

# Back-to-back houses and their communities in twenty-first century Leeds

Volume 2 of 2

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<i>Figure 344 Analysis of the sub-themes identified three themes that were cited by more than 10% of respondents. There is dichotomous community opinion in relation to communities; some value the community spirit while others feel there is a lack of community. There is also a clear recognition of the back-to-back type being a common in Leeds. ....</i>	<i>1703</i>
<i>Figure 345 A breakdown of the main themes cited as reasons for thinking of the back-to-backs as part of the history and heritage of Leeds based on the time period(s) during which participants were resident. The key themes are generally stable across the different time periods although former residents are more likely to cite reasons relating to their own experiences while current residents think of heritage in relation to local and national histories. Note that many participants were resident in more than one time period. ....</i>	<i>1705</i>
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<i>Figure 350 The percentage of Q1 respondents who like living in Harehills varies from 47% to 67%; the percentage who like back-to-back houses ranges from 0% to 80%; the percentage thinking that back-to-backs are part of the history and heritage of Leeds ranges from 50% to 100%; and the percentage thinking that back-to-backs are part of the identity of the community ranges from 40% to 100%. .....</i>	<i>1710</i>
<i>Figure 351 There is variation between character areas in feelings for one's own home but much of this might relate to the differences in dataset sizes.....</i>	<i>1711</i>
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<i>Figure 359 Workshop participants made more value judgements than professionals when they discussed regeneration but there was a level of consensus over the most important issues.....</i>	<i>1720</i>
<i>Figure 360 More than half of the respondents in the wider community have not recognised many of the neighbourhood values that were identified by workshop participants, suggesting they feel it either does not exist at all or there is an insufficient quantity. ....</i>	<i>1721</i>
<i>Figure 361 Respondents living or working in house types other than back-to-backs appear to value the neighbourhood more for its amenities and community aspects, while those in back-to-backs value the uniformity of the built environment and its wide streets more. ....</i>	<i>1721</i>
<i>Figure 362 Owners appear to recognise well-maintained properties more readily, along with wide streets and planting, while non-owners appear to value the community, history and heritage of the built environment and restricted street access. ....</i>	<i>1722</i>

<i>Figure 363 Respondents with resident children appear more likely to value the diverse community and history and heritage of the neighbourhood, while those without children are more likely to value everything else identified by the workshop participants. This may be a result of the demographic characteristics of the workshop participants as only one of the ten participants has resident children. ....</i>	<i>1722</i>
<i>Figure 364 It appears that White respondents value the physical aspects of the neighbourhood, along with its history / heritage more than Pakistani respondents, while Pakistanis value the amenities, diversity of the community and long-term emotional investment in the area. If this held true for a larger dataset, it could have important implications for the research findings and might give additional insight into residents' values and priorities. ....</i>	<i>1723</i>
<i>Figure 365 Levels of agreement relating to back-to-back house values are much lower for the houses than they were for the neighbourhood. This may reflect differences in personal experience, notably that not all respondents will have lived-experience of life or work in back-to-backs. Gardens appear to be the least recognised value, indicating that most people would like a larger one than back-to-backs can provide. ....</i>	<i>1723</i>
<i>Figure 366 The responses suggest that there is little difference between the ways in which those who do and do not live or work in back-to-backs value them. However, owners (regardless of their own house type) are more likely to value back-to-back houses than non-owners. In general, respondents without resident children are more likely to recognise the values identified by the workshop participants, although those with children are notably more likely to value their sturdy construction. The lower level of agreement among respondents with resident children is likely to be a consequence of the demographic characteristics of the workshop participants. There are notable differences between the Pakistani and White ethnic groups, with White people appearing to value light and sunny interiors and physical architectural characteristics more highly. ....</i>	<i>1724</i>
<i>Figure 367 There is a high level of agreement among the wider community for neighbourhood detractors identified by the workshop participants. Detractors relating to the design and development of buildings are much less problematic for the community than issues relating to infrastructure, condition and community life. ....</i>	<i>1725</i>
<i>Figure 368 There is relatively little difference in agreement of the detractors depending on the type of house the respondents live or work in, however, there is notably higher agreement for detractors relating to amenities, through traffic and transient communities among those in back-to-backs. ....</i>	<i>1726</i>
<i>Figure 369 There is no clear pattern to levels of agreement for detractors in relation to tenure. ....</i>	<i>1727</i>
<i>Figure 370 Among the wider community, respondents with resident children are more likely to cite detractors relating to crime, neighbourhood condition and parking, while those without, are more likely to cite infrastructure and building works (including traffic) and community transience. ....</i>	<i>1728</i>

*Figure 371 There is a very high level of agreement among the wider community about the neighbourhood detractors identified by the workshop participants, although the removal of period features is the least important. There appears to be higher agreement among those not living or working in back-to-back houses and among those with resident children but there is no clear pattern for differences in tenure.....1729*

*Figure 372 Community support for the improvement and regeneration ideas suggested by the workshop participants. There is a high level of support, ranging from 57-90%, and only the potential limiting of shop extensions prompted more than 10% of respondents to object.....1730*

*Figure 373 Community support for the improvement and regeneration ideas suggested by the workshop participants, split according to respondents' own house type. There is slightly greater support for most ideas from those living or working in other house types than for back-to-backs, and notably so for radical development and street planting. This suggests there may be higher satisfaction with the historic and natural environments among back-to-back occupants.....1731*

*Figure 374 There is no clear pattern of support for the workshop participants' ideas between homeowners and non-owners, with only the reinstatement of boundary walls having an appreciable difference. This might relate to concern about the costs of reinstatement, or the right of homeowners to tailor their boundaries to their own preferences.....1732*

*Figure 375 There is a high level of support for four of the five policy options considered. Article 4 Directions are notably least likely to gain support, and also the most likely to attract objection. This may be attributable to the removal of rights which could be perceived as more restrictive than the other options.....1733*

*Figure 376 There is a significant difference in support of policy options depending on respondents' own house type, with the greatest support for four of the options coming from those who do not live or work in a back-to-back. Conservation area designation is likely to attract more support from those who do live or work in back-to-back, while a neighbourhood plan is the most attractive option to those in other house types. ....1733*

*Figure 377 There appears to be universal support for a neighbourhood plan with negligible difference between owners and non-owners. Article 4 Directions are the least attractive to owners, possibly because this might be perceived as affecting personalisation to a greater extent. The remaining policy options appear slightly more attractive to owners than non-owners suggesting that they would prefer the long-term benefits rather than short term convenience. ....1734*

# Appendix A Research ethics

## Ethical considerations

### **Data from literature, archives and building surveys**

There are no significant ethical considerations in the use of literary evidence and archival evidence. Some archive contents, notably recent photographs of house interiors, could be considered sensitive information, but the information is already in the public domain and this research does not make it more accessible.

Ethical considerations for the building surveys were more complex. Firstly, there was the issue of privacy, anonymity and confidentiality, as the home is a very personal space, and participants should expect that they will suffer no harm resulting from the data collection. This required a level of trust between participant and researcher. As a lone researcher entering the homes of virtual strangers, it was important that precautions were taken to ensure my own personal safety. This was achieved through a combination of measures including public introductions (e.g. at engagement events such as the Harehills Festival), splitting survey work into two phases (exterior and interior) so that I could initially meet unknown residents in an open environment while conducting the exterior surveys, and adhering to strict reporting procedures such as notifying others of my appointments (names, addresses and timings). Participants were able to benefit from these procedures in respect of their personal safety too. Going forward, they will be protected from harm by others, for example, by redacting addresses for the repository submission. Secondly, it was essential that there was no physical harm to the house or its contents during survey.

### **Data from human participants**

Researchers have an obligation to act ethically in respect of all data collected from human participants. Regardless of the data collection method, participants were clearly informed about the purpose of data collection, its storage, use, disposal and their right to withdraw their consent to participate. In addition, University of York contact details were provided to all potential participants so that they could verify the legitimacy of the research.

With questionnaire surveys, the primary consideration is one of privacy and trust, and this was arguably more important to current than former residents. As with the building surveys, participants needed to be assured that the disclosure of information, for example about material possessions, would not lead to them being a victim of crime. Since the

majority of questionnaires were anonymous and self-completed, and a significant proportion were not returned face-to-face, there was opportunity for residents to remain at ease and not feel under pressure to complete any questions they did not want to answer. In order to facilitate data analysis however, coding was added to the questionnaires delivered to each house to identify the character area and house type (size / use, plan form type and urban arrangement). Where participants chose to provide contact details, these were not used to identify them in the research outputs.

Different ethical issues were considered for the interviews and exploratory workshops. Among interviewees who were former or current residents, the main risks were that they may feel uncomfortable about disclosing the ways in which they use(d) their home if a) it is / was different to the perceived norm (e.g. practices that are perceived to be less socially acceptable), causing embarrassment; b) they felt they were making themselves vulnerable to crime (e.g. burglary, if they have a lot of technological gadgets) or c) they felt that describing shortcomings in how their home met / meets their needs reflected negatively on their ability to have better. There were two instances among former residents where information about family relationships caused embarrassment and minor distress. In one case the interviewee chose to give only brief details and remain anonymous, and in the other, the interviewee asked for the recording to be paused before giving full details.

Three interviews involved a small family group rather than individuals. There were no additional ethical concerns with adult siblings or the married couple, however the interview with a mother and her two children, required special attention to account for the increased vulnerability of the children. The session was conducted online which meant the children were in full control of their participation, in an atmosphere and environment that was very natural for them, and they were able to contribute to the discussion or leave the room as they wished, which they did. The risks were minimised because they were in the presence of an adult with parental responsibility for them. I was particularly sensitive to the emotional responses of the children during the interaction however, and pro-active in mitigating potential problems, as the maturity and experience needed to deal with anxieties, power struggles or embarrassment (as described above) may not have been well developed. It is generally accepted that children can give assent to participate, rather than consent, and therefore it is good practice to obtain consent from adults with parental responsibility for the children (Alderson and Morrow 2011, 102-103). In this case, their mother gave consent.

Within the workshop group, some participants knew each other well, and some had never met before. For the latter, there was a greater likelihood that they would have anxieties about participation; I was alert to the possibility that participants may feel uncomfortable if a) they thought their opinion was different to everyone else's or b) they felt that they were not valued as highly as other group members. Two participants in the group did feel that there were dominant characters in the group which limited their ability to participate in the first workshop so in the subsequent workshop each person's opinion was specifically requested, and people were invited to talk after they raised their hand. This helped to equalize power and status between participants, validate the value of each person's contribution to the research, and ensure that dominant characters did not overpower others. There was no 'drop out' between sessions other than for genuine timetabling difficulties. In respect of confidentiality within the group, this was mitigated by setting a 'ground rule' that the discussion was not to be repeated outside of the meeting.

Data was also sourced from social media groups where members were regularly made aware of this research. They were not explicitly informed that the data they posted might be used, and they consequently were not given the opportunity to give consent for its use. Since the data is in the public domain, the approach adopted has been to use the data in accordance with the copyright laws applicable to any other online material.

Questionnaire participants were assigned an identification code and these are used in citations throughout the thesis. Where they subsequently participated in an interview or workshop and did not wish to be represented by the code, their name or pseudonym is used for all data they provided. The use of codes or pseudonyms rather than terms such as 'one participant' enables the reader to identify which evidence came from which sources. Moreover, it demonstrates that data is drawn from many sources and that the evidence is not over-reliant on a few strategic cases. Social media data is cited using the owner's online name.

Prior to use, interview transcripts were sent to interviewees, and transcripts and summaries of exploratory workshop sessions were sent to participants so that they could confirm the accuracy of the interpretation and make any clarifications or amendments. There were detailed discussions with several participants after the transcripts had been provided about how best to protect them from harm. On my advice, one participant agreed not to name her business, and another agreed to use a pseudonym. More generally, names of neighbours and relatives were removed and replaced with a basic description.



All personal data (i.e. names and contact details) are stored securely and separately from the datasets.

## **University Ethics Committee Applications**

### **Applications**

Four applications were submitted to the University Ethics Committee (Table 4):

<b>Date approved</b>	<b>Data type</b>	<b>Comments</b>
30/01/2017  Updated 12/05/2021	Questionnaire Q1 Questionnaire Q2 Questionnaire Q3 Focus groups (multi-household)  All	Superseded (see below) Not implemented  Note that raw anonymised data will be publicly available
12/05/2017  Updated 18/03/2018  Updated 12/05/2021	Questionnaire Q2 Oral history interviews  Feedback questionnaire  All	Update on recruitment methods    Note that raw anonymised data will be publicly available
04/05/2020  Updated 01/07/2021	Community interviews Professional interviews Professional focus groups Social media  Professional interviews	Not implemented  Revised information sheet and consent form
22/06/2021  Updated 18/11/2021  Updated 11/06/2022	Exploratory workshops Questionnaire Q3 Social media / online collaboration  Questionnaire Q3  Exhibition feedback cards	Not implemented  Revised information sheet and consent form  Note that feedback is sought

Table 4 Summary of Ethics Committee applications.

### **Information sheets and consent forms**

The Information sheets and consent forms provided to participants are included in the following pages.

## **Questionnaire Q1 information sheet**

### **Who is leading the project and what is it about?**

My name is Joanne Harrison. I'm a PhD researcher at the University of York, and a former back-to-back resident of Harehills. I'm interested in traditional housing types, and I want to

- find out what living or working in a Harehills back-to-back is like for current residents
- identify what people value or dislike about the design and character, and the social and historical aspects of the houses and the neighbourhood
- discover the memories of back-to-back living in times past, that have been passed on to the current communities
- understand how people would like to live in their houses in the future
- and help find a long-term future for the houses that is compatible with their heritage and other values, and the way that their communities want to live in them.

I would like to work with the local communities in developing this, and there will be a number of opportunities for residents to get involved.

### **Who can take part and what will they need to do?**

One adult (age 18+) living in each back-to-back houses in the Harehills Triangle area is invited to take part in the initial stage by completing this questionnaire - it should take no longer than 15 minutes. The information you are being asked to provide is about the way you use your home, and how you feel about living in a back-to-back house in this neighbourhood.

All questions are optional and you do not have to answer every question if you do not want to – any answers you *do* provide will still be useful.

### **What will happen to the information?**


It will be used to write a PhD thesis at the University of York. The information may also be used in an exhibition at the end of the project, in future academic research, and for publication.


### **Will the information collected be kept confidential?**

All responses will remain confidential and anonymity is guaranteed, all data will be treated in accordance with the Data Protection Act 1998, and the project has received approval from the University of York Department of Archaeology Ethics Committee.

## How can I find out more about the project?

You can contact Joanne Harrison who will be pleased to answer any queries you have about this research:

 [backtobackhouses@gmail.com](mailto:backtobackhouses@gmail.com)

 <https://backtobackhouses.wordpress.com/contactus/>

 <https://www.facebook.com/groups/Backtobackhouses/>

 [@backtobackhouse](https://twitter.com/Backtobackhouse) / <https://twitter.com/Backtobackhouse>

The research is supervised by:

Dr Gill Chitty, Department of Archaeology, University of York, King's Manor, York, YO1 7EP



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And funded by:



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College of the Arts  
& Humanities

Universities of Leeds, Sheffield & York

Email: [enquiries@wrocah.ac.uk](mailto:enquiries@wrocah.ac.uk)

Tel. 01904 328132

You can fill in this paper questionnaire, or access it electronically at:

[https://york.qualtrics.com/jfe/form/SV\\_09zotdCzqKMhZkx](https://york.qualtrics.com/jfe/form/SV_09zotdCzqKMhZkx)

If you have a smartphone you can scan the QR code to be taken directly to the online survey.



Details for returning the paper questionnaire are on the last page.

Supported by



Shine would like to keep you informed of information about the local community initiatives and projects that they are doing for the benefit of the local community. You can register with them when you return your paper questionnaire if you would like to be included in this communication.

## **Questionnaire Q2a information sheet**

### **Who is leading the project and what is it about?**

My name is Joanne Harrison. I'm a PhD researcher at the University of York, and a former back-to-back resident of Harehills. I'm interested in traditional housing types, and I want to

- find out what living or working in a Harehills back-to-back is like for current residents
- identify what people value or dislike about the design and character, and the social and historical aspects of the houses and the neighbourhood
- discover the memories of back-to-back living in times past, that have been passed on to the current communities
- understand how people would like to live in their houses in the future
- and help find a long-term future for the houses that is compatible with their heritage and other values, and the way that their communities want to live in them.

I would like to work with the local communities in developing this, and there will be a number of opportunities for residents to get involved.

### **Who can take part and what will they need to do?**

Any adult (age 18+) who can provide information about a particular household (i.e. a relative's house) in the Harehills Triangle area between 1890 and 1920, is invited to take part by completing this questionnaire - it should take no longer than 15 minutes. The information you are being asked to provide is about the way the house was used, the facilities it had, and your impressions of back-to-back housing then and now.

All questions are optional and you do not have to answer every question if you do not want to – any answers you *do* provide will still be useful.

### **What will happen to the information?**


It will be used to write a PhD thesis at the University of York. The information may also be used in an exhibition at the end of the project, in future academic research, and for publication.


### **Will the information collected be kept confidential?**

All responses will remain confidential and anonymity is guaranteed, all data will be treated in accordance with the Data Protection Act 1998, and the project has received approval from the University of York Department of Archaeology Ethics Committee.

## How can I find out more about the project?

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And funded by:



Email: [enquiries@wrocah.ac.uk](mailto:enquiries@wrocah.ac.uk)

Tel. 01904 328132

You can fill in this paper questionnaire, or access it electronically at:

[https://york.qualtrics.com/SE/?SID=SV\\_9XIBPFOFCQXpkjP](https://york.qualtrics.com/SE/?SID=SV_9XIBPFOFCQXpkjP) or

<https://backtobackhouses.wordpress.com/documents/>

**If you have a smartphone you can scan the QR code to be taken directly to the online survey.**



Details for returning the paper questionnaire are on the last page.

## Questionnaire Q2b information sheet

### Who is leading the project and what is it about?

My name is Joanne Harrison. I'm a PhD researcher at the University of York, and a former back-to-back resident of Harehills. I'm interested in traditional housing types, and I want to

- find out what living or working in a Harehills back-to-back is like for current residents
- identify what people value or dislike about the design and character, and the social and historical aspects of the houses and the neighbourhood
- discover the memories of back-to-back living in times past, that have been passed on to the current communities
- understand how people would like to live in their houses in the future
- and help find a long-term future for the houses that is compatible with their heritage and other values, and the way that their communities want to live in them.

I would like to work with the local communities in developing this, and there will be a number of opportunities for residents to get involved.

### Who can take part and what will they need to do?

Any adult (age 18+) who can provide information about a particular household in the Harehills Triangle area is invited to take part by completing this questionnaire - it should take no longer than 15 minutes. The information you are being asked to provide is about the way the house was used, the facilities it had, and your impressions of back-to-back housing then and now.

All questions are optional and you do not have to answer every question if you do not want to – any answers you *do* provide will still be useful.

### What will happen to the information?


It will be used to write a PhD thesis at the University of York. The information may also be used in an exhibition at the end of the project, in future academic research, and for publication.


### Will the information collected be kept confidential?

All responses will remain confidential and anonymity is guaranteed, all data will be treated in accordance with the Data Protection Act 1998, and the project has received approval from the University of York Department of Archaeology Ethics Committee.

## How can I find out more about the project?

You can contact Joanne Harrison who will be pleased to answer any queries you have about this research:

 [backtobackhouses@gmail.com](mailto:backtobackhouses@gmail.com)

 <https://backtobackhouses.wordpress.com/contactus/>

 <https://www.facebook.com/groups/Backtobackhouses/>

 [@backtobackhouse / https://twitter.com/Backtobackhouse](https://twitter.com/Backtobackhouse)

The research is supervised by:

Dr Gill Chitty, Department of Archaeology, University of York, King's Manor, York, YO1 7EP



Email: [archaeology@york.ac.uk](mailto:archaeology@york.ac.uk)

Tel. 01904 323901

And funded by:



Email: [enquiries@wrocah.ac.uk](mailto:enquiries@wrocah.ac.uk)

Tel. 01904 328132

## Questionnaire Q3 information sheet

### Who is leading the project and what is it about?

My name is Joanne Harrison. I'm a PhD researcher at the University of York, and a former back-to-back resident of Harehills. I'm interested in traditional housing types, and I want to

- find out what living or working in a Harehills back-to-back is like for current residents
- identify what people value or dislike about the houses and the neighbourhood
- discover the memories of back-to-back living that have been passed on to the current communities
- understand how people would like to live in their houses in the future
- and help find a long-term future for the houses that is compatible with their heritage, what they mean to people, and the way that their communities want to live in them.

I am developing this by working with the local communities. This part of the research focuses on what current residents and owners like and dislike about the houses and neighbourhood, housing preferences, and aspirations for the future of the houses and neighbourhood.

### Can I take part?

You can take part if you live, work or own a property in Harehills.

### What will happen to me if I take part?

You will access an online questionnaire that begins with a few questions about yourself (i.e. whether you live, work or own property in the area, the type of house you live in and approximate location). You will then be able to view the findings of research undertaken with a small number of back-to-back residents about housing and neighbourhood likes and dislikes, aspirations for the future of Harehills, and possible action to initiate change.

You will have the option to view photographs and a map that the back-to-back residents used as the basis for their discussions and will see their findings presented as short written summaries. Once you have reviewed them, you will be able to indicate your agreement or disagreement and add comments – for example, do you have some better ideas, has something been missed?

There are no right or wrong answers, and I am interested in any opinions you can offer. However, you are not obliged to provide responses or comments on all of the findings, and can withdraw at any point.

### What will happen to the data I provide?

It will be used to write a PhD thesis at the University of York. The information may also be used in an exhibition at the end of the project, in future academic research, for publication, and on websites promoting the researcher's professional experience.

### On what basis will you process my data?

Under the General Data Protection Regulation (GDPR), the University has to identify a legal basis for processing personal data. In line with our charter which states that we advance learning and knowledge by teaching and research, the University processes personal data for research purposes under Article 6 (1) (e) of the GDPR:

*Processing is necessary for the performance of a task carried out in the public interest*



Research will only be undertaken where ethical approval has been obtained, where there is a clear public interest and where appropriate safeguards have been put in place to protect data. In line with ethical expectations and in order to comply with common law duty of confidentiality, we will seek your consent to participate. This consent will not, however, be our legal basis for processing your data under the GDPR.

#### **Will you share my data with third parties?**

Data on the online collaborative platform will be visible to other people participating in the research for the duration of the commenting period. After that, the data will only be visible to the researcher. Anonymised data from surveys and the collaborative platform will be included in the thesis and appendix, which will be held in a public research repository.

#### **How will you keep my data secure?**

The University will put in place appropriate technical and organisational measures to protect your personal data. For the purposes of this project we will store data on Google cloud storage. The University has data protection complaint arrangements in place with this provider. For further information see <https://www.york.ac.uk/it-services/google/policy/privacy/>

Information will be treated confidentiality and shared on a need-to-know basis only. The University is committed to the principle of data protection by design and default and will collect the minimum amount of data necessary for the project. In addition, we will anonymise or pseudonymise data wherever requested and possible.

#### **Will you transfer my data internationally?**

Possibly. The University's cloud storage solution is provided by Google which means that data can be located at any of Google's globally spread data centres. Padlet servers are based in the USA.

#### **Will I be identified in any research outputs?**

Every effort will be made to keep your identity confidential in the course of the research and any subsequent use of the information. However, complete anonymity cannot be guaranteed if you post online comments when signed in because other participants will be able to see these.

#### **How long will you keep my data?**

The researcher will retain all data until ten years after the research is completed. Transcripts and visual data may be available in a research repository indefinitely.

#### **What rights do I have in relation to my data?**

Under the GDPR, you have a general right of access to your data, a right to rectification, erasure, restriction, objection or portability. You also have a right to withdrawal and can withdraw from the research without giving a reason, up to three months from the last date of participation. If you change your mind about being part of the research, information you have provided will be deleted, and will not be included. Please note, not all rights apply where data is processed purely for research purposes. For further information see

<https://www.york.ac.uk/records-management/generaldataprotectionregulation/individualsrights/>


## Questions, concerns and complaints

If you have any questions about this participant information sheet or concerns about how your data is being processed, please contact Dr. James Taylor, Chair of the Department of Archaeology Ethics Committee ([james.s.taylor@york.ac.uk](mailto:james.s.taylor@york.ac.uk)) in the first instance. If you are still dissatisfied, please contact the University's Acting Data Protection Officer at [dataprotection@york.ac.uk](mailto:dataprotection@york.ac.uk).

If you are unhappy with the way in which the University has handled your personal data, you have a right to complain to the Information Commissioner's Office. For information on reporting a concern to the Information Commissioner's Office see [www.ico.org.uk/concerns](http://www.ico.org.uk/concerns).

## How can I find out more about the project?

You can contact Joanne Harrison who will be pleased to answer any queries you have:

 [jh1637@york.ac.uk](mailto:jh1637@york.ac.uk)

 <https://backtobackhouses.wordpress.com/contactus/>

 <https://www.facebook.com/groups/Backtobackhouses/>

 [@backtobackhouse / https://twitter.com/Backtobackhouse](https://twitter.com/Backtobackhouse)

The research is supervised by:

Dr. Gill Chitty, Department of Archaeology, University of York, King's Manor, York, YO1 7EP



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Tel. 01904 323901

And funded by:



Email: [enquiries@wrocah.ac.uk](mailto:enquiries@wrocah.ac.uk)

Tel. 01904 328132

## **Oral history interview information sheet and consent form**

### **Who is leading the project and what is it about?**

My name is Joanne Harrison. I'm a PhD researcher at the University of York, and a former back-to-back resident of Harehills. I'm interested in traditional housing types, and I want to

- find out what living or working in a Harehills back-to-back is like for current residents
- identify what people value or dislike about the design and character, and the social and historical aspects of the houses and the neighbourhood
- discover the memories of back-to-back living in times past, that have been passed on to the current communities
- understand how people would like to live in their houses in the future
- and help find a long-term future for the houses that is compatible with their heritage and other values, and the way that their communities want to live in them.

I would like to develop this by working with the current local communities, and those with links to past communities. This part of the research focuses on discovering anecdotes of everyday life in the houses, and uncovering the details about the features and facilities of the houses, between 1890 and 1920.

### **Why have I been chosen?**

You have been selected because you have an historical link to the area / back-to-back houses, and indicated that you would be interested in participating in an oral history interview.

### **What will happen to me if I take part?**

Prior to the session, you will be contacted and briefed about bringing an item with you. This can be as simple as a photograph of the house you will be talking about, a photograph of its occupants, an object that symbolises how you feel about the house or the residents, or something that reminds you of the house or was once kept in the house. It is entirely up to you to decide what to bring and why, and if you would prefer not to bring an item, that is also fine.

At the start of the interview, you will be asked to show your 'item' and tell the researcher a little bit about it and why you selected it. The researcher will then ask around ten key questions, which may lead to further questioning or detailed discussion. The information you are being asked to provide is about the house itself and how the occupants used the house, so for example, you might want to talk about cooking and cleaning, mealtimes, sleeping arrangements, leisure time, sanitary facilities, family relationships or community spirit.

There are no right or wrong answers, and the researcher is interested in any information you can provide. However, you are not obliged to answer any or all of the questions, and can withdraw from the session at any point. The interview should last no more than one and a half hours and will be at a time and place convenient to you.

The interview will be audio recorded. Visual material / items presented during the course of the interview may be photographed / copied (subject to your agreement). You will be provided with a written transcript of the interview so that the content can be agreed prior to use.

**Will the information collected be kept confidential?**

The researcher guarantees that she will maintain confidentiality and participant anonymity. All data will be treated in accordance with the Data Protection Act 1998, and the study has received approval from the University of York Department of Archaeology Ethics Committee.

**What if I change my mind?**


You are free to withdraw from the research without giving a reason, up to three calendar months from the date of the interview. If you change your mind about being part of the research, all information you have provided will be deleted, and will not be included.

**What will happen to the information?**

It will be used to write a PhD thesis at the University of York. The information may also be used in an exhibition at the end of the project, in future academic research, and for publication.

**How can I find out more about the project?**

You can contact Joanne Harrison who will be pleased to answer any queries you have:

 [backtobackhouses@gmail.com](mailto:backtobackhouses@gmail.com)

 <https://backtobackhouses.wordpress.com/contactus/>

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 [@backtobackhouse / https://twitter.com/Backtobackhouse](https://twitter.com/Backtobackhouse)

The research is supervised by: Dr Gill Chitty, Department of Archaeology, University of York, King's Manor, York, YO1 7EP / Email: [archaeology@york.ac.uk](mailto:archaeology@york.ac.uk) / Tel. 01904 323901

And funded by WROCAH: Email: [enquiries@wrocah.ac.uk](mailto:enquiries@wrocah.ac.uk) / Tel. 01904 328132

## Consent form

- I agree to participate in an oral history interview and I have read the participant information sheet for the project.
- I understand that I am free to withdraw from the interview at any time, and that I can withdraw my consent for the use of any information I have provided up to three months after the session.
- I understand that the researcher will maintain my confidentiality and anonymity, and that I will not be identified in the course of her research or any subsequent use of the information.
- I give consent for the oral history interview to be recorded.
- I agree to audio recordings, transcripts and visual material being stored in the manner described in the information sheet.
- I agree that visual material presented (e.g. 'the item') or created during the session (e.g. photograph of 'the item'), and transcribed text of the session, can be used in this research, future research and publications arising from the project by the named researcher Joanne Harrison.

NAME:

SIGNED:

DATE:

RESEARCHER:

DATE:

## **Interview (current residents) information sheet and consent form**

### **Who is leading the project and what is it about?**

My name is Joanne Harrison. I'm a PhD researcher at the University of York, and a former back-to-back resident of Harehills. I'm interested in traditional housing types, and I want to

- find out what living or working in a Harehills back-to-back is like for current residents
- identify what people value or dislike about the design and character, and the social and historical aspects of the houses and the neighbourhood
- discover the memories of back-to-back living in times past, that have been passed on to the current communities
- understand how people would like to live in their houses in the future
- and help find a long-term future for the houses that is compatible with their heritage and other values, and the way that their communities want to live in them.

I would like to develop this by working with the current local communities. This part of the research focuses on the routines of everyday life in the houses, and how residents feel about their homes and the neighbourhood.

### **Why have I been chosen?**

You have been selected because you live in a back-to-back house in Harehills, and indicated that you would be interested in participating in an interview. All members of your household can join in.

### **What will happen to me if I take part?**

You are asked to provide information about a typical 'work' day and 'home' day two weeks before the interview date. This can be as simple as a list of activities with approximate times or you may wish to write short diary entries, photograph key activities or make a podcast or video diary. It is entirely up to you to decide what to do, and if you would prefer not to, that is also fine. You can email the information to me at [jh1637@york.ac.uk](mailto:jh1637@york.ac.uk), use a file transfer system (e.g. Google Drive or Dropbox) or you can post it (I will reimburse your receipted costs for this – please contact me so I can give you the necessary information).

On the day of the interview, I will ask around ten key questions, which may lead to further questioning or detailed discussion. The information you will be asked to provide is about how you use the house, and your feelings about your home. You might want to talk about cooking and mealtime routines, cleaning, leisure time, home-working, how you share space with other occupants, and your feelings about the wider neighbourhood etc. I may also make notes about things I can see relating to your use of the house (ethnographic observation).

There are no right or wrong answers, and I am interested in any information you can provide. However, you are not obliged to answer any or all of the questions, and can withdraw from the

session at any point. The interview should last no more than one and a half hours and will be at a time convenient to you. It can take place in your home, another location of your choice, via a video-calling platform such as Google Hangouts or Zoom, or by telephone.

The interview will be audio recorded. Visual material / items presented during the course of the interview may be photographed / copied (subject to your agreement). You will be provided with a written transcript of the interview so that the content can be agreed prior to use.

### **Will the information collected be kept confidential?**

I guarantee to maintain confidentiality and participant anonymity. All data will be treated in accordance with the General Data Protection Regulation and Data Protection Act 2018, and the study has received approval from the University of York Department of Archaeology Ethics Committee, chaired by Dr. James Taylor ([james.s.taylor@york.ac.uk](mailto:james.s.taylor@york.ac.uk)).

### **What if I change my mind?**


You are free to withdraw from the research without giving a reason, up to three calendar months from the date of the interview. If you change your mind about being part of the research, all information you have provided will be deleted, and will not be included.

### **What will happen to the information?**

It will be used to write a PhD thesis at the University of York. The information may also be used in an exhibition at the end of the project, in future academic research, and for publication.

### **How can I find out more about the project?**

You can contact Joanne Harrison who will be pleased to answer any queries you have:

 [jh1637@york.ac.uk](mailto:jh1637@york.ac.uk)

<https://backtobackhouses.wordpress.com/contactus/>



<https://www.facebook.com/groups/Backtobackhouses/>



[@backtobackhouse](https://twitter.com/Backtobackhouse) / <https://twitter.com/Backtobackhouse>

The research is supervised by: Dr Gill Chitty, Department of Archaeology, University of York, King's Manor, York, YO1 7EP / Email: [archaeology@york.ac.uk](mailto:archaeology@york.ac.uk) / Tel. 01904 323901

And funded by WROCAH: Email: [enquiries@wrocah.ac.uk](mailto:enquiries@wrocah.ac.uk) / Tel. 01904 328132

## Consent form for adults

- I agree to participate in an interview with ethnographic observation and I have read the participant information sheet for the project OR
- I agree to participate in an interview and I have read the participant information sheet for the project.
- I understand that I am free to withdraw from the interview at any time, and that I can withdraw my consent for the use of any information I have provided up to three months after the session.
- I wish to remain anonymous.
- I understand that should I wish to remain anonymous, the researcher will maintain my confidentiality and anonymity, and that I will not be identified in the course of her research or any subsequent use of the information.
- I give consent for the interview to be recorded.
- I agree to audio recordings, transcripts, ethnographic notes (where applicable), and other textual / visual / audio visual material being stored in the manner described in the information sheet.
- I agree that textual / visual / audio visual material presented prior to or during the session, and transcribed text of the session, can be used in this research, future research and publications arising from the project by the named researcher Joanne Harrison.

NAME(S):

SIGNED:

DATE:

RESEARCHER:

DATE:



## Consent form for children

- I agree to participate in an interview with ethnographic observation and I have read the participant information sheet for the project OR
- I agree to participate in an interview and I have read the participant information sheet for the project.
- I understand that I am free to withdraw from the interview at any time, and that I can withdraw my consent for the use of any information I have provided up to three months after the session.
- I wish to remain anonymous.
- I understand that should I wish to remain anonymous, the researcher will maintain my confidentiality and anonymity, and that I will not be identified in the course of her research or any subsequent use of the information. Please note that all children will be anonymised.
- I give consent for the interview to be recorded.
- I agree to audio recordings, transcripts, ethnographic notes (where applicable), and other textual / visual / audio visual material being stored in the manner described in the information sheet.
- I agree that textual / visual / audio visual material presented prior to or during the session, and transcribed text of the session, can be used in this research, future research and publications arising from the project by the named researcher Joanne Harrison.

ADULT NAME(S):

SIGNED:

DATE:

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CHILD NAME(S):

SIGNED ON BEHALF OF CHILD(REN):

RELATIONSHIP TO CHILD(REN):

DATE:

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RESEARCHER:

DATE:

## **Interview (professionals) information sheet and consent form**

### **Who is leading the project and what is it about?**

My name is Joanne Harrison. I'm a PhD researcher at the University of York, and a former back-to-back resident of Harehills. I'm interested in traditional housing types, and I want to

- find out what living or working in a Harehills back-to-back is like for current residents
- identify what people value or dislike about the design and character, and the social and historical aspects of the houses and the neighbourhood
- discover the memories of back-to-back living in times past, that have been passed on to the current communities
- understand how people would like to live in their houses in the future
- and help find a long-term future for the houses that is compatible with their heritage and other values, and the way that their communities want to live in them.

I would like to develop this by working with the built environment professionals. This part of the research focuses on heritage significance, national and local policy and regulations, and their application to back-to-back houses and neighbourhoods.

### **Why have I been chosen?**

You have been selected because you work in a professional role related to housing and the built environment in Leeds, and you have the potential to influence the implementation of policy and its impact on the historic environment.

### **What will happen to me if I take part?**

I will ask around ten key questions, which may lead to further questioning or detailed discussion. The information you are being asked to provide is about the key characteristics of the back-to-back houses and Harehills neighbourhood, heritage significance, successes and challenges in the design and management of the neighbourhood as relevant to your discipline, the implementation of policy, and your vision for the neighbourhood's future.

There are no right or wrong answers, and I am interested in *any* information you can provide. However, you are not obliged to answer any or all of the questions, and can withdraw from the interview at any point. The interview should last no more than one and a half hours. It may be a face-to-face meeting, or via a video-calling platform such as Google Hangouts or Zoom.

The interview will be recorded. Visual material / items presented during the course of the interview may be photographed / copied (subject to your agreement). You will be provided with a written transcript of the interview so that the content can be agreed prior to use.

**What will happen to the data I provide?**

It will be used to write a PhD thesis at the University of York. The information may also be used in an exhibition at the end of the project, in future academic research, for publication, and on websites promoting the researcher's professional experience.

**On what basis will you process my data?**

Under the General Data Protection Regulation (GDPR), the University has to identify a legal basis for processing personal data. In line with our charter which states that we advance learning and knowledge by teaching and research, the University processes personal data for research purposes under Article 6 (1) (e) of the GDPR:

*Processing is necessary for the performance of a task carried out in the public interest*

Research will only be undertaken where ethical approval has been obtained, where there is a clear public interest and where appropriate safeguards have been put in place to protect data. In line with ethical expectations and in order to comply with common law duty of confidentiality, we will seek your consent to participate. This consent will not, however, be our legal basis for processing your data under the GDPR.

**Will you share my data with third parties?**

Audio / video recordings will not be shared. Transcript and other data will be included in the thesis and appendix which will be held in a public research repository. This will be anonymised where requested.

**How will you keep my data secure?**

The University will put in place appropriate technical and organisational measures to protect your personal data. For the purposes of this project we will store data on Google cloud storage. The University has data protection complaint arrangements in place with this provider. For further information see, <https://www.york.ac.uk/it-services/google/policy/privacy/>

Information will be treated confidentiality and shared on a need-to-know basis only. The University is committed to the principle of data protection by design and default and will collect the minimum amount of data necessary for the project. In addition, we will anonymise or pseudonymise data wherever requested and possible.

**Will you transfer my data internationally?**

Possibly. The University's cloud storage solution is provided by Google which means that data can be located at any of Google's globally spread data centres.

**Will I be identified in any research outputs?**

Every effort will be made to keep your identity confidential in the course of the research and any subsequent use of the information (should you require this), but complete anonymity cannot be guaranteed because it is possible you might be identified by your job role.

**How long will you keep my data?**

The researcher will retain all data until ten years after the research is completed. Transcripts and visual data may be available in a research repository indefinitely.

**What rights do I have in relation to my data?**

Under the GDPR, you have a general right of access to your data, a right to rectification, erasure, restriction, objection or portability. You also have a right to withdrawal and can withdraw from the research without giving a reason, up to three months from the last date of participation. If you change your mind about being part of the research, information you have provided will be deleted, and will not be included. Please note, not all rights apply where data is processed purely for research purposes. For further information see

<https://www.york.ac.uk/records-management/generaldataprotectionregulation/individualsrights/>


**Questions, concerns and complaints**

If you have any questions about this participant information sheet or concerns about how your data is being processed, please contact Dr. James Taylor, Chair of the Department of Archaeology Ethics Committee ([james.s.taylor@york.ac.uk](mailto:james.s.taylor@york.ac.uk)) in the first instance. If you are still dissatisfied, please contact the University's Acting Data Protection Officer at [dataprotection@york.ac.uk](mailto:dataprotection@york.ac.uk).

If you are unhappy with the way in which the University has handled your personal data, you have a right to complain to the Information Commissioner's Office. For information on reporting a concern to the Information Commissioner's Office see [www.ico.org.uk/concerns](http://www.ico.org.uk/concerns).

### How can I find out more about the project?

You can contact Joanne Harrison who will be pleased to answer any queries you have:

 [jh1637@york.ac.uk](mailto:jh1637@york.ac.uk)

<https://backtobackhouses.wordpress.com/contactus/>



<https://www.facebook.com/groups/Backtobackhouses/>



[@backtobackhouse](https://twitter.com/Backtobackhouse) / <https://twitter.com/Backtobackhouse>

The research is supervised by: Dr Gill Chitty, Department of Archaeology, University of York, King's Manor, York, YO1 7EP / Email: [archaeology@york.ac.uk](mailto:archaeology@york.ac.uk) / Tel. 01904 323901

And funded by WROCAH: Email: [enquiries@wrocah.ac.uk](mailto:enquiries@wrocah.ac.uk) / Tel. 01904 328132

## Consent Form

- I agree to participate in the interview and I have read the participant information sheet for the project.
- I understand that I am free to withdraw from the interview at any time, and that I can withdraw my consent for the use of any information I have provided up to three months after the final session.
- I wish to remain anonymous.
- I understand that should I wish to remain anonymous, all efforts will be made to keep my identity confidential in the course of the research or any subsequent use of the information, but that complete anonymity cannot be guaranteed. I will have the opportunity to redact or revise content which may jeopardise my anonymity up to three months after the final focus group / workshop.
- I give consent for the interview to be recorded.
- I agree to the recording, transcript, and other textual / visual / audio visual material being stored in the manner described in the information sheet.
- I agree that textual / visual / audio visual material presented prior to, during or after the interview, and transcribed text of the discussions, can be used in this research, future research and publications arising from the project by the named researcher Joanne Harrison.
- I agree that textual / visual / audio visual material presented prior to, during or after the interview can be used on websites promoting the professional experience of the named researcher Joanne Harrison.

NAME:

SIGNED:

DATE:

RESEARCHER:

DATE:

## **Participatory workshops information sheet and consent form**

### **Who is leading the project and what is it about?**

My name is Joanne Harrison. I'm a PhD researcher at the University of York, and a former back-to-back resident of Harehills. I'm interested in traditional housing types, and I want to

- find out what living or working in a Harehills back-to-back is like for current residents
- identify what people value or dislike about the houses and the neighbourhood
- discover the memories of back-to-back living that have been passed on to the current communities
- understand how people would like to live in their houses in the future
- and help find a long-term future for the houses that is compatible with their heritage, what they mean to people, and the way that their communities want to live in them.

I am developing this by working with the local communities. This part of the research focuses on what current residents and owners like and dislike about the houses and neighbourhood, housing preferences, and aspirations for the future of the houses and neighbourhood.

### **Why have I been chosen?**

You have been selected because you live in and / or own a back-to-back house in Harehills and indicated that you would be interested in participating in focus groups / workshops. All members of your household can join in. The only prior knowledge you need is your experience of living in a back-to-back house in Harehills.

