

WEST YORKSHIRE VICTORIAN SOCIETY – 6 APRIL 2013

EDGERTON – THE BELGRAVIA OF HUDDERSFIELD?

Introduction

Edgerton is a long-established place-name. According to George Redmonds, the leading historian of medieval and early modern Huddersfield, it is “a settlement site of great antiquity”, first referred to in 1311 but perhaps established as part of the Anglian settlement before the Conquest.¹ Although it was recognised as a feudal sub-manor, until the early 19th century the settlement was essentially a single house, probably sited very close to where our walk begins at Edgerton Hill. As modern local government began to emerge, it never took any municipal form, being divided between the townships of Lindley and Marsh until both became part of the newly-incorporated Huddersfield Borough in 1868. By then it had been the site of rapid residential development for two decades.

In 1976 the newly-established Kirklees Council designated an Edgerton Conservation Area (ECA). This extended to 81 hectares and, as the designation report acknowledged, extends well beyond what any resident would regard as ‘Edgerton’, taking in substantial parts of neighbouring Marsh, Lindley and Birkby, and extensive C20 as well as C19 housing. The 2007 Conservation Area review identified six distinct character areas. Our walk today will be confined to Character Area 1, the Edgerton heartland. This area, around half of the total, includes 85 of the ECA’s 98 list entries, although almost half are minor structures such as gate piers and walls. Edgar Wood’s Banney Royd, which we should at least glimpse, is graded I; the remainder are all graded II.

Even within this core character area, there are four distinct components:

- A small group of late Georgian houses, of which only Edgerton Hill now remains. Each of these appears to have been built on its own freehold land.
- A large group of villas further West, almost all built from the mid-1850s to mid-1870s, mainly on long leases from the Thornhill estate (‘upper Edgerton’).
- A much smaller but similar group North East of the Georgian settlement, near to Edgerton cemetery (which opened in 1855), mainly from the 1860s on Fenton estate land.
- And, between these two groups, an informal and popular open space, Clayton Fields, whose legal status has been contested for years in a case which is now making its way to the Supreme Court.

After leaving the starting point we will be walking almost entirely in the second of these sub-areas.

Early C19 development

Little more than a village at the end of the C18, Huddersfield’s population grew fourfold from 1801 to 1851, a growth second only in the West Riding to the explosive industrialisation of Bradford. The 1820s saw the development of the first middle-class ‘suburb’, close to the town centre at Newhouse, and the realignment of the Halifax & Huddersfield turnpike onto the present line of the A629 (New North Rd/Edgerton Rd/Halifax Rd).

This passed close to three substantial late Georgian houses, Edgerton House/Grove (initially one house, later divided), Edgerton Lodge and Edgerton Hill. They all dated from around 1820 but, although less than a mile from the town, stood quite apart from it. They are among a ring of substantial houses circling Huddersfield, built or rebuilt from the 1790s to the 1820s, and perhaps best seen as modest examples of what Derek Linstrum described as ‘villa mansions’.² Other nearby examples were Spring Grove (new 1791, demolished), Springwood Hall (new c.1810, demolished), Greenhead Hall (rebuilt 1820, demolished) and Rose Hill (c.1820? – rebuilt in the 1890s, now listed grade II*).

Edgerton House/Grove and Lodge were demolished in the 1960s to make way for today’s Edgerton Green housing estate. The surviving Edgerton Hill is typical of the wider group in its plain neo-classical style. The architect is unknown, as is generally the case for the villa mansions of the period. It may be that the well-known Huddersfield builder Joseph Kaye had a hand, as he was certainly able to execute work of this quality, but this is speculation. The refined porch of 1880, and functional billiard room of 1883, are by Edward Hughes. (There are notes below on named Huddersfield architects.)

