



# *Middleton*

## CONSERVATION AREA ASSESSMENT

April 2005



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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 to be appropriate. Designation confers a general control over the demolition of buildings, strengthens controls over minor development and makes special provision for the protection of trees. More detail on legislative controls in conservation areas can be found in *Appendix 3* of this document. In addition, in exercising its planning powers, the Council has a statutory duty to pay attention to the desirability of preserving and enhancing the character and appearance of conservation areas. Bradford Unitary Development Plan contains a number of policies that have been formulated to provide the mechanism for this objective to be realised (see *Appendix 3*). These measures aim to ensure that the interest of designated areas is retained for

future generations, their environmental quality is preserved or enhanced and local distinctiveness and sense of place is safeguarded.

## 1.2 What is the Purpose of Conservation Area Assessments?

The City of Bradford Metropolitan District Council has prepared this assessment of the Middleton Conservation Area following requests from the local community for the designation of a Conservation Area at Middleton. The Conservation Team subsequently undertook a survey and assessment of Middleton in order to assess the special interest of the area and assess whether the designation of a conservation area was appropriate. The culmination of this study was the production of a Conservation Area Assessment for Middleton. This helps define the special character and features of the area and aims to:

- Increase public awareness of the aims and objectives of conservation area designation and stimulate their involvement in the protection of the character of these unique places; and
- Assess the actions that are necessary to safeguard the individual character of each conservation area and put forward proposals for their enhancement.

This document will provide a framework for the controlled and positive management of change in Middleton Conservation Area and form a basis on which planning decisions in the area are made. **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*, the *Replacement UDP* 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 Middleton Conservation Area

Middleton has a distinct leafy character and layout with many buildings that are comparable in character and architectural form to those in the neighbouring Ilkley Conservation Area, which was designated in 1971 and has been considerably extended in 1982 and again in 2002. The boundary adjustments in part reflect the changing perceptions of what should be conserved, and today it is felt that Middleton, although a largely suburban development built within the last hundred years or so, maintains a recognisable and continuous character which is worthy of protection afforded by conservation area designation. The area covered by the conservation area adjoins the River Wharfe opposite Ilkley town centre and includes middle class suburban houses in the Arts and Crafts and Vernacular Revival styles, the former being a stylistic precursor to the modern-era housing development across Britain in the inter-war period (1918-1939).

The initial support for the designation of a conservation area in Middleton came about following the most recent conservation area boundary changes in Ilkley in 2002. Local support for the designation was strong and a draft conservation area assessment for Middleton was produced in at the end of 2002. The draft assessment was placed on deposit in Ilkley and on the Council's website in January 2003 and an invitation to local residents to attend a public

workshop was issued on 2<sup>nd</sup> January 2003 along with a summary of the assessment, boundary map and comments sheet.

A public workshop was held on Thursday 23<sup>rd</sup> January at Ilkley Parish Church. The workshop was well attended and forty members of the community participated in a lively discussion regarding the proposal for conservation area status.

Feedback was received from local residents in the form of comments sheets, emails, telephone calls and in direct form from the public workshop. Subsequent survey work and research was undertaken and where appropriate comments and factual information received from members of the public have been incorporated into this document.

Middleton Conservation Area was designated on 6<sup>th</sup> April 2005 by the Keighley Area Committee following the recommendation for approval from the Keighley Planning Panel held on 10 March 2005.

***Middleton contains a diverse range of buildings within a mature and leafy landscape setting. Pressure for change and new development within the conservation area is high. This assessment provides guidance as to what makes the area special and therefore features and details should be preserved. Chapter 10 provides more detailed guidance in respect of new development within the Conservation Area and should be read in conjunction with the both national and local planning policy as well as Appendices 1, 2, 3, 4 and 5 of this document.***



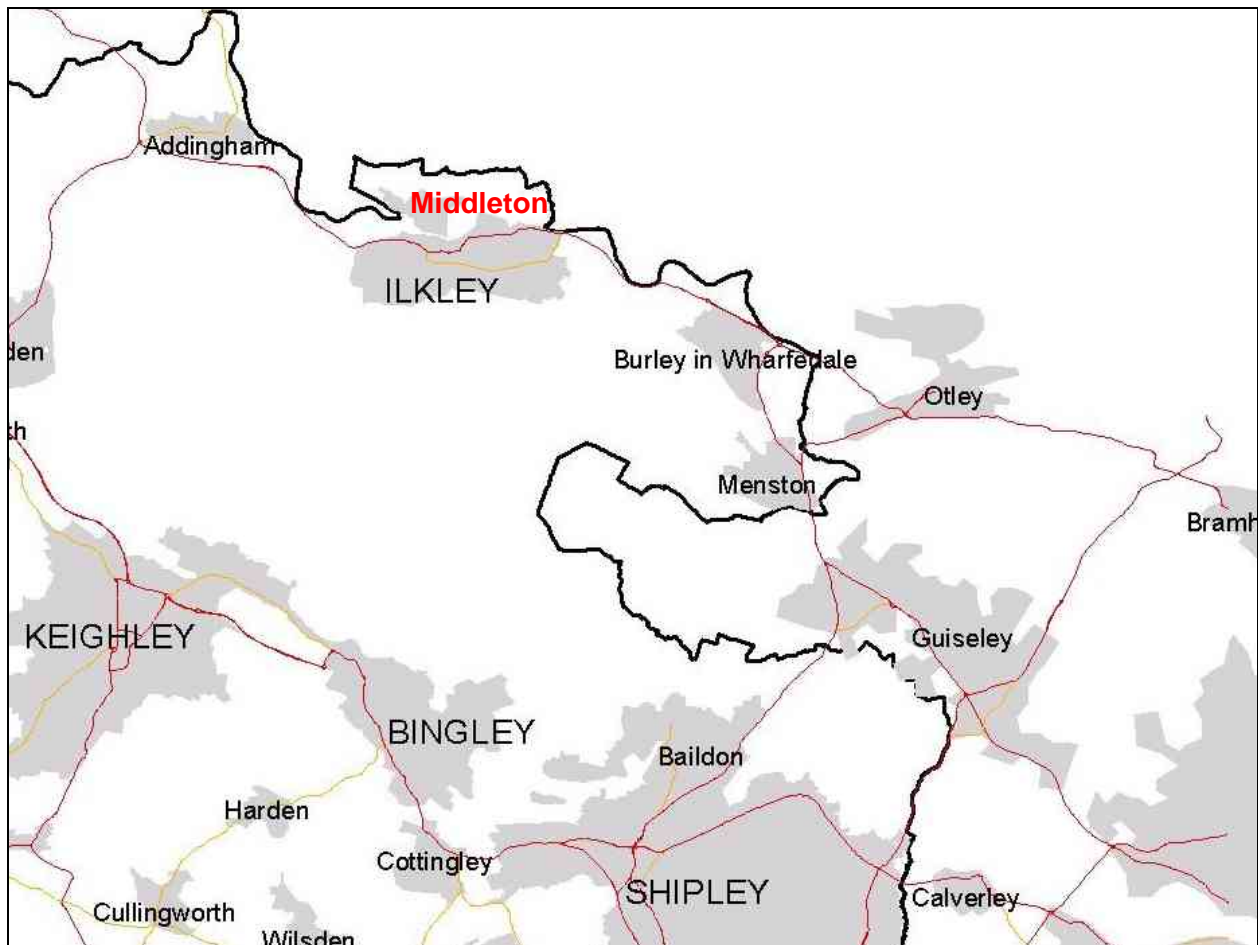
Stubham Rise, Middleton

## 2. Location and Population

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Middleton is the name given to the residential area on the north side of the River Wharfe at Ilkley opposite the town centre. It takes its name from Middleton village (part of the former Middleton estate), which is half a mile to the northeast in North Yorkshire. The area rises steadily from the Wharfe terminating in Middleton Woods to the north and northeast. Its location means Middleton is prominent in the Wharf Valley and enjoys views over Ilkley and its countryside setting.

At the time of the 2001 census the population of area covered by the Ilkley Parish Council stood at 13,828. It has an older population structure than the district as a whole with 25.1% being above pensionable age in 2001, compared with 14.4% for the Bradford District. The population of Ilkley is predominately white (98%) with a small ethnic minority. Most of the houses (82.6%) are owner occupied and 81% of households have access to a car/van.



### 3. Origin and Historic Development

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#### **Summary of Historical Interest**

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

- *The area remained the private property of the Middleton family for the best part of five hundred years. The use of the Middleton side of the Wharfe for hunting, fishing and entertaining by the Middletons meant only the Grade II\* listed Low Hall occupied the conservation area prior to 1899. Middleton had therefore avoided industrialisation, urbanisation and mining in a time when many parts of Yorkshire, including neighbouring Ilkley, experienced rapid and considerable expansion.*
- *The sale of Middleton to the Wharfedale Estate Company, a small consortium of industrialists, professionals and merchants in 1899, led to the master planning of the area as an exclusive, leafy housing estate for middle-class commuters, with large houses set in generous plots along broad avenues. The Estate road plan and its character is still evident and Middleton conservation area incorporates all of the dwellings built by the Wharfedale Estate Company.*
- *Open spaces and facilities such as the lido, sports grounds and street furniture which were designed as part of and are contemporary with the early twentieth century housing estate have survived and are still in use.*

Although much of Middleton conservation area as we know it dates from the beginning of the twentieth century, it is known that Middleton was until sometime between 931 and 955 part of the

Manor of Otley (along with Stubham Manor and Ilkley Manor). Thereafter the estates of Stubham, Ilkley and Middleton were in separate ownership. Middleton Woods, then covering some 2,000 acres, is mentioned in the Domesday Book (1086) as belonging to the Middleton Estate, which at some unknown date was merged with the Stubham Estate. It is known that the Percy, Kyme, Heselton, Plessington, Meryng and then Middleton families owned Ilkley Manor after 955. In 1552 the ownership of Ilkley Manor descended to William Middleton, also held Middleton-with-Stubham Manor. From the Middle Ages through to the eighteenth century, the Middleton Estate, like most Manorial estates, was agricultural in character and function. There were no settlements in the area larger than a hamlet and Middleton Woods were used by the Middletons and their guests for hunting.

When the final male member of the Middleton family, William Middleton, died in 1763, the lands in the family's ownership had increased through marriage and inheritance to eight estates around what is now North and West Yorkshire, including Ilkley, Middleton and Nesfield. William Middleton bequeathed the Middleton Estate to his great-nephew, also called William, on the premise that he and his descendants would take the Middleton surname and coat-of-arms and keep the Middleton estate separate from the other estates he inherited. This meant that Middleton could not be swallowed up as part of a larger holding, by, for example, merging it with the Ilkley and Nesfield Estates.

William Middleton was reluctant for any industrial or mining development to take place on his property such that by the early 1800s his estates still weren't enclosed for agriculture and by 1840 Ilkley remained a poor agricultural backwater as villages such as Keighley, Otley, Bingley and even Addingham and Burley began to expand through



industrialisation. The Middleton side of the Wharfe was used exclusively by the Middleton family for hunting and recreation. This is shown in the Ordnance Survey map of 1847, which shows that Low Hall, associated buildings and its fishpond were the only buildings standing in what is now the conservation area, with Middleton Lodge to the northwest. Ilkley was still a small village centred on Church Street. **Low Hall** (or Myddelton Low Hall) is one of the oldest intact houses in this part of Wharfedale. There is no record of when a hall first occupied this site, though the present day Hall contains fragments of medieval stonework. It was formerly known as Stubham Hall, the seat of Stubham Manor, which is mentioned in the Domesday Book. It became the residence of the Middletons when the Middleton and Stubham Estates were merged at an unspecified date sometime between 955 and 1552. The Middletons rebuilt Stubham Hall in the seventeenth century. It is this building which can be seen today. The Middletons had been living at **Myddleton Lodge**, (half a mile to the north west of Middleton conservation area) for some time prior to the rebuilding of Stubham Hall, which was renamed Low Hall to differentiate it from Myddleton Lodge, further uphill. The first mention of the newer Myddleton Lodge being occupied is in 1550. Myddleton Lodge remained the main residence of the Middleton family until 1893. From 1550 onwards, it was likely that Low Hall was used occasionally or by guests or by other members of the Middleton family.



Above: Ordnance Survey Map of Middleton, 1847-8. Ilkley is a small village and Low Hall is the only building in the conservation area. Myddleton Lodge is in the top left hand corner.

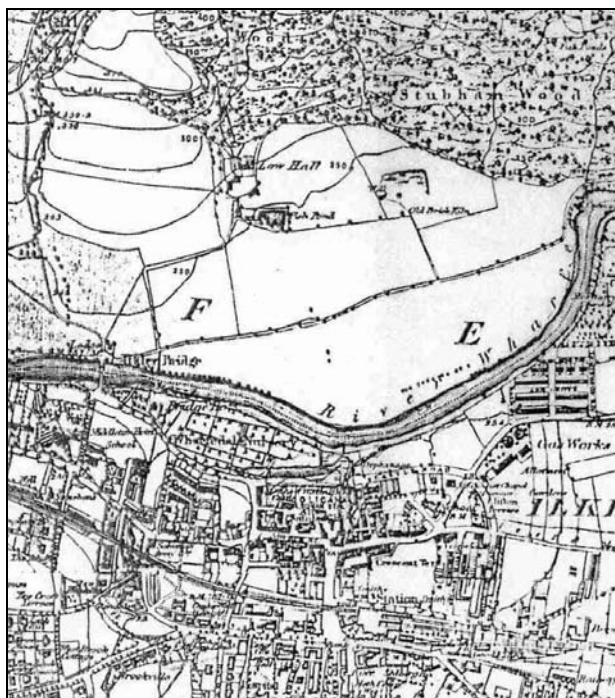
Below: a drawing of Wharfedale from 1850 looking at Middleton and Ilkley from Ilkley Moor.



Low Hall circa 1893. The oldest building in the conservation area, rebuilt in the seventeenth century. The protruding bay to the right contained a chapel used by the Middletons who were devout Roman Catholics.

The combination of healing spa waters and the rural aspect of Ilkley and its surroundings made it a popular resort in Victorian times. Although Ilkley's population increased steadily with an influx of middle class families between 1830 and 1860, it was the arrival of the railway in 1865 which triggered the expansion of the town, culminating in the development of Middleton. Since the Middletons kept their estates agricultural, they did not receive an income comparable to that of other Lords of the Manor in Yorkshire who had leased land for industrial development, mining or quarrying. This low income, coupled with an inability to live within their means meant that

William Middleton's eldest son Peter and grandson William obtained finance by mortgaging their estates and then as early as 1863 sold land in order to settle debts. Peter Middleton ploughed money into improving his estate at Stockeld and extending Myddleton Lodge. It is also said that he donated some £12,000 to the Catholic Church and related charities during the last ten years of his life. When Peter died in 1866 his son William inherited his father's debts yet this did not make him frugal. Peter Middleton had opposed a scheme to bring a railway to Ilkley in the 1840s but could not prevent the completion of the Wharfedale line in 1865. The railway dramatically improved the accessibility of Ilkley by reducing journey times from industrial Yorkshire with five daily services to Leeds and Bradford. Peter and William Middleton now found themselves owners of a popular rural spa within commuting distance of major urban areas. After Peter's death in 1866, William auctioned land on the Ilkley side of the Wharfe in lots and raised £26,000 in two years. William held more auctions over the following years but lots sold at decreasing prices.



*Ordnance Survey Map of Middleton and Ilkley, 1888-9. While Ilkley has expanded significantly since the previous survey (see previous page), Middleton remains unchanged.*

While the population of Ilkley increased by 141% between 1861 and 1871 and by a further 88% between 1871 and 1881, through an influx of middle class families, the Middleton side of the Wharfe remained the private estate of William Middleton who spent his windfall as soon as he

could. The Ordnance Survey Map of Wharfedale from 1888-9 shows that little had changed to the north of the river since the 1847 survey, while in that time Ilkley had grown dramatically. William purchased more land along the riverside for hunting and fishing and did everything in his power to prevent the access of his land by poachers. When William Middleton died unmarried in 1885 and his eldest brother Charles inherited Middleton Manor and what remained of the lands in William's ownership. Charles was no better at managing money than his elder brother, having already sold his country mansion at Linton Spring because he could no longer afford its upkeep. Before long, Charles had sold his father's prized Stockeld Park Estate near Wetherby in 1887 and sold Ilkley Moor to Ilkley UDC in 1893, leaving Middleton as the only estate in his ownership. 1893 was also the year in which Charles moved out of Myddleton Lodge to a house in Harrogate and let the Lodge to a tenant.

Debt forced Charles Middleton to sell the majority of the Middleton Estate to the Wharfedale Estate Company in 1899, with the remainder of the Estate sold within the next 25 years by his son Marmaduke. The Wharfedale Estate Company was a small consortium of industrialists, professionals and merchants from Leeds, Bradford and Ilkley. For £55,000, they purchased 450 acres of land adjoining the Wharfe which includes the area covered by Middleton conservation area. The Company sought to develop an exclusive neighbourhood which enjoys easy access to Ilkley and the railway station. Selectivity was ensured through conditions which meant houses built could not be sold below a certain value, houses had to be set in plots ranging from half an acre to four or five acres in size, and streets had to be of a good width. The construction of the **New Bridge** in 1906 connected the roads initially laid out by the Company to Ilkley town centre.



*New Brook Street/Middleton Avenue, 1912.*



*Stubham Rise, circa 1912*

The first houses to be built were eleven units along the southern side of **Stubham Rise** (formerly known as St Nicholas Road) started in 1899 by Dean Bros., local builders. In 1900 the Wharfedale Estate Company produced a sale plan, which showed the western portion of Middleton (presumably the areas either side of Langbar Road and Clifford Road to the west of Low Hall) divided into 180 units. The Ordinance Survey map of 1906-7 shows an embryonic Middleton. The Wharfedale Estate Company had built the main grand avenues of the estate and housing had begun to be built in long narrow plots along St Nicholas Road (Stubham Rise) and Rupert Road. Also of note is the early establishment of the **cricket ground** and **playing fields** adjoining the Wharfe.



*Ordnance Survey map 1906-7. The continued expansion of Ilkley and the reluctant sale of Middleton by Charles Middleton led to the development of the north side of the Wharfe.*

Between 1906 and 1939, detached and semi-detached houses had been built in a largely piecemeal fashion along Middleton Avenue,

Clifford Road and Gill Bank Road, while a few scattered dwellings fronted Denton Road, Langbar Road, Rupert Road and Curly Hill. The Wharfedale Estate Company had also built **Clifford Avenue** and **St Nicholas Road** between 1910 and 1920 which quickly became lined with mainly semi-detached housing. Other significant developments during this period were the establishment of the **rugby ground** and **lido with indoor swimming pool** at Denton Road, the latter opening in 1934 and replacing a bathing pavilion next to

the Wharfe.



