

The Buildings of Huddersfield
Keith Gibson & Albert Booth
Tempus Publishing, 2005.

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The History Press, 2009.

Notes on Sources of Information.

- 1. Descriptions of Buildings are based on our own physical impressions of the buildings & on information provided in the descriptions of buildings contained in the List of Buildings of Architectural or Historic Interest.**
- 2. This note provides details of the other sources of information that we found most useful.**

3. Other sources include:

The List of Buildings of Architectural &/or Historic Interest.

Archer, John, *Partnership in Style*, (Catalogue to an exhibition of the works of Edgar Wood & J. Henry Sellers), Manchester City Art Gallery, Oct/Nov 1975.

Banney Royd Study Group, *Banney Royd: an Agreeable House*, Kirklees MC 1991

Bentley, Phyllis, *Colne Valley Cloth*, Huddersfield Chamber of Commerce, 1947.

Bielby, A. Ronald, *Churches and Chapels of Kirklees*, Kirklees MC 1978

Binney, Marcus; Fitzgerald, Ron; Langenbach, Randolph; and Powell, Ken, *Satanic Mills; Industrial Architecture in the Pennines*, Save Britain's Heritage. (n.d)

Brook, Roy, *The Story of Huddersfield*, MacGibbon & Kee, 1968

Browning, L & Senior R.K, *The Old Yards of Huddersfield*, Huddersfield Civic Society, 1986 ISBN 0 9511749 08 (and reprint of 2004)

Caffyn, Lucy, *Workers' Housing in West Yorkshire, 1750 – 1920*, Royal Commission on the Historical Monuments of England, and West Yorkshire Metropolitan County Council, 1986. ISBN 0 11 30000 2

Crump, W.B & Ghorbal, Gertrude, *History of the Huddersfield Woollen Industry*, Tolson Memorial Museum, 1935 (reprinted, 1988), Kirklees MC, ISBN 0900746 26 2

Gibson, Keith *Pennine Dreams: the story of the Huddersfield Narrow Canal*, Tempus Publishing, 2002 (reprinted 2004) ISBN 0 7524 2751 2

Giles, Colum, *Rural Houses of West Yorkshire, 1400 – 1830*, Royal Commission on the Historical Monuments of England and West Yorkshire Metropolitan County Council, 1986. ISBN 0 11 701194 0

Giles, Colum and Goodall, Ian. H, *Yorkshire Textile Mills, the Buildings of the Yorkshire Textile Industry, 1770 – 1930*, Royal Commission on the Historical Monuments in England and West Yorkshire Archaeology Service, 1992. ISBN 0 11 300038 3

Green, Dave, *Huddersfield Pubs*, Tempus Publishing, 2007 ISBN 978 0 7524 4165 5

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Ed. Haigh, Hilary E.A, *Huddersfield, a Most Handsome Town: aspects of the history and culture of a West Yorkshire Town*, Kirklees MC, 1992. ISBN 0 900746 52 3

Hunt, Tristram, *Building Jerusalem: the rise and fall of the Victorian City*, Weidenfeld & Nicholson, 2004 ISBN 0 297 607677

Law. Edward J, *Joseph Kaye, Builder of Huddersfield, Huddersfield*, Huddersfield Local History Society, 1989.

Linstrum, Derek, *West Yorkshire Architects and Architecture*, Lund Humphries, 1978

Place, Allen, *Pray Remember the Poor: the Poor Law and Huddersfield*, Holme Valley Civic Society, 2004

Redmonds, George, *Old Huddersfield 1500 -1800*, Huddersfield, 1981

Redmonds, George, *The making of Huddersfield*, Wharnccliffe Books, 2003, ISBN 1 903425 39 5

Ryder, Peter, *Medieval Churches of West Yorkshire*, West Yorkshire Archaeology Service, 1993 ISBN 1 870453 17 4.

Sheeran, George, *Brass Castles: West Yorkshire New Rich and their Houses, 1800 – 1914*, Ryburn 1993

Teasdale, Vivien, *Huddersfield Mills: a Textile Heritage*, Wharnccliffe Books, 2004 ISBN 1 903425 77 8

Waterson, Edward and Meadows, Peter, *Lost Houses of the West Riding*, Raines, York, 1998 ISBN 0 9516494 4 2

Wyles, D.J., *The Buildings of Huddersfield; four architectural walks*. Kirklees MC ISBN 0 900746 16 5 (nd)

Wyles, David, *The Buildings of Huddersfield: four architectural walks*. Huddersfield Civic Society, 2006 ISBN 0-9548899-3-2

In addition, a useful series of essays, bringing together known information about architects and surveyors in Victorian Huddersfield, can be found on a website about local history created by Edward Law. See: <http://homepage.eircom.net/~lawedd/index.htm>.

Chapter 1

Early Days.

1. Parish Church of All Hallows, Almondbury.

List Descriptions:

(a) Church (Listed Grade I):

Chancel C13th. **Flanking chapels** C14th (lengthened in C190th). **West tower** apparently C15th, possibly the result of an indulgence of 1485 for the repair of the church. **Nave** and **aisles** could also be the result of the 1485 indulgence, but the windows appear to be early C16th, and the nave roof is dated 1522 (battlements and pinnacles 1872-7). **South porch** C19th. Hammer dressed stone and ashlar. Pitched stone slate roofs, aisle roofs lean-to. **Chancel** has north and south lancets, externally obscured by the C19th extensions of the flanking chapels. 3 east windows, the flanking ones round-arched with elementary bar tracery, the central one now of 3-lights with cusped Perpendicular tracery, but originally 3 stepped lancets with relieving arch. Clerestory and aisles windows both of 3 lights each, with uninterrupted mullions, and cusped 2-centred arched lights, the clerestory windows oblong, the aisle windows with 3-centred heads and hoodmoulds.

Tower has diagonal buttresses with many set-offs and gargoyles at top. Crenellated parapet. Crocketed pinnacles. West door in deeply moulded 2-centred arch. 3-light west window with Perpendicular tracery, in 2-centred arch with hoodmould. Large 3-light bell openings in 2-centred openings with hoodmould.

Interior. Nave has 5-bay arcade with octagonal piers, moulded capitals and moulded voussoirs. Double chamfered tower arch dying into imposts. Double chamfered chancel arch on moulded capitals. Chancel has 2-bay arcade to north, with double chamfered voussoirs and moulded corbels. 3-bay arcade to south, its capitals decorated with Tudor roses and fleurs-de-lys. Nave has particularly fine timber ceiling with an inscription running round cornice, with name Geferay Daystre as the joiner, and 1522 as the date: shallow pitch, all beams moulded and bosses elaborately ornamented. Chancel has hammer-beam roof, apparently C19th. Good Perpendicular timber traceried screen to north chapel. Outstanding C17th joinery font cover (c.f. Bradford and Halifax). Gothic Survival tracery and 3 tiers of perforated canopies. Good C15th stained glass in east window and in north chapel, restored (and possibly re-set) by the 5th Earl of Dartmouth in 1879. Fenay family pew 1605. Early C18th gilded eagle lectern. Various monuments, of which the best are to Mathew Wentworth of Bretton (d.1574) (slab incised with figure in armour), William Lister of Thornton-in-Craven (d.1701) (lively Baroque cartouche). And Sir Arthur Kaye of Woodsome Hall (d.1726) (upright architectural composition).

(b) Walls & Gates to Churchyard (Listed Grade II):

C19th. Hammer dressed stone walls with coped walls with coped top. Gates to east late C19th, cast iron, with art nouveau octails. Gates to south have rusticated piers with ball finials: very elaborate mid C19th cast iron gates. South-west of church tower, the wall incorporates a plaque originally in the Clerk's house, which stood here until demolished in 1907. It reads, "1765. Built by Mrs Jane Fenay for the Parish Clerk who is not to sell any Ale, Wine or Strong Liquor."

(c) Stocks in Churchyard, south-west of tower (Listed Grade II):

Presumably C17th or C18th. 2 stone uprights. Lower plate stone. Upper plate timber. 4 holes. Iron clamps

Roy Brook, *The Story of Huddersfield* (Macgibbon & Kee, 1968):

'The origins of Almondbury Parish Church are obscure and it is impossible to say when it was built. Taking for granted the de Laci's reputation as Church builders, and, if we associate the Church with the building of Almondbury Castle in the days of King Stephen (1135 - 1154), then we arrive at a time somewhere in the first half of the twelfth century. ... The original church was probably on the site of the present chancel.'

Peter Ryder, *Medieval Churches of West Yorkshire* (West Yorkshire Archaeology Service, 1993):

(Description):

'A large and interesting church consisting of a five-bay aisled nave with west tower and south porch, and a chancel with side chapels. The side walls of the nave above the arcades are of uncertain date; they are presumably older than the eastern extension of the chancel which has late 13th century windows. Everything else looks to date from the late 15th to early 16th century remodelling, except for the eastern bays of the chancel chapels and the embattled parapets with their pinnacles, which are late 19th century. ... The nave ceiling, with gilded bosses and a long inscription dated 1522, is probably the finest in the county. Fifteenth century glass with figures of

saints is preserved in two of the windows in the north chapel; a section of the medieval rood beam is kept in the same chapel. The font has a 16th century canopy.'

(From the main text):

'Other churches ... have masonry in their nave walls that pre-dates their earliest architectural features, and which might ... be pre-Conquest ... Almondbury (falls) into this category.'

'A major development in window form took place in the mid 13th century, in that several lights were combined under one arch. The simplest form of this is seen at Almondbury, where the earlier chancel (of uncertain date) seems to have been extended eastwards around 1250; in its side walls, now enclosed by 19th century chapels, are windows consisting of a pair of lancet-like lights enclosed within a larger pointed arch; the spandrel of the arch is simply a blind panel, without any decoration or piercing.'

'... (Late) medieval panelled ceilings are surprisingly common in West Yorkshire (about 15 survive); originally most have been decorated with polychrome bosses at the intersections of the timbers, and possibly by paintings within the panels as well. ... Perhaps the most dramatic ... is that at All Hallows, Almondbury. The Perpendicular remodelling of the church seems to have spanned at least 30 years: there is an Indulgence for the repair of the building granted in 1486, but the nave ceiling is dated to 1522. The bosses show a variety of the Emblems of the Passion, and the common 'Green Man' towards the west end. A long inscription, now re-gilded, runs round the roof-plates and end tie beams. The main text is a poem, in English, describing the Passion, and ending with a injunction against swearing. The verses are interrupted by the makers' name, 'Geferay Daystn was the maker of this', and the date.'

'Several ... churches have 15th century rood stairs ... at Almondbury it is blocked, but fragmentary remains of its two doorways are visible.'

(Comments on C19th restorations & modern works):

'... Whilst (Victorian) restorations usually aimed to restore the basic structure and architectural features to its medieval form, the bones were often left bare. Prior to the 15th century, church walls were clad, internally and externally, with plaster, limewash and render ... The exposed stonework of many church interiors, though it reveals more of archaeological interest, would never have been seen in earlier centuries ...'

'...(It) is the archaeological rather than the architectural aspects of church buildings which is most at risk in the 20th century... (Redundancies) of church buildings are more common than major extensions, (but) minor works that involve the disturbance and destruction of archaeological deposits still ... take place; interiors are re-ordered, drainage trenches are dug around churches, floors are re-laid and church halls or parish centres are built next to historic church buildings. In all these activities archaeological material is being damaged or destroyed often unwittingly.' (Illustrated by a photo of Almondbury Church Hall, built on the north side of the church in 1990, and linked to it by a corridor.)

PHOTOS:

- | | | |
|----|--|---------------------------|
| 1. | All Hallows Church, Almondbury. Exterior. | |
| | AB | Tempus Disc CD1.H1 |
| 2. | All Hallows Church, Almondbury. Interior. | |
| | AB | Tempus Disc CD1.H2 |

OTHER PHOTO FILES:

CD1.BldgHud0001
CD1.BldgHud0002
CDA - Hudds0001
CDA - Hudds0002
CDB - Hudds0201

2. Bay Hall.

List Description:

C16th. Restored in 1895 (plaque). Timber-framed.

No 25 has the projecting gable end of the original solar or office wing visibly extended. It is of 2-storeys plus the gable. Ground floor hammer-dressed stone: 2 single-light and one 3-light stone mullioned windows, mullioned chartered. (**Chamfered?**) 1st floor has vertical studs in centre, and diagonal studs either side: oriel window with tripartite casement. Gable end is jettied and has king post with studs parallel to the rafters. Finial. Stone slate roof. Gable end to rear has similar studs visible internally, but is tile-hung on outside.

No 23 and the west part of No 25 have posts and aisle plate presumably of the original house body, but externally are of 1895, lean-to outshut to rear; catslide roof.

No 27 appears to be a one-storey mid C19th extension, but may also be a re-casing of part of the old house.

Roy Brook, *The Story of Huddersfield* (Macgibbon & Kee, 1968) : 'The Manor of Huddersfield was a Crown Estate when Elizabeth I sold it to William Ramsden in 1599; the Manor of Almondbury was leased to his son John Ramsden in 1627, but the actual freehold of Almondbury passed from the Royal family at a later date.

. (The) document of sale runs:

Elizabeth by the Grace of God etc.. Know ye that we in consideration of the sum of NINE HUNDRED AND SEVENTY FIVE POUNDS AND NINEPENCE have granted to William Ramsden, his heirs and assigns ALL THAT our Manor of Huddersfield etc., and all our capital messuage or tenement called Bay Hall, in Huddersfield aforesaid, now, or lately in the tenure or occupation of John Brook and all our several messuages, lands etc. which Manor and premises were lately part and parcel of the land of Gilbert Gerrard, our Attorney-General and of one John Sankey, or one of them, with us recently exchanged, and to a certain Thomas Norris for or under the yearly rent of £23 19s 9d granted for a term of 21 years.'

'It has been said that Bay Hall at Birkby was built in the mid-sixteenth century at the cost of the Lord of the manor to be his Agent's residence. From thence, the resident agent looked after his lord's estate and the house became an office or public building – never a private residence like Longley or Fixby. It was in its function of estate headquarters that Bay Hall was referred to a 'Capital Messuage.'

PHOTOS:

Kirklees Community History Service.

Tempus Disc CD1.H3

Contact - Sue Gillooley (Digital Archive)

OTHER PHOTO FILES:

CD1 - BldgHud2-0003

CD1 - BldgHud0003 (JPEG)

CDA - Hudds0003

3. Longley Old Hall.

Listed Grade II*

List Description:

C17th, but inaccurately restored in 1885. Shown on Senior's map of Almondbury Parish 1634. Former home of Ramsden family, Lords of the Manor of Huddersfield and Almondbury until 1717, and for this reason excluded from the sale of the Ramsden Estate to Huddersfield Corporation in 1921. It is either a replacement or a rebuilding of a medieval house, since it came to the Ramsdens ... early in the C16th.

Hammer dressed stone. Hipped stone slate roof. 2 storeys. 4 gables dating from 1885. 1st floor has two 4-light, one 3-light and one 2-light stone mullioned windows (of which the 4-light window at the west end had 6-lights before 1885). Ground floor has two 4-light and one 6-light stone mullioned windows, and door with monolithic depressed arch. Ground floor windows have hoodmoulds, and mullions are of tapering section. Rear has 2 gables which may be original, and one timber-framed gable which is not.

Hand written note in KMC list reads: *Extensive timber framing uncovered c.2001.*

George Redmonds, *The Making of Huddersfield*, (Wharnccliffe, 2003):

'The present façade of Longley Old Hall is something of an enigma: its many interesting features include the mullioned windows set under label moulds, the massive pointed arch lintel of the doorway and the gabled roofs with balled finials on the eaves. The apparent unity masks

centuries of change, some of it visible and some discernible only to experts. A recent report on the house ("Longley Old Hall", *Yorkshire Vernacular Buildings Study Group*, No 29, p58) said "there is little to suggest that the stonework conceals the remains of three timber-framed ranges." It has been said that in 1830 the house had two main gables and a central porch, which had probably changed little in two hundred or more years. ... Soon afterwards, these features were removed and that gave the house a plainer appearance: a door in the north end and an extra light above it, seen on a photograph of 1880, are signs that it may have been partitioned at some time and adapted for use by handloom weavers. Its decline in status is explained in G.S. Philips' description of it as a "poor and naked" cottage in 1848.'

'In 1884 Sir John Ramsden ordered the restoration of the hall, and that decision no doubt owed something to fashion and something also to the importance he attached to it as the family's ancestral home. He went to considerable trouble to make it authentic both inside and out; panelling and furniture was brought in from elsewhere and gave the interior what Hulbert called "a most quaint and pleasing appearance, whilst externally all traces of the earlier nineteenth century alteration was removed. Having talked with old people who could remember the former hall, Hulbert was confident that the addition of gables and finials had restored its original appearance.' 'Ironically, the Ramsdens links with the old hall are far more tenuous than is generally realised. It is unlikely that William Ramsden acquired possession of it from his brother-in-law Thomas Savile before 1540 and by 1576, as his own records show, a start had been made on the new hall at Nether Longley. He almost certainly carried out major alterations to the old house in that period but the only information relating to these years is a memorandum of 1544 that "four tymbre trees ... toward the reparacion of his house at Longley" were obtained from woods at Bramley. ... William Ramsden passed a limited amount of time at the hall in the period 1544-76. He spent almost two years in the Fleet prison for debt and in 1559 separated from his wife, Joan, who continued to live at Longley Hall. William, however, moved restlessly around the kingdom, enduring at least one more period of imprisonment before his death in 1580 at the age of sixty-seven. It should be remembered that after a period at their new hall in Longley, the Ramsdens left the district for Byram in the 1600s, after which they administered their Huddersfield and Almondbury properties from a distance.'

WELCOME TO LONGLEY OLD HALL – Notes from www.longleyoldhall.co.uk website:

'Longley Old Hall is a timber framed Grade II* listed manor house. It was owned by the Ramsden family, the Lords of the Manors of Huddersfield and Almondbury, from about 1540 until 1976. The original owners of the Hall were the del Wode family (with a variety of spellings) who are first recorded as living at Longley in 1338.... Tax returns of 1379 and 1524 show the Wood's as the richest family in Almondbury.

The Wood family inter-married with the Beaumonts of Whitley over many generations. John wood, the last of the male line at the Hall, married a Beaumont, had a Beaumont grandmother, and we think his mistress was a Beaumont. He disinherited his son at the beginning of the Reformation and was left with three eligible daughters. Elizabeth married Thomas Kay of Newsome; Cecily married Thomas Savile of Eckesley (Exley), and Jennet (or Joanna) married John Savile of New Hall, Elland. By these marriages the Woods established connections with the major landowners in the region.

The Ramsdens of Crawstone Hall, Greetland, had similar ambitions and in the early C16th Robert married a Beaumont. Elizabeth, his daughter, married Henry Savile of Bradley Hall, Greetland and had three sons. Sir John was Baron of the Exchequer in 1598. Sir Henry was tutor to Queen Elizabeth, Provost of Eton College and Warden of Merton College, Oxford, where he was responsible for building the Fellows' Quad and inspiring work on the Bodleian Library. He was knighted by James I for his work in producing the Authorised Version of the Bible. The third son, Thomas, was a Proctor of Oxford University in 1592.

Fate brought the Ramsden, Wood and Savile dynasties closer together. John Savile died young, and in 1531, his widow, Jennet Wood of Longley, married her cousin, William Ramsden, the brother of Elizabeth. William founded fortune of the family, mainly by speculating in monastic lands, whilst living at Longley Old Hall. He had no legitimate heir and the property passed to his brother, John, who consolidated the family wealth and built New Hall.

John's grandson, Sir John Ramsden, was Sheriff of Yorkshire in 1626 and Member of Parliament for Pontefract. During the Civil War he raised a regiment for the King, was taken prisoner at Selby in 1644. He was committed to the Tower for High Treason, but was exchanged later in the year and went to Pontefract Castle where he was Colonel of the Third Division. He survived the first two sieges and helped negotiate the surrender in July 1645, even though he was "in the gout". The garrison was allowed to leave the castle with "their arms, drums beating and colours flying, and a bullet in mouth with 6 shot of powder & bullet proportionable". Sir John went to Newark Castle where he died during the siege in 1646 and is buried in the Parish Church.

Sir John must have been as astute as his great uncle William, as we have not found the Ramsden name amongst those fined by Parliament for supporting the King.

Following the restoration, King Charles II did not recognise the sacrifice of Sir John Ramsden, and it was left to William and Mary to honour his grandson, another John, by making him a baronet on 30th November 1689.

In 1920 the family sold their Huddersfield estate of some 4,300 acres to the Corporation. The only properties excluded from the sale were the Old Hall and an adjoining cottage. In 1977 Sir Geoffrey Pennington Ramsden, the seventh baronet, sold these properties and broke the last connection between the family and the town.

The title and estates have separated. The present baronet, the 9th, is Sir John Charles Josslyn Ramsden, who was born in 1950 and succeeded to the title in 1987. What was the Ramsden Estate is now part of the Pennington Estate at Muncaster Castle, Cumbria. The present owner is a daughter of Sir Geoffrey Pennington Ramsden.

Telephone 01484 430852 for information on open days. Viewing is by appointment only at a cost of £6 per person.

THE HALL TODAY: Architectural evidence points to the oldest parts of the Hall dating from the mid 14th century to the early 15th century. The earliest reference found so far is an Inquisition record of 1574, but an entry in William Ramsden's Commonplace Book of 1544 refers to him purchasing timber to repair his "house at Longley".

The structure is a mixture of medieval, Tudor, Jacobean and Victorian work. Parts of it were demolished at unknown dates and the timbers reused in the later works. Slowly, the building is revealing its history.

Renovation work will continue for some time. Archive research and an archaeological survey may provide more information about the development of the Hall and the people who lived there.

LAYOUT OF THE HALL: The Hall faces South towards Castle Hill. It formed what is known as an "H Plan" house, that is one with two cross wings joined by a central hall. In its original form it would have been timber framed and, although much of this remains inside, the external impression is of a stone house of the early 17th century. The 1854 Ordnance Survey map shows an "L-shaped" building, and the extension on the back of the West wing must have been demolished between then and 1884.

RECEPTION ROOM: Entering from the lane by the side door in the East wing, the first room is the Reception Room. It has the appearance of a 17th century room, but within some of the walls are the remains of a structure some 200 or 300 years older. Originally, the wing would have had another room to the North. In the late 19th and early 20th centuries, this room was used as the parish room at the time the curate of Longley lived in the Hall.

DINING ROOM: This room has fine oak beams and joists with stop chamfers, indicating its high status. The Tudor or Elizabethan oak panelling is believed to be original to the house. William Ramsden's Commonplace Book of 1544 mentions the buying of timer to repair his house at Longley. It is possible this refers to improvements to this room.

HALL: Before the 16th/17th century alterations much of this space would have been outside the building, being in the open space made by the legs of the "H". There is evidence of a timber-framed porch.

DRAWING ROOM: This has oak beams and panelling. We have removed the two painted panels pending permanent fixing in a more appropriate position. They are a painted quotation from the epistles of Peter, but in pre King James' translation. The fixing of the panels and frame have been identified since as late Elizabethan or early Jacobean. We believe the panels may be remains of a series that were fixed around the open hall.

EAST WING UPSTAIRS: These rooms were most probably weaving workshops at some point.

MAIN BATHROOM: This room contains the first evidence of the open timber framed hall.

KITCHEN CHAMBER: Two roof trusses were found under plaster partitioning. Part of the timber framing of the west wing was found in a void.

MAIN BEDROOM: This has vernacular timberwork inserted during the 16th/17th century to support the new front wall.

WEST WING – UPPER HALL – THE SOLAR: This room contains medieval timber dating from the 15th century and maybe as early as the 14th century. It has a collared rafter roof with queen struts, a type of contraction unusual in the highland areas of West Yorkshire. The steepness of the roof may indicate it was thatched originally. The room has numerous “witch marks”.

THE VICTORIAN KITCHEN: The long and thick boards in the ceiling may have been the original floor of the wing. They are rare in West Yorkshire and survived because they were covered by lath and plaster below and two later floor levels above.

STUDY: we have stoned up the old doorway discovered last year, but left a viewing hatch. Inside, to the left is a main post of the wing, and to the right the wall is plastered in the void with the remains of a fireplace – not visible unfortunately.

KITCHEN: We have now fitted the early 19th C style kitchen units.

BACK CELLAR: The cellar has a barrel vaulted ceiling and is cut out of the bedrock.

BACK HALL: This area has a number of anomalies in the wall which still need investigating. It has the timber frame of the 14th/15th century east wing with carpenter marks in Roman numerals. A plan of 1844 shows a cellar in this position, but if it still exists it is buried under a layer of concrete. This room is the last part of the house planned for restoration.

... ..

SURVEY REPORT: The Yorkshire Vernacular Buildings study Group published an initial report on the Hall in issue 29 of its journal, *Yorkshire Buildings*. Copies cost £4 plus 75p postage from Lorraine Moor, 102 Queen Victoria Street, South Bank, York YO23 1HN. The Group's website is at www.yvbsg.org.uk

PHOTOS:

Kirklees Community History Service.

Tempus Disc CD1.H4

OTHER PHOTO FILES:

CD1.BldgHud2-0004

CD1 – BldgHud0004 (JPEG)

CDB - Hudds0004

4. Fixby Hall.

List Descriptions:

(a) The Hall:

Mid or late C18th, but probably incorporating remains of earlier house of the Thornhill family, which stood on this site. Richard Oastler (1789 - 1861), the factory reformer, lived here while steward of the Thornhill estates (1820 - 38). Hammer dressed stone. Hipped stone slate roof. L-shaped plan, with early or mid C19th infill to rear. 2 storeys. Modillioned eaves cornice with parapet, balustrades with vase-shaped balusters above each window range. All windows are sashes with glazing bars in plain raised surrounds. East front has 2 slightly projecting wings, each ending in canted bays, and 4 window ranges in between. 4 contemporary rainwater heads, 2 with original downpipes. North front has 5 window ranges. South front has 8, plus door in moulded surround, with pulvinated frieze and triangular pediment on moulded consoles. Rear has 2 canted bay windows with sashes and glazing bars.

Interior: following features survive, all late C18th unless otherwise described. Throughout the windows have shutters with fielded panels except those in the Bar and Dining Room, which have elaborately moulded fielded panelling. Most doors and door reveals have fielded panelling.

In addition, the Hall has a good late C18th marble chimneypiece, fireplace with pretty Arts and Crafts tiles and elaborate late C19th neo-Renaissance brass hood with gryphons in relief. The Bar has a semi-circular west end: 2 doors (fielded panelling outside, moulded inside) with moulded wooden surrounds, anthemion frieze and dentilled cornice; fielded to dado level, moulded dado, moulded panels above, moulded cornice to ceiling: chimneypiece with fret patterned surround and dentilled cornice. The Dining Room has ceiling with geometrical pattern of broad flat ribs, rounded in centre, and moulded cornice. The Committee Room has mid C19th marble arched fireplace. The Room above the Bar has chimneypiece with moulded surround, festoons of husks and dentilled cornice: coved moulding to ceiling. The Billiard Room has chimneypiece with fluted Ionic columns, elaborately carved frieze and dentilled cornice. The Ladies' Locker Room has

chimneypiece with moulded eaves surround, scrolled sides, fluted frieze, moulded cornice which breaks forward over die with husks, swag and patera. Rear Locker Room has chimneypiece, now hidden by lockers. The Staircase is of imperial type, supported on 2 Tuscan columns, and 2 attached Tuscan $\frac{3}{4}$ columns: elaborate cast iron balustrade and mahogany handrail: ceiling with dentilled cornice: French casements on semi-landing with pretty late C19th painted glass fanlight (Lakeland scene and festoons of flowers and grapes).

(b) Outbuilding immediately north of Fixby Hall:

Mid C19th. Hammer dressed stone. Pitched slate roof, with overhanging eaves on stone brackets. Louvred clerestory with hipped roof in centre. Arched ashlar stacks. 2 storeys. Arched windows with plain raised voussoirs and imposts. One door with vermiculated lintel, one with vermiculated keystone.

(c) Stable Range to west of Fixby Hall:

Late C18th. Sandstone with hipped roof of stone slates. 2-storied, with eaves cornice, and continuous plain impost band to ground floor. 9 ranges of sashes with contemporary glazing bars, those on ground floor arched. Centre 3 bays break forward and have crowning pediment. Central bay has round-arched yard entrance with moulded voussoirs. All windows have plain raised surrounds, except for Nos. 2, 5 and 8 which have moulded surrounds, and concentric relieving arches to ground floor of Nos. 2 and 8. 1-storey extensions at each end: cornices with ball finials at ends, and one range each of sashes with glazing bars in plain surrounds. Interior has moulded wooden embrasures to windows, blind arcade behind stalls, and plaster ceiling with cornice and moulded roundels.

(d) Coachhouse range to west of stables at Fixby Hall:

Late C18th. Sandstone with hipped roof of stone slates. 1 storey and attic. Moulded cornice. Centre breaks forward, has parapet with 4 ball finials and 3-arched openings with moulded voussoirs and continuous plain imposts. Various planked doors to left and right.

(e) Cartshed to north of coachhouse at Fixby Hall:

C19th. Sandstone with lean-to roof of stone slates. Open front supported on iron columns.

(f) Tower in centre of stable courtyard at Fixby Hall:

C18th Hammer dressed stone. Hipped stone slate roof. 2 storeys. Band. One semi-circular lunette each on east, north and west sides, door and loft door on south side.

(g) Icehouse south-west of stable courtyard at Fixby Hall:

1796. Externally of hammer dressed stone. Door with monolithic lintel. Internally of red brick. Tunnel vaulted passage leading to circular ice-house with domical vault, approximately 15ft in diameter. Deep. Former date stone of 1796.

(h) Orangery at Fixby Hall:

Probably 1790 - 1. (In the Thornhill "Labour Accounts for 1787" are payments for digging foundations of the "new stove" and "the Hot House", between 18 December 1790 and 9 May 1791). Ashlar front. Red brick rear. Hipped slate roof. One storey. 7 bay arcade. 4 arches blocked, 3 with sashes and glazing bars. Continuous plain impost. Moulded eaves cornice and blocking course with 4 garlanded urns, frieze with paterae except over centre 3 bays where it is fluted, and central one bay where it has a die with 4 classical figures in relief holding floral garland. Centre 3 bays break forward slightly and have crowning pediment; tympanum has relief sculpture of palm branches surrounding armorial coat, of Thornhill impaling Lynne (Thomas Thornhill married Eleanor Lynne, of Horsley, Essex in 1780).

(j) Park Gates and pair of Lodges to Fixby Park. (From former Calderdale List, as a result of boundary changes April 1994):

Late C18th. Ashlar. 2 one-storey one-bay lodges linked by blind walls to semi-circular archway. Archway has rusticated jambs and voussoirs and moulded impost bands, which carry on across the side walls. Moulded cornice. Parapet with 2 flanked ties. Iron gates with spear finials and anthemion in centre. Side walls have blind panels in triple keystones. Lodges have horizontal rustication, with round-arched panels, framing one sash arch, in plain raised surrounds. Pilaster quoins. Triangular pediment. Rear of lodges is hammer dressed stone: pitched stone slate roof: ashlar quoins: tall stacks and sash windows.

Roy Brook, *The Story of Huddersfield* (Macgibbon & Kee, 1968) :

'The Thornhills originally held land, by confirmation from de Warenne, in the area of Halifax c1169. Sir Richard de Thornhill (d.1287) married Matilda, daughter of Thomas de Fixby.

[Huddersfield Golf Club website](#) says that the club was formed following a meeting at the George Hotel on 21 December 1891. The course was laid out at Fixby Park with the assistance of the owners, the Clarke Thornhill family.

5. Woodsome Hall.

Listed Grade I - Kirkburton List.

List Description:

Extremely fine house, with additions, now golf club. Built in stages for four generations of the Kaye family, Arthur, John I, Robert and John II between the early C16th and the mid C17th. The terrace was laid out in the mid C18th, by Lancelot Brown for the Legge family.

Ashlar stone, slate roof. Two storeys. The main range containing the hall faces east, and overlooks the terrace. To the right and rear are 2 later blocks, one being L-shaped. To the rear left is another L-shaped range enclosing the courtyard at the rear of the hall. Details include double chamfered windows, hollow chamfered gable copings on moulded kneelers, pointed finials, projecting chimney breasts with ashlar stacks with moulded caps, and lead guttering, fall pipes and rainwater heads, many with the motif of a finch and one is dated 1774.

The hall range has a gabled wing to each side and a 2-storey gabled porch. 10-light hall window with transom and cross-window to each side. 8-light window with transom to 1st floor of porch and 1st floor of each gabled wing. Moulded door surround with impostes and moulded Tudor arched lintel dated 1600. The inner doorway is similar with early oak door. The later wing to the right projects for 2 bays and has 2-light windows. A further addition at 90° to this. To the rear, right of the hall range, and at 90°, is a 3-gabled 2½ storey range, whose main façade looks into the courtyard. The left two gables are symmetrical with central Tudor arched doorway and 5-light window to each side. Above these, to 1st floor are two 10-light windows with transom and a central cross-window lighting a fine 1st floor chamber with very fine plaster frieze with alternate motifs of affronted Wyverns and a merman holding hands with mermaid to each side. Also, in the centre, the Kaye arms. To the rear of this block, external stack to each of the 3 gables, with paired diagonal ashlar stacks. The south range, to the rear left of the hall range, is mainly altered. This range is now entirely of stone, but straight joints suggest that the upper floor may once have been of another material. The west range has square cut windows to the west, but the courtyard side of this range has a colonnade of short Tuscan columns, which may be early C17th. The courtyard has a round pond with fountain dated 1857. Early oak door from courtyard into south range.

Interior: The hall range has through passage to courtyard with hall on right. The hall is open with timber posts with arched braces, which can still be seen. The broad fireplace, backing onto the passage has moulded surround and stone seats. Stone corbels support a massive bressumer whose front is carved with raised letters: ARTHUR KAY BIATRIX KAY with a Tudor rose and a fleur-de-lys as stops and a central Kaye shield. Oak panelling. Gallery to rear with turned balusters and elaborately carved frieze. Carved oak clock dated 1652. Two windows at high level from a ladies' chamber. The parlour to right is oak panelled and has elaborately plastered beam soffits with vines and grapes. Several a good fireplaces. Open oak staircase to rear with turned balusters, and in this area further evidence of timber posting. The paved terrace has tapering, fluted balusters with stone rail and ball finials and has a small flight of stone steps.

The first recorded dweller at Woodsome is thought to be Gilbert dew Notton, 1236. The Tyas family lived there until 1370, when the manor was granted to Sir William Finchenden, (the finch motif comes from this family). The Kaye's occupied Woodsome from 1378 to 1726 when Sir Arthur Kaye died. His daughter married George Legge, Viscount Lewisham, eldest son of the Earl of Dartmouth. This family occupied the house until 1911.

N. Pevsner, The Buildings of England, 1967.

L. Ambler, Old Halls and Manor Houses of Yorkshire, 1913.

Roy Brook, *The Story of Huddersfield* (Macgibbon & Kee, 1968) :

'(c.1370, the Finchenden family) 'came into possession of the Woodsome Estates. Alice Finchenden, widow of Sir William, first holder of the land, granted, 1378, Woodsome to John Cay (sic), freeholder, for a period of 20 years. Elizabeth, Alice's daughter, married John Kate, thus did the Woodsome Estate enter the Kaye family.'

'William Legge (1672 - 1750) was created Viscount Lewisham and Earl of Dartmouth on 5th September 1711. His son, George, married, 1726, Elizabeth, daughter and heiress of Sir Arthur Kaye of Woodsome. It was through this marriage that Woodsome and its Estates passed to the Dartmouth family ... (as one of many properties they owned) and it was not until 1879 that the 6th Earl made Woodsome his country seat. (In) 1911, the house was let to Woodsome Golf Club, which club subsequently purchased the property.' (Sir Arthur Kaye died in 1726, leaving an only daughter, Elizabeth, who married Viscount Lewisham, the eldest son and Heir of the first Earl of Dartmouth.)

Woodsome Hall Golf Club website says that Woodsome Hall is 'mainly the work of Arthur Kaye, who in 1517 married Beatrix and took his bride to the new Woodsome Hall. In 1922 the Club was granted a lease of the house and the 134 acres which comprise the park. The estate was purchased outright by the Golf Club in 1939, ending some 560 years of ownership by the Kayes and their descendants, the Earls of Dartmouth.

Colum Giles, *Rural Houses of West Yorkshire, 1400 – 1830, (RCHME & West Yorks MC, 1992):*

'Timber-framed house, first half 16th century. Hall and cross-wings, hearth-passage plan. Hall range of six short bays, with passage occupying one bay and open hall, five. Hall heated by fire hood. Decorative central truss with arch-braces to collar meeting at plain boss. Roof of principal rafter and collar form, with two tiers of wind-braces (now removed); unusually these extend over passage area. Cross-wings have king post trusses. Wings providing parlours on ground floor: Low, Dining and Upper Parlours mentioned in Kaye commonplace Book. Outer N. wing, projecting from NE corner of upper wing, may have been chapel originally, converted to two parlours "for lakk of rowme" in late C16th. Stone casing of hall range and wings in 17th century. Present courtyard plan may be early creation. N. range of mid 17th century perhaps added to provide lodgings for visiting households: extruded stacks on north was show existence of six fireplaces; remains of decorative plasterwork on ground and first floors. (Photographs, p 7, 20 & 68; sectional drawings, p 9 & 14.)

Louis Ambler, *Old Halls and Manor Houses of Yorkshire, (1913; reprinted 1987):*

Page 12: '...(External) chimney breasts generally had mammy set-offs with splayed weathering at irregular intervals, reducing their bulk to the size required for the chimney-stacks and giving them a very picturesque appearance.' (ILLUSTRATED BY PHOTO OF STACKS AT WOODSOME)

Page 33: 'There are not many examples of terraces still remaining, but the one at Woodsome Hall near Huddersfield (Fig. 97 and Plates LXI and LXIII), with its open balustrades with square moulded balusters and the flowering plants growing out of the joints in the stone paving has a charming old-world appearance.'

Page 37: 'At Woodsome Hall (Plate XVIII) the hall fireplace has a very wide opening with stone seats within (a real "ingle-nook"), with the moulded jambs being corbelled out and carrying a deep lintel with "Arthur Kay-Biatrix Kay" delicately carved on it in large letters with fleur-de-lys and rose for stops.'

Page 38: 'A curious feature of some of the (fireplace) overmantels is the central pilaster, as at Oakwell Hall (Plate LII) and Woodsome Hall (Plate XXIV).'

Page 42/43: 'The ceilings had cornice mouldings of moderate size, and these ran on each side of the beams, which were plastered, and usually had their soffits enriched by scroll of foliage and fruit or flowers. A frieze at Woodsome Hall (Fig 81) had a merman clasping the hands of two mermaids, and on either side a basilisk facing them.'

Page 59: 'WOODSOME HALL, NEAR HUDDERSFIELD (Figs, 17, 19, 22, 79, 81 and 97; Plates XVIII, XXIV, LXI, LXII and LXIII)

The back part of this house was built in the sixteenth century and the front portion by Arthur Kaye in 1600, according to the date over the porch entrance. Some additions were made in 1644, since when it has not been altered. It is all of dressed stone externally, except for some of the back window frames, which are of oak, and it surrounds a large internal open courtyard, with a fountain in the centre and a colonnade at one end. The pitch of the roofs is rather higher than most of those in the West Riding, but otherwise the features are typical and the building is an excellent example of an Elizabethan gentleman's residence, kept practically intact until the present day. It is now occupied by Lord Lewisham, eldest son of the Earl of Dartmouth, the owner, a descendant of the Kays through marriage with the Legge family. The hall and most of the rooms contain the original panelling and some of the chimneypieces and ornamental plaster ceilings, also the oak staircases and gallery in the upper part of the hall.'

PHOTO:

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OTHER PHOTO FILES:

CD1 – BldgHud0005 (JPEG)

CDA - Hudds0005

CDB - Hudds0205

6. Milnsbridge House.

Listed Grade II*

List Description:

Probably shortly after 1748..Architect possibly James Paine. Ashlar. Flat modern roof. 3 storeys with attics, and 2-storey wings. Modillioned pediment over whole central block, with Diocletian window in tympanum. Continuous sill band on 1st and ground floor. 5 ranges of sashes: central 1st floor window is set in recessed round-arched panel, and has moulded cornice on scrolled consoles. Wings have half pediments abutting central block, continuous ground floor sills and 2 window ranges each.

North end elevation has 3 window ranges: door, set in recessed round-arched panel, has moulded surround and moulded cornice on fluted consoles.

Former garden front (to east) differs from entrance front in following respects. Tympanum has an oculus set in a very elaborate Rococo cartouche. 1st floor windows have moulded cornices set above the voussoirs of otherwise plain frames: central window, however, has a moulded surround, pulvinated frieze and moulded cornice on scrolled consoles. Ground floor windows have moulded surrounds, pulvinated friezes and moulded cornices. Central door has moulded surround with Wilton frame, pulvinated frieze and segmental pediment on scrolled consoles. Ground floor windows of wings are the same as the 1st floor windows of the centre.

Interior, except for the north wing, was entirely gutted in recent years. Some fragments of lush Rococo plasterwork still adhere to outer walls.

History: In the early C18th, the house occupying this site belonged to John Dawson, on whose death it passed to his wife, Elizabeth. On the death of Elizabeth's second husband, William Radcliffe, in 1748, the property passed to their son, also William (1710 – 95), and (on stylistic grounds) it seems likely that he was the builder of the present house.

On his death, the house passed to his nephew, Joseph Pickard of All Hill, Lancs (1744 -1819), who changed his name to Radcliffe. He distinguished himself as a JP in the Luddite disturbances of 1812, for which he was awarded a Baronetcy in 1813.

The 2nd Baronet, Sir Joseph's grandson, appears not to have occupied the house, as in the 5th vol. of Neale's "Seats ..." (1812) it is described as being occupied by Joseph Armitage of High Royd House, Honley. This must have been a lease, as Armitage did not buy it until 1825. It remained in the hands of the Armitage family until 1920.'

Roy Brook, *The Story of Huddersfield* (Macgibbon & Kee, 1968) :

'The local branch of (the Radcliffe) family arose from the marriage of William Radclyffe of Lancashire to Elizabeth Dawson of Milnsbridge. ... (He) died in 1748. (His son, William) died unmarried, and devised his estates to his nephew Joseph Pickford ... (who) assumed the name and arms of Radcliffe in 1795, becoming Joseph Radcliffe of Milnsbridge House. (He) .. restored order.. arising from Luddite activities in 1812, resulting in the conferment of a Baronetcy on 2nd November 1813.'

Derek Linstrum, *West Yorkshire Architects and Architecture*, Lund Humphries, 1978:

'(James) Paine's principal achievements in his large country house practice lie outside the topographical scope of this study. ... (He) was obviously an obedient Palladian at the time he designed Heath House, and it is possible that he was the architect of Milnes Bridge House, William Radcliffe's new mansion (c.1750) near Huddersfield, which incorporates the characteristic Palladian idea of two interlocking temple fronts in the main façade'.

Linstrum also says in his glossary of architects:

'? Robinson of Middleton - made designs in 1796 for alterations to Milnes Bridge House for Joseph Pickford, who had inherited the previous year and took the name of Radcliffe in compliance with the wishes of his uncle, William Radcliffe. The house had been built c.1750 for the latter's father, William Radcliffe, possibly from a design by James Paine.

PHOTO:

Kirklees Community History Service.

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OTHER PHOTO FILES:

CD1.BldgHud2-0006

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2005: Planning permission and listed building consent granted to a scheme by local architects One17 Architecture & Design to restore the house and convert it into 16 apartments. Kirklees Council offered a grant of £140,000 towards repairs to the building to the Jephson Housing Association (2007). Work has not yet started (February 2008).

7. New House Hall.

Listed Grade II*

List Description:

Circa 1550. Built by Thomas Brook I (whose will describes it as recently built in 1553). Hall range and solar wing probably altered by Thomas Brook IV (1581- 1638) whose initials appear in the solar chimneypiece. East wing rebuilt in 1865 and re-fronted in 1903. Hammer dressed stone. Pitched stone slate roof. 2 storeys with attics. South front. Hall range has continuous string and late C17th or early C18th moulded eaves cornice, very high parapet with 3 diagonally placed ball finials. Hall has stone mullioned and transomed casements, in double chamfered reveals with 3 + 3 lights. One original iron-framed casement. 1st floor has a similar window, but smaller. Planked double doors of late C17th or early C18th and shouldered surround with monolithic lintel. Above this one stone mullioned and transomed casement in double chamfered surround. Solar range has 2 continuous stringcourses and a shallow gable with ornamental finial. Ground and first floors both have one stone mullion and transom casement window each, in double chamfered reveals, and with 4 + 4 lights. Attic storey has one 3-light stone mullioned window, double chamfered reveals and dripmould. Return side to hall range has one range of stone mullioned and transomed casements in double chamfered reveals; lower window appears to have original iron-framed casements. Strings continue round west front of solar wing, which has an almost complete set of stone mullioned and transomed windows in double chamfered reveals. From south to north they have the following number of lights: 4 (one original iron-framed casement on ground floor), 4 (same, on both floors) 2, 3 on 1st floor (with one light fitted with a C18th sash and glazing bars) and 4 on ground floor (with 2 mullions removed), 3 (ground floor obscured by C19th extension), 3 (ground floor the same). Strings continue round back of solar range. Ground floor has 2-storey mullioned casements in chamfered surrounds, both originally 4-light, but both with one mullion removed. 1st floor has one 4-light stone mullioned and transomed casement in double chamfered reveals. Attic storey has one 2-light stone mullioned casement in double chamfered reveals. Return side to hall range is same as south elevation, except for one half-blocked 2-light stone mullioned window in double chamfered reveals to basement.

Rear of hall range has interrupted stringcourse, and high parapet. Three 3-light stone mullioned casements with double chamfered reveals (ground floor with iron-framed casement and hoodmould, highest one with piece of moulding over voussoirs), and one 2-light stone mullioned and transomed casement on double chamfered reveals. Door opposite screens passage in chamfered surround, with monolithic triangular-shaped lintel. Nearly all windows in solar wing, and hall window in hall range, have original diagonally placed iron bars inside glazing. C19th wing is unobtrusive.

Interior:

Hall Range Staircase probably late C17th. Partitions, and door below it have bolection moulded panelling. Closed string. Double twisted balusters. Moulded handrail. Newels with double curved moulded tops, bottom one with acanthus ornament. Bolection panelled partition and door to small room at half-landing level. Ceiling above is apparently of same date: basic plaster oval, ornamented with laurel: 4 grotesque masks and 4 bunches of foliage and grapes: festoons of leaves and flowers. Hall ceiling is also late C17th, which could either mean that Thomas Brooke IV's alterations had left an unceiled hall, or that the hall range was not altered by him (his initials appear only in the solar), and was not rebuilt until the time of Joshua Brook (d. 1652) or Sara Brook (d. 1683), his widow, or even (less likely) their daughter Hellen Townley (d. 1719). Simple plaster oval wreath, gadrooned, and with festoons of leaves, pomegranates and flowers. Centre has 2 putti's heads and more foliage. Ashlar fireplace with 2-centred arch and moulded surround. Re-set door on west side, placed in its present position in 1865: turned balusters. Above hall. Cupboard on landing with 7 simply ornamented panels. Door to room above hall has bolection moulded surround and 2 similar panels. Kitchen is to rear: cupboards with air holes in ornamental patterns, and ornamental iron hinges. Solar Range Solar has chimneypiece initialled "TMB" for Thomas and Margaret Brooke, i.e. Thomas Brooke IV and his wife Margaret Hanson, who died in 1615. Stone fireplace, with ovolo-moulded surround, fancy stops and 4-centred arch with ornamental spandrels. Wooden overmantel: gadrooned and dentilled mantelshelf with semi-balusters below and 4 barbarously ornamented columns above, separating

ornamented round-arched porch. Room above the solar has the initials "TDB", ie Thomas Brooke IV and his second wife Dorothea Crosland, whom he married in 1624 and who died in 1634.

Synopsis of building history. The conclusion might be drawn that the house was built by Thomas Brooke I shortly before 1553, that the left hand (solar) wing was rebuilt by Thomas Brooke IV by 1615, its decoration only completed between 1824 and 1634, that Joshua or Sara Brook rebuilt the hall range in the later C17th, that various minor adjustments (e.g. front door) were made by Hellen Townley circ 1700, and that the right hand wing was rebuilt in 1865.

Roy Brook, *The Story of Huddersfield* (Macgibbon & Kee, 1968) :

'(Built) circa 1550 ... by the Brooke's, passing by marriage to the Williamson's (in 1652?). In 1751, the Thornhills of Fixby purchased the property and in 1854, it passed by purchase to Sir John Ramsden'.

Elsewhere, he says: '

The Wilkinson family was associated with Greenhead. Mathew Wilkinson (d 1688) and his grave was in the second Parish Church. The third Parish Church contains the grave of John Wilkinson of Greenhead, magistrate, who married, Ellen, daughter of John Townley of Newhouse. ...

George Redmonds, *The Making of Huddersfield* (Wharncliffe Books, 2003):

'New House Hall is an attractive and historic mansion ... It sits among green fields, its back to the woodlands and we can imagine ... the beauty and isolation of the site in the sixteenth century. On the other hand, the estates of modern Huddersfield have crept so close to the front, that it gives the impression of a house at bay, conscious that it is under threat and not too sure of its future. The outbuildings were the first to suffer, bearing signs of the preliminary skirmishes long before they were demolished. The house has many stories to tell, and much has already been written about its main architectural features and the major families who have lived there in the last few hundred years. In a way, though, it is the story of its foundation early in the 1500s that is most fascinating.'

'... (When) Thomas Brook of Newhouse made his will, in 1554, he bequeathed to his son "one house called newhowse latelie taken of the west called Shipridge ... the said houwe latelie by me builded." ... As a Thomas Brook of Newhouse was mentioned in a list of Huddersfield clothiers as early as 1533, it is obvious that the house was built before then.'

'These papers seem to throw a new light ... on a deed in the Beaumont papers. In 1521, Richard Beaumont of Whitley Hall granted to "Thomas Brooke of Dyghton, junior, 3 acres of land, with half an acre of land from the common waste called Shepperygge." The land is ... described as "lying to the west of a gate called Bradley Yatte, to the south of Bradley Wood and to the north of said common", a location that fits exactly with that of New House. The conclusion must be that the house was built on this site soon after 1521. ...'

'The original "new house" was probably a modest-sized timber-framed building, but this appears to have been entirely swept away in changes effected by Thomas Brooke's descendants. One possible change may be hinted at in references after 1590 to "the nether Newhouse", and "the over Newhouse", each occupied by a family called Brook. This might at first seem to imply that there were two houses on the site ... but no other evidence points that way, and there are good reasons for believing New House may just have been drastically remodelled c.1590, with the house body incorporated into a stone building. If that was the case, Thomas Brooke occupied the "nether" or lower end and Edward Brooke the "over" or upper end. The wing destroyed by fire in the nineteenth century was probably a surviving portion of that house.'

'By 1630, Thomas Brook had acquired the status of "gentleman" and possessed an estate which included property as far afield as Bingley to the north and Worsborough to the south. It was probably during those years, towards the end of his life, that he built the surviving west wing where some of the panelling is said to carry his initials. ... The house, then, may have the original housebody of c1525, flanked by wings of c1590 and 1635.'

'The surviving hall has numerous interesting features, including a fine staircase and plaster ceilings and, if Colum Giles is correct in saying it was rebuilt in 1690, the conclusion must be that John Townley was the person responsible. He had previously married Helen Brook and is known

to have resided at New House in the late 1600s. It was there, no doubt, in the new and impressive hall, that he carried out many of his magisterial duties. The Quarterly Sessions records show that witnesses were interviewed at the house ... Even then the house seems not to have been called a "hall", which may mean that it gained that status as late as 1865 when the new owner, John William Ramsden, had the present east wing rebuilt.'

Colum Giles, *Rural Houses of West Yorkshire, 1400-1830*, (RCHME & West YorksMC, 1986):

'House with early 17th century wing and late 17th century hall range. Early wing probably built against pre-existing hall range to provide new main parlour and chamber; both rooms heated by good fireplaces. Hall range replaced c.1690 by existing build, which has direct entry into hall. Hall heated by lateral stack and decorated by plaster ceiling. Stair rises out of one corner of hall; stair well has contemporary plaster ceiling. 19th century wing to E replaces 17th century work. Brooke family. (Photos p 91 & 94 – both interiors).

(From main text):

'...(The) remodelling of Newhouse Hall ... in the late 17th century, although retaining the older plan of a stair rising out of the corner of the hall, emphasised the importance of the stair area by a lavish plaster ceiling'.

Extracts from *Taking the long view*, article from the Institute of Historic Building Conservation journal, *Context*, December 1999 by Hilary Roome:

'Newhouse Hall, a medieval yeoman's house on the outskirts of Huddersfield, lies within an area of severe urban deprivation as defined by government indices. It is ... a small yet fine house, mainly 17th century and early 20th century additions. However, recent opening-up work revealed structural evidence that dates the building back to around 1340. By a quirk of fate, the house was in the ownership of the local authority from the 1920s and, since 1956, was divided and occupied as two council houses. Despite being listed, the portion of the property known as "1, Newhouse Hall" was defined by the council housing department ... as 'a four bedroomed house on the Brackenhall estate'. As such, it has a maintenance budget of a mere £360pa (early 1990s), the same as any other council house. It has been continuously tenanted since 1703 and would still be tenanted today if it were not for the fact that the local authority ... was not willing, or perhaps able, to repair and maintain it adequately. ...

Eventually, the tenants exercised their right to buy ...

The owner (had) protected the building from many acts of destruction by council workmen sent to repair a 'council house'! This included an attempt to remove the rare decorative plaster ceilings over the hall and stair landing, which are dated to between 1620 and 1650.

... ..

...In addition to the mortgage of £30,000 from the Ecology (Building Society) (£17,000 being the purchase price ... the remainder towards repairs), the owners received a 90% 'housing improvement grant' of £20,000 from Urban Renewal, a government scheme administered by the local authority. These works concentrated on making the building structurally sound and watertight. This would have been £50,000 had English Heritage not taken a year to approve the proposals, during which time the grant upper limit was reduced. As a result, the owners were unable to afford to take on the derelict west wing of the Hall, a still unresolved problem. ...

The owner sometimes found herself patronised by the professionals and officials ... They seemed to assume that, as a woman who did not go out to work, she would know nothing and understand little more, but due to her dedication to Newhouse Hall, she persisted in challenging proposals and actions she knew or sensed to be detrimental. Despite (melodramatic) structural engineer's reports, the owner and architect resisted non-reversible interventions to the medieval timber framing and the unusual 17th century floor structure.

A local contractor was employed: father and son were traditionally trained joiners but could offer general contracting service ... and had worked on historic buildings before. The small size of the firm meant that they were not VAT registered, saving 17.5% tax on repairs.

Urban renewal requested certain 'improvement' works that involved the removal of historic fabric and waste of elements in good order. The huge Victorian cast iron bath ... was to be replaced by an acrylic bath, but the owner fought to save it. The floorboards in the bedroom over the main hall

were a mixture of original oak boards, many of which were split and irregular from mishandling and softwood boards dating from repairs in the 1920s. UR required a new floor top be fitted, but would not permit using reclaimed boards which the owner and the Ecology favoured. Eventually they agreed to replacement with new English oak boards obtained from Boddy's timber merchants of Boroughbridge at a cost of £4,000.

The house was damp and cold: intuitively the owner blamed the Council's gas fires. She installed a second hand Aga to provide partial central heating, hot water and cooking facilities, burning wood offcuts obtained free from a nearby workshop.

Much of the decision making was based on the owner's ... knowledge ...

Newhouse Hall gave opportunities for construction workers to use their craft skills. Thanks to the owner and her architect and EH, medieval timber framing was repaired using carpentry techniques, not resin bonding.

Access to Newhouse Hall as a local learning and cultural resource is thanks to the personal commitment by the owners, not a condition of any grant or loan.

The owner refused to allow toxic chemical preservative treatments for timber or masonry, instead the conditions were created to support a healthy building.

The roof .. has been insulated, but the walls are left as found. This is of particular importance for the health of the medieval timber-framed walls which would be at risk of internal condensation ...

The continued use of a house as a dwelling is not always compatible with historic buildings.

Avoiding a modern dilemma, Newhouse Hall already has mid nineteenth and early twentieth century additions (possibly replacements of earlier ancillary structures) which now provide the service areas. But importantly, the owners are prepared to live in Newhouse Hall on its terms, which restricted the amount of 'improvement' work that Urban Renewal could insist on.(If there had been a different owner and architect, less concerned with the historic fabric, Newhouse Hall might have ended up ...ruined by over-restoration. ...

PHOTO:

Kirklees Community History Service.

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OTHER PHOTO FILES:

CD1.BldgHud2-0007

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8. Wormall's Hall.

Listed Grade II*

List Description:

C16th. Timber-frame. Ground floor re-faced in hammer dressed stone in 1631. Pitched stone slate roof. 2 storeys. Upper floor jettied. Ground floor has carriage entrance at east end, two 7-light stone mullioned windows with chamfered mullions in recessed frame, and door in simply moulded oblong frame with moulded impost and flat arch dated 1631. 1st floor has vertical studs with a herring-bone pattern of diagonal studs between. Three 7-light mullion-and-transom wooden oriels, with casements and contemporary glazing bars. Rear has projecting wing at west end. Ground floor C19th hammer dressed stone. 1st floor timber-framed with closely spaced vertical studs, and plaster to west, stone noggin to east. One bay, arch-braced posts. C18th or C19th projection obscured by this, linking with a block of 1868 in a neo-Tudor style.

INTERIOR: Ground floor east room retains some contemporary panelling, muntin moulded, rails chamfered. Entrance lobby has contemporary oak partition on west side. Staircase with contemporary turned balusters, ball finials to newels, and 2 tiers of balusters to landing. Upstairs room at west end has simple plaster ceiling with moulded cornice, pomegranate in centre with ornamental square frame.

Roy Brook, *The Story of Huddersfield*, (Macgibbon & Kee, 1968):

'The initials IWM 1631 over the doorway, refer to Isaac Wormall and his wife Mary. Isaac (1600 - 1642) ... was the first to establish a charitable connection with Almondbury Grammar School by charging a piece of land in 1633 with 5s for the use of the schoolmaster ...'

George Redmonds, *The Making of Huddersfield*, (Wharnccliffe, 2003):

'Several houses in Almondbury preserve ancient features, but Wormall's Hall is probably the oldest, much older than 1631, the date carried on the lintel.'

Colum Giles, *Rural Houses of West Yorkshire, 1400-1830* (RCHME & West Yorks MC, 1986):

'The use of stonework in houses was confined in the Middle Ages to those of superior status ... The alternative to stone ... was timber, adopted widely by the lesser gentry and the yeomanry. ... Some (of these) houses are ... elaborate ... (like the) jettied range at Wormald's Hall (probably of mid 16th century, with herring-bone framing.)

The jetty, although common in town houses, is rarely found in rural gentry houses. The best example (in West Yorkshire) of jettied construction is Wormald's Hall ... but it is not clear that this was of gentry status or of medieval date.

Louis Ambler, *Old Halls and Manor Houses of Yorkshire* (1913; reprinted 1987):

Page 50: 'WORMALD'S HALL, ALMONDBURY, NEAR HUDDERSFIELD (Figs. 20 and 88)

'The upper part, of half-timber work, appears to date from the early sixteenth century, but the rubble stone lower storey was built in 1631, according to the date on the doorway (Fig.20).

Possibly this was a rebuilding or casing of the original timber structure. The interior contains some of the oak panelling, but has been considerably altered and is now occupied as a political club.'

PHOTO:

AB

Tempus Disc CD1.H8

OTHER PHOTO FILES:

CD1.BldgHud0008

CDA - Hudds0007

9. Quarmby Hall.

Listed Grade II*

List Description:

(a) Nos. 47 and 49 Quarmby Fold:

C16th. Part of Quarmby Hall. Hammer dressed stone. Pitched stone slate roof, catslide to west. 2 storeys. String. Moulded plinth. One 6-light mullion and transom window with chamfered mullions in double chamfered reveals: hoodmould. Ground floor has one 3-light square mullioned window in double chamfered reveals string raised to form hoodmould. One range of 3-light square mullioned windows to left, flush with wall. Hart trippant badge in relief on 1st floor. East side has one 4-light stone mullioned and transomed window, with chamfered mullions in double chamfered reveals on ground floor, and one 3-light stone mullioned window with chamfered mullions in double chamfered reveals on 1st floor. HISTORY: Quarmby Hall was the seat of High de Quarmby of Quarmby, one of the protagonists in the famous Elland feud of the C14th. The Hart Trippant was the crest of John Blythe, Lord Manor of Quarmby (1574-87).

(b) No. 59 Quarmby Fold:

C16th. Part of Quarmby Hall. Hammer dressed stone. Pitched stone slate roof. Gable to front: coping on cut kneelers. One 6-light stone mullioned and transomed window with casements. Chamfered mullions in double chamfered reveals, and hoodmould. One 7-light stone mullioned and transomed window with casements, chamfered mullions in double chamfered reveals, and hoodmould. Bay to left in re-entrant angle between Nos. 49 and 59 has moulded plinth and string. One casement to 1st floor. Modern window below. HISTORY: Quarmby Hall was the seat of Hugh de Quarmby, one of the protagonists in the famous Elland feud in the C14th.

Adjacent buildings, Listed Grade II:

(a) No. 55 Quarmby Fold:

Early C19th. Hammer dressed stone. Pitched stone slate roof. 2 storeys. Three 2-light stone mullioned windows on 1st floor. Two 3-light stone mullioned sashes on ground floor (one with mullion removed). 2 doors (one now glazed).

(b) Nos. 3, 5 and 11 Quarmby Fold:

C18th. Hammer dressed stone. Pitched stone slate roof. 2 storeys. Ground floor windows altered. 1st floor has one 5-light stone mullioned window (2 mullions removed). One 3-light stone mullioned window (2 mullions removed) and two 3-light stone mullioned windows.

(c) No. 13 Quarmby Fold:

C18th. Hammer dressed stone. Pitched stone slate roof. 2-storeys. One range of 3-light stone mullioned windows (one mullion removed on ground floor).

(d) Barn adjacent to No 29. Quarmby Fold.

1840. Hammer dressed stone. Pitched stone slate roof. Coped gables. 2 storeys. Stone brackets to gutters. Segment-headed barn doors with "1840" inscribed on keystone. Semi-circular lunette in plain raised frame. One planked door with planked loading door above.

(e) Nos. 35 to 39 (odd), Quarmby Fold:

Early C19th. Hammer dressed stone. Pitched stone slate roof. Coped gable on cut kneeler. 2 storeys. 6 ranges of modern windows in C19th openings, 4 with glazing bars.

(f) No. 55 Quarmby Fold:

Early C19th. Hammer dressed stone. Pitched stone slate roof. 2-storeys. Three 2-light stone mullioned windows on 1st floor. Two 3-light stone mullioned sashes on ground floor (with one mullion removed). 2 doors (one now glazed).

(g) No. 61 Quarmby Fold:

Early C19th. Rendered. Pitched stone slate roof. 2 storeys. One range of 4-light stone mullioned windows.

Roy Brook, *The Story of Huddersfield* (Macgibbon & Kee, 1968):

'(The ancient Eland) family ... played a part in the history of Huddersfield in that Sir John Eland, Sheriff of Yorkshire, 1340-41, was the alleged murderer of Beaumont, Lockwood and Quarmby. Sir John, himself murdered in 1350, and his sons and grandson were murdered in 1351. Sir John's granddaughter, Isobel, was the ward of Sir John Savile whom she married and, as a result of the murders of the male heirs, Isobel became an heiress, thus bringing ... the Eland estates to the Saviles.'

