

**EASTGATE
QUARTERS**
Leeds

**HUK 17 - Conservation Strategy (Vol. 2) - Appendices
Impact of the Proposals Upon the Historic Environment**



Prepared by



Stephen Levrant Heritage Architecture Ltd
62 British Grove, Chiswick, London W4 2NL
t: 020 8748 5501 f: 8748 4492

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Hammerson UK Properties PLC

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10 APPENDICES

10.1 Appendix 1 – Built Heritage Report (2006) by Donald Insall Associates

**EASTGATE & HAREWOOD QUARTER
BUILT HERITAGE ASSESSMENT REPORT TO ACCOMPANY
THE OUTLINE PLANNING AND LISTED BUILDING CONSENT
APPLICATIONS BY THE LEEDS PARTNERSHIP**

Prepared by:
Donald Insall Associates Ltd

March 2006

Donald Insall Associates Ltd
19 West Eaton Place
London
SW1X 8LT

Tel: 020 7245 9888
Fax: 020 7235 4370
Email: peter.riddington@insall-lon.co.uk

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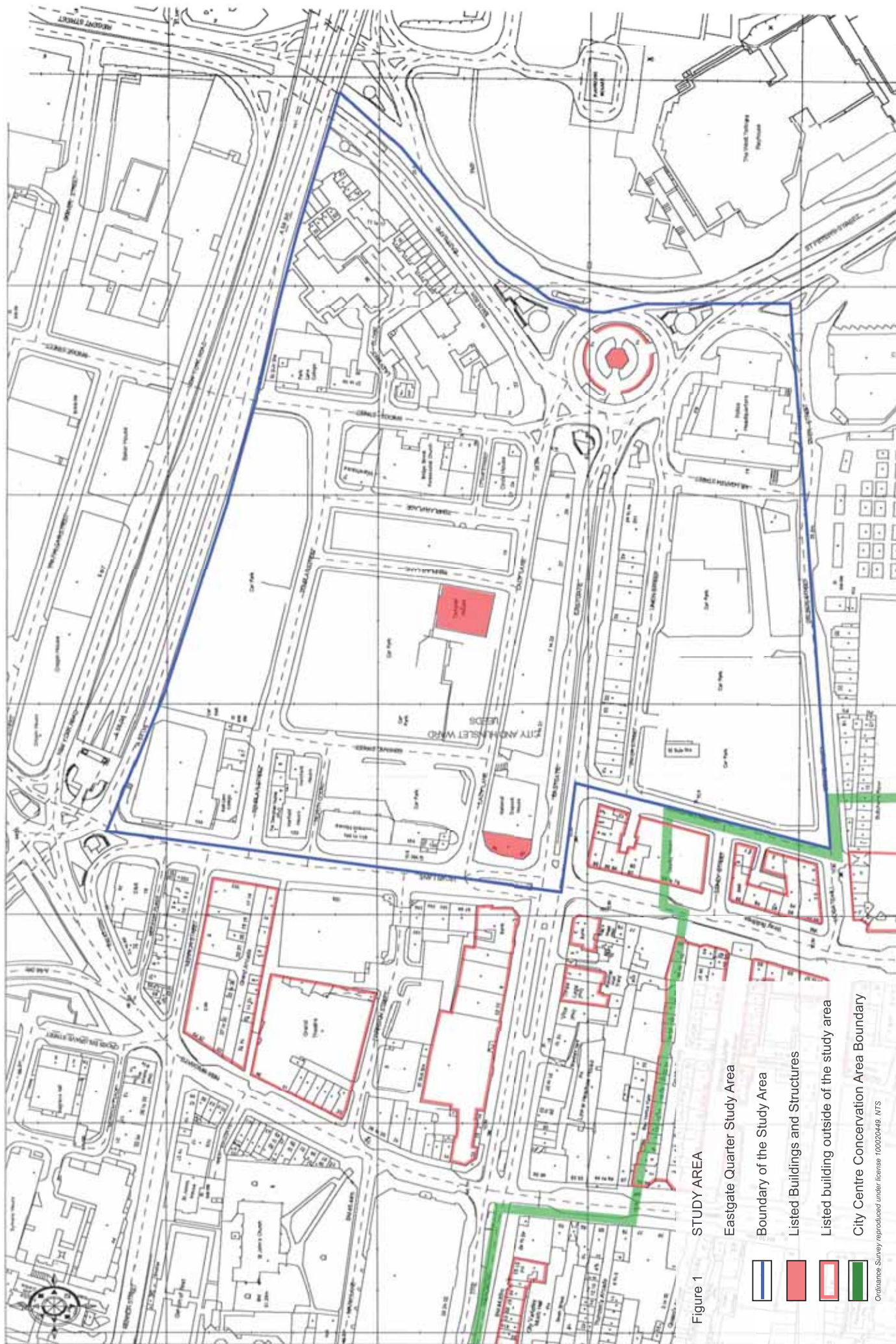






Figure 1 STUDY AREA

Eastgate Quarter Study Area

-  Boundary of the Study Area
-  Listed Buildings and Structures
-  Listed building outside of the study area
-  City Centre Concentration Area Boundary

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01. Introduction

1.1 Purpose of Study

This study and report was originally commissioned in Summer 2004 by The Leeds Partnership to assist them in the preparation of proposals for re-development of 'The Eastgate and Harewood Quarter', an area to the north of the city centre in Leeds. The area subject to the study is that described on the plan at Figure 1 and is bordered by: to the west Vicar Lane/Harewood Street; to the north New York Road; to the south George Street; and to the east Quarry Hill.

The study was intended to assess the historical and architectural significance of the surviving buildings and fabric to guide and advise proposals being prepared in as much as they affect the historic built fabric within the site and in its local context, in terms of PPG 15 and Leeds City Council's UDP. The report also addresses, in more general terms, the relationship of the site to the adjacent areas in the city centre, and particularly its relationship with the Headrow and the City Centre Conservation Area including the Kirkgate Markets.

Following the drafting of the report, The Leeds Partnership design team, headed by Terry Farrell & Partners, took its conclusions into consideration when preparing their designs for the development of the study area. The report was expanded following this process to include a report on the condition of the listed buildings.

It is important that this report is seen in the context of other studies undertaken concurrently with it. These include:

- Reports by Stephen Levrant, Heritage Architecture, which describe: the strategic approach to the historic environment taken in the proposals; the effect of the proposals on the historic fabric; and the justification of the proposals.
- A Townscape Study which, as well as exploring the relationship of the buildings and topography within the study area, also addresses the relationship of them to their setting within the city centre context.
- An Archaeological Study which sets out the prehistoric interest of the site and describes and explains the significance of built developments in the area and the likelihood of surviving archaeological evidence.

The study and report were undertaken by Peter Riddington of Donald Insall Associates Ltd from the second half of 2004. Dr James Anderson and Marion Barter of the Architectural History Practice undertook the desk-top research and drafted the historical background sections of the report. The authors are grateful to Messrs Richard Taylor and Philip Ward of Leeds City Council for their assistance, particularly in sourcing materials relating to Sir Reginald Blomfield's work in Leeds.

1.2 Methodology

Historical research was carried out as a desk-based exercise and sources of information and a bibliography are included in Appendix I. Site inspections of the exteriors and some interiors of the buildings were undertaken by an architect with a sound knowledge of historical buildings to confirm the findings of the historical research and to assess them individually and contextually, from both historical and architectural points of view. This process clarified, as far as possible, what the provenance of the fabric was and its condition.

The findings of the desk-top research are included in Section Two. The descriptions of the site surveys are included in Section Three. Section Four provides an evaluation of the buildings and their context, from both historical and architectural backgrounds. Section Five describes the condition of the listed buildings and Section Six sets out the conclusions of the report.

1.3 Current Legislative Background

1.3.1 The Status of the Location and Buildings

The study area is within Leeds City Centre as defined in Leeds City Council's adopted Unitary Development Plan (UDP) August 2001. To the west of the south side of the Headrow is the Leeds City Centre Conservation Area. The study area itself is not within a conservation area, but it includes within it the following listed buildings, all of which are Grade II (listing descriptions are included in Appendix III): Templar House, Lady Lane; Appleyards (hexagonal) Petrol Station, Eastgate; railings enclosing Appleyards Petrol Station; 90, 92 and 94 Vicar Lane. Alterations to listed buildings require listed building consent and any proposals for re-development in their vicinity would be considered in the light of their setting. Similarly, the setting of any listed buildings outside of the site would have to be taken into consideration in any proposals to re-develop in their vicinity; these are shown on Figure 1.

In addition to the above, Planning Policy Guidance Note 15 "Planning and the Historic Environment" (PPG 15) requires that any proposed alteration to listed buildings be justified and the impact of the proposal on the special interest of the building be explained. It does not, however, rule out such alterations and requires a balance be made of what would be lost and what gained when assessing such proposals.

1.3.2 Unitary Development Plan Policies

Leeds City Council's UDP (adopted August 2001) contains policies which affect the city centre development adjacent to conservation areas and listed buildings. Currently the adopted Plan is subject to review, but none of the alterations published materially affect the policies in as much as they relate to the site that is the subject of this study.

Policies relating to the City Centre include:

13.1.7 SA9: to promote the development of a City Centre which supports the aspiration of Leeds to become one of the principal cities of Europe,

maintaining and enhancing the distinctive character which the Centre already possesses.

13.1.8 This strategic aim is further elaborated and focussed in the following objectives:

- i. **to secure a high quality City Centre environment** through high quality new development; conservation of the better existing buildings; provision, retention and enhancement of public spaces; and the management and enhancement of existing environmental quality;
- ii. **to reinforce the existing distinctive character and personality of the City Centre**, which gives it a sense of place and sets it apart from other city centres;
...

13.2.1 CC3 THE IDENTITY AND DISTINCTIVE CHARACTER OF THE CITY CENTRE WILL BE MAINTAINED BY:

- i. **PROTECTING THE BUILDING FABRIC AND STYLE WHICH MAKE LEEDS A UNIQUE AND ATTRACTIVE CITY;**
- ii. **ENCOURAGING GOOD INNOVATIVE DESIGNS FOR NEW BUILDINGS AND SPACES;**
- iii. **UPGRADING THE ENVIRONMENT WHERE NECESSARY TO COMPLEMENT THE NEEDS OF ACTIVITIES WHICH ARE ESSENTIAL TO THE IDENTITY, VITALITY AND FUNCTION OF THE CITY CENTRE.**

13.4.11 CC8: OUTSIDE THE PRESTIGE DEVELOPMENT AREAS NEW DEVELOPMENTS SHOULD RESPECT THE SPATIAL CHARACTER AND FINE GRAIN OF THE CITY CENTRE'S TRADITIONAL BUILDING BLOCKS AND STREETS. WHERE A NEW STREET PATTERN IS TO BE CREATED, THIS SHOULD GENERALLY REFLECT THE TRADITIONAL STREET PATTERN OF THE CITY CENTRE.

Where the City Centre Conservation Area is concerned, policy is:

13.4.6 CC5 ALL DEVELOPMENT WITHIN THE CONSERVATION AREA OR ITS IMMEDIATE SETTING MUST BE DESIGNED SO AS TO PRESERVE OR ENHANCE THE EXISTING CHARACTER OF THE AREA. THE HEIGHTS OF NEW BUILDINGS THERE SHOULD NORMALLY RELATE TO THOSE OF SURROUNDING BUILDINGS BY BEING WITHIN ONE STOREY HEIGHT OF THEM.

However, it adds:

13.4.7 By definition the areas outside the Conservation Area are architecturally and historically less important and therefore less sensitive. New designs will be less constrained by

their surroundings than in the Conservation Area. Nonetheless, to meet the aim to enhance the City Centre generally, new development here too must be designed to a very high standard. The aim will be to enhance the architectural quality of these areas to a level where they too can become equal parts of a distinguished City Centre.

There is no conservation area appraisal for City Centre Conservation Area defining its special interest.

Under the heading 'Prime Shopping Quarter', the document describes the planning approach in terms of usage for the study area (paragraphs 13.7.40 to 13.7.47), but makes no particular reference to the nature of the built fabric.

Listed building policy includes:

A3.2.1 BC1 THE CITY COUNCIL WILL AIM TO SECURE THE RETENTION, CONTINUED USE AND PROPER MAINTENANCE AND WHERE NECESSARY RESTORATION OF:

- i. ALL LISTED BUILDINGS;**
- ii. ALL BUILDINGS IDENTIFIED FOR LISTING BY THE DEPARTMENT OF CULTURE, MEDIA AND SPORT ON A DRAFT LIST.**

1.4 Significant Findings

The significant findings of this study include:

- In terms of street pattern, the routes of Vicar Lane and Lady Lane are very important, being certainly 16th century and almost certainly medieval in origin. Other streets dating from the 18th or early 19th century are: Templar Street, Bridge Street, Edward Street, Lydia Street, Union Street, George Street, Millgarth Street and Harewood Street. The residual street pattern south of Union Street is entirely 20th century.
- There are only three buildings on the whole site which are known to pre-date 1900 – Templar House (listed Grade II), Templar Hotel and the building behind 27 Eastgate (part of the former Wharram's building) at 34 Lady Lane.
- In addition to the above, interesting buildings on the site include: the two Blomfield buildings – Appleyards petrol station and 90-94 Vicar Lane (both of which are listed Grade II) and some of the Eastgate buildings; and the Lyons Works.
- There are a large proportion of buildings which are of mediocre or lower quality with very little historic interest.
- In terms of the development of Headrow and Eastgate:

The development of Headrow/Eastgate was a major traffic engineering project, the street being 1000 yards long and is believed to be unique, as far as its scale is concerned, in English cities in the first half of the 20th century.

Although Sir Reginald Blomfield was appointed to advise on its planning, there is no evidence that he prepared a Beaux Arts 'Master Plan' for the re-development of Headrow and construction of Eastgate. This new avenue – linking the civic buildings at its west end with what was to be the largest housing development in Europe at Quarry Hill – was already planned when he was appointed in 1925.

Blomfield was only commissioned to prepare designs and elevations for the new buildings on the north side of the new street. His commission was £3,000.

Blomfield's influence west of Vicar Lane in Headrow was considerable, both during his active involvement and subsequently.

Blomfield's documented involvement east of Vicar Lane is: design drawings for National Deposit House and Martin's Bank (90-94 Vicar Lane and 1-5 Eastgate); detailed drawings of the Kingston Unity building and Wharram's building (27-31 Eastgate) a report and elevation of 1934. The latter shows a design for the Martin's Bank and National Deposit building (90-94 Vicar Lane) (similar to Lloyds Bank and Barclays Bank opposite) – only part of which was built – and the stepped terrace to the east, which is described as being "as Messrs Wharram's building". Wharram's building and the Kingston Unity Building (at the east end of the north side of Eastgate) had been completed by this time and similar to a Blomfield design for the Army & Navy Stores in London. The detailed drawings of these buildings suggest that Blomfield was the author of their external detail, but their executive architects were Kirk and Tomlinson.

Both of the eastern terminal blocks in Eastgate were constructed before World War II. The design of the south terminal block (44-48 Eastgate, The Yorkshire Hussar) by Stephen H Clarke reflected the northern terminal block described above.

Buildings which were constructed post-war included Shell Mex and B P House, which followed the design of the Kingston Unity/Wharram Building, and the Eastgate House, west of the Yorkshire Hussar, which did not. National Deposit House was also constructed in a manner contrary to that designed by Blomfield and shown in a drawing of 1934.

In summary:

- Eastgate was conceived before Blomfield was introduced into the design process. It was to be an axial route from the Civic Centre eastwards via Headrow to Quarry Hill, where the new flats would form a terminus and Appleyard's Petrol Station, a punctuation on the route.
- The buildings known to have been designed by Blomfield in Eastgate were

those constructed at 90-94 Vicar Lane (Martin's Bank) – only part of which was completed – and Appleyard's Petrol Station (these are both listed) and the buildings at 27-31 Eastgate. The remaining buildings at 44-46 Eastgate and 7-25 Eastgate were completed in accordance with Blomfield's drawing of 1934 and, in effect, repeat the earlier designs.

- On the south side of the street, Eastgate House was built post-war and is of mediocre quality. Similarly, the National Deposit House, which should have been completed to Blomfield's design as part of the Martin's Bank block, is also not of the same quality as the pre-war buildings. These two buildings, although sharing a vocabulary, prevent Eastgate having the coherence of its Regent Street model.
- It was intended that the four corner blocks on the Eastgate/Vicar Lane junction would be similar and would reflect the more highly finished Blomfield designs in Headrow. That on the southeast corner was never built and that on the northeast corner was never completed to Blomfield's design. The Victorian buildings which survive on the southeast corner are listed, as are the other corner blocks. (These are shown on Figure 28.)

1.5 Significant Issues

The following are the significant issues addressed in the study:

- One of the key issues is what should be done with an unfulfilled Beaux Arts vision? This may be analysed thus:
 - a) Blomfield's proposals always were incomplete and his designs were considered 'old fashioned' when they were created. The project never had the political will or the single owner driving its commercial success and was effectively doomed when war interrupted its construction. Therefore, what survives has quality in part, but remains an incomplete and, in parts, rather half-baked implementation of a Beaux Arts design.

This is perhaps well illustrated in two locations.

The first being the junction of Eastgate/The Headrow/Vicar Lane where the fourth corner block could not now be completed as the Victorian buildings on the fourth corner are listed. This shows how fashion and taste have moved on and how while in the 1960s the desire for an inter-war Beaux Arts street was gradually lost to a realisation of the significance and integrity of Leeds as a Victorian city with high quality buildings of that period that should be cherished as a symbol of civic pride.

The second being at the eastern terminus of Eastgate. Here the loss of the contemporary Quarry Hill flats, with its symbolic gateway, and the construction

of the ill-mannered police station in Millgarth Street, which was designed in a way that overpowered its (by comparison) quaint 1930s Beaux Arts neighbours finally did for Blomfield's vision. This has been exacerbated by more modern treatments of the Quarry Hill site with its rather ad hoc disposition of new and proposed buildings and the lowering modern DSS building on top of the hill.

- b) Eastgate never had a set piece Beaux Arts plan and even Blomfield's designs were never properly implemented. Although elements of its fabric might be retained, there appears little argument against its alteration if proposals were produced that would repair the urban fabric and provide architecture of a high quality.
- Templar House is in very poor condition and it requires major repair. No significant fabric remains internally.
 - Appleyards garage has been rather badly affected by recent highways engineering works and other alterations and is now rather isolated and lacking context.
 - The railings to the garage are not in their original configuration and have been badly altered and repaired.
 - There are good views around the site to the City Centre Conservation Area, the 'Victoria Quarter' and the market buildings. Also, there is a good visual/architectural link to the areas to the west of the site – particularly to the excellent arcade buildings.
 - There is an issue of setting of the listed buildings both in the site and outside and also the City Centre Conservation Area. Any proposals for re-development will have to acknowledge the visual relationship.

02. Historic Background

2.1 An Overview of the Development of Leeds

2.1.1 To the Early 18th Century

Traces of human occupation of the area round Leeds have been found dating to the prehistoric period, and defensive works comprising mounds and ditches have been noted at Gipton, Hawcaster Rigg, Woodhouse Moor, Temple Newsom and Quarry Hill. Leeds was not a Roman foundation on the scale of York, Doncaster and Castleford, but it is thought that Quarry Hill may have been the site of a Roman settlement, possibly the Cambodunum identified by the 8th century historian Bede (Burt & Grady 2002, 10-11). In the aftermath of Roman rule Britain split into a number of smaller kingdoms, and the area of Leeds formed part of the kingdom of Elmet which was conquered in AD 617 by Edwin, the Anglo-Saxon ruler of Northumbria. The name itself is thought to be derived from 'Loidis', which was the Anglo-Saxon pronunciation of the British name for the river Aire (Fraser 1980, 2). An Anglo-Saxon Cross of the 8th or 9th century, discovered under the medieval parish church when its successor, St Peter, was being built in 1838-41, suggests that this was the site of a pre-Norman church, possibly dating back to the 8th century. There is also reference to the city of Loidis in the 11th century *Life of St Cadroe*, which situates it in the later 10th century on the borders of the British kingdom of Strathclyde and the Norse-Danish kingdom of York (Burt & Grady 2002, 12). Although the township of Leeds appears to have escaped Norman depredation, the outlying hamlets, described in the Domesday survey of 1086 as small manors, had reduced in value or were described as being 'waste'.

By the end of the 11th century, Leeds appears to have been a flourishing village with thirty-five families, a priest, and with a church and a mill (Fraser 1980, 2). Even at this early stage, the settlement had two centres, that round the church to the east, and the secular, fortified centre some half a mile to the west on the present Mill Hill. After the Norman Conquest, Leeds and much of the surrounding countryside was granted to Ilbert de Lacy as part of the honour of Pontefract. The de Lacy family were powerful landowners with estates across the North of England, and their principal stronghold was Pontefract Castle.

By 1100, de Lacy had granted the manor of Leeds to his fellow Norman, Ralph Paynel, who gifted much of his property in Leeds to Holy Trinity Priory, York, including the parish church, the surrounding village, and lands in Holbeck; henceforth these lands, known as the rectory manor of Leeds Kirkgate-cum-Holbeck, were administered from their own manor house near the church. Ralph's son William further reduced the value of his holdings by granting the tithe income of all the Leeds mills to Drax Priory, and also by granting land holdings to the Knights Templars, comprising Whitkirk and various parcels of land in the immediate Leeds area, the future Templar Lane being one. Further fragmentation occurred with the creation of the manor of North Hall in c1180, which had its hall at the junction of Vicar Lane and Lady Lane, and its lands extending to beyond Sheepscar Beck (Burt & Grady 2002, 14).

In c1200, the manor of Leeds passed to Maurice de Gant (also called Paynel after his mother) who decided to create a new town on the manorial lands, and profit from the increase in economic activity and from the requirement for the residents to use the borough mill. Accordingly, in 1207, the first borough charter was granted to the citizens; the rights granted were relatively modest, but it did provide an incentive to expand trade and to develop a new township which was laid out along what is now Briggate, and was wide enough to accommodate a market. Along each side were some thirty burgage plots, which would be developed with houses along Briggate and workshops and warehouses behind (Fraser 1980, 6). There was an existing river crossing at the south of the street, and a bridge may have been constructed at an early stage, but the first documentary evidence dates to 1384. Leeds in the later 13th century thus comprised the old settlement grouped round the parish church of St Peter, the new Briggate, and the manor house, mills and associated buildings to the west, reached by way of Boar ('Borough') Lane. As well as their plot in Briggate, each of the burgage holders was allocated half an acre in the fields at Burmantofts (the name coming from 'Borough Mens Tofts').

In 1152, the Cistercian order established a new monastery near Headingley, latterly to become Kirkstall Abbey, which, through the sheep farming activities of the monks and lay brothers, was to have a considerable influence on the later medieval development of Leeds. Records for the first three quarters of the 14th century record the development of the cloth, coal and iron industries. A major factor in the development of woollen cloth manufacture in West Yorkshire was the willingness of the Cistercian authorities to sell their production on the local market rather than export it to Europe for finishing. This resulted in the growth of fulling mills, dye works and tenters, and consequent increase in employment. Poll tax returns of 1377 suggest a population of around 1,000, of whom 350 to 400 lived in the core area. By this date Leeds had a Monday market and two fairs during the year.

The century from c1450 saw a great expansion in the West Yorkshire textile industry because of good access to wool supplies, fast flowing streams and an absence of guild restrictions which existed in York and Beverley, the leading industrial centres of the earlier medieval period. The fastest growing wool processing centres were Wakefield and Halifax, but Leeds followed closely, stimulating economic activity in the Aire valley and its surrounding hinterland. The first surviving plan of Leeds dates to 1560 (Thoresby Society, X, 1899) and shows housing concentrated down Briggate and Headrow with additional groupings along Mabgate, Marsh Lane and around the parish church. The date of the construction of the Chantry Chapel of Our Lady at the junction of Lady Lane and Vicar Lane (adjacent to the North Bar) is not known, but Burt & Grady suggest a date before 1500 (2002, 24). The following fifty years saw buildings being erected on the north and south sides of Lady Lane and there was further eastward expansion down Kirkgate, and, in the west, along Boar Lane and Swinegate. Vicar Lane had also been developed on its west side, with Vicar's Croft appearing on a substantial plot at its junction with Kirkgate.

By 1600 the population of Leeds is thought to have been in the region of 4,000, increasing to between 5,000 and 6,000 by the 1620s (Burt & Grady 2002, 25). See Figure 2 "Leeds in 1612".

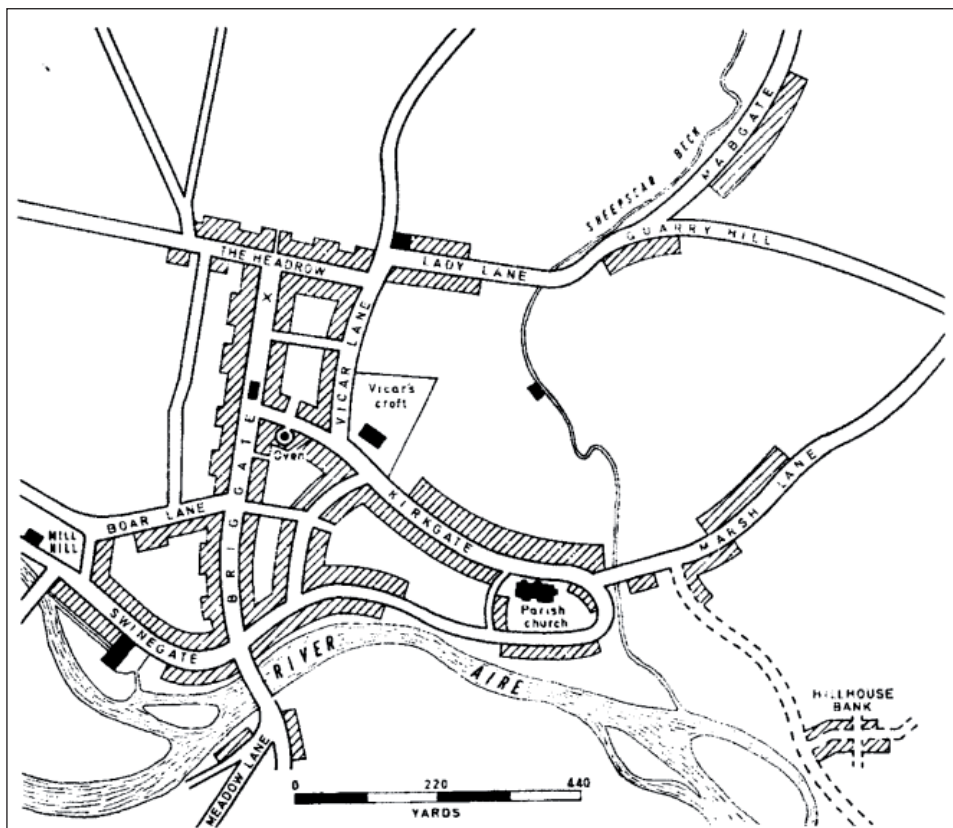


Fig. 2 Leeds in 1612 (reconstructed from a written survey by D Ward in 'The Urban Plan of Leeds', unpublished University of Leeds MA thesis, 1960, and included in Fraser 1980)

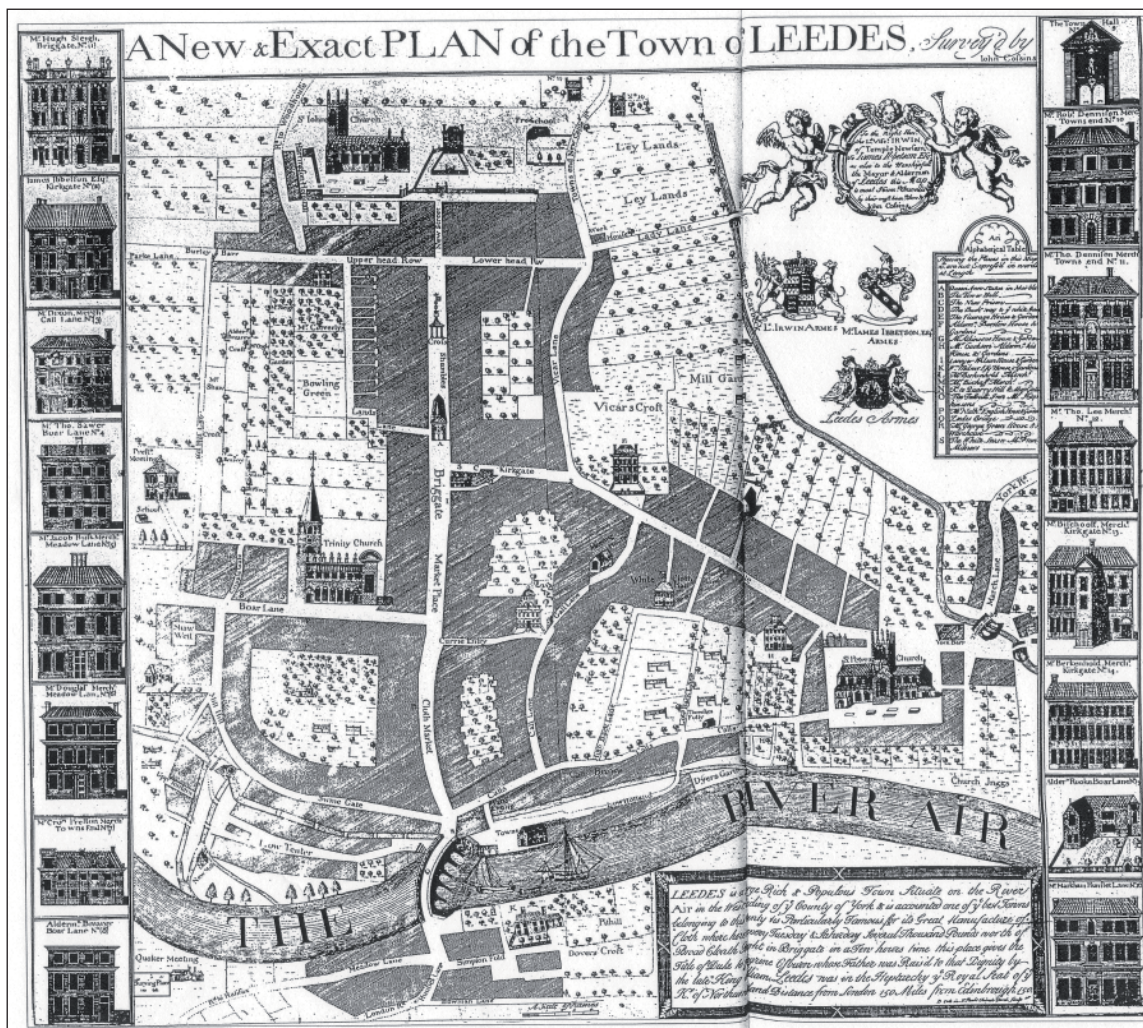


Fig. 3 Cossins's Plan of Leeds, 1725

In July 1626 Charles I granted a charter of incorporation to the borough of Leeds as 'a free Borough', giving it the right to own property and conduct public business but this charter did not, however, extinguish the ancient manorial rights. The king had inherited the borough of Leeds when he came to the throne in 1625, but, in order to extinguish royal debts he assigned this and other properties to the Corporation of London, one of his major creditors. The Corporation had no wish to retain these rights and sold them in 1630 to a group of prosperous Leeds citizens who placed most of the acquired rights in trust for the new corporation. The new charter did not give Leeds the right to return members to the House of Commons, and apart from a two year period during the Commonwealth era, the town was to remain unrepresented until the Reform Act of 1832.

To underline the status of the incorporated borough, the new Church of St John, New Briggate, was built in 1632-4; it is described by Nikolaus Pevsner as '[T]he only church in Leeds of more than local interest ... there are few large churches of [its] date in England' (Pevsner 1967, 312-3). Also built in the 1630s was a new workhouse, situated on the corner of Lady Lane and Vicar Lane on the site of the former chantry chapel.

During the Civil War, Leeds changed hands between Royalist and Parliamentary forces on various occasions, finally succumbing to the Parliamentary army in April 1644, which, following the battle of Marston Moor later that year, dominated Yorkshire. Many of the leading merchants in Leeds had supported the king, and were to suffer heavy fines in consequence, and these, together with the demands of occupying forces and general disruption of trade had an adverse impact on the town and its population. The restoration of the monarchy in 1660 was followed in 1661 by a second charter, and, with the merchant class back in control of the town's affairs, prosperity returned.

Celia Fiennes visited Leeds in 1698, and she noted that it 'is a large town, severall large streets clean and well pitch'd and good houses all built of stone, some have good gardens and steps up to their houses and walls before them' (Fiennes 1982, 182). As further evidence of the growing importance of the town, a company was formed in 1699 by a group of Wakefield and Leeds merchants which started work on the Aire and Calder Navigation, a project aimed to improve the transport of cloth and other goods from West Yorkshire to the port of Hull.

2.1.2 The 18th Century

John Cossins produced the first detailed plan of Leeds in 1725 (Figure 3), which he described in his dedication to the Duke of Leeds as 'a large, rich and populous town'. In addition to showing the extent that the central area had been developed, he also included illustrations of the houses of prominent citizens, including that of the merchant Robert Denison, situated in Town End, just to the north of the present Vicar Lane; Denison House (later known as Sheepshanks House) was a handsome, five-bay classical mansion.

Also shown is the Work House, at the corner of Lady Lane and Vicar Lane. Apart from the buildings along the west of Vicar Lane, south of Lady Lane, the area of the proposed Eastgate Quarter is shown as ley land and orchard.

Daniel Defoe visited Leeds, probably in late 1725 and recorded the villages in the area as being 'large, full of houses, and those houses thronged with people, for the whole country is infinitely populous.' The town itself he described as:

A large, wealthy and populous town, it stands on the north bank of the River Aire, or rather on both sides the river, for there is a large suburb or part of the town on the south side of the river, and the whole is joined by a stately and prodigiously strong stone bridge, so large, and so wide, that formerly the cloth market was kept in neither part of the town, but on the very bridge itself (Defoe 1971, 500).

Defoe was also interested in the Town's commerce and he notes that the Aire and Calder Navigation, built in the early years of the 18th century, facilitated the export of woollen goods to markets in North America, Europe and Russia.

Although textile production continued to be of great economic significance, as the 18th century progressed other important trades developed, such as pottery, and from c1760, soap boiling, sugar refining and chemical manufacture. Transport employed increasing numbers, and the growth in population and prosperity encouraged building throughout the region. By 1775 the population of the borough of Leeds was estimated at slightly below 31,000, making it the seventh largest town in England, and in the ensuing fifty years this figure was to increase to just over 53,000 (Fraser 1980, 48).

In line with other growing Georgian provincial towns, increasing wealth resulted in a growing middle class, which sought entertainment in assembly rooms and theatres; the new Assembly Rooms opened in Leeds in June 1777, attached to the re-built White Cloth Hall, and a musical festival was established in the 1780s. The middle class also sought to distance itself from its working class neighbours and the West End of Leeds grew out of the grant of building land on the Wilson estate in September 1767. Within thirty years this area had been developed as Park Row, South Parade, East Parade, Park Place and Park Square (Beresford 1988, 127).

Development in the East End, where the majority of the working class lived, during the middle five decades of the 18th century took a different form. Hardly any new streets were laid-out, instead the yards and gardens behind the houses fronting the main roads were built-over with small dwellings, sometimes back-to-back housing, and workshops. A good example of this is Boot & Shoe Yard, running north behind the eponymous inn in Kirkgate; in 1767 this contained only a single warehouse, but by 1770 twelve new one-room cottages had been built, and a further seventeen low-value tenements were erected by 1782, augmented by a further eight by 1805. Since these habitations were not on public roads, the proprietors were not obliged to provide paving or drainage, and living conditions were consequently deleterious (Fraser 1980, 75-6). The final quarter of the century witnessed green field development in the East End; one notable entrepreneur was Richard Paley who began acquiring land in 1787, dividing this into smaller lots which he sold to developers who in turn built houses for sale or rent. By the time of his bankruptcy in 1805, Paley owned 275 rented houses, and a further 290 had been erected by developers on plots he had sold (Fraser 1980, 81).

In addition to commercial development, much of the new housing was put up by 'terminating building clubs', supported by subscriptions paid by their principally artisan members. The subscription income was used to pay interest on building land acquired on mortgage, and to pay for the construction of the houses; when complete these were allocated to members by ballot, and, after the last house had been built, the club was wound up. Typically, a member would live in the front of his back-to-back house, renting out the rear, and, if built, the separate cellar dwelling.

