namely streetlights and telegraph poles also detract from the sense of place. These public highways need to be improved. Some of the privately owned streets surfaced with gravel could use a material which is a more sympathetic match to the local stone of the buildings.



*Patched up road surface near High Fold.*

- **Guidance for the Repair, Maintenance and Restoration of Original Features** – Many buildings have had their original features replaced or repaired in a way which compromises the historic qualities and appearance of the building. The effect is particularly detrimental as many buildings form part of a group such as a short row or cluster or part of an attractive vista and this affects the integrity of its group value. Due to the irreplaceable value of original features and details, it is essential that the owners and occupiers of properties are provided with guidance and advice on the repair, restoration and upkeep of these features and details.

#### **10.4 Micklethwaite Conservation Area Boundary**

Consultation in reference to the conservation area boundary revealed that the community were strongly against removing any of the areas covered by the original Micklethwaite Conservation Area boundary which was designated in 1976. To this effect, proposals in the draft of this document to exclude **3-9 Butler's Fold and the Field to the South; Whins Cottage**, Carr Lane; and the **field to the west of Croft House Farm** have been retracted and in these locations, the conservation area boundary will follow its original course.

Although the conservation area already includes the pastoral fields which provide the conservation area's immediate setting, there was strong support for extending the conservation area to cover more of Micklethwaite's **setting**. Micklethwaite lies within

the Bradford UDP's Green Belt designation and therefore receives the most robust protection available against development which impinges on its open and green character. Conservation Area designation would not afford these fields further protection, therefore it is unnecessary to extend the conservation area to take in more of Micklethwaite's setting.

Micklethwaite's canal heritage, namely **Airedale Mills, Airedale House and Bridge Cottage** all lie within the Leeds-Liverpool Canal Conservation Area and are afforded the same protection as the buildings in Micklethwaite Conservation Area. The **fields and allotment gardens to the south and west of Micklethwaite** Conservation Area also lie within the Leeds-Liverpool Canal Conservation Area, as they relate more directly to the canal and its setting. As part of the review of the Leeds-Liverpool Canal Conservation Area, it is proposed to include **Laythorpe Farm** in this designation due to its historic interest and setting value to the canal.

The only changes to the 1976 Micklethwaite Conservation Area boundary are:

- **The inclusion Acre Lane, Holroyd Mill, associated buildings and infrastructure.** Although it stood vacant for some time and has undergone conversion to a craft centre and later dwellings, Holroyd Mill and its boilerhouse and smithy/forge have retained much of their original character and appearance. The mill dates from 1812 with extensions and additions over the course of the 19<sup>th</sup> century. The mill master's house, Holroyd was built overlooking the site in the 1820s. Holroyd Mill and possibly Airedale Mills (in the Leeds-Liverpool Canal Conservation Area) occasioned the construction of the rows and clusters of houses in the existing conservation area. Other key surviving features are the mill chimney and mill pond which is supplied with water via the original goit stream which diverts some of the flow of Morton Beck. A channel still powers the waterwheel before rejoining Morton Beck via a series of weirs. The survival of most of the original structures, sympathetic alterations to the buildings and limited infill and the clear relationship between this complex and the existing conservation area make it worthy of inclusion.



*Holroyd Mill and its setting are important unique components of the village's historic fabric which the conservation area has been extended to include*

Other changes to the boundary of Micklethwaite Conservation Area are slight and have been made so that the boundary follows a logical course by following property lines (i.e. include a building and all of its curtilage), boundary walls and other physical features that are readable on the ground wherever possible. The most significant of these minor amendments is the extension of the boundary northward along Carr Lane to include all of field which abuts Peas Acre.

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## Glossary of Architectural Terms