### **What will happen to me if I take part?**

We will meet twice to take part in activities and discussion that encourage you to think about and share your opinions on the following:

- Housing preferences (for interior space and gardens, the street environment, communities etc)
- Housing and neighbourhood values (what you like / dislike, want more / less of, and why)
- Your aspirations for the future (how your housing preferences and the changes you might wish to make, impact on the values you identified in the neighbourhood)
- Policy (Is the neighbourhood part of Leeds's heritage? Should it be protected, and how? Which other policies are relevant? Which other local authority departments might need to get involved?)

You will be guided through each activity / discussion, each of which will finish with a summary of our findings, whether that is an agreement among the group, or opposing perspectives.

We will meet a further two times, after the preliminary findings from the first two workshops have been reported to you. We will decide whether or not to take action, and if so, what to do. In these meetings, we will work together, possibly with representatives from Leeds City Council, to develop an initial strategy that moves you towards developing the Harehills you aspire to see.



There are no right or wrong responses, and I am interested in *any* opinions you can offer. However, you are not obliged to participate in all of the activities and discussions, and can withdraw from any session at any point. Each session will last around 1½ - 2 hours and will be at a time that is mutually convenient to everyone participating, as far as practicable. Depending on Covid-19 restrictions and participant preferences, the sessions might take place in a public building near your home, or via a video-calling platform such as Zoom.

The discussion will be audio or video recorded. Visual material / items (e.g. personal photographs) you present during the course of the workshop series may be used, subject to your agreement. You will have the opportunity to comment on a written summary and / or minutes of the information you provided verbally so that the content can be agreed prior to use.

**What will happen to the data I provide?**

It will be used to write a PhD thesis at the University of York. The information may also be used in an exhibition at the end of the project, in future academic research, for publication, and on websites promoting the researcher's professional experience.

**On what basis will you process my data?**

Under the General Data Protection Regulation (GDPR), the University has to identify a legal basis for processing personal data. In line with our charter which states that we advance learning and knowledge by teaching and research, the University processes personal data for research purposes under Article 6 (1) (e) of the GDPR:

*Processing is necessary for the performance of a task carried out in the public interest*

Research will only be undertaken where ethical approval has been obtained, where there is a clear public interest and where appropriate safeguards have been put in place to protect data. In line with ethical expectations and in order to comply with common law duty of confidentiality, we will seek your consent to participate. This consent will not, however, be our legal basis for processing your data under the GDPR.

**Will you share my data with third parties?**

An assistant(s) may be present during the focus groups / workshops to provide technical support, and they will be required to comply with all data and anonymity requirements. Audio / video recordings will not be shared. Transcript and other data will be included in the thesis and appendix which will be held in a public research repository. This will be anonymised where requested.

**How will you keep my data secure?**

The University will put in place appropriate technical and organisational measures to protect your personal data. For the purposes of this project we will store data on Google cloud storage. The University has data protection complaint arrangements in place with this provider. For further information see <https://www.york.ac.uk/it-services/google/policy/privacy/>

Information will be treated confidentiality and shared on a need-to-know basis only. The University is committed to the principle of data protection by design and default and will collect the minimum amount of data necessary for the project. In addition, we will anonymise or pseudonymise data wherever requested and possible.

**Will you transfer my data internationally?**

Possibly. The University's cloud storage solution is provided by Google which means that data can be located at any of Google's globally spread data centres.

**Will I be identified in any research outputs?**

Every effort will be made to keep your identity confidential in the course of the research and any subsequent use of the information (should you require this), but complete anonymity cannot be guaranteed because there will be other participants in the focus group / workshop who may not honour the request for anonymity.

**How long will you keep my data?**

The researcher will retain all data until ten years after the research is completed. Transcripts and visual data may be available in a research repository indefinitely.

**What rights do I have in relation to my data?**

Under the GDPR, you have a general right of access to your data, a right to rectification, erasure, restriction, objection or portability. You also have a right to withdrawal and can withdraw from the research without giving a reason, up to three months from the last date of participation. If you change your mind about being part of the research, information you have provided will be deleted, and will not be included. Please note, not all rights apply where data is processed purely for research purposes. For further information see

<https://www.york.ac.uk/records-management/general-dataprotectionregulation/individualsrights/>


## Questions, concerns and complaints


If you have any questions about this participant information sheet or concerns about how your data is being processed, please contact Dr. James Taylor, Chair of the Department of Archaeology Ethics Committee (james.s.taylor@york.ac.uk) in the first instance. If you are still dissatisfied, please contact the University's Acting Data Protection Officer at [dataprotection@york.ac.uk](mailto:dataprotection@york.ac.uk).

If you are unhappy with the way in which the University has handled your personal data, you have a right to complain to the Information Commissioner's Office. For information on reporting a concern to the Information Commissioner's Office see [www.ico.org.uk/concerns](http://www.ico.org.uk/concerns).

## How can I find out more about the project?

You can contact Joanne Harrison who will be pleased to answer any queries you have:

 [jh1637@york.ac.uk](mailto:jh1637@york.ac.uk)

 <https://backtobackhouses.wordpress.com/contactus/>

 <https://www.facebook.com/groups/Backtobackhouses/>

 [@backtobackhouse](https://twitter.com/Backtobackhouse) / <https://twitter.com/Backtobackhouse>

The research is supervised by: Dr. Gill Chitty, Department of Archaeology, University of York, King's Manor, York, YO1 7EP / Email: [archaeology@york.ac.uk](mailto:archaeology@york.ac.uk) / Tel. 01904 323901

And funded by WROCAH: Email: [enquiries@wrocah.ac.uk](mailto:enquiries@wrocah.ac.uk) / Tel. 01904 328132

## Consent Form

- I agree to participate in the focus groups / workshops and I have read the participant information sheet for the project.
- I understand that I am free to withdraw from the focus groups / workshops at any time, and that I can withdraw my consent for the use of any information I have provided up to three months after the final session.
- I wish to remain anonymous.
- I understand that should I wish to remain anonymous, all efforts will be made to keep my identity confidential in the course of the research or any subsequent use of the information, but that complete anonymity cannot be guaranteed. I will have the opportunity to redact or revise content which may jeopardise my anonymity up to three months after the final focus group / workshop.
- I give consent for the workshops to be recorded.
- I agree to video recordings transcripts, and other textual / visual / audio visual material being stored in the manner described in the information sheet.
- I agree that textual / visual / audio visual material presented prior to, during or after the focus groups / workshops, and transcribed text of the discussions, can be used in this research, future research and publications arising from the project by the named researcher Joanne Harrison.
- I agree that textual / visual / audio visual material presented prior to, during or after the workshops can be used on websites promoting the professional experience of the named researcher Joanne Harrison.
- I agree to being photographed during the focus groups / workshops (via screenshot / video still) and that this may be used in this research, future research, publications arising from the project, and on websites promoting the professional experience of the named researcher Joanne Harrison.

NAME:

SIGNED:

DATE:

RESEARCHER:

DATE:

# Appendix B Archival research

## Archives

### Formal physical archive collections

- Leeds Local and Family History Library  
2nd Floor, Central Library, Calverley Street, Leeds, LS1 3AB  
Collections consulted: Directories, Electoral Registers, Building Acts and By-laws, miscellaneous local history collections
- West Yorkshire Archive Service  
West Yorkshire Joint Services, Nephshaw Lane South, Morley, Leeds, LS27 7JQ  
Collection consulted: Historic building control register and drawings

### Online archives

- Data Mill North - <https://datamillnorth.org/>  
Collections consulted: DCLG, Housing, Leeds City Council
- Ebay - <https://www.ebay.co.uk/>  
Collection consulted: Topographical postcards
- Facebook - <https://www.facebook.com/>  
Collections consulted:
  - a. Back-to-back houses, Harehills –  
<https://www.facebook.com/groups/Backtobackhouses/>
  - b. Harehills Community Watch -  
<https://www.facebook.com/groups/947284815423947/>
  - c. Harehills Neighbourhood Watch -  
<https://www.facebook.com/groups/harehillsneighbourhoodwatch/>
  - d. I remember Harehills - <https://www.facebook.com/groups/59570852496/>
  - e. Leeds Family History -  
<https://www.facebook.com/groups/1894933084064854/>
  - f. Leeds Historical Appreciation Site -  
<https://www.facebook.com/groups/853937061327714/>
  - g. Memories of Leeds -  
<https://www.facebook.com/groups/MemoriesOfLeeds/>

- Find My Past - <https://www.findmypast.co.uk/>  
Collections consulted: Census 1891, Census 1901, Census 1911
- Find Open Data - <https://data.gov.uk/>  
Collection consulted: Leeds City Council
- Leeds Observatory - <https://observatory.leeds.gov.uk/>  
Collections consulted: Economy and employment, Housing, Population
- Leodis. A photographic archive of Leeds - <http://www.leodis.net/default.aspx>
- Public Access. Address Search - <https://publicaccess.leeds.gov.uk/online-applications/search.do?action=property&type=custom>  
Collections consulted: Planning applications, Building control applications
- Rightmove - <https://www.rightmove.co.uk/>  
Collections consulted: Buy, Rent, House prices
- Stat-Xplore - <https://stat-xplore.dwp.gov.uk/webapi/jsf/login.xhtml>  
Collection consulted: NINO registrations
- Streetcheck - <https://www.streetcheck.co.uk/>
- The British Newspaper Archive - <https://www.britishnewspaperarchive.co.uk/>
- [Twitter](https://twitter.com/) - <https://twitter.com/>
- Zoopla - <https://www.zoopla.co.uk/>  
Collections consulted: For Sale, To rent, House prices

### **Personal collections**

- Photographs – Mary Armitage, Gillian Bell, Michael Bunting, Patricia Childs, Sue Cutts, Ian MacDonald, Jean Norris, Pat Rogers and Participant F032
- Objects / artefacts – Ian MacDonald, Jean Norris
- Property deeds – Karen Harris, Emma Tee, researcher’s own
- Sales particulars – Participant C031
- Biographies – Jean Howe via Sue Cutts, Allan Danby via Ian MacDonald

Note: Individual items within collections are only cited in the text and included in the bibliography if they are used to evidence a particular circumstance (e.g. a named person, a business or a building). Where interpretations are made from collections as a whole (i.e. aggregated data), the collection is referenced.

## **Archive collection appraisal**

### **Government and local authority data – historical**

#### **Demographic data**

Census data was consulted for the years 1891, 1901 and 1911 via *Find My Past* (FMP 2020). This online archive was selected because it allows a street name search, in contrast to *Ancestry* (2020) which, at the time of consultation, required a name to search the records. The records in *Find My Past* are substantially complete with most having a basic transcript for ease of reference, and an image of the original document which contains additional information.

The historical *Electoral Registers* supplement census data as they list the name, address and previous addresses that the electorate has occupied in a given year, providing a record of the movements of residents and enabling interpretation of how common it was to move within and between neighbourhoods during the period 1888-1913. The *Electoral Registers* are complete in the sense that all of the electorate are included, but not everyone was an electorate, and therefore there is not an entry for all houses (notably those with a female head). The *Electoral Rolls* include every male householder aged 21 or over who has been resident for at least a year, plus the head of families lodging in unfurnished rooms and paying at least £10 per year in rent, and servicemen who qualify on account of their occupation. A small number of women enrolled as Burgesses (without a parliamentary vote) are also listed. See Appendix E *Estimates and assumptions* for further information.

The historical Leeds directories (*Directories Collection*) provide the name of the head householder for occupied properties, and information about businesses located in shop-houses. This allows verification of business use where the archaeological record is difficult to interpret, giving insight into commerce in the neighbourhood, and the longevity of particular uses. When used in conjunction with census information, it is possible to interpret the extent to which household members were involved in family businesses. The directories are searchable by resident / business name, business type and street name and as with the *Electoral Registers*, there are limitations in the coverage of the dataset. The directories only include the name of the person or business if an entry has been requested or paid for, and therefore not all houses / residents are included. Furthermore, in most cases, only the head of the household or business proprietor is listed.



## **Building legislation**

Building Acts and By-laws for Leeds are available for selected years. The Building Acts contain general information such as which streets will be renewed, where sewerage systems will be laid, and the manner in which streets are to be laid out. The by-laws contain more prescriptive information about building form, construction methods and materials, and the ways in which the building control approval process should be followed.

The historic *Building Control Collection* comprises a register and drawings. The register gives the names of the developers and the date applications were submitted for approval, while the drawings also include the architect's name, location plan, building plans, sectional and elevational information of the houses as proposed, and brief notes relating to selected elements of construction such as structure, ventilation and drainage. Although the collection is comprehensive, it is incomplete and not ideally organized for searching all information relating to known addresses. Some houses feature more than once in the collection because the applications were modified prior to construction, and while many of the houses do appear to have been built as proposed, that is not universally the case.

## **Government and local authority data – current**

### **Demographic data**

*Leeds Observatory* (2021c) is the most comprehensive source of demographic data for Leeds and provides the most recently available data for the economy and employment, housing and population, available (at the data collection stage of this research) for Leeds as whole, MSOAs, LSOAs and in some cases, ward. The aggregation of data into geographical areas that do not align with the study area is problematic to some extent, and this is discussed in Appendix E *Current data*. While much of the data dates to the 2011 Census, some has been updated based on other official figures and estimates.

*Street Check* (Wired Software Ltd 2019) provides similar data to the *Leeds Observatory*. It aggregates the 2011 Census data by postcode rather than MSOA, LSOA or ward. Each postcode search returns data for the relevant street plus a few adjacent streets and this geographical coverage which is smaller than the LSOAs means the data could be more accurately selected to represent the study area.

The *Find Open Data* archive is operated by central government and contains local authority data (UK Government 2022). Council housing and Selective Licencing data for privately rented housing in Harehills are both listed by their full street address, providing up-to-date

data on tenure. The ability to manipulate the data to include only that in the remit of this research is another advantage, however there appears to be no record of housing association properties so there remains a gap in understanding the full tenure mix. A similar open data archive, *Data Mill North* (LCC 2022), is specific to Leeds and contains data on housing such as the street addresses of HMOs, student housing and long-term empty properties.

*Stat-Xplore* contains data for the Department for Work and Pensions (DWP 2021) and was used to create a dataset of National Insurance number allocations to adult overseas nationals in Harehills for 2002 to 2020. One data table covers LSOAs 048 and 053 to show the number of applicants from each nationality, and the other table covers all LSOAs in Leeds to provide contextual comparison.

### **Planning and building regulations applications**

The *Public Access* website is a comprehensive database of planning permission and building control applications from c.1974; 813 are included in the research (LCC 2019e). This provides information on which houses have been modified, in what way and when, and also gives insight into the types of modifications that have been rejected as inappropriate. Despite this, its use for confirming house plans is quite limited. Many of the planning and building control applications do not include documents / drawn information and have only very basic descriptions; the database does not include all modifications made to houses because many have not required approval for the modifications made, while others have been modified without having the correct approval in place; and a minority of records are for modifications that have not yet been implemented. It is searched sequentially by address.

### **Local history archives**

The *British Newspaper Archive* (Findmypast Newspaper Archive Limited 2019) is most useful for its coverage of houses to let, providing basic information about facilities and costs. It also provides an insight into life in Harehills; newsworthy items include reports of ill health, accidents, crime and the emerging infrastructure and transportation systems.

The *Leodis* online archive (LLIS 2022) contains historic images of streetscapes and house exteriors in Leeds, along with basic commentary, but there are relatively few images of house exteriors in Harehills, even fewer close-ups, and no house interiors. This collection

has however, provided a glimpse into the social mobility of the early residents by allowing a visual comparison with their former homes.

Postcards for sale on *Ebay* have provided additional information about the streetscape and shops in the early twentieth century, but this is a transient archive which holds only those items currently for sale. The evidence was downloaded and is no longer available online.

## **Other archives**

### **Property**

Property deeds provide historic information about covenants prescribing house design and construction, ownership and use peculiarities, information about property owners, how frequently properties changed hands, and about building society mortgages. They have traditionally been archived with Land Registry, but there has been a move in recent years for property owners to keep their own deeds, so collaboration with current owners has been a more productive way of obtaining these documents.

Two property websites (*Rightmove 2019* and *Zoopla 2019*) record houses for sale and to let, and past and present house sales and lettings. Some records include descriptive text, photographic evidence and layout plans which enables an assessment of interior feature retention levels and the prevalence of interior layout changes in a greater number of houses than it would be possible to assess and survey. Data for 131 houses listed from 2008-2019 is used in this research.

The datasets can be searched sequentially by address, but the data has limitations and must be treated with caution. Firstly, records are only available if a property has been sold or let within the last twenty years, and sourcing this can be complex because properties can feature on one or both websites, and even where they are listed on both, the information is not necessarily the same.

The second difficulty arises because records are not complete; no listings include a complete photographic record, and only a minority of houses listed include detailed written accounts of the accommodation or reliable building plans. They therefore provide minimum figures for feature retention and layout modification. Conversely however, the figures may also be an overestimate as some of the data is now eleven years old and modifications to the houses may well have occurred in the intervening period. Furthermore, modification appears to be more likely once a house is in new ownership,

and since many of the houses in the dataset have been sold since being photographed, the likelihood of loss of original features is increased. The approach has therefore been to make interpretations based on the data available, acknowledging that this is a ‘best guess’ rather than an absolute truth.

The SAP ratings for energy efficiency have also been obtained from these datasets, but they have been carried out under different versions of the assessment scheme: SAP 2005, SAP 2009 and SAP 2012. While the ratings for each version are not directly comparable (MHCLG 2019b, 42), this difference has been ignored for the purpose of this research as it is more concerned with the general trend in the neighbourhood than scientific comparability.

### **Social media**

Informal online archives comprising posts from members of social media Facebook groups such as *I Remember Harehills* and *Harehills Community Watch*, include textual and photographic qualitative data about Harehills, the houses and life within them, past and present. The collections therefore provide valuable data for several of the research objectives, and social media brought the additional benefit of networking, with the possibility to recruit participants. The ethical considerations for this are discussed in Appendix A *Data from human participants*.

### **Data**

Raw data is provided in the *Datasets* folder as outlined in Table 5. Refer also to Volume 1, *List of Accompanying Material*.

Source	Data	Format / location
Census, 1901 and 1911	Gender, life stage, occupation, life stage, position in household	Access database: Workers_1901 and Workers_1911 tables
	Number of adults / children, family type, others in residence	Access database – Census_1901 and Census_1911 tables
	Birthplace	Excel spreadsheet: Census 1901 and 1911_birthplaces.xlsx
Directories	Directory year, shop-house category, use, proprietor	Access database: Shophouses table
Electoral registers	Former address / neighbourhood of electorate	Excel spreadsheet: Electoral register analysis.xlsx
Historic building control register and drawings	Approval date, reference number, approval description, developer name, architect / designer name	Access database: House_historic_approvals table
	House design and features / facilities	Access database: House_type table
Leeds Observatory	Age, ethnicity, employment sector, socio-demographic profile	Excel spreadsheets (selected data only): Census 2011.xlsx and Socio demographic profiles.xlsx
Street Check	Educational attainment, household size	Excel spreadsheet: Census 2011.xlsx
Find open data	Selective Licencing, council housing	Access database: Landlords table; Council_houses table
Data Mill North	Student housing and HMOs, long term empty properties	Access database: Houses table
Stat-Xplore	National Insurance number registrations	Excel spreadsheets: NINO registrations to 2020.xlsx
Public access database	Approval date, reference number, approval type, approval description	Access database: Approvals table
The British newspaper archive	Interpretation of relevant articles	Nvivo → Files / Documentary evidence / Newspapers
Leodis	Photographs of houses	Access database: Historic_photos table
Ebay	Photographs of houses, postcards and former residents	Access database: Historic_photos table
Sale and rental websites	Feature category, feature type, room, quantity, source date	Access database: Characteristics_internal table (also see Particulars table)
Social media	Posts / comments and photographs	Nvivo → Files / Social media

Table 5 Location of data sources in the datasets folders. Refer also to *List of Accompanying Material in volume 1*.

# Appendix C Surveys

## Data collection and analysis

### Sample selection

Twenty streets were included in the neighbourhood analysis, totalling 585 houses (26% of the back-to-backs in the study area). Selection was based on the following:

- Streets where a former resident had participated in an oral history interview (applicable to CA2 and CA3)
- Streets where a current resident had granted access for a detailed house survey (applicable to CA2 and CA3)
- Streets which were representative of house design in their character area, and which together, included approximately 25% of the stock for that area (CA1 and CA4)

For the detailed study, nine houses in the study area were surveyed externally and internally, one house was surveyed externally only, and one house near the study area was surveyed externally and internally as access could not be gained to a similar type in the study area. In addition, one house in the Chapel Allerton Conservation Area was surveyed externally and internally for comparison. The selection of houses investigated in detail was based simply on the opportunity to access houses internally from contacts made via questionnaire Q1.

### Proformas, drawings and photography

The neighbourhood level survey was recorded on a proforma to capture the features present and their condition (Figures 124-125), and a photographic record was made of the streetscape (see *Record photography* below). Detailed surveys were recorded on a series of proforma sheets (Figures 126-134). For these, full measured surveys were conducted, primarily using a laser measure (capable of triangulating measurements so that capture of elevational details was possible), and a tape measure. The plan and elevation drawings were supplemented with photographic evidence, drawn details e.g. joinery profiles and construction junctions, and a commentary on the design features, fabric and other available information for which drawn or visual information might not be possible (e.g. to record multiple layers of floor coverings that evidence the building's stratigraphy).

Address:  
House ID:

**External features**

External feature	Tick if original	Notes (incl. manufacturer's, dates etc)								Condition - 1 Good 2 Average 3 Poor	Photo file
<b>Brick and stonework</b>											
Walls											
Lintels											
Sills											
Terracotta bricks											
<b>Windows</b>											
		Living	Kitchen	Bedroom	Bathroom	Circulation	Basement	Outside WC	Other	State no. of original	
Standard windows											
Bay window											
Dormer											
Skylight											
<b>Doors</b>											
Ground floor door											
Basement door											
WC door											
Fanlight											
<b>Roof</b>											
Slate roof											
Decorative tiles											
Timber gutter											
Timber verge											
Gable post											
Chimney pots											
<b>Other</b>											
Air brick											
Coal grate											
Bootscraper											

Figure 124 Proforma sheet 1 for collecting data on exterior features in the neighbourhood and house surveys.

Address:  
House ID:

### External features

External feature	Tick if original	Notes (incl. manufacturer's, dates etc)	Condition - 1 Good 2 Average 3 Poor	Photo file
<b>Garden</b>				
Steps to ground				
Steps to basement				
Balustrade				
Wall				
Coping				

Figure 125 Proforma sheet 2 for collecting data on exterior features in the neighbourhood and house surveys.

On following pages: Figures 126-134 Proforma sheets used for the detailed house surveys, in addition to those for the exterior surveys.



Address:  
House ID:

## Survey plan drawings

Basement

Ground

Address:  
House ID:

**Survey plan drawings**

First

Second

Address:  
House ID:

**Survey plan drawings**

Garden

Elevation

Address:  
House ID:

**Internal features**

Internal feature	Basement Large	Basement small	Outside WC	Living Room	Kitchen	Bedroom 1	Bathroom	Bedroom 2	Bedroom 3	Stairs & First floor landing	Second floor stairs/landing
<b>Walls, floors and ceilings</b>											
Lath & plaster ceiling											
Lath & plaster wall											
Cornice											
Ceiling rose											
Plaster wall											
Floorboards											
Concrete floor											
Stone floor / slab											
DPC											
Air raid shelter											
Other											
<b>Stairs</b>											
Stone steps											
Timber stairs											
Balustrade											
Other											
<b>Doors and joinery</b>											
Door											
Ironmongery											
Internal window											
Skirting boards											
Architraves											
Wall panelling											
Picture rail											
Other											
<b>Heating, hot water, electrics and gas</b>											
Fireplace											
Range											
Copper											
Back boiler											
Electrics											
Gas lamp holder											
Other											
<b>Sanitary facilities</b>											
Outside WC											
Basement sink & taps											
Other											
<b>Fixtures and fittings</b>											
Built-in cupboard											
Other											
<b>Finishes</b>											
Distemper / limewash											
Paint											
Wallpaper											
Faux wood grain											
Other											

Address:  
House ID:

**Internal features**

Internal feature	Other	Condition - 1 Good 2 Average 3 Poor	Photo file	Notes (incl. manufacturer's, dates etc)
<b>Walls, floors and ceilings</b>				
Lath & plaster ceiling				
Lath & plaster wall				
Cornice				
Ceiling rose				
Plaster wall				
Floorboards				
Concrete floor				
Stone floor / slab				
DPC				
Air raid shelter				
Other				
<b>Stairs</b>				
Stone steps				
Timber stairs				
Balustrade				
Other				
<b>Doors and joinery</b>				
Door				
Ironmongery				
Internal window				
Skirting boards				
Architraves				
Wall panelling				
Picture rail				
Other				
<b>Heating, hot water, elec</b>				
Fireplace				
Range				
Copper				
Back boiler				
Electrics				
Gas lamp holder				
Other				
<b>Sanitary facilities</b>				
Outside WC				
Basement sink & taps				
Other				
<b>Fixtures and fittings</b>				
Built-in cupboard				
Other				
<b>Finishes</b>				
Distemper / limewash				
Paint				
Wallpaper				
Faux wood grain				
Other				

Address:  
House ID:

## Construction details

Skirting boards

Architraves (window and door)

Picture / Dado rail

Doors

Wall panelling

Address:  
House ID:

## Construction details

Cornice

Ceiling rose

Fireplaces, range etc

Sinks, taps etc

Address:  
House ID:

## Construction details

Stairs and balustrades

Miscellaneous eg floor edges, stair underdrawings



Address:  
House ID:

## Construction details

Main construction elements eg wall / floor junction, wall/roof junction

## Assumptions, clarifications and method

### Fabric retention levels and modifications

Proformas were completed using the following descriptions:

Element	Description	Meaning
All elements	Yes	The original is present in an unaltered form, or the original has been replaced on a like-for like basis. *
	Partial	Some original fabric remains.
	No	The element has been replaced (not like-for-like) or modified – except dormer window.
	Removed	The original has been removed and not replaced
	N/A	The house was not constructed with this element and it has not been added since.
Dormer window	No	A dormer is present but the house was not originally constructed with one.
	Replaced	The original has been removed and replaced with a modern alternative.
Doors	Frame only	The original frame remains (fanlight recorded separately).
	Converted to window	The original door has been removed. A window has been inserted and the area below the new window has been bricked up.
	Bricked up	The doorway has been bricked up.
	Boarded over	The doorway has been boarded over. Presence of the door behind is unknown.
	Partially boarded	Part of the doorway is boarded over.
	New insertion	A new door has been inserted.
Basement steps	Filled in	The only or both sets of steps have been filled in.
	Filled in one side	One set of steps has been filled in; the other remains.
	New excavation to one / other side	Steps of a new design have been constructed in place of the original, or where there previously was none. This may include an 'area' to one side of the garden.
	New excavation	A significant proportion of the garden has been excavated to provide a large 'area' with new steps.
Handrail	One complete	The house was constructed with one handrail and it is extant.
	One only	The house was constructed with two handrails but only one is extant.
	Two complete	The house was constructed with two handrails and both are extant.

Table 6 Explanatory notes for survey data.

\*The following elements are considered to be original even if they are painted or rendered:

- Window sills and lintels
- Decorative frieze bricks
- Boundary walls and coping stones

### **Other modifications**

Changes to interior layouts are divided into three categories:

- Division – where room or a space has been subdivided
- Opening up – where two or more rooms or spaces have been combined into a single space
- Function – where the function of a room / space has changed.

Some modification types are classified under multiple categories (e.g. if the ground floor has been opened up into one space and functions as a living room, and the kitchen has been moved into the basement, this is counted as one ‘opening up’ change and ‘two function’ changes). Changes to function refer to deviation from the modern ‘norm’ and do not include change from the original uses e.g. wash cellar, coals cellar and outside WC to storage, scullery to kitchen, living / kitchen to living room, or bedroom to bathroom.

### **House condition**

The condition of individual elements of the houses was rated, and then using a weighting system, an overall condition for each of the houses was calculated. Condition ratings were based on assessment criteria used in the *English Housing Survey* (DCLG 2006, 34) and the *RICS Condition report* (RICS 2010, 4), to arrive at three categories:

- Good – The construction appears structurally sound and suitably watertight, with no obvious areas of weakness. Fittings such as doors and windows are correctly fitted and functioning. Decorative elements (including those which are no longer required to function such as chimney pots, air bricks, coal grates etc) are free from defects / damage. Maintenance is up-to-date and no repairs are needed.
- Average – The construction appears structurally sound and is probably watertight, but there are areas of potential weakness (e.g. a small number of slipped roof slates, incomplete / patchy paint or render to walls, aging roofing felt to dormer windows).

Fittings such as doors and windows are probably functioning but may not be correctly fitted and / or are aging and may not provide adequate levels of water-tightness or draughtproofing. Decorative elements (including those which are no longer required to function such as chimney pots, air bricks, coal grates etc) are generally free from defects / damage but may be showing signs of structural instability or are otherwise compromised (e.g. by the application of surface finishes or rust). Maintenance / repairs are needed to prevent long-term damage.

- Poor – The construction appears structurally sound but is probably not watertight (e.g. as evidenced by a large number of slipped roof slates, plant growth in gutters, dampness or plant growth on walls, openings in walls, eroded stonework, rotten timber). Fittings such as doors and windows are probably not functioning correctly and / or are unlikely to provide adequate levels of water-tightness or draughtproofing. Decorative elements (including those which are no longer required to function such as chimney pots, air bricks, coal grates etc) have evidence of damage or missing parts (e.g. a large quantity of rust, cemented in, not structurally sound). Maintenance / repairs are needed urgently.

Special considerations apply to dormer windows as they are made up of multiple elements. Their condition takes into account the dormer construction, window and gutter, and therefore the window and gutter are not considered elsewhere.

Condition weightings are based on a five-point scale where:

1. Element does not affect the structural integrity or weatherproofing of the house.
2. Element is minimally related to weatherproofing of the house or is concerned with structural stability for access only (i.e. steps and handrail).
3. Element has a structural and / or weatherproofing role but is relatively small in size.
4. Element is non-structural but has an important role in the weatherproofing.
5. Element is the primary construction and has an essential role in the structural integrity and weatherproofing.

### **Phased interpretation**

The archaeological analysis considers the phasing of house construction and modification, using the categories established for feature retention levels in the quantitative analysis:

- Low – less than 30% of original features / elements remain
- Medium – 31-60% of original features / elements remain

- High – 61-90% of original features / elements remain

Houses representing the three categories were selected from each character area – three each from the smallest two character areas (with one house representing each of the low, medium and high categories), and five from the larger two character areas. Given the larger size of Character Areas 3 and 4, these houses represent a more nuanced grading (i.e. within the three categories, but with a difference between examples of around 10-15%).

The following assumptions have been made:

- Modifications made between 1960 and 1989:
  - Dormer windows (generally, but judged on construction materials, condition and building control data, where available).
  - Timber casement windows
  - Waste pipes (except where it is clear from their appearance that they are recent).
  - Air bricks (generally, and especially where neighbours have matching insertions which might be indicative of a group repair scheme)
  - Doors (where timber and in poor condition)
  - Boiler flues (rectangular)
- Modifications made since 1990:
  - PVC gutters
  - uPVC windows and doors
  - Composite doors
  - Large skylight / roof windows
  - Paint (to wall surfaces)
  - Exterior wall insulation
  - Boiler flues (round)

## **Neighbourhood survey**

### **Data**

Raw data is located in the *Datasets* folder: *Access / Backtobacks\_in\_Leeds.accdb - Windows table* and *Access / Linked spreadsheets / Neighbourhood survey data.xlsx*. Also see *Datasets* folder: *SPSS / Neighbourhood survey / Neighbourhood survey.sav*

## Record photography

Streetscape montages provide a record of the houses on the day they were surveyed (Figures 135-170). Also see individual files in the *Appendix C / Record Photography* folder.



Figure 135 Ashton Grove, South side.



Figure 136 Ashton Grove, North side.



Figure 137 Ashton Street, North side.



Figure 138 Ashton Street, South side.



A



B



C



A



B



C

Figure 139 Bayswater Mount, North side.





A



B



C



A



B



C

Figure 140 Bayswater Mount, South side.



Figure 141 Bayswater Road, North side.



Figure 142 Bayswater Road (part), South side.



Figure 143 Bayswater Row (part), North side.



Figure 144 Bayswater Row (part), South side.



Figure 145 Bexley Grove, South side.



Figure 146 Bexley Place, East side.



Figure 147 Bexley Place, West side.



Figure 148 Conway Mount, North side.



Figure 149 Conway Mount, South side.



Figure 150 Cowper Avenue, East side.



Figure 151 Cowper Avenue, West side.



Figure 152 Darfield Crescent, East side.



Figure 153 Darfield Crescent, West side.



Figure 154 Darfield Place, East side.



Figure 155 Darfield Place, West side.



Figure 156 Darfield Road, West side.



Figure 157 Edgware Avenue, East side.



Figure 158 Florence Avenue, East side.



Figure 159 Florence Avenue, West side.





Figure 160 Lambton Place, North side.



Figure 161 Lambton Place, South side.



Figure 162 Lambton Street, North side.



Figure 163 Lambton Street, South side.



Figure 164 Lascelles Street, North side.



Figure 165 Lascelles Street, South side.



Figure 166 Lascelles View, East side.



Figure 167 Lascelles View, West side.



Figure 168 Luxor Road, North side.



Figure 169 Luxor Road, South side.



Figure 170 Luxor View, North side.

## **Detailed surveys**

### **Householder reports**

The following pages contain the reports written for the householders who permitted entry for a detailed survey. These include historic building control drawings, historic photographs (where available), survey drawings (plans and elevations), and a brief social history.



## Introduction

Back-to-back houses in Leeds can be categorised by their plan, urban arrangement and sanitary provision, and from the information in the table below, we can determine that this house is a Type 3 back-to-back.

Type	Plan-form features	Urban arrangement & sanitary provision
Type 1	One room per floor	Maximum of eight in a block with shared closet / WC yards between
Type 2	Two rooms per floor on at least the ground and first floors	
Type 3		Continuous row with a WC integral to the house footprint (at least one WC per two houses)
Pseudo Type 3	One room per floor	Continuous row with an internal bathroom (including WC) to each house
Moderns	Two rooms per floor on all floors	

This house was designed by the architect W. Carby Hall and built around 1897 by Thomas Benton (possibly of 267 Roundhay Road). Originally a three bedroomed house, it was later modified to include an internal bathroom, and the number of bedrooms was reduced to two.

## Historic photographs

There are no historic photographs of ■■■■■■■■■■, however nearby streets give an idea of what it was like.



Figure 1 Towards the middle of Ashton Terrace (top) and Ashton Place (bottom), the houses are the same design as in ■■■■■■■■■■ (LLIS 1949a; 1950).



## Historic drawings

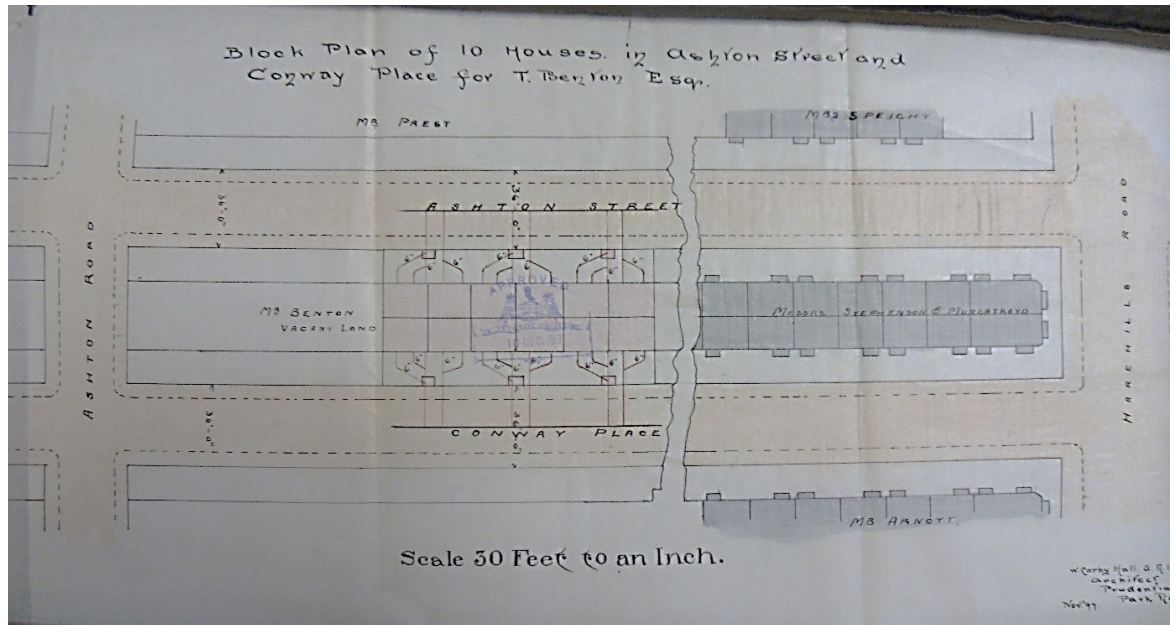


Figure 2 The street plan shows how small parcels of land were developed incrementally (Carby Hall 1897a).

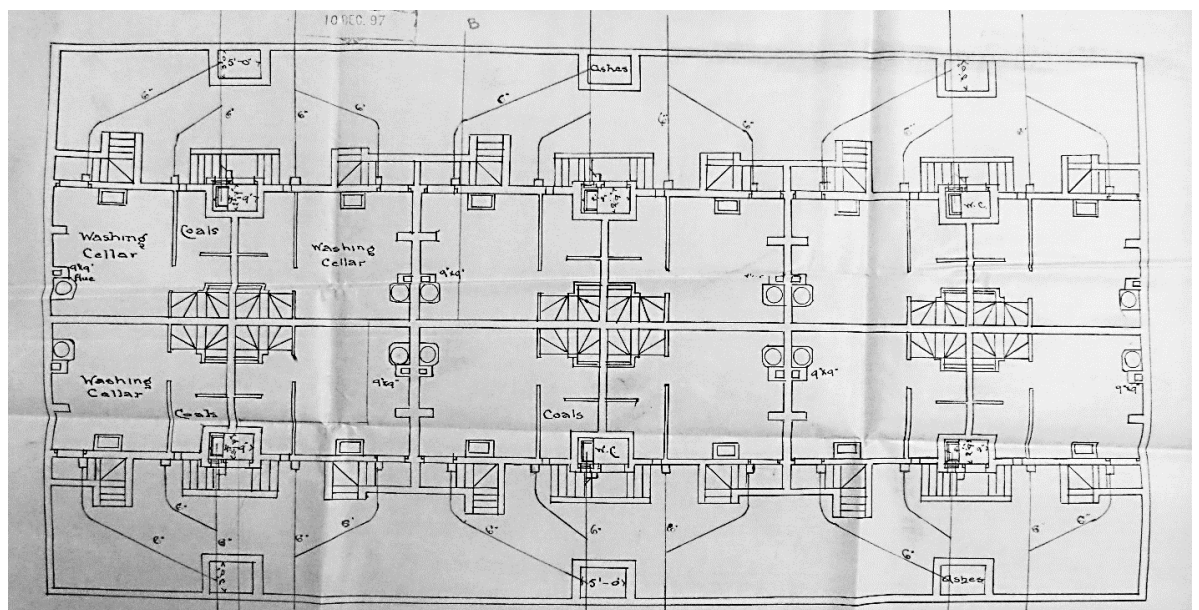


Figure 3 Basement plan showing the wash cellar with sink and copper, the coal cellar and the external, shared WC (Carby Hall 1897a).

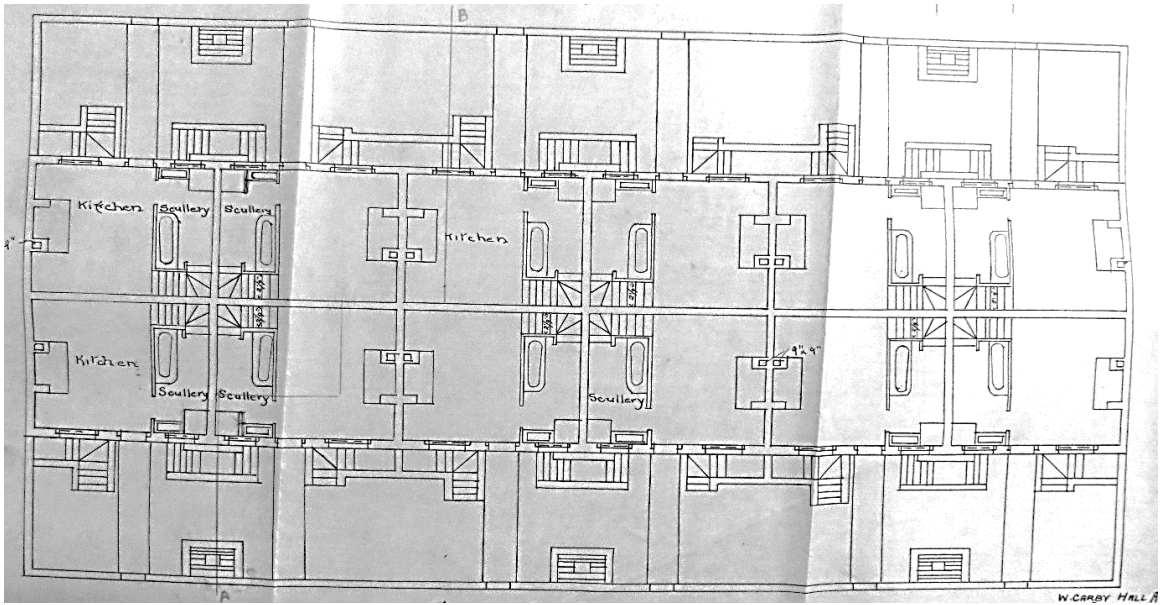


Figure 4 Ground floor plan showing the living room and scullery. The sink is near the window, and the plumbed in bath is towards the rear of the room (Carby Hall 1897a).

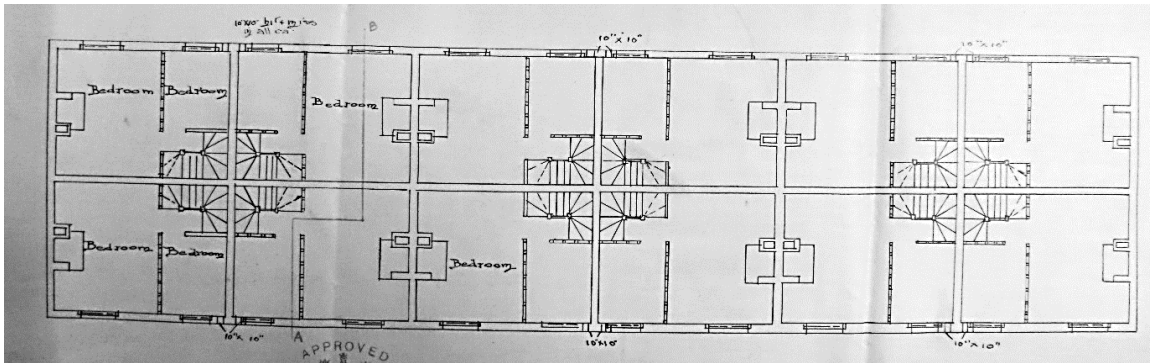


Figure 5 Two bedrooms at first floor. There is a note about the air brick which was required to all small bedrooms (Carby Hall 1897a).