'This family forms one of the quartet of families influential locally in the C13th. The other three being Beaumont, Lockwood and Eland. The Quarmbys lived at Quarmby Old Hall ... The family is connected with the Legend of the Elland Feud, where it is alleged that the Quarmbys murdered Sir John Eland.'

10. Fenay Hall.

Listed Grade II*

List Description:

1605, 1617, 1660, 1792, early to mid C19th. Entrance is early to mid C19th part. Hammer dressed stone. Hipped stone slate roof. 2 storeys. Moulded eaves cornice. Continuous sill bands. 5 ranges of sashes, central 3 in wide canted bay. Door with moulded panels and fanlight, in moulded frame with fluted frieze and pediment up flight of steps with mid C19th railings.

To west of this is the 1660 range, re-fronted with stucco in 1792 (parapet inscribed "B N 1792"): gabled with 2 storeys at west end, tripartite stone mullioned sash on 1st floor, French casements with marginal glazing bars on ground floor, side lights and fanlight, verandah on elaborate mid C19th cast iron piers.

The mid to late C19th part to east and north east is of no special interest.

Courtyard at rear entered through gateway (probably late C17th) with rusticated ashlar jambs and a crude semi-circular trophy above inscribed "W F INTRET FIDES". Excluding the mid to late C19th wing (which appears to make use of re-used sashes with glazing bars on ground floor and re-used bargeboards on 1st floor), there are 4 gables. The 2 to east are timber-framed and probably date from 1605 (or earlier). Their ground floor is masked by a stone lean-to extension (C17th or early C18th) with 2 C18th tripartite sashes with glazing bars set in partly chamfered reveals; and door with depressed arched head and chamfered reveals, leading to porch in antis with flanking benches and studded planked door. Both gables have bressummers with foliage moulding on east one, vine moulding on west one. Elaborate cut bargeboards and moulded finials. Both have oblong bay windows with casements and leaded quarries below the bressummers. East one has console-shaped brackets to bressummer and short studs connecting it to a subsidiary tie beam: the spaces between the timbers are filled with black and white abstract patterns. Above the tie beam (and above the bressummer on the west one) the studs run parallel to the rafters. On the west gable the studs run perpendicular to the rafters below the bressummer. West bressummer inscribed "N F". The 2 gables further west are presumably of 1660, project forward and are built of hammer-dressed stone. The eastern one is masked by a parapet, has one range of sashes with glazing bars and a C18th lead downpipe diagonally across it, with a gadrooned rainwaterhead in the first re-entrant angle. The west one has one bipartite window with glazing bars on 1st floor, one 6-light stone mullioned window with hollow chamfered surround on ground floor, and one late C19th window. Both of these 2 gables have stone finials. INTERIOR: Drawing room of 1660 appears to be cruck-framed. Modillion cornice runs all way round skirting cruck blades. C20th panelling, but above fireplace is an achievement of arms dated 1660. Fine

contemporary plaster ceiling with large star-shaped moulding. Butler's room has early C18th panelling and timber-framed wall above is taken on monolithic Tuscan columns.

Roy Brook, *The Story of Huddersfield* (Macgibbon & Kee, 1968):

'(Built by Nicholas Fenay in 1605). 'The family held land in Almondbury, Newsome, Lockwood and Cowlersley... (formerly owned by the dissolved College of Jesus, Rotherham). Nicholas Fenay was a founder governor of the Free Grammar School at Almondbury. The Fenays occupied the Hall until 1766, when it passed first to the Thornton family and then, by purchase to the Norths. In 1800, the Hall passed to the Batty family and then, c1860 it was purchased by Sir John Brooke.

Colum Giles, *Rural Houses of West Yorkshire, 1400-1830*, (RCHME & West Yorks MC, 1986):

'Other types of decoration in timber-framed houses (of the 16th century) include carved bargeboards, finials and tie beams; at Fenay Hall ... the bargeboards survive, and the tie beams are carved with tracery, lozenges, fruit and foliage motifs'.

PHOTO:

AB

Tempus Disc CD1.H9

OTHER PHOTO FILES:

CD1.BldgHud0009

CDA - Hudds0008

CDB - Hudds0209

11. Rawthorpe Hall.

List Description:

C16th or C17th externally, but possibly medieval. In the C15th it was owned by Henry Longley or Langley, brother of Cardinal Thomas Longley, Bishop of Durham (1406 – 37), and Lord Chancellor to Henry IV and V. Hammer dressed stone. Pitched stone slate. Central hall range of one storey and attic. 2 wings of 2 storeys each. Nearly all modern windows and doors, but door to screens passage at west end of hall range has 4-centred arch with plain chamfer. Corresponding door in porch at north end of passage has plain chamfered lintel. Projecting chimney breast on west side of west wing. 1st floor of west wall of east wing is slate hung on timber frame, and coved at eaves. East wall of east wing is hand made red brick, and has one 3-light stone mullioned window. Stables and outhouses to north of east wing.

George Redmonds, *The Making of Huddersfield* (WHarncliffe, 2003):

'Rawthorpe Hall is a fine old house and a rare survival in the Huddersfield area, its antiquity masked by the casing of stone, slate and brick. ... The stonework ... dates from different periods but the windows in particular indicate that much is of relatively recent date, whilst the hand-made bricks in the wall of the east wing may have been put there by the eighteenth century. The doorways, both front and rear, date from the seventeenth century and confirm the existence of an earlier hearth passage, and there is a three-light stone-mullioned window in the east wing from the same period.'

'... (The) patchwork exterior offers no clue to the timber-framed house at the core of the building - a house judged to have been built almost five hundred years ago. Nevertheless, the plan of the hall, with its central house-body and cross wings, is characteristic of the late medieval period, and the position of the hearth passage and chimney indicate that the central bays were open to the roof. Access to the chambers to the west wing was probably via a stairway built onto a lean-to on the front face of the east wing, while the pattern of stonework clearly suggests an original jettied upper storey.'

'... For evidence of a family living there we have to wait until the 1500s when the Langleys or Longleys owned the property. ... It is ... possible that the surname derives from Longley in Almondbury. The court rolls show that various members of the family held the office of Constable of Dalton through the 1400s and Henry Langley was a free tenant at the manor from c1480. Richard Langley was living at Rawthorpe when he died ... in September 1537, and it is likely that he was the builder of the original timber-framed hall. He was certainly the first member of the family to be described as a "gentleman". ... (His) wife was Joan, or Jane, Beaumont of Lascelles Hall.'

'...The last of the family to possess Rawthorpe Hall was John, who is said to have died in 1717, by which time a family named Walker was living in the house. From about the same period, there were also Walkers at Lascelles Hall close by and both houses seem to have entered a period of decline. The house finally passed into the possession of Huddersfield Corporation on 1919, having belonged at different times to the Lister Kayes and the Ramsdens.'

Colum Giles, *Rural Houses of West Yorkshire, 1400 -1830, (RCHME & West Yorks MC, 1986):*

'Timber-farmed house, early C16th, built on hall and crosswings plan, with central open hall, hearth-passage entry. Hall and fire-area of two full bays, with passage in half-bay to E. upper floor (W) wing gave parlour to S. on ground floor, two-bay solar or chamber on first floor; central truss of solar has short king post on collar. Stair bay in angle between upper wing and hall range at front of house. Lower (E.) wing probably gave service rooms and possibly lower parlour on ground floor. First floor has chambers, single-bay to N, two-bay to S.; central truss of larger has principal rafters rising from stub tie-beams; principal rafters rise to support ridge and are linked by a collar at the apex. Later under-building shows that E wing jettied on S. gable. Piecemeal casing of house in 17th century, and later. (Photos p 7 & 23, g.f. plan, p195)

12. Crosland Hall.

Listed Grade II*

List Description:

Early C17th. Hammer dressed stone. Pitched stone slate roof. 2 storeys. Oldest part has twin-gabled front. Central door with moulded surround and shallow-arched monolithic head indicates that it was built as one dwelling. But it may have been divided into 2 within 100 years, as the 2 flanking doors also appear to be C17th or early C18th: viz, chamfered surrounds and hoodmoulds. All windows have double hollow-chamfered surrounds and hoodmoulds, each with one light a sash. West gable has 5-light mullioned and transomed window on 1st floor, 7-light mullioned and transomed window on ground floor. East gable has one 6-light mullioned and transomed window on each. Central 1st floor 2-light mullioned window. 2 stone gargoyles one at valley, one at west end of west gable (suggesting a possible third gable further west). Tall stack at east end.

Rear elevation has same gable arrangement. 1st floor has one 5-light stone mullioned window in each gable, and one 3-light stone mullioned window in centre. Ground floor has one 6-light stone mullioned and transomed window in east gable. Its correspondent blocked by one storey C18th or C19th pitched roofed extension.

Extension to east: 2 storeys: probably early C18th: rear has one range of 4-light stone mullioned windows of the same type as others: otherwise the mullions are of the C18th square-sectioned type (one 3-light and one 2-light on 1st floor at rear: one 2-light on 1st floor at east end, together with blocked loading door and gable window: 2 ranges of 3-light windows to front): coped gable end with moulded kneelers.

PHOTO:

Kath G.

Tempus Disc CD1.H10

OTHER PHOTO FILES:

CD4.H10

CD4 -BldgHud0114

CD4 -BldgHud0114Alt

13. The Market Cross.

List Description:

1671. Erected by Sir John Ramsden, 1st Baronet, when he was granted a Royal Charter to hold a market on this site. 2 modern ashlar steps. Ionic column with roughly gadrooned base, and small swags hanging from volutes. Square die above this bearing achievements of arms on each side. Ball finial. The sculptural style is similar to the C17th garden house at Whitley Beaumont.

Huddersfield Heritage Trail (Leaflet written by Helen Price of University of Huddersfield, c.2000):

'This area has been refurbished by Kirklees Council. The up-to-date re-creation of the historic square reflects the architecture of the adjacent buildings. The Market Place retains its focal point,

the oldest structure in the town, the Market Cross, which dates from 1671. Erected by Sir John Ramsden, it commemorates the granting of a Royal Charter to hold a market on the site. On the ground, there is a bronze cross marking the centre of Huddersfield. Around the town, milestones donate the radial distances from the cross.

Roy Brook, *The Story of Huddersfield* (Macgibbon & Kee, 1968):

'Edward I had granted to Henry de Laci a Charter dated 6th June 1294, which allowed him to hold a market (in Almondbury) every Monday. ... Throughout the Middle Ages there was .. no market in Huddersfield. ... Huddersfield Market received its Royal Charter in 1671 ... (and) since it would undoubtedly be easier to travel downhill to Huddersfield Market ... Almondbury probably dwindle gradually as Huddersfield grew rapidly in size during the eighteenth century. Moreover, the King's Mill, on the Colne was ... closer to the centre of Huddersfield than to Almondbury ... (and) business activity probably tended to gravitate towards Huddersfield.'

'Sometime shortly after 1671 the Ramsden family erected a market cross. [Sir John Ramsden of Longley Hall and Byram (1648-90), obtained the Huddersfield Market Charter in 1671 (and) was created a baronet in 1689 – KG] The shields on the cap illustrate various marriages...(On) the south side is ... William Ramsden and Rosamund Pilkington of Bradley in 1589; on the east ... Sir John Ramsden and Elizabeth Palmes about 1648; and on the west ... Sir John Ramsden and Sarah Butler in 1670. As the arms show no sign of the Baronetcy which Sir John Ramsden received on 3rd November 1689, the cross was appointed before this date.'

(Ed.) Hilary Haigh, *Huddersfield. A Most Handsome Town; aspects of the history and culture of a West Yorkshire town*, (Kirklees Cultural Services, 1992):

'The market cross was probably set up shortly after the granting of market rights in 1671. ...It is said that at a time of disturbances there were fears that the cross might be damaged, and it was removed to Longley Hall for safekeeping. The date of its removal is not know. ...It was in the Market Place in 1795 (but) the definition of the scope of the Act for Lighting ... the Town of Huddersfield as "1200 yards each way from the spot where the old cross stood.." shows that it had been removed by 1820. Whether by design or neglect, it was to remain at Longley Hall for the next thirty years. In 1851, Joseph Kaye was asked to consider the best method of replacing it in the Market Place, and Isaac Hordern notes that it was re-erected there on 2 June 1852. ... (Maybe) the timing was a deliberate act on the part of the Ramsdens to assert their private ownership of the Market Place, for it was at the May fair only a fortnight earlier, that opposition to the (market) tolls first emerged. ... (The tolls were let out ,or farmed, by the Ramsdens to different people who, in effect, leased the market rights). ...

David Wyles, *The Buildings of Huddersfield; four architectural walks* (Kirklees MC, undated):

'(The) oldest structure within the town centre. The cross was erected by Sir John Ramsden, the first baronet, when granted a Royal Charter to hold a market on the site. Crudely fashioned, the cross comprises an Ionic column on a decorated base. The column is topped by a square die with arms decorating each side.

Alas, the market stalls have long disappeared ... An elaborate fountain, 'The Gift of Sir John W. Ramsden, Bart to Huddersfield 1888' has unfortunately been removed and now stands in Greenhead Park. This was designed by R.W. Eddis, a friend of Norman Shaw, William Morris and his circle, and an influential interior designer who produced the important work *Decoration and Furniture of Town Houses* (1881).

PHOTO:

Kirklees Community History Service

CD1.H11

OTHER PHOTO FILES:

CD1.BldgHud2-0011

CD1 – BldgHud0011 (JPEG)

CDA - Hudds0010

14. Early vernacular buildings.

Written from KG's knowledge of vernacular buildings, corrected as necessary by Kathryn Gibson and Albert Booth.

The List of Buildings of Architectural or Historic Interest includes these possibly C17th buildings:

Royles Head Farmhouse. Royles Head Lane, Longwood. 1661.

Thorpe Farm Barn, Finthorpe Lane, Almondbury (S side). C16th or C17th.

Gledholt. Gledholt Road (W side). The list says this is medieval in origin, but little before 1770 visible. Altered C18th, early C19th, mid C19th & 1923. (**Roy Brook, The Story of Huddersfield Macgibbon & Kee, 1968**): 'The Wilkinson family was associated with Greenhead. Mathew Wilkinson (d.1688) and his grave was in the second Parish Church. The third Parish Church contains the grave of John Wilkinson of Greenhead, magistrate, who married, Ellen, daughter of John Townley of Newhouse. ... John Wilkinson died 29th February 1727. It is possible that the same John Wilkinson acquired Gledholt Hall in 1686 and remodelled it'.

Fletcher House, Lumb Lane, Almondbury (South side). (C17th)

Barn, Ashes Common farmhouse, Ashes Lane, Almondbury. C17th

Wheathouse, Nos 4 & 6 Wheathouse Road, Birkby. (*Despite the list describing No. 4 as C18th and No 6 as possibly early C19th, according to Stan Driver, these appear from internal evidence to date from the early C17th. No 4 was the original house body & No 6, the cross wing*).

Fell Greave Farmhouse, Nos. 1, 2 & 3 Bradford Road (East side). Probably C17th/early C18th, with parts later.

Middle Haigh House No 2 Haigh House Hill, Lindley Top, C17th or early C18th.

& Middle Haigh House Farmhouse, Haigh House Hill, Lindley Top. Early C18th, possibly earlier.

Archway between Nos. 2 & 4 to almshouses. East Street, Lindley. C17th/C18th.

The Green No 32 Meltham Road, Lockwood: part C17th or older & possibly timber-framed). Also Nos. 58 or 60 (?) & 62, 66 & 68, 70, 72, 74 & 76 (All C18th).

Fold Farmhouse, Nos 26 & 28 Netherton Fold (West side). (C17th)

There are a large number of probably C18th buildings listed in Almondbury:

Ashes Lane, (South side) Nos. 157 & 159, 165-169 (C18th) and (North side) Nos. 150 & 152, 158 & 160 (C18th).

Birks Lane, (East side), Nos. 70 -76 Probably C18th farmhouse and Fenay Grange Farmhouse. C18th or early C19th.

Clough Hall Lane, No. 104 (Clough Hall). C18th or early C19th.

Finthorpe Lane, (N side). Nos. 15 & 17. Early C18th.

Fleming House Lane, (E side)) Nos. 135, 145 – 149, 243 & Finthorpe Cottage, 245 (Finthorpe), stable & coachhouse to Finthorpe. C17th – C18th. And (W side) 142 & 246.

Kaye Lane, (S side), Wheat Royd. List says this is C18th but site of earlier house? (North side): Nos. 14 & 16 (Longcroft) C18th (+ other Nos. at Longcroft listed as C19th); Nos. 38 & 40 (Broken Cross), (C18th), Nos. 42 & 44 (C18th/C19th). Nos. 62 & barn (C 18th or earlier), 112 (C18th).

Lumb Lane, (South side): Ogley (Probably C18th). (North side): Nos. 40 (Bottoms), 42 (Bottoms), 44 (Bottoms), 46 (Bottoms), 50 (Bottoms) (All C18th or early C19th), 54 (C19th), 56 (C18th), 58 (Clay Hall) (C19th). The Lumb (C18th), No 36, The Lumb (C18th), Lower Castle Hill Farmhouse (C 18th or earlier), Castle Hill Side (C 18th or C19th).

Northgate. Nos. 93 – 97 (C18th).

St. Helen's Gate. Nos. 3 & 5, 7, 9 & 11, 13, 17 & 19, 21 & 23, 21. (C18th or early C9th).

Sharp Lane (East side). Nos. 36 & 38 (South Parade), 78 & 79 (Square Hall). (Late C18th or early C19th).

Townend (West side): Nos. 42 – 46 (possibly C17th), barn N of 44 (C18th), 47 (C18th or early C19th), 49 (early C18th), barn S of 49 (C18th or C19th), 87 (C 9th).

Westgate: Woolpack PH (C18th or C19th), Nos. 21A, 21, 23 (C18th, possibly C17th), Croft House, 61, 63, 65, barn behind 65, 181, 193, barn to west of 193.

South Crosland also has a number of C18th buildings:

Midway, (East side): Nos. 38 (1776, part maybe earlier), 40, Barn at Pond Farm, 46 - 50 (48 is C17th or early C18th – others C18th), 52 & 54 (C18th). (West Side). House opposite No 42 (C18th).

School Hill, Pinfold and drinking trough at Crab Tree Wells. No 2 (School House) (1762), 4, 6, & 8 (Lower Batter Farmhouse) (C18th).

Also, more scattered examples:

Birkby Fold, Nos. 1 – 9. C18th or early C19th.

Birkby Grange. Mid C18th.

Birkby Hall Road (south side), Nos. 75 – 79. 1719.

Bradley Road (North side), Bradley Grange (No 164) + barn (C18th). Barn at Shepherd's Thorn Farm. (C18th or older).

Colne Bridge Road, Colne Bridge. Early or mid C18th – on site of earliest bridge over R Colne.

Dalton Fold Road, Dalton Fold Barn (adj. No 41 W side). C18th or earlier.

Dockery, Lockwood. Nos. 3,4, 5, 6, 7 & 8. C18th /early C19th.

Dyson Street, Dalton. Standiforth Farmhouse (Nos. 68 – 71) C18th.

East Street, Lindley (N side). Nos. 43 & 47. C18th.

Haigh House Hill, Lindley Top. No 11. C18th.

Jack Royd Lane, Newsome. Nos. 75 & 77 (Jack Royd), & Goodham Farmhouse. C18th/early C19th.

Longley, Nos. 151-155, 161-165, 167-169, 175-179 (All listed as C18th), 191 (listed as C18th or C19th) and 197 - 201 (C18th – note a house is shown here on Senior's Map of Almondbury Parish, 1634).

Rawthorpe Lane, Rawthorpe, Nether Hall Barn (C18th or older).

Slack, Nos. 11 – 15 & barn adj. No 11, 1756 (No 11 altered C19th) (Date stone with initials on No 11).

West Street, Lindley. Nos. 14 – 18 (C18th), 46 & 48 (C18th), Black Bull PH (C18th or early C19th), 96 (early C19th).

OTHER PHOTOS:

ABANDONED THIS PHOTO – Keith took 42 Townend, Almondbury (Part of Nos. 42-6) C17th CD4 – BldgHud0012 (TIF), Kath Gibson took 21 Weatherhill Road, Lindley (Film in camera). BUT most altered or too difficult to tell from late C18th /early C19th.

Other buildings may be worthy of mention. We considered whether to look at these. NB. We did not physically examine them:

Barn, Ashes Common farmhouse, Ashes Lane, Almondbury. C 17th

Bradley Hall, Lower Quarry Road, Bradley. Probably C 17th, with some rebuilding in C 19th.

According to the List, this was possibly the site of the southernmost grange of Fountains Abbey. **The List Description is wrong in referring to this as being of Longhouse type. It is a Laithehouse.**

Fell Greave Farmhouse, Nos. 1, 2 & 3 Bradford Road (East side). Probably C 17th /early C 18th with parts later. **List page 46**

Fletcher House, Lumb Lane, Almondbury (South side). (C 17th) **List page 272**

Fold Farmhouse, Nos. 26 & 28 Netherton Fold (West side). (C 17th) **List page 308**

Gledholt, Gledholt Road (W side). The list says this is medieval in origin, but little before 1770 visible. Altered C 18th, early C 19th, mid C 19th & 1923 (+ coach house). **List pages 161/2**
Also see Roy Brook, The Story of Huddersfield (Macgibbon & Kee, 1968)

The Green No 32 Meltham Road, Lockwood: (part C 17th or older & possibly timber-framed). Also Nos. 58 or 60 (?) & 62, 66 & 68, 70, 72, 74 & 76 are C18th. **List pages 283 - 287**

King James I Grammar School, St. Helen's Gate, Almondbury. (Earliest remaining buildings are mid C 16th & mid C18th, with extensions 1848 (Arch. Richard Armitage), 1880 and 1883 (Arch. W.J. Barber). Entrance block and extensions to north and north-west are Listed Grade II.

Middle Haigh House No 2 Haigh House Hill, Lindley Top, C17th or early C18th. **List page 172**

& Middle Haigh House Farmhouse, Haigh House Hill, Lindley Top. Early C18th, possibly earlier. **List page 173**

Royles Head Farmhouse. Royles Head Lane, Longwood. 1661. **List page 394.**

Thorpe Farm Barn, Finthorpe Lane, Almondbury (S side). C16th or C17th. **List page 141**

Wheathouse, Nos 4 & 6 Wheathouse Road, Birkby. Despite the List describing No. 4 as C18th and No 6 as possibly early C19th. Stan Driver (KMC Conservation Officer) says that recent evidence from inside the building shows this property dates from the early C17th. No 4 was the original house body & No 6, the cross wing. **List pages 489 - 90**

We considered writing an architectural walk around Almondbury & Castle Hill, identifying where to look for early vernacular buildings and what to look for. KG walked part of a possible route, and drove around Castle Hill. Without a map showing the locations of the listed buildings or the names of the various properties, the list descriptions alone were not sufficient to identify buildings easily, so we abandoned the idea as impractical for a book of this scope & length.

Because copies of this are hard to come by today, we noted the following extracts from the official report of the Almondbury Conservation Area was of interest:

**Extracts from Almondbury Conservation Area, Report of Survey,
November 1976:**

1. Introduction:

...(Although) Almondbury is now essentially a delightful suburb of Huddersfield, it is the retention of the village character which contributes towards the settlement's charm and quality. It lies 2 miles to the south-east of Huddersfield centre, set substantially on one of the flatter stretches of the surrounding district at a height of about 500 – 550 feet, finely located among trees around the top of a hill above the river Colne. The area is centred about the two main roads through the village, namely Northgate and Westgate and extends down the sloping fields and woodlands south of the latter highway.

....

The area contains a considerable variety of buildings, ranging from the close-knit stone terrace development found in the 'Folds' and 'Crofts' off Westgate, to the large detached individual buildings with extensive and attractive private gardens as illustrated by Thorpe Grange, of Thorpe Lane. In addition the area exhibits long stone terraces as seen in Northgate and large fine architectural buildings such as All Hallows Church which dominates the village centre.

.... Almondbury village is ... a separate entity from Huddersfield, a quality which is enhanced by the abundance of thickly wooded tracts of land both within and immediately surrounding the proposed conservation area, and the proliferation of mature trees and shrubs, lining roadsides, filling gardens and giving shade to the churchyard, all contribute to the rural village atmosphere.

Despite the large areas of open space, made up of allotments, recreation grounds and Green Belt fields, the density of the enclosed areas is still quite high. The main reason for this is the predominance of the stone terrace development, particularly along Westgate where the compact arrangement of dwellings results in a total of almost 200 houses existing along this comparatively short stretch of road.

2. Historical Background:

... Almondbury's history evolves around three main elements: Castle Hill, agriculture and the woollen industry. The first of these, Castle Hill, has considerable historical significance ... It lies only a mile and a half away ... and the hill's mere 900 feet in height belies the dominance and prominence of this local feature. It was an obvious place to fortify for refuge and protection, and it is the existence of this defensible refuge that is the key to early settlement of what is now Almondbury village. Occupied originally over 4000 years ago by Neolithic

man, the hill has had various successors including the Normans, in particular the de Laci family, who may well have used the 'castle' at one time as a hunting lodge.

Agriculture has been an important feature of Almondbury's history and much of the past is still evident today. Perhaps the most evocative corner ... is where the long narrow 'crofts' stretch down the hillside from Westgate, between St Helen's Gate and Sharp Lane. These field arrangements on the south facing slope probably reflect the in-field system whereby an area of land is ploughed by the early inhabitants and fertilised by the animals they kept. Almondbury was not noted for its cereal production and most of the land would be down to grass for grazing, particularly for cattle. In fact, cultivation of a cereal crop was unusual enough to be commemorated in the naming of groups of dwellings such as 'Wheatroyd'.

The third influential period ... was the evolution of the woollen industry. This has a special significance because it promoted the need for a distant market which for a long time made Almondbury an important and dominant centre. The major item was of course woollen cloth, and the market, which was believed to be sited off Westgate, served the many small weaving communities in the area such as Farnley, Fulstone, Wooldale, Golcar, Lindley and Bradley ... Almondbury was ... essential to the whole function within the district.

As Huddersfield became a more convenient site for a market and began to take over in importance ... Almondbury continued in cloth production and in fact many of the weavers' cottages seen in the area date from the mid 1700s. The industry began to decline in Almondbury in the mid C19th when power looms and other machinery began to take over cloth production. Now much of the physical evidence of the days of cloth production, i.e., the weavers' cottages characterised by the long rows of stone mullioned windows, is gradually being destroyed. Many of the cottages have been demolished in the last 30 years. ...

..(Mention) must also be given to the part played by religion ... (and) All Hallows Church. ... It is possible that a church has been on this site since Saxon times, although the first definite reference is in the register at York which is dated back to 1231. The Church is a beautiful example of 15th century church architecture, restored under the inspiration of Charles Hulbert in 1872. The present Methodist Chapel, built in 1969 on Westgate, disguises the fact that Methodist occupation of the site goes back to 1812. It is also probable that John Wesley himself ... passed through Almondbury on his travels.

3. Character analysis

(a) buildings.

Almondbury possesses a considerable number of fine old buildings ...

1. Wormall Hall ... a two storey house with exposed diagonal and vertical timbers.
2. Thorpe End, Thorpe Villa – a two storey 18th century dwelling house.
3. Nos. 61-65 odd, and barn behind 65 Westgate.
4. King James Grammar School, the earliest part fronting St Helen's Gate is 17th century two storey building with rubble walling and stone flag roofs.
5. Longcroft, off Westgate – the southern house of the block, fine example of hand loom weaver's home.
6. 44 and 42 Town End – a large 17th century farmhouse, now divided into two dwellings.
7. 49 Town End – 17th century farmhouse, reputed to have been used as a Roundhead's ale house... presently unoccupied and ... in poor structural condition.
8. The church of All Hallows ...

...In addition ... there are several other dominant buildings ... The Vicarage and National School behind the church are fine buildings which act as focal points ...

The large detached dwellings set in extensive private gardens, such as Thorpe Grange off Thorpe Lane and Eldon House south of Westgate also serve to enhance the charm and setting of Almondbury village. Almondbury village is surrounded by a number of listed buildings which do not fall within the Conservation Area boundary ...

(b) Groupings

It is perhaps the grouping of buildings ... which contribute most to the townscape and distinctive character of the settlement. There are two distinctive types of grouping ... the one being the long two or three storey terraces, found along and off Northgate. Watercroft is just one example which has added interest in that part of it used to be a factory for cloth production. Many of the terraces along Northgate are distinctive for their raised entrances and stone steps which lead up to them. The other dominant grouping type is that found along the south side of Westgate. Here the stone cottages are arranged in folds which are characterised by short enclosed culs-de-sac or yards and were probably originally grouped in this fashion to afford protection from the elements.

(c) Use of Materials

... predominantly coursed local natural stone with dark grey stone roofing slates. The use of unsympathetic materials is limited to a small amount as illustrated by the new row of shops along Northgate, and some of the more recent terraces have red brick rear walls. In a number of cases stone built properties have been rendered.

(d) Type and style of buildings

The majority of the village is made up of two or three storey stone cottages, arranged either in long terraces or short compact folds. Some of these cottages still exhibit the long rows of stone mullioned windows typical of the weaver's cottage, which was ... common in the village. Many of the window details have been altered...(but) fine examples remain...

As well as Almondbury's industrial past being reflected in its buildings, so is its agriculture. Two buildings in particular, in Town Gate ... are fine examples of 17th century farmhouses. Many of the folds and crofts along Westgate would also have housed agricultural workers at sometime in the past.

The village contains several fine individual properties which contribute to the area with their style and grandeur which is in stark contrast to the compact stone cottage ...which predominates. ...This type of development is evident to a certain extent behind the terraces east of Northgate, but more so in the south of the area off Sharp Lane. These dwellings are of more recent construction and lie in well wooded settings. ... The church ...with the vicarage, the National School and library, occupying a central location ... are ...dominant landmarks. The shaded lanes which wind their way around these buildings present a peaceful refuge from the ... busy village street.

(e) Mass and Scale of Buildings

Whilst a degree of conformity and continuity exists through the predominance of the stone cottage terraces along Northgate, there is ... a detectable diversity of building form The scale is largely domestic, ..However, there does exist a stark contrast in scale due to the presence of several large properties, in addition to the church, vicarage, school and library, which, although not in close proximity to the stone terraces and folds are close enough to exaggerate the domesticity of much of the settlement... Almondbury possesses a quality where it is possible to walk from a tight-knit enclosed street scene, as along Northgate or Westgate, into extensive open or wooded spaces in a matter of a few yards.

(f) Spaces

Almondbury is basically linear in layout, with the majority of the development laid out along the NW/SE running Northgate and the NE/SW aligned Westgate which

is much the shorter of the two roads. The buildings along Northgate are mostly in terrace form, close to the road edge thus affording little scope for open space. Behind the terraces, however, particularly on the east side, there is an almost totally different atmosphere....In contrast to the formality of the street scene, there are a variety of well-kept gardens, nurseries, allotments and the wooded grounds of the larger properties, arranged to meet you around each turn of a corner, hidden behind ivy-covered stone walls. ... It is fortunate that a footpath winds its way through these delightful settings.

The quality of space created by the arrangement of buildings west of Northgate is again different but no less attractive. Here the imposing stature of the church backed up by the vicarage, school and library has created a group of small intimate lanes and footpaths which are shaded by a large number of fine mature trees thus creating a calm peaceful atmosphere.

The groupings along the south side of Westgate provide yet another type of space. The enclosed yards and culs-de-sac, set out informally in a hotchpotch of stone cottages provide a privacy which is surprising so close to the busy road. Most of the yards are not made up, except for some stone paving flags along the house frontages. This again serves to enhance Almondbury's rustic quality.

Chapter 2

Georgian Huddersfield.

15. Cloth Hall (demolished).

Remaining parts of Cloth Hall re-erected in Ravensknowle Park are Grade II listed. The list also refers to No. 141 Ravensknowle Road (West side) as c.1830-40, and the former offices to the park, where a gateway at the north of west side is allegedly the rear entrance to the Cloth Hall as altered by Sir John Ramsden in 1861.

List Description:

Pastiche of 1930. Red brick. 2 bay arcades with concentric relieving arches, pedimented at each end, and at south end incorporating the former entrance, viz: rusticated quoins, semi-circular arch with triple keystone and imposts. Tympana have plaques, one over entrance inscribed "erected by Sir John Ramsden Bart 1766. Enlarged by His Son Sir John Ramsden Bart 1780", the other inscribed "Restored and improved by his grandson Sir John William Ramsden Bart 1848." Flanked by 2 loggias composed of Tuscan columns and trabeation from, former internal colonnades. Surmounted by the clock tower, with circular lantern of Tuscan colonettes taking entablature, lead dome, ball finial and weathervane. The Cloth Hall was built ... etc.

David Wyles, *The Buildings of Huddersfield: four architectural walks* (Kirklees MC, undated):

'Until 1930 the vista along Cloth Hall Street would have ended at the Cloth Hall.(The) former entrance was re-erected in Ravensknowle Park. This has typical detailing of the time; rusticated quoins, semi-circular arch with triple keystone, tympanum with inscribed plaques and surmounted by a clock tower and leaded dome. The rest of the building was built as a circular arcade, lit from the inner courtyard and divided into small rooms. Crossing the centre of the courtyard was an open hall.

Somewhat unusually, the building was constructed of brick which, with its distinct form, would have created the most notable structure until the railway station was built. Roy Brook's claim that "architecturally it was not really worth keeping" must be questioned.'

Edward Law website:

...(The) east entry did have character, and it is part of this, which has been preserved in the attractive feature in Ravensknowle Park. It is this entry which perhaps stakes for the Cloth Hall an even stronger claim (than that for the George Inn - q.v.) to have been the work of John Carr. A comparison with the stables at Heath Hall, Wakefield, by Carr, and those attributed to him at Ormesby Hall, Teesside, discloses marked stylistic similarities.

Although the evidence for the Cloth Hall being the work of Carr is largely circumstantial, we think it quite likely that Sir John Ramsden at least sought Carr's advice over the façade to Market Street in view of his employment of Carr at Byram Park. **NB. We have not checked the date of Carr's employment there & whether that coincided with, or preceded the design of the Cloth Hall.** See the potted biography of Carr in Linstrum (page 373) & the reference to Carr's known work for the Ramsdens at Byram Park in Waterson & Meadows' *Lost Houses of the West Riding*.

W.B Crump & Gertrude Ghorbal, *History of the Huddersfield Woollen Industry* (Tolson Memorial Museum, 1935; reprinted 1988):

Until it was destroyed in 1930, the Cloth Hall stood as the emblem and memorial of the departed domestic woollen industry. For many years, it had outlived its purpose, but its removal adds to the difficulty of realising what the Cloth Hall meant in the life of Huddersfield for over a century, within which the town sprang from obscurity into a municipal and parliamentary borough and the seat of a great textile industry ...

Yet, though the Cloth Hall was enlarged more than once and flourished for a full century, the seeds of its decay were sown almost at its birth. The changes in method and in organisation were not all of them, nor at first any of them, inimical to the custom of buying and selling at a Hall. Indeed, the scribbling mill by its increase of output stimulated expansion of the (domestic) industry and the balance could only be redressed by a multiplication of clothiers and weavers to

cope with the product of machines. ... But the merchant and, particularly, the merchant-manufacturer began to (use it) ... less. He preferred to give orders for what he wanted instead of buying what he saw; or he found it an advantage to show his cloth to his customers in a private warehouse.

This was especially true of the fancy trade where novelty and design counted for much ... So from the beginning if the 19th century there was a growing class of traders who ... ceased to frequent the Cloth Hall....

Brick was (in 1766) just coming into fashion, and so it came about that the most notable Georgian building in a town of ... stone was of brick. Halifax can still show some examples, but they all seem incongruous... The Hall was ... remarkable as it formed a ring or circular building round a court. In plan it was more exactly an oval ... having the longer axis of 240ft from north to south (i.e. parallel to Market Street) and the shorter axis east to west, 208ft. Along this axis was placed the important main hall, with an entrance at the eastern end. Breaking and projecting beyond the blank outer wall of the circle, this entrance block, as seen up Cloth Hall Street, was the most familiar view of the building, the cupola or open belfry, and clock tower rising above the central pediment of the entrance. Within this pediment was a tablet with the inscription:

ERECTED
BY SIR JOHN RAMSDEN BART.
1766
ENLARGED BY HIS SON
SIR JOHN RAMSDEN BART.
1780

A description of the building and its use, written before there were any further changes, is to be found in Edward Baines' *Directory of the County of York* for 1822 ...:

"This building, which is two stories high, forms a large circle, with a diametrical range one story high, which divides the interior parts into two semi-circles. The light is wholly admitted from within, there being no windows on the outside, by which construction security is afforded against fire and depredation. The hall is divided into streets, and the benches or stalls are generally filled with cloths, lying close together upon edge, with the bosom up for inspection. Here in brisk times, an immense quantity of business is done in a few hours. The doors are opened early in the morning of the market day, which is Tuesday, and closed at half-past 12 o' clock at noon; they are again opened at 3 in the afternoon for the removal of cloth, etc. Above the door is a handsome cupola, in which a clock and bell are placed for the purpose of regulating the time of commencing and terminating the business of the day."

From the date of this description, it follows that the enlargement of 1780 consisted of the addition of the second storey to the circular part, as originally the whole was only one storey in height. The fabric was hardly strong enough to carry it, and the thrust caused the walls to bulge outwards So in 1848 buttresses were built ... to strengthen it. A second tablet was inserted above the entrance to record that the Hall was:

RESTORED AND ENLARGED
BY HIS GRANDSON
SIR JOHN WILLIAM
RAMSDEN BART.
1848

The enlargement can only have been a small matter, for Isaac Hordern, who entered the Ramsden Estate Office in 1846, says merely that "old Mr Joseph Kaye was employed to build up on the south and west sides strong retaining Buttresses besides other repairs." In 1864, however, there was a real enlargement, for the so-called North and South Transepts were built along the longer axis and a handsome new entrance made at the top or western end of the main hall. ... (Hordern) was in charge of the work, and the notes from his dairy are the best evidence of what was done:

"1864. Cloth Hall North and South Transepts built and the Western Entrance. These improvements I promoted. The cost was nearly £1,300. At this time I could let more Windows for Cloth Stands. Engaged with Mr Cocking as to above 15th February."

The plan ... prepared by (William) Cocking (dated December 1863) ... shows the number of stalls renumbered and increased to 116 on the ground floor. To these should be added 52 or more in

the upper floor of the circle. Clearly, the Hall still had its usefulness; so the collapse came quickly, for soon after 1870 it was nearly empty.

Internally, the circular building on both floors was divided into a large number of rooms with a window to each. They were entered from a corridor, which made a complete circuit against the outer blank wall. A buyer was able to pass round ... and glance at the cloths exposed in each window The main hall was different, for it was undivided except by the central row of stone pillars. These, with the flagged floor, the flat rush-plastered ceiling, the lofty round-headed windows on either side, gave it a dignity and a character that remained unchanged to the end. It must have presented an animated scene when the long rows of benches, ranged in "streets" were loaded with cloth and behind them stood the manufacturers, as they called themselves, from the country

ILLUSTRATION:

Kirklees Community History Service

Tempus Disc CD1.H12

OTHER PHOTO FILES:

CD3.BldgHud2-0013

CD1 – BldgHud0013 (JPEG)

CDA - Hudds0012

16. The White Swan, Kirkgate (now Bar C1).

List Description:

C18th or early C19th. Hammer dressed stone. Pitched slate roof. 3 storeys. Modern shop. 4 ranges of sashes, east one set back slightly over segmental archway, former carriage entrance to yard. Wooden doorcase with Tuscan columns and segmental pediment.

17. The White Hart, Market Street (now The Hart).

Not Listed.

ILLUSTRATION:

Kirklees Community History Service.

CD1.H13

OTHER PHOTO FILES:

CD3.BldgHud2-0014

CD1 – BldgHud0014 (JPEG)

CDA - Hudds0013

18. The former Queen's Hotel, Market Street.

List Description:

Early C19th. What is now the rear was formerly the front elevation of the Queen Hotel, Market Street. Ashlar. Hipped stone slate roof. 3 storeys. Stone brackets to gutter. 19 ranges of sashes. The 6 most northerly on the 1st floor have a continuous balcony with an ornamental cast iron balustrade. Modern panelled door in original opening. Trabeated archway to Queen Tap Yard, with stone setts underneath. Segment-headed archway with plain impost blocks to Imperial Arcade: cast iron gates, ramped upwards towards centre. Front to Imperial Arcade was formerly the rear. 8 ranges of sashes on 1st and 2nd floors: modern shop fronts.

19. The façade of the former George Inn, Market Place as rebuilt on St. Peter's Street.

List Description:

Early C19th. Ashlar. 3 storeys. Modillion eaves cornice and blocking course. & ranges of sashes, of which centre break forward slightly and are crowned by pediment with oval oculus in tympana. Cant corner to Wood Street. Raised quoins. Blind arcading with moulded voussoirs and continuous moulded impost band to ground floor of central 3 bays. Plain band above 1st floor. 3 central 1st floor windows have moulded surrounds and cornices. Door is modern, but in original opening, with lightly vermiculated jambs and voussoirs, square channelled. Other elevations plain hammer dressed stone, except on ground floor of Byram Street where the pilastrade continues, alternating with stretches of blind wall, horizontally rusticated and ending with one round-arched sash.

History. Formerly the George Inn, and originally standing on north side of the MarketPlace, it was taken down by Sir John William Ramsden, 5th Bart, in 1850, to make way for John William Street and re-erected here. As an inn, it was replaced by the George Hotel.

Edward Law website:

‘... The George is thought to have been erected in 1787, and it is possible that it was designed by John Carr, who had worked for the Ramsden family at Byram Hall ...’

As with the Cloth Hall, the evidence for the inn being the work of John Carr is circumstantial and/or visual, but again we think it likely that Carr was the architect in view of his work for the Ramsdens at Byram Park. (See the potted biography of Carr in Linstrum (page 373) & the reference to Carr’s known work for the Ramsdens at Byram Park in Waterson & Meadows’ *Lost Houses of the West Riding*.)

PHOTO:

AB

Tempus Disc

CD1.H14

OTHER PHOTO FILES:

CD1.BldgHud0015

CDA - Hudds0014

CDB - Hudds0215

20. The Huddersfield Broad (or Sir John Ramsden’s) Canal.

Written from KG’s knowledge of historic waterways

OTHER PHOTO FILES:

David Finnis

CDA - Hudds0015 (JPEG)

21/2. Canal Warehouses, Aspley Place and off Wakefield Road.

List Descriptions:

(i) Warehouse at Aspley Place:

1774 – 80. Hammer dressed stone. Pitched stone slate roof. 2 storeys. 4 ranges of 2-light stone mullioned windows, some with glazing bars. One range of panelled loading doors, with corbels for crane beside. Shallow gable over central 3 bays.

(ii) Warehouse off Wakefield Road: (Listed Grade II*)

Between 1774 and 1780. Built for Sir John Ramsden’s Canal, whose route was initially (1766) surveyed by James Brindley and eventually constructed by Luke Holt. Hammer dressed stone. Pitched stone slate roof. 3 storeys and attic. Central gabled part breaks forward slightly and has one range of panelled loading doors, round-arched on attic floor. To left of this is one 3-light stone mullioned window with glazing bars and one 2-storey extension to the north. To right of it is one 3-light stone mullioned window on ground floor, one 9-light stone mullioned window on 1st floor, and one 3=light stone mullioned window on 2nd floor. Venetian window with keystone on attic floor at west end. One range of panelled loading doors with balconies at canal end. Winch hoist above.

NB. The list refers to the warehouse off Wakefield Road as being ‘built for Sir John Ramsden’s Canal, whose route was initially (1766) surveyed by James Brindley and eventually constructed by Luke Holt’. We do not think Brindley surveyed the canal, although he certainly did work for the Calder & Hebble Navigation. George Redmonds (see below) refers to Richard Atkinson being the tenant of the ‘new woollen warehouse’, which suggests that the warehouse was not built ‘for’ the canal.

David Wyles. The Buildings of Huddersfield: four architectural walks (Kirklees MC, undated):

‘Aspley Basin became the focus of trade with warehouses, mills, offices and accommodation for canal workers. The dock developed with the transshipment of goods from the barges on the Broad Canal to narrowboats for the journey along the Colne Valley and into Lancashire.... Today the hustle and bustle has gone, and only two warehouses remain. Fortunately the warehouse remaining on the Polytechnic side of Wakefield Road is not only one of the earliest buildings (c1776) in the town centre, but ,perhaps, is the last if its kind in the north of England. It represents an early stage in the development of industrial warehousing. Although three-storeys in height plus

an attic, it retains a close resemblance to the cottages in which domestic weaving was carried out, with its rows of mullioned windows, some of which are subdivided by glazing bars. The four height loading doors (sic) provide the main concession to industrial use from the domestic vernacular. From these humble origins developed the multi-storey mills and warehouses with their iron framework and increased spans, which (lined) the canal each side of Aspley basin.

NB. David Wyles suggests that the Wakefield Road Warehouse might be the last of its kind in the north of England. We are unconvinced by this statement. Is there nothing of a similar age on the Leeds & Liverpool Canal, for instance? And, we know of two brick-built warehouses that we believe to be of a similar age at the canal head in Louth, Lincolnshire (on the derelict Louth Navigation). The earliest surviving canal warehouse in the country is probably the Iron Warehouse at Stourport as (dated by a 1771 minute of the committee of the Staffs & Worcs Canal Company instructing that an extension be built to the warehouse – referred to in ‘Stourport-on-Severn: pioneer town of the canal age’, Colum Giles, English Heritage, 2007).

George Redmonds, *Old Huddersfield, 1500-1800* (Huddersfield, 1981):

(King’s Mill was the manorial corn mill for Almondbury – Huddersfield Mill was further downstream, with a long goit feeding it – located probably at about the entrance to the University car park on Wakefield Road). “... (The Ramsden Estate survey of) ...1778 shows that Shorefoot Mill was being run by Michael Atkinson and a partner, whilst Richard Atkinson was the tenant of the ‘new woollen warehouse’ nearby. (The Atkinsons were from Cumberland originally, and had several mills on the Colne in the late 18th century.) The estate plan confirms that ‘the new woollen warehouse’...is the building, which still stands close to Wakefield Road; it must be one of the few surviving links with Huddersfield’s industrial beginnings. ... For that reason, the fate of the Atkinson’s warehouse by the canal assumes greater significance than might otherwise be the case.’

PHOTO:

David Finnis

Tempus Disc CD1.H15

OTHER PHOTOS:

CD1.BldgHud0016

CDB - Hudds0116

(AB) – CDA - Hudds0016

23/4. Warehouses, Chancery Lane.

List Descriptions:

No 13 (*corrected in ink on KMC Planning list to ‘between Nos. 11 and 13’*):

Probably C18th. Warehouse. Hammer dressed stone. Pitched stone slate roof. 4 storeys. 2 ranges of stone mullioned casements. One range of loading doors with 6 sunk panels each.

No 14:

Early C19th . Warehouse. Hammer dressed stone. Pitched stone slate roof. 3 storeys. Stone brackets to gutter. One range of industrial windows with glazing bars. One range of planked loading doors with winch hoist. Double doors with 4 sunk panels.

David Wyles *The Buildings of Huddersfield: four architectural walks* (Kirklees MC, undated):

‘Of particular interest is a well-preserved four-storey warehouse with two light mullioned windows flanking central loading doors to each floor. This probably dates from the late eighteenth century and is similar to the warehouse at Aspley to which it should be compared.

The Chancery Lane warehouse is perhaps one stage away from the near domestic qualities of the Aspley building. Nevertheless, its construction precedes the development of the cast-iron frame which enabled greater spans to be achieved and it remains essentially vernacular in character.

PHOTO:

Kath G.

CD1.H16

OTHER PHOTO FILES:

CD4.BldgHud0017

CD4.BldgHud0017Alt

25. Brick Buildings, Nos. 2 – 14 New Street.

List description: C18 or early C19, refaced in mid C19. Stucco. Pitched stone slate roof. 3 storeys. Modillion eaves cornice. Moulded string below 2nd floor windows. Modern shops. 12 ranges of sashes in moulded surrounds, those on 2nd floor with moulded panels in aprons.

David Wyles, *The Buildings of Huddersfield: four architectural walks* (Kirklees MC, undated):

‘New Street was developed in the late eighteenth century, but little remains of that period. Several buildings were refaced in the mid-nineteenth century, such as the **Brick Buildings**, opposite *The Boot & Shoe*. These were built as a prestigious block by the Ramsdens around 1770 “out of bricks that had been procured but were not needed for the erection of the Market Hall”.

George Redmonds, *The Making of Huddersfield*, (Wharnccliffe, 2004): by 1798, New Street was established in the rent books, and the Ramsdens consciously added to its prestige by putting up a large block of buildings between Cloth Hall Street and the Market Place. They were called the New or Brick Buildings, and in the survey of 1797, John Edwards, the first tenant, was paying £21 rent ... (a high figure, perhaps because) the Ramsdens’ policy may have been to create a select shopping centre.”

PHOTO:

AB

Tempus Disc CD1.H17

OTHER PHOTO FILES:

CD4.BldgHud2-0018

CD4 – BldgHud0018 (TIF)

26. Historic streets – Kirkgate, Cross Church Street, King Street.

Listed Buildings here include:

Kirkgate: North side: Nos. 33 & 35, 37 – 41 (Early or mid C19th).

Beastmarket: Boy & Barrel Inn. late C18th /early C19th. (+ adj. buildings also listed).

Cross Church Street: West side: Nos. 7, 9, 11, 19, 23, 25, 27, 29, 31 & 33 L 106-109. East side: Nos. 14, 16, 18, 29, 22, 24 & 42.

King Street: North side: Nos. 5, 7, 13 (early C19th), 15, 15A & 17 (mid to late C18th), 35 (Burns Tavern) & 37, 41, 43 (The Globe), 45, 47, 49, 51, 53 & 55, 61 & 63, 83 & 85, 91 & c 93, 95, 97 (all early C19th). South side: No 4 (Early C19th), Nos. 38, 38B, 40 & 42 (early C19th), Nos. 44 & 46 (List refers to C19th shopfront), Nos. 48 (has mid C19th shopfront & arch to Hammond’s Yard), 50 (NB list says this is mid or late C19th).

Market Place: Nos. 7 & 9. (C18th or early C19th – with modern shopfront).

David Wyles, *The Buildings of Huddersfield: four architectural walks* (Kirklees MC, undated): ‘...Cross Church Street ... includes many early nineteenth century buildings of simple proportions. Unfortunately, most have been mutilated by unsympathetic shopfronts and signboards. The projecting sign of Booth & Sons, cutlers, remains the exception.’

PHOTO: Boy & Barrel sign.

Kirklees Community History Service.

Tempus Disc CD1.H18

Cross Church Street.

Kirklees Community History Service.

Tempus Disc CD1.H19

(Historic print of Oastler returning – Pam Riding @ Local History Library sent print to Sue Gillooley @ Digital Archive to be scanned onto CD)

OTHER PHOTO FILES:

CD3.BldgHud2-0019

CD3.BldgHud2-0020

CD1 – BldgHud0019 (JPEG)

CDB - Hudds0019B

CD1 – BldgHud0020 (JPEG)

CDA - Hudds0020

In the first print of *The Buildings of Huddersfield* we illustrated these streets by showing the well-known 'Oastler returning to the town' print & dated it as at July 1832 as suggested by John Hargreaves in *Huddersfield, A Most Handsome Town*. He said that the print showed an event on '12 July 1832 ... procession led by Lindley Band. Oastler went on to address the Friends of the Ten Hour Bill in Back Green Field'.

However, in his *History of Huddersfield*, Roy Brook had identified the print as showing Oastler's return to Huddersfield after his release from prison in February 1844. Oastler had been released on 12 February and was met from the train in Brighouse where he spent the night at *the Railway Hotel*. On the next day, Brook says that Oastler and the "... waiting crowds accompanied by four bands, marched towards Huddersfield and they were joined by three more bands halfway". It was "... a triumphal march enjoyed without reservation by ten thousand people." His footnote 'See Illustration facing page 74' refers to this print.

In theory, Roy Brook ought to be correct because the print shows the Parish Church as built in 1834 – 36 (i.e. it had not been built in 1832). **But** John Hargreaves also ought to be correct because his research was meticulous, whereas Roy Brook relied on answers to questions he had sent to the Library.

Assuming that John Hargreaves had identified the correct event, I wondered if the print had been produced to show an interpretation of the 1832 event at a later time, perhaps when Oastler was sent to prison and I wrote the text of *The Buildings of Huddersfield* on that basis.

Thinking that I should look further into this, on 6/2/08 I rang the Local Studies Library (who had let me have the print for publication) and asked to speak to Pam Riding (who I had dealt with previously). She was not in and I spoke to Katriona who thinks that the library's image is a copy & not an original print. They have no conclusive evidence to tell whether it represents the 1832 event or 1844. She went away to see if she could find any other references in addition to the Hargreaves & Brook ones & rang back later in the day with the suggestion that it could also refer to an occasion in 1838 when Oastler paraded through the town ending up at his brother-in-law's house on Queen Street!

After that, just from references in Roy Brook's book alone, I found two other possible occasions when Oastler quite likely took part in a parade that may have gone along Cross Church Street. After his 24 April 1832 walk with a crowd of protestors to York, he returned to address a public meeting in the Market Place (presumably not on the same day – I doubt they could have walked to York and back in one day); on 28 August 1837 "Oastler was escorted from Fixby by 15,000 people and 10 bands. At a meeting near St Paul's Church, there was an unprecedented display when thousands turned up to support the 'Factory King'." (This was after his sacking from the Thornhill Estate).

Hillary Haigh suggested that maybe I should look at reports in the *Leeds Mercury* to see if I could find any other clues. I do not think that will help – as the key elements of the print (Oastler, the crowds and at least one band) were reported as being present on at least three of the occasions referred to above.

I will rewrite the text to say that there is uncertainty as to which event is illustrated.

27-9. Wormald's Goldthorpe's & Hammond's Yards.

List Descriptions:

No 1 Wormald's Yard: Early C19th. Front to King Street is of hammer-dressed stone. Pitched stone slate roof. 3 storeys. Stone brackets to gutter. Trabeated archway to yard, with stone setts underneath. One range of sashes. Façade slightly recessed from others. Rear elevation has one range of sashes with glazing bars and continuous vertical staircase window with glazing bars. Stone setts in yard outside.

No 2 Wormald's Yard: Early C19th. Red brick. Pitched stone slate roof. 3 storeys. Stone brackets to gutter. 1 range of bipartite stone mullioned sashes with glazing bars. Stone setts in yard outside.

No 3 Wormald's Yard: Early C19th. Hammer-dressed stone. Pitched stone slate roof. 2 storeys. Moulded iron gutter. One range of sashes with glazing bars. One door with 6 moulded and sunk panels, 4 glazed. Stone setts in yard outside.

No 4 Wormald's Yard: Early C19th. Hammer-dressed stone. Pitched stone slate roof. 2 storeys. Moulded iron gutter. One range of sashes with glazing bars. One modern door in original opening with fanlight. Stone setts in yard outside.

No 5 Wormald's Yard: Early C19th. Hammer-dressed stone. Pitched stone slate roof. 2 storeys. Moulded iron gutter. One range of sashes with glazing bars. One modern door in original opening with fanlight. Stone setts in yard outside.

No 6 Wormald's Yard: Early C19th. Rendered. Pitched stone slate roof. 2 storeys. Stone mullioned sashes with glazing bars, one bipartite and one tripartite in 1st floor, one quadripartite on ground floor. Door part glazed with glazing bars. Stone setts in yard outside.

Nos. 7 & 8 Wormald's Yard: Early C19th. Rendered. Pitched stone slate roof. 3 storeys. Stone brackets to gutter. 3 ranges of tripartite stone mullioned sashes with glazing bars. One door with fielded panelling. Stone setts in yard outside.

Nos. 1 & 1A, Goldthorpe's Yard: Early C19th. Rendered. Pitched stone slate roof. 2 storeys and attics. 2 doors with 6 fielded panels each, one with wooden frame consisting of 2 Tuscan pilasters and deep entablature. Irregular sash windows, some later C19th. Stone flags in yard outside.

Nos. 2 & 3 Goldthorpe's Yard: Early C19th. Hammer-dressed stone. Pitched stone slate roof. Very tall red brick stacks. 2 storeys. Moulded iron gutter on stone brackets. No 2 has one range of sashes and door with 6 elaborately moulded panels. No 3 has one range of bipartite stone mullioned sashes and one 1st floor with spear finials outside No 2. Stone flags in yard outside.

Hammond's Yard (Nos. 1 – 4), off King Street (S side): Early C19th. Irregular cluster of coursed rubble buildings along east side of Hammond's Yard. No 1 is 2 storey, has one range of sashes with glazing bars, door with 4 moulded panels, and very tall red brick stack. No 2 is one storey, and has one sash with glazing bars. No 3 is 2 storey, has contemporary industrial windows with glazing bars and door with 6 fielded panels to 1st floor balcony approached by wooden steps. No 4 is one storey and has sash with glazing bars. East side of courtyard is banded by a wall ramped upwards towards No 3. Contemporary stone setts and cobbles along east side and under arch.

David Wyles, *The Buildings of Huddersfield: four architectural walks* (Kirklees MC, undated): '... come to Wormald's, Goldthorpe's and Hammond's Yards. Here more than anywhere else in Huddersfield the atmosphere of domestic squalor and restless industry of the early nineteenth century town is preserved. Houses and workshops are tightly packed into setted and flagged courtyards. The sash windows with glazing bars, two. Three and four mullioned windows and steps to first floor doorways provide further architectural interest and an element of the picturesque.'

L. Browning & R.K. Senior, *The Old Yards of Huddersfield* (Huddersfield Civic Society, 1986):

Wormald's Yard – "... (On) the south side of King Street, just below Cross Church Street. It contains six Victorian houses, which ... (in 1986 were) not in too bad a state of repair. Some have stone steps leading to upper storeys. (In 1866) John Wormald, saddler, is recorded as living at No. 80 King Street, on the top side of the entrance. ... As recently as 1956, nine private residents (lived in the yard).'

Goldthorpe's Yard (Between 42 & 44 King Street, was in 1986) "... (In) a shocking state of disrepair ... (and then) used as workrooms and stores, three early C19th houses can be seen to the left and rear of the square. The right hand side is closed by the backs of similar houses in ... Wormald's Yard.... "(Apparently the last resident moved out in 1982.)

Hammond's yard (between 46 & 48 King Street, entered through an archway under No. 48). "To the left .. on entering there is a rearward extension of No. 48 King Street, with stone steps leading to an upper doorway. There are also stone steps further down the yard leading to the upper storeys of the large building at the corner of King Street and Zetland Street. This was a fire escape dating from the days when Jackson and Taylor, cigar manufacturers, occupied the building."

"At the end of the yard is a picturesque building of considerably older appearance (Nos. 3, 4, & % Hammond's Yard) which may originally have housed servants or coachmen, and ... (was, when

this was written,) occupied by a firm of cabinet makers. On the right hand side are the backs of houses in Goldthorpe's Yard.

"In 1814 William Wilks ... took up residence in the house to the left of the entrance to the yard... (He was) the Senior Surgeon at the Dispensary which had just been opened ... (in) Pack Horse Yard. (Together with the Vicar of Holy Trinity he started the subscription that led to the building of the Infirmary.) One of his daughters, Susannah, married Joseph Hammond, a tea merchant and grocer. When Dr Wilks died in 1840, they (and their 4 children) moved into his house, and members of the family lived here until the end of the C19th, and continued to own the property until 1985.'

L. Browning & R.K. Senior (revised by Betty & Michael Hill), *The Old Yards of Huddersfield* (Huddersfield Civic Society, 2004):

Wormald's Yard (Occasionally called Edward's Yard). One of the yards off King Street renovated during the development of the Kingsgate Centre. The yard has been thoughtfully restored and is occupied by Maison Properties, the Courtyard Dental Centre, Attic Counselling Practice and Fizz Design. At the premises of Maison Properties, granges in ground floor rooms had not been removed, but had been boarded in. In an upper room, part of a Victorian cast iron fire surround remained in position.

From Wormald's Yard, there is a passage through to Queen Street, emerging between Jessop's Photographers and Stages Theatre Shop.

The yard is paved with setts and stone slabs. The external painting of the businesses within the yard is uniform.

Goldthorpe's Yard entered under an archway off King Street. The whole yard is now converted to Yates's Wine Lodge, much of the yard being roofed over with glass to cover the bar area.

There is an open air café area to the rear.

As recently as 1956 four private tenants lived in the yard. One of them, Miss Elsie Preston, had lived there for seventy years and continued to do so until 1982.

Hammond's Yard or Wilk's Yard off King Street.

The yard was reshaped at the time of the Kingsgate development. It is now occupied by Guy V. Laycock and George Slater and Son (plumbers, Electricians and heating engineers) and the Proust Coffee Shop (madeleines and lime-flower tea are not always available). There is an area within the yard, paved with setts, behind the rear of the Lawrence Batley Theatre The yard is shown in the 1851 map but not named. On the same map, the nearby Wormald's and Goldthorpe's Yards were respectively called Edward's and Laycock's Yards. It is omitted from the 1867 directory, quoted in 1894-5, omitted in 1909. Hammond's Yard is entered by an archway on either side of which Nos. 46 and 48 King Street were originally two houses with connecting upper storey above the arch. At one stage, the yard contained a well supplying a wash house.

PHOTOS:

Wormald's Yard:

Kath G. Tempus Disc CD1.H20

Hammond's Yard:

Kath G. Tempus Disc CD1.H21

OTHER PHOTO FILES:

CD4.BldgHud0021W

CD4.BldgHud0021H

30-33. White Hart, King's Head, Queen's Tap & Swan with Two Neck's Yards.

NB. We did not check which buildings were listed around these yards.

L. Browning & R.K. Senior, *The Old Yards of Huddersfield* (Huddersfield Civic Society, 1986):

The White Hart Yard – This hotel and its yard are still in existence on the corner of Cloth Hall Street and Market Street ... It was almost opposite the old Cloth Hall ... and was one of the main centres of the fancy goods trade for the greater part of the (nineteenth) century. The yard is bounded by the rather stark walls of the Exchange Buildings, this name being carved, possibly as an afterthought, on the lintel over one of the windows. The name is probably related to the ground floor of the Cloth Hall becoming an Exchange and News Room in 1881."

King's Head Yard – "...This presumably started as stabling .. behind the Inn (which was on Cloth Hall Street and demolished in 1924 – on the site of the TSB bank).... (There) is still a passage (from Imperial Arcade which leads to the remains of the ... yard, now used as a private car park. ... About 1820, the King's Head Yard was ... the centre of the 'fancy goods' trade.

Queen's Tap Yard – "This runs from Market Street, at the opposite end of the (former) Queen's Hotel from Imperial Arcade, down onto the remains of the old King's Head Yard."

The Swan with Two Necks Yard – "This was the original name of *The Royal Swan* public house in Westgate. The inn dates from the early C19th and from its name must have been well up the pecking order. The yard, which has entrances in both Chancery Lane and Westgate, is surrounded by some early two-storey warehouses and some taller ones of a later date.'

L. Browning & R.K. Senior (revised by Betty & Michael Hill), *The Old Yards of Huddersfield* (Huddersfield Civic Society, 2004):

The White Hart Yard The pub became The Hart in 2003. It stands at the corner of Cloth Hall Street and Market Street. It was almost opposite the Cloth Hall and was one of the main centres of the fancy goods trade for the greater part of the 19th century. Alongside The Hart is a small yard with iron gates, used as a car park. The yard is bounded at the back by the Exchange Buildings, probably so named because the ground floor of the Cloth Hall became an Exchange and New Room in 1881.

The White Hart and its yard are in fact sometimes referred to as the Exchange Hotel and Yard in some 19th century documents, but it seems more rational to reserve this name for another yard now used as a private car park off Market Street on the other side of the Exchange Buildings before reaching the Queen's Tap Yard.