<b>Apex</b>	The highest, pointed part of a <b>gable</b> .	<b>Cill</b>	The horizontal feature at the bottom of a window or door which throws water away from the face of the building.
<b>Architrave</b>	The lowest part of the <b>entablature</b> . The term is also commonly used to describe a <b>moulded</b> surround to any opening, but is usually applied to a door or window opening.	<b>Cill Band</b>	A projecting <b>moulding</b> which links the <b>cills</b> of a row of windows.
<b>Ashlar</b>	Stone that has been cut into a regular square or rectangular shape to build a wall or to hide a wall made of rough stone or rubble.	<b>Classical Architecture</b>	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 18 <sup>th</sup> and 19 <sup>th</sup> centuries. English 'Classical' buildings have a regular appearance and symmetrical facades and might also incorporate Classical details such as an <b>entablature</b> at the wall top or pilasters dividing bays.
<b>Astragal</b>	A wooden glazing bar which divides a window. Can be functional and straight, as on a <b>sash</b> window, or curved and decorative.	<b>Composite</b>	Describes <b>jamb</b> s or <b>reveals</b> made of several stones, often irregular.
<b>Balustrade</b>	A <b>parapet</b> or stair rail composed of uprights (balusters) carrying a <b>coping</b> or railing. They are usually used for safety purposes e.g. at a balcony.	<b>Coped Roof or Coping</b>	Top course of a wall, designed to prevent water from penetrating into the core of the wall. Copes can be made of any material which does not absorb water.
<b>Bargeboard</b>	Boards fixed at the <b>gable</b> 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.	<b>Cornice</b>	The top course of a wall which sometimes might be <b>moulded</b> and/or project forward from the wall.
<b>Bays</b>	The number of windows in a horizontal line across a façade.	<b>Coursed Rubble</b>	Type of wall created by the layering of stone in an irregular horizontal bed of mortar.
<b>Bay Window</b>	A window which projects on the outside of a building. A Canted Bay Window has a flat front and angled sides.	<b>Cyma</b>	A moulding with an undulating or S-shape profile. Most commonly associated with <b>Classical Architecture</b> .
<b>Bolection</b>	A <b>moulding</b> that projects from the surface of a panel or other flat-faced feature, such as a <b>lintel</b> .	<b>Dentil</b>	A small projecting rectangular block forming a <b>moulding</b> usually found under a <b>cornice</b> . Usually in rows.
<b>Canted Bay Window</b>	See <b>Bay Window</b> .	<b>Dormer</b>	Any window projecting from the pitch of a roof.
<b>Casement Window</b>	A window which opens on side hinges.	<b>Double Span Roof</b>	When a building has two roof structures with parallel ridges stood side by side with a valley in between, it is said to be a double span roof.
<b>Chamfer(ed) and Double Chamfer(ed)</b>	A narrow face created when the edge of a corner in stonework or plaster is cut back at an angle, usually 45 degrees. When two corners have been cut away the stone is said to be double chamfered.		

<b>Dovecote</b>	Housing for pigeons or doves.		decorative type of <b>dentil</b> .
<b>Entablature</b>	In <b>Classical</b> Architecture the entablature horizontally spans the tops of columns or pilasters, but in English 'Classical' architecture it can be found along the top of a wall. It consists of three parts, the lowest is the <b>architrave</b> , the highest is the <b>cornice</b> and the <b>frieze</b> is in between.	<b>Moulding</b>	The profile given to any feature which projects from a wall.
<b>Finial</b>	A crowning decoration, usually the uppermost ornament and is therefore mostly found at the <b>apex</b> of <b>gables</b> .	<b>Mullion and King Mullion</b>	A slender vertical member that forms a division between units of a window, door, or screen, usually made of stone. A 'king' mullion is broader and/or taller than the other mullions found on the building and breaks up a long row of mullioned lights into smaller groups.
<b>Frieze</b>	Middle section of the <b>entablature</b> at the top of a wall. It can be the widest component of the entablature and be decorated.	<b>Oculus</b>	A small circular panel or window.
<b>Gable</b>	The vertical part of the end wall of a building contained within the roof slope, usually triangular but can be any "roof" shape.	<b>Ogee</b>	A double curve shape composed of two curves in opposite directions (concave to convex) without a break; used on both roofs and arches and as a profile on <b>mouldings</b> .
<b>Hipped Roof</b>	Pitched roof without <b>gables</b> where all sides of the roof meet at an angle.	<b>Pavilion Roof</b>	A roof that is <b>hipped</b> at both ends.
<b>Hoodmould</b>	A <b>moulding</b> which throws rainwater clear of an opening such as a window or door.	<b>Pediment</b>	A pediment is a type of <b>corniced gable</b> sometimes found over openings.
<b>Impost</b>	Projecting feature at the top of the vertical member supporting an arch.	<b>Plain Stone</b>	Stone dressings with smooth faces and squared corners.
<b>Jamb</b>	The vertical part of a door or window which supports the <b>lintel</b> .	<b>Queen Anne Revival</b>	An Edwardian revival of a style of architecture from the early 18 <sup>th</sup> century which was influenced by the architecture of Holland.
<b>Keystone</b>	The stone at the crown of an arch which is larger than the others.	<b>Quoin</b>	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.
<b>Kneeler</b>	Stone at the end of the <b>coping</b> at the gable end of a roof which projects over the wall below. Usually <b>moulded</b> or carved.	<b>Reveal</b>	The inward plane of a door or window opening between the edge of the external wall and the window or doorframe.
<b>Lintel</b>	Horizontal beam bridging an opening in a wall.	<b>Roll Moulding</b>	A plain semicircular <b>moulding</b> found on the interior angle of a door or window.
<b>Margin Lights</b>	Glazing with narrow panes at the border of a sash or light, framing the larger panes.	<b>Rusticated</b>	The treatment of masonry in a way which adds emphasis, usually by leaving stone more rough and natural looking.
<b>Modillion</b>	A small bracket, sometimes scrolled, set at regular intervals underneath a <b>cornice</b> . A	<b>Sash Window</b>	A window which opens by sliding. Can be top or side hung.