*Middleton Lido shortly after its opening in 1934. In the background are new houses on Curly Hill, the most prominent being the White House.*

An aerial photograph from the 1960s (on the following page) shows Middleton as the Wharfedale Estate Company intended it. As little information about the Company could be located in preparing this Conservation Area Assessment, it can only be assumed that the intention was to extend Clifford Avenue as far as Langbar Road and St Nicholas Road as far as Middleton Avenue, and fill the adjoining areas with houses on long plots, while the area to the north of Rupert Road would be occupied by large detached houses on generous plots. These assumptions are based on the arrangement of plots developed prior to 1939 and the pattern and sequence of roads built by the Company. It unclear whether this layout was abandoned by the Wharfedale Estate Company or whether the company simply sold the land it hadn't already developed to other property companies as most of the houses built in Middleton after the Second World War are laid out in irregularly shaped and sized plots along new roads and cul-de-sacs.

The gradual infill of Middleton, which continues to this day, demonstrates that the Wharfedale Estate Company most probably anticipated a rapid rate of development of housing along the streets they built. The Company must have been confident that Ilkley would continue to expand rapidly as it had over the forty-year period prior to Charles Middleton's sale of the land in 1899. But, as fate would have it, the expansion of the town slowed considerably as the twentieth century progressed and the estate was never completed as intended.

*An aerial photograph of Ilkley taken sometime during the 1960s shows Middleton in the background at an interesting point in its development. The estate is taking shape as we know it today. The sports grounds and lido have been established and housing built along many of the roads constructed by the Wharfedale Estate Company. Much of the open space to the north of Denton Road and west of Middleton Avenue would be developed over the later half of the 20<sup>th</sup> century.*



## 4. Topography and Setting

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### **Summary of Topography and Setting**

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

- *The development of Middleton on the valley side allows for picturesque views across nearby Ilkley and to the woodland and Moor that rise above the town and dominate this part of Wharfedale.*
- *The parkland flanking both sides of the River Wharfe effectively separates Middleton from Ilkley, providing attractive scenery and giving Middleton a dignified and verdant setting.*
- *Middleton Woods provides a vast leafy backdrop to Middleton and the housing gradually disappears amongst foliage in a pleasing way. This leafy character dominates roads and paths leading to Middleton conservation area from the north and east and is one of the most unifying features of the conservation area.*
- *The topography of Wharfedale has to a large extent dictated the street pattern creating three steep avenues which branch off into level residential streets which run with the contours of the valley. This layout also provides dwellings with privacy and an imposing appearance as they are set back from and overlook the road below.*

Middleton is situated on the north bank of the River Wharfe which runs from west to east with three tributaries that run in a roughly north-south direction descending from Middleton Moor to the north of Middleton. The easternmost, Pawpots Gill divides Copsy Wood and Stubham Wood and forms the eastern boundary of Middleton conservation area. The central beck runs through Copsy Wood past Low Hall and terminates in the fishpond which was historically part of Low Hall.

The westernmost of the streams, Crabtree Gill runs alongside Langbar Road and provides a positive contribution to the properties it passes through and contributes to the area's leafy character.

The main defining physical feature is the tree covered north side of Wharfedale which rises some 450 feet to Middleton Moor within a mile of the Wharfe and becomes increasingly covered with foliage as distance away from the river increases. The southern, Ilkley side of Wharfedale initially rises in a similar fashion but then rises higher and more steeply as it becomes Ilkley Moor.



*Ilkley Bridge is the historic link between Ilkley and Middleton. The River Wharfe plays an important role in the setting of Middleton.*

From Middleton, the sight of Victorian Ilkley merges with woodland at Parish Ghyll, Panorama Wood and Hollin Hall Wood and is dominated by the steep rocky incline of heather moorland. This scene, which is visible from the flat floor of the valley or in breaks in the tree cover further uphill, helps to link Middleton as a distanced suburb of Ilkley and establishes the natural rather than agricultural character of this part of Wharfedale.

On a more immediate scale, the flat green playing fields adjoining the Wharfe at Middleton are mirrored by Ilkley's Riverside Gardens, while Bridge Lane and Castle Road beyond the

Gardens, with grand Victorian housing facing the river no doubt influenced the identical layout and aspect of Denton Road a few decades later. The large expanse of open space interrupted only by the flow of the Wharfe provides a peaceful atmosphere. The additional sight of Ilkley Parish Church, the Manor House and other town centre buildings reinforces Middleton's close connection with Ilkley.

Looking up across Middleton from the Wharfe, the houses gradually slip out of view as foliage begins to dominate the scenery. To the north, west and east of the conservation area, the natural aspect of Wharfedale overwhelms later housing which is mostly hidden from sight and the roads running out of Middleton take on the character of country lanes. A further link is established between Middleton and Middleton Woods by a well-managed network of footpaths running between them.

The contours of the valley side have dictated the street pattern and arrangement of land uses at Middleton. The playing fields, rugby ground cricket grounds, lido, tennis courts and bowling green and riverside park occupy the flat floor of the valley bottom while housing has been built exclusively on the slope of the valley side. From here Langbar Road, Clifford Road and Middleton Avenue rise steeply at right angles to the contours of the valley while Denton Road, Rupert Road, Gill Bank Road and Curly Hill are level as they follow the contours of the hillside. It is along these roads that houses on the north side are afforded further privacy by being sited some distance uphill from the road, which means, despite their scale, they are often screened from the road.



*The dense foliage of Middleton Woods dominates the conservation area.*

## 5. Traditional Building Materials

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

*Where they have been employed, the use of natural building materials greatly contributes to the image of Middleton conservation area. These are:*

- *Ilkley Gritstone (for the Vernacular Revival houses and the ground floor of Arts and Craft houses);*
- *Render (for Arts and Craft houses mainly)*
- *Red Clay (for the roofs of Arts and Crafts Houses);*
- *Slate and Stone Slate (mainly for the roofs of Vernacular Revival style houses);*
- *Timber (for features such as windows, doors, and some gutters);*
- *Leaded and Stained Glass (for windows and some doors); and,*
- *Iron (for the New Bridge and footbridge)*

*It is important to note that the prevalent stone used in the pre-war buildings in the conservation area is not Yorkshire Sandstone, which is traditional in most of the district, but a local Ilkley Gritstone.*

The majority of houses in the Middleton Conservation Area have been built alone or as a very small group by local builders. This accounts for the slight differences in age, aspect, style, size and shape of dwellings along the same street. These differences make the unifying contribution made by the use of natural materials more noticeable and therefore important to the image of Middleton conservation area.

Among the earliest, most prominent and therefore most characteristic houses in Middleton are those of an Arts and Crafts style, built between 1899 and about 1940. Although typically semi-detached, there are also detached houses, bungalows and

flats in this style, some incorporating attic floors with dormers. A sense of continuity is given by the use of red clay roof tiles, a material also used over porches, on bay windows, for chimney pots and as a roofing material on some garages. Ilkley Gritstone, lighter in colour but rougher in texture than Yorkshire Millstone, is commonly used in brick form at ground floor level with a coarse render, mostly painted white but sometimes left grey, to the upper floors. In the upper floors Gritstone is used for dressings such as quoins and window surrounds and chimneystacks. In many examples, timber breaks up the render to give a mock-Tudor or Tudorbethan effect. Another important contribution is made by the survival of the original timber doors and window frames and it is to the credit of the owners of these homes that these features have been retained. These windows and doors often incorporate leaded and stained glass, a feature which is absent in later, non-Arts and Craft style housing in Middleton, though many have rendered or stone-and-rendered walls.

Contemporary with the Arts and Crafts housing is the significant number of Vernacular Revival dwellings in Middleton. In materials terms these buildings differ in their use of slate for the roof (although a few examples utilise red clay and even stone), and Ilkley Gritstone 'brick' for the exterior walls. In some cases a small amount of the wall surface is covered in the same gritty render as the Arts and Crafts buildings. Stone is also used for dressings, surrounds to doors and windows and for mullions and horizontal divisions between windows. Much like the Arts and Crafts houses the survival of the original doors and windows adds to the interest of these houses. Vernacular Revival houses traditionally have timber doors and the windows have thin metal frames with a lattice framework of lead holding small panes of glass together. From a distance the frames of these windows are barely visible.

Houses built in the last 50 to 60 years in the mostly conservation area have artificial tile roofs and are clad in non-local stone or a combination of this stone and render. These differences are further accentuated by the almost complete use of uPVC doors and windows, and it is unfortunate that this unnatural material has also been used on a minority of the older Arts and Crafts and Vernacular Revival style houses.

The majority of houses, regardless of age, have low stone boundary walls with privet hedges or

other greenery forming a dominant screen between and in front of properties. Timber and modern metallic fencing encloses the rugby ground, cricket pitches, bowling green and tennis courts.

The roads which were laid out by the Wharfedale Estate Company have a standard tarmac surface lined with stone kerbing and tarmac pavements.



*No. 27 Rupert Road is a bungalow in the Arts and Crafts style. Despite having one floor, it continues the pattern of a stone lower half and a rendered upper half. The appearance of this building benefits from the retention of the timber door and original box windows. It has the characteristic large roof of the style, but it is unusual in that it is hung with slate rather than red clay tiles.*

*Note also the tarmac road and pavement in the foreground separated by Yorkshire stone kerbing, which is common in the proposed conservation area.*



## 6. Architectural and Historic Qualities of the Buildings

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### **Summary of Architectural Interest**

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

- It contains one Grade II\* Listed Building (Low Hall) and one Grade II Listed Building (the Post Box at Denton Road and Middleton Avenue) that are deemed to be of special interest.*
- It is dominated by made-to-order middle-class suburban housing from the early twentieth century, which is a precursor to the standardised designs of suburban estate housing found in urban England. The Arts and Crafts style of architecture was a backlash to the austere architecture and mass production of the Victorian industrial era.*
- An important contribution is made by the smaller number of houses in the Vernacular Revival style of architecture, which is contemporary with the Arts and Crafts style housing. This re-creational style was short-lived and Middleton conservation area includes several good examples of this style.*
- An important contribution is made by the small number of houses that date from the early twentieth century and are built to other architectural styles.*

- The setting afforded by the mature landscape and trees standing within the large gardens and around the properties provide a highly complimentary backdrop to the buildings within the estate and make a crucial contribution to the character and ambience of the conservation area.*

Although the natural beauty of trees, the riverside and the topography of Wharfedale dominate Middleton, the quality, siting and interest of its buildings is a crucial element that accounts for the designation of Middleton Conservation Area. The design, decoration and craftsmanship of the buildings are all factors in determining their significance, however buildings that are good examples of a particular age, building type, style or technique and those that are evocative of a given region are of particular merit. The finest examples of buildings of historic or architectural interest in the country are listed by the Department for Culture, Media and Sport (DCMS) and are subject to Listed Building controls, which aim to protect them from unsympathetic alteration. However, as conservation area designation is area based, it is the group value of buildings that is significant. Therefore, although there are only two listed buildings in the Middleton Conservation Area, the majority are of townscape merit and contribute greatly to the feel of the place.

The architectural interest of the Middleton Conservation Area is derived from the range of early twentieth century houses built in Arts and Crafts and Vernacular Revival styles with a small number of houses built in different architectural styles of the time. Arts and Crafts architecture dates from the late nineteenth and early twentieth

centuries. It was a riposte to industrial mass production which had taken hold over the course of the Victorian era and instead promoted handcraftsmanship and the use of natural materials. Ironically, this style of architecture was appropriated by the mass housing builders of the inter-war period who built much of England's early suburban housing. The Arts and Crafts housing at Middleton differs from this later imitation in that it was built plot by plot by small volume local builders, presumably to the specification of the occupier or the Wharfedale Estate Company. This accounts for the variations between the houses (few are identical), which is the antithesis of the modern-era mass standard estate housing, which was designed and built speculatively for a notional 'nuclear family'.

The Vernacular Revival can be seen as a parallel style to Arts and Crafts as houses built in this style were also made of indigenous materials, but, unlike the progressive Arts and Crafts movement, the Vernacular Revival eschewed modern styles and instead houses were designed to look like a traditional or vernacular house. Original vernacular buildings were built in a style peculiar to the locality, from local materials and often without the benefit of an architect. In Low Hall, the conservation area contains a very good example of an original building in the Vernacular style. The Vernacular Revival simply used local materials and a repertoire of common motifs copied from vernacular architecture to give buildings an 'olde worlde' or pre-industrial appearance. This style disappeared with the embrace of modern and mass produced styles as the twentieth century progressed.

The houses built in Middleton in the early twentieth century have been laid out in an estate formation with contemporary features such as the New Bridge, footbridge, post-boxes, telephone kiosk, sports grounds and lido contributing to the sense of overall unity.

The overall character and ambience of the area varies throughout the conservation area. The properties at the heart of the conservation area, such as along Rupert Road have a different character to those on the edge of the estate. The houses along Rupert Road and Clifford Road, despite their individual architectural differences relate strongly to each other, providing the next with a complimentary setting and creating an attractive townscape. The distance between properties and set back from the road becomes particularly important in this area as this separation maintains the ambience and leafy character of

what is a high quality suburban area. The properties standing on the boundary of the estate, such as along Langbar Road and parts of Middleton Avenue and Curly Hill have a distinct sense of place that is influenced strongly by the rural and open setting to the rear of the properties. The openness of the surrounding land, whether it be the recreational fields to the east of the estate or Middleton Woods to the north create a green backdrop that alternately facilitates important views into and out of the area and provides a strong visual link to the wider setting of Middleton conservation area.

As part of the survey work to define the key characteristics of the conservation area, a matrix has been compiled recording the size of each building plot, the building footprint, the percentage of the plot developed and set back from the road. This matrix is referred to throughout this section, both directly and indirectly and is included in Appendix 4. The purpose of the matrix is to measure and record two key aspects of the area's character – the percentage of garden/open space compared to the footprint of the building standing within the plot and the set back distance from the main frontage to the road. The matrix should not be used as the sole tool to define the acceptability of proposed developments within Middleton conservation area as the matrix does not take into account other important factors such as topography, landscape, trees, views and general character and is therefore a purely mathematical guide.

The feel of openness, separation between buildings and trees within the conservation area are key to the character and ambience of the area and the presumption is in favour of the retention of these aspects.

At the gateway between the conservation area and Ilkley is the New Bridge. Although an iron shield on the bridge is dated 1904, the **New Bridge** actually opened in 1906 and was jointly funded by Ilkley UDC, Yorkshire County Council and the Wharfedale Estate Company. The four massive iron arches span a 120-foot gap between four stone piers which incorporate ornamental battlemented towers and seating. Despite its decorative appearance, the width of the road and the modernity of the materials are a reminder that the chief role of this bridge was to improve vehicle access to Ilkley from the then new housing estate at Middleton. The generously wide pavements and sheltered seating reinforce the use of the riverside for recreation and walking.

At the junction with Middleton Road and Denton Road is a 1930s K6 type telephone Kiosk and a grade II listed **hexagonal Penfold-type pillar-box**. The original pillar-box was made during the reign of Queen Victoria in 1875 and originally site at Peel Place in Bradford city centre. Peel Place was redeveloped in 1925 and the pillar-box moved to Middleton, which at the time lacked such a facility. 244 items were posted in the pillar-box within a week of it being re-sited. By 1971, it was one of only two post boxes of this kind in Yorkshire, the other being at Sheffield Railway Station. The present post box is a reconstruction of the original, which was recently destroyed, in a motoring accident.



*The pillar box on the corner of Middleton Road and Denton Road is a Grade II listed structure. This box is actually a reconstruction of the original box, which was destroyed recently after being hit by a vehicle. The townscape value of structures such as this, which is a particularly rare example of a hexagonal pillar box is high and presumption will always be given in favour of their retention.*

Standing on the opposite corner to the postbox is no. **2 Middleton Avenue**, a stone and render c.1930s dwelling with a red tile roof. The property, though detached slightly from the main body of the estate shares many similarities in terms of design and architectural style with those properties of a similar age along Denton Road and Rupert Road and is therefore considered to make an important contribution to the setting and character of Middleton conservation area. The house is located on the edge of the developed area of Middleton and backs onto the rugby and football grounds. Though well surrounded by trees, any proposals affecting the property or its grounds should be considered in the light of the potential visual impact that this would have on the openness of the Green Belt and setting of the conservation area.

The first line of buildings approached from New Bridge are those along **Denton Road**.

Constructed to an Arts and Crafts influenced architectural style these dwellings were built between 1910 and 1940 (map evidence). Some later infilling has occurred along the row but the views across the open playing field from New Bridge is almost entirely of the white rendered frontages and red tile roofs of nos. **4 to 28 Denton Road**.



*The vista along the red-roofed houses fronting Denton Road is a particularly important view as one enters the conservation across New Bridge.*

These houses are mostly built in semi-detached pairs, with no. 24 being the sole detached dwelling amongst the group. Each pair of these three storey semi detached houses is slightly different from the neighbouring pair, although there are common features such as the red clay tiles on the main roof and lower veranda and porch roofs. Below the roofline are large areas of white or cream render though the ground floor is usually clad with Ilkley Gritstone, giving the houses a sturdy-looking base. The extent to which the houses are rendered or faced with stone varies. Nos. **4** and **6** are almost entirely faced with gritstone whilst the adjoining properties, nos. **8** and **10** have a mostly rendered frontage.

The form of the roofs is in a simple perpendicular arrangement with the ridges of the main roof all at the same height. The tile hung roof descends to the second storey with the third (attic) storey having windows within the apex of the front-facing gables or lit by small pitched-roof dormer windows that sit discretely within the roofslope. The sole detached dwelling, no. **24 Denton Road** has a more typical roofline associated with Arts and Crafts houses. The property has a multi-gabled roofscape incorporating a number of different ridge heights and orientations. Sadly the original red clay tiles have been replaced with larger dark red pantiles that have a chunkier profile and more clumsy appearance.



*Nos. 24, 26 and 28 Denton Road are good examples of the Arts and Crafts influenced architectural style of the 1930s houses on the north side of Denton Road.*

Most of the houses in the row incorporate lower level roofs that are typically 'lean-to', or, if underneath a main gable, create a smaller gable end that shares one of its pitches with the main roof. These often form part of a covered veranda or extend across the bay window or porch. The windows have a strong vertical emphasis and are bayed at ground floor level with timber posts and bargeboards decorating small porches. The bay windows are often the only remaining original timber windows (the rest being replaced with uPVC), which incorporate a small section of decoratively leaded and stained glass.

These houses all sit within substantial gardens but maintain a relatively consistent set back distance of between 15 and 25 metres from the road (see Appendix 4). The gardens are long and narrow, though those at the eastern end of the road (nos. 4 to 12) are shorter due to development in the top third of their plots. The longer gardens all incorporate a high degree of mature tree cover, which provides a leafy and complimentary setting to the buildings. This row is one of the strongest in the conservation area, in terms of its character and setting value. The loss of no. 2 Denton Road and the infill of modern properties at nos. 30 to 38 has undermined its strength of character and any further losses will be strongly resisted. Unsurprisingly the average building-plot density of development along this row of Arts and Crafts properties is low, with as little as 4% of the plot being developed in the instance of no. 24 Denton Road. It is important that these gardens retain their essential openness as they make an important contribution to the setting of the buildings and to the views across the estate.

The constant rhythm of the row of Arts and Crafts housing is interrupted by nos. 30 to 38 Denton Road, a group of smaller 1970s houses and bungalows with shallow pitched roofs clad in non-

local stone. These are built in a modern style typical of their age and therefore do not contribute to the architectural or historic interest of the conservation area.