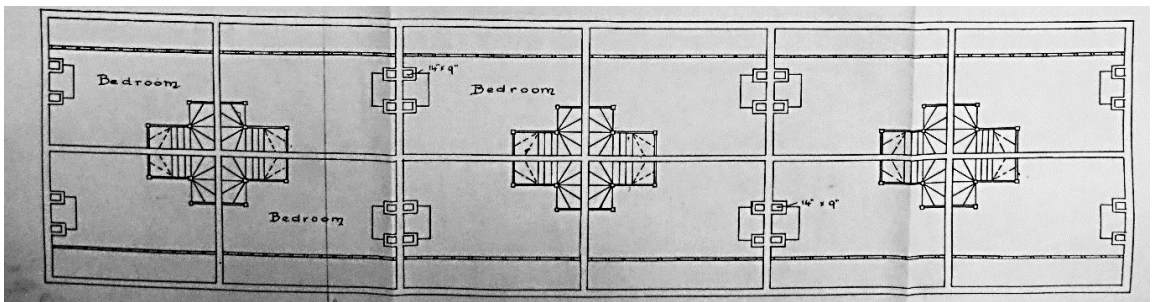


Figure 6 The attic room was open to the staircase (Carby Hall 1897a).



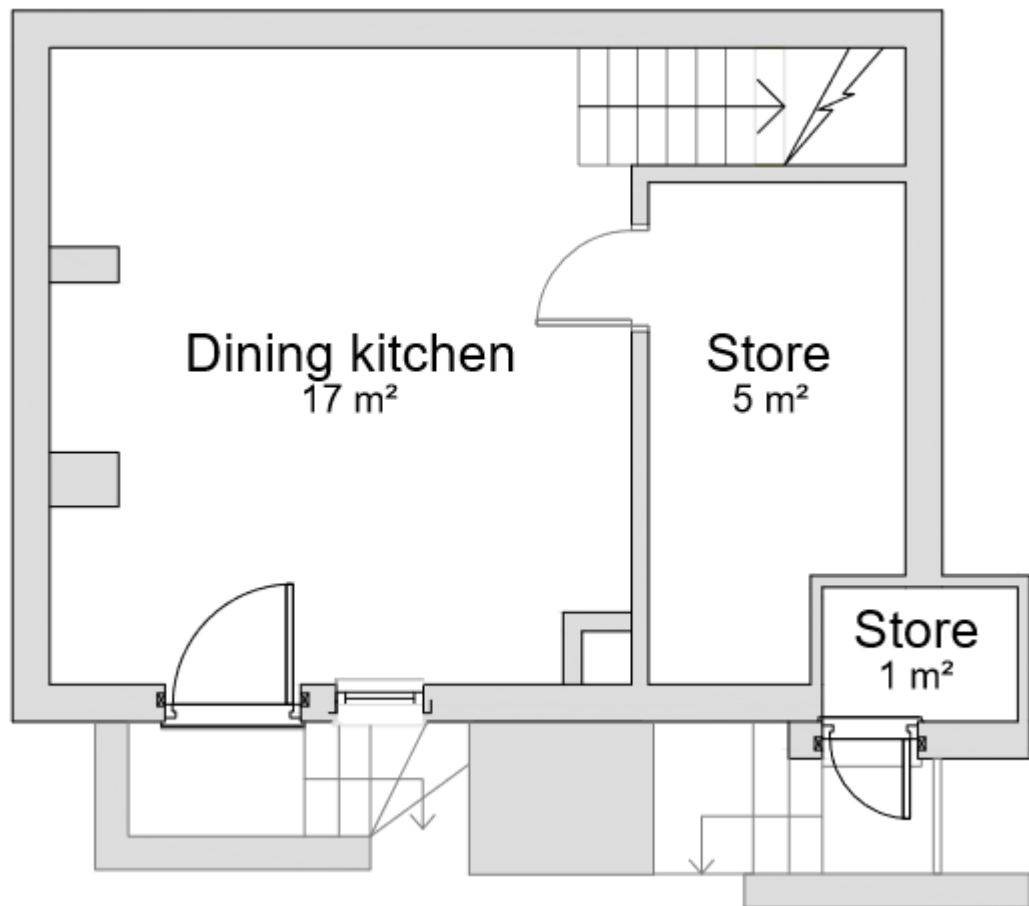


Figure 8 Basement floor plan (Scale 1:50).

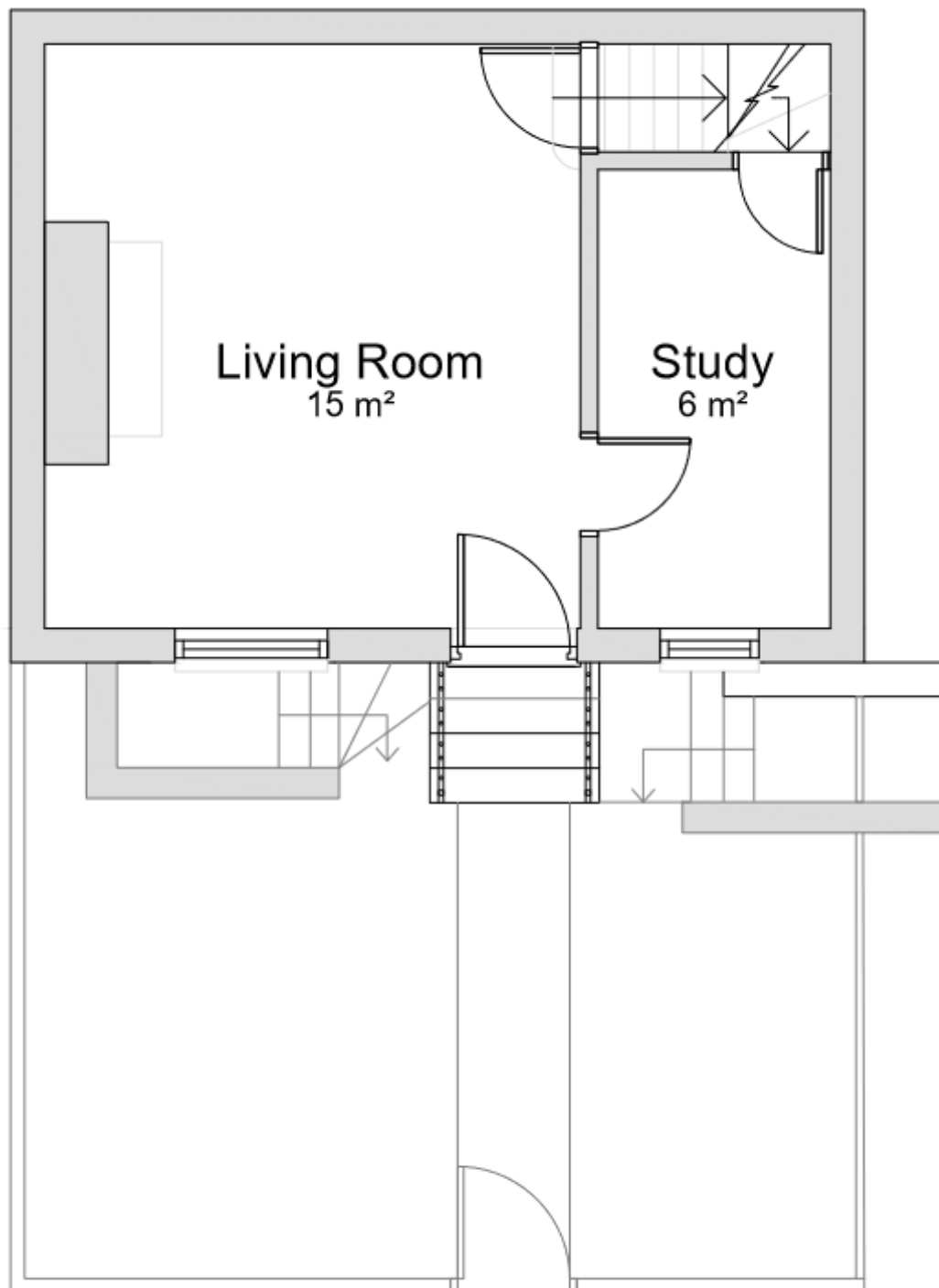


Figure 9 Ground floor plan (Scale 1:50).

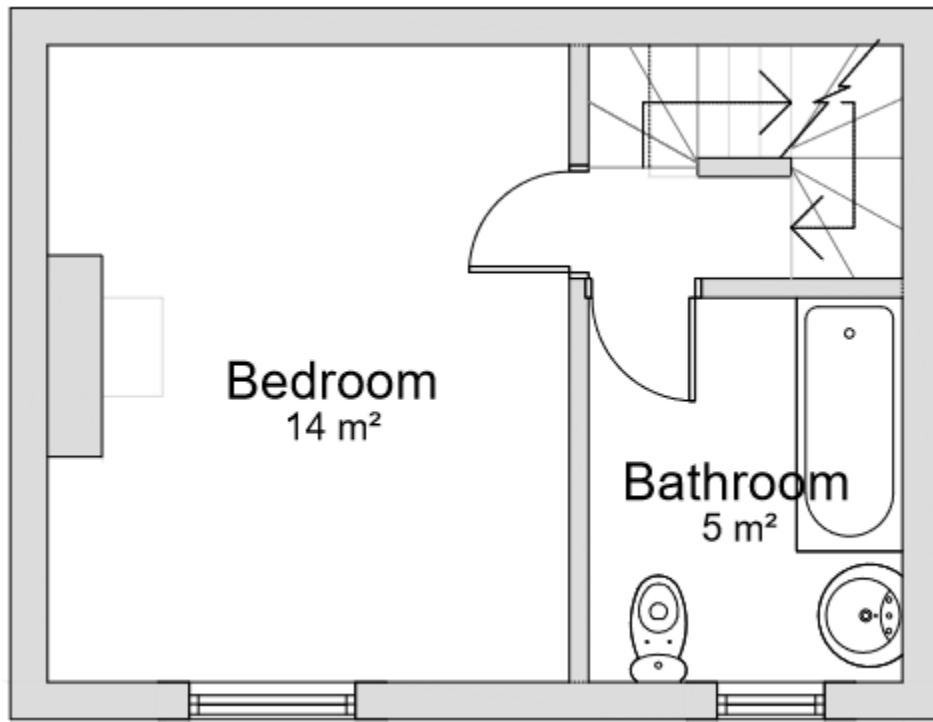


Figure 10 First floor plan (Scale 1:50).

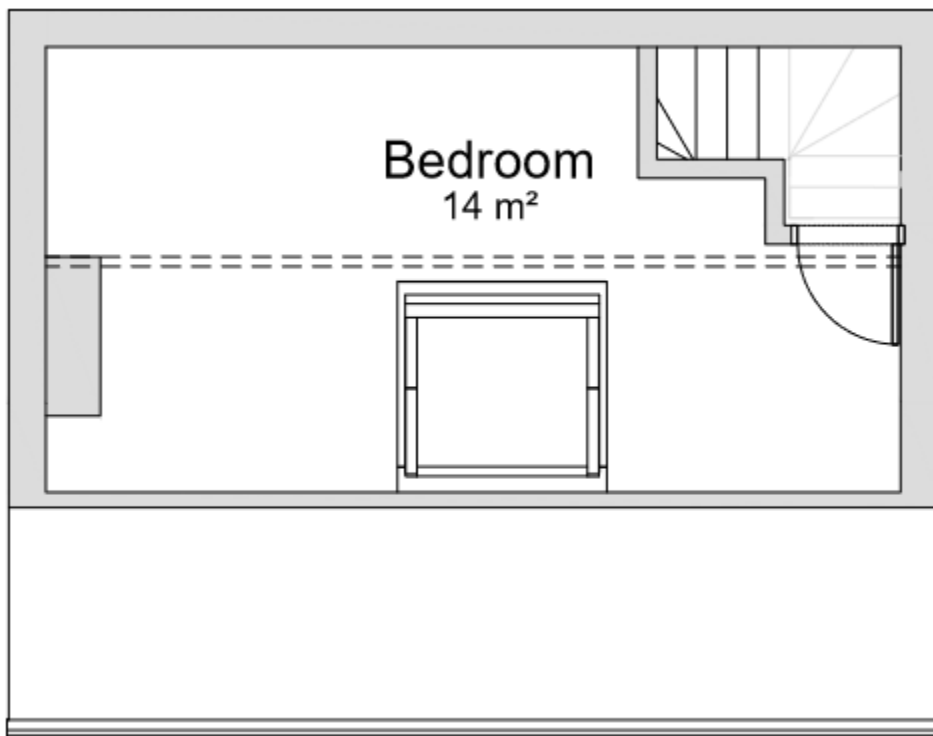


Figure 11 Second floor plan (Scale 1:50).

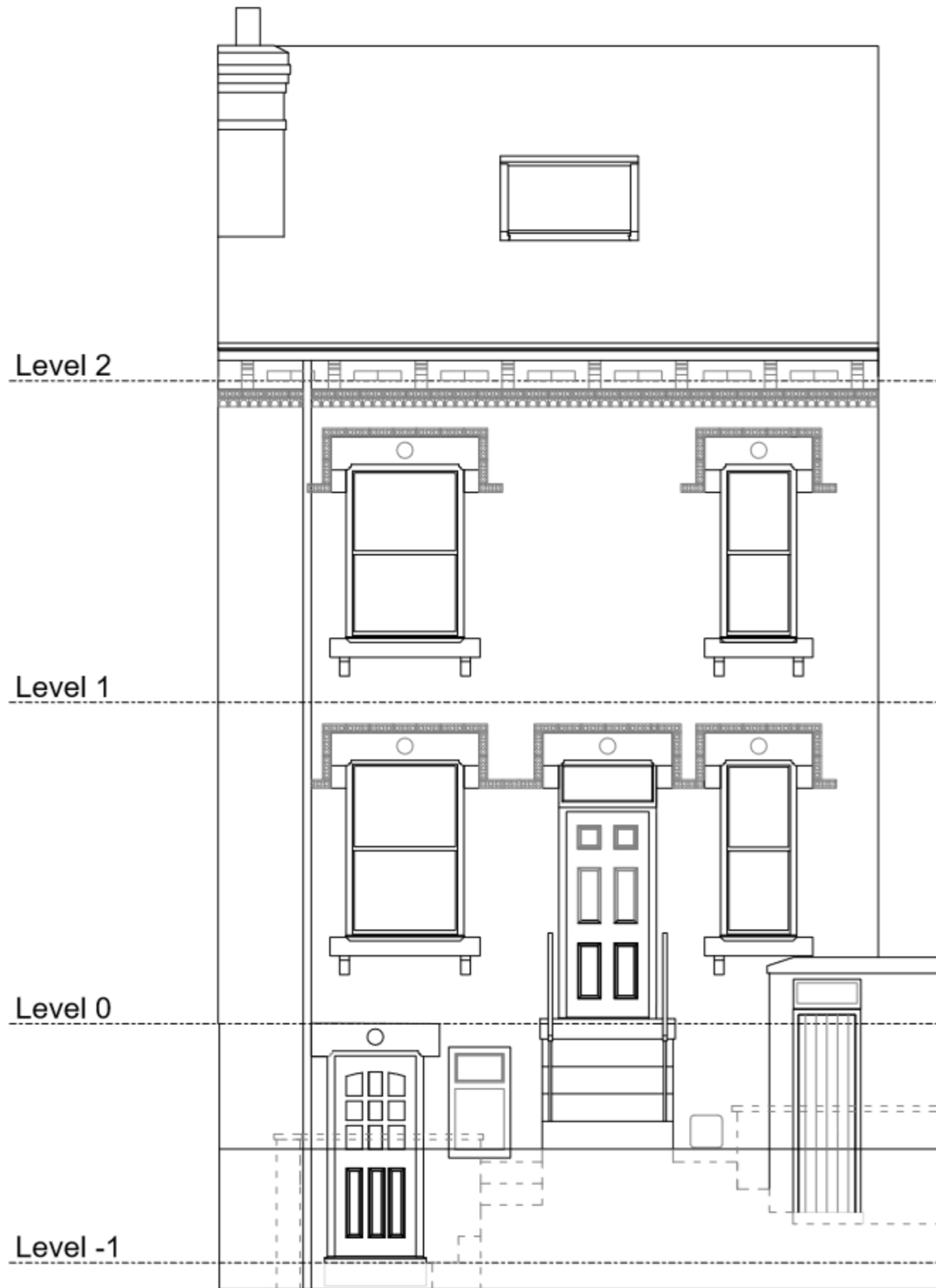


Figure 12 Elevation (Scale 1:50).

## Exterior photographs

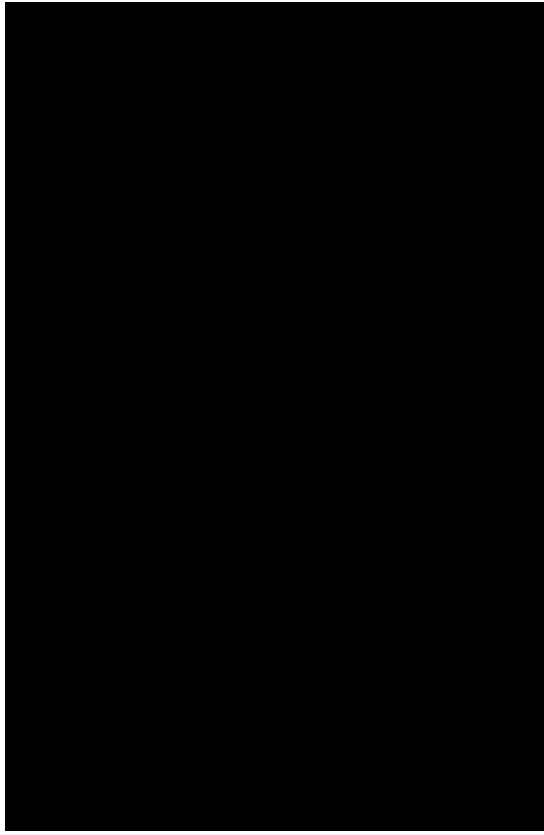


Figure 13 The house retains the essence of its original character although the windows and entrance door have been replaced with modern alternatives.



Figure 14 The gutter is supported off corbels with a broken string course between, positioned above a decorative frieze made from two string course designs. The stone lintel has a decorative circle design and is surrounded by the decorative bricks from the frieze.



Figure 15 Close up of the lintel and decorative string around, and the original stained glass fanlight in its frame.





Figure 16 The original WC door and ironmongery. The fanlight has been replaced - originally it would have been louvered for ventilation.



Figure 18 The original stone entrance steps with balustrades to both sides - many houses in the area were built with just one balustrade.



Figure 17 The large basement room was originally the wash cellar and had an access door. Now the kitchen, a window has been added. Many of the houses in the area were built with a window to the large basement room.

## Interior photographs



Figure 19 The large basement room is now used as a kitchen. The walls are painted but not plastered.



Figure 20 The small basement room was strengthened during war time, as evidenced by the steel beam and corrugated steel sheet underdrawing to the floorboards above.



Figure 21 The original coal cellar door, complete with ironmongery.



Figure 22 The former scullery (now a study), looking towards the window.



Figure 24 The living room benefits from lots of light and original features.



Figure 23 The former scullery looking towards the rear of the house. The basement access is in the back corner, and above, the stair can be seen winding to the first floor.

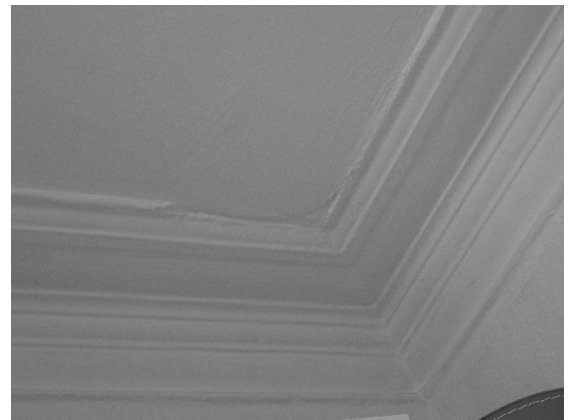


Figure 25 The original cornice in the living room is very decorative, but damaged in several places.



Figure 26 First-floor bedroom looking towards the window.



Figure 27 The decorative cast iron bedroom fireplace is in very good condition.



Figure 28 The bathroom, looking towards the window. The original architrave and sash boxes remain even though the window itself has been replaced.



Figure 29 The attic bedroom has a roof light. The roof is lower than in many of the houses in the area, giving the room a smaller feel, despite its large floor area.

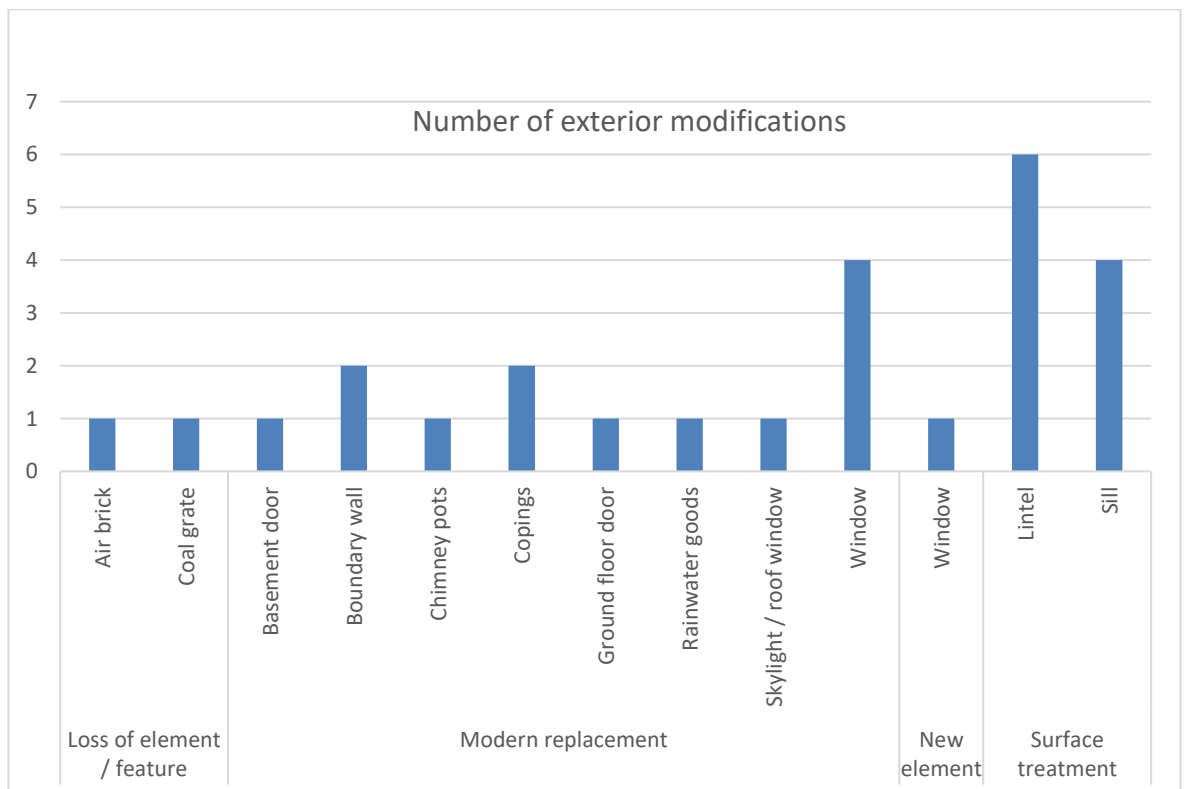
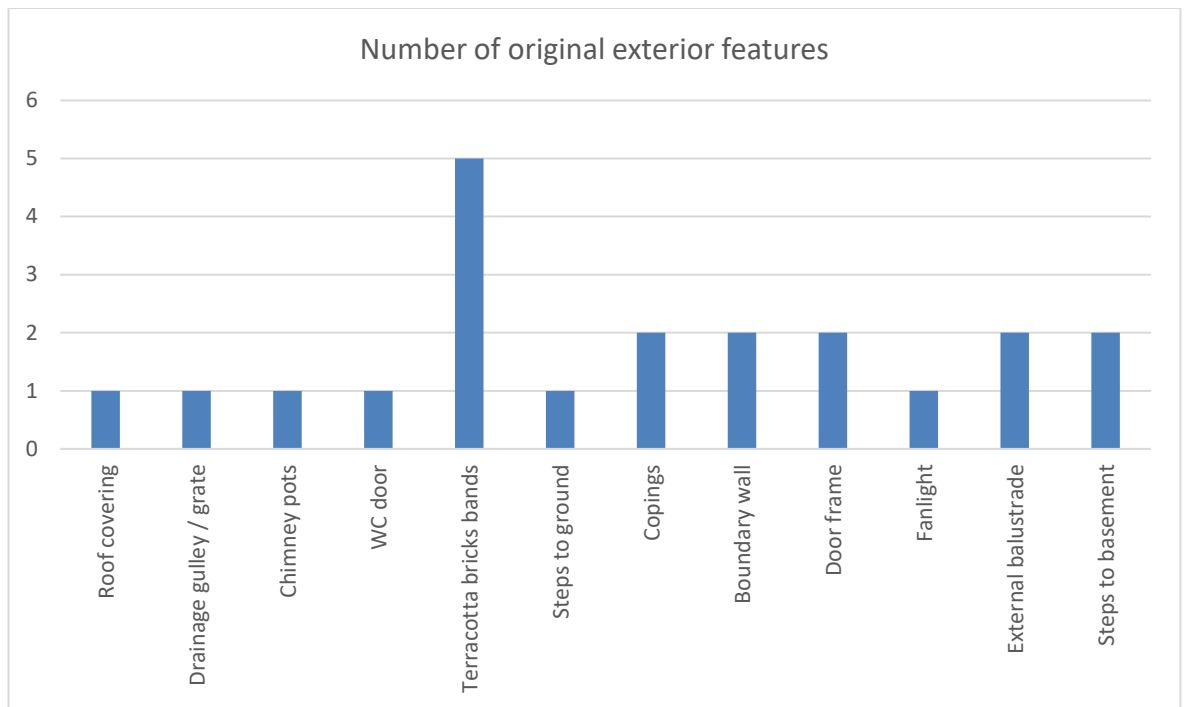


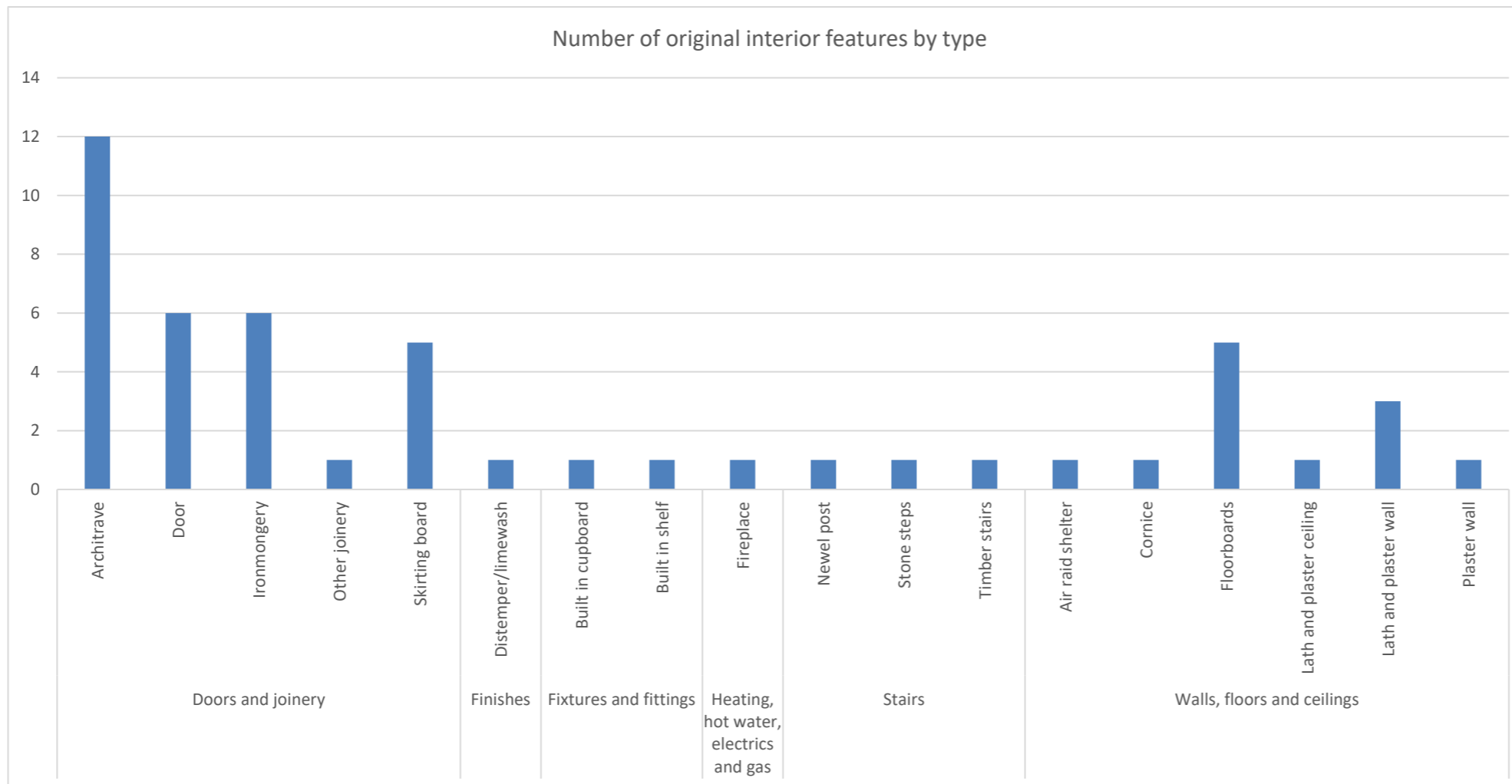
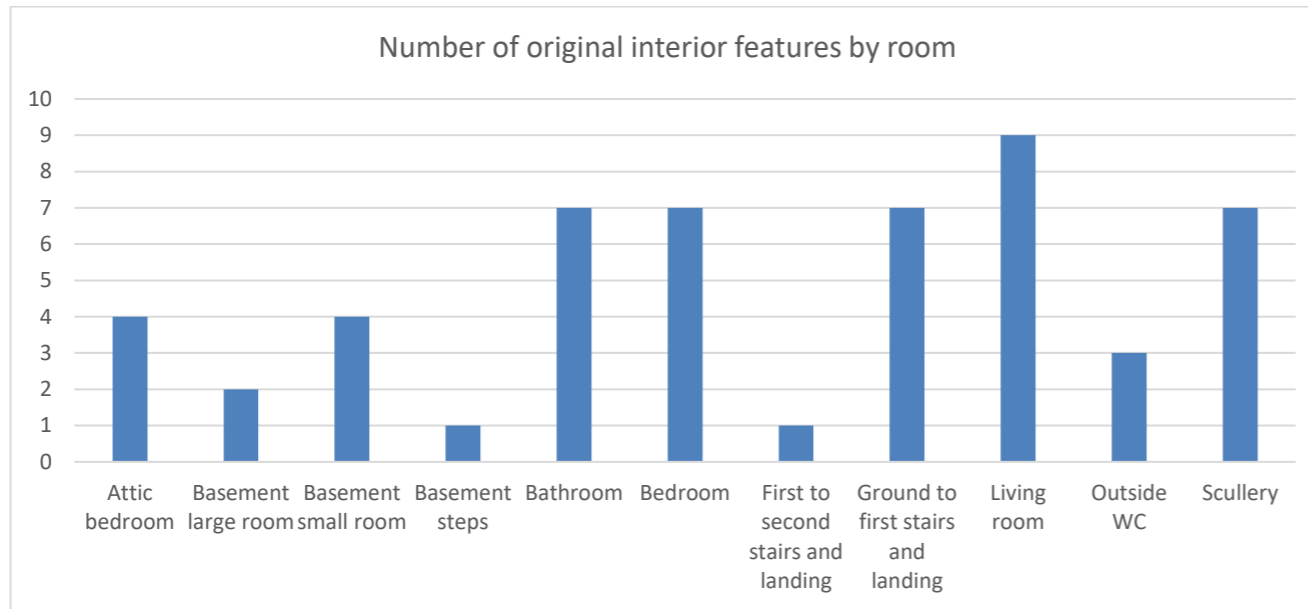
Figure 30 Architrave, as found throughout the house (top); skirting board in the living room - this design incorporates more profiling than in other rooms (middle); the stair string, torus skirting board and exposed floorboards (bottom).



Figure 31 Original door to the staircase (top); the landing side of a door with the original handle (middle); the room side of an original rim lock handle (bottom).

## Quantification of features and modifications





(Note: The air raid shelter is not an original feature but is important to the history of the house).

## Early occupants

Information on residents is from the 1901 and 1911 Census (FMP 2020):

### 1901

First name(s)	Last name	Relationship	Marital status	Sex	Age	Occupation	Birth place
■■■	■■■	Head	Single	Male	29	Electric arm lamp maker	Leeds
■■■	■■■	Brother	Single	Male	23	Postman	Leeds
■■■	■■■	Sister	Single	Female	32	Domestic housekeeper	Leeds
■■■	■■■	Aunt	Single	Female	67	Living on own means	Leeds

### 1911

First name(s)	Last name	Relationship	Marital status	Sex	Age	No. of children born living	No. of children still living	Occupation	Birth place
■■■	■■■	Head	Married	Male	26			Joiner and cabinet maker	Leeds
■■■	■■■	Wife	Married	Female	36				Leeds

In addition, the Leeds Directories provide the lead occupant's name and occupation during the period 1892 – 1912 as follows:

Year	Occupant	Occupation
1900-1901	■■■■■■■	Mechanic
1901-1902	■■■■■■■	-
1902	■■■■■■■	Mechanic
1903	■■■■■■■	Mechanic
1904	■■■■■■■	Mechanic
1905	■■■■■■■	-
1906	■■■■■■■	-
1907	■■■■■■■	Clerk
1908	■■■■■■■	Clerk
1909	■■■■■■■	-
1910	-	-
1911	■■■■■■■	Joiner
1912	■■■■■■■	Joiner







## Historic plans



Figure 2 The site plan shows that the approval of these houses was among the first in the area (Dodgson 1888).

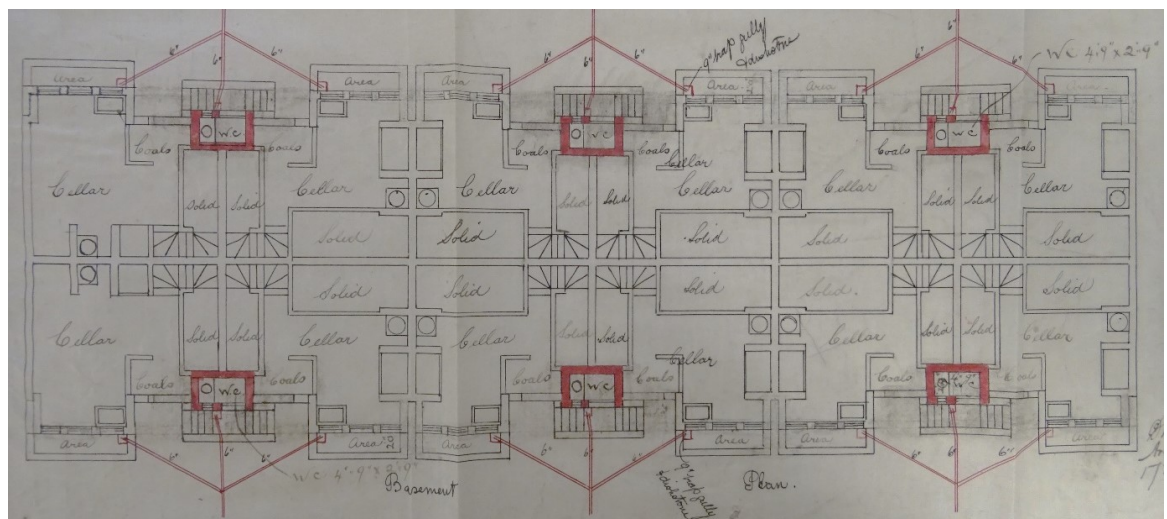


Figure 3 Basement plans show the houses were originally going to be constructed with a void area to the rear of the basement – the location of this was later changed. The set-pot was located towards the rear. Shared toilets are shown to the front (Dodgson 1888).

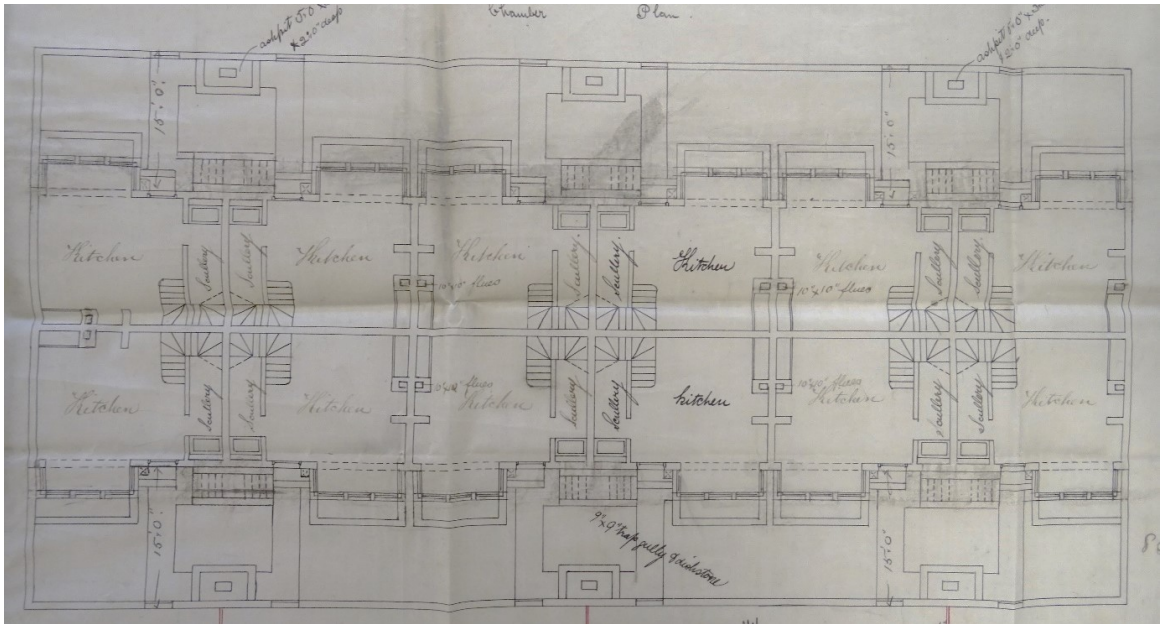


Figure 4 Ground floor plans show a layout for the scullery and stairs that was not implemented. The actual design follows a layout similar to the majority of houses in the area (Dodgson 1888).

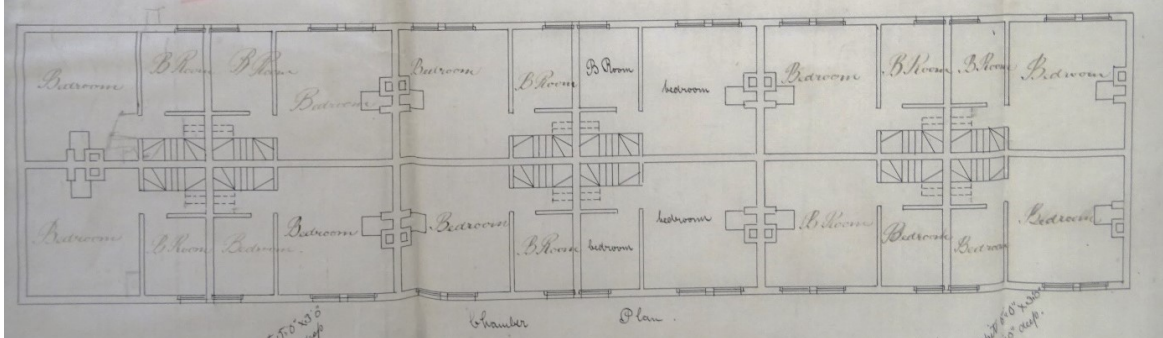


Figure 5 The first floor originally contained two bedrooms. The stairs were also built to a different design at this level (Dodgson 1888).

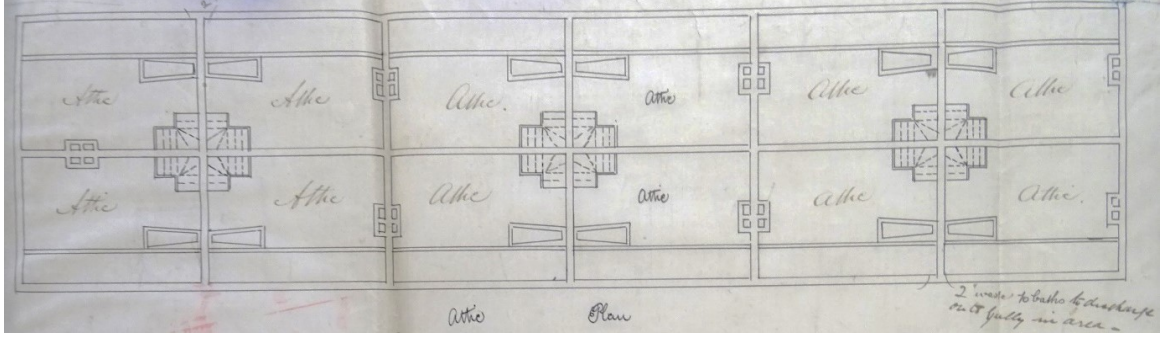


Figure 6 The attic room originally had a bath (Dodgson 1888).