The development of the East End involved a large number of relatively small landlords, ranging from an artisan owner-occupier with tenants, through builders and craftsmen owning a number of properties on different developments, to the larger developer landlords such as Paley. None of central Leeds, however, was owned by a great landowner, such as the Duke of Norfolk in Sheffield, and there was, therefore, no grand design based on a grid system with squares and back service alleys. Instead the development was piecemeal, and open areas remained long after new buildings had been completed on a neighbouring freeholder's plot.

The bridge over the Aire at the south of Briggate was widened several times during the 18th century, involving the destruction of the medieval chantry chapel and in 1775 Leeds Corporation obtained an Act of Parliament empowering it to improve the condition and paving of the town's streets. This was followed in 1791 by the introduction of street lighting, initially oil, but converted to gas in 1819. Road communication with neighbouring towns also improved materially during the century, and the canal connecting Leeds with Liverpool was built in stages between 1770 and 1815 (Waddington-Feather 1967, 74).

Middle class housing developed in the latter decades of the century, a particularly good example being the Wilson Park Estate to the west with Park Row (1767-76), East Parade (1779-89), South Parade (1776-78), and Park Place (1788-1800). Pressure from tradesmen and other commercial users increased the rental values of the yards off Briggate, Kirkgate, Vicar Lane and Headrow, forcing many of the poorer inhabitants to look for new accommodation; some moved to nearby villages, but, particularly for the slightly better off artisan class, the solution was found in the development of affordable housing to the east of Vicar Lane. The first examples of back-to-back residences in central Leeds were in Union Street, George Street, and Ebenezer Street, the latter also having the Ebenezer Baptist Chapel which opened in 1787 (Burt & Grady 2002, 73).

2.1.3 The 19th Century

It has been estimated that in 1801 there were some 6,900 houses in Leeds township, just over half of these being built since 1780 (Fraser 1980, 72-3). The 19th century was to see this figure rise to over 40,600, and to witness a major expansion of industrial and commercial buildings, particularly in what had been the middle class residential West End, a noted example being Benjamin Gott's Bean Ing Mills in Wellington Street. The former residents of the West End moved first to Woodhouse, and then, when pursued by industry and working class housing, to the more distant northern villages, leaving an intervening belt of fields which was in turn remorselessly built over.

One feature of land ownership which has had an impact on the development pattern in Leeds was the large number of long narrow plots owned by individuals stretching along the principal roads out of the City; these were the result of agglomerating open-field selions at enclosure and then parcelling them out among the numerous freeholders owning common rights. These plots were generally some 240 yards by 40 yards, the shorter length abutting the road, and were well adapted for the development of terraces of back-to-backs with internal yards.

In 1824 a new Improvement Act was passed which gave its commissioners substantial powers over town planning activities, and one of their first actions was to deal with the congestion caused by Middle Row (the Moot Hall and adjoining Shambles in Briggate), which was compulsorily purchased and demolished in 1825. Their next project was to remove the cattle and fruit and vegetable markets from the streets and create the new Kirkgate Market, on the site of the Vicar's Croft.

The improvements at this date did not extend to dealing with the squalid yards which existed off Kirkgate, particularly the notorious Boot & Shoe Yard, and in the Lady Lane and Quarry Hill districts. These were grossly overcrowded, Boot & Shoe Yard, for example, having 34 houses for 340 residents, and only three privies, which were never emptied or cleaned. Not surprisingly, the appalling living conditions were a fertile breeding ground for disease, and Leeds was badly hit by cholera epidemics in 1832 which lasted for six months and claimed over 700 deaths (Burt & Grady 2002, 128). Although contemporary studies showed the clear link between bad accommodation and disease, it was not until the last quarter of the century that the Corporation seriously began to tackle the problem, but its achievements were impressive and by 1901 four fifths of the houses in Leeds had WCs, and approximately 240 miles of sewers had been built (Burt & Grady 2002, 191).

Immigration was an important factor affecting the demography of the East End. The first group to arrive were the Irish, particularly after the Potato Famine of 1846-7, and they were followed in the latter decades of the century by Jewish refugees from Russia and Eastern Europe fleeing from the post-1881 pogroms. The Irish were to be found in numbers in and around Quarry Hill, whilst the main Jewish concentration was in the Leylands district between North Street and Regent Street; the latter being home to the burgeoning number of clothing sweatshops which augmented the established clothing wholesalers who were mainly concentrated in the Park Lane/Wellington Street area.

Because of its rapid expansion during the 19th century, and because so much high quality architecture survives from the second half of that century, Leeds is one of the most complete and impressive examples of a great Victorian city. The administrative heart of the Victorian city lies on the north of The Headrow, at its west end. The Town Hall, in Victoria Square, by Cuthbert Broderick, dating to 1853-58, is considered by Pevsner to be 'one of the most convincing buildings of its date in the country, and of the classical buildings of its date no doubt the most successful' (Pevsner 1967, 314). In Calverley Street, facing the east side of the Town Hall, are the Municipal Buildings, 1876, by George Corson, in an Italianate style. Also by Corson, is its neighbour, the Educational Department, 1879, and, as an addition to the Municipal Buildings, is the Art Gallery, Centenary Street, 1887-8, by W H Thorpe. Slightly to



Fig.4 St John's Square, off Lady Lane, 1891



Fig. 5 Junction of Nelson and Harewood Streets, 1912



Fig. 6 The Old Workhouse, 1936, just before demolition

the north of Victoria Square is the Infirmary, built 1863-8, by Sir George Gilbert Scott, and to the east, in Cookridge Street is the Civic Theatre, 1865-8, by Broderick.

The markets and retail facilities of Leeds were expanded and developed from the middle decades of the 19th century, consolidating the Town's regional importance:

- The Stock Exchange, Albion Terrace, 1846-7.
- The Covered Market, Vicar Lane and Kirkgate, 1855-7, redeveloped as the City Market in 1902-4 following a serious fire in 1893.
- The Corn Exchange, Cloth Hall street, 1861-4.
- Kirkgate Market, shops, open market and fish market, c1875.
- Thornton's Arcade, Lands Lane to Briggate, 1877-8.
- Queen's Arcade, Lands Lane to Briggate, 1888-9.
- Grand Arcade, New Briggate to Vicar Lane, 1896-8.
- Victoria Arcade, Upper Headrow to Lands Lane, 1898.
- County Arcade, Briggate to Vicar Lane, 1898-1900.
- Cross Arcade, Queen Victoria Street to King Edward Street, 1898-1900.
- Wholesale Meat Market and Abattoir, Harper St and New York Street, 1898-9.

The County Arcade was designed by Frank Matcham, a well known theatre architect, and formed part of the comprehensive re-development of the site between Briggate and Vicar Lane which included Empire Music Hall and the King Edward Restaurant, the latter, with a marble staircase, mosaic floor and polished marble walls, was described as 'the handsomest Grill Room in the United Kingdom'. The re-developed buildings had uniform red and orange facades, and were lavishly decorated with gables, corner towers and other features.

2.2 The Development of the Eastgate Quarter

Lady Lane is one of Leeds's most historic streets, dating back to at least the 16th century, but probably much earlier. On the north corner with Vicar Lane stood a chantry chapel, which after its suppression housed the Grammar School for a short period and then became the site for the town workhouse, built in 1726, and subsequently enlarged, being superseded after 1861 by the new Union Workhouse, Beckett Street (see Figure 6). The North Bar, which lay on Vicar Lane just north of Eastgate, was one of the principal entrances to the town and its location was marked by a Bar stone now incorporated into the wall of 104 Vicar Lane.

The lane led to Lady Bridge over the Sheepscar Beck, at the present junction with Bridge Street, and, until housing development began in the late 18th century, there were open fields on its north side. The first Catholic Chapel to be built in Leeds since the Reformation was opened in 1794 at the corner of Lady Lane and Templar Lane; in addition there was a house for the priest, and a girls school, followed in 1810 by a boys school. The chapel closed in 1831 when St Patrick's Church was opened in York Road, and the site was re-developed as the United Methodist Chapel of the Lady Lane Mission, the 1840 building being designed by James Simpson.

The first moves to develop the Leylands were initiated by Sir Henry Ibbetson, a former mayor and a member of one of the leading mercantile families. He owned two closes at Town's End, adjacent to Denison's House, known as Leylands (2½ acres) and Fountains or Tenter Close (4 acres). This land was, however, entailed, and Sir Henry obtained an Act of Parliament in 1755 breaking this, with a view to granting building leases as '[t]here is now fair Prospect and Opportunity ... to make a great Improvement of the same' (Beresford 1988, 113). In the event he found no immediate takers for this land. Twelve years later, a further disentailing Act was obtained, this being for the North Hall estate, comprising some 45 acres centred on Lady Bridge, near the demolished manor house which had stood at the foot of Quarry Hill. This, however, offered a less attractive location because the estate was low lying and crossed by the Sheepscar Beck (also called Timble Beck), into which flowed the noxious waste from the oil mill, tannery and dye houses up-stream. Again, no immediate interest appears to have been expressed, and development had to wait until the latter years of the century, and was then to be in the form of back-to-back houses (Beresford 1988, 113-4).

In 1785 part of a field east of Vicar Lane and south of Lady Lane was conveyed to Abraham Croft, a speculative builder who built five pairs of back-to-backs on Nelson Street. This initial development in the Eastgate Quarter was followed by a conveyance in 1788 to the Crakenthorpe Garden Building Society, the members of which were responsible for the houses on Union Street, and there were further conveyances to private speculators who built Ebenezer and George Streets. The largest landlords in Ebenezer Street were Beverley, with 37 houses in 1790, and Greaves, with 18 houses. In Union Street, despite being a building society development, there were multiple owners, such as Joshua Eastburn, 'schoolmaster', with 4 houses, and John Mires, 'painter', with 5. It is also interesting that the majority of the 23 members of the Crakenthorpe Garden Building Society were craftsmen, including 9 joiners, 2 painters, 2 bricklayers, and a plumber and glazier (Beresford 1988, 491).

The development of back-to-back housing in the East End was a function of the level of rental which tenants could afford, and hence the amount of capital a landlord was prepared to invest. The form itself grew out of the 'blind-back' dwellings which were built along the boundary walls of the burgage plots in streets such as Briggate and Kirkgate. Most back-to-backs were two storeys, one room on each floor, but there were examples of both one storey cottages (Bramley's Row, later Little Templar Street, with fourteen one room cottages, started after 1798) and three storey houses, the latter in some cases being divided between three families. At intervals along the street there were tunnels, leading not to a rear garden but to back court providing access to the back row of houses. An example can be found in the Ebenezer Street and Union Street development, where access to Union Court was from both streets; most of the dwellings in Union Court had separately let cellar accommodation.

When Robert Denison's house was put up for sale in 1791, it enjoyed an open prospect to the north, and, when neighbouring development got underway in Templar Street in 1796, the intention may have been for somewhat more upmarket housing than that in Nelson Street to the south; *The Leeds Guide* of 1806 noted that

To judge from the style of the houses erected already, it [Templar Street, Leylands] will make a very respectable addition to the town's end (quoted in Beresford 1988, 235).

By 1815 (Figure 7), the Giles plan shows work underway on Edward Street, Lydia Street, Templar Lane and Bridge Street, and north of the Eastgate Quarter on Nile and Trafalgar Streets.

The five years following the end of the Napoleonic War was a period of economic difficulty for England, and little, if any, new development took place in the East End. In the early 1820s, however, the economy had revived and new streets were laid out, centred on Regent Street, but including Livery Street and Moscow Street in the Eastgate Quarter. Living conditions in the Eastgate Quarter appears to have been bad from an early date and the *Report of the Leeds Board of Health*, 1833, describes Ebenezer street as being 'very dirty', Union Street as having 'many dirty yards', and Beresford includes the above two streets and Templar Street in a table of 'Back-to-back Streets most Frequently Castigated, 1830-45' (Beresford 1988, 43; 80; 40).

By 1854, the date of the publication of the first Ordnance Survey map (Figure 9a), the area from Hope Street in the north to George Street in the south, bounded by Vicar Lane and North Street to the west and Regent Street, Quarry Hill and St Peter's Street to the east appears to have been substantially developed. The 1893 (Figure 9) 1:2,500 Ordnance Survey shows the site as being predominantly residential, mainly back-to-back houses, with a number of factories, such as Hope Street Mills and a leather works further east, a lead works and a cocoa plant on Edward Street, and tramway depot in Sheepshanks Yard. To the south of Union Street, the area to Back George Street appears to have been cleared with the exception of the Millgarth Police Station.

Figure 8 is a view of the Police Station looking along Millgarth Street to Union Street with a number of officers standing outside. It was built in 1878 at a cost of £5,150 as the divisional headquarters and was originally larger with a mortuary and a barracks, the latter being condemned by the Medical Officer in 1885 and moved to Hunslet in 1903. The new police station, opened in March 1976, now stands on this site.

A number of public houses are shown including what is now the Templar Hotel, on the corner of Templar Street and Vicar Lane. The earliest reference found to Templars' Inn in the Directories is 1839. Up until 1858, Templars' Inn is listed under Templar Street, but from at least 1868 it appears under North Street, as this stretch of Vicar Lane was known until the late 19th century. This, together with the Ordnance Survey map evidence, indicates that the taller front addition was added early in the second half of the 19th century, to an earlier building. The pub interior was remodelled and the exterior given a fashionable faience cladding to the ground floor elevations in 1927, when plans by architects Garside and Pennington were approved. This Pontefract firm also designed the Marquis of Granby at 33 Eastgate. The exterior is little altered since 1927 and the pub interior retains panelling and other features from the 1920s (West Yorkshire Archives, Leeds ref. LC Engineers BCP42, 28 December 1927). Numbers 6-8 Templar Lane, two narrow two-storey brick-built buildings adjacent to the Templar Hotel are shown as part of the pub premises on the early 20th century Goad Insurance



Fig. 7 The first large scale plan of Leeds by Francis and Netlam Giles, 1815



Fig. 8 Millgarth Street Police Station, 1908

plans and on the 1927 re-modelling plans. Number 6 functioned as a brewhouse, shown as 'disused' in 1927, but with the brewpot still in situ. Number 8 served as storerooms. The upper floors provided bedroom accommodation as part of the inn (West Yorkshire Archives, Leeds ref LC Engineers BCP42, 28 December 1927).

The 1908 (Figure 10) 1:2,500 Ordnance Survey map shows that Templar Street was a through-road, joining Quarry Hill at its junction with Regent Street. Slightly to the west of this junction was the Central Synagogue, close to the then predominantly Jewish area centred on Byron Street. South of Union Street, the Public Baths had been built, and two new streets, Millgarth Street and Cross Union Street had been created. Along the western boundary of the site, the re-development of Vicar Lane, which included the Grand Arcade and the County Arcade, can be noted, together with the widening of Vicar Lane and the creation of a tramway down its centre.

Immediately south of George Street, the new Kirkgate Market had been completed, with the loss of back-to-back housing and yards on the south side of the street. The Weights & Measures Office which survives in Millgarth Street is largely as shown on plans dated 1927, drawn by the architect G F Bowman. The detail of the door architrave facing north east onto Millgarth Street is slightly different. The building was purpose-built to provide new offices and workshops for the Weights and Measures Office. The client was the Leeds Corporation Markets Committee, and the building would have served the Kirkgate markets (West Yorkshire Archives, Leeds ref LC Engineers BCP 65, 17 May 1927).

By 1921 (Figure 11), a number of material changes had occurred, of which the most far reaching was the replacement of Hope Street by the New York Road running along the north of the site. There appears to have been a number of house clearances, particularly along Templar Street and to the west of Little Bridge Street, and Metcalf Yard, to the north of Quarry Hill appears to have been cleared for development.

Alexandre's Tailors was founded in Templar Lane by Samuel Henry Lyons in 1906. Plans and elevations for a clothing factory submitted by G F Bowman of Leeds were approved in 1914, for Lyons Bros. The plans show the north part of Lyons Building as it exists, but the exact date of construction has not been established; the building appears on the Goad insurance plan (1902, as amended to 1921) and the 1921 Ordnance Survey map. The north phase had four floors of accommodation; including a stock room and dining room in the basement, ground floor cutting room; first floor finishing room, second floor machine room. Entrances, concrete stair cases and toilets are situated against the north gable. The elevation drawings show to Templar Lane ten bays of windows, with five roof ridges as built; plans indicate brick walls, timber floors supported on cast-iron columns (West Yorkshire Archives, Leeds ref LC Engineers BCP 29, 19 May 1914). In 1925, plans also by G F Bowman, were approved for a 6-bay extension south to Lydia Lane. The start of the 1925 build is marked by the segmental-pedimented entrance bay with the 1925 date over the doorway; the bay immediately to the north of this entrance is the southern bay of the earlier phase, and was slightly modified in 1925 (West Yorkshire Archives, Leeds ref LC Engineers BCP 40, 19 May 1925). The final bay was added in 1938 on the corner of Lady Lane.

By 1933 (Figure 12), the site had lost most of its terraced housing and substantially all its back-to-back houses, although there remained small groups, that between Templar Court and Moscow Street being an example. The area to the north of Templar Street was entirely factories and a number of new factories had been built to its south, including the Lyons Works on the east side of Templar Lane. Templar House remained a Methodist Chapel, and a new church building (the Bridge Street Pentecostal Church, 1930) had been erected on the west side of Bridge Street. The Headrow and Eastgate scheme had been cut through, but demolition along Eastgate was incomplete, groups of back-to-back houses remaining on the south side of Nelson Street. Appleyard's garage had been constructed – not on a roundabout as it survives, but a triangular island – its surviving (and listed) railings apparently not built in their current form by then.

The Bridge Street Pentecostal Church was built as the Four Square Gospel Church, following plans approved on 8 July 1930. The plans are by architects Arthur Brocklehurst and Son, of Manchester, and show an auditorium with the liturgical axis towards the west and a gallery at the east end. The plans include a cross section of the interior, showing the steel roof trusses (West Yorkshire Archives, Leeds ref LC Engineers BCP 53 8 July 1930). Immediately north of the church is a now altered three-storey plain brick L-plan building with hipped slate roof which was designed as a warehouse, offices and showroom for Samuel Collins Philson, a firm of builders (Kellys 1936). The plans dated 1936 are by the architect H J Blackman of Leeds (West Yorkshire Archives, Leeds ref LC Engineers BCP 128, 23 June 1936).

Number 10 Templar Street, a two storey brick building on the corner of Templar Place, was built as a provisions warehouse and office for Messrs Leventhall and Frieze. The plans by Leeds architect Arthur Braithwaite are dated November 1931, when approval was granted. It is currently largely as it appears on the 1931 plans, although the ground floor windows and corner door have been altered. The 1931 plans also show the internal structure of reinforced steel joists and steel roof trusses (West Yorkshire Archives Leeds ref LC Engineers BCP 97, 24 November 1931).

The Ministry of Labour's employment exchange opened in Eastgate in 1937. Figure 37 shows the architect's drawing. Also in 1937, the former Marquis of Granby was built on Eastgate. It was designed by Garside and Pennington, Pontefract architects who were also responsible for the re-modelling of the local Templar Hotel, on the corner of Templar Lane and Vicar Lane. The building is no longer used as a public house, being converted to office use in recent times.

Circle House, Bridge Street, c1938, was built with a large and impressive corner window wall lighting the stairwell. It was erected on the site of Lockhart's Restaurant, and was the headquarters of the National Union of Tailors and Garment Workers as a 4-storey building; the upper floor was added after the war. Included in the record plans is a perspective sketch of the south east corner showing the steel-framed full-height window, this and all plans are signed by the architect, Allan Johnson. In 1935 Johnson won a travelling scholarship to study commercial architecture in America, from the Yorkshire Society of Architects, and the corner window may have been inspired by this trip. In the 1930s Johnson was in practice with Victor Bain, a Leeds architect, and he later worked with Lanchester and Lodge, with whom he was responsible for several key buildings at Leeds University in the 1950s and 1960s. The client

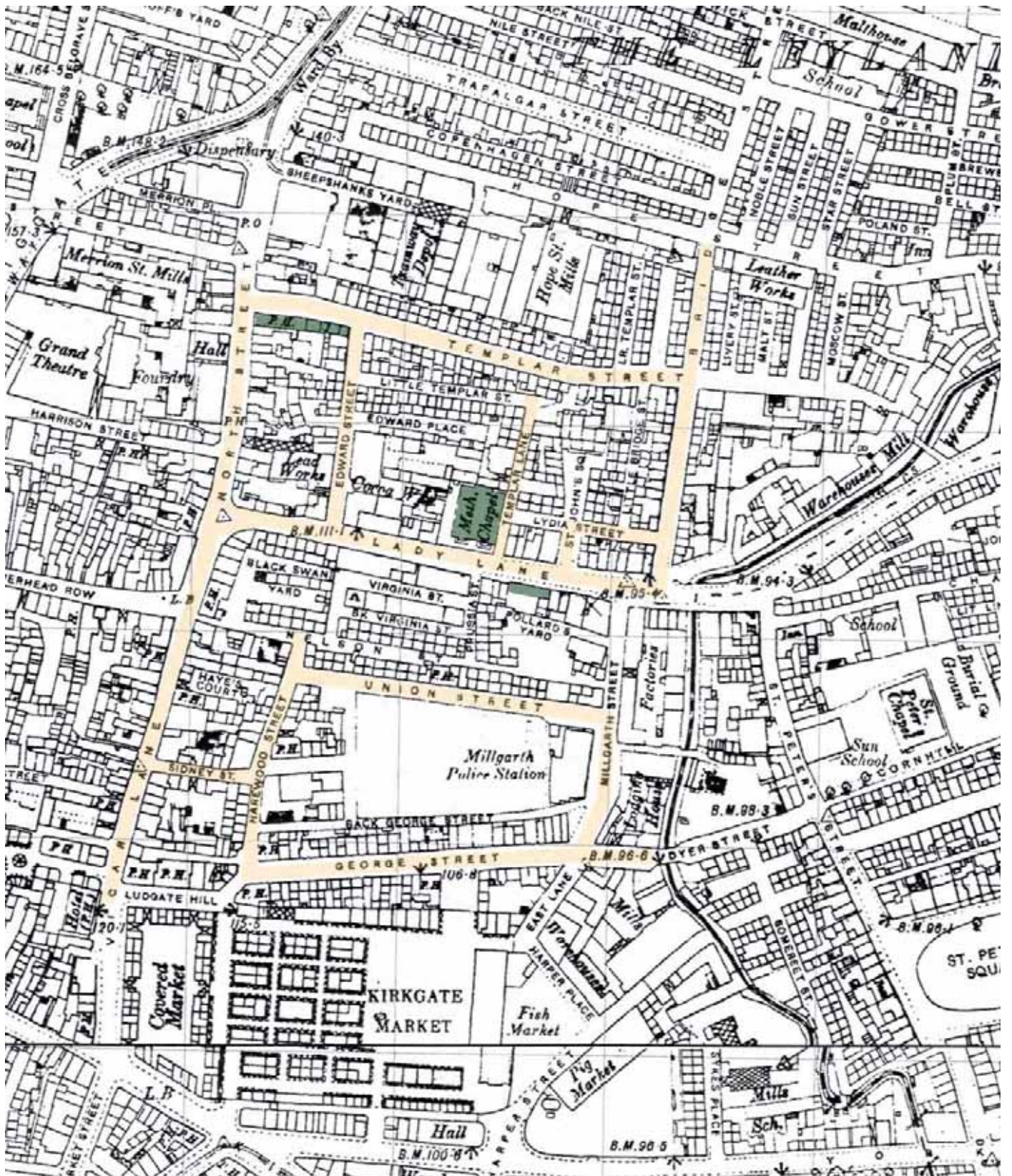


Figure 9 1893 ORDNANCE SURVEY MAP

- Buildings surviving in 2005
- Streets surviving in 2005

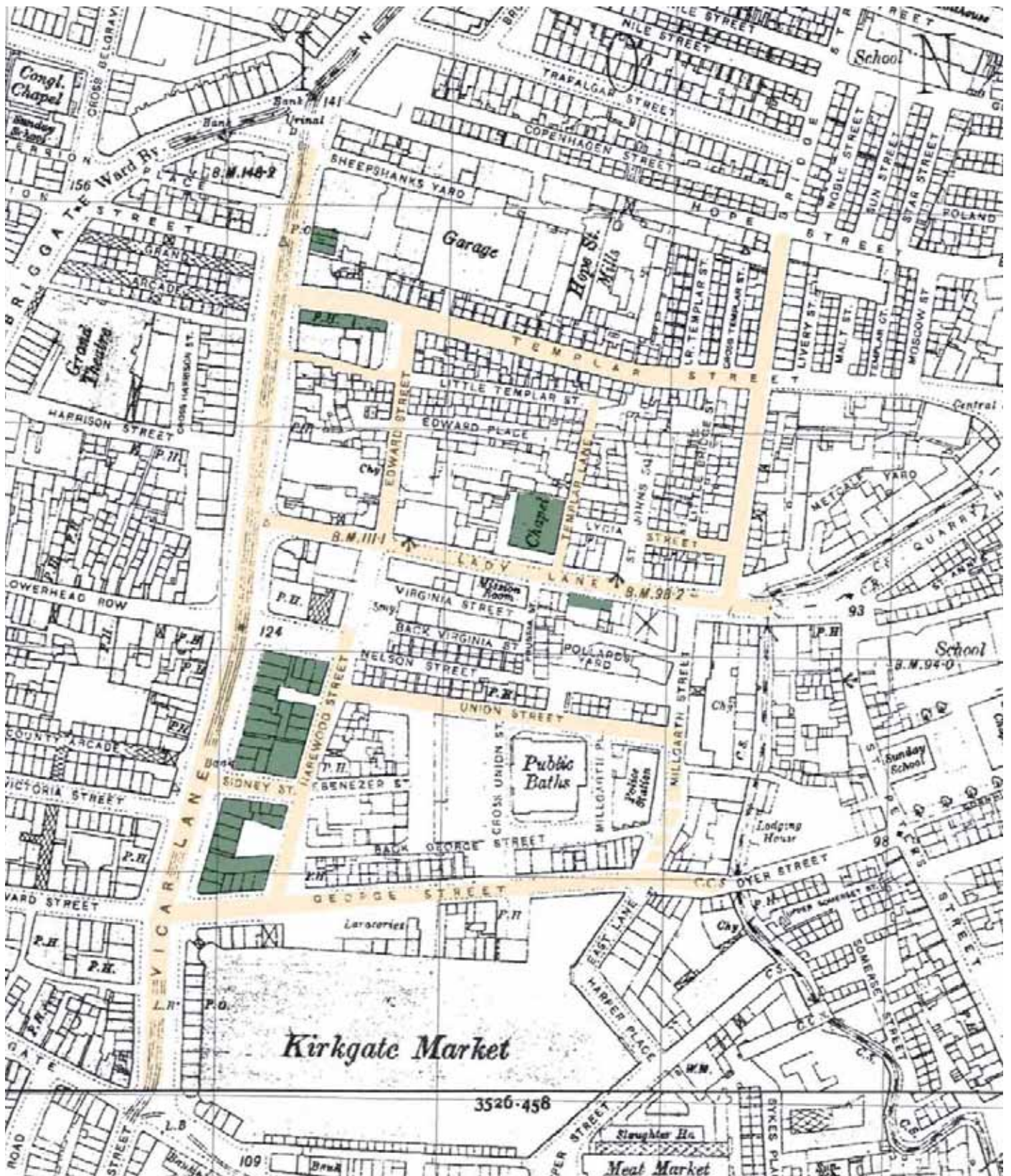


Figure 10 1908 ORDNANCE SURVEY MAP

- Buildings surviving in 2005
- Streets surviving in 2005

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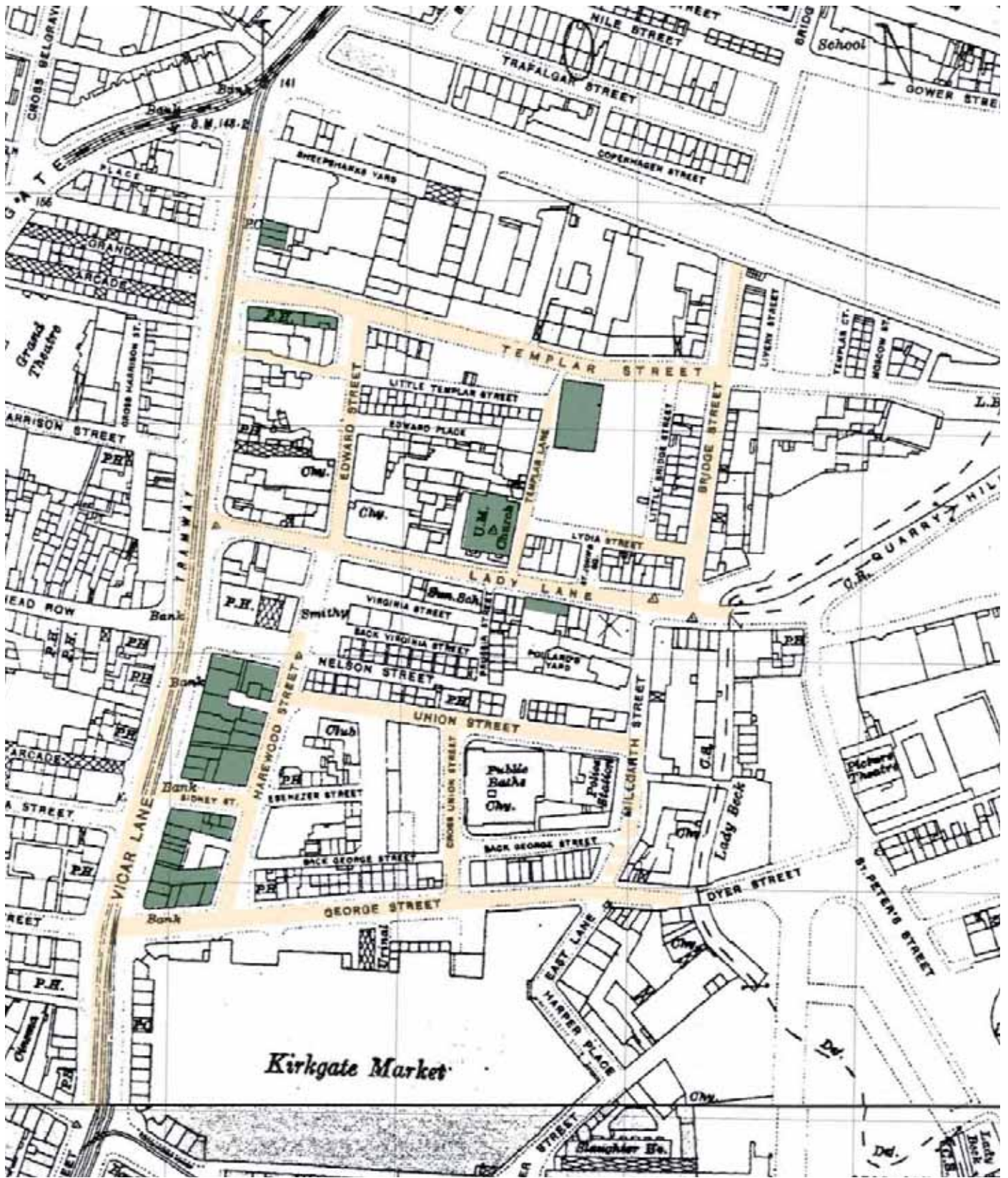


Figure 11 1921 ORDNANCE SURVEY MAP



Buildings surviving in 2005



Streets surviving in 2005

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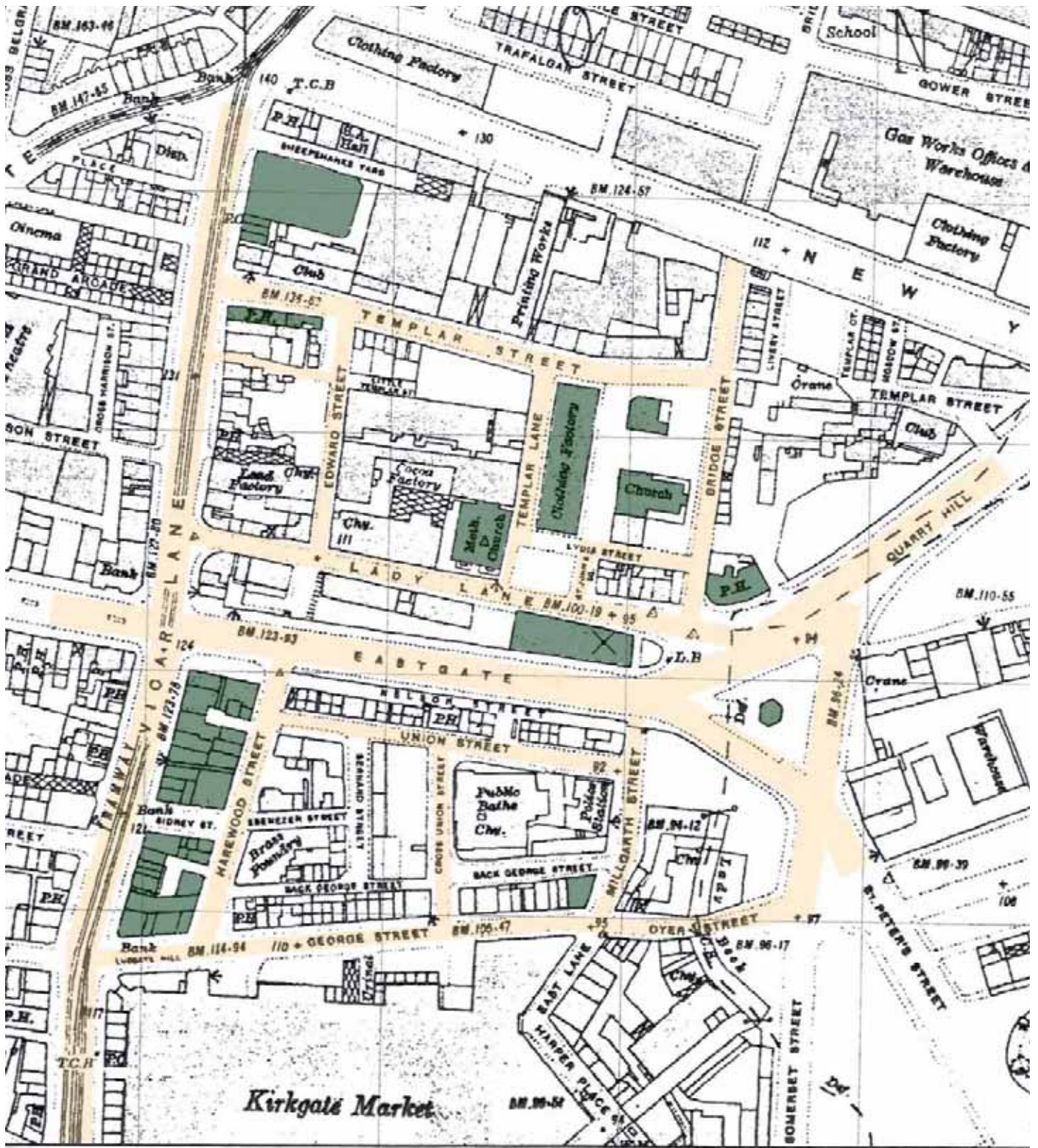