*No. 40 Denton Road incorporates some interesting design features, such as the large semi-circular stone balcony to the front elevation.*

Adjoining these newer houses is no. 40 Denton Road, an interesting stone built house dating from the early twentieth century with a hipped blue slate roof and large semi-circular first floor balcony with a heavy stone balustrade supported by stone columns. The impressive entrance way is sheltered by the stone column and consists of a wide multi-panelled timber door. The windows are timber casements with some stained and leaded glass in the upper sections. The house sits in a good sized garden and is set well back from the road with an open frontage that allows good views of the house.



*No. 42 Denton Road was built contemporarily with the red roofed houses that line the north side of the road but has a grey slate roof instead.*

Adjoining this property is no. 42 Denton Road, a detached property that probably dates to the 1930s. The property is of a typical design for its age and is common to the Middleton conservation area. The property is mostly rendered and white-painted, having a small amount of Ilkley gritstone

exposed at the base of the elevations. The house has been built to a roughly L-shaped design with a forward breaking gable. The grey tile pitched roof drops down over the righthand wing of the building to the top of the ground floor window. Though not of exceptional architectural interest, the building sits well within its plot and is of a complimentary age and design to the character of Middleton conservation area.

Nos. **44** and **46 Denton Road** are built very much in the style of the semi-detached houses at the eastern end of Denton Road. The pair are two-storeys in height with a third floor located in the roofspace and lit by a shared pitched roof dormer window. The large roof is covered with traditional red clay tiles. The outside bay to each dwelling breaks forward of the building frontage and is mounted by a hipped roof gable. Between the two gabled bays are covered porches that share a tile hung roof. The dwellings are set well back from the road within a substantial garden. The curtilage to the front has an open aspect and that to the rear is well screened from the road and contains a number of good mature trees.



*No. 48 Denton Road displays some Arts and Crafts influences in its design.*

No. **48 Denton Road (Holme Field House)** is a large detached house located at the western end of Denton Road. The design of the house displays some Arts and Crafts influences and it was probably built c.1930. The house is faced entirely with a beige coloured render with some external timber detailing to the apex of the gabled breaks. The roof is the property's most prominent feature with the variety in orientation and ridgeline of the numerous gables and bays adding to the visual interest. Sadly most of the original red clay tiles have been replaced with red pantiles, which have a

chunkier profile. The house is set well back from the road with a well-screened parking area to the front of the property and a long, leafy garden to the rear.

On the south side of Denton Road at its western end is a small and varied group of properties. The largest property in the group is no. **1 Denton Road (Summerfield)**, a purpose built block of five apartments constructed c.1997 to emulate the design details of no. 48 Denton Road, almost opposite. The building is three storeys in height, has a red pantile roof, rendered elevations and mock timber framing to the apex of the gables. The detailing however looks clumsy and the building contributes little to the character of the conservation area. The relative size of the building footprint to the plot size is disproportionate at 20% compared to the more traditional buildings on the opposite side of the road.

To the west of Summerfield are two pairs of semi-detached dwellings. Nos. **3** and **5** are a pair of white rendered dwellings with a red pantile roof. The replacement of the original roofing materials and timber windows with modern alternatives has diminished substantially the traditional character of the buildings, however they do still make a modest contribution in terms of streetscape and setting to the conservation area.

Nos. **7** and **9 Denton Road** are a pair of stone and render bungalows with a red hipped pantile roof and flat roofed dormer windows to the front and rear roof slopes. The bungalows are difficult to date, but were probably built prior to 1940. They are not considered to be of particular architectural interest but the low ridge height of the roof does allow unimpeded views across to the attractive setting of the valley bottom beyond. Considering the small size of the plots compared to the relatively large size of the building footprint (occupying around 20% of the plot), a development consisting of a higher roofline would severely impact on the openness of this part of the conservation area.

At the end of Denton Road is **Ilkley Bridge**, a three-span stone-arch bridge dating from the late seventeenth century. It is a Scheduled Ancient Monument and lies within the adjoining Ilkley Conservation Area.



Stubham Rise on the opposite side of Clifford Road, gives way to the later infill development of **Olicana Park**. Nos. 2 to 6 **St Nicholas Road** were built c.1970 and are typical examples of their age, being stone faced bungalows (no. 2 has a second storey to one side of the property) and concrete tile roofs. The properties are pleasant residences but lack architectural or historical interest and therefore do not make a contribution to the interest of the conservation area. The houses around

From the old iron lamppost next to the bridge, the view north is dominated by the houses at **Stubham Rise**, a good example of the use of the topography to give houses an imposing appearance. These three storey houses were constructed in 1899, the first to be built by the Wharfedale Estate Company and the earliest examples of Arts and Crafts housing in Middleton. These massive houses have twin gables set below the ridge of the main roof, with smaller lean-to roofs at ground floor level. Ilkley Gritstone dominates the facades of these houses, covering all but the uppermost floor. Stone is also used to create window surrounds, mullions and quoined angles where the walls are rendered.

With the exception of nos. **9**, **11** and **15**, which form a short terrace of three houses, all the dwellings along the south side of Stubham Rise are set in semi-detached pairs. To the front of the properties are long, steeply sloping gardens that run down to the junction of Clifford Road and Langbar Road. Due to the curving line of the two roads away from the junction the gardens of the houses at the centre of the row are the longest, stretching up to 100 metres in length. The open aspect of these green and leafy gardens allows excellent views to the elevated row of houses and the gardens are an important element of their setting and austere character.

The mainly Arts and Crafts houses along the north side of St Nicholas Road, which is a continuation of

**Olicana Park** (nos. 1 to 9) are of a similar era and vary between stone and render faced two-storey properties through to single storey dormer bungalows. Built around a central circular access road, the houses were constructed later than the original estate houses and do not make a contribution to the special character or ambience of the conservation area.



*The Lodge, Clifford Road*

Located on the corner of St Nicholas Road and Clifford Road is **The Lodge**, a large detached white-rendered house with a traditional red clay tile roof that characterises many of the houses in the Middleton conservation area. The windows have a strong vertical emphasis and most retain their multiple-paned timber casement frames. The garage was probably built contemporarily with the

house and mimics the design of the larger building, having a red tile roof and white rendered elevations. The house probably dates to the 1930s and occupies a prominent corner plot within a relatively modest and well-screened garden.

Adjacent to this building is a pair of semi-detached dwellings, **Ranmoor** and **Haselmere** that are set well back from quiet St Nicholas Road and are set in substantial gardens. The houses are scarcely visible from the road but closer inspection shows a long building frontage with gritstone at ground floor level and white render at first floor below a long red clay tile roof. The end bay breaks slightly forward of the building elevation and incorporates a generous semi-circular bay window at the ground floor of both dwellings. The dense tree cover around the edges of the spacious gardens makes a substantial contribution to the character and setting of these buildings. This is reflected in the relatively low density of building-plot development, with just 9% of the curtilage being built upon and a set back of 26/7 metres from the roadway.

At the eastern end of St Nicholas Road is a smaller pair of semi-detached houses, **Ghyl Cottage** and **Gilstead Cottage**. The houses are architecturally simple, probably dating to the 1930s/40s and having a paired gabled frontage, rendered elevations and grey tile roofs. Little is visible of the dwellings from the roadway, a characteristic of this part of the conservation area as they are surrounded by a dense screen of mature trees and vegetation.

Returning to **Clifford Road** it becomes lined with Arts and Crafts housing, making it one of the few places in the conservation area where, like at the corner of New Bridge Street and Denton Road, the character of the houses developed by the Wharfedale Estate Company can be fully appreciated without any intrusions.

Set at the southern end of Clifford Road are another pair of 1930's houses, **Darton** and **Bridge End** that display modest Arts and Crafts influences. Though essentially large detached dwellings, the houses are linked by single storey garage extensions to form a long building frontage that faces southwest across the Clifford Road/Langbar Road junction towards Ilkley Bridge and the River Wharf. Both houses are two storeys in height with a three bay rendered frontage and red tiled roof. Central to the frontage of each house is a recessed doorway set beneath a semi-circular opening. The bays to either side are occupied by full height canted bay windows. Both

properties are set well back from the road in large, irregularly shaped gardens.



*Thornhill, Clifford Road*

To the north of Denton Road is **Thornhill**, a rather dilapidated detached dwelling standing on the eastern side of Clifford Road. The property probably dates to c.1930 and displays some Arts and Crafts influences in its construction and design. The elevations of the house below the roofline are mostly rendered with just a narrow band of brickwork facing about a metre above ground level. The entrance to the dwelling is through a contemporary porch with slightly arched red tile roof and keystone and impost detail above the doorway. Only the rear and side elevations of the house are visible from the road with the principal south elevation being screened by the dense canopies of the mature trees standing in the gardens. These trees have a substantial impact on vistas and the setting of the buildings in this part of the conservation area, screening no. 8 Clifford Road (the property to the east of Thornhill) from public view entirely.

Extending westwards from Clifford Road is **Clifford Avenue**, a short spur that of residential road that was laid out by the Wharfedale Housing Estate Company, who may well have intended on continuing it all the way west to Langbar Road. Lining the southern side of the road are three differently designed pairs of semi-detached houses that appear one after the other like variations on a theme, with materials, roof mass, small dormer windows uniting their appearance. There are small differences in the design of each pair, giving a sense of individuality though all display Arts and Crafts influences in their detailing.



Nos. 1 (Langdale) and 3 (Lyndew) Clifford Avenue are good examples of Arts and Crafts semi-detached houses built c.1930.

Nos. 1 and 3 (also known as **Langdale** and **Lyndew**) are stone faced at ground floor level and share a long, low red tile roof. Breaking forward of the roofline are two matching gabled breaks, one to each property that are faced with pebble-dashed render and have mock timber frame detailing to the apex. The first floor gables overhang the ground floor bay windows slightly. The entrance to each house is sheltered beneath the overhanging low slope of the roof and a timber openwork porch. The windows to this property, as indeed the others in this row still retain a strong vertical emphasis with most retaining the original leaded lights encased in timber frames.

Nos. 5 and 7 (**Saxonbury** and **Hill Foot**) are very similar in design to nos. 1 and 3, the only discernible difference to the front elevation being the addition of gabled dormer extension to the roof above the doorway.



Nos. 9 (North Hill) and 11 (Myddleton Croft) Clifford Avenue.

Nos. 9 and 11 (**North Hill** and **Myddleton Croft**) are larger dwellings, having a substantially taller roofline that incorporates a third storey lit by dormer windows. Two flanking gable fronted wings extend forward of the front elevation incorporating full height canted bay windows. Set between the wings are the principle entranceways to each property, located beneath a red tiled veranda. The windows appear to all be original, with most having multiple small lights separated by fine timber glazing bars.



Woodlands, Clifford Avenue.

On the north side of Clifford Avenue is **Woodlands Rise**, a large detached property dating to c.1910. Standing at three storeys in height and occupying what is one of the most prominent corner plots in the estate, this house is a good example of the Arts and Crafts architectural style. The elevations are entirely rendered and painted white and the roof, which retains its original red clay tiles incorporates several gables at varying levels that add to the visual interest of the property. At ground floor are several smaller gabled extensions, all with the same red tile roofs and the first floor elevations are partially decorated with mock timber framing. This house occupies a substantial sized garden that is surrounded by good mature trees that partially screen the house from the road. This house is considered to be a key building within the conservation area.

On the eastern side of **Clifford Avenue** are two large detached houses, both dating to c.1930. **Cranmoor** is located in a relatively modest plot but is a substantially sized white-rendered dwelling with some typical Arts and Crafts architectural influences. The original roofing material has been altered and replaced with standard-looking brown concrete tiles that fail to enhance the attractive roofscape in a way that the original red tile or slate roof would have done.



**Clifford Lodge** is located to the north of Cranmoor and is a large stone-faced building with a double-hipped blue slate roof. This property has been constructed to a more Vernacular Revival influenced design with stone surrounds to the doors and windows, canted bay windows and finials to the ridge of the roof. Mature trees surround the grounds and provide a complimentary setting to the stone-built house.

roofslope and arch-headed openings at ground floor level. Sadly the original window frames have been replaced with uPVC and the roof with red pantiles and these works combine to give the front elevation the appearance of a newer property. The rear elevation displays the property's true architectural origins and is more typically Arts and Crafts in style, having long gabled breaks extending back from the elevation and tall chimneystacks.



*No. 42 Rupert Road is a good example of a Vernacular Revival house.*

Running along the contours of the valley side and at right angles to Clifford Road is Rupert Road, which is lined with an interesting mix of buildings of varying architectural styles and ages. Here the Arts and Crafts architecture, which is predominant in the southern section of Middleton conservation area, gives way to other styles, most notably Vernacular Revival. Dated 1903, number **42 Rupert Road** is a particularly striking example of this building type, constructed of Ilkley Gritstone with a stone roof that bestows the appearance of a much older Manor House. The use of architectural decoration is sparing with vernacular-style stone moulding over the windows being the only feature to project forward from each façade. Stone mullions give the replacement metal-framed windows a vertical accent.

Standing on the northwest corner of Rupert Road and Clifford Road is **Robin Hill**, a large Arts and Crafts property that is elevated above the level of the road. The house has a long stone-faced elevation onto the road with dormer windows extending upwards from the front elevation into the

No. **44 Rupert Road** ('Crossways') is a particularly good example of the Arts and Crafts architectural style and probably dates to c.1900-1910 (it is shown on the 1909 O.S. map of the estate). The house is set well back from the road behind a garden wall and hedge and is elevated above the level of the road with a lawn to the front. The house itself has exposed stone at ground floor level and either hung tiles or render with mock Tudor framing to the first floor. The multi-gabled roof still retains the original small red clay tiles and the projecting gables are mostly faced with render and black-stained timber. The windows have a strong vertical emphasis and are mostly side-hung timber casements inset with small-paned leaded lights. The house retains much of its original character

and charm, which is complemented by the wooded gardens in which it is set.



*Crossways, no. 44 Rupert Road is one of the most interesting Arts and Crafts dwellings in the conservation area.*

No. **46 Rupert Road** is a more modern property that occupies a large plot on the north side of Rupert Road. The bungalow is stone-built to an 'L'

shaped plan and has a red pantile roof. The features of the property have a much more horizontal emphasis than those to the older houses, with a long low roof and windows. Though of a more modern era (dating to post-1940), the bungalow occupies its setting well, the low roof line allowing the property to sit within the garden without dominating it or views from the road.



Nos. 39 and 41 Rupert Road.

Numbers **39-41 Rupert Road** are a variation on the Vernacular Revival style imitating a stone Tudor house. Here the building has a horizontal emphasis with rows of square leaded windows set in heavy masonry between bands of Ilkley Gritstone below a long stone roof. Although the walls have been cleaned and partly rendered, the stonework, timber doors and leaded windows survive. The property is set within a large garden with dense tree cover to the south of the building and along the Rupert Road frontage. To the south and east of this property are eight modern detached dwellings set in two groups of four. Those to the east form a quadrangle with nos. **35** and **37** facing north onto **Rupert Road** and nos. **6** and **8** southwards to **Clifford Avenue**. The second quadrangle are nos. **2** and **4 Stubham Rise** and **15** and **17 Clifford Avenue** that were probably built partly in the grounds of nos. 39-41 Rupert Road. The houses are all very similar architecturally and were probably built by the same builder/developer c.1980. Each house is stone faced with a concrete tile roof and adjoining pitched roof garage. The houses are pleasant residences but lack the historic interest or character to make a contribution to the conservation area.

Returning to Rupert Road, Vernacular Revival architecture is once again apparent passing Ewood and continuing uphill along Langbar Road to include **Long Hall**, **Field House**, and **Oak Ghyll**. These houses all date from the start of the 20<sup>th</sup>

century though their appearance is that of a much older property.

**Ewood** is a good example of this style of architecture and is set on the wooded corner of Rupert Road and Langbar Road. The house is stone built with a stone slate roof and heavy mullions and surrounds to the narrow vertical windows. The windows all retain their original leaded lights, which add much to the character of the building. Despite its size and stately feel Ewood does not dominate its plot in the same way as some of the other large Vernacular Revival houses do. This is partly due to the dense screen of trees around the building, which hide all but the roof of the property from view and also to the steeply sloping plot in which the house is set. The land drops away steeply from Rupert Road and this minimises the true impact of the three storey high building.

Set immediately alongside Ewood is no. **43 Rupert Road**, a long, low bungalow property with a concrete tile roof and stone-faced frontage. The house sits below the level of the road, allowing views over the roof to the trees beyond. The property is relatively modern and appears to have been constructed as an infill development in the northeastern corner of the former grounds of Ewood.



*Long Hall, Langbar Road and the neighbouring property Field House are both built in the Vernacular Revival architectural style.*

Moving westwards onto Langbar Road are two more Vernacular Revival properties, **Field House** and **Long Hall**. Both houses share many similarities in design, indicating that they may well have been built by the same local builder. Both are constructed of coursed rubble gritstone and have stone slate roofs and tall, corniced chimneys. Finely crafted details such as

kneelers to the gabled breaks, stone window surrounds and recessed timber casement windows containing leaded lights further add to their visual interest. Both houses are considered to be important buildings within Middleton conservation area, contributing to the grand and almost stately feel in this part of the estate.

Set among mature trees on the corner of Langbar Road and Gill Bank Road is **Oak Ghyll**, a grand stone house that is dated 1901 and is unusual in terms of the conservation area in that it is very close to the road, making it a highly visible building. The house towers over the road and surrounding buildings and standing at three storeys in height is one of the largest buildings in the conservation area. The house is stone built using regularly coursed Ilkley gritstone and unusual for a building constructed in a Vernacular Revival style, has a red clay tile roof. The main body of the house is flanked by perpendicular wings and the house has an irregular layout of tall, mullioned windows. Set into the northern elevation is a large mullioned and transomed stair window that is inset with beautiful stained glass. The principal elevation appears to be the western side of the building, which has a grand doorway with an arched ashlar head and arched hood supported by carved brackets.

*Oak Ghyll occupies a prominent plot on the corner of Gill Bank Road and Langbar Road.*



The boldness, scale and stylisation of Oak Ghyll provides a strong contrast to that of the modern bungalow built within the eastern corner of its former grounds. **Ghyll** (or **Gill**) **Drive** is a stone and render-faced property that fronts gable end onto the road. Built c.1980 the house lacks historic or architectural interest and does not contribute to the conservation area.

**Oak Ghyll** once stood within a substantial garden that extended as far as and included the Coach House (now converted into a separate dwelling). The 1909 Ordnance Survey map of Middleton shows the garden to be densely wooded with the beck running between the house and the coach house. Over the years this garden has been incrementally carved up and subsequently developed into separate residential plots. Oak Ghyll now stands in a small private and wooded garden and has one of the highest building footprint/plot ratios (25%), though this does not take into account the historical size of its former grounds.

To the south of Oak Ghyll is a row of four detached modern properties, **Marony Heath**, **Tall Pines**, **Langstone** and **Fircroft** that appear to have been built incrementally over a decade or so between c.1980 and 1990. They share many similarities in terms of design and form, all having stone-faced elevations and pantile roofs. The insertion of uPVC windows and sometimes doors further

emphasises their modern construction and as such it is considered that they do not enhance or contribute to the conservation area. The gardens in which these houses are located do still retain a high degree of mature tree cover, which screens most of the properties from the road and provides a dignified and leafy setting to this part of the estate.