King's Head Yard This presumably started as stabling behind the inn half-way up Cloth Hall Street on the south side, but ... (on the 1890 OS map), the yard is shown extending as far as Imperial Arcade. There is still a passage towards the top end of the covered part of the arcade on the north side which leads to the remains of the extended King's Head Yard, now used as a private car park. The Queen's Tap Yard (named Queen Tap Yard on a new sign at the top end) also runs into this space. The passage is described in ... (a 1937 directory) as 'the entry to King's Head Yard leading to King's Head Arcade'.

In 1936 ... (The Huddersfield Corporation Handbook) carried an advertisement by an Arthur Wilde selling tea at 6d – 10d per quarter and coffee at 8d per quarter from his address in King's Head Yard; he was still there in 1937.

The King's Head Inn itself was demolished in 1924 and the site, together with an appreciable stretch of the yard converted into King's Head Arcade. One does not have to be really ancient to remember when, in addition to Harold Hallas, pork butcher and a sub post office, the arcade housed quality shops such as Taylor and Hobson's, furnishers, and George Hall's linen shop. About 1960, the arcade was demolished in its turn and the present Trustee Savings Bank built across the entrance to its site.

About 1820, the King's Head Yard was perhaps the centre of the 'fancy goods' trade and a century later, it hardly seemed to have changed in appearance when it was sketched by C.H. Bishop in 1923: his water colour is displayed in the Tolson Memorial Museum ... The picture shows how the warehouse on either side of the yard were let off in single rooms, the upper storeys being approached by steps and balconies.

... ... Patrick Martin, the founder of Martin's Mill, Oakes, sold his early products here in the mid 19th century.

Queen's Tap Yard This runs from Market Street, at the opposite end of the former Queen's Hotel building from Imperial Arcade, down into the remains of the old King's Head Yard.

In the early 19th century, the Queen's Hotel building was the residence of Mr John Brook, JP.

The Swan with Two Necks Yard This was the original name of the Royal Swan in Westgate. ...The inn dates from the early 19th century. Having an entrance by the Royal Swan and extending behind the premises of Brook and Learoyd, printers since 1840, this long yard contains Rubens Hair and Beauty Co, but is otherwise used only as a car park.

34-5. Brook's & Laycock's Yards.

List Descriptions:

No 2 Brook's Yard (North side): Probably early C19th. Hammer-dressed stone. Lean-to stone slate roof. 3 storeys. 3 ranges of windows, nearly all late C19th sashes, but top floor retains original fenestration, viz. Industrial windows with iron glazing bars at either side of loading doors with 6 sunk panels. Stone setts outside.

No 4 and warehouse between Nos. 2 & 4 (North side): Early C19th. Ashlar. Pitched stone slate roof. 3 storeys. Stone brackets to gutter. 2 ranges of C19th casements, one range of early C19th industrial windows with iron glazing bars, and one range of loading doors (1st floor one planked, 2nd floor one with 6 sunk panels), and winch hoist. 2 doors with oblong fanlights, No 4's with 6 moulded panels, the others with 4 fielded panels. Stone setts outside.

Nos. 5 to 9 (odd) (South side): Mid C19th. Hammer-dressed stone. Pitched stone slate roof. 2 storeys. 4 ranges of sashes (one on 1st floor, tripartite with stone mullions). Stone setts outside.

No 8 Brook's Yard (East End): Early C19th. Hammer-dressed stone. Pitched stone slate roof. 2 storeys. Moulded eaves cornice. Blocking course. Continuous sill band. 3 ranges of sashes, one on ground floor tripartite (*altered in ink to 'bipartite'*) with stone mullions. Door up 4 steps with oblong fanlight.

L. Browning & R.K. Senior, *The Old Yards of Huddersfield* (Huddersfield Civic Society, 1986):

Battye's Yard – (off Market Street, near to Wood's Music Shop). "In an area dominated by banks, building societies and offices, this little yard retains its early C19th appearance virtually intact. ... Two businesses (were in 1986) still carried on there. McShane's Upholsterers was established .. in 1922, and Metrodent have one of the most up-to-date dental laboratories ... supplying about half the demand for false teeth in Australia and New Zealand (IS THAT STILL TRUE?). Some of the old warehouse buildings are beginning to be reoccupied."

Lancaster's Yard (more recently called Laycock's Yard) – "Lancaster's Yard was the name given between 1850 and 1910 to the yard reached by a passage running off Cloth Hall Street halfway between Chancery Lane and Market Street. Towards the end of the (C19th) about 20 businesses, mostly connected with the wool trade had .. offices here. By 1917, the name changed to Laycock's Yard, probably associated with the construction along the Cloth Hall Street frontage of Cloth Hall Chambers, which housed, inter alia, the business of Guy V. Laycock Limited, plumbers and electricians ... One or two small businesses (were in 1986) ... re-established in the yard, but their addresses are given as Cloth Hall Chambers."

"The interior of the yard, with stone steps and balconies leading to single rooms is similar to that depicted in (a painting of the old King's Head Yard) ... and clearly goes back to the early days of the woollen industry."

Also note Riley's Yard – "This ... probably survives as the old yard behind the Bradford & Bingley Building Society in Cloth Hall Street entered from the small square at the Cloth Hall Street/Market Street corner. The original entry from Market Street must have been blocked off by ... Wood's Music Shop or the Abbey National Building Society."

L. Browning & R.K. Senior (revised by Betty & Michael Hill), *The Old Yards of Huddersfield* (Huddersfield Civic Society, 2004):

Brook's Yard A wide passage paved with setts and containing two old street lamps leads to a hairdresser's (Lawrence's), R.A. Bell (wholesale chemist's), McShane's Upholsterer's, established in 1922 and Peregrine House, the Huddersfield Cancer Support Office. Metrodent no longer occupy premises here. A fire escape, with a counterbalance weight, remains at the rear of a car supplies shop whose front is on Market Street.

Lancaster's Yard (more recently called Laycock's Yard)

Lancaster's Yard was reached ... (etc. as in 1986 text) Guy. V. Laycock, Plumbers and Electrician's. This firm had by 2004 moved to the renovated Hammond's Yard.

The yard is named as Laycock's in the directories up to 1924 but not afterwards; possibly it became untenanted. Despite the alterations of 1917, much of the old yard remains, with stone steps and balconies leading to single rooms, shown in illustration No 6 dating back to the early woollen industry days. In 2004, the yard is occupied at ground floor level by the Huddersfield Picture Framing Company, which incorporates the Courtyard Gallery, in which exhibitions are shown. The yard is well worth a visit. Access is gained from Cloth Hall Street, by a narrow passage beneath a sign 'Cloth Hall Chambers' in gold lettering on a glass panel.

The origin of the name is uncertain. John Hanson (in 'Huddersfield Seventy Year's Ago', a series of three articles printed as supplements to the *Huddersfield Examiner* from 25th May to 8th June, 1878) mentions a 'Samuel Lancaster, auctioneer, living about 1806, father of the late celebrated auctioneer, John Lancaster', and these two seem to be the only prominent bearers of the name. John Lancaster, auctioneer, is also referred to in the 1845 directory, but his address is given as Queen Street. Lancaster's Yard is first mentioned as such in the 1866 directory, but there is no Lancaster among the businesses in the yard or in the name index at all.

PHOTOS:

Brook's Yard.

Kath G

Tempus Disc CD1.H22

Laycock's Yard.

Kath G.

Tempus Disc CD1.H23

OTHER PHOTO FILES:

CD4.BldgHud0022B

CD4.BldgHud0022L

36. Union Bank Yard.

List Descriptions:

Nos. 1 & 2 Union Bank Yard (South side): Early C19th. Hammer-dressed stone. Pitched stone slate roof. 3 storeys. Continuous sill band to 1st floor. Stone brackets to gutter. 5 ranges of industrial windows with glazing bars (some sashed). Door with 6 fielded panels in wooden frame with Tuscan pilasters and dentilled cornice. Stone setts and flags outside.

No 3 Union Bank Yard (South side): Early C19th. Hammer-dressed stone. Pitched stone slate roof. 3 storeys. Continuous sill band to 1st floor. Stone brackets to gutter. 6 ranges of industrial windows with glazing bars (some sashed). Door with 6 sunk panels in wooden frame with Tuscan pilasters and dentilled cornice. Stone setts and flags outside.

Nos. 6 & 7 Union Bank Yard (West side): Early C19th. 2 storeys. 3 ranges of sashes with glazing bars. Door in stone surround with sunk panels and cornice on tall consoles. Stone setts and flags outside.

L. Browning & R.K. Senior, *The Old Yards of Huddersfield* (Huddersfield Civic Society, 1986):

The Union Bank Yard – "This is reached by a passage off New Street opposite Woolworth's. It got its name from the Halifax & Huddersfield Union Bank, which occupied a site in the yard until 1868, when the business was transferred to Westgate (and, though a series of mergers became Lloyds TSB). The building was then occupied by a William Haigh, Solicitor, who was also the US Consular Agent. ... The attractive building is now occupied by Greaves (Photographers) ... (NB – the hoist in the frontage was apparently used to transfer heavy loads of coins to and from the vaults)." In a dignified old warehouse at the opposite end of the yard, Eli Wadsworth ... was a wholesale tea and coffee merchant until (the Second World War) ... Oldfield & Stuttard used the building as a furniture store ... On the upper floor of a further building reached by an external staircase, a correspondent recalled working in Tom Carver's business making paper roller blinds. ..."

L. Browning & R.K. Senior (revised by Betty & Michael Hill), *The Old Yards of Huddersfield* (Huddersfield Civic Society, 2004):

The Union Bank Yard. A passage from New Street is paved with large stones, worn by wagon wheels. It leads to the Union Bank Café Bar and Restaurant, a decent, well-preserved stone building and to Greaves' Photographers. The remains of a crane lift are attached to a wall ... The

yard is a dead end. The Halifax and Huddersfield Union Bank moved from the yard to No 3 Westgate in 1868. After a series of amalgamations, the bank became a branch of Lloyds Bank, which remains on the Westgate/Market Square corner.

The building was then occupied by Mr William Haigh, solicitor, who was also the US Consular Agent. The sideline cannot have been lucrative because, by 1873, William Haigh was still there, but the Agency had been transferred across the road to 53 New Street. By 1900, it was at 18 Cloth Hall Street...

The attractive building is now occupied by Greaves. The owner was kind enough to point out the hoist on the front of the building which had been used to transfer heavy loads of coins to and from the vaults. The Restaurant now occupies a former warehouse in which Eli Wadsworth had a wholesale tea and coffee business until 1945. ... Oldfield and Stuttard used the building as a furniture store and later it became a furniture exchange.

On the upper floor of a further building, reached by an external wooden staircase, a correspondent recalled working in Tom Carver's business making paper roller blinds which were dispatched all over the country.

OTHER PHOTOS:

Kath G.

CD4 – BldgHud0023 (TIF)

37/8. Imperial Arcade & Market Avenue.

NB. We did not check which buildings were listed around the arcades, nor did we check on the architects of the Market Avenue redevelopment scheme.

L. Browning & R.K. Senior, *The Old Yards of Huddersfield* (Huddersfield Civic Society, 1986): (formerly Hanson's Yard). "Imperial Arcade was erected by J.R. Hopkinson between 1873 and 1875. Prior to its construction there were two yards ... which abutted but were not joined ... the Queen's Yard and Hanson's Yard... (It) took its name from *The Imperial Hotel* (which was) directly opposite on the other side of New Street ..(with) 20 bedrooms, 2 billiard rooms and a restaurant. It ceased to be a hotel in 1908 ...(but) the faced can easily be recognised .. in the upper storeys of the two shops adjoining Woolworth's on the north (Market Place) side..

L. Browning & R.K. Senior (revised by Betty & Michael Hill), *The Old Yards of Huddersfield* (Huddersfield Civic Society, 2004):

Imperial Arcade (formerly Hanson's Yard). Imperial Arcade was erected by a Mr J.R. Hopkinson between 1873 and 1875. Prior to its construction there were two yards between New Street and Market Street which abutted but were not joined; these were the Queen's yard at the top end and Hanson's Yard at the New Street end. The latter name was presumably derived from Hanson and Co., cabinet makers, of New Street, who occupied premises immediately on the north side of the Arcade entrance. It took its name from the Imperial Hotel directly opposite on the other side of New Street which had been built in 1845. The latter is described in ... (*A Descriptive Account of Huddersfield*, by W.T. Pyke & Son, Brighton, 1895) as Vicker's Imperial Hotel and it had 20 bedrooms, 2 billiard rooms and a restaurant. It ceased to be an hotel in 1908 but ... the façade can still easily be recognised today in the upper storeys of the two shops adjoining Woolworth's on the north side. It was lit by electricity generated on the premises by a dynamo driven by an Otto gas engine. Mains electricity did not become available in Huddersfield until the St. Andrew's (Road) Power Station was opened in 1893; there were only 38 customers in the first year of operation and only 2,584 in 1907.

In 1875, (a directory) carried an advertisement by Huddersfield Corporation Electricity Department for their showroom in Imperial Arcade which was to remain there until 1938 when it moved to new premises next to the Ritz Cinema in Market Street. In 1875, it presumably sold mainly lighting appliances for use in conjunction with private generators. The Arcade has been refurbished and the open part landscaped. It now provides a pleasant sheltered shopping precinct and walkway.

Greenwood's Yard, now market Avenue.

This is now (a) partially covered shopping arcade, containing a variety of retail establishments and several cafes. Greenwood's Yard is shown on the 1851 large scale Ordnance Survey map of Huddersfield and in the 1866 directory; it is not referred to in earlier directories. It was still known

as Greenwood's Yard in 1924, but it had changed to Market Avenue by 1934. The original single storey shops which had become rather tatty were swept away and replaced by modern shops. The Avenue retains something of its old atmosphere and a crane is still attached to a wall at high level.

Past & Present Huddersfield, Brian Haigh, Sutton/W.H.Smith 2002: (Photo captions).

Huddersfield Corporation Electricity Showroom, Imperial Arcade. 1936. The Imperial Arcade was built by J.R. Hopkinson on the site of Hanson's Yard in 1878.

The Imperial Arcade was refurbished in the 1990s and forms a popular pedestrian thoroughfare between New Street and Market Street.

39. Historic streets – New Street, Lord Street, Market Street, Queen Street, Victoria Lane etc.

Listed Buildings include:

New Street:, Nos. 13 (early or mid C19th), Nos. 29 – 35 (C18th, altered), No 61 (early C19th).

New Street (West Side), Nos. 2 – 14 (C18th/early C19th – re-faced mid C19th) (<~ **These are Brick Buildings**), No 28 (C18th, stucco), No 34 (C18th, whitewashed stone, including archway to Hawkby's Court), No 42 – 48 (or is it all No 48?) (Early C19th), No 52 (Early C19th), No 56 (Early C19th), Nos. 62 & 62 (Early C19th – 62 is 'The Commercial PH' & 62 is described in the list as having an attractive early C20th shopfront).

Lord Street: (E side). Nos. 17, 19, 21 (Early or mid C19th).

Macauley Street: (N side), The Plumbers' Arms & No 4 (Late C18th or early C19th).

Market Place: Nos. 4 & 6 (Early/mid C19th), Nos. 7 & 9 corner of Kirkgate – noting modern shopfront) (C18th or early C19th).

Market Street: (E side): Nos. 5 & 7, 9 (Early C19th), Exchange Buildings (C18th or early C19th).

Victoria Lane: (West side). Nos. 14 (Including corner to Lockwood's Yard), 16 & 16A (including 12, 14 & 26 Market Avenue), 18 – 28, 12, 14, & 16 (Including 16 & 16A Market Avenue). (All early C19th).

Zetland Street: (East side): Nos. 33, 20 & 24 (early or mid C19th).

Dundas Street: Nos. 5 – 9, 11, Plantation House & warehouse on corner of Sergeantson Street.

Half Moon Street: Nos. 2 – 6. Warehouse with hoist.

40/1. The Plumbers Arms, Macauley Street & the Commercial, New Street.

List descriptions:

The Plumbers Arms: Late C18 or early C19. Hammer-dressed stone. Pitched stone slate roof. 3 storeys. Stone brackets to gutter. 2 ranges of tripartite stone mullioned sashes, central lintel higher than other 2. 2 ranges of sashes. One door with 6 moulded panels and fanlight. Rear has 4 ranges off 3-light stone mullioned casements.

No 62 (The Commercial Hotel) and 64 New Street: Early C19. Hammer-dressed stone. Hipped stone slate roof. 3 storeys. Stone brackets to gutter. 3 ranges of sashes in plain raised surrounds. Door in moulded wooden surround. No 64 has attractive early C20 shopfront; fascia with cornice which is ramped upwards towards corner.

2 storey extension in High Street. Same materials. One range of tripartite stone mullioned casements. One range of sashes. One range of bipartite stone mullioned casements.

42. Townhouses, Queen Street.

List Descriptions:

No 20: Early C19. Painted ashlar. Pitched slate roof. 3 storeys. Stone brackets to eaves. 2 ranges of sashes, with continuous cill band to 1st floor. 2 doors with 4 moulded panels each, one with semi-circular fanlight, other with oblong fanlight, in plain raised surround with cornice over.

No 22: Early C19. Painted ashlar. 3 storeys. Moulded eaves cornice and blocking course. 2 ranges of sashes. Door in stone surround with Tuscan $\frac{3}{4}$ columns and entablature. 3 steps with plain cast iron railings. 1 other door with 6 moulded panels and semi-circular fanlight. Area with plain cast iron railings.

No 24: Early C19. Painted ashlar. 3 storeys. Moulded eaves cornice and blocking course. 2 ranges of sashes. Door with 6 moulded panels in stone surround with Tuscan $\frac{3}{4}$ columns and entablature. 3 steps with plain cast iron railings. Area with plain cast iron railings.

No 26: Early C19. Painted ashlar. 3 storeys. Moulded eaves cornice and blocking course. 2 ranges of sashes. Door with 6 moulded panels in stone surround with Tuscan $\frac{3}{4}$ columns and entablature. 3 steps with plain cast iron railings. Area with plain cast iron railings.

No 28: Early C19. Painted ashlar. 3 storeys. Moulded eaves cornice and blocking course. 2 ranges of sashes, ground floor windows tripartite. Door with 6 moulded panels in stone surround with Tuscan $\frac{3}{4}$ columns and entablature. 3 steps with plain cast iron railings.

No 30: Early C19. Painted ashlar. 3 storeys. Moulded eaves cornice and blocking course. 2 ranges of sashes. Door with 6 moulded panels in stone surround with Tuscan $\frac{3}{4}$ columns and entablature. 3 steps with plain cast iron railings.

No 32: Early C19. Painted ashlar. 3 storeys. Moulded eaves cornice and blocking course. 2 ranges of sashes, ground floor window a modern neo-Georgian bow. Door with 6 moulded panels and fanlight with glazing bars in stone surround with Tuscan $\frac{3}{4}$ columns and entablature. 3 steps with plain cast iron railings.

David Wyles, *The Buildings of Huddersfield: four architectural walks* (Kirklees MC, undated):

'The first buildings of note along Queen Street are the ashlar faced town houses, now mainly offices, constructed about 1830. The houses are indicative of the rising affluence of the growing middle class which in turn created work for a growing number of craftsmen in stone. The quiet classical facades echo the Georgian conventions of design, based on decorum, conformity and the use of traditional elements. Such buildings excel because of their simplicity and symmetry, even though Ruskin, the eminent Victorian critic, thought the style "utterly devoid of life, honourableness or power of doing good."

'The traditional detailing included moulded eaves cornices, blocking course and door surrounds comprising Tuscan columns and entablature. The windows would originally have been sash windows with small panes and glazing bars.'

PHOTO:

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Tempus Disc

CD1.H24

OTHER PHOTO FILES:

CD4.BldgHud2-0024

CD4 - BldgHud0024 (TIF)

43. The former Waterworks and adjacent houses on Spring Street & Water Street.

List Descriptions:

Nos. 1, 3 & 5 Water Street: 1828. Ashlar. Hipped slate roof. 2 storeys. Moulded eaves cornice. Blocking course. Band. 5 ranges of sashes, of which central ones break forward and are crowned by pediment: oval plaque in tympanum inscribed "Water Works. Established by Subscription. MDCCCXXVIII". 3 doors, 2 with 6 moulded panels.

Extension northwards: hammer dressed stone. Hipped stone slate roof. 2 storeys. Stone brackets to gutter. 6 ranges of windows (One blocked) and one oculus with 4 keystones at north end.

Former Depot and workshops of Huddersfield Corporation Waterworks Dept, Spring Street (North Side): Mid C19th. Ashlar. Moulded eaves cornice. Blocking course. 6 rusticated pilasters. Segment-headed carriage entrance with moulded imposts, rusticated voussoirs and vermiculated keystones.

Nos. 38 to 44 (even), Nos. 244A, 46, 48, 48A, Nos. 50 to 58 (Even) Spring Street (North side): Early or mid C19th. Ashlar. Pitched stone slate roof. 2 storeys. Stone brackets to gutters. Nos. 50 – 56 have modillioned eaves cornices. No 42 and Nos. 52-56 have a band. 2 ranges of sashes each. No 40 has one door with 4 moulded panels. No 42 has 2 doors with 4 moulded panels each. No 54 has one door with 3 moulded panels. No 48 has a trabeated carriage entrance, recessed slightly. No 56 has a passage entrance with plank raised. Nos. 50 – 56 have cast iron area railings with spear finials, No 54's also with urn finials.

No 58 Spring Street (North side): Mid C19th. Ashlar. Pitched slate roof. 2 storeys. Moulded eaves cornice. 2 casements with moulded surrounds on 1st floor. Cantled ground floor bay with panelled aprons, sashes, cornice, blocking course and sculpted wreath. Ornate cast iron railings.

No 31A Spring Street (South side): Early or mid C19th. Ashlar. Pitched slate roof. 2 storeys. Moulded eaves cornice. 2 ranges of sashes with moulded surrounds. Door with 4 moulded panels, Tuscan pilasters, full entablature and blocking course.

No 31 Spring Street (South side): Early or mid C19th. Ashlar. Pitched Slater roof. 2 storeys. Moulded eaves cornice. Blocking course. Acroteria with sculpted wreath. 2 1st floor sashes with moulded surrounds. Cantled ground floor bay with Tuscan piers, sashes, moulded cornice, blocking course, sculpted wreath. Door with 4 moulded panels, Tuscan pilasters, full entablature with dentils, blocking course and sculpted wreath.

No 33 Spring Street (South side): Early or mid C19th. Ashlar. Pitched slate roof. 2 storeys. Moulded eaves cornice. Blocking course. 2 ranges of sashes. Door with one moulded panel, Tuscan pilasters, moulded cornice and blocking course.

No 35 Spring Street (South side): Mid C19th. Ashlar. Pitched slate roof. 2 storeys. Moulded eaves cornice. Blocking course. 2 sashes on 1st floor. Cantled ground floor bay with sashes, chamfered lintels, moulded cornice and blocking course. Door with 3 moulded panels, Tuscan pilasters, moulded cornice and blocking course. Passage door with 4 moulded panels, blind depressed arched fanlight, and hollow chamfered reveals.

Nos. 37 and 41 Spring Street (South side): Early or mid C19th. Ashlar. Pitched slate roof. 2 storeys. Moulded eaves cornice. Blocking course. Band. 2 ranges of sashes each. Nos. 37 and 41 have doors with moulded panels. No 39 has door with sunk panels and semi-circular fanlight with glazing bars, moulded voussoirs and imposts. Cast iron railings with spear finials.

Nos. 45, 47, 49 and 53 Spring Street (South side): Early or mid C19th. Ashlar. Pitched slate roof. 2 storeys. Moulded eaves cornice. 2 ranges of sashes each. Nos. 49 and 53 have doors with 4 moulded panels each and fanlights. No 53's with glazing bars. No 49 has a passage entrance with moulded voussoirs and imposts.

No 7 Water Street (West side): Early or mid C19th. Ashlar. Hipped slate roof. 2 storeys. Moulded eaves cornice. Blocking course. Band. 3 ranges of sashes. Cantled ground floor bay with moulded cornice and blocking course. Door with 4 moulded panels, masked by late C19th porch.

Nos. 9 and 11 Water Street (West side): Mid C19th. Ashlar. Pitched slate roof. 2 storeys. Moulded eaves cornice. Blocking course. 2 ranges of sashes, that on ground floor with moulded surround, plain frieze and moulded cornice. Door with Tuscan $\frac{3}{4}$ columns, moulded cornice and blocking course. No 11 has a door to a passageway with 4 moulded panels, blind semi-circular fanlight, moulded voussoirs and imposts and vermiculated keystone

PHOTO:

AB

Tempus Disc CD1.H25

OTHER PHOTO FILES:

CD4. BldgHud0025better

CD3 – BldgHud2-0025 (TIF)

CD1 – BldgHud0025 (JPEG)

CDA - Hudds0025

44. The Crown Court (now the Tokyo Bar).

List Description: 1825. Hammer dressed stone. Hipped slate roof. 2 storeys Moulded eaves cornice and blocking course. Continuous 1st floor sill band. 5 ranges of sashes with glazing bars, central one on 1st floor with moulded surround. Double doors with moulded panels and fanlight in Tuscan porch with blocking course and sculpted Royal Arms above.

David Wyles, *The Buildings of Huddersfield: four architectural walks* (Kirklees MC, undated): 'The ...classical County Court (1825) has a symmetrical ashlar façade of two storeys with pediment above. The door with moulded panels and fanlight is set in a Tuscan porch with blocking course above which is sculpted the Royal Arms. An oval plaque in the pediment is inscribed 'Court of Requests 1825.

***The Huddersfield Heritage Trail* (Leaflet written by Helen Price, University of Huddersfield c2000):** 'This building constructed in 1825 was originally the County Court (note the Royal Arms). The columns framing the porch are rather plain in nature and are of the Tuscan order. The

small paned sash windows are a characteristic feature of Georgian architecture. Inside it is possible to have a drink in the Old Court room upstairs which retains many original features.

PHOTO:

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Tempus Disc

CD1.H26

OTHER PHOTO FILE:

CD4.BldgHud0026

45/6. The Riding School (now Livingstones' Bar) & The Zetland Hotel.

List Description (Zetland Hotel only – Riding School too altered to be listed): Early C19th.

Ashlar. Hipped slate roof. 3 storeys. Full entablature and blocking course. Rusticated basement. 4 pairs of giant Tuscan pilasters to 1st and 2nd floors. 3 ranges of sashes. Ground floor windows segment-headed. Door in moulded surround set within segment-headed recess of same dimensions as window openings.

David Wyles, *The Buildings of Huddersfield: four architectural walks* (Kirklees MC, undated): ‘... a fine ashlar building with typical neo-classical detailing such as the rusticated basement, giant Tuscan pilasters and full entablature. It is said the building originally stood in Temple Street and was called *The Druid's Hotel*. It was demolished with other buildings as part of the railway station development, and re-erected here in 1847 with a new façade designed by William Wallen.

(Ed.) Hilary E.A. Haigh, *Huddersfield, a Most Handsome Town: aspects of the history & culture of a West Yorkshire town* (Kirklees Cultural Services, 1992): (Part of a chapter written by David Wyles): ‘The mode for the Italianate palazzo was at this time asserting itself on the architectural vocabulary of the town. The first major buildings to adopt the style seem to have been the **Riding School** and **Zetland Hotel**, Ramsden Street by William Wallen. The Riding School was used chiefly by the local unit of the West Yorkshire Yeomanry Cavalry, but for several months of the year was also used as a theatre. Both buildings have rusticated basements and bold entablatures, the hotel with giant Tuscan pilasters and the Riding School a tall arched entrance flanked by panels bearing bas-reliefs with rampant horses.’

ILLUSTRATION:

Kirklees Community History Service.

Tempus Disc CD1.H27

OTHER PHOTO FILES:

CD3.BldgHud2-0027

CD1 – BldgHud0027 (JPEG)

CDA - Hudds0027

47 & 48. The former Lockwood Spa, off Albert Street, Lockwood and the former Bath Hotel, Nos. 188, 188A & 188B, Lockwood Road.

List Descriptions:

(a) Former Lockwood Baths: Mid C19th. Built to complement the Spa Hotel, Lockwood Road. Ashlar. Pitched slate roof. One storey. Coped gable in centre. Sides have moulded eaves cornice; blocking course. Ends break forward slightly and have 2 Tuscan pilasters each. Centre has tetrastyle Tuscan porch (one column missing), with pediment. Door with 6 moulded panels and semi-circular fanlight.

(b) Nos. 188, 188A, 188B Lockwood Road, (Former Spa Hotel): Mid C19th. Former Spa Hotel. 3 storeys. Moulded eaves cornice. Blocking course. Continuous 1st floor sill. 4 ranges of sashes. Door with 6 panels (4 fielded) and oblong fanlight framed by 2 Tuscan $\frac{3}{4}$ columns taking full entablature. 3 steps up to front door with Regency-type cast iron railings. Carriage entrance with 3-centred head and moulded voussoirs.

(Ed.) Hilary E.A. Haigh, *Huddersfield, a Most Handsome Town: aspects of the history & culture of a West Yorkshire town* (Kirklees Cultural Services, 1992): (Part of a chapter written by David Wyles): ‘Both the fashion and symbolism of this Classical Revival found suitable expression in the growing demand for what would later be termed as health and leisure facilities. The *Universal British Directory* had noted in 1794, “there are several medicinal springs in the neighbourhood ... which probably only want the attention of some person of abilities and

influence to bring them into notice and more general use.” The opportunity was obviously recognised, for in 1827 Oates designed a range of buildings, including shower baths and large swimming bath with the spring water pumped into the building and heated. The group was fronted in the neo-classical manner with a tetrastyle Tuscan porch supporting a pediment and appropriately set “in a deeply sequestered spot, sheltered by a lofty and well-wooded ridge on the east side of the river.” (J. Maynall, *The Annals of Yorkshire*, Leeds n.d.) Unfortunately, the deeply sequestered spot became a hotchpotch of industry and housing leaving only the soot blackened façade and the Bath Hotel building on Lockwood Road.

(Ed.) Hilary E.A. Haigh, *Huddersfield, a Most Handsome Town: aspects of the history & culture of a West Yorkshire town* (Kirklees Cultural Services, 1992): ‘In 1827, a large spa baths was established by a company of subscribers at Lockwood, on the site of an old sulphur well, where, “the existence of mineral springs had suggested to the speculative mind, dreams of an English Baden, or, at least, another Harrogate. The river was spanned by a rustic bridge, grounds were laid, and a Bath Hotel opened its doors.” (Sykes, *Huddersfield and its Vicinity*, pp404-405.) By the 1860s, the Lockwood Spa was offering swimming, warm, Buxton, shower, sulphurous, fumigating and shampooing baths, and, in the 1867 season, it attracted almost 30,000 bathers.’

Vivien Teasdale, *Huddersfield Mills*, (Wharnccliffe, 2004): ‘In common with Slaithwaite and other places, Lockwood’s claim to fame in the early nineteenth century was as a spa. The Bath Hotel was built, together with Spa buildings, and White’s Trade Directory of 1837 described the area as: “*Lockwood, now celebrated for its Spa is a large, well built and pleasant village, delightfully situated in the valley of the Holme, near its confluence with the other branch of the river Colne, 1 mile south of Huddersfield. Its elegant and commodious Spa Baths, built in 1827 is a finely sequestered spot, within half a mile of Huddersfield. The water is highly esteemed for its medicinal virtues in glandular, rheumatic gouty dyspeptics, corbatic and other cutaneous complaints*”. Unfortunately, manufacturers were also quick to spot a good opportunity. The water could provide power and clean the wool, and waste could be emptied into the fast-flowing river. Mills began to appear in the area, and Lockwood’s hopes of being a beautiful Spa resort were quickly dashed.

PHOTO:

Kirklees Community History Service.

Tempus Disc CD1.H28

OTHER PHOTO FILES:

CD3.BldgHud2 -0028

CD1 – BldgHud0028 (JPEG)

CDA - Hudds0028

49. The former Infirmary (now part of Huddersfield Technical College), New North Road.

List Descriptions:

Huddersfield Technical College (Administration and Business) (Grade II*): 1831. Architect John Oates or Joseph Kaye. Former Huddersfield Infirmary. Ashlar. Hipped slate roof. 2 storeys. Moulded eaves cornice. Blocking course. Continuous sill band. 9 ranges of sashes with glazing bars. Giant tetrastyle Greek Doric temple frontispiece up flight of 9 steps with flanking dies. Central 3 window ranges have moulded frames: door has Egyptian surround. Lamp on ornamental cast iron bracket. Interior: stone cantilevered staircase with cast iron balustrades.

Statue of King Edward VII: Early C20th. Sculptor: P. Bryant Baker. Granite plinth with bronze plaque of Peace, Sympathy and Industry on 3 sides. Inscribed “Edward VII King and Emperor 1901 -10” on 4th side. Life size bronze statue of King in Garter Regalia.

NB. The list says that the architect of the Infirmary was John Oates or Joseph Kaye. That is incorrect – Oates was the architect & Kaye the builder.

L. Browning & R.K. Senior, *The Old Yards of Huddersfield* (Huddersfield Civic Society, 1986): “In 1814 William Wilks ... took up residence in the house to the left of the entrance to

(Hammond's Yard)... (He was) the Senior Surgeon at the Dispensary which had just been opened ... (in) Pack Horse Yard. When the Dispensary proved inadequate, in 1819, a subscription was opened headed by Dr Wilks and the Rev J. Maddock of Holy Trinity Church for the creation of a new hospital. The appeal raised £10,000 ... The new building with 40 beds was completed in 1829 ... and remained at the centre of the Royal Infirmary until the move to Lindley in c. 1965.

(Ed.) Hilary E.A. Haigh, *Huddersfield, a Most Handsome Town: aspects of the history & culture of a West Yorkshire town* (Kirklees Cultural Services, 1992): (by David Wyles): 'Of grander proportions (than the Spa) was the Infirmary; the dominant feature was an imposing entrance, a giant Greek Doric portico. John Oates won the competition, against competition from 13 other architects, following an advertisement in the *Leeds Mercury* inviting the submission of designs and specifications.

(Ed.) Hilary E.A. Haigh, *Huddersfield, a Most Handsome Town: aspects of the history & culture of a West Yorkshire town* (Kirklees Cultural Services, 1992): '(In) June 1829, the foundation stone of the Huddersfield and Upper Agbrigg Infirmary was laid by Mr. John Charles Ramsden. ... (This) purpose-built edifice in Grecian Doric style constructed and fitted out at a final cost of £7,500, required ... medical and nursing staff, and cost over £1,500 pa to run. ... (Starting) with 20 beds, by 1839 there were 35, and by 1885, 85.'

Edward Law website has these potted histories:

JOSEPH KAYE (c1779 – 1858)

Best remembered as a builder, Kaye included architecture amongst his numerous activities. He was not, however, the architect that Sir John Betjeman made him out to be; he did not design either the Infirmary or St. Paul's church, both of which were by John Oates. Indeed no evidence has been found that he designed any public buildings of architectural interest. He had great experience in building housing and no doubt prepared what plans were necessary for many of them. Probably he was responsible also for the plans of buildings which he erected himself – his house in Buxton Road, shops, offices and warehouses in the town, and his mills at Folly Hall.

With the experience that he gained from erecting and running the mills at Folly Hall it is likely that he was engaged to design and build many of the mills in and around Huddersfield. A handbill of 1844 circulated by John Whitacre of Woodhouse, after a theft, mentions "prize plans and elevations of the proposed new mill by Joseph Kaye", which is interesting as the only firm evidence of Kaye's architectural activities.

However, strong circumstantial evidence that Kaye, or his office, were very much involved in designing mills is found in the obituary of James Leech. Leech commenced as a clerk in Kaye's office and continued there until Kaye's death. The obituary records "as an architect for the erection of mill property, he (Leech) stood at the head of all his compeers in the district".

Kaye died in 1858 and was interred in the parish churchyard, where his substantial tomb still stands.

JOHN OATES (1793 - 1831)

Possibly the most accomplished of the early 19th century architects working in Huddersfield. It has been suggested that he came from Manchester, but in fact he was born at Salterhebble near Halifax, and probably trained in Manchester where he was noted in 1813. The period during which he practiced in Huddersfield was short; he was known to be working in Halifax from 1822 to 1827, and is noted in Huddersfield in 1830 and 1831, though it is probable that he moved to the area in 1828 when his three local churches were all being built. His output included a number of churches over a very wide area, many of which were commissioned by the Church Building Commissioners. Like W.H. Crossland, arguably the most talented of Huddersfield architects, Oates was the son of a quarry owner, and the knowledge of stone working and the properties of the material would be a most useful asset to an architect.

Of his secular work in Huddersfield, the Lockwood Baths have been defaced from an aesthetic view, but the Huddersfield and Upper Agbrigg Infirmary, his final building, remains a fitting memorial to an outstanding talent. The design for the Infirmary was selected by competition, and Oates's obituary (*Halifax & Huddersfield Express*, 28.5.1831) records "*he bore away the palm from some of the most celebrated architects of the day*" particularly at the Huddersfield Infirmary.

The minutes of the Infirmary contain what little evidence is known of Oates in Huddersfield; shortly before his death in May 1831, he was living at Springwood when the practice was known as Oates, Pickersgill & Oates. The two surviving partners, his brother Matthew and Thomas Pickersgill completed the works, which the firm, had in hand, but practiced in York.

Oates died in 1831 and is interred at All Saints' Paddock beneath a handsome monument fitting to his talents, with the inscription: *Here lie the remains of John Oates of Springwood, Architect, who died May 16 1831 in the 37th year of his age. In private life he was a kind husband an affectionate father and a sincere friend. Under his superintendence the Infirmary and St Paul's Church, Huddersfield and this adjoining church were built.*

LOCAL WORKS

1827	Lockwood Baths.
1828	St. Stephen's Lindley.
1828	All Saints' Church, Paddock.
1828	St. Paul's Church, Huddersfield
1829	The Infirmary, Huddersfield.

Derek Linstrum *West Yorkshire Architects and Architecture* (Lind Humphries, 1978):

(Appendix) : 'Oates, John (d 1831) practiced at 7 Union Street, Halifax from c1819 until his death. Mathew Oates and Thomas Pickersgill (both of whom practiced later in York) completed the outstanding work after his death.. Oates's work was mainly ecclesiastical...' Linstrum lists these Huddersfield buildings:

Lindley, St Stephen	1828 – 9
Paddock, All Saints	1828 -9
Huddersfield, St Paul	1828 – 30
Huddersfield Infirmary	1829 – 31

PHOTO:

Kirklees Community History Service

Tempus Disc CD1.H29

OTHER PHOTOS:

CD3.BldgHud2-0029

CD1 – BldgHud0029 (JPEG)

CDA - Hudds0029

50. The former Huddersfield College, New North Road (now part of Huddersfield Technical College).

List Description: 1838 -9. Architect: J.P. Pritchett of York. Formerly Huddersfield College, whose best known pupil was H.H. Asquith. Ashlar. Hipped slate roof. 2 storeys. Crenellated parapet. Corner turrets. Symmetrically composed around a central 3-storey hall, in manner of Wollaton, or Inverary Castle. Front has short projecting central wing with gabled end: door with 4 moulded panels, in 4-centred arch, with side-lights, whose enclosed in traceried frame with crenellated top. 4-centred arched window with 3-lights, intersecting tracery and hoodmould. Two 2-light and one 3-light stone mullioned windows on both floors either side: those on 1st floor with arched heads to each light, and hoodmoulds. Hall has five 2-light arched windows on each side: parapet crow-stepped in centre. Rear has open arcade on ground floor, with pointed arches and chamfered jambs.

Edward Law website has a potted history:

JAMES PIGOTT PRITCHETT (1789 – 1868)

James Piggott Pritchett had practiced in London, but moved to York c1813. In partnership with Charles Waterhouse*, he was responsible for the Ramsden Street nonconformist chapel erected in Huddersfield in 1824, and, ten years later, was the architect for the town's third Parish Church. He worked extensively for Earl Fitzwilliam of Wentworth Woodhouse, but unfortunately seems to have committed some professional blunder, which caused him to be excluded from consideration in the design for any building for the Ramsden Estate at a time when they were reshaping Huddersfield. The Hon. Isabella Ramsden wrote in 1844 "about Mr Pritchett, we must steer clear of him, in his profession as an architect he has given the Ramsden family a lesson not to be forgotten (in the work he performed at Brotherton Church) in the instability of his buildings".

However, Pritchett did work in the town quite extensively for other, and is represented, most importantly, by the railway station; that example of his work was no doubt responsible for bringing in other commissions such as the Lion Arcade in 1852. James Piggott Pritchett & Son, Architects, are noted at New North Road in 1845, and later had a office in New Street.

Pritchett designed a Town Hall for Huddersfield in the mid 1850s, not at the behest of the Ramsden family ... but at the joint expense of the Chamber of Commerce and the town's Improvement Commissioners. The project did not come to fruition.

Pritchett married twice and had a large family. His eldest son. Following family tradition, entered the ministry; another son, John Benson, was a surgeon and became Huddersfield's first Medical Officer of Health; and it seems from the style of the firm in 1854 that two sons at least became architects. In 1861 one of the sons must have left the practice for it became Pritchett & Son, and by 1863, they appear to have withdrawn from Huddersfield. Whilst they continued to obtain commissions in the town, it was in the person of the son, James Pritchett junior, of the firm of Pritchett & Son of Darlington. The father died at York in May 1868.

LOCAL WORKS*

1824	Ramsden Street Chapel.
1834	St. Peter's Parish Church, Huddersfield.
1838	St Jamlding (sic) Brotherton, church.
1842	Huddersfield Vicarage.
1846	Railway Station, Huddersfield.
1852	Lion Arcade, Huddersfield.
1857	House, lodge and stabling at Hopton.
1858	Christ Church, Helme.
1861	Alterations, St Luke's Church, Milnsbridge.
1863	Congregational Church, Hillhouse
1864	Congregational Church, Clayton West.
1866	Schools, Hillhouse.
1867	Congregational Church, Ravensthorpe.
1871	Congregational Church, Holywell Green

NB:

1. Pritchett's partner in York was Charles WATSON not Waterhouse.
2. The list of buildings shown above omits the Huddersfield College and other works in the area by Pritchett. Linstrum mentions:
 - 1835 Addition of West tower and north aisle, St Bartholomew, Meltham
 - 1838 St James, Meltham Mills (and further enlargements there 1845 - 1846).
3. The list of local buildings shown includes ones built after the retirement of J.P. Pritchett from the architectural practice of Pritchett & Son. We think the last five buildings listed were by his son after the practice had moved to Darlington. (See Linstrum for details of the practice).

Derek Linstrum *West Yorkshire Architects and Architecture* (Lund Humphries, 1978) (in Appendix): 'Pritchett, James Pigott (1789 – 1868) was born at St Petrox, Pembrokeshire. He was articled to James Medland of Southwark, and then worked for two years in the office of D.A. Alexander. He became a student at the Royal Academy in 1808, and began to practice in London, but by 1813, he was in York, where he was in partnership with Charles Watson until 1831. He was married twice, and by his second wife he had three sons, James Pigott n(1830 - 1911), Charles and George, who all became architects, and worked for a time with their father. His finest Classical design is the railway station in Huddersfield, and it is unfortunate that his complementary design for a Town Hall in an adjacent site was not built. ...His designs in York include the new façade to Burlington's Assembly Rooms'

Included in Linstrum's long list of buildings are these:

Ramsden Street Chapel 1824
 St Peter, rebuilding 1834 – 6
 Huddersfield College 1839-40
 Railway Station 1846 -50
 Lion Arcade 1852 -4

Albert Booth says that the turrets on the college hide chimneys for the open fires.

Note that the Collegiate School, a contemporary of the College, on Clare Hill has been demolished.

PHOTO:

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Tempus Disc

CD1.H30

OTHER PHOTO FILES:

51. Holy Trinity Church, Trinity Street.

List Descriptions:

Church: 1816 – 19. Architect Thomas Taylor. Ashlar. Nave and aisles: west tower: chancel: vestry and organ recess. Buttresses. Crenellated parapet. Windows with simple intersected tracery, 3-light to aisles, 2-light to clerestory, transomed east window. 4 stages to tower with 3-light bell openings in third: crocketed pinnacles.

Interior: Very tall 5-bay arcade with octagonal piers, pointed arches and hoodmoulds. Pitched timber roof with arched braces on corbels. Galleries in aisles and first nave bay: balconies with traceried panelling. Aisle roofs lean-to, but as nave. Chancel arch roll-moulded, with another moulding corbelled out of soffit, hoodmould. Low pews, linenfold bench ends. Steps up to chancel. Chancel stalls and pulpit (1880) have pierced cusped panelling. Organ recess: Good brass lectern (1880). Reredos and sanctuary furniture with delicate tracery (circa 1900). Various marble tablets, especially to Henry John Maddox (d.1826), first incumbent, with delicate tablet on sarcophagus, and to Benjamin Haigh Allen (D. 1829), who built and endowed the church, a sarcophagus with palm tree on black ground. Stained glass in east window and some aisle windows.

Outer gatepiers , Off Trinity Street: Probably 1816-19. Ashlar. Chamfered conical caps. Simple cast iron gates with anthemium ornament.

Lychgate, Inner gates and gate piers to Churchyard, lamppost in churchyard east of chancel: C19th. Inner gates to churchyard from Trinity Street have 4 ashlar piers. Lych-gate to Wentworth Street has stone plinth: timber-pitched slate roof: crenellated bargeboard. Lampstand in churchyard, just east of chancel: cast iron fluted column: spiral fluted bar and finial tapering lamp.

(Ed.) Hilary E.A. Haigh, *Huddersfield, a Most Handsome Town: aspects of the history & culture of a West Yorkshire town (Kirklees Cultural Services, 1992)* (by David Wyles): 'Holy Trinity Church (1816-19) provides an interesting early example of (the Gothic Revival), pre-empting the surge of Gothic churches brought about by the Million Act of 1818. It was designed by Thomas Taylor (1778 -1826) of Leeds, who had practiced in London in the office of James Wyatt. His commission to build Christ Church, Liversedge in 1812 had established his reputation for Gothic architecture and the Million Act provided him with extensive employment. In the case of Holy Trinity, the relationship between the architect and his client, Benjamin Haigh Allen, is an important one. It was Allen's deep spirituality and his association with a growing circle of Evangelicals at the University of Cambridge which fuelled his desire to build a new church in a town with just one church serving a population of over 8,000.

Derek Linstrum *West Yorkshire Architects and Architecture (Lund Humphries, 1978)* (in **Appendix**) says that Thomas Taylor was a Leeds based architect, who had worked for a London builder and then in James Wyatt's office before starting his Leeds based practice. In addition to Holy Trinity, he was the architect for Christ Church, Woodhouse Hill. (Somewhere, I have a note of his Commissioners' churches)

Albert Booth says that the church cost £12,000.

PHOTO:

Kath G.

TEMPUS DISC

CD1.H31

OTHER PHOTO FILE:

CD4.BldgHud0031

52. St Paul's Church, Queensgate (now part of the University of Huddersfield).

List Description: 1829. Architect: John Oates or Joseph Kaye. Ashlar. Pitched slate roof. Nave and aisles, chancel, vestry, west tower. Parapets. Buttresses, diagonal at corners, with pinnacles. 5-bay nave, 3-bay chancel with polygonal end. All windows plain chamfered untraceried lancets, some with hoodmoulds. 3-stage tower with diagonal buttresses and crenellated parapet. Octagonal spire with 2 stages of gabled lucarnes (*lucarnes?*). Aisle west doors have ogee mouldings with delicate sculpted ornament.

NB. The list says that the architect of the Infirmary was John Oates or Joseph Kaye. That is incorrect – Oates was the architect & Kaye the builder.

The Huddersfield Heritage Trail (Leaflet written by Helen Price, University of Huddersfield c2000): The church was designed by John Oates, an architect from neighbouring Halifax, and built in 1829 by local stonemason Joseph Kaye. St Paul's is no longer used for worship, but instead it provides a venue for a range of concerts including the well-known Huddersfield Contemporary Music Festival. The simple lancet windows are typical Early English Gothic in style.

David Wyles, *The Buildings of Huddersfield: four architectural walks* (Kirklees MC, undated): (Along) Queensgate we reach St Paul's Church (1829) designed by John Oates, a Halifax architect who also designed the Royal Infirmary and built by the great Huddersfield mason Joseph Kaye.

The style is Early English, the earliest development of Gothic architecture with its untraceried lancet windows and uncluttered lines. It is worth comparing this church with the two other Revival churches in the town centre – Milton Congregational (Decorated) and St. Peter's (Perpendicular), noting the various stages of Gothic architecture and how they were interpreted in the nineteenth century.

The church has now been converted into a concert hall by architects Hugh Wilson and Lewis Womersley. A new atmosphere has been created that is externally inconspicuous and yet visually rewarding.

(Ed.) Hilary E.A. Haigh, *Huddersfield, a Most Handsome Town: aspects of the history & culture of a West Yorkshire town* (Kirklees Cultural Services, 1992) (by David Wyles): '(The) Million Act provided the greatest impetus to church building, establishing the names of architects and masons such as John Oates and Joseph Kaye.'

'At a time of growing population and the increasing influence of Nonconformity, the Government sought to quell unrest and the seeds of discontent amongst the working classes. A growing middle class and the formation of the Church Building Society spurred the spending of £1million towards the building of churches in populous districts. Although a great deal more was spent during the next fifteen years, with 214 churches built as a result of the Act, the main consideration was one of economy in construction. The style chosen for most of the churches was Gothic, as in its most simple form, it offered a less extravagant solution than the Classical style with its columns, pediments and grandiose proportions.'

'St. Paul's Church (1829) by John Oates exemplified several aspects of this period. It met the requirements of the Church Commissioners by adopting the Early English style, with plain untraceried lancets and the thrifty application of decorative features. Kenneth Clark asserted that no Commissioners' churches were effective and claimed that the buildings were shoddy and contemptible as architecture. (*The Gothic Revival*, 3rd Edition). This is unfair. Given the constraints, Oates managed to avoid both meetinghouse austerity and the frippery of baroque and its inference of popery. The result is a functional building of simple charm, honesty and adherence to the given brief.'

Past & Present Huddersfield, Brian Haigh, Sutton/W.H.Smith 2002: (Photo caption) The vicarage was pulled down to make way for the chemistry building of the Technical College which opened in 1939. ...

KG Comment: the conversion to the University Concert Hall by **Wilson & Womersley** breaks all the rules by inserting a substantial new ramped floor of seating up to the level of the balcony that becomes the dominant element in the interior works surprisingly well - perhaps because the nave is not divided and perhaps because the detailing is simple, modern and not in competition with the original architecture of the church.

PHOTO:
AB

Tempus Disc CD1.H32

OTHER PHOTO FILES:

CD1.BldgHud0032

CDB - Hudds0032

53. All Saint's Church, Paddock (now a private house).

List Description: 1828. Architect: John Oates (whose tomb is in the churchyard). Chancel and south chancel chapel 1878, donated by Sir Joseph Crosland (18826 – 1904), MP for Huddersfield. Architect: J. Kirk. Ashlar. Pitched slate roof. Moulded parapets. Hall church type. Nave and aisles, west tower, south porch. Chancel and south chancel; chapel hammer-dressed stone: steeper pitched slate roof: coped gable with finials. 4-stage tower, crenellated parapet and pinnacles. 5-bay nave; in traceried chamfered lancets. Chancel east window has 5 lights with Geometrical bar tracery, otherwise plate tracery. Shallow buttresses, pinnacles at corners.

Interior: Flat roof takes on trusses similar to hammer-beam trusses. Gallery at west end on 4 clustered columns: balcony with blind pointed arched panelling. Chancel arch and 2 flanking arches (1878): pointed and moulded: colonnettes with foliate capitals. Chancel has wooden roof on elaborate foliage corbels. 2 arches either side. Quite rich chancel furniture of this date including communion rail with iron balusters with stylised foliage, and brass rail to pulpit with the same. Stained glass. Good neo-classical monument to Charles Crosland: marble, with relief sculptures.

54. St Stephen's Church, Lindley.

List Descriptions:

Church: 1829. Architect: John Oates. Ashlar. Pitched slate roof. Hall church, with 5 bay nave, west tower, chancel, vestry, organ recess, porches. Plain parapet. Buttresses. Plain untraceryed chamfered lancets. East window has simplest Early English style tracery. 3-stage tower with pinnacles and crenellated parapet.

Interior. Double hammer-beam roof to chancel, trip[le] to nave. West gallery with elementary Gothic panelling, on 4 clustered shafts. Mid C19th stained glass on north side and in east window. Solid mid C19th pews. Delicate late C19th chancel stalls, communion rail, pulpit and reredos, with Perpendicular traceried panelling. 3 tablets, including one to Gideon Gledhill who "gave his soul up to his Captain Christ, under whose colours he had fought so long" on the 18th July 1871".

Many good tombs in churchyard.

Lych-gate: Late C19th. Timber with stone plinths, pitched stone slate roof, wooden tracery between the studs.

Gate Piers, Plover Road: Mid C19th. Ashlar panelled, ornate cast iron gates.

Albert Booth says that Oates's use of steel ties in tension across the hammer beam roof is very early. And his photos show the reordering of the interior in modern times by Bradford architect Peter Langtry Langton that successfully takes the two bays of the interior under the balcony for a community space – divided by folding sound-proof doors from the nave & fits rooms into the former balcony space. Also shows the light fittings and altar table made up from parts of the pew ends removed from under the balcony.

The church cost less than £3,000 to build.

PHOTO:

AB

Tempus Disc CD1.H33

OTHER PHOTO FILES:

CD1.BldgHud0033

CDB - Hudds0033

55. Holy Trinity Church, South Crosland.

List Description:

Church: Church. 1827-30 in a very plain lancet style to the designs of Peter Atkinson Junior, chancel said to be later (information from churchwarden), perhaps c. midC19th. Ashlar masonry with slate roofs, the slates laid in diminishing courses. Plan of W. tower, galleried nave with S. doorway and chancel with NE vestry.

EXTERIOR: The chancel has set-back buttresses and a triple lancet E. window in an arched recess. The S. side of the chancel has a blind lancet window. Nave of 5 narrow bays with pilaster buttresses and tall lancet windows without hoodmoulds. Steeply-gabled S. porch with a chamfered doorway and 2-leaf door with

Gothick panelling, a brattish crest and glazed overlight. The tower has clasping pilaster buttresses and large square-section pinnacles with pyramidal caps. The belfry windows are paired lancets with hoodmoulds. The tower has a tall W. lancet and a half-glazed lean-to on the S. side. 2002 NW extension.

INTERIOR: The nave is galleried on 3 sides. Chancel arch with octagonal responds with moulded capitals. The 3-sided galleries are supported on octagonal piers and plain cross beams. Gothick panelled gallery front with cusped blind arches and a probably later dwarf balustrade. Tie beam and queen post roof to the nave with arched braces and braces from queen posts to collar. The 2-bay chancel roof is an elegant arch braced design with no collar, the braces springing from wall shafts. The chancel has a panelled dado and integral timber panelled Reredos with a cornice and vine trail, with a memorial date of 1910. c. late C19th Choir stalls with multifoil ends and backs with fielded panels. A plaque records that the gallery was re-seated in 1898. Stairs to the gallery are probably late C19th with stick balusters with stout turned newel posts with ball finials. The space under the tower was originally the baptistery and has a dado of blind Gothick panelling. The Creed, the Lord's Prayer and Ten Commandments in frames are kept in the gallery.

A 2-phase lancet style church with a severely plain exterior but preserving all three galleries and other fittings mid/late C19th.

Sources: Pevsner, Yorkshire: The West Riding, 1967 edn., 491.

Wall to churchyard, and gates at south-east and south-west corners: Presumably 1827 –

30: Hammer-dressed stone wall. Cast iron gates with fleur-de-lys finials. Ashlar piers with ball finials.

Ornamental cast iron overthrows. That at south-east with contemporary lamp.

National School, Church Lane: 1835. Hammer-dressed stone. Pitched tile roof. Coped gable ends.

One storey. U-shaped plan. Lancets with either ashlar surrounds, or rock-faced voussoirs. Low wall joins the 2 wings, and is crowned by cast iron railings with some ornamental finials.

56. Christ Church, Woodhouse Hill.

List Descriptions:

Christ Church: 1823-7. Architect: Thomas Taylor. Simple Commissioners' type church. Ashlar. Nave, chancel and broad transepts. 3-storey west tower, with broach spire and lucarnes. West window has moulded surrounds, others have just plain chamfers, and no tracery. 3-bay nave: shallow buttresses, 3 lancets to transept ends. 5 grouped lancets to chancel.

Interior has curiously braced coved wooden roof. Chancel stained glass has art nouveau detailing and vivid colours. Very delicate and attractive screen, stalls, organ, pulpit and communion rail of circa 1909. Several neo-classical tablets, the best to Edward Hinchcliffe of Cooper Bridge Villa (d.1834), and to Thomas Starkey of Park House, Deighton (d. 1870), organist, in shape of an organ.

Churchyard with various good monuments.

Monument to William Fawcett in churchyard to west of tower: Dated 1868. Plain stone pyramid.

Monument to Richard Oastler in churchyard near south door: Mid C19th. Gothic tabernacle with crocketed spire.

57. Emmanuel Church, Lockwood (now a private house).

List Description (NB. Listed as Emmanuel Church, Taylor Hill Road, Taylor Hill) : 1828 -9.

Architect: R.D. Chantrell. Ashlar. Pitched slate roof. Nave and aisles. Chancel. Hall church plan. Crenellated parapet. 4 octagonal angle buttresses at east and west ends, otherwise shallow buttresses to aisles. West end has bell cote with moulded and cusped pointed openings, crocketed gable. Windows have chamfered pointed arches, hoodmoulds and Decorated tracery. East and West windows 3-light, remainder 2-light. One storey porch with octagonal angle buttresses, crenellated parapet, door with traceried panelling, in moulded pointed arched surround with hoodmould.

Derek Linstrum *West Yorkshire Architects and Architecture* (Lund Humphries, 1978) (in Appendix) tells us that Chantrell was born in Southwark, and became a pupil in Sir John Soane's office (1807 – 14). ... In 1819 he set up a practice at 25 Park Row, Leeds remaining there until 1846 when he returned to London to become architect to the Incorporated Church Building Society. ... best remembered for the many churches in the Gothic style, including:

Lockwood, Emmanuel 1828 -9

Netherthong, All Saints 1828 – 9

Holmbridge, St David 1839 – 40; chancel added 1887.

Farnley Tyas, St Lucius, 1840

Honley, St Mary 1842 – 3

Armitage Bridge, St Paul 1847 - 8

Albert Booth says that a feature of several of Chantrell's churches, including Lockwood Emanuel is the numbering on the plinth stones presumably to mark the locations in the graveyard for burial purposes.

58. Parish Church of St. Peter.

List Descriptions:

Church: 1834 – 6. Architect: J.P. Pritchett of York. Ashlar. Pitched slate roof. Nave and aisles which flank west tower, south transept, lower one-bay chancel flanked by one-storey polygonal vestries. 2-storey hall church. Crenellated parapet. Chamfered dado. Shallow buttresses, diagonal at corners, with crocketed pinnacles. Cross finials on gable heads. 8 bay nave. Windows with 2-centred heads, plain chamfers, Perpendicular tracery, hoodmoulds. All 2-light with one transom, except for transept terminals, which have 2 with 3-lights, and one with 4-lights (and 2 transoms), and east window which has 5 –lights (and one crenellated transom). But feature is the tower, which has 6 stages, Perpendicular traceried panelling all over, 3-light louvred bell openings, diagonal buttresses with crocketed pinnacles, and openwork traceried crenellations. Clocks on each side. Triple-arched doorway with 3-light window (one transom) over. Interior: Octagonal columns. Good timber roof. Galleries with panelled fronts. Baldachino designed by Sir Ninian Comper (1921): gilded timber, 4 Tuscan columns, entablature and angels on top. Chancel is paved with many fine C17th tomb slabs, mainly those of the Brookes of New House Hall, but also those of the Hudsons of Shepherd Thorn, Bradley, (on wall) and of the Wilkinsons of Greenhead Hall. Various neo-classical marble tablets, including one to the Rev Henry Venn, Vicar 1759 – 71, whose zealous ministry did much to combat nonconformity in the town. The best is in the south gallery, near to the north end, and has a broken column, a sarcophagus, and an aedicule with diagonally placed consoles. Stained glass dates mainly from 1834-6, but there is some of 1852 by Willement, and, in the east window, of 1921, by Sir Ninian Comper.

St Peter's Gardens, formerly the churchyard. contain some interesting tombs and monuments.

Gateway arch to south of Church & lamp-post in middle of St. Peter's Gardens: Arch: Mid C19th; stepped sides; pitched gable; moulded top with cross finial, traceried panels and blind quatrefoil. Lamp-post: Mid C19th: cast iron; ornamental column with delicate hexagonal lamp.

The Huddersfield Heritage Trail (Leaflet written by Helen Price, University of Huddersfield c2000): 'The present Parish Church was designed by J.P. Pritchett of York. . As with most parish churches, the site had previously been used for the same function. Like St. Paul's, the window details are rather plain, but slightly more embellished with trefoils to the heads of the lancet windows. The inside is certainly worth perusal, to see the galleries, the east window and the altar canopy. Additionally, the old crypt has been converted into an unusual café setting Behind the Church is St. Peter's Gardens, in which stands one of the original late-nineteenth century gas lamps.

David Wyles, *The Buildings of Huddersfield: four architectural walks* (Kirklees MC, undated): 'Designed by J.P. Pritchett of York, it replaced the earlier church which had fallen into decay.'

'Unfortunately, the design of the new building was not matched by its quality of construction. The decays of the old church was exacerbated by lack of finance and a local populace which had become largely nonconformist and unwilling to pay for its upkeep. ... (The) lowest tender was accepted; in this case it being £10,000, submitted by Mr W. Exley of York. Exley proceeded to build a new church using much of the second-hand stone from the old church. Moreover, he constructed most of it with its natural bed lying vertically, which as a result soon began to flake off and laminate. The state of the stonework was commented on as early as 1866 and extensive repairs have recently been carried out under the direction of Abbey, Hanson, Rowe and Partners.' 'The style of the church is Perpendicular from that last period of Gothic architecture which incorporated elaborate tracery with larger mullioned and transomed windows which allowed the introduction of stained glass. The tower of six stages has perpendicular tracery, diagonal buttresses, crocketed pinnacles and openwork traceried crenellation.'

'Perhaps the finest interior decorations are the altar canopy and east window by Sir John Ninian Comper (1921). Comper was probably the last of the great Victorian ecclesiologists, those men closely linked to the Gothic Revival who studied the Christian faith and Medieval Architecture. Comper trained under eminent Victorian architects, C.E. Kempe and G.F. Bodley. C.R.. Ashbee, architect, designer and founder of the Guild & Handicraft (GET THAT TITLE RIGHT!)] said of

Comper: "In ... Bodley's office is the gentle and pious Comper. His only interest is saints and a couple of clergymen, his speciality drawing angels".

Albert Booth says that a feature of the church worth mention is the use of inverted arches below the nave windows and in the crypt to spread the load evenly on what proved to be very soft ground – after years and years of burials in the graveyard.

(February 2008) A modern entrance and lift extension is proposed by local architects **One17 Design**

PHOTO:

Kath G

Tempus Disc

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OTHER PHOTO FILES:

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59. Huddersfield Vicarage, Greenhead Road (now the Princess Royal Health Centre).

List Description: 1842. ashlar. 2 storeys. Crenellated parapet. 3 ranges of bipartite stone mullioned sashes, with moulded surrounds and hoodmoulds, central 1st floor one pointed. Central range breaks forward slightly and has gable with finial: 2 cross-shaped arrow slits. Door with traceried panel up 4 steps, in moulded 4-centred arched surround, one window in similar surround each side. Cusped blind panelling over. Whole breaks forward slightly and is topped by plain parapet bearing shield with "1842" in relief.