Figure 12 1933 ORDNANCE SURVEY MAP

- Buildings surviving in 2005
- Streets surviving in 2005

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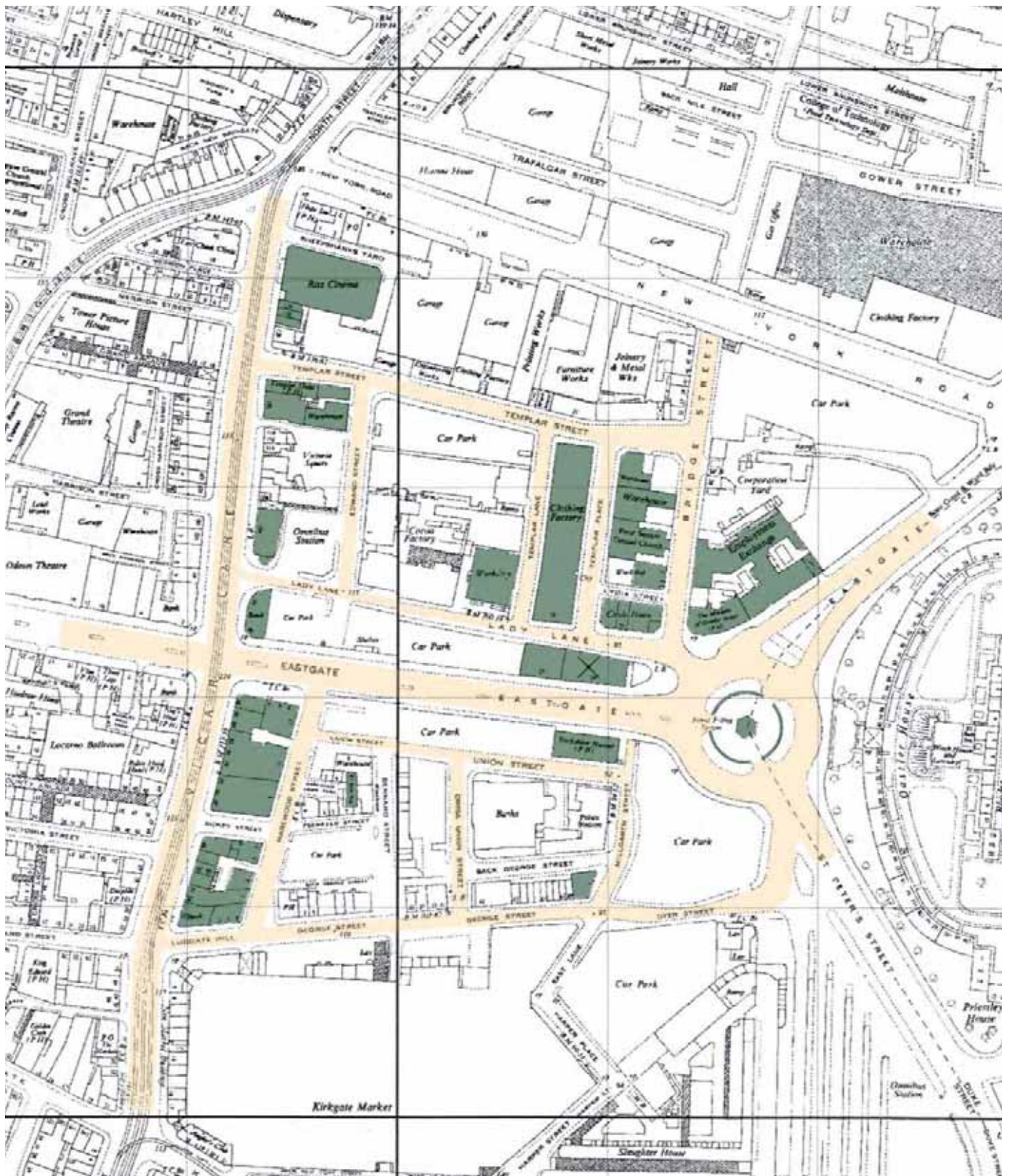


Figure 13 1954 ORDNANCE SURVEY MAP



Buildings surviving in 2005



Streets surviving in 2005

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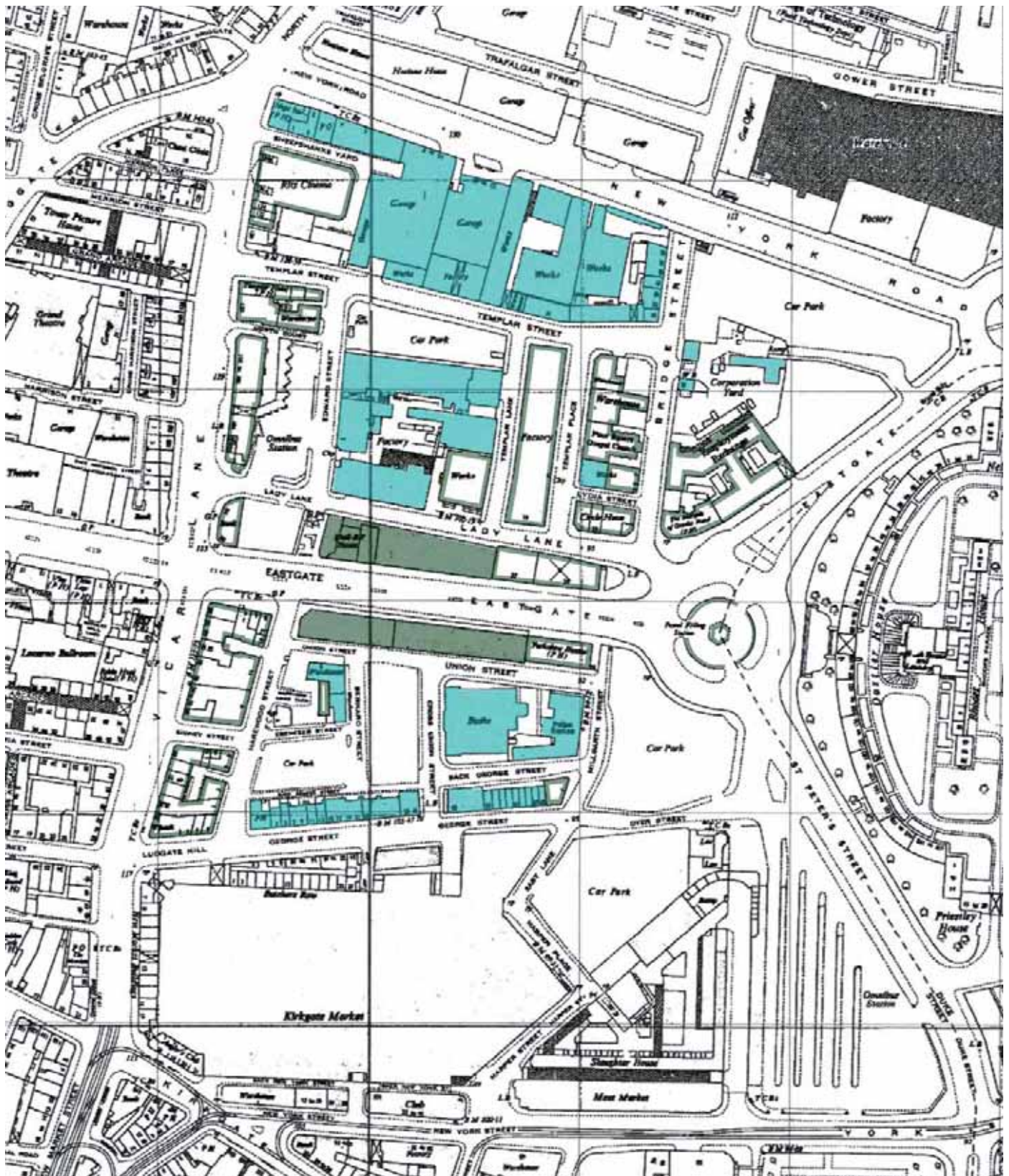


Figure 14 1964 ORDNANCE SURVEY MAP

- Buildings demolished since 1964
- Post-1954 Buildings surviving in 2005
- Pre-1954 Buildings surviving in 2005

was the National Union of Tailors and Garment Makers; a body that would have had members working in garment factories in the Leeds area (West Yorkshire Archives, Leeds ref LC Engineers BCP 98, 22 June 1937). Adjacent at 5-7 Bridge Street, Union House, Building Control Plans were approved for the manufacturing building on 26 May 1936. The plans are by architect G F. Bowman of Leeds, for Hobson Trimble and Co Ltd, a firm of manufacturers and general merchants (Kelly 1936). The three- storey structure had a basement and the plans show the spaces designated as workrooms; the structure was proposed to be reinforced concrete. The building's elevations are as shown on the plans, except for replacement windows in PVCu (West Yorkshire Archives Service, Leeds ref LC Engineers BCP 25 June 1936).

The ensuing twenty-one years (Figure 13) saw further clearances and new development, the most significant of which is Quarry Hill Flats. The island site bounded by Bridge Street, New York Road and the north-eastern extension of Eastgate had been partially redeveloped with an Employment Exchange; the northern sector has been entirely cleared and was used as a car park. All housing had been demolished, and either replaced with commercial properties or utilized for car parking, including two large car parks on the north and south of the still largely undeveloped Eastgate. South of Eastgate, the site to be occupied by the new Police Headquarters was a car park, as is a smaller area formerly occupied by a brass foundry on Harewood Street. The three Blomfield bank buildings are shown at the Vicar Lane junction of The Headrow and Eastgate. An omnibus station was built for the West Yorkshire Bus Company at the west end of Lady Lane on the site of a former lead works between 1936 and 37. Appleyard's petrol station railings had, by this time, been built.

The map evidence (Figures 9-14) prompts the following conclusions:

- Lady Lane is one of the historic streets in Leeds but, with the exception of Templar House and what might possibly be a much altered late 18th century building at its south east end (part of the former Wharram's building at 34 Lady Lane), none of its original buildings survives.
- Since its development in the early 19th century, the site has been a mixture of lower grade housing (a high percentage being back-to-back) and generally smaller industrial units. Slum clearance programmes in the 20th century replaced housing with additional industrial units, but these have for the most part been demolished and the area is now principally car parking.
- The 18th and 19th century street patterns survive in the form of Lady Lane, Templar Street, Bridge Street, Edward Street, Lydia Street, Union Street, George Street, Millgarth Street and Harewood Street. Many of the earlier features such as John's Square, Little Templar Street and Edward Place have entirely disappeared, and the relationship of early streets has been seriously compromised by the creation of Eastgate and its north-east extension, and New York Road.

2.3 Large Scale Clothing Manufacture in Leeds

The clothing manufacturing industry apparently developed on a large scale on the edge of inner Leeds in the late 19th and early 20th centuries. There is no published assessment of the buildings of the industry, unfortunately. There are some good surviving former clothing works on the west side of the city centre, all in new uses. That area was dominated by clothing factories in the first half of the 20th century. The best known are those built by Sir John Barran, a prominent figure in Leeds and mayor 1870-71. He began making clothes in the 1850s and expanded production for the next half century, culminating in the building of a huge factory, 1888-1904 on Chorley Lane, just west of the Westgate/Park Lane. Part of this was converted to offices in the 1980s and is now called Joseph's Well. The celebrated Moorish style clothing factory on Park Square was also for Barran, 1878 by architect Thomas Ambler; this was converted to offices and gutted internally, 1970s.

Otherwise: on Clarendon Rd/Great George Street, to the east of Joseph's Well, is Centaur House, formerly a clothing factory, 1889 by architect E J Dodgshun, occupied by Marlbeck Fashions and later Centaur, this is now converted to apartments; on Wellington Street, survives a steel-framed 1900 clothing factory and warehouse, built for R B Brown and sons, this is now offices.

Some notable clothing factories have been demolished in recent times including Burton's large factory on Hudson Road, Harehills. Built by 1920, demolished 1981 – at one time the largest in the world. Other lost clothing factories including Headrow Clothes, Westgate/Park Lane, St Peter's Buildings, New York Road. Hepworths also had a large factory in Leeds.

2.4 Slum Clearance and Re-housing Schemes in the 20th Century

The population of Leeds at the turn of the 20th century had grown to just under 430,000, and the City covered approximately sixty square miles (Waddington-Feather 1967, 82). Slum housing was already a major problem and the city council decided to tackle the problem by a combination of slum clearance and the building of new council estates.

Although the concept was laudable, in practice there were serious social and economic problems. Between 1933 and 1940, over 34,000 people were re-housed, most in new estates some miles from the City Centre such as Gipton (3,500 houses), Seacroft (11,000 houses), and a number of smaller estates. The result was the break-up of communities, and discontent at the lack of local amenities such as cinemas, pubs, and good shopping facilities. A further problem was that rents on the new estates were higher than the residents had been paying in their back-to-back houses, and the means tested rebate scheme was generally unpopular.

The major exception to the garden suburb estates was Quarry Hill Flats, built on the site of one of the City's most notorious slum areas. This was one of the most ambitious council re-housing projects of the inter-war years and was eventually to comprise over 900 flats housing some 3,300 people, together with lawns and playgrounds. Designed by R A H Livett, the City architect, its construction employed the 'Mopin system' of prefabricated blocks of stressed steel and concrete, thus obviating the need for employing skilled labour. The complex had lifts



Fig. 15 Nos. 36-38 Lady Lane, 1928, before incorporation into the former Wharram's building



Fig. 16 Nelson Street, 1898

and waste was dealt with by the French Garchey system whereby refuse was conveyed to central incinerators for disposal. The first section was occupied by 1938 and was recognized as both an architectural and social achievement, but after only forty years the complex was demolished on the pretext that structural defects made repair uneconomic. The site of Quarry Hill flats is now occupied by Quarry House, the national headquarters of the Department of Health and Social Security, completed in 1993, the West Yorkshire Playhouse, opened in 1990, Leeds College of Music, and BBC Yorkshire.

2.5 Sir Reginald Blomfield's Plan for The Headrow and Eastgate

2.5.1 The Headrow

The First World War delayed town planning initiatives until its completion, and an initial proposal to build a thirty mile ring road ran into problems with obtaining ownership; by 1924 only a third had been completed. In the City Centre, Boar Lane was the only east-west route, and in 1924 Alderman Charles Lupton, chairman of the improvement committee, unveiled plans for a new roadway from the Town Hall to Mabgate, estimated to cost £500,000 (Fraser 1980, 418). The new street was initially to be called Kingsway, but The Headrow was decided on following a public competition in the *Yorkshire Evening Post*. Leeds did not employ a City Architect at that time, and accordingly Sir Reginald Blomfield, fresh from designing the Regent Street Quadrant in London, was asked to select an appropriate choice. Although a local architect was favoured, Blomfield decided the work was beyond the capability of a provincial architect, and in December 1925 he was himself appointed, his brief being to prepare designs of the elevations of the buildings to be erected along the north side of the new street. As with Regent Street, Blomfield provided the principal façade, and others, such as the Leeds architect G W Atkinson (1860-1950), were responsible for interior design and the other facades.

Blomfield prepared a number of drawings for the Headrow scheme (see Appendix IV) and *The Town Planning Review*, July 1934, published an article by W S Cameron, 'The Headrow, Leeds' which positively assessed Blomfield's proposals and included two illustrations of the approved designs, thought to be by Blomfield (these two illustrations had been first published in 1926, Figures 17 and 18).

New buildings were to be in red brick, with Portland stone ground floors and dressings, and with bronze glazing bars and fascias for the shop-fronts. The façade is continuous, and Blomfield emphasised significant points by inserting pavilions with Doric pilasters rising to a cornice with a balustrade topped by urns. For access roads, he adapted the device employed in the Quadrant, using a Portland stone arch, surmounted by twin Doric columns rising to a cornice with balustrade.

The new Headrow was to be approximately 25 metres wide, running from the Town Hall to Vicar Lane, and the new Eastgate, of the same width, would extend east from Vicar Lane to St Peter's Street. There was to be a public open space to the west of Cookridge Street. Negotiations for the purchase of property on the line of the new street began in 1925 and by 1929 all the property had been acquired at a cost of £712,000. Demolition was complete by 1932 (Cameron 1934, 26). In addition to the general design of The Headrow, Blomfield also

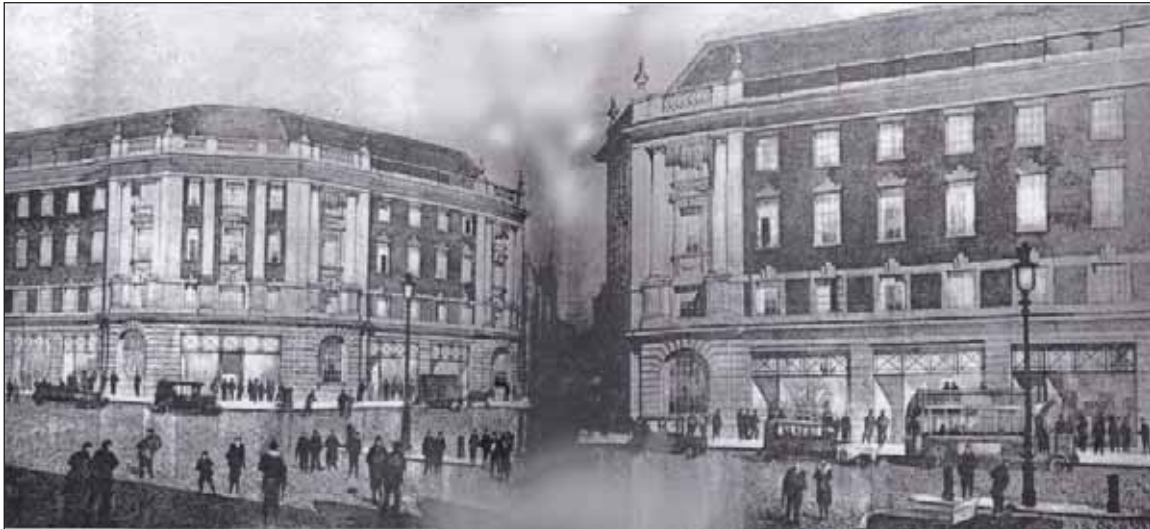


Fig. 17 View from Upperhead Row looking north-west (The Town Planning Review)

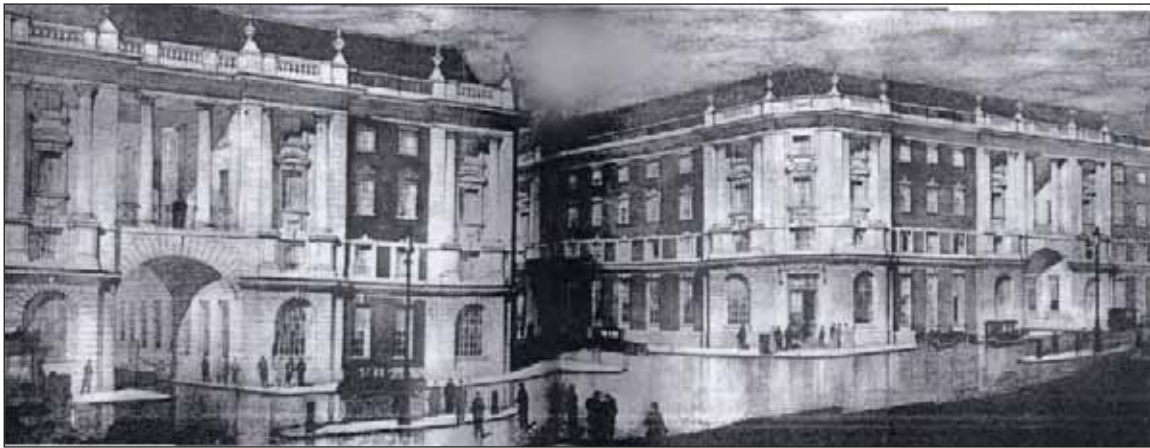


Fig. 18 View from Park Lane looking North-East (The Town Planning Review)

produced drawings for Lewis's Store (Figures 29-31, 1930), and for a proposed new hotel (Figures 35 and 36, 1938); in the event neither of his designs were executed, although Lewis's Store respected the Blomfield design conventions.

The first new office building, for Leeds Permanent Building Society, was completed and in use by July 1931. All of the buildings on the north side of The Headrow took account of Blomfield's design criteria; these included Frank Verity's 2,600 seat Paramount (later Odeon) Cinema opened in 1932, Lewis's Store, 1932 by Atkinson & Shaw, and Lloyds Bank, on the corner of Vicar Lane, by Leeds architects William Williams Brown & Co (Heap 1990, 49). The final building to be erected on the north side of The Headrow was Headrow House. The site was acquired by the tailoring magnate, Sir Henry Price, in 1939, but the war delayed development. The first post war plan was rejected because it did not follow Blomfield's strictures, but revised plans by Arthur S Ash were approved despite criticism by the West Yorkshire Society of Architects; the building was completed in 1958 (Heap 1990, 31). Barclays Bank, at the junction with Vicar Lane is the only Blomfield design building on the south side of The Headrow.

Blomfield's Headrow designs received a mixed reception on completion, the general consensus being that they were somewhat out-of-date, and Pevsner considers them 'tame and dull, of a type only too familiar from the London of between the two wars. But the scale is an asset' (Pevsner 1967, 317).

His work on the Quadrant, Regent Street, was a material factor in his appointment, and his design for The Headrow and Eastgate follows similar *Beaux Arts* lines. There are, however, other similarities between the two projects; Regent Street was itself a new street, built immediately after the end of the Napoleonic Wars, and intended to be London's foremost shopping street, linking the Prince Regent's Carlton House with Regent's Park, scheduled at the outset for housing development. The Headrow and Eastgate were similarly to house shop premises on the ground floor, together with the large and luxurious Lewis's Store, and the scheme linked the Town Hall, the heart of local government, with Quarry Hill, scheduled to be one of Europe's foremost local authority housing developments. Both projects employed a number of different architects working to agreed general design criteria, by John Nash for 19th century Regent Street and Arthur Cates for its 20th century re-building. Both schemes were carried out by public sector bodies, both over-ran the initial cost estimate, and both had the provision of employment as one of the objectives.

The buildings on The Headrow are architecturally richer in detail than those of Eastgate and the changeover from one sector to another is signalled by the three (intended to be four) bank buildings at the Vicar Lane intersection. Looking east along The Headrow, the new street is punctuated by Blomfield's petrol station, surely a symbol of modernity, and terminated by the great mass of Quarry Hill Flats, itself an expression of civic pride and achievement. Looking west from St Peter Street, the broad new street was terminated by the distinct facades of The Yorkshire Hussar and the Kingston Unity building (the latter now rather obscured by a large willow tree).

2.5.2 Eastgate

The initial proposal for The Headrow/Eastgate scheme originated with Leeds Council Improvements Committee and was first publicly reported in 1924, but exactly what Blomfield prepared is unclear. No report or overall masterplan has been located nor do Council minutes and Annual Reports refer to such a document and his fee of £3,000 plus expenses (Improvement Committee Minutes, 18 November 1924) would suggest his role was limited. Leeds Central Library has a relatively small number of elevations (see Appendix IV). If the sketch numbers are a guide, however, the original portfolio of sketches was much more extensive.

As far as Eastgate is concerned, there are six known illustrations made during Blomfield's life time:

- Detailed drawings of the entrance elevations to the Kingston Unity building (29-31 Eastgate) and Wharrams Ltd building, the former dated November 1928 and the latter May 1930. (These are in the private collection of Richard Fellows.) (See Figures 38 and 39.)
- Elevation of the north side from Vicar Lane to St Peter's Place, (1938) (see Figure 34), signed 'Reginald Blomfield RA Architect, New Court, Temple'. This shows, from left to right, a proposed building from Vicar Lane to the passage between National Deposit House and Shell Mex & BP House. This is a four storey building of six bays between end pavilions above a rusticated ground floor. Underneath Blomfield has written 'all details as Lloyds Bank'. Next, is the westernmost block of Shell Mex & BP House, comprising six bays between pedimented pavilions, with details of doors, fenestration, key stones and blind thermal arches illustrated. Underneath Blomfield has written 'all details as Messrs Wharram's Bdg'. The remaining buildings are shown in outline only.
- Design drawings of the elevations of Martin's Bank and the National Deposit House (90-94 Vicar Lane and 1-5 Eastgate).
- A photomontage dated 27 May 1935 which comprises a photograph of the Kingston Unity building and the Eastgate façade of Wharram's building, then a sketch of the un-built section to Vicar Lane, and a roughly drawn conjectural sketch of the south side. It is not known who prepared this document.

The Improvement Committee Annual Report for 1929-30 contains the following:

Negotiations have been completed with Messrs Wharram to refront their existing building to Sir Reginald Blomfield's design for this section ... The Kingston Unity of Oddfellows have agreed to erect new premises to Sir Reginald Blomfield's design.

W A Wharram Ltd was a wholesale chemist with premises at 34 Lady Lane (see Figure 15 for this building in 1928). The building was described in Kelly's Directory (1922) as a four-storey



Fig. 19 Eastgate, 1931



Fig. 20 Eastgate c1932

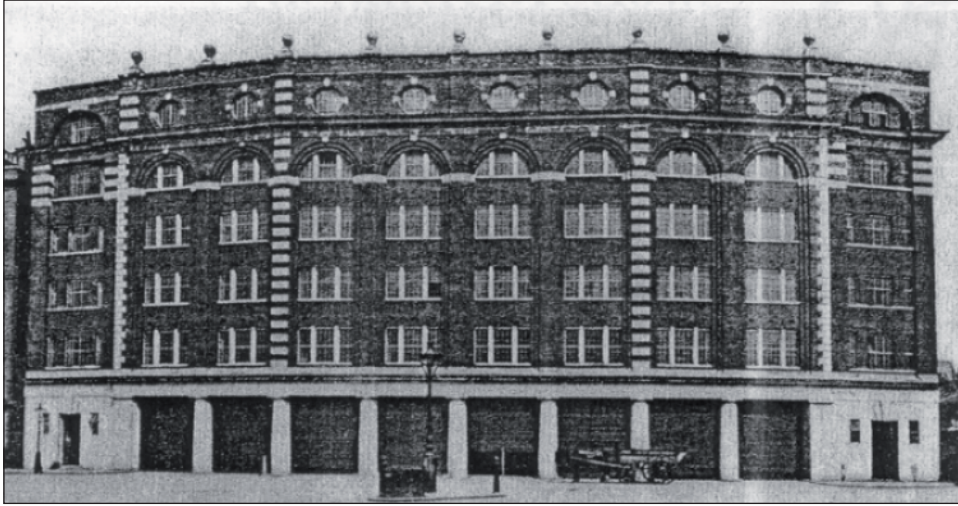


Fig. 21 Army and Navy Stores warehouse



Fig. 22 Kingston Unity and Wharram buildings



Fig. 23 Appleyard's petrol station

terraced building. From the 1880s until 1921, the Directories indicate that the building was occupied by Henry Ingle and Son, a firm of leather merchants and boot manufacturers (Kellys 1882 and Slaters 1892 and 1920). The earliest reference dates from 1876 when F Gawthorne, a boot and shoe maker occupied the building at Number 34 (McCorquodale). Plans (but not elevations) approved in 1929 show minor alterations proposed to this building, as part of plans for Wharrams, for the shallow extension on 27 Eastgate (qv). These plans were produced by architects G W Atkinson of Leeds, and indicate that the Lady Lane building's floors were then laid out with a large central space, with smaller rooms either side; chimney breasts were proposed for removal from the left, east cross wall under the 1920s plans. The floors in the 1920s were used for storage, dry goods and a pathological laboratory. The Goad Insurance plan (1902-1936) describes the building as a drug factory, with garage. The 1920s alterations include a new internal hoist against the new rear wall of the Eastgate building and garage doors and additional windows on the Lady Lane elevation. The evidence suggests that the building dates from the second half of the 19th century and was built as a manufacturing building (West Yorkshire Archives, Leeds ref LC Engineers BCP 97, 2 April 1929).

Plans and elevations for Number 27 Eastgate, to be occupied by W A Wharram Ltd, were approved on 23 April 1929. They were produced by G W Atkinson of Leeds, as part of plans that also show the alterations to 34 Lady Lane. The Eastgate elevations are identical to, though a less detailed version of the copy of the drawing dated 5 November 1928 (shown in Figure 38). The plans show a narrow, one-room deep range of 4 storeys, plus basement and lower ground floor (West Yorkshire Archives, Leeds ref LC Engineers BCP 97, 2 April 1929).

The plans for the Kingston Unity of Oddfellows (Leeds Archives Building Control Plans Vol. 23, f216), dated May 1930 by Kirk and Tomlinson, Albion Street, Leeds, are inscribed 'Keystone according to Sir Reginald Blomfield's detail No. A49' and 'Doorway [in Eastgate] to the design of Sir Reginald Blomfield'. These are probably a reference to a set of models 'for carving on the elevations of premises erected along the north side of the street ... [to be] loaned to builders (Improvement Committee Minute, 28 December 1927). There is no other indication that these plans were seen or approved by Blomfield.

Whether Kirk & Tomlinson were architects for Wharram is uncertain. The plan referred to above covers only the seven bay Kingston Unity Building, but Wharram's Eastgate frontage is identical and was built at the same time. Their completion is reported in the 1931-2 Improvement Committee Report. What is clear is that Blomfield did produce detailed design drawings for these buildings (see Figures 38 and 39) and that these designs were extrapolated to produce a design for the north side of Eastgate, not all of which was implemented.

Figures 19 and 20 show the Kingston Unity and Wharram buildings viewed from St Peters Street looking west towards Vicar Lane. In the distance, the buildings on Headrow can just be discerned as can Blomfield's Bank building on the south of Headrow at the corner of Vicar Lane. Figure 20 shows the still to be demolished houses on Union Street.

The Improvement Committee Report quoted above refers to the designs that Blomfield produced for Eastgate. It seems that Blomfield took his 1901 designs for the Army and Navy Stores warehouse in Greycoat Place, Westminster, as a starting point for the new commercial

buildings in Eastgate. In both cases an applied giant order rises from a ground floor band course, and both designs feature thermal windows below the upper cornice, blind in the case of the Kirk & Tomlinson building.

The Kingston Unity and Wharram buildings were the first new buildings built on Eastgate, and they formed the template for the development of the remainder. The exception was Martin's Bank building, completed in part by 1935, which followed the template of Lloyds Bank building opposite.

The Improvement Committee Annual Report for 1938-9 reports that the Yorkshire Hussar Public House is in the course of construction and that these premises are similar to the Kingston Unity building and that both 'will form terminal features of the street.' The Yorkshire Hussar was designed by Stephen H Clarke, Middlesborough, for William Younger & Co Ltd. The plans (Leeds Archives Building Control Plans Vol. 29, f63) were approved in May 1939. This building, with its rusticated ground floor, follows the Blomfield design even more faithfully than the Kingston Unity building, possibly because this was perceived as a public space as distinct from the ground floor offices in the Kingston Unity building.

The re-development of the remainder of Eastgate was not to take place until the late 1950s. Shell Mex & BP House, north side of Eastgate, by Cotton, Ballard & Blow, Waterloo Street, Birmingham, was completed in June 1957; this closely followed the Blomfield approved 1934 plan. Eastgate House on the southern side from Harewood Street to the Yorkshire Hussar, by Shingler & Ridsden, Bedford Row, London, was approved in 1959, and completion was in the early 1960s; this made little effort to conform to Blomfield principles. This was followed slightly later by National Deposit House, abutting Martin's Bank; the architects were Ansell & Bailey, Grays Inn Square, London, and planning permission was granted in 1960, but the building does not appear on the 1964 Ordnance Survey map suggesting a completion date in the mid-1960s.

Blomfield's pavilion at Eastgate's eastern end, built as petrol station for Appleyards, is now glassed-in and houses pumping equipment for modern flanking fountains on the roundabout. Figure 23 shows it before the demolition of Quarry Hill Flats. Figure 20 interestingly shows something of the original configuration of the railings prior to the re-modelling of the traffic island to become a roundabout in the immediate post-war period.

2.5.3 Summary

- Blomfield was commissioned to produce elevations for the north side of the new street from the Town Hall to St Peter's Place. His design intention for The Headrow and Eastgate was largely, but not fully, implemented, but it seems that there was never a full Beaux Arts 'Master Plan'. The initial design for Headrow House, completed in 1958, was rejected because it was not in accordance with the Blomfield plan. In Eastgate, his design for National Deposit House was never fully implemented and neither was his intention for the southwest corner.

- Blomfield was responsible for the Appleyard Filling Station which was one of the early structures in the Eastgate phase of the scheme.
- The 1929-30 Improvement Committee Annual Report makes clear reference to Blomfield's design involvement with the north side of Eastgate and, using his Army and Navy Stores warehouse as a model, Blomfield prepared design drawings for the Kingston Unity building and Wharram's building between 1928 and 1930. The 1938 Eastgate elevation, drawn some six years after the Kingston Unity and Wharram buildings had been completed, showed Blomfield's intention to extrapolate his earlier design for the whole terrace on the north side of Eastgate.
- Blomfield's proposal for the Martin's Bank and National Deposit House was only partially implemented. National Deposit House being finally built in the late 1950s in a rather more modern interpretation of Blomfield's intention.
- There is evidence of Blomfield's involvement in specific details to be used on other buildings. So far, there is an absence of any masterplan or concept drawings for the Eastgate scheme associated with Blomfield, but this does not prove that he was not also involved in sketching out the broad appearance of the frontages, that were then worked up by local firms. The consecutive dates of the Blomfield signature on the Kingston Unity drawings and the Building Control approval of them suggests that Blomfield may have 'signed off' the Kirk and Tomlinson plans at the same time as they were under consideration by Building Control.

2.6 Architects

2.6.1 Sir Reginald Blomfield (1856-1942)

Reginald Blomfield began his career in the 1880s when Arts and Crafts concepts were in the ascendancy, and his professional life extended through until the end of the 1930s by which time the Modern Movement had become firmly established.

Blomfield's early work was greatly influenced by the circle of young architects around Richard Norman Shaw, and through them he became involved with the Art Workers' Guild and the Arts and Crafts Exhibition Society, coming into contact with William Morris inspired designers. However, a developing interest in English Renaissance architecture and formal garden design in the 1890s, evidenced by two scholarly publications, led to a change in his architectural taste toward the late 17th century style typified by Wren.

Following a first in Greats at Oxford, Blomfield joined the architectural practice of his uncle, Arthur Blomfield, diocesan architect to a number of prominent sees. He started his own practice in 1884, and although initial commissions were slow in coming, by the late 1880s his reputation was developing and his first major work was the renovation of Brooklands, a large country house in Weybridge.

Much of his work up until the outbreak of the First World War was concerned with country houses. In 1896-7 he restored Heathfield Park, Sussex, a large house originating in the 1670s, and he extensively re-modelled Brocklesby Park, Lincolnshire, after a major fire in 1898. Other major country houses on which he worked included Chequers, Buckinghamshire, now the country residence of the Prime Minister, Apethorpe Hall, Northamptonshire, and La Manoire de la Trinité, Jersey. As well as renovating and re-modelling existing properties, Blomfield also designed a number of new country houses, including Moundsmere Manor, Hampshire (1908), Wittington, Buckinghamshire (1909), and Wretham Hall, Norfolk (1913), his last large country house commission. As well as house design, Blomfield was an active garden architect, his most important project being at Mellerstain, Berwickshire, for Lord Binning.

Blomfield was actively involved with the RIBA from relatively early in his career, and he took a special interest in education. He was made a Fellow in 1906, joined the Council soon after, and became President in 1912. He was elected an Associate of the Royal Academy in 1905, and was appointed Professor of Architecture in the following year. His lectures were published to considerable acclaim in *The Mistress Art*.

Although country houses formed an important part of his practice in the pre-war period, the range of his work was extensive, encompassing educational buildings (examples being Goldsmith's College, London, and Lady Margaret Hall, Oxford), commercial buildings (including The Army and Navy Stores Warehouse, Westminster, and the London and County Bank, Chelsea), and public buildings, of which the United University Club, Pall Mall, is perhaps his best known.

After the First World War, country house commissions virtually ceased, and Blomfield turned to alternative fields. He and Lutyens were both commissioned by the Imperial War Graves Commission to design their cemeteries, Blomfield being responsible for the 'Cross of Sacrifice' which was erected in many cemeteries and was subsequently to be incorporated into a large number of war memorials. As a result of his work for the Commission, he was to design a number of war memorials including the Belgian War Memorial, London, the RAF Memorial on the Embankment, and, perhaps best known, the Menin Gate, Ypres.

In 1913, Blomfield was appointed to a committee to advise on designs for London's Regent Street Quadrant. Although building was not to start until 1923, Blomfield began preliminary planning in 1916, and by 1918 had completed designs for the whole of the Quadrant (except the Piccadilly Hotel which had been designed by Shaw), the County Fire Office, the return façade in Piccadilly up to the Hotel, and the buildings on both sides at the top of Lower Regent Street. In 1924, with work on the Quadrant underway, Blomfield was asked to advise Leeds Corporation on the scheme which was to become The Headrow and Eastgate, and was appointed the following year to draw up appropriate designs.

Blomfield was never happy with the Modern Movement, and in 1934 he published a negative critique in *Modernismus*. Not surprisingly, his work steadily fell out of fashion, and for many decades his reputation was at a low ebb. Latterly, however, there has been an increasing

awareness of the quality of leading early 20th century architects, of whom Blomfield was one of the most prominent, and much of his *oeuvre* has been positively reassessed.

2.6.2 James Simpson (1791-1864)

A labourer's son, by 1822 he had moved to Leeds as a joiner where his work included Joseph Botham's Brunswick Chapel. He appears to have made the transition from skilled tradesman to professional architect in the 1830s, and his strong links with the Wesleyan community in Yorkshire were to make him one of the leading Nonconformist architects in the north of England, at a time when large chapels were being built in every industrial town.