<b>Segmental Arch</b>	An arch whose shape is a section or part of a circle.
<b>Spandrel</b>	The triangular shape contained by the side of an arch, a horizontal line drawn through its crown (the highest part of the arch) and a vertical line on the end of the span (the lowest part of the arch).
<b>Step Moulding</b>	A <b>moulding</b> with a stepped profile. Usually found around doors and windows.
<b>Stone String</b>	A shallow projecting <b>moulding</b> carried across a façade.
<b>Tie Stone Jamb or Tie Jamb</b>	A type of <b>jamb</b> which is made up of three pieces of stone, the highest and lowest are vertical and the middle stone lies in between them horizontally.
<b>Transom</b>	A horizontal bar of stone or wood which separates a window from a window below it or a <b>fanlight</b> from a door opening.
<b>Tudor Arch</b>	A broad, squat, pointed arch most often found on Tudor-era buildings.
<b>Venetian Window</b>	A tripartite window with a larger and taller central area of glazing which is often rounded at the top.
<b>Vernacular</b>	A traditional style of building peculiar to a locality built often without an architect; a building which reflects its use and status rather than any particular architectural style. Made of local materials and purpose-built by local craftsmen.
<b>Vernacular Revival</b>	A late Victorian revival of the <b>Vernacular</b> style which used motifs such as rows of <b>mullioned</b> or cruciform <b>casement</b> windows, shaped <b>kneelers</b> , <b>chamfered</b> openings, <b>hoodmoulds</b> and <b>coped</b> roofs.
<b>Vousoirs</b>	The radiating wedge-shaped blocks which form an arch.