**Gill Bank Road** contains a mixture of old and modern houses representing a variety of architectural styles. **High House** is located on the south side of the road, adjacent to Oak Ghyll and Ghyll (Gill) Drive. The house has been built in an eclectic architectural style combining elements of both the Vernacular Revival and Arts and Crafts styles and has an open frontage onto Gill Bank Road that allows good views and vistas to the property. The elevations of the house are white rendered with just a small band of exposed rubble stonework above ground level. The prominent gabled roof is stone slate and incorporates small hipped-roof dormer windows. The doorway is set within a segmental arched stone opening and the windows are mounted by hoodmoulds, mimicking features more commonly present on 17<sup>th</sup> century manor houses.



*Clifford House, Gill Bank Road.*

**Clifford House** is another interesting example of the Vernacular Revival and is dated 1907, indicating that it was one of the earliest properties built in the Middleton estate. **Clifford House** is a large and dominant house that faces northwards across Gill Bank Road from its substantial garden. The property is stone built with a grey slate roof and has a wide three-storey frontage with central gabled break with quoined angles and a pitched roof with window to the apex. Central to the frontage of the house is the principal doorway, an impressive entrance mounted with a wide carved frieze and cornice. The windows to both ground and first floor are tripartite, separated by mullions and transoms and are one of the most striking features of the building. The roof of the property incorporates a pair of dormer windows with sloping roofs that light the third floor. Further visual interest is added by three large stone corniced chimneystacks and the decorative red ridge tiles that run along the main roof and the gabled break.



*The Coach House, Gill Bank Road was once the coach house and stables to Oak Ghyll.*

The **Coach House** is another interesting property that was built contemporarily with Oak Ghyll as its stables and coach house. The property is immediately adjacent to the road and has an 'L' shaped form with a small cobbled courtyard forming the approach to the building. The **Coach House** has long since been converted into a dwelling but retains much of its original character. The property is stone built with a red clay tile roof and though mainly single storey in height, it does incorporate a small two-storey coped gable-fronted elevation that adds to the visual interest. The **Coach House** is one of two such converted buildings within the conservation area, the other being the former coach house to Low Hall and as such both are considered to be important buildings that contribute much to the historic character of the area.



*Ardmore and South Close, Gill Bank Road.*

To the west of Clifford House are **South Close** and **Ardmore**, two good examples of c.1920s Arts and Crafts architecture built to a design possibly influenced by the work of the architect Voysey. The houses are semi-detached and set well back from the road within substantial gardens that are screened from the road by trees and a hedge. The dwellings are faced with grey pebble-dashed render and have large gabled breaks with long sloping red tile roofs linked by the main body of the house. The north elevation has an irregular layout of single and tripartite windows, some divided into small timber-framed panes of glass. The first floor windows are mounted by an arched hoodmould, an unusual variation on a traditional vernacular feature. These houses make a considerable contribution to the historic interest of Middleton conservation area.



*Moorview House, Gill Bank Road occupies a wooded plot on the edge of the conservation area.*

The land on the opposite side of Gill Bank Road rises up steeply northwards and many of the properties are subsequently elevated considerably above the level of the road. At the western end of the road is **Moorview House**, a large detached property dating to c.1940 that is set within a substantially sized sloping garden. The house is of limited architectural interest but sits well within its plot and contributes to the overall feel and character of the conservation area. Stone-built with a hipped red clay tile roof, the house sits well within its setting. The three-bay front elevation has a centrally located doorway and large french windows to first floor level that open out onto a Juliet balcony above the doorway. To either side are bay windows that extend to both ground and first floor.

The land between Moorview House and the next property, Oakfield is forms a densely wooded clough through which **Crabtree Gill**, a small beck

runs. The area is has a steep and varied terrain and the mature trees are mostly protected through Woodland and Tree Preservation Orders. This area provides an important setting to the houses in this part of the conservation area.

**Oakfield** is a large detached property built c.1930 in a Vernacular Revival influenced architectural style. The house is set well back from the road within extremely spacious and very private grounds that are densely wooded to the roadside and rear of the property, which effectively screens all views into and out of the gardens. The house itself is stone built with a stone slate roof to a design that is vaguely reminiscent of a barn conversion or coach house. Oakfield is one of the few houses along the north side of Gill Bank Road that has retained its entire original garden and this mature setting contributes much to not just the setting of the house but to the feel and ambience of the wider area of Curly Hill.

**Brentwood**, located to the east of Oakfield, is a detached dwelling built in an Arts and Crafts style. The house is elevated above the level of the road but unlike Oakfield or Moorview House is set much closer to the highway. **Brentwood** is a two-storey dwelling with white-painted rendered elevations and a red tile roof that slopes downwards to ground floor level on the lefthandside of the building to create the roof to the veranda and bay window. The original timber windows of the property have been replaced with modern uPVC frames that lack the finer details of the originals. Within the formerly large gardens to the rear of the property are two recently constructed detached dwellings that are accessed via a private driveway. The loss of this green and open setting to the rear of the house is unfortunate as this diminishes the openness and leafy character of the area.

To the east of Brentwood are several modern infill developments. **Gillroyd** (also no. 1 Dukes Hill) is located nearest to the road and is a large detached property built to accommodate the sloping land with the garage located beneath the main living accommodation. The house is stone built with a blue slate roof and has a modern appearance that contrasts with the more traditional properties on the opposite side of the road. To the north of this property is **Gillmoor House** (no. 3 Dukes Hill), another modern property of a similar age (c.1990) that is also stone built with a slate roof. As such these properties are lack historical or architectural interest and therefore do not make a contribution to the conservation area.

No. **21 Gill Bank Road** is another modern infill development located to the north of Ghyll Bank and along with no. **23 Gill Bank Road** are an almost unseen presence within the conservation area. Both properties are set well back from the road and are hidden from view by other properties and the lie of the land. As such an assessment could not be made of these dwellings.



*Ghyll Bank, Gill Bank Road.*

Located on the north side of the road is **Ghyll Bank**, a large detached dwelling set back a short distance from the road in an elevated position. The house displays some characteristics of the Vernacular Revival architectural style, having a stone slate roof and partly stone faced, partly rendered front elevation. The long, three-bay frontage has a gabled wing at either end and a centrally located doorway set in an opening decorated with spandrels and a carved surround. To the left of the doorway is a tall mullioned window that still retains the original leaded lights but sadly the rest of the windows appear to have been replaced with fairly standard uPVC double-glazed frames. The loss of original details such as these can have a substantial impact on the character of the property, diminishing its historical interest.



**Thalassa** is prominently placed detached house built in a vaguely Arts and Crafts style located atop a steep garden facing down Clifford Road.

The elevations of the house are mostly rendered and white-painted, though a small band of exposed stone and the buttressed chimneystack on the side

elevation remain uncovered. A full-length conservatory/sun room that runs along the ground floor of the property dominates the front elevation of the house. Most of the original timber window frames have been replaced with uPVC. The only remaining original window is the stair light on the east elevation, which retains its fine, stained and leaded glazing.

Opposite Thalassa, on the southeast corner of Gill Bank Road and Clifford Road is **Thorheim**, a large detached house built c.1980. The house occupies a prominent corner site but its fairly standard design and materials renders the house unexceptional. The house is faced with randomly coursed stone and has a concrete tile roof and large garage to the western elevation. Though a pleasant residence, the house does not contribute to the character or understanding of the historic development of the area.

To the south of Thorheim are two more modern properties, nos. **23** and **25 (Marmaduke) Clifford Road**. These properties both occupy relatively small plots and appear to have been infill developments c. 1990. No. **25 (Marmaduke)** is arguably the property with the greatest architectural interest. It is a substantial detached dwelling, stone-faced to ground floor and render with mock timber framing to first floor. The most prominent feature of the building is the large octagonal tower which breaks forward of the front elevation to incorporate the principle entrance and then extends upwards beyond the roofslope to a circular roof which diminishes to a point. The roof is covered with small red clay roofing tiles that match the tiles used on many of the older Arts and Crafts properties in the conservation area. Whereas this property lacks the finer details and originality of the some of the more traditional properties it does make a limited contribution to the visual interest of this part of the estate.

No. **23 Clifford Road** is another modern property but built to a much more standard design than no. 25. The property is faced with randomly coursed stone and fronts gable end onto the road, having two large garage doors at ground floor level that dominate the front elevation of the building.



No. 27 Rupert Road.

Turning down Clifford Road and proceeding left along **Rupert Road**, the Arts and Crafts style dominates again with **number 27** a good example of an Arts and Crafts bungalow as it retains its original glazing and doors. The property has mostly rendered elevations and a grey slate roof. Though suffering from some lack of maintenance the property is a good example of its type. The low roofline of the bungalow suits this particular plot as it facilitates views across the building towards the opposite valley side. No. 27 is one of the few properties along Rupert Road without a dense screen of mature landscaping around the property boundary.

No. **25 Rupert Road** is a comparatively modestly sized house located in a long narrow plot. The house is faced with pink-painted render and has a grey slate hipped roof. From the road the house is almost entirely screened by a trees and at present the property has a limited visual impact on the character of the conservation area. However, the canopies of the trees add much to the feel and ambience of this part of Rupert Road.

No. **23 Rupert Road** is an interesting Arts and Crafts property set back from the road in a large, wooded garden. The house originally had a three bay frontage with the central bay breaking forward slightly of the building line and mounted by a gable. Set within this bay is a doorway mounted by a heavy cornice and above this a tripartite window with heavy stone painted surrounds. Above the central window is a segmental stone arch giving the impression of a Venetian window. The bays to either side are symmetrical, displaying a regular layout of windows and openings. On the eastern side of the property is an extension that blends well with the original building and is set back slightly from the building line. The garden is large and good mature trees standing around the boundary provide a leafy screen from the road and contribute much to the feel of this part of the conservation area.



No. 23 Rupert Road.

Nos. **19 and 21 Rupert Road** are a pair of semi-detached dwellings built in a loosely Arts and Crafts influenced design. The houses face southwards across the valley with their rear elevations facing onto Rupert Road. The stone elevations are rendered above ground floor level and the multi-gabled roof is grey slate. The rear elevations of the properties roughly mirror each other in terms of a fairly regular arrangement of windows though a number of later extensions to both properties has somewhat diminished their clean lines and traditional character. The houses both sit within spacious gardens that contain many good mature trees, some of which are covered by Preservation Orders. The houses sit well within their grounds and it is important to the character and setting of Middleton conservation area that these remain open and leafy.

The houses on the opposite side of Rupert Road are an interesting mix of properties. Standing on the corner of Rupert Road and Clifford Road is



**Whitethorn** (no. **36**), a large detached house built in a confident Vernacular Revival architectural style. The house dates to c.1930 and is set to the rear of what was once a large garden. From its elevated position the dwelling faces southwards across Rupert Road and towards Ilkley on the opposite valley side. Built of randomly coursed Ilkley gritstone with a stone slate roof, the house occupies its setting well. Breaking forward of the roofline are two gables decorated with raised stone bands. The windows to the front elevation have a

projecting stone heads and contain timber casement frames inset with leaded glazing.

To the front of the property is a new dwelling currently under construction. Though only the footings have been built, the building appears substantially closer to the road than the adjacent property, Spring Cottage and thus breaks with the strong characteristic along the north side of Rupert Road of long set back distances between buildings and the road and the feeling of separation between dwellings.

**Spring Cottage** is located prominently on the corner of Rupert Road and Clifford Road. The property is of recent construction (c.1990), having stone elevations, slate roof and gable-mounted bays to the front elevation. The house has been built relatively close to the road, forward of what is the established building line of the traditional properties along the north side of Rupert Road (25 plus metres). The gardens surrounding the property are substantial in size and contain a number of good mature trees around the boundary.



*Nos. 32 and 34 Rupert Road are set well back from the road within mature landscaped gardens.*

Located to the east of Whitethorn are an interesting pair of c.1930 semi-detached houses, nos. **32** and **34 Rupert Road**. These properties are set well back from the road within large, mature gardens that are well screened from the road by trees. The houses are substantial in size, standing at three storeys in height with rendered elevations, a grey slate roof and a prominent gabled break to the front elevation. An iron balcony runs across the first floor linking the two projecting bays and to the ground floor are large semi-circular bay windows. The mature landscaping to the front of these gardens provides an important setting to the buildings and contributes much to the leafy character and sense of spaciousness in this part of the conservation area.

Nos. **28** and **30 Rupert Road** are a smaller pair of semi-detached houses built c.1940. They occupy a long narrow plot that is well screened to both sides and along the road frontage by trees. The houses are architecturally simple, having white painted rendered elevations beneath a red clay tile roof. At ground floor level is a projecting bay window with red tiled veranda roof extending over the doorway. Though most of the windows have been replaced with uPVC, no. 28 Rupert Road retains its original stained glass to the lights either side of the doorway.



*No. 17 Rupert Road is a large Edwardian house now subdivided into apartments.*

On the opposite side of the road is no. **17 Rupert Road**, a large Edwardian detached dwelling built in a confident Arts and Crafts architectural style. The house is two storeys in height to its north elevation and three storeys in height to the south due to the changing topography of its plot. The lower level of the property comprises of exposed Ilkley gritstone with render and timber detailing to the upper floor, which is mounted by a multiple gabled red clay tile roof and tall chimneystacks. Inset within the roof slope are several projecting dormer windows with pitched roofs. The house is now subdivided into apartments and most of its original leaded windows have since been replaced with uPVC. The house was built within the grounds of Low Hall and its original gardens, which were once substantial in size, have since been redeveloped, with many of the houses now standing on Gilstead Way and Lakeside Close occupying its former grounds. The house, despite some unsympathetic alterations still maintains a strong visual presence and is a highly visible feature when approached from Gilstead Way.



To the south and east of no. 17 Gilstead Way is a large area of c.1970 modern residential infill, which almost forms an estate within an estate. These properties, nos. **1-23 Gilstead Way** and **1-10 Lakeside Close** are built to a fairly standard design and comprise of either two-storey or single storey dormer bungalow dwellings faced with stone and with a concrete tile roof. Each of the dwellings is fairly substantial in size and is set within a relatively spacious garden that either opens directly onto the road or has a low stone wall providing some separation between private and public realm. These houses, though very pleasant residences do not contribute to the character of the conservation area in terms of their historic interest or architecture.



*Low Hall, Rupert Road is a Grade II\* listed building and the oldest structure in Middleton conservation area.*

Returning to Rupert Road, located on the north side of the road and set within large, mature grounds is Low Hall. **Low Hall** is listed Grade II\* for its historical importance and the survival of much of its original architectural features. Previously the seat of Stubham Manor, which later became part of Middleton Manor, Low Hall was the home of the Middeltons and was known as Middleton Hall until the construction of Myddleton Lodge in the late seventeenth century which became their main residence. Although some medieval stonework survives, the majority of Low Hall, as it became known, dates from the seventeenth century. It has a stone slab roof and coursed rubble walls and is built in the local vernacular style, which was later imitated by the Vernacular Revival. The main body of Low Hall is under a single ridge roof and has narrow mullioned windows with small square panes set in leadwork, some of which are original. At first floor level below a small gable on the southern elevation was a chapel used by the Middeltons who were Catholics at a time when this was illegal in England.



*The Coach House, Low Hall*

Two outbuildings to Low Hall, one to the west a former coach house or barn, the other to the east a former entrance lodge date from the early eighteenth century and are now occupied as dwellings. The former Coach House, number **24 Rupert Road**, has a stone slab roof, coursed stone walls and modern uPVC windows. The large central archway is now a porch leading to a recessed timber and glass entrance. The former barn or possibly a coach house, **20 Rupert Road**, also has a stone roof and coursed stone walls framing a stone archway. Modern multi-pane sash windows have been inserted and also fill the archway. The front gable incorporates a stone dovecote, suggesting its former non-residential use.

Located to the east of Low Hall is **Low Close**, a small development of three detached dwellings that were built c.1980. The houses are fairly substantial in size and have stone elevations and concrete tile roofs.

No. **8 Rupert Road** is a slightly older structure located at the end of a long driveway and partially hidden from the road. The house appears to date to the 1970s, being built to an 'L' shaped plan with a timber boarded gabled frontage. The concrete tile roof is the only feature visible from Rupert Road.

Nos. **4 and 6 Rupert Road** are an interesting pair of semi-detached properties that appear on the 1909 Ordnance Survey map of the estate, indicating that they are the earliest of the estate houses to be built in this part of Middleton conservation area. The dwellings have a long south-facing frontage that is set well back from Rupert Road and mostly screened from view by a tall hedge along the front boundary. The properties display some typical Edwardian

architectural features, having mostly white painted rendered elevations with exposed stonework highlighting the full-height canted bay windows and gabled breaks. The dwellings are an interesting mix of Arts and Crafts and Vernacular Revival influences though sadly the original roofing materials has been replaced with modern red pantiles, diminishing their visual character somewhat.



*Nos. 4 and 6 Rupert Road were built c.1900.*

Adjacent to these properties is another pair of semi-detached houses, nos. **2 Rupert Road** and no. **15 Middleton Avenue**. These houses were a later addition to the street, being built c.1930 and are simpler architecturally than their neighbours. Each property is faced with render, that to no. 2 pebble-dashed and unpainted and to no. 15 painted white. Each dwelling has a two-bay frontage with a gable above the two adjoining bays. The properties share a long hipped blue slate roof mounted by tall gable-end chimneystacks.

On the opposite corner of Rupert Road and Middleton Avenue are nos. **1 and 3 Rupert Road**, a pair of detached houses joined by single storey garage extensions. The properties are identical in their original design and were built in the Vernacular Revival style c.1930. Each dwelling has a long three-bay frontage beneath a hipped stone slate roof with exposed rubble stonework to the ground floor and white-painted render above. The central doorway is recessed within an ornate carved doorcase. The heavy stone surrounds to the small mullioned windows have been left unpainted and the openings are inset with leaded glazing divided into small diamond-shaped panes. The properties are set relatively close to the road, a characteristic that is more typical on the south side of Rupert Road than the north and are backed by long open gardens with trees standing around the boundary.



*No. 7 Middleton Avenue.*

The south of Rupert Road, facing eastwards across the playing fields towards the Lido is a small group of interesting Vernacular Revival houses, nos. **3, 5 and 7 Middleton Avenue**. These properties probably date to the 1930's and the similarity between their design implies they were probably built by the same builder/developer. The front elevations of all three properties are faced with pitch-faced gritstone and have tall, hipped blue slate roofs. Nos. **3** and **7** have a three bay frontage with a central break mounted by a small hipped gable. The central bay to **no. 5** is inset with a large segmental arched opening containing the main entranceway to the property. All three properties have a similar style of fenestration with chamfered mullioned windows to ground and first floor set within heavy chamfered stone surrounds. Above the centrally located doorway to each property is a large stair window that is mullioned and transomed. All three houses retain most of their original glazing, having timber frames inset with leaded multi-pane lights and stained decorative glass to the stair windows. This style of fenestration imitates the leaded mullioned lights often present in 18<sup>th</sup> century vernacular dwellings and gives these particular dwellings a strong pseudo-historic appearance.

Nos. **3, 5 and 7 Middleton Avenue** share the same set back from the road (approx. 9 metres) and are backed by large rear gardens. They are considered to be key unlisted buildings within the conservation area by virtue of their architectural interest and high degree of retained original features.