In the Leeds area, his principal works were:

- St Peter's Street Wesleyan Chapel, 1834 (dem.)
- Oxford Place Wesleyan Chapel, 1835 (re-modelled 1896-1903)
- Hunslet Wesleyan Centenary Chapel, 1839 (dem.)
- Woodhouse Wesleyan Chapel, 1840 (dem.)
- Lady Lane Wesleyan Methodist Association Chapel, 1840
- Headingley Wesleyan Chapel, 1844-5
- Hunslet Methodist New Connection Chapel, 1846

He also designed the Centenary Methodist Chapel, St Saviourgate, York, together with further chapels in Barnsley, Bradford, Burnley, Derby, Hull, Keighley, Morley, Newark, Oldham, Rawtenstall, Ripon, Scarborough, and Warrington.

The great majority of his chapels were of classical design, but one of his most successful Gothic pieces was the now demolished Rowlands Methodist Chapel, Summerseat, Bury.

(Source, Colvin 1995, 872)

03. Building/Street Description and Analysis

3.1 The Buildings in their Context – The Streets

3.1.1 The Context Generally

While much of Leeds City Centre is conspicuously thriving with an environment that any city would be justifiably proud, the Eastgate and Harewood Quarter is rather an area which has suffered from both neglect and lack of investment. On the edge of the main shopping centre and having for many years (not only post-war) been used for ground level car parking, the study area is divided from the remainder of the shopping area to the west by Vicar Lane and into two by Eastgate itself.

The built forms to the east of Vicar Lane and the traditional street patterns should encourage penetration from the west, but Vicar Lane itself – and especially to the north of Eastgate/Headrow – is a deterrent to this. Eastgate itself divides the area into two enclaves. The built form of the street limits north-south penetration to either the perimeter of the area or via Harewood Street/Edward Street and has resulted in the areas behind the Eastgate frontages being reduced to low quality uses and buildings with consequent poor environment and no obvious reason why anyone should take the trouble to visit (unless their car is parked there).

The site is dominated and defined by New York Road to the north and the market buildings and bus station to the south. To the west, the City Centre Conservation Area is characterised by (typically) four and five storey streets and arcades of shops, in part at least appropriately titled ‘the Victoria Quarter’, as almost all of the development here dates from the mid/late 19th century to the first years of the 20th century. The blocks of buildings bounded by Harewood Street and Vicar Lane bridge the latter street, along with the magnificent Kirkgate Market to the southwest. To the east, the area rather lost its definition with the demolition of the Quarry Hill flats and piecemeal and rather ad hoc re-development there has not helped re-define it.

A key issue in terms of the general context of the site is the relationship of the Blomfield and other Beaux Arts buildings in Headrow with the Eastgate buildings. What is exhibited by the surviving fabric is, perhaps, a reflection of the rather partial approach taken to the design of the new street in the 1920s and 30s. That Blomfield was engaged only to design the north side of the new street was singular enough, but that although the adopted designs were Beaux Arts in nature, they only crossed the street at particular junctions and were never fully implemented anyway, compromising any pretension to a properly Beaux Arts plan. What remains is architecturally a melange with individual highlights but no overall concept/design. Its strongest feature is the east-west avenue, which possibly reflects that the project was conceived by the city engineer as a traffic route and, although the north side of Headrow is dominated by Blomfield’s designs, the street has little of the homogeneity of its antecedent, Regent Street in London.

3.1.2 Eastgate

Eastgate is a very broad continuation of The Headrow. It has neo Georgian buildings which on the north side are reasonable and at its easternmost terminals are quite good. To its southwest corner, it has high quality Victorian commercial buildings which complement those to the west, in the 'Victoria Quarter'.

Rather over-designed modern street furniture and finishes (and certainly not Beaux Arts) with concrete pavings, seating and, particularly, light fittings and rather a lot of street clutter, but in reality this is not the street's major problem. The view to Blomfield's petrol station is dominated by the huge and monstrous building upon Quarry Hill and this casts a 'Brave New World' spectre over the street (further development on Quarry Hill will hopefully ameliorate this). The buildings on the south side are also of mediocre quality. In views west, the dichotomy resulting from the partial implementation of a partial Beaux Arts design is clear, not only due to the mediocre later interpretations to the south of Eastgate, but also because the buildings in Headrow and to the southwest corner of Eastgate were never re-built to reflect Blomfield's designs. Now the latter are listed, it is clear that priorities have changed and any Beaux Arts intention will never be completed.

Handsome treatment to steps to Edward Street. These reflect the steep change in level between Eastgate and Lady Lane. It was this change in level which allowed the planning of a tunnel below Headrow to (rather curiously) discharge in Lady Lane. The entrance to the tunnel survives in Lady Lane: evidence has been found that its construction was commenced, but it is not clear if it was ever completed.

3.1.3 Eastgate Terminus

At the end of Eastgate is Blomfield's former petrol station. The listing description of this building as terminating views from Eastgate is hard to countenance, given its relative insignificance – it is more akin to a fountain or statue placed axial on a vista as a punctuation. This is now heavily modernised and its context undermined by the loss of Quarry Hills flats and the increased scale of the surrounding roads and traffic management installations. This loss of context has also affected the terminal blocks at the east end of Eastgate.

When standing on the island with Blomfield's petrol station building, it is possible to begin to understand quite how the whole Beaux Arts proposal lost its way and became sterile.

This area has been recently re-landscaped as part of a highways improvement project and has been taken over by a kind of bland municipalisation characterised by engineering brick planting beds, concrete paving bricks and flags – all in many colours – and the standard steel pedestrian barriers set within a sea of asphalt.

But the problem goes deeper than this – it isn't just the issue of traffic and municipalisation, although that is all deadening enough. A Beaux Arts scheme would have relied on enclosure at the east end of Eastgate for views from Eastgate – this was lost with Quarry Hill flats. It would also have relied on some enclosure around the petrol station building to the north and

south to give some setting to the terminal blocks and views north and on the Headrow and Eastgate buildings being of a similar type and scale (à la Regent Street, London).

The enclosure to the south of the garage was lost with the building of the hideous police station, and the Headrow and Eastgate buildings were never completed. The Beaux Arts scheme was perhaps a victim of economics, in that re-development wasn't fast enough to escape the vagaries of fashion and by the time it came to do it, interest had dissipated and now it is impossible to complete it.

To the north and south, the original route of the 1920s road, which is bifurcated to either side of Quarry Hill, remains but now rather expanded with all the accoutrements of the highways engineers and central reservations, all of which add to the sterility of the motor vehicle-dominated environment.

3.1.4 Vicar Lane (North)

This wide street runs north-south from the junction of Headrow/Eastgate. To the north, the street was heavily re-developed during the 20th century and only a couple of good, late 19th century commercial buildings survive on the west side of the street, particularly Grand Arcade, which is rather isolated and, although fairly recently refurbished, clearly lacking real economic purpose. Otherwise, on the west side of the street is a huge 1980 hotel in red/brown brick. On the east side of the street is a real miscellany of commercial buildings of the 20th century, the best of which is at the corner with Eastgate (Blomfield's Martin's Bank) and forms a terminal corner block to the Eastgate buildings.

A street dominated by heavy traffic with a wide asphalt carriageway and wide but largely sterile concrete pavements and granite kerbs.

Limited enclosure to north, where New York Road's influence is felt, but views to south to the mixture of late 19th century buildings and those at the corner of Eastgate make a positive contribution.

Overall what few buildings of interest in this street – the council offices at the northwest extremity, Grand Arcade and the Templar Hotel – are dominated by the prevailing mediocrity and depressing nature of the remainder, particularly the 1980s brick hotel building to the west side.

Recently, permission has been granted for a tower block on the site of the redundant cinema on the northeast corner.

3.1.5 Templar Street

Templar Street is a broad street with no surviving buildings other than those at its west end junction with Vicar Lane.

Not really enclosed other than at its west end, this is really no longer a space as it is entirely open to the car parks on either side.

Asphalt and concrete pavings and asphalt roads. A mixture of ad hoc wood/concrete and steel traffic barriers. A very poor environment.

3.1.6 **Lady Lane**

A broad street which has few buildings left on its north side, but includes Templar House, the former Methodist Chapel, which appears in poor condition, and on its south side are the backs of the Eastgate buildings, which dominate the street and rather tower over the chapel. This is in part due to the drop in levels from Eastgate described in 3.1.2 above. The entrance to the planned tunnel is visible more or less opposite Templar House.

Again heavily trafficked as it gives the access to the Edward Street car parks and used as a service area to the rear of the buildings on Eastgate, with dumpsters and bins etc. At least here the street has structure to the south, with the rear elevation of the Eastgate buildings, and interest to the north at its eastern part with Templar House and other buildings beyond. No real enclosure to east and west, however, only rather horrid modern buildings.

Rather good steps to Eastgate opposite Edward Street (see also 3.1.2 above).

Concrete pavings, granite kerbs, asphalt roads.

3.1.7 **North Court**

This is a very short narrow street which is defined by rather mediocre buildings to its north and south. Its quality is lowered by its used as a service area and access to service areas to the south. Mean street finishes. Low quality environment.

3.1.8 **Edward Street**

This is similar to Templar Street, but to its south it has the service areas of the Vicar Lane buildings. Good views of market buildings to the south.

3.1.9 **Templar Lane**

This has, to its east side, the rather interesting Lyons Works of 1925, a huge red brick factory building crying out to be converted to loft apartments, but currently in use as a 'China Town' shopping arcade.

No enclosure to west and north. Good enclosure to south. Asphalt pavings and roads.

Interesting buildings to east and west with the Lyons building dominating the former and Templar House at the south end of the latter.

Mediocre environment.

3.1.10 **Templar Place**

This street is dominated by the Lyons building, but, to its east, has rather less interesting 20th century buildings of a light engineering works type.

Asphalt pavings/road in poor condition. Some millstone grit kerbs and sets, but characterised as a servicing area for west buildings particularly and the pavements are strewn with bins and dumpsters and goods awaiting loading. Open to north to New York Road.

Low quality environment.

Reasonably interesting group of buildings and good enclosure to south.

3.1.11 **Bridge Street**

At its northern extremity, Bridge Street passes below the elevated New York Street. This street has a wide mixture of 20th century buildings of no great quality with industrial, office/commercial and residential buildings and, on its west side, a Pentecostal church with related buildings.

Mediocre asphalt finishes to pavings and road. Heavily used for parking. North end has crude metal railings and is un-enclosed to New York Road and its viaduct is not attractive. South end not enclosed, with views to the Police Station across Eastgate. Low quality environment.

3.1.12 **Lydia Street**

Interesting enough street with light industrial buildings of different ages forming an enclosure to the north, south and west, but mean asphalt pavings and roads.

3.1.13 **Ladybeck Close**

All modern finishes and landscaping. A bit suburban for such an urban environment, with wooden palisade fences and large car park to north, where the elevated New York Road dominates. Concrete brick blocks. Concrete paving flags. The low density and open aspect of the layout of the buildings tends to add to the suburban feeling.

Large bins/dumpsters.

3.1.14 **Union Street**

Union Street runs parallel to Eastgate and has the rear of these buildings to its north side.

Really rather grim, low quality environment with poor quality asphalt roads and asphalt pavings. Broken down brick walls, some with interesting stone copings, but variety of vehicle bars and dominated by the car parking and servicing to the rear of the Eastgate buildings, with dumpsters etc. Low quality environment.

3.1.15 **George Street/Dyer Street/Ludgate Hill**

The south boundary of the site is defined by George Street and Ludgate Hill. To the south of these streets are the bus station and both open and covered markets. At the east end of the streets there are modern buildings, but at the west end are the handsome Victorian Kirkgate Market buildings and the good commercial buildings of similar date in Harewood Street. These buildings form a link to the Victorian quarter to the west.

The market buildings are un-enclosed to the east and north, except at Ludgate Hill, and the buildings to the south are generally mediocre quality and very small scale. Mean asphalt pavings and roads, concrete flags to south and Ludgate Hill.

3.1.16 **Millgarth Street**

Dominated by the Police Station to the east, this is very mediocre urban fabric with the car park to the west.

Mean asphalt finishes.

3.1.17 **Harewood Street**

Harewood Street has to its west side some good Victorian red brick and terracotta buildings which relate to similar commercial/shop buildings in Vicar Lane (to which it is linked by Sidney Street), the market buildings to the south and the 'Victorian Quarter' further to the west. The street has views to Vicar Lane via Sidney Street and to the south with the market buildings, but is on its east side completely open.

3.1.18 **South Car Park**

In the same way as the northern part of the site is a ground level car park, so is the southern part with George Street to the south, Union Street to the north, Harewood Street to the west and Millgate Street to the east forming a boundary to an area devoid of buildings other than an electricity sub-station off Harewood Street and a small 20th century factory building on the corner of Millgate and George Streets.

Within the car park to the south of Union Street are some streets paved with granite setts.

3.1.19 **Vicar Lane (South)**

Vicar Lane, south of Headrow/Eastgate, contrasts with its northern continuation, as here there are a range of mainly Victorian commercial buildings, but some earlier, of quality and which

provide some architectural link across what otherwise appears to be a dividing line formed by the busy street.

3.2 Building Descriptions

3.2.1 44-46 Eastgate

The south terminal block of what should have been the Beaux Arts set piece. In four storeys of brickwork with a rusticated and arcaded Portland stone base (on a granite plinth) on Eastgate to the north and to the east, and otherwise stone dressings to the windows, main cornice, third floor string course and parapet in an inter-war neo Georgian style with slightly projecting end (east) bay forming a pavilion. Gauged Westmorland slate roof with lead dressings, flag poles, and brick and stone chimneys.

On the north elevation are six arcaded recessed bays of double storey height containing the first and second floor (original) tripartite steel casements. Above this is a string course with more tripartite casements. Below this, at ground floor, the four easternmost bays have windows which are arched and again have tripartite casements glazed with fake bull's eye glass. To the western two bays there are doors with side and fan lights – the westernmost is original construction with some minor alterations, the other appears modern fabric.

The east pavilion repeats the door opening pattern of the west, but heavily altered with only original side lights, and above this the fenestration pattern of the other bays, but here with flat arches with Portland key stones.

The east elevation has paired arcaded windows flanking a central doorway, with moulded architrave and carved relief cartouche with swags and drops and the arms of the Yorkshire Hussars. Above this, the construction is similar to the north elevation of the pavilion, but here with intermediate stone corniced brick pilasters dividing the first and second floors into three bays with original steel-framed windows.

In front of the pavilion is a terrace with brick parapet wall, with faux stone original and more recent concrete coping. The wall has been heavily and badly re-built.

To the Union Street elevation above the ground floor the construction matches the north elevation, although with rather more later alterations/additions by way of flues and fans – all rather crudely done.

At ground floor level the construction is brick – rather basic compared to the upper floors – and the ground floor string course is in stucco render. Some original steel casements survive; however, others are blocked off in brick or rendered panels – more fans/vents. This is all rather crude.

The building appears in reasonable condition, but in need of re-decoration.



Eastgate Building at corner of Lady Lane and Vicar Lane looking east and south at the west boundary of the site



Eastgate - the north east boundary of the site



Eastgate North



Edward Street from Eastgate



Eastgate South West Corner



Panorama North, East and South



New York Road looking East the north boundary of the site



George Street the south boundary of the site looking West



The east extremity of the site looking West - Bloomfield's garage



Harewood Street and the markets to the South



Harewood Street looking East and South



Harewood Street | Sydney Street. Victoria Quarter to the West



Former Lyons Building Templar Lane



Arcades to the West of the site



Westgate Chapel

Internally:

On the ground floor is Hogeys Bar, which is almost entirely modern fabric but includes some limited original joinery in the form of door architraves.

The first floor has a function room which is accessed by a separate staircase which has been re-modelled in a (curious) Victorian style. There is here some rather smart Deco door joinery with original furniture – not outstanding but rather inventive and certainly not Blomfield!

The second and third floors are now residential or vacant accommodation, but were originally basic office suites with a central spine corridor linking the two concrete staircases, both with more simple inventive Deco-esque affectations, and the original (yes literally) lift. These corridors are now rather grim, but do retain a quantity of original Deco-esque joinery. The offices themselves were very basic with plain plaster finishes, solid lino finished floors and Deco-esque joinery, but now rather squalid.

The basement – apparently used as a morgue during World War II – is spacious original basic fabric, but modernised.

3.2.2 29-31 Eastgate

The north terminal block of the Beaux Arts design.

This building reflects both the terminal block to the south (44-46) and the construction on the north side of Eastgate (7-27), but it does not have a stone facing on its ground floor to its principal elevation and it has blue slates and no chimneys. Its entrance doors at the east end have a heavy stone case with the arms of the Order of Oddfellows with swags and drops all in relief.

Rather good original Eastgate sign to southeast corner. Modern panelled door joinery.

In front of the east face is a rather well detailed enclosed area with brick parapet walls, with stone copings and original wrought iron railings – not all in the best condition. York stone steps and pavings badly over-coated in cement.

The rear elevation to Lady Lane echoes that to Eastgate, but rather simpler. Only two bays have the familiar recessed arcading, but the fenestration above the ground level is similar. At ground level the windows are to semi-basements and are all modern joinery, and a service access doorway has a moulded stone case and lining.

The building appears in good condition.

Internally:

This block retains its two 1930s staircases with cantilevering flights with oak handrails and patterned wrought iron balustrade. The walls have plain plaster and a plain lined out dado – all typical 1930s commercial quality. The floors and landings have original wood block floors (in cherry?) and generally the plan form with a central corridor and apartments off appears to be

original, although heavily re-modelled with modern joinery and suspended ceilings. The apartments are duplex with internal modern steel spiral staircases – only the steel windows and the floors reminding one of the building's original construction date.

On the north side at roof level, the attic has a modern continuous dormer giving the apartments here access to a terrace overlooking Lady Lane.

At the east end (No 31) are offices, only very limited access was possible here, but what is clear is that the accommodation is of the most basic type – the apotheosis of ordinary offices. Presumably there is within this section a staircase matching the others in the block.

3.2.3 27 Eastgate

This shares the detail of the remainder of the terrace to the east on its south elevation, with a terminal pavilion at its abutment with the latter, within which is a stone door case with original fan light and modern aluminium-framed doors. This part of the building was constructed concurrently with the easternmost terminal block of the terrace.

To its rear elevation on Vicar Lane the 20th century fabric is only visible at its upper storeys and is quite basic brick construction with deep concrete lintols and a mix of modern plastic and steel casements. At its lower levels, the building is rather older and a different form.

This building has four storeys and the proportions of 18th or early 19th century construction, but having been re-finished in an Art Deco style in the inter-war years. It has a stucco wall finish with rusticated base, with Deco-esque decoration to its key stones, above which is plain stucco with faux ashlar lining between run string courses at each floor level.

The central four windows at ground and first floor levels are Georgian proportions; those to the latter having moulded architraves. There is also a triple storey height window to the staircase, also with a moulded architrave. Otherwise, the windows have a horizontal emphasis, possibly the result of the removal of intermediate piers related to inter-war re-modelling or earlier use as work rooms: those to the centre having moulded architraves; those to the extremes having plain. All windows are inter-war steel casements. Some secondary glazing.

On the ground floor is, to the east, a garage door opening – 1920s presumably. This is echoed to the west with a more recent opening.

The roof appears to be finished in Westmorland slates.

This building is one of the few on the site that date from before 1900.

Internally:

Only limited access available to certain apartments.

This building is divided into the earlier Lady Lane building and the 1930s block, the latter of which has an extremely narrow floor plate and, at the lower floors (first and second), links

through to the upper floors of the Lady Lane building. Internally, modern re-modelling to create modern residential accommodation has resulted in the differentiation of the two parts of the building being rather confused, especially where accommodation bridges the party wall. However, at these positions, there are short flights of steps which identify the linkages. Otherwise, the floors in the Eastgate block seem to be solid, but those in the north block appear to be wooden.

The Lady Lane block has a staircase at its west end, which all appears to be a 1930s re-modelling with concrete (or stone) flights and central well and tubular handrail. On the ground floor there is a garage, again apparently dating to the 1930s conversion, with fair-faced brickwork, including a curved section in the northwest corner which (although altered) has the appearance of early 19th century work. The accommodation on the upper floors is rather smart modern re-modelling which has hidden or removed any trace of earlier fabric outside of the 1930 steel-framed casements. What is clear, though is that the building seems to have never had separating lateral walls and to have been large open plan spaces generally.

The Eastgate block has a very plain concrete staircase with a plain steel balustrade and handrail (similar to the 18th century basement steps!) to which have been added modern wooden plates, and otherwise the stair well has, in common with the remainder of the building, other modern re-modellings, including suspended ceilings, new joinery and sub-divisions. On the fourth floor is a loft apartment in the 1930s attic space with all of the original steel work and carpentry exposed.

3.2.4 7-25 Eastgate

Again these building on their Eastgate elevation reflect the construction and detail of the southern terminal block (44-46), with again the arcaded first and second floors and a stone ground floor, but here with rectangular shop front openings at ground floor level. The terrace steps down twice to the east and these steps are articulated with projecting bays, which reflect the construction of the projecting bay on the south terminal block, but again with rectilinear openings at ground floor level. These all have moulded architraves and were all once doorways (to offices over), but one is now a shop window.

Above ground floor, all fabric appears original, but the shop fronts are a real mixture of periods, but none of any great quality. The entrance door and fanlight to 25 are original.

At the west of this terrace, the corner to Edward Street is articulated by a bowed bay with, at ground level, a screen with Tuscan engaged columns and reasonable wrought iron gates and panels, behind which is a modern office entrance.

The west elevation to Edward Street is (perhaps rather curiously) in a restrained neo Classical late 18th century style with Portland stone plinth, deep run cornice and copings – matching the details on the terrace – but with a double storey height window in a stone case with giant Corinthian order pilasters supporting a dentilled split entablature and pediment, within which is an arched head moulded architrave and panelled spandrel. Certainly the most significant architectural feature of the block hidden in a side street.

At third floor are steel casements in stone surrounds with flanking oeils de boeuf. Flanking the feature window are square casements in stone frames, with rather interesting wrought iron grilles in a contemporary style.

Modern ramp and stainless steel railing with balustrade panels reflecting those to the windows on stone copings with dwarf brick walls quite well done. To the north are modern steps and brick parapet walls with stone coping and more balustraded stainless steel handrails – again quite well done.

The rear elevation to Lady Lane reflects that to Eastgate above ground floor, the easternmost projecting bay being double width here, however.

The ground floor has rusticated brickwork, a Portland stone plinth and the original proposed tunnel entrance at its east end below a deep concrete beam. Otherwise, there are original ground floor and basement windows generally protected by rather good, heavy, wrought iron grilles and a series of door openings with flush doors.

Several windows, at different levels, have been replaced with fans and/or louvred grilles etc.

The building is apparently in good condition.

Internally:

The upper floors of the office accommodation of this block (accessed from 7 Eastgate), were not inspected. However, in views from the exterior, it is clear that the offices have been subject to some re-modelling in recent times, with some modern suspended ceilings.

At the east entrance at 25 Eastgate, the original staircase survives with wrought iron balustrades and bronze handrails at the lowest flight of the terrazzo-finished concrete construction. Above this short flight, the construction is more prosaic with a plain plastered balustrade and oak capping. There is, in the entrance, a terrazzo dado, but otherwise the finishes are plain plaster. The nature of the architectural design and plain finishes gives a dramatic effect in the stair well, but clearly not designed by Blomfield. Modern ceiling.

At the west entrance, the lobby has some of its original finishes and a dramatic staircase lit by the large west-facing window. The staircase has a wrought iron balustrade with a bronze handrail and an open well to the window. The modern (1980s) acoustic ceiling panels rather detract. Despite modernisation, the entrance does still have its original travertine marble floor and polished stone dado, which repeat on the staircase and entrances to the lifts.

The shop units in this block are, from west to east:

Robert Moura – entirely modern fit-out, but with rather dramatic original structure exposed.

Knock on Wood – fit-out apparently dating to the 1960s, but with what may be an original front. The original structure again is expressed.

Akbar Restaurant – entirely modern fit-out, the original structure being rather camouflaged.

Bar 88 – similar to Robert Moura.

Argos – entirely modern fit-out with suspended ceiling – it is Argos!

Sahara Café – this is very dark, but is apparently an all modern fit-out with no visible early fabric.

3.2.5 90 to 94 Vicar Lane

The most obviously Blomfield designed building on the whole site in a sort of overblown late 18th century style in red brick with Portland stone banded ground floor – similar to the buildings to the north of Eastgate – and a giant order of Tuscan pilasters supporting a pediment above the fourth floor, with deep, heavy cornice and partially balustraded parapet with urns and flambeaux, hiding an attic storey in a steep gauged green-slatted roof.

The plan form is an irregular polygon, but the seven bays are symmetrical – this is rather curious. The two canted bays on the corners are entirely in ashlar work, but the others have brickwork above ground floor. The central – west-facing bay – is the simplest with gauged brick arched lintols at second and third floor levels and stone voussoirs, banding and a plain architrave at first floor level. The latter detail repeats on the other bays, but at second floor level the windows have segmental pediments and carved relief swags and drops to their aprons, and the third floor windows have plain architraves.

At ground level the central three bays are arcaded and the canted bays have stone door cases with flat pediments, with enriched cornices supported on console brackets. That to the north has been converted to a window in more modern times; that to the south has a rather insensitive modern door and sign inserted. Above the door cases are wreaths with relief enrichments surrounding coats of arms. The two extreme bays at ground floor level have arcaded windows and that to the north a simple architraved and corniced door opening below the window, with original oak door joinery.

The attic has simple dormers. Generally the fabric appears original, with steel-framed casements and rather smart street signs. Alterations are generally rather ephemeral in nature.

This corner building's design is reflected on the northwest and southwest corners of the junction of Vicar Lane/Headrow/Eastgate and this seems to have been a key element in Blomfield's plan. The southeast corner, however, was never completed and perhaps it is symptomatic of the inherited street layout and townscape that Blomfield's intentions were never carried out as he intended. Indeed this intersection rather illustrates the change in society's taste and particularly the way the 20th century viewed the Victorian inheritance, as the building to the southwest in Vicar Lane are now listed and remain part of a comprehensible 'Victoria Quarter' and treasured as such, while Blomfield's intentions were never completed, leaving what appears to be a half-hearted travesty of a Beaux Arts design.

Internally:

Internal inspections were limited.

On the ground floor survives the original banking hall with trabeated ceiling with fibrous plaster beam casings, otherwise the internal fittings have all been removed and there is a modern office fit-out with a mezzanine gallery on the east wall accessed by a modern staircase.

The original staircase in the northwest corner of the building is now used only as a fire escape. It has original finishes including terrazzo finish to the concrete flights and wrought iron balustrades. Plain plaster finishes to the stair well.

The upper floors were not inspected, but clearly, from external views, have been subjected to re-modelling and modernisation in recent times.

3.2.6 1-5 Eastgate

This is a rather ordinary post-war interpretation of Blomfield's corner building of 90 Vicar Lane. In artificial Portland stone, but here the ground floor is articulated with a projecting string course and, above this, the first floor has a similar string, which relates to the cornice above 90 Vicar Lane's ground floor. This is all in plain ashlar above a banded rusticated base, which falls to the north. On the ground floor are large shop windows – these are modern, but the openings appear to be original and the first floor windows are regularly arranged between the two string courses.

Above the first floor, the construction is red brick with rather mean flat brick arches below a main cornice and plain ashlar parapet with a guarded green-slatted mansard roof, which is contiguous with 90 Vicar Lane. In the attic are lead clad dormers with arched heads.

To the east and north elevation are some blind bays at ground floor level and in the plinth are inserted steel grilles and a modern roller shutter door.

Generally the building is in fairly original condition, but only of interest in its relationship to 90 Vicar Lane.

Internally:

Internal inspections were limited.

The ground floor shop has entirely modern fittings and finishes dating from the late 70s/early 80s and of no particular value.

The upper floors were not inspected, but appear from external views to have been re-modelled in recent years with modern suspended ceilings and glazed office partitions.

This building has two staircases on the west side: that to the north is a fire escape and is basic original fabric with terrazzo finished concrete flights, steel balustrades and plastic handrails, and the lobby and stair well has original plain plaster finishes. The staircase from the Eastgate entrance has been heavily re-modelled in the 1990s and has modern finishes on the landings. From these landings, there are links to the accommodation above 40-44 Vicar Lane. All of the

office accommodation at these upper levels appears to have been subject to re-modelling and modernisation in recent times, as do the offices above the ground level in 40-44 Vicar Lane.

Within the body of the building is a light well, which is fair-faced brickwork with original steel-framed casements, but all very basic construction.

3.2.7 10-42 Eastgate

In three stepped blocks, the mediocrity of the design and execution of this part of Eastgate perhaps reflects how the will to complete Blomfield's intention dissipated the longer it took to complete.

Although using red brick and artificial Portland stone to reflect the earlier blocks and having similar main cornice heights, here the design is clearly of its day and its day is the late 1950s. Here the buildings have five storeys below the main cornice, whereas the others have four. Here the proportion of the steel casement fenestration is clearly modern and not Beaux Arts/Classical as elsewhere in Eastgate, and here the lead clad attic dormers repeat the modern proportion and the roof blue slated (not gauged). But most of all, the meanness of the modelling on the terminal pavilions at the ends and intermediate steps, with a half brick forward break and modern faux stone window surround, and the lack of diminishing storey heights and the painted metal spandrel panels which infill between the windows, make the building a pale reflection of the buildings opposite. The ground floor has an artificial stone cladding with a range of shop fronts/office entrances, some of which may be original, but of no great quality. The fourth floor between the pavilions on the Eastgate elevation is treated as a loggia with a plain steel balustrade.

To the rear Union Street elevation, the ground floor has buff brick infill to the faux stone with the service access to the ground floor shops.

All rather disappointing.

Internally – ground floor:

The entrance to the offices at 10 Eastgate is all 1980s finishes and fittings, but the staircase is presumably original but re-finished. The ground floor shops in this block are, from west to east:

Herbert Brown – modern shop fittings, but possibly original shop front but with later alterations.

Knitting Shop – a very basic original shop with plain finishes and original front with later alterations.

Greggs – entirely modern shop fit-out – it is Greggs!

Eastgate Café – very simple original unit with modern floor and swirly plasterwork – original (?) suspended ceiling. Original front with later alterations.

English Herbal – modern fit-out with original front with later alterations.

Micro Access – apparently an entirely modern fit-out.

First Advice – apparently an entirely modern fit-out.

Earnshaw's Shoes – modern fit-out and shop fronts.

RSPCA shop – modern fit out and shop fronts.

Forbidden Planet – original simple shop unit with modern fittings, floor and fronts.

Swinton Building Society – modern fit-out and shop front.

The Divan Centre – modern fit-out and shop front.

Money Shop – modern fit-out, but original front with some alterations.

The New Headrow – simple shop unit with modern fittings, floor and mezzanine. Original (?) front with some alterations.

42 DVLA Office – the entrance lobby is an entirely modern re-fit with all modern finishes and fittings. The staircase is presumably original, but re-finished.

Internally above ground floor level:

The entrance hall to the west of the block has all finishes which seem to date to a late 1970s/early 1980s refurbishment. The staircases are simple post-war fabric, again with some modern alterations, including the covering of plain steel balustrades with veneered oak panels.

The office floors are all extremely basic commercial fabric which has been affected by late alterations, particularly the insertion of modern sub-divisions and suspended ceilings.

3.2.8 35 Eastgate – Job Centre

To the Eastgate elevation three storeys of brick with Portland stone base and banding at first floor level, in an inoffensive inter-war neo Georgian style (dated with GR in cipher). Westmorland slate roof steeply pitched and stone coping to parapet. The oak panelled central entrance doors and side escape doors have stone surrounds with voussoirs; the former has a stone canopy/balcony with lion masks. The first floor windows have Portland key stones.

Although the original door joinery survives, the windows to the Eastgate elevation have been replaced with plastic – very false and very inappropriate. Generally the windows have secondary glazing and office blinds. Interesting original wrought iron gates to side passage, but altered.

To the rear, the building has two storey (original) extensions and, where not on a street frontage, these are less finished than the front.

Internally, the building appears to be heavily modernised, but its original staircases appear to survive.

The rear elevation to Bridge Street is a simpler two storey version of the Eastgate elevation. Here and to the other extension's elevations, the original steel windows survive, but altered with extract fans and rather crude grilles.

Although rather spoiled by later alterations, the building has some integrity and quality particularly on its Eastgate frontage.

The yard areas are rather basic and dreary. The building appears in good condition.

Internally:

It would seem that this building has more staircases than any other of its size, and almost all of them are extraordinarily commodious. The principal staircase has, at ground floor level, a double concrete flight to its first landing, after which it takes on relatively modest proportions. It has good original steel balustrades with oak handrails. There are two further simpler concrete cantilevering staircases with plain steel balusters and oak broom handle handrails and the others with concrete flights and relief dado.

The second floor is the only one which is not open plan and entirely re-modelled – frankly modernised. Here the original (?) plan form with central corridor and offices off survives in part, with some half-glazed doors and moulded architraves.

The other floors have open plan form with suspended ceilings, but the original entrance doors in oak and glazed survive on the ground floor.

3.2.9 33 Eastgate (formerly the Marquis of Granby)

An inter-war neo Classical influenced building with some Art Deco-esque overtones (with later alterations), particularly the green faience base and rather interesting canopied door cases on its principal street frontage. Above this is a double storey height construction in faux stone with linked windows, which too span the two storeys with panelled aprons. The ground floor windows are casements (some of which have been replaced) and, to the north, shop fronts, the latter having been inserted through the faience base.

Above the first floor and to the rear and side elevations, the construction is in red bricks of unusual proportions, rather Dutch in feel but too hard for the truly Dutch type. Here the windows are original sashes, on the main elevation, with a continuous faux stone cill and mullion to a tripartite window above the main entrance. Above this is a faux stone cornice and panelled parapet with faux stone dressings and copings. Welsh slate roofs with brick chimney stacks.

The original door joinery survives in panelled oak within painted frames, with fan lights to the street frontages.

The rear of the building faces onto a (rather dreary) yard with asphalt finishes. The construction is all red brick with faux stone cills to window joinery – sashes at upper and casements to ground floor. This is again largely original fabric, but an original single storey extension has been heavily re-built/extended in the later 20th century and a rather crude steel fire escape staircase installed to match the crude gates to the yard.

To the rear, the Welsh slate roofs are more visible. The buildings appear in reasonable condition.

Internally:

It is hard to get enthusiastic about the internal fabric here. The ground floor, which was a public house bar, has nothing of its original fittings or finishes, and only the first floor, accessed

by a 1930s wooden staircase, has any memory of its original use as domestic accommodation. But, unfortunately, the original fabric is pretty basic 1930s domestic quality and of limited value. The second floor has even less quality. The basement is a large space with heavy steel beams supporting the construction over.

3.2.10 Appleyards (Hexagonal) Garage and Surrounding Railings

Heavily and recently 'restored' Blomfield structure with brick arcaded walls, with stone string course at the springing and Portland key stones below a deep stone frieze band and cornice, brick parapet with stone coping. The roof has a (recently re-done) copper curved apron, above which is a Westmorland slate octagonal pyramid, with lead dressings, below a gilt (not very shiny) ball surmounted by a glass flambeau – presumably a light (?).

The building's arched openings are all filled with modern powder-coated metal-framed windows, all but two of which are bayed into the building and have heavy stainless steel inner frames. The building is practically surrounded by modern, crudely constructed concrete basins, which are pools and fountains, which play within the recessed bay windows. These basins are built up to the original fabric and hide the stone plinths of the original walls. At the east and west bays the entrances have poor facsimile/copies of the 'original' railings, which largely surround this rather sad island. The railings are listed, but apparently were re-configured and altered in the post-war years, when original features, such as their lighting pylons, were lost and their stone plinths replaced by crude concrete. They do remain in rather mediocre condition on concrete bases, but have been further altered more recently with the introduction of less than sensitive modern highway barriers etc.

Internally, the building acts as a plant room to the fountains which now surround it, with painted brick walls, concrete floor and one modern brick free-standing partition. Plain plastered ceiling with modern lighting.

The garage sits on an island with a circle of red asphalt within the 'original' railings and a grassed landscape area without. There are, to the outside of the modern basins, dwarf brick walls, which are not of the original construction (they do not match the building brickwork), but are not of the most recent construction – apparently late 20th century. These have concrete copings.

To the southwest is a good modern memorial to Arthur Aaron VC in bronze, but sadly rather crudely mounted on a brick base with concrete coping.