Built for a linen draper, Frederick Hudson, by 1840 Edgerton Hill had been bought by the Armitage family, and it remained in their ownership throughout the C19. Joseph Armitage, a Holme Valley landowner, had established large woollen mills at Milnsbridge, a couple of miles up the Colne Valley, in the early 1820s, and his own seat was at Milnsbridge House (of c1760, attributed to James Paine; listed II* but now in shocking condition). Edgerton Hill was home to two of his sons – first the eldest, George and then, when he inherited Milnsbridge in the early 1850s, the younger Edward until his death in 1907. All were Tories, Anglicans, JPs – Joseph and George successively presided over the Huddersfield bench – and, according to J C Brook’s indispensable guide to early Edgerton residents, “probably the senior family in the district” throughout the 2nd half of the C19.³ For this reason, and thanks to the hospitality of the Ukrainian Club (who bought the house in 1964), a Georgian starting point to a Victorian walk may perhaps be forgiven.

The growth of the Victorian suburb

Although the turnpike was realigned in the 1820s, the 1854 OS map shows it still slicing through open land beyond the old Edgerton settlement. In doing so it traversed land held by the Lockwood family and then to a much greater extent by the Thornhill estate. It was the release of the Thornhill land for development which primarily enabled the rapid growth of Victorian Edgerton between the mid-1850s and mid-1870s.

The Thornhill family, linked by marriage to the Saviles, held extensive lands in a swathe from Calverley through Rastrick to western Huddersfield, including the manor of Lindley from 1634. By the early C19 the principal family seat was in Norfolk, and from 1820-38 the local seat at Fixby Hall, a mile or so north of Edgerton across the Grimescar valley, was famously home to Richard Oastler, who was steward to the estate while campaigning for factory reform and against the New Poor Law. The death in 1844 of Thomas Thornhill IV ended the male line and his widow remarried Henry Hungerford and moved to Dingley Park, Northants. Thereafter the estate’s local connection has been solely as an absentee landowner, continuing to this day, and the Thornhill Estate Acts of 1852-55

enabled the release of land for development.⁴ The smaller land holdings of George Lockwood had also been released from 1849, and the Fenton estate was laid out for development in 1857.

This new supply of well-placed building land, upwind from the town on its westerly slopes, was matched by rising demand from a fast-growing and prosperous middle class. The 1850s were a formative period in the emergence of modern Huddersfield. Several major mill developments date from this period, as the town completed its transition from a commercial centre for surrounding domestic production to a manufacturing centre in its own right. The 'new town', centred on St George's Square and Pritchett's (grade I) railway station, was laid out from 1849 and largely completed a decade later. The town's own weekly papers, the Tory *Chronicle* and Liberal *Examiner*, were founded in 1850 and 1851 respectively, and the Chamber of Commerce in 1852. For the businessmen at the heart of this growing prosperity and the professionals on whom they depended, many of them also the leading figures in new public institutions, Edgerton was the natural place to make a new home, comparable to Headingley, Manningham or Savile Park.

Although often described as a 'mill-owners' suburb', the occupations of those who moved to Edgerton were thus quite diverse. J C Brook's analysis of the original owners did indeed identify 10 woollen manufacturers, but other textile-linked occupations were well-represented: there were eight wool merchants, a drysalter and a manufacturing chemist (Read Holliday of Lunnclough Hall, whose business was an ancestor of ICI). Alongside these were other tradespeople – a brewer, cigar manufacturer, boot & shoe maker, druggist and three linen drapers – together with five lawyers, two land agents, a doctor, an architect and an artist. "By and large", Brook reports, they "were simply moving their place of residence further up the road out of town. They came mainly from the residential areas already established on the north west side of Huddersfield", in Newhouse and around New North Rd and Trinity St. Politically, they might be Whig or Tory; in religion, Anglican, Congregationalist or Wesleyan.

The character of the area

In the words of the authors of the 2007 Conservation Area review report:

The character of the Conservation Area is predominantly that of a leafy Victorian residential area, with large, architecturally interesting, detached buildings set in generous grounds. The mature trees, shrubs and hedges in the private gardens partially screen the buildings and create a sense of open space and area separated from the public highways by stone walls.⁵

Derek Linstrum suggests that, with Roundhay and Frizinghall, Edgerton "can be recognised as the essence of the middle-class suburban ideal, in which buildings and settings merge into a picturesque whole which nevertheless respects each man's individuality and privacy."⁶ A study of Huddersfield's suburbs adds that, while most developed with local facilities:

Edgerton in a way comes nearer to the modern suburb in its lack of amenities. Here general access to private transport enabled its inhabitants to consider Huddersfield, a mile away, still to be their shopping and social centre. For this wealthy enclave the horse and carriage acted in the same way as the motor car today.⁷