Heading northwards along Middleton Avenue, beyond Rupert Road the open aspect on the east side of the road temporarily gives way to development on both sides of the road. Nos. **16 and 18 Middleton Avenue** are fairly modern

properties, dating to c.1970. Both are two storey dwellings, though the low sloping roof to the west elevation of no. 16 renders this property single storey to the west elevation. The architecture of both dwellings shares many similarities and appears to be based on that of a Swiss chalet. Each dwelling is faced with dark-stained timber boards with long, sloping tile-hung roofs. Though not of particular historic or architectural interest, they do occupy their plot well and as buildings located on a prominent edge of the estate, it is important the plot remains open and the buildings do not increase substantially in size.

To the north of these dwellings is **Woodlands Lodge**, a sprawling bungalow development that stands on the eastern edge of a large mature garden. The bungalow, which dates to c.1980 is a long low structure built to an 'L' shaped plan. The elevations are faced with stone and the prominent roof hung with small felt tiles. The building contributes little to the architectural interest of the conservation area but as it occupies a large plot on the edge of the open recreational grounds to the east, its low roofline allows it to sit discretely within the grounds. It would be undesirable for the footprint of the building within the plot or the height of the roof ridge to increase as this would lead to an overly dominant structure within a visually prominent location.



No. 17 **Middleton Avenue**, located on the west side of the road is a recently constructed detached house occupying the northern section of the former garden to no. 15 Middleton Avenue. The house is fairly standard in its design, being constructed of

pitched faced stone with a prominent blue slate roof.

**Curly Hill** runs from east to west along the northern edge of the conservation area. It is lined on both sides by mostly large detached properties, those on the northern side of the road being set in large, steeply sloping grounds that are backed by **Middleton Woods**. These properties often take on a more rural character due to the sense of isolation and large separation distances between properties as opposed to the suburban ambience that is present in some sections of the conservation area, such as around Clifford Road and Rupert Road.

At the eastern end of Curly Hill the road begins to climb steeply upwards and is bound by woodland to both sides. On the north side of the road, the Arts and Crafts and Vernacular Revival styles disappear almost completely to be replaced with a confident Art Deco-influenced style of architecture.

No. 83 is the eastern most property in the conservation area. The house stands in densely wooded grounds and consequently vistas from the road are limited. The building itself is a white painted rendered structure with a flat roof that displays some Art Deco architectural features.

The adjoining property follows this architectural style with more confidence. The bold originality created by **The White House, 70 Curly Hill** makes it one of the key unlisted buildings in the conservation area. Its stark white-painted concrete facades, horizontal mass and windows, projecting bow element and porch and flat roofs place it at architecturally at odds with its neighbours but it is a fine example of the forward-looking Modern Movement of architecture which was contemporary with the conservative Arts and Crafts style and the recreational Vernacular Revival style. It also represents the arrival of new materials and building methods to domestic buildings which would continue over the course of the twentieth century.

On the opposite side of the road is a line of detached properties that back onto woodland to the north of the Lido. No. 76 **Curly Hill** is a large detached property built to a vaguely Arts and Crafts influenced design. The building has white-

painted rendered walls, a double-pitched concrete tile roof and blue painted timber window frames.

Nos. **72** and **74 Curly Hill** are a pair of semi-detached properties occupying what may have originally been a single detached dwelling. The house was probably built c.1930 but shares some of the Vernacular Revival design characteristics of some of the older properties. The house is built from randomly coursed stone with a prominent slate roof with large projecting gable to the front elevation. The house has an irregular arrangement of windows with the main entrance way set within a stone porch mounted by a hipped roof. Above the porch is a Venetian window inset with fine stained and leaded glass.

No. **70 Curly Hill** is a c.1930 detached dwelling built in a loosely Vernacular Revival architectural style and set down below the level of the road, facilitating good views across the roofscape of the dwelling to the valley bottom. The house is faced with white-painted render and has a visually prominent pitched stone slate roof. The recessed doorway to the north elevation is constructed of exposed stone and the windows are laid out in an irregular arrangement.



No. 68 Curly Hill.

The adjoining property, no. **68 Curly Hill** is also set slightly below the level of the road, facing southwards across the valley bottom. Built to a more confident Vernacular Revival influenced design, the house is built from randomly coursed gritstone beneath a tall, hipped slate roof. The doorway to the north elevation is recessed within a

monolithic and castellated stone porch and the windows within heavy stone surrounds.

No. **66 Curly Hill** is a large detached property set within an elevated garden overlooking the Lido and valley bottom. The house dates to c.1930 but lacks the confident architectural style of some of the contemporarily built dwellings around. The elevations of the property are white painted and rendered and the hipped roof hung with concrete tiles. The front (south facing) elevation of the property displays a series of tall arched openings, the north elevation with an irregular arrangement of windows, some with white painted timber frames and others with dark stained frames. The tall stair window is inset with Art Deco glazing.

Continuing westwards along Curly Hill, many of the properties on the northern side of the road are entirely or almost entirely hidden from view by the long, sloping gardens and trees standing in front of and around the buildings. Nos. **59, 65, 67** and **69 Curly Hill** are very much an example of this. These properties are set within densely wooded gardens and are elevated above the level of the road. This part of Middleton conservation area is dominated by the landscape, with the buildings secondary to the mature trees and topography of the land. It was therefore impossible to make an assessment of these properties beyond a consideration of the importance of mature trees within this part of Middleton conservation area.

Nos. **56** and **58 Curly Hill** are located on the south side of the road and are a pair c.1980 detached dwellings with randomly coursed stone faced elevations and concrete tile roofs. The north elevations are dominated by later kitchen and garage extensions and as such the dwellings do not contribute to the historic character or architectural interest of the conservation area.

No. **54 Curly Hill** is a fine example of a c.1920 Vernacular Revival property. The house is faced with coursed rubble stonework and has a five-bay elevation facing northwards onto Curly Hill. This appears to be the principle elevation, which is dominated by a central bay that breaks forward of the building line and is mounted by a tall, pitched-roof gable. Central to this bay is a heavy stone corniced porch supported on carved columns. Above the porch is a four light mullioned window with chamfered mullions and sill. The bays to either side have a regular arrangement of single light and mullioned windows, all of which are inset with timber frames with multi-pane leaded lights. The tall ridge and gable end chimneystacks add further visual interest to the house. As with many

of the properties on this stretch of the south side of the Curly Hill, due to the sloping land, the property is set relatively close to the roadside and fronted by a low stone boundary wall mounted by modern railings.



*No. 54 Curly Hill is a good example of a Vernacular Revival house.*

No. **52 Curly Hill** is a modern dormer bungalow occupying a visually important plot on the corner of Curly Hill and Middleton Avenue. This property is of a fairly standard design, being stone built with a blue slate roof inset with several pitched-roof dormer windows and facing northwards onto Curly Hill. Set within a fairly modestly sized garden the property is surrounded by good mature trees that screen all but the north elevation of the dwelling and contribute much to the leafy character of this part of Middleton conservation area.

On the opposite side of the road are two modern properties, nos. **55a** and **57a Curly Hill**, both of which have been built within the gardens of other properties. No. **55a** is a two-storey stone and slate dwelling and no. **57a** a stone-faced dormer bungalow with large conservatory to the front elevation. Both properties sit within relatively small grounds and are set very close to the road, a characteristic that goes against the grain of the more traditional development along the north side of Curly Hill, where set back distances are considerable (see Appendix 4). To the north of no. **57 Curly Hill**, a modern stone-built detached dwelling with a blue slate roof. The house is set within spacious, mature grounds on the edge of Middleton Woods that slope downwards towards the roadside. A long winding driveway leads up to the house through the terraced gardens, which are bound to all sides by a dense screen of mature trees. The backdrop of mature tree canopies provide a dignified and characterful setting to the house, ensuring that despite its modern

construction the building sits well within its plot. It is important that the openness and leafy character of this plot are maintained as it contributes much to the character and ambience of this part of Middleton conservation area.

To the north of no. 55a are two properties, no. **53** and **55 Curly Hill**, two detached dwellings accessed via a steeply climbing private driveway leading off from the north side of Curly Hill. Both properties are set in wooded gardens and are elevated above the level of the road. Neither of the properties are visible from the road and so an assessment of the character and age of the property could not be made.

To the west of these properties are nos. **47** and **51 Curly Hill**. No. **47 Curly Hill** is a modern property built in the grounds of no. 51, which is located at the northern end of the grounds. No. 47 is a two-storey detached dwelling faced with randomly coursed stone to ground floor and rendered above. The property has large single and mullioned windows set in heavy stone surrounds and a felt tile roof. The property enjoys a large garden that slopes steeply upwards away from the roadside. Though the building is not of architectural or historic interest, the many mature trees located in the garden of no. 47 make an important contribution to the setting of this part of the conservation area.

No. **51 Curly Hill** dates to c.1930 and is one of the few older properties located along the north side of the road. The property is set well back from the road in very private gardens that are well screened by mature trees. The house displays some typical features of the Arts and Crafts architectural style and has white-painted rendered walls with a long sloping red tile roof reminiscent of an Alpine chalet. The gardens to the dwelling are just half their original size and the loss of the landscaped gardens to the property is regrettable.

The Arts and Crafts architectural style is continued in no. **43 Curly Hill**, a large detached dwelling, built c.1930 and located in an elevated position overlooking Curly Hill. The house has white painted rendered walls and a long, red clay tile roof that extends down to form the ground floor bay window on the right hand side of the property. The house adds considerably to the architectural and visual interest along this section of Curly Hill, where many of the houses are hidden from view. The backdrop of mature tree canopies provides a complimentary setting to the building, which sits well within its gardens. To the north of the property is no. **45 Curly Hill**, a relatively modern dwelling

built within the grounds of the older house. The house is brick-built with a concrete pantile roof and low roofline. Though a pleasant residence, the house lacks architectural or historic interest and therefore does not contribute to the conservation area.



No. 43 Curly Hill.

No. 41 **Curly Hill** is a good example of an early 20<sup>th</sup> century property built in a Vernacular Revival architectural style. Built from regularly coursed Ilkley gritstone with a stone slate roof, the property has a wide frontage dominated by a central projecting gabled break. The front and side elevations have a regular arrangement of windows that vary from single to mullioned openings all set within flat faced stone surrounds, some mounted with hoodmoulds. The house is set well back in the garden and well screened by trees so only tantalising glimpses of the property can be had from the road. These vistas, limited as they are, are important and the house and its leafy grounds make an important contribution to the setting and character of the conservation area.

Located at the northern end of the former gardens of no. 41 is no. 39 **Curly Hill**, a dormer bungalow that was a later infill within the grounds of the older house. The property is set far back from the road and accessed via a private drive, therefore an assessment of its character and contribution could not be made.

No. 35 **Curly Hill** continues the architectural theme of the Vernacular Revival and is a large gable fronted property built from coursed rubble stonework with a slate roof. The house is set within large, well-wooded private gardens and as such a detailed assessment of the house was difficult. The age of the property is difficult to

estimate but the vistas through the trees towards the house indicate it was probably built c.1940 and that the building sits well within its spacious grounds. The mature trees standing around this property make a particular contribution to the quality and character of this part of the conservation area.

To the west of this property are nos. 25, 27 and 29 **Curly Hill**, a small group of modern properties located at the head of a steeply sloping private driveway. Architecturally, the properties vary in design and form in order to adapt to the requirements of their sloping sites. Nos. 25 and 27 **Curly Hill** are stone faced dwellings with tile roofs while no. 29 is constructed from brick with timber cladding to the upper floor.



No. 23 Curly Hill.

No. 23 **Curly Hill** is a large detached dwelling that displays some Arts and Crafts influences in its architectural style. The house is three storeys in height (the third storey being to the attic level and lit via windows to the gable), has painted rendered elevations and a red clay tile roof. Though not of outstanding architectural interest, the house is complimentary, in terms of its design and building style, to the character and mix of properties within the conservation area.

To the west of no. 23 **Curly Hill** is a densely wooded clough in which some recent infill development has taken place. This wooded area makes an important contribution to the character and setting of the conservation area and it is important that the openness and natural quality of this area is preserved. Proposals for any further infill within this area should be considered carefully in the light of the wider impact on the setting and character of the conservation area and there should be a presumption against further

development, unless exceptional circumstances exist.

On the western side of the clough is a narrow private road that climbs steeply up towards a small mausoleum set within woodland. Located at the head of Curly Hill, facing southwards along Clifford Road is no. **5 Curly Hill**, a large stone built dwelling that displays some Vernacular Revival architectural influences. The house is built from coursed rubble gritstone and has a slate roof with a tall gable chimneystack to its western elevation. The house occupies an enviable position and is elevated high above the road and the rest of the properties on Curly Hill. Little of the house can be seen from the road due to the trees standing in the front of the property, though above the canopies the stone frontage and roof of the property can be glimpsed. This property creates some interesting views and vistas along Curly Hill and makes a positive contribution to the character of the conservation area.

To the east of this property, also accessed from the private road is no. **7 Curly Hill**, a c.1940 bungalow with white-painted rendered elevations and a hipped slate roof. This property is again mostly hidden from public view and set within a modestly sized garden surrounded by good mature trees and overlooking the wooded clough.

On the opposite side of Curly Hill, standing on the corner of Clifford Road and Gill Bank Road is Pine Lodge. **Pine Lodge** is a large detached dwelling built in a Vernacular Revival influenced style of architecture. The house is stone built with a long pitched stone slate roof and a regular arrangement of windows, including a large square stair light to the north elevation. Despite its location on the corner of three principle roads, the property has remarkably private gardens, with trees and hedges screening views into and out of the grounds. A detailed assessment could not be made of the property however the dwelling appears to make a modest contribution to the character of the conservation area.

Located to the east of this property is **Stubham Lodge**, a larger property constructed in a more confident Vernacular Revival architectural style. The house has a south-facing aspect and is set within a large garden with a driveway leading off Clifford Road. The property is stone built with a slate roof and a long wide three-bay frontage. The end bays are gable fronted and project forward of the building line. The central bay has a modern conservatory over the original doorway. At first floor, between the two projecting bays is a semi-

circular balcony with stone parapet. The house has a regular arrangement of windows, those to the ground floor with chamfered mullions and transoms. The property, despite some later alterations retains much of its original character and sense of quality. This property makes an interesting contribution to the historical and architectural interest of the conservation area and it is important that the gardens to the front remain open in order to maintain the dignified character of the property.



*Stubham Lodge, Clifford Road.*

No. **2 Curly Hill** is a large detached dwelling set in well-screened spacious gardens to the east of Stubham Lodge. The high degree of privacy afforded by the trees standing around the boundary of this property has rendered an on-site assessment of the dwelling from the road impossible.

Nos. **4** and **6 Curly Hill** are both modern bungalows that mirror each other in design and architectural style. Dating to c.1970, the dwellings are faced with randomly coursed stone and have concrete tile roofs. Though pleasant residences, these dwellings lack the architectural or historical interest of the original estate houses.

Two more modern properties, nos. **2** and **4 Woodside Close** are located to the northwest of the grounds of Low Hall. Built c.1995 in stone and slate, the dwellings are modern in their construction but not innovative in their architectural style and as such do not contribute to the special architectural interest of the conservation area.

Nos. **32, 34** and **36 Curly Hill** are a group of three properties located at the end of a narrow private drive leading off from the south side of Curly Hill. The dwellings, of which only nos. 32 and 36 are

visible from the road, were built in the former grounds of Low Hall and appear to date from the 1980s. Nos. 32 and 36 are stone-faced bungalows with concrete tile roofs. The properties are set within relatively modest gardens and are well screened from the road by trees standing along the boundary of no. 36. As such these properties are modern in their design and style and lack the historic or architectural interest necessary to make a contribution to the conservation area.



*No. 38 Curly Hill.*

No. **38 Curly Hill** is a large detached dwelling set in spacious grounds on the south side of Curly Hill. The house, which was probably built c.1995 and is stone built with a blue slate roof. The design of the house attempts to incorporate some vernacular features in its architectural style, such as the arched doorway, mullioned windows and kneelers to the gabled bay however, the style lacks conviction and instead appears rather pastiche. Despite this the use of natural materials does allow the property to sit well within its backdrop of mature tree canopies and indeed the trees standing around the boundary of this plot make a valuable contribution to the character and natural quality prevalent along Curly Hill.

No. **42 Curly Hill** is another modern building, a dormer bungalow that was probably built c.1980. The house is set close to the road frontage at the northern end of a large mature garden and is stone built with a concrete tile roof and a projecting gabled bay to the north elevation. This property is similar in design and style to many of the other contemporary properties in the Middleton estate and lacks the architectural or historic interest necessary for it to make a positive contribution to the conservation area.

Standing on the corner of Middleton Avenue and Curly Hill is no. **25 Middleton Avenue**, a large stone built dwelling built in a Vernacular Revival architectural style and dating to c.1930. The house occupies a particularly prominent location at the head of a long tree lined avenue and by virtue of its size and confident architectural style, makes an important contribution to the character of this part of the conservation area. The property is two-storeys in height and has a long south-facing elevation overlooking its spacious private gardens. The property has a stone slate roof with ridge and gable end chimneystacks and an irregular arrangement of windows set within heavy stone surrounds. The doorway located within the east elevation has Tudor-esque spandrels and is mounted by a staggered drip mould. Dominating the rear elevation of the property is mullioned and transomed stair window that retains some of its fine original leaded and stained glazing. An unfortunate addition to the rear of the property is a large flat-roofed rendered garage that is at odds with the confident vernacular-inspired architecture of the house.



*No. 25 Middleton Avenue occupies a prominent plot on the corner of Curly Hill and Middleton Avenue.*

To the east of the Middleton estate is **Middleton Swimming Pool and Lido**, which was built contemporarily with the residential development of the area. The concrete lido, with its six-tier fountain and concrete slab poolside, was opened in 1934 and, unlike the vast majority of lidos built in this country, remains in use and is the key leisure facility in the conservation area. Important contributions to the character of the lido are made by the Arts and Crafts style eastern pavilion and modern-style café. The latter has a glass front of horizontal panes set in steel and is in this respect akin to The White House on Curly Hill.





*The Lido was built in 1934, contemporarily with many of the houses in the conservation area. The lido is still in use today and provides an important recreational function to the residents of the Ilkley.*

The functional appearance and lack of adequate maintenance of the public conveniences and the indoor swimming pool detracts from this set piece somewhat.

Returning to Middleton Road from the Lido along Denton Road, the double pitch roof of the mid-twentieth century stand at Middleton Rugby ground comes into view on the left.

A **steel cable suspension footbridge** built in the early twentieth century provides a further link with Ilkley and terminates the eastern boundary of the conservation area. This structure makes an interesting contribution to the visual interest of this part of the conservation area and it is recommended the bridge be preserved as an interesting example of early 20<sup>th</sup> century engineering and bridge construction.