This is all rather sad. The fountains are not a bad idea, just done badly in cheap materials. Other alterations are not sensitive and the building is over-restored, while the railings are not well maintained.

3.2.11 100-104 Vicar Lane

This is a two-storey inter-war bus station building with a flat roof, which is reminiscent of some of the ancillary buildings erected adjacent to the 1930s London Underground buildings on the

Piccadilly Line – particularly Turnpike Lane/Southgate – but rather less well maintained, more altered and of a lesser design quality.

The building is two storeys to the west and three to the rear and built in an orange/red brick – very dirty – with concrete banding and coping.

The elevation to Vicar Lane would have had, at one time, some elegance with its idiosyncratic semi-circular bay at first floor level supported on a single concrete column and octagonal corner window, but heavy re-modelling of the shop fronts at ground level and the replacement of first floor windows with modern plastic has fundamentally undermined the building. Only the first floor offices' entrance with original oak doors has survived alteration/replacement and this is in poor condition.

To the rear (east) was always the 'back' elevation and the composition of less interest than the front. This has survived more intact, with a ground level concrete canopy and first floor projecting bay, but the loss of the original fenestration and modern (albeit ephemeral) alterations have undermined any real worth.

The North Bar stone is hidden behind a crude plywood panel.

3.2.12 **106-108 Vicar Lane**

1950s/60s flat roofed office building in three storeys above ground floor shops to Vicar Lane with a corner entrance to the shops over at North Court.

On its west elevation the corner is in buff bricks with a modern glass office entrance and canopy. Otherwise the first, second and third floors have bays articulated with concrete fins, modern aluminium sash windows, brick parapet and rendered spandrels (painted deep blue). Below this, the ground floor shop fronts are all modern and a variety of styles. The building's flank (north and south) walls are in brick with, to the north, some original steel-framed casements.

The rear (and it is rear) of the building is largely in brick with an exposed concrete frame, here with a mixture of modern aluminium sashes and original casements (apparently to the common areas). At ground floor level the construction is forward of the general building line, with a flat-roofed extension contemporary with the other fabric. This is the service entrance to the ground floor shops, in brick and has a mixture of original doors and windows and later alterations.

To the south is a modern fire escape.

The building is of little worth.

3.2.13 **120 Vicar Lane**

A 1960s flat-roofed commercial building with three floors of offices above a ground floor restaurant. The upper floors have pre-cast concrete spandrel bands and brick piers between

steel casements.

The ground floor has a modern shop front and entrance to offices over.

This is not a good building.

3.2.14 Templar Hotel

The Vicar Lane block is apparently a mid/late 19th century building and the rear range earlier 19th century but both were re-modelled in the early 20th century with the cladding of the ground floor in green and buff faience and the rendering of the upper floors and the introduction of run mouldings, faux ashlar lining and hood mouldings.

On the corner of Vicar Lane, the storey heights are taller and the roof has hipped gables to Templar Street. The rear range has a similar roof with the hip to the east. The roofs are all covered in modern concrete pantiles and would presumably originally have been slated.

To the front block at the eaves are dentil blocks/brackets and decorative dogs tooth brickwork (?) which appears to pre-date the re-modelling. To the rear block this is reflected in a wooden fascia with dentils.

While the front block at its upper floors is regular in fenestration, the rear block is more ad hoc and seems to reflect several periods of building/re-modelling before the early 20th century work. At these upper levels, the window joinery all appears to date from the late 19th century.

The ground level construction is all of a piece and rather handsome. Although the lower parts of the windows have been replaced with modern faux leaded glazing, the panelled doors are original, as are their leaded fanlights. The faience is smart and in good condition, with frieze inscriptions, hood moulds, moulded mullioned window surrounds and crenellated arched door transoms with modelled relief spandrel enrichments.

19th century brick chimneys to roof.

An interesting muddle.

Good street sign.

Internally:

Only the public bar was accessible for survey.

At ground level is the bar, which is a 1920s Tudorbethan exercise with (modern) fake beams and lyncrusta paper, but the walls are half-panelled in oak and there are charming booths with half height panels again in oak, with stained glass. The windows have faience frames, again with stained glass, the lower panels of which have been replaced with faux leaded plain glass in modern times. The bar and fittings are also original and there is an original fireplace with

modern tiles. The door to the rear (east) has a charming stained glass panel and there is an expressed opening between the front and rear bars with a castellated cresting.

3.2.15 Park Lane College, Vicar Lane/Templar Street

This is a late 1960s/early 1970s building in four storeys with a flat roof.

Above the ground floor, the building has continuous mosaic clad bands between bands of steel casement windows, with brick dividing panels.

At ground floor to the east is a loading bay/fire escape/car park access, which has brick facings. Otherwise, the ground floor is clad in granite with shop and office frontages of different vintages above (some) original mosaic clad plinth.

This is all depressingly mediocre stuff.

Internally:

The upper floors were not inspected. The ground level shop units are:

Harmony Restaurant – all modern fit-out.

Dimensions – all modern fit-out.

To Let – all modern fit-out.

Winglee Supermarket, 3-4 Templar Street – all modern fit-out of what was, apparently, a loading bay.

3.2.16 130 Vicar Lane

From Vicar Lane it is impossible to describe this building as all of the visible fabric is either a hoarding or the most banal modern ersatz bodega style nonsense.

The rear of the building has a large single span roof with a half hip to the north and a lot of modern extensions. The roof has a slate finish which appears to be of the late 19th or early 20th century.

3.2.17 52-54 Vicar Lane, The Cinema Building

To the rear the building has, on its south, a red brick flank wall to the auditorium and blind window arches with dog's tooth brick embellishments. This all appears to be of the early/mid 20th century. To the east of this, the brickwork appears rather later – more probably inter-war – and is simpler in its character, but also has large areas of cement render, presumably where previously attached to other buildings.

The east elevation repeats this brickwork and here the door joinery is 1930s in style, as are the steel casement windows.

The north elevation is also of this 1930s pattern of construction.

The front west elevation is heavily disguised by 1970s bronze-framed cladding panels, ceramic tiles and profiled sheeting, but through holes in the cladding it is possible to see that the remaining original fabric behind is brick and render, with steel-framed casements, all of the 1930s period.

The building appears to have been either an early cinema extensively re-built in the 1930s, or entirely re-built at that time.

3.2.18 6-8 Templar Street

These two small two storey buildings behind the Templar Hotel are clearly of two separate periods of construction with that to the west having been completely re-built at ground floor in the late 19th/early 20th century and the whole of that to the east apparently dating from that period.

Of interest is that the eastern building has a dentilled fascia similar to the Templar Hotel – suggesting this was a feature of the later 19th century. The west building has a new fascia.

Both are in red brick; that to the west with various periods of construction from the mid 19th century; that to the east being homogeneous; and all of the late 19th century. The roof to the former is in modern pantiles (presumably as it belongs to the 'pub'), while to the latter is blue slates – apparently of the original construction. The west building has fenestration and door joinery of the early 20th century, but with later alterations. The fenestration to the east is largely original with glazing bars to sashes, with some later alterations, including the partial infilling of a large door opening to form a window, and a modern door.

To the rear, the buildings are blind with to the building the elevation is rendered and the west has a single storey element. What is clear here is that the west building's rear elevation is toothed in to the front rather confirming a later 19th century build date.

Simple buildings of no pretension but limited value.

Good street sign.

Internally:

6 Templar Street, the building immediately to the rear of the Templar Hotel, is a curious double storey height building with no evidence of any floor ever having been installed. This provides the evidence that it was a brew house for the Templar Hotel. The wall finishes are fair-faced brickwork and there is a damaged plaster on lath ceiling. The walls are heavily coated in lime wash/paint, but appear 19th century generally, although the east wall to the pub is clearly 20th century.

8 Templar Street has a large single first floor space with modern plastered walls and exposed 19th century trusses of industrial proportions and purlins, between which are plaster on lath ceilings following the rake of the roof. This is accessed by an extremely steep wooden

staircase. The ground floor has curious changes in level, presumably to allow for the basement at the east end, but again was presumably originally a single space with a double door access to Templar Street providing storage for a carriage, or stabling. The building now has modern sub-divisions and finishes.

The basement is accessed by a 19th century stone staircase and has largely modern finishes.

3.2.19 10 Templar Street

An unpretentious inter-war factory building with a mixture of pitched asbestos cement and mineral felt finished roofs. Two storeys in hard red bricks with artificial stone string band courses, lintols and cornice to entrance door to northwest.

Stepped brick gables and parapets with soldier course banding. The building still largely has its original steel casements, but at ground floor level these and the entrance doors have been replaced in modern plastic materials.

A very ordinary small factory building, not in the best condition.

The back east wall is toothed into the front brickwork (rather like 8 Templar Street).

Internally:

This is a two storey building with a first floor open plan workshop with steel trusses and wooden boarded soffit exposed, with fair-faced brickwork walls and boarded floor. There is a new wooden staircase from the ground floor. Very simple basic fabric, one of few clothing manufacturers left, but was built (apparently) as a grocery warehouse for butter. Original hoist.

On the ground floor is a steel frame supporting the first floor with concrete floor and some modern partitions and suspended ceilings.

3.2.20 Templar House, Lady Lane

This building is in a very sorry state and it is difficult – on the face of it – to envisage a happy solution to its problems.

Basically it is as the listing description (see Appendix III), built in red brick with (painted) sandstone dressings with, on its Lady Lane (south) elevation, flanking slightly projecting end bays with (unusually) four bays between with, on the ground floor, stone plinth with steps to a door in a very large stone case, with Tuscan pilasters and deep pediment to the westernmost bay and a matching window case to the easternmost. Between these are arched window openings in stone surrounds with moulded architrave and impost cornice. At the first (and second) floors are similar windows to each of the four bays, but here double storey height above a stone first floor string course.

The two projecting bays are in brick above the stone plinth – in which are basement openings – with arched niches at ground and first floor levels. The main cornice/parapet is also in stone, with the end pavilion and central stones being deeper.

This elevation is in parlous condition. The stonework has all been painted and the plinth, in part, has been rendered. Both of these expedients have led to/encouraged degeneration of the stone and widespread exposure of its soft inner core. Any repair/restoration programme of work would require major replacement of stone. The brickwork, which on this elevation is of very fine quality with almost gauged joints (3-5 mm), has at some time been pointed with very hard cement mortar. This has led to salt attack on the brick faces and extensive damage. There appears also to have been fairly extensive brick repairs undertaken at that time. Again any repair/restoration would involve widespread replacement of damaged bricks.

The window joinery is all hidden by boards and cannot be inspected from the outside. The oak entrance doors appear early 20th century, but their side panels etc are hidden by boarding.

The side elevations to the east and west are similar to one another: the west has a tall brick chimney, which may be original, and it has a steel cage for reinforcement at high levels.

These elevations appear to have been subject to major re-modelling/repair in the inter-war years. Here the window openings particularly appear to have been re-modelled with faux stone cills and stucco finished spandrels and lintols and re-building to the jambs. What may have occurred is that the windows on ground and first floor were linked at this time with the inclusion of a spandrel with a double/triple storey height window recess. Also in the north bay of the east elevation, a door canopy and opening was constructed – all very Deco-esque. What appears to remain of the original fabric is: substantial brickwork elements; the stone coping to the eave; and the door joinery to the northeast doorway.

The brickwork on the east and west elevations has generally only suffered as a consequence of leaking rainwater goods.

The rear (north) elevation again shows evidence of heavy reconstruction and re-modelling soon after 1936, with the fenestration altered extensively and the parapet to a projecting bay re-built entirely. Here again the brickwork has suffered from salt attack, but not to the extent of the front elevation.

The Welsh slate roof with tiled dressings could be original.

Although inspection of the interior has not been possible, it is understood from the City Conservation Officer that the interior had a mezzanine floor added in the inter-war years and no 'original' fabric survived this alteration.

3.2.21 Hereford House, North Court

A four storey inter-war brick factory building with a flat roof and steel-framed casements, with concrete lintols and cills and modern loading bay doors to Edward Street and entrance doors to North Court, the east of which retains its Art Deco-inspired render architrave.

Very basic building with no pretensions.

3.2.22 Circle House, 27-31 Lady Lane

A five storey building of the inter-war years in red brick with Deco-esque affectations, particularly its curious steel canted screen on its southeast corner, with its original staircase clearly visible through the screen. Below this, the original contemporary doors survive with similar detail to the screen. The upper storey was added as a post-war extension.

Otherwise, the building is extremely simple plan brickwork with a stone coping with, above ground floor level, all modern plastic windows. The rear elevation retains some original steel-framed casements, but other fenestration/shop fronts etc and door joinery appears modern.

Of no significant quality, the building appears in good condition.

3.2.23 Lyons Works, Templar Lane/Templar Place/Templar Street

The west/front elevation is in three storeys of red brick with paired gabled intermediate bays either side of a central arched pedimented gable, with stucco finished Lyons Co sign, all with stone copings. A bespoke factory/warehouse building, built between 1914 and 1925, in a simple Arts & Crafts influenced style, with simple brick detailing and emphasised structural delineation giving the building a dignity above the common or garden factory. The building has its original large factory casements in wood above basement level, and doors to a loading bay and one entrance, but otherwise joinery is modern, as are the fanciful chinoiserie door cases, but the original stone arch with its date survives.

The Welsh slate finished roof appears original. Internally the building appears to retain its simple basic finishes and spaces on the upper floors, but the ground floor has been converted to modern use with ersatz finishes.

The north elevation to Templar Street reflects the west's construction with a single gable and a rather smart fan light case, with arched pediment and carved brackets in stone.

The east elevation to Templar Place again reflects the front, but here the basement of the west is now a ground floor. This is the service side of the building and this is reflected in a number of crude alterations/chiller fan installations and a lot of plastic rainwater and other drainage goods. The service/supermarket entrances here are modern.

This building is in reasonable condition.

To the south, the building was extended in the later inter-war years in a much more brutal/modern manner in four storeys of brickwork with faux stone/stucco/concrete dressings, cills, string courses, bandings and copings, with steel-framed casements and with strong horizontal emphasis between brick piers and a flat roof. This building has been subject to alteration in recent years, with chinoiserie ground floor entrances to restaurants and installation of faux windows on the ground floor and loss of windows on the second floor.

Of no significant quality. The extension is in mediocre/poor condition.

Internally:

Only the main buildings of the 1914-1925 construction were inspected. To the south, the ground floor has been fitted out in recent years as a market with small stalls. Here the original fabric survives, but largely hidden by the modern falsework and there are some modern terrazzo floors. To the north on the ground floor is the 'Sports Bar', which is entirely a modern fit-out, again largely hiding the original structure.

The upper floors and roof are supported on steel beams with central iron columns. The roof has original boarded sarkings with wooden trusses. The upper floors are wooden boarded with a mastic asphalt finish. The first floor has some modern plaster and Artex finishes, but the second floor is fair-faced brickwork. On these upper floors, there are some very simple original and later partitions, but basically the building is pretty much open plan with some cross walls dividing it along its length. The staircases are concrete, again with fair-faced brickwork.

3.2.24 Warehouse/Lydia Street/Templar Place

This is a single storey brick structure with a large span pitched roof heavily modernised in recent times, with a corrugated steel finish to the roof. Some original steel casements.

Of no value.

3.2.25 5-7 Bridge Street

An office/factory building of the inter-war years with modern movement influences. In three storeys, red brick with deep concrete banding at floor/ceiling levels, concrete cills and copings.

At its northeast corner is a Deco-esque stair well with flanking brick piers to a tall window and concrete canopy over its original panelled door.

Unfortunately the original steel casements have been recently replaced by modern plastic and its corner shop entrance is lost too.

Curiously, its front elevation to Lydia Street is toothed into its blind west elevation which, notwithstanding that, appears to be contemporary with it.

Internally:

Access only available to the ground, basement and a small area of the first floor.

This is an extremely simple 1930s building with a concrete frame and concrete floors with boarded finish, fair-faced brickwork and concrete staircases with steel balustrade making up the original fabric. The window cills are also original with, rather curiously, pink concrete. The building has some modern partitions and joinery, but otherwise is very basic stuff. Each of the floors, other than the second floor which is residential accommodation, are pretty much the same – nothing fancy.

3.2.26 Bridge Street Pentecostal Church

This is, in reality, a complex of building of different ages, the predominant and initial being the inter-war period. The northeast and northwest blocks appear now to be residential but they were not constructed as such as part of a development attached to the church but rather as commercial buildings which have been colonised, modernised and adapted in more recent times.

The main church building which runs between Bridge Street and Templar Place is a red brick, two storey building with faience dressings in an Art Deco-esque style and dating from 1930 (foundation stone inscription).

This building has a blue slate roof with hipped gables and a picturesque roof top vent – rather spoilt by many layers of thick bituminous paint.

The front at first floor level has a tripartite lunette set in a faience surround with an apron relief panel, pilasters and pediment. This is below a panelled faience frieze with drops. Flanking this, the aisles are set back with brick modelling in the form of soldier courses with paired windows.

At ground floor level is a porch with faience copings and a pair of arched openings to modern flush doors with panel mouldings, but original fanlights – these have crude modern grilles in front. The porch is flanked by a pair of windows. All windows on this elevation have original leaded glass in steel frames and faience cills.

The north side has brick buttresses with faience copings and the brickwork has arched banding. The windows on this elevation are original steel casements with brick cills.

To the south is an opening below a modern flat roof first floor accommodation in red brick with a deep concrete beam and shutters at ground level.

To the north the construction is a mixture of periods with, to the extreme north, an inter-war three storey red brick building with a slate roof and modern wooden-framed casements with modern extensions to the south. This includes a three storey wing with arched patterned relief brickwork and a single storey link to the church with a deep eave and roof with blue slates, and modern glazed screen and doors. Behind this, to the west, is another three storey element, which has its principal elevation on Templar Place – this is similar and presumably was built at

the same time as the northwest block. On Templar Place, this block is in two storeys, but with similar detail to elsewhere.

The main church's rear elevation to Templar Place is much simpler than that to Bridge Street, with a symmetrical arrangement of steel-framed casement windows about a central chimney stack, with an extra bay to the south and (altered) infill to the north.

On the corner of Bridge Street and Templar Street is a large hoarding site with more ground level car parking and galvanised steel barriers.

The Bridge Street front has brick walls with piers and faience copings, and steel railings. The buildings are in reasonable/good condition.

Internally:

The main church building's main space is a rather charming 1930s design, and almost entirely intact fabric of that period, with a raked wooden boarded floor and a balcony accessed by staircases from the entrance lobby off Bridge Street. It has a plain plaster ceiling with large moulded plaster ventilation grilles, a coved abutment with the walls and expressed downstand beams with enriched and moulded fibrous plaster casings. The balcony front also has relief enriched plasterwork with flutes and paterae/rosettes. On the east wall is a lunette with flanking windows. These all have original steel frames and pretty stained glass borders to their frosted glass. Seating is fixed cinema-type cast iron framed tip-up type with plain wooden backs and upholstered seats – they may have been salvaged from a cinema. (Apparently the church was built from funds raised by the congregation each buying a brick and a chair).

The entrance lobby has handsome original internal doors with pretty stained glass, and a folding door/partition which, prior to the construction of a modern PA cubicle, would allow the church to open up to the entrance. There is a range of other door joinery and other simpler original fabric.

The basement and other original phase of construction fabric is all rather basic and includes WCs and other rooms at the upper floor levels. These are all pretty basic stuff with some modernisation and are accessed by a concrete staircase with a granolithic finish. On the south side at balcony level, an extension was added in the late 1970s and this was built over an earlier garage, which survives at ground level.

To the north of the church is a 1980s link to the northern building, apparently formerly a bullion store. The highlight here is a large 1950s safe/strong room. Otherwise, the surrounding buildings colonised over the years by the church are of limited interest, never having had any real quality and heavily re-modelled from the 1970s onwards, what were large volumes with a crude 1930s concrete staircase are now simply sub-divided.

3.2.27 **Park Lane College, Bridge Street**

This is a five storey flat-roofed mid/late 1960s office block with exposed concrete frame, generally with large windows, with apron panels and otherwise brown brick infill panels, with a brick parapet, steel roof-top railings and brick services enclosures.

At ground floor is a brick extension to the west, re-modelled in recent times, and otherwise more modern aluminium-framed glazed screens and windows with concrete lintols and/or profiled metal sheet clad canopies.

Of no value.

Modern steel access gates to north to car park.

3.2.28 **Ladybeck Close/Ladybeck House**

This is an early 1990s housing development with, generally, two storey terraced houses and three storey apartment blocks set around a larger three storey apartment block.

Not spectacular, but pleasant enough in a mixture of coloured bricks, cladding panels and faux stone cills and other dressings.

3.2.29 **The Police Station, Millgarth Street**

Perhaps the building which finally undermined any implementation of a Beaux Arts vision for The Headrow and Eastgate, by ensuring the terminus of Eastgate could not be completed as a piece of formal townscape.

This is a building of circa 1972, which, built in a reasonable red/plum brick up to six storeys with a huge attic/plant room, is in a brutalistic castellated style with no apparent front and rather too much apparent back.

It is characterised by an orientation which ignores the parameters of its antecedents and goes its own way, contrary to all around it. With high plain brickwork, generally, at ground level, interspersed with steel service/security gates/doors and high level concrete walkways, it is an uncompromising building, whose only concession to its context is its brick finish.

Rather pathetic attempt to cheer it up in the guise of hanging baskets – it would take more than a few geraniums to make this a friendly building.

3.2.30 **Millgarth Street Factory**

Built as offices and workshops for the Weights and Measures officials, this is a two storey inter-war building in hard red bricks with sandstone dressings to its entrance door (to the northeast) and cills, pilaster caps and coping etc, and concrete lintols. Previously attached to other buildings to the west.

A building with some affection in a sort of Deco-esque style with three elevations to the north, south and east having recessed brick panels framing the fenestration – that to the latter includes pilasters – each also has some relief decorative brickwork. Original windows, where they survive, are steel-framed casements. The original surviving entrance doors in their stone case are paired oak.

Small loading bay at rear.

The building is not in good condition, the stonework suffering sacrificial erosion due to the hard brickwork.

Brick roof plant rooms/chimney stack.

Internally:

This is a very simple little building which was clearly built to a high quality but prosaic standard. Generally, the walls are glazed brickwork, with some plain plaster, and ceilings are plain plaster on exposed concrete soffits. The building has a heavy concrete frame and concrete floors and roof, the latter has some pavement lights. The staircase is concrete with some limited wrought iron balustrades with an oak handrail. The entrance has terrazzo and there is some limited wood block flooring too. Some original half-glazed partitions and door and other joinery on the first floor. In the basement are lifting beams and other accoutrements of the weights and measures uses.

3.2.31 Harewood Street Sub-Station

A five storey flat-roofed building with no pretension. Previously attached to buildings to the east and north, but now isolated. Modern doors to original opening to south, with relief stucco 'LEB' over stucco architrave.

Of no consequence and not in the best condition.

3.3 Relationship of the Study Area with its Surroundings

3.3.1 The City Centre Conservation Area

Headrow

In Headrow, while the north side has a major predominance of Blomfield buildings, the south side is a complete miscellany of periods, but largely 20th century and neo Classical/Renaissance inspired styles with some earlier 19th century buildings.

In views from the west down the hill from Headrow, the study area is totally dominated by the DSS building on Quarry Hill. The terraces have limited legibility due to the foreshortening of perspective, but they frame the view at low level and are of a scale that reflects the north side of Headrow. Sight of Appleyard's petrol station building is lost/confused in a plethora of traffic signals and street light standards.

In views from the study area up the hill from the east, the dome of the Town Hall crowns the view silhouetted against the sky. Blomfield's building elevations to the north are a good scale, but again are foreshortened by perspective. The buildings to the south are not such a good scale, but their disparate elevational treatments are not so much of an issue when viewed from the southeast due to foreshortening. To the south, rising above them, is a 1970s 'tower' block, which conflicts with the prevailing scale and building types.

Vicar Lane

Vicar Lane has generally good late 19th century buildings south of Eastgate with some real highlights. North of Eastgate, the good buildings are fewer and those of the late 20th century have not done the best buildings, such as Grand Arcade, any favours.

The views into the study area from Vicar Lane South are via Sydney Street and Ludgate Hill, and these are singularly un-prepossessing, with the DSS building and the Police Station dominating.

From the northwest, the views are similarly dominated by the Police Station along all of the side streets into the study area. There is also a tangential view of Templar House south (main) elevation and perpendicular views of the Lyons building.

3.3.2 The Setting of Listed Buildings Outside of the Study Area

There are various listed buildings on the periphery of the site which would require their setting to be enhanced or preserved in any proposal for development.

The Kirkgate Markets

These were designed as street facing buildings with a roofscape that was clearly intended to be viewed. Whereas some of the rear elevations are relatively basic, the domed and towered roofs should be visible and the street elevations maintained as such.

The Harewood Street Buildings

These again were constructed as street buildings in four storeys with an attic, in red brick with terracotta and stone banding and dressings. These buildings survived the 20th century re-building in Eastgate and on the corner of Vicar Lane are eccentric to the other three Blomfield pavilions and set back from the general line of Eastgate. In re-development this set-back would have to be retained and the building's scale and other street nature respected.

The Headrow Buildings

The relationship of the study area with the listed buildings in Headrow is similar to its relationship with the Conservation Area there. The scale of the Blomfield buildings is important, as is their street/terrace form.

Grand Arcade

This handsome building, rather blighted by the modern hotel to the south and the road and traffic in Vicar Lane, is rather isolated and apparently barely viable. Replacement of the poorer

buildings on the site in Vicar Lane with new which reflect better the scale of this building while retaining views and links from the site would help.

3.3.3 The Setting of the Listed Buildings within the Study Area

Templar House

While in parlous condition, the real interest of this building lies in its south elevation. The side and rear elevations were never important and the former were heavily re-modelled in the 1930s and better left hidden. The building's scale should be respected.

90-94 Vicar Lane

What survives is only a fraction of what Blomfield designed for this site, it would be better if 1-5 Eastgate were replaced by a building which went some way to complete Blomfield's intention for this site.

Appleyard's (Hexagonal) Petrol Station and Railings

This building was designed as a punctuation in the view from the west much as a fountain or a statue may be placed axially in front of a great building.

The replacement of such a setting is beyond this project, but any proposal should allow the building to have the integrity of such an ornamental feature.

The building's ornamental railings are in poor condition and not in their original form. Consideration might be given to a proper repair and conservation project and their re-configuration/restoration to their original design. This would require some further research to support any such proposals.

3.3.4 Other Views Into and Around the Study Area

There are, about the study area, a mixture of views of different quality:

The Kirkgate Market Halls

These are visible from the south of the study area where the towers and domes are seen and particularly good views are possible from and across Edward Street from the north of the site.

New York Road

Although generally rather oppressive, not all of the buildings to its north are bad and at least their scale and form tends to give a backdrop to the road and some enclosure.

Grand Arcade

Good views west up Templar Street with the Templar Hotel, particularly, framing it.

Vicar Lane (South)

Harewood Street buildings provide good enclosure of glimpsed views of the conservation area from the west through the side streets.

Views East

These, the west Market Halls apart, are rather workaday buildings with, from the east end of Eastgate, views of a 6-7 storey car park rather regrettable.

04. Evaluation

4.1 The Streets

4.1.1 Overview

Despite being in large part cleared of buildings, there remain significant historic street patterns on the site. In addition to these, the 20th century's imposition of Eastgate as an extension to the widened Headrow as an (unfulfilled) Beaux Arts avenue is also of interest.

There are issues which affect the study area which are also, to a greater or lesser extent, a function of the current street patterns/built form, which means that parts of the site have been rather blighted by servicing, low quality uses and lack of pedestrian penetration.

There is a clear and, arguably, overriding need to improve the environment behind the Eastgate blocks in particular. To the south of Eastgate, there are already good visual and reasonable physical links. However, Vicar Lane (north) and Eastgate (both the street and its buildings) rather form barriers to the streets to the north. To achieve environmental improvements, it will be necessary to ensure that the study area is accessible functionally, as well as visibly bringing activity and use to these rather neglected parts of the city centre.

4.1.2 Eastgate

Historically interesting as a major inter-war piece of highways engineering which was, to a degree, dressed up as a Beaux Arts piece of town planning, it is clear that Eastgate and Headrow are now never to be completed as a set piece Beaux Arts plan – the construction of the Police Station and the demolition of Quarry Hill Flats ensured that.

There are in Eastgate issues of lack of enclosure at the east end and the relationship of the four corners of the junction of Vicar Lane, as well as the dominant nature of the street itself which, with its traffic management paraphernalia, acts as a visual and physical barrier. Along with this is the question, raised above, of penetration and accessibility to the north and south, given the length of the current building blocks.

The courtyard between 5 and 7 Eastgate and the steps to Edward Street are a highlight, and particularly the views to the south from them.

4.1.3 The Areas North of Eastgate

Lady Lane and Vicar Lane are highly significant historically; other streets are less significant. These streets are now very much back streets and characterised by poor quality finishes and street furniture, and a general air of seediness.

What should be good links to the west are rather undermined by the heavy/fast traffic in Vicar Lane. However, there are good views to Grand Arcade from Templar Street and the Kirkgate markets from Edward Street.

To the north, the area is dominated by New York Road.

4.1.4 The Areas South of Eastgate

Historically, the streets here are less significant than Lady Lane and Vicar Lane.

In the same way as the areas north of Eastgate, the streets here are again very much back streets and employed for servicing and low grade uses.

To the east, the grim Police Station dominates, some of the more recent market buildings to the south are mediocre, and the rear elevations of the Eastgate buildings on Union Street are mean. However, to the west, the late 19th century/early 20th century buildings and to the south the Kirkgate Market buildings are of high quality and lead from the site visually and physically to the Victorian areas to the west.

Issues of pedestrian and physical penetration are less prevalent here than to the north of Eastgate, but the environment overall is grim.

4.2 The Buildings

These are identified on the plan at Figure 28.

4.2.1 The Listed Buildings

Templar House: the special interest is in its architect, James Simpson, a leading non-conformist architect. Architecturally, only its south elevation survives (but in very poor repair) in its original form. There is no original fabric of consequence internally.

90, 92 and 94 Vicar Lane (formerly Martin's Bank): the special interest is in its architect, Sir Reginald Blomfield. Never built entirely to his design, being only a fraction of an entire block which would have included what is now 1-5 Eastgate. It has 'group value' as one of the four (only three completed) corner blocks at the junction of Headrow, Eastgate and Vicar Lane. There is no original fabric of consequence internally.

Appleyard's (Hexagonal) Petrol Station and Railings (separately listed): the special interest of the garage is in its architect, Sir Reginald Blomfield. The railings are not as described in the listing and post-date the building – it is not clear by how much, but were in situ by 1951 when the roundabout was built, upon which the garage building remains. The building has been heavily (over) restored and has had mediocre alterations. The railings have been altered and badly repaired. The setting of the listed fabric is badly affected by recent traffic management measures.

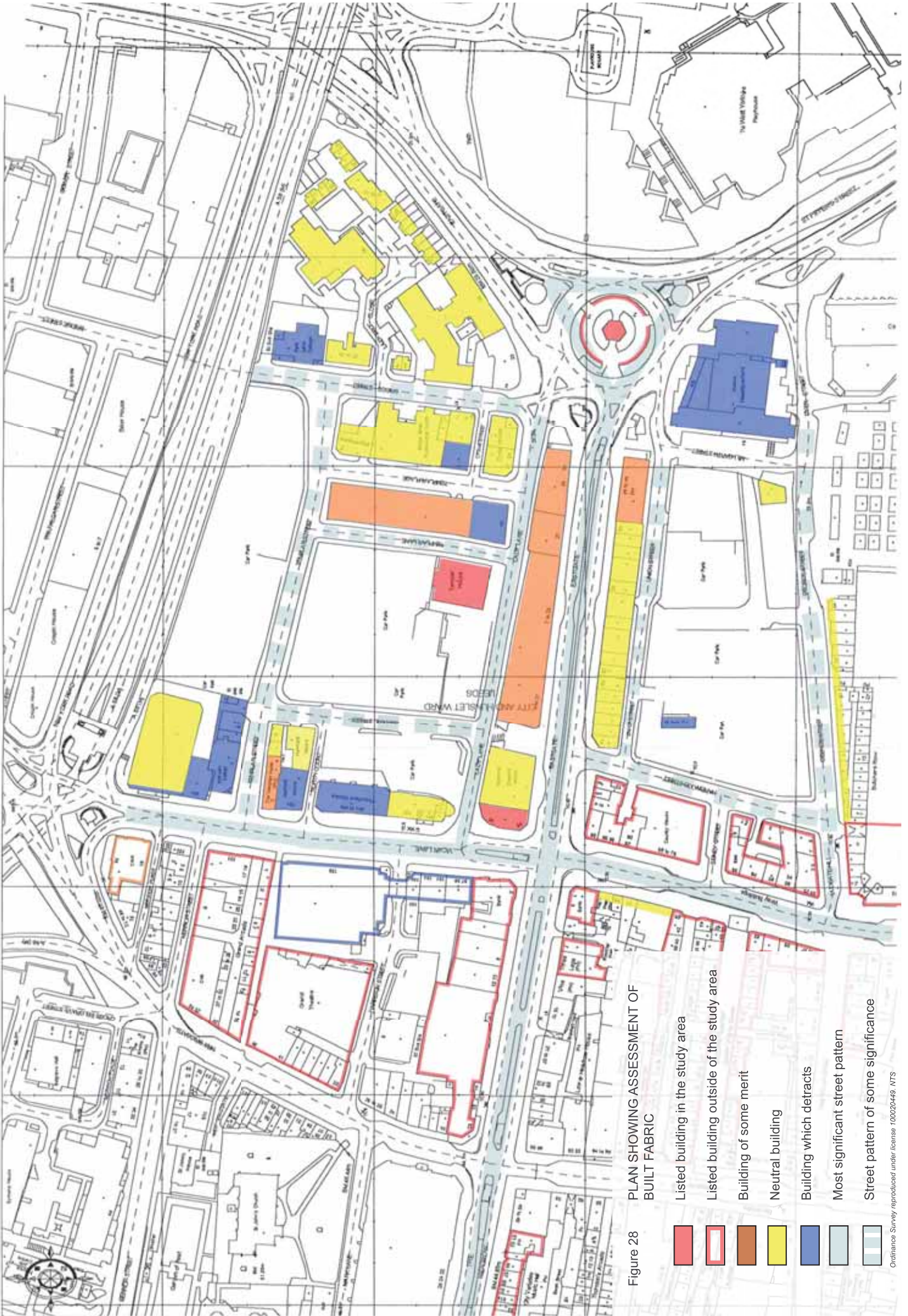


Figure 28
 PLAN SHOWING ASSESSMENT OF
 BUILT FABRIC

- Listed building in the study area
- Listed building outside of the study area
- Building of some merit
- Neutral building
- Building which detracts
- Most significant street pattern
- Street pattern of some significance

4.2.2 Buildings of Some Merit

Templar Hotel: one of only three buildings on the site that are on the 1893 Ordnance Survey map. An interesting building with early 20th century re-modelling in faience and render. Apparently historically (according to local legend) the meeting place of Leeds politicians.

Lyons Works: a building of some quality which, while not of outstanding value, reflects Leeds' industrial past. Built for the Alexandre clothing company. A good street building.

North and South Terminal Blocks 29-31 and 44-46 Eastgate: the north block was almost certainly the design of Sir Reginald Blomfield and the south a copy of it.

27 Eastgate: the rear part of this building (34 Lady Lane) is another of the three buildings on the 1893 Ordnance Survey map and apparently dates to the mid/late 19th century. It has had an interesting 'make over' when it was extended as part of the construction of 27-31 Eastgate or 'Wharram's' building.

7-26 Eastgate: this is of similar interest to the terminal blocks and 27 Eastgate. Shown on a Blomfield drawing "to be as Mr Warren's building". These and the other buildings on the north side of Eastgate have good elevations to both streets and No 7 a very good elevation to the west.

4.2.3 Neutral Buildings

These are generally buildings which have no particular historic value, are not unusual architecturally or may have been subject to alterations which have undermined any architectural interest.

4.2.4 Buildings that Detract

These are generally post 1960 buildings or elements of low quality otherwise:

130 Vicar Lane: although shown in part on the 1893 Ordnance Survey map, this is a building affected by modern alterations. The 19th century fabric appears never to be of any lasting interest.

Lyons Works – South Extension: while in itself this may have been an interesting modern movement design, its brutal nature contrasts with the original building and detracts from it. It is also in poor condition.