Perhaps more evocative than any of these C20 accounts, however, are the sale particulars for Lunncloough Hall, a Tudor Gothic house of 1855 by the Pritchetts:

Lunncloough Hall is a New and Elegant Mansion, beautifully situated at Edgerton, ‘the Belgravia of Huddersfield’, and convenient distanced from the town; it is built upon an eminence, completely detached, and surrounded with scenery of an undulating character; the lawn extends to three fronts, and a magnificent belt of full grown oak, ash and elm trees, brings out the fine lines of the style in which the house is built ... It is approached from the Halifax Road, the distance from which is 120 yards, thus getting clear of the dust, and numerous annoyances of the Highway. It is magnificently grand in all its proportions, inside as well as outside; and it is a proper residence for a Merchant Prince, who can retire from the busy hum and turmoil of active life into this his quiet home, nested amidst nature’s choicest products.⁸

There was of course no public system of planning or building control to secure this quality of development. Outside the Improvement Commissioners’ 1200-yard reach, local government in Edgerton remained parochial until the Lindley and Marsh townships took advantage of the 1858 Public Health Acts to establish Local Boards, in 1860 and 1861 respectively. Both had achieved gas lighting by 1866/7, and Lindley made more progress than Marsh on mains water supply and sewerage. But they were only beginning to turn their attention to building plans when they were swept away by the incorporation of the Borough in 1868.

However the Thornhill estate was an active ‘planning authority’. They took the initiative to lay out roads and building plots, using 999-year leases to set minimum levels of expenditure on the villas to be erected and requiring the plans to be submitted to their local agent. Sadly, although there are voluminous Thornhill archives, including most of the original leases, the submitted plans are not currently accessible, if they have survived.⁹ There is an early map of the proposed layout, though interestingly this shows a larger number of smaller plots, and a correspondingly more fine-grained street layout, than was realised in practice: presumably the estate soon found the demand was there for fewer and grander houses. One plot was also earmarked for a church, but no steps were ever taken to build one, and there are no public buildings or shops in ‘Character Area 1’, although many of the larger houses have become institutional homes or offices over the years.

Architecture and architects

Edgerton’s development from the 1850s to 1870s very much coincided with the ‘battle of the styles’. The resulting eclecticism had already become evident on New North Road closer to town, attracting disparate contemporary judgements. According to the 10th in a series of 17 anonymous articles occasioned by the 1857 Manchester Arts Treasures Exhibition (and perhaps written by the Huddersfield artist G D Tomlinson?),

Taking our streets as they occur, and beginning with that which is, without question or comparison, by far the noblest avenue and the best entrance into the town—New North-road—we find, at a little more than a mile from the Market-place, that we begin with villa erections. These are various enough in style; and although not uniformly in good taste, yet

taken as a whole they present fine samples of architectural adaptation, and that semi-seclusion which is so grateful to the daily toilers in towns.

But a subsequent letter-writer would

say nothing of the Halifax-road, because that is too bewildering an affair to cope with; for there you have Grecian Temples, Swiss Cottages, Gothic Castles, and Italian Villas – all jumbled so closely together as scarcely to allow elbow-room.¹⁰

Many of the houses can reasonably be labelled in these ways; but others are so eclectic as to be hard to categorise, if not as a whole then certainly in their wealth of detail. To revert to the 1860 Lunnclough Hall particulars:

Although the whole composition evinces unity of feeling, there is as much variety of feature as we ever remember to have seen introduced successfully in a villa; indeed, perhaps a greater variety of windows, gables and buttresses than could be introduced in a building of that size [4 recep, 8 bed] with good effect, were it not supported by the corresponding interest and variety of the trees around it, which are here in admirable keeping with the picturesque outlines of the edifice.

Similarly David Wyles cites a list description for Cleveland House, “one of the less elaborate mansions”, which refers to Tuscan, Doric, Anglo-Saxon/Medieval and French features.¹¹

The original architects are frustratingly hard to identify. Plans submitted to the Corporation from 1868 are available, but by then most of the villas were built; before then, as mentioned, the Thornhill plans are not available. Moreover architects were only beginning in this period to distinguish themselves from builders – a smaller town than Leeds offered less opportunity for the emergence of an architectural profession – so it is likely that many of the villas of the 1850s/1860s were put up by men as likely to call themselves contractors as architects. However some names from this period can be identified, and many of the houses were enlarged, often by billiard rooms, or had coach houses and lodges added, in later years. In the course of the walk we will be able to see or at least glimpse work by several local designers.