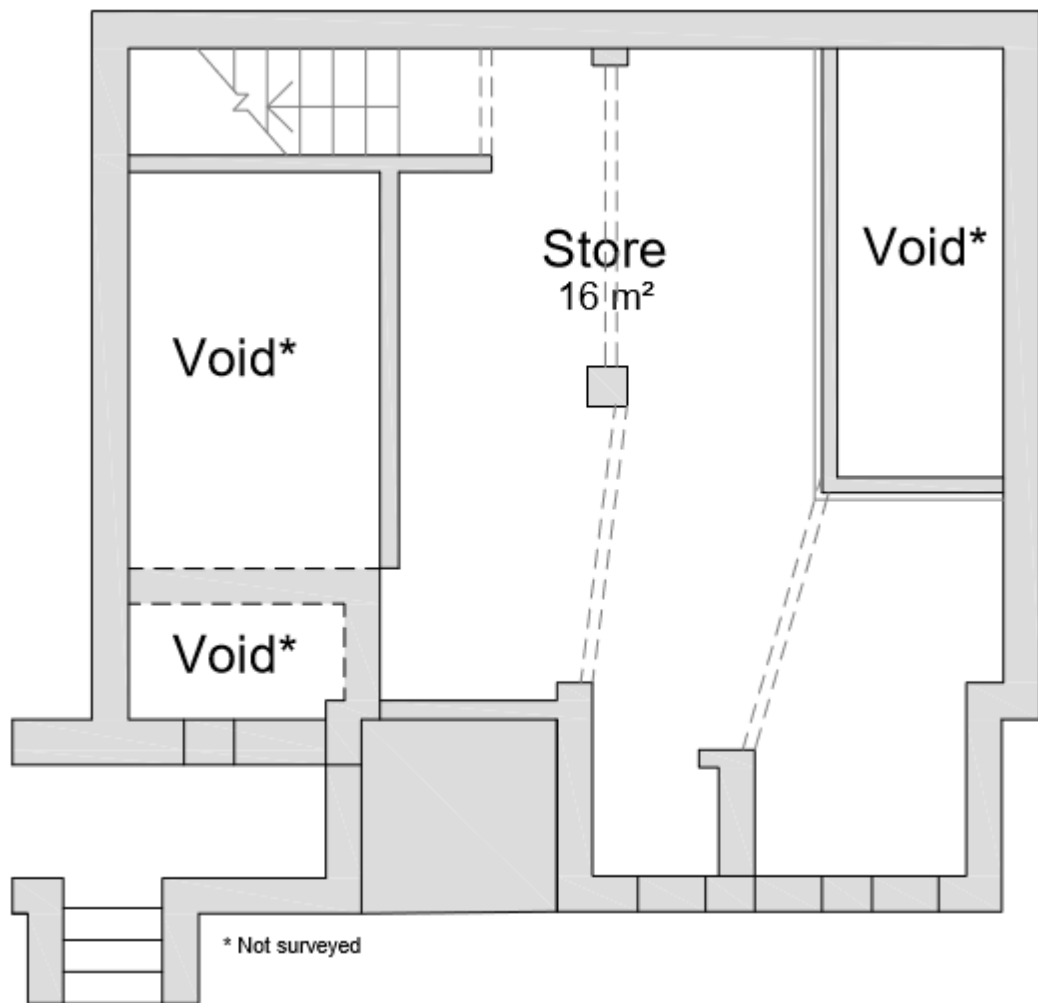


Figure 8 Basement floor plan (Scale 1:50).

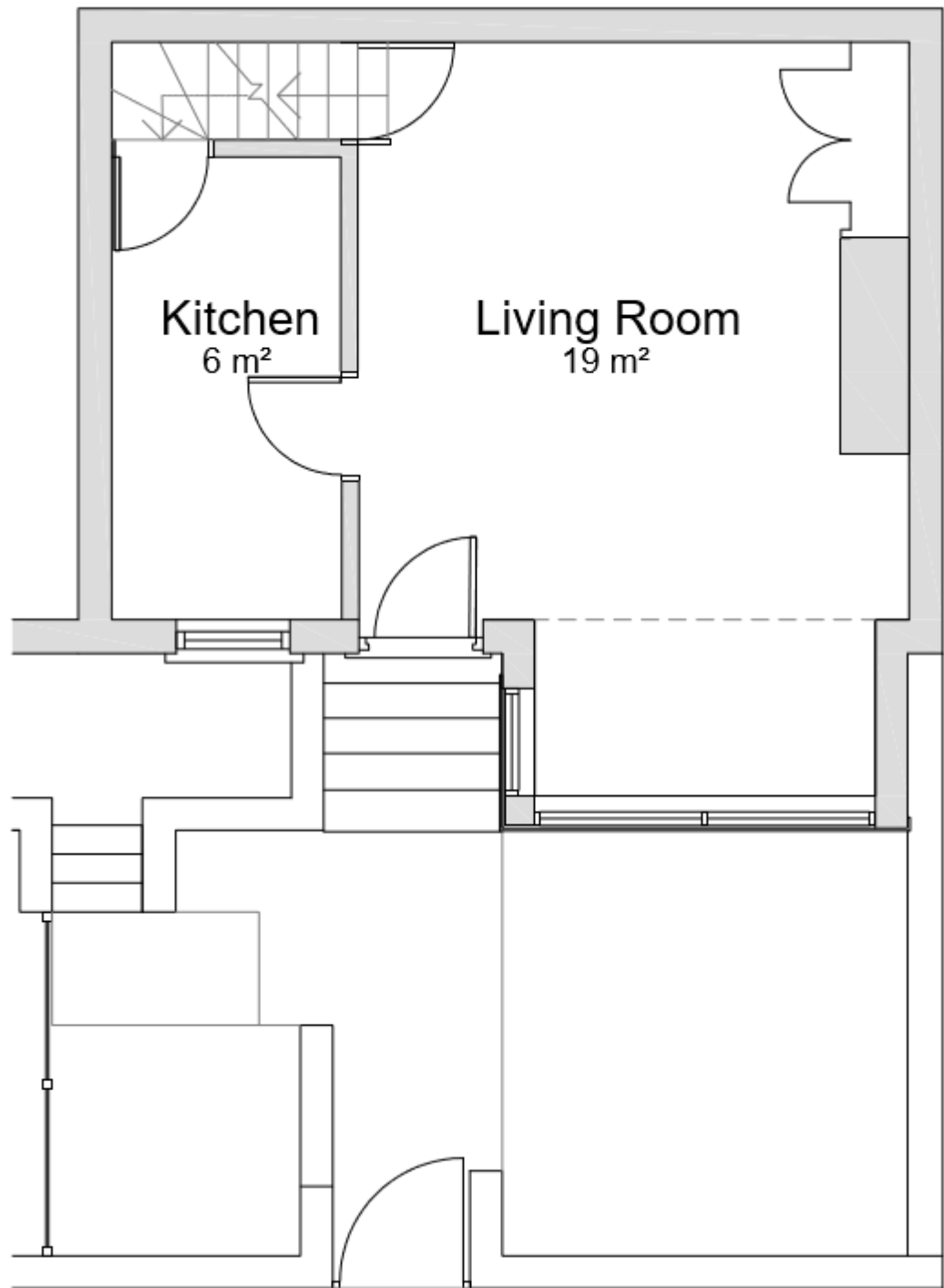


Figure 9 Ground floor plan (Scale 1:50).

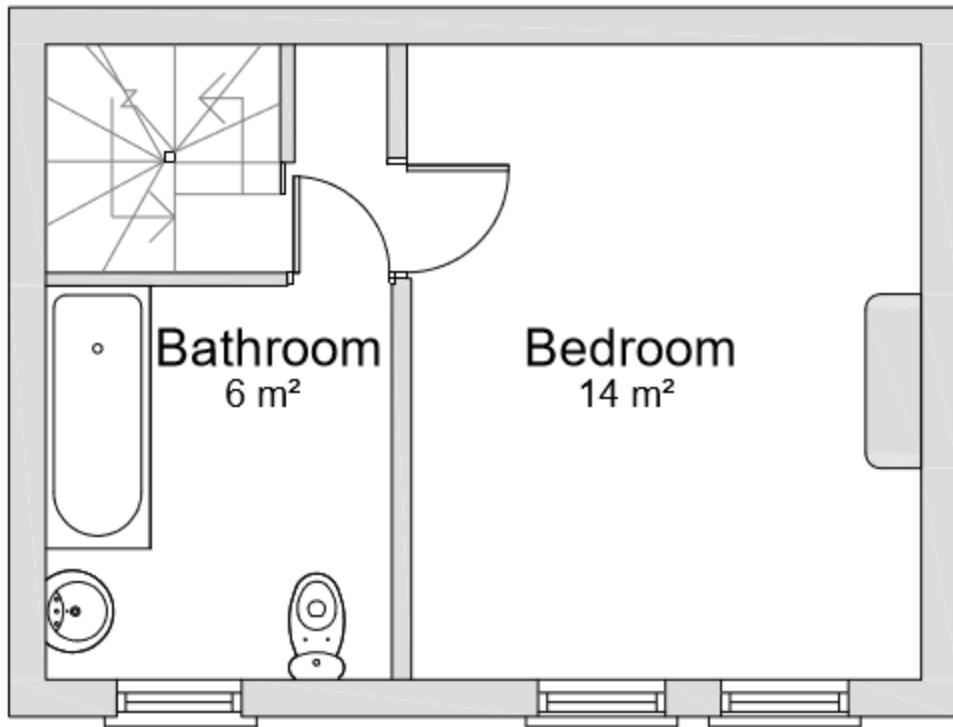


Figure 10 First floor plan (Scale 1:50).

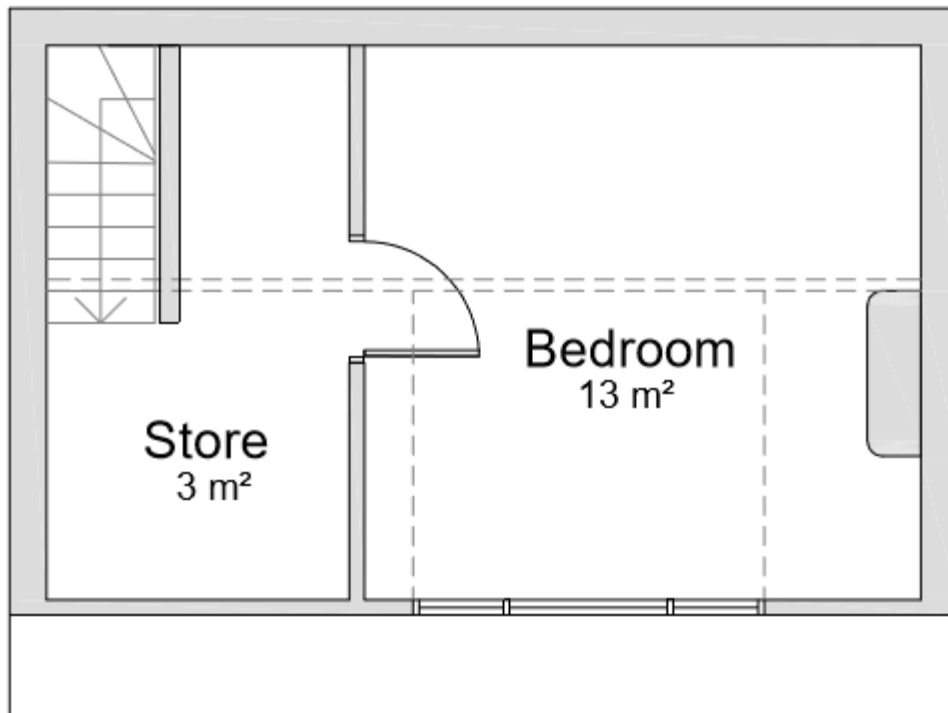


Figure 11 Second floor plan (Scale 1:50).





Figure 12 Elevation (Scale 1:50).

## Exterior photographs

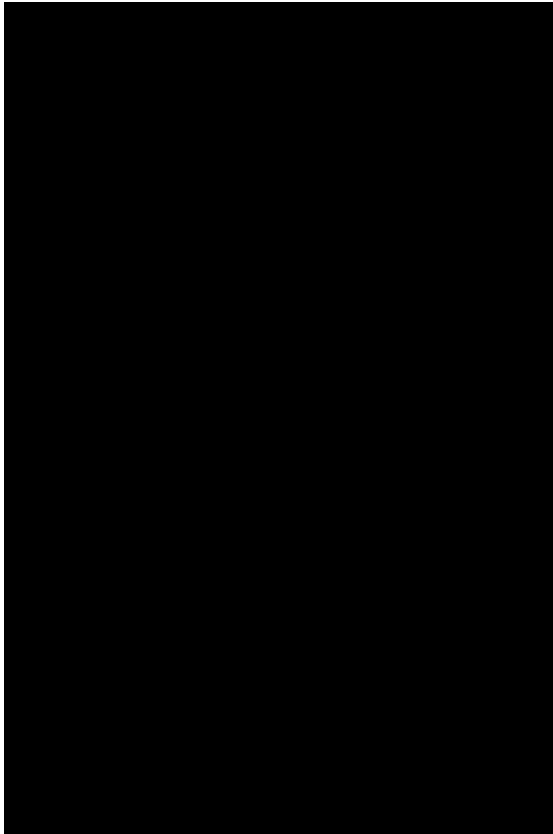


Figure 13 The house exterior retains many of the original features, but has had replacement windows and door and a dormer added.



Figure 15 The original decorative verge to the bay window is particularly attractive.



Figure 16 The three basement windows have been bricked up.



Figure 14 The gutter sits on corbels, above a decorative frieze. Stone lintels and sills provide additional interest to the facade.

## Interior Photographs



Figure 17 View of the scullery kitchen, facing towards the window.



Figure 18 View of the scullery kitchen facing towards the rear of the house. The door leads to the basement steps, and above, the sweep of the stair leading to first floor can be seen, clad in timber panels, and underdrawn with plaster.



Figure 19 The living room has a large square bay window. The original corncicing has been removed.

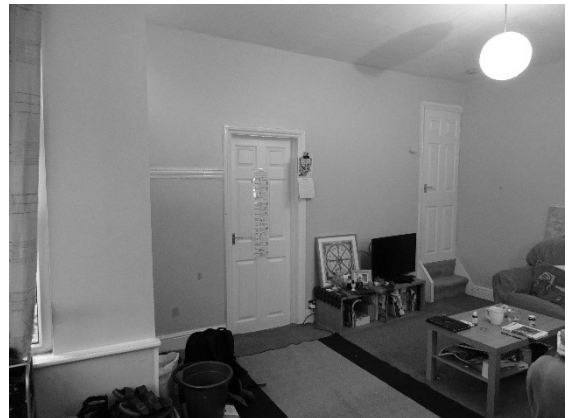


Figure 20 Looking from the living bay window towards the scullery and stair door. Note the steps begin in the living room and the door sits on the second step.

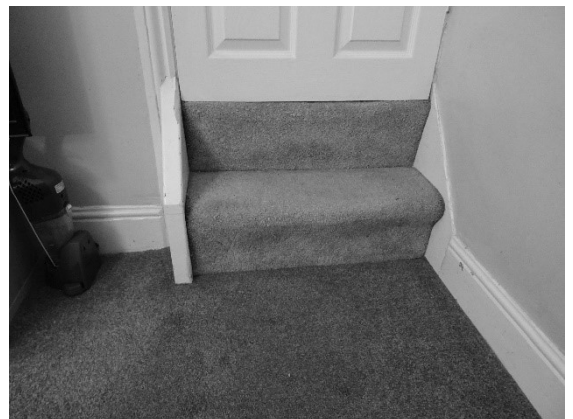


Figure 21 Close up view of the stair from ground to first floors. The original string and skirting boards remain.



Figure 22 The original fitted cupboard to the living room rear chimney alcove.



Figure 23 The cupboard has 5 storage levels, with the original shelving still in place.



Figure 24 Close up views inside the cupboard show the original paint finish to the shelves, and a later wallpaper lining to the interior perimeter.



Figure 25 The doors have beading to the visible side, a turn handle for opening, and a decorative finger plate. Although old, the latter may not be original as there are fixing holes above it, possibly from an earlier finger plate.



Figure 26 View of the bedroom looking towards the chimney breast and the double window.



Figure 27 The rounded design of the chimney is unusual in this area as most are rectangular with a timber dowel to provide a rounded finish at the square corners. The fireplace itself has been removed.



Figure 28 View of the bathroom towards the window.



Figure 29 The stair leading to the attic floor is seen at the top of the wall above the bath - this is unusual, and reflects the unusual stair design. Next to the door, an original decorative bead runs floor to ceiling, linking a small step in the wall alignment.



Figure 30 The first to attic floor stair is an unusual design. Most back-to-backs have a stair that adjoins the bedroom wall and turns around on itself like the stair below. In this case, the stair begins at the top of the ground to first floor stair. This is a little more unsafe. Advantages of the design however, are fewer winders, and a storage space on the first floor landing.

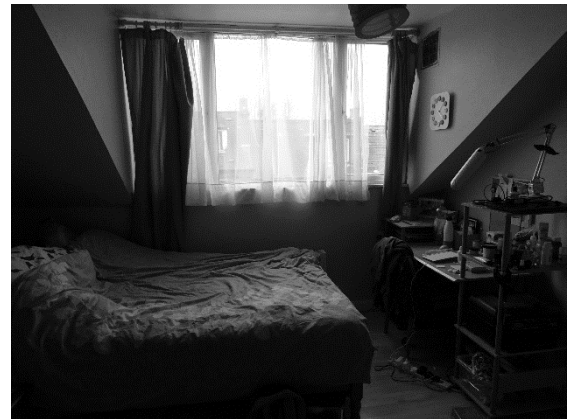


Figure 31 The attic bedroom has been modified to incorporate a large dormer window which increases the useable floor space. The unusual chimney design is also present here, indicating that design quality had relevance even in this room.

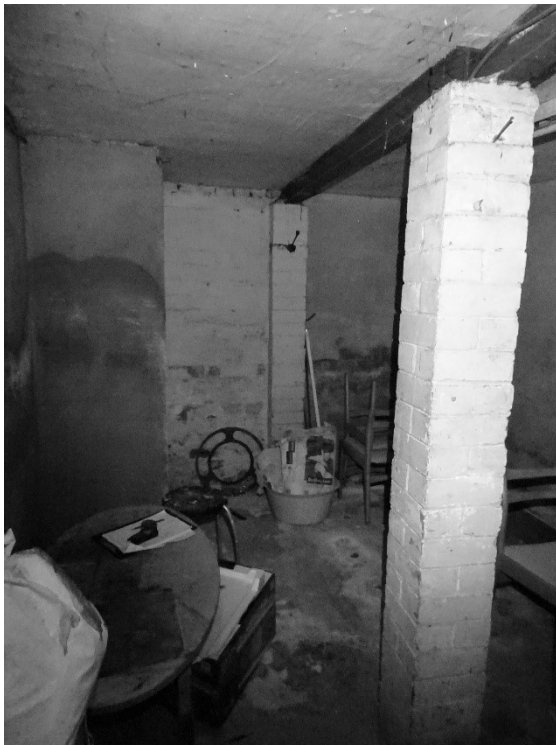


Figure 32 The basement is fully sealed to the exterior. The columns and steel beams are a wartime addition, designed to strengthen the house.



Figure 33 Large areas of the basement have been plastered with modern materials, directly onto the original brickwork - this has been problematic for the rooms as gypsum plaster should not be applied to solid walls, especially below ground level as it interferes with the breathability of the original fabric. A small amount of original brick flooring remains in the small room to the left of the bottom photo.

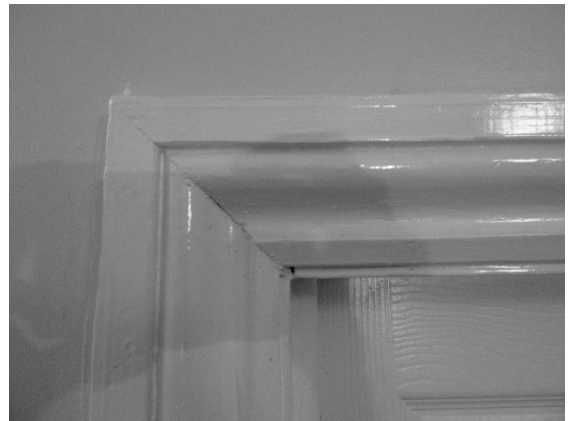
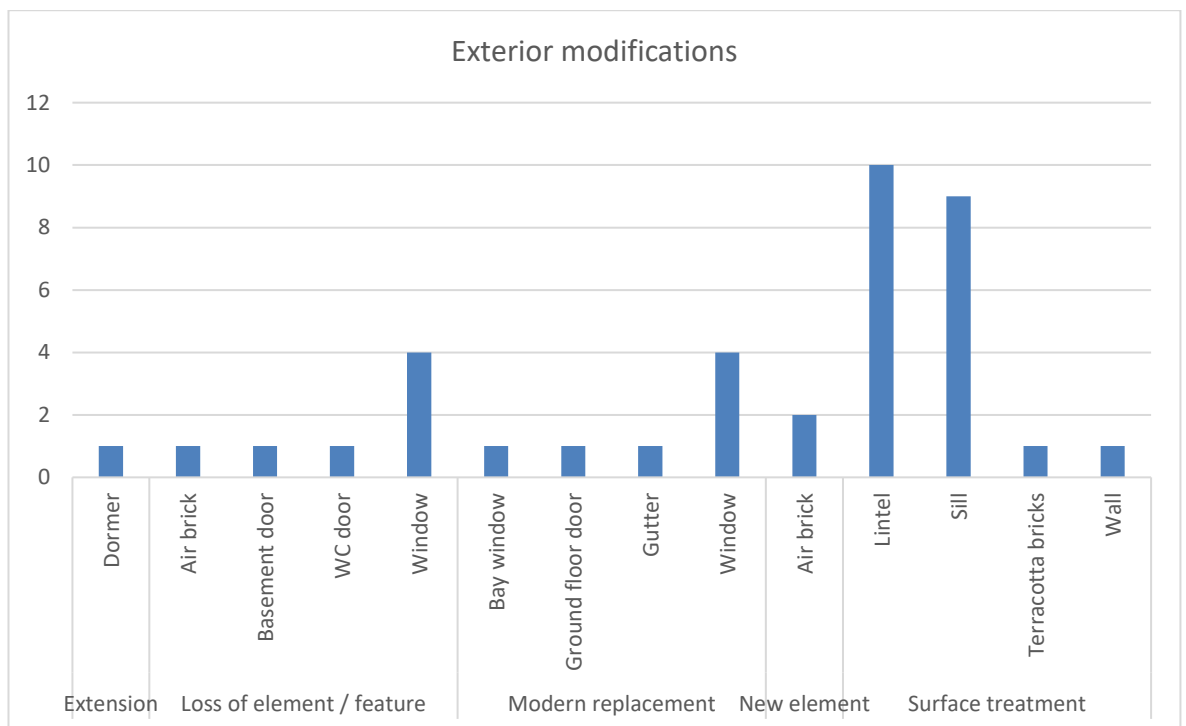
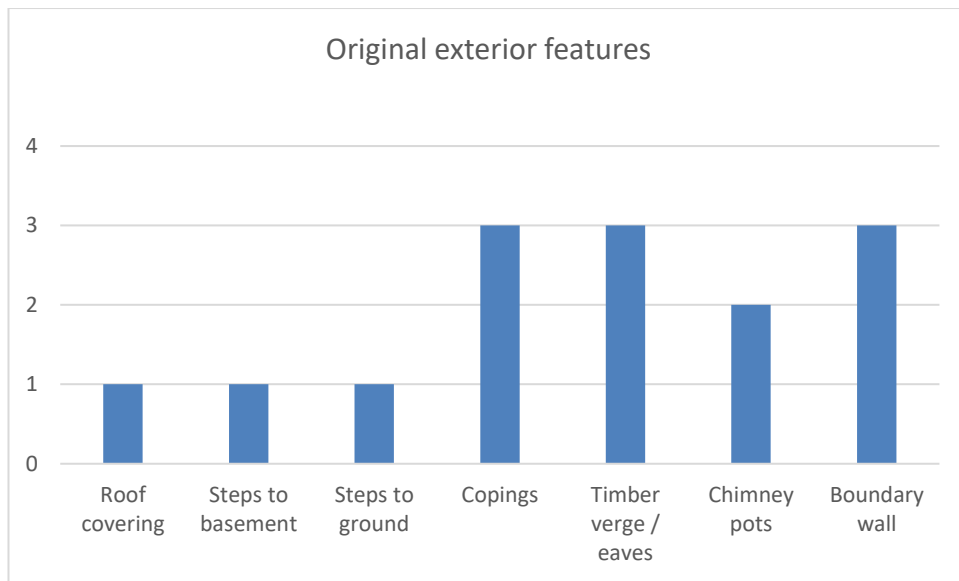
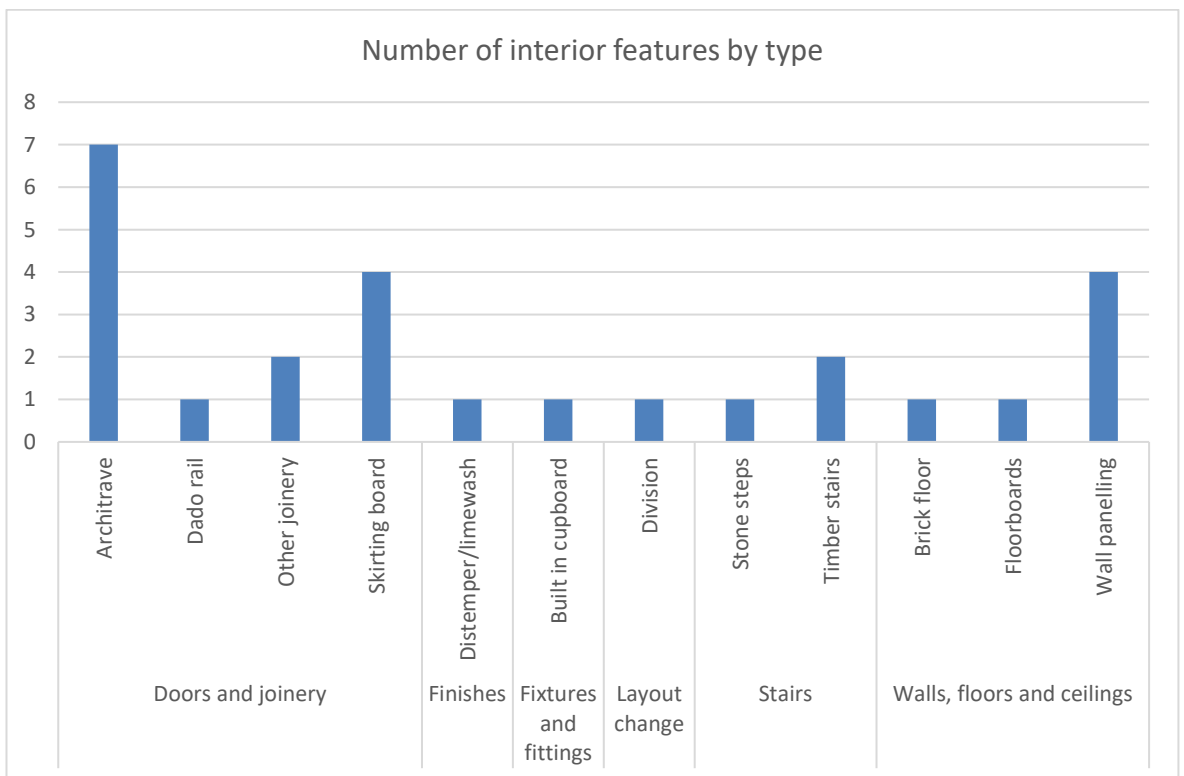
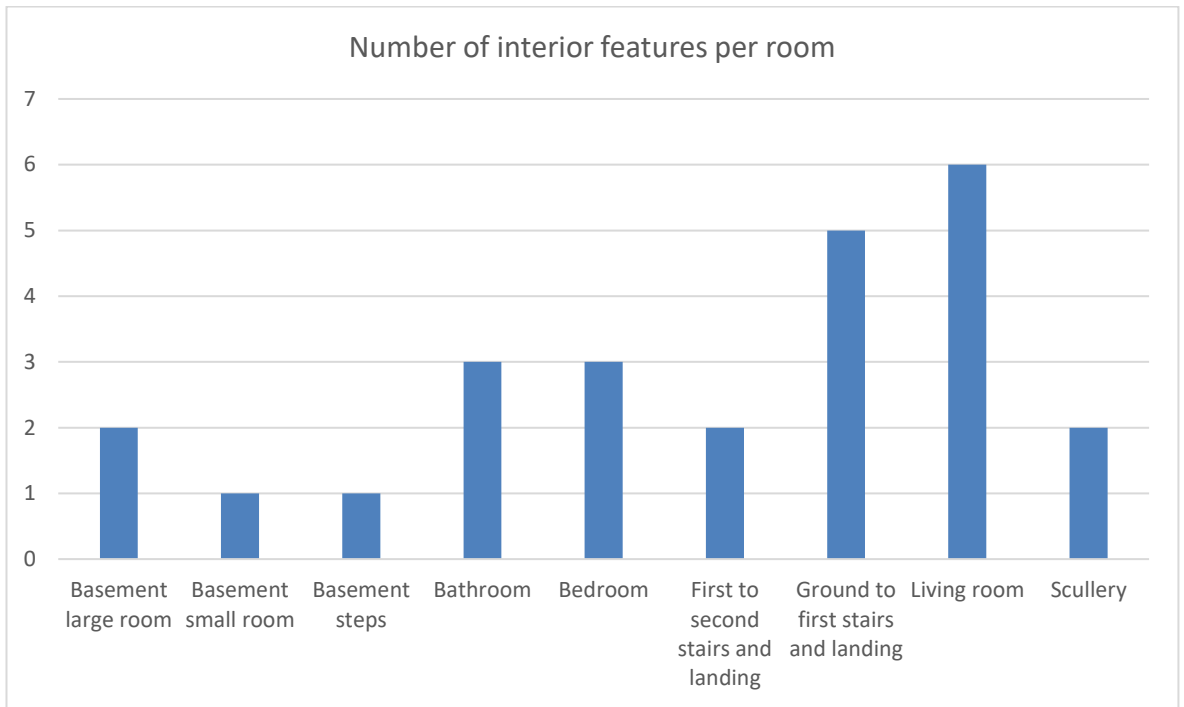


Figure 34 Original architrave (top); Original skirting board (middle); Original beading to wall (bottom).

## Quantification of the features and modifications







## Early occupants

Information on residents was taken from the 1901 and 1911 Census (FMP 2020):

### 1901

First name(s)	Last name	Relationship	Marital status	Sex	Age	Occupation	Birth place
■■■	■■■	Head	Married	Male	64	Tailor	Leeds
■■■	■■■	Wife	Married	Female	57		Swindon
■■■	■■■	Son	Single	Male	24	Wood carver	York

### 1911

First name(s)	Last name	Relationship	Marital status	Sex	Age	No. of children born living	No. of children still living	Occupation	Birth place
■■■	■■■	Head	Widower	Male	69	10	7	Labourer	York
■■■	■■■	Son	Single	Female	31			Labourer	Leeds

In addition, the Leeds Directories provide the occupant's name and occupation during the period 1892 – 1911 as follows:

Year	Occupant	Occupation
1892	■■■■■■■	Brewer
1893	■■■■■■■	Brewer
1893	■■■■■■■	Dressmaker
1894	■■■■■■■	Dressmaker
1897	(No listing for house numbers ■■■)	
1898	■■■■■■■	-
1899	■■■■■■■	Pensioner
1900-1901	■■■■■■■	Householder
1901-1902	■■■■■■■	-
1902	■■■■■■■	Tailor
1903	■■■■■■■	Labourer
1904	■■■■■■■	Labourer
1905	■■■■■■■	-
1906	■■■■■■■	-
1907	■■■■■■■	Labourer
1908	■■■■■■■	Labourer
1909	■■■■■■■	Labourer
1910	■■■■■■■	Labourer
1911	■■■■■■■	Labourer





## Historic plans

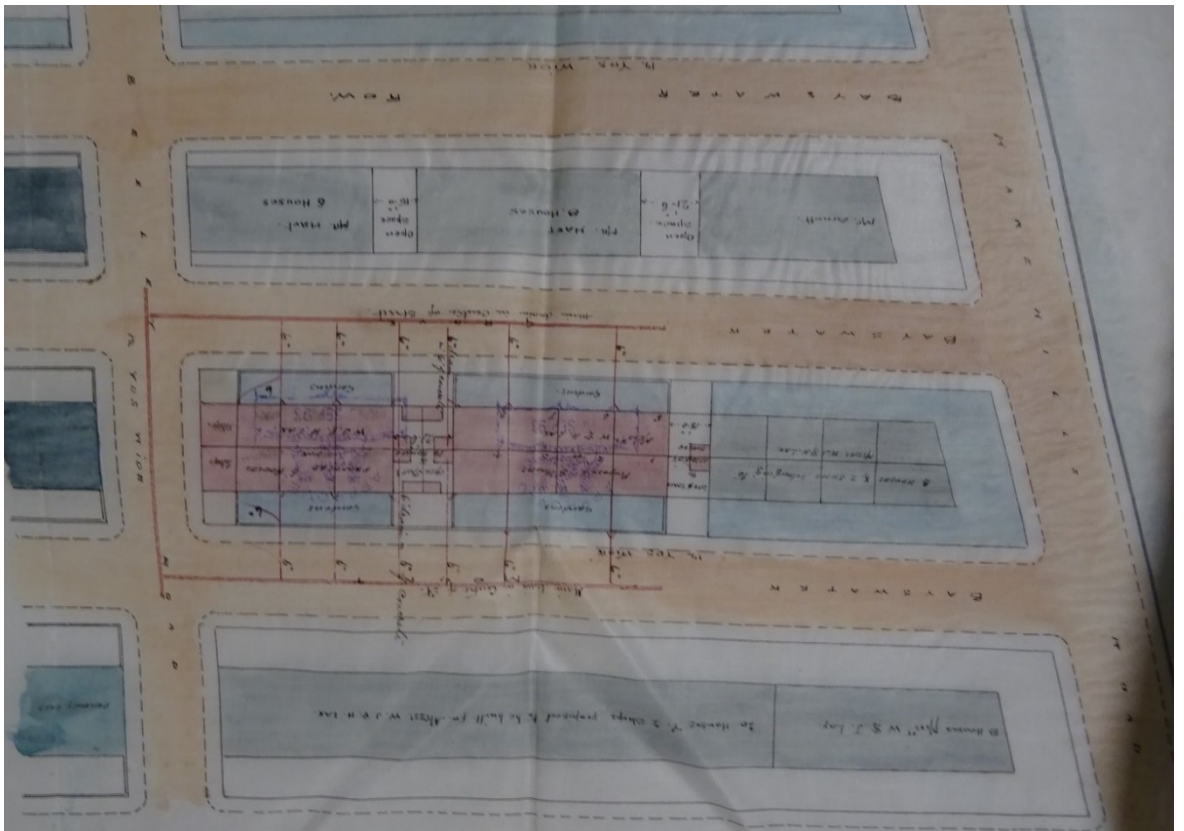


Figure 2 The site plan shows that much of the land was being developed at this time (Worsnop 1893a).

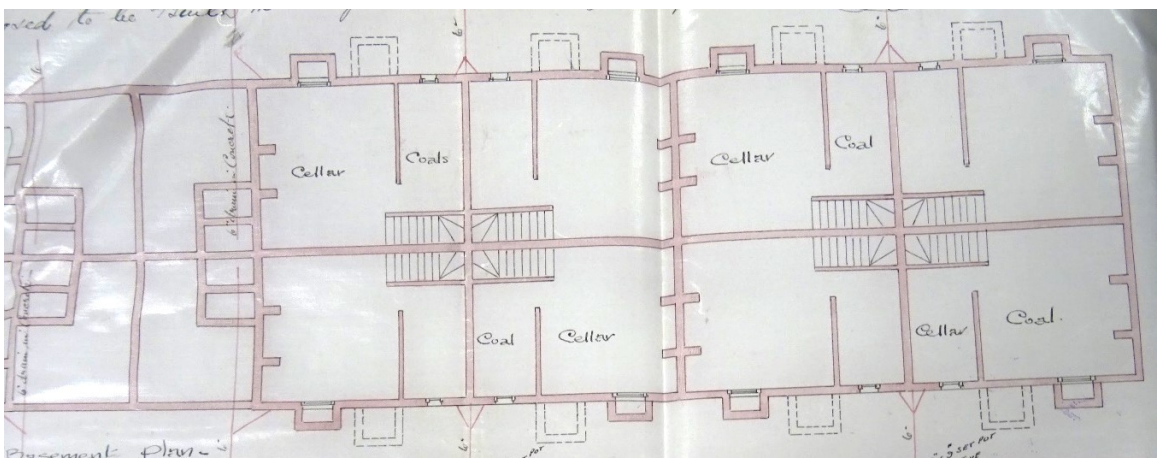


Figure 3 The basement plan shows a cellar and coal cellar (Worsnop 1893a).

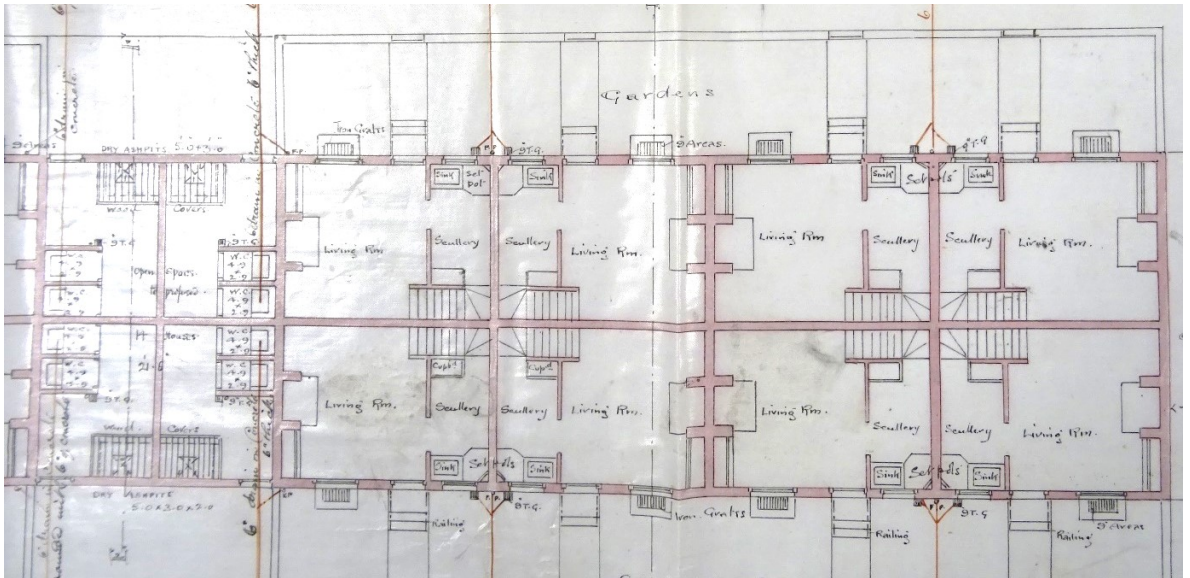


Figure 4 The ground floor plan shows the living room and scullery. The scullery housed a sink, set-pot and built-in cupboard. Many houses also had a bath in the cellar, but this facility is now shown here. WCs (not earth closets) were located in the adjacent yard, one for every two houses (Worsnop 1893a).

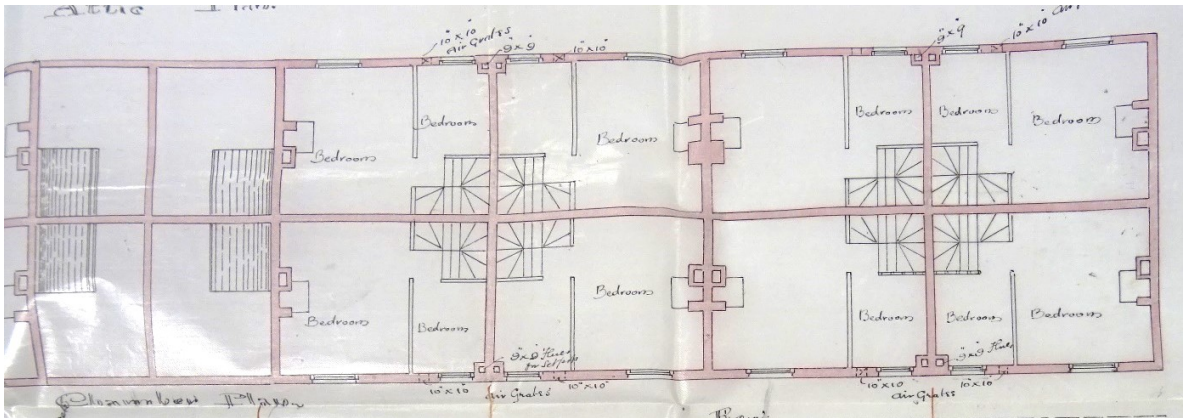


Figure 5 The first floor had two bedrooms (Worsnop 1893a).

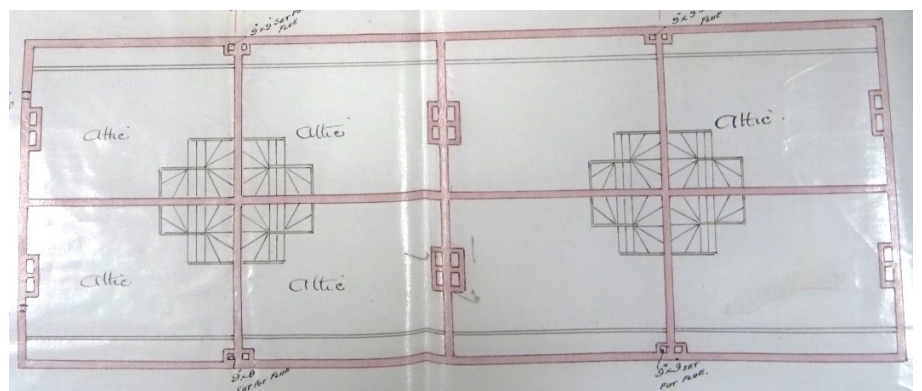


Figure 6 The attic room had one large bedroom (but no fireplace) (Worsnop 1893a).



Figure 7 Bayswater Mount elevation of the 14-house development (Worsnop 1893a).

## Survey drawings (2018)

These are provided on the following pages.