Albert Booth says that Pritchett was also the architect of the new vicarage built to replace the one sited more or less where Venn Street now joins Kirkgate. The building was in later years well known as part of the Princess Royal Maternity Home. In almost the same architectural style as Huddersfield College.

PHOTO:

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Tempus Disc

CD1.H35

OTHER PHOTO FILES:

CD1.BldgHud0035

CDB - Hudds0034-5

60. Queen Street Wesleyan Chapel (now the Lawrence Batley Theatre).

Grade II*

List Description: 1819. Former Wesleyan Methodist Chapel. Ashlar. Pitched slate roof. 2 storeys. 6 ranges of sashes with marginal glazing bars, those on 1st floor round-arched and set in concentric recessed panels; row of blind oblong panels at mezzanine level. Central 1st floor Venetian window, with blind balustrade (vase-shaped balusters), Ionic columns, dentilled transom and fanlight, in tetrastyle Roman Doric porch. Blind parapet with moulded cornice and pediment over central 5 bays, with oval oculus in tympanum. Flanking bays of one window range each, 1st floor window as others, and doors with fielded panels, fanlights, moulded surrounds and segmental pediments. Plaque inscribed "The Wesleyan Chapel MDCCCXIX". Queen's Square is paved with stone flags. Dwarf wall in front with cast iron railings, which have both spear and vase finials. 3 pairs of gate piers with panelled sides, moulded tops and fluted urn finials. Interior. Some good neo-classical monuments: especially that to George Wilson (died 1937), signed by Walsh and Dunbar of Leeds, and those to the Rev Mark Day (died 1823), Timothy Bentley of Lockwood (died 1830), and Mary Carr (died 1832), all signed by W. Williams.

The Huddersfield Heritage Trail (Leaflet written by Helen Price, University of Huddersfield c2000): 'Built in 1819 by Joseph Kaye, this was one the largest Wesleyan Chapel in the world. The scale and grandeur of the building signifies the rise of the non-conformist movement. The building is dominated by a Venetian window above the entrance porch. The triangular shaped stonework at roof level is known as a pediment. The interior is also interesting and boasts a bar and café restaurant plus changing exhibitions.

Roy Brook, *The Story of Huddersfield* (MacGibbon & Kee, 1968): (The Methodist New Connexion split led to) 'arrangements for a new Wesleyan Chapel in Queen Street, to be opened in 1819 as the largest chapel building of its kind in the world.'

David Wyles, *The Buildings of Huddersfield: four architectural walks* (Kirklees MC, undated): 'Queen Street Chapel (1819) has been successfully converted into a squash club [WRITTEN BEFORE IT BECAME THE LAWRENCE BATLEY THEATRE], thankfully preventing the demolition of the finest building of its type in Huddersfield. When completed it was said to be the largest of its kind, seating over 1,500 people and costing £8,000 to construct. It was built by Joseph Kaye ...'

'The building exemplifies the growing confidence of the Nonconformist movement, contrasting with the small, simple and generally isolated chapels which existed in the eighteenth century. Here the building is of a design and scale which assumes the character of the finest contemporary public buildings, hence the term "town hall style" is often applied'

'The calm and order of the Classical style was very much suited to the religious and utilitarian basis of Nonconformist belief. Here, the classical canons of design are strictly interpreted but nevertheless reflect the influence of the great British classicist, Robert Adam. The chief features are the central overarched Venetian window with its blind balustrade and the central pediment with an oval oculus in the tympanum.'

'The ashlar faced houses which flank Queen's Square, with their attractive enriched door surrounds, complement the chapel.'

(Ed.) Hilary E.A. Haigh, *Huddersfield, a Most Handsome Town: aspects of the history & culture of a West Yorkshire town* (Kirklees Cultural Services, 1992) (by David Wyles): 'The buildings of Huddersfield provide clues to the moral and social climate of their time, and no more so than in the comparison of church and chapel. Queen Street Wesleyan Chapel, built by subscription in 1819 was, at the time of its completion, the largest of its kind, seating over 1,500 people. Classical influences are clearly reflected in the Tuscan columned porch, central overarched Venetian window and central pediment with oval oculus in the tympanum, creating an uneasy balance of Roman and Palladian elements. Here was a clear statement of confidence and influence, contrasting with the low profile and relative isolation of earlier Nonconformist chapels. Above all, this fine building, costing £8,000 to construct, was completed at a time when the Million Act was stipulating economy of design.'

Derek Linstrum *West Yorkshire Architects and Architecture* (Lund Humphries, 1978): (The chapel displays a) '... new dignity; set back from the general building line in a courtyard, it is as much a part of the urban quality of the handsome Classical street as is the County Court. Indeed, it assumed the conventional character of contemporary public buildings so that as ... (F. J. Johnson in *Chapel and School Architecture*, London, 1850), wrote "on looking upon the building (unless an inscription-board was on it) he could not tell whether it was a Concert-Room, a Theatre, a Town Hall or a Chapel". Queen Street Chapel was built with a wide ashlar façade of seven bays, dominated by an enormous overarched Venetian window in the pedimented (but not projecting) central section; the flanking windows are semi-circular headed in the upper storey and square in the lower. When completed, it was said to be the largest of its kind anywhere, with the widest roof span of any ecclesiastical building. It is an impressive, but slightly incoherent assembly of Neo-Classical elements, and its designer unknown.'

Albert Booth says: 'According to my architect friend Clifford Kaye, who in the 1950s wrote a thesis on chapels in Huddersfield & district, the architect of the chapel was a **Mr Wilson of Pritchard & Wilson of York**'. Albert believes that Kaye had seen at least one of the architect's drawings of the building from which he obtained this information.'

Keith Gibson looked up Wilson & Pritchard in trade directories of the time but could find no reference to an architectural practice under those names. (Independently, Albert had previously carried out research with the same negative result).

The names **Wilson & Pritchard** are very close to being misspellings of the important York-based practice **Watson & Pritchett** (later, Pritchett & Watson), however. (Charles Watson & James Piggot Pritchett were in partnership, working in Blossom Street, York from 1813 until Watson's retirement in 1831). We think it likely that Kaye was nearly right and we believe that Charles Watson was very probably the architect of the chapel. The contacts made then could have later benefited Pritchett who gained considerable work in the town. Watson could have been known to Huddersfield people through his earlier work, some in partnership with William Lindley, mainly in and around Wakefield including suggested improvements to Bretton Hall. (See Derek Linstrum, *West Yorkshire Architects and Architecture*, (Lund Humphries, 1978) for notes on the careers of Pritchett, Watson and Lindley). Presumably, the University will have a copy of Kaye's thesis.

Albert Booth has glass plate negatives of when it was a chapel.

PHOTO:

AB

Tempus Disc

CD1.H36

OTHER PHOTO FILES:

CD1.BldgHud0036

CDB - Hudds0035B

61. St. Patrick's Church.

List Description:

Church: 1832. Ashlar. Pitched slate roof. Coped gable end. 3 octagonal turrets with conical caps and foliate finials on west front. Diagonal buttresses with crocketed pinnacles at corners. 5 ranges of untracied chamfered lancets, separated by shallow buttresses to aisles. West front has 2 untracied chamfered lancets to aisles. And 3-light west window with Perpendicular tracery. C20th Perpendicular one storey exonarthex.

Interior: Shallow ribbed apse, with triple lancet. Quadripartite rib vaults on foliate corbels: ridge rib. Gallery at west end on clustered columns.

Presbytery (No 34): Mid C19th. Ashlar. 2 storeys. String at eaves level. Crenellated parapet. 4 ranges of stone mullioned casements with hoodmoulds, of which north one breaks forward. 3 windows with pointed arches and marginal glazing bars on ground floor. Door with pointed chamfered arch and square hoodmould.

Dwarf wall in front of Nos. 30, 32, 34 and St. Patrick's Roman Catholic Church: Presumably 1832. Low stone wall. Nos. 30, 32 and 34 have one simple pair of gatepiers each, with moulded capitals. Church has 3 pairs with traceried panels and conical caps.

(Ed.) Hilary E.A. Haigh, *Huddersfield, a Most Handsome Town: aspects of the history & culture of a West Yorkshire town* (Kirklees Cultural Services, 1992) (by David Wyles): 'St. Patrick's Church on New North Road emphasises a further strand in the social history of new buildings. The growing population of Roman Catholics, especially Irish immigrants, resulted in the building of Huddersfield's first Roman Catholic Church since the Reformation. The architect was *John Child* of Leeds, who also designed St Anne's Park Row, and St. Patrick's, York Road in Leeds. The builder was Joseph Kaye. It was built in 1832 with "missionary zeal" (Rev Francis X. Singleton, *A Historical Record of St. Patrick's Church*, (1932) and, although basically a functional box costing only £2,000, the main elevation in its scale and Gothic detailing has a certain charm. The contrasting wealth of the chapel goers and the generally poor Irish immigrants, resulted in the raising of subscriptions from the local business community, who realised the importance of the church in maintaining the stability of an important source of labour.

PHOTO:

Kath G

Tempus Disc

CD1.H37

OTHER PHOTO FILE:

CD4.BldgHud0037

----- **Other**
buildings may be worthy of mention. We considered whether to look at these. NB. We did not physically examine them:

Cooper Bridge, Lock & lock-keeper's cottage. List page 71

Dundas Street. Nos. 5 – 9, 11, Plantation House & warehouse on corner of Sergeantson Street.
List pages 121/2

Half Moon Street, Nos. 2 – 6. Warehouse with hoist. List page 174

Heaton Lodge **Don't know if this is listed – Check?**

George Redmonds, *The Making of Huddersfield* (Wharnccliffe, 2003): A few hundred yards from Colne Bridge, half-hidden by trees, stands **Heaton Lodge**, derelict in the 1980s, but now ... restored to something of its former grandeur (A Whitley Beaumont) estate survey of 1813 ... described the building in detail. It allows us to visualise the ground floor with its dining room, vestibule and central staircase. Something of a surprise to us now are the bedrooms at each end with their own dressing rooms ... and this floor probably formed (the) main living space. Upstairs ... were a shoe-room, a laundry and no fewer than seven "lodging rooms", two of these, again, with dressing rooms ...(suggesting) that the family often had guests The basement ... was the domain of the domestic staff, with its pantry, kitchen, shoe-room and larder; there was also a servants' hall and ... accommodation for the butler and housekeeper. Equally comprehensive was the range of outbuildings ... with stabling and sixteen "halls with good granaries" ... a detached dairy and larder, a saddle-room, scullery and "sundry offices" ..., cow-houses, pig-cotes, more stables and hay chambers, ... a coach-house, a detached pigeon-house, and shops or workplaces for a butcher and a blacksmith. These all point to the self-sufficiency of the estate and one final entry, "the fireplaces for the excellent range of hothouses" completes the picture of a fine Georgian residence in a landscape of woods and well-cared-for gardens.'

'The name Heaton Lodge seems to have been coined with the intention of giving the new house a touch of class, possibly inviting people to link it with Heaton Hall, a couple of hundred yards up the road.'

'The house belonged to the Beaumonts of Whitley Hall and it was leased by them to George Bernard ... (on) 27th March 1793 (when the lease referred to) "the Mansion House now erecting by George Bernard ... late Colonel of Her Majesty's 86th Regiment of Foot." Later, it was tenanted by Jonathan Haigh, a cotton-spinner, and then, apparently, became a boys' boarding school under Messrs Fairweather and Bishop ...' (as the Industrial Revolution impinged in its previously magnificent location.).

The Huddersfield Hall of Science, 9 Bath Street 1832.

List Description: 1839. Originally called the Huddersfield Hall of Science. The foundation stone was laid by Robert Orme. Later used as the meeting place of the local chartists led by Fergus O'Connor. York stone, the façade dressed, the returns random coursed rubble; 3 stories (formerly 2 stories, but Hall divided horizontally without affecting fenestration); central pedimented block slightly advanced; 5 sash windows with glazing bars, the central with arched head, plain architrave, extrados and keystone; plain rectangular panel the pediment with apron-pieces and defaced inscription; central doorway at 1st floor level with plain architraves, slight cornice hood, rectangular barred fanlight and 6-panelled door; stone steps and later wrought iron handrails; ground floor

has 2 plain doorways with panelled doors and fanlights; string course; blocking course, parapet and moulded cornice; slates.

Chapter 3

The Mills.

62. Two-storey weavers' houses.

The photo is of the listed terrace known as Bottoms at Lumb Lane, Almondbury

PHOTO:

AB

Tempus Disc

CD1.H38

OTHER PHOTO FILES:

CD1.BldgHud0038

CDA - Hudds0037

CDB - Hudds0237

63. Three- storey weavers' houses.

List Description:

Nos. 22 and 24 Cliffe Ash, Golcar (Listed in COLNE VALLEY List):

Dated 1845. Two weavers houses, now museum. Built by James Pearson, clothier, born 1796, and his wife Sally, parents of John and Joseph Pearson who were part owners of Golcar Mill. Hammer-dressed stone. Stone slate roof. Stone brackets to No. 24. 3 storeys. Continuous cill to 1st and 2nd floors. South elevation: No 22 has ground floor entrance with adjoining single light. 1st floor: one 4-light stone mullioned window with 2 mullions removed, and one 2-light window, possibly Altered. One 8-light window to 2nd floor with alternate mullions removed.

PHOTO: (Jackson Bridge)

AB

Tempus Disc

CD1.H39

OTHER PHOTO FILES:

CDA - Hudds0039 –Town End, Almondbury

CD1.BldgHud0039 & CDB - Hudds0238 – Jackson Bridge

64. Lord's Mill, Honley

Colum Giles & Ian Goodall, *Yorkshire Textile Mills; the Buildings of the Yorkshire Textile Industry, 1770 -1930*, (Royal Commission on the Historical Monuments in England and West Yorkshire Archaeology Service, 1992):(Only) a very few mills survive in substantial form from this period....(Like the earlier generation of fulling mills) this generation of public scribbling and fulling mills was swept away when later developments demanded larger building with a greatly-increased stock of machinery. Perhaps the best survival ... is Lord's Mill, Honley, built in 1792 by the Earl of Dartmouth as a scribbling, carding and fulling mill. Its thirteen bay length has at least three phases of construction, one of which involved the addition of steam-power to the original water-powered building. Its mullioned windows and timber floors are typical of mills of the period.

65. Westwood Mill, Linthwaite.

List Descriptions (Colne Valley List):

East block of Westwood Mills:

Early to mid C19th with later alterations. Part of small mill group. Hammer-dressed stone. Pitched stone slate roof. Roof-lights. 3 storeys.

South elevation: seven bays of industrial casements (ground floor west end is loading door) with stone surround. Central bay has pointed ashlar arches to first and second floor. Walls at west end have 'squint' to allow windows in adjoining west block.

North elevation: Ground floor: Doorway (later). Three single lights (later). First floor: one single-light. One 3-light stone mullioned window. Semi-circular stone stair tower with stone slate roof.

East gable: Ground floor; central loading door with single light to either side. First floor: Central loading door. Second floor: central loading door (formerly 3-light Venetian window) (now part blocked).

West block of Westwood Mill:

Late C18th with later alterations. Part of small mill group. Hammer-dressed stone. Iron tie-brackets. Quoins to west elevation. Pitched stone slate roof with roof-light to each pitch. Stone brackets. 3 storeys.

West elevation: - later extension (3 storeys with catslide roof) to centre of elevation: southern part of elevation: First and Second floors: Each have one 3-light stone mullioned window and three 2-light stone mullioned windows. Northern part of elevation: Ground floor: One former 4-light stone mullioned window (blocked and altered). First floor; one former 4-light stone mullioned window (blocked and altered). One 3-light stone mullioned window. Second floor; Two 3-light stone mullioned windows.

North gable: In apex of gable is single light with semi-circular arched head with radiating glazing bars. Two former single lights (one to each side, now blocked). Ground floor; One single light (blocked). First floor: One 2-light stone mullioned window. Second floor; Three 2-light stone mullioned windows (one with mullion removed).

East elevation: Ground floor; Doorway with stone surrounds. Central window with semi-circular arched head with pronounced keystones and imposts (former doorway). Three single industrial casements. One 2-light stone mullioned window. First and second floors; One bay has loading doors. Five bays of 2-light stone mullioned windows. Each floor has a small window within 'squint' at joints of east and west blocks. NOTE: Fire insurance plaque in centre above first floor windows.

House at Westwood Mill:

Early to mid C19th. Cottage. Part of small mill group. Hammer-dressed stone. Pitched stone slate roof. 2 storeys.

East elevation: Ground floor; Entrance with stone surround. One 2-light stone mullioned window (double lintel). One 2-light stone mullioned window (double lintel). First floor; Two 3-light stone mullioned windows and central 2-light stone mullioned window.

West elevation: Entrance with stone surround. One single light with stone surround.

Keith Gibson added information on the history of the site obtained from the Westwood Mill Trust, a charity set up to save the mill from dereliction.

Albert Booth thinks we should perhaps have mentioned that the early manorial mills were often on the same site as or redevelopment or extensions of the old manorial corn mills – yet the parts of the corn mill for the Farnley Tyas estate remain converted to a house on Woodsome Lane – just around the sharp bend after the junction with the main road; here the fulling mill was on a separate site further up the Woodsome valley.

PHOTO:

James Gibson

Tempus Disc

CD1.H40

OTHER PHOTO FILES:

CD1.BldgHud0040

CDB - Hudds0040 or 0040Alt

66. Armitage Bridge Mills, Armitage Bridge (now the Yorkshire Technology Park).

List Descriptions:

Block on east side of yard at Armitage Bridge Mill: Early or mid C19th. Hammer-dressed stone. Pitched stone slate roof. 4 storeys. Stone brackets to gutter. 13 window range., 4 in end elevation. Gable has parapet with scrolled consoles at either end, and pediment in centre. (c.f. Baptist Chapel, Milnsbridge). Blocked archway with 3-centred head, rising through ground and 1st floors: plain raised impost band, and pediment over.

Tower at rear of Armitage Bridge Mill: Mid C19th. Hammer-dressed stone. Ashlar dressings. Pyramidal lead roof. 4 stages of slightly diminishing size, each surmounted by moulded cornice. 2nd stage is tallest and has 3 continuous vertical panels, each round-arched and with 2 superimposed slits. Third stage is framed by pilasters and has one clock on each face. Fourth stage has 3 round-arched louvred openings.

Colum Giles & Ian Goodall, *Yorkshire Textile Mills; the Buildings of the Yorkshire Textile Industry, 1770 -1930*, (Royal Commission on the Historical Monuments in England and West Yorkshire Archaeology Service, 1992):

(The) '... hand-spinning and hand-weaving shops built at Armitage Bridge Mill ... between c.1815-16 and 1825 ... form a long narrow building, 4-storeys high, internally 5.6 metres wide and built in two stages of 15 and 11 bays'.

'The Brooke family of Honley, with a centuries old background in the woollen industry, had by the early 19th century, a large manufacturing and merchanting business with cloth production divided between domestic employment on the putting-out system and ... finishing at their mill in Honley. In the second decade of the century, the family completely restructured their business by purchasing a ... site at Armitage Bridge ... and concentrating there all aspects of production'.

(In glossary): 'Woollen mill established c.1816 – 17 by Brooke family of Honley, long-established manufacturers and merchants. Built as integrated mill using both hand power (for spinning and weaving) and water power (for preparation and finishing). Substantial remains from this early period include 5-storeyed 10-bay fireproof mill, ... hand-spinning and weaving shops, and 5-storeyed loomshop added c.1830. 6-storeyed, 13-bay mill built in 1828-9 probably to house machine spinning. Steam power added to supplement waterwheels, and in 1824 power provided by 3 waterwheels (30, 30 and 60hp) and 2 steam engines (34 and 40hp). Shed for power-loom weaving added in 1838, a very early example of the change from handlooms in the woollen branch, and extended in 1840s. Brookes built terraces of cottages on 2 sides of mill complex, St Paul's Church and Armitage Bridge House. Post 1850 expansion and rebuilding of sheds and dyehouses at lower end of site. **(NB, See p99, Fig 165, axonometric drawing showing development of site)**

Ed. Haigh, Hilary E.A. *Huddersfield. A Most Handsome Town; aspects of the history and culture of a West Yorkshire town*, (Kirklees Cultural Services, 1992) (e.g Armitage Bridge Mills)

....(In) the Huddersfield area, as elsewhere, it was the largest manufacturers who first experimented with (power-looms) and then, its success for some products demonstrated, invested in buildings to house it. In 1835 Starkey Brothers of Longroyd Bridge ((Springdale) Mills had 72 power-looms and at Armitage Bridge in 1836 the Brookes bought a modest 12 ...on a trial basis. In the early years ... the machines were often housed in existing buildings, sometimes on the upper floors of mills. At Longroyd Bridge they were on the second, third and fourth floors of the five-storeyed West Factory ... (where) the restricted nature of the site between river and canal allowed no room for horizontal expansion.) In other sites, the power-loom, once adopted, was commonly housed in single-storeyed shed, (as) first used for cotton manufacture in the 1820s. Armitage Bridge Mills ... was probably the first mill in the ... area to have a shed for power-loom weaving. The Brookes built a shed there in 1838 to house 50 looms and extended it after 1850. Sheds had many advantages for weaving. They provided a good even top light from the north-facing glazed part of the saw-tooth roof, ventilation was easy to control, and single-storey buildings could withstand the vibrations set up by the power-looms. The use of top-lighting, moreover, allowed sheds to assume any shape or size, according to the ...site and the number of looms..

PHOTO:

Kath G.

Tempus Disc

CD1.H41

OTHER PHOTO FILES:

CD4.BldgHud0041

BldgHud0041Alt.

67. Turnbridge Mill.

List Description:

1846 (dated). Hammer-dressed stone. Pitched slate roof. Coped gable ends. 7 storeys. 11 window ranges, 6 in end elevations. Venetian window in top floor of end elevations.

NB. John L. Brierley Ltd, Yarn and Electronic Manufacturers, Turnbridge Mills, Quay Street in *phone book* - 01484 435555

PHOTO:

AB.

Tempus Disc

CD1.H42

OTHER PHOTO FILES:

CD1.BldgHud0042

CDA - Hudds0042 or 0241Crop

(And see 'Opposite Turnbridge')

68. Folly Hall Mill.

Grade II*

List Description: Early C19th. Pitched slate roof. 5 storeys and attics. Moulded eaves cornice. Parapet. 17 ranges of industrial windows and glazing bars. 2 end ranges have round-arched windows and are crowned by boldly moulded pediments. Central 3 ranges are also crowned by a pediment, in tympanum of which is a 5-light Venetian window with glazing bars, the outer 2 lights lower than the others. Side elevations have 5 window ranges.

Colum Giles & Ian Goodall, *Yorkshire Textile Mills; the Buildings of the Yorkshire Textile Industry, 1770 -1930*, (Royal Commission on the Historical Monuments in England and West Yorkshire Archaeology Service, 1992):

'Room and power mill, established 1825 by Joseph Kaye... . By c.1850 complex included 6-storeyed 17-bay fireproof mill, rebuilt in 1844 after fire, 2 further mills, a "weaving factory" of loomshop form, "stoves" (probably heated cloth dry-houses), teasing shops and a gas plant. In 1844 ... tenants included merchants, manufacturers, cloth finishers and "country jobbers", and. In 1861, 28 businesses operated from the complex. The largest mill, that of 1844, has an elaborate main front with a central pediment and smaller pediments over the end bays; internally, the roof has arched cast-iron trusses. The mill, with about 4,300 sq. metres of working space, was among the largest structures on the woollen trade before 1850.'

Ed. Haigh, Hilary E.A. *Huddersfield. A Most Handsome Town; aspects of the history and culture of a West Yorkshire town*, (Kirklees Cultural Services, 1992):

Room and Power Mills

Most mills were .. owner occupied or run by a single tenant. A few, however, had a number of occupants paying rent ... for working space and for a share of power to drive machinery... Some were ... adaptations of mills originally built for a single occupier....(Others) were built as room and power factories, often by a speculator. The best-known local example is **Folly Hall Mills** , developed in and after 1825 by Joseph Kaye, the well-known local builder. ... The first of the multi-storeyed mills (that he built in 1825), was six storeys high and seventeen bays long. It burned down in 1844, but was rebuilt on the same scale, this time as a fireproof building. Its handsome north front, carried out in ashlar masonry, makes the mill the most distinguished industrial building of its age in Huddersfield. Grouped around this mill are two others. On originally of six stories, the other more modest in scale....The complex was occupied by a host of small businesses, may involved in the woollen industry, but others with no direct connection.The use of rooms and power... permitted many small manufacturers to participate in mill working without the capital outlay which purchase of land and construction costs necessitated.

PHOTO:

AB

Tempus Disc CD1.H43

Planning Permission and Listed building consent has been granted for a car park extension that could overcome the issues caused by the land associated with the mill being given over to car parking for the adjoining club premises. The architects are Harrogate based HMA.

69 - 72. Commercial, Firth Street, Larchfield & Priestroyd Mills, Firth Street.

List Descriptions:

Commercial Mills - Block alongside Firth Street: 1864. Hammer-dressed stone. Pitched slate roof. Coped gables. 3 storeys. Stone brackets to gutter. 38 ranges of industrial windows with glazing bars on road side. Tower of 2 taller storeys in middle. 4 ranges to Commercial Street, with 2 oculi in gable ends. Ground

floor windows round-arched, with vermiculated voussoirs and continuous moulded impost band. Tower has hipped roof with moulded and bracketed cornice. Round-arched entrance, hollow chamfered surrounds, jambs and voussoirs alternatively vermiculated and ashlar: spur stones. Frieze and moulded cornice with pediment-shaped blocking course above ground floor, inscribed "Commercial Mills" and "1864". 1st floor has 3 segment-headed sashes, set in segment-headed panel with rusticated voussoirs, each alternate one vermiculated.

Firth Street Mills, (block by Commercial Street junction).

List Description: Spinning Mill with attached engine house, coal store, boiler house and chimney, plus added weaving sheds. Built 1865 -6 for Benjamin Lockwood with additions 1886 for Reuben Hurst. Coursed rubble with ashlar dressings and slate roofs.

Mill building has double ridge hipped roofs with dentilated eaves, 6 storey, 4 windows wide and 21 windows in length, all with flush ashlar cills and lintels, plus C20th large pane casements. The south front has a stair tower with a single window and a taking-in door to each floor, plus taking-in doors to each floor on the eastern most bay.

Engine house, to east, has a hipped roof and dentilated eaves. The north front has a pair of tall round-headed windows with moulded ashlar surrounds and keystones.

Coal store, to east, has a single blocked doorway with flush ashlar shouldered lintel, to the canalside.

Boiler House, to south, with ashlar coped gable. 3 storey. South front has blocked cart entrance, with 2 blocked windows above, and 3 further windows above again.

Weaving shed, to south west of the mill, single storey with 7 coped gables along the south wall, and a cart entry with plank doors below the sixth gable.

Office block to east converted c1960 from the former time office and cottage. Beyond to the east, the main gates, with a pair of rusticated square gate piers with pyramidal caps, and iron gates.

Chimney stack, to east, very tall, hexagonal, tapering stone stack, with decorated upper stage, and moulded cornice at top.

Colum Giles & Ian Goodall, *Yorkshire Textile Mills; the Buildings of the Yorkshire Textile Industry, 1770 -1930*, (Royal Commission on the Historical Monuments in England and West Yorkshire Archaeology Service, 1992): 'Steam-powered woollen mill (1865 – 6). Site

originally comprised only a mill of 5 storeys and 21 bays with internal engine house, boiler house, chimney, cottage and time office. Mill is of fireproof construction with double span roof with iron trusses. Boiler house had two wool-drying rooms over, each with a perforated cast iron floor. By 1866, a tentering place for cloth-drying by machine had been added. Not known whether weaving ... originally carried out onsite or elsewhere. After 1886, the mill was bought by a cotton spinner, and 3 years later, weaving sheds were added.

Ed. Haigh, Hilary E.A. *Huddersfield. A Most Handsome Town; aspects of the history and culture of a West Yorkshire town*, (Kirklees Cultural Services, 1992): 'The development of industrial suburbs ... after 1850 led to the construction of many entirely new mills. ... (Some) were developed on small plots (and) ... were planned on an emphatically vertical plane (without sheds, as at) ... **Firth Street Mills** when built in 1865-67 or ... **Albert Mills, Lockwood** (with only a small shed area between the multi-storey mill and the river)... (Some of these were specialist spinning works, but others, including Firth Street and Albert, were built by manufacturers who, either) used weaving capacity on other sites or employed outworkers even at this late date. It is also possible ... that power-looms were housed within the main multi-storey mill... (Certainly it was at Albert Mills in the 1880s when the mill was occupied by a number of firms after the failure of the original builder). The common use of fireproof construction in these mid-19th century suburban mills made the siting of power-looms on the upper floors more practical than was the case with timber floors.

Larchfield Mills, Firth Street, (Now University's Canalside East)

List Description: Spinning mill with attached weaving shed. Built 1865 – 6 for George Brook, additions c1880 plus C20th alterations. Coursed rubble with ashlar dressings and slate roof.

Mill building has double ridge hipped roof with dentilated eaves. 5 storey, 4 windows wide and 16 windows in length. Ground and first floor windows have segment heads. All windows have rough stone cills and lintels. Some original windows survive(d at time of listing) on the floor on the south side, and on the first and second floors on the north side. The south front has a stair tower, with a taking-in door on each floor on the east front. The tower has been extended upwards by a single floor.

Weaving shed, to the south east, linked to the mill by a single storey addition and a 2-storey bridge to an elevator tower. 2 storey over basement. 9 gables with coping, the roofs stone slate to the west and glazed to the east. North front has 35 windows with rock-faced cills and lintels. Narrow east front has single central taking-in doors to each floor, the first floor one being partly filled by a window. South, street front has 4 windows per gable all with flush ashlar lintels and raised ashlar cill. The second gable has a single large doorway with double panel doors with raised ashlar surround and moulded hood. The fifth and final gable has taking-in doors to each floor.

Colum Giles & Ian Goodall, *Yorkshire Textile Mills; the Buildings of the Yorkshire Textile Industry, 1770 -1930, (Royal Commission on the Historical Monuments in England and West Yorkshire Archaeology Service, 1992):* Steam-powered woollen mill built in 1865-6.

Occupied by fancy woollen manufacturer, possibly as a spinning mill but also weaving either by handlooms or powerlooms. Site comprised original mill (five storeys, the lower two fireproof, sixteen bays) with internal corner engine house, detached boiler house and chimney (demolished), and long added three-phase range of two storeys plus basement, all under a multi-span gabled roof. One of a group of Huddersfield mills run by woollen manufacturers but lacking sheds for weaving.

Priestroyd Mills (NB. Ironworks) Firth Street,.

List Description: 1835 and 1869. Hammer-dressed stone. Pitched slate roof.

Block on corner of Firth Street and Queen Street South 1869. 5 storeys to Firth Street, 4 to Queen Street South. Modillion eaves cornice. Coped gable ends on kneelers. 14 ranges of industrial windows to Queen Street South, 17 to Firth Street. Chief feature is impressive chateau-like tower at the corner, of irregular plan, its acute angle blunted: one storey higher than rest and crowned by steep pitched tiled roof, with gabled lucarnes near top, and elaborate cast iron cresting near apex. Near base is ashlar plaque, inscribed "Priestroyd Mills 1869".

Block to east, along Firth Street: presumably 1835. One storey, copied gable ends. 15 round-arched windows with vermiculated voussoirs and plain continuous imposts. 3 windows at west end have mezzanine floor.

Chimney (to north of 1835 block) has octagonal red brick stack

Gates (at east end of 1835 block) have 2 cast iron depressed arches, one broad, one very narrow with "Priestroyd Iron Works 1935" in relief. Gates appear to be slightly later: elaborate pattern, ornamental finials.

The architects for the conversion of Priestroyd Mills to apartments (1535, The Melting Point) by Lanson Developments in 2004, were Huddersfield-based ADA Architects (Jeremy Child). The Huddersfield Civic Society awarded the conversion a blue plaque for its architectural quality.

The architects for the conversion of Larchfield Mills to the University's Canalside East Buildings were Leeds-based Allen Tod Architecture (Nick Allen).

PHOTOS:

Milnsbridge – Mills & weaving sheds.

Kirklees Community History Service.

Tempus Disc CD1.H44

OTHER PHOTO FILES:

CD3.BldgHud2-0043

CD1 – BldgHud0043 (JPEG)

CDA - Hudds0044

Larchfield Mills, Firth Street.

Allen Tod Architecture

Tempus Disc CD1.H45

OTHER PHOTO FILES:

CD3.BldgHud2-0044

CD1 – BldgHud0044 (JPEG)

CDA - Hudds0045

73. Albert Mill, Albert Street, Lockwood.

List Description: 1854. Hammer-dressed stone. Ashlar dressings. Pitched stone slate roof. 3 storeys. Modillion eaves cornice. Blocking course. Continuous 1st floor cill and ground floor impost bands. 15 ranges of windows with glazing bars, round-arched on ground floor, with rock-faced voussoirs and keystones.

Entrance bay flanked by giant rusticated pilasters with urns on top in semi-circular panel with "Albert Mills 1854" in sans-serif capitals. Double doors with moulded panels in semi-circular arch with moulded surround and vermiculated keystone. 2 oculi with keystones on 1st floor, with central colonette, consoles to moulded voussoirs, and keystone. One-storey extension to north: pitched slate roof: stone brackets to gutter. 10 segment-headed windows with glazing bars, plain raised voussoirs, continuous plain raised impost band and continuous cill band.

South elevation has parapet with shaped west terminal.

NB. Brierley Bros Ltd, Woollen Spinners, in phone book at Albert Mills - 01484 426511

Colum Giles & Ian Goodall, *Yorkshire Textile Mills; the Buildings of the Yorkshire Textile Industry, 1770 -1930*, (Royal Commission on the Historical Monuments in England and West Yorkshire Archaeology Service, 1992): 'Established in 1853 as steam powered woollen mill. First buildings included fireproof mill of 6 storeys and 15 bays, dyehouse, wash room and sizing room. Mill has internal end engine house and attached boiler house with drying floors over boilers. New mill, small shed and warehouse added c.1866, and new range with warehouse and dyehouse to designs of M. Beaumont of Huddersfield, built 1871 on the street front. ... (Mill had no weaving sheds) suggesting either use of main mills for weaving, or employment of domestic weavers. Became a room and power mill after failure of original firm in the 1890s.

Edward Law website has these potted histories:

JAMES LEECH (1806 – 1870)

James Leech has already been noted briefly in connection with Joseph Kaye by whom he was employed, initially as a bookkeeper, until the time of the latter's death in 1858. It is believed that Kaye undertook in his office the design of many local mills, though there is no hard evidence to substantiate this. We do know, however, that Leech was a designer of mills. His obituary (*Huddersfield Chronicle*, 20.8.1870) records "as an architect for the erection of mill property he stood at the head of all his compeers in the district".

Although he is noted as an architect in the 1845 directory, his first recorded project was Gosport Mill at Outlane in 1860. He also designed housing, and was called in to report on the crypt of Huddersfield Parish Church.

He practiced from the Woolpack Yard, and that location seems to confirm that at times he worked with a partner, for references are found to Messrs Beaumont & Leech, architects, of Ramsden Street and Woolpack Yard. An advertisement of a contract in 1871, after Leech's death, for the pulling down and rebuilding of dyehouses etc. at Albert Mills, Lockwood, by Mark Beaumont, architect, Woolpack Yard, indicates the Beaumont half of the partnership. Mark was probably the son of Benjamin Beaumont of Paddock, a builder, and is noted as a draughtsman at Paddock in 1852 and 1859, and as an architect in Huddersfield from 1863. In 1881, the year before his death, he was renting an office in Woolpack Yard from Joseph Kaye's executors. It is possible that Beaumont had also been an employee of Joseph Kaye.

There was a son, James Harold Leech, born c1853 who was initially trained as an architect, but who subsequently went into partnership with Robert Skilbeck as woollen manufacturers.

LEECH'S WORKS:

- 1860 Gosport Mill, Outlane
- 1862 Warehouse and officers, Stainland.
- 1863 3 Houses, Primrose Hill.
- 1863 Mill, Taylor Hill.
- 1864 Mill, Almondbury.
- 1864 Residence, Outlane.
- 1864. Residence, Lees Mill, Linthwaite.

LEECH & BEAUMONT'S WORKS

- 1861 Houses at Birkby.
- 1864 Wesleyan Methodist Chapel, Crosland Moor.
- 1866 Mill, Albert Mills, Lockwood.
- 1867 3 Shops and a cottage and enlargement of the Green Cross Inn, Moldgreen.
- 1867 Villa at Quarmby.
- 1868 Raising a woollen Mill and enlarging a reservoir at Quarmby.
- 1869 2 Houses at Outcote Bank.

BEAUMONT'S WORKS

- 1871 Rebuilding dyeworks, Albert Mill, Lockwood.
- 1872 Finishing 8 houses at Lindley.

1875 Boilerhouse at Deadwaters, Folly Hall.

(Albert Booth says that Leech was responsible for the small free-standing mill in Almondbury that was later Fred Barker's joiners with its prominent rectangular stone chimney).

JAMES RADCLIFFE (c1818 - ?)

Noted as an architect in the town from 1843 to 1872, he was a member of the family which founded the .. building firm of John Radcliffe & Son in the early years of the 19th century.

It is possible that he worked extensively with the building firm, for in the local papers which through the 1860s carried advertisements for the letting of contracts by architects, there is only one instance of James Radcliffe, in 1869, when he was letting the rebuilding of Bankhouse Mill, Milnsbridge.

About 1844 he had produced plans for enlarging a mill dam associated with John Whitacre's Woodhouse Mill. Whitacre had about that time been commissioning a new mill and, although the names of several parties who were involved in the planning are known, Radcliffe was not amongst them. He was, however, involved with some of the ancillary works; in 1845 he presented estimates for completing eight cottages at Woodhouse Mill, and the year before for a "wiley place" ...

In the 1850s, he acted for the Thornhill estate. We may imagine from what few details we do know of him that he was another of the mill architects, in the mould of James Leech, a class of architect for whom little evidence appears.

Vivien Teasdale, *Huddersfield Mills (Wharncliffe, 2004)*: 'Albert Mills were built about 1853, as seen from the ornate dating stone at the entrance. This entrance was actually built considerably later, but it included the original date. Little is known about the original building but it may have been burned down in the early 1850s and rebuilt.

Much of Lockwood was owned by a syndicate, headed by Robert Bentley, who was also involved with the local brewery. The syndicate bought, sold and leased land in the area, including the Albert Mills.

... .. What is now referred to as the 'old mill; originally fronted onto New Street (now Albert Street). It was six storeys high and 15 bays long, built in brick (is that right?), with cast iron columns, cross beams and roof to reduce the fire hazard.

The engine house at the east end ... contained a single beam engine giving, in 1867, up to 200hp. The doorway suggests that engines were considered the controlling deities of mills at this time, and so housed in a more ornate building than the rest of the machinery. Power was sent, via a vertical shaft, to every floor of the mill. The business included most stages of the textile process, but ... it is likely that weaving was still done as 'cottage industry' by workers round about.

The dyehouse was replaced in 1871, and a new mill, 11 bays long and 5 wide, was built. The new mill also contained privies for the workers – one on each floor. Whether this was out of consideration for the workers or to ensure they didn't have to leave the machinery for long is open to question. Certainly, there seems to have been little consideration for the environment: it seems the privies emptied directly into the river Holme behind the mill.

At the same time as the new mill, a number of weaving sheds were also built, filling in the land between the back of the old mill and the river. The sheds, 13 bays long and 3 bays wide, show the standard, saw-tooth glazed roofing, which gave maximum light for the weavers, and the rather ornate cast iron framework.

The offices that now face Albert Street were also built at this time together with the elaborate archway carrying the original building date. This allowed more space for the growing amount of paper work, as well as controlling access to the site.

Further expansion can be seen from an insurance plan dated about 1900. New shed, the ornate engine room, boiler rooms and new mill buildings can be seen

... .. The Yorkshire Textile Directory shows Brierley Brothers operating 8,000 spindles from 1910 onwards. By 1986, they were listed as 'spinners of woollen and speciality fibre yarns for weaving and hosiery'. ... The business is now part of the Brook Group, but still operates from Albert Mills (having moved there in 1882 from another address that Teasdale does not name in Lockwood). (Another firm Hollingworth & Wood) ... began leasing part of Albert Mills in 1896 and remained on the site for many years, being shown in the Yorkshire Textile Directory as running over 70 looms, until the 1970s. Then they needed to reduce the number to only 59 looms. The

produced fancy weaves, serges and vicuna fabrics. The firm still exists, but in name only, as part of the Brook Group.

NB. Brierley Bros Ltd, Woollen Spinners, in phone book at Albert Mills - 01484 426511

Ed. Haigh, Hilary E.A. Huddersfield. A Most Handsome Town; aspects of the history and culture of a West Yorkshire town, (Kirklees Cultural Services, 1992): 'The development of industrial suburbs ... after 1850 led to the construction of many entirely new mills. ... (Some) were developed on small plots (and) ... were planned on an emphatically vertical plane (without sheds, as at) ... **Firth Street Mills** when built in 1865-67 or ... **Albert Mills, Lockwood** (with only a small shed area between the multi-storey mill and the river)... (Some of these were specialist spinning works, but others, including Firth Street and Albert, were built by manufacturers who, either) used weaving capacity on other sites or employed outworkers even at this late date. It is also possible ... that power-looms were housed within the main multi-storey mill... (Certainly it was at Albert Mills in the 1880s when the mill was occupied by a number of firms after the failure of the original builder). The common use of fireproof construction in these mid-19th century suburban mills made the siting of power-looms on the upper floors more practical than was the case with timber floors.

PHOTO:

AB

Tempus Disc

CD1.H46

OTHER PHOTO FILES:

CD1.BldgHud0045

CDA - Hudds0046 or 0244Crop

74. Wellington Mills, Plover Road, Lindley.

List Descriptions:

Front tower: Mid C19th. Hammer-dressed stone. Hipped slate roof, sprocketed, with elaborate and conspicuous cast iron cresting. 4 storeys and attic. Moulded eaves cornice on brackets. Continuous cill bands and impost bands. 2 ranges of round-headed sashes with keystones. Stone-fronted gabled dormer with oculis. Segment-headed arch on ground floor with vermiculated voussoirs and moulded imposts. Frieze above with "Wellington Mills" incised in good serifed lettering. Cast iron gates with fleur-de-lys finials. Spur stones.

Tall block behind front tower: Mid C19th. Hammer-dressed stone. Double pitched stone slate roof. Coped gables, coping carried across valley as parapet. 5 storeys. Stone brackets to gutter. 12 ranges of sashes interrupted by tower, those on ground floor round-arched with vermiculated voussoirs: 4 ranges in end elevations. Tower is taller than front tower. Hammer-dressed stone. Flat-topped. Moulded cornice on large brackets. Blocking course. Strings. 3-round-arched lancets per side.

Vivien Teasdale, Huddersfield Mills (Wharnccliffe, 2004): 'These massive mills – which, when built, would have dominated the landscape – sit just at the top of the rise from the centre of Huddersfield, on the way towards what is now the M62.

They were built at Oakes about 1864 and at one time occupied by George Walker, woollen manufacturer, who was associated with the Walkers of Plover Mills on the same road in Lindley. An earlier map shows Plover Mills' dyehouse on the land now occupied by Wellington Mills, so it is probable that the dyehouse was either demolished or extended when the mills were erected. ...

... ..

... .. The mill and many extra pieces of land were bought by Patrick Martin and Joseph Liddell, with the help of a loan from the Halifax and Huddersfield Union Banking Company (in 1864). Housing for workers was eventually built on many of these plots of land. (By 1849, Patrick Martin, who had come over from Ireland originally) ... was earning sufficient to buy land at Laith Field in Edgerton to build his own home, Ashfield House.

In 1867 the firm were able to extend the buildings and built new warehousing

About the turn of the century, Huddersfield Corporation Passenger Tramway Dept began laying tramways, (NB – That date is wrong) and included a stretch of track from the main line in New Hey Road to Wellington Mills at Oakes. Two coal chutes, numbers 39 and 40, at Hillhouse depot were rented by the mill from the railway company, and two coal trucks, each fitted with two 45hp traction motors, were specially designed and purchased by the company.

Coal was delivered directly to the mill via the main tramway system,

In 1913, the firm (Martin, Sons & Co. Limited) gained the distinction of a visit from the king and queen. By this time it was 'the largest of its kind in Huddersfield' and the largest employer in the area with 1,400 workpeople.

Pat Martin had started the business with only 20 looms, but by 1910 there were 235 looms running – increased later to 600 looms – and the mill covered 4½ acres (2 hectares) of land, employing over 1,700 people in the area. The mill almost ended its life when a bomb hit it in 1940 (doing) considerable damage But the buildings were repaired and business picked up ...

The revival was short-lived In 1958, on the verge of bankruptcy, the business was sold to the Tulketh Group. ... (The associated premises in Halifax) were sold and production moved to Brookfield Mills in Kirkheaton with just 150 employees, later transferring in 1976 to Kirkheaton Mills.

W.H. Thomas, fine worsted manufacturers took over part of the mills for some years. Then, in 1960, John Gladstone & Co, a Scottish firm of cloth finishers moved into the mills. Gladstones diversified into weaving cloth for such items as loudspeakers, fabrics for pool table and artificial crushed suede for wall coverings. (In) 1972 the 175 ft-high (53m) chimney was pulled down Despite investing in new technology, the decline in trade ... hit the firm and in 1992 Gladstones (moved all) production to their Scottish branch Planning permission is now being sought to transform the mill into accommodation – demolishing the old sheds at the rear of the five-storey mill building and building blocks of apartments instead, as well as converting the mill into apartments.

OTHER PHOTOS:

Kath G CD4 – BldgHudoo45-6 (TIF)

John Farrar at Farrar & Bamforth Associates (424008) who are working for Lanson Developments on the conversion to apartments 21/2/05 promised to see what they had from before work started and send me an e-mail. Nothing received

75. Trafalgar Mill, Leeds Road.

Not Listed – but important as largely single storey weaving shed behind frontage offices etc.

Vivien Teasdale, *Huddersfield Mills (Wharnccliffe, 2004)*: 'Trafalgar Mills spread out all on one storey, so that production was very efficient. It became a 'model' mill rather than the usual motley collection of buildings piled higgledy-piggledy around each other. The mill was built as a square. From the front entrance, the yarn sent around the mill clockwise, visiting the various departments in the correct sequence, until it emerged as finished cloth at the right of the main entrance. Henry Ford may have imagined he invented the system, but a Yorkshireman got there first!

Trafalgar Mill have always been considered among the best looking mills in the area. Their ivy-clad frontage made the mills look more like an ancestral home than a factory. The area surrounding it was landscaped with lawns, flower beds and trees. Learoyds were one of the first employers to provide sports facilities for their workers with cricket pitches, a tennis court and bowling greens opposite the mill. The ivy was eventually removed in 1973.... ..

Many people were anxious to see how these 'model mills of the West Riding' worked, since they were specially designed for textile production. Even royalty arrived: George V and Queen Mary came in 1918; and in 1949 then Princess Elizabeth and Duke of Edinburgh visited the mill to see how Yorkshire cloth was made.

... (increasing) competition meant finding ways of cutting costs and that often meant moving production under one roof. In 1979, the mills, which had housed Learoyds, were advertised for sale at £520,000 by the Illingworth Morris group, of which Huddersfield Fine Worsteds was now part.

The two companies moved to Kirkheaton and are now under the same roof as others in the sub-group – Martins and Broadhead & Graves Ltd.

For a while the mill (stood) empty but soon there were employment hopes as the mill was sold to ... an Australian company. ... Yet again, though, in 1982, the buildings were sold, to the development group of Bevilacqua. (Most of the warehouses at the back) have now been demolished and the buildings are in use as industrial units.

Ed. Haigh, Hilary E.A. *Huddersfield. A Most Handsome Town; aspects of the history and culture of a West Yorkshire town*, (Kirklees Cultural Services, 1992): After 1880, few new woollen mills were built, and most new building involved the addition of extra working space or the replacement of redundant structures by buildings suited to contemporary needs. There were few radical departures in the design and planning of the .. mill, the functional division between the storeyed mill and shed continuing to dominate the thinking of mill architects. One mill, **Trafalgar Mill**, on Leeds Road.... Built for Learoyd Bothers in 1895-96 as a weaving and finishing mill (was built) on a single-storeyed layout, but, otherwise new buildings followed earlier forms. The woollen industry, however, was changing rapidly in this period, for in the last quarter of the 19th century many firms diversified to include high-quality worsted production, giving Huddersfield its world-wide reputation for this type of cloth rather than for its traditional product.'

PHOTO:

AB.

Tempus Disc CD1.H47

OTHER PHOTO FILES:

CD3.BldgHud2-0046

CD1 – BldgHud0046 (JPEG)

CDA - Hudds0048

76 -79. Thomas Broadbent's, David Brown's, Hopkinson's & Holset Engineering (including Rayner Mill off St Andrew's Road).

We had a quick stab at trying to establish who was the architect of Hopkinson's Britannia Works at Birkby. In more recent times, retired architect **E. Austen Johnson** had been the company's architect. I asked him, but he had no knowledge of the original architect, nor could he find any information from former colleagues at the company. It would be worth checking the old building records.

Hopkinson's Britannia Works: the main factory building site is to be redeveloped for new housing by Cala Homes & the frontage office block converted to apartments. The architect for the conversion is Leeds-based Loroc Architects.

Albert Booth says that Abbey, Hanson Rowe & Partners were the architects for Thomas Broadbent's and for the main buildings at Holset's

Steve Rowley at Holset's told Keith Gibson that the architects for their conversion of Rayner Mill to offices with its added glass storey and metal roof were London-based James Cubitt & Partners. (Holset's is now –February 2008 – Cummins Turbo Technologies).

PHOTO:

Rayner Mill office conversion.

Fraser Photography & Heron Imaging Ltd on behalf of Holset Engineering Co Ltd (CONTACT – Paul Goddard)

Tempus Disc CD1.H48

OTHER PHOTO FILES:

CD3.BldgHUD2-0047

CD1 – Bldg Hud0047 (JPEG)

CDB - Hudds0047 (Low res) or 0147 (high res)

Other buildings may be worthy of mention. We considered whether to look at these. NB. We did not physically examine them:

The Lumb, Lumb Lane, Almondbury. (Between Nos. 58, Clay Hall and No. 36 – both listed). **List**

Description: C18th. Hammer-dressed stone. Pitched stone slate roof. 2 storeys. One 14-light stone mullioned window on 1st floor. 2 3- light stone mullioned windows on ground floor.

Crump, W.B & Ghorbal, Gertrude, *History of the Huddersfield Woollen Industry*, (Tolson Memorial Museum, 1935; reprinted, 1988, Kirklees MC): (The) ‘...clothier’s home as it was in the 16th century can still be seen ... often with additions made in the next century There is not the wealth ... that is to be seen in the Halifax parish, but there are examples

One of the best illustrations is the secluded homestead known as Lumb in the township of Almondbury, where the Parkin family lived for four centuries near the foot of Castle Hill. It (was in 1935) complete, for it comprises (1) the house, long and low with arrangement of long upper windows and a cottage at one end; (2) on the left, the laithe or farm building composed of barn and hay, mistal for the cows, stable for a horse or two; (3) a taller and usually later building to serve as “warehouse”, often with steps outside up to the “taken-in” room or the first floor; (4) on the right a low building or shed for “lead-house” or dyehouse. The warehouse rather belongs to the 18th century than the 17th century, for the need for it only arose when the master-clothier began to be a manufacturer, employing cottage labour, providing wool for carding and then the yarn for weaving, and receiving the yarn and the pieces again in his premises. Hence, the usual name for the warehouse, the “taken-in” place. ...

Albert Booth says The Lumb is an almost complete clothiers’ ‘set up’ from the very early days and one family lived and carried out the trade for over 400 years including having their own dyehouse. (Not far away is **Fletcher House Farm** where what Albert described as a tithe barn was converted to residential many years ago with handmade brick infilling – a farm that did not fit the mould of the dual economy of weaving and farming.)

Laund Road, Salendine Nook, Woollen Mill (Was Gledhill Bros & Holmes at time of listing survey). C 18th at west end & formerly the pottery of the Morton family. (Relates to Salendine Nook Baptist Chapel). **List page 240**

Loomshop, Ramsden Mill Lane, Golcar. **List Description (Colne Valley List):**

Factory adjacent to Bankfield, Ramsden Mill Lane, Golcar: Small weaving factory. Early C19th. Hammer-dressed stone with stone slate roof, stone brackets to gutters and ashlar stacks to east. 3 storeys with basement to south.

South elevation: basement has 3 6-panel doors, one 3-light and one single light window: entrance floor has 6-light window to either side of two central openings, the left hand part blocked and now containing a window. The right hand with 6-panel door, first floor has one 13-light and one 5-light windows; second floor has central 3-light window with 6-light window to either side.

North elevation: first floor has one 10-light and one 6-light stone mullioned window to each side.

West gable: coped with loading door to each floor arranged vertically above each other.

Entrance floor on south side reached by stone steps to stone platform supported on large brackets, steps and platform with plain iron railings. All windows have glazing bars, some lights have sashes. Interior not inspected.

Colum Giles & Ian Goodall, *Yorkshire Textile Mills; the Buildings of the Yorkshire Textile Industry, 1770 -1930*, (Royal Commission on the Historical Monuments in England and West Yorkshire Archaeology Service, 1992): *Yorks Mills* – Four-storeyed building built about 1840; storage on ground floor, domestic accommodation on first floor, loomshops on upper 2 floors. Important surviving example of combined dwelling and workshop showing grouping of workforce outside the factory. Probably built by Ramsden family, owners of nearby Ramsden Mills, Linthwaite, and builders of adjacent residence, Bankfield.

Bradley Mills Road, Bradley Mills List Description:

North-east mill: Early or mid C19th. Hammer-dressed stone. Double slate roof, with parapet to valley and 2 circular oculi at each end. 5 storeys. 14 ranges of windows with glazing bars on east side, late C19th industrial windows on west side. Staircase tower on west side mid C19th: paired round-arched windows with keystones and impost blocks. Door with semi-circular fanlight and rusticated voussoirs.

A gig mill was introduced at Bradley Mills by 1784. A shearing frame was introduced in 1800, withdrawn and reintroduced in 1803.

South-west mill: *Demolished.*

Colne Bridge Road, Colne Bridge Mill. Early C 19th. **List Description:** Early C19th. 2 blocks in L-shaped plan.

North-east one is 4 storey. Hammer dressed stone. Pitched stone slate roof. Coped gable ends. 8 ranges of late C19th windows, 3 in shorter sides. Venetian window in end elevation at attic level. South-west block is 3 storeys with attics. Hammer-dressed stone. Pitched stone slate roof. 7 ranges of late C19th windows, 3 in shorter sides. Venetian window in end elevation at attic level.

Factory Lane, Milnsbridge, Union Mills. List Description: Blocks along Factory Lane and canal at Union Mills; and tower between the 2 blocks: Mid C19th. Hammer-dressed stone. Pitched slate roofs. Coped gable on kneelers. 5 storeys. Stone brackets to gutters.

Block along Factory Lane has 19 ranges of windows. **Block along canal** has 14 ranges of segment-headed windows with glazing bars, and 2 ranges of planked loading doors. Ground floor windows are round-arched and have rock-faced voussoirs. Double gable end with oculi. 5-storey **engine house** extension to west with iron water tank on roof: one round-headed window of 2-storey height with rock-faced voussoirs and jambs. **Tower** in angle between the 2 blocks: pyramidal slate roof: bracketed eaves cornice: one oculus on each side: 3 round-arched windows with plain raised imposts and keystones on each side.

Factory Lane, Milnsbridge, Burdett Mill. List Description: 1838. Hammer-dressed stone.

Corrugated asbestos roof. 4 storeys, 5 at east end. Stone brackets to gutter. 16 ranges of industrial windows and 2 of planked loading doors, interrupted by a stair tower surmounted by cast iron water tank. Oval plaque inscribed "The First Stone of this Building was laid by Sir Francis Burdett Bart MP April 20th 1838".

Sir Francis Burdett (1770 -1844), previously famous as a Radical, was at that date Conservative MP for North Wiltshire.

Manchester Road, 'works belonging to Messrs Fred W Davis' adj. to No 181. Described in List as early C 19th. **List Description:** EarlyC19th. Hammer-dressed stone. Pitched slate roof. Coped gables. Moulded eaves cornice. 2 storeys. 10 ranges of windows with glazing bars, central one with pediment-shaped gable and oculus in moulded surround. 2 carriage entrances with depressed heads (north one blocked).

Meltham Road, Lockwood, Brewery - office block on south side of road remains from early C19th.

List Description: Office Block, south side of Meltham road: Early C19th. Hammer-dressed stone. Ashlar dressings. Pitched stone slate roof. 2 storeys. Moulded eaves cornice. Parapets. 5 ranges of sashes with plain raised surrounds. Door in moulded surround: porch on paired unfluted Greek Doric columns, frieze with 4 sculpted wreaths, pediment. Interior has 2 fluted Ionic columns in entrance hall. Staircase with cast iron balustrade in top-lit hall with plaster ceiling (anthemion pattern).

Former stable or wagon shed, on north side of the Meltham Road drive: 1849. Hammer-dressed stone. Pitched stone slate roof. 2 storeys. Stone brackets to roof. Band. Modern windows. Frontispiece with rock-faced rustication., Arched bell-cote on ashlar gable: paired consoles. Semi-circular arched entrance with keystone inscribed "B & S 1849". (for Bentley & Shaw. KG)

Queen Street South, North-eastern block of Colne Road Mills (Mid C 19th) List page 378

Globe Mill, Slaithwaite. Interesting because it is large, late, still working and a familiar canalside sight in centre of village.

Colum Giles & Ian Goodall, Yorkshire Textile Mills; the Buildings of the Yorkshire Textile Industry, 1770 -1930, (Royal Commission on the Historical Monuments in England and West Yorkshire Archaeology Service, 1992): Established 1887, as worsted spinning mill, by Globe Worsted Company a newly formed combination of local manufacturers. Site, divided by a public road, was developed in stages. First mill, detached boiler house, chimney and offices built between road and canal (1887 – 88), possibly to designs of Thomas Varley of Slaithwaite, with second mill or warehouse on other half of plot in 1889. Main mill is fireproof, of 5 storeys and 33 bays and has central engine house and rope race. Sheds were added, one at least was used for combing. The 1889 mill/warehouse, of 5 storeys with a basement and 5 bays, is of fireproof construction and had a small engine originally. It was connected to the main mill ... by an overhead walkway.

Also note description of Lowestwood (Titanic) Mill (Colne Valley List):

Circa 1911. Massive woollen mill. Hammer- dressed stone. Triple, hipped slate roof. 6 storeys. 26 bays of industry casements. Corner bays of paned round arched windows, break forward slightly and are surmounted by parapet. Other casements have shallow segmental head. On north west elevation, central 7 bays break forward slightly and are surmounted by ashlar parapet with dies. Near central square stair tower on south east side, which rises above eaves level and has triple round arched windows and is surmounted by bracketed cornice and parapet.

Chapter 4

Victorian Huddersfield.

80. Huddersfield Railway Station.

Grade I

List Description: 1846-50. Architect J.P. Pritchett of York. Sandstone ashlar. Pitched tile roof. 2 storey central block with one-storey wings. Central block has 11 bays, articulated by giant Composite pilasters on high plinth, with full dentilled and modillioned entablature. Central 5 bays have free-standing pedimented portico, 2 bays deep, with clock in tympanum. Inside portico, central 3 bays break forward for one bay. Podium of 5 steps. Central double doors with 6 moulded panels. End elevations are 3 bays deep and take pediments.

Wings have 9 bays each, fronted by open Composite colonnades, on 3-step podia and less high plinths: full entablature. 3rd bay on north side has doorway with moulded surround and cast iron gates of plain but elegant geometrical design.

Terminal blocks of 5 bays each, breaking forward one bay in front of colonnade, astylar but continuing the entablature of colonnade. Central 3 bays have free-standing portico, one bay deep, with no pediment but a solid panelled parapet in front and balustrades at sides. Elaborate scrolled consoles flank balustrades and 2 are placed above parapet flanking armorial badges inscribed "Huddersfield and Manchester Railway Company" at north end and "Lancashire & Yorkshire Railway Company" at south end. South block is continued south by 4 more bays of wall with same entablature: 1st bay has double doors with moulded surround, next 3 have plain blind panels.

Detached block north of north terminal block: 11 bays, first 3 bays have plain blind panels and full entablature, next 5 break back and have attic storey, last 3 also have attic and break back still further, and ground floor of these last 8 is masked by a rock-faced stone lean-to.

Platform elevation has, from north to south, as follows: one door with 6 moulded panels and fanlight, one sash with sunk and panelled apron, one door with fanlight, one sash with sunk and panelled apron, one door with 4 moulded panels and fanlight, one door with 6 moulded panels and fanlight, 2 sashes with sunk and panelled aprons, one door with 6 moulded panels and fanlight, one sash with sunk and panelled apron, 2 open passageways, one door with 6 moulded panels and fanlight, 2 sashes with sunk and panelled aprons, one door with 8 moulded panels and fanlight. 3 pairs of panelled doors in pilastered wooden frames with fanlights and side lights, 2 sashes with sunk and panelled aprons, 2 blocked doors with fanlights, one sash with sunk and panelled apron, one door with 6 moulded panels and fanlights, 3 sashes with sunk and panelled aprons, one modern door with fanlight, one sash with sunk and panelled apron, one door with 6 moulded panels and fanlight, one canted wooden bay with pilasters and full entablature, one sash with sunk and panelled apron, one door with 6 moulded panels and fanlight, one sash with sunk and panelled apron, one open passageway and one modern door.

All windows are sashes with glazing bars, in plain surrounds on platform side, in moulded surrounds on street side; those to central block have cornices on ground floor and pediments on 1st floor.

Parcels office has 2 and Booking Office one fluted cast iron Tuscan columns supporting ceiling. Tiled Art Deco ticket kiosk with bronze mullions and case racks.

Platforms are covered by one very wide and one other cast-iron trusses with elaborate bosses at intersection of bracing members. Original supports have been replaced or reinforced, except for 2 on platform 4 which are columns with elaborately moulded bases and composite capitals. Buffet and Waiting Room between platforms 4 and 8 is a separate match-boarded structure with panelled pilasters, each taking paired brackets and cornice. Steps down to underpass between platforms 4 and 8 have wooden handrails and cast iron balustrade with turned newels, both around stair well and down centre of steps. Massive stone paving slabs in underpass, and patent wooden non-slip steps down.

History. The grandeur of the station is the result of its being built at the joint expense of the Huddersfield and Manchester Railway and Canal Company (absorbed by the LNWR in July 1847) and the Manchester & Leeds Railway. The former built the line, and planned to extend it to Leeds via Dewsbury. The latter, having failed to win this concession, needed subsidiary running rights to connect their main line at Cooper Bridge with their subsidiary from Springwood Junction to Sheffield.

The foundation stone was laid by Josh Fitzwilliam, the Lord Lieutenant, on 8 October 1846, when a public holiday was declared and the church bells were rung from dawn to dusk. It was partly opened for the commencement of services in August 1847, but not completed until October 1850. It had only one platform until October 1886, when the roof over the tracks, which had been begun in 1878, but had collapsed in course of construction in August 1885 (killing 4 men), was finally completed. The central part housed elaborate refreshment rooms which functioned until at least 1883.

Daily Telegraph. 1964. Article by John Betjeman: ‘... the most splendid station façade in England.’