John Eastwood (1821/2-1891) was primarily a spinner but also a part-time architect/builder. As well as putting up his own mill he was responsible for a pair of neo-classical villas, Ashleigh and Trafford House, on Halifax Rd, in 1863 and another in Hungerford Rd (Laurel Bank) in 1864.

John Kirk & Sons were the leading local practice by the 1860s. Kirk himself (1817-86) was a joiner’s son who followed the classic route from master builder to architect, and he and his three sons were practising in Huddersfield and Dewsbury by 1862. Linstrom lists a wide range of work including churches, board schools and other public buildings, as well as the ‘model village’ at Wilshaw near Meltham. His Edgerton work includes one complete villa, Cedar Grove in Bryan Road, and substantial additions to this and several others.

Ben Stocks (1838-1911) was the son of a builder/stonemason who trained at the Mechanics’ Institute (which offered drawing and design classes from 1842) and worked for Kirks from 1863-68 before forming his own practice. As Brian Haigh has written, “... no commission was too small to merit Ben Stocks’ attention; in addition to board schools, whole streets of houses, Nonconformist chapels and Sunday schools, mills, foundries, hotels, shops and offices, his output included privies,

wash kitchens, wooden sheds and cupboards.”¹² He completed Huddersfield Town Hall after the death of J H Abbey, and formed a partnership in 1904 with Arthur Sykes (1862-1940); in turn Sykes was joined after Stocks’ death by Clifford Hickson (1892-1962), a significant C20 Huddersfield architect. Identified Edgerton work by Stocks includes additions to Glenwood, Ravensdeane and Eastwood’s Trafford House.

Edward Hughes (1838-86), like the celebrated Huddersfield architect W H Crossland before him, was a pupil of Scott’s, and practised in Huddersfield from 1871. Described by Keith Gibson and Albert Booth as “the town’s most overlooked architect”¹³, Hughes was responsible for two of the town’s most-lamented lost Victorian buildings, the ‘romantic Gothic’ Market Hall of 1878-80 and the onion-domed free classical Huddersfield Banking Co of 1881-2, although surviving fine buildings include the Albert Hotel and University’s Ramsden Building. In Edgerton we will see minor additions to Edgerton Hill and Glenwood and a complete Tudor Gothic villa, Thorn Hill (1875), built on Thornhill Rd for the Thornhill estate agent G H Crowther (who was unlikely to forget where his loyalties lay!).

Edgar Wood (1860-1935) is usefully mentioned here as an ‘honorary’ local architect; although of course better known as “that remarkable Manchester architect” (Pevsner), his mother was a Sykes of Lindley and his local family ties brought him substantial commissions here from the 1890s. His grade I neo-vernacular/Art Nouveau Banney Royd (1902), at the edge of the conservation area, has recently become somewhat easier to glimpse from Halifax Rd thanks to tree-felling (though for closer views the booklet *Banney Royd: an agreeable house* is recommended!). There is no need to tell Wood’s story here, but his Arts & Crafts influence is widely evident in early C20 suburban Huddersfield and will be visible here and there on the walk.

J W Cocking (1854-1927) was the son of William Cocking (1817-74), who had designed distinguished town centre buildings in the mid-C19. The son was practising from 1874 and we will pass a pair of semis, 15 Sunny Bank Rd/9 Thornhill Rd, which are distinctly ‘sub-Wood’ in their massing, canted bays and other features. Cocking also worked on additions to Glenwood, in partnership with well-known C20 Huddersfield architect Frank Abbey (of Abbey, Hanson & Rowe fame – a Huddersfield firm which has now grown to become the world-wide Aedas practice).