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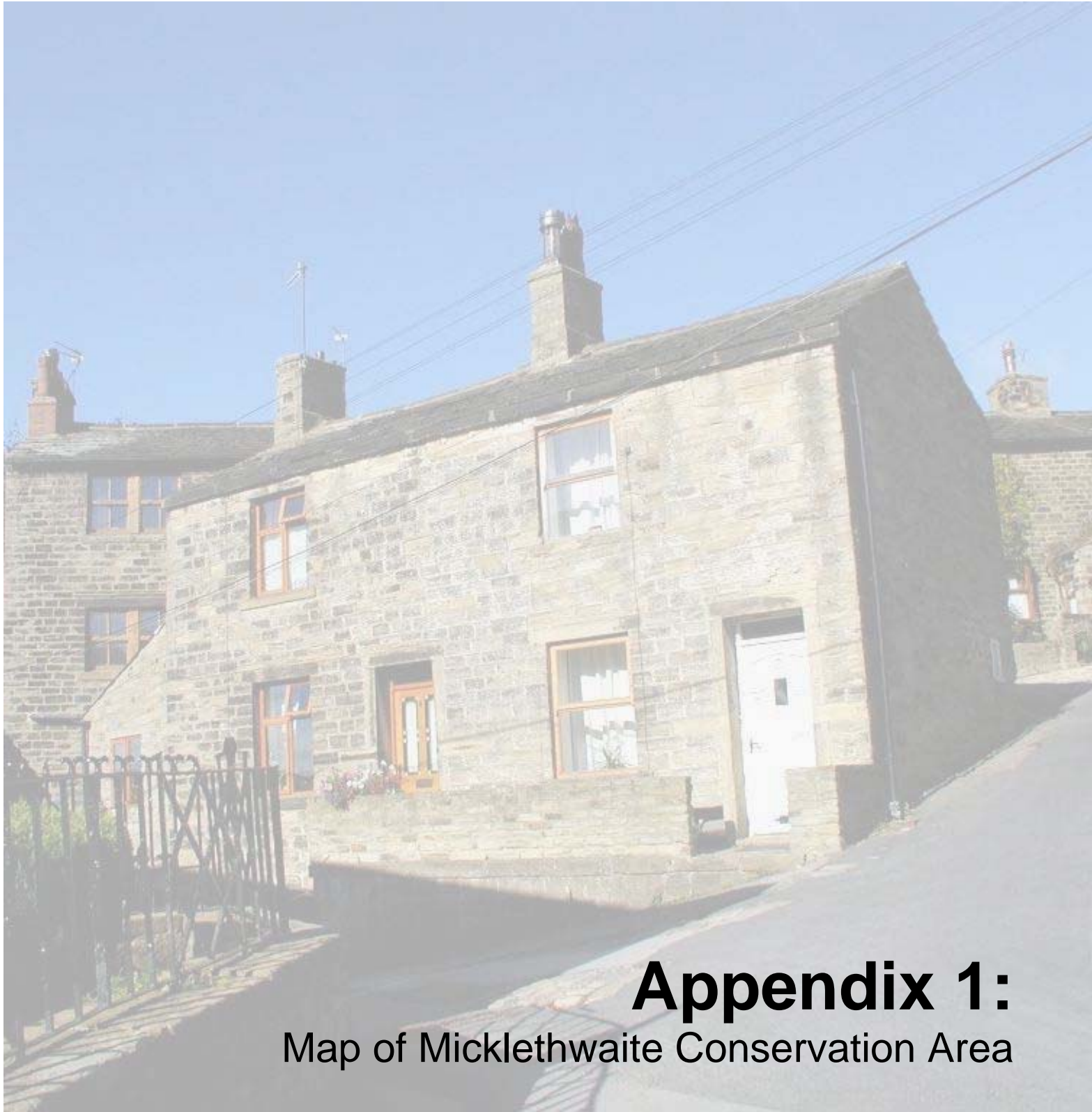
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### Planning Policy