The Huddersfield Heritage Trail (Leaflet written by Helen Price, University of Huddersfield c2000): ‘... Huddersfield’s “stately home for trains”... one of the finest classical stations outside of London. The front of the building is dominated by a portico with eight Corinthian columns on substantial bases. The Corinthian ornamentation is carried onto the main body of the building at the top of the pilasters.

The refurbishment of St. George’s Square won Kirklees Council a prestigious Europa Nostra Award. A statue of former Prime Minister, Harold Wilson, now overlooks the square.

David Wyles, The Buildings of Huddersfield: four architectural walks (Kirklees MC, undated): ‘An open site was selected for the new station on the east side of the town and work on levelling the ground commenced in December 1845. The architect was J.P. Pritchett (1789–1868) who also designed the Parish Church of St Peter and the Huddersfield College in New North Road. Pritchett practiced in London until 1813 when he moved to York and carried out many major commissions in the County, including the stable extension at Nostell and the layout of Hanover Square, Leeds.

The builder was Joseph Kaye (1780 -1858) who was responsible for building many of the finest buildings in the town He was probably responsible for many of the other buildings in the ‘new town’....

The foundation stone was laid by the Earl Fitzwilliam, Lord Lieutenant and brother-in-law to (Isabella Ramsden)... on the ninth of October 1846, and a public holiday was called. The official opening of the railway from the station to Cooper Bridge took place on the second of August 1847, and by 1850 the station was completed at a cost of just over £20,000.

Architecturally, the station is one of the finest in the country, rivalling those of Monkwearmouth and Newcastle by John Dobson for classical grandeur and certainly noble in townscape terms. The building is an extensive symmetrical ashlar structure. Some of the stone blocks are massive; it is said the foundation stone weighed almost six tons. The central block with its giant pilastrade has a central pedimented portico of four plain Corinthian columns with parapet and balustrades. The parapets are surmounted by elaborate consoles which flank the armorial badges of the two railway companies. Ian Nairn described it as a “kind of stately home with trains in”.

PHOTOS:

Kath G.

Tempus Disc CD1.H49

AB

Tempus Disc CD1.H50

OTHER PHOTO FILES:

CD3.BldgHud2-0048

CD1.BldgHud0049

CD1 – BldgHud0048 (JPEG)

CDA - Hudds0049

CD4 – BldgHud3-0048 (TIF)

CDB - Hudds0249

81/82.

and

Railway Warehouses. [New North Parade - stone-built (mid C19th)
brick-built (late C19th)].

List Descriptions:

Stone warehouse in goods yard (off New North Parade): Mid C19th. Either this, or its larger neighbour beside the Ring Road were built between 1878 and 1883, at the time when Huddersfield Station was enlarged. Hammer-dressed stone. Pitched slate roof. Parapet all round. 2 storeys to yard, the ground falling away on the railway side. Attic, with semi-circular lunettes in gable ends. 12 ranges of industrial windows, 5 in shorter sides. Double doors with 6 moulded panels and fanlight.

Large brick warehouse in goods yard (off New North Parade): Late C19th. Either this or its smaller neighbour immediately opposite Huddersfield Station were built between 1878 and 1883 when the station was enlarged. Blue brick strings and dressings. Yellow brick eaves cornice and paired brackets. 5 storeys to railway, 3 to yard. Yard side has 2 ranges of loading doors and 2 ranges of industrial windows. Canted side has 7 ranges of industrial windows. West side has 18 ranges of industrial windows, and

4 ranges of loading doors. East side has 22 ranges of industrial windows and 4 ranges of loading doors. A loading bay, 2 ranges wide, projects over railway tracks on giant iron columns.

(2008) The large brick-built warehouse is being converted into the St. George's Quarter mixed use development to include offices, apartments & retail. Designed by Austin-Smith, Lord Architects pf Manchester for HD1 Developments.

NB. See also the Tower in NW corner of railway yard related to the hydraulic mechanism providing power to the site.

83/4. Railway Viaducts.

List Descriptions:

Huddersfield Railway Viaduct, Viaduct Street: 1845 – 47. The contractor may have been Thomas Nicholson who was employed by the company to build Standedge Tunnel. Rock-faced stone with smoother impost stands and parapet coping. Tapering piers. Eighteen round arches from north and as far as Bradford Road, every third arch part blocked with a smaller concentric arch open. Twenty-six segmental arches from Bradford Road to John William Street, which has a flat iron span. Arches taking principal roads have rusticated ashlar voussoirs buttresses at critical parts 663 yards long. Owing to errors in calculating gradients the viaduct had to be raised to a higher level in course of construction which delayed the opening of the line until 3 August 1847.

Lockwood Railway Viaduct: 1848. Engineer: John Hawkshaw. Contractors: Miller, Blackie and Shortridge. (Plaque above Woodhead Road). Rock-faced stone. 38 round arches, and one segmental-headed arch to Woodhead Road. Band. Parapet. 136 ft high. The line was opened on 1 July 1850.

85. The George Hotel.

Grade II*

List Description: 1849-50. Architects William Wallen of London and Charles Child of Todmorden, Yorkshire. Ashlar sandstone. Slate mansard roof. Ashlar stacks. 4 storeys and attics. Deeply moulded eaves cornice with console-shaped triglyphs, between which are paterae alternating with diamond-faceted panels. Rusticated ground floor. Moulded strings above ground and 1st floors. Moulded long and short quoins. Façade breaks forward slightly 6 ins away from corners. 7 ranges of sashes with glazing bars; those on ground floor with vermiculated quoins and keys; those on 1st floor with moulded and shouldered surrounds, cills on brackets, full entablatures, triangular pediments to bays 2 and 6 and segmental pediment of console-shaped scrolls to bay 4; those on 2nd floor with moulded and shouldered surrounds and cills on brackets; those on 3rd floor with moulded and shouldered surrounds. 7 attic dormers with casements and segmental pediments.

John William Street façade. Similar fenestration. 3 bays. Central 1st floor window has ashlar balcony on 5 deep moulded consoles, with moulded handrail, panelled newels, balustrade composed of intersecting stone circles, and badge with St. George in relief.

West façade. 3 bays and one to north slightly set back. Similar fenestration, but ground floor windows have plain surrounds and all 1st floor windows have long scrolled consoles to cills. Set back bay has semi-circular on 1st floor with moulded cornice and parapet: 3 windows, same as others but without entablature.

Extension to north. 3 storeys and attics. Eaves cornice. 5 bays, of which outer 2 have rusticated quoins. 3 arched windows linked by moulded impost on ground floor; 5 segment-headed sashes with glazing bars in moulded and shouldered frame with keystones on 1st floor; three windows with moulded and shouldered surrounds on 2nd floor.

Railings round area at west end of south front, and west front. Cast iron. Baluster finials.

History: Built by Sir John Ramsden, 5th Bart, to replace the George Inn which stood on the north side of the Market Place., and was re-erected in St. Peter's Street when John William Street was built.

The Huddersfield Heritage Trail (Leaflet written by Helen Price, University of Huddersfield c2000): This traditional station hotel was designed by William Wallen and Charles Child rather like an Italian palazzo. It is the birthplace of Rugby League, which was founded here in 1895.

David Wyles, *The Buildings of Huddersfield: four architectural walks* (Kirklees MC, undated): The first building completed in the new square was the *George Hotel* (1850) designed by William Wallen, who practiced in London and Huddersfield and Charles Child from Halifax. The hotel replaced the *George Inn*, which was re-erected in St. Peter's Street in 1852.

(Ed.) Hilary E.A. Haigh, *Huddersfield, a Most Handsome Town: aspects of the history & culture of a West Yorkshire town* (Kirklees Cultural Services, 1992) (by David Wyles): 'The Italianate façade of *The George Hotel*, designed by William Wallen was to become the adopted architectural style for the new town over the next ten years.

Derek Linstrum *West Yorkshire Architects and Architecture* (Lund Humphries, 1978) says Charles Child was a Halifax architect who assisted William Wallen. ... In glossary of architects, Linstrum says: William Wallen (d.1853), in practice at 41 West Parade, Huddersfield in 1842, ... (He) probably built some of the houses on New North Road where he lived at the time of his death. (Also built) Milnsbridge, St. Luke (1845), and Estate Office at Longley Hall, 1848.

Edward Law website has this potted history:

WILLIAM WALLEN (1807 – c1854)

...Wallen and ...Pritchett were the only architects working in Huddersfield in the 1840s who has architectural training. Wallen was born in London and probably trained with his father, John, who was also an architect. The first mention of Wallen in this locality is in 1838 when he presented a report on the condition of Almondbury Parish Church; by 1841 he was in practice in Manchester Road. His earliest recorded work was the design for a church at Farsley near Bradford in 1842, and his first local work the National School at Kirkheaton.

He must have impressed the Ramsden family for he was commissioned by them for the new George Hotel; their main building in the development of Huddersfield which came with the railway. It has been said that the design for the George was in collaboration with C. Childs, a Halifax architect, though the author has seen no evidence of such an assertion. The date of Wallen's death is also something of a mystery (that Law pins down as likely to be sometime in 1854).

WORKS

1843	St. John the Evangelist Church, Farsley.
1843	National School and Master's House, Kirkheaton.
1845	St Luke's Milnsbridge.
1845	Christ Church, Oakworth, Keighley.
1846	Riding School, Huddersfield.
1848	St Paul's Church, Shepley.
1848	Longley Hall Estate Office.
1849	George Hotel, Huddersfield.
1851	Castle Hill Hotel.
1852	Restoration of Holmbridge Church.
1853	Lecture Room, Aspley.

Albert Booth thinks that Child was the contractor. **Keith Gibson** does not think that is correct – to muddy the water further, **Linstrum** says (in Appendix) that Child was employed as a clerk of works by John Oates, then set up as an architect, first at Eastwood, Nr Todmorden, next in 1842 at Sowerby Bridge, and then in Halifax. He designed a number of churches, and other buildings in and around Halifax. "he assisted William Wallen with the George Hotel and completed the Aspley Lecture Room, Huddersfield (1853) after Wallen's death ..."

Also that Wallen had a son, also William, who was an architect but did no work (or little work) in Huddersfield. He was the architect for the proposed holiday village at Ravenscar.

PHOTO:

AB

Tempus Disc CD1.H51

OTHER PHOTO FILES:

CD1.BldgHud0050

CDA - Hudds0050

CDB - Hudds0250

86. The Lion Arcade.

Grade II*

List Description: 1853. Architect J.P.Pritchett. Hipped slate roof. 3 storeys. Composed with rounded end pavilions, central pavilion breaking forward and a central frontispiece. This has coupled columns on each floor (attached Tuscan on ground floor detached composite above), taking pediment and parapet with

entablature, paired pilasters and giant free-standing coade stone statue of lion by Seeley. The corners of each pavilion are marked on 1st floor by paired attached composite columns (outer ones square), as is the central pavilion alone on the 2nd floor also. The 1st floor also has paired attached composite columns in middle of wall between each pavilion, and 2 single columns spaced regularly round curve of end pavilions. On St. Peter's Street elevation there are 3 pairs of Tuscan pilasters, one at corner with Wood Street and 2 others flanking central group of windows. Ground floor has modern shopfronts separated by rusticated and vermiculated pilasters, arched central doorway with moulded voussoirs and imposts, and keystone with dragon and crown inscribed. Dentilled cornice. On Northumberland Street elevation a mezzanine is inserted below ground floor cornice, consisting of sashes framed by Tuscan pilasters according to the following rhythm: major pilaster-3-major pilaster-1-minor pilaster-1-minor pilaster-1-major pilaster-3-major pilaster. 1st floor has full entablature which breaks forward and is dentilled over each pair of columns, and the windows of the frontispiece are provided with a stone balcony on paired scrolled consoles. Windows are round-arched sashes with moulded voussoirs, and are separated by Ionic colonnettes; they are grouped in the following rhythm, Northumberland Street elevation: 1-1-1-2 (crowned by pediment)-1-1-1. End pavilion: 2-3-2. St George's Square elevation: 4-4. Central pavilion: 4-3 (central one slightly wider and higher)-4. St. George's Square elevation (cont): 4-4. End pavilion: 2-3-2. St Peter's elevation: 2-1-2-1-2. 2nd floor has modillioned entablature, save at end pavilions where modillions become consoles. Fenestration is same as 1st floor, save on St George's Square elevation where grouping is as follows: 2-1-2-2-1-2-2-1-2. Some semblance of order is given to this otherwise chaotic design, but only above the eaves cornice. Here the end pavilions have a solid parapet with cornice (inscribed "Lion Arcade" in relief), piers with ornamental caps and huge flanking ornamental scrolls, while central pavilion has balustrade with moulded rail, pairs of square Tuscan columns with ornamental caps at ends, and square Ionic balusters. Over the frontispiece comes the parapet with "1853" in relief and the lion on top.

The Huddersfield Heritage Trail (Leaflet written by Helen Price, University of Huddersfield c2000): Crowned by an appropriate statue, this building is another designed by Pritchett. Constructed by Samuel Oldfield, it provided an arcade of shops, offices and storage for the wool manufacturers.

David Wyles, *The Buildings of Huddersfield: four architectural walks* (Kirklees MC, undated): Lion Buildings (1852-54) facing the station from across the square is also by Pritchett. It was built by Samuel Oldfield as an arcade of shops and storage for wool manufacturers. Pritchett's success in designing the railway station did not prevent Tite from ensuring major amendments were made to the design of Lion Arcade. George Loch wrote on the 8th August 1851 to the Ramsden's cashier A Hathorn:

"... you had better intimate to Messrs Oldfield & Pritchett that the Trustees cannot permit them to commence operations ... until all the necessary arrangements ... (and as far as the elevation is concerned) have been submitted to, and approved by Mr. Tite."

Amendments were submitted and on 11th August, Tite told Loch:

"I don't think the changes made in the main front are improvements – but they are not very important and therefore I think they may pass ... I wonder that Pritchett & Oldfield are troublesome – I am sure without vanity, they are greatly indebted to me for putting a very crude design into shape and proportion."

The style is certainly more chaotic than the very formal composition of other buildings that surround it. This is partly rectified above the eaves cornice where the end pavilions have a solid parapet, piers with ornamental caps and flanking scrolls. Crowning the building is the statue of a lion, now modelled in fibreglass, replacing the original of coade stone by John Seeley (b. 1789).

PHOTO:

AB

Tempus Disc CD1.H52

OTHER PHOTO FILES:

CD1. BldgHud0051

CD4 – BldgHud0051Lion

CDB - Hudds0150

87. Britannia Buildings. Grade II*

List Description: 1856. Architect Sir William Tite (**WRONG – SEE BELOW KG**). Ashlar sandstone. Hipped slate roof. 3 storeys.

North front: Deeply moulded eaves cornice with scrolled brackets, between which are paterae or very rich festoons above each window range. Balustrade with moulded rail, vase-shaped baluster, and panelled piers with elaborate gadrooned urns. In centre parapet is segment-shaped, bears Royal Arms sculpted in high relief and above it a huge sculpture of Britannia. Acanthus decorated cornice above 1st floor. 13 ranges of sashes with glazing bars. Rusticated quoins, vermiculated on ground and 1st floors. Ground floor has 6 plate glass windows with bronze mullions, installed in the 1920s, with a sandstone ashlar surround in the contemporary neo-Classical manner, eclectic enough, however, to include motifs as varied as fasces combined with a Tudor rose, Egyptians' heads and Aztec spread eagles. 1st floor windows have cills on 4 scrolled brackets each, moulded frames, Tuscan half pilasters, full entablatures and triangular modillioned pediments. Central window tripartite, in surround of Tuscan pilasters and entablature, breaking forward around central light, which has ¼ columns, moulded frame, segmental head, and above this sunk panels disposed radically beneath segmental pediment, which in turn supports apron of window above it. 2nd floor windows have moulded frames, segmental heads and keystones with sunk panels between them. Panels flanking central window have elaborately carved flowers and scroll-shaped brackets.

Other elevations are simplified versions of north front with 2 differences. 1. On St. Peter's Street and Station Street the end bays break forward to create a pavilion composition on the corner. 2. Ground floor was not altered in the 1920s and therefore gives some impression of Tite's original design for north front. At its most elaborate (John William Street side) ground floor elevation is as follows: horizontally rusticated plinth with plain ashlar recesses below each window; 7 ranges of round-headed sashes: rusticated and vermiculated quoins and voussoirs, very boldly sculpted masks on each keystone (and one more on Station Street side); sculpted floral ornament in panels below each cull. Central bay breaks forward, Tuscan pilasters with alternatively vermiculated courses, entablature and modillioned cornices frame 2 parts: the lower part is a doorway, filled in by a display case in the 1920s. Segment-headed, with bolection moulding, keystone and modillioned cornice; upper part is a round-arched sash in concave recess, with rusticated voussoirs and quoins and very boldly sculpted mask on keystones.

"John William Street", "St. Peter's Street", and "Station Street" are inscribed in gold Egyptian lettering on their respective fronts.

Much classical detailing inside probably dates from the 1920s remodelling.

History: Built on the site reserved by Sir John William Ramsden, 5th Bart, for the Town Hall. When in 1853 this scheme (designed by J.P. Pritchett) was blocked by the Municipal Authority, Sir John proposed a Post Office for this site. This in turn was opposed by the Government Architect, so the site became vacant.

The Huddersfield Heritage Trail (Leaflet written by Helen Price, University of Huddersfield c2000): Designed by Sir William Tite, they were built by George Crosland as warehouses and offices.

David Wyles, *The Buildings of Huddersfield: four architectural walks* (Kirklees MC, undated): Britannia Buildings, built as warehouses and offices by George Crosland between 1856 -1859 and designed by Sir William Tite, is now occupied by the Yorkshire Building Society. It is, perhaps, the finest Italianate building in the square, the elevation to John William Street providing the best idea of Tite's original design. The boldly sculpted masks, rustication, deep eaves cornice with its scrolled brackets and rich festoons are an element of the sumptuous quality.

The elevation to St George's Square has a central parapet bearing the Royal Arms above which is the huge sculpture of Britannia. The ground floor shop front of the 1920s has plate glass, bronze mullions and late neo-classical surrounds including motifs of Egyptian, Aztec and Tudor derivation.

(Ed.) Hilary E.A. Haigh, *Huddersfield, a Most Handsome Town: aspects of the history & culture of a West Yorkshire town* (Kirklees Cultural Services, 1992) (by David Wyles): '(William) Cocking designed Britannia Buildings (1856 – 59), perhaps the finest of all those around St. George's Square, with the Italianate overlaid by sculpted elements such as masks, festoons and Royal Arms over which Britannia rules.

NB. The list, Pevsner & Helen Price were wrong, and David Wyles here corrects his earlier error. Tite was not the architect of Britannia Buildings; local man William Cocking was. (Referred to in *Huddersfield Chronicle*, 17.7.1858).

Edward Law website has this potted history:

WILLIAM COCKING (1817 – 1874).

William Cocking was born in Huddersfield in 1817; the son of John Cocking who is recorded in 1830 as a joiner at Albion Street. The census return for 1841 shows that William was brought up as a joiner, whilst his younger half-brother, John, was listed as an architect. By 1851, William had become the architect of the family and John was a clerk in an attorney's office. One can only surmise that John's aptitudes lay elsewhere, and indeed he became in due course the Clerk to the Huddersfield Board of Guardians. In 1851, John Cocking Senior was shown to be employing three men and two boys, which would indicate that William could have continued in the joinery trade had he so wished. It would seem, therefore, that he made a conscious decision to become an architect. His obituary notices in 1874 state that he established himself as an architect "about thirty years ago". However, he does not appear as such in the directory of 1845, and a deed later that year describes him as a builder. He is first noted as an architect in the census of 1851, and, two years later, is noted with offices in Albert Buildings, which his obituary records as one of his first designs. Over the next twenty years he was responsible for a good deal of housing in the area, as well as warehouses and schools. His most impressive buildings, however, were commercial properties in Huddersfield town centre; a feature of many of them is the decorative stone carving. Particularly fine are the West Riding Union Bank premises ... in the Market Place, Messrs Eddison's auction mart and offices in High Street, and Britannia Buildings, St. George's Square. The latter, one of the more important of Huddersfield's buildings, has been attributed by several writers to a London architect, William Tite, but there is no doubt that it is William Cocking's work; it is recorded as such in his obituary and in a contemporary report (*Huddersfield Chronicle*, 17..7.1858) of a 'rearing supper' for the contractors and workmen involved in the building.

Dan Cocking, another son of John Cocking, appears to have had aspirations to emulate William, with whom he had perhaps gained some experience. In 1857 he was one of the unsuccessful applicants for the post of Surveyor and Clerk of Works to the Huddersfield Improvement Commissioners, and in 1859 and 1860 he was advertising himself as an architect at 13 Albert Buildings. I have no knowledge of any buildings which he may have designed.

John Cocking, the father, is known to have designed at least one building, the Masonic Hall, South Parade, but it is thought this would be purely incidental to his principal occupation and that such ancillary activities would not be unusual for builders and joiners during and prior to the early Victorian era.

WORKS – a selection.

c.1852	Albert Buildings, New Street.
1854	Methodist New Connexion Chapel, Paddock.
1858	Britannia Buildings, St George's Square.
1858	Fenton Memorial School, Rashcliffe.
1859	Bath Mills, Lockwood.
1862	Rose & Crown, Longwood.
1862	West Riding Union Bank, Market Place.
1863	Methodist Chapel, Sheepridge.
1866	National School, Skelmanthorpe.
1869	House and stables, New North Road.
1870	Chronicle Office, Lord Street.
1871	Yorkshire Bank, Market Place.
1874	Chemical works, Smithy Lane, Moldgreen.

Vivien Teasdale, 'Huddersfield Mills (Wharnccliffe, 2004) : (W.H. & J Barber of Holmbridge) ... made fancy worsted suitings and trouserings. They were one of the first to have a telephone in the area – number Holmfirth 2 – and opened a warehouse in Huddersfield at 6 Britannia Chambers in the centre of town and close to the railway for easy transport of their finished cloths

...

NB. Britannia Buildings is empty (March 2005) – the Building Society have gone; Apparently sold to builders Jack Lunn (or maybe their clients?) – maybe for conversion to apartments.

PHOTOS:

AB	Tempus Disc	CD2.H53
AB	Tempus Disc	CD2.H54

OTHER PHOTO FILES;
CD3.BldgHud2-0052
CD4.BldgHud2-0052detail
CD1 – BldgHud0052 (JPEG)
CDA - Hudds0052
CDB - Hudds0151

88. Tite's Buildings.

Grade II*

List Descriptions:

(i) Railway Street (West side) Nos. 8 & 10 (Tite's Buildings) - a single composition with 12-20 St. George's Square: Mid C19th. A single composition with Nos. 12-20 St George's Square, which is, in toto, as follows. Ashlar. Hipped slate roof. 4 storeys and basement. Deeply moulded modillion eaves cornice. Continuous moulded cill bands to 2nd and 3rd floors. Main band above ground floor. Continuous moulded impost band to ground floor windows, below which ground floor is horizontally rusticated. Moulded plinth. Vermiculated and rusticated quoins. 12 ranges of sashes. Ground floor windows round-arched with vermiculated keystones. 1st floor windows have moulded surrounds, gadrooned keystones, frames with pulvinated friezes and triangular pediments, and balustrades on consoles with vase-shaped balusters. Above pediments 2 triglyph-like consoles link them to the cills of the 2nd floor windows; these have moulded surrounds and cornices. 3rd floor windows are separated by sunk and moulded panels, have plain pilasters, and brackets to cornices. Cast iron railings to areas, with baluster finials.

St George's Street elevation is a simplified version of the former, with 12 window ranges, one of which is blind.

(ii) Nos. 1 & 3 St George's Street. (The return elevation of 8 -10 Railway Street and 12 – 20 St. George's Square): *Exactly same description as above.*

Nos. 1 & 3 St George's Street: Mid C19th. The return elevation of Nos. 8 – 10 Railway Street and Nos. 12 -20 St. George's Square. Ashlar. Hipped slate roof. 4 storeys and basement. A simplified version of the principal (east) façade, with 12 window ranges along St. George's Street, one of which is blind.

David Wyles, *The Buildings of Huddersfield: four architectural walks* (Kirklees MC, undated): (The) block flanking the station, Tite Buildings (1856), was also designed by Sir William Tite. It has a fine Italianate façade, the ground floor windows having rusticated semi-circular heads, the first floor window with pediments and balustrading below. Such opulent details again disguise the fact that the block was built as a warehouse with intermediate courtyards. The design of ... (these warehouse) buildings was directly influenced by the requirements local merchants. In 1949, H.R. Hitchcock wrote in the *Architectural Review*:

“In the cities of the North the merchants were seeking by the 1840s in the warehouses which were their principal places of business; a more fully architectural character than that of the utilitarian mills whence their goods came.”

The 'palazzo' style adopted was taken from the great commercial seaports of Italy, such as Venice and Genoa, which had undergone a similar expansion of trade and commerce from the thirteenth to fifteenth centuries. The warehouses mimic these town houses by having an entrance hall with staircase leading to offices overlooking the square or street with warehouses at the rear, serviced from courtyards.

PHOTO:

AB

Tempus Disc CD2.H55

OTHER PHOTO FILES:

CD3.BldgHud2-0053
CD1 – BldgHud0053 (JPEG)
CDA - Hudds0053
CDB – Hudds00152

89. Other buildings in the Victorian New Town.

Listed buildings (some of which are later than the early Italianate phase) are described in the list as below:

John William Street

(West) Nos. 1 – 9.

(West) Nos. 11 – 15.

(West) Nos. 17 – 37.

(East) Nos. 22 – 34.

(East) Nos. 64 & 66.

(East) No 68.

(East) Nos. 70 – 78.

Railway Street

(West side), Nos. 2 – 6.

St Peter's Street,

Nos. 10, 12, 14, 26, 28, The Vulcan PH, 36, 11 & 13 (Revenue Chambers) (List says early or mid C19th).

Station Street

(West side). Nos. 1 -7 (or is it 3 – 7?) (Described as early C19th).

Nos. 9 -13 (includes archway & gates) and 15 (includes gates) Described as mid C19th - LATER?

Byram Street

Nos. 13 -18. Described as mid C19th.

No 23. Described as mid C19th.

NB. This list is incomplete. Much more research could be carried out to establish the history of and the architects of buildings such as Revenue Chambers or No 7 St George's Square, (including No 17 Station Street which is listed Grade II*).

For instance No 7. St George's Square, (includes 17 Station Street) is listed Grade II*

List Description: Mid C19th. Ashlar. Hipped slate roof. 3 storeys and basement. Deeply moulded modillioned and dentilled eaves cornice. Full entablature above ground floor. Continuous moulded cill bands to 1st and 2nd floors. Ground floor horizontally rusticated and articulated by Ionic $\frac{3}{4}$ columns, paired at corners. Raised quoins. 5 ranges of sashes to St. George's Square. Ground floor windows have sunk and moulded aprons. 1st floor windows have sunk and moulded aprons, flanked by consoles: moulded frames, pulvinated friezes and cornices. 2nd floor windows have moulded frames. Door with oblong fanlight. Area railings are cast iron, arched at tops and bottoms, with traceried piers. Station Street elevation is a simplified version of the former (e.g. $\frac{3}{4}$ columns are replaced by pilasters), with semi-circular carriage entrance at south end, with keystone, moulded imposts, spur stones and cast iron gates; next to it door with moulded frame and cornice.

PHOTO:

AB

Tempus Disc CD2.H56

OTHER PHOTO FILES:

CD4.BldgHud0054viewS

CD4 – BldgHud0054viewN

CD1 – BldgHud0054 (TIF)

CDB - Hudds0153

Jeremy Child of Acumen Designers & Architects Ltd (546000) promised to send photo of apartment conversion (JOHN WILLIAM COURT) – Nothing received.

90. Williams' and Glynn's Bank, Market Place (now Royal Bank of Scotland).

List Description: Mid C19th. Ashlar. 3 storeys. Modillioned and dentilled eaves cornice with panelled piers. Continuous moulded cill band to 2nd floor. Fluted Composite pilaster to ground floor and full entablature with foliage carving in frieze. 5 ranges of sashes. Ground floor windows round-arched with masks on keystones, polished marble columns in jambs, carved foliage spandrels and carved foliage panels below each one. 1st floor windows are segment-headed, have panelled pilasters, carved spandrels, and alternating triangular and segmental pediments. 2nd floor windows have moulded consoles to cills, festoons on either side of frame and rounded corners at top. Sunk panels set in between. Porch with panelled double doors, surrounded by carved foliage panels, round-headed side windows with moulded surrounds, moulded cornice and ornate cresting.

Attached to the east end of No. 27, just under the arch leading to Market Walk, is part of shop window belonging to Messrs Fillans of No 2 Market Walk. Late C19th. Curved glass panels in moulded wooden frames. Painted glass panels above and beside windows, with characteristic late C19th lettering.

David Wyles, *The Buildings of Huddersfield: four architectural walks* (Kirklees MC, undated): Williams and Glyn's Bank (c1860) by William Cocking is Italianate in form but with much ornate and eclectic detailing. The ground floor has a Composite pilastrade with full entablature which has foliate carving in the frieze. The round arched windows have masks on the keystones and polished marble columns in the jambs. There is further foliate carving in the spandrels and on the porch which has an ornate cresting. There are moulded brackets to second floor windows and festoons on either side of the frames.

(Ed.) Hilary E.A. Haigh, *Huddersfield, a Most Handsome Town: aspects of the history & culture of a West Yorkshire town* (Kirklees Cultural Services, 1992) (by David Wyles): Whether (William Cocking's) work was tempered (in the Britannia Buildings) by Tite in his role as architectural overseer, or whether he plagiarised the Italianate buildings already completed is open to debate. Certainly, the West Riding Union Bank (c.1860) in Market Place was even bolder, with its use of marble columns, sculpted masks, foliate carving and Composite pilastrade.

PHOTO:

AB

Tempus Disc

CD2.H57

OTHER PHOTO FILES:

CD3.BldgHud2-0055

CD1 BldgHud0055 (JPEG)

CDA - Hudds0055

CDB - Hudds0155

In the second edition of his 'Walks' book David Wyles names this bank as the former **West Riding Union Bank**; that must have been a predecessor of Williams & Glyn's.

91. Eddison's Estate Agents, High Street.

List Description: Mid C19th. Ashlar, with alternating pink sandstone voussoirs and polished marble colonettes. 2 storeys. 3 gables with blind triple arcades on each. 3 pairs pointed sashes with pointed relieving arches over each pair on 1st floor. Ground floor has segment-headed archway in centre with elaborate cast iron ornamental gates, flanked by oblong windows, flanked in turn by pointed arched doorways with plate cusping and doors with 6 elaborately moulded panels. Wealth of high quality ornamental carving, rarely repeating itself: e.g. 6 keystones with masks, sculpted spandrels top archway and 1st floor windows, Romanesque capitals to colonettes and bands of foliage around voussoirs of doors and archway and under 1st floor cills.

***The Huddersfield Heritage Trail* (Leaflet written by Helen Price, University of Huddersfield c2000):** Dating from around 1860, it was originally used as auction rooms. The building is characterised by pointed lancet windows and Corinthian topped pink marble columnettes often found in churches. This is complemented by alternations pink voussoirs above the windows.

David Wyles, *The Buildings of Huddersfield: four architectural walks* (Kirklees MC, undated): Next to *The Commercial* is a building occupied by Eddison's Estate Agents. Dating from about 1860, it encompasses a wealth of High Victorian Gothic. Pointed sash windows have pink marble columnettes and voussoirs with alternating pink sandstone. The rich ornamental carving includes masks on keystones, sculpted spandrels and capitals to colonettes and elaborate cast iron gates.

(Ed.) Hilary E.A. Haigh, *Huddersfield, a Most Handsome Town: aspects of the history & culture of a West Yorkshire town* (Kirklees Cultural Services, 1992) (by David Wyles): (A) further result of the diversity of Gothic taste was its interpretation by local architects such as William Cocking.(His) eclecticism reached its peak in the main elevation to Eddison's, estate agents, on High Street, where Cocking not only made use of the various elements incorporated in (his Market Place bank). But added favourites of High Victorian design such as elaborate cast iron gates and polychromatic stonework in the voussoirs. It was this debased use of Gothic that led Ruskin to regret, with some bitterness, having created "the accursed Frankenstein monsters" (in a letter to *The Pall Mall Gazette*, 16 March 1872., and by the late 1870s the use of Gothic for civil architecture was abandoned.

PHOTO:

AB

Tempus Disc

CD2.H58

OTHER PHOTO FILES:

CD1.BldgHud0056

CDA - Hudds0056

CDB - Hudds0156

92. Shopfront at Geoff Neary Jewellers, No 2 Market Walk (formerly Fillan's Jeweller's).

List descriptions:

No 2 Market Walk: Mid C19th. Hammer-dressed stone. Pitched stone slate roof. Stone brackets to gutter. 3 sashes. Included for its characteristic late C19th shopfront: viz; horizontally rusticated pilasters, with Tuscan capitals, entablature and dentilled cornice (now boarded over); door with curved glass panels either side; and 3 painted glass panels below window, with legend "Jewellers. Fillans and Sons. Watchmakers"

Description for attached No 27 Market Place (William's & Glynn's Bank) includes the

archway between Market Walk & the Market Place. Relevant part says: Attached to the east end of No. 27, just under the arch leading to Market Walk, is part of shop window belonging to Messrs Fillans of No 2 Market Walk. Late C19th. Curved glass panels in moulded wooden frames. Painted glass panels above and beside windows, with characteristic late C19th lettering.

David Wyles, *The Buildings of Huddersfield: four architectural walks* (Kirklees MC, undated): The two characteristic late Victorian shopfronts to Fillans, the Jewellers ... The painted glass panels, curved glass and moulded wood surrounds have immense charm in a town where most nineteenth century shopfronts have been destroyed.

Walker's Jewellers by the time of our 2008 reprint.

93. The County Court, Princess Street (now Council offices and meeting rooms).

List Description: Early C19. Hammer-dressed stone. Hipped slate roof. 2 storeys. Moulded eaves cornice. Raised quoins. 3 ranges of sashes with glazing bars. Porch in antis with blocked Tuscan pilasters and full entablature.

David Wyles, *The Buildings of Huddersfield: four architectural walks* (Kirklees MC, undated): The Juvenile Court, formerly the County Police Station, displays an intellectual correctness of classical architecture, raised quoins, porch with pilasters and full entablature.

(Ed.) Hilary E.A. Haigh, *Huddersfield, a Most Handsome Town: aspects of the history & culture of a West Yorkshire town* (Kirklees Cultural Services, 1992) (by David Wyles): If the mason was the mechanic, it was the architect who held the responsibility for ensuring that the building was completed to specification and to the client's satisfaction. Edward Blore, the eminent London architect, furnished George Loch with a 'pretty sketch' for the building of the County Court, Princess Street in 1844, prompting Isabella Ramsden to confirm 'that you (Loch) have been able to prevent the erection of a frightful building'. His 'pretty sketch' resulted in a building of formal Georgian convention, perhaps confirming Colvin's assertion that 'a dull competence pervades all his work'. (H. Colvin, *A Biographical Dictionary of British Architects, 1600 – 1840*, reprinted 1978)

94. The Mechanics' Institution, Northumberland Street (now creative lofts – combining living and workspace).

List Description: Foundation stone laid 1859. Former Mechanics' Institute. Hammer-dressed stone. Hipped slate roof. One storey. Full entablature; frieze part ornamented with scroll motif, part inscribed "Mechanics' Institution"; console-shaped modillions. 3 blind arches with moulded voussoirs and continuous moulded impostes, and wreathed roundels in tympana. Each one surmounts tripartite opening, divided by Tuscan pilasters, the flanking openings have sash windows, central opening has double doors with 10

panels up flight of steps flanked by moulded and fluted cast iron torchères. Continuous plain cill band. Area with 2 tripartite sashes, and cast iron railings with spear finials. 2 C18th wings to rear of main block. One faces Northgate, and is built of hammer-dressed stone, with a hipped stone slate roof. 3 storeys. Modillioned eaves cornice. Raised quoins. 5 ranges of sashes with glazing bars in plain raised surrounds. Door with 4 fielded panels and fanlight in moulded surround with cornice: rusticated ashlar zone between door and 1st floor window above. The other faces Friendly Street, and is built of hammer-dressed stone, with a pitched stone slate roof. 2 storeys. 2 stone mullioned sashes on 1st floor, one 4-light and one 3-light.

David Wyles, *The Buildings of Huddersfield: four architectural walks* (Kirklees MC, undated): 'At the bottom of Northumberland Street is the Mechanics 'Institute (1859) by Travis and ...(Mangnall) of Manchester. The solid neo-classical design is very much in contrast to the magnificent eclectic Britannia Buildings on Portland Street, Manchester by the same architects.' 'The three-light openings are divided by Tuscan pilasters and set within three blind arches. There is a full entablature inscribed with ...("Mechanics' Institution") in the ornamental frieze. The steps are flanked by cast iron torchères.' Institutes of this kind had been established since the 1820s to encourage the instruction of the working classes. Their growth and continued popularity was paralleled by their architectural development...'

(Ed.) Hilary E.A. Haigh, *Huddersfield, a Most Handsome Town: aspects of the history & culture of a West Yorkshire town* (Kirklees Cultural Services, 1992) (by David Wyles): The Mechanics Institution (1859), ...by Travis and ...(Mangnall) of Manchester was a heavy rendering of the Italianate style with Tuscan pilasters dividing windows, set within blind arches and capped by a prominent full entablature with "mechanics Institution" inscribed in the frieze. The growth of such institutions was paralleled by their architectural development ...'

NB. Locally the second architect's name has been spelled 'Mangnell' (eg. by David Wyles or by Derek Lindstrum). I (KG) noticed that John Archer used the form Mangnall in his catalogue to the Edgar Wood exhibition (referred to below). Clare Hartwell, the writer of the new Pevsner Guide to the Buildings of Manchester, agrees with John Archer & also uses '...nall'. Archer & Hartwell (both Manchester writers) are unlikely to be wrong about an important Manchester architect. We therefore use '...nall'. **KG.**

In the second edition of his 'Walks' book, David Wyles names the architects of the conversion as Leeds-based Brewster Bye.

PHOTO:

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Tempus Disc

CD2.H59

OTHER PHOTO FILES:

CD1.BldgHud0057

CDB - Hudds0158P1 orP2

95. The Marble Works, Nos. 1 and 3 Brook Street.

List Description: 1863. Hammer-dressed stone. Pitched slate roof. Coped gables. 2 storeys. Moulded eaves cornice. Modern shop window. Pointed arched carriage entrance with chamfered surround. Frieze with "Marble Works" in sans-serif lettering above this. 2-light window above, with pointed arches, blind oculus in spandrel and chamfered surrounds: "1869" in geometrically shaped pieces of coloured marble in the oculus. 5-pointed arched window on 1st floor, with chamfered voussoirs, hoodmould above all, and marble ornament in impost band, and in blind oculi in the spandrels.

David Wyles, *The Buildings of Huddersfield: four architectural walks* (Kirklees MC, undated): '(Study) Nos. 13 and 17 and Nos. 1 and 3 (Brook Street), the Marble Works (1863). Both are in an architecturally Mixed Style using elements such as Gothic ashlar fanlights inscribed with quatrefoils and the foliage of Romanesque character on Nos. 13 and 17. Both groups incorporate various materials, such as iron in Nos. 13 and 17, the glazed tiles in the pilasters and in Nos. 1 and 3, the geometrically shaped pieces of marble which form '1869' in the oculus.'

'Both materials became commonplace in the last half of the nineteenth century, following the publication of Ruskin's *Stones of Venice* in 1851, in which he introduced elements of Italian Gothic, previously unpopular with Gothic Revival architects and G.E. Street's *Brick and Marble in the Middle Ages* (1855).'

Albert Booth says: A little further down Brook Street is the premises of **Furnishall** (1874), whose architect was John Kirk & Sons with superb sculptural stonework – all done in situ. At that time, John Kirk & Son's office was at No. 5 John William Street. The shop is occupied now by Headrow Furnishers. This is the property referred to as Nos. 13 & 17 by Dave Wyles. It is listed as Nos. 13 to 17 Brook Street. (**List Description:** Mid C19. Hammer-dressed stone. Ashlar dressings. 3 storeys. Double chamfered eaves cornice. Continuous 1st floor cill. 6 ranges of sashes with blind pointed ashlar fanlights inscribed with quatrefoils to 1st floor. 2 modern shop windows. 2 doors with 8 sunk panels each, and pointed fanlights, in an elaborate portal; this has bracketed and moulded cornice with ornamental iron cresting, pointed arches with deeply moulded voussoirs and foliate roundels in spandrels, imposts with foliage of Romanesque character, chamfered pilasters with coloured glazed tiles inset, and one ringed pink granite column.)

96. No 80 Fitzwilliam Street, the Freemason's Hall.

List Description: Mid C19th. Hammer-dressed stone. Ashlar dressings. Hipped slate roof. 2 storeys. Modillioned eaves cornice: blocking course. 1st floor string. Continuous 1st floor cill. Rusticated quoins. 3 ranges of sashes (those on 1st floor with segmental heads and keystones in plain raised frames with moulded cornices; those on ground floor in moulded frames with moulded cornices). Door in moulded frame with dentilled cornice on scrolled brackets: 2 moulded panels. Cast iron railings to area with spear finials.

Albert Booth comments that the Freemason's Hall was designed by John Kirk who was at one time the Grand Master.

PHOTO:

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Tempus Disc

CD2.H60

OTHER PHOTO FILES:

CD3.BldgHud2-0058

CD1 – BldgHud0058 (JPEG)

CDA - Hudds0059

97. No 84 Fitzwilliam Street.

List Description: Mid C19th. Ashlar. Hipped slate roof. 4 storeys. Paired brackets to eaves cornice. Balustrade above end bays. Moulded cornice. 13 ranges of sashes with moulded voussoirs and imposts, segment-headed on 1st floor, round-arched in 3rd floor. East 2 ranges are paired and break forward slightly. Centre breaks forward, and above it is a tower with square dome and tall finial: pilasters, flanking consoles and moulded cornice: 2 round-arched sashes per side, with moulded imposts and voussoirs. Carriage entrance at east end with spur stones, and doors with 12 moulded panels. Central portal taken on 2 granite columns with foliage capitals: dies in front of these with fluted cast iron columns with gadrooned tops and ball finials. Very elaborate cast iron work all over, viz: window boxes on 1st floor, and underneath cills on 3rd floor; simpler window boxes on 3rd floor, and continuous rail along cornice over 1st floor. Ground floor becomes basement at west end: cast iron railings with fleur-de-lys finials.

PHOTO:

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Tempus Disc

CD2.H61

OTHER PHOTO FILES:

CD3.BldgHud2-0059

CD1 – BldgHud0060 (JPEG)

CDA - Hudds0060

Brian Haigh has established that No 84 was built in 1873 for Oates Bairstow & Sons. Although the deposited plans are missing, he suggests that the architects may have been John Kirk & Sons partly on the basis of the design & partly because John Kirk lived on Fitzwilliam Street at No 68.

98. Highfield Congregational Chapel (Later Highfield United Reform Church, now apartments).

List Description: Mid C19th. Ashlar. Hipped slate roof. 2 storeys. Moulded eaves cornice and blocking course. 5 bays of which end 2 break forward, and are framed by giant Tuscan pilasters and giant Ionic columns, on high plinths taking full entablature and massive parapets, each with 4 piers and pedimented centre, slightly broken back. These bays frame large panelled doors in moulded frames with segmental pediments, and above them one panel each, with moulded and shouldered frames. Central 3 bays have sashes with glazing bars, vertically linked in giant round-arched surrounds with moulded frames, and separated by moulded panels. Side elevations have similar giant round-arched windows, the 1st on each side continuous (i.e. without panels), the next 3 with plainer frames.

Roy Brook, *The Story of Huddersfield* (MacGibbon & Kee, 1968): 'The largest number of those who left the Parish Church in 1771 went to found Highfield Congregational Chapel. Sir John Ramsden, patron of the living in Huddersfield, refused to permit this breakaway congregation to build anywhere on his land... They built it on land bought from a Mr Bradley long before New North Road was constructed.'

David Wyles, *The Buildings of Huddersfield: four architectural walks* (Kirklees MC, undated): Highfield Chapel ...was, by the 1840s, far too small for its growing congregation. Specifications were drawn up and an advertisement in the *Leeds Mercury* of 18th February 1843 invited architects to submit plans. The architects appointed were Messrs Perkin and Backhouse, a Leeds firm who had already undertaken a number of similar commissions.' 'The design, as with Queen Street Chapel, was a powerful if loose adaption of Classical styles. The main elevation of five bays had the two end bays breaking forward and framed by giant Tuscan pilasters and Ionic columns. Sash windows were linked by large round arched surrounds and the eaves cornice supported massive parapets.'

Derek Linstrum *West Yorkshire Architects and Architecture* (Lund Humphries, 1978) refers to architects: William Perkin and Elisha Backhouse. They were in partnership in Leeds. In Appendix he says: William Belton Perkin '...was probably a son of William Perkin, master mason, who was employed on the building of St John's Church, Wakefield. By ... (1834) he was in practice at White Hart Yard, Leeds; and by 1839 he had taken Elisha Backhouse into partnership at Commercial Buildings. Later they were joined by Perkin's son, Henry Perkin (1847 – 1925) who subsequently took George Bertram Bulmer (d.1916) into partnership. Most of their work was in and around Leeds. Only Huddersfield building was Highfield Chapel (1843 – 4).

PHOTO:

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Tempus Disc

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OTHER PHOTO FILES:

CD3.BldgHud2-0060

CD1 – BldgHud0060 (JPEG)

CDA - Hudds0061

99. St. John's Church, Bay Hall.

Grade II*

List Descriptions:

Church: Foundation stone laid 1851 by Sir John William Ramsden, 5th Bart, who built the church in memory of his father. Consecrated 1853. Architect: William Butterfield. Ashlar. Steep-pitched slate roofs. Coped gables. Lean-to aisle roofs, parapeted. Buttresses. 5 bay nave, with tiny oculi to clerestory. Chancel. South west and north west porches. Fine Geometrical tracery, especially at east and west ends. 4-stage tower in south east corner, with imposing traceried bell openings, openwork parapet and octagonal corner pinnacles. Octagonal spire with 3 stages of gabled lucarnes, crocketed finial and weathervane. Interior: Collar-braced roof, with lower struts inclined slightly inwards. Ashlar font and pulpit of massive, elemental forms. Characteristically simple wooden furnishings, the bench ends giving the illusion of being slightly tilted.

Wall around church: 1851-3. Dwarf stone wall with simple iron railings.

(Ed.) Hilary E.A. Haigh, *Huddersfield, a Most Handsome Town: aspects of the history & culture of a West Yorkshire town* (Kirklees Cultural Services, 1992) (by David Wyles): The architect chosen for this commission was William Butterfield who, although producing a number of highly accomplished works, had little chance of expressing his considerable skill in the designs. He felt the church should be sited amongst houses, while (Alexander) Hathorn preferred a position at the crest of the hill. Butterfield probably realised that little or no benefit derived from this, since financial constraints dictated an unspectacular solution. However, Hathorn's report of November 1852 records, "Mr Tite was quite delighted with the new church and expressed a high opinion of the masonry and general character of the whole building".

(Ed.) Hilary E.A. Haigh, *Huddersfield, a Most Handsome Town: aspects of the history & culture of a West Yorkshire town* (Kirklees Cultural Services, 1992) (by David Wyles): William Butterfield was appointed by the Ramsden family to design St John's, Bay Hall. The Ramsden papers indicate Butterfield's frustration over delays, local petitions for action and disagreement over siting. Joseph Kaye, however, having submitted an acceptable estimate for the building, only £3,934 7s 10d, had made good progress by August 1851 when Alex Hathorn wrote his long and fastidious letter to George Loch. For all the niggling attention to detail and Tite's satisfaction at the finished result, the building was restrained and orthodox in comparison with the High Church values and bold polychromy of Butterfield's finest work. This was value for money architecture. But perhaps a waste of Butterfield's talents.

A Ronald Bielby, *Churches & Chapels of Kirklees* (Kirklees M.C. 1978): Birkby, St John (1853) ... William Butterfield, elsewhere famous for his use of variously coloured brick, built St. John of local material. It was one of his run-of-the-mill churches. Internally, it met Tractarian requirements; externally its high spire, characteristically placed off-centre, illustrates the vertical stress of Gothic as against the horizontal stress of most classical forms.

PHOTO:

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Tempus Disc

CD2.H6

OTHER PHOTO FILES:

CD2.BldgHud0061

CDA - Hudds0062

CDB - Hudds0162

100. St. Thomas's Church, Manchester Road.

List Description: 1857 - 9. Architect Sir G.G. Scott. Contractors: Messrs Ben Graham of Huddersfield. Clerk of Works: Alfred A. Walton. Hammer-dressed stone. Ashlar dressings. Pitched slate roofs, separate roofs to nave and aisles. Coped gables with finials. Nave, chancel, aisles, north chancel and one storey vestry, organ recess and sacristy on south side, porch. The outstanding feature is the south-west tower: 4 stages, surmounted by tall broach spire with gabled lucarnes. Plate tracery, early C13th to tower, late C13th to aisles. Grouped lancets in east end (blind to sacristy) and oculi with bar tracery in gable ends. Octagonal stair tower with conical ashlar roofs. Buttresses. Parapets to south aisle and tower. Gargoyles. Interior: Cylindrical piers with moulded capitals: hoodmoulds with carved label stops. Chancel has 2-bay arcade either side, with 20centred arches and pierced quatrefoils in spandrels: naturalistic foliage carving to capitals, as to chancel arch. Pointed timber barrel vaults (diagonal bracing in chancel): wagon roofs to aisles. Low arcaded reredos, piscine, sedilia and pulpit, all of similar design, ashlar, delicate foliage carving, marble colonettes. Communion rail with stylised iron foliage balusters, moulded wooden rail and newels. Rood beam with figures of Christ crucified, St Mary and St John. Characteristic simple bench ends and brass lectern. Good monument in style of pulpit, with delicate foliage ornament to Thomas Starkey (d. 1847) and his brothers Joseph and John. Stained glass by Clayton and Bell, that in the north aisle by Kempe. History: Thomas Starkey, one of a family who owned Springdale Mill, Manchester Road, intended to found a church, but died of typhus. His widow asked the Vicar of Huddersfield, Canon Bateman, to approach Scott, whose father had been Bateman's tutor and who had been a boyhood friend of his. The foundation stone was laid on 19 March 1857 by Thomas Starkey's widow, Charlotte. (Below the stone is a jar with each of the current coins of the realm, and copies of *The Times*, *The Leeds Mercury*, *The Huddersfield Chronicle* and *The Manchester Guardian*). It was consecrated on 30 June 1859 by the Bishop of Ripon. The building cost £9,000, mainly provided by the Starkey family. The first Vicar was Mrs Starkey's 27 year old nephew Edmund Snowden (Vicar 1859 - 92).

(Ed.) Hilary E.A. Haigh, *Huddersfield, a Most Handsome Town: aspects of the history & culture of a West Yorkshire town* (Kirklees Cultural Services, 1992) (by David Wyles): (Sir George Gilbert) Scott's designs for St. Thomas's, Manchester Road provide a more rewarding example of Revival architecture (than St. John's, Bay Hall). It was built in 1859 by the Starkey family, owners of the nearby Springdale Mills, at a cost of £9,000. Scott was asked to design the church through his childhood friendship with the vicar of Huddersfield, Canon Bateman. The outstanding feature is the tower with its tall broach spire, the vertical thrust of which provides a symbolic link with the spirit of *Ecclesiology*.

(Ed.) Hilary E.A. Haigh, *Huddersfield, a Most Handsome Town: aspects of the history & culture of a West Yorkshire town* (Kirklees Cultural Services, 1992) (by David Wyles): In Huddersfield, also, is a church by Sir George Gilbert Scott, the most prominent and prolific of Gothic Revival architects; St Thomas (1859) standing on Manchester Road, amid mills and houses.

Albert Booth says cost £9,000.

PHOTO:

St Thomas's Church

Tempus Disc

CD2.H64

(Also on CD4.BldgHud0062)

I spoke to Church Warden (Tim Slater) – 518504, then to Fran Street, the other Church Warden – 300747. We borrowed & scanned their remaining copy of a postcard from the bottom left hand drawer of the desk in the sacristy. [Always someone in Church (Tim, Fran or Norbert) after 6.00pm.] AB thought he took the photo BUT Card says 'photographer: Paul Wilcock!' Fran Street does not know who he is. It seems likely that, irrespective of that, he took the photo for the church and the copyright is theirs. I agreed with her that it would be credited to the church.

101. St. Luke's Church & Vicarage, Manchester Road, Milnsbridge.

List Descriptions:

Church: 1845. Architect W. Walton (**Wrong spelling – should say William Wallen KG**). Neo-Norman. Hammer-dressed stone. Ashlar dressings. Pitched slate roof. Gable parapets. Machicolations. Moulded plinth. Giant pilasters. 5 bay nave, one bay chancel and round apse. Round-arched windows in concentric sunk panels with colonettes and scalloped capitals: hoodmoulds. Interior: Chancel and apse arches taken on half columns with huge voluted capitals, apse arch moulded, chancel arch with zigzag ornament. Chancel rib-vaulted. 2 decorated ribs in apse vault. Galleries on 3 sides: iron columns with cushion capitals: blind round-arched arcading to balcony front. Some marble tablets to the Armitages of Milnsbridge House.

Vicarage: Neo-Norman, like St Luke's Church, so probably also by W. Walton, and of 1845. Hammer-dressed stone. Hipped slate roof. 2 storeys. Band. 3 ranges of paired round-arched sashes with glazing bars, each set in semi-circular arched panels. Round-arched doorway with moulded frame, colonnettes with Norman capitals, and hoodmoulds with semi-circular scalloped edges.

102. St. Paul's Church, Stockwell Hill, Armitage Bridge.

List Description: Anglican church. Built to the designs of John Boham Chantrell in the Decorated style. Consecrated 1848. After a major fire of 1987 the church was thoroughly rebuilt to the designs of Richard Shepley under the direction of the vicar, the Reverend Ian Jackson. The church rededicated in 1990. Squares atone brought to course; freestone dressings; slate roofs; lead roof to vestry. Externally the plan reads as nave with N and S aisles, chancel with SE vestry. S porch and W tower. The internal plan is the old chancel screened off from the former nave, which is the main worship area, with the W end 2 storeys including an organ chamber, meeting rooms, offices, kitchen etc. EXTERIOR: The exterior of the 1848 phase is lavishly decorated with carving. Buttressed 3-bay chancel with angle buttresses with decorated gablets at the corners and a 5-light E window with Geometric Decorated tracery and 2-light N and S windows. There is a moulded eaves cornice carved with foliage and figures. 5-bay N and S sides have angle buttresses at the corners. Buttresses to the bays and 2-light Decorated style windows. Ribbon windows with square leaded panes have been introduced under the eaves as part of the post-fire rebuilding. S porch with angle buttresses with niches in them, a moulded doorway with 2-leaf lattice work timber door and a statue niche in the gable. Fine tower with decorated angle buttresses which rise as octagonal pinnacles with gablets and crocketed finials above an openwork parapet.

The S face of the tower has a small doorway presumably to the original internal stair turret and pairs of belfry windows with central shafts Decorated tracery. The N and S faces each have trefoil-headed windows. 3-light Decorated W window. The vestry has a 2-light Decorated traceried E window and a square-headed S window adjacent to a shoulder-headed doorway. Over the doorway is a very large C19th stone sundial with a traceried iron gnomon.

INTERIOR: Unplastered walls to the nave and existing worship area. Visible survivals of the C19th church are the chancel arch, moulded and double-chamfered on semi-circular responds with capitals and the octagonal responds of the former aisles against the chancel wall. The responds are crowned with classical figures. The piscine survives on the S wall of the old chancel. The 2 western bays on the N and S arcades have been absorbed into the 2-storey W end block. The post-fire rebuilding includes new octagonal piers with capital-like timber elements. These are built outside the line of the old arcade to support the new roof. Behind the old chancel arch there is a white canted screen with a full-height internal glazed window above a 2-leaf door. At the W end there is an organ gallery. Elegant post-fire fittings include a font with a pyramidal metal bowl set in a plain square section stone plinth with a font cover suspended on chains over it. The cover is wide metal canopy with a peaked roof and cylindrical timber corner shafts. Metal and timber communion rail; ceiling over the altar table. The western portion includes a stair with good iron balustrade. An 1858 building of fine quality and rich carved detail of which the tower survives unaltered. The serious 1987 fire damage resulted in many changes to the main body of the church.

Albert Booth says that the fire was the work of a pyromaniac who set fire to two other St Paul's, one being at Battysford.

Colum Giles & Ian Goodall, *Yorkshire Textile Mills; the Buildings of the Yorkshire Textile Industry, 1770 -1930*, (Royal Commission on the Historical Monuments in England and West Yorkshire Archaeology Service, 1992): 'Anglican churches built by millowners, included St Paul's Church at Armitage Bridge, built in 1846 – 47 to the design of R.D. Chantrell ... paid for by the Brookes of nearby Armitage Bridge Mills'.

NB. The List ascribes the design of St Paul's to John Boham Chantrell. He was the son of Robert Dennis Chantrell and continued the practice from No 5 East Parade Leeds on the death of his father in 1846. However, St. Paul's is included in the list of works of R.D. Chantrell in Derek Linstrum's *West Yorkshire Architects and Architecture* (Lund Humphries, 1978) and Giles & Goodall (above) also refer to the church being designed by R.D Chantrell. As the church was built in 1846-7, we think the design was probably by R.D. Chantrell but that it was completed under the supervision of his son. Research is needed to establish whether we are correct.

PHOTO:

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OTHER PHOTO FILES:

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103. Lockwood Methodist Church, Bentley Street, Lockwood (now the Hanfia Institute).

List Description: 1864. Ashlar. Pitched slate roof. One storey. Bracketed and moulded cornice. Pediment with plaque inscribed "Lockwood Methodist Church" 1864." Horizontally rusticated angle pilasters. 2 round-arched windows with Tuscan pilasters, moulded voussoirs and vermiculated keystones. Door with moulded impost and voussoirs, vermiculated keystone and spandrels, Tuscan pilasters, full entablature and blocking course.

104. Baptist Chapel, Lockwood Road, Lockwood. 1850 (earlier chapel 1792).

List Description: 1850. Ashlar. Pitched slate roof. 2 storeys. Moulded eaves cornice. Blocking course. Angle pilasters. Pedimented gable end: plaque in tympanum, inscribed "Baptist Chapel. Erected AD1792. Rebuilt 1850". 3- round-arched windows with glazing bars on 1st floor, central inner Venetian, over-arched, with 4 Tuscan piers to moulded transom. 2 windows with glazing bars and moulded surrounds on ground floor. Blind sunk panels over. Double doors with 6 moulded surrounds on ground floor. Blind sunk panels over. Double doors with 6 moulded panels and fanlight with glazing bars, in Tuscan porch with entablature

and blocking course. 6 ranges of sashes with glazing bars, 1st floor ones round-arched. Adjoining cemetery contains some interesting C19th tombs and monuments.

OTHER PHOTO FILE:

[CDA - Hudds0065 \(JPEG\)](#)

105. Gledholt Methodist Church.

List Description:

Church: Mid C19th. Rock-faced stone. Ashlar dressings. Hipped slate roof. 2 storeys. Ground floor astylar with moulded cornice. Continuous moulded ground floor impost band. Angle pilasters on 1st floor to full entablature and balustrade with vase-shaped balusters: piers with urn finials. 5 ranges of sashes, those on ground floor round-arched with rusticated ashlar voussoirs and moulded keystones, those on 1st floor with moulded surrounds: marginal glazing bars. Centre 3 bays break forward. Central bay breaks forward again and on 1st floor has paired Ionic pilasters to frame it. Above it an arch with sculpted tympanum, moulded voussoirs and keystone, flanked by scrolled consoles and crowned by triangular pediment. One bay projections to east and west: ground floor as ground floor elsewhere except they have double doors with fielded panels instead of windows and depressed instead of round-arched heads. West projection is of 2 storeys, with one tripartite sash with marginal glazing bars and ashlar frame on 1st floor. East projection has 4-storey tower, each storey with full entablature. 1st floor has broad angle pilasters and one sash with marginal glazing bars in moulded frame. 2nd floor has paired Ionic pilasters at angles and similar window: moulded niches on each side, crowned by 4 steep pediments each. 3rd storey is octagonal. Each side has one round-arched sashes with marginal glazing bars, keystone and moulded voussoirs crowned at cornice level by triangular pediment. Octagonal lead cupola with finial.

Dwarf wall and gate posts in front of school and church: Mid C19th. Wall rock-faced. Ornamental cast iron railings. Ashlar piers. Panelled. Moulded cornices. Pedimented caps.

Albert Booth: Architect; **John Kirk.**

106. Salendine Nook Baptist Church, Moor Hill Road, Salendine Nook.

Although rebuilt 1843, history of Morton family (potters) since late C16th & the early chapel on this site possibly need mention in text.

List Descriptions:

Chapel: 1843. The parent Baptist Chapel of Huddersfield. (One of 18, 16 Baptist Chapels in Huddersfield are daughter communities, and 1 is a granddaughter). Ashlar. Pitched slate roof. 2 storeys and basement. Front surmounted by pediment with oculus in plain raised surround with shaped apron beneath, inscribed "Particular Baptist Chapel Rebuilt 1843" (the apron was apparently added in 1893). 3 round-arched sashes with glazing bars, plain imposts and keystones (central window Venetian). Sides have 4 ranges of round-arched sashes with glazing bars: south side has a 20bay extension of 1893, full height. Ground floor has one-storey ante-chapel of 1893, hammer-dressed stone, with ashlar dressings, cornice with parapet, breaking forward in centre and with balustrade. Frontispiece has 2 doors with semi-circular fanlights in hollow chamfered surrounds, moulded keystones, carved spandrels and fluted pilasters with composite capitals. Round-arched side lights with moulded surrounds, keystones, and sink moulded aprons. Moulded sill band.

Interior: Segmentally vaulted and coffered plaster ceiling. Galleries in iron columns with elaborate capitals. Very elaborate pulpit, and furniture over baptistery. Pedimented and pilastered organ.

History: The principal leaders of the Baptist community in Huddersfield were the Morton family, potters at Salendine Nook since the late C16th. In 1689, on the passing of the Toleration Act, a Morton registered his house as a place of Protestant Dissent. In 1691 Lindley was recorded as being one of the 20 meeting places of the Great Rossendale Confederacy, and this therefore probably meant Salendine Nook. If so it probably remained within the Confederacy until the founding of the Independent Chapel in 1743. In 1739 a Chapel was built on land belonging to Joseph Morton (i.e. here), which in 1742 was transferred to 5 trustees (including Joseph Morton). In 1743, the Committee was organised as an Independent Baptist Chapel, and Henry Clayton, who had been preaching regularly in the area since 1731, became the first minister. In 1803 the Chapel was rebuilt and again in 1843. In 1893, it was enlarged.

Churchyard contains some fine, mostly mid C19th, tombs (including some early C19th box tombs) and some good neo-classical obelisks and pillars.

Lamp-post by west door: Mid – late C19th. Cast iron. Very elaborate bulbous base with masks on cardinal sides; ornamented post; hexagonal lamp with ornamental cresting.

Gate piers at entrance to churchyard: Includes gate piers in Laund Road. Mid C19th. Two pairs. Ashlar; panelled with pyramidal caps. Cast iron gates with spear finials.

Also see barn adjacent to No 72, Laund Road that has a keystone inscribed 'IRM 1834' for Joseph Morton. **List Description:** 1834. Hammer-dressed stone. Pitched stone slate roof, catslide to rear. Depressed arched barn doors, with keystone inscribed "I R M 1834" (for Joseph Morton). Semi-circular lunette above door.