Dennis Bamford (c1883-1961) served as Wood’s assistant for over two years, 1901-4, before moving on to join Beresford Pite and qualifying in 1906. His father Edmund was a joiner at nearby Wellington Mills, and father and son both undertook additions at Stoneleigh, Bryan Rd, perhaps the high point of the walk; it was owned, as were the mills, by Henry Martin. Good Arts & Craft houses by Dennis Bamford have been identified in Mountjoy Rd, not far from our starting point, and in Talbot Avenue, near Banney Royd, both from 1913.

Willie Cooper (d.1920) usefully completes this roll call, as he took over Edward Hughes’ practice and also worked under Wood’s influence to extend the latter’s Briarcourt, Lindley with seamless respect for the house’s Arts & Crafts vernacular. In Edgerton he added substantially to Pritchett’s Lunnclough Hall in 1889-93 and contributed a new drawing room at Hazelgrove, already extended by Kirk, in 1912.

By the later 19th century, then, Huddersfield had developed an architectural profession and indeed more than one lineage of architects. However Edgerton house-owners also looked beyond Huddersfield to engage architects from Bradford, Manchester and Hull. We will see houses by

Lockwood & Mawson, Thomas & Francis Healey (both, of course, Bradford practices) and Salomons & Steinthal of Manchester, all in Thornhill Rd; G Faulkner Armitage of Altrincham undertook a celebrated extension to Stoneleigh in 1889; and G Dudley Harbron of Hull a smaller addition to Ashleigh in 1905.

The itinerary

The ECA designation report remarked that “To identify all individual buildings of note would be to write about 80-85% of all properties in the Conservation Area.” Even to attempt a full description of the selection of houses featured in the walk would extend these notes excessively. Instead, as well as the general background above I have aimed to provide below a brief tabulation of the featured houses, and even terser mentions of others to be passed.

David Griffiths, March 2013

Acknowledgements

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Notes

¹ G Redmonds, *The Place-Names of Huddersfield*; David Shore, Huddersfield, 2008.

² Derek Linstrum, *West Yorkshire Architects and Architecture* (Lund Humphries, 2008), p81.

³ J C Brook, ‘The development of the Edgerton district of Huddersfield during the 19th century – with particular reference to the people who lived there’, typescript, 1979, deposited at Huddersfield Local Studies Library.

⁴ Philip Ahier, ‘Story of the manor of Fixby and its Lords’. *Huddersfield Daily Examiner*, 16/1/1937. The street names Thornhill, Hungerford and Dingley are all encountered on the walk.

⁵ ‘Edgerton Conservation Area’, Woodhall Planning & Conservation, Leeds, 2007. [Hereafter ‘ECA review’.]

⁶ *WY Architects*, p124.

⁷ Bretton Hall College, ‘Notes on early suburban development in C19 Huddersfield’ (1977). However there was also a horse bus service from 1873 and a tram service from 1884; hence the shelter which survives, in poor condition, on the main road.

⁸ Sale particulars published by Eddisons, estate agents, July 1860. Lunnclough Hall is fully investigated in my ‘Read Holliday and Lunnclough Hall: a 19th century entrepreneur and his home’, in Stephen Wade (ed), *Aspects of Huddersfield 2* (Wharnccliffe, 2002).

⁹ In the 1990s I was able to access Pritchetts’ plans for Lunnclough Hall at estate’s then local agent. The agency has since changed and any surviving plans have, I understand, been returned to the Thornhill estate in Cambridgeshire where they await cataloguing.

¹⁰ Respectively ‘Art and art-cultivation’, *Huddersfield Chronicle*, 12 Sept 1857 and ‘Huddersfield and its architectural and decorative taste’, *Huddersfield Chronicle*, 23 January 1858; letter to the editor by ‘ER’.

¹¹ David Wyles, ‘Architectural design in C19 Huddersfield’, in E A H Haigh (ed), *Huddersfield: A Most Handsome Town* (Kirklees Council, 1992).

¹² Brian Haigh, ‘From miserable village to town of great character: from builder to architect’, *Huddersfield Local History Society Journal* 21, 2009-10

¹³ Keith Gibson & Albert Booth, *The Buildings of Huddersfield* (Tempus, 2005).