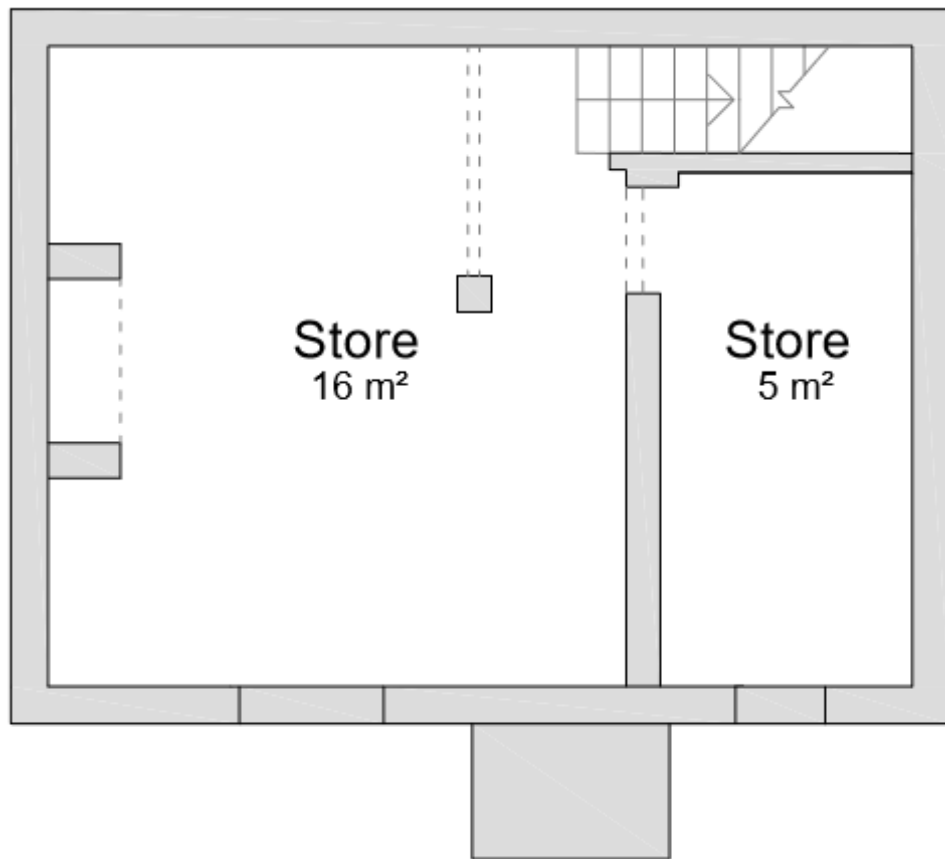


Figure 8 Basement floor plan (Scale 1:50).



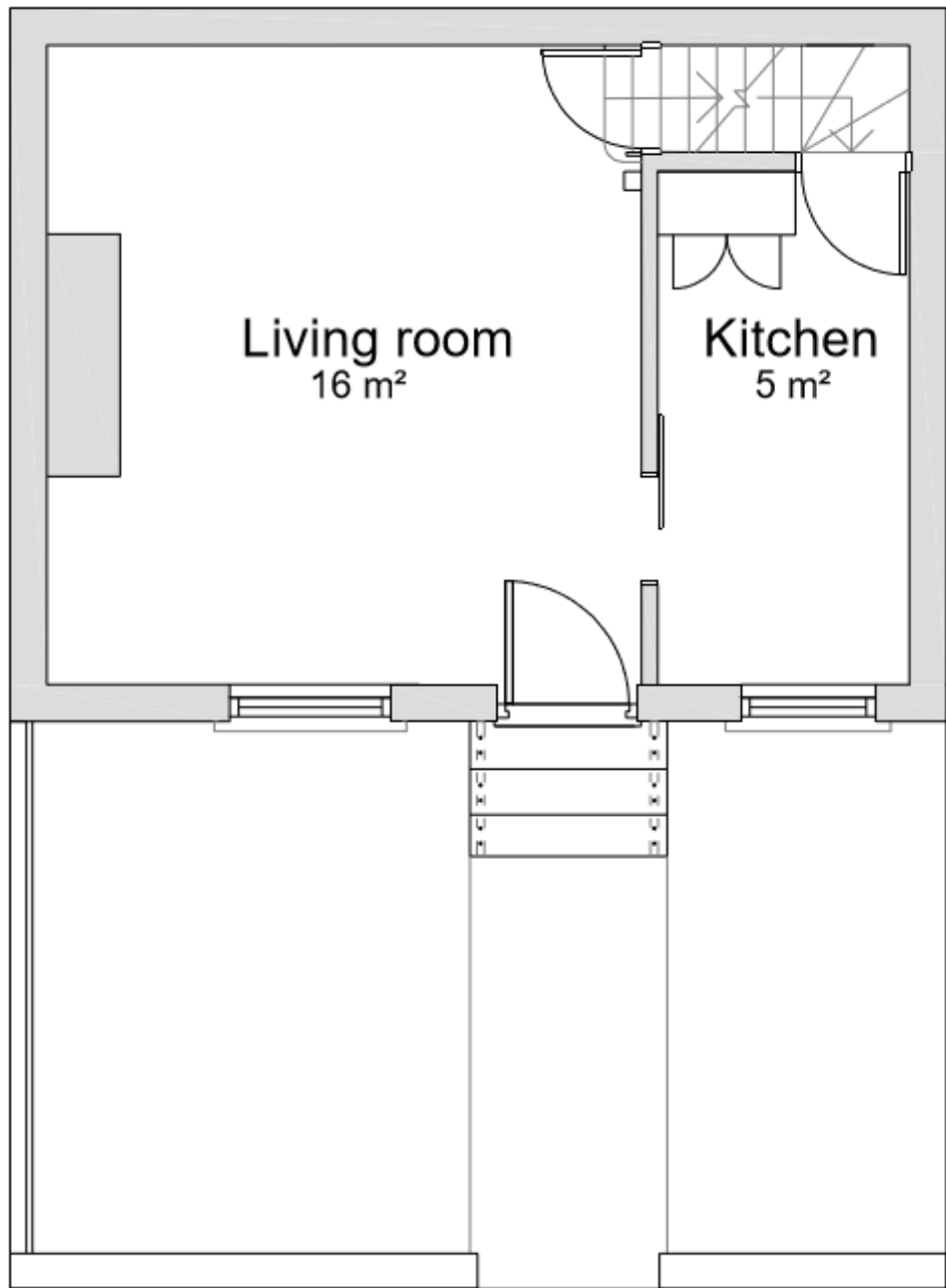


Figure 9 Ground floor plan (Scale 1:50).

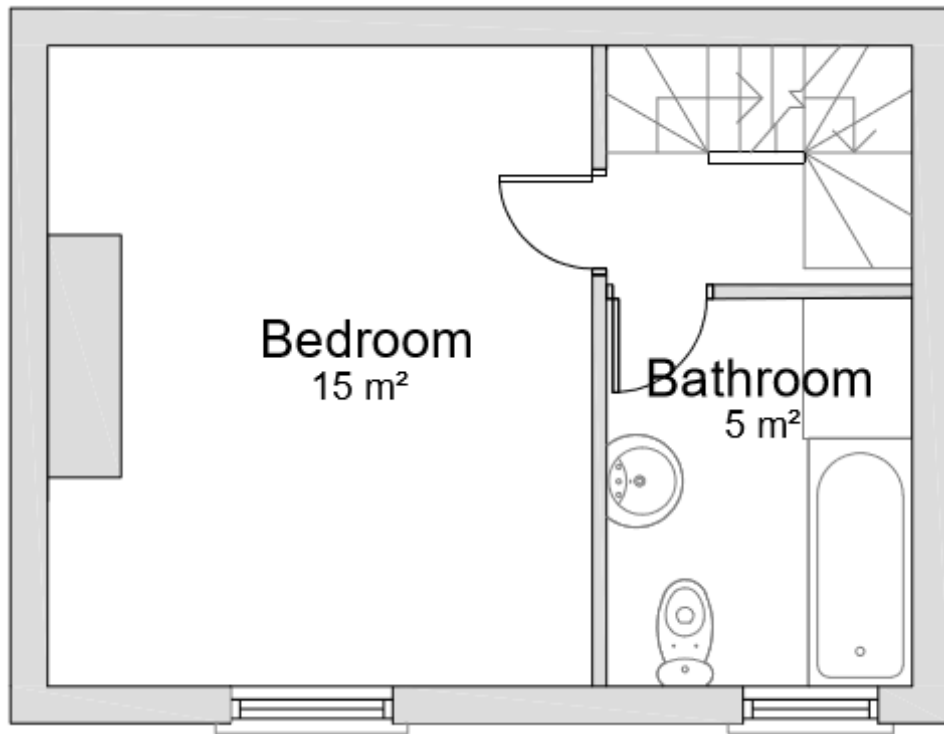


Figure 10 First floor plan (Scale 1:50).

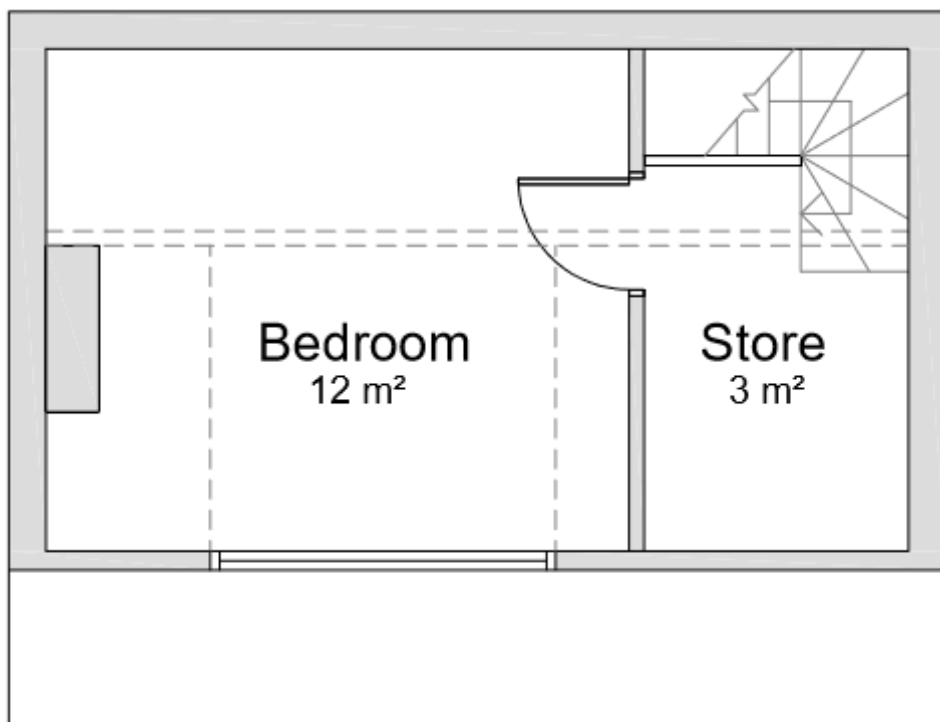


Figure 11 Second floor plan (Scale 1:50).



Figure 12 Elevation (Scale 1:50).

## Exterior photographs

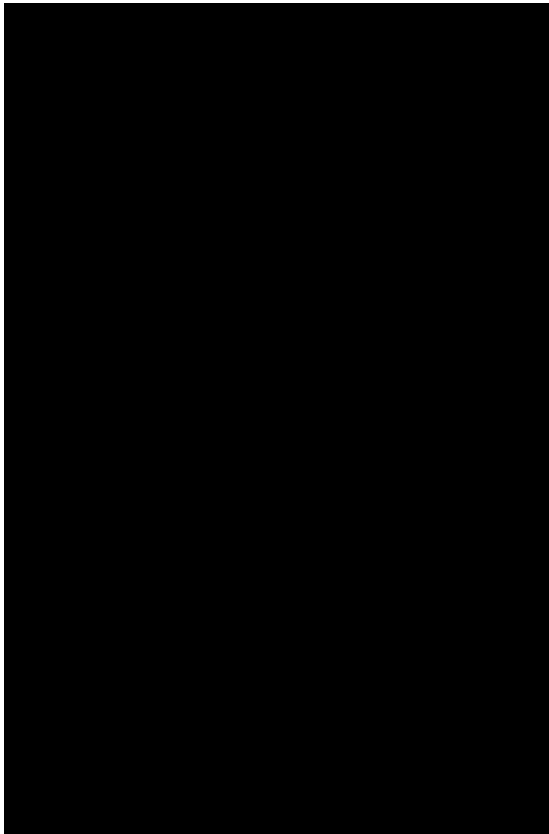


Figure 13 The house exterior retains many of the original features, but has had replacement windows and door and a dormer added.



Figure 14 The timber gutter is supported on double brick corbels with a decorative brick frieze between and below.



Figure 15 The original entrance steps and balustrade remain in reasonable condition.



Figure 16 The arched lintels feature both brickwork and stone, with decorative banding above. Stone sill complement the composition.

## Interior photographs



Figure 17 View of the scullery kitchen looking towards the window.



Figure 18 View of the scullery kitchen looking towards the back of the house. The door leads to the basement. Above, is the underdrawing to the stair leading to first floor, and to the left, part of the original fitted cupboard.



Figure 19 Even functional items in functional rooms were well constructed and decorative, incorporating pediments and beading.

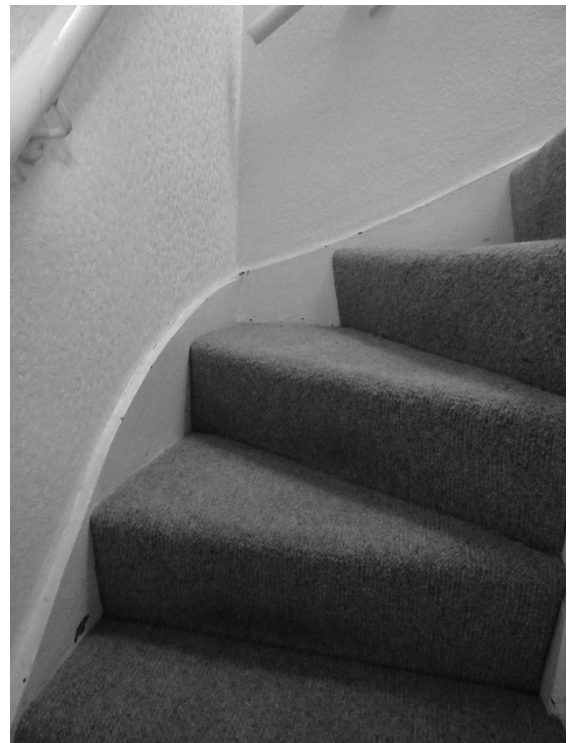


Figure 20 Stair strings are elegantly curved, again indicating that functional spaces also benefitted from design quality.



Figure 21 The living room has an abundance of original features.

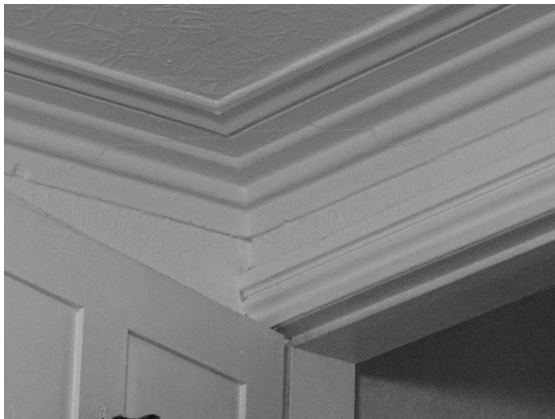


Figure 22 Original living room features includes a decorative cornice (top); ceiling rose (middle); and skirting boards and architraves (bottom).



Figure 23 View of the bathroom looking towards the window. Ventilation is provided through the original air brick (though the interior cover is a modern replacement).

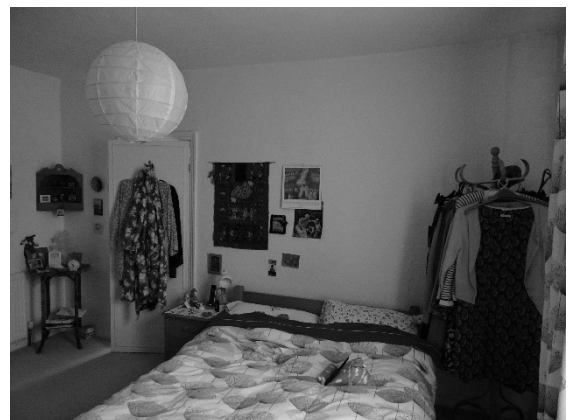


Figure 24 The first-floor bedroom is of generous proportions.



Figure 25 The attic has been modified to provide an enclosed bedroom (originally open to the staircase) and a dormer window to maximise the useable floorspace.

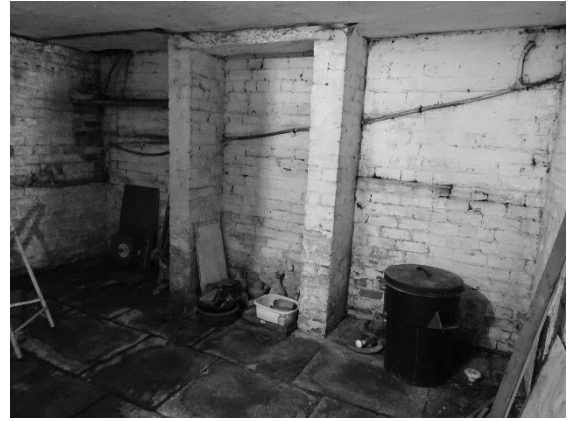


Figure 27 The basement features a flag floor to the large room, and a brick floor to the small room.



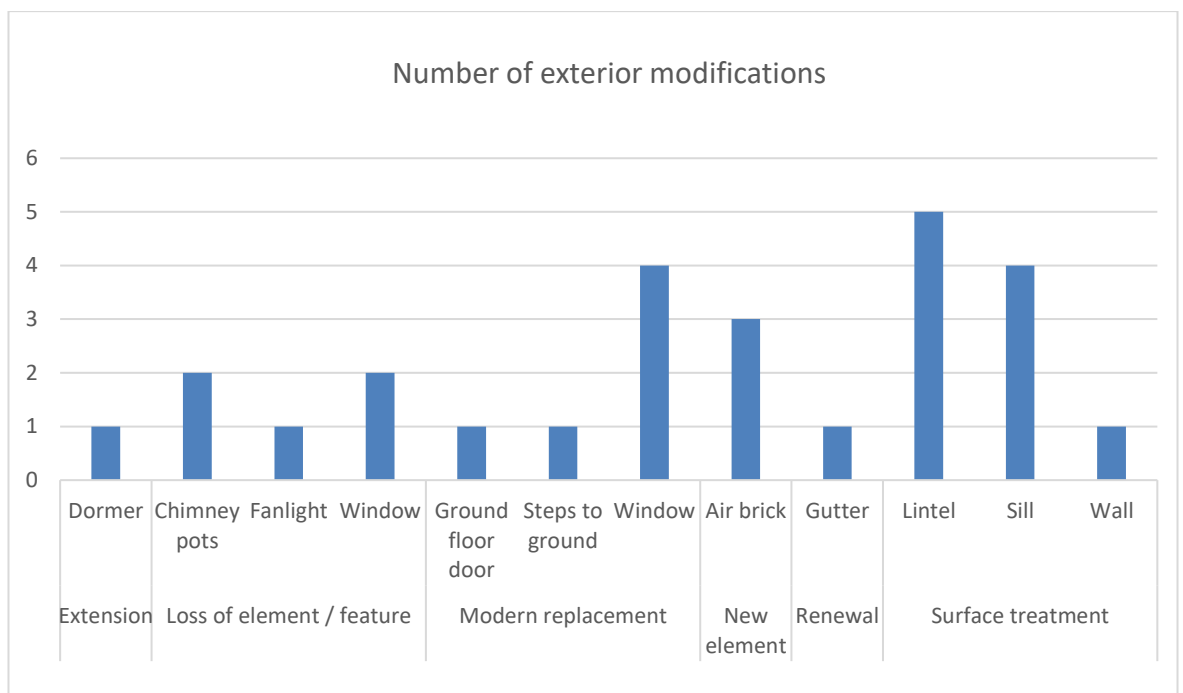
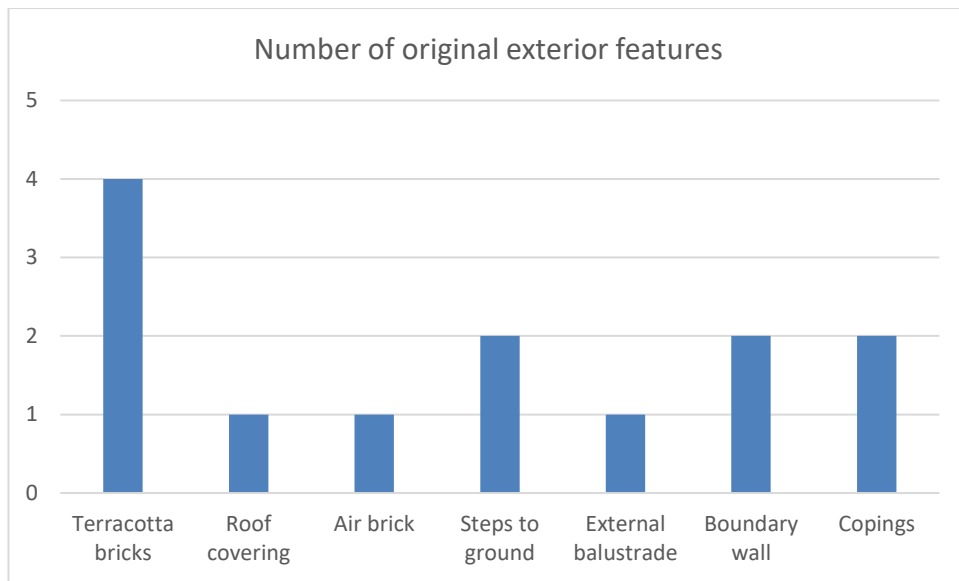
Figure 28 The open stone treads to the basement stair are an unusual feature.



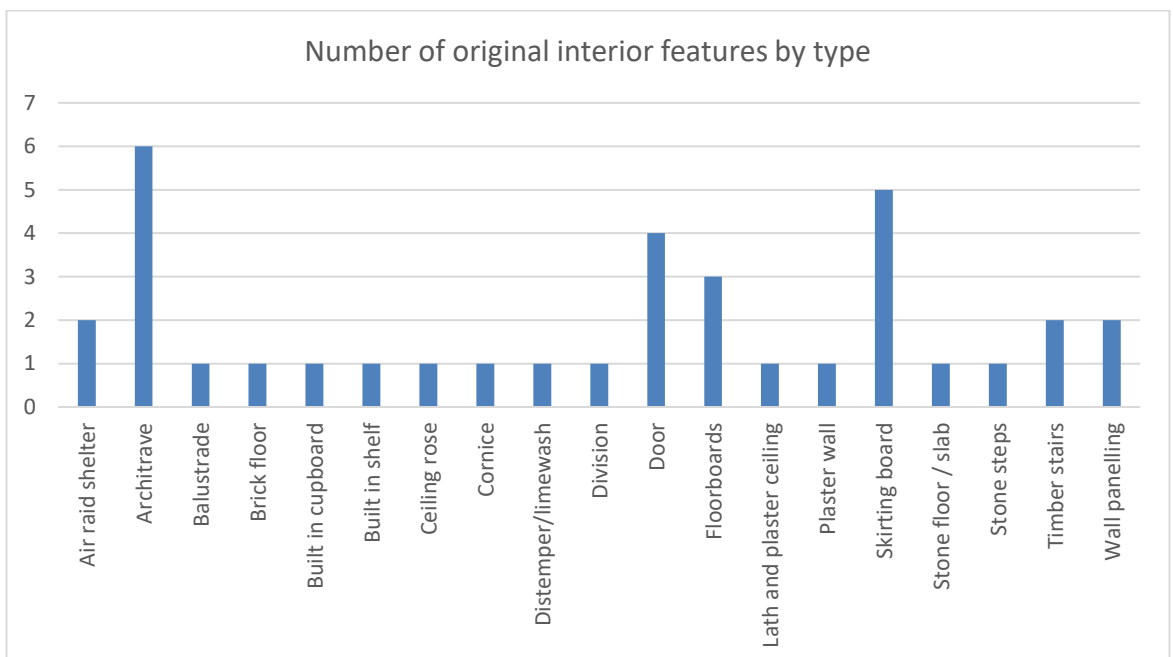
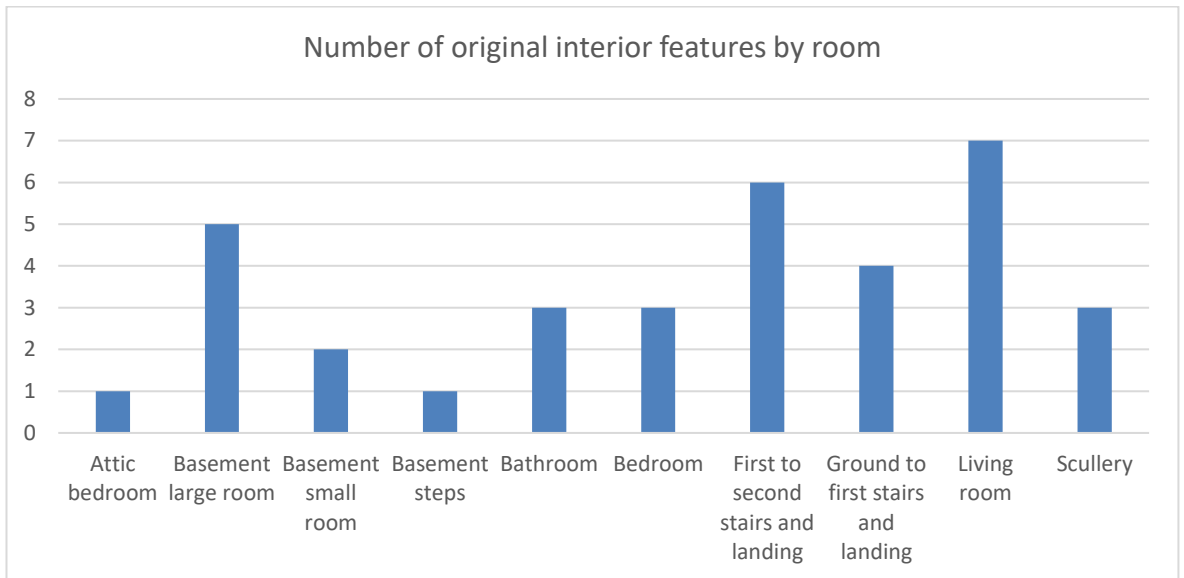
Figure 26 The column to the middle of the basement with the steel beam above, provided additional support to the house during wartime.



## Quantification of features and modifications







(Note: The air raid shelter is not an original feature, but is important to the history of the house).

## Early occupants

Information on residents was taken from the 1901 and 1911 Census (FMP 2020):

### 1901

First name(s)	Last name	Relationship	Marital status	Sex	Age	Birth year	Occupation	Birth place
■■■	■■■	Head	Married	Male	32	1869	Tailor's Cutter	Dartford, Kent
■■■	■■■	Wife	Married	Female	33	1868	-	Leeds, Yorkshire
■■■	■■■	Son	-	Male	8	1893	-	Leeds, Yorkshire
■■■	■■■	Son	-	Male	6	1895	-	Leeds, Yorkshire
■■■	■■■	Father	Widower	Male	69	1832	Tram Car Driver	Hampshire

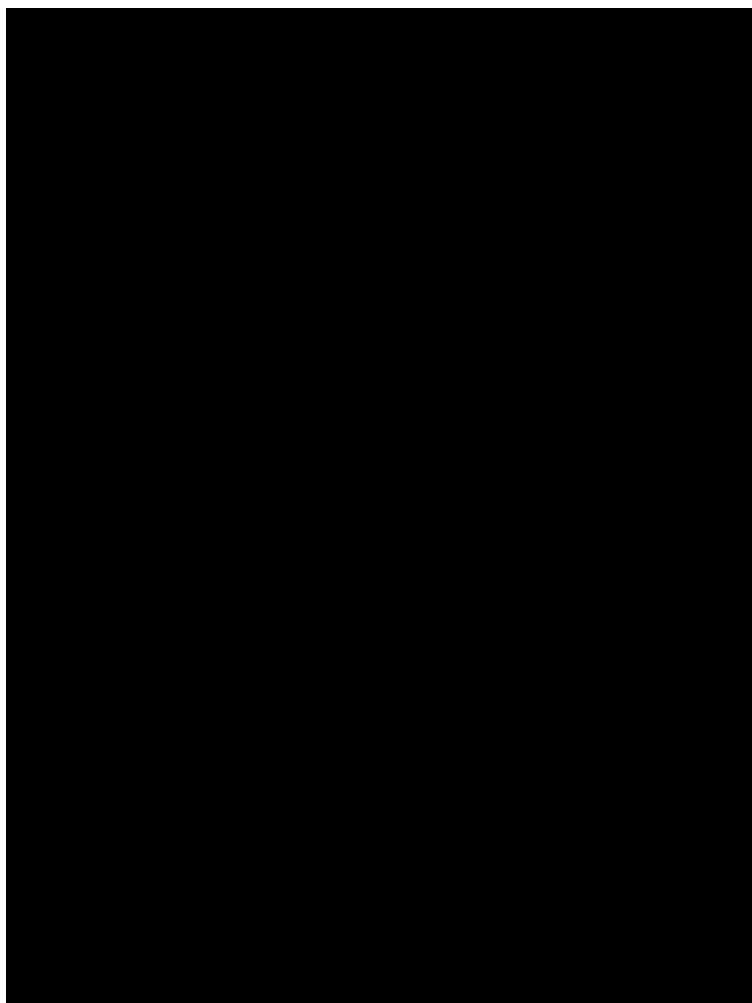
### 1911

First name(s)	Last name	Relationship	Marital status	Sex	Age	Birth year	Occupation	Birth place
■■■	■■■	Head	Married	Male	42	1869	Cutting Clothing Trade	Dartford, Kent
■■■	■■■	Wife	Married	Female	43	1868	-	Leeds, Yorkshire
■■■	■■■	Son	Single	Male	18	1893	Cutter Clothing Trade	Leeds, Yorkshire
■■■	■■■	Son	Single	Male	16	1895	Wire Winder Electrical	Leeds, Yorkshire
■■■	■■■	Daughter	-	Female	6	1905	School	Leeds, Yorkshire
■■■	■■■	Daughter	-	Female	3	1908	-	Leeds, Yorkshire

In addition, the Leeds Directories provide the lead occupant for each year during the period 1897 – 1911 as follows:

Year	Occupant	Occupation
1897	Unoccupied	
1898	■■■■■■■	Cutter
1899	■■■■■■■	Tailor's cutter
1900-1901	■■■■■■■	Tailor's cutter
1901-1902	■■■■■■■	Cutter
1902	■■■■■■■	Tailor's cutter
1903	■■■■■■■	Tailor's cutter
1904	■■■■■■■	Tailor's cutter
1905	■■■■■■■	Cutter
1906	■■■■■■■	Cutter
1907	■■■■■■■	Tailor's cutter
1908	■■■■■■■	Tailor's cutter
1909	■■■■■■■	Tailor's cutter
1910	■■■■■■■	Tailor's cutter
1911	■■■■■■■	Tailor's cutter

Architectural and social history of ████████████████████, Harehills



## Introduction

Back-to-back houses in Leeds can be categorised by their plan, urban arrangement and sanitary provision, and from the information in the table below, we can determine that this house is a Type 3 back-to-back.

Type	Plan-form features	Urban arrangement & sanitary provision
Type 1	One room per floor	Maximum of eight in a block with shared closet / WC yards between
Type 2	Two rooms per floor on at least the ground and first floors	
Type 3		Continuous row with a WC integral to the house footprint (at least one WC per two houses)
Pseudo Type 3	One room per floor	Continuous row with an internal bathroom (including WC) to each house
Moderns	Two rooms per floor on all floors	

This house was designed by the architect W. Carby Hall and built around 1897 by Thomas Atkinson. Originally a three bedroomed house, it was later modified to include an internal bathroom, and the number of bedrooms was reduced to two.

## Historic photographs



Figure 1 Bayswater Road at the junction with Roundhay Road (LLIS 1936).



Figure 2 The nearby junction of Bayswater Avenue (now demolished) with Gledhow Road (LLIS 1949b).

## Historic drawings

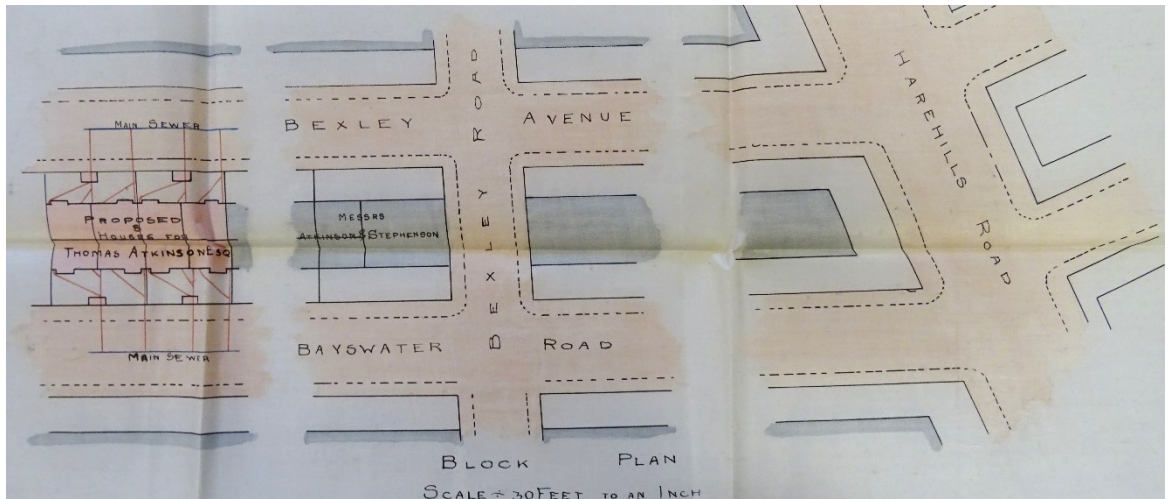


Figure 3 Site plan showing the eight houses submitted for approval. Much of the area was being developed at this time (Carby Hall 1896a).

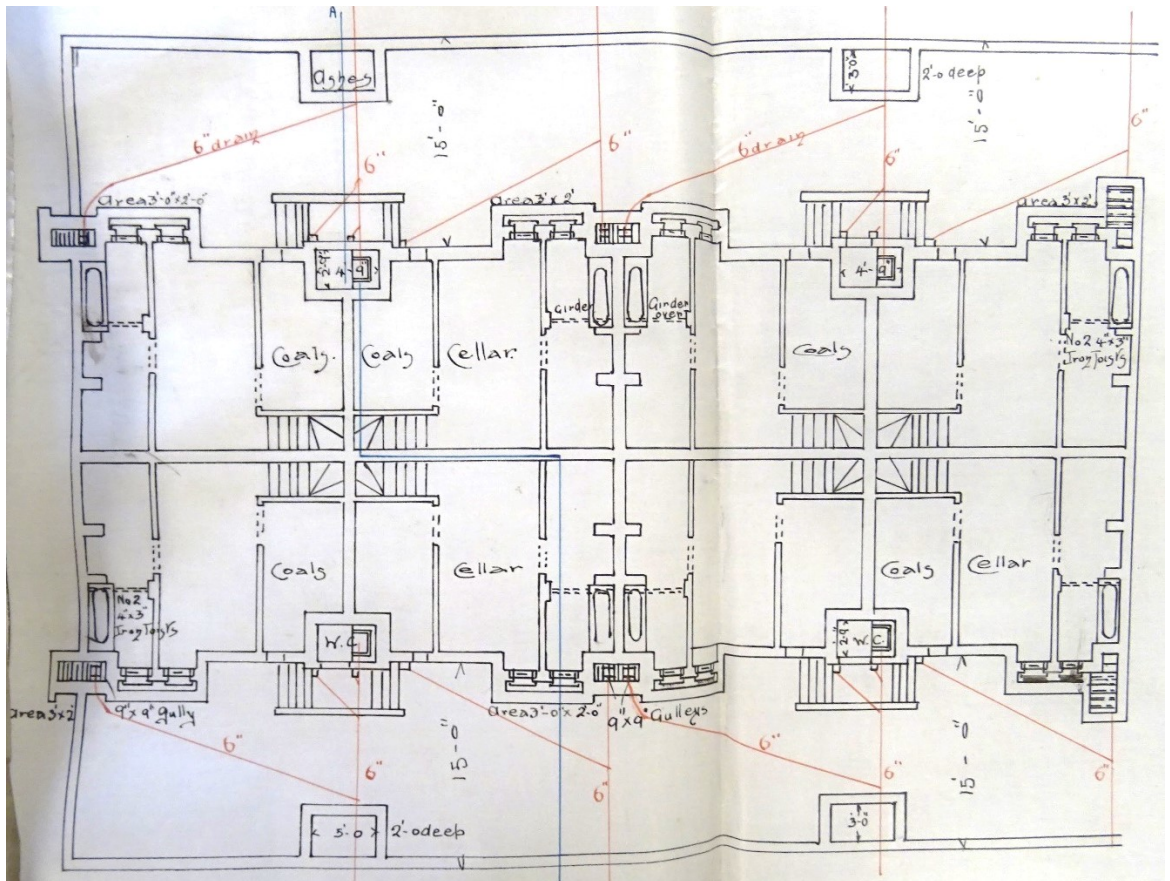


Figure 4 Three rooms in the basement is relatively unusual. In this development, the room containing the chimney supports accommodates a bath. The WCs are shared between two houses (Carby Hall 1896a).

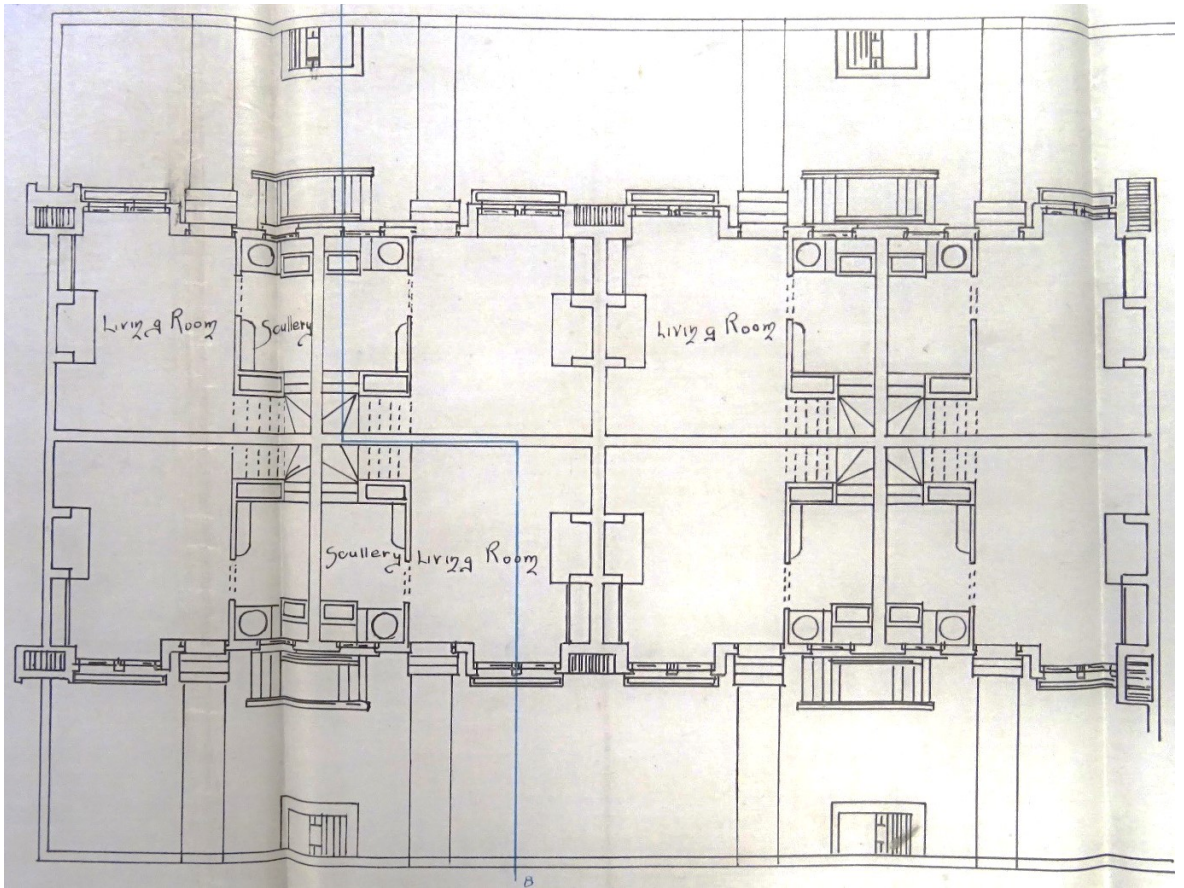


Figure 5 The first floor plan shows the living room and scullery. The scullery contained a sink, set-pot and built-in cupboard (Carby Hall 1896a).

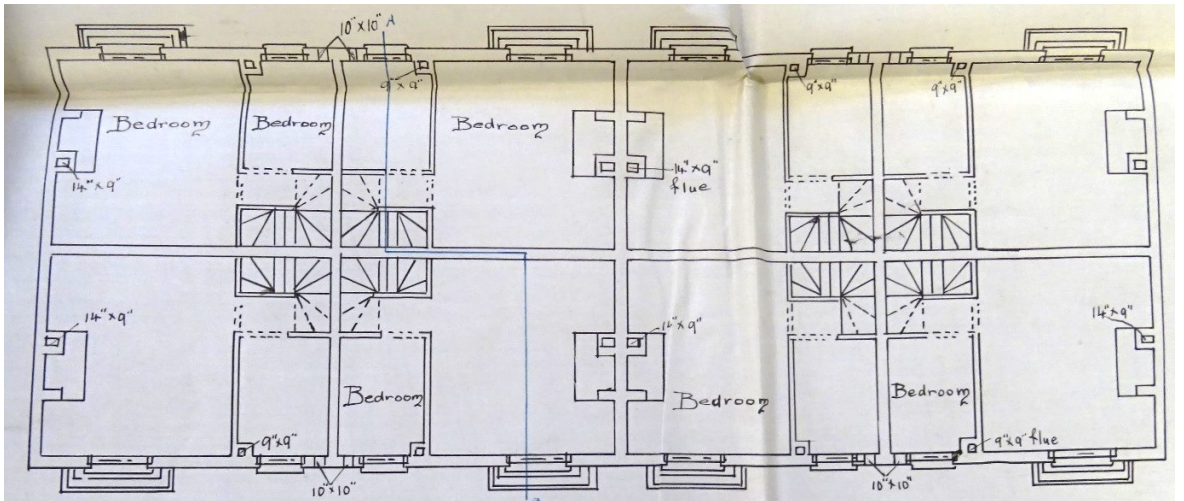


Figure 6 The first floor had two bedrooms (Carby Hall 1896a).