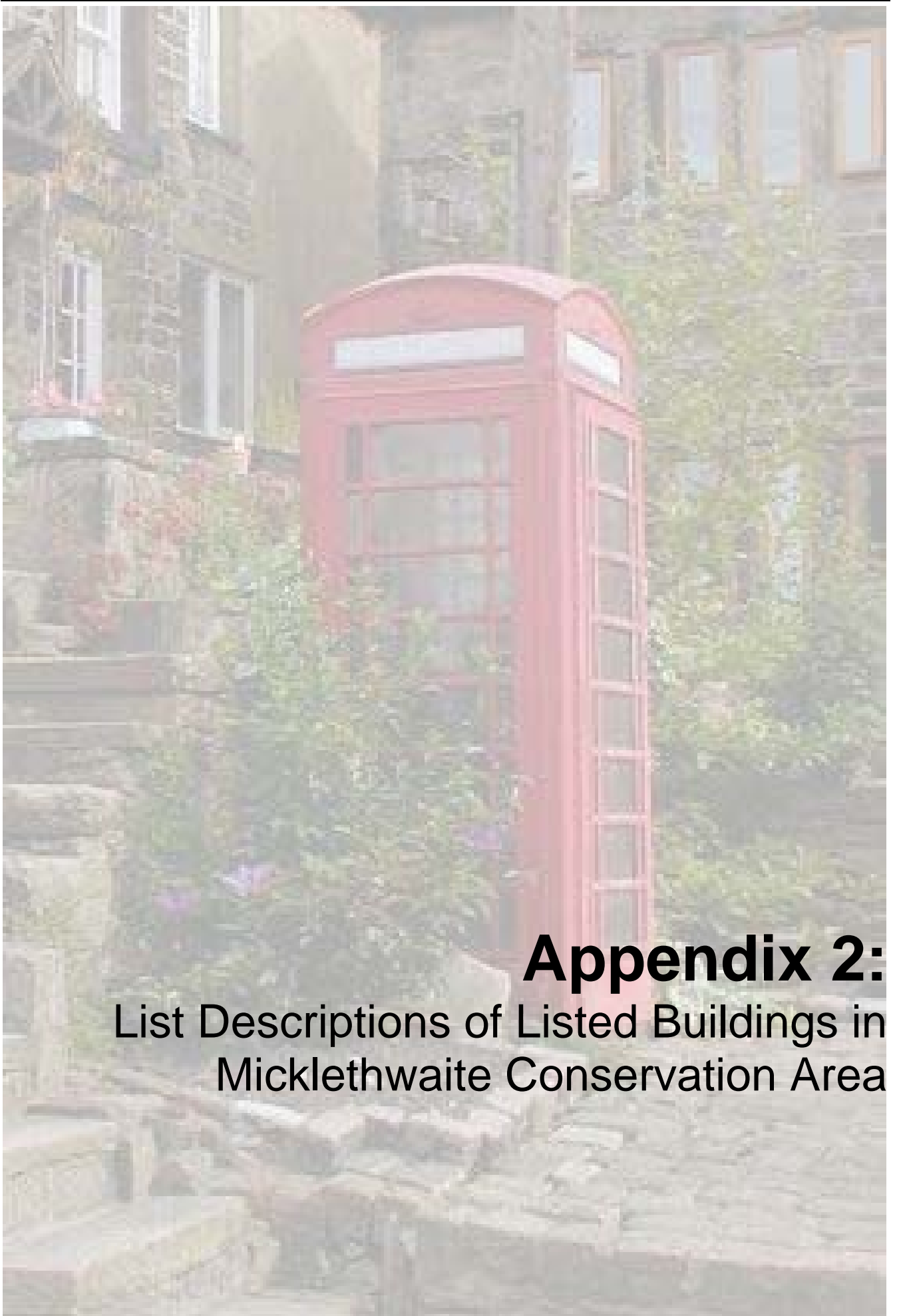
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**Appendix 2:**  
List Descriptions of Listed Buildings in  
Micklethwaite Conservation Area

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# Appendix 2: List Descriptions of Listed Buildings in Micklethwaite Conservation Area

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## Grade II

### **Cottage attached to southeast end of Fairlady Farmhouse, Micklethwaite**

Cottage. Initialled and dated "M T S 1702". Hammer-dressed stone, rough-dressed quoins, stone slate roof. Single-cell. 4-light double-chamfered mullioned window with one of 3-lights above (lacking mullions). Doorway to right-hand end has monolithic jambs and basket-arched lintel bearing date, chamfered surround. It is likely that there was originally a front gable before the present C19 house (of no interest) was constructed to left. At that time the cottage was re-roofed in line with the farmhouse. Single stack to left.

Interior: chamfered spine beams. Domed beehive oven with cantilevered flue set over.

### **K6 Telephone Kiosk in front of No 8 High Fold, Micklethwaite Lane**

Telephone kiosk. Type K6. Designed 1935 by Sir Giles Gilbert Scott. Made by one of various contractors. Cast iron. Square kiosk with domed roof. Unperforated George VI crowns to top panels and margin glazing to windows and door.

### **21 and 23 Micklethwaite Lane (formerly listed as No 21, Barn and Malthouse adjoining No 21)**

House, now 2 dwellings. Initialled and dated "R.M.L. 1695" (Robert and Mary Leach). Hammer-dressed stone, stone slate roofs. 2 storeys. A house of unusual plan: L-shaped with 3-room east front, lobby-entry, double-depth to 2nd and 3rd cells forming a square block with 2 gables to rear, south front (right return) has a doorway and windows and forms a separate house (no 21). West front: all are double-chamfered mullioned windows, some mullions removed; 1st 2 cells each have 5-light window with 4-light above. Set between is doorway with jambs treated as rusticated quoins, cyma-moulded surround and dated lintel, oculus set above. 3rd cell has 2-light fire-window with small light above and 5-light window with 4-light above. Coped gables. 2 ridge stacks. Rear has 2 gables with stepped window to 1<sup>st</sup> floor set in gable. Right-

hand return has central doorway with eared architrave, bolection-moulded surround and raised keystone; 2-light window above. 2-light window to left and 5-light mullioned-and-transomed window to right with 3-light above; inserted doorway to right-hand end has interrupted jambs.