HOUSES FEATURED ON THE WALK ITINERARY

NAME AND ADDRESS	BUILDING HISTORY	OCCUPIERS	NOTES
Edgerton Hill, 7 Edgerton Rd	Neo-classical 'villa mansion' of c1820 Additions of porch (1880) and billiard room (1883) by Edward Hughes Now the Ukrainian Club	Fredk Hudson, linen draper, d1824 John Haigh, general merchant Thomas Wilson, brewer George, Edward, Alfred Armitage, woollen manufacturers, c1840-1910	The sole survivor of pre-Victorian Edgerton <i>Nearby on the main road: Edgerton Cottage</i>
Ashfield/Rose Cottage [now Rose Bank], 17 Edgerton Rd	Small Gothic house and adjoining housekeeper's cottage, c1849	Initially Patrick Martin, cloth designer and later manufacturer at Wellington Mills, Lindley; father of Henry Martin (see Stoneleigh below)	The first plot of Lockwood land released, and therefore among the earliest of the Victorian houses
Hazelgrove/Hazeldene [now Waverley], 18/20 Edgerton Rd	Pair of large, plain semis, of unequal size but with symmetrical facade, from the 1850s Projecting entrance bays added to both (1877), coach house for Hazeldene (1889) and billiard room for Hazelgrove (1893), all by Kirk & Sons; portico of uncertain date New drawing room for Hazelgrove (1912) by Willie Cooper Now apartments after use as a school and corporate office	Built for Joshua Lockwood (d.1862), woollen manufacturer, father of the landowner; he lived in one house, the other was rented to Joshua Crosland, another manufacturer Other manufacturers followed	<i>Next up the road: Edgerton Villa</i> <i>Opposite: The Mount and Woodville/The Knowle</i>
Lunnclough Hall, 6/8 Kaffir Rd	A large Tudor Gothic house of 1855 (though of symmetrical plan) by Pritchett & Sons, with a striking octagonal crenellated tower. No longer symmetrical after additions by Willie Cooper in 1889. Now divided into two dwellings	Built for Read Holliday, dyestuffs manufacturer and remained in his family until 1936	Viewed first across the steeply incised 'glen' of Sunny Bank Beck, the boundary between the Thornhill and Lockwood holdings (and between Huddersfield and Lindley parishes and townships)
Glenwood, 2/2A Halifax Rd	Neo-classical villa, built by 1856 Additions by Edward Hughes (1880/81), Ben Stocks (1883) and J W Cocking & F H Abbey, 1912 Now divided into two dwellings	Built for Joseph Shaw, wool merchant Joseph Brook, printer & stationer, 1863-79, and his widow until 1893 Thereafter Mrs Chichester	With Glenwood, and Willow Bank opposite, we reach the Thornhill lands

NAME AND ADDRESS	BUILDING HISTORY	OCCUPIERS	NOTES
Willow Bank & lodge, 1/3 Halifax Rd	A large castellated Gothic house of c1855, with the list description particularly noting "Much naturalistic carving (including rainwater heads) of high quality" Alterations in 1868; crenellated billiard room, and potting houses, added by John Lunn, Milnsbridge, 1896	Built for the Sykes brothers of Lindley (Edgar Wood's maternal family and local patrons) but occupied by Thomas Hirst from 1855-81 and by Mrs Hirst until 1891; Hirst was a wool merchant who had married a Sykes, and whose monogram is thought to be over the entrance Subsequently Frank Learoyd, woollen manufacturer by 1898	Hirst was a significant art collector and an auction of 100 works in 1886 raised prices of up to 300 guineas (around £27k in today's prices) <i>To the left across the side road was Glenside, the only mid-Victorian villa to be demolished</i>
Hollinhurst, Holmwood and Woodlands, 12-16 Kaffir Rd [originally Park Villa, Otley House, Queens Villa]	A pair of neo-classical houses and an Italianate one, built by Read Holliday of Lunnclough Hall and rented out; after retiring to Harrogate in the early 1870s he built several more houses there, in Queen's Road	The first occupiers were, respectively, Rachel Hirst; W P England, a retail chemist; and Frederick Langton, a wholesale druggist.	These houses face the overgrown Edgerton Park, originally reserved by the Thornhill estate for a church, but laid out in 1867 with a bowling green and tennis courts for the residents <i>Next are the eclectic Gothic Oakleigh and Brantwood, built c1866 for James Burman, a decorator and wallpaper merchant, and then two inter-war houses in Arts & Crafts style.</i>
Bryan Wood, Bryan Rd	Built by 1863 and first called Brooklyn. Apparently enlarged between 1876, when it was advertised with 3 recep and 8 bedrooms, and 1896, with 4 recep and 10 bedrooms, though no building plan has survived	Built for Samuel Howell (1809-76), an artist originally from Knaresborough who specialised in portraits, including several Huddersfield notables; nine are now catalogued in public collections. Howell was also a President of the Huddersfield Choral Society and played the violin or cello; the family retained ownership of the house until about 1900	<i>On the opposite corner of Bryan & Binham Rds, currently disused, is Thornleigh/Binham Lodge, built for solicitor Charles Mills c1869</i>
Cedar Grove, Binham Rd	Built in 1869 by John Kirk & Sons, who added a lodge on additional land opposite in 1876 A private school since 1961 Unlisted	Built for Ephraim Beaumont Taylor, a woollen manufacturer and probably brother of H B Taylor at Ravensdeane (below). His son sold it in 1908 to William Rippon, who stayed until 1949; the Rippons owned a well-known coach-building business responsible in the inter-war years for many of the town's famously numerous Rolls-Royces and Bentleys	