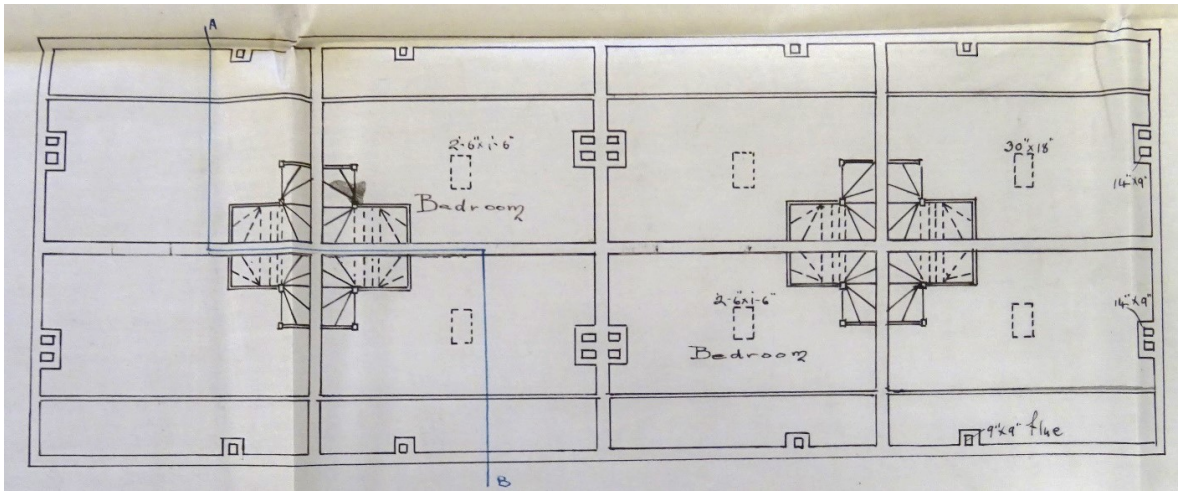


Figure 7 The attic was a single space, with the staircase open to the room. It did not have a fireplace (Carby Hall 1896a).

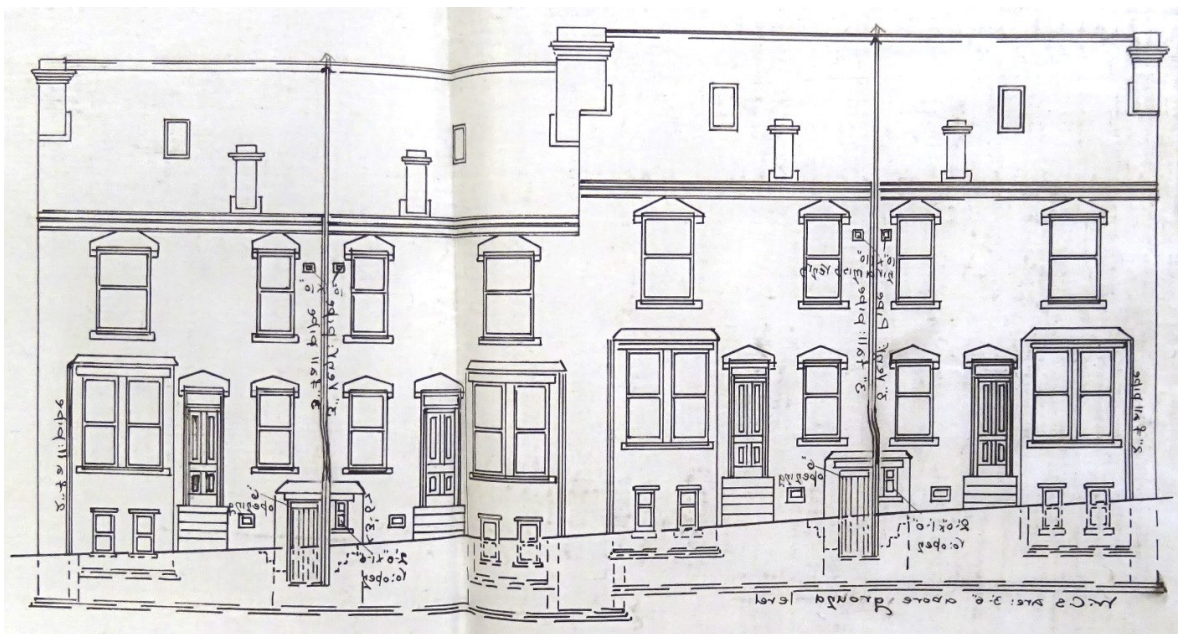


Figure 8 The elevation shows the architectural features (Carby Hall 1896a).

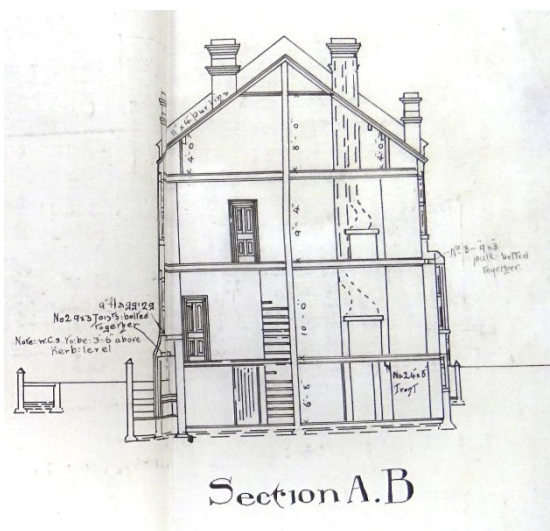


Figure 9 The section shows the interior doors and stairs, chimney flues, WC and garden ash pit (Carby Hall 1896a).



Survey drawings (2018)

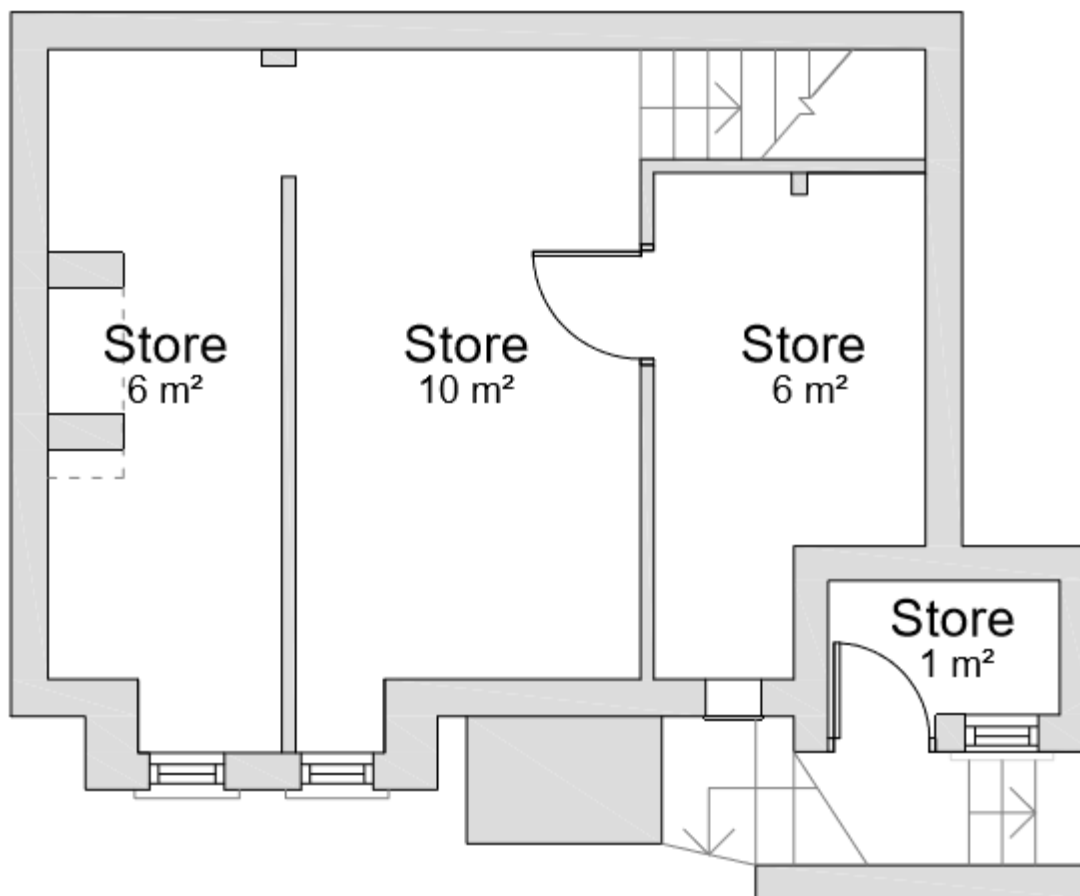


Figure 10 Basement floor plan (Scale 1:50).

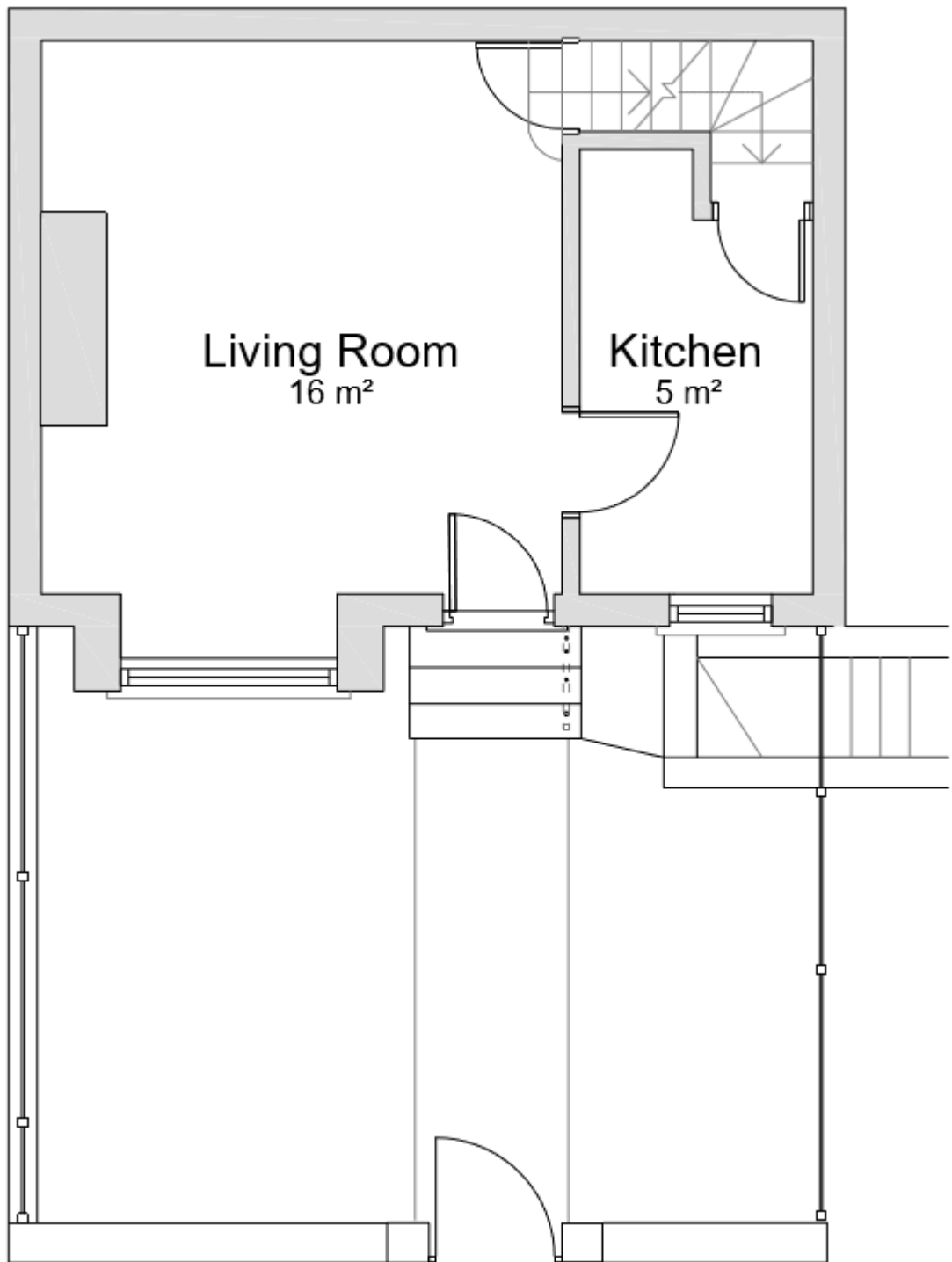


Figure 11 Ground floor plan (Scale 1:50).

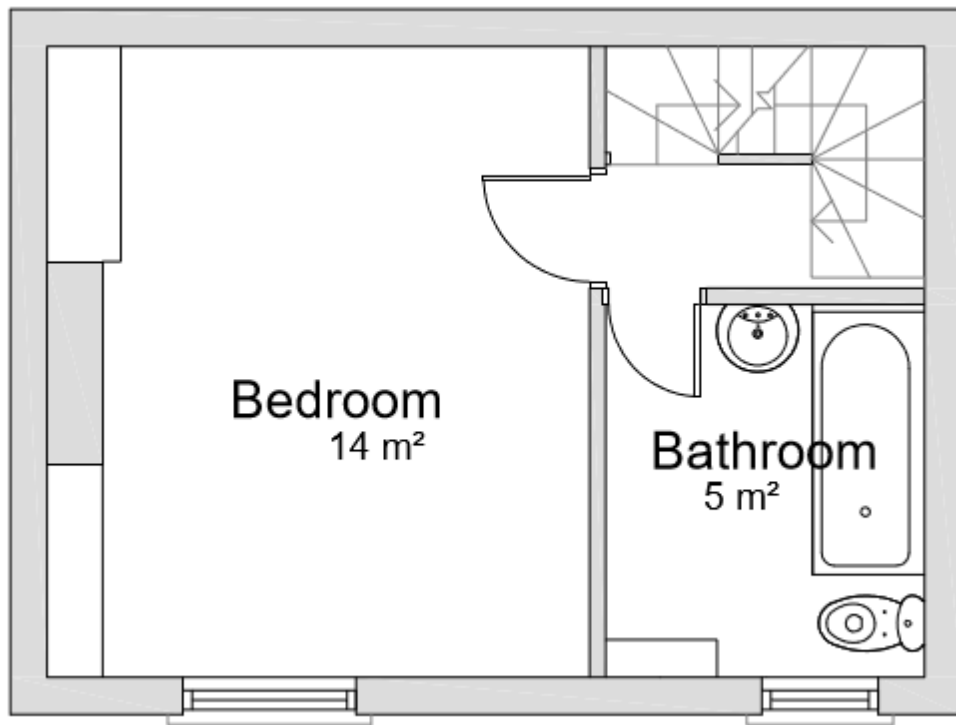


Figure 12 First floor plan (Scale 1:50).

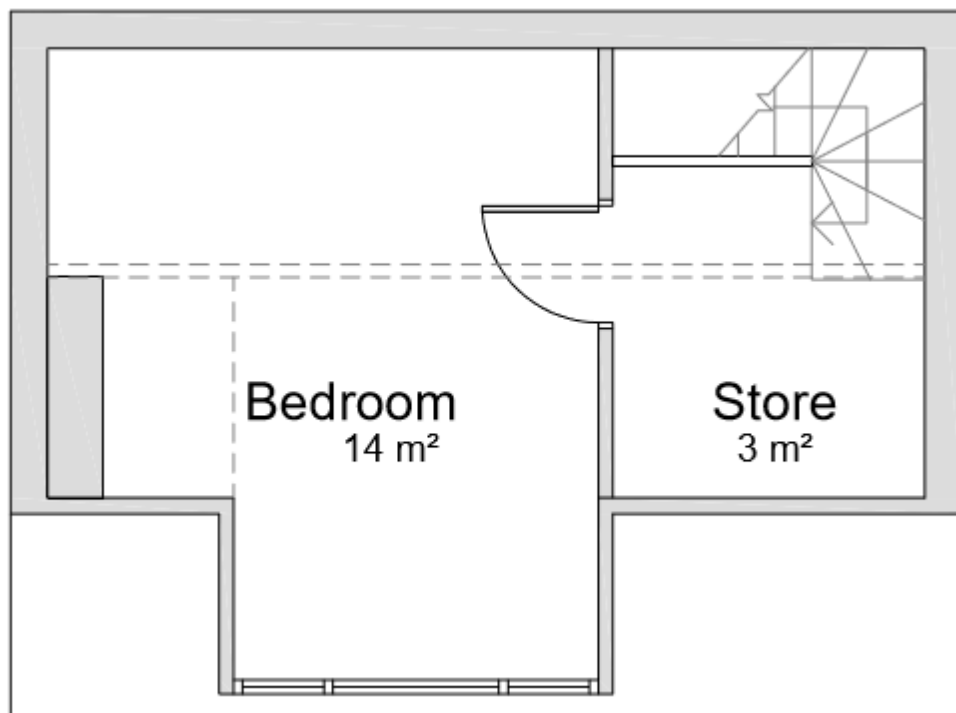


Figure 13 Second floor plan (Scale 1:50).



Figure 14 Elevation (Scale 1:50).

## Exterior photographs

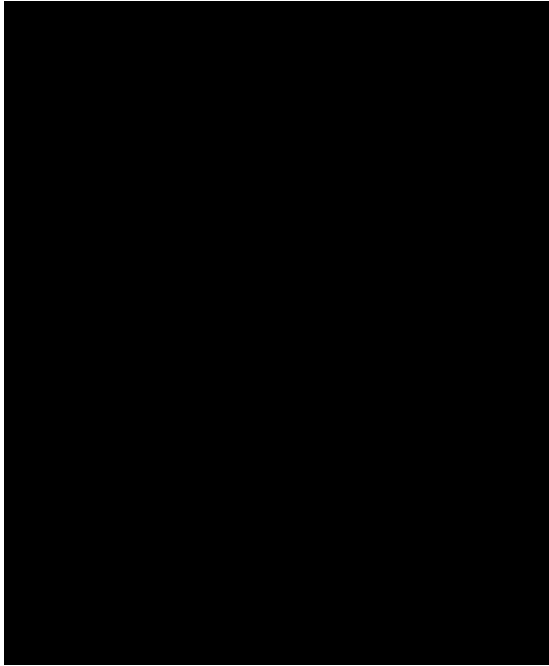


Figure 15 The house retains the essence of the original character, although the door and windows have been replaced, and a dormer has been added to the attic.



Figure 17 The square bay window. Originally there would have been a stone mullion dividing the window area, and a sliding sash each side.



Figure 16 The gutter is supported off corbels, positioned above two decorative strings courses. The decorative lintel and sill are characteristic of the area.



Figure 18 Part of the original basement window remains.



Figure 19 The original balustrade to the stone steps. One of the balusters is missing, but otherwise it is in good condition. This is one of the plainer designs found in the area.



Figure 20 The coal grate is in excellent condition.

## Interior photographs



Figure 21 The largest of the three basement rooms.

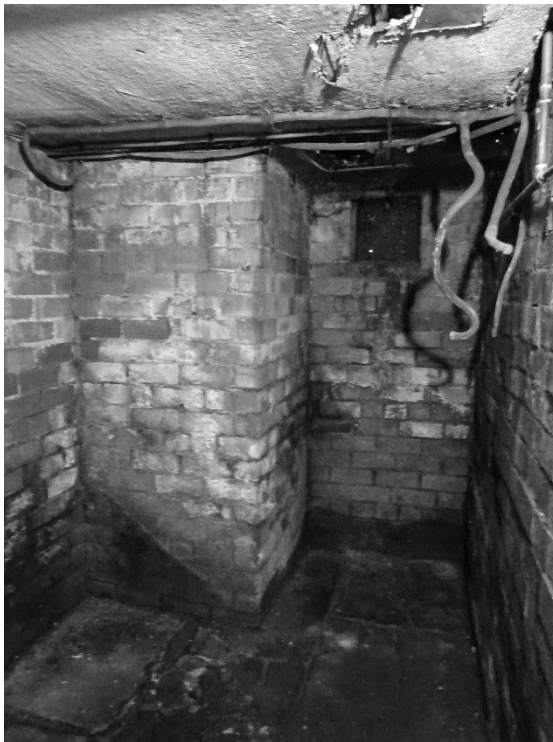


Figure 22 The former coal cellar. The back of the coal grate can be seen ahead, and to the left, the wall that separates the coal cellar from the external WC.



Figure 23 This third basement room is where the bath was located. Most houses do not have a separation between this area and the main basement space.

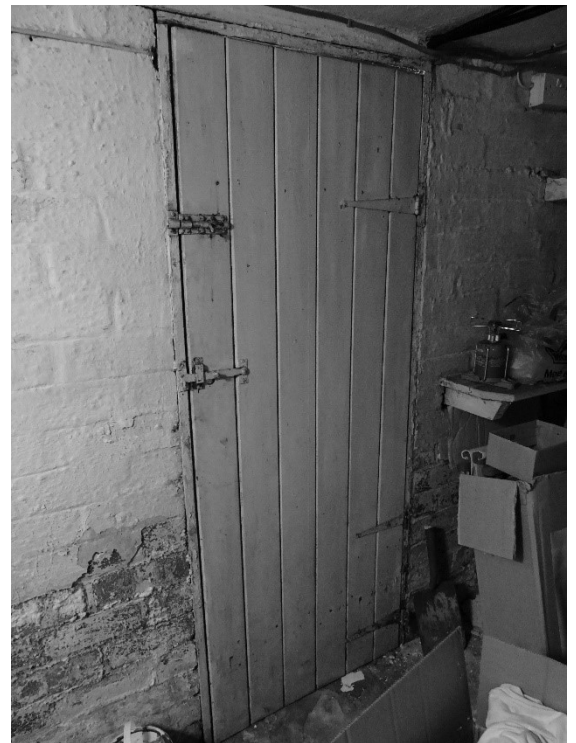


Figure 24 The original coal cellar door.



Figure 25 The scullery kitchen looking towards the window.



Figure 27 The living room.



Figure 26 The scullery kitchen looking towards the rear of the house. The sweep of the stair to first floor can be seen above the door that leads to the basement.



Figure 28 The living room cornice.





Figure 29 The first-floor bedroom.



Figure 30 The original cast iron fireplace to the bedroom is very ornate and in good condition.

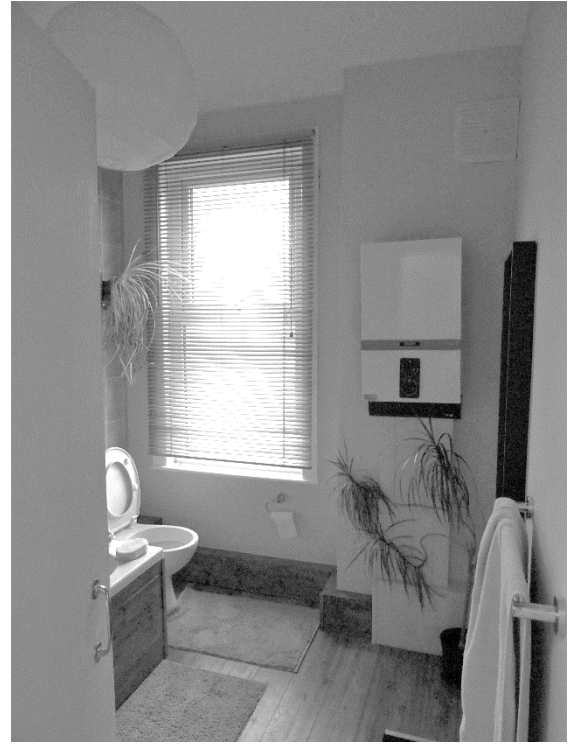


Figure 31 The bathroom, looking towards the window.



Figure 32 The original bedroom doors complete with ironmongery can be seen on the first floor landing.



Figure 33 The attic bedroom has a large dormer which maximises useable floor space.



Figure 34 A partition has been inserted to separate the bedroom from the staircase.

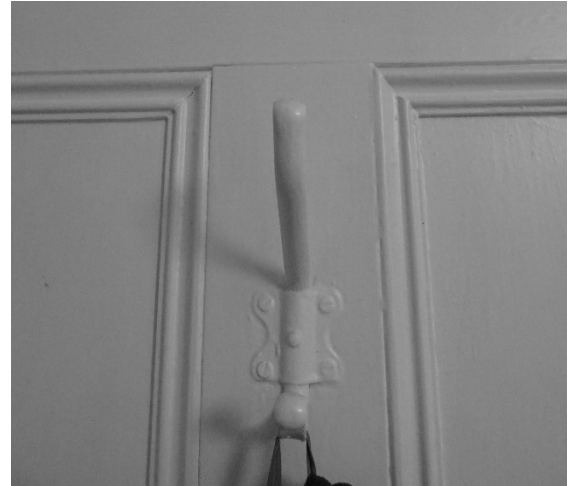
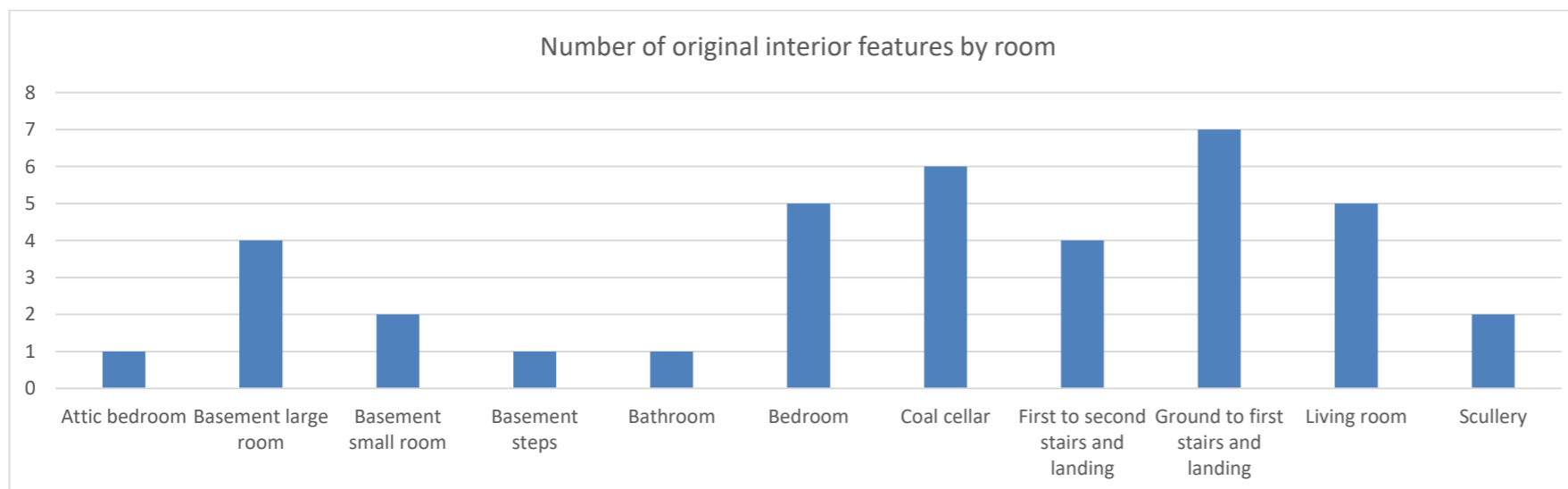
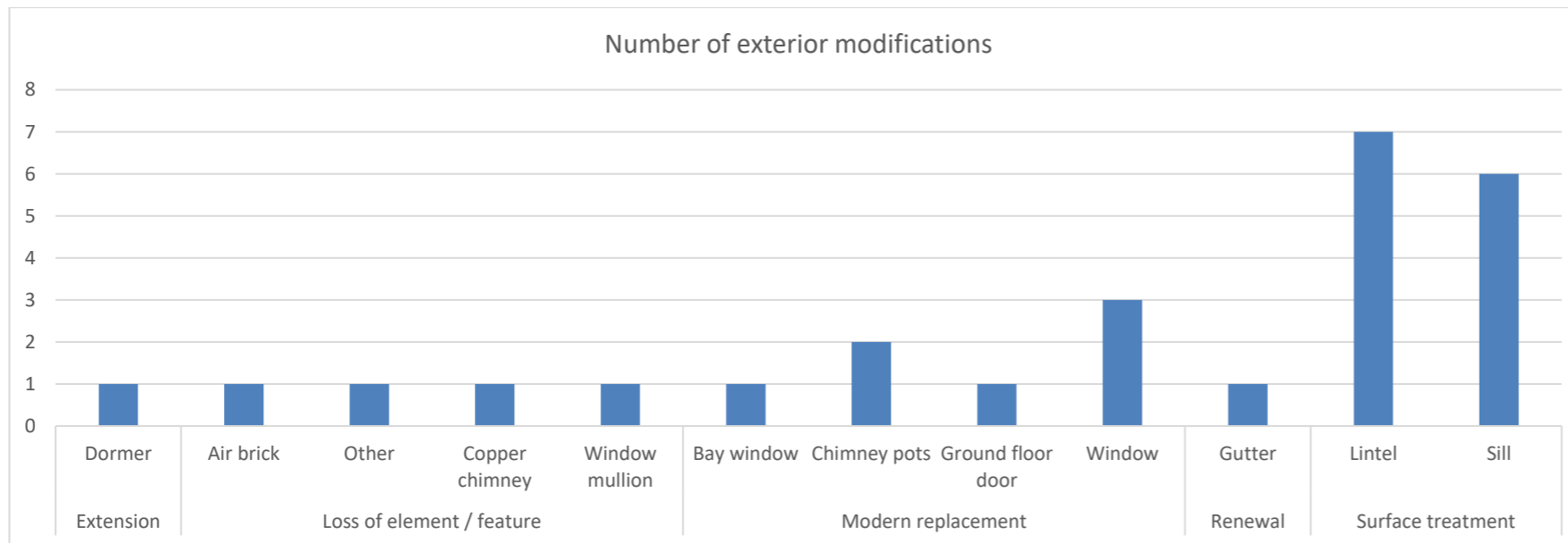
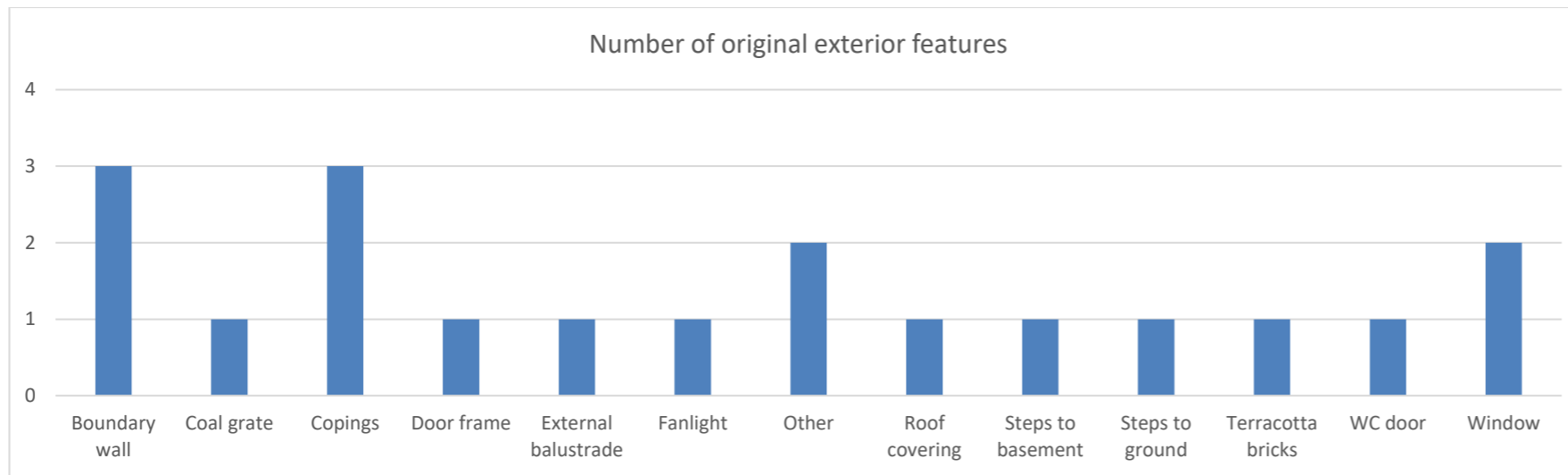
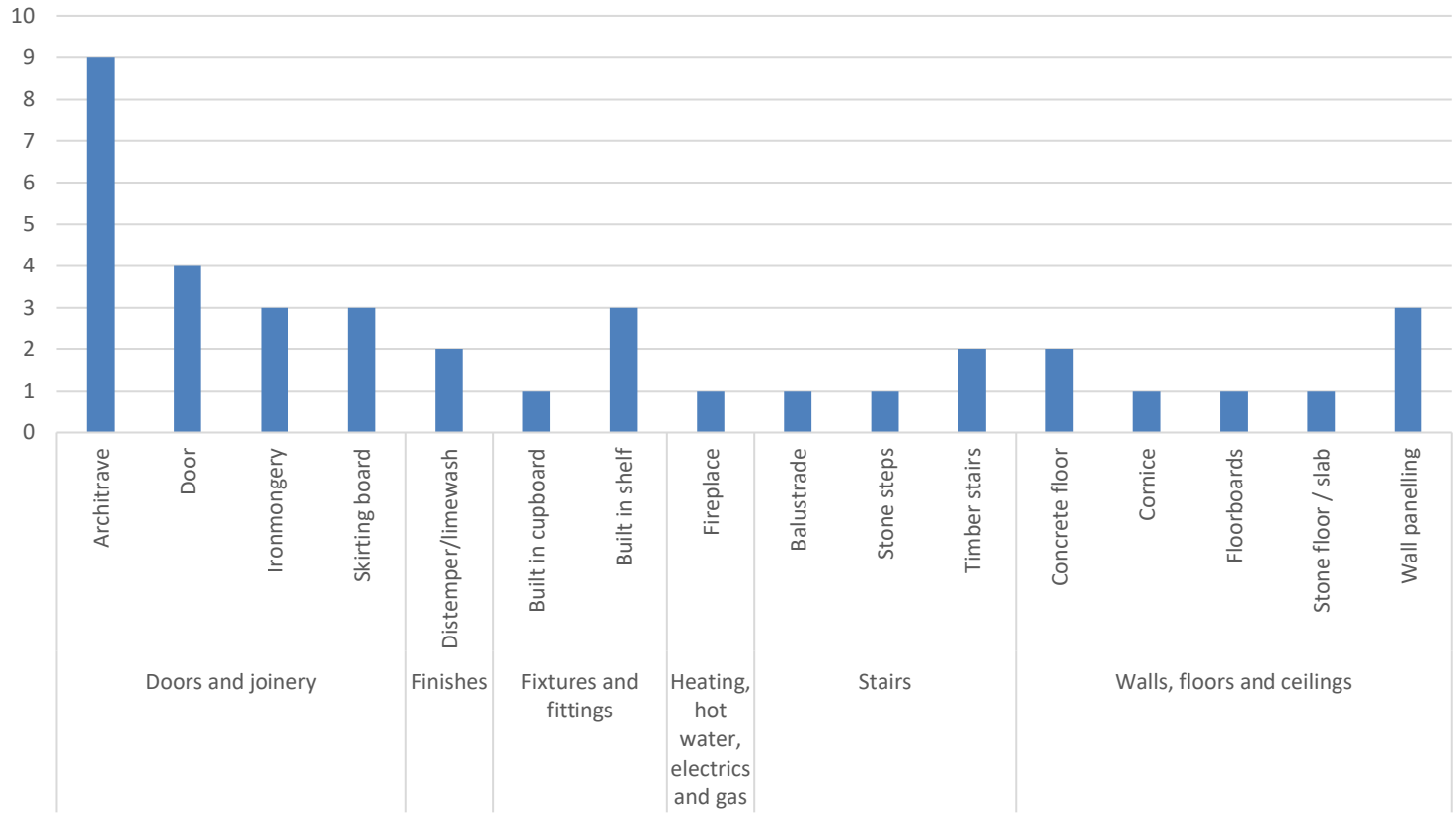


Figure 35 Close up detail of an original coat hook on the panel door (top); a rim lock handle (middle); and an architrave (bottom).

## Quantification of features and modifications



Number of original interior features by type



## Early occupants

Information on residents was taken from the 1901 and 1911 Census (FMP 2020):

### 1901

First name(s)	Last name	Relationship	Marital status	Sex	Age	Occupation	Birth place
■■■	■■■	Head	Single	Female	54	Living on own means	Leeds
■■■	■■■	Visitor	Single	Female	14		Firby, Lincs.

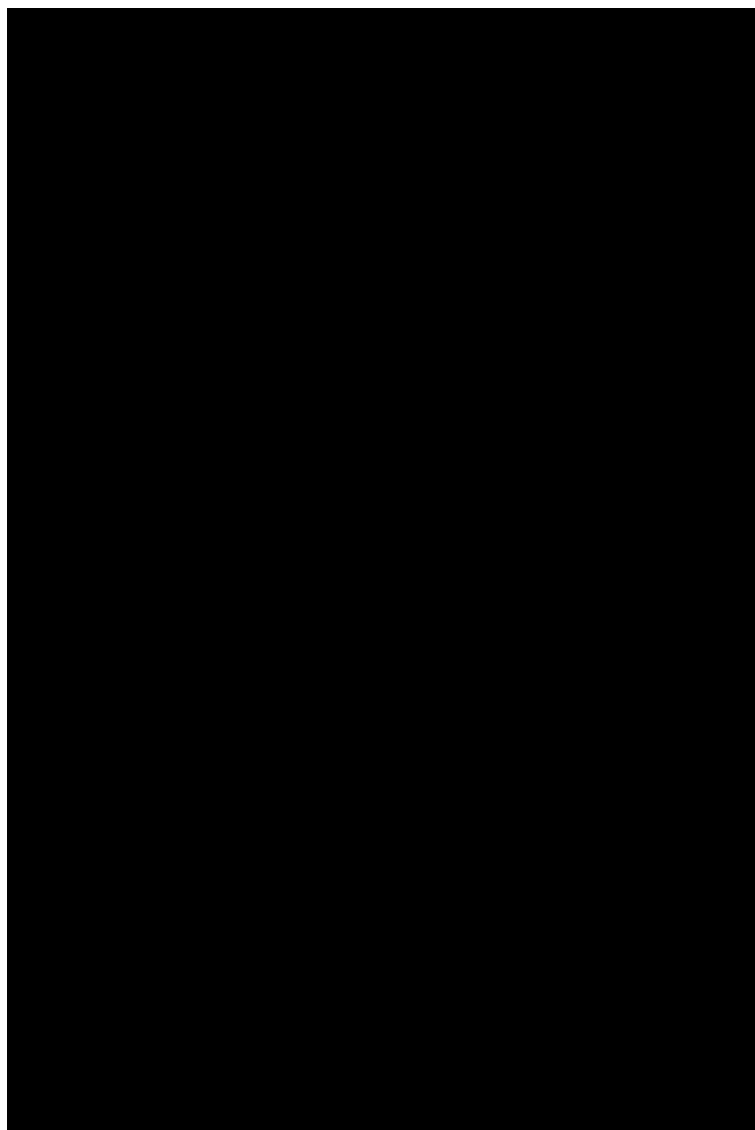
### 1911

First name(s)	Last name	Relationship	Marital status	Sex	Age	Occupation	Birth place
■■■	■■■	Head	Single	Female	40	At home housekeeper	Alva, Scotland
■■■	■■■	Sister	Single	Female	35	Tailoress finisher	Alva, Scotland
■■■	■■■	Sister	Single	Female	32	Sweet packer	Leeds
■■■	■■■	Brother	Single	Male	30	General printers labourer	Leeds
■■■	■■■	Brother	Single	Male	28	Boot trade roughcutter	Leeds
■■■	■■■	Sister	Single	Female	23	Sweet packer	Leeds

In addition, the Leeds Directories provide the lead occupant's name and occupation during the period 1897 – 1912 as follows:

Year	Occupant	Occupation
1897	-	-
1898	■■■■■■■	-
1899	■■■■■■■	Householder
1900-1901	■■■■■■■	Householder
1901-1902	■■■■■■■	
1902	■■■■■■■	Householder
1903	■■■■■■■	Householder
1904	■■■■■■■	Householder
1905	■■■■■■■	-
1906	■■■■■■■	-
1907	■■■■■■■	-
1908	-	-
1909	■■■■■■■	-
1910	■■■■■■■	-
1911	■■■■■■■	-
1912	■■■■■■■	-

Note that Mary Swallow appears to have residency from 1899-1904 but in the 1901 census she is recorded as living next door at 77 Bayswater Road.



## Introduction

Back-to-back houses in Leeds can be categorised by their plan, urban arrangement and sanitary provision, and from the information in the table below, we can determine that this house is a Type 2 back-to-back.

Type	Plan-form features	Urban arrangement & sanitary provision
Type 1	One room per floor	Maximum of eight in a block with shared closet / WC yards between
Type 2	Two rooms per floor on at least the ground and first floors	
Type 3		Continuous row with a WC integral to the house footprint (at least one WC per two houses)
Pseudo Type 3	One room per floor	Continuous row with an internal bathroom (including WC) to each house
Moderns	Two rooms per floor on all floors	

This house was designed by the architect John Hall and Sons and built around 1893 by William James Cour. Originally a three bedroomed house, it was later modified to include an internal bathroom, and the number of bedrooms was reduced to two.

## Historic photograph

There are no archive photographs of ■■■■■■■■■■, however, nearby Bayswater Crescent was photographed in 1952:



Figure 1 Bayswater Crescent at the junction with Roundhay Road (LLIS 1952).

## Historic drawings

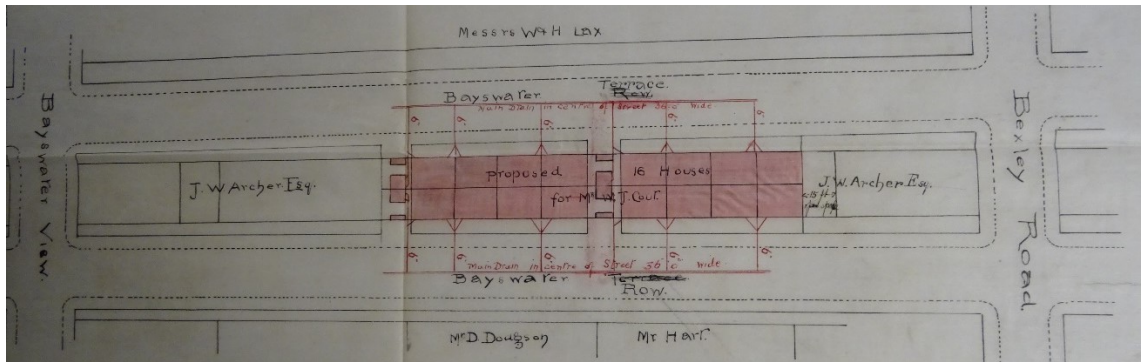


Figure 2 The street plan shows how small parcels of land were developed incrementally (John Hall and Sons 1892b).