## 7. Open Spaces and Natural Elements

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

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

- *The use of land and density of development within the conservation area is determined to a large extent by the mature landscape and topography of the area, which are at the heart of the estate's special character and appeal.*
- *The flat riverside area is typified by grassed public and private open spaces used for organised sport and informal recreation. This area has trees standing around its perimeter, but there are few trees within this zone. This area separates Middleton from Ilkley and signals the physical break between the working town and leisure.*
- *The hillside element of the conservation area is dominated by Middleton Woods and its fringes, which extend into the built up area. This woodland character is enforced by the visibility of mature trees from roads and footpaths, the separation between buildings and the mature and spacious private gardens. This ensures that the houses are subservient to the landscape and the natural, leafy character of the area dominates views into and out of the estate.*

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

The boundary of the conservation area is, to an extent determined by natural features. Within the

conservation area the changes in topography and tree cover coincide with the changes in land use. The natural elements are one of the most significant unifying features of Middleton and much of it is already protected through various designations in the Bradford UDP and through other measures such as Tree Preservation Orders and through conditions on planning applications. Relevant policies from the UDP and Replacement UDP are set out in the Appendices of this assessment.

The conservation area can be divided into two distinct areas; the flat grassed riverside area which follows the southern boundary of the conservation area and the hillside northern half of Middleton which is dominated by trees.



*The playing fields alongside the River Wharfe facilitate views to the houses along Denton Road and beyond.*

The River Wharfe defines the southern boundary of the Middleton Conservation Area. The flat valley floor that adjoins it covers the area to the east of Middleton Avenue and extends along the area to the south of Denton Road and to the south and west of Langbar Road. As the aerial photograph (on the next page) suggests, this area is mainly grassland, which is bordered by trees along the riverside and along Denton Road.



*Rugby grounds to the southwest of the Lido and Swimming Pool.*

spaces as part of the conservation area will afford them even greater protection and recognises their importance as the open setting to the buildings within the Middleton estate.

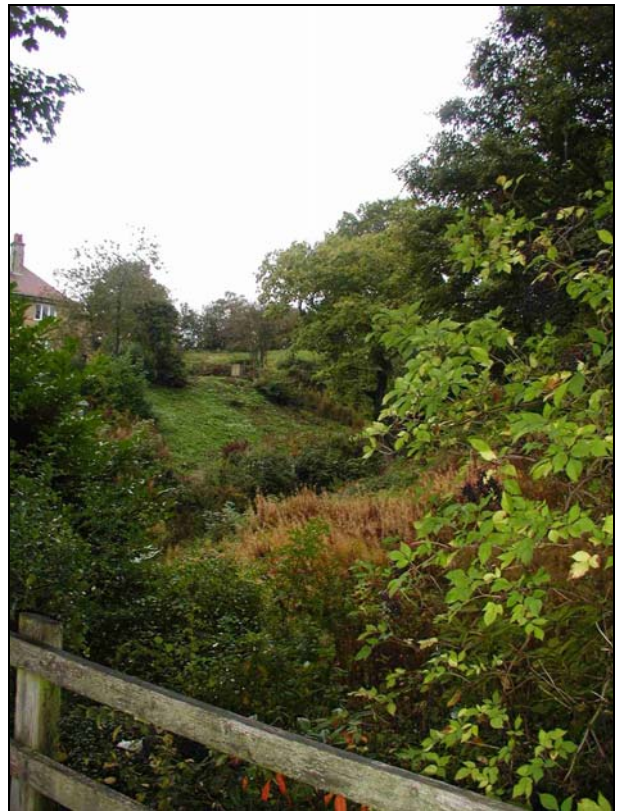
In the residential half of Middleton conservation area, the valley side begins to rise and tree cover becomes increasingly dense. North of Curly Hill, houses disappear into the edge of Middleton Woods while limbs of the woodland extend into the conservation area, most notably in the grounds of Low Hall. At certain locations there are heavily vegetated plots between private gardens that allow public access to Middleton Woods and to Crabtree Gill, which lies to the immediate north of the

conservation area.

Trees lining Middleton Avenue and encircling the rugby ground are the only interruptions to this expanse of grass.

The principle use of the washland is for recreation. To the east of Middleton Avenue is the rugby ground, two cricket grounds, the lido and swimming pool, tennis courts and a bowling green, while the remaining space to the south of Denton Road contains football pitches and is treated as riverside parkland. The space to the south and west of Langbar Road is used for informal recreation and is connected to the rest of the open space by a path alongside the Wharfe. The character and use of these spaces reinforce the character of Middleton as being an enclave of relaxation and recreation which is physically separated from commercial and industrial space by the Wharfe and the surrounding woodland. This riverside area is well used by walkers, to exercise dogs, for fishing, sunbathing and paddling as well as for organised and informal sporting activities.

The importance of retaining this area as open space is vital to the character of the conservation area and much of it is designated as Green Belt in the Bradford UDP and Replacement UDP. The playing fields between Middleton Avenue and Ilkley Bridge are designated as Urban Open Space and Playing Fields. This entire area is also designated as Washlands in the Bradford UDP given that it is liable to flooding, while the River Wharfe is designated as a Site of Ecological or Geological Importance. The designation of these grassed



*Wooded clough on the north side of Gill Bank Road.*



*Curly Hill, like all of the streets in Middleton, is made more attractive by the mixture of trees, hedges and shrubbery in the private gardens which adjoin them.*

The Wharfedale Estate Company designed Middleton so that it would integrate with the ancient woodland and it is still evident that mature trees are an important component of the character of Middleton and its appeal. The main roads and avenues are all lined with mature deciduous trees which screen houses from view and create a tunnel effect with glimpses of Ilkley Moor visible through any breaks in the foliage, while properties, regardless of age of design, all benefit visually from the mature trees in their curtilage. In particular, the Vernacular Revival style houses, which imitate a bygone style of architecture and are made of natural materials, benefit as the mature trees complete the illusion that the house and its grounds were established a much longer time ago than in reality. The density of the woodland and the serenity of the neighbourhood means the area is teeming with wildlife. Birdsong is often the only audible sound heard under the canopies of the trees and the sight of birds and squirrels is also common. Many individual trees and groups of trees are protected through Tree

Preservation Orders and, where new in fill development has occurred, Planning Conditions have been used to ensure that certain trees or groups of trees are not harmed by new development.

The large size of gardens are a crucial factor in safeguarding the leafy character of Middleton. The size of plots gradually increases with distance away from the Wharfe. This ensures that natural spaces rather than buildings dominate views and that any breaks in the canopy are minimised.

Distant views into the conservation area help emphasise the importance of retaining the woodland character and mature landscape setting of the Middleton estate. From the opposite valley side, views of Middleton conservation area are dominated by the canopies of the mature trees standing within private gardens and in woodland around the edge of the estate. The tree canopies often hide all but the roofs of properties in the

conservation area, demonstrating how buildings in the estate remain subservient to the landscape.

It is vital that this characteristic is maintained and the mature landscaping around dwellings, extensive tree cover, separation between buildings and long set back distances between the road and buildings are all important elements of the area's character. Any development proposals should be viewed carefully in the light of their impact upon the

openness and established woodland character of the area. There should be a presumption against the approval of any proposal threatening one or more of these important characteristics as the incremental intrusion of new development into existing open spaces and gardens will eventually irreparably undermine the special character of the area.

## 8. Permeability and Streetscape

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

*The Middleton Conservation Area has no clear hierarchy of roads or routes as the majority of roads are residential and built to a similar width and standard. There are however, differing levels of permeability due to the location of public open spaces and footpaths:*

- *Residential built-up Middleton is scarcely more accessible by foot than it is by car as access is limited to the estate's roadways and adjoining pavements which surround large blocks of impenetrable private space. These roadways are characteristically enclosed by the canopies of mature trees and therefore provide an atmosphere unique to the conservation area.*
- *There are valued public access points to Middleton Woods and Crabtree Gill by foot from Curly Hill and Gill Bank Lane respectively. These easily are accessible from the estate's main roads.*
- *The open road and footpaths along Nesfield Road-Denton Road have ample and easy access by foot to the footpath running alongside the Wharfe. This helps to link the housing with the sporting facilities and the riverside and allows for views across to Ilkley and Ilkley Moor as well as higher Middleton and Middleton Woods.*

The vast majority of roads in the Conservation Area were planned and built by the Wharfedale Estate Company in 1900. Langbar Road and Denton Road were tracks dating from well before 1850 which were made into roads by the Company. Between 1910 and 1920 the Company built two later additions (St Nicholas Road and Clifford Avenue) to their layout. All of these roads are engineered for use by car and surfaced in

tarmac with generously wide pavements for pedestrians.

It is probable that the later roads to be built by the Wharfedale Estate Company would have been extended over time to create a rectangular grid pattern of roads to the south of Rupert Road, while the position and size of houses and their plots suggests the north of Rupert Road would have been reserved for the largest properties. These undeveloped spaces in the centre of what is now the conservation area were filled in by Gilstead Way, Lakeside Close and Olicana Park which are built to the same standard of access, though the latter two are cul-de-sacs rather than throughways. More recent infill development such as Low Close and Duke's Hill has also produced more dead ends. As a result the main circulation routes around built up Middleton are along the first roads to be built by the Wharfedale Estate Company. There are very few footpaths are separated from the roads. Apart from footpaths running from Gill Bank Road and Curly Hill into Middleton Woods, the only footpath in built up Middleton follows the nominal route of Stubham Rise through to Langdale Road. Therefore, in built-up Middleton movement across the conservation area is only possible along public roadways which divide the estate into large islands of enclosed private gardens. The masses of private land give the built-up area of Middleton poor permeability. Nonetheless, these quiet roads contribute to the overall character of the conservation area as they are under the canopies of lines of mature trees, creating a distinct atmosphere, providing a fitting setting to the houses and woodland beyond and a pleasant contrast to the open spaces of the conservation area.

The flatter riverside part of Middleton enjoys a high degree of permeability by foot. The public footpath which runs alongside the Wharfe is accessible from the river crossing points and Nesfield Road,

or, alternatively, by walking across the public open space and playing fields which separate the Wharfe from the housing of Middleton. Public paths also run around the perimeter of the lido and swimming pool enclosure and importantly these paths are linked to Rupert Road by another path to the north of the tennis courts. These Council-provided facilities also have a car park. The large areas of public open space and wide pathways mean that it is relatively easy to get to or pass by the rugby ground and cricket grounds which are private playing fields.



A key public right of way in the east of the conservation area connects the riverside to Middleton Woods. The pedestrian and vehicle access to the lido gives way to a footpath at the north end of the swimming pool. This path continues northward out of the open space and into the fringe of Middleton Woods up some steps where the valley side rises steeply to Curly Hill. This pathway continues its ascent along a wooded public path between numbers 57 and 59 Curly Hill. A walk along this path encapsulates the attractive qualities of Middleton as it takes in the riverside with views up the wooded hillside, passing sports facilities and houses in large tree covered gardens with a sudden change in character from open to enclosed and from public to private as the steps are climbed.

From Langbar road and Denton Road open views of the Wharfe, Ilkley Moor and Ilkley and Middleton can be enjoyed. The open nature of this space is all the more noticeable as it is sandwiched between urban Ilkley and the dense foliage of Middleton.

*At the foot of these steps leading to Curly Hill from the lido, the flat grassland of the valley floor gives way to the dense foliage and steep slope of the valley side.*

## 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 the Middleton Conservation Area, such as:

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

However, less physical features, such as the current uses of buildings and spaces, their condition, the amount of activity in the area and intangible ingredients such as sounds and smells, are all factors in creating the identity of Middleton. 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*).

The Middleton Conservation Area covers a middle class suburb of Ilkley and a valued area of riverside parkland and leisure facilities. Although the topography and use of these two 'halves' of Middleton conservation area are different, there are a number of characteristics are common to the entire conservation area.



Common Characteristics	Guidance
<ul style="list-style-type: none"> <li>• <b>Topography and setting</b> – positioned in scenic Wharfedale facing Ilkley and Ilkley Moor. The Wharfe and Ilkley’s Riverside Park physically separate the two built up areas. Middleton Woods to the north of the conservation area provides a beautiful natural backdrop and secludes the area from higher up the valley side and beyond. Middleton’s hillside position means it enjoys views across Wharfedale and is therefore also prominently placed in the valley.</li> </ul> 	<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 Replacement 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 Replacement UDP).</li> </ol>
<ul style="list-style-type: none"> <li>• <b>Traditional building materials</b> – there is no one material which is used in all buildings in the conservation area. Most houses built by the Wharfedale Estate Company are built of Ilkley Gritstone and many have extensive coarse rendered surfaces. The emphasis was on the use of natural materials so these houses generally have red clay roofs, though some are slate and even stone. Windows are traditionally timber (or in the case of Vernacular Revival housing, metal) with leadwork separating panes of glass. Later houses have been constructed from or clad in Yorkshire stone or rendered. These materials are not from the local sources used for the Wharfedale Estate Company housing and the use of artificial rooftiles and uPVC is unprecedented.</li> </ul> 	<ol style="list-style-type: none"> <li>3. There should be a presumption in favour of retaining original materials, such as red clay roof tiles or leaded timber windows. Where the replacement of features is necessary and the traditional has survived this should be done on a like-for-like basis. Where features have been replaced by modern alternatives, the reinstatement of traditional style features constructed in traditional materials will be encouraged (see Policy BH7 of the Replacement UDP).</li> <li>4. Repair and maintenance work to stone buildings within the conservation area (e.g. repointing, repairs to the roof, etc.) should be carried out in an appropriate manner. The conservation team can advise (see Policy BH7 of the Replacement UDP).</li> <li>5. Any new development should make use of quality materials that reflect the interest of the area and sit harmoniously with the existing fabric and respect the uniformity in the colour and texture of the built form of the conservation area (see Policy BH7 of the Replacement UDP).</li> </ol>

- **Boundary walls** – these low walls unite the houses as an estate and help to define spaces and the line of the roads.



6. Existing boundary walls should be retained and restored. Boundary walls constructed of stone that matches the existing should be incorporated into the design of any new development within the conservation area (see Policy BH9 of the Replacement Unitary Development Plan).



- **Permeability** – footpaths and roads connect the open space of the riverside to Middleton Woods via the built-up area.



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

- **Visual connections** with the Ilkley town centre, particularly Riverside park and the Victorian housing facing the Wharfe which mirror Denton Road, Stubham Rise and the open space to the south.

Specific Characteristic	Description	Guidance
<p data-bbox="124 302 343 369"><b>Architecture and building details</b></p> 	<p data-bbox="395 291 981 806">A characteristic building type in the conservation area is housing in an Arts and Crafts style. These houses range from bungalows to three storey semi-detached but are united by common materials and architectural features. Roofs are typically tall (often a floor in height), in red clay with perpendicular same-height ridges, discreet dormer windows with large prominent gables. Lower roofs are often lean-to in design. Exterior walls typically have Ilkley Gritstone ‘brick’ for the ground floor and off-white gritty render to the upper floor(s). There are usually ground floor bay or box windows, often with a bay or box to the first floor with leaded stained glass designs in the top quarter of each window. Windows are typically timber casement with a vertical emphasis.</p> <p data-bbox="395 840 981 1232">The other key type of building in the conservation area are houses built in a Vernacular Revival style. Usually detached, these houses feature extensive Ilkley Gritstone ‘brick’ or ashlar. Facades are quite plain and flat with decoration reserved for heavy masonry surrounding or moulded stone above openings. Roofs are usually made of stone or slate and are dominated by a single ridgeline. In keeping with the historic appearance of these houses, windows are traditionally simple shapes, recessed and feature metal frames and leadwork.</p> <p data-bbox="395 1265 981 1512">Buildings connected with sport, such as the cricket pavilions or lido pavilions are of timber construction and maintain a small-scale Arts and Crafts feeling in their decoration. The lido itself and a small number of houses are of 1920s/30s ‘modern movement’ design where concrete is used to create bold and unusual shapes with stark blank faces.</p>	<ol style="list-style-type: none"> <li data-bbox="997 302 1508 817">8. 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, stone details and timber details, or interesting features that testify to the evolution of the structures and are good quality in their own right, are preserved (see Policy BH9 of the Replacement Unitary Development Plan).</li> <li data-bbox="997 840 1508 1052">9. 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 Replacement UDP).</li> <li data-bbox="997 1075 1508 1344">10. New development within the conservation area should reflect the predominant building form of the character zone in which it is situated. This relates to height, scale and siting. It should not over dominate the existing fabric (see Policy BH7 of the Replacement Unitary Development Plan).</li> </ol>

<p><b>Open spaces</b></p> 	<p>Virtually all of the public open space in the conservation area is situated on the flat area of land adjoining the River Wharfe. These spaces take the form of riverside parkland, playing fields and paths. Apart from a tree-lined perimeter (including the bank of the Wharfe), these spaces are open grassland. Also situated by the Wharfe are the private open spaces of rugby ground, and cricket grounds and the Council-owned lido and swimming baths, bowling green and tennis courts. Together, these open spaces and land uses give the riverside a recreational character with the added benefits of an attractive and peaceful setting.</p> <p>Between the flat valley floor of Wharfedale and Middleton Woods, open spaces are almost entirely private gardens. The dense and mature vegetation conceals houses, dominates this part of the conservation area and acts as a reminder that the site of Middleton is within ancient woodland. The tree cover gradually increases uphill, as does the size of gardens, thus making the area feel more natural than manmade. North of Curly Hill gardens merge with Middleton Woods.</p>	<p>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 Replacement UDP).</p> <p>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.</p>
<p><b>Street pattern</b></p> 	<p>The Wharfedale Estate Company built the majority of the road layout, including the network of main through roads and avenues, in 1900. Additions to the street pattern in the latter half of the twentieth century have been mainly cul-de-sacs stemming from this network of older roads.</p>	<p>(see 7)</p>

# 10. Development Criteria

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The character of Middleton, as the conservation area assessment has concluded, is that of an established residential area in which the landscape is paramount to its character and sense of place. The character of the area varies widely across the conservation area with dwellings ranging in age and building type from Low Hall, a fine example of a 17<sup>th</sup> century vernacular manor house through to the early 20<sup>th</sup> century Arts and Crafts and Vernacular Revival houses to the later infill spanning a period of between 1960 and the present day. These present a variety of designs and building styles included detached, link detached and semi-detached dwellings that are generally set in spacious plots with mature trees and established landscaped boundaries. Due to the incremental development of the residential area there is no set building line throughout the conservation area, however most properties conform to an informal building line common to their defined street or localised area and set back distances tend to be long.

An impression of spaciousness pervades Middleton conservation area. This characteristic is emphasised by the juxtaposition of the dwellings to one another, the separation between the buildings and their set back from the road. Mature landscaped gardens screen many properties from the road, particularly at the northern end of the conservation area and this helps reinforce the subservience of the buildings to the landscape and their setting.

Middleton is viewed as a highly desirable area in which to live and consequently pressure for the redevelopment of plots and development within existing gardens

is high. In recent years there have been several Appeal Decisions regarding planning applications within the conservation area and these are referenced in Chapter 13. Comments from the Appeal statements have been incorporated, where appropriate into the formulation of the development criteria.

**The following development criteria have been formulated as a response to the high demand for change within Middleton conservation area.**

Whilst it is acknowledged that an area may change and evolve to meet different requirements, this must not be at the expense of the overall quality and character of the area as over time incremental unsympathetic changes can undermine and destroy what is special about the Middleton conservation area. The following chapter will set out guidelines as to what constitutes good modern design and factors that should be addressed within any potential development proposal. These factors are relevant to all types of development, whether this be a proposal for the redevelopment of an entire plot or for an extension to an existing dwelling. The Development Matrix (included in full in Appendix 4) may also be a useful tool for comparing existing development within the conservation area and characteristics such as set back distances. This is discussed further below.