NAME AND ADDRESS	BUILDING HISTORY	OCCUPIERS	NOTES
Stoneleigh, Bryan Rd	<p>Perhaps the grandest house of all, certainly with the largest grounds, and the only one apart from Banney Royd to be discussed in George Sheeran's <i>Brass Castles</i>, Stoneleigh was built in 1860 in a picturesque free Gothic style.</p> <p>Subsequent extensions and additions are by Edmund Bamford (1884, 1886), G Faulker Armitage of Altrincham (1889), and Dennis Bamford (1910-12). Armitage's joinery in the panelled billiard room was of such high quality that it was accorded a double page illustration in <i>The British Architect</i> of Feb 1891.</p> <p>The house is now divided into apartments, with further additions and a new building in the gardens.</p>	<p>The house was "built regardless of expense" for Edward Beaumont, a 3rd or 4th generation cigar manufacturer whose elephant and castle motif appears above the entrance. The quote is from 1865 sale particulars, when it was sold to woollen manufacturer Samuel Turner Learoyd.</p> <p>By 1884 it was owned by Henry Martin, who took charge of Wellington Mills in 1880 and developed the firm into Huddersfield's largest employer; the Mills were visited by King George V & Queen Mary on their tour of the North in July 1912.</p>	<p><i>Returning along Bryan Rd the next two houses, the neo-classical Beechwood and vigorously Gothic Oakfield Lodge, also came into Martin family ownership by the turn of the century.</i></p> <p><i>After them are Bryan Lodge/ Woodleigh, the latter occupied from the 1870s by Charles Armitage, nephew of Edward of Edgerton Hill.</i></p>
The Grange & lodge, 4-6 Halifax Rd	J C Brook suggests the large Gothic house was built c1860; no documentation has emerged to confirm this, as the lease is missing from the Thornhill papers	Home to the German wool merchant Joseph Lowenthal	Lowenthal's daughter Bertha was an active local suffragette, noted by Jill Liddington in <i>Rebel Girls</i> as "the most unusual member" of the Huddersfield WSPU, whose members were mainly of lowlier social origins
Cote Royd, 7 Halifax Rd	<p>A Gothic house of 1861/2; billiard room added by Paul Robinson, Manchester, 1870 and stables extended by John Kirk & Sons, 1874</p> <p>Now a private health centre</p>	Built for Wright Mellor (1817-93), a cloth merchant and a commanding public figure by the 1860s, serving three times as Mayor between 1871 and 1887 and in many other capacities.	