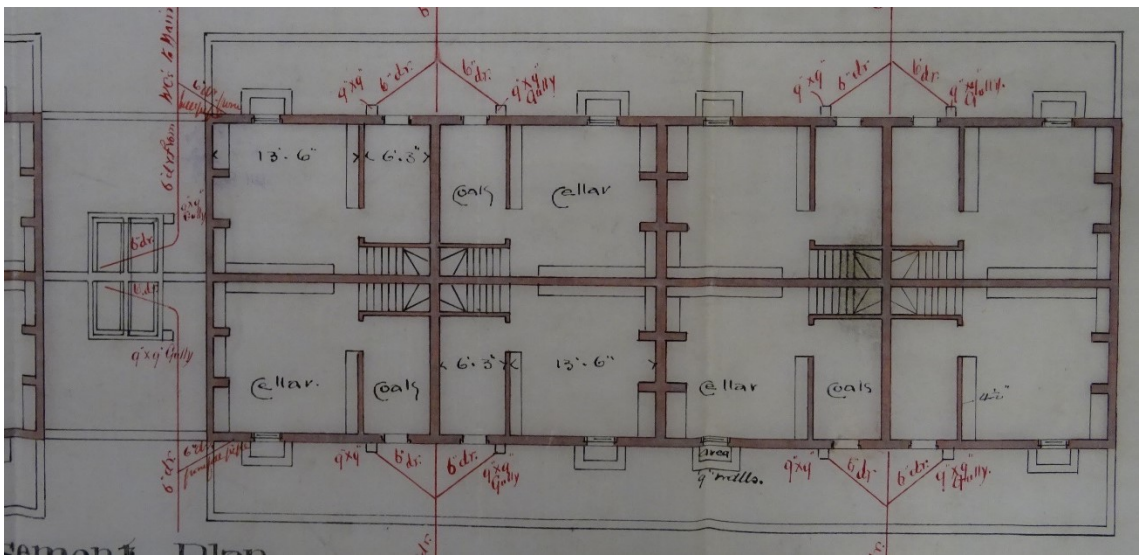


Figure 3 Basement level floor plan showing the main cellar room complete with shelves, and the adjacent coal cellar (John Hall and Sons 1892b).

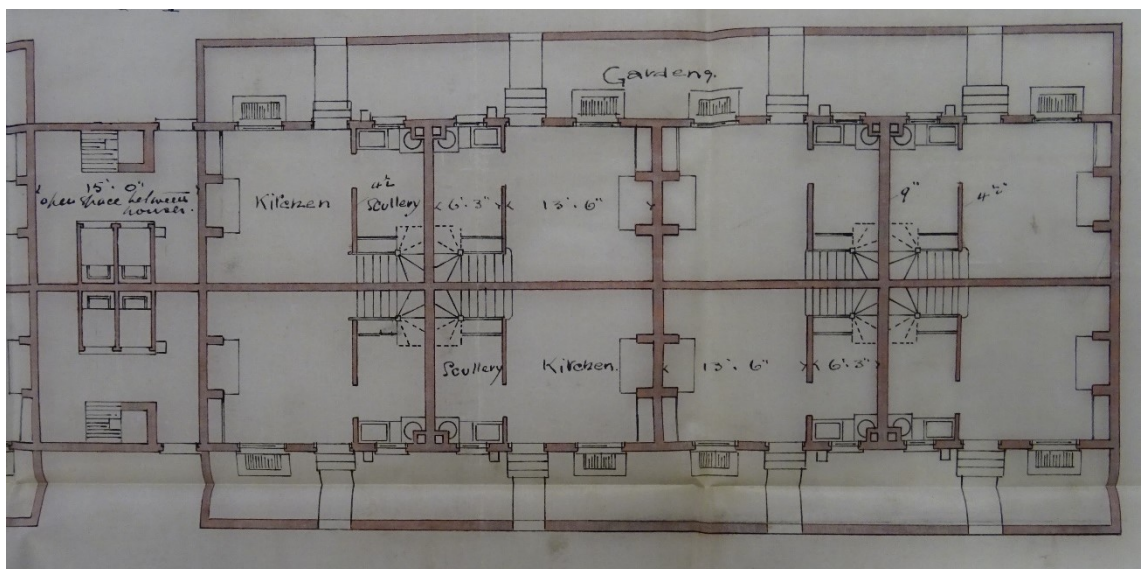


Figure 4 Ground floor plan showing the kitchen and scullery (John Hall and Sons 1892b). The sink and set-pot are near the scullery window, and each room has a built-in cupboard. Many houses had a plumbed-in bath in the scullery, but these houses did not have one. They do however have water closets (as opposed to earth closets) in the adjacent yard.



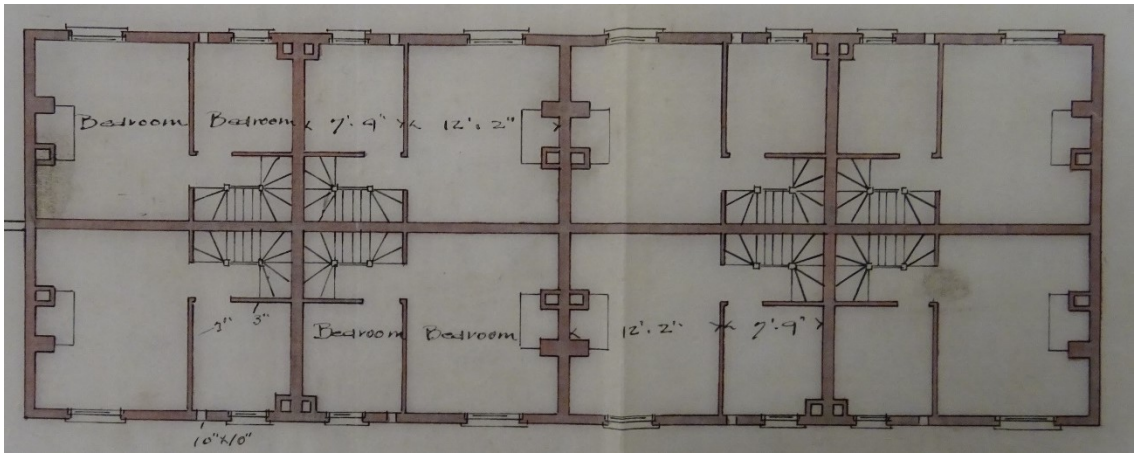


Figure 5 Two bedrooms at first floor. There is a note about the air brick which was required to all small bedrooms (John Hall and Sons 1892b).

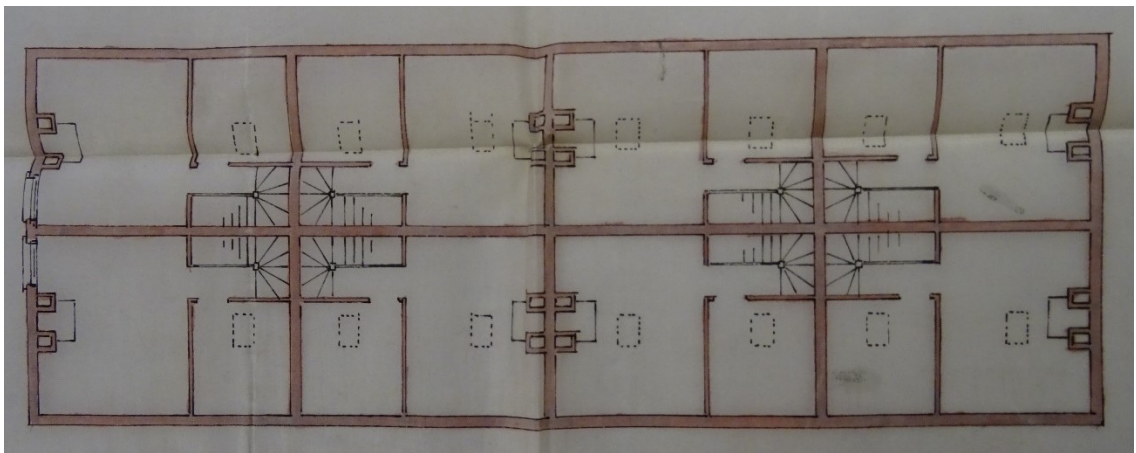


Figure 6 These houses had two attic rooms whereas most only had one. Note that no. 45 was provided with a window rather than a skylight to the larger room (John Hall and Sons 1892b).

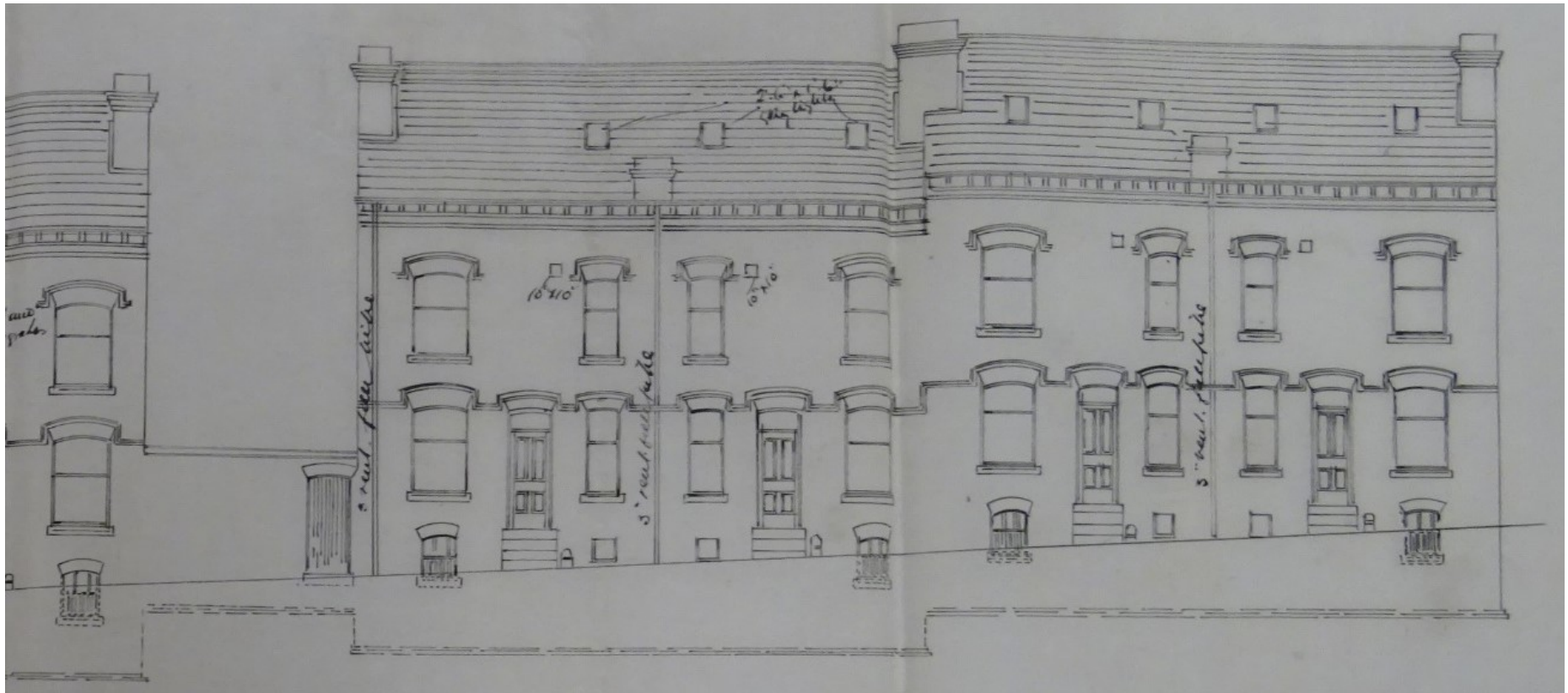


Figure 7 Elevation of the houses showing their architectural features, and notes about ventilation (John Hall and Sons 1892b).

## Survey drawings (2018)

These are provided on the following pages.

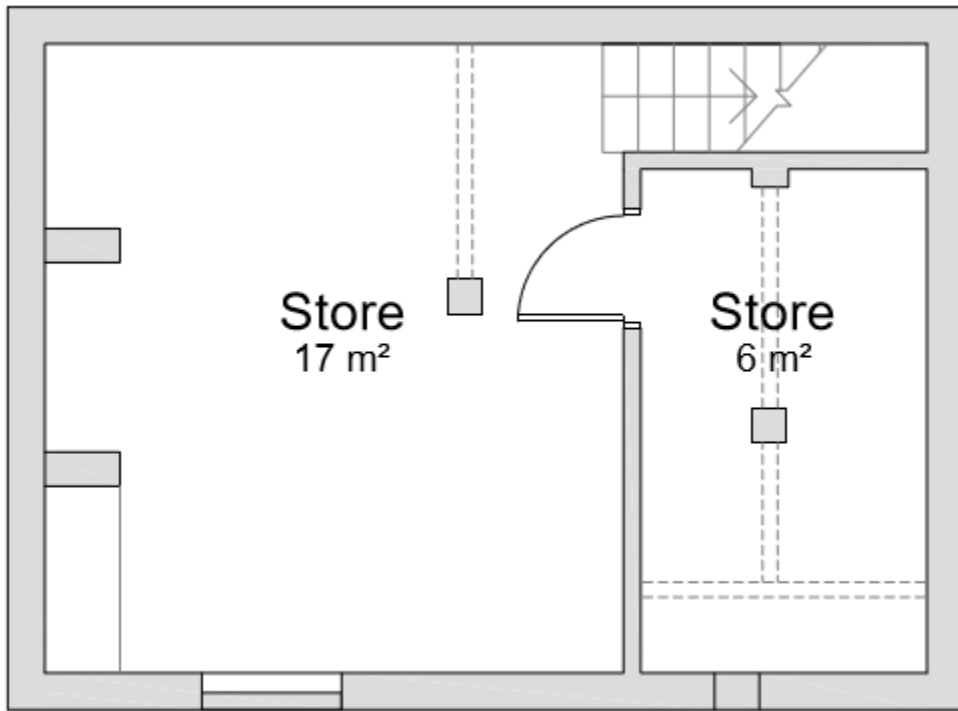


Figure 8 Basement floor plan (Scale 1:50).

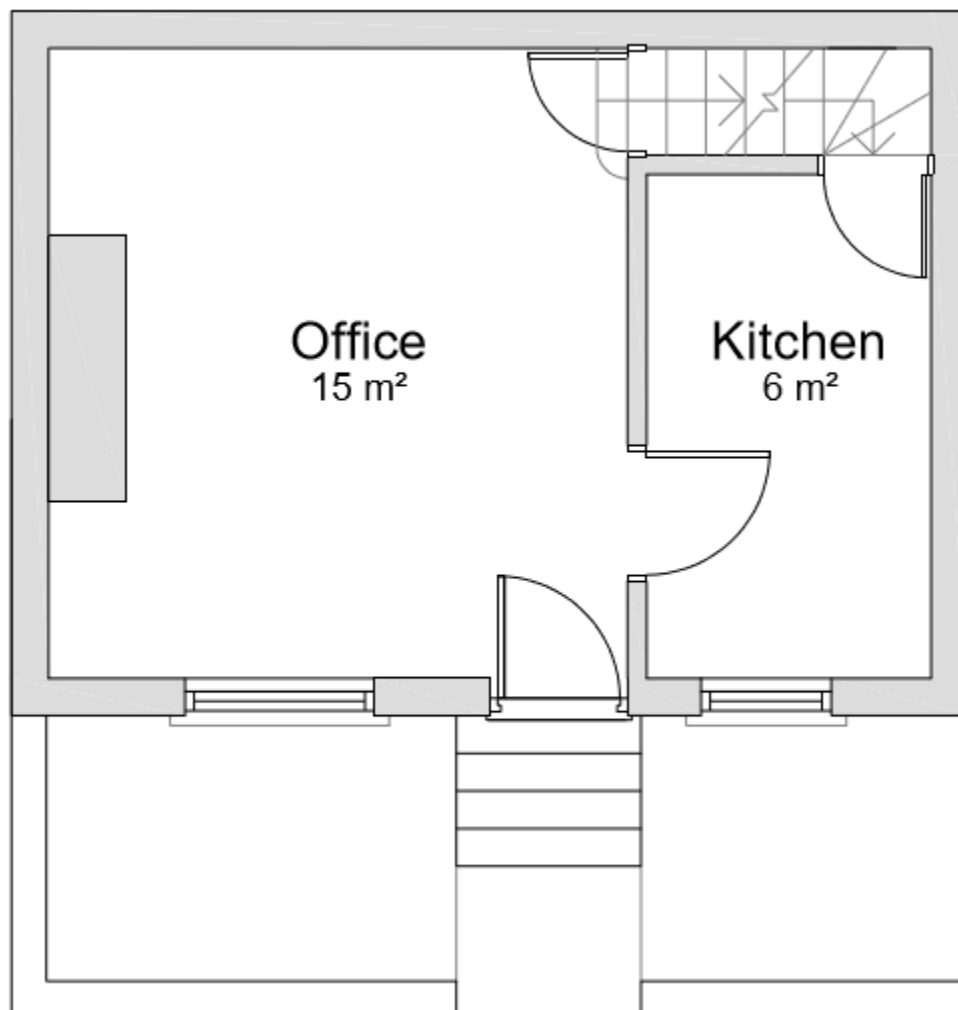


Figure 9 Ground floor plan (Scale 1:50).

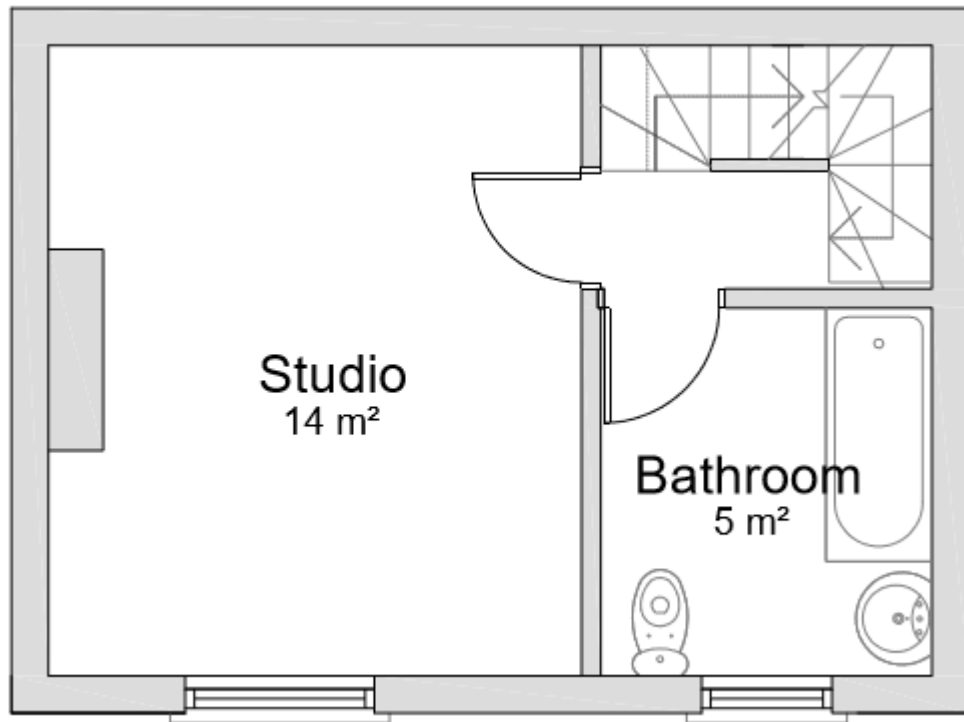


Figure 10 First floor plan (Scale 1:50).

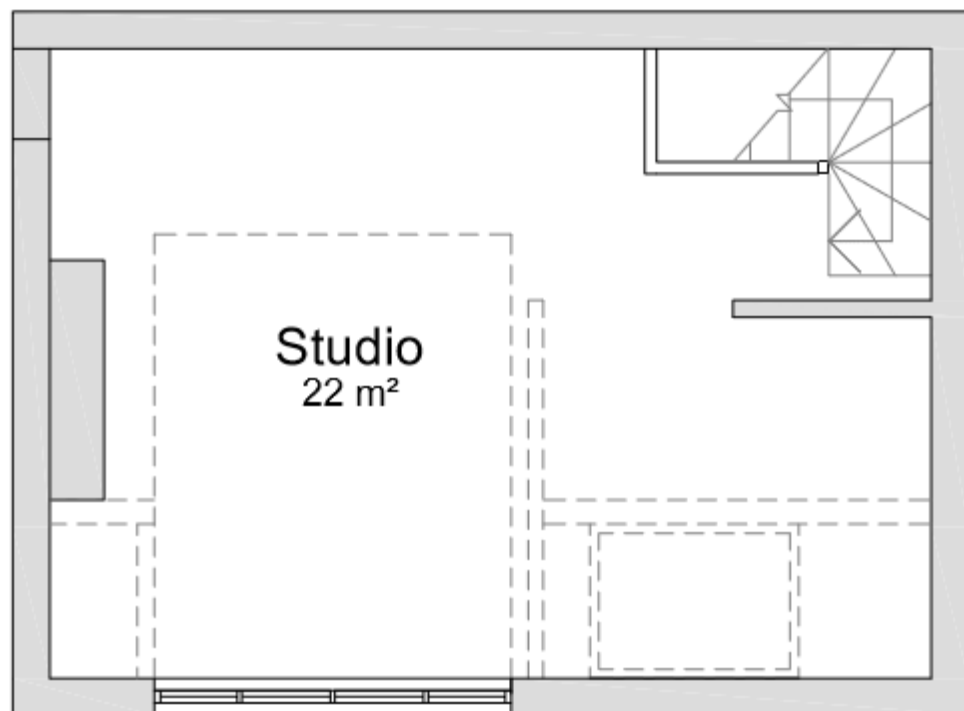


Figure 11 Second floor plan (Scale 1:50).

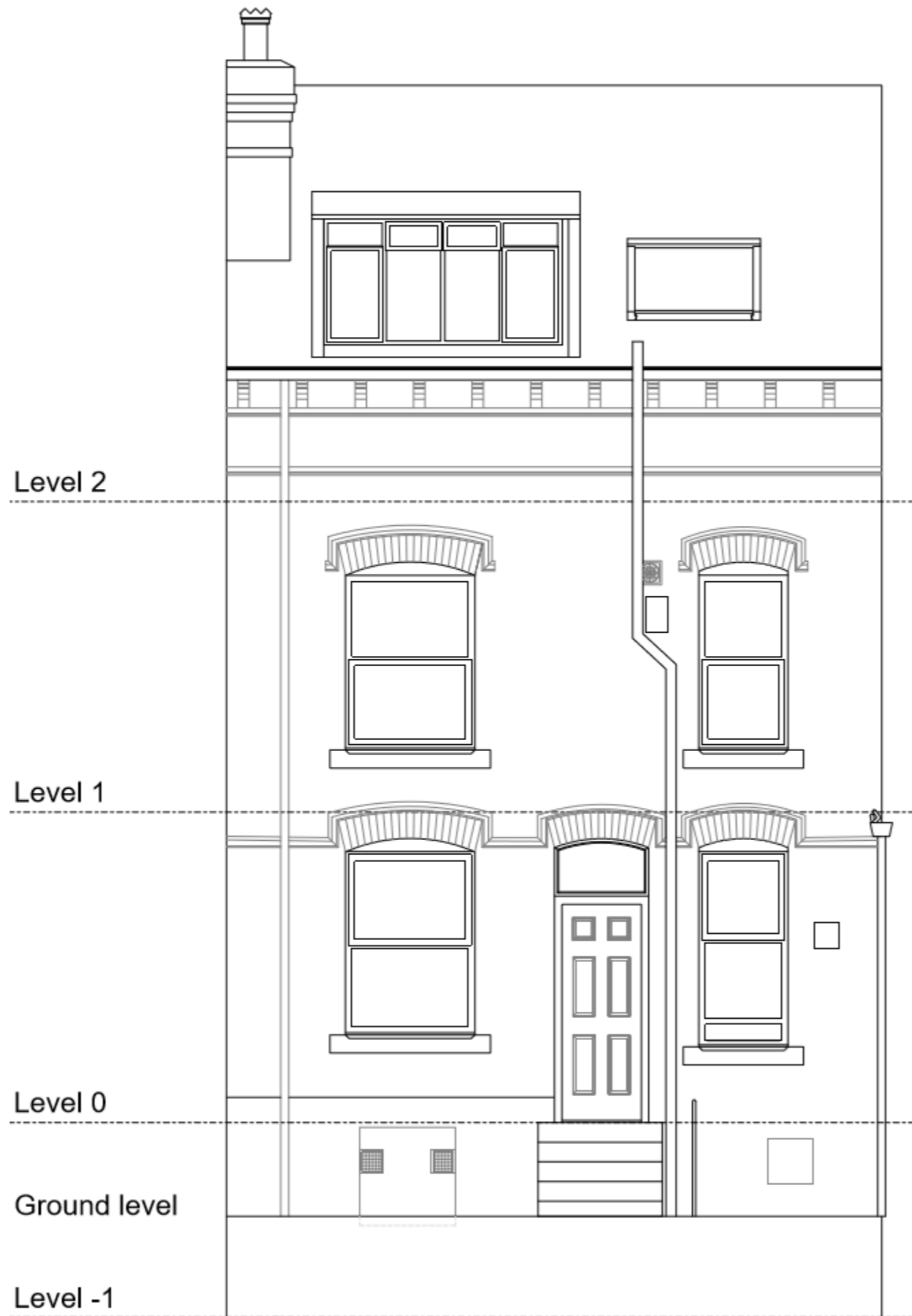


Figure 12 Elevation (Scale 1:50).

## Exterior photographs

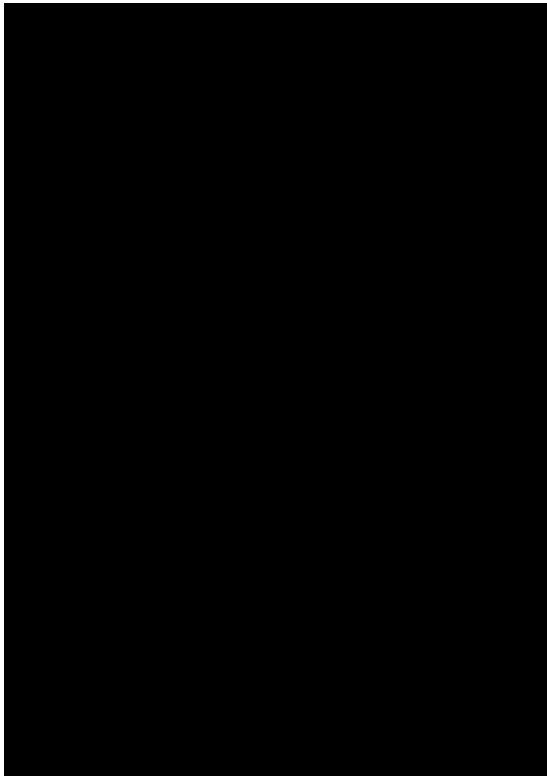


Figure 13 The house retains the essence of the original character, although the door and windows have been replaced, and a dormer has been added to the attic.



Figure 14 The gutter is supported off corbels, positioned above two decorative strings courses. A decorative string course flows across the façade, and over the top of the brick arched lintels.

## Interior photographs

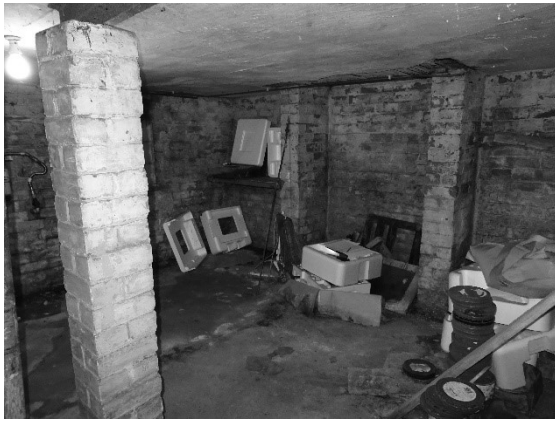


Figure 15 The column and supporting steelwork provided additional strength to the house during wartime.



Figure 16 The original coal cellar door.



Figure 17 The scullery kitchen looking towards the window.



Figure 18 The scullery kitchen looking towards the rear of the house. The sweep of the stair to first floor can be seen above the door that leads to the basement.



Figure 19 The ground floor ■■■■ room retains several original features.



Figure 21 The original ceiling rose and cornice to the ground floor work room.



Figure 20 The arch top fanlight - the frame is original but the glass has been replaced.

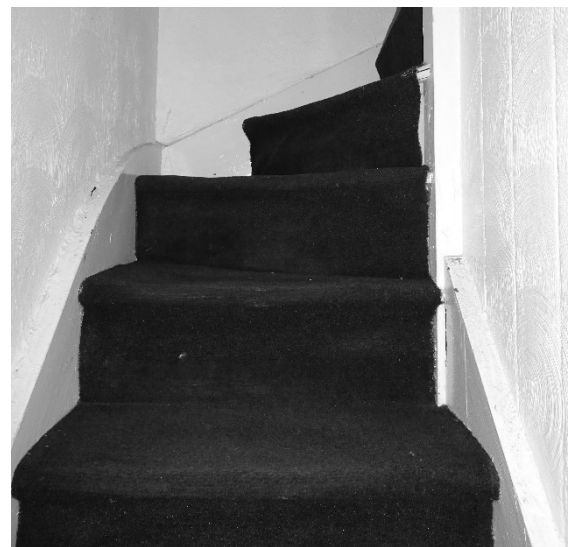


Figure 22 The curve of the stair string indicates that the houses were not built to the cheapest standards.





Figure 23 The first floor ■■■■ room.



Figure 25 The attic ■■■■ room has a large dormer which maximises useable floor space. A partition wall has been inserted to further increase useable space adjacent to the staircase.

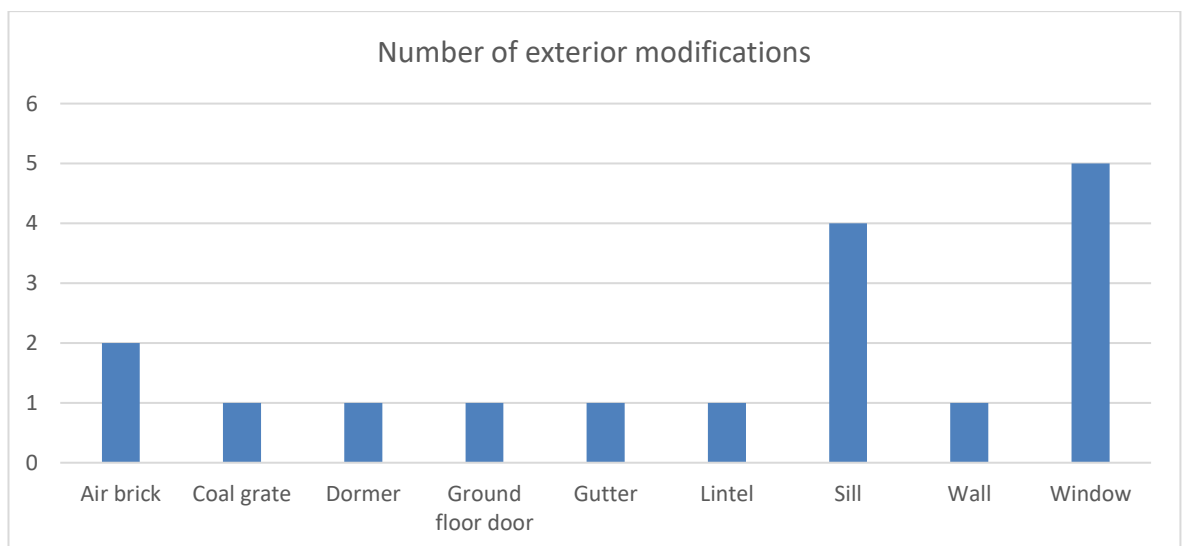
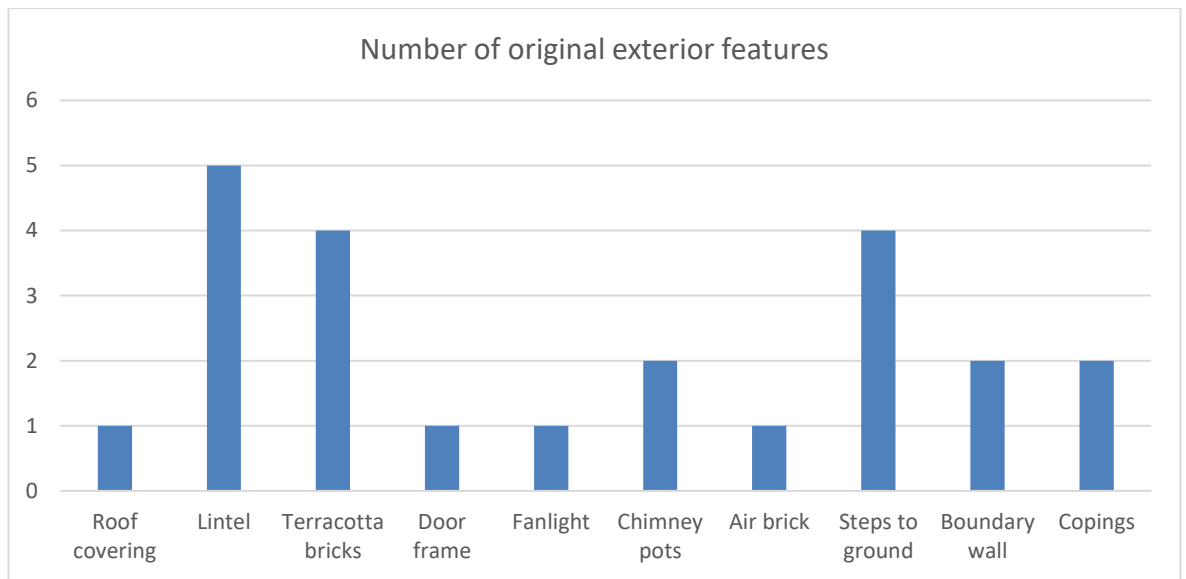


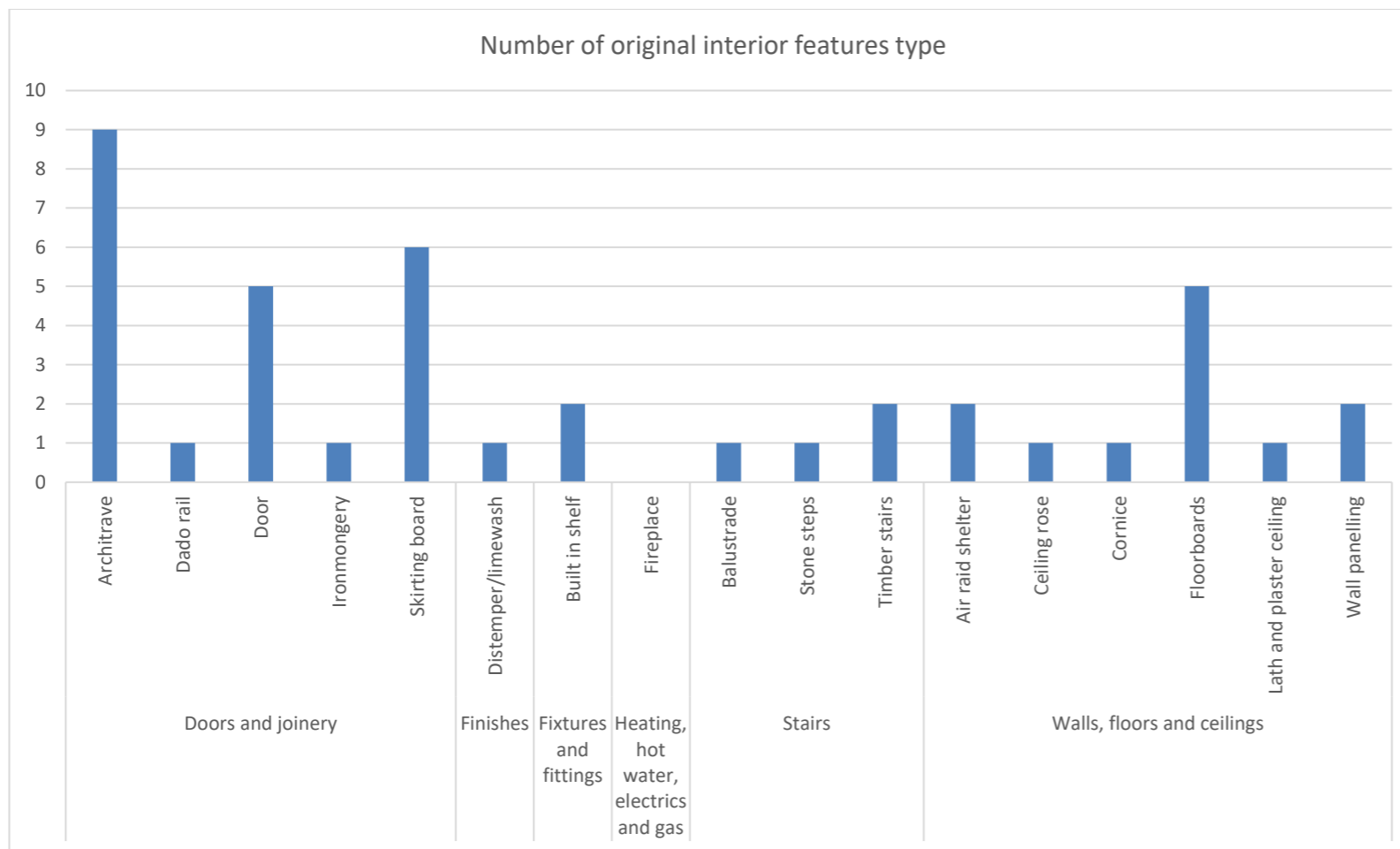
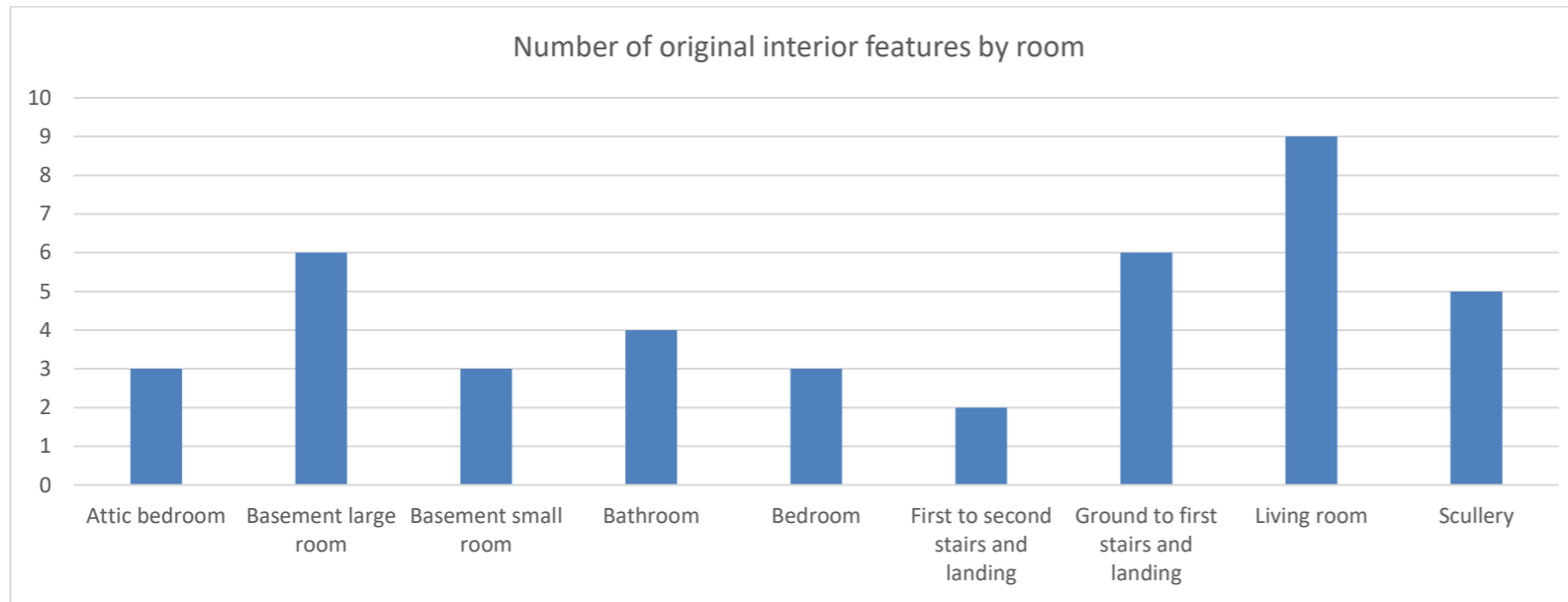
Figure 24 The bathroom, looking towards the window.



Figure 26 Original architrave is of a design not common in the area (top); this skirting board design is found in most houses in the area. Note the original door has been covered with a hardboard sheet to cover the original panel details (middle); and the newel post to the top of the staircase (bottom).

## Quantification of features and modifications





(Note: The air raid shelters are not original features but are important to the history of the house).

## Early occupants

Information on residents was taken from the 1901 and 1911 Census (FMP 2020):

### 1901

First name(s)	Last name	Relationship	Marital status	Sex	Age	Occupation	Birth place
■■■	■■■	Head	Married	Male	48	Clerk (local corporation)	Brighouse
■■■	■■■	Wife	Married	Female	45		Leeds

### 1911

First name(s)	Last name	Relationship	Marital status	Sex	Age	No. of children born living	No. of children still living	Occupation	Birth place
■■■	■■■	Head	Married	Male	58			Telegraph labourer	Leeds
■■■	■■■	Wife	Married	Female	58	7	4		Eccup, Yorks
■■■	■■■	Daughter	Single	Female	30			Dressmaker	Leeds
■■■	■■■	Son	Single	Male	23			Telegraph labourer	Leeds

In addition, the Leeds Directories provide the lead occupant's name and occupation during the period 1894 – 1912 as follows:

Year	Occupant	Occupation
1894	■■■■■■■	Plumber
1895	■■■■■■■	-
1898	■■■■■■■	Brickmaker
1899	■■■■■■■	Clerk
1900-1901	■■■■■■■	Clerk
1901-1902	■■■■■■■	-
1902	■■■■■■■	Clerk
1903	■■■■■■■	Householder
1904	■■■■■■■	-
1905	■■■■■■■	-
1906	■■■■■■■	-
1907	■■■■■■■	Householder
1908	■■■■■■■	Labourer
1909	■■■■■■■	Labourer
1910	■■■■■■■	Labourer
1911	■■■■■■■	Labourer
1912	■■■■■■■	Labourer



## Introduction

Back-to-back houses in Leeds can be categorised by their plan, urban arrangement and sanitary provision, and from the information in the table below, we can determine that this house is a Type 3 back-to-back.

Type	Plan-form features	Urban arrangement & sanitary provision
Type 1	One room per floor	Maximum of eight in a block with shared closet / WC yards between
Type 2	Two rooms per floor on at least the ground and first floors	
Type 3		Continuous row with a WC integral to the house footprint (at least one WC per two houses)
Pseudo Type 3	One room per floor	Continuous row with an internal bathroom (including WC) to each house
Moderns	Two rooms per floor on all floors	

Historic drawings for this house were not located, but it is likely they were designed by W. Carby Hall and built around 1895-6 by William Teale. Originally a three bed roomed house, it was later modified to include an internal bathroom, and the number of bedrooms was reduced to two.

## Historic photographs

There are no archive photographs of ■■■■■■■■■■, however, nearby Bayswater Road has been photographed:



Figure 1 The junction of Bayswater Road and Roundhay Road in 1936 (LLIS 1936).