Harewood Street Sub-Station: this is a mediocre brick engineering box with mediocre/poor later alterations.

Millgarth Street Police Station: truly a building with no apparent redeeming features.

05. The Condition of the Listed Buildings

5.1 Introduction

5.1.1 Background

This part of the report was commissioned by the Leeds Partnership to advise proposals they were preparing to re-model, repair and refurbish these buildings as part of the project.

5.1.2 Basis of the Report

This document is somewhat unusual as far as condition survey reports go, in as much as it has been prepared on the basis that the buildings will be subject to some alterations and adaptations as a result of the wider proposals. This particularly affects the former Wesleyan Chapel now called Templar House.

In the light of this, and with a view to assisting the preparation of proposals for the refurbishment project, this report, in addition to outlining the maintenance and repair issues relating to the buildings, also makes reference to the individual buildings' special interest and what of the listed fabric might be replaced as part of maintenance or re-modelling works. It also advises where fabric is nearing the end of its natural life and where, if major works are undertaken, it might sensibly be replaced and where previous alterations or re-modellings might be better removed, particularly where they affect the long-term viability of the listed fabric.

5.1.3 Layout of the Report

Each of the four listed structures is individually addressed in the following sections. For convenience, the listing description of each is included in the appendices. Each section includes: a brief history of the building and what is its 'special interest'; a summary of what issues affect the special interest; a description of the building and how it is constructed; a summary description of the condition of the fabric; and a brief résumé of what might be the preferred approach to the repair or restoration of the fabric.

5.1.4 How the Surveys Were Done

The surveys were only of areas which were accessible from a safe location. Visual inspections were made, with the assistance of binoculars where necessary. No inaccessible spaces were inspected and, therefore, it is not possible to confirm where hidden deterioration through rot or other means might have been occurring.

Other factors include:

- Templar House was inspected internally by torch light.

- It was not possible to gain access to the interiors of Appleyards Petrol Station, although this was clearly visible from the outside, or 90-94 Vicar Lane.

Drains were not surveyed. It is assumed that all of the drainage in the area would be replaced anyway.

5.2 Templar House

5.2.1 Brief History and the Special Interest

This building was designed by James Simpson and constructed for the Lady Lane Methodist Association as their Chapel in 1840. Simpson was one of the leading non-conformist architects in the north of England despite (or perhaps because of?) his starting his career as a joiner.

The building survived as a Chapel until the inter-war years when it had a major re-modelling which saw the re-building of the interior (almost entirely) and major re-modelling of the side and rear elevations and some re-modelling of the street (south elevation). These re-modellings are described more fully below.

The special interest of the building is perhaps twofold: it is one of a very few buildings designed by Simpson which survives at all; it is one of only three buildings which survive in the Eastgate area from before 1900. In terms of its fabric, any surviving fabric of the original construction is of major interest, the re-modelled fabric of the 1920s/30s is less so, but the better of this should be respected.

5.2.2 Issues Affecting the Building

The building has been in low quality uses for many years and has had no real use for some time. The result of this under-use has been a lack of any conspicuous maintenance regime and water ingress which in turn has led to degeneration of the fabric. Associated with this has been a mixture of vandalism, both formal and less formal, which has resulted in the loss of internal finishes and fittings and a fire in the ground floor. Although the building is secured and all of the windows are boarded up, there remain real issues associated with this lack of viable appropriate occupation.

5.2.3 A Brief Description of the Fabric

i. The Roofs and Rainwater Disposal

The roof has a wooden structure which is visible through holes in the second floor ceiling. This appears to be original, however, it certainly has been subject to repairs and re-slating, as there is late 20th century sarking felt in evidence, as well as earlier boarding.

There is a small roof over a bay to the north of the building and this has a patent glazed roof.

The main roof is hipped and it has a parapet on the south elevation. It is finished in blue slates with blue clay ridge and hip tiles. It appears to have a lead-lined parapet gutter, but this is not clear from ground level.

The eaves to the north, east and west elevations have a cantilevering stone cap which supports deep sectional cast iron gutters which discharge into cast iron hopper heads set below the stone cap. This is presumably 19th century construction, but the ironwork is almost certainly 20th century. The hoppers discharge into rainwater pipes which are a mixture of cast iron and uPVC.

Upon the roof, at eaves level, are a series of small stone (?) blocks, the purpose of which is not clear (other than to create opportunities for leaks!).

ii. **The External Walls**

South Elevation

The construction is in red bricks with sandstone dressings to the windows and doors, plinth and parapet. The brickwork is particularly fine with narrow mortar joints of about 5mm.

The elevation has two flanking bays which break forward with brick niches with gauged arched lintols and stone cills. Between these are four bays of fenestration with, at ground level, large stone door cases to the side bays, the west of which has stone steps while the east has a cement rendered apron (over the stone plinth). The centre bays have arched window openings with a stone course at the springing. These have stone transoms, architraves and apron.

Above the ground floor the fenestration between the end bays is similar to the ground floor with stone frames and architraves and stone cornice. These are set on a stone string course. These windows were altered in the 1920s/30s with the introduction of a stone apron between the upper (second floor) and lower (first floor) windows.

The parapet has a main cornice and plain blocking course and frieze and is entirely in stone.

The windows are all boarded up. The door is 1920s/30s raised and fielded panelled.

There is a mid/late 20th century BRS wooden sign.

At basement level the window openings are simply formed in the stone plinth.

The stonework has all been painted, except the steps, and the plinth rendered to the east, presumably when earlier steps were removed.

There is a 1920s/30s escape/access to the basement at the easternmost bay which is boarded over. This has contemporary railings.

West Elevation

This is not all visible due to hoardings, but has seven bays of fenestration (one is a double-width bay) and a large chimney.

Again in red brick, this elevation was heavily re-modelled in the inter-war years and the chimney added. Original fabric of the 19th century includes the brick returns of the front (south) elevation and the main piers of brickwork, a band below a stone capping to the eave and a residual stone string course at first floor level. The original brickwork is coarser here than on the south elevation and the later brickwork, which is harder and smoother, is clearly distinguishable. The chimney has steel banding at the top and an artificial stone capping.

The windows have artificial stone spandrels, lintols and cills.

East Elevation

This is similar to the west, but here there is a door in the north bay with a 1920s/30s Deco-esque artificial stone canopy and there is no chimney. The door is inter-war raised and fielded panelled joinery, apparently in reasonable condition.

North Elevation

This largely reflects the construction on the east and west sides, but here is an original bay, which now contains the north staircase. At the roof level to the bay, the construction is later and reflects a time when the building abutted an adjacent factory. The roof over the bay is patent glazed, not visible from outside, and this drains to a cast iron gutter sitting upon the brickwork. To the west of the bay, where the WCs had been internally, there is a lot of surface-fixed cast iron soil pipework.

iii. **Internally**

The building's windows were all boarded up at the time of survey and, therefore, lighting levels were very dim.

Second Floor

In three principal spaces with two stair wells at the north and south of building and a single large room between. Sub-dividing walls are brick and there are two central columns (presumably encased steel), which appear to support the ceiling/roof structure. The latter may be original fabric, with plaster on laths with downstand beams, some of which have guilloche fretwork enrichments, but perhaps more likely a 1920s/30s replacement. There appears to be steelwork which is supported by the columns, which in turn helps support the ceiling/roof structure. Over the rear (north) staircase the ceiling has a deep moulded run plaster cornice, which is the only surviving fabric of this type in the building, which suggests the ceiling may have been altered rather than replaced in the 1920s/30s.

The walls are plain plastered generally.

Fenestration is steel-framed casements of the inter-war years.

Joinery is apparently of a similar date.

A modern suspended ceiling, below the main ceiling, is now evidenced only by its lay-in grid – there are no ceiling tiles.

The floor to the main space is concrete beam and fill construction. The finish is missing.

To the north (rear) is an inter-war Deco-esque concrete staircase with steel balustrades with patent glazed light over. To the southwest (front) is a concrete staircase of a similar date with a lift shaft guarded by a steel mesh cage.

First Floor

This is similar to the second floor, but the ceilings are all plain plaster and of the 1920s/30s and there is only one main space with the two stair wells off and what were WCs in the northwest corner.

On this floor there are six columns supporting the 2nd floor and there are deep downstand beams, presumably encasing steel beams. Here parts of the floor finish survive in the main space with wooden tongued and grooved boarding on battens.

Ground Floor

This is generally similar to the first floor, but here there is some limited, modern door joinery and the windows on the south elevation are original 19th century joinery, as are the fanlights over the door and the eastern (former door) opening. The raised and fielded panelled entrance door and window to the latter are both inter-war fabric.

This is similar to the first floor and generally in similar condition, but here the majority of the finishing coat of plaster has been lost in the main space – this seems to have been due to fire damage.

Basement

Construction is generally similar to the other floors, but here the steel structures are not encased and some of the walls have fair-faced brickwork.

iv. **Setting**

The building has a miserable and small asphalted forecourt with a post and chain fence.

To the east the building is on the pavement.

To the north, the former building to the rear is now demolished and the ground level appears to have been raised to help form the car park. This may go some way to explain water penetration in the basement on this elevation.

To the west, the area is partly hoarded off and inaccessible. Again the car park forms the boundary.

5.2.4 The Condition of the Fabric

i. The Roofs

The roof structure has some wet rot, the result of persistent leaks especially on the south side. The parapet gutter on this side leaks and has apparently done so for many years. This has also led to major damage to the stone parapet masonry and other damage to plasterwork finishes internally.

This is evidence of missing slipped and damaged slates and the numerous leaks are testament to this and the lack of any weathering (of a meaningful nature) of structures passing through the slating.

The gutters and other rainwater goods have an apparent history of leakage and this is evident in damage to the stone cappings and the brickwork below and the, often, luxuriant vegetative growth.

On the bay to the north, a section of rainwater guttering is missing. This has led to the soaking of the majority of the wall below and evident damage both internally and externally.

ii. The External Walls

South Elevation

The stone and brickwork are all in poor condition. The masonry has suffered major salt attack due to the application of hard mortar pointing and render and the over-painting of the stonework. The parapet is particularly in poor condition, as are elements of the upper string course/cornice. The brickwork too is in very poor condition and substantial re-building will be required to some areas where salt attack is particularly bad.

The steps are in reasonable condition, but need re-pointing. The modern steel handrail should be replaced. The steel balustrades to the basement steps are in reasonable condition, but they are of little value.

West Elevation

The original stone and brickwork has, like the south elevation, suffered due to re-pointing in hard cement and water/salt damage, especially on the end bays where the rainwater pipes have leaked and below the gutter at the eaves.

East Elevation

The condition of the masonry reflects that of the west elevation.

North Elevation

The condition of the masonry reflects that on the east and west elevations. The bay brickwork badly needs re-pointing.

iii. Internally**Second Floor**

There are some cracks on the north external wall and the plasterwork generally has suffered from water penetration. The cracks seem to be reflected to the dampness and lack of pointing of this wall, but should be investigated further.

The plaster on lath ceilings are heavily damaged, but parts may be salvageable.

The windows are, apparently, in reasonable condition, but rusted and the glass is generally missing or broken.

The doors are all missing.

The floor structure appears sound.

The staircases are in reasonable condition, but the balustrades have some damage.

The lift and shaft are beyond repair and would not conform with modern safety standards.

First Floor

This is similar to the second floor but:

The plasterwork is generally in better condition with water damage concentrated on the south side and particularly on the south east corner.

The remaining elements of the floor have local damage.

There is a structural crack in the landing of the north staircase.

Ground Floor

The condition is generally similar to the first floor. However, there appears to have been a fire in the main space which has badly affected the ceiling plasterwork in particular, with the finishing coat having almost entirely become detached.

It would be prudent to have an engineer check the structure to confirm there is no hidden residual structural damage resulting from the fire. None is immediately apparent.

Basement

The condition is generally similar to the other areas and there is some dampness at low level in the external masonry, especially on the north wall.

iv. **Setting**

The forecourt to the building is demeaning and a miserable setting for an important historic structure. The post and chain fence is not only mean, but in poor condition. The asphalt is damaged and supports the growth of a quantity of weeds.

5.2.5 **Repair and Restoration**

i. **Principles**

Given that the building was heavily re-modelled in the inter-war years, the original 19th century fabric is at a premium and it is this which has the highest significance and especially the south elevation.

Otherwise, the alterations of the 1920s/30s have some interest. The staircases are both substantial, as are the windows in the flanking elevations, but there would seem to be no pressing need to retain fabric from this period and if it were expeditious to remove it then this should not be ruled out. Should this be the case, however, consideration would have to be given to the quality and nature of the fabric replacing it.

ii. **Externally**

The Roof

The main roof should be retained with its existing form, but roof finishes will certainly have to be replaced in like-for-like materials, with new blue slates, lead flashings, dressings and parapet gutters and cast iron rainwater goods. Consideration should be given to weathering the stone cappings at the eaves, and the main parapet stonework with lead to reduce further weathering. The roof structures should be repaired.

The roof over the north staircase could be re-modelled.

South Elevation

It would be preferred that this elevation were restored to its original appearance as far as possible, with the repair of the brick and stonework and original joinery and the restoration of the missing steps and door and window joinery.

There should, otherwise, be a sensitive repair of the masonry with stone and brickwork repairs undertaken on a piecemeal basis. The repair should not be approached on the basis of a restoration – this would result in the production of a facsimile. All impermeable coatings should be stripped from the masonry and the brick and stonework should be re-pointed.

Other Elevations

The flanking elevations reflect the 1920s/30s alterations and would be better not to be altered/restored. The windows of that period, and door joinery, could be repaired and retained, but there is scope for further modern interventions on all of these elevations.

In terms of repairs, these elevations should have all impermeable coatings and pointing materials removed and be re-pointed.

The ground levels to the north and west should be lowered to prevent water penetration at basement level, with areas reinstated, or, in the case of the east elevation, the walls should be tanked externally below ground levels.

iii. **Internally**

If the second floor ceiling could be clearly identified as original 19th century fabric, it would be worth considering some restoration of it.

Otherwise the interiors are so completely of the 1920s/30s that an almost full range of options would be available. What should be considered, however, is the implications of removing the concrete floors and structures. This would certainly jeopardise the most significant fabric of the building. It would seem, in the light of this, that to work with the surviving structures would be the most logical approach to any restoration proposal. Equally, the two staircases could be re-used in such a proposal.

iv. **Setting**

It is hard to imagine how the setting of the building could not be improved, but notwithstanding the wider-ranging implications of the setting with new buildings potentially to the east, west and north of the building, the forecourt to Templar Street should be improved with pavings in natural materials and appropriate street furniture of a robust nature.

5.3 **(Former) Appleyards Petrol Station**

5.3.1 **Brief History and the Special Interest**

This building was designed by Sir Reginald Blomfield as part of his commission in the 1920s to design buildings to form the north side of Headrow and Eastgate. The building was completed in about 1932 and functioned as a petrol filling station certainly into the 1970s.

It underwent a major refurbishment and re-modelling in the late 20th century when it was re-used as a backdrop to fountains which were built into a basin constructed to practically surround it. The structure itself now houses the pumps for the fountains.

The special interest of the building is twofold. Its architect is now considered to be one of the foremost of the early 20th century and it is an unusual building type for him. It is part of a collection of buildings designed by Blomfield for the route from the Civic Centre to Quarry Hill and the only one to form a punctuation along that route being central to it, rather than flanking it.

5.3.2 Issues Affecting the Building

The building has been rather over-restored and the modern interventions, although not a bad idea in themselves, have not been carried out with the skill or the elegance of the original building. These changes have compromised the special interest of the building.

The setting of the building is grim. It is now located in the middle of a roundabout and has no real linkage to the surrounding buildings and, in particular, Eastgate.

5.3.3 A Brief Description of the Fabric

Heavily and recently 'restored', the Blomfield structure has brick arcaded walls, with stone string course at the springing and Portland key stones below a deep stone frieze band and cornice, brick parapet with stone coping. The roof has a (recently re-done) copper curved apron, above which is a Westmorland slate octagonal pyramid, with lead dressings, below a gilt (not very shiny) ball surmounted by a glass flambeau – presumably a light (?).

The building's arched openings are all filled with modern powder-coated metal-framed windows, all but two of which are bayed into the building and have heavy stainless steel inner frames. The building is practically surrounded by modern, crudely constructed concrete basins, which are pools and fountains, which play within the recessed bay windows. These basins are built up to the original fabric and hide the stone plinths of the original walls. At the east and west bays the entrances have poor facsimile/copies of the 'original' railings, which largely surround this rather sad island.

Internally, the building acts as a plant room to the fountains which now surround it, with painted brick walls, concrete floor and one modern brick free-standing partition. Plain plastered ceiling with modern lighting.

There is a small dormer on the west side which is set in the attic in the copper apron to provide light to the attic space.

Internally is fair-faced brickwork with modern plain plastered ceiling and a painted concrete floor with a plinth upon which is a lot of pumps and other gubbins.

5.3.4 The Condition of the Fabric

The building is generally in very good condition with only a few issues:

- There is some minor re-pointing of the stone frieze required.
- There is some minor damage to the cornice.
- There is evidence of water penetration internally at the level of the top of the fountain basins and this is reflected on the outside of the building where brickwork has moss and algae growth, especially on the north side.

- The concrete copings to the surrounding fountain aprons, and their brick bases, have a variety of small damages and some remedial work is required.

5.3.5 Repair and Restoration

i. Principles

Although the building is in good condition, its recent re-modelling and the addition of the fountains has rather compromised its special interest but, perhaps more concerning, the fountains have begun to compromise the physical condition of the building. It may be possible to address the water penetration which appears to be caused by the fountains, but perhaps more fundamentally this use and the setting of the building is of more concern than its condition.

The minor damages and pointing are relatively of little concern.

ii. Repair and Restoration

Restoration proposals should consider the nature of the special interest of the building and as far as possible remove the elements which detract from this. The fountains basins and the modern glazing have affected the proportions of the building and made it less open than it was intended to be. The setting of the building, isolated in the middle of a gyratory system, should also be addressed.

5.4 The Railings to the Former Appleyards Pumping Station

5.4.1 Brief History

The railings are listed as having 'group value' as part of Blomfield's composition with the pumping station being completed in about 1932 (see also 3.1 above). However, early illustrations, Ordnance Survey maps and site evidence show that the railings are certainly not now in their original configuration and that they are missing significant elements of Blomfield's design, particularly the large pylons be located at the entrances to the garage forecourt, the terminal bollards which finished lengths of railing panels and the stone kerbs upon which the railings were sited.

The 1933 Ordnance Survey map shows the configuration of railings around the pumping station having a triangular plan form. By 1954 this had been changed to approximate to that which survives with a circular form of railings. This suggests that either the original railings were completely re-modelled to suit the new road layout, with the loss of their most interesting elements, or that the railings were at that time completely replaced.

The railings in their post-war arrangement were placed on concrete kerbs and at this time some panels seem to have been joined by the use of plain steel square section posts (this is particularly prevalent on the north side). In the late 20th century, at the time that the pumping

station was converted to its current use, the railings were further altered with the installation of badly designed modern steel gates and barriers.

The special interest of the railings is their relationship with the pumping station, their group value. This is based upon their mutual designer, their shared history and period style.

5.4.2 **A Brief Description of the Fabric**

The railings are in decorative wrought steel (or possibly iron) with panels with cross braces between standards which (where original construction) have struts. The panels support central rings which in turn support a continuous rail, to which the moulded handrail is fixed. This rail also spans between the standards. The railings are on a concrete kerb which appears to be in situ cast, as the bases of the railings are set directly into it.

There are later intrusions into the original railings, particularly mid 20th century steel square section posts, and later 20th century steel barriers and gates.

5.4.3 **Issues Affecting the Fabric**

The issues affecting the special interest of the railings are all related to their alteration since their original construction.

Although the principal elements of the railings have an historic and stylistic relationship with the pumping station still, this has been heavily compromised and the strength of their original design has been undermined by the loss of significant features and their re-configuration with poor quality later changes.

5.4.4 **Condition of the Fabric**

The railings are in poor condition. There are several particular issues:

- There is widespread crevice corrosion between mechanically joined elements and particularly the handrail and the balustrade panels.
- The standards and posts set directly into the concrete kerb are corroding and several standards have been cut off where supported by later posts.
- The quality of their decoration is appalling.
- The concrete kerb has been damaged in several locations and in one place no longer supports the railing panels.

5.4.5 **Repair and Restoration**

i. **Principles**

Given the chequered history of this listed ironwork, there seems little reason why they should be retained in their current form if re-configuration would see the restoration of their significant design elements and a proper repair and re-use of their surviving original fabric.

Although some historic photographic evidence has been traced, it would be worthwhile pursuing further drawn or other illustrative material to clarify exactly the design of the pylons, posts and kerbs incorporated in the original design and further evidence of the original configuration of the railings.

ii. **Repair and Restoration**

To properly repair the railings, they will have to be dismantled so that the evident crevice corrosion can be addressed. Ideally this would be done by taking the railings down completely so that proper repairs, with new material pieced in where necessary, could be effected in workshop conditions. This would also allow the railings to be re-configured, if necessary, and properly decorated prior to reinstatement on a new stone kerb.

5.5 90-94 Vicar Lane

5.5.1 Brief History and the Special Interest

This building was part of Sir Reginald Blomfield's designs for the Headrow and Eastgate. The original design was for a building which would be one of four similar banks on the corners of Headrow, Eastgate and Vicar Lane. As it was only two corners, those on Headrow were completed as Blomfield intended and one, on the south side of Eastgate, was not even started. This building, known as National Deposit House, was only built partially as Blomfield showed it on a drawing of 1934. Only the westernmost section of what was to have been a building fitting the entire block was constructed as designed, the easternmost part being completed in the 1960s in a rather mediocre watered-down form.

The building has been heavily re-modelled internally in recent years and has had some limited external alterations, including the removal of a door on the west elevation and the conversion of the opening to a window.

The special interest of the building is threefold: it is one of a group of three (out of four) buildings on opposite corners of a crossroads, and therefore it has group value; it is of high quality design, at least externally; it was designed by Sir Reginald Blomfield, one of the foremost architects of the early 20th century.

Although the interior of the building remains to be inspected, it is likely that it is of commercial quality and any higher quality fabric related to its early building use appears to have been removed in recent times.

5.5.2 Description of the Fabric

Blomfield's rather overblown late 18th century style in red brick with Portland stone banded ground floor and a giant order of Tuscan pilasters supporting a pediment above the fourth floor, with deep, heavy cornice and partially balustraded parapet with urns and flambeaux, hiding an attic storey in a steep gauged green-slatted roof.

The plan form is an irregular polygon, but the seven bays are symmetrical – this is rather curious. The two canted bays on the corners are entirely in ashlar work, but the others have brickwork above ground floor. The central – west-facing bay – is the simplest with gauged brick arched lintols at second and third floor levels and stone voussoirs, banding and a plain architrave at first floor level. The latter detail repeats on the other bays, but at second floor level the windows have segmental pediments and carved relief swags and drops to their aprons, and the third floor windows have plain architraves.

At ground level the central three bays are arcaded and the canted bays have stone door cases with flat pediments, with enriched cornices supported on console brackets. That to the north has been converted to a window in more modern times; that to the south has a rather insensitive modern door and sign inserted. Above the door cases are wreaths with relief enrichments surrounding coats of arms. The two extreme bays at ground floor level have arcaded windows and that to the north a simple architraved and corniced door opening below the window, with original oak door joinery.

The attic has simple dormers. Generally the fabric appears original, with steel-framed casements and rather smart street signs. Alterations are generally rather ephemeral in nature.

5.5.3 Issues Affecting the Fabric

The building appears to have been heavily re-modelled internally in recent times and it is assumed, but not confirmed, that internally the fabric is of basic commercial quality of no lasting worth.

The steel-framed casements are likely to have maintenance issues, but it is unlikely that replacement would be acceptable unless the details of the replacements were identical to the original windows.

Otherwise finishes on the roof are towards the end of their life expectancy and it should be assumed that they should be renewed.

A major issue affecting the building is the likely replacement of the building to its immediate east in Eastgate. This building, while of little consequence itself, is to be replaced. The replacement building will have to be acceptable in terms of the setting of the listed building and there is a strong argument to complete Blomfield's design, or at least a part of it. If this were to be done, there would be a good case to link 90-94 Vicar Lane to the new building as a single block. If the new building did not reflect the surviving building, such links might be resisted. This could affect both the flexibility of use of the buildings and such issues as accessibility.

5.5.4 Condition of the Fabric

i. The Roof

A mansard with gauged Westmorland (?) (thick) slates with lead roll ridge and hip dressings. The parapet with brick and stone and stone balustrades, hides plain dormers. All this appears to be original fabric. There have been modern ventilation controls installed in the slopes, presumably as part of works to insulate the attic space.

A limited number of roof slates are damaged and a few have slipped. The lead is clearly original and, although possibly is weathertight, should be replaced if major works of repair or re-modelling and refurbishment are undertaken.

The flat part of the roof is not visible from the ground, although the chimney stack is partially. This has original pots and appears in reasonable condition.

The dormers appear to have original steel casements, which appear in reasonable condition.

The parapet gutter is not visible externally, but discharges into internal rainwater goods, obviously not visible externally.

ii. The Walls Externally

High level stonework and brickwork is all in good condition.

The fenestration is generally original steel-framed casements and these all appear to be in reasonable condition. There is one modern window on the ground floor and this is in good condition. The corner door to Eastgate is modern aluminium (with informative advertising name/panel over). This is in good condition.

The one modern window on the northwest corner has a modern apron – presumably it was formerly a doorway – which would explain the cartouche over. This is done in what appears to be artificial stone with inappropriate mortar joints and plinth blocks.

There is some evidence of historic movement below windows on the west elevation and there is a plethora of small damages caused by previous fixings of signs and other paraphernalia, but overall the brick and stonework is in good condition, and although the stone is not as clean as the similar buildings on the opposite corners, it is not desperately in need of any such treatment.

iii. Internally

Although the interiors have not been surveyed, it is clear from the outside that there have been major re-modelling/refurbishments undertaken in recent times, presumably, therefore, the offices are in reasonable condition.

5.5.5 Repair and Restoration

i. Principles

Although they have not been surveyed, it is likely that the interior fabric of the building has limited value and that it could be heavily re-modelled, even to the extent of a façade retention scheme. However, such major alteration would require substantial benefits to balance them and be arguable in this location. If the Blomfield design were completed, this would mean that such radical options may be acceptable.

Otherwise, works to the elevations will probably have to be restricted to: repairs; like-for-like replacement of windows and roofing; re-modelling of previously altered fabric.

ii. Repair and Restoration

The building appears generally in good order externally. Some small stone and brickwork repairs are necessary.

It is suggested that the windows are refurbished (this would probably require them to be temporarily removed) and the roof finishes be replaced.

06. Summary Assessment and Conclusions

6.1 Policy Parameters

Leeds City Council's UDP sets goals which aim to improve the city centre by promoting development and the creation of a high quality environment. They set these goals within the parameters of protection of the built fabric which contributes to making Leeds a unique city. While encouraging new building and spaces, policy is to respect the spatial character and grain of the city centre's traditional pattern.

The UDP, backed up by PPG 15, requires protection or enhancement of listed buildings and their settings, and also the setting of conservation areas where they are affected by adjacent development sites. The goal of the document is to raise the quality of all of the central areas to 'a level where they too can become equal parts of a distinguished city centre'.

6.2 Historic Background

6.2.1 Pre 20th Century Historical Inheritance

In terms of fabric, the Eastgate and Harewood Quarter has very few buildings which pre-date the 20th century. However, this is not to say that it is not historically interesting. Of particular significance historically is the route of Vicar Lane and Lady Lane, both streets being certainly 16th century and most likely medieval in origin.

There are only three buildings surviving on the whole area which date from before 1900 these are: Templar House (listed Grade II), the Templar Hotel and the former Wharrams building, Lady Lane, they are of interest.

6.2.2 Post 19th Century Inheritance

For a large part of the 20th century, the Eastgate and Harewood Quarter was dominated by light industrial uses, few of which survive. The 1920s saw the division of the site into two halves by the construction of Eastgate itself. This street, designed as part of a route to link the Civic Centre to the new housing planned on Quarry Hill, connected to Headrow, which was widened onto its north side. Sir Reginald Blomfield was commissioned to design the buildings on the north side of the new street. It is clear that, for his commission of £3,000, Blomfield certainly designed buildings for the length of Headrow and in places, such as the junction with Vicar Lane, buildings for both sides of the street. What seems apparent is that there was no Beaux Arts plan for the new street – the whole design approach seems to have been rather pragmatic. The buildings known to have been Blomfield's work in the study area are the former Martins Bank, Vicar Lane (only part of which was built), the former Appleyard's (Hexagonal) Petrol Station, both of which (with the railings to the latter) are listed Grade II, and the north terminal blocks at the east end of Eastgate. He also prescribed the extrapolation of the north terminal block to complete the north side of Eastgate. The Eastgate buildings are less ornate than the Headrow buildings (generally).

Not only does it seem there never was a Beaux Arts master plan, but even the designs which Blomfield did produce were not all completed – Martin’s Bank being finished in the 1960s in a rather mean manner and the fourth bank building on the southeast corner of Eastgate/Vicar Lane never being built.

Subsequent changes in Eastgate have also rather undermined any pretence to a Beaux Arts scheme. The views east from Headrow relied on the Quarry Hill flats as termination – the petrol station building was never really more than a punctuation – and its loss and subsequent replacements has diminished the context of the street and its buildings, as did the construction of the Millgarth Police Station in the 1970s.

It would seem that Leeds rather lost interest in the pretensions of the inter-war years with the austerity of the 1950s and 60s and, with the later revival of interest in its Victorian city centre core, consequently lost interest in Eastgate.

6.3 The Surviving Built Fabric

6.3.1 The Buildings

Outside of Eastgate itself, the built fabric in the Eastgate and Harewood Quarter is generally mediocre stuff and the environment and uses are low grade. Even within Eastgate, the quality of uses are not the highest – the shops and offices here are certainly on the edge of the main centre and there is little to attract visitors.

The building of Eastgate itself saw the areas to its immediate north and south rather cut off and their uses became subsidiary to the new street, with servicing, car parking and other low quality uses. The length of the building blocks in Eastgate and the heavily trafficked Vicar Lane militate against pedestrian penetration in the area, particularly to the north of Eastgate.

Of the fabric that remains, in addition to the 19th century buildings described above, there are 20th century buildings that are of some worth but none outside of the listed buildings have any type of statutory or local protection. Of the better buildings, the eastern terminal blocks and the north side of Eastgate, the buildings influenced (at least) by Blomfield, and the Lyons Works buildings are of the most interest.

6.3.2 The Townscape

There are clearly major townscape issues associated with the site. The historical inheritance has, effectively, meant that much of the site has no townscape of consequence, but even the ‘set piece’ Eastgate has been left unfinished and a travesty of a Beaux Arts plan, with no appropriate terminus and a miscellany of buildings.

There is some good townscape, however – the steps to Edward Street from Eastgate, with the views across to the market buildings are interesting. Other views out of the site towards the conservation area and listed buildings to the west and southwest, in particular, have potential.

6.4 Re-building and Preservation

Ideally re-development would always aim to retain what is significant from the past and employ it in helping to create dynamic towns and cities which embrace change but retain interest and individuality.

In the Eastgate and Harewood Quarter, there is certainly built fabric and street patterns which are worthy of preservation and this should be the aim. However, there are pressing environmental considerations which may militate against the retention of all that would ideally be kept.

In terms of its historic interest, a priority should be given to reflect the ancient street pattern, of which Vicar Lane and Lady Lane are the most significant elements.

Eastgate itself is also of interest historically, as part of Leeds 20th century history, but it should be accepted that it was not based on a Beaux Arts plan and was never even implemented as intended by Blomfield.

The listed buildings should be preserved and their settings enhanced, but the condition of Templar House is of concern and only its south elevation is of architectural value. The railings to Appleyard's Garage appear erroneously attributed and these have been subject to poor alterations and repairs too. The garage itself is badly affected by modern alterations and its loss of setting, and now lacks context.

Of the pre 20th century buildings, the Templar Hotel and the former Wharram's building are certainly of interest and, outside of Eastgate, the 20th century Lyons Works is too, but perhaps a rather more common building type.

In Eastgate, the terminal blocks and the east block of the buildings on the north side are also of interest. However, there are issues of pedestrian penetration and use which need to be addressed.

The limited elements of interesting townscape and the views from the site should also be preserved and enhanced.

6.5 Conclusion

The Eastgate and Harewood Quarter is an interesting inner city location in Leeds, which has a long history that is still reflected in some of its street pattern.

The construction of Eastgate itself as part of a major engineering scheme was never a properly planned Beaux Arts design and even Blomfield's partial designs were never completely implemented. As it was never completed and as it has suffered both due to loss of its terminal building and due to the mediocre nature of some of its later buildings, there seems little reason

why it should not be changed if such changes would result in environmental improvements and good new architecture, and perhaps even a better Beaux Arts design.

Most of the built fabric outside of Eastgate itself is of limited interest, but there are some particular buildings and elements of townscape which should, if possible, be retained in any proposals to help provide historical continuity, individuality and character for the Eastgate and Harewood Quarter.

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 - Council Reports and Minutes
- Leeds Central Library, Local History Section
- Leodis Image Archive
 - Council Reports and Minutes
 - Local Directories
- RIBA Library

02. Chronology

1914	Lyons House first phase completed, later phases in 1925 and 1938.
1924	Alderman Charles Lupton, chairman of the Improvements Committee, announces plans for a new 80 ft highway from the Town Hall to Mabgate.
1925	In December, Sir Reginald Blomfield is appointed to prepare designs and elevations for buildings to be erected along the north side of the new street.
1926	Blomfield's design for Leeds Permanent Building Society and certain neighbouring buildings in Headrow is first published. This is republished in The Town Planning Review, 1934.
1927	Weights and Measures Office, Millgarth Street, built.
1928	Blomfield drawings for Wharram's and Kingston Unity buildings.
1930	Blomfield prepares elevation for Lewis's Store, Headrow; not executed.
1930	Plans and elevations for Kingston Unity of Oddfellows by Kirk & Tomlinson approved in May.
1930	Bridge Street Pentecostal Church constructed as Four Square Gospel Church.
1930-1	Lloyds Bank (north side of Vicar Lane and Headrow) completed. Project architects were William Williams Brown.
1931	Leeds Permanent Building Society office, Headrow, opens. Project architect G W Atkinson.
1931-2	Kingston Unity building and the 're-facing' of adjoining Wharram's building complete.
1932	Paramount Cinema, Headrow, by Frank Verity, opens.
1932	Appleyard's Petrol Station, Eastgate, by Blomfield, completed.
1932-3	Marquis of Granby replaced.
1933	Templar House converted from former Methodist Chapel.
c1934	Martin's Bank building, to Blomfield's design, is completed.
1934	Elevation of north side of Eastgate signed by 'Reginald Blomfield, RA, Architect'.
1936	Union House – 5-7 Bridge Street – built.
1937	Labour Exchange opened.
1937-8	The Eastgate, Vicar Lane, Lady Lane site is sold to Martin's Bank (the bank presumably had been renting the building since its completion).
1938	Circle House completed.
1938	Quarry Hill flats commence occupation.
1939	Plans and partial elevation of Yorkshire Hussar by Stephen H Clarke approved.
1942	Blomfield dies.
1957	Shell Mex & BP House, north side of Eastgate, by Cotton, Ballard & Blow, opened in June.
1958	Headrow House, Headrow, by Arthur S Ash completed.
1959	Eastgate House, south side of Eastgate from Harewood Street to Yorkshire Hussar, by Shingler & Ridsen, approved.
c1964	National Deposit House, architects Ancell & Bailey, adjoining Martin's Bank, completed.

03. Listing Descriptions

Templar House, Lady Lane

Wesleyan Methodist Association chapel, now warehouse. 1840. By James Simpson. Red brick, stone dressings, slate roof. Corner site with Templar Lane. 6-bay front, end bays project slightly with round-headed double recesses. Centre 4 bays: 1st- and 2nd-floor windows in tall round-headed recesses with moulded painted stone arch and impost. Ground floor: steps up to large doorway bay 2 with fanlight, pilasters and entablature with plain cornice; similar doorway bay 5 altered to a window and steps missing. Windows blocked. Rear: central brick projection, flanking 3 tiers of blocked windows. Left and right returns: 3 tiers of blocked windows are probably an alteration when the chapel was converted; originally probably 2-tier fenestration. INTERIOR: not inspected.