Interior: 3<sup>rd</sup> cell has scarf-jointed spine beams, evidence of former bressumer and fire-hood. The treatment of the doorway dated 1695 is very similar to that at Eldwick Hall, Lane Head (q.v.) which is initialled and dated "R. L. 1696". It is probable that the 2 houses are connected in some way.

### **Barn attached to Croft House Farmhouse, Micklethwaite Lane**

#### **(formerly listed as Barn adjoining No 21)**

Barn. Initialled and dated "R M L 1690" (Robert and Mary Leach, previous list description) Hammer-dressed stone, dressed voussoirs, stone slate roof. Single-aisled 3-bay barn with tall gabled western cart entry set in aisle, semicircular-arched and with chamfered surround. Arched light over surmounted by datestone (much weathered). Doorway to right-hand end has composite jambs with chamfered surround. Right gable has rectangular ventilators and square pitching hole to apex.

Interior: Inner doorway has lintel formed by re-used timbers with ½-lap joints probably from a cruck-framed building. Renewed roof, one king-post truss, one fish-bone king-post truss.

### **Micklethwaite Malthouse adjacent to No 21 Micklethwaite Lane**

#### **(formerly listed as Barn and Malthouse adjoining No 21 Micklethwaite)**

Malt kiln and warehouse now used as workshop. Hammer-dressed stone, modern tile roof. 2 storeys. A long rectangular building. South elevation faces farmyard and has four 1st-floor windows. Ground floor has two 2-light flat-faced mullioned windows with recessed mullions. 1st floor has 2-light chamfered mullioned window with arched lights and sunken spandrels; then two 2-light flat-faced

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mullioned windows; doorway with monolithic jambs, the lintel raised, approached up a flight of 5 stone steps; 3-light double-chamfered mullioned window. Right-hand return wall has Venetian window with expressed keystone set in gable.

#### **4 and 6 (Manor House), Victoria Street**

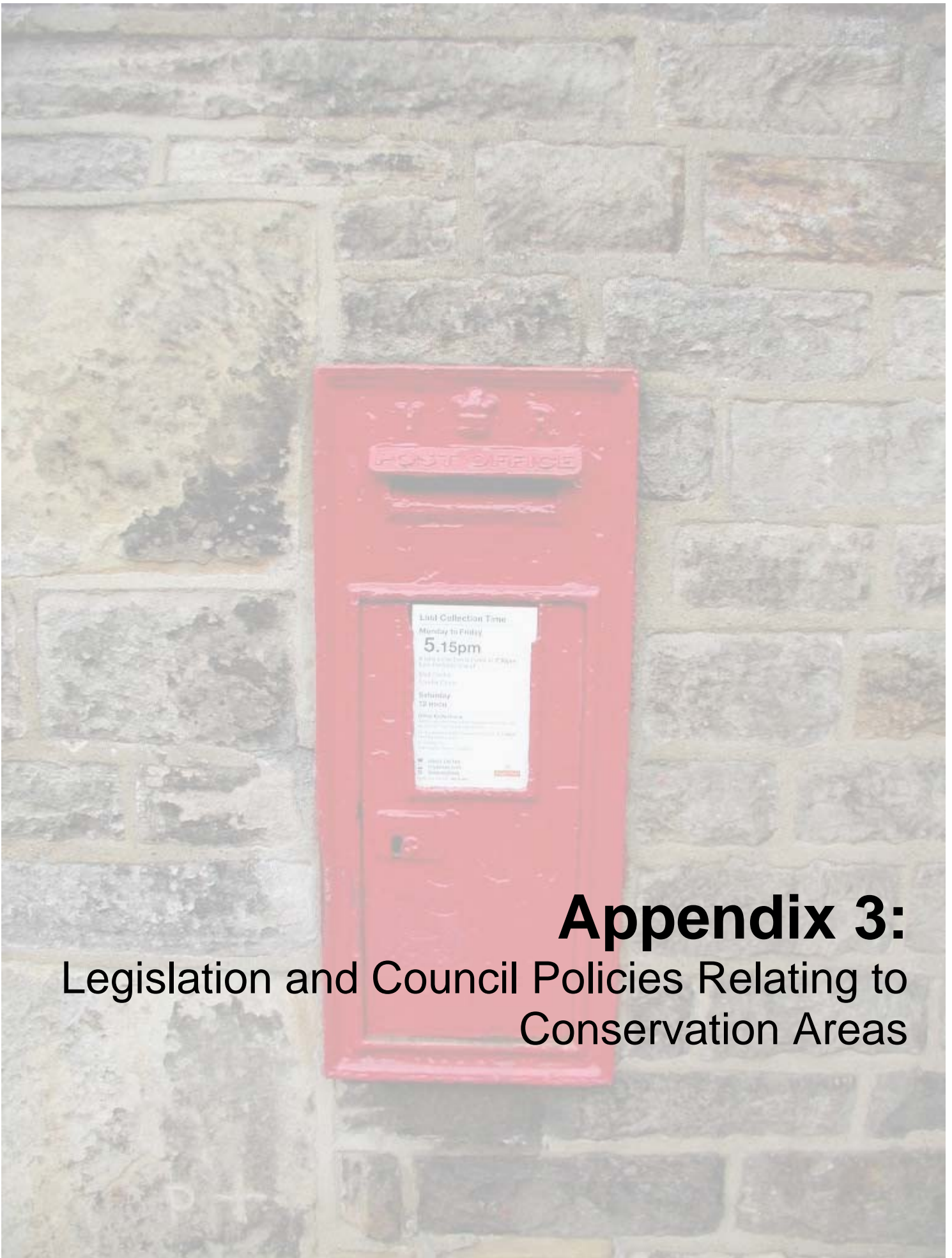
House. Late C17 with mid C20 alteration. Hammer-dressed stone, dressed quoins (to right only), stone slate roof. 2 storeys. 2-cell plan. 1st cell has doorway with tie-stone jambs and cyma-moulded surround which continues to form a false ogee lintel. Set above is date plaque with false date (1601) in cement; above is arched light with sunken spandrels. To right of doorway, 5-light double-chamfered mullioned window with 4-light above. 2nd cell has garage door inserted out of keeping with 4-light window above. Coped gable with kneelers to right. Stack to left gable at junction with No 8 (q.v.)