PHOTO:

AB

Tempus Disc

CD2.H66

OTHER PHOTO FILES:

CD2.BldgHud0064

CDB - Hudds0165-6

107. The Workhouse, Crosland Moor (now part of St. Luke's Hospital) Not Listed.

NB. See Place, Allen, *Pray Remember the Poor: the Poor Law and Huddersfield*, Holme Valley Civic Society, 2004 for details of history etc.

Derek Linstrum *West Yorkshire Architects and Architecture* (Lund Humphries, 1978) (in **Appendix**): Kirk, John (1828 -86) was the son of a Huddersfield builder, ... after running the family business for a time, the younger Kirk set up as an architect in 1850 in John William Street, Huddersfield. Ten years later, a branch was opened in Dewsbury with Albert Holmes Kirk (d.1920) in charge. In 1863, a second son, James Sheard Kirk (b 1842) joined the firm, and then Frederick Kirk (1860 – 1914). The two offices separated in 1905 and continued in existence into the 1930s. They had a general practice firmly based in the ... textile towns ... The range of commissions was comprehensive. They made plans of working-class housing b(e.g. Trevelyan Street (1869), Whitehead Lane (1869), Elm Street/Newsome Road (1870) and Carr Pitt Lane (1871)...) as well as large villas in Edgerton; but one of their most interesting groups of buildings is ...at Wilshaw.. Huddersfield buildings quoted are:

- Brunswick Street Unitarian Methodist Church 1858 – 9
- Crosland Moor Workhouse (now St Luke's Hospital). 1870
- Paddock Congregational Chapel 1871-2
- Ebor Mount, New North Road 1873
- Royal Infirmary, new wing 1874
- Hillhouse United Methodist Free Church 1874
- Poor Law Union Offices, 1880
- Holy Trinity Restoration 1880 – 7
- St Paul, restoration 1883
- Mayfield & Grannum Lodge (Is it Cranum?), a pair of villas Edgerton Road/Blacker Road.
- Holmfirth, Deanhouse Almshouses (**This means the workhouse KG**).

Edward Law website has another potted history:

JOHN KIRK (1817 – 1886)

John Kirk was born in 1817 and baptised at Queen Street Wesleyan Chapel, the son of John and Elizabeth Kirk, who had moved to Huddersfield from York. John Kirk senior is noted in 1830 as a joiner at 'top of green', no doubt close to the area of the present day Kirk's Yard, off Trinity Street. Both he and his second wife died in 1843, leaving three children, a son, John junior, and two daughters, Elizabeth and Mary, both under the age of ten. John who was already married, with two infant sons probably had to take immediate responsibility for his two sisters, and certainly they were living with his family in 1851. The census of that year would seem to indicate that he was prospering for he is described as a master builder employing thirty men. He had been brought up as a joiner, and the move to builder is a natural and understandable progression, though indicating an organisational and entrepreneurial flair. The move to architect is more difficult to understand, and it may have been that the building enterprise was not as successful as appears. The thirty employees quoted in the census could be somewhat misleading, as labour would be engaged for specific works and increased or decreased as the work on hand required. It could have been that

his constitution was not sufficiently robust for the work, or it may have been that he chose the profession to match his talents.

His obituary notice (*Huddersfield Weekly Chronicle* 13.3.1886) records that he took up the profession of architect in 1850 with offices in John William Street, though I have not been able to substantiate this. In White's 1853 directory he is recorded as a joiner, and in the same year he was acting as Clerk of Works for the erection of a chapel and school in Fitzwilliam Street, and he was still describing himself as a builder in 1854. It does, however, seem probable that he was working as an architect as a subsidiary part of his enterprise prior to 1854 for in 1855 he gave up the building and joinery side to devote the whole of his time to his architectural practice, and one must assume that he had already met with some success in that line.

In 1860, he opened a branch office in Dewsbury. That expansion which was probably prompted by his eldest son, then twenty, following the same profession, seems to have been timely; certainly in later years, much work was gained in the Mirfield and Dewsbury areas.

The number and scope of the projects for which the firm of John Kirk and Sons were responsible up to 1886 is quite amazing. An extensive but far from exhaustive list of works is given in Dr Lindtrum's *West Riding Architects*. An examination of building contracts which were advertised for tender locally reveals numerous projects for which the Kirks were architects. These cover a very wide range including mills, warehouses, working class housing, villas, chapels, churches, schools, a town hall and co-operative stores.

Declining health apparently led to Kirk's retirement from business in 1883, when the management of the two offices passed to his two eldest sons, Albert at Dewsbury and James at Huddersfield. At the time of his death in March 1886 he was the oldest architect in Huddersfield, and almost certainly the most prolific. He designed several chapels in the Huddersfield area, as the following list shows, but he was responsible also for others at Skipton, Calverley, Pudsey, Dewsbury, Heckmondwike, Shipley and Wombwell, and for churches at Dewsbury and Thornton Hough on the Wirral.

A SELECTION OF WORKS

1856	Independent Chapel, George Street.
1857	Warehouse, Upperhead Row.
1858	Wesleyan Chapel, Firth Street
1862	Spa Mill, Lepton
1864	Baptist Church, Meltham
1884	Baptist Church, Birkby.
1868	Wesleyan Chapel, Netherton.
1868	Wesleyan Chapel, Linthwaite.
1866	Meltham Memorial School.
1867	Mirfield Town Hall.
1869	Workhouse, Crosland Moor.
1860	Reservoir, Gosport Mill, Outlane.
1889	6 Almshouses, Wilshaw.
1870	Wesleyan Chapel and day schools, Holmfirth.
1871	Congregational Church, Paddock.
1871	Primitive Methodist Chapel on Titus Salt's estate.
1872	Schools at Wilshaw in connection with St. Mar's Church.
1872	Free Wesleyan Church, Hillhouse.
1874.	16 Houses, Netherton.
1875	Woollen Mill, Thirstin, Honley.
1883	Craigmohr, Greenhead Road.

108/9. 'Better class' housing, New North Road, Edgerton etc.

(Ed.) Hilary E.A. Haigh, *Huddersfield, a Most Handsome Town: aspects of the history & culture of a West Yorkshire town* (Kirklees Cultural Services, 1992) (by David Wyles): See pages 319-322.

(Ed.) Hilary E.A. Haigh, *Huddersfield, a Most Handsome Town: aspects of the history & culture of a West Yorkshire town* (Kirklees Cultural Services, 1992) (By Richard Dennis – *The Social Geography of Victorian Huddersfield*): See pages 423 – 445.

(Ed.) Hilary E.A. Haigh, *Huddersfield, a Most Handsome Town: aspects of the history & culture of a West Yorkshire town* (Kirklees Cultural Services, 1992) (By Jane Springett – *Landowners and Housebuilders in the Nineteenth Century*): See pages 449 – 476.

NB. **Albert Booth** says that the late Geoffrey Priestley (a planner with Kirklees MC) wrote his architectural thesis on houses in this area (Presumably, the University has a copy).

The List of Buildings of Architectural or Historic Interest includes:

Trinity Street:

South side: Nos. 35 & 37, 95 – 99, 103, 105, 141 – 161, 163, 165, 167– 177.

North side: Nos. 80 – 86, 90, 92, 96 & 100, 104, 106, 110 -116, 118, 120, 122 & 124, 126, 128 – 134.

North side: Trinity House, Highfield Funeral Home, Nos. 156, 158 & 160, 162 & 164, 166 – 190.

New North Road:

North Side: Nos. 30 & 32.

North side: Nos. 40, 42, & 52-60.

North side: No 70 Central (Kaye's) College. (Mid C19th). What is it now ...?

North side: Nos. 66, 68, 72, 74 & 76 (Lyndhurst).

North side: No 78 (Temperance Hall).

North side: Nos. 80, 82 (Tregenna), 82A, 84, 86, 88, 90, 92, 96 & 98.

Note: [John Kirk and Sons](#). Kirk's designed many buildings, including [Ebor Mount](#), [New North Road](#), 1873.

Highfield.

Belgrave Terrace:

Nos. 2, 4, 6, 8, 10 & 12 (North side).

Belmont Street:

Nos. 1 & 21 (North side).

Elmwood Avenue, (S side); Nos. 10, 12, 14, 16, 18.

Elmwood Avenue:

West side: Nos. 27 & 28. NB these are described as C18th or older. (MIGHT BELONG IN PREVIOUS SECTION).

Highfield Road:

No 3.

New North Road:

South side: 51 (mid C19th), 51A, 51B, 51C (Spring Bank), 53, 55 & 57, 59, 63 & 65 (Claremont Cottage), 71 (Twin Trees), 73, 75 (Vermont), 77 & 79, 81 & 83, 89 & 91, 93 & 95, 97 (Ivydene).

Edgerton.

Bryan Road:

Beechwood.

Stoneleigh.

George Sheeran, *Brass Castle: West Yorkshire New Rich and their Houses 1800 – 1914*

(Ryburn, 1993): Large gothic house in mixed English styles on suburban site. Mid 1860s for Edward Beaumont, cigar manufacturer.

Impressive arcaded porch. Remains of water garden.

Ellerslie (No 200).

Cleveland Road:

(W side), Cleveland House.

Edgerton Road:

North side: Nos. 2 & 4, 6 & 6A (Cranum Lodge), 8, 10 (Clyde House), 16 (Bremen House), 18 (Carnasserie), 20 (Hazel Grove), 24 (Edgerton Villa). [1883; Edgerton Road/Blacker Road, pair of houses – Mayfield & Cranum Lodge Arch. John Kirk & Sons.](#)

South side: Ukranian Club (Edgerton Hill), Nos. 17, 19 & 21 (The Knowle), Nos. 1 & 2 (Mount Edgerton).

Halifax Road:

No 1 (Willow House), No 3, No 5 (Hungerford House), No 7 (Cote Royd), No 9 (Ash Leigh), No 11 (Trafford House), No 2 (Colt House), No 2A (Glenwood), No 4A & 4B (The Grange), No 6 (former lodge to The Grange), No 121, No 123, No 125, & No 128 (Clough Lodge).

Sheeran - as above, describing Willow Bank:

Gothic house built for wool merchant Thomas Hirst in 1850s. Hall range and cross wing with octagonal tower; castellated outbuildings. Set on bank high above road in suburban setting. [DID HE MEAN WILLOW HOUSE?, IS LIST WRONG, OR IS WILLOW BANK ANOTHER HOUSE?]

Hungerford Road:

West side: Nos. 2 (Oakwood), 4 (Somerville).

East side: No 1 (Oakley House), 3 (Bryancliffe).

Imperial Road:

Nos. 2, 4, 6 & 6A.

Kaffir Road:

Nos. 6 & 8 (Lunnaclough Hall), cottage to west of 6 & 8, 12 (Hollinhurst), 14 (Holmwood), 16 (Woodlands), 20 & 24 (Brantwood).

Queen's Road:

West side: No 1 (Burleigh House) & No 2 (Elm Crest), No 9 (Sedgefield), No 17 (Wood Field) (c 1870).

Regent Road:

North side: Nos. 5 & 7, and 9.

Thornhill Road:

West side: Nos. 2 (Springfield), 6 (Thornhill), 8 (Buckden Mount), 10 & 12 (Fernleigh).

East side: Nos. 3 (Ravendene) & 3A (Ravensdene Lodge).

PHOTOS:

86 – 90 New North Road (Nos 86 (Ellasley Guest House) – 90 - Linstrum shows these as Ebor Mount Arch. John Kirk, 1873):

Kath G Tempus Disc CD2.H67

82 – 82A New North Road (Linstrum shows these -attrib. William Wallen):

Kath G Tempus Disc CD2.H68

Other Photo Files:

CD4.BldgHud0065

CD4.BldgHud0066

We also have a photo of No 80 New North Road & of No 78 New North Road (The List names this as the Temperance Hall).

Like the similar report for Almondbury Conservation Area referred to above, that For Edgerton is difficult to find. We reproduce part of it here:

Edgerton Conservation Area – Report of Survey, July 1976.

1. Introduction

The Edgerton Conservation Area encloses an area of 19th and 20th century residential development which is characterised by large detached houses set amongst a rich and varied vegetation of mature trees and shrubs.

The area is set out along the axis of Halifax Road/Edgerton Road ..., which runs north west across the area, from the town centre .. a mile away. The topography is made up of a gentle slope, rising from the south east part of the area (Blacker Road) which concludes in a ridge in the locality of the intersection of Halifax Road and Daisy Lea Lane.

...

2 Historic Background

Whilst the Conservation Area will be called Edgerton, it covers an area infringing upon ... Marsh, Lindley, Prince Royd and Birkby,...

... (The area was) for a long time part of the estates of the Beaumont family ... over the centuries the estate seems to have been subject to sale, rent and sub-division, ...

The most significant developments ... came as a result of the Industrial Revolution. The new large-scale of industry attracted a working population to settle adjacent to the woollen mills, sited along the Colne. The accompanying growth of terraced housing to accommodate the mill workers around the mills, also marked the exodus of the mill owners, wealthy and landed, to those areas ... which combined pleasant surroundings with good access to the workplace. Edgerton provided both these requirements, being an attractive setting and landscape, only a mile from the main town, cloth market and mills, and so was subject to development by those classes who erected large, palatial houses, reflective of their private wealth. Thus, during the latter half of the 19th century, a marked change took place .. (as) Edgerton (was) transformed ... from open fields to residential settlement.

However, while a large part of ... development ... dates back to this transitional period, the manner and style of building continued through onto the 20th century. Thus, particularly around Daisy Lea Lane, Lindley Prince Royd and the Kaffir Road area, one finds private houses complementary in scale, but reflective of the 1920/30 style of construction.

.... Apart from the wealthy class housing, mainly along Queen's Road, Halifax Road, Edgerton Road and Bryan Road, the ... area also includes the houses built for, or by, the middle class. Thus along Cleveland Road, Imperial Road and Thornhill Road, one finds semi-detached and terraced property, not as large or grand as the homes of the wealthier upper class, but, nevertheless, substantial stone built property, again reflective of the inhabitant's relative status and wealth.

....

3. Character Analysis

(a) Buildings

.... (An area made up of ... many large, architecturally interesting and unique buildings,... 'Banney Royd ... was until recently the only building listed. ... Since, 17 Queen's Road .. has been added. Whilst this is a fine 2/3 storey stone house, it is by no means the finest example ...

To identify all individual buildings of note would be to write about 80 – 85% of all properties ... Because the character ... is based on large detached properties set in their own grounds, each property is important and attracts attention to its individuality. The mixture of styles and complexity of details merely amplifies this situation. The wealth that enabled such properties to be built, also enabled individual fantasies and whims to be incorporated into the designs. Thus towers and spires, classic column and tracery window, conservatory and gate lodge abound.

(b) Groupings

Because of the .. layout of many of the larger houses, groupings are not a key feature among these properties. Only in the case of the smaller houses along Cleveland/ Thornhill and Imperial Road does grouping become an important consideration. These streets are typified by a formality in grouping. The houses are laid out in elongated, regimented terraces and gently sweeping groups of semi-detached properties.

(c) Use of Materials

Natural stone and blue slate roofing tends to be the norm ... Perhaps to epitomise the wealth and success of the mill owner class, their properties were generously constructed ... often incorporating carving of many details, befitting the scale and grandeur of the basic designs. Coursed squared rubble masonry tends to have been the usual way of finishing external walling, however, an ashlar finish is more typical amongst those properties built in this century.....

(d) Types and styles of buildings

Individuality of taste and often originality of design, makes it difficult to generalise... The Victorian period from which most of the older, larger, properties date, is marked by the manner in which building styles plundered previous periods.

It has been suggested ... that those who could afford to escape the squalor (of the industrial town) attempted to create ... an environment as far as possible divorced from the reality; thus, the romantic, almost Gothic appearance, which is evident in a few Edgerton properties. However, medieval, was not the only influence, as there is strong evidence of the influence of Georgian and Regency periods in the formality of a larger number of houses, particularly around Bryan Road and Binham Road. There are a number of other periods and styles ... in evidence ... perhaps the culmination of which was the innovation of Art Nouveau style buildings such as Banney Royd

(e) Mass and Scale of Building.

...Edgerton is made up of a large number of buildings of considerable form/mass. Despite the distribution of the properties amidst large areas of open space, the large houses still form a very dominant part of the landscape...

(f) Layout.

...Taken in isolation, the Conservation Area roughly conforms to a linear shape (relating to the main road)

(g) Internal Layout.

There is two-fold sub-division in the nature of the layoutOn the one hand there is an informality and spaciousness in the disposition of the larger properties achieved by the retention of large areas of private ground for gardens, park land and other amenities. This has resulted in very little 'grouping' of buildings, other than the outhouses associated with the larger properties. Further, the alignment and orientation of property often exhibits individual taste in exploiting the most of the setting, resulting in very little similarity in the orientation/alignment between building and building, and building and road.

In marked contrast, the smaller houses exhibit a stronger formality in their setting/orientation/alignment to each other. Whether terraced or semi-detached, each group tends towards straight lines or slight curves in the alignment of property, running parallel or close to the road. This ... crates a different aspect to the character and appearance of the area.

(h) Streets, Yards and Alleys.

The street scenes of the ... area form a very significant part of the character and appearance. ...(The) area is heavily covered by vegetation, trees and shrubs, not least

along the line of many of the major routes (i.e. Halifax Road, Bryan Road, Hungerford Road), where mature trees line the sides of the road, creating a tunnel effect. The net result is that there is a strong sense of enclosure (surprising in view of the considerable width of some of the roads), which changes its appearance and character with the seasons.

The trees and shrubs ... (bolster) the impression of privacy, particularly on Halifax Road where the road continually, but gently, bends ... (obscuring) the presence of the larger properties, set back from the road, until one is directly in front of a gap or gateway. This appearance is somewhat different on Thornhill Road/ Rumbold Road/ Cleveland Road, where tree planting has been a more formal procedure. The trees have been set out equidistantly and more spaciouly and, in some cases, have been subject to extensive topping/ topping.

An interesting feature is the long winding footpaths which run down and separate some of the larger properties. One runs from, the Daisy Lea Lane junction with Halifax Road, eastwards, till it meets with Birkby Road, while a further proceeds from adjacent to the gate lodge on Birkby Road, south east, to its junction with George Avenue. These ginnels are usually no more than 5 – 6 ft wide and run along the boundaries of estates. They tend to be enclosed by high stone walls, trees and shrubs., giving a high sense of enclosure and serving as attractive short cuts for pedestrians ...

(i) Open Spaces/ Natural Settings.

....Aside from the woodland and tree-lined roads, the area is impregnated in the form of open spaces, private gardens and playing fields. ...

...

... ..

(k) Boundaries.

...(Trees) often function as visual boundaries ... Other than this many properties have stone walling of varying height and finish ...

(l) Focal Features.

The larger houses with their towers and spires form the only outstanding focal features in terms of height. Other than this, the only other focal feature is the old bus shelter in an isolated position on Halifax Road. ... It is interesting to note the total absence of church spires ...

... ..

Edward Law website has these potted histories:

Josephus Jagger Roebuck (1805 – 1861)

Roebuck represents yet another example of the typical development from joiner to architect (see ... William Cocking and John Kirk).

He is noted in the directories of 1830, a joiner, and 1845, a partner in the firm of J. J. & W. H. Roebuck, cabinet makers and upholsterers. But it appears that even prior to this latter date he was also acting as an architect, or possibly clerk of works, for in 1844, the letting of the building of two shops and a warehouse opposite the Rose & Crown Inn, in Kirkgate invited applications to the Rose & Crown, or to M.J.J. Roebuck, Manchester Road. In 1853 he was listed at that address as an architect, and the same year was letting the mason work of a gothic villa to be built in New North Road, possibly his own residence, Goderich Villa, named no doubt after Viscount Goderich who was elected Member of Parliament for the town in that year.

He was described as an architect to the year of his death in 1861, but his will shows him to have been something more, for he gave instructions for the winding up of his trade in Australia. He would also appear to have been the Victorian equivalent of a property developer, for his assets, amounting to some £16,000, included extensive property located in Manchester Road, on both sides of John William Street, Church Street, Back John William Street, both sides of New North Road and Belgrave Terrace, as well as a one-sixth reversionary interest in the White Hart estate in the town.

WORKS.

1844	Shops and warehouse opposite Rose & Crown Inn, Kirkgate.
1853	Villa, New North Road.
1853	3 Shops and 3 Houses, Honley.
1861	Warehouse, St. Peter's Street.

JOHN RUSHFORTH (c1822 - ?)

It is possible that Rushforth was yet another of the Huddersfield architects who came to the profession from the trade of joiner. There was in 1834 a firm of joiners, Shaw & Rushforth, operating from the Fleece Yard, and, some twenty years later, in 1857, Mr John Rushforth, architect, was also situated in that yard, at which date he was advertising the letting of contracts for a farmhouse and four cottages at Wymington, Bedfordshire. This is an isolated reference to John Rushforth, architect, who is not then noted until 1888, from which time he appears to have had a thriving practice in Huddersfield.

Between 1857 and 1888, there are several references to John Rushforth, variously a joiner or builder, culminating with his bankruptcy in 1885. It seems possible therefore, that Rushforth was primarily a joiner/builder, and turned extensively to architecture only following his bankruptcy, for most of his noted works are after 1888.

John Rushforth is noted in the 1871 census return living at Hallas Farm, Kirkburton, where he farmed 10 acres; the same source shows that he was practising as an architect and that his 14 year-old son was employed in the office.

WORKS

1857	Farmhouse and cottages, Wymington, Bedfordshire
1868	7 Houses in Church Street and Highroyd Lane, Moldgreen
1867	Huddersfield Temperance Hall.
1887	Villa, Halifax Old Road.
1887	10 Houses and a shop, Bradford Road.
1881	123 Houses and 2 shops etc. St. John's Road.
1868	Taking down and re-erecting 8 cottages, Oxford Road, Lindley.
1888	2 Semi Villas, St. John's Road.
c.1889	Semi Villas, Sunny Bank Road.
1869	Public House, 2 shops and slaughterhouse, Kirkburton.
1869	7 Villas near Clough House.
1869	Residence in Trinity Street.
1870	5 Houses in Cliffe Lane near Longwood Railway Station.
1870	Villa at Golcar.
1870	House at Marsh.
1870	2 Houses and alterations to Grove Inn, Long Lane, Dalton.

Vivien Teasdale, *Huddersfield Mills, (Wharnccliffe, 2004)*: (By 1849, Patrick Martin, who had come over from Ireland originally and would soon takeover the large Wellington Mills at Lindley) ... was earning sufficient to buy land ... at Laith Field in Edgerton to build his own home, Ashfield House. ...

Many (of the Martin's) workers lived fairly close to the mill, which is surrounded by terrace housing of two up/two down or, back to back design , ... In contrast Edwin Martin - described in 1881 as a 'Woollen manufacturer employing 930 persons - was living in a villa in Edgerton. His elder brother, Henry Albert, later moved to the magnificent Stoneleigh, which eventually became a local authority home and is now divided into apartments.

110. Armitage Bridge House.

List Descriptions:

House: Early or mid C19th. Ashlar. Hipped slate roof. 2 storeys. Moulded eaves cornice. Blocking course. 1st floor sill band. 5 ranges of sashes with glazing bars, central one breaking forward slightly. One storey porch projection: 2 fluted Ionic columns, full entablature and blocking course. One-storey wing to west, with moulded cornice and blocking course. Lower 2 storey wing to east: 3 ranges of sashes. Extension further east: one storey, with 3-bay arcaded basement, one sash and tripartite sash. 2 conservatories with wooden glazing bars, one at either end of rear elevation. Although plain, this elevation looks particularly fine at a distance, looking down the Holme Valley.

Interior: although dilapidated, this is a fine specimen of early C19th interior decoration, with good neo-classical plaster cornices and wooden door surrounds. The best 2 rooms are in the southeast and south-west corners of the ground floor. Both have shallow segmental vaults, the southeast one quadripartite, with ribs and anthemion centrepiece. This room also has a shallow recess on each side, framed by 2 pilasters with anthemion-ornamented capitals, and Greek Doric columns. Hall has 2 bay arcade with fluted Tuscan columns and moulded voussoirs. Late C19th staircase with elaborate wooden balusters. Room in the west wing has a coved plaster ceiling.

Summerhouse to east of house: Early or mid C19th. Ashlar. One storey. Tetrastyle Ionic temple frontispiece, with anthemion acroteria. Door within portico, with moulded surround.

Former coach-house: Early or mid C19th. Hammer-dressed stone. Hipped slate roof. 2 storeys. Angle pilasters. 4 round arches on ground floor, 2 with semi-circular fanlights, 2 with doors. Centre bay breaks forward and has ashlar parapet with incised Greek key ornament: segment-headed carriage doors.

Barn: Early or mid C19th. Of utilitarian but striking design. 6 plain stone piers each block of cyclopean size. Pitched slate roof. Open on all 4 sides.

Lodge: Early or mid C19th. Hammer-dressed stone. Hipped slate roof. One storey. Tuscan pilasters with full entablature. West part has concave corners on both sides. Door with moulded and shouldered surround. Similar door, blocked. Sashes with glazing bars on other sides.

Gates, gate piers and railings: Early or mid C19th. 2 pairs of elegant wrought iron gates and railings to lodge, with anthemion finials. Ashlar piers, panelled, with segmental caps.

111. Ravensknowle Hall (now the Tolson Memorial Museum).

List Description:

House: 1859-62. Architect Richard Tress of London. Ashlar. Hipped slate roof. 2 storeys and attics. Deeply projecting cornice on double scrolled consoles, attic windows fitting between the consoles. String below consoles. Moulded cornice at 1st floor cill level, cills projecting on tapering brackets. String below brackets. Ground floor horizontally rusticated. Corners project slightly. 1st floor windows are round-arched, have plain raised frames and foliage capitals at impost level, with ornament at apexes; one to right is tripartite, one to left single. Ground floor windows have moulded embrasures, the 3 to right are oblong, the one to left is Venetian. Central 2-storey loggia: ground floor has Doric colonnade, with round-arched doorway (Doors with moulded panels and fanlight) and 2 round-arched windows behind. 1st floor has arcade with foliate capitals and with oculi and foliage ornament above, 3 round-arched windows behind.

Other elevations have similar detailing. East side has 4 windows on 1st floor. Ground floor has one Venetian window and semi-circular bay with arched French windows, foliage carved in spandrels, on capitals and in panels at bases of columns. Rear has recessed centre with enormous round-arched staircase window with turned mullions. This one leads into an enormous conservatory which has since been replaced by a one storey modern extension. Side bays have one window range each: ground floor window is round-arched and has projecting moulded frame on elaborately carved corbels.

West side has 2-storey extension with simpler detailing: windows to front have simpler concave moulding, round-arched on 1st floor and segment-headed with keystones on ground floor; at back 1st floor windows are unmoulded, ground floor ones have moulded frames with cornices. Distinctive chimneys: 2 in main block have 2 arches with foliage band at impost level and corning at top. One in extension has foliage band at cornice level.

Steps to front door flanked by dwarf walls with elaborate cast iron torchères. Cast iron railings to ground floor loggia.

Very impressive interiors with fine foliage moulding in stucco throughout. Circular vaulted porch. Galleried hall: staircase rising behind triple arcade: good cast iron balustrades to staircase and gallery; coved ceiling, top-lit; good marble chimneypiece.

Stables: 1859 – 62. Architect presumably Richard Tress. Hammer-dressed stone. Pitched slate roof, with overhanging eaves to courtyard carried on huge ornamental cast iron brackets. Coped gable ends on kneelers and moulded consoles. U- shaped plan, closed by wall; ornamental cast iron gates in round archway, with elaborately carved consoles either side and ornamental cresting above. End elevations have blind round arches, and semi-circular lunettes with glazing bars.

Central tower with one oculis per side and moulded cornice on quadrant brackets: ornamental parapet; octagonal lantern with stilted arcade, foliage capitals and moulded cornice; ogee copper dome with finial. Side elevations have concentric blind round arches with keystones taking brackets to eaves cornice.

George Redmonds. *The Making of Huddersfield (Wharnccliffe, 2003)*: (There) are three major periods in the history of Ravensknowle. The best documented is undoubtedly the period since 1827 when the old property was sold by auction and made way for the villa and grounds that are today's Tolson Museum. Nothing remains of the older house, which was lived in by a branch of the Hirst family for generations: the landlords included the Dighton's (who gave their name to Deighton), the Wheatley's, the Knights of the Hospital of St John and the Lister Kayes ...'

George Sheeran, *Brass Castles: West Yorkshire New Rich and their Houses, 1800 – 1914* (Ryburn, 1993): John Beaumont of Dalton ... made his money from both manufacturing and designing... (In) the 1870s, he was appointed head of textile design in the Yorkshire College, the forerunner of Leeds University. Beaumont was born in 1820 at Dalton, the son of a fancy woollen

weaver. He showed an early talent for the design of fancy, and was to become the consultant to several Huddersfield firms, eventually entering into a partnership with the Tolsons of Dalton who were to win a Gold Medal at the Great Exhibition of 1951 for their fancy woollens. After a spell designing tweeds for a Scottish company, he returned to Huddersfield where, just before retiring from manufacturing, he inaugurated the weaving of fancy worsted. He .. made successful investments in railways and became Chairman of the North British Railway.'

'In the 1850s, he began the construction of a large house ... to the east of Huddersfield. The architect Beaumont chose was a London man, Richard Tress, of the firm Tress and Chambers. (The house) ... was built in a palatial Italian style whose design origins probably lie in the Renaissance palaces of Rome ... (What) differentiates Italianate houses of this kind from late neo-classical designs ... is a more ornamental approach - the use of arcaded windows and florid decoration, for example, the latter amply demonstrated by the bay window to the morning room. ... The compound shaping of the arched heads to this window requires a high degree of skill from the mason: not only do they have to arch vertically, but they also have to curve to correspond to the radius of the window's arc. Another prominent feature is the loggia above the main entrance ... Only one other house in the County - Hayfield House at Glusburn - seems to have a first floor loggia like this; Perhaps there were good reasons - it would have provided a cool shady place to sit in Florence, but in Huddersfield?'

'Through the main entrance is an octagonal marble-floored vestibule with cloakrooms off. The hub of the house is a top-lit saloon from which day rooms open, and which give access to a conservatory, now demolished. Beaumont also employed the latest in security devices - metal blinds or shutters that slid into position across the windows when a device inside the house was operated.'

'It was fittings like these that added to the cost of the building: the final bill is thought to have amounted to getting on for £20,000. Beaumont could afford it. He died in 1889 leaving his daughter Sarah Martha an estate worth £525,000. Under her married name of Mrs Grove-Grady she was one of the wealthiest women on the country in her own right. She... sold Ravensknowle to a relative - Legh Tolson - preferring to live at her house in Ilkley or at her London home.'

(In Appendix): (Palazzo) style house built for John Beaumont, textile designer and manufacturer by Richard Tress 1850s to 1860s. Impressive classical detail with first floor loggia above main entrance. Museum – public access to house and grounds.

PHOTO:

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112. Terrace Housing.

(Ed.) Hilary E.A. Haigh, *Huddersfield, a Most Handsome Town: aspects of the history & culture of a West Yorkshire town* (Kirklees Cultural Services, 1992) (By Richard Dennis – *The Social Geography of Victorian Huddersfield*): See pages 423 – 445.

(Ed.) Hilary E.A. Haigh, *Huddersfield, a Most Handsome Town: aspects of the history & culture of a West Yorkshire town* (Kirklees Cultural Services, 1992) (By Jane Springett – *Landowners and Housebuilders in the Nineteenth Century*): See pages 449 – 476.

Cyril Pearce draws attention to Moldgreen because of the considerable research available on the Lister–Kaye land there and to such features as Building Clubs & that almost all of the terraces were built in groups of maybe three or four houses, often by separate developers. Lack of time and space in the agreed length of text prevented us from following this up.

Albert Booth noted that the original Mr Hanson of Abbey & Hanson had been involved in the purchase of Thornton Lodge seeing this as a growth area rather than develop the grounds for large houses. The Thornton Lodge estate developed in the late nineteenth century and as late as the 1960s and '70s people who lived there visited Abbey's office to pay the ground rent.

113. Mechanics' Institute, Lockwood (now apartments).

List Description: Mid C19th. Ground floor ashlar. 1st floor hammer-dressed stone with ashlar dressings. Sides hammer-dressed stone. Hipped stone slate roof. 2 storeys. Deep moulded eaves cornice with brackets. Frieze with "Mechanics' Institute" in sans-serif, very large. Continuous cill band to 1st floor. Moulded cornice over ground floor. Ground floor horizontally rusticated. 3 ranges of windows, those on 1st floor round-arched with moulded voussoirs and keystones. Double doors with moulded panels and fanlight in good surround, consisting of 4 Doric $\frac{3}{4}$ columns, full entablature and blocking course.

Note: Linstrum (in Appendix) says that architect was John Abbey (later Borough Surveyor) and dates building to 1864 -6.

Also See shopfront at No 51 Lidget Street, Lindley. 1859..

List Description: 1859. Hammer-dressed stone. Pitched stone slate roof. 2 storeys. 3 1st floor casements. Yard entry has "GG 1859" in relief letters. Shopfront with 3 Tuscan pilasters, fascia and moulded cornice, door with 4 moulded panels and oblong fanlight, window with 4 round-arched lights, thin turned mullions.

PHOTO - Mechanics Institute, Lockwood:

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114. St. Thomas's Church, Bradley.

List Descriptions:

Church: 1863. Spire, 1865. North aisle 1879. Porch and vestry 1891. Architect: W.H. Crossland. Hammer-dressed stone. Ashlar dressings. Pitched slate roof. Coped gables with crucifix finials. Nave, aisles with lean-to roofs, chancel, vestry and sacristy, tower over south transept, and south west porch. West front has large plate tracery rose, door in simple pointed surround with iron hinges of vigorous barbaric design, and aisles are lit by 2 adjacent quatrefoils each, set in an ashlar band. Band continued across a rounded tourette at south west corner. Aisle windows are broad and low, 3-lights each with either plate or intersecting tracery. 3 stage tower: 3-light bell openings on 2nd stage, with Geometrical tracery; octagonal stone broach spire; square stair turret to north. East end has tapering buttresses and 5-light window with bar tracery.

Interior: Arcade of 2 bays; broad arches springing from short piers with 4 detached polished granite colonnettes to a massive and unworked capital block. Responds with foliage capitals. Smaller arches to transepts, with applied polished granite colonnettes and moulded capitals. Chancel arch has roll moulding taken on colonnettes with foliage capitals, corbelled out of wall. Open timber roof braced in places by trusses which are taken by polished granite colonnettes corbelled out of the wall. Contemporary furnishings and triptych behind altar.

Gatepiers: Presumably 1863. Ashlar. Pointed tops with geometrical paterae in shallow relief. Cast iron gates with elaborate ornament.

Edward Law website has this potted history + a much longer series of essays on the work of Crossland (not quoted here):

WILLIAM HENRY CROSSLAND. (c1834 -)

The most illustrious of our local architects, William Henry, was the son of Henry Crossland, a stone merchant and quarry master. In the 1850s the family lived at Longwood House, Netheroyd Hill, where the father had conducted extensive quarries since 1845 when the Ramsden estate let a quarry at Cowcliffe to "a respectable stone merchant."

By 1856, Crossland was a pupil in London with the celebrated architect George Gilbert Scott. It is probable that this favourable opening may have come about through the connection of the Rev. J. Bateman, Vicar of Huddersfield from 1840 to 1855, with Scott. Bateman had known Scott from his youth, when Scott's father had been Bateman's tutor, and could have made a recommendation, or

an introduction which might have been effected when Scott came to Huddersfield in 1852 to design St. Thomas's Church, Longroyd Bridge for the Starkey family.

Crossland is said to have practiced in Huddersfield though no evidence has been met with to confirm this. If it was so then it is probable that it was between 1856, when he was in London, and 1861, when he was in practice in Halifax. In 1863 he was working in Leeds and by 1870 he was in London, and receiving the patronage of the Ramsden family.

One of his earliest designs must have been Netheroyd Hill Church Schools at Cowcliffe which he designed gratuitously whilst still a pupil in London.

LOCAL WORKS

1855 – 56	Cowcliffe and Netheroyd Hill Church of England Sunday School.
1861	School, Hillhouse.
1861	Almshouses, Almondbury.
1862	Church, Moldgreen.
1862	Parsonage House, Hopton.
1863	Gate Lodge, Woodfield House, Lockwood.
1863	St. Thomas's Church, Bradley.
1864	House, Taylor Hill.
1865	Restoration, Elland Parish Church.
1866	Church, Marsden.
1868	Ramsden Estate Office, Huddersfield
1868	Pair of semi-detached villas at Huddersfield.
1869	St. Andrew's Church, Leeds Road.
1870	Byram Buildings, Huddersfield.
1871	Church, Newsome.
1872	St Andrew's Schools, Leeds Road.
1873	Laundry and kitchen, George Hotel.
1873	Post Office and warehouse, Northumberland Street.
1878	Kirkgate Buildings.
1880	Byram Arcade.
1883	Bulstrode Buildings, Kirkgate.

115. Nettleton's Almshouses, Old School Lane, Almondbury.

Not Listed.

Albert Booth says that the block single-storey almshouses built on a large plot of land behind Almondbury church for the Nettleton Charity by Crossland which are of traditional stone design with ashlar mullions and voussoirs and blue slate roof, were followed by further almshouses built for the charity designed by Abbey & Hanson and then Abbey Hanson Rowe & partners in about 1930, 1950, 1960 & 1970.

116. Christ Church, Moldgreen.

Not Listed.

117. St Andrew's Church, Leeds Road.

List Description: 1870. architect: W.H. Crossland. Hammer-dressed stone. Ashlar dressings. Pitched slate roof. Coped gables with cruciform finials. Nave, aisles, south-west porch, south transept, chancel and vestries. Diagonal buttresses at corners. Aisles have 3-light windows with Geometrical tracery. Clerestory has paired oculi with Geometrical bar tracery: panelled zone below. 3-light east window with Geometrical bar tracery. West window is similar, but less ambitious. Porch has moulded arch with colonettes and foliage capitals: relief sculpture of Christ in mandorla-shaped recess surrounded by sculptured foliage in gable. Cast iron gates with good foliage ornament.

OTHER PHOTO FILES:

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118. St John, the Evangelist, Newsome.

NOT LISTED.

119. Ramsden Estate Buildings (Nos. 1 – 11 Railway Street & Nos. 20 -26 Westgate).

List Descriptions: Nos. 1 – 11 Railway Street: 1871 – 2. Architect W. H. Crossland. Former Ramsden Estate Office. Ashlar. Hipped slate roofs, some conical. 4 storeys. Traceried parapet, corbelled out. Moulded strings, that to 1st floor carved with foliage. Nos. 1 – 7 approximately symmetrical about 2 canted bays. From S to N they have 4 ranges of sashes, bay, 8 ranges of sashes, bay, 3 ranges of sashes. Corbelled out balcony to 4 central windows of 2nd floor. Doors are set in archways with moulded voussoirs, marble colonettes and foliage capitals, closed by elaborate Gothic wrought iron gates: No 11's is set in gabled portal with buttresses at north end, No 9 and No 11's with fanlights pierced by quatrefoils, No 5 and 7's with carved impost band: hoodmoulds. Windows set in deep moulded reveals and very closely spaced, 1st floor ones segment-headed, 3rd floor ones round-arched, 1st floor ones in bays with cusped heads, 3rd floor ones in bays with pointed heads; above ground floor all windows have polished marble colonettes with foliage capitals. Nos. 9 and 11 break forward slightly and have pinnaced and gabled tourelles corbelled out at corners on 3rd floor: buttress in centre of ground, 1st and 2nd floors. Fenestration is the same, except it is grouped irregularly: 2 windows in south part, 3 windows in north part. Area with elaborate wrought iron railings.

Nos. 20 to 26 Westgate: 1871 – 2. Architect W. H. Crossland. Former Ramsden Estate Office. Ashlar. Hipped slate roofs, some conical. 4 storeys. 5 bays. East bay breaks forward slightly and has pinnaced and gabled tourelles on elaborate carved corbels any 3rd floor level plain parapet corbelled out. Next 3 have gables with cross-shaped arrow slits in, are separated by thin buttresses. West bay has one tourelle similar to above, traceried parapet, and full height polygonal corner turret. Ground floor of No 26 is modern, others have moulded segmental arches with carved spandrels. 1st floor windows segment-headed, 2nd floor windows flat-headed, 3rd floor windows round-arched; all are sashes, and separated by polished marble colonettes with foliate capitals; hoodmoulds on 1st and 3rd floors. 2 window ranges to east bay, 3 each to next 3 bays, 2 to west bay. Corner turret has cusped heads to 1st floor windows, ornate carved stringcourse below 1st floor windows and below these a row of traceried panels; between 1st floor windows are polished marble columns with foliage capitals supporting lions rampant. Railway Street elevation similar to that of west bay to Westgate, with 3 window ranges. Door (now a window) in portal with flanking buttresses, 2 small cusped windows, some panelling and 2 carved panels above.

The Huddersfield Heritage Trail (Leaflet written by Helen Price, University of Huddersfield c2000): The building, designed by W.H. Crossland, is Gothic in nature, quite unlike the other buildings in St. George's Square. The entrance to the building is marked by a set of fine archways with wrought iron gates and marble columnettes. The heraldic shields at first floor level indicate marriage lines of the Ramsden family.

David Wyles, *The Buildings of Huddersfield: four architectural walks* (Kirklees MC, undated): Opposite Tite Buildings is the former Ramsden Estate Office (1871 -72) by W.H. Crossland. The fine ashlar Gothic Revival building has elaborate doorways set in archways with elaborate wrought iron gates and marble columnettes. Pinnaced and gabled tourelles are corbelled out from the building. The painted shields indicate the marriage lines of the Ramsdens. The decoratively carved foliage, animals and birds includes the rear view of a naked man, which, it is reputed, resulted in the dismissal of the mason responsible.

The building is a clear break with the Classical formality of the 'new town' around St. George's Square. The predominant factor in the revival of Gothic architecture for public buildings was the decision to build the Houses of Parliament (1835 onwards) to the designs of Sir Charles Barry and Augustus Pugin. Pugin was the most influential and forceful figure of the Revival and his book *The True Principles of Pointed or Christian Architecture* (1841) influenced design over the next forty years. The arguments whether to use Classical or Gothic architecture led to the 'Battle of the Styles', which was fiercely debated in Parliament and between respective advocates of each movement.

The adoption of English Gothic was further influenced by the publication from 1841 of *The Ecclesiologist*, the research magazine of the Cambridge Camden Society, and the first architectural publication, *The Builder* from 1843. Ruskin introduced Italian Gothic into English design following the publication of *The Stones of Venice* in 1851, and these reforms created a fresh wealth of sculptural detail and polychromatic use of materials.

The Ramsden Estate Building is clearly influenced by these later developments on Gothic architecture. A few years later, the energy and purpose of the Revival had diminished and the unsuitability of the Gothic style for public buildings was accepted.

(Ed.) Hilary E.A. Haigh, *Huddersfield, a Most Handsome Town: aspects of the history & culture of a West Yorkshire town* (Kirklees Cultural Services, 1992) (by David Wyles): 'It was W.H. Crossland, not only Huddersfield's most notable architect by birth, but a pupil of George Gilbert Scott, who brought the finest of Continental Gothic to Huddersfield. His designs for the Ramsden Estate Office (1871) included the use of elaborate wrought iron, marble, tracery, heraldic shields and intricately carved birds, flowers and other beasts. Charles Eastlake said of Ruskin's converts, "they made drawings in the Zoological Gardens and conventionalised the form of birds, beasts and reptiles into examples of noble grotesque for decorative sculpture" (In *A History of the Gothic Revival*, 1872) Decorative elements are only one feature of Crossland's building, however. The form and bulk, reminiscent of the French chateau of the early Renaissance, created a multi-storeyed building which maintained the advantages of the earlier Italianate buildings. The picturesque grouping of parts, broken into projecting bays, pinnaced turrets and chimneys, subtle changes in the fenestration raise this above the ordinary.'

Albert Booth says that the existence of the three bare bottoms in the carving is the proof – if it is needed – that the masons carved the sculptural detail in situ rather than it be brought in ready-carved.

PHOTOS:

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120. Byram Buildings and Byram Arcade (Nos. 10 -18 ,Westgate).

List Description: 1880 -81. Architect W.H. Crossland. Hammer-dressed stone. Pitched slate roof. 5 storeys. 5 gabled front, outer pairs separated by chimneys with pilaster strips running up their outer edges, central one crow-stepped with traceried panelling. Ground and mezzanine floor modern shops, except for Nos. 10 and 12 which have a contemporary shopfront with a swag on the mezzanine floor. Between Nos. 12 and 14 is the 3-centred arched entrance to the Byram Arcade, with carved voussoirs and spandrels, and wrought iron fanlight, over which is an elaborate cartouche with the arms of Ramsden, supported by gryphons and the legend "Byram Arcade", the lintel of the mezzanine window is decorated with contemporary glazed tiles. 2nd and 3rd floor windows are linked by vertical panels, in pairs, separated by octagonal colonnettes: 13 ranges of sashes, in chamfered voussoirs, segment-headed on 3rd floor. 4th floor has paired sashes with stone mullions and hollow chamfered reveals.

4 storey elevation to Station Street. Corner turret on elaborately moulded corbel at 1st floor level: conical roof. 3 modern shops. 2 doors with pointed arches, chamfered surrounds, crenellated transoms, and fanlights with cinquefoiled wooden tracery. 4 ranges of paired sashes, 3 pairs of single sashes. 1st and 2nd floor windows are paired round-arched windows with octagonal colonnettes, cusping and quatrefoil oculi above, surmounted by coped gables.

Byram Arcade itself has glazed top lighting and 2 balconies on all 4 sides, supported on cast iron brackets with simple tracery, and with elegant wrought iron balustrade with mahogany handrail.

The Huddersfield Heritage Trail (Leaflet written by Helen Price, University of Huddersfield c2000): (Another) building by W.H. Crossland. The entrance is marked by a wrought iron canopy. Inside are three floors of specialist and unusual shops plus a vegetarian café.

David Wyles, The Buildings of Huddersfield: four architectural walks (Kirklees MC, undated): Byram Arcade (1880 – 81) is another distinguished building by W.H. Crossland. The building is loosely Gothic with good wrought ironwork within the arcade, but the gabled façade appears influenced by the design of Hanseatic warehouses. Austerity is avoided by elaborate detailing such as the wrought iron fanlight over which is sculpted the arms of the Ramsdens

supported by gryphons. The lintel of the Mezzanine is highlighted by contemporary glazed tiles which add colour and gusto.

Perhaps Crossland's building would have been more ebullient had it not been for the influence and criticisms of Isaac Hordern, Cashier to the Ramsden Estate. Hordern, not only made influential decisions about the layout of the building, but controlled the design to an extent which makes today's town planners seem ineffectual. In March 1876, he wrote:

"It will be a matter for consideration whether Sir John Ramsden would not prefer to have one important block made of the Byram Buildings and the Byram Arcade rather than cut up the elevation into three styles in one block."

By February 1879, he was discussing interior detailing:

"The square girders to carry the roof do not look very pleasing, could you not have an iron arcading to take the place of the heavy looking girders..."

His notes were even accompanied by rough sketches of his ideas. Crossland's view of this interference is not recorded.

NOTE ALSO: David Wyles, *The Buildings of Huddersfield: four architectural walks* (Kirklees MC, undated): Byram Court ... wonderfully encapsulates the spirit of the Gothic Revival. Crossland's turreted buildings, the enclosure, changing levels and good cast iron railings and paving are all successfully combined. The sudden contrast to the planned formality of John William Street is most stimulating. (Presumably Dave means the alley between Station Street Buildings and the rear of Byram Arcade?).

Albert Booth draws attention to the sculpture on the building, above the entrance by Sam Auty and the crow-stepped gable detail that Crossland used later in Rochdale Town Hall.

PHOTO:

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121 - 123. The former Waverley Hotel, Bulstrode Buildings (now Kirkgate Buildings) and Somerset Buildings.

Not Listed.

The Huddersfield Heritage Trail (Leaflet written by Helen Price, University of Huddersfield c2000): Opposite St. Peter's Church are the Kirkgate Buildings dating from 1880 and designed by Huddersfield Architect, W.H. Crossland.

David Wyles, *The Buildings of Huddersfield: four architectural walks* (Kirklees MC, undated): The block of which Neaversons is part is known as Bulstrode Buildings and dates from 1880. With the former *Waverley Hotel* on Kirkgate, they form a group designed by W.H. Crossland for Sir John Ramsden.'

'Crossland's gradual departure from the Gothic of the Ramsden Estate Building in Railway Street via the Old Post Office in Northumberland Street and Byram Buildings in Westgate to these buildings makes an interesting comparison.'

'As with Byram Buildings the Ramsden's cashier Isaac Hordern ensured that his detailed criticisms were incorporated into Crossland's scheme. Most of his observations were in order to ensure that the buildings produced an acceptable profit. Fortunately he did not question Crossland's adoption of new architectural styling and in March 1876 he wrote:

"There would be a good chance of introducing 'Queen Anne' style on the Kirkgate block to good effect."

'This is accomplished by mixing various continental types of Renaissance architecture. On the ground floor the arched doorways have sculpted masks and deeply tooled piers, voussoirs and keystones. Above, the eaves cornices are boldly gabled dormers with baroque carving taken from France and the Low Countries and broad chimneys.'

(Ed.) Hilary E.A. Haigh, *Huddersfield, a Most Handsome Town: aspects of the history & culture of a West Yorkshire town* (Kirklees Cultural Services, 1992) (by David Wyles): During this period the Queen Anne style became fashionable and again W.H. Crossland created the finest examples of it in *The Waverley Hotel* and Bulstrode Buildings, Byram Street (1880 -1883). The style, noted by George Gilbert Scott as “a vexatious disturber of the Gothic movement” (G.G. Scott, *Personal and Professional Reflections*, 1879), was appreciated by the Ramsdens’ Cashier, Isaac Hordern who in 1876 wrote:

“there could be a fair chance of introducing the Queen Anne style on the Kirkgate block for good effect.”

Further described as having, “a little genuine Queen Anne in it, a little Dutch, a little Flemish, a squeeze of Robert Adam, a generous dash of Wren and a touch of Françoise I” (by Mark Girouard in *Sweetness and Light: The Queen Anne Movement 1860 - 1900*, Oxford, 1977, p.1), the form adopted for the Kirkgate block was primarily based on French and Flemish models. Gone is the Italian Gothic, to be replaced with the robust and vigorous Baroque with deeply tooled piers and, above the eaves cornice, the striking gabled dormers with their fanciful carving. Beneath these fashionable embellishments was the linear heir to the earlier Italianate around St. George’s Square and Crossland’s earlier commissions in Huddersfield. Once again, the architect’s brief was to produce a building which would fulfil commercial requirements.

Note that Crossland moved on structurally from the cast iron roof structure of the old Post Office to the use of mild steel here, which allowed the creation of the wonderful atmosphere inside the Kirkgate Building. We think that Hordern’s design suggestions have probably been overplayed. Crossland moved on aesthetically just as he did structurally, and his six-month long visit to see French chateaux with Thomas Holloway (who wanted to follow that style for his Royal Holloway College at Egham) must have been influential. These buildings may be Queen Anne like but they show very strong French influenced in the decorative dormers and the chimneys. A Crossland trademark - the castellated curved staircase window - is seen at Holloway College as well as at Longley New Hall where we mention it (also on the Rochdale Town Hall and the Estate Building - on the rear elevation there.) Somerset Buildings was the town’s first public library, with the land being provided free to the corporation by the Ramsden Estate.

Vivien Teasdale, *Huddersfield Mills* (Wharnccliffe, 2004): The year 1888 saw the need for premises in Huddersfield, leading to an agreement ... to rent a room (by the firm of George Hay & Sons of Linfit Mill, Kirkburton) in Bulstrode Buildings from Sir John William Ramsden at a rate of £25 per year. Initially, No 21, they moved in 1891 to No 5 in the same building. These offices were essential to give a central point of contact for their customers and to provide a base for the managers to use in town. Most mills in the area also had offices or warehouses in the centre of Huddersfield.

PHOTO:

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OTHER PHOTO FILES:

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Sculptural carving on the stonework of these buildings was by Ceccardo Fucigna, an Italian who also worked for Crossland at the Royal Holloway College and for William Burges at Cardiff Castle.

124. The Sun Inn, Cross Church Street (now Isaac’s bar and Breads café).

Not Listed.

David Wyles, *The Buildings of Huddersfield: four architectural walks* (Kirklees MC, undated): (Two) buildings have been refaced, the *White Lion* in early twentieth century Tudor Revival and the block incorporating the *Minstrel*, a late nineteenth century pastiche of gabled Flemish Baroque and French Renaissance, popularly known as the “Queen Anne” style.

“Queen Anne” is, in fact, a nickname and had little to do with Queen Anne. It was a cocktail of styles that achieved great popularity in the late nineteenth century and developed as a reaction against the fervour and dogma of the Gothic movement. Its leaders, William Morris, Phillip Webb and Richard Norman Shaw were pioneers of the Aesthetic Movement, which had an enormous influence on architecture and interior design. Their pursuit of beauty and delicacy and suspicion of modern technology led to a revival of traditional crafts and the vernacular and a rejection of specific styles and doctrines.’

‘The rich gables, sculpted panels with cherubs and central domical roof are typical of a style said to have “a little genuine Queen Anne in it, a little Dutch, a little Flemish, a squeeze of Robert Adam, a generous dash of Wren and a touch of Francois 1er’

NB. Retired *Yorkshire Post* reporter **Alec Ramsden** found out for us that this was originally the [Sun Inn](#).

David Green ('Huddersfield Pubs') dates the rebuilding to 1893 for Shepley brewers Seth Senior.

Brian Haigh has examined the deposited plans. The new building was completed in 1892. The architect was Willie Cooper, who trained with and took over the practice of Edward Hughes.

PHOTO:

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CD4.BldgHud0073-4

125. Longley New Hall, Dog Kennel bank (now a school).

Letter from The Victorian Society to DCMS: We are writing with an URGENT request that the above building be spot-listed at Grade II. It has come to our attention that Jarvis have applied to build a new special school in the grounds of Longley School, formerly Longley New Hall. The hall itself is to be converted into flats with surrounding new build. We are very concerned about possible damage to the surviving interior of the hall, as well as the demolition of the stables and the detrimental effect on the setting ...

The Hall was the ancestral home of the Ramsden family, Lords of the Manor and owners of Huddersfield since its purchase from Elizabeth I in 1599. It was commissioned by Sir John William Ramsden, 5th Baronet, to replace a Tudor building on the same site and was completed in 1870. The architect was William Henry Crossland (c.1834 – 1909), designer of such well-known Victorian masterpieces as Rochdale Town Hall, Royal Holloway College and Holloway Sanatorium. Crossland was born and brought up in Huddersfield. He was articled to Sir George Gilbert Scott, to whom he had been introduced when Scott came to Huddersfield in connection with St. Thomas's Church, Longroyd Bridge. Crossland set up practice first in Huddersfield, then in Halifax c.18960, in Leeds by 1863, and in London c1870. By 1870, he was closely associated with the Ramsdens, taking over as architect from Sir William Tite.

The Hall is constructed of dressed coursed sandstone from the nearby quarries at Crosland Hill. The window and doorway reveals, mullions, cills, heads, dripstones, storey dressings, gable coping and kneelers are in ashlar. Some of the parapets are castellated, a typical Crossland feature. The roof is finished in blue slate. A particularly interesting feature is the conical roof over the large bay on the south west elevation.

The north-east elevation includes a finely detailed entrance arch, with ashlar reveals and a semi-circular head decorated with the Ramsden family coat of arms. Adjacent to the entrance is a castellated staircase window, a typical Crossland feature seen in the Ramsden Estate Office at Huddersfield, Rochdale Town Hall, Holloway Sanatorium and Royal Holloway College. The original oak door, at least 4feet wide, leads into a chequered black-and-white ceramic tiled lobby,

which also appears to be original. The lobby leads into the hall through an etched glass panelled screen. The Hall contains a balustered staircase and a stone fireplace with a carved overmantel bearing the arms of the Ramsden family.

A number of original domestic fireplaces remain in situ. The fireplace with the two circular enamelled panels is in a room that probably served as a nursery, judging by the subjects of the panels. Another fireplace incorporates Minton tiles, a typical Crossland feature picked up during his pupillage with Scott. This photograph also shows the distinctive double skirting throughout the Hall. There are a number of wide-panelled interior doors with detailed architraves.

The stable block is said to be by Edward Blore. Its roof has been retiled with concrete interlock(ing) tiles.

The Hall was sold in 1920 to the Huddersfield Corporation (together with the Huddersfield Estate) for £1.3m. In 1924, a girls' high school was established in the building. In 1959, the school relocated and a special school took over. The future of special schools throughout Kirklees is currently under consideration, leading to the present threat to the building

Yours sincerely,

Ms Dale Dishon

Northern & Welsh Architectural Advisor.

List Description: House, now school, completed 1870 for the Ramsden family, by William Henry Crossland. Dressed coursed sandstone from local quarries with ashlar quoins and dressings, under blue slate roofs in diminishing courses. The house faces NE – SW, with the entrance on the NE façade and a multiplicity of rooflines and gables. All the windows are sash windows with stone mullions and hood and drip mouldings above. Several of the downpipes have decorative carved stone brackets.

NE façade: two storeys plus attic, five bays with single storey extension to left. Projecting entrance portico has semi-circular arch with ashlar reveals and Ramsden coat of arms in the corners, two-light window to the right, with two similar windows above this and the entrance, and small circular window with decorative surrounds in the gable. To the left, ground floor has a four-light window with a three-light stepped sash above and a carved coat of arms in the apex of the gable. The gable has a projecting kneeler to the left topped with a bell finial. To the left of this bay is a single storey contemporary extension with a single light and a four-light window and castellated parapet all round its hipped roof. To the right of the entrance a large castellated staircase window curves outwards to meet the two projecting right hand bays which are gabled and have matching three-light windows to ground and first floors and two-light windows in the attic floor. These two bays are significantly higher than the rest and have small slit openings near the top of the gable. The outer corners have projecting kneelers topped with a ball finial.

SW façade: The left hand bay is an exact copy of its other end to the front. The next has a large two-storey projection with a conical roof containing three, three-light windows on each floor, those on the ground floor having a transom near the top. The central bay is recessed and has a square-headed door with rectangular fanlight and a single light window and two-light windows above, under a hipped roof. The two bays to the right project, the first slightly more than the second, but are otherwise identical. They each have a four-light window to the ground floor and a three-light stepped window above. The steeply sloping gables have a small cross-shaped window near the apex and projecting kneelers. The single storey bay has a two-light window.

NW façade: Three gabled bays, that to right and left the same as the two right hand bays to the front, the central bay having a canted two-storey projection with three large single-light windows on each floor with a continuous drip moulding, and a castellated parapet at the top.

INTERIOR: The portico with original wide oak door leads into a lobby with black and white tiled floor and an etched glass panelled screen to the main entrance hall. This has a wooden balustered staircase curving past the large stair window, and an original stone fireplace with a tall carved wooden overmantel with the Ramsden family initials. A number of original doors lead off, to principal rooms on the NW and service quarters to the SE. Large room with wide bay window to SW elevation has Jacobean style moulded ceiling. The room at the west corner has a blocked stone fireplace and a number of marble and tile fireplaces survive in several first floor rooms. One of these, which has been moved from its original site in the nursery to an adjoining room, has two circular enamelled panels depicting childhood scenes, in a cast iron surround. Another has

Minton tiles in a plain marble surround. Several of the principal rooms on ground and first floor also feature moulded ceilings, and original doors and doorcases survive throughout. The service end of the house is very plain, with a second staircase leading to first floor rooms partly under the eaves. Double height skirting boards and distinctive cast iron radiators are also features of interest.

A wall leads from the corner of the inner tall bay at the front to enclose the north-west side of the house, with a semi-circular bastion at north and west corners. A detached stable block to the north-east is said to be by E Blore, is in coursed dressed sandstone in a plain gothic style, but has lost internal features and has been re-roofed in concrete tiles.

The hall was built to replace a Tudor building on the same site, commissioned by Sir John William Ramsden, 5th Baronet. William Crossland was closely associated with the family who owned the manor of Huddersfield. The house was sold in 1920 to the Huddersfield Corporation and in 1924, a girls' school was opened in the building. This was replaced by a special school in 1959 which uses the hall as part of its premises.

Dated: 8th June 2004.

Derek Linstrum *West Yorkshire Architects and Architecture* (Lund Humphries, 1978) (in Appendix) says that William Wallen was employed by Ramsden Estate and, in 1848 had been responsible for the Estate Office built at Longley Hall.

Edward Law website has this potted history:

ISAAC HORDERN (1830 – 1912)

Isaac Horder was not a professional architect; he was an employee of the Ramsden Estate in its Huddersfield office, and as such was very much involved with the Ramsden's major town centre developments in the last quarter of the 19th century.

He would appear to have had some natural architectural ability, for from a manuscript volume of notes which he made of events on the Ramsden estate we learn that in 1855 Longley Hall barn and stables were rebuilt from his plans; he records that "Mr Matthews, Sir William Tite's representative spoke very well of them". Sir William Tite was an eminent London architect who was retained by the Ramsden Estate. Again, in 1856, he notes that an old part of Bay Hall was pulled down and rebuilt as a school for St. John's Church "from a plan I prepared".

Horder also prepared the plans of the Primitive Methodist Chapel, Primrose Hill, the corner stone of which was laid in March 1869, and of Lindley Conservative Club, Holly Bank Road in 1890.

PHOTO:

AB

Tempus Disc

CD2.H76

OTHER PHOTO FILES:

CD4.BldgHud2-0074

CD4.BldgHud0073-4

CD2 - Hudds0076 (TIF)

CDA - Hudds0074

126. The Post Office, Northumberland Street (now the Huddersfield Christian Fellowship Centre).

Not Listed.

***The Huddersfield Heritage Trail* (Leaflet written by Helen Price, University of Huddersfield c2000):** ...by Huddersfield Architect, W.H. Crossland, with some interesting features; the castellation and finials to the parapet, and the moulded 'spindle-lie' detail to windows.

David Wyles, *The Buildings of Huddersfield: four architectural walks* (Kirklees MC, undated): (The) Post Office building (1874 -5) by W.H. Crossland was constructed at a cost of £11,000. The design is rather timid. The single storey central block has a crenellated parapet with ornamental finials. This is flanked by twin-gabled four storey blocks. There are continuous hood moulds and fancy wooden mullions to the windows.

Albert Booth points out that the parcels office is a good example of the use of a large span glazed area made possible by the use of cast iron. This was the town's third post office.

127. The Mechanics' Institution & Technical College, Queensgate (now the Ramsden Building, University of Huddersfield).

List Description: 1881 -4. Architect: E Hughes. Hammer-dressed strong. Ashlar dressings. Hipped slate roof. 3 storeys. Bracketed eaves cornice. Openwork parapet. Strings. Continuous cill bands. 9 ranges of casements in moulded surrounds with transoms, the first the 5th and 9th also with mullions. The 3rd and the 7th ranges are full height bays, oblong at ground floor, canted above, and surmounted by moulded foliage cornices and hipped roofs with tall iron finials; above the ground floor are sculpted lions holding shields: the 2nd floor windows have 2 transoms and the upper lights are filled with cusped reticulated tracery. At 2nd floor level 4 octagonal tourelles are corbelled out on moulded squinches and end above eaves level in gabled tops with short octagonal spires. Between centre 2 is a gable with traceried panelling, and pointed arched window with hoodmould, 2 transoms and cusped reticulated tracery. Planked doors in shouldered arch, fanlight with 4 trefoiled lancets in moulded frame, with colonettes and hoodmould. This is set in a porch which breaks forward slightly, has diagonal buttresses, colonettes, bracketed eaves cornice and openwork balustrade with finials on the end piers. Roof has 4 triangular lucarnes, 2 tall ornamental iron finials and some simple crescent. Octagonal lantern with open pointed arcade, gables to each side, toiled fleche, and tall ornamental iron finial. Panel above north canted bay inscribed "This memorial stone was laid by the Master of the Worshipful Company of Clothworkers of the City of London (Rev Alfred Child MA) assisted by members of the Court, on Wednesday October 17th 1881".