Date of listing and last amendment: 22 September 1975.

Grade II

Appleyard's Petrol Station

Petrol station. 1932. Designed by Sir Reginald Blomfield. Red brick, ashlar details, copper and slate roof. Hexagonal plan, round arched opening on each side, impost bands and keystones, eaves band and cornice, parapet. Tent-shape to lower, metal-clad, half of the roof, pointed above, with ball finial and glass torch. Terminates the view eastwards along Headrow and Eastgate.

INTERIOR: not inspected.

Date of listing and last amendment: 11 September 1996.

Grade II

Railings enclosing Appleyard's Petrol Station

Railings. 1932. Designed by Sir Reginald Blomfield. Railings, probably cast-iron, painted white, stone plinth. Circular plan, broken at 3 points for motor access from Eastgate and St Peter's Street. Approx 0.75m high, a geometric design with 'X' and 'O' motifs.

Date of listing and last amendment: 11 September 1996.

Grade II with Group Value

Nos. 90, 92 and 94 Vicar Lane

Bank, office and shop premises. 1932 and later. Built to Sir Reginald Blomfield's design. Red brick. Portland stone, slate roof. Classical style. 4 storeys, 3 bays and outer corner bays. Rusticated ground floor with round-arched windows, corner entrances surmounted by badges, metal-framed windows, segmental pediments, swags, giant pilasters, parapet with urns. Right return: plain stone shop surrounds, eaves cornice, dormer windows. INTERIOR: not inspected (Heap, A: The Headrow, A Pictorial History: Leeds: 1990-: 50).

Date of listing and last amendment: 26 April 1995.

Grade II

04. Architects' Drawings

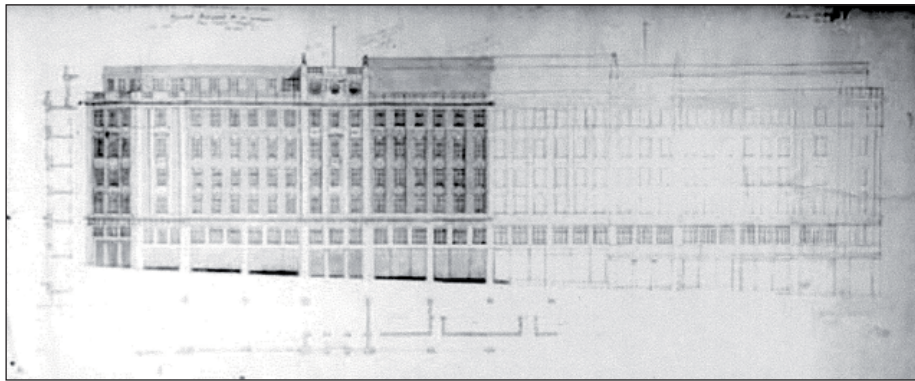


Fig. 29 Sir Reginald Blomfield's drawing of Lewis's Store, 1930

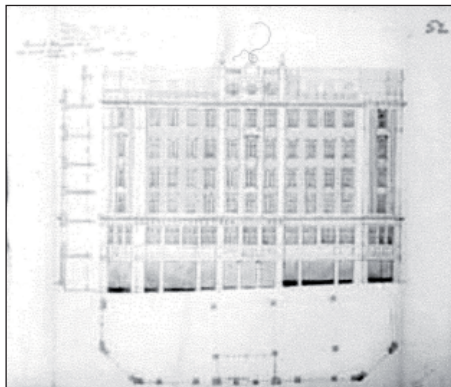


Fig. 30 Ibid

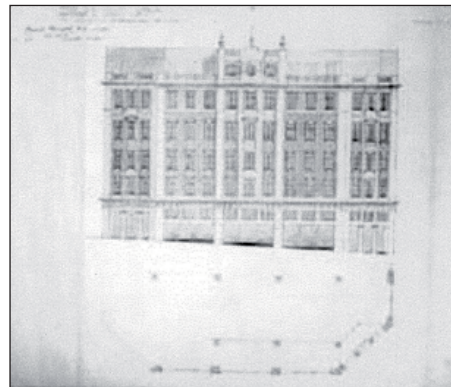


Fig. 31 Ibid

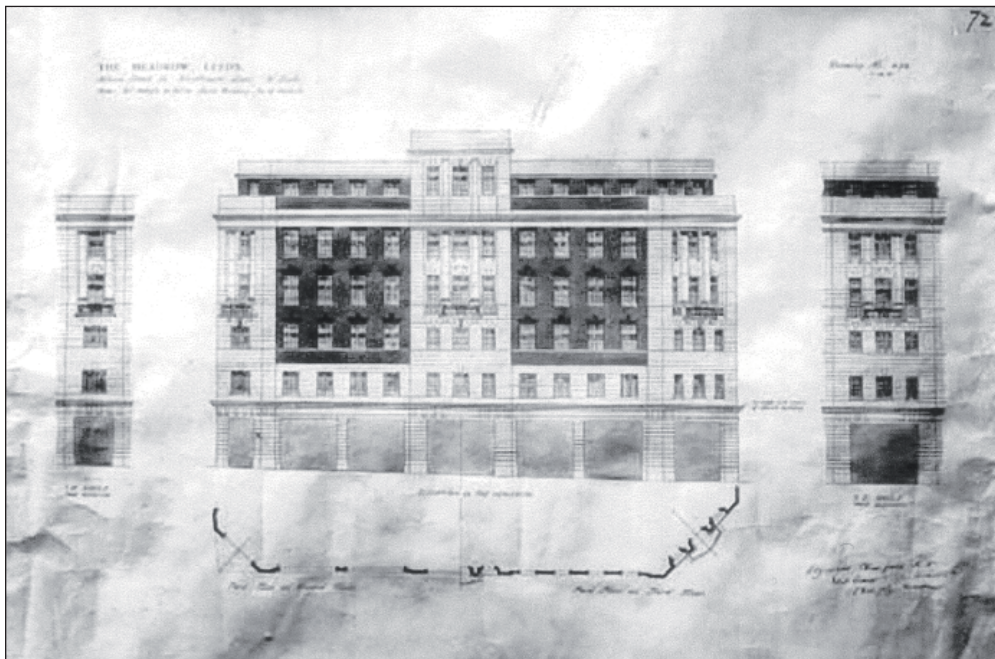


Fig. 32 Sir Reginald Blomfield's drawing of *The Headrow*, Albion Street to Woodhouse Lane, 22 January 1932

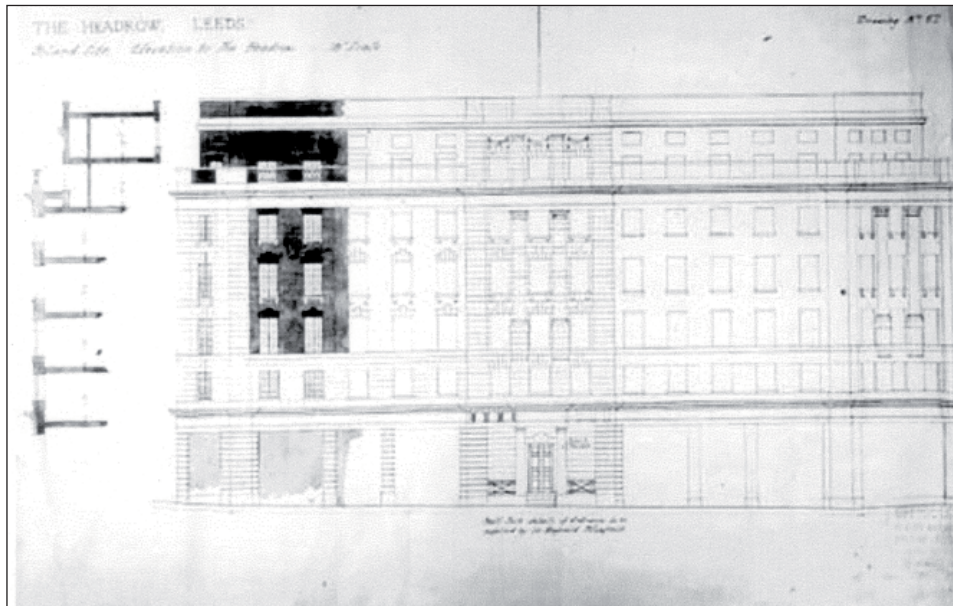


Fig. 33 Architect's drawing of building on the Island Site, Headrow, 27 October 1937

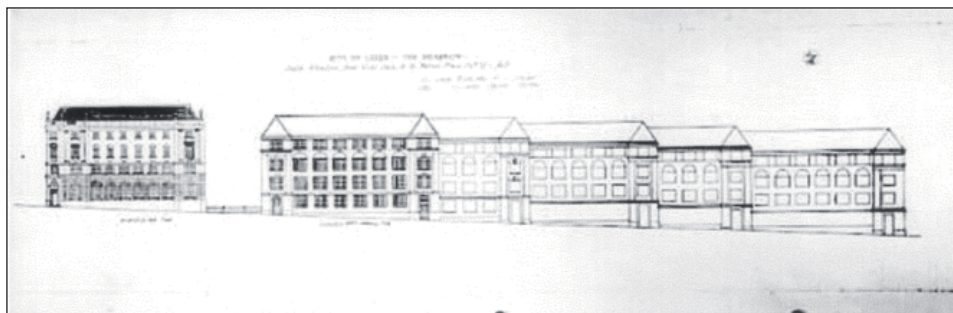


Fig. 34 Proposed frontage in Eastgate from Vicar Lane to St Peter's Street, 25 July 1938

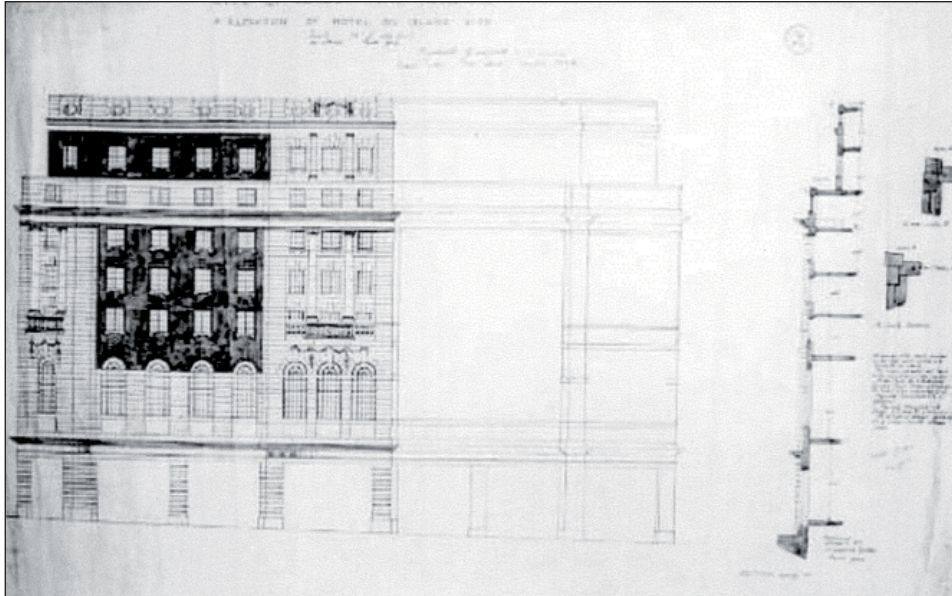


Fig. 35 Sir Reginald Blomfield's plan of a proposed hotel on The Headrow, 21 October 1938

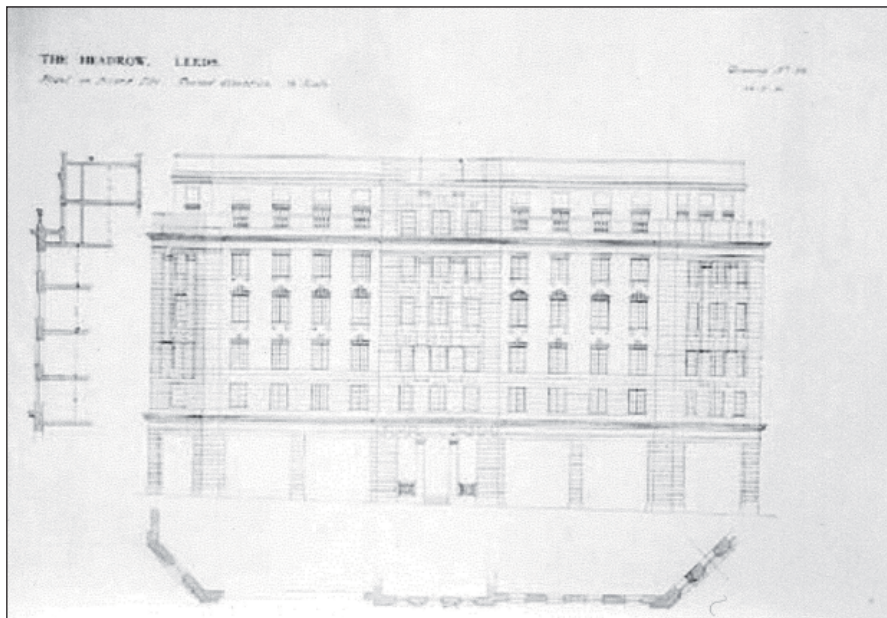


Fig. 36 Ibid

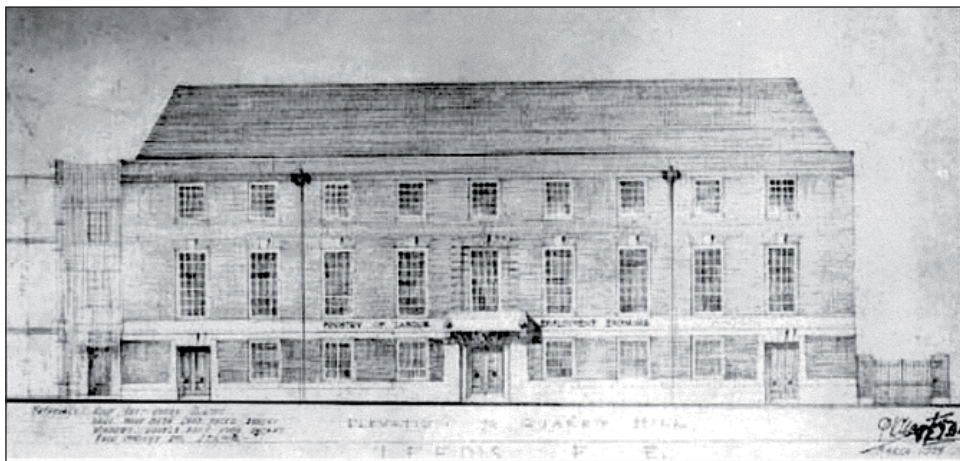


Fig. 37 Architect's drawing of the Employment Exchange on Eastgate

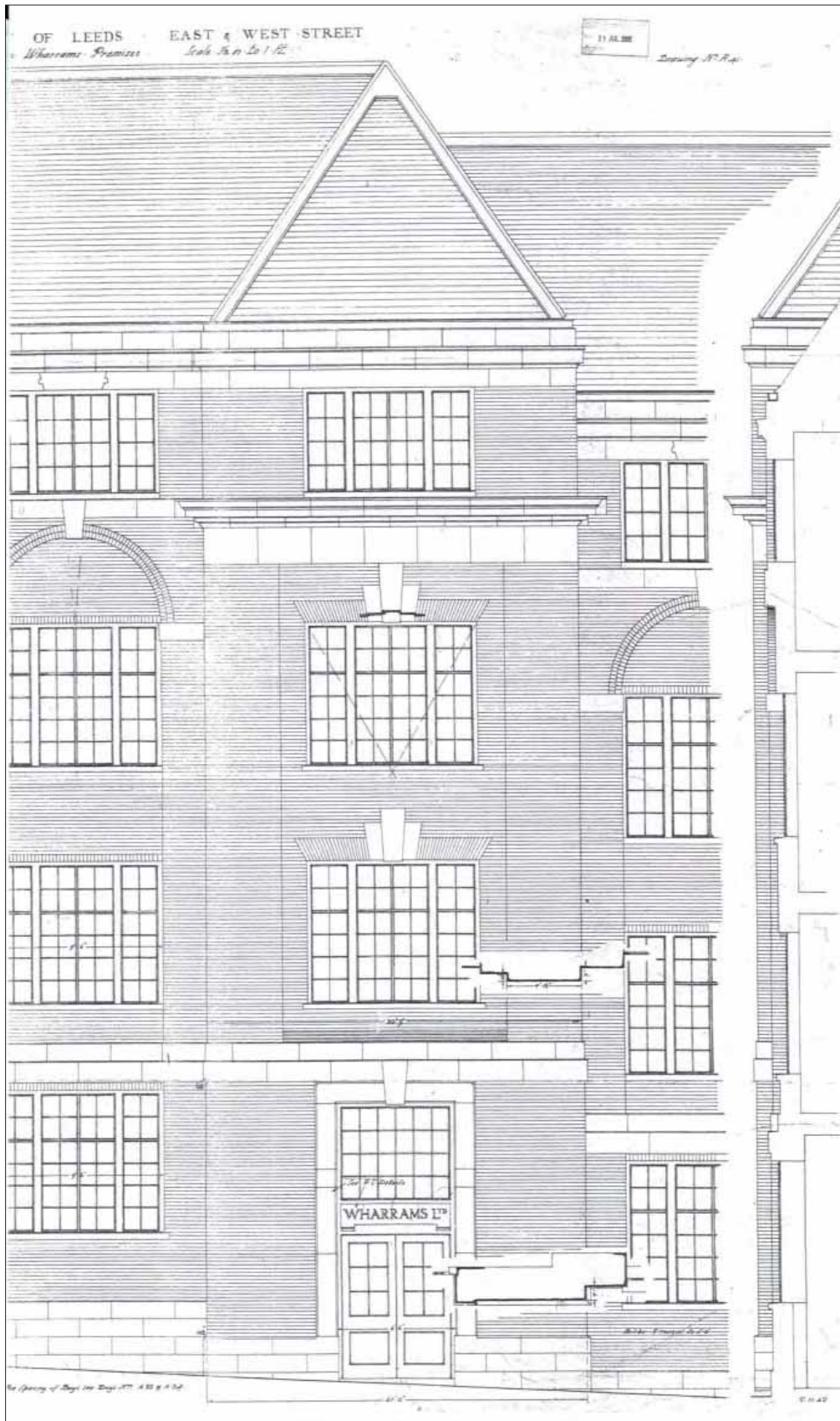


Fig 38. Sir Reginald Blomfield's elevation of Wharram's Building dated 5 November 1928.

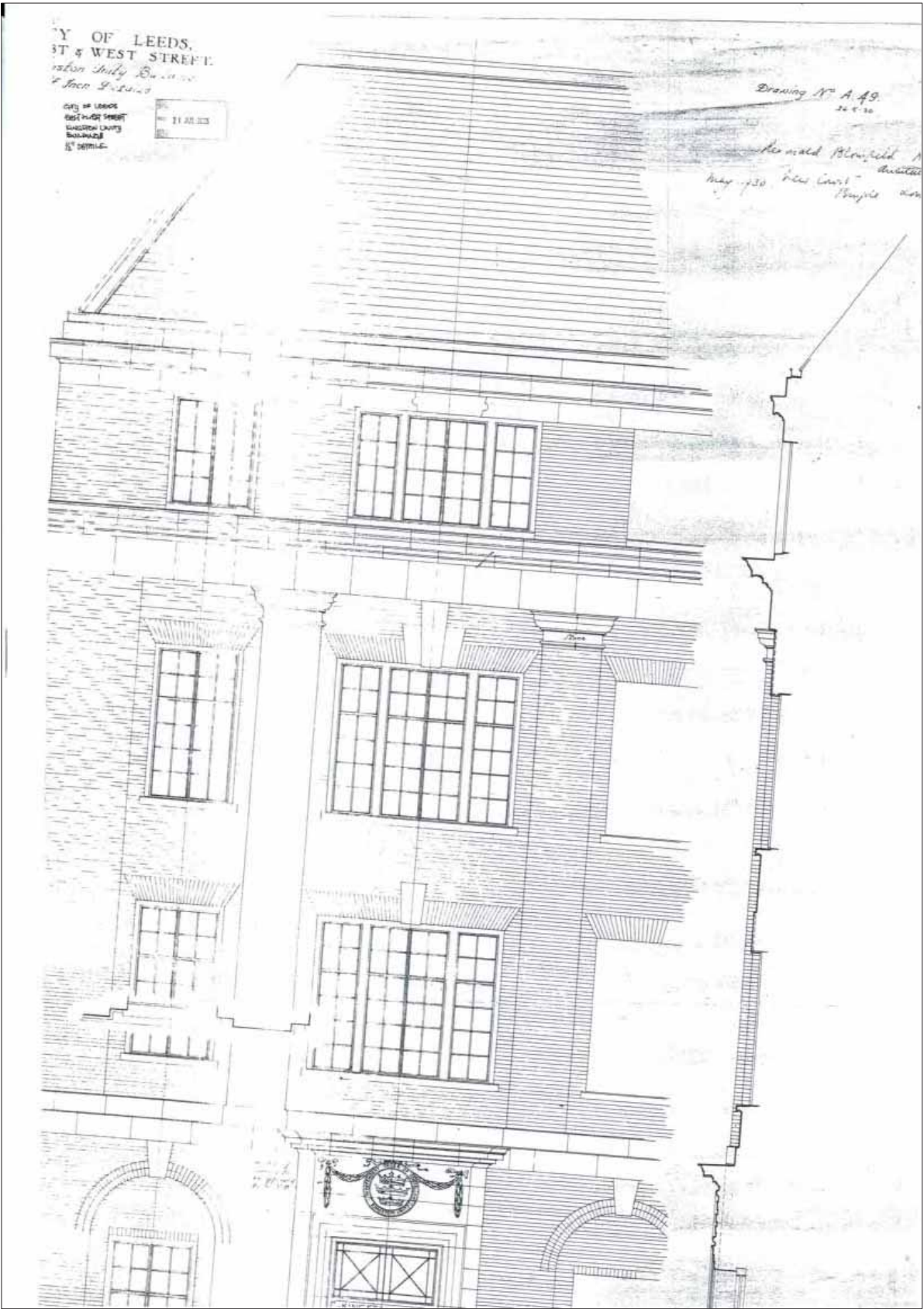


Fig 39. Sir Reginald Blomfield's elevation of Kingston Unity Building dated 26 May 1930.

05. Photographs of the Listed Buildings



Templar House south elevation



Templar House east elevation



Templar House west elevation



Templar House north elevation



Templar House north staircase



Templar House south staircase



Templar House wet rot on second floor south side



Templar House original ceiling second floor



Templar House second floor



Templar House first floor original window opening with later beam



Templar House first floor



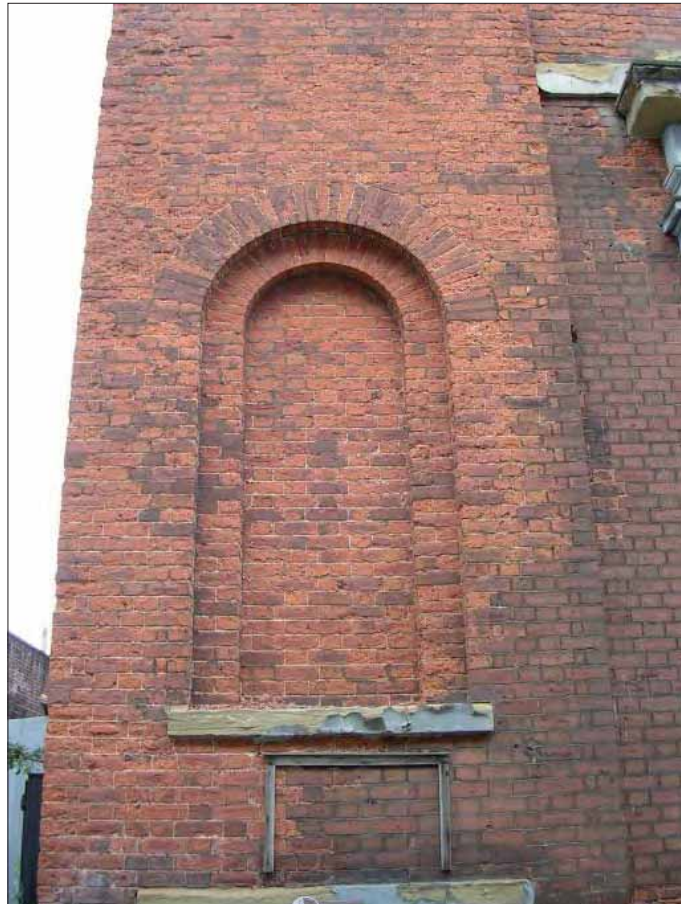
Templar House ground floor



Templar House basement



Templar House entrance door with original fanlight



Templar House south elevation brickwork suffering salt attack



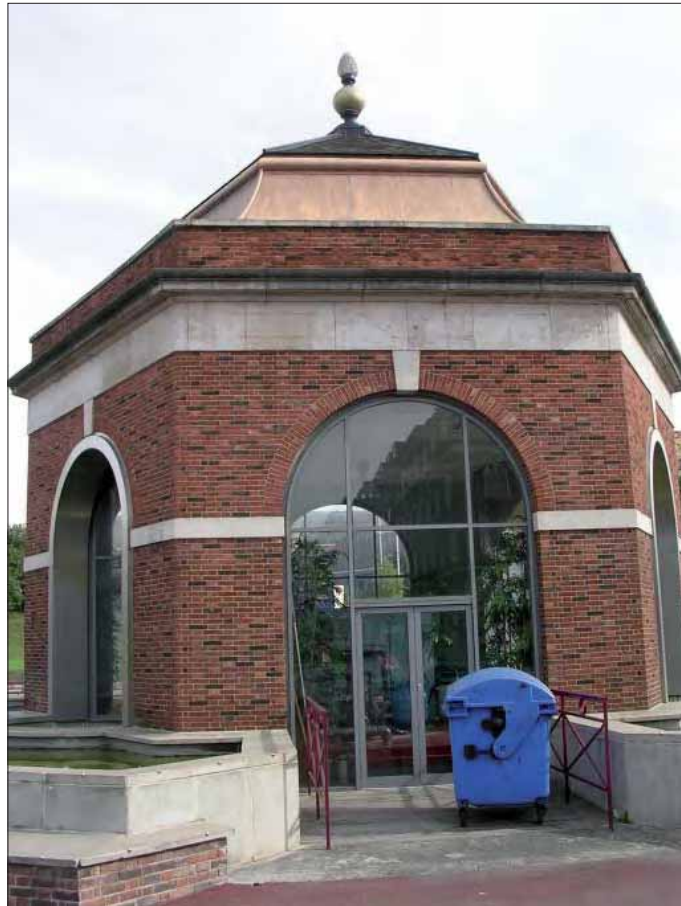
Templar House south elevation brickwork and stonework suffering salt attack



Appleyards Pumping Station evidence of dampness in masonry north side



Appleyards Pumping Station east side



Appleyards Pumping Station west side



Appleyards Pumping Station minor damage to coping



Appleyards Pumping Station damage to modern coping to fountain basins



Appleyards Pumping Station railings to the west



Appleyards Pumping Station railings modern post welded to railing panels



Appleyards Pumping Station railings damage to kerb



Appleyards Pumping Station railings crevice corrosion



90-94 Vicar Lane southwest corner



90-94 Vicar Lane northwest corner

Corrigendum – LP15 Built Heritage Assessment Report

Please note that the following changes have been made to the Built Heritage Assessment Report:

- **Figures 1 and 28:**

Conservation is misspelt.

Ordnance is misspelt.

The Leeds Chest Clinic at 74 New Briggate is also listed.

1-21 New Market Buildings is also listed.

Crispin House, New York Road, is also listed.

- **Paragraph 2.2, page 20:**

Heading: ‘The Development of the Eastgate and Harewood Quarter’.

- **Paragraph 2.5.2, 13th paragraph, third sentence, page 46:**

‘Figures 19 and 20 show the Kingston Unity and Wharram buildings viewed from St Peters Street looking west towards Vicar Lane. In the distance, the buildings on Headrow can just be discerned as can Blomfield’s Bank building on the south of Headrow at the corner of Vicar Lane. Figure 22 shows the still to be demolished houses on Union Street.

- **Paragraph 3.1.8, first sentence, page 54:**

‘This is similar to Templar Street, but to its west it has the service areas of the Vicar Lane buildings. Good views of market buildings to the south.’

- **Paragraph 3.1.11, first sentence, page 55:**

‘At its northern extremity, Bridge Street passes below the elevated New York Road. This street has a wide mixture of 20th century buildings of no great quality with industrial, office/commercial and residential buildings and, on its west side, a Pentecostal church with related buildings.’

- **Paragraph 3.1.18, first sentence, page 56:**

‘In the same way as the northern part of the site is a ground level car park, so is the southern part with George Street to the south, Union Street to the north, Harewood Street to the west and Millgarth Street to the east forming a boundary to an area devoid of buildings other than an electricity sub-station off Harewood Street and a small 20th century factory building on the corner of Millgarth and George Streets.’

- **Figure 24:**

Caption bottom right: 'Eastgate South West Corner.'

- **Figure 25:**

Caption bottom left: 'The east extremity of the site looking West – Blomfield's garage.'

- **Figure 27:**

Caption right: 'Wesleyan Chapel.'

- **Paragraph 3.2.3, 2nd paragraph, first sentence, page 63:**

'To its rear elevation on Lady Lane the 20th century fabric is only visible at its upper storeys and is quite basic brick construction with deep concrete lintols and a mix of modern plastic and steel casements. At its lower levels, the building is rather older and a different form.'

- **Paragraph 3.2.6, 8th paragraph, third and fourth sentence, page 67/68:**

'This building has two staircases on the west side: that to the north is a fire escape and is basic original fabric with terrazzo finished concrete flights, steel balustrades and plastic handrails, and the lobby and stair well has original plain plaster finishes. The staircase from the Eastgate entrance has been heavily re-modelled in the 1990s and has modern finishes on the landings. From these landings, there are links to the accommodation above 90-94 Vicar Lane. All of the office accommodation at these upper levels appears to have been subject to re-modelling and modernisation in recent times, as do the offices above the ground level in 90-94 Vicar Lane.'

- **Paragraph 3.2.12, page 72:**

Heading: '106-118 Vicar Lane'

- **Paragraph 3.2.20, replace 11th paragraph, page 77 with:**

'Internally:

The building was effectively gutted in the inter-war conversion when the interior was stripped out and a concrete-framed structure inserted with three floors of largely open plan accommodation above a basement. A more detailed description is given in 5.2.3 iii (page 94 onwards).'

- **Paragraph 3.2.31, 1st paragraph, page 83:**

'A single storey flat-roofed building with no pretension. Previously attached to buildings to the east and north, but now isolated. Modern doors to original opening to south, with relief stucco 'LEB' over stucco architrave.'

- **Paragraph 4.2.2, 5th paragraph, page 90:**

*'**7-25 Eastgate:** this is of similar interest to the terminal blocks and 27 Eastgate. Shown on a Blomfield drawing "to be as Mr Warren's building". These and the other buildings on the north side of Eastgate have good elevations to both streets and No 7 a very good elevation to the west.'*

- **Chronology, page 112:**

'1933 Appleyard's Petrol Station, Eastgate, by Blomfield, completed.'

10.2 Appendix 2 – Listed Building descriptions

LISTED BUILDINGS WITHIN THE SUBJECT SITE OR IN THE VICINITY DIRECTLY IMPACTED BY THE DEVELOPMENT – REFER TO FIG. 3 MAP AND LEGEND

NOTE - The Images of England website consists of images of listed buildings based on the statutory list as it was in 2001 and does not incorporate subsequent amendments to the list. For an updated version of the statutory list you should visit our LBOonline database <http://lbonline.english-heritage.org.uk/Login.aspx>



Map Id: 1

IoE Number: 465945

Location: TEMPLAR HOUSE, LADY LANE (north side)
LEEDS, LEEDS, WEST YORKSHIRE

Photographer: Mr Steve Novak

Date Photographed: 27 July 2001

Date listed: 22 September 1975

Date of last amendment: 22 September 1975

Grade II

LEEDSSE33SWLADY LANE714-1/11/233(North side)

LEEDS SE33SW LADY LANE 714-1/11/233 (North side) 22/09/75 Templar House GV II Wesleyan Methodist Association chapel, now warehouse. 1840. By James Simpson. Red brick, stone dressings, slate roof. Corner site with Templar Lane. 6-bay front, end bays project slightly with round-headed double recesses. Centre 4 bays: 1st- and 2nd-floor windows in tall round-headed recesses with moulded painted stone arch and impost. Ground floor: steps up to large doorway bay 2 with fanlight, pilasters and entablature with plain cornice; similar doorway bay 5 altered to a window and steps missing. Windows blocked. Rear: central brick projection, flanking 3 tiers of blocked windows. Left and right returns: 3 tiers of blocked windows are probably an alteration when the chapel was converted; originally probably 2-tier fenestration. INTERIOR: not inspected.



Map Id: 2

IoE Number: 466104

Location: LEEDS CHEST CLINIC, VICAR LANE (west side)
LEEDS, LEEDS, WEST YORKSHIRE

Photographer: Mrs Pennie Keech

Date Photographed: 16 September 2005

Date listed: 05 August 1976

Date of last amendment: 11 September 1996

Grade II

LEEDS SE3033NW NEW BRIGGATE 714-1/76/263 (South side) 05/08/76 No.74 Leeds Chest Clinic with forecourt railings and gates (Formerly Listed as: NEW BRIGGATE No.74 Leeds Chest Clinic) GV II Includes: No.18 MERRION PLACE. Public dispensary, now chest clinic. 1865. By William Hill. Red brick, stone dressings, slate hipped roof, large stack to right of centre. 2 storeys, 6 windows, the left 3 in slightly projecting entrance bay, corner site with rounded corner and 5-window facade to left return. Italianate style. Doorway in centre of entrance bay with porch on 2 pairs of Corinthian columns supporting heavy entablature with balustrade forming balcony to 1st-floor window above. Fenestration: round-headed windows with moulded arches, continuous imposts and sills. Moulded stone plinth, heavy dentilled cornice at 1st-floor level, 3 brick pilasters rising to heavy stone modillion cornice and balustraded parapet with urns and panels with niches and pediments with ball finials. Left return: rounded corners, 1:3:1 windows, centre projects; stone central feature to parapet with small pediment topped by urn. INTERIOR: not inspected. SUBSIDIARY FEATURES: railed forecourt: extends across the front of the building from a brick screen wall with sunk panels right, to right pilaster on left return; height approx 1.5m. Low stone wall with moulded coping stepped down with slope of ground; thick rails with alternate ball and spearhead finials, octagonal standards with cornice and ball finials supported by scrolled brackets on inner side; 2-leaf gates similar in style supported by massive square-section piers approx 1.5m high, dentilled cornice, shallow pyramidal cap.



Map Id: 3

IoE Number: 466105

Location: THE GRAND ARCADE, VICAR LANE (west side)
LEEDS, LEEDS, WEST YORKSHIRE

Photographer: Mrs Pennie Keech

Date Photographed: 26 October 2005

Date listed: 10 June 1985

Date of last amendment: 10 June 1985

Grade II

LEEDSSE3033NWNEW BRIGGATE714-1/76/264(East side)

LEEDS SE3033NW NEW BRIGGATE 714-1/76/264 (East side) 10/06/85 Grand Arcade GV II Shopping arcade. 1897, altered and restored 1992. By Smith and Tweedale. Cast-iron structure with brick external walls, sandstone details, with entrances of Burmantofts faience and blue and yellow tile. Renaissance style with Art Nouveau decorative details. PLAN: originally a rectangular H-plan, now reduced to 1 mall with 27 shop units and a short cross arcade to Merrion Street. Half of the northern arcade, New Briggate frontage, was incorporated into a cinema c1920. The New Briggate facade is of 6 bays and is a symmetrical composition of 3 gables of 4 storeys surrounding 2 entrances of 2 storeys. The central gable has paired 2-storey, 4-light oriel windows with a floral bracketed pair of niches with triangular pediments, dated 1897 at the apex. The outer gables have 5-light, single-storey oriel windows above which are square-headed 4-light windows, beneath twin niches whose knapped diamond mullions extend below and above to form a shaped gable head at the apex. The Vicar Lane front has identical side gables, and giant order entrances with 'THE GRAND ARCADE' superscribed on

faience, but below 4 oculi, as opposed to the Briggate facade which has 8 lights, with plain square heads also below overhanging eaves on curving brackets. The central bay to the Vicar Lane front differs from the Briggate facade in the detailing of the gable apex and upper window heads which have elaborate pierced balustrades below triple niches with scalloped Moorish/Gothic upper arches and foliated side panels, surmounted by elaborate ball finials, the central terminal set upon a voluted pediment. The Merrion Street frontage is similar to that of New Briggate. INTERIOR: glazed timber roof with arched collared trusses. The original shop fronts have raised Ionic pilasters and pedimented doors with 3 centre-arched lights. The upper storeys have 3-light bay windows, those to the cross arcade have deeply-recessed paired lights with protruding mullions which are shaped to an 'urn profile'. The cross arcade has an Art Nouveau balustraded stair. Above the Vicar Lane entrance is an animated clock, 1897 by Potts of Leeds, with 'medieval' figures that rotate below the clock face on the hour chime. The arcade adjoins the Grand Theatre in New Briggate (qv). Half of the northern arcade, New Briggate frontage, was incorporated into the Tower Cinema of c1920 which was altered to nightclub c1985. (McKeith M: Shopping Arcades: 1985-: 72).