NAME AND ADDRESS	BUILDING HISTORY	OCCUPIERS	NOTES
Ashleigh/Trafford House, 9/11 Halifax Rd	A pair of neo-classical houses of 1863 by John Eastwood. Willie Cooper planned a mansard roof with billiard and three other rooms for Ashleigh (on the left) in 1900 but this was not executed; instead a neo-Tudor portable billiard room was acquired in 1901, and there were minor additions by G Dudley Harbron of Hull (biographer of E W Godwin) in 1905. Trafford House had minor additions by Ben Stocks.	Built for George Barker, wool merchant and first occupied by him and his business partner, Edward Booth Woodhead. Woodhead, one of a notable family in local public life, remained until his death in 1911. Barker was succeeded by J E Willans, also a wool merchant and Herbert Asquith's uncle, who was there c.1870-92, and then by S H Brierley, who later moved to Hazelgrove (see above)	<i>Before turning into Thornhill Road, we should be able to glimpse Edgar Wood's celebrated Banney Royd (1900-02, Grade I), built for accountant W H Armitage.</i>
Ravensdeane & lodge, 3/3A Thornhill Rd	Large Italianate house of 1866/7, almost certainly by Lockwood & Mawson (they invited tenders for a Huddersfield house on 31/3/66, and then for a lodge and alterations at <i>this</i> house on 25/5/67) Lodge moved and out-buildings added, 1873, by Kirk & Sons Additions to house by Ben Stocks, 1887	Built for John Taylor (1841/2-71), son of drysalter Henry Beaumont Taylor; after the son's death aged 29 the father moved in, alongside the widow and children and leased more land, where Kirks made their additions	A memorial window for J H Taylor at St Stephen's, Lindley is by Ward & Hughes, noted for their work at Lincoln Cathedral <i>Opposite is Springfield, built in 1863 for David Midgley, wool merchant.</i>
Thorn Hill, 6 Thornhill Rd	Tudor Gothic villa of 1875 by Edward Hughes Now a nursing home	Built for G H Crowther, a leading land agent who acted among others for the Thornhill estate	
The Gables, 5 Thornhill Rd	Arts & Crafts house of 1889/90, uniquely in red brick, by Salomons and Steinthal of Manchester	Built for Camille Bernard Knight, shipping agent and merchant	Edward Salomons (1827/8-1906) & Alfred Steinthal (1859-1928) were in practice together from 1888 to 1906; Salomons is noted for the Manchester Synagogue and Reform Club [Dixon & Muthesius, <i>Victorian Architecture</i> , p266], and worked with W H Crossland on Royal Holloway College

NAME AND ADDRESS	BUILDING HISTORY	OCCUPIERS	NOTES
Buckden Mount, 8 Thornhill Rd	Built in 1872 and substantially enlarged in 1880 by Thomas & Francis Healey of Bradford, who also did the coach house of 1876, all in Italianate style. As the list description notes, a "picturesque plan of some complexity".	Built for Frederick Eastwood (1842-1911), 3 rd generation of a prominent dyeing business, and occupied by his family until 1925 Thomas Healey was Eastwood's brother-in-law, and also designed the Victoria Temperance Hall (1879) for his father Edmund Eastwood; the Eastwoods were leading Congregationalists	<i>After Buckden Mount on the right are Burbank/Fernleigh, built for John Liddell, partner of Patrick Martin at Wellington Mills (see Ashfield and Stoneleigh above)</i>
15 Sunny Bank Rd/9 Thornhill Rd	A pair of large semis in Arts & Crafts style from c1909 by J W Cocking, one now divided into two flats; perhaps showing the local influence of Edgar Wood	Built for Joseph Briggs	
Somerville, 4 Hungerford Rd	An Italianate villa of c1863 with elaborate detail	Built for chemist and druggist Robert Fell	<i>Opposite but well-hidden is the neo-classical Laurel Bank of 1864, by John Eastwood</i>
Oakwood, 2 Hungerford Rd	An accomplished Italianate villa of c1863; the list description particularly notes the interior, with its full-height top-lit hall, bright floor tiles, elaborately carved staircase and fine plaster ceiling Now a nursery	Built for John Freeman, leading local solicitor; his son Charles was there until the 1920s	Perhaps the first villa in Italianate style; there are no examples from the 1850s <i>Returning to the main road, Hungerford House and Oakley House are also well-shielded by trees; and then we are back to Willow Bank</i>
Bremen House, 16 Edgerton Rd	An Italianate house of c1868 with a fine square tower.	Built for wine and spirit merchant Richard Rhodes, whose father William had been a close friend of Richard Oastler. Later a widow of one of the Sykes brothers of Lindley lived there.	