The Huddersfield Heritage Trail (Leaflet written by Helen Price, University of Huddersfield c2000): The building was originally built as a technical school, and designed by Edward Hughes. It is therefore fitting that it now forms part of the University. The steeply pitched roof, pointed arches and finials give a Gothic character to the building.

David Wyles, *The Buildings of Huddersfield: four architectural walks* (Kirklees MC, undated): (Back) on Queensgate is the elaborate façade of the Ramsden Building (1881 - 84) designed by Edward Hughes. Built as the Technical College at a cost of £20,000, it makes a striking contrast to the new Polytechnic buildings with its synthesis of Gothic styles. There are nine ranges of casements with transoms, some surmounted by foliate cornices. Upper lights have reticulated (net-like) tracery. Sculpted lions holding shields sit over the ground floor bays. There are four octagonal tourelles corbelled out with gabled tops and octagonal spires, a feature Hughes had also used on the former Market Hall in King Street. The door with its colonettes, hoodmould and trefoiled lancets in the fanlight is set within a buttressed porch with balustrade and finials. An inscribed panel above one bay marks the laying of the memorial stone on Wednesday October 17th 1881.

(Ed.) Hilary E.A. Haigh, *Huddersfield, a Most Handsome Town: aspects of the history & culture of a West Yorkshire town* (Kirklees Cultural Services, 1992) (by David Wyles): Edward Hughes' Market Hall (1878, demolished 1970), was, like his bank on Cloth Hall Street, a building fondly remembered. It included a central clock tower with gabled spire, pointed two and three light windows separated by slender colonettes, a central bay with a tall arched entrance with sculpted elements incorporating into the spandrels and frieze and flanked by octagonal tourelles. It was significant enough to feature in *The Builder* of 28th December 1878. His Technical College (1881-1884) ... makes use of similar elements. Windows are mullioned and transomed and upper lights have reticulated tracery. Octagonal tourelles support spires and the central bay includes a porch with balustrade and finials, the door flanked by colonettes with trefoiled lancets in the fanlight.'

Derek Linstrum *West Yorkshire Architects and Architecture* (Lund Humphries, 1978) (in Appendix) (Edward Hughes, d.1886) ... practiced at 172 Cambridge Street, London from 1863 - 70 and at Lord Street, Huddersfield from 1871 - 84. His Huddersfield buildings were; Beaumont Street Board School, 1874, the Market Hall, 1878 - 80, The Albert Hotel, shops, offices and warehouse, 1879, Spring Grove School, 1879, the College of Technology, 1881 - 4, and the Cricket and Athletic Club Pavilion, 1884 -5.

Albert Booth notes that Edward Hughes had his office in Lord Street (see trade directories for address), and mentions two other Hughes buildings – the Beaumont Street and Venn Street schools – with the Venn Street one having been demolished recently to make way for Kingsgate.

PHOTO:

AB

Tempus Disc

CD2.H77

OTHER PHOTO FILES:

CD2.BldgHud0077

CDB - Hudds0176

128. The Albert Hotel, Victoria Lane.

Not Listed.

David Wyles, *The Buildings of Huddersfield: four architectural walks* (Kirklees MC, undated): *The Albert* (1878) was designed by Edward Hughes, who also designed the Ramsden Building in Queensgate, the now demolished Market Hall on King Street and the Huddersfield Banking Company premises on the corner of New Street and Cloth Hall Street, where the present Midland Bank stands. Unlike these flamboyant buildings, the Albert is a subdued Renaissance style with an unusual full-height canted corner bay. The first and second floor windows have attractive glazing bars, which add much to the building's charm. Glazing bars were no longer necessary as plate glass, developed from 1832, allowed glass of a larger size to be produced. However, in the late nineteenth century the "Queen Anne" movement precipitated by an interest in English vernacular resulted in the reintroduction of glazing bars as on this building. The interior has some attractive late Victorian etched glass.

ILLUSTRATION:

Kirklees Community History Service.

Tempus Disc

CD2.H78

OTHER PHOTO FILES:

CD3.BldgHud2-0078

CD2 - BldgHud0078 (JPEG)

CDA - Hudds0077

129. Spring Grove School.

List Description: Mid C19th. Former Infant School. Ashlar. Hipped slate roof. Modillioned eaves cornice. Band. Rusticated quoins. 3 ranges of modern windows. Door with segmental pediment on giant brackets, vermiculated triple keystones. Lower block to east with moulded eaves cornice and pitched roof. Door with segment-headed rusticated voussoirs and triple keystone. Fielded panel above, inscribed "Infant School".

Architect: Edward Hughes

PHOTO:

AB

Tempus Disc

CD2.H79

OTHER PHOTO FILES:

CD3.BldgHud2-0079

CD2 - BldgHud0079 (JPEG)

CDA - Hudds0078

130. Hillhouse Board School (now Birkby Junior School).

List Descriptions:

School: Late C19th. Rock-faced stone. Half-hipped slate roof, with many bargeboarded and elaborately timber-framed gables on coved jetties. One storey wings. Central 2-storey block, inscribed "Hillhouse Board School", and entered on 1st floor by flight of balustraded stone steps. 3 storey tower, with pointed arched entrance inscribed "Infants" on ground floor, machiolated parapet and very elaborate carpentry bell tower with clocks on 4 sides and tall octagonal slated spire. Most windows are casements in chamfered surrounds with mullions. 1st floor window in central block and 2nd floor window in tower also have transoms. Windows in gabled parts of wings have trefoiled relieving arches

above. And rose windows with pate tracery above these, the whole in pointed relieving arches. Extension to rear on undercroft with pointed arched windows, formerly the Girls' School.

Dwarf wall & gatepiers: Late C19th. Hammer-dressed stone wall. Ashlar piers, geometrically shaped, square in section at base, cylindrical in centre, pyramidal at top. Simple mouldings.

Architect?

131. Oakes School (now Wellington Court Residential Care Home).

List Descriptions:

School: Mid C19th. Hammer-dressed stone. Ashlar dressings. Pitched slate roof. Coped gables: iron finials. One storey and attic. Complex plan with many gables. Windows mainly either mullion and transom crosses, or mullioned with Caernarfon lintels. Doors either 2 or 4-centre, moulded surrounds, hoodmoulds. Some cusped oculi. Buttresses. Dominant feature is tower over Boys' entrance: 4 storeys: strings set-off: clocks on 2nd floor: machiolated cornice: timber 3rd floor with studs and diagonal planking: very steep pyramidal roof, sprocketed.

Walls along School Street, Oakes Road and Wellington Street: Mid C19th. Dwarf walls. Hammer-dressed stone. Coped. Ashlar gatepiers with conical caps. Cast iron railings with fancy finials.

Lodge on corner of Oakes Road & Wellington Street: Mid C19th. Hammer-dressed stoner. Pitched slate roof with overhanging eaves, and bargeboarded gables on paired brackets. 2 storeys. Sashes in lancets (some paired) with cusped pointed heads. Cantled ground floor bay with pointed sashes and hipped slate roof. Timber porch with hipped slate roof and carpentry valence.

132. The Town Hall & Municipal Offices.

List Description: Built in 2 parts, the lower part (to Ramsden Street) 1875 – 6, the higher part (to Princess Street) 1878 -81. Architect of the latter: J.H. Abbey. Ashlar. 2 storeys and basement.

Earlier part. Moulded eaves cornice, taken on stone brackets along façade. Parapet along façade, with panelled dies, the 2 central ones taller and crowned with urns: they flank the Borough Arms. Ground floor horizontally rusticated with surmounted entablature. Continuous moulded impost band on 1st floor. & window ranges, those on ground floor round-arched, with keystones and moulded voussoirs, those on ground floor segment-headed and set in recessed panels, with fielded panels in aprons. Steps up to door. Porch in antis, flanked by paired columns taking full entablature with parapet. Areas has cast iron railings with ornamental finials at either end, but low wall in front, and piers with fielded panels, moulded cornices and urns on top.

Later part. Full entablatures to ground and 1st floors, both modillioned, eaves cornice dentilled as well. Panelled parapet with moulded coping. Ground floor has horizontally rusticated angle piers. 1st floor has giant Corinthian order. 3 ranges of window, round-arched with sculpted masks on keystones, moulded voussoirs and impost bands. Ground floor windows and central 1st floor window are sub-divided by a slender colonnette taking 2 round arches with oculus in spandrels. Sculpted panels above flanking 1st floor windows. Central bay breaks forward and is crowned with segmental pediment. Round-arched porch in antis, flanked by paired pilasters taking consoles to cornice. 9 ranges of sashes in side elevation, end bays breaking forward and crowned by segmental pediments.

Interior. Concert Hall (in later part) decorated in monumental style, viz, giant pilasters, coved ceiling with moulded stress beams, apsed organ recess, gallery on iron columns, 2 upper galleries, windows with large keystones with masks. Extremely lavish stucco ornament on front of balconies, spandrels of windows, in frieze and on soffits of ceiling beams. Lavish stucco ornament to ceilings and arches elsewhere in building, and elaborate wooden door surrounds. Staircase with elaborate twisted iron balusters.

The Town Hall opened in 1881 with a 3 day festival in which Sir Charles Hallé said that the Huddersfield Choral Society was the best he had ever conducted.

The Huddersfield Heritage Trail (Leaflet written by Helen Price, University of Huddersfield c2000): The building was designed by John. H. Abbey and was clearly built in two stages. The first dates from 1875-6 and the second from 1878-81. The building is Classical Italianate in style which is donated by the rounded heads to the windows, the symmetrical design and the rustication of the stonework at the base of the building. Borough Surveyor, Abbey, was related to the founder of the major architectural practice in the town, Abbey, Hanson, Rowe (**Not the complete story – see our text in *The Buildings of Huddersfield***). The interior boasts a richly decorated concert hall, home to the legendary Huddersfield Choral Society.

David Wyles, *The Buildings of Huddersfield: four architectural walks* (Kirklees MC, undated): (The) Town Hall (was) constructed i two phases, the building fronting Ramsden Street

between 1875-76 and the building fronting Princess Street between 1878 – 81. Both were designed by John H. Abbey, the borough surveyor, who died before completion of the second half. Abbey was related to the founder of the architectural practice Abbey Hanson Rowe and Partners

The (Ramsden Street) building is Italianate in style, with horizontal rustication, round arched and segment headed windows and a porch flanked by paired columns taking a full entablature with parapet.

The later part is more ebullient, being a debased form of the rather stolid Italianate, what the Victorians called 'Free Classic'. Ornamentation includes the rusticated angle piers, giant Corinthian columns and ground floor windows sub-divided by slender colonettes with oculi in the spandrels. The central bay has a round arched porch flanked by paired pilasters. The central bay and end bays of the side elevations are crowned by segmental pediments.

The interior is dominated by the fine concert hall, decorated with lavish stucco ornament and elaborate mouldings to door surrounds, staircase and windows. The organ was recently restored and the hall redecorated to a high standard emphasising the mouldings.

(Ed.) Hilary E.A. Haigh, *Huddersfield, a Most Handsome Town: aspects of the history & culture of a West Yorkshire town* (Kirklees Cultural Services, 1992) (by David Wyles): The aim of creating a suitable headquarters for local government culminated in the building of the rather dull Municipal Offices (1875 -76) ... designed by the Borough Surveyor, John Abbey. The main elevation, with its portico carried on four Doric columns with the arms of the borough and its bold rustication, contains a hint of civic pride.'

'The second phase of construction, incorporating a concert hall was built between 1878 – 81, with its main entrance on Princess Street. Abbey was again the designer, but died before its completion. His building is Free Classic mixing the metaphors of Italianate, French Renaissance and Baroque architecture, with rusticated angle piers, giant order Corinthian columns, slender colonettes, sculpted masks, a central bay with a round arched porch flanked by paired pilasters, and segmental pediments to the central and end bays of the side elevations. The concert hall interior has lavish stucco decoration and elaborate mouldings, with the magnificent Father Willis organ occupying centre stage.'

Derek Linstrum *West Yorkshire Architects and Architecture* (Lund Humphries, 1978) (in Appendix): (John Henry Abbey, d. 1880) ... practiced in Huddersfield, where he held the part-time appointment of borough Surveyor 1868 – 79. He designed Lockwood Mechanics' Institute (1864-6) and the Municipal Offices in Huddersfield, but his major work was the Town Hall. ...

PHOTO:

AB

Tempus Disc

CD2.H80

OTHER PHOTO FILES:

CD4.BldgHud3-0080

CD2 – BldgHud0080 (TIF)

CDA - Hudds0079

CDB - Hudds0179

133. The Wholesale Market.

Grade II*

List Description: 1887 – 9. Architect: R.S. Drydale, Borough Surveyor. Ironwork by the Whessoe Foundry Company of Darlington. Cast iron. Walls and north lights of each aisle roof glazed all over. 6 aisles, each taken on 4 giant iron columns with elaborate foliate capitals. Decorative patterns pierced in girders. Hipped roofs on segment-shaped iron trusses with decorative patterns pierced in them. Glass canopies on pierced ornamental brackets with similar valences. Continuous round-arched lights above these, in 2 tiers, or 3 as ground slopes away towards the east. Frieze with roundels and heraldic ornament.

***The Huddersfield Heritage Trail* (Leaflet written by Helen Price, University of Huddersfield c2000):** The Open Market; also known as Monday Market, this fine cast iron building signals the union of architecture and engineering. The building was designed by the Borough Surveyor, R.S.

Dugdale. The general market is on Mon, Thurs and Sat, whilst a second-hand market occurs on Tues and Sat.

David Wyles, *The Buildings of Huddersfield: four architectural walks* (Kirklees MC, undated): (The) former Wholesale Market (1887-9) (is) now superbly restored as a retail market. The building was designed by the borough Surveyor R.S. Drydale with ironwork by the Whessoe Foundry Company of Darlington. Originally planned for Zetland Street, Drydale was persuaded to use this site as it offered more space.'

'The building is divided into six aisles each taken on four giant iron columns with elaborate foliate capitals. The hipped roofs are supported on segment-shaped iron trusses, whilst above the exterior canopies is a frieze with roundels and heraldic ornament.'

'Iron had not been used in buildings to any great extent until the late eighteenth century when it provided a structural framework capable of achieving greater spans in the textile mills in the north of England. The production of larger sheets of glass also became possible in the early nineteenth century. Iron and glass were then combined to produce large-scale buildings from the 1830s when several '*passages*' and '*galeries*' were built in France. In England the greatest stimulant was the Crystal Palace designed by Joseph Paxton in 1850 to house the Great Exhibition.'

'It is interesting to compare these developments with Drydale's market building. Iron and glass developments provided the first step in the movement towards a functional approach to architecture. The form of these early buildings generally followed the internal requirements of space and light. Drydale, whilst designing a highly functional building, could not resist the Victorian love of ornamentation. The main supports are styled as if sculpted from stone and the frieze is used as a means to introduce further decoration adding charm to the harsh lines of the iron sections.'

Drydale or Dugdale? In (Ed.) Hilary E.A. Haigh, *Huddersfield, a Most Handsome Town: aspects of the history & culture of a West Yorkshire town* (Kirklees Cultural Services, 1992) David Wyles refers to the architect of this building as **Dugdale** (as Helen Price also does in the *Heritage Trail* leaflet), whereas in his earlier work David Wyles had referred to the architect as **Drydale**. He is also referred to as Drydale in the List of Buildings of Architectural or Historic Interest. Derek Linstrum in *West Yorkshire Architects and Architecture* (Lund Humphries, 1978) refers to '**RICHARD SWARBRICK DUGDALE**' (in the glossary of architects under the entry for Isaac Booth). We believe that is correct and it is the form we use. Dugdale was a former pupil of Booth, a Halifax architect. He was the Huddersfield Borough Surveyor 1879 - 97.

PHOTO:

AB

Tempus Disc

CD2.H81

OTHER PHOTO FILES:

CD3.BldgHud2-0081

CD2 BldgHud0081 (JPEG)

CDA - Hudds0080

134. Huddersfield Industrial Co-operative Society, New Street (now Wilkinson's).

Not Listed.

***The Huddersfield Heritage Trail* (Leaflet written by Helen Price, University of Huddersfield c2000):** The premises comprise two distinctive buildings. The first portion, built in 1906, was designed by J. Berry, and boasts a distinctive clock tower.

David Wyles, *The Buildings of Huddersfield: four architectural walks* (Kirklees MC, undated): The main block designed by J. Berry (1893-4) reflects the Mixed Renaissance style of many late nineteenth century buildings. ...The underlying theme is neo-classical but applied foliate decoration, the oriel windows and clock tower are altogether of a more picturesque nature.

Albert Booth believes the correct dates & architects to be:

The corner block was built in 1886. Architects: **Abbey & Hanson**.
The New Street block was built in 1893-4. Architect: **J. Berry**.

PHOTO:

AB

Tempus Disc CD2.H82

OTHER PHOTO FILES:

CD2.BldgHud0082

CDB - Hudds0081 or 0181

135. The Prudential Assurance Buildings, New Street.

List Description: 1897 – 8. Architect Alfred Waterhouse. Red brick and moulded terracotta. Pink marble plinth. Pitched slate roof. 3 storeys and attic. Moulded stringcourse above ground floor. Large gabled bays break forward slightly on south side, and (diagonally placed) on corner: small gabled bay on west side, over doorway. Ground floor modern, apart from east bay of south front which has one arched window with moulded surround, and north bay of west front which contains doorway. This is of pink marble up to impost level, has paired columns taking moulded pointed arch with gable over. Door has traceried fanlight and moulded transom with “Prudential Assurance” in good contemporary lettering. All windows are casements with mullions and transoms (windows in gable have mullions only), in moulded oblong frames (windows in 2 large gables have moulded round-arched frames). Some windows are vertically linked with panelled zones in between. West front has statue in canopied niche, once taken on a buttress. South front has “Prudential Assurance Buildings” in good contemporary lettering.

The Huddersfield Heritage Trail (Leaflet written by Helen Price, University of Huddersfield c2000): Housing) an opticians at ground level, this building is almost the exception in Huddersfield, being constructed of terra cotta and red brick rather than stone. It was built just before the end of the nineteenth century, and designed by Sir Alfred Waterhouse, a prominent Victorian architect. He is probably best remembered for the design of the Town Hall in his home town of Manchester, and the design of the Natural History Museum in London. The design of the Assurance Building is similar to that used by Prudential throughout the country.

David Wyles, *The Buildings of Huddersfield: four architectural walks* (Kirklees MC, undated): (The) Prudential Assurance Company (1897 – 98) (was) designed by one of the greatest of all Victorian architects, Alfred Waterhouse (1830 -1905). Waterhouse was born in Manchester where two of his greatest buildings, the Assize Courts (1859) (now destroyed) and the Town hall (1868 – 77) brought him great fame and wealth. It was said that “his smile was worth £10,000 a year to him.” From 1888 – 91 he was President of the RIBA. His design for the Natural History Museum, London (1873-81) marked an important step in his career and influenced many of his later buildings, including his work for the Prudential. He selected the Romanesque style of architecture largely for functional reasons, for while the exterior walls remained structural, he carried the interior on a steel frame. Consequently, iron determined the exterior rhythm of his structures and gave him the maximum flexibility for planning the interior spaces. Terracotta was used for its durability and other details could be manufactured and standardised for widespread application.

The Prudential is, therefore, one of many similar buildings throughout the country. The Huddersfield example, with its use of terracotta, red brick and pink marble and detailing such as the statue in its canopied niche, belies the fact that in Waterhouse’s architecture is a movement away from historicism towards modernism.

(Ed.) Hilary E.A. Haigh, *Huddersfield, a Most Handsome Town: aspects of the history & culture of a West Yorkshire town* (Kirklees Cultural Services, 1992) (by David Wyles): ‘It was the structural value of iron which determined the external rhythm and flexibility of the Prudential Assurance Company offices (1897 – 98) ... by Alfred Waterhouse. Although Waterhouse was one of the greatest Victorian architects, having designed the Town Hall and Assize Courts in Manchester and the Natural History Museum in London, his link with Huddersfield was limited. This was because his designs for the Prudential followed a basic format, which could be adapted throughout the country. Whilst the interior was carried on a steel frame, the exterior walls were constructed of durable terracotta and red brick, which distinguished it from most other buildings in

the town centre. Only decorative elements reveal its true Victoria pedigree. The Prudential Building not only provided a suitable link with the standardisation and prefabrication of twentieth century modernism, but a symbolic break with a town created from stone and largely moulded by one family.'

PHOTO:

AB

Tempus Disc

CD2.H83

OTHER PHOTO FILES:

CD2.BldgHud0083

CDB - Hudds0082

136. Briarcourt, Occupation Road, Lindley (now a day centre and offices).

List Description: 1894- 5. Architect: Edgar Wood. Hammer-dressed stone. Ashlar dressings. Pitched stone slate roof. 2 storeys and gabled attics. Coped gables, some ending in short parapets. Deeply projecting eaves at some points. Tall plain stacks. Mullioned and transomed windows, mullions chamfered, upper lights leaded, ground floor ones with some Arts and Crafts stained glass. 2 storey canted bay, parapetted, at east end of front. 2-storey porch, gabled, with ball finials: cornice over ground floor taking heart-shaped cartouche flanked by ferns with much foliage, arabesque and strapwork ornament: planked door with 4 small lights, and moulded cornice $\frac{3}{4}$ way up very delicate iron hinges and handle ornamented with briar motif. West side has one-storey parapetted bay at south end. At north end is a projecting chimney breast, canted, with singled leaded lights in the sides and corners, gable end coped and shaped up to the stack. Rainwater heads and junction boxes moulded with paterae, fluting, blind tracery and dates. INTERIOR: Ornament is Jacobean in principal rooms, Arts and Crafts for details like finger plated and hinges. Wainscoted porch with moulded panels (some modillioned), plasterwork above decorated with studs shaped into Arts and Crafts patterns.

Window seat. Inner door has brass Arts and Crafts fingerplates and stained glass with Art Nouveau stylised briar patterns. Hall has moulded panelling and plasterwork in form of stylised lily patterns between this and ceiling. Simple fireplace with chamfered 4-centred arch. Staircase with elaborate cut balusters of Jacobean type: bulbous turned and carved newel posts supporting depressed arched modillioned canopy over lower part.

PRINCIPAL GROUND FLOOR ROOMS: South-east one has similar panelling to hall, and a fresco depicting harvest scene with briars between panelling and ceiling; canted bay to south with turned wooden mullions duplicating the external ones; chimneypiece with moulded wooden rustication, modillioned cornice and marble fireplace: built in desk and 2 cupboards. South-west room has inglenook with simple Arts and Crafts detailing: particularly elaborate plaster ceiling, showing roundel of angles intertwined with briars and honeysuckle, plaster frieze of more intertwined briars. North-west room has panelling like hall, studs between this and ceiling with plaster infilling decorated by briar pattern of incised lines. Canted inglenook supported on bulbous turned columns, window mullions duplicated by turned vase-shaped wooden mullions on inner wall face and stone chimneypiece with rose tree incised above fireplace, moulded mantelpiece and carved brackets to ceiling: recessed buffet on east side. Landing has round arch on north side, with wooden impost band ramped upwards either side to form a sort of cornice: embossed wallpaper with floral patterns above this. Details of upstairs rooms simpler versions of downstairs, with particularly good hinges and latches to built in cupboards.

Briarcourt was built for H.H. Sykes, Edgar Wood's brother-in-law.

George Sheeran, *Brass Castles: West Yorkshire New Rich and their Houses, 1800 -1914*

(Ryburn, 1993): Some of Woods other ... designs demonstrate a degree of better judgement - Briarcourt, Lindley, for example, is a more polished Manor House design dating from 1894 - 5. It is ... rather like an Arts and Crafts reinterpretation of the Elizabethan style so popular a generation earlier. The interior, with its yellow pine panelling, splat-baluster staircase and a frieze by the Lancashire artists F.W. Jackson, shows more than ... a painstaking attention to detail and a pride in craftsmanship; here, nothing is exaggerated, all is carefully controlled and appropriate. ...'

'....(Houses) like Briarcourt ... are the more successful in the end, for their architects did not so much reproduce earlier styles as reinterpret them, but without resort to extreme stylisations and odd-ball features.' **{Sheeran does not like Banney Royd – hence these remarks}**

(In appendix) (Designed)by Edgar Wood for cotton spinner and card maker John Sykes in 1894. Manor House and Arts and Crafts in pleasingly irregular grouping. Superb internal detailing in Jacobean style. Painted frieze by Lancashire artist F.W. Jackson which survives, if in run-down state. Enlarged billiard room, laundry room and extra bedrooms in 1904 by Huddersfield architect W. Cooper.

John Archer, *Partnership in Style, Catalogue to an exhibition of the works of Edgar Wood & J. Henry Sellers, Manchester City Art Gallery, Oct/Nov 1975.* Built for H.H. Sykes, Wood's brother-in-law. A composition based on Yorkshire manor houses. The interior includes Jacobean-style woodwork, plaster ceiling decorations and a painted frieze by Wood's childhood friend, Fred Jackson.

PHOTO:

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Tempus Disc CD2.H84

OTHER PHOTO FILES:

CD2.BldgHud0084

CDB - Hudds0082-3 or 0182

137. The Old Clergy House, Nos. 1, 2 & 3 Stocks Walk, Almondbury.

List Descriptions:

House: 1898. Architect Edgar Wood. Hammer-dressed stone. Pitched stone slate roof. 2 storeys. Gabled wing at west end with coping on cut kneelers, and chimney corbelled out from its east wall. Wooden porch in re-entrant angle. 2 shallow canted bays with parapets carried up above eaves line. Otherwise south front has two 3-light windows on 1st floor, one 4-light window on ground floor and one side light to door. West wing has one 4-light and one (much smaller) 2-light window on 1st floor, and one 4-light twin-transomed window on ground floor. West side has 4 raked buttresses and one blocked door with semi-circular stone hood below a 2-light fanlight (c.f. Norman Terrace, Lidget Street, Lindley).

Rear has another chimney corbelled at 1st floor level, and a canted staircase projection with hipped roof. All windows have square-sectioned mullions, flush with wall surface, and ground floor windows in bays have transoms as well. All are casements with lead glazing bars and ornamental iron fastenings.

INTERIOR OF No. 2. Diagonally placed fireplace with painted bronze surround embossed with stylised roses and inscription in Art Nouveau lettering "Parva Domus Magna Quies." Fanlight and sidelight of the inner (arched) door have good stained glass with bird motif.

Gate to No 2, The Old Clergy House in the wall along west side of The Old Clergy House:

1898. Designed by Edgar Wood. Cast iron. Characteristically Art Nouveau design, with double curved rail, heart shape cut in central muntin and bars at either end carried upwards well above rail and crowned with disc-like capitals.

PHOTO:

AB

Tempus Disc

CD2.H85

OTHER PHOTO FILES:

CD2.BldgHud0085

CDB -Hudds0083B

138. Norman Terrace, Lidget Street, Lindley.

List Description: 1890s. Architect Edgar Wood. Built for the Sykes family, to whom Edgar Wood was related. Hammer-dressed stone. Pitched stone slate roof, with projecting eaves. 2 storeys. 3 ranges of 3-light mullion-and-transom crosses, flush to wall, with casements, lead glazing bars and iron fastenings: each range with gable over, central range breaking forward. 3 doors, each with 2 moulded panels and one glazed panel with lead glazing bars above simple flat hood held back against wall above fanlight by simply ornamented iron studs: surround has simple concave chamfer and shaped Pennine lintel. One 2-light mullioned casement over each door. Steps to door, each with retaining walls, on south side with simple cast iron railings, some urn finials.

PHOTO:

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Tempus Disc

CD2.H86

OTHER PHOTO FILES:

CD2.BldgHud0086

CDB - Hudds0084 or 0184

139. Ridgemount, Talbot Avenue, Lindley

List Description: Late C19th. Architect: Edgar Wood. Hammer-dressed stone. Ashlar dressings. Pitched stone slate roof. 2 storeys. Some gables, coped and linked by low parapet. Mullioned and transomed windows, chamfered. Broad canted bay at east end. Parapeted. Porch with crenellated parapet and door with cornices, leaded lights and ornamental Arts & Crafts cast iron hinges. Various Arts and Crafts rainwater heads and junction boxes with embossed ornament.

INTERIOR: Hall has Jacobethan wainscoting and moulded plaster ceiling with arabesque ornament. Main south-east room has more elaborate wainscoting, with ornamented panelled pilasters, dentilled cornice, and many panels carved with arabesque ornament: chimneypieces flanked by Tuscan colonnettes, and overmantel with applied Ionic balusters: particularly elaborate brass fingerplates and spirally fluted door handles.

140. Crenden, No 190 Birkby Lodge Road, & Azo House, No 90 Birkby Hall Road.

List Description: Early C20th. Architect: Edgar Wood. All one composition, with entrances to the 2 different roads. Hammer-dressed stone. Pitched slate roof. 2 storeys. Attic storey in gable ends. Irregular plan. Gabled. Overhanging eaves. Tall plain stacks. Flush mullioned and transomed windows, mullions of square section. Garden front has two 2-storey canted bays, one at west end flat-topped, one at east end carried up above eaves line and parapetted. Door to No 90 has flat top on console-shaped brackets, supported from above by ornament cast iron braces: diamond shaped lights with glazing bars: ornamented cast iron hinges. Door to No 109 is in one-storey extension at east end: flat hood: planked: 2 small oblong lights: characteristic Arts & Crafts cast iron hinges, knocker, handle and finger plate. Garden gate of No 109 has semi-circular shaped top and double shaped transom above it.

OTHER PHOTO FILES:

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CDB - Hudds0085 (JPEG)

141. Banney Royd, Halifax Road.**Grade I****List Descriptions:**

House: 1900 - 01. Architect: Edgar Wood. Hammer-dressed stone, except for ashlar porch. Pitched stone slate roof. 2 storeys. Irregular plan. Coped gables some with art nouveau detailing. Flat-topped canted bays. Mullioned and transomed windows, some mullions of square, and some of chamfered, section. Tall plain stacks, some placed diagonally. One ornamented lintel. One tapering buttress. Many rainwater heads and downpipes with moulded art nouveau ornament and "WHA" monograms.

The 2 most striking external features are as follows:

1. Porch. Gabled, with carved art nouveau finial. Tapering diagonally- placed flanking buttresses with moulded cornices. 1st floor window with moulded art nouveau hoodmould. Round-arched door with carved foliage either side, very deep art nouveau hoodmould. Door itself very simple with 2 narrow glazed panels (some stained glass), and large brass art nouveau fingerplates. Complex groin vault inside porch, and similar round-arched doors with fingerplates.

2. Shallow canted projecting chimney breast with coped pitched gable, either side of which deeply overhanging eaves project; and on 2 sides there are ranges of 2-light stone mullioned windows.

INTERIOR: Wainscoted with simple oak panels, cornice about 5ft up, and tapering pilasters. Staircase has tall plain tapering newels with bands of art nouveau carved briar ornament near tops. Several upstairs rooms have plaster barrel vaults (including stairs), with bands or panel of art nouveau foliage ornament: one barrel-vaulted downstairs corridor with foliage tendrils crossing to form ribs. One upstairs room has canted bay, approached through arch, with 2 tapering wooden mullions with single applied ornament, duplicating the external mullions. Doors are framed by tapering pilasters of concave section and have tall narrow panels (some with small glazed panels) and art nouveau hinges, latches and fingerplates.

Chief features, however, are the projecting ashlar chimney breasts, which taper upwards, are flanked by tapering pilasters or buttresses and have moulded cornices, often with a wavy art nouveau pattern. The

lintels and the heads of the buttresses are carved with figures and art nouveau foliage: lintel of hall fireplace has an undulating pattern. Exaggeratedly tall keystones with, in one room, an exaggeratedly deeply moulded "Cornice", in another, a relief figure inscribed "THE ANGEL OF THE RAINS". No keystone to hall chimneypiece, but a relief figure bearing the legend "EACH MAN@S CHIMNEY IS HIS GOLDEN MILESTONE". One fireplace is set back behind a broad arch. Another behind a Venetian arch taken on tapering wooden columns with bands of art nouveau flora and fauna carved round top: very deeply moulded cornice.

Steps and balustrades with unmoulded balusters, plain rails and bal finials on garden side.

The house was built for W.H. Armitage and was one of the outstanding private houses of its decade. It was particularly admired abroad, and was given extensive coverage in Herman Muthesius' "Das Englisch Haus".

Gatepiers (Grade II) : 1900 – 01. Hammer-dressed stone. Very Simple. Tapering buttress. Ball finials. Quadrant flanking walls with chamfered coping.

Banney Royd Study Group, *Banney Royd; an Agreeable House, (Kirklees M.C.. undated):*

William Henry Armitage, a prosperous Huddersfield accountant, purchased a seven acre plot on the newly-built Halifax Road at the bottom of Daisy Lee Lane in 1889. In April 1890, he commissioned Edgar Wood, a startlingly original architect, to design and build him a house. ... Messrs Mark Brook and Sons Ltd, builders and contractors of 116 Leeds Road, Huddersfield undertook the construction and the completed house was approved by the Borough Surveyor on 10th April 1902. The grounds and gardens were laid out, and within a few years the house was much admired and had attracted an international reputation.

Banney Royd was a private residence for forty years, until ... in 1942 it was requisitioned by Huddersfield Corporation's Civil Defence Committee, to be its Report and Control Centre. It was succeeded after the War by the National Fire Service, who used the house as a training centre for firemen until the 1960s.

Then followed a period when the building stood empty ... (until the) acquisition of Banney Royd by Huddersfield Education Department as a Teachers' Centre. After felicitous and painstaking restoration, the house was reopened in a role that it ... retained (until restoration as a private house in the 1990s).

... Banney Royd ranks as one of the most distinguished, interesting and agreeable examples of domestic architecture in the North of England.

Edgar Wood was born on 17th May 1860 ... at Middleton near Manchester. His father owned a cotton-spinning mill, whilst his mother was the daughter of John and Charlotte Sykes of Huddersfield. His uncle, John Sykes, a wiredrawing and card clothing manufacturer, was a founder of the firm which later became Joseph Sykes Brothers, acre Mills at Lindley.

... (Qualified) in 1885, he became an (ARIBA) and set up his own practice at Middleton. In 1892, he married Annie Marie, the daughter of James Jolly, headmaster of Middleton Grammar School. There were no children ... and the couple separated before Wood's retirement.

In 1893, Wood moved his office to Manchester and (took in) ... an articled pupil, G.A.E Schwabe, who stayed with him for many years. The progressive architectural movements of the day attracted Wood, and in 1896, he became a founder member of the Northern Art Workers' Guild. In addition to architectural designs, he exhibited ... furniture, jewellery, metalwork ... in the Guild's major exhibitions in 1898 and 1903.

Wood worked in partnership with James Henry Sellers from 1904 for some 18 years. Each architect respected the other's individuality, whilst profiting from the creative interaction of ideas. Edgar Wood was essentially an artist and, although ... serious in his design work, there was a flamboyant side to his character ... reflected in his style of dress, "... wearing a large black cloak, lined with red silk, a flat, broad-brimmed hat, and completed the ensemble with a silver-handled cane."

In 1914, Wood designed and built a house for his own use, Royd House, in Hale, Cheshire. He retired in 1922 and went to live at Monte Calvario in Italy and devoted himself, principally to painting. Two works of this period are in the .. collection of the Huddersfield Art Gallery. He died on 12th October 1935 and was buried a short distance away at Diano Marina.

Of Wood's sixty buildings and designs, most of the commissioned work is to be found in Middleton, and other parts of Manchester, but several examples can be seen in Huddersfield and district. Wood was employed by G.P. Norton, W.H. Armitage's partner, to carry out extensions to

Birkby Lodge ... recently restored and opened as a hotel. **Lindley Clock Tower**, commissioned in 1899 by James Nield Sykes ... another uncle, is a distinctive composition in local stone with sculptures by Stirling Lee, whom Wood employed on several occasions. Other projects include **Briar Court** (1894) in Occupation Road, Lindley. Wood's first build in Huddersfield, it reflects the West Yorkshire vernacular style; ... the briar rose and dove motifs in the gesso ceiling anticipate similar designs at Banney Royd. Also in Lindley are an extension to the **Lindley Wesleyan Methodist Chapel** (1894), three cottages at **Norman Terrace** (1898), the **Gatehouse** on Crosland Road (1900) and a pair of houses on **Birkby Road** (c.1900). Further afield, there are the **Clergy House** in Almondbury (1898) and **Parsonage House** in Thurlstone, Penistone built in 1906. Banney Royd ... (is) the largest and most elaborate house of Edgar Wood's career. Banney Royd is one of the most important private houses of its decade. It was admired abroad and ...described ... in Herman Muthesius's book *Das Englische Haus* ... (1904) which recorded the foremost ideas in domestic architecture in Great Britain ... Throughout the early Victorian period, the "Battle of the Styles" was waged between the advocates of Classical and Gothic architecture. By the 1870s, both movements had become a confusion of mixed styles... In total contrast was the gradual recognition that an industrial age required functional design. Prefabricated elements such as iron and sheet glass were ...used increasingly ...

At these crossroads there evolved a new movement favouring the adoption of individual skills as practiced by medieval craftsmen. The Arts and Crafts movement, led by such designers as William Morris and Philip Webb, was a reaction against industrialisation, yet succeeded in combining tradition and innovation. ... (An) attractiveness of the ... movement was its quest for an attitude to life and an ideal ... inextricably linked with a romantic image of medieval England and a deep love of vernacular architecture. ... (This) traditional building style of Northern England and in particular the Pennine foothills, ... played a major part in the designs of Edgar Wood. Elsewhere architects, notably Sir Edwin Lutyens, C.F.A. Voysey and C.R. Mackintosh, were to interpret aspects of the vernacular ... for country houses. In Banney Royd, as with other works by Wood and his contemporaries, one immediately feels assured of the hospitality and warmth generated by the building's scale and form, and by its sense of belonging to West Yorkshire.

Banney Royd is built ... of coursed hammer-dressed stone, with ashlar dressings, quoins and a stone slate roof ... providing ... traditional elements of solidity and endurance. The ashlar dressings are ... chamfered ... (an) association with sixteenth and seventeenth century houses in the area. Ashlar is also used on the coped gables with their large moulded footstones at the eaves. ...

No Victorian formalisation here, but a deliberate control of elements of design to provide sensitive relationships, always full of interest, between the parts of the building. An overall unity of scale is carefully maintained. But the house is more than a clever interpretation of past tradition, for in Banney Royd, Edgar Wood, with the blessing of his client ... introduced ... a complete break with tradition – Art Nouveau detailing and decoration.

Art Nouveau was a movement which, while closely associated with the Arts and Crafts movement in Great Britain, ... took a deliberate and extreme direction ... breaking the pattern of architectural thought which (was) firmly entrenched in the past. New forms were created, either sinuous and flowing, or tapered and elongated. The movement ... which (found greater freedom and acceptance on the Continent) .. was adopted by British architects and craftsmen ... (particularly those with) strong links with the Arts and Crafts movement. ... Plant forms were a chief source of inspiration with flowing curves and tendril-like structures, adapted to the design of the human form, lettering and other features. This use of line combined Continental, British (especially Celtic) and even Japanese forms (to create) ... one of the most impressive periods in design in this country.

The ... main entrance reveals Wood's use of Art Nouveau in splendid fashion. The arched porch, flanked by tapering and diagonally placed buttresses, has a pronounced keystone with Art Nouveau foliage to either side. ... (The gable roof has a decorative finial and deeply curving and chamfered footstones. Most exceptional ... are the boarded oak doors with ... large brass fingerplates with sculpted floral designs flowing from a central source. Decorative hinge and (narrow) stained glass windows, add to their attractive appearance. (To the left) ... on the corner

of the adjoining wing (is) ... a lantern supported on three curving wrought iron brackets. ... (Other) Art Nouveau detailing can be identified. The chimneystacks are generally tall and plain, but some are diagonally placed and rest on semi-circular supports corbelled out from the building. Lead rainwater pipes and hoppers with moulded ornament and WHA monograms are a feature. The flat-roofed canted bays create an illusion of tapering from ground level, and (in places) the main roof projects from behind the parapet walls to create an interesting detail. The stone-flagged terrace with hammer-dressed stone walls, ashlar steps and balustrade completes the design. ... (The) model farm... in the north east corner of the grounds ... (and) two greenhouses ... made way for (a) large building erected ... during the War. ... (The interior has) ... intimate domestic traditionalism achieved by the warmth of materials such as oak and sandstone, along with the elusive quality of its form and movement, exemplified perhaps by the common use of the arch. ... (The) comfortable combination of sturdy vernacular which is so much part of the northern character, and the sensuous qualities of Art Nouveau... (There is a detailed description of parts of the interior, with special mention for sandstone the fireplaces with superb chimneybreasts in the entrance hall and dining room, each with fine Art Nouveau detail.... Reference is made to attention to detail in wood panelling, strap-work metal hinges and ornate window latches.) The blend of traditional and modern (is) ... difficult to achieve. ... Wood... managed to blend a design outwardly based on traditional building methods of West Yorkshire, but introducing new forms on the Art Nouveau detailing ... in perfect harmony, with individual elements of design remaining firm and uncompromising.

George Sheeran, *Brass Castles: West Yorkshire New Rich and their Houses, 1800 -1914* (Ryburn, 1993): By the 1890s, many new houses were being built in Vernacular Revival styles, although not always successfully, And it is surprising how uncritical some contemporaries could be. ... (One) must take issue with some of the praise heaped on architects such as Edgar Wood. His best known Yorkshire work is Banney Royd, the house built in 1901 for W.H. Armitage, a Huddersfield accountant. ... (Muthesius wrote) "Wood is one of the best representatives of those who go their own way and refuse to reproduce earlier styles." He had "a great creative power in which a certain poetic gift is dominant." It is, perhaps, the poet that got in the way of the Architect at Banney Royd in 1902. Far from going his own way, Wood came up with a design in a Yorkshire Manor House style, but one that came into conflict with the modernistic elements that he introduced – the entrance porch to the rear, for instance, or the decoration inside which tended towards Art Nouveau. This does not sit easily with such a traditional design of house and ... looks almost like a later remodelling.'

In appendix: (Designed) by Edgar Wood and built 1902 for the accountant W.H. Armitage. Hybrid style – Manor House with Art Nouveau tendencies. Extended with conservatory designed by Wood in 1904. This, since truncated, Spoiling Wood's careful balance of forms. Many original features remain, but not painted frieze in the hall by F.W. Jackson.

(Ed.) Hilary E.A. Haigh, *Huddersfield, a Most Handsome Town: aspects of the history & culture of a West Yorkshire town* (Kirklees Cultural Services, 1992) (by David Wyles): The house is built entirely of coursed hammer-dressed stone with ashlar dressings and a stone slate roof, windows with leaded lights have chamfered mullions and transoms. These features, combined with the rhythm and movement of the whole, create an illusion of traditional solidity and mass. But it is the detailing especially of the interior which makes the house more than just a clever interpretation of the past, for the introduction of Art Nouveau decoration effects a complete break with tradition. Sinuous, flowing, and elongated forms are represented in the richly decorated fingerplates, plasterwork and tapering chimneybreasts of old red sandstone with their sculpted elements and mottoes. Less obvious, are the tapering pilasters dividing the panelled oak wainscoting, the slender panelling of internal doors, the stained glass and ornamental ironwork.'

John Archer, *Partnership in Style, Catalogue to an exhibition of the works of Edgar Wood & J. Henry Sellers, Manchester City Art Gallery, Oct/Nov 1975.* The question of style was a major preoccupation of 19th century architects and one kept fully exercised by the weekly architectural periodicals. 'A day never passes without our hearing our English architects called

upon to be original, and to invent a new style', Ruskin wrote in *The Seven Lamps of Architecture* of 1849, and the debate about style continued for a further two generations. The 'Battle of the Styles', the vituperative exchange over the comparative claims of the Gothic and Classical Revivals (the Renaissance Revival can be included with the latter) proved fruitless but served to discredit historicism in the eyes of the more perceptive architects and critics. Styles compounding Gothic and Classical characteristics, such as the Queen Anne and Jacobean, served for a time in the 1870s and 1880s, and in the 1900s there was a return to Classical values led by R.N. Shaw (1831-1912), one of the most versatile, inventive and influential of 19th century architects, but in a letter of 1900 Shaw wrote, 'I am sure we are doing no good at present; we have kicked the "Gothic Revival" out from below our feet, and we are doing the "English Renaissance", which in turn we shall kick away too'. Shaw was expressing the restlessness of the turn-of-the-century years and suggested that reinforced concrete 'ought to do a lot for us'. Eight years previously William Morris (1834-1896), not an architect but well-versed in contemporary architectural affairs, in a lecture given to the Art-Workers' Guild in 1892 on 'The Influence of Building Materials upon Architecture', also discussed the question of style: 'We know of course ... style is a desideratum which everybody is seeking for, ... and which very few people find; ...', he acutely observed. This is a surprising statement when it is remembered that Morris had been an ardent admirer of medieval art and architecture from his student days at Oxford in the 1850s. He went on to suggest that style should arise from the use of materials, from building technique and from 'attending to the absolute needs of the people'. He accepted that 'you cannot begin by inventing anew' and advised the application of these principles together with a measure of free eclecticism, or as he put it, 'starting ... at some period long ago when the art really had roots in it ...'. His audience probably included a number of adventurous young architects who were members of the Guild, and Wood's familiarity with this lecture is known because he quoted from it in one of his own, 'An Architect's Experiences in the Development of Design', given at Birmingham in the 1890s. The starting point was often vernacular architecture, but Gothic, Renaissance and Byzantine modes were also adopted, although these provided no more than an architectural framework open to free interpretation, and the resulting free-style architecture was poles apart from historicism.'

'In the ... period (before Wood's partnership with J. Henry Sellers), after freeing himself from the conventions of the professional training he had received, Wood generally based his design upon vernacular or Gothic precedents, and his interpretation of the indigenous buildings of Lancashire, Cheshire and the West Riding of Yorkshire is one of the notable features of his career*, but, although he was a keen supporter of the Arts and Crafts Movement in Manchester and a founder, if not the original source of the Northern Art Workers' guild, he was never a strict adherent of Arts and Crafts ideology. Like Charles Rennie Mackintosh (1868-1928), his great Glasgow contemporary, he drew upon the Movement but followed his own path as a designer, sometimes wilfully and perversely, but always imaginatively and with great élan. He links the Arts and Crafts Movement with its antithesis. The Aesthetic Movement as it flowered in the 1890s, seeking new expression and making almost a religion of Nature and Art. It is not strictly correct to describe Wood as an 'Art Nouveau' architect, but he has affinities with its spirit. Partly, perhaps, for this reason Wood's major buildings of this period, and many minor ones too, were published in the architectural press in Germany, not British domestic architecture and design were then regarded as the most advanced in Europe and were widely emulated.

(Within text of catalogue, Archer says that, William Morris tried to break down the separation between artist, designer and craftsman and to restore the sense of purpose which he believed the machine to have destroyed. The Domestic Revival was beginning amongst architects who sought to build houses recapturing the mellow and more picturesque traditional styles, but with a more modern convenience in planning and siting.

... The vernacular ideal dominated Wood's work, with its picturesque composition, steep gables and tall chimneys. But he also showed a growing concern for convenient planning. Many buildings were given rich painted, carved or sculpted decoration.

There was a similar emancipation in his dress, from conventional suit and top hat, to a flamboyant black cloak lined with silk, a broad-brimmed hat and a floppy bow tie.

... Wood's mature work was marked by an increasingly bold inventiveness. Traditional forms were used in an original way, almost expressionist in character. The attenuated forms of Art

Nouveau sometimes crept in. Though always careful to choose materials with a sensitive regard for the local vernacular, the picturesque ideal was rejected. Wood said, 'I have found it much more satisfactory to start from the plan entirely ... almost ignoring the elevation'. Most of his work was on a domestic scale; not office blocks or public buildings, but churches and houses, with individually designed furnishings and interiors. As an artist-architect, he despised commercial practice and his work stands in strong contrast to the hard-faced massive late Victorian commercial buildings.

Archer – (re Banney Royd): Built for W.H. Armitage, Banney Royd was the largest house of Wood's career. Its composition, with asymmetrical groupings of gables, was based on Yorkshire tradition, but the elaborate interior carving and decoration were modern, as was the plan. The living rooms and garden face south, but away from the main road, and the main rooms lead off from a spacious hall, used as a living room and therefore isolated from the entrance by a porch. The doorplates all had different designs of birds. They have now been removed. (The fireplaces have mottoes: EACH MAN'S CHIMNEY IS HIS GOLDEN MILESTONE' and 'THE ANGEL OF THE RAINS')

Stamp, Gavin and Goulancourt, André, *The English House, 1860 -1914, The Flowering of English Domestic Architecture*, (Faber and Faber, 1986): 'Herman Muthesius ... was attached to the German Embassy in London from 1896 until 1903, and (his) ...principal object of interest was the quality of British domestic architecture. The first volume of his great work, *Das Englische Haus*, was published in 1904. Muthesius had no doubt why his subject would interest readers in his ambitious, energetic and nationalistic homeland, for "The end of the nineteenth century saw the remarkable spectacle of a new departure in the tectonic arts that had originated in England and spread across the whole field of our European culture. England, the country without art, the country that until recently had, so to speak, lived on the art of the continent was pointing the way to the world – and the world was following – admittedly after some consideration, but all the more decisively and enthusiastically for that. Given this opportunity for the first time to look more closely at English art, one saw that indeed keeping strictly to her own paths she had repeatedly discovered new artistic ground."

It is typical of England that this comprehensive study of what was one of the most truly original phases of English architecture should be the work of a foreigner; it is all too typical of England that it should remain unread and untranslated until 1979, accessible only to German readers or to a few *cognoscenti* like W.R. Lethaby, who in the dark, hating days of the Great War, could write that "The first thing in the arts which we should learn from Germany is how to appreciate English originality. Up to about twenty years ago there had been a very remarkable development of English art in all kinds. For five or six years, wound about the year 1900, the German Government had attached to its Embassy in London an expert architect, Herr Muthesius, who became the historian (in German) of the English free architecture, All the architects who at that time did any building were investigated, sorted, tabulated, and, I must say, understood."

Two pages about Banney Royd (mainly photos), say: Edgar Wood (1860 – 1935) was the most important Arts and Crafts architect in the north of England and he was described by Muthesius as "one of the best representatives of those who go their own way and refuse to reproduce earlier styles." Wood was born in Manchester where he trained as an architect. He designed churches, schools and a few houses. His work in the 1890s was largely in a mannered vernacular style with decided overtones of art nouveau. One of his most remarkable buildings is the eccentric Christian Science church in Manchester. In about 1904 Wood entered into partnership with the Manchester architect J.H. Sellers, and together they designed buildings of a modern-looking rectangularity, often with flat concrete roofs. A house, Upmeads at Stafford, of 1908 is in this manner. Wood, himself, followed the teachings of Ruskin and Morris, drew from nature, worked as a craftsman and wore tweeds, knickerbockers and a cloak.

Banney Royds ... was Wood's largest house ... (It) is built of rough-hewn local sandstone and is in a simplified Tudor style, which occasionally breaks out into art nouveau detailing, as with the entrance porch, whose attenuated mouldings are strongly reminiscent of Mackintosh. The influence of Mackintosh is also evident in the interior of the house, where there are several elaborate chimneypieces in an art nouveau style. "Inside", wrote Muthesius, the house "reveals in both the arrangement of rooms – all of which are extremely comfortable and attractive in shape –

and in their colour schemes and decoration, a great creative power in which a certain poetic gift is dominant and actually lends the rooms their essential quality.”

Muthesius, Hermann, *Das Englische Haus*, 1904/5 (3 Volumes). 2nd Edition, 1908 -11 tr. Seligman, Janet, 1979. (Reprinted, Blackwell Scientific Publications, 1987): It is pleasant to be able to end the list of this largely London-based group of architects with a representative of a similar movement in Manchester, Edgar Wood. Wood is one of the best representatives of those who go their own way and refuse to reproduce earlier styles. He has tried to express his position clearly in a few churches, schools and public buildings. They are exceptionally interesting for their individual spirit and decoration. The best example, perhaps, is a rather large house at Edgerton, near Huddersfield. Its exterior of rough-hewn stone exactly matches the character of the ordinary houses of this hilly area. Inside, however, it reveals in both the arrangement of the rooms – all of which are extremely comfortable and attractive in shape – and in their colour schemes and decoration, a great creative power in which a certain poetic gift is dominant and actually lends the rooms their essential quality. Edgar Wood's rooms do not merely interest or stimulate, they transport one into an agreeable, warm atmosphere, to which one is glad to submit. Every room has its extremely attractive fireplace in the form of an inglenook, in which a sculpted overmantel is the *pièce de résistance* and central point of the decoration. One of Wood's favourite notions is the painted figural frieze. Elsewhere his ornament consists of freely treated plant compositions; but he always follows the basic rule of sharply concentrating the decoration at vantage points so that it contrasts with undecorated areas. He follows his own bent in design just as he does in architecture. In the field of design, he favours a broad, generous treatment, often with inlaid work, especially checkerboard edgings and band (he may be the originator of the present fashion for such things). His steel or bronze fittings also display broad metallic surfaces. He follows his guiding ideas of broad surfaces throughout, but avoids the hard, cold appearance that could easily result from an exaggerated use of this method by using engaging little devices to break up the surface. This attractive quality combined with a pervasive poetical overtone in his designs sets him apart from the great majority of the London Arts and Crafts people, the dominant note of whose work is plainness.

PHOTOS:

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OTHER PHOTO FILES:

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142. Methodist Church, East Street, Lindley.

List Description: 1867. Chancel, vestry and “north-east” transept designed by Manchester architect Edgar Wood, and built in 1895. Hammer-dressed stone. Pitched slate roof. Hall church with “west” transept surmounted by low tower with pyramidal slate roof and finial on “south” side. 6-bay nave. Buttresses, with gabled tops at west end. 2 storey “west” end, string at eaves level. 1st floor has windows with Geometrical tracery, 4-light to nave, 2-light to tower: oculi above each. Ground floor has central 2-centred door with hoodmould, moulded surround and plate cusps, 2 pointed lancets with Geometrical plate tracery, and 2 blocked doors either side, with segment-arched Caernarfon lintels and 2-centred moulded relieving arches with hoodmoulds. Aisle windows have transoms and bar tracery. “East” window has late C19th Decorated bar tracery, and, reset, the date stone of the original 1795 church, inscribed (in lettering characteristic of each period) “The Wesleyan Church. Anno Domini 1795. Re-erected 1867. Chancel 1895.”

Edgar Wood had married into the Sykes family of Lindley, whose church this was.

John Archer, *Partnership in Style, Catalogue to an exhibition of the works of Edgar Wood & J. Henry Sellers, Manchester City Art Gallery, Oct/Nov 1975.* (The Communion Table was exhibited at the Manchester City Art Gallery, in the *Manchester Arts and Crafts Exhibition*, 1895. It include carved inscriptions, with that on the back rail reading, ‘IM MEMORY OF OUR SISTER

LUCY J. SYKES NOV. 9 1893.) Made for the church ... at the same time as the eastern extension, also designed by Wood. Edgar Wood's sister married into the Sykes family, who lived in the area.

A. Ronald Bielby, *Churches and Chapels of Kirklees (Kirklees M.C. 1978)*: (And) there was a distinct move towards the Tractarian style, especially in the Methodist Church. For instance, at Lindley Wesley ,,, the first chapel (1795) was adapted for Sunday School use when the present Gothic Church was opened in 1867, and a chancel was later added to the new church to commemorate the centenary of the old one, the re-opening of the extended building being conducted by the President of the Methodist Conference in 1896.. Further, in 1904 the present pulpit was erected, so that the Church now has the divided choir and distant Table of the Tractarian plan, although not the central aisle. ...

143. Gatehouse, No 30 Low Hills Lane, Lindley.

Gatehouse to a house that list says was not built, but Albert Booth says has been demolished.

List Description: 1890s. Architect: Edgar Wood. The gatehouse of a house projected and never built. Hammer-dressed stone. Pitched stone slate roof. 2 storeys. Front has 2-centre3d arch with moulded surrounds and hoodmould, jambs tapering outwards at base: ledged gates with iron art nouveau hinges and handle, wicket and 2 glazed panels with hoodmoulds of art nouveau design. 3-light stone mullioned window with chamfered mullions and surrounds above this, and, above both, flush-fronted stone gable of eccentric design. To north of gate are 2 small low lights with chamfered surrounds (one bipartite) and, above them, a mullion and transom cross. One-storey extension to north with single lo square light. Front and back walls are continued south a few feet as a deep buttress. Inside archway is door with 4-centred head and moulded surround: ledged door with art nouveau panelling and handle. 3-light stone mullioned window over rear arch, with vertically scored raised panel from hoodmould running up to parapet. Tower with pyramidal roof to north of it, with 2-light stone mullioned windows. Shallow canted bay to north of that, with 3-light mullion and transom cross on 1st floor. One range of 2-light stone mullioned windows to north again. One 3-light stone mullioned window in the one-storey extension.

PHOTO:

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144. Clock Tower, Lindley.

Grade II*

List Description: 1900 – 02. Architect: Edgar Wood. Sculpture and copper roof by T. Stirling Lee. Ashlar. Square plan. Octagonal copper pagoda roof. Diagonal corner buttresses bearing figures of angles near top, carried up to form pinnacles, gargoyles at eaves. Side staircase turret. One clock on each floor. Arcade below eaves. Street façade has centre door with lintel ramped upwards to central sculpted figure: smaller figures at sides, and inscription above door reading, "This tower was erected by James Nield Sykes JP of Field Head, Lindley, for the benefit of his native village in 1902". Steps. Above door sculpted figure under, and small paired windows either side, with art nouveau tracery. Balcony corbelled out below clock. Edgar Wood was married to a Sykes. The clock tower is one of his most important works.

John Archer, *Partnership in Style, Catalogue to an exhibition of the works of Edgar Wood & J. Henry Sellers, Manchester City Art Gallery, Oct/Nov 1975.* The elongated and curved forms, with diagonal buttresses and pagoda roof, make this the most completely Art Nouveau of Wood's buildings. The sculpture and copper top were made by J. Stirling Lee. The tower bears the following stone inscription, repeated on the pamphlet (produced to mark the completion of the tower), 'This tower was erected by James Nield Sykes Esq., J.P. of Field Head, Lindley, for the benefit of his native village in 1902.'

PHOTO:

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Tempus Disc

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OTHER PHOTO FILES:

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145. Birkby Lodge, Birkby Lodge Road.

List Description: Mid C19th. Ashlar. Hipped slate roof. 2 storeys. Shallow 2-storey canted bay to left. 3 ranges of sashes. Door in porch with Tuscan pilasters up flight of steps with vase-shaped balusters and moulded handrail. One more range of sashes to right. This part remodelled internally by the Manchester architect Edgar Wood in 1901, and (apparently) again about 15 years later. Externally, his work consists of an oblong projection on the east side, flat-roofed and unornamented: a row of 9 small oblong lights with lead glazing bars, 2 in each end elevation.

INTERIOR: The hall appears to be part of the 1901 redecoration. Simple oak wainscoting, with tapered pilasters. Round-arched doorway with exaggerated plaster keystone flanked by art nouveau ornament. Imposts carved with art nouveau rose ornament. Door has stained glass panels with figures (whose outline is cut by the frame), art nouveau foliage, and the legends "Farewell Goes", "Welcome Ever Smiles" and "Out Sighing" in art nouveau type.

John Archer, *Partnership in Style, Catalogue to an exhibition of the works of Edgar Wood & J. Henry Sellers, Manchester City Art Gallery, Oct/Nov 1975.* Alterations were made at Birkby to an earlier house. (A watercolour by Wood, now in the RIBA Drawings Collection, of a room was exhibited at the Royal Academy 1903. The) 'room was given an elaborate medieval style treatment with panelled walls, a plaster relief over the fireplace by Albert Toft (1862 – 1949), naturalistic metalwork door furniture and a painted frieze.

The frieze showing the Arthurian legend of the Holy Grail ran right around the room. In the final part, the quest is within sight. One of the knights is given the features of Edgar Wood. Though it is likely that (F.W.) Jackson designed the frieze, Wood may have helped him to paint it; he is recorded as having helped with the mural at Old Road Chapel, (Middleton).

146. Rose Hill, Birkby Hall Road.**Grade II***

List Description: Late C19th, included on account of some east rooms which were redecorated by the Manchester architects Edgar Wood and J. Henry Sellers in 1909. Of this, all that is visible externally is on the east front. Long canted bay, parapetted, with idiosyncratic moulded pattern Flush mullions and transoms of square section, with slightly raised fillet in typical Wood/Sellers shape all round. Other ground floor window on east front also mullioned and transomed, has this same shaped fillet.

INTERIOR: Most of the rooms have very elaborate late C19th Jacobethan joinery. The Wood/Sellers rooms are in the north-east and south-east corners. North-east room has diagonally panelled plaster ceiling of a very unusual design, and walnut wainscoting inlaid with other woods: very high quality, especially over chimneypiece, which has an unusual geometrically patterned cornice. Fireplace of brilliantly coloured veined marble arranged in rectilinear patterns.

South-east room has panelled plaster ceiling of a rectilinear design: corner cupboards in 4 corners, each with a semi-circular recess over, necessitating the top of each cupboard to end in a segmented dip. Low lobby between the 2 rooms, wainscoted with plaster domical vault above. Bedroom above has very fine joinery: oak cupboards inlaid with walnut and sycamore in rectilinear patterns. Pink marble fireplace. The joinery (executed by Taylor & Hobson of Huddersfield), together with the furniture (which still remains in situ), the marble chimneypieces and plaster ceilings, combine to make these interiors among the most adventurous in Europe for their date. They compare with the Kärtner Bar in Vienna (Loos: 1907), or the Palais Stoclet in Brussels (Hoffmann: 1905).

George Sheeran, *Brass Castles: West Yorkshire New Rich and their Houses, 1800 -1914 (Ryburn, 1993):* Nearby is Rosehill [1909], a great deal better (than Banney Royd). Here Wood and his partner J. Henry Sellers, extended an existing house and modernised its interiors, but the result ... lacked refinement – a large box of a house with a red tiled roof and big mullioned windows.'

John Archer, *Partnership in Style, Catalogue to an exhibition of the works of Edgar Wood & J. Henry Sellers, Manchester City Art Gallery, Oct/Nov 1975.* Extensions and alteration

were carried out on an earlier house, and the interior redesigned completely with suites of Sellers furniture, a typical treatment of walls and ceilings with geometrical patterns, and a fireplace of coloured marbles. The result was refined and luxurious but at the same time restrained and gentlemanly.

(Archer also writes, though not specifically of this house: Wood continued to design traditional houses and gardens with great inventiveness, and always with respect for the materials and traditions of a particular locality. The vernacular forms were much simpler than in the earlier buildings and Wood always considered the setting of his houses in relation to the design and layout of the gardens.)

Note: Also Vicarage near Penistone & Sunday School, Lydgate, Holmfirth (Holme Valley list says this was by Wood & Sellers, 1910) on this side of Pennines.

Albert Booth says: 'if one tours Birkby, I am sure there are other Wood houses there. If not, his influence can clearly be seen. Apparently John Archer says that it is known that 60 – 70 buildings were designed by Wood, and not all of these have been identified.'

Also he says that it is suspected that Wood employed T. Stirling Lee as the sculptor at Banney Royd for such details as the fireplaces. Plus 'From a practical point of view, Wood built well in addition to his forward thinking approach to design'. Albert rates him with Voysey and Webb as progenitors of the modern movement – with such detail as the massive stones used in the gatehouse that were deliberately almost castle-like, and the cutting of diagonal joints in the stonework to tie in such elements as bay windows to the main stone face behind.