Map Id: 4

IoE Number: 466101

Location: GRAND THEATRE INCLUDING FORMER ASSEMBLY ROOMS, 32-44 NEW BRIGGATE (east side)

LEEDS, LEEDS, WEST YORKSHIRE

Photographer: Mrs Pennie Keech

Date Photographed: 16 September 2005

Date listed: 15 February 1960

Date of last amendment: 11 September 1996

Grade II*

LEEDS SE3033NW NEW BRIGGATE 714-1/76/265 (East side) 15/02/60 Nos.32-44 (Even) Grand Theatre, including former Assembly Rooms (Formerly Listed as: NEW BRIGGATE (East side) Grand Theatre including Plaza Cinema and Nos.34-40 (Even)) GV II* Theatre, shops and assembly rooms, now rehearsal rooms. 1877-78, conversion of assembly rooms to cinema by 1907, shop front alterations c1930, 2 shops restored 1978. By George Corson and James Robertson Watson. Brick, stone dressings, slate roof. The main front has 3 elements: the theatre entrance left, row of 6 shops centre, and assembly rooms, later cinema, right. High Victorian style. Theatre entrance: 3 storeys, 4 round arches, the central pair in an outer arch, balustraded course at 1st-floor level, arcade of Romanesque windows above; central gable with rose window flanked by turrets. Shop facade: 4 tiers of windows: ground floor left (No.44) has original-style shop window flanked by narrow doorways; the remaining shop windows have 1930s-style plate glass, some with sun-burst motifs, and recessed doorways with Art Deco flooring. 2 tiers of plain round-headed windows above, grouped in pairs and threes; 4 large windows

in similar style to the theatre entrance to top tier. Assembly rooms to right: entrance with flat arch in a rendered facade with face and fan design, moulded outer arch, swags and central plaque; 3 round-arched windows above; pyramidal roof. INTERIOR: of theatre: very fine, the elaborate plasterwork painted in muted shades; the auditorium has 3 horseshoe balconies decorated with gilded scrollwork, curved downward to the round proscenium arch in rectangular frame with rounded corners which is flanked by clustered columns and the boxes. The female figures flanking the boxes are restorations post-1978; ribbed and domed ceiling with central chandelier and plaster pendentives. The original arrangement of the building included a supper room above the theatre entrance, with kitchen behind the rose window in the top gable; separate access to large fire-proof cellars for wine and storage beneath the entrance. The Assembly Rooms concert hall, later cinema, now rehearsal rooms, retains elaborate Classical-style plaster cinema decoration: paired pilasters with Ionic capitals, segmental-arched ceiling with ribs and panels decorated with reliefs of fruit and flowers, round-arched niches flanking proscenium arch. The foyer retains plaster frieze with torches and wreaths, Corson's original stairs with turned newels remain, and cinema stairs with square newels and wrought-iron scrolled balustrade. Opened 15 April 1907 as the Assembly Rooms cinema, showing 'New Century Talking and Singing Pictures' with 1,100 seats; name changed to The Plaza 25 August 1958. (The Grand Theatre, Leeds: The First Hundred Years: Leeds: 1978-: 13; Sachs, Edwin O.: Modern Opera Houses and Theatres, Vol.II: 1896-).



Map Id: 5

IoE Number: 465466

Location: LLOYDS BANK, VICAR LANE (west side)
LEEDS, LEEDS, WEST YORKSHIRE

Photographer: Mr Geoffrey R. Handford

Date Photographed: 31 March 2003

Date listed: 11 September 1996

Date of last amendment: 11 September 1996

Grade II

LEEDSSE3033NWTHE HEADROW714-1/76/385(North side)

LEEDS SE3033NW THE HEADROW 714-1/76/385 (North side) Nos.2-12 (Even) GV II Bank and shops. 1930-1932. By Sir Reginald Blomfield. Steel frame faced in red brick, Portland stone dressings, slate roofs. Classical style. 4 storeys, 14 windows. Bank on corner site with right return to Vicar Lane has stone facade with carved badge above, segmental pediment and swag to 2nd-floor window, rusticated ground floor with round arches. Upper floors have giant Doric pilasters, 2nd-floor windows with segmental pediments, topped with balustrade and urns. Large shop windows left, some with large metal-framed lattice-work panels over. INTERIOR: not inspected. Linked to Odeon Cinema block (qv



Map Id: 6

IoE Number: 465576

Location: 88-91 BRIGGATE (east side)
LEEDS, LEEDS, WEST YORKSHIRE

Photographer: Mr Hans Van Lemmen

Date Photographed: 11 May 2003

Date listed: 09 July 1996

Date of last amendment: 09 July 1996

Grade II

LEEDSSE3033NWBRIGGATE714-1/76/61(East side)

LEEDS SE3033NW BRIGGATE 714-1/76/61 (East side) 09/07/96 Nos.88-91 (Consecutive) GV II Shops and houses. Early C19 with c1925 refacing; later C20 shop windows to ground floor. Rendered brick, slate roof. Corner site, 3 storeys with attics and cellars, 4 two-window bays to Briggate, 4 windows to The Headrow, curved corner. Tall narrow windows have plate-glass sashes to 1st floor and 9-pane sashes with C20 replacements to 2nd; lunette window with 6-pane fixed-light frame to The Headrow gable. Render incised in imitation of banded ashlar and bay divisions marked by pilasters with plaques and swags. 4 rendered 4-flue stacks forward of ridge. INTERIOR: the chimneys are built against the cross-walls dividing the building into 4 units facing Briggate; a spine wall to rear of the ridge line rises through the 1st and 2nd floors but the ground floor is gutted. Early C19 features include: stone-lined cellars, cast-iron columns supporting ground floor; staircases with fine column-on-vase balustrades and ramped handrails surviving at 3rd and attic storeys; an attic fireplace with carved stone moulded surround and flower motif and cast-iron basket grate; 6-panel doors with fielded and moulded panels. Later alterations include a wide staircase which served the 2 central units, c1925. The building is shown in the early C19 engraving of the Corn Exchange, (Fraser p.187), the date and proportions are similar to the Leeds Library, No.18 Commercial Street (qv). (Fraser D: A History of Modern Leeds: Manchester UP: 1980-: 187



Map Id: 7

IoE Number: 465577

Location: 92 AND 93 BRIGGATE (east side)
LEEDS, LEEDS, WEST YORKSHIRE

Photographer: Mr Hans Van Lemmen

Date Photographed: 18 May 2003

Date listed: 11 September 1996

Date of last amendment: 11 September 1996

Grade II

LEEDSSE3033NWBRIGGATE714-1/76/62(East side)

LEEDS SE3033NW BRIGGATE 714-1/76/62 (East side) Nos.92 AND 93 GV II Shop, now restaurant. c1600, refronted c1700 and c1800, largely rebuilt early 1924-26, altered late C20. Rebuilt to the designs of WH Beevers and AE Dixon of Leeds for William Greenwood as a jewellers shop and tea rooms. Timber-framed, tiled facade, probably steel-framed, roof not visible. 4 storeys, 3 bays, Classical style. Late C20 shop window to ground floor; 1st and 2nd floors have recessed windows of 2,3,2 lights with leaded panes and square panels with circles and acanthus motifs; flanking pilasters have Classical motifs including acanthus leaves and guttae, raised plaque below dentilled eaves cornice with lion masks. 3rd floor: paired central windows under triangular pediment, plaques to outer bays and panels with raised sunflower surmounted by urns. INTERIOR: first-floor north party wall: timber-framing recorded 1995 during building work, subsequently covered over. Approx 10m x 2m remains of presumably a merchant's house, c1700. Evidence of jettied gable to Briggate. The building occupied by William Greenwood, jewellers, 1920-1940. (RCHME: Historic Building Report: 92-93 Briggate: 1995-).



Map Id: 8

IoE Number: 465465

Location: BARCLAYS BANK, VICAR LANE (west side)

LEEDS, LEEDS, WEST YORKSHIRE

Photographer: Mr Geoffrey R. Handford

Date Photographed: 31 March 2003

Date listed: 11 September 1996

Date of last amendment: 11 September 1996

Grade II

LEEDSSE3033NW THE HEADROW 714-1/76/384 (South side)

LEEDS SE3033NW THE HEADROW 714-1/76/384 (South side) Nos.1 AND 3 Barclay's Bank and Chambers GV II Bank premises and chambers. 1936-1938. By Sir Reginald Blomfield. Portland stone, red brick, slate roof. Corner site with Vicar Lane. Classical style. Corner entrance with badge of the bank carved above the doorway; 3 windows to Vicar Lane, 4 to The Headrow, with entrance to Chambers on right; rusticated masonry and round-arched windows to ground floor, rectangular small-pane metal-framed windows above, giant pilasters, entablature, balustraded parapet with urns. INTERIOR: not inspected. Balances another bank building, No.2 (qv), on the opposite side of The Headrow and is the only building of Sir Reginald Blomfield's scheme on the south side of The Headrow.



Map Id: 9

IoE Number: 465646

Location: 50-56 VICAR LANE (east side)
LEEDS, LEEDS, WEST YORKSHIRE

Photographer: Mrs Pennie Keech

Date Photographed: 05 May 2003

Date listed: 10 September 1993

Date of last amendment: 10 September 1993

Grade II

LEEDSSE3033NWWICAR LANE714-1/76/406(East side) LEEDS SE3033NW VICAR LANE 714-1/76/406 (East side) 10/09/93 Nos.50-56 (Even) GV II Includes: Nos.1, 2 AND 3 HAREWOOD STREET. Includes: Nos.3-9 LUDGATE HILL. Shops, bank, and club premises. Early C20, restoration begun 1994. Steel frame with terracotta cladding and ashlar details. 4 storeys and attics, 3 bays and narrow entrance bay to chambers far left; corner site with 6 bays to Ludgate Hill, (right return) and 6 bays including narrower entrance bay to rear (Harewood Street). Ground floor: possibly original corner entrance to bank with arched window flanked by paired columns on left and 3 similar windows to right return, pulvinated frieze, modillion cornice; ground-floor shop fronts on all facades. Each facade has large showroom windows rising through 1st and 2nd floors with 3-light windows in segmental-arched openings; a narrow round-headed corner window; 3rd floor: sash windows; bracketed eaves cornice, blocking course, projecting hexagonal pilasters rise from elaborately moulded bosses at 2nd-floor level and terminate in small domes. Attic storey: corner turret with moulded band and cornice, lead dome with finial; paired round-headed dormer windows with stepped gables above. Rear: narrow entrance, bay 4, service windows above; plain fenestration to the 2 right bays, pilaster retains tall finial. INTERIOR: not inspected. HISTORICAL NOTE: the 1910 directory indicates that the building was then used by the Bradford Bank Ltd., a wallpaper dealer, the Universal Furnishing Company (house furnishers, Ludgate Hill), the Leeds and County Commercial Club (No.56), a billiard table manufacturer and an artificial flower maker. The Leeds and County Commercial Club was a branch of the National Commercial Temperance League, founded 1900. The club was formed in 1903 and was used by commercial travellers, professional and business men for business and social meetings. The facilities in this building included reading, dining and billiard rooms; lectures, addresses and concerts were organised and the Club was run on Temperance lines. The top floor and roof were severely damaged by fire in 1993. (Kelly's Directory of Leeds: 1910-).



Map Id: 10

IoE Number: 465653

Location: CORONATION BUILDINGS, 68-74 VICAR LANE (east side)
LEEDS, LEEDS, WEST YORKSHIRE

Photographer: Mr David Karran

Date Photographed: 19 July 2004

Date listed: 11 September 1996

Date of last amendment: 11 September 1996

Grade II

LEEDSSE3033NWVICAR LANE714-1/76/410(East side)

LEEDS SE3033NW VICAR LANE 714-1/76/410 (East side) Nos.68-74 (Even) Coronation Buildings GV II Includes: No.9 HAREWOOD STREET. Shops, storerooms and offices. 1902, altered C20. Terracotta cladding. 4 storeys, 4 bays, corner site with 6 bays to left return (Sidney Street) and 4-bay rear elevation to Harewood Street. Ground floor: late C20 shop fascia follows structural divisions. 1st floor: paired round-headed windows with moulded surrounds and voussoirs, plaque over left former entrance bay to chambers; 2nd floor: paired rectangular windows, moulded entablature and segmental pediments; 3rd floor: triple windows, entablature and cornice, moulded segmental plaque with raised lettering: '1902/ CORONATION BUILDINGS'. The facade has characteristic hexagonal projecting banded pilasters at bay divisions which rise to plinths above cornice, finials missing. Rear, (Harewood Street): similar but ground-floor shop fascia does not obscure the very elaborate door and window heads which may also survive on front and left returns. The 1910 directory indicates the following users of the building: No.68, Farrows Bank Ltd; No.70, grocer; No.72, Wallpaper Stores Ltd; No.74, J Roberts billiard room. INTERIOR: not inspected. Edward VII, son of Queen Victoria, succeeded to the throne on her death in 1901 and was crowned in 1902. (Kelly's Directory of Leeds: 1910-).



Map Id: 11

IoE Number: 465652

Location: WRAYS BUILDINGS, 64 AND 66 VICAR LANE (east side)

LEEDS, LEEDS, WEST YORKSHIRE

Photographer: Mrs Pennie Keech

Date Photographed: 05 May 2003

Date listed: 09 November 1993

Date of last amendment: 09 November 1993

Grade II

LEEDSSE3033NWVICAR LANE714-1/76/409(East side)

LEEDS SE3033NW VICAR LANE 714-1/76/409 (East side) 09/11/93 Nos.64 AND 66 Wray's Buildings GV II Includes: Nos.5 AND 7 HAREWOOD STREET. Includes: Nos.6 AND 8 SIDNEY STREET. Shops and chambers, now bank and shops. c1900, altered C20. Brick, terracotta details, grey slate roof with 4 massive multi-flue moulded brick stacks. 3 storeys and attics, 2 bays, corner site with 7 bays to Sidney Street, left return. Jacobean style. Ground floor: late C20 bank and shop facades follow original bay divisions; 1st floor: slightly projecting bay windows of 3 lights, moulded surrounds and bracketed sills; similar rectangular windows to 2nd floor surmounted by a band with moulded terracotta panels; 3-light transom and mullion windows and cyma-moulded gables to 3rd storey. Moulded plaque on corner, 1st floor. Left return: ground-floor centre has 2 original paired round-headed windows in moulded arch with circular panel and the entrance to Wray's Buildings to left in same style: a panel in the tympanum has the building's name flanked by figures with flowers in relief. Upper floors: the 3 right bays similar to main facade; the bays to left have an extra floor within the same building height and the 1st-floor windows are a showroom/workroom type, almost full-height and flat arched; decorative detail to gabled bay left as main front. Rear: the Harewood Street facade has 3 windows, fenestration as Sidney Street return, stack rises above blank 4th-storey wall. INTERIOR: not inspected. In 1910 the building was occupied by a butcher (No.64) and Robert Wray Ltd., confectioner (No.66). (Kelly's Directory of Leeds, 1910).



Map Id: 12

IoE Number: 465651

Location: 60 AND 62 VICAR LANE (east side)

LEEDS, LEEDS, WEST YORKSHIRE

Photographer: Mr Steve Novak

Date Photographed: 23 June 2001

Date listed: 09 November 1993

Date of last amendment: 09 November 1993

Grade II

LEEDSSE3033NWWICAR LANE714-1/76/408(East side)

LEEDS SE3033NW VICAR LANE 714-1/76/408 (East side) 09/11/93 Nos.60 AND 62
GV II Shop and temperance hotel, now shop and offices. Dated 1900, altered C20. Brick with stone and terracotta details, slate roof. 4 storeys with attics, 2 bays. Ground floor: late C20 shop window and fascia. Paired windows to each floor; 1st floor: 3 lights with 2 mullions and transoms, stone lintel; 2nd floor: paired sashes; 3rd floor: smaller sashes with terracotta panels below with letters B with ?M/LT and '1900' in foliate scrolled surrounds; small windows in triangular gable with moulded coping and pointed finials. INTERIOR: not inspected. This building constructed as a non-matching pair with No.58 (qv). Possibly housed the Temperance Hotel listed in the 1901 directory: the 1910 directory shows that No.60 was then used by a butcher and No.62 was the Clifton Temperance Hotel and Restaurant managed by SE Johnson. (Kelly's Directory of Leeds: 1910-).



Map Id: 13

IoE Number: 465650

Location: 58 VICAR LANE (east side)

LEEDS, LEEDS, WEST YORKSHIRE

Photographer: Mr Steve Novak

Date Photographed: 23 June 2001

Date listed: 11 September 1996

Date of last amendment: 11 September 1996

Grade II

LEEDSSE3033NWWICAR LANE714-1/76/407(East side)

LEEDS SE3033NW VICAR LANE 714-1/76/407 (East side) No.58 GV II Shop and offices. Dated 1900, altered C20. Brick with stone and terracotta details, slate roof. 4 storeys with attic, 2 bays. Ground floor: late C20 shop facade. Paired windows throughout; 1st floor: wooden-framed windows with triangular pediments; 2nd and 3rd floors: 3-light sash windows, terracotta panel below 3rd-floor windows has interlaced letters 'SI' and '1900' in an elaborate scrolled pattern; pilasters, triangular pediment with small windows and moulded parapet with pointed finials. INTERIOR: not inspected. In 1910 the building was used by Geo Braithwaite, boot dealer. (Kelly's Directory of Leeds: 1910-).



Map Id: 14

IoE Number: 465185

Location: 2-42 QUEEN VICTORIA STREET (north side)
LEEDS, LEEDS, WEST YORKSHIRE

Photographer: Mr Steve Novak

Date Photographed: 15 August 2001

Date listed: 25 April 1974

Date of last amendment: 25 April 1974

Grade II*

LEEDSSE3033NWQUEEN VICTORIA STREET714-1/76/139(North side)

LEEDS SE3033NW QUEEN VICTORIA STREET 714-1/76/139 (North side) 25/04/74
Nos.2-42 (Even) GV II* Includes: Nos.98-103 BRIGGATE. Includes: Nos.1-43 and Cross
Arcade (northern section) COUNTY ARCADE. Includes: Nos.65-69 VICAR LANE. 2
arcades with shops and offices. 1898-1900, restored 1989-90. By Frank Matcham. For the
Leeds Estates Company Development. Pink brick and Burmantofts terracotta, cast-iron,
slate and lead roof. 3 storeys and attic, 7 bays to Briggate, 5 bays to Vicar Lane, bay 4
being the round-arched arcade entrance on each facade; shops in same style on right
return (Queen Victoria Street) have a Cross Arcade entrance between Nos 24 & 26. Freely
styled and richly decorated facades with moulded tiles in the form of swags, strapwork
scrolls and plaques. Ground-floor windows restored 1989-90, large 3-light first-floor shop
windows, sashes to 2nd floor; elaborate attic storey above corniced eaves has Dutch
gables and corner towers. Arcade entrances have an elaborate wrought-iron overthrow with
lettering: '1900/ County Arcade', and '1900/ Cross Arcade'; the date and words repeated on
the Vicar Lane facade in terracotta above ribbons and swag. INTERIOR: the same style
with even more elaborate detailing than the exterior; T-plan arcade with a short access arm
(Cross Arcade) to Queen Victoria Street; ornate cast-iron segmental-arched roof trusses

first-floor balconies with elaborate cast-iron balustrades and stone ball finials supported on columns and pilasters of Sienna marble between shop fronts with curved glass windows; 3 glazed domes with mosaics in the pendentives: those at east and west ends being female heads with titles, 'Liberty', 'Peace', 'Commerce', 'Justice' etc., and over the crossing full figures representing aspects of local industries including textiles. Late C20 restoration includes flooring, with a fine circular mosaic with fruit and flower motifs by J Veevers; reconstruction of marble pilasters between shops in artificial materials, 2 bridges across the arcade at east end and south branch, and lighting. Part of the overall design by Frank Matcham for the rebuilding of part of the oldest district in the city, this being the northern section. The architect was a designer of music halls and theatres; the central dome is thought to have been inspired by the 1865 Galleria Vittorio Emanuele II in Milan. The most ornate example of a characteristic form of Leeds architecture which developed from the glazing of rear yards in the early C19; Thornton's Arcade (qv), 1877-78, on the west side of Briggate was the first true arcade. (Dixon, R & Muthesius, S: Victorian Architecture: 1978-: 140).



Map Id: 14 (continued)

IoE Number: 465183

Location: 1-11, 11A AND 13-35 QUEEN VICTORIA STREET (south side)
LEEDS, LEEDS, WEST YORKSHIRE

Photographer: Mr Steve Novak

Date Photographed: 05 May 2001

Date listed: 25 April 1974

Date of last amendment: 25 April 1974

Grade II

LEEDSSE3033NWQUEEN VICTORIA STREET714-1/76/63(South side)

LEEDS SE3033NW QUEEN VICTORIA STREET 714-1/76/63 (South side) 25/04/74
Nos.1-11, 11A AND 13-35 (Odd) GV II Includes: Nos.2-12, 14 AND 16 CROSS
ARCADE. Includes: Nos.104-108 AND 110-114 BRIGGATE. Includes: Nos.53-63 VICAR
LANE. Shops, arcade and offices. 1898-1900, altered C20. Part of the County Arcade
complex by Frank Matcham for the Leeds Estates Company. Pink brick and Burmantofts
terracotta, slate and lead roof. 3 storeys with attics, 7 bays; an island block between
Briggate and Vicar Lane on east, Queen Victoria Street (north) and King Edward Street
(south). Inserted Empire Arcade on site of the Empire Theatre not included in the listing.
In an elaborate version of the Free style of the 1900s, in process of restoration at time of
review. Later C20 shop windows to ground floor, large 3-light first-floor shop windows,
sashes to 2nd. Vicar Lane facade has margin-lights to 1st floor and Moorish ogee arches
in elaborate architraves to 2nd. Dentilled cornice and balustrades, Dutch gables and
corner towers with domed and octagonal roofs. Richly moulded terracotta details include
strapwork, scrolls and swags. North and south facades in similar style. INTERIOR: not
inspected. For historical details, see County Arcade (qv).



Map Id: 15

IoE Number: 465183

Location: 1-11, 11A AND 13-35 QUEEN VICTORIA STREET (south side)
LEEDS, LEEDS, WEST YORKSHIRE

Photographer: Mr Steve Novak

Date Photographed: 05 May 2001

Date listed: 25 April 1974

Date of last amendment: 25 April 1974

Grade II

LEEDSSE3033NWQUEEN VICTORIA STREET714-1/76/63(South side)

LEEDS SE3033NW QUEEN VICTORIA STREET 714-1/76/63 (South side) 25/04/74
Nos.1-11, 11A AND 13-35 (Odd) GV II Includes: Nos.2-12, 14 AND 16 CROSS ARCADE.
Includes: Nos.104-108 AND 110-114 BRIGGATE. Includes: Nos.53-63 VICAR LANE.
Shops, arcade and offices. 1898-1900, altered C20. Part of the County Arcade complex
by Frank Matcham for the Leeds Estates Company. Pink brick and Burmantofts terracotta,
slate and lead roof. 3 storeys with attics, 7 bays; an island block between Briggate and
Vicar Lane on east, Queen Victoria Street (north) and King Edward Street (south).
Inserted Empire Arcade on site of the Empire Theatre not included in the listing. In an
elaborate version of the Free style of the 1900s, in process of restoration at time of review.
Later C20 shop windows to ground floor, large 3-light first-floor shop windows, sashes to
2nd. Vicar Lane facade has margin-lights to 1st floor and Moorish ogee arches in
elaborate architraves to 2nd. Dentilled cornice and balustrades, Dutch gables and corner
towers with domed and octagonal roofs. Richly moulded terracotta details include
strapwork, scrolls and swags. North and south facades in similar style. INTERIOR: not
inspected. For historical details, see County Arcade (qv).



Map Id: 16

IoE Number: 465582

Location: 115-120 BRIGGATE (east side)
LEEDS, LEEDS, WEST YORKSHIRE

Photographer: Mr Steve Novak

Date Photographed: 05 May 2001

Date listed: 25 April 1974

Date of last amendment: 11 September 1996

Grade II

LEEDS SE3033NW BRIGGATE 714-1/76/64 (East side) 25/04/74 Nos.115-120 (Consecutive) (Formerly Listed as: BRIGGATE (West side) Nos.98-120 (Consecutive) excluding Empire Arcade) (Formerly Listed as: COUNTY ARCADE Nos.1-42 (Consecutive)) (Formerly Listed as: QUEEN VICTORIA STREET Nos.1-42 (Consecutive) KING EDWARD STREET, 1-25 (Consec)) (Formerly Listed as: CROSS ARCADE Nos.3-11 (O), 2-16 (E) VICAR LANE, 49-69 (O)) GV II Includes: Nos.2-24 KING EDWARD STREET. Includes: Nos.49 AND 51 VICAR LANE. Shops and offices. 1898-1900, altered C20. By Frank Matcham for the Leeds Estates Company as part of the County Arcade development. Pink brick and Burmantofts terracotta, slate and lead roof. 3 storeys with attics, in the elaborate 'Free Style' of the period; 2-bay facades to Briggate and Vicar Lane and long facade in same style to King Edward Street. Later C20 shop windows to ground floor, large original shop windows to 1st floor with margin lights, sashes to 2nd floor and dentilled cornice and balustraded parapet to eaves surmounted by Dutch gables and ornamented corner towers. Relief decoration includes strapwork scrolls, foliage and plaques. INTERIOR: not inspected. HISTORICAL DETAILS: see County Arcade (qv).



Map Id: 17

IoE Number: 465645

Location: THE GENERAL ELLIOTT PUBLIC HOUSE, 33 VICAR LANE (west side)
LEEDS, LEEDS, WEST YORKSHIRE

Photographer: Mr Steve Novak

Date Photographed: 05 May 2001

Date listed: 11 September 1996

Date of last amendment: 11 September 1996

Grade II

LEEDSSE3033NWWICAR LANE714-1/76/405(West side)

LEEDS SE3033NW VICAR LANE 714-1/76/405 (West side) No.33 The General Elliott Public House GV II Public house. Early C19 with remains of c1700 house, restored c1982. Rendered brick, slate roof. 4 storeys, 2 bays, with a 3-storey bay right. c1900 public house front to ground floor; plain sash windows with continuous sills to upper floors, small square windows to right bay. INTERIOR: small front bar refitted in traditional style with tiled bar and walls, c1980. Reputed to be an example of one of the early brick buildings surviving in the town, the original floor framing also thought to survive but the top storey an addition of the C19, (Michelmores Report). The General Elliott is mentioned in Baines' Directory of 1817 when William Lee was victualler; by 1839 George Flockton was the victualler and the street number was 1; by 1853 Thomas Greenhow took over and is named in the Directories until at least 1888. An important site at the corner of one of the medieval main streets, Kirkgate, and opposite the site of the Vicarage. Probably named after General George Augustus Elliott, First Baron Heathfield, known as the Defender of Gibraltar. (West Yorkshire Metropolitan County Council: Michelmores, D (Archaeology Unit Report): General Elliott, Vicar Lane, Leeds: 1984-; Directories of Leeds, 1809-1888; Heap, A: Research at Leeds Local History Library: 1985-).



Map Id: 18

IoE Number: 465662

Location: CITY MARKETS, VICAR LANE (east side)

LEEDS, LEEDS, WEST YORKSHIRE

Photographer: Mrs Pennie Keech

Date Photographed: 05 May 2003

Date listed: 08 May 1973

Date of last amendment: 08 May 1973

Grade I

LEEDSSE3033NWWICAR LANE714-1/76/413(East side)

LEEDS SE3033NW VICAR LANE 714-1/76/413 (East side) 08/05/73 City Markets GV I
Includes: Nos.1-21 NEW MARKET BUILDINGS. Shown on OS map as Kirkgate Market.
Market hall. 1904, restored late C20. By Leeming and Leeming, architects; J Bagshaw and Sons of Batley, engineers; secondary rear ranges c1875. Ashlar and carved stone with granite to ground-floor pilasters; grey slate roof with lead casing to domes (some replaced by asphalt), elaborate ridge cresting and finials; cast-iron internal structure with steel framework concealed in the masonry. PLAN: a massive 11-bay structure of 4 storeys and attic, in Flemish style to street frontage and left (George Street) and right (Kirkgate) returns; the rear facade plain and obscured by the earlier secondary market structures, (see below). EXTERIOR: ground floor: central 2-storey entrance, original shop divisions remain, No.13 retaining the original glazed door with scrolled pediment and window with slender glazing bars; shops divided by pilasters and draped putti supporting entablature, frieze and cornice. First floor: rounded arch to 5 bays (one to market entrance the other to windows) and the others with paired casements, ornament includes elaborate scrolls and figures to spandrels and sculptured frieze, cornice over. Second floor: shallow arched heads to paired windows divided by attached Ionic columns; cartouches to keystones. Third floor: 3 and 4 light windows, attached Doric columns, cornice over. Attic storey: walling rises above modillion cornice at bays 1, 4, 6, 8 and 11 to elaborate sculpted gables with scrolls and swags framing 3 round-headed

lights to centre, the outer gables having small rectangular windows; 3-light dormers to steeply-pitched roof; elaborate chimneys and 2 French mansard roofs with balustrades and finials and a central Renaissance tiered steeple. At each end of the front on the same plane is a tower feature of the same style surmounted by a domed cupola. Left and right returns: the angles are recessed on the splay and are canted 1:3:1 windows. 2-storey round-arch market entrance with balustrade-topped shops to right and left; Flemish gable at top with large octagonal domed temple with cupola on roof, facades as main front. Rear: plaque commemorating the building of the previous (1875) market on the site is reset in north end at first-floor level, obscured by scaffolding at time of Review. INTERIOR: long hall with clerestory, aisles and central octagon; shops along west and south-west sides (main facade) have offices and former public rooms on upper floors with original details including doors, cast-iron fireplaces, skirting boards, cornices, plaster ceilings; wooden booths or offices on gallery facing into the hall are reached from spiral stone staircases which rise from each side of the corner entrances. These entrances have a giant inner arch of moulded Burmantofts faience and the inner walls of the building are lined with glazed bricks. 24 clustered Corinthian columns, all with brackets decorated with the civic arms and some with the engineer's plaque, support glazed clerestory and upper part of central octagon, horizontal ties and beams are incorporated into decoratively modelled panels and spandrels which include tripartite blank windows framed with scrolls and pediments. Cast-iron brackets in the form of dragons support the mezzanine balcony with ornate rail. Stalls: most retain original design of slim columns with spiral moulding and Corinthian capitals supporting entablature with dentilled cornice and acroteria at the corners. A tall cast-iron tower with clock by Potts of Leeds which originally stood in the centre of the hall was removed to Oakwood, the south boundary of Roundhay Park. Earlier secondary structure to rear: brick rows, including Butcher's Row and Game Row, with arcaded decoration to upper storey open from the main market hall. The 1904 market replaced the 1875 building where the firm of Marks and Spencers was established. The new market was a spectacular addition to the shopping centre of the city which was transformed during the period 1875-1909, the old properties being replaced by the arcades and planned streets. The firm of Leeming and Leeming was responsible for the Borough Market in Halifax and Oldham Market Hall. (A History of Modern Leeds, Fraser D (Ed): Grady K: Commercial, marketing and retailing amenities, 1700-1914: Manchester: 1980-: 194).



Map Id: 19

IoE Number: 466263

Location: PETROL STATION, ST PETERS STREET
LEEDS, LEEDS, WEST YORKSHIRE

Photographer: Mr Steve Novak

Date Photographed: 05 May 2001

Date listed: 11 September 1996

Date of last amendment: 11 September 1996

Grade II

LEEDSSE33SWEASTGATE714-1/11/175(South East side)

LEEDS SE33SW EASTGATE 714-1/11/175 (South East side) Petrol station GV II Petrol station. 1932. Designed by Sir Reginald Blomfield. Red brick, ashlar details, copper and slate roof. Hexagonal plan, round-arched opening on each side, impost bands and keystones, eaves band and cornice, parapet. Tent-shape to lower, metal-clad, half of the roof, pointed above, with ball finial and glass torch. Terminates the view eastwards along Headrow and Eastgate. INTERIOR: not inspected.



Map Id: 20

IoE Number: 466264

Location: RAILINGS ENCLOSING PETROL STATION, ST PETERS STREET
LEEDS, LEEDS, WEST YORKSHIRE

Photographer: Mr Steve Novak

Date Photographed: 05 May 2001

Date listed: 11 September 1996

Date of last amendment: 11 September 1996

Grade II

LEEDSSE33SWEASTGATE714-1/11/176(South East side)

LEEDS SE33SW EASTGATE 714-1/11/176 (South East side) Railings enclosing the petrol station GV II Railings. 1932. Designed by Sir Reginald Blomfield. Railings probably cast-iron, painted white, stone plinth. Circular plan, broken at 3 points for motor access from Eastgate and St Peter's Street. Approx 0.75m high, a geometric design with 'X' and 'O' motifs. Included for group value.



Map Id: 21

IoE Number: 465661

Location: LEEDS AND HOLBECK BUILDING SOCIETY, 90, 92 AND 94 VICAR LANE
(east side)

LEEDS, LEEDS, WEST YORKSHIRE

Photographer: Mr Steve Novak

Date Photographed: 23 June 2001

Date listed: 26 April 1995

Date of last amendment: 26 April 1995

Grade II

LEEDSSE3033NWWICAR LANE714-1/76/412(East side)

LEEDS SE3033NW VICAR LANE 714-1/76/412 (East side) 26/04/95 Nos.90, 92 AND 94 Leeds & Holbeck Building Society GV II Bank, office and shop premises. 1932 and later. Built to Sir Reginald Blomfield's design. Red brick, Portland stone, slate roof. Classical style. 4 storeys, 3 bays and outer corner bays. Rusticated ground floor with round-arched windows, corner entrances surmounted by badges, metal-framed windows, segmental pediments, swags, giant pilasters, parapet with urns. Right return: plain stone shop surrounds, eaves cornice, dormer windows. INTERIOR: not inspected. (Heap, A: The Headrow, A Pictorial History: Leeds: 1990-: 50).



Map Id: 22

IoE Number: 465468

Location: THE THREE LEGS PUBLIC HOUSE, 9 THE HEADROW (south side)
LEEDS, LEEDS, WEST YORKSHIRE

Photographer: Mr Geoffrey R. Handford

Date Photographed: 31 March 2003

Date listed: 11 September 1996

Date of last amendment: 11 September 1996

Grade II

LEEDSSE3033NWTHE HEADROW714-1/76/387(South side)

LEEDS SE3033NW THE HEADROW 714-1/76/387 (South side) No.9 The Three Legs Public House II Public house. Mid C19, altered early C20. Brick faced with glazed faience and terracotta, slate roof. 3 storeys, 5 first-floor windows, the central window an oriel. Central arched entrance flanked by wide windows, paired windows above, all with keystones. Rectangular 2nd-floor windows divided by stepped pilasters; modillion eaves cornice, strapwork parapet with slender urns, end stacks flanked by screen walls to conceal shallow pitch of roof. The faience decoration extends across the ground floor and the oriel which has a plaque with the Three Legs symbol flanked by leaves and scrolls below and a balustrade above. INTERIOR: replanned and refitted late C20. The property was part of the Harrison estate by 1638 and in 1897 was sold to the Leeds Estate Company. In 1898 SW Wood, the owner of The Scarborough, Bishopgate Street (qv) bought the public house and sold it in 1902 to Joshua Tetley and Sons, the building then including a shop. The alterations and refronting date from that time.