#### **8 and 10 (Manor House), Victoria Street**

House. now in 2 occupations. Late C16 or early C17. Large dressed stone, stone slate roof. 2 storeys. 2-cell plan with central baffle entry, single-cell wing to rear of 2nd cell. Very fine stone detail. All are double-chamfered mullioned windows with cyma-moulded mullions and transoms with king mullions and arched lights with sunken spandrels to 1st floor windows. 1st cell has inserted early C18 doorway with monolithic jambs and chamfered surround which rises to form false ogee lintel; 6 x 6-light mullioned-and-transomed window with 5-light window above. 2nd cell has doorway with composite jambs and Tudor-arched lintel with spandrels and richly moulded surround (roll, step, cyma); 8 x 8-light mullioned-and-transomed window with 6-light window above. Continuous hoodmould over ground-floor windows. Coped gable with kneelers and apex finial to left. Double stack to centre of ridge, another to right gable, all rendered. Interior: house body has spine beams and floor joists with cyma-moulded stops, large fireplace with rectangular lintel with broad chamfered surround; oak-panelled entry lobby and several panelled doors.

#### **12, 14, 16, 18/20 Victoria Street**

Row of 5 cottages now forms 4 dwellings. Hammer-dressed stone, Welsh blue-slate roof. 2 storeys. 5 single cells. All except 1st cell have doorway with tie-stone jambs to right of 4-light flat-faced mullioned windows with slightly recessed mullions on each floor. Inserted windows above doorways. 1st cell (No 20) has 2-light window to each floor flanking mid C20 gabled porch. 2nd cell (No 18) has doorway altered to 2-light window in keeping. 4 stacks to ridge.



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

(For further details of these controls see PPG15)

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

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

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

#### **Policy BH7: Development within or which would affect the setting of conservation areas**

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

#### **Policy BH8: Shop fronts in conservation areas**

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

#### **Policy BH9: Demolition within a conservation area**

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

#### **Policy BH10: Open spaces within or adjacent to conservation areas**

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

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

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**Policy BH11: Space about buildings**

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

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

**Policy BH12: Conservation area environment**

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

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

**Policy BH13: Advertisements in conservation areas**

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



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**Policy BH4A: Setting of Listed Buildings**

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

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

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

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

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

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

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# Contacts

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To register your comments or for further information please contact:

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