147. Victoria Tower, Castle Hill.

List Description: 1897 - 9. Architect: Isaac Jones of Herne Hill, London. Contractors: Messrs Ben Graham of Crosland Moor. Hammer-dressed stone. Slightly battered tower, square in plan. Machicolations. Crenellated parapet. Slightly higher start tower corbelled out on north-east corner. Various single-light windows. Built to commemorate Queen Victoria's Jubilee, instead of a Free Public Library, the alternative suggestion.

George Redmonds, *The Making of Huddersfield (Wharnccliffe, 2003)*: "I think the fault of our town has been that too little attention has been paid to its ornamentation – I mean its ornamentation apart from sheer utility. Huddersfield, with its widely extended municipal boundary, has a feature within its borders which I believe to be unique. I know of no city or borough in the kingdom with an elevation 900 feet above sea-level such as we have in Castle Hill. ... I do not know which is the better – the view of the hill itself from the numberless points whence it can be seen ... suffice it to say that a view extending from Skelmanthorpe on one side, to the Lancashire hills on the other, from the heights above Bradford on the north, to the Derbyshire hills on the south – a view so extensive is no common one, and the elevation might fitly be emphasised by erecting upon it, a suitable tower, which would challenge observation from an area of 300 square miles, and this I would call 'the Victoria Tower.' " G.W. Tomlinson (from a letter to the editor of the *Huddersfield Daily Chronicle*, 4th February 1897.)

Castle hill ... has the power to stimulate our imagination, for it rises high above the town and its distinctive contours bear enigmatic traces of ancient earthworks. It was here that men settled over 4,000 years ago and here too that a catastrophic fire destroyed the great iron age fort said to have been abandoned about 430BC. A Norman castle was also built on the hill, in King Stephen's time, and then to have been demolished after an abortive rebellion by the Earl of Lancaster; some of the debris was thrown down the well, and the rest piled up in a great mound. It is that ruined castle which explains the name we use for the hill, despite the vestigial nature of the remains. There was a beacon on Castle Hill for centuries, but it never gave its name to the hill as some beacons did (It) is thought that one was first erected late in Elizabeth's reign when Spain threatened invasion. Almondbury's beacon was part of a chain ... and its immediate neighbours were at High Hoyland, Southowram and ... in North Bierley(To) commemorate the 400th anniversary of the ill-fated Spanish Armada ... the present replica beacon was set up in 1988 ...'

Who was Isaac Jones? I (KG) did not find him in a search through the London and London suburban trades directories available on the University of Leicester website.

Russell Earnshaw carried out an (unsuccessful) search in the RIBA Library on Isaac Jones. KG tried all of the London Suburban and London Trades Directories for the period 1890 - 1910s available on the University of Leicester, Historical Directories website and found no entry under Jones, Jones & ?? or ?? & Jones.

More research is required.

PHOTO:

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OTHER PHOTO FILES:

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Other buildings may be worthy of mention. We considered whether to look at these. NB. We did not physically examine them:

Bankfield, off Almondbury Bank Albert Booth believes W.H.Crossland was the architect. **Is it listed?**

Birkby Baptist Church , Wheathouse Road, Birkby. c1900 (List describes 'art nouveau flourishes' to windows & 'arts & crafts finials' to railings). List page 490

Crosland Lodge, Crosland Moor. Don't know if this is listed – Check? George Sheeran, Brass Castles: West Yorkshire New Rich and their Houses, 1800 -1914 (Ryburn, 1993): Greek revival house 1830 – 50? Probably for George Crosland, woollen manufacturer and banker, Badly mutilated during the 19th century and interior stripped in 20th.

Edgerton Cemetery, Mortuary Chapel & Gatehouse, Cemetery Road, Edgerton. Plus any special funerary monuments? List Description: **Mortuary Chapel:** Mid C19th. Hammer-dressed stone. Pitched fish scale slate roof. 2 chapels with parapetted gables, openwork parapets along sides and finials at corners. Diagonal buttresses. Porches with buttresses on either side. Windows with decorated tracery. Linked by large rib-vaulted arch. Surmounted by tall octagonal fleche: open arches in bottom stage surmounted by crocketed gables: octagonal spire.

Gatehouse: Mid C19th. Hammer-dressed stone. Pitched fish scale slate roof. 2 storeys. Gabled. Mullioned and transomed windows. Front has broad 3-storey tower with crenellated parapet. Blind 4-centred arch in centre of ground floor. Cant bay with crenellated parapet on ground floor of south range. Flanked by 2 gates with three 2-centred moulded arches each, surmounted by crow-stepped gables. Buttresses. Octagonal turrets at either end, with conical tops.

Walls along east side of cemetery, flanking Cemetery Road: Mid C19th. Dwarf walls of hammer-dressed stone. Ashlar piers with trefoil-headed panels and moulded caps.

Fartown Cricket Pavillion. Is it listed? Arch. Edward Hughes.

Fieldhead, Lidget Street, Lindley (& coachouse). (Home of J.N. Sykes, father-in-law & patron of Edgar Wood). List Description: Mid C19th. Ashlar. Pitched stone slate roof. Coped gable. 2 storeys. Moulded eaves cornice. Blocking course. 3 sashes on 1st floor. 2 cant bay with sashes and moulded cornices on ground floor. Door with one moulded panel in Tuscan porch with full entablature and blocking course. Extension on south side: hipped stone slate roof: 2 storeys: moulded eaves cornice; blocking course: band: 1st floor cill band: continuous 1st floor impost moulding. 3 segment-headed sashes to south. One paired segment-headed sash with colonette on 1st floor of east side. One tripartite sash on ground floor, with moulded surround and consoles to moulded cornice,

George Sheeran, Brass Castles: West Yorkshire New Rich and their Houses, 1800 - 1914 (Ryburn, 1993): (Small) house of 1820 with Tuscan portico and bay windows.

Acquired by card maker James Nield Sykes and enlarged by him with Italianate wing to south and smoking/billiard room in 1873 by Bolton architect George Woodhouse.

Greenhead Park. Lodge, gateposts etc. List pages 164/5

Lindley Baptist Church, Oakes Road, Lindley. List Description: **Church:** Mid C19th. Hammer-dressed stone. Ashlar dressings. Pitched slate roof. 2 storeys and basement. Moulded eaves

cornice. Plat bands. Continuous impost moulding. Vermiculated basement. Rusticated quoins. Sashes. 1st floor ones round-arched, and ground floor ones segment-headed. 6 bay sides. 5 bay front, under full width pediment. Semi-circular lunette in tympanum, with plate tracery, vermiculated keystone and acanthus carving either side: plinth spans full width of 3 central bays, which are flanked by rusticated pilasters. 1-storey porch: rusticated quoins: full entablature with modillion cornice and blocking course: $\frac{3}{4}$ columns flanking double doors with 6 moulded panels, moulded imposts and voussoirs. 1st floor windows have vermiculated keystones and panelled aprons.

2 pairs of gates to churchyard: One pair to Oakes Road, and one gate to Baker Street. Mid C19th cast iron. Very elaborate. Cast by James Brooke, New Street, Huddersfield.

The New Church (Swedenborgian), Long Lane (N side). **List Description:** Church: Mid C19th.

Ashlar. Pitched slate roof. Gable end to street, with moulded coping. Angle pilasters. 2 oblong windows flanking 2 round-arched ones, all with moulded surrounds. One storey enclosed porch with 4 Tuscan pilasters and full entablature with blocking course. Central pediment-shaped die inscribed "All religion has relation to life, and the life of religion is to do good. Swendenborg".

Double doors with 2 fielded panels. 2 oblong windows with moulded surrounds. **Gates and gatepiers:** Mid C19th. Cylindrical piers with slightly domed caps. Ornamental cast iron gates.

New Street (West side), No 36. 1850 described as 'Glaswegian in style'. **List page 312**

Off Queensgate (east side). Drill Hall. 1899-1901. Not Listed. Arch. W. Cooper.

David Wyles, *The Buildings of Huddersfield: four architectural walks (Kirklees MC, undated)*: The mass of (Milton Church and Sunday School) dominates Page Street. This is partly relieved by the unusual qualities of the Drill Hall (1899 – 1901) by W. Cooper built to accommodate the Duke of Wellington's 2nd Battalion, West Riding Regiment. The bold mixture of medieval and vernacular elements reflects the influence of the Arts & Crafts Movement. The central bay with its deeply recessed and subtly arched transomed and mullioned windows bears a similarity to local buildings designed by Manchester architect Edgar Wood. The gabled and crenellated bays degenerate into the mundane. Note also the sneck and jumper stonework, an unusual feature in town centre buildings of this period.

Railway Street (East side): Nos. 13 – 21 List page 386

Church of St Philip, Rock Road, Birchcliffe. (Mid C 19th). List Description: Mid C19th.

Hammer-dressed stone. Steep pitched stone slate roof. Coped gables on kneelers. Diagonal buttresses. Nave, chancel, vestry, north aisle, north-west tower. 4-bay nave; aisle and clerestory on north side have grouped lancets with trefoil heads (pairs in aisles, triples in clerestory). 2 single lancets with simple Geometrical tracery to chancel. 3- light east window with Geometrical tracery. South aisle has 2-light windows with Geometrical tracery. West end has 2 lancets with Geometrical tracery (including spherical triangles) and rose with 3 quatrefoiled circles. Door with moulded surround and label stops in saddle-back tower, with oculi one each side, and louvred gable.

Westgate (North side). Nos. 28 – 32. List page 481

Westgate (North side). Nos. 34 – 42. List page 482

Reinwood, Reinwood Road (east side), Quarmby. List Description: Mid C19th. Hammer-dressed stone. Ashlar dressings. Pitched slate roof. 2 storeys. Moulded and coped eaves with stone brackets. Front has 2 gabled bays and one narrow recessed bay, each with one sash on 1st floor: those in outer (gabled) bays have semi-circular relieving arches with arabesque ornament in tympana; that in centre has moulded surround. Ground floor has bipartite sashes, framed by Tuscan piers taking full, dentilled, entablature: south windows projecting to form an oblong bay. Porch with dentilled cornice and blocking course. Double doors with 4 moulded panels and 2 engraved glass lights: semi-circular fanlight. Very elaborate foliage moulded impost bands, broadly moulded voussoirs, and keystone with over-life-size portrait bust in deep velvet. Garden front has 3-storey tower with moulded eaves cornice and hipped roof. 2 storey oblong bay with Tuscan piers, entablatures to both floors and anthemion cresting. One storey bay to west. Conservatory on west side, with canted end, hipped roof and clerestory: glazing all over, with wooden glazing bars.

George Sheeran, *Brass Castles: West Yorkshire New Rich and their Houses, 1800 - 1914* (Ryburn, 1993): Italianate house of mid 19th century origin, but extended over the years, notably in 1900 by John Kirk & Sons for the stockbroker F.W. Bentley. Remains of extensive water garden.

Chapter 5

The Twentieth Century.

148. Station Street Buildings, No 2 Station Street.

List Description: Early C20th. Ashlar. 2 storeys and basement. 3 storeys to St. Peter's Street. Modillion eaves cornice. Open parapet. Ground and 1st floor rusticated. 2nd floor articulated by Ionic $\frac{3}{4}$ columns taking entablature. Central bay on St. Peter's Street side, and 2 symmetrically placed bays on Station Street side break forward and have swan's neck pediments at eaves cornice level; above this steep-pitched shaped gables with oval oculi. Corner has round turret corbelled out at 1st floor level, with 3 orders of attached pilasters and a steep pyramidal roof with open lantern and finial. 7 ranges of casements to St. Peter's Street and 10 to Station Street. Ground floor windows are round-arched, 1st floor windows have mullion and transom crosses, 2nd floor windows are paired, with transoms and depressed arched heads. On bays which break forward, windows are 3-light. On St. Peter's Street side is a door with 6 moulded panels and fanlight in concave jambs, with a triangular pediment taken on large consoles. On Station Street side is a similar door, 12-panelled, with broken pediment taking cartouche with device. Rounded corner at south end. Door in south elevation up flight of steps, with ornamental cast iron railings which terminate at street end in monolithic stone pier.

When we wrote the book, **Albert Booth** had established that Abbey & Hanson supervised the construction and that the architect (unknown) came from London. After publication of the book someone told Albert that he has been responsible for maintenance of the building and had seen plans showing the architect to have been London-based J. Hatchard Smith. **Brian Haigh** has subsequently inspected the deposited plans and confirmed this.

PHOTO:

AB

Tempus Disc CD3.H92

OTHER PHOTO FILES:

CDB -Hudds0092

149. Nos. 1 -11 New Street.

List Description: Late C19th. Ashlar. 3 storeys. Modillion eaves cornice. Balustrade with vase-shaped balusters and piers surmounted by pediments. 3rd bay from south is surmounted by an ornamental panel with a swag in relief and topped by full entablature with pulvinated frieze, pediment and 2 ball finials. North elevation is surmounted by a gable end with relief ornament of a Hiberno-British character. Ground floor has modern shopfronts. Giant pilastrade to 1st and 2nd floors. 15 ranges of sashes with moulded surrounds on west elevation, 3 on north elevation. Those on 1st floor have pulvinated friezes and pediments, those on 2nd floor have fluted keystones.

Brian Haigh has studied the deposited plans. The building was completed in 1899 to the design of local architect Ben Stocks (of Stocks, Sykes & Hickson). His partner Clifford Hickson re-fronted the adjoining building at the corner of King Street (now Café Nero),

PHOTO:

AB

Tempus Disc

CD3.H93

OTHER PHOTO FILES:

CD2.BldgHud0094

CDA - Hudds0094

150. The West Yorkshire Bank, No 1 Westgate (now Lloyds TSB Bank).

Not Listed.

David Wyles, *The Buildings of Huddersfield: four architectural walks* (Kirklees MC, undated): Opposite Market Place is Lloyds Bank (1912) by Gibson, Skipwith & Gordon on the corner of New Street and Westgate. The bank is neo-classical baroque with finely carved stonework, especially the bold figures carved above the doorway. Compare this bank ... with the first 'modern' buildings, the Co-operative Stores extension on New Street and Neaverson's on

Byram Street. The grandeur and flamboyance of the late classical revival ... is separated by only a few years from the industrial austerity of the new architecture.

PHOTO:

AB

Tempus Disc

CD3.H94

OTHER PHOTO FILES:

CD3.BldgHud2-0095

CD4 – BldgHud2-0092 (TIF) or

CD3 – BldgHud2-0095 (TIF)

CD2 – BldgHud0095 (JPEG)

CDB - Hudds0095

151. The Bradford District Bank, Nos. 1 & 3 Market Street (now occupied by an estate agent, a finance company and offices).

List Description: 1913. Ashlar. 4 storeys. Dentilled cornice above 2nd floor. Moulded eaves cornice. Rusticated ground floor. Rounded corner. Panelled pilasters with sculpted cartouches below cornice. Segmental pediment above centre bay on Market Street elevation. Raised parapet with scrolled consoles to each side above this and above corner. 8 ranges of sashes in moulded surrounds on Market Street, 3 on Westgate. 1st floor windows have cornices and keystones. 2 on Market Street, one on corner, and one on Westgate have triple keystones and segmental pediments. Ground floor windows separated by coupled $\frac{3}{4}$ columns. Door to Market Street set in round-arched concave frame: cartouche inscribed "Bank Chambers". Door on corner round-arched, with Ionic column, full entablature, pulvinated frieze, dentilled cornice, and cartouche inscribed "The Bradford District Bank".

David Wyles, *The Buildings of Huddersfield: four architectural walks* (Kirklees MC, undated): The former Bradford District Bank premises by *W. Carby Hall* on the corner of Westgate and Railway Street similarly reflect the dying stages of the Classical Revival. Built in 1913, the building displays similar characteristics to the other neo-Baroque buildings in the town centre such as Lloyds Bank... The formal fenestration is overlaid with flowing detail such as the inscribed cartouche above the corner door and the panelled pilasters with their sculpted cartouches below the cornice.

Who was William Carby-Hall? Russell Earnshaw carried out an (unsuccessful) search in the RIBA Library on William Carby-Hall. There is an entry under 'Carby, Hall' at The Close, Roundhay, Leeds as an architect in White's Directory of Leeds & the Clothing District for 1894.

152. The (New) Post Office, Northumberland Street.

Not Listed.

***The Huddersfield Heritage Trail* (Leaflet written by Helen Price, University of Huddersfield c2000):** The far grander 'new' post office was completed in 1914, and designed by C.P. Wilkinson. At ground floor level, the building is dominated by rusticated ashlar and robust keystones to the tall arch of the windows. The building generally has 'classical' architectural overtones.

David Wyles, *The Buildings of Huddersfield: four architectural walks* (Kirklees MC, undated): In comparison the New Post Office is a full-blooded example of imperial baroque, the early twentieth century revival of the neo-classical style. It was designed by C.P. Wilkinson and completed in 1914 at a cost of £30,000. The central Doric portico is flanked by end pavilions with Ionic pilasters above the rusticated ground floor, over which is a high parapet. The rather pompous result is made less formal, more pictorial, by the addition of festoons and other sculpted elements.'

Was Wilkinson the Ministry of Works architect? Russell Earnshaw carried out an (unsuccessful) search in the RIBA Library on CP Wilkinson. **Brian Haigh** has confirmed that Wilkinson was an architect in the Office of Works.

Albert Booth draws attention to the 1970 extension at the rear built in stone on to the single storey rear part to Byram Street.

PHOTO:

Kath G.

Tempus Disc

CD3.H95

OTHER PHOTO FILES:

CD4.BldgHud0093

CD4 – BldgHud0093 (TIF) or BldgHud0093Alt

153/4. Council Housing.

Past & Present Huddersfield, Brian Haigh, Sutton/W.H.Smith 2002: A huge scheme of slum clearance and redevelopment was announced in 1936. The scheduled area included some of the oldest property in the town between Shorehead and Northumberland Street. 'Whole streets will disappear by the clearance of hundreds of houses, and the new layout of the area provides for three miniature parks, the widening of several roads and a new model lodging house.' (Huddersfield Corporation Annual Report, 1936-7). The inhabitants of the area were to be rehoused at Brackenhall, which was completed in 1940, the latest in a long line of municipal housing schemes which began in 1880-2 with the building of artisans' dwellings at Turnbridge. Between 1914 and 1936 the Corporation built 3,369 homes, a further 332 were under construction at Deighton and plans for 1,343 more had been drawn up by the time war was declared in 1939.

Further Clearances began between South Parade and High Street at the opposite end of the town. After the Second World War this was developed as a temporary bus station and later became the site for the Civic Centre. The redevelopment of the Leeds Road area ... came to nothing with large areas remaining as open ground until the 1960s when offices, flats and a new ring road were built.

Brian Haigh has looked at the deposited plans for the original Kirkgate tenements. They were developed by the Ramsden Estate and designed by Arthur Shaw in the Estate Office.

PHOTO:

Kirkgate Tenements:

AB.

Tempus Disc CD3.H96

Brackenhall Estate:

Kirklees Community History Service.

Tempus Disc CD3.H97

OTHER PHOTO FILES:

CDB - Hudds0097

CD2.BldgHud0097

CD2.BldgHud0098

155. Private Housing.

Past & Present Huddersfield, Brian Haigh, Sutton/W.H.Smith 2002: Has photo of detached houses at Bradley Bar (1939) and of (Photo caption) 'Road construction at Bradley Lane, Fixby, 1930. Linking the main Bradford and Leeds roads by opening up Bradley Lane was a major project for the Corporation and one that was designed to anticipate the growth of road traffic. The project was completed in October 1932 and allowed for bungalows and detached residences to be built along the route which remains important.

156. Harry Roebuck Memorial Homes, Wakefield Road.

Not Listed.

PHOTO:

AB

Tempus Disc CD3.H98

OTHER PHOTO FILES:

CD2.BldgHud099

CDB – Hudds0099

157 - 9. 1930s modern Houses by Clifford Hickson.

Not Listed.

Albert Booth has carried out research on Hickson (of Stocks, Sykes & Hickson). Hickson designed five flat-roofed 'modern' houses, 2 in Almondbury, 2 at South Crosland & the White House at Newsome. Only three remain, on Sharpe Lane, Almondbury built c.1930 and two at Church Lane, South Crosland. The well-known White House at Newsome and the one on Arkenley Lane, Almondbury built for Mr Addy, the French master at Almondbury Grammar School have been demolished. The remaining one in Almondbury on Sharpe Lane has out of character modern windows & the roof has been replaced by a felted flat roof, which overhangs the walls and is finished by a timber fascia, unless it was not built in accordance with the architect's drawings – which Albert has a copy of. The two houses on Church Lane, South Crosland are next to the church; they appear to have replacement glazing rather than the original Critall windows.

OTHER PHOTO FILES:

CD2 – BldgHud0100 (TIF)

CDB - Hudds0100 or 0200 (the demolished house at Arkenley Lane taken from large photo including the 2 Law Stead [Peter Stead] houses)

Hickson's partner, the older man Ben Stocks, designed Rippon Bros coachbuilders (demolished.) and a terrace of houses together with a large detached house for a Mr Swallow just opposite the clock tower at Ravensknowle Park.

160. The Ark, Arkenley Lane, Almondbury.

Not Listed.

Hickson's 1930s modern houses were a complete contrast to the **The Ark**, that Albert describes as Voysey-like. Also note on this street two modern houses built in the mid C20th by Peter Stead.

OTHER PHOTO FILES:

AB Hudds0100-1B or 200-1B

161. The Royal Swan public house, Westgate.

Not Listed.

Past & Present Huddersfield, Brian Haigh, Sutton/W.H.Smith 2002: (Photo caption)

Westgate, 1935. As part of a road-widening programme in 1936, the facades of all the buildings from the Swan with Two Necks to the Wellington Hotel were set back to a new line. The façade of Westgate House, from which traded gents' outfitters Ernest Clough is on the new building line.

In *Huddersfield Pubs* Dave Green says the Royal Swan had been the Swan with Two Necks and that when Westgate was widened it was rebuilt and opened 15th April 1933 as Bentley & Shaw's flagship pub in the town. The deposited plans cannot be found so, unless something can be found from the brewer's records or the deeds of the pub, there is no record of the architect but Albert Booth recollects from his time working for Abbey Hanson Rowe & Partners that Abbey & Hanson had been the regular architects employed by Bentley & Shaw, which suggests that practice was very likely responsible for the Royal Swan.

162. The Wellington public house, Westgate.

Not Listed.

Brian Haigh has inspected the deposited plans. The architects were Huddersfield based Joseph Berry & Sons. The pub was opened in 1936.

163. Westgate House, No 5 Westgate.

List Description: Mid C19th. Ashlar to rear. Front rebuilt in 1923 by Steinlet of Newcastle. Steel framed, with bronze cladding. 4 storeys. Eaves entablature with deeply projecting modillioned cornice and frieze, with "Westgate House" in sans-serifs. Shopfront with prismatic glass mirrored structural members and wooden glazing bars. 2 very shallow canted oriels with glazing bars running through upper 3 storeys on both north and east fronts. Spaces between windows filled with moulded panels, cartouches and tiny applied ionic columns. One range of Mid C19th sashes with moulded heads to Chancery Lane.

Past & Present Huddersfield, Brian Haigh, Sutton/W.H.Smith 2002: (Photo caption): Looking up Westgate, 1935. The façade of Westgate House was rebuilt in 1923, to the designs of Steinlet, a Newcastle architectural practice. Ernest Clough's, gentlemen's outfitters, continued trading here into the 1960s.....

The Huddersfield Heritage Trail (Leaflet written by Helen Price, University of Huddersfield c2000): There is certainly not another building like this in Huddersfield. The prefabricated shop front dates from 1923.

David Wyles, The Buildings of Huddersfield: four architectural walks (Kirklees MC, undated): Opposite Byram Arcade, Westgate House is a hybrid of ageing Classicism and blossoming 'modernism'. The building dates from the mid-nineteenth century but its importance is due to the shopfront being rebuilt in 1923 by Steinlet of Newcastle. The deep eaves cornice and elegance of the façade recalls the purity of Classical tradition. The criticism that such architecture is often heavy and dull is avoided by the use of a steel frame, bronze cladding and large areas of glass, which create a very practical and attractive shopfront. The glass is prismatic which mirrors the structural members and wood glazing bars all fashioned to a high standard.

'Steinlet' = Pasale J. Steinlet (KG)

PHOTO:

Westgate House + Royal Swan:

Kirklees Community History Service. Tempus Disc CD3.H99

OTHER PHOTO FILES:

CD2.BldgHud00101

CDA -Hudds0101 (JPEG)

164. The White Lion (now the Revolution bar).

Not Listed.

PHOTO:

Kath G

Tempus Disc

CD3.H100

OTHER PHOTO FILE:

CD4.BldgHud0098-9

The deposited plans cannot be found, so there is no record of the architect. Dave Green (writer of *Huddersfield Pubs*, Tempus, 2007) told Keith Gibson that the original Georgian building was built by the Ramsden Estate and opened in 1796. (He has a photograph of that building on page 26 of his book). Later the pub was in the hands of the Farnley Tyas Brewery and then Bentley's Yorkshire Brewery before being taken over by Leeds brewer Joshua Tetley. Tetley's rebuilt the pub in the inter-war years in the 'Brewers' Tudor' style. Unless something can be found in the brewer's records or the deeds of the pub, there is no evidence as to whether the design was by the brewery's architects department or an outside practice, possibly Kitson, Parish, Ledgard & Pyman of Leeds who were responsible for many of the brewery's commissions between the wars (according to the Yorkshire Regional Inventory of Pub Interiors of Special Interest on the website of the CAMRA Pub Heritage Group).

Lockwood brewery Bentley & Shaw rebuilt the Spinks Nest in the 1930s in a similar half-timbered Tudorbethan style to a design that Albert Booth recalls was by Abbey & Hanson.

165 - 8. Former Burton's Tailor's shop, converted to Marks & Spencer's in 1937; former Burton's Tailor's shop, corner of New Street & King Street; former Burton's Tailor's shop, corner of John William Street & Kirkgate (now Macdonald's); & former Fifty Shilling Tailor's shop, corner of New Street and Cloth Hall Street.

Not Listed.

***The Huddersfield Heritage Trail* (Leaflet written by Helen Price, University of Huddersfield c2000):** (The M & S) .. building culminates in a streamlined leaf motif, almost Egyptian, although Art Deco in overall style. There are a number of buildings similar in style along New Street; e.g. The Yorkshire Bank opposite.

Ed. Haigh, Hilary E.A. *Huddersfield. A Most Handsome Town; aspects of the history and culture of a West Yorkshire town*:

(The large-scale development of the town centre had reached its peak in the 1880s. Since then there had been) '... a hiatus in new retailing construction until the inter-war period, with the exception of the Huddersfield Industrial Society (Co-operative) premises in Buxton Road. ... The inter-war period ... saw a change in emphasis as large-scale department stores were constructed on behalf of the Huddersfield Industrial Society, Marks & Spencer and F.W. Woolworth.'

'Shop façade replacement ... could radically alter the appearance of a building, particularly ... (as) many people's perception of a town centre is heavily influenced by the ground floor aspects presented by the shops. Shop façade replacement grew in popularity during the inter-war years. The façade projected an image ... 51% of the shops replaced their facades between 1900 and 1939. In the main shopping streets replacement rates were much higher, that in New Street being 70% ... (amongst retailers) competing for a share of a fashion conscious market.'

'... (Non) local designers achieved a much greater impact upon the townscape than the more numerous local designers ... (partly reflecting) the decision by ... national and regional firms to erect new buildings ... Both Marks & Spencer (employing a Southport architect) and F.W. Woolworth (using their own architects' department) built stores ... in New Street in 1933.' (There was a) '... movement away from the use of local materials and styles ... (with retailers wishing to project) the corporate image of the relevant company. ...'

Past & Present Huddersfield, Brian Haigh, Sutton/W.H.Smith 2002: (Photo caption) Burton's subsequently acquired the corner site and relinquished its former premises to Marks & Spencer which continues to occupy the store. Both shops have uniform Burton's façades.

(Photo caption) New Street following the completion of roadworks, autumn 1939. There was strong competition to dress the town's men. Burton's vied with the Fifty Shilling Tailor on the opposite corner of the street. Burton's had two the prominent corner sites at the junction of John William Street and Kirkgate, and Cross Church Street and King Street.

PHOTO:

Kath G.

Tempus Disc

CD3.H101

OTHER PHOTO FILE:

CD4.BldgHUd2-0099

169. High Street Buildings.

Not Listed

***The Huddersfield Heritage Trail* (Leaflet written by Helen Price, University of Huddersfield c2000):** The plain straight lines typify 'stripped classicism'. This particular building was designed by Norman Culley in 1935.

David Wyles, *The Buildings of Huddersfield: four architectural walks* (Kirklees MC, undated): (The) ashlar office block, High Street Buildings, was designed by Norman Culley, the head of the Huddersfield School of Architecture and artist of the charming sketch books of Huddersfield produced in the 1930s.

Past & Present Huddersfield, Brian Haigh, Sutton/W.H.Smith 2002: (Photo caption) High Street Buildings, dating from 1936. Designed by Norman Culley, Head of the School of Art, these purpose-built shops and offices were seen as a taste of things to come. Similar developments were planned elsewhere, though never undertaken. High Street Buildings were bought by Huddersfield Corporation in about 1970 for office and continue to be used by Kirklees Council.

PHOTO:

AB

Tempus Disc

CD3.H102

OTHER PHOTO FILES:

CD4.BldgHud-0103Alt

CD2 – BldgHud0103 (TIF)

CDB - Hudds0103 or 0203

170. Huddersfield Industrial Co-operative Society store, extension, New Street/Queensgate.

Not Listed.

The Huddersfield Heritage Trail (Leaflet written by Helen Price, University of Huddersfield c2000): The extension of the original building nearest the ring road is in stark contrast. The plainness of the frontage is similar to (High Street Buildings), but this building is an early example of the Modern Movement, which was influencing architectural style during this period. The long continuous windows are typical of the period and are to be found on 'Modern' work on the Continent. Natives of Yorkshire may well feel that ribbon windows existed long before the period, in the mullions of their weavers' cottages.

David Wyles, *The Buildings of Huddersfield: four architectural walks* (Kirklees MC, undated): (The) extension of 1936 by W.A. Johnson and J.W. Cropper is the best early example of a truly modern building in the town centre. Its structural use of materials, bold simplicity and modern typography reflect the influence of Continental architects such as Mies van de Rohe, Le Corbusier, Peter Behrens, Walter Gropius and Serge Chermayeff. The continuous horizontal windows on the ground, first and second floors echo Corbusier's argument that new materials free the architect from traditional structural details, the walls no longer being treated as traditional load-bearing elements, allowing greater flexibility of fenestration.

Perhaps .. the building appears stark and severe but at the time it was important enough to be illustrated in *The Architectural Review*.

Note: W.A Johnson & J.W. Cropper also designed the similar Sunwin House, the Co-operative department store in Bradford and Redfern House, Dantzic Street, Manchester, offices for CWS. Redfern House is in a Dutch modernist style – pale brown brick with continuous window bands with Portland stone frames and metal casements. (Photo in Manchester Pevsner seems to show a 5 storey block, but the text says 7-storeys.) Both Sunwin House and Redfern House are listed. KG's attempt at having the Huddersfield building listed failed.

PHOTO:

Kath G.

Tempus Disc

CD3.H103

OTHER PHOTO FILES:

CD4.BldgHud3-0103

CD4 – BldgHud3-0103 (TIF) or BldgHud3-0103Alt or (AB) Alt2

171. Neaverson's shopfront, No 4 Byram Street.

List Description: Late C19th: shop altered in 1935. Architects of the alterations: Sharp and Law of Bradford. Coffee and maroon coloured marble. Absolutely plain with unmoulded windows (curved to kill reflections) and door in recessed porch. "Neaversons", "pottery" and "four" in stylised sans-serif lettering. Wood Street façade equally plain, in black bakelite and cream coloured marble. "Neaversons", "Glass" and "China" in stylised sans-serif lettering. Interior is distantly derived from Le Corbusier's Maison Citrohan, with 2 storeys at the Byram Street end.

The Huddersfield Heritage Trail (Leaflet written by Helen Price, University of Huddersfield c2000): The shop front to Neaverson's is not only interesting in terms of its Modern movement design, but also the angle of the glass window, this is curved to avoid reflections on the glass, thereby displaying goods at their best.

David Wyles, *The Buildings of Huddersfield: four architectural walks* (Kirklees MC, undated): '(The) shopfront to No 4 Byram Street offers a complete contrast. The façade and interior were altered in 1945 by Sharp and Law of Bradford.'
'The design was influenced by the great movement which had taken place in Europe in the early twentieth century led by such architects as Walter Gropius, Peter Behrens and Mies van der Rohe in Germany and Le Corbusier (Charles Edouard Jeanneret) in France. Plate glass, steel and reinforced concrete were used, liberating the architect from the limitations of traditional materials. Thus developed buildings of functional appearance with smooth geometric forms and the minimum of mouldings.'
'This revolution in design had little effect on British architecture until the early 1930s, and consequently Neaverson's is a fine early example.'
'The shop front is absolutely plain with unmoulded windows (curved to kill reflection). Facing material is a coffee and maroon coloured marble with Neaverson's in stylised sans serif lettering. The exterior and interior is reminiscent of Le Corbusier's Maison Citrohan.'

We believe that Sharpe & Law were shop fitters who must have employed someone else (unknown) to design the shop. The interior has been retained by the owners who are aware of its importance – **Albert Booth says** it was a replica of the Susie Cooper showroom in London.

PHOTO:

Kath G

Tempus Disc

CD3.H10

OTHER PHOTO FILES:

CD4.BldgHud0104Alt

CD4 –BldgHud0104Alt (TIF)

172. The Empire Cinema (now the Cybernet internet café and gaming centre), John William Street.

List Description: Early C20th, in a classical style which complements the classicism of John William Street. Ashlar. 2 storeys. Modillioned and dentilled cornice. Parapet, raised on corner with lion's mask ornament and blind semi-circular lunette with rusticated voussoirs. Cant corner, recessed slightly in middle, horizontally rusticated either side. Doors with glazing bars and 2 fluted Ionic columns on corner. 6 ranges of windows with glazing bars on each elevation.

173. The former Princess Cinema, Northumberland Street.

List Description: C19. Opened as a Picture House in 1923. Architect Capt Clifford Hickson of Stott, Sykes and Hickson (Huddersfield), built in the same style as its neighbours i.e. Nos. 1 and 3 (q.v.). Ashlar, Hipped slate roof. 3 storeys. Entablature, dentilled eaves cornice and parapet, Continuous moulded cill bands. Cant corners with rusticated quoins. 3 ranges of windows with glazing bars, those on 2nd floor with moulded frames, those on 1st floor with moulded frames and dentilled cornices: central 1st floor window has triangular pediment. Ground floor has Tuscan colonnade (glazed) and 3 doors with horizontal rustication, Doric friezes, round arched heads and moulded imposts; that on corner of Byram Street has blind fanlight with sculpted altar in relief. This elevational treatment continuous for 2 bays on both Byram and Wood Street elevations.

Past & Present Huddersfield, Brian Haigh, Sutton/W.H.Smith 2002: (Photo captions) Looking up Northumberland Street to St George's Square, 1929. On the right is the canopy of the Princess Cinema. The picture house and the Café Dansant opened in 1923. Clifford Hickson was responsible for the conversion of the former warehouse. The work involved new, lower, foundations and a steel framework erected within the old walls. *The Singing Fool*, the first full-length talkie, starring Al Johnson, ran for four weeks in 1929. ...
The Princess Cinema closed in the 1970s and has since been used as a discotheque most recently called Beyond Beach Babylon. It is currently empty. ...

At the time of writing for the 2009 reprint, the Princess was being converted into 'The Red Casino' to a design by Leeds-based WDL Architectural & Design Consultants.

174. The frontage to the former Grand Cinema, Manchester Road. Not Listed.

PHOTO:

AB

Tempus Disc

CD3.H105

OTHER PHOTO FILE:

CD4.BldgHud2-0101

175. The former Palladium Cinema, Blacker Road, Birkby. Not Listed.

Past & Present Huddersfield, Brian Haigh, Sutton/W.H.Smith 2002: (Photo caption) The Palladium, Blacker Road, Birkby, 1937. It opened on 16 March 1914. Designed by J.H. Hall of Huddersfield, it had 500 seats. It closed in February 1937, re-opening as the Carlton on 340 August in the same year with a screening of *Good Morning, Boys* starring Will Hay. In the meantime. The cinema had been extended with the addition of a balcony which increased its capacity to 674 seats. The building is now being enlarged once again. It houses a mosque.

Albert Booth says that out of the town centre local building contractors were often responsible for the cinemas and no architect was involved e.g. George Haigh built the Waterloo, the Savoy, The Regent and the Carlton.

176. The Palace Theatre, Kirkgate (now the Society Club). Not Listed.

Past & Present Huddersfield, Brian Haigh, Sutton/W.H.Smith 2002: (Photo caption) Venn Street and the Chicago Rock Café now occupy the site. The Chicago Rock Café was formerly the Palace Theatre, opened in 1909. Gutted by fire in 1936, it reopened the following year with Art Deco features, some of which can still be seen.

Brian Haigh has looked at the deposited plans. The 1937 rebuilding was designed by Birmingham architect Roland Satchwell.

PHOTO:

AB

Tempus Disc

CD3.H106

OTHER PHOTO FILES:

CD2.BldgHud0106

CDB - Hudds0206

177. The Library & Art Gallery, Ramsden Street. Not Listed

***The Huddersfield Heritage Trail* (Leaflet written by Helen Price, University of Huddersfield c2000):** The library was designed in 1937 by E.H. Ashburner. The entrance is flanked by two stone figures symbolising Art & Literature. At the top of the steps are plaques to James Mason and Harold Wilson. . .

David Wyles, *The Buildings of Huddersfield: four architectural walks* (Kirklees MC, undated): (In) 1934 the Ramsden Street Independent Chapel was acquired by the Council and allocated as the site of the new building. E.H. Ashburner was appointed as architect. J. Wimpenny and Company were chosen as contractors in 1937 and the building was completed in 1940 at a total cost of £102,500.

As a design the late neo-Classical elevations appear somewhat stark and unwelcoming. The relationship between glazed area and wall surfaces is poorly proportioned even though the ashlar stonework is of high quality. The ornamental detailing, cornice, and frieze of the central bay fail to relieve this monolithic appearance. Interest is created at the entrance by the sculpted figures by James Woodford R.A., who also designed the panels between ground and first floor windows. The figures “represent the youthful spirits of Literature and Art, listening to the whispering voices of Inspiration suggested by six small symbolic panels carved on the back and sides of the thrones.”

***Past & Present Huddersfield*, Brian Haigh, Sutton/W.H.Smith 2002:** (Photo captions) Ramsden Street Chapel and Bull & Mouth Street, 1933. Designed by York Architect J.P.Pritcett ... it was the first chapel to be lit by gas and cost £6,500 in 1825. Bull & Mouth Street is now occupied by a footpath and a grassy open space which is used for entertainment in the summer months. The lower side of the street was the site of the Theatre Royal. The chapel was bought by the Corporation in 1934, the proceeds from the sale being used to fund the building of a new chapel on the Brackenhall Estate. A new library arose on the site and was completed in 1940 at a cost of £100,000. It was not fully used as a library and art gallery until 1945. ...

The Library had been spot-listed by the time of the 2008 reprint.

PHOTO:

AB

Tempus Disc CD3.H107

OTHER PHOTO FILE:

BldgHud2 – 0103

178. Whitley Beaumont (demolished).

Waterson, Edward and Meadows, Peter, *Lost Houses of the West Riding* (Raines, York, 1998): ‘The Beaumonts lived at Whitley Beaumont from the 13th century. The hall was rebuilt about 1560 with a great hall flanked by two wings forming a courtyard. In 1650 Richard Beaumont obtained plans from Thomas Mann of York for a new range to close the courtyard. This was not begun until 1704/. The new front of the house was sturdy and baroque, with a centrepiece of a pedimented doorcase with a window above with scrolled decoration of the frame, all enclosed in giant pilasters and a segmental pediment. The inner face of the new range had a stone arcade connecting the rooms around the courtyard. James Paine remodelled the great hall for his brother-in-law Richard Beaumont in rococo style c.1752-4. He probably designed garden buildings including the now ruinous gazebo or summer house on a hill near the house. Capability Brown probably landscaped the gardens in the 1760s and 1780s.’

‘Whitley Beaumont’s fittings were sold at auction in 1917. Charles E. Sutcliffe bought the house in 1924, but did not live there regularly. It gradually fell into disrepair. T. Reginald Sutcliffe inherited it but sold it in 1950 to Bradford & Leeds Properties Syndicate who split up the estate. The hall was bought for £2,500 by James Warne of Warnegate Products, Halifax, with the intention of demolishing it. Demolition began late in 1950. The park had been requisitioned by the Ministry of Fuel in 1947 for open-cast mining.

AND:

Linstrum, Derek, *West Yorkshire Architects and Architecture*, (Lund Humphries, 1978):

'Thomas Mann of York ... (in 1680) ...sent Richard Beaumont a drawing of proposed additions to Whitley Beaumont, a house which had been remodelled at the end of the 16th century and had a Great Hall in the middle of the south front, flanked by wings to east and west of a courtyard. Mann's plan appears to be the original of the "new and magnificent front" which incorporated a centrepiece with giant pilasters and a segmental pediment. On the inner face, there was "an arcade of stone connecting the different apartments". Little is known of Mann, although he appears to have been responsible for ... additions to Londesborough Hall in the mid 1670s for Richard, 1st Earl of Burlington. ... (Whitley Beaumont was demolished in 1952, and the only relic is a ruinous belvedere (octagonal and domed, within a square) designed by James Paine, on the highest point on the estate overlooking Huddersfield and the surrounding countryside (1752 – 54)... (The Great Hall had been remodelled with rococo plasterwork by Paine in the 1750s) ... (In) 1779 (Lancelot 'Capability' Brown) was at Whitley Beaumont ...

PHOTO:

Kirklees Community History Service

Tempus Disc

CD3.H108

OTHER PHOTO FILES:

CD2.BldgHud0108

CDA - Hudds0108

179. Denby Grange (demolished).

Waterson, Edward and Meadows, Peter, *Lost Houses of the West Riding* (Raines, York, 1998): 'Arthur Kaye bought the (DENBY GRANGE) estate (at Flockton) in the sixteenth century and his successors had extended the house by 1636. An early nineteenth century print shows a gabled wing. The new mansion was probably built by Sir John Lister Kaye (1725 – 89), although both date and architect are unknown. Another Sir John (1801 – 71) faced financial pressure and let it to Julius Silberman in 1843 but he became insolvent.'

'In 1948 Sir Kenneth Lister Kaye bought an estate in Ireland, sold the contents and abandoned Denby Grange. Job Earnshaw and Bros Ltd, timber merchants, bought the house and 1039 acres in 1949. It was demolished in 1950.'

180. Farnley Hey, Honley Road, Farnley Tyas.

List Description (Addition to Holme Valley list): House. 1954-5 by Peter Womersley for John Womersley. Pale lilac sandlime brick walls with timber-framed bays, stone part base. Flat roof. Two storeys, part open plan. Exterior entrance side has boarded timber upper storey with full-height glazing on left hand side and cantilevered left hand end resting on stone wall. Painted hardwood windows. Originally an open balcony with boarded end, this has been altered to extend room with glazed end and sides and later conservatory beneath. Ground floor has, from right to left, garage entrance, boiler room forming brick projection, covered passage to front door, kitchen window with yellow plastic panels and stone wall beneath and three-bay full-height glazing to dining room. Passage has kitchen door and front door up steps on north front of house with four bays of double-height glazing, the base of two to left double glazed incorporating sealed yellow membrane. At right angles on left is bedroom wing with four bays of glazing, lower roof height. End wall of main block has two bays of two-storey glazing with brick wall to right. Terrace front has four bays with overhanging eaves supported on timber columns braced with iron rods to mullions, with recessed double-height glazing fixed above with sliding windows below the transom.

INTERIOR: Stone floor to entrance area and margin of main room which has inset boarded beechwood floor. Fitted room divider between the entrance area and main room. Vertically boarded mahogany walls. Plywood panel ceilings in birch or gaboony finish. Exposed brick on chimney wall with grey faux marble laminate fascia board. Ladder stair with timber treads supported with steel string and vertical laminate, rises to gallery. Steps down to dining room with rough York stone at corner end wall. Fitted cupboards below main room floor level and fitted unit to kitchen. A famous and much-publicised early example of a feely planned small house in a fine setting, with a variety of materials typical of the early 1950s. It is one of the best demonstrations of the influence of Frank Lloyd Wright in Britain.

SOURCE: (Architectural Review: December 1955: 363-67; Architectural Design: March 1956: 99- 100;

Nikolaus Pevsner and Enid Radcliffe: *The Buildings of England, Yorkshire West Riding*: Harmondsworth: 1974: 197; Alan Powers: "Farnley Hey, West Yorkshire" in *County Life*, 7 January 1993: 38 -41)/

Dated: 15 July 1998.

PHOTO:

AB

Tempus Disc

CD3.H109

OTHER PHOTO FILES:

CD3.BldgHud0109

CDB - Hudds0109

181. The Murrayfield Redevelopment Scheme, Phase I & Ramsden House, between New Street & the Town Hall.

Not Listed.

Brook, Roy, *The Story of Huddersfield*, (MacGibbon & Kee, 1968): (A) 'radical redevelopment ... is vital if we are to avoid living in a perpetual traffic jam.'

'Eminent planning consultants (Building Design Partnership) have produced a plan for the redevelopment of the town centre, ... Huddersfield lies on a splendid sloping site ... and this gives many of our streets .. wonderful vistas. If the car becomes the servant and not the master ... we can achieve comfort and convenience in unique surroundings. The key to the entire plan is the Inner Ring Road, due for completion in the early 'seventies. ... Trees will grow along John William Street and New Street and shoppers will stroll under a continuous shelter or take refreshment at a kerbside café, similarly protected from the elements.'

'....(Quite) soon, the M1 ... will reach Horbury on its way to Leeds from London, and the M62 ... will cut across from near Rastrick to Outlane.... Linking Huddersfield to the new motorway is proposed a new road, the Outlane Freeway, to join the Longroyd Freeway which will, in turn link with Folly Hall and Wakefield Road, then on to the proposed new Leeds Road Freeway ... (forming) an outer ring road following about half the perimeter at about three-quarters of a mile from the town centre.'

'There are many who will appreciate the opportunity of living in town and thus solving their problems if shopping and transport; and the atmosphere of the town centre will benefit from their presence. New housing can be used to attract skilled labour to Huddersfield while economy of space might be achieved by building new housing over the car parks. In the Spring Grove area, new blocks of flats will have open space between. There will be a new Spring Grove School and subway for pedestrians. Below the Parish Church there could be housing of a different type ... for families. Three bus stations are proposed (as a) ... single terminus might ... overload the ring road at one point... in the region of Zetland Street, ... Lord Street, ... and near the Railway Station.'

'Shopping facilities are to be modernised by large-scale schemes already started, The Murrayfield Scheme (Phase I) is, in fact completed and comprised new shops and the office block between New Street (Buxton Road prior to August 1966) and the Town Hall. On the other side of New Street, the Hammerson Development now (both c.1968 ' probably written in 1967) occupies the site between High Street, South parade and the new Civic Centre (Phase I). The Murrayfield Scheme (Phase II) includes a new Market Hall stretching from Peel Street to Queensgate, facing the Public Library. Where the Theatre Royal stood will become an open public space with trees and grass forming an oasis amongst the shops. Beneath the Market an underground service road will provide for delivery to the shops which will replace the old Market Hall. A similar system will provide the shops being built as part of the redevelopment of the Pack Horse Yard on which work commenced in late 1966...'

'... In this century, comparatively few new buildings have gone up in the town (centre), and the time has arrived to look the future firmly in the face and re-plan boldly.(There) are many old buildings of the nineteenth century ready to be pulled down to make way for the new. ... (although the) architecture of St. George's Square, Westgate and Byram Street will survive, as will our magnificent Town Hall.'

Past & Present Huddersfield, Brian Haigh, Sutton/W.H.Smith 2002: (Photo caption) The recently refurbished Ramsden House, dating from 1967, now stands on the corner. Buxton Road has become an extension to New Street and is pedestrianised. The mosaic mural by Harold Blackburn represents the textile industry.

PHOTO:

Kath G

Tempus Disc

CD3.H110

OTHER PHOTO FILE:

CD4.BldgHud2-0109

**182. The Hammerson Redevelopment Scheme & Buxton House,
between New Street & Albion Street.**

Not Listed.

Brook, Roy, *The Story of Huddersfield*, (MacGibbon & Kee, 1968): See 180. Murrayfield Scheme above.

Brian Haigh has established that the architects were **Bernard Engle & Partners**, Park House, Park Street, London W1 & the Consulting Engineers were J. Roger Preston of Queensway, London W2.

**183. The Pack Horse Centre, between Kirkgate, the Market Place and
King Street.**

Not Listed

L. Browning & R.K. Senior, *The Old Yards of Huddersfield* (Huddersfield Civic Society, 1986): (The Pack Horse Yard was) 'perhaps the most picturesque, with atmospheric views of Parish Church over the roof of the *Pack Horse* – one of the oldest and most historic inns in the town. The yard and the inn were demolished in the 1960s to make way for the banal architecture of the Pack Horse Centre, which no amount of tarring up (like the entrances to Ramsden Street and the Market Place) can make even remotely acceptable as a decent piece of modern town centre development. It was a tragic decision to allow the demolition of historic buildings and spaces to be replaced by such a poor development. The sooner it is demolished and replaced yet again, the better!

Brian Haigh has established that the architects were **Jefferson, Sheard & Partners** of London & Sheffield & the Consulting Engineers were Bylander, Waddell & Partners of London, Sheffield & Glasgow.

**184. The Murrayfield Redevelopment Scheme, Phase II, between King
Street, Queen Street, Princess Street, Peel Street and Victoria Lane.**

Not Listed.

Brook, Roy, *The Story of Huddersfield*, (MacGibbon & Kee, 1968): See 180. Murrayfield Scheme above.

Brian Haigh has established that the architects were the J. Seymour Harris Partnership of London, Birmingham & Bristol and the design was directed from their Edgbaston office. The Consulting Engineers were H. Waterman & Partners of London, Croydon & Glasgow, operating from their Croydon office.

185. The Market Hall, King Street (demolished).

PHOTO:

Kirklees Community History Service

Tempus Disc

CD3.H111

OTHER PHOTO FILES:

CD3.BldgHud0111

CDA - Hudds0110

186. The Market hall, between Peel Street & Queensgate (now referred to as the Queensgate Market).

Not Listed.

The Huddersfield Heritage Trail (Leaflet written by Helen Price, University of Huddersfield c2000): Two entrances (to the Market) lead from the piazza into this bustling general market where all kinds of bargains can be found. The white tent-like structure is a recent addition to the scene.

David Wyles, *The Buildings of Huddersfield: four architectural walks* (Kirklees MC, undated): Designed by the J. Seymour Harris Partnership with Messrs Leonard and Partners acting as consultant engineers, good use is made of the sloping site. The trading divisions are separated by concrete columns which support the roof structure. This is formed by twenty-one toadstool-like concrete shells at different heights offering the maximum of light to penetrate the glassed areas between. These rise impressively above the main wall with its distinctive sculpted panels.

The Market Hall had been spot-listed by the time of the 2009 reprint.

PHOTO:

Kath G.

Tempus Disc

CD3.H112

OTHER PHOTO FILE:

CD4.BldgHud3-0111

BldgHud3-0111Alt

187. The Civic Centre.

Not Listed.

188. The Royal Infirmary, Lindley.

Not Listed.

The architects were the London-based *George Trew Dunn Partnership* - **Albert Booth**.

189. The Midland Bank, junction of New Street and Cloth Hall Street (now HSBC Bank).

Not Listed.

David Wyles, *The Buildings of Huddersfield: four architectural walks* (Kirklees MC, undated): The Midland Bank (1971) on the corner of Cloth Hall Street, replaced the former bank (1880-81) designed by Edward Hughes.. Hughes' building was eccentrically styled, best remembered for its onion-shaped copper dome. Although the loss of such a fine building is to be regretted the new Midland Bank has much to commend it.

It was designed by Peter Womersley, who also designed the thoroughly modern private house, Farnley Hey, near Castle Hill, which won the RIBA Bronze Medal in 1958. The bank uses two of the invariable components of modern architecture: concrete and plate glass, but generates more warmth and movement than the mechanical and functional elevations of the Co-operative Stores extension (1936) and Sir Frederick Gibberd's Polytechnic Buildings (1957 onwards) (NOW DEMOLISHED).

The use of bush-hammered concrete, highly polished Brazilian Old Gold granite facings and tinted glass is given emphasis by the projecting from of the floor beams which also reveal the structural bones of the building.

Sir Nikolaus Pevsner, the great architectural historian, said of modern functional architecture, "One finds oneself longing for the organic instead of the mechanic" and concluded, "Relief need

not rely on decoration, but can be achieved by a variety of grouping and surfaces." The Midland Bank goes some way towards achieving this belief.

PHOTO:

Kath G.

Tempus Disc

CD3.H113

OTHER PHOTO FILE:

CD4.BldgHud2-0109

190. Gibberd buildings, Huddersfield Polytechnic (demolished).

191. Central Services Building, the University of Huddersfield.

Not Listed.

David Wyles, *The Buildings of Huddersfield: four architectural walks* (Kirklees MC, undated): Facing us now is the impressive bulk of the Central Services Building in front of which (stood) a six-storey building; its structure emphasised by the reinforced concrete frame which (projected) skeleton-like above the main roof level. This (was) part of the earlier Technical College development which (included) several buildings of similar style designed from 1957 onwards by Frederick Gibberd (1908 – 1984) ... one of the most important figures in British architecture and planning (in the twentieth) century (The six-storey blocks have since been demolished. KG).....

The focal point of the campus, the Central Services Building, was designed by Hugh Wilson and Lewis Womersley of Manchester and constructed between 1973 – 77 at a total cost of £3,651,000. The building contains the main non-teaching facilities

Much of the layout derives its form from the hillside site and this is accentuated by the undercover concourse leading through to the canal, which gives access to all parts of the building. The construction is based on a grid of reinforced concrete with floors supported on circular columns. The building is clad in light buff coloured bricks intended to harmonise with local sandstone.

PHOTO:

Kath G. (with Technology Building)

Tempus Disc

CD3.H114

OTHER PHOTO FILES:

CD4.BldgHud0113

AB - CDB - Hudds0114 (with Gibberd Buildings)

192 - 94. Ibbotson, Richmond & Lonsborough flats.

Not Listed.

195. Halifax Building Society, Cloth Hall Street.

Not Listed.

Architects: Abbey, Hanson Rowe & Partners.

196. Kingsgate Shopping Centre.

Not Listed.

Last of a series of **Architects:** Edinburgh-based *Covell Matthews*

PHOTO:

Kath G.

Tempus Disc

CD3.H115

OTHER PHOTO FILE:

CD4.BldgHud2-011

Asked the architects (Covell Matthews, Edinburgh – 0131 226 3366) Spoke to Ian Eason (21/2/05). He promised to e-mail me a choice of images including aerial views (although we would have to check copyright of those). Nothing received.

197. The Methodist Mission, Lord Street.

Not Listed.

Architects: *One17Design*

PHOTO:

One 17 Design

Tempus Disc

CD3.H116

(Kevin Drayton at One 17 Design (Brewery Drive, 536553))

OTHER PHOTO FILES:

CD3.BldgHud0116

CDA - Hudds0116

198. The McAlpine Stadium, Stadium Way off Leeds Road (now the Galpharm Stadium).

Not Listed.

Architects: London-based Lobb Partnership.

PHOTO:

Kirklees Stadium Developments Ltd Tempus Disc CD3.H117

Kirklees Stadium Developments Ltd. Jaine Binns, PA to Managing Director (Ralph `Rimmer) let me have a JPEG image by e-mail 21/2/05 free of charge if I credit the company + I agreed to let them have a complimentary copy.

OTHER PHOTO FILE:

CD3.BldgHud0117

199 - 201. Multiplex cinema adjoining Galpharm Stadium & out-of-centre retail developments, off Leeds Road.

Not Listed.

202. The Roundhouse, High Lane, Hall Bower.

Not Listed.

Architect: Mark Lee of One17Design

203. The School of Caring, Huddersfield Technical College, Close Hill Lane, Taylor Hill.

Not Listed.

Architect: Angus Ellis of *Walton, Horsfall Partnership*

Huddersfield Examiner, 21.10.04: Praise for state of the art design. By Jane Yelland:

An exciting new building housing the animal care section of Huddersfield Technical College has been commended in regional architecture awards.

The £1.8m structure, at Close Hill Lane, Newsome, opened in September at the start of the new academic year.

The School of Caring features a glass front, drystone walling, cedar wood cladding and will, ultimately, have a grass roof.

Rainwater is collected and used for flushing toilets, and it has a turbine to generate its own electricity.

It is a base for health studies for around 200 students.

Subjects include animal care and there is accommodation for a wide range of animals ranging from ferrets to fish. Some are accepted from Heathrow Airport, where they have been impounded after being smuggled in from abroad.

Architects, the Walton, Horsfall Partnership, of Shepley, and representatives of the college and builders, will be invited to the White Rose Awards ceremony, hosted by the Royal Institute of British Architects, in Sheffield, in November.

Mrs Jane Durrant, Head of the School of Caring said: "We are thrilled. It's a lovely recognition of all the hard work which has gone into the building."

Alan Weldon, building and estates manager said: "I think it is a wonderful building. It is very innovative."

The citation from the RIBA said: "The School of Caring is an example of environmentally aware design producing an attractive, delightful place to learn and teach. The organisation of the building is clear and works well."

The building was paid for with the help of the European Regional Development Fund and the Learning and Skills Council. Forty entries were submitted from across Yorkshire and the Humber and 15 were short listed.

PHOTO:

Kath G.

Tempus Disc CD3.H118

OTHER PHOTO FILES:

CD4.BldgHud0114, BldgHud0114Alt 2 or Alt3

Angus Ellis at Walton, Horsfall Partnership (602377) has close-up photos on disc but no view of entire building until external works complete this summer. He offered to send whatever we wanted from his photographs on a CD. We looked at the prints he sent & decided to use Kath G image.

204. 1535 The Melting Point, apartments, Firth Street.

Listed as Priestroyd Mill, Firth Street (see above).

Architects: Designed by local firm *ADA Architects* who were responsible up to the submission of the first of several planning applications; after that responsibility passed to Acumen Architects, a firm founded by Jeremy Childe, one of the partners in ADA.

PHOTO:

AB

Tempus Disc

CD3.H119

OTHER PHOTO File:

CD4.BldgHud0115

Steve Robinson of Lanson Development promised to send a magazine (21/2/05) with a photo, but suggested I talked to Jeremy Child of Acumen Designers & Architects Ltd (546000). He promised to send a CD with various images. Nothing received from either of them.

205. University of Huddersfield, Canalside East Building, Firth Street.

Listed as Larchfield Mill, Firth Street (see above).

Architects: Leeds-based *Allen Todd*

PHOTO:

Allen Tod Architecture,
(Contact – Nick Allen)

Tempus Disc

CD3.H120

OTHER PHOTO FILES:

CD3.BldgHud0120

CDA - Hudds0120

Other buildings briefly referred to in reprint:

- * Media Centre Extension – by Bolton-based architects Bradshaw, Gass & Hope.
- * Yorkshire Housing Group housing schemes at Ridge Street & Ridge Close, Primrose Hill – by Leeds-based Cartwright Pickard Architects.
- * Queensgate redevelopment scheme between Queensgate, the Piazza, Peel Street, Princess Street and the back of the Co-operative Store (now Wilkinsons). No plans yet available (February 2008).
- * Kingsgate extension – Planning application submitted by Edinburgh-based architects Covell Matthews.
- * The Waterfront Quarter on the site of Sellers Engineers between Chapel Hill and Manchester Road. Initial draft plans by the Leeds office of DLG Architects of London & Leeds. A separate architect will be appointed by the Technical College

to design their new campus here and, no doubt there will be different plans for the remaining part of the site before it is developed.

- * Other large buildings. Although not referred to in the text, we had in mind plans for the redevelopment of the YMCA St Peter's Building (a scheme submitted by Manchester architects Stephenson Bell was under discussion), plans for student flats at Wakefield Road/Kings Mill Lane submitted by Sheffield architects Studio One, and plans for a large apartment block at the junction of Wakefield Road and St Andrews Road by The Harris Partnership of Wakefield, Milton Keynes, Manchester & Reading.
- * The buildings likely to result from the redevelopment of the Sports Centre site by a supermarket, the development of a new Sports Centre at Springwood and the redevelopment of the site of the Tesco supermarket between Brook Street and Viaduct Street.

Other buildings may be worthy of mention. We considered whether to look at these. NB. We did not physically examine them:

Telephone Kiosks. K6. Giles Gilbert Scott. Best examples must be the 4 outside the Post Office on Northumberland Street. (And is there still a **Police Box** in Almondbury and the **Tram Shelter** on Halifax Road?)

New Street (West side), No 40. (Early C 20th). Bank. List page 313

New Street, The Yorkshire Bank. 1926. Not Listed

C20th Churches & Mosques: These include:

St Cuthbert's, Birkby (1932)

St. James's, Rawthorpe (1955)

St Hilda's, Cowcliffe (1953)

St. Francis, Fixby (1954) - **A. Ronald Bielby, Churches and Chapels of Kirklees**

(Kirklees M.C. 1978): One new development, perhaps making virtue out of financial necessity, is the dual purpose hall, a return to the idea of the medieval nave. There are Anglican and Free Church examples of this in Kirklees, which we illustrate by one particular instance, Fixby St. Francis (1954) in Huddersfield, (Photos show) '(The) mission church ... (whose) building is dual purpose; (in one) it is seen in Sunday dress when it can accommodate up to 200, (and in the other) re-arranged for weekday youth activities (with) the small sanctuary area hidden by sliding screens.

Baptist Chapel, Lowerhouses Lane (1938)

Baptist Chapel, Dalton (1955)

Congregational Chapel, Brakenhall (1932)

St Brigid's (RC), Longwood

Our Lady of Lourdes, Sheepridge (1938)

St Bernadette's, Bradley (1953)

St James, the Great, New Hey Road (1960)

English Martyrs, Dalton (1970) - **A. Ronald Bielby, Churches and Chapels of**

Kirklees (Kirklees M.C. 1978): Recently built Roman Catholic Churches have special interest for other churchmen because they illustrate the way in which all new church building is developing. We have ... referred to the Liturgical Movement; we have also referred to the lighter structure of modern buildings. So (a) rich and elaborate church ... would not (now) be countenanced ...because of the prohibitive cost.

Because it started building late and because it is still expanding, the Roman Catholic Church has profited most by ... new insights; its recent churches demonstrate some of the possibilities. We have only to turn to ...English Martyrs ... a 1970 parish church, closely associated with a school. It is square in shape with its axis along a diagonal, a skylight providing effective illumination of the

free-standing altar which is of white marble; its carved base, in wheat sheaf form, symbolises the Bread of Life.

Baptist Church, New North Road (c.1970) - A. Ronald Bielby, *Churches and Chapels of Kirklees* (Kirklees M.C. 1978): The building says what the Baptist Church believes: that the ministry of the Word is central; that the believers' baptism is a public act of witness. (The baptistery is not hidden under moveable floorboards as was a common older practice, but is visible as a permanent reminder to each member of his original commitment.) Organ and choir are there, but neither obtrudes; nor do they confuse the clear language of the building itself.

Latter Day Saints, Birchemcliffe.(NB. Two completely different buildings – the mid C20th church was demolished after a fire and the modern church built on the same site)

Congregational Chapel, Moldgreen – Architect Peter Langtry Langton

St Paul's, Moldgreen – Architect Arthur Quarmby.