## 10.1 Development Matrix

(Please refer to the matrix in Appendix 4)

The Development Matrix is a database recording (as of January 2005) some of the key characteristics that impact upon the character of the Middleton conservation area. The matrix records, for each building in the conservation area, the set back distance from the road, the size of the footprint of the principle building (not including outbuildings, sheds, freestanding garages etc) and the size of the plot. From these figures the percentage of development (footprint of building in relation to size of garden) for each plot can be estimated. Averages have been taken of each of these factors across the entire conservation area and across more localised areas i.e. Curly Hill, Rupert Road.

The purpose of this matrix is to provide a comparison of building and garden sizes, set back distances and levels of development within existing gardens across the entire Middleton conservation area. This comparison is based on a purely mathematical assessment of the area and does not take into account other factors such as topography, landscaping, presence of trees, views, height of buildings or any other factors. As such it should not be used in isolation as a tool to assess the acceptability of any proposed development but more as a record of existing levels of open space within the conservation area at a localised level.

The matrix has been referred to throughout the document and has been used both directly and indirectly as a means of facilitating the assessment of buildings, levels of existing development and open space and as an overall comparison for set back distances of buildings within the conservation area.

Some interesting comparisons can be derived from the matrix, for example that houses along Curly Hill are on average slightly larger than the overall average for the conservation area, that they are located in considerably larger plots of land but with a greater amount of undeveloped garden space and that the average set back distance of the dwelling from the road is over 31 metres. A comparison with properties along Rupert Road shows

larger dwellings, slightly smaller gardens (and consequently a slightly higher building footprint to open space percentage) and an average set back distance of just over 21 metres. This helps highlight how the different elements of the estate's character vary across the conservation area. The individual building and plot sizes differ, often responding to other factors such as landscape and topography. This suggests that, in respect of development proposals, there is no standard design or development proposal acceptable to the special circumstances of Middleton. Any development proposals must be tailored specifically to the characteristics of the individual building or plot and high quality, innovative solutions will be required.

## 10.2 Development Criteria

Where new development is proposed within in or affecting the setting of a conservation area it is important that the very best principals of design and materials are used in construction. The basic principle in relation to new development within a conservation area is that it should preserve and enhance the character and appearance of the area. New development should, regardless of the building type or architectural style, reflect the proportions, scale and massing of the existing buildings in the conservation area.

The Commission for Architecture and the Built Environment (CABE) and English Heritage have published a document (2001) entitled '*Building in Context: New Development in Historic Areas*'. This sets down some useful guidelines as to what constitutes good modern design in conservation areas and though generalised, the basis principles can be applied and adapted to any area. It is recommended that this document be read in conjunction with the conservation area assessment.

The following statements and planning policy apply to the special circumstances of the Middleton conservation area:

- **There will be a presumption against the demolition of buildings that make a contribution to the special character of Middleton Conservation Area.**

Development proposals involving the whole or substantial partial demolition of buildings identified as key unlisted buildings within the conservation area assessment or on the map (see Appendix 5) will be strongly resisted.

*National Policy:  
PPG15: Planning and the Historic Environment*

*Adopted Unitary Development Plan:  
Policy EN24*

*Replacement UDP:  
Policy BH7; Policy BH9*

- **Building height and massing, particularly in respect of plots on the edge of the built up area or in visually prominent locations will be considered in respect of their impact on the wider setting of the conservation area.**

Building height and massing varies widely across Middleton conservation area from three storey Edwardian properties, such as Oak Ghyll and no. 17 Rupert Road through to single storey Arts and Crafts bungalows such as no. 27 Rupert Road. The appropriateness of the scale and massing of buildings within the conservation area is influenced by their location in relationship to the surrounding buildings, their setting and degree of visual prominence. Plots located on the edge of the built up area, such as along Curly Hill, Middleton Avenue, Denton Road and Langbar Road tend to be particularly visually prominent due to their setting on the edge of the recreational grounds and woodland. Certain plots within the established estate may also, by virtue of their location facilitate important views and vistas along a streetscape or across the valley bottom. It is important that these visual linkages are maintained.

Development that substantially increases the footprint of existing buildings or that involves a material increase in the height of existing rooflines, particularly in prominent

locations or within plots on the edge of the built up area will normally be resisted. Such proposals are likely to result in obtrusive masses that dominate views into and out of the area. Development on the edge of the built up area must preserve the openness of the conservation area and should not create a harsh edge to the built up area.

*National Policy:  
PPG15: Planning and the Historic Environment*

*Adopted Unitary Development Plan:  
Policy EN23; Policy EN24*

*Replacement UDP:  
Policy BH7; Policy BH10; Policy BH11; Policy BH12*

- **Architectural design and building materials should be of the highest quality. Standard architectural solutions are not appropriate to Middleton Conservation Area.**

Part of the special character and sense of place of the conservation area is derived from the wide variety of building styles and designs that demonstrate an evolution of architectural taste and fashion throughout the 20<sup>th</sup> century. There is no one pervading or overall architectural style and each development proposal should be tailored to the particular circumstances of the specific building or site. A solution that suits one site may well be completely inappropriate for the site next door, for example a design based on the three-storey Edwardian buildings on Gill Bank Road and Rupert Road would not be appropriate in the more sylvan location of Curly Hill.

The tendency for most buildings to be located within their own private grounds with landscaped boundaries allows each building to be viewed individually and therefore high quality innovative, modern designs would not be out of place within the conservation area. The use of distinctive modern architecture would

continue the theme of architectural evolution and initiative that has characterised the historic development of the area.

Building materials should be of the highest quality and should suit the architectural style and design of the building. Extensions to existing buildings should match or be complementary to the materials utilised in the existing building. The use of artificial stone will not be acceptable unless exceptional circumstances exist.

*National Policy:*  
*PPG15: Planning and the Historic Environment*

*Adopted Unitary Development Plan:*  
*Policy EN23; Policy EN24*

*Replacement UDP:*  
*Policy BH7; Policy BH11; Policy BH12*

- **Buildings within Middleton conservation area should be subservient to the landscape and setting.**

The woodland setting and mature tree cover within Middleton conservation area dominates views into the area from the opposite valley side and screens vistas into and out of properties from within the conservation area. Along the northern edge of the estate Middleton Woods extends down the valley side, surrounding properties standing in gardens along the northern side of Curly Hill and providing an attractive leafy setting to the conservation area. It is important that development proposals respect this element of the area's character and that buildings retain their spacious, landscaped setting and leafy boundaries.

*National Policy:*  
*PPG15: Planning and the Historic Environment*

*Adopted Unitary Development Plan:*  
*Policy EN23*

*Replacement UDP:*  
*Policy BH7; Policy BH10*

- **There will be a presumption in favour of the retention of trees that make a positive contribution to the character and setting of Middleton conservation area.**

Much of the character of the conservation area is derived from the high quality setting of the area and the abundance of mature trees standing in gardens and around buildings. Many of the trees in and around the Middleton estate are protected by Woodland or Tree Preservation Orders and the designation of a conservation area will provide a blanket protection for all trees with a trunk of more than 7.5cm in diameter (1.5 metres above ground level). Development proposals that necessitate the loss of a tree that make a positive contribution to the conservation area will be strongly resisted unless exceptional circumstances exist.

*National Policy:*  
*PPG15: Planning and the Historic Environment*

*Adopted Unitary Development Plan:*  
*Policy EN23; Policy EN24*

*Replacement UDP:*  
*Policy BH7; Policy BH10; Policy BH11; Policy BH12*

- **The separation of buildings and sense of spaciousness is an important characteristic of Middleton conservation area and should be maintained.**

The separation of buildings in Middleton conservation area is a strongly defining characteristic of the estate and contributes much to the sense of spaciousness and sense of place. It is therefore important that proposals for new development within existing gardens or for the extension of existing dwellings does not lead to the appearance of



terracing and that the separation between buildings is not compromised. Buildings should be thoughtfully located within the boundaries of the plot and landscaped boundaries be retained at all times. Development thought to represent over development or the crowding of a plot will be strongly resisted.

*National Policy:*  
*PPG15: Planning and the Historic Environment*

*Adopted Unitary Development Plan:*  
*Policy EN23*

*Replacement UDP:*  
*Policy BH7; Policy BH10; Policy BH11*

- **Development proposals should respect the established building line as identified within the Middleton Conservation Area Assessment and Development Matrix (Appendix 4).**

Much of the character of the conservation area is derived from the quality of the landscape and many of the properties are set well back from the road behind well-established vegetated boundaries. It is important that any development proposals respect the established building line of the properties in the localised area surrounding the site. The Development Matrix (Appendix 4) provides a database of the set back distances for each property in Middleton conservation area along with averages for the localised area and entire conservation area.

There will be a presumption against development to the front of existing buildings if this is considered to compromise the established character of the area, the setting of the existing buildings or the openness of the conservation area.

*National Policy:*  
*PPG15: Planning and the Historic Environment*

*Adopted Unitary Development Plan:*  
*Policy EN23; Policy EN24*

*Replacement UDP:*  
*Policy BH7; Policy BH10; Policy BH11*

- **Car parking should be sympathetically incorporated within the grounds of the development.**

Proposals for large areas of hard surfaced car parking will not usually be acceptable due to the perceived detrimental visual impact that this has upon the openness, setting and special character of Middleton conservation area.

*National Policy:*  
*PPG15: Planning and the Historic Environment*

*Adopted Unitary Development Plan:*  
*Policy EN23; Policy EN24*

*Replacement UDP:*  
*Policy BH7; Policy BH10; Policy BH11; Policy BH12*

# 11. Preservation and Enhancement Proposals

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Conservation areas are relatively complicated spaces in which many different elements combine to create an area of distinctive character. Over time areas and buildings evolve and change in order to meet different requirements. This can sometimes result in the occurrence of less than sympathetic alterations to buildings and spaces that can undermine the special character or distinctiveness of the place.

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

The purpose of this document is to identify what is special within Middleton conservation area. The assessment also highlights areas that could be improved or enhanced. The following chapter will identify a number of enhancement proposals that could enhance areas and buildings that currently do not contribute to the character of Middleton as well as setting out a number of guidelines regarding new development within the conservation area.

## **Preservation of the Character and Appearance of Middleton Conservation Area**

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

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

English Heritage (as of April 2005) has undertaken responsibility for the listing of historic buildings that are of special architectural or historic interest. Listed Building Consent is required from the local planning authority (in this instance the City of Bradford Metropolitan District Council) for any works that affect the special character or appearance of the listed building. This can apply to internal as well as external works. More information about listed buildings and the controls that apply to them is available from the local Planning Office. The listing descriptions for buildings contained within Middleton conservation area are included in Appendix 2 of this document.

There are many other buildings and structures within Middleton conservation area that, although not listed, contribute much to the character, streetscape and historic interest of the area. The form of these buildings and the retention of original details, such as original windows and roofing materials all add to the value and quality of these buildings and the conservation area. It is to the credit of the property owners that many of these have been maintained and many of the later alterations have been undertaken in a sympathetic manner. Generally many of the minor changes that can detrimentally affect the character of an area can be made to dwellings without the need for planning permission and therefore is beyond the control of the local authority.

### 11.1 Conservation Area Boundary

The boundary of Middleton conservation area was drawn up following detailed historical research and careful on the ground survey work. Conservation area boundaries must be logical and should include, where possible only areas of special or historic interest or character. In Middleton, the special character of the area is derived mostly from the interesting range of early 20<sup>th</sup> century Vernacular Revival and Arts and Crafts properties standing within large mature gardens. The tree cover and substantial areas of public and recreational open space alongside the River Wharfe make an important contribution to the feel and interest of the place.

Within the conservation area there are pockets of modern infill development. Though not of special interest, these properties have been included in order to create a logical boundary – it is not possible to have a conservation area with gaps and ‘holes’.

During the course of the public consultation, several suggestions were put forward by members of the public, local residents and interested parties such as the Ilkley Civic Society regarding further possible inclusions to the then draft boundary. Further survey work was undertaken to determine any historic interest to substantiate their inclusion:

- **Area to the north of Middleton:** This area includes Middleton Woods, Stubham Wood and Coppy Wood. These are areas of mostly mature woodland that provide an attractive setting to the north of the conservation area. The areas of woodland have their own very

distinctive character and these areas are identified within the RUDP (Replacement Unitary Development Plan) as being within the Green Belt, a Local Nature Reserve and as a Special Landscape Area. As such the area is wholly complimentary to Middleton but has its own definable character and it would not be appropriate to include the woods within the conservation area boundary.

- **Area to the northeast of Middleton conservation area including Myddleton Lodge and grounds and Hardings Lane:** This area contains a variety of land uses. Immediately to the northeast of the conservation area is Hardings Lane, which is characterised by a range of properties including some early-mid 20<sup>th</sup> century dwellings and a number of later properties. As such these properties do not display the same strength of character or historic interest as other properties within the conservation area and therefore are not considered to warrant inclusion within the conservation area boundary.

Beyond Hardings Lane is an area of mostly open countryside in which is set Myddleton Lodge, a Grade I listed building that was formerly the seat of the Middleton family. The house occupies substantial grounds overlooking the Wharfe valley and is detached by some distance from the residential area of Middleton. This property and its setting is protected by the Planning (Listed Buildings and Conservation Areas) Act 1990 and therefore would not benefit from inclusion within Middleton conservation area.

The open fields between the Lodge and Middleton Conservation Area are designated as Green Belt within the RUDP and are therefore protected from inappropriate development.

- **Steel suspension footbridge to the east of Middleton:** The suspended steel and timber boarded footbridge was built during the 1920's and is contemporary with much of the development of Middleton. It forms a pedestrian link across the river between Ilkley and the sporting facilities, Lido and residential area of Middleton. The footbridge was considered to be an appropriate inclusion within the conservation area due to its historical relationship with the development of

the area and its interest as an increasingly rare example of early 20<sup>th</sup> century engineering.

## 11.2 Enhancement Proposals

Naturally there are some elements of the conservation area that are not conducive to the predominant character of the estate 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. These are placed in order of priority as identified by local residents during the period of consultation (January/February 2003):

- **Guidance for New Development:** Where new development is proposed within Middleton conservation area, care must be taken to ensure that this does not harm the established character of the area. When considering a development proposal within the conservation area, the guidance contained within this document and in Appendix 4 should be used as a starting point. However it is proposed that specific detailed guidance be produced, consulted upon and adopted by the Council in order to inform developers, local residents and the general public as to what will be considered acceptable within the conservation area and what will not.
- **Retention of Original Features:** Given the large numbers of houses which have retained their original features such as natural roofs, leaded timber windows and doors and the irreplaceable contribution this makes to the appearance and architectural quality of the conservation area, it is proposed that an Article 4 (2) Direction be served on the conservation area to ensure these features are retained. An Article 4 (2) direction would require property owners to obtain planning permission from the Council in order to undertake works such as replacing the roof, doors or windows, or alterations to the walls, chimney or curtilage of the property (in order to protect boundary walls, for example). This would ensure major repairs and the replacement of features would be done in a

way which is appropriate to the character of Middleton.

- **Guidance on Best Practice on Maintaining and Repairing Buildings:** Some of the older estate housing of the Middleton have unsympathetic replacement features and have undergone well-intentioned but on occasions inappropriate repair. The production of a guidance note on the repair and maintenance of Arts and Crafts houses and stone buildings, particularly vernacular/Vernacular Revival style properties, of the region would increase awareness of fitting repair techniques.
- **Landscape Strategy:** The special landscape quality of the Middleton estate and surrounding area would benefit from a comprehensive audit of all trees and landscape features in order to update and maintain Council records. This would also help create a plan to help maintain and protect the special characteristics of the area.
- **Design and Materials Guidance for the Enhancement of the Public Realm:** Middleton conservation area includes a considerable amount of public space in the form of the playing fields and sports grounds alongside the river, the Lido and Swimming Pool and the wooded area leading from Curly Hill southwards towards the Lido. These areas have a considerable impact on the character and setting of the conservation area and the design of buildings and materials used for both buildings and footpath/highway surfaces is of vital importance if the appearance of these areas are to be maintained.
- **Reinstatement of Original Features:** Many of the traditional properties in Middleton conservation area have undergone alteration over the years and the loss of original features such as clay tile roofs to some of the Arts and Crafts houses and multi-pane leaded and stained windows to the Vernacular Revival houses. The reinstatement of these features would make a substantial difference to the character and historic interest of not just the individual properties but the wider conservation area. The reinstatement of original features would need to be undertaken voluntarily by individual property owners and the Conservation Team would be happy to provide advice and guidance to any property owners considering this course of action.

## 12. Glossary of Architectural Terms

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**Apse:** A semicircular extension to a room or hall, usually vaulted.

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

**Arts and Crafts:** A style of architecture from the late nineteenth and early twentieth century which advocated handcraftsmanship and the use of local natural materials.

**Balustrade:** A parapet or stair rail composed of uprights (balusters) carrying a coping or handrail, usually they are there for safety reasons e.g. at a balcony, but they can be used for simple separation as in parterre gardens.

**Bargeboard:** Boards fixed at the gable ends of roofs to conceal and protect the ends of the roof timbers. They may project over the wall face and are frequently highly decorative; estates often adopted their own personal style.

**Broached:** A tooling on the face of masonry which both levels off the surface of the stone, and provides a decorative effect, most often found on door sometimes on ashlar work, broaching consists of parallel grooves which run virtually the full length of the stone.

**Building Line:** A line fixed at a certain distance from the front and/or sides of a lot, beyond which the building may not project

**Chamfer:** Narrow face created when stone is cut at an angle, usually 45 degrees.

**Cornice:** In Classic Architecture the top, projecting, horizontal division of the carving between columns. Also used to describe any projecting moulding at a wallhead, to denote an attic storey, and above windows, doors etc

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

**Gothic:** A style of architecture which predominated throughout Europe from 12th to early 16th centuries. Evolved from the Romanesque, it is characterised by the pointed arch, ribbed vaults and elaborate patterned and carved window openings. Gothic revival is noticeably different from its medieval predecessor, partly due to standards of craftsmanship etc, but also different building types were involved, ie hotels, railway stations etc.

**Finial:** Topmost-featured ornament on a building, freestanding above spire gable etc.

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

**Kneeler:** The sloping tabling which caps a gable and is upstanding above the plane of the roof.

**Light:** The framed part of a window opening.

**Modern Movement** A style of architecture which emerged in the twentieth century which capitalised on the freedom offered by new materials and building methods to create unprecedented styles of architecture and design.

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

**Oversail:** Where a roof projects over the wallhead.

**Pilaster:** The flat version of a column, consisting of a slim rectangle projecting from a wall; used also of plain piers or pilasters without classical orders which are more correctly termed pilaster strips

**Quoin:** Stones larger or better shaped, than those of which a wall is composed, used to form the corners of walls or door and window openings. This gives strength to the build, and allows the facework of the walling to tooth into the corner.

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

snecked Form of rubble construction composed of squared stones in which the coursing is varied by small filler stones or snecks.

**Spandrel:** The triangular shape contained by the side of an arched door or window.

**Transom:** A horizontal bar of stone or wood which separates a window light from a lower light or a door opening. A transom light is a rectangular window above a door.

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

**Vernacular Revival:** A style of architecture from the late nineteenth and very early twentieth century. Buildings were designed to look like traditional old vernacular buildings through the use of natural materials and by copying the motifs and designs used in vernacular architecture.

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

# 13. Further Reading and Contacts

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## Historical Resources

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Carpenter, D (1986) Ilkley: The Victorian Era

Davies, K (1984) Ilkley in Old Picture Postcards

Ward, R (1983) The Postal History of Upper Wharfedale, Ilkley and Otley

## Architecture

Grieve, N (2001) The Urban Conservation Glossary

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

## Planning Policy

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

City of Bradford Metropolitan District Council (2002): Revised Deposit Unitary Development Plan.

City of Bradford Metropolitan District Council (2005): Post Inquiry Modifications for Keighley.

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

## Planning Application Appeal Decisions

Appeal Ref:APP/W4705/A/00/1043022

Homewood, Curly Hill, Ilkley  
Martin Pike, Inspector, The Planning Inspectorate

Appeal Ref: APP/W4705/A/00/1049378  
16 Middleton Avenue, Ilkley  
S R G Baird, Inspector, The Planning Inspectorate

Appeal Ref: APP/W4705/A/00/1055242  
Land adj to Willow Springs, Gilstead Way, Ilkley  
Susan Holland, Inspector, The Planning Inspectorate

Appeal Ref: APP/W4705/A/03/1120895  
2 Denton Road, Ilkley  
Robert Foster, Inspector, The Planning Inspectorate

Appeal Ref: APP/W4705/A/1150245  
30 Rupert Road, Ilkley  
Mrs A Fairclough, Inspector, The Planning Inspectorate.

## Contacts

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For further information or advice please contact:

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

Tel. (01274) 432455/434551

E-mail: [conservation@bradford.gov.uk](mailto:conservation@bradford.gov.uk)





# Appendix 1:

Map of Middleton Conservation Area  
Boundary



# Appendix 2:

List Descriptions of the Listed Buildings in  
Middleton Conservation Area

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

**Rupert Road, Ilkley**  
**Low Hall**  
**Grade II\***

C17. 2 storeys. Coursed rubble. Stone slab roof. Central projection of 2 storeys with arched entrance below and slightly projecting 6-light mullion and transom window above, supported on ornamental corbels, and with leaded diamond panes which may be C17. Each side is a mullioned window, of 2-lights above and 3-lights below.

**Middleton Avenue, Ilkley**  
**Post box at junction with Denton Road on north-east corner**  
**Grade II**

Between 1866 and 1879. Hexagonal Penfold type.

# Appendix 3:

## Legislation and Council Policies Relating to Conservation Areas

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

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

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

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

- Removal of certain permitted development rights including various types of cladding; the insertion of dormer windows into roof slopes; the erection of satellite dishes on walls, roofs or chimneys fronting a highway; the installation of radio masts, antennae or radio equipment. Applications for planning permission for these alterations must be made to the Local Planning Authority.
- Control over the demolition of buildings: applications for consent must be made to the Local Planning Authority.
- The Local Planning Authority is required to pay special attention in the exercise of planning functions to the desirability of preserving or enhancing the character or appearance of the conservation area. This requirement extends to all powers under the Planning Acts, not only those which relate directly to historic buildings. It should also be a consideration for proposals that affect the setting of the conservation area.
- The local authority has powers (under Article 4 of the General Development Order and under the Advertisement Regulations) to control development which would normally be allowed without the need for permission, but which could lead to the deterioration of the character and appearance of the conservation area. (For further details of these controls see PPG15)
- If you wish to carry out works to trees of more than 7.5cm diameter (measured 1.5m from the ground), which are situated within a Conservation Area, then 6 weeks notice in writing must be given to the Local Planning Authority. This gives the authority the

opportunity to place a tree preservation order on the tree.

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 published the revised deposit of the 'Replacement Unitary Development Plan', which has now been through the Public Inquiry and the Inspectors comments have been received. Following the subsequent amendments form the basis of decision making on planning applications in the district until replaced by the Local Development Framework.

The adopted *Unitary Development Plan* has only two policies relating to conservation areas:

### ***Policy EN23***

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

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

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

**Policy EN24**

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

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

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

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

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

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

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

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

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

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

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

**Policy BH11: Space about buildings**

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

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

**Policy BH12: Conservation area environment**

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

- 1) The design, materials and layout of traffic management and parking areas must minimise the adverse visual impact which may arise from such development.
- 2) New and replacement street furniture should be appropriate design and materials that preserve or enhance the character of the surrounding street scene.
- 3) Proposals for resiting an historic feature or for the introduction of a well designed new piece of public art or street furniture will be encouraged where it can be shown that

enhancement of the character or appearance of the conservation area will result.

**Policy BH13: Advertisements in conservation areas**

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

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

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

**Adopted Unitary Development Plan**

**Policy EN20: Alterations to Listed Buildings**

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

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

**Policy EN21: Setting of Listed Buildings**

Planning permission for development close to listed buildings will be granted provided it does

not adversely affect the setting of listed buildings.

**Policy EN22: Listed Agricultural Buildings**

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

**First Deposit Replacement Unitary Development Plan**

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

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

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

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

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

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

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

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

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



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

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

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

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

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

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

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

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

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



# Appendix 4:

## Development Matrix



<b>Property</b>	<b>Building Size sq. m.</b>	<b>Plot Size sq. m.</b>	<b>% of Plot Developed</b>	<b>Set Back from Road (m)</b>
<b>CURLY HILL:</b>				
No. 2	112	1896	6	34
No. 4	184	1136	16	31
No. 6	167	1273	13	29
No. 2 Woodside Close	150	1161	13	30
No. 4 Woodside Close	144	1240	12	45
No. 32	186	750	25	40
No. 34	130	864	15	40
No. 36	160	1302	12	10
No. 38	122	2613	5	15
No. 42	150	1700	9	11
No. 52	136	1025	13	9
No. 54	181	1470	12	9
No. 56	119	1100	11	15
No. 58	119	1075	11	15
No. 66	111	1696	7	19
No. 68	110	1566	7	10
No.70	123	1595	8	12
No. 72	125	880	14	10
No. 74	65	495	13	11
No. 76	87	2214	4	14
No. 5 Wood Lodge	72	1530	5	15
No. 7 Homewood	179	875	20	45
No.17	160	840	19	10
No. 23 Sunnybrook	165	1323	12	26
No. 25	160			24
No. 27	166	1395	12	29
No. 29	168	1670	10	60
No. 35 Oaklands	220	1743	11	35
No. 37	55	1743	3	35
No.39	107	2013	5	86
No. 41 Stubham Oak	190	2013	9	27
No. 43 Treetops	182	1872	10	27
No. 45	126	2709	5	62
No. 47	106	3220	3	24
No. 51 Southwood	148	3220	6	64
No. 53	112	1770	6	95
No. 55 Wythburn	180	2267	8	47
No. 55a	154	465	33	2
No. 57a	150	588	26	6
No. 57 Copsywood	186	4815	4	66
No. 59 The Spinney	232	6720	3	54
No. 65	148	1533	10	36
No. 67	42	1533	3	50
No.69	227	2277	10	80
No. 71 White House	230	2520	9	33
No. 83	120	1170	10	10
<b>AVERAGE:</b>	<b>144.9</b>	<b>1752.8</b>	<b>10.6</b>	<b>31.7</b>

**CLIFFORD AVENUE:**

No. 1 Langdale	92	1054	9	14
No.3 Lyndew	92	806	11	14
Nos. 5 Saxonbury	92	819	11	16
No. 7 Hill Foot	92	819	11	16
Nos. 9 North Hill	89	768	12	16
No. 11 Myddleton Croft	101	1170	9	16
No. 15	146	836	17	
No. 17	104	902	12	
No. 6	87	704	12	9
No. 8	87	736	12	9
<i>AVERAGE:</i>	<i>98.2</i>	<i>861.4</i>	<i>11.6</i>	<i>13.8</i>

**CLIFFORD ROAD:**

Pine Lodge	204	1827	11	19
Stubham Lodge	238	2700	9	29
No. 25 Marmaduke	130	518	25	8
No. 23	134	780	17	10
Woodlands Rise	160	1922	8	19
Clifford Lodge	166	1406	12	9
Cranmoor	112	1008	11	9
No. 8	139	1415	10	38
The Lodge	128	1050	12	8
Thornhill	84	1216	7	9
Darton	117	875	13	19
Bridge End	117	750	16	18
<i>AVERAGE:</i>	<i>144.1</i>	<i>1288.9</i>	<i>12.6</i>	<i>16.3</i>

**DENTON ROAD:**

No. 1 Summerfield	391	1925	20	19
No. 3	110	637	17	10
No. 5	110	572	19	8
No. 7	105	570	18	13
No. 9	105	495	21	11
No. 2				
No. 4	85	826	10	15
No. 6	90	874	10	15
No. 8	88	770	11	15
No. 10	88	826	11	15
No. 12	85	819	10	20
No. 14	80	1568	5	20
No. 16	82	966	8	22
No. 18	97	2125	5	25
No. 20	82	1521	5	24
No. 22	82	1352	6	24
No. 24	94	2142	4	25
No. 26	124	1680	7	24
No. 28	89	1573	6	25
No. 30	120	760	16	20
No. 32	128	684	19	20

No. 34	136	756	18	18
No. 36	120	684	18	18
No. 38	105	703	15	19
No. 40	126	1062	12	20
No. 42	96	976	10	21
No. 44	96	812	12	22
No. 46	91	715	13	24
No. 48	124	1224	10	23

*AVERAGE:* 111.8 1057.8 12.0 19.1

**GILL BANK ROAD:**

Thalassa	219	3234	7	30
Ghyll Bank	95	1400	7	13
No. 21	98	1226	8	69
No. 23	193	1144	17	70
No. 1 Gillroyd	219	897	14	15
No. 3 Gillmoor House	137	1168	12	55
Brentwood	118	4235	3	18
Oakfield	121	4484	3	64
Moorview	122	3465	4	26
Oak Ghyll	318	1288	25	16
Ghyll Drive	132	1447	9	6
High House	149	1848	8	10
Coach House	187	1056	18	0
South Close	103	1122	9	18
Ardmore	100	1254	8	19
Clifford House	218	2244	10	19
Thornheim	117	999	12	9

*AVERAGE:* 155.6 1912.4 10.2 26.9

**GILSTEAD WAY:**

No. 1	91	726	13	7
No. 2	112	744	15	6
No. 3	130	608	21	12
No. 4	126	1066	12	7
No. 5	116	480	24	12
No. 6	144	696	21	8
No. 7	104	672	15	12
No. 8	185	1122	16	11
No. 9	120	585	21	20
No. 10	120	806	15	10
No. 11	90	585	15	23
No. 19	133	825	16	8
No. 21	140	575	24	8
No. 23	108	696	16	7

*AVERAGE:* 122.8 727.6 17.4 10.8

**LAKESIDE CLOSE:**

No. 1	96	817	12	18
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No. 2	133	880	15	11
No. 3	105	672	16	7
No. 4	140	644	22	10
No. 5	189	756	25	20
No. 6	102	588	17	8
No. 7	175	700	25	11
No. 8	138	750	18	7
No. 9	110	675	16	8
No. 10	141	770	18	9

*AVERAGE:* 132.9 725.2 18.4 10.9

**LANGBAR ROAD:**

Lodge Hill	130	1443	9	14
Hill House	243	2128	11	31
Field House	136	2703	5	17
Long Hall	243	2226	11	10
Langfield	180	3111	6	23
Marony Heath	134	1447	9	15
Tall Pines	131	1674	8	23
Langstone	113	1250	9	15
The Burn	135	1340	10	11
Little Acre	196	3650	5	40
No. 62	81	1075	8	6

*AVERAGE:* 156.5 2004.3 8.3 18.6

**MIDDLETON AVENUE:**

No. 2	159	1200	13	2
No. 3	82	660	12	8
No. 5	110	720	15	9
No. 9	133	1710	8	53
No. 7	80	765	10	10
No. 15	102	920	11	10
No. 16	83	1456	6	29
No. 17	80	460	17	6
No. 18	83	1045	8	19
Woodlands Lodge	312	2135	15	27
No. 25	198	2108	9	10

*AVERAGE:* 129.3 1198.1 11.3 16.6

**OLICANA PARK:**

No. 1	108	552	20	7
No. 2	103	576	18	6
No. 3	107	775	14	9
No. 4	108	598	18	10
No. 5	96	735	13	10
No. 6	108	609	18	9
No. 7	108	620	17	9
No. 8	94	840	11	6
No. 9	100	810	12	9



<i>AVERAGE:</i>	103.6	679.4	15.7	8.3
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**RUPERT ROAD:**

No. 1	108	1248	9	8
No. 3	108	1007	11	8
No. 5	171	1334	13	9
No. 9	117	816	14	12
No. 17	300	2046	15	14
No. 19	178	1281	14	19
No. 21	178	3173	6	19
No. 23	108	1488	7	18
No. 25	81	1344	6	19
No. 27	276	1258	22	18
No. 35	80	672	12	10
No. 37	80	704	11	10
No. 39	332	3250	10	18
No. 43	203	1036	20	6
Ewood	251	3868	6	27
No. 2	106	1173	9	23
No. 4	156	1242	13	24
No. 6	192	884	22	24
No. 8	176	1644	11	51
1 Low Close	225	1088	21	8
2 Low Close	142	1020	14	12
3 Low Close	190	750	25	9
Low Hall	286	3910	7	55
No. 24 Coach House	144	3060	5	15
No. 28	74	960	8	21
No. 30	88	960	9	21
No. 32	85	1323	6	32
No. 34	92	1323	7	32
No. 36 Whitethorn	189	2220	9	35
Spring Cottage	114	2220	5	22
Robin Hill	153	2442	6	46
No. 42	222	2680	8	31
No. 44	198	2345	8	29
No. 46	230	2814	8	28
No. 48	89	1250	7	26

<i>AVERAGE:</i>	163.5	1709.5	11.0	21.7
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**ST NICHOLAS ROAD:**

Haselmere	116	1260	9	26
Ranmoor	120	1386	9	27
Gilstead Cottage	54	507	11	25
Ghyll Cottage	64	525	12	16
No. 2	167	900	19	7
No. 4	129	648	20	9
No. 6	140	612	23	9

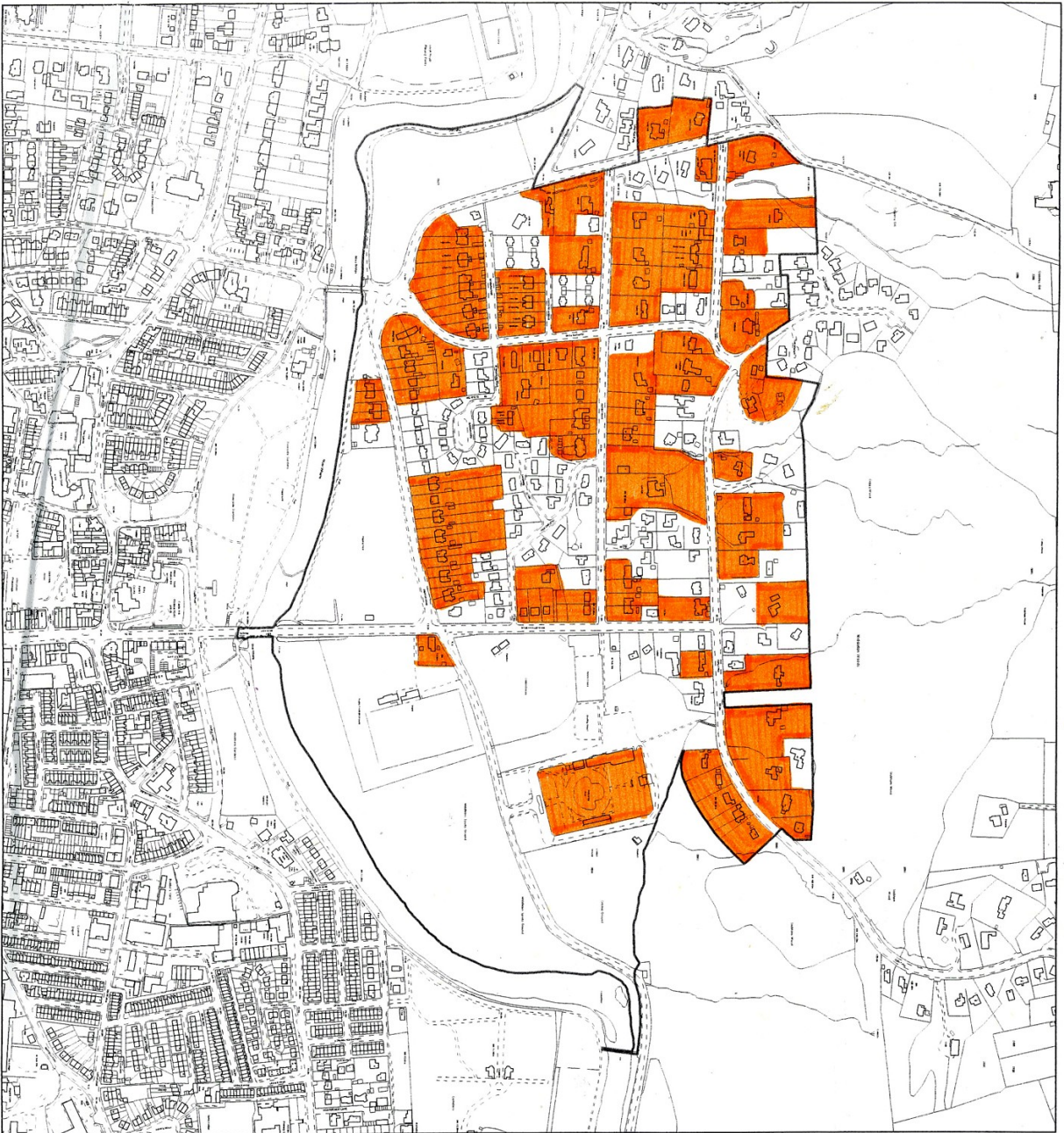
<i>AVERAGE:</i>	112.9	834.0	14.7	17.0
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**STUBHAM RISE:**

No. 1	120	300	40	6
No. 3	108	754	14	25
No. 5	108	828	13	38
No. 7	108	1014	11	44
No. 9	184	1176	16	51
No. 11	150	900	17	56
No. 15	153	1600	10	64
No. 17	123	1380	9	55
No. 19	123	1408	9	54
No. 21	109	1230	9	47
No. 23/25	109	1239	9	39
No. 2	104	897	12	16
No. 4	104	836	12	17
<i>AVERAGE:</i>	123.3	1043.2	13.9	39.4
<b>GRAND AVERAGE:</b>	<b>136.3</b>	<b>1365.3</b>	<b>12.2</b>	<b>22.0</b>

# Appendix 5:

Map of Key Buildings in  
Middleton Conservation Area



**APPENDIX 5**  
**MIDDLETON**  
**CONSERVATION AREA**

Conservation Area Boundary

 Key Buildings in Middleton Conservation Area

APRIL 2005

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Scale 1:5000 