Figure 2 The junction of Bexley Road and Bayswater Road c.1976-1981, looking towards St. James's Hospital (LLIS c.1976-1981).





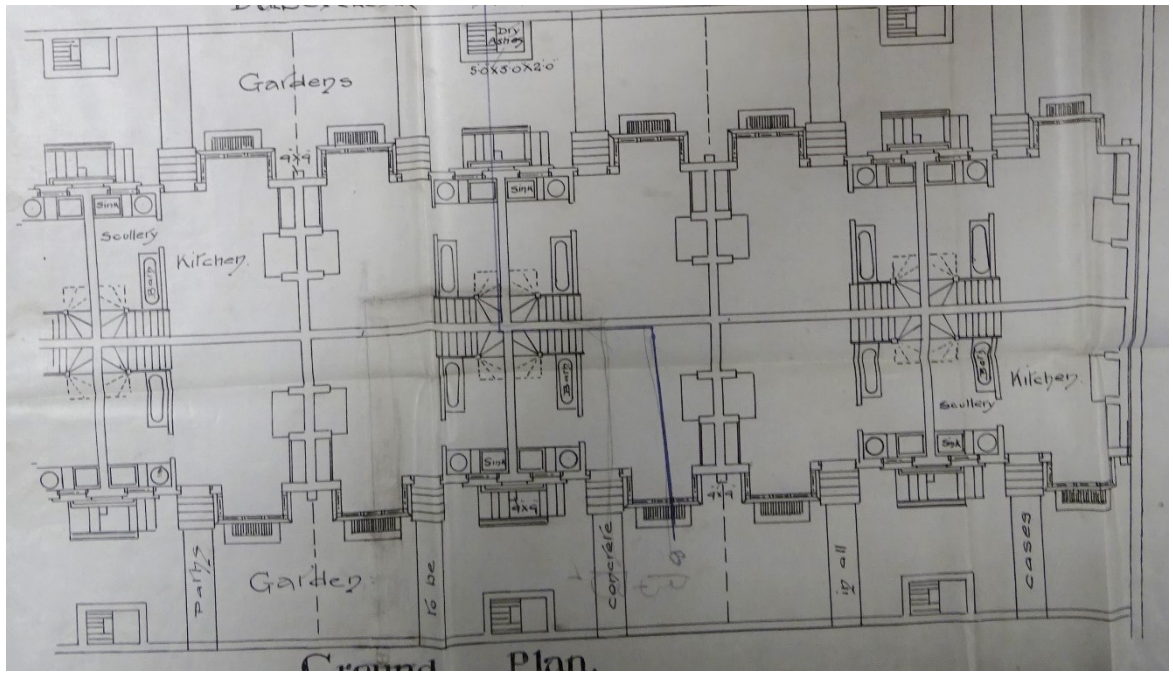


Figure 5 At ground floor, there is a kitchen and scullery (Carby Hall 1893). The scullery contains a sink, set-pot and a bath. This was the most common location for the bath.

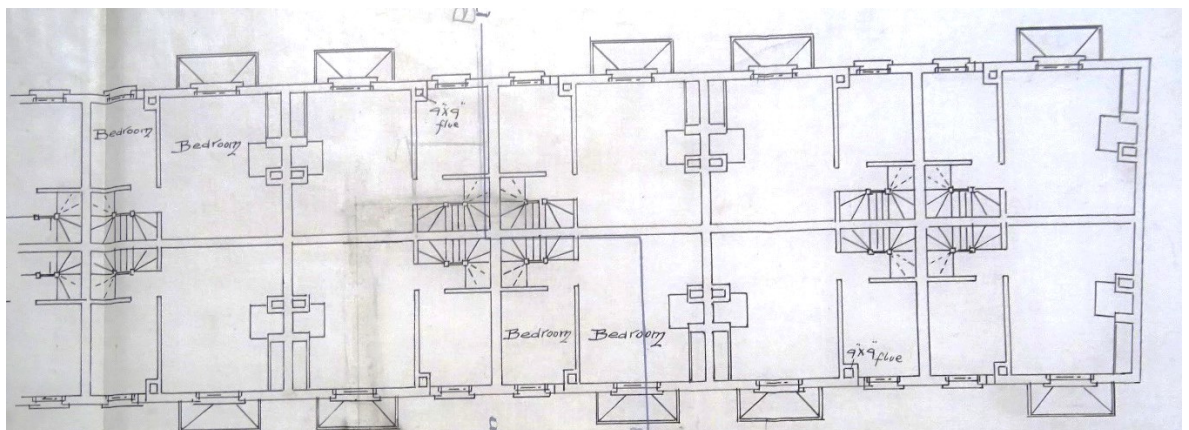


Figure 6 There were two bedrooms at first floor (Carby Hall 1893).

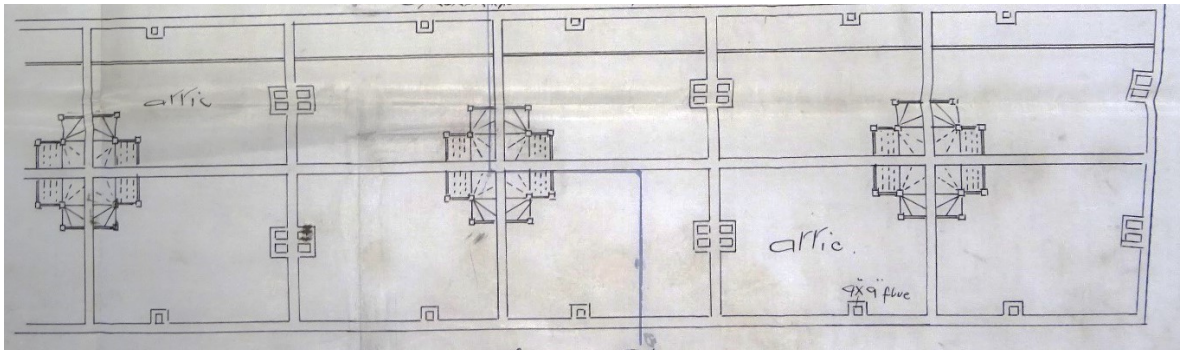


Figure 7 The attic had a single bedroom with an open stair and no fireplace (Carby Hall 1893).



Figure 8 The elevation shows the architectural features (Carby Hall 1893).

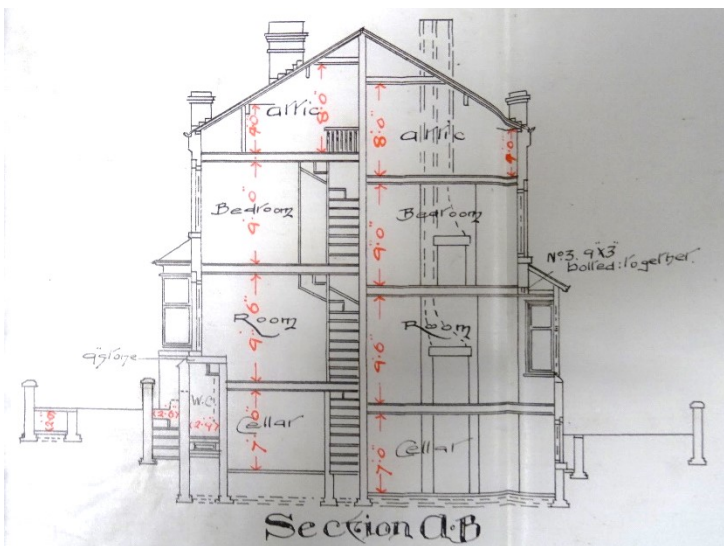


Figure 9 The section shows the staircase, chimney flues, shared WC and garden ash pit (Carby Hall 1893).

## Survey drawings (2018)

These are provided on the following pages.

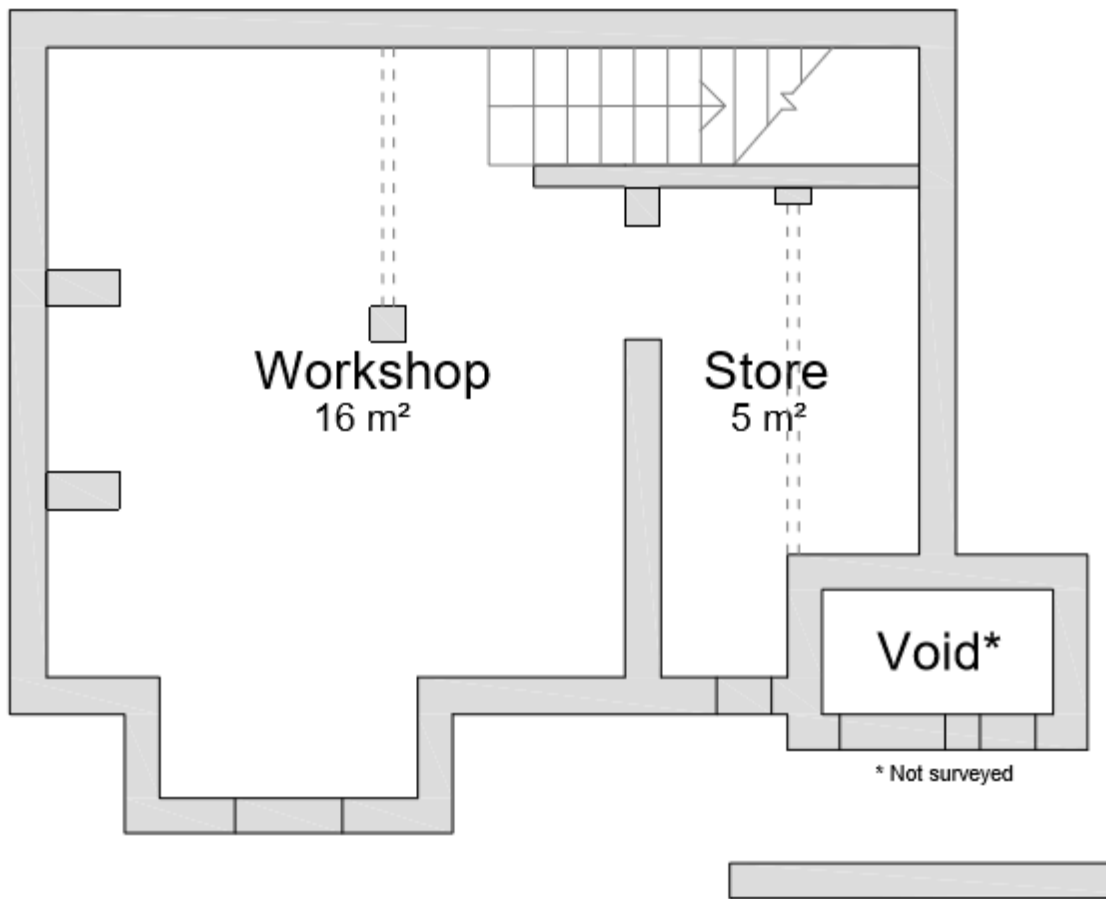


Figure 10 Basement level plan (Scale 1:50)

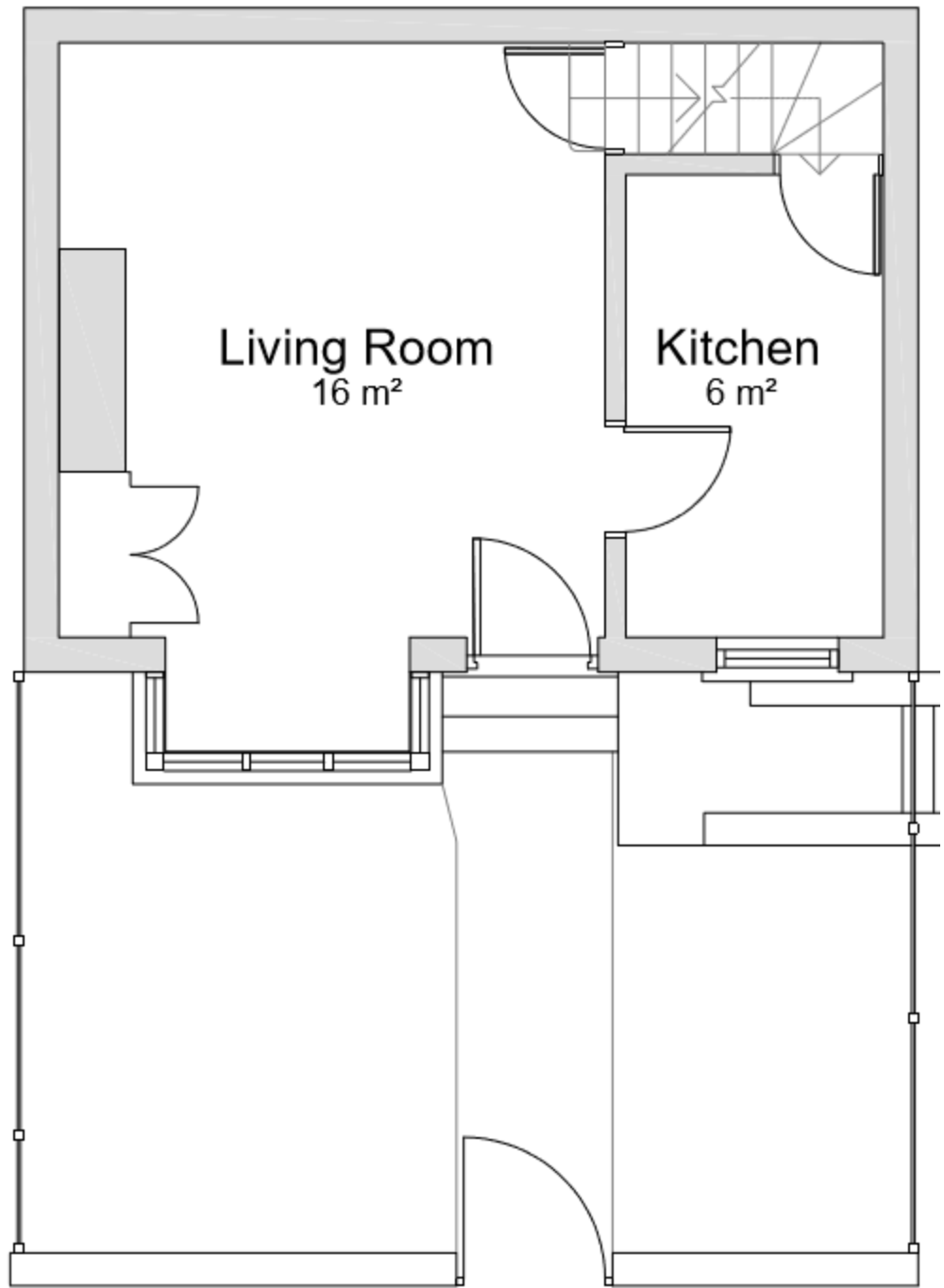


Figure 11 Ground floor plan (Scale 1:50).

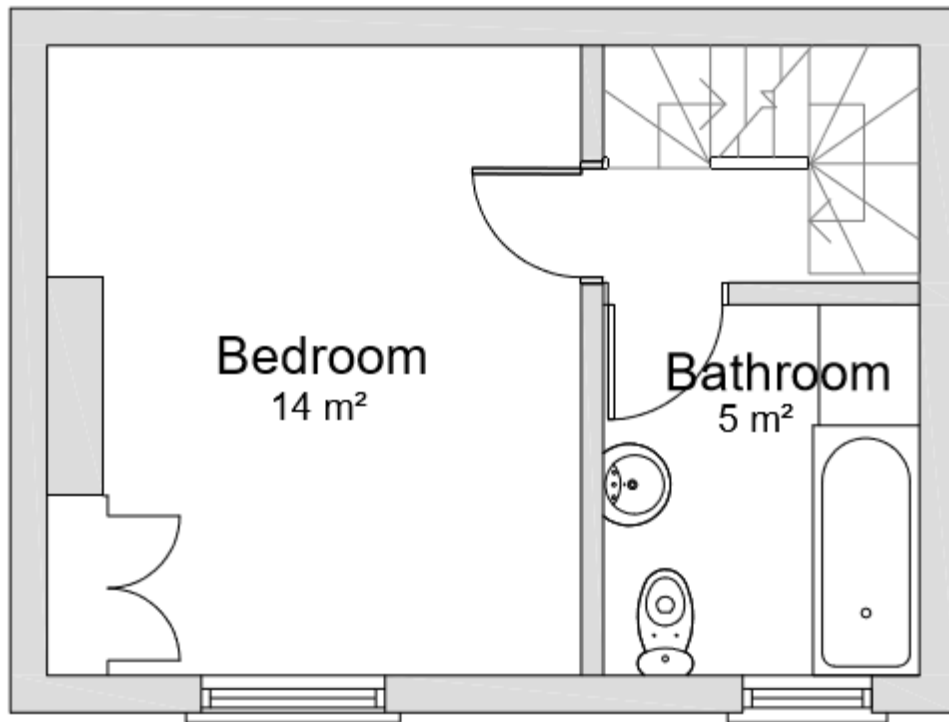


Figure 12 First floor plan (Scale 1:50).

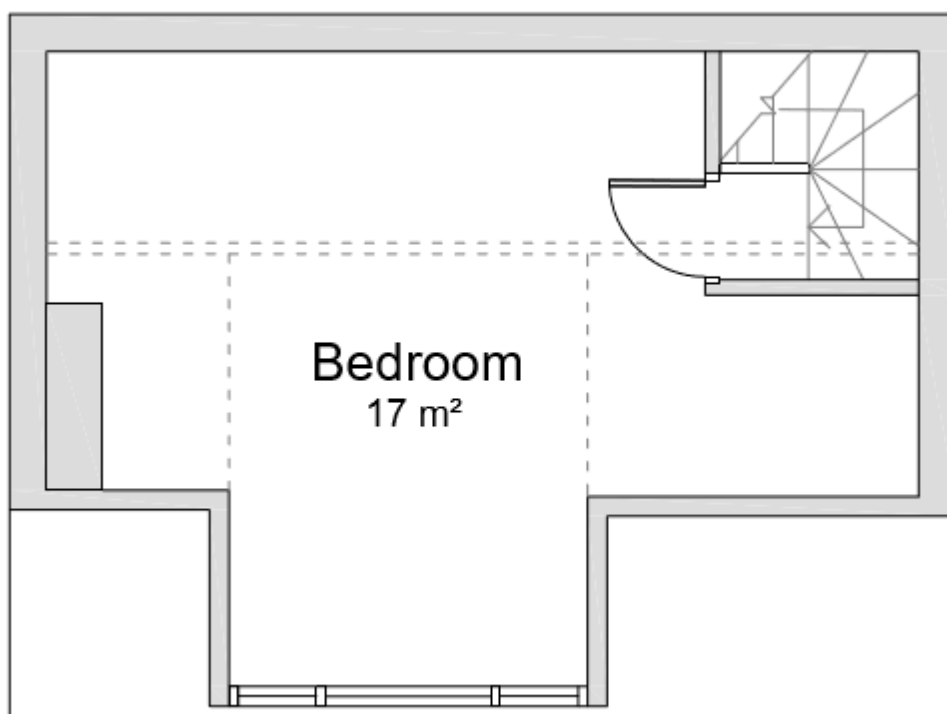


Figure 13 Second floor plan (Scale 1:50).



Figure 14 Elevation (Scale 1:50).

## Exterior photographs

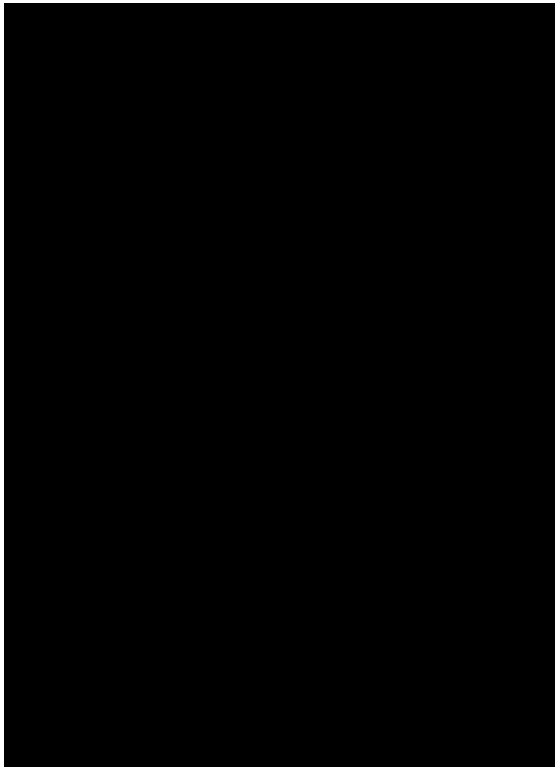


Figure 15 The house retains many of its original exterior features, and notably, the timber windows.



Figure 18 The elaborate bay window roof is a striking feature topping the timber square bay.



Figure 16 The roof has been modified with the addition of the dormer roof, but the original slate finish remains, as does one of the original chimney pots.



Figure 19 The pointed stone lintel is a feature of the house, and the stained glass fanlight adds further architectural interest, typical of the period.



Figure 17 The timber gutter is supported by stone corbels positioned above a decorative frieze comprising three separate string course designs.



## Interior photographs



Figure 20 The scullery kitchen, looking towards the window.



Figure 21 The scullery kitchen, looking towards the rear of the house. The stairs to the first floor can be seen winding around between the door and ceiling.



Figure 22 The living room has many original features including window, cornice, skirting boards and architraves.

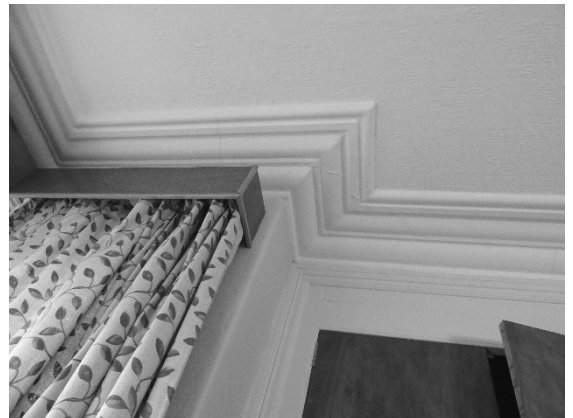


Figure 23 The cornice to the living room is in exceptional condition, having been carefully restored.



Figure 24 The bathroom, looking towards the window.



Figure 27 The attic bedroom has a large dormer which maximises useable floor space. The original floorboards are painted.



Figure 25 Although the first-floor bedroom is generally plain, there is a decorative fitted cupboard to the chimney recess. The original fireplace has been replaced with a gas fire.

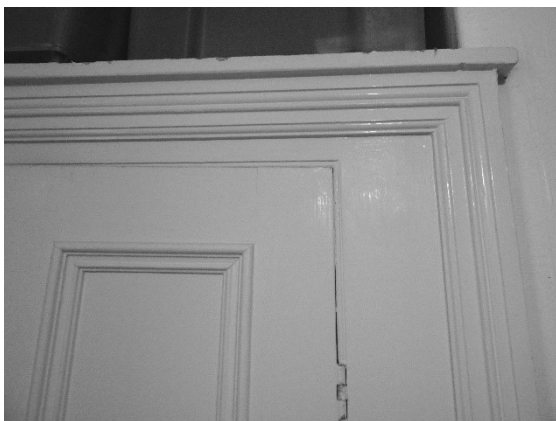


Figure 26 Detail of the fitted bedroom cupboard.



Figure 28 Winders to the stairs with deep string, panelling, floorboard edge and skirting board.



Figure 29 Original balustrade and newel post to the attic floor (originally open to the attic space).



Figure 30 The window to the large basement room has been bricked up. The column gave additional strength to the house during war time.



Figure 31 The small basement room has had the lath and plaster ceiling removed and has been strengthened with steel. This was likely done during the war and would have had a corrugated steel sheet underdrawing.

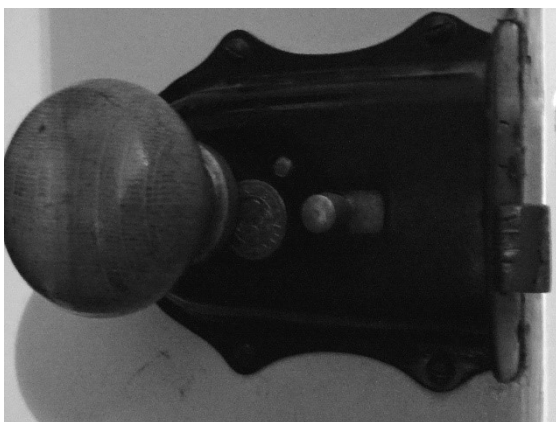
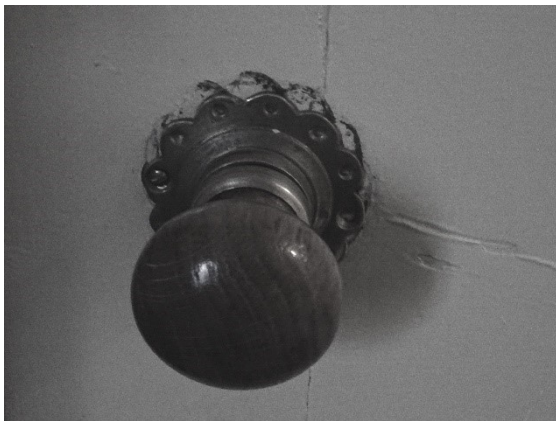
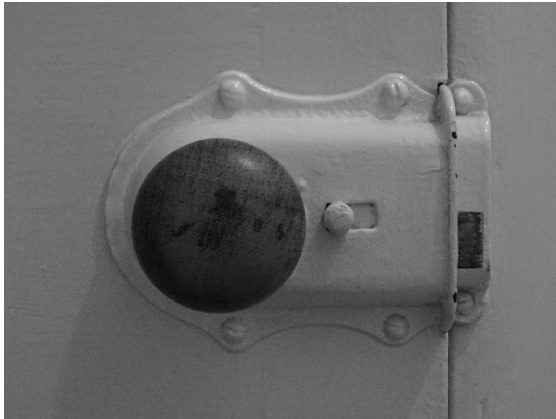
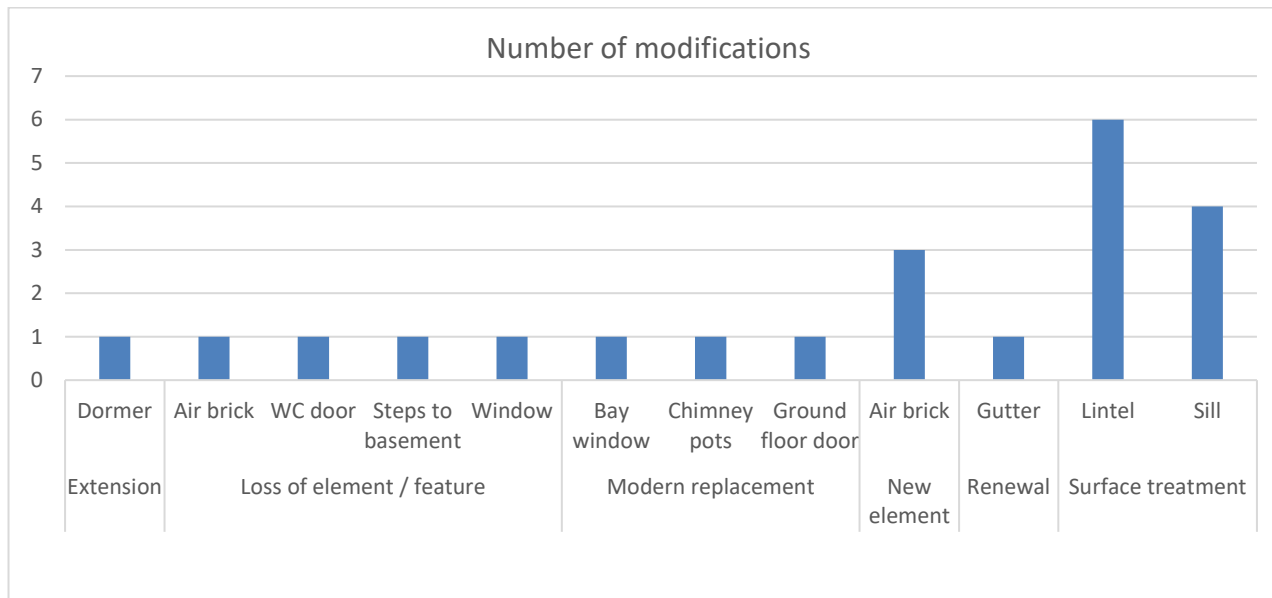
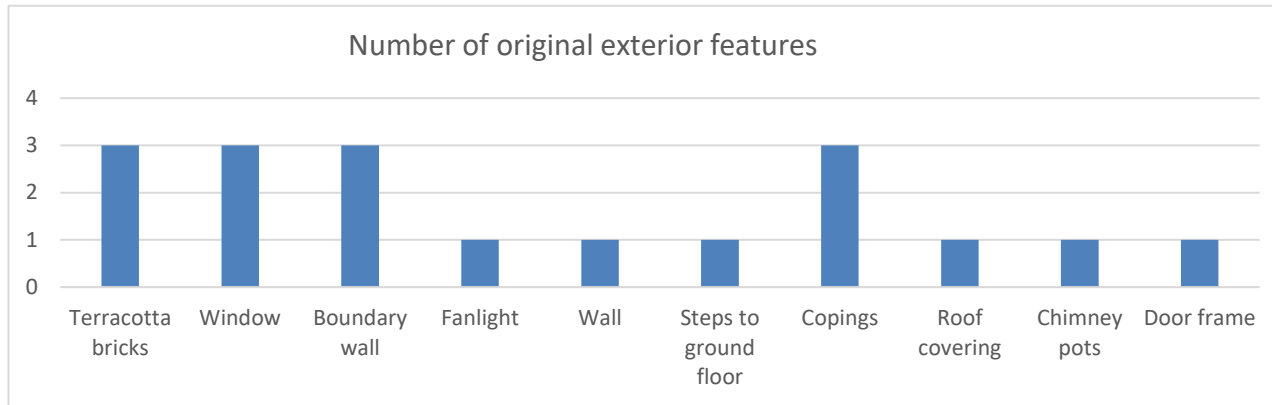
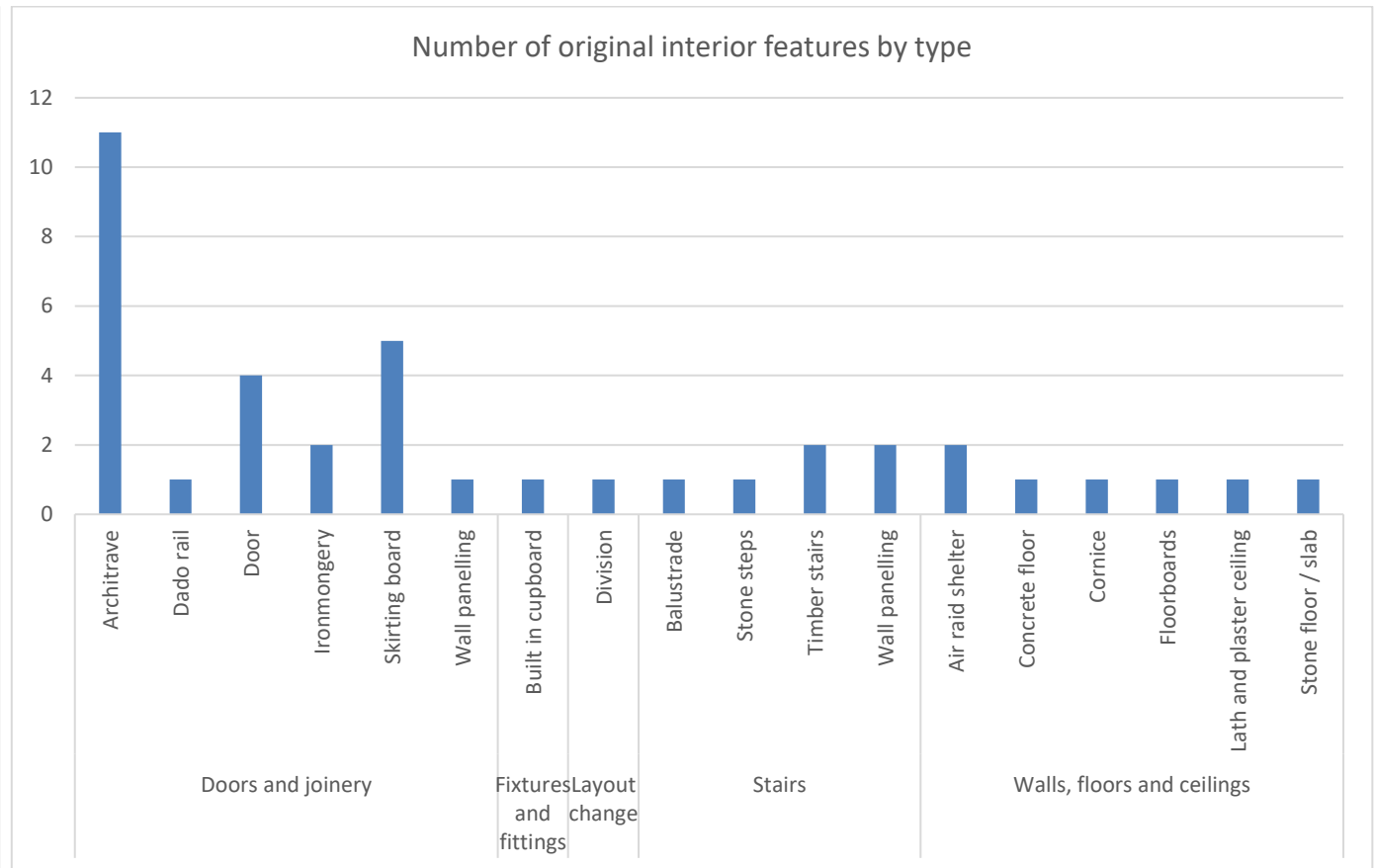
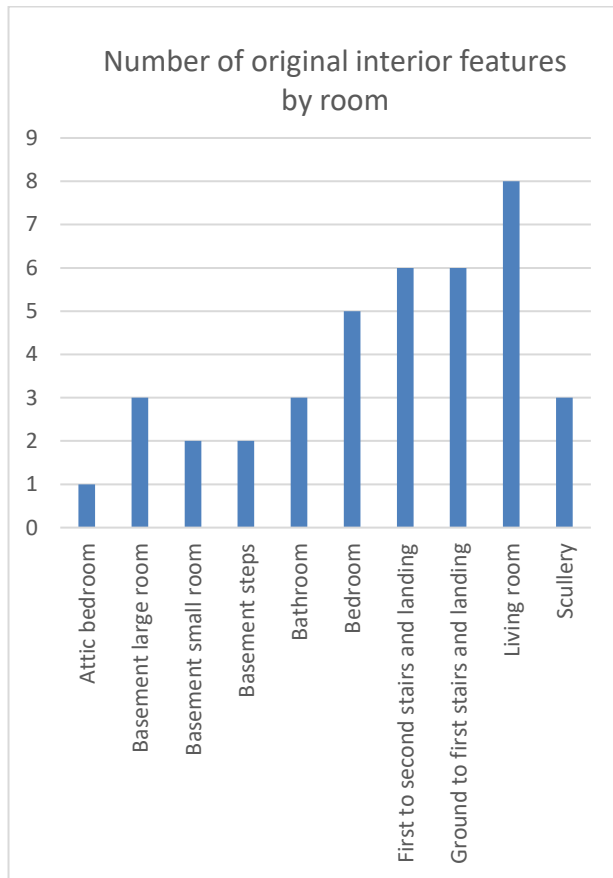


Figure 32 Many of the original door handles remain.

Figure 33 Decorative architrave to interior door (top); door beading to panel doors with panel surround to the stair enclosure (middle); sliding sash timber window with sill and interior architrave (bottom).

## Quantification of features and modifications





(Note: The air raid shelter is not an original feature, but is important to the history of the house).

## Early occupants

Information on residents is from the 1901 and 1911 Census (FMP 2020; Ancestry 2020):

### 1901

First name(s)	Last name	Relationship	Marital status	Sex	Age	Birth year	Occupation	Birth place
■■■	■■■	Head	Married	Male	33	1868	Letter Sorter GPO	Collingham, Yorkshire
■■■	■■■	Wife	Married	Female	26	1875	-	Sheffield, Yorkshire

### 1911

First name(s)	Last name	Relationship	Marital status	Sex	Age	No. of years married	No. of children	Occupation	Birth place
■■■	■■■	Wife	Married	Female	34	7	2		Moortown, Leeds
■■■	■■■	Visitor	Single	Female	36			Sick nurse	Newton, Leeds

In addition, the Leeds Directories provide the lead occupant for each year during the period 1897 – 1911 as follows:

Year	Occupant	Occupation
1897	■■■■■■■	Assistant
1898	■■■■■■■	Letter sorter
1899	■■■■■■■	Clerk G.P.O.
1900-1901	■■■■■■■	Clerk G.P.O.
1901-1902	■■■■■■■	Letter sorter
1902	■■■■■■■	Clerk G.P.O.
1903	■■■■■■■	Letter sorter
1904	■■■■■■■	Postman
1905	■■■■■■■	Letter sorter
1906	■■■■■■■	Letter sorter
1907	■■■■■■■	Letter sorter
	■■■■■■■	Clerk
1908	■■■■■■■	Clerk
1909	■■■■■■■	Clerk
1910	■■■■■■■	Clerk
1911	■■■■■■■	Clerk





## Introduction

Back-to-back houses in Leeds can be categorised by their plan, urban arrangement and sanitary provision, and from the information in the table below, we can determine that this house is a Type 3 back-to-back.

Type	Plan-form features	Urban arrangement & sanitary provision
Type 1	One room per floor	Maximum of eight in a block with shared closet / WC yards between
Type 2	Two rooms per floor on at least the ground and first floors	
Type 3		
Pseudo Type 3	One room per floor	Continuous row with a WC integral to the house footprint (at least one WC per two houses)
Moderns	Two rooms per floor on all floors	Continuous row with an internal bathroom (including WC) to each house

This house was designed by the architect J.W. Thackray and built around 1900 by S. Laycock. Originally a three bedroomed house, it was later modified to include an internal bathroom, and the number of bedrooms was reduced to two.

## Historic photograph



Figure 1 Photograph of similar houses in Darfield Place (LLIS 1939).

## Historic drawings

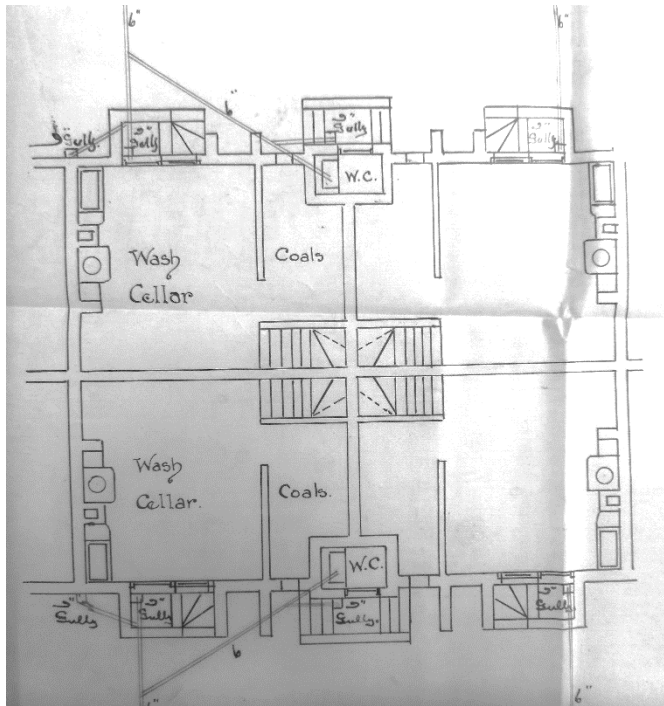


Figure 2 Basement plan showing the wash cellar with sink and copper, the coal cellar and the external, shared WC (Thackray 1899b).

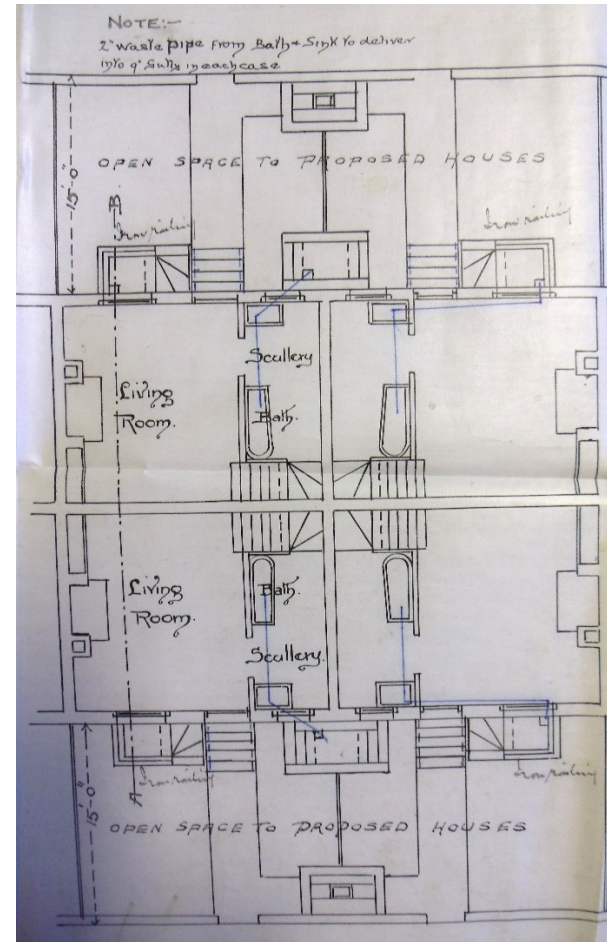


Figure 3 Ground floor plan showing the living room and scullery. The sink is near the window, and the plumbed in bath is towards the rear of the room (Thackray 1899b).

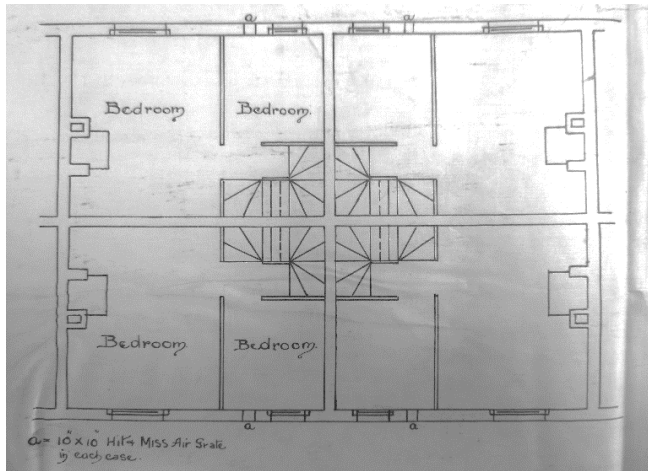


Figure 4 Two bedrooms at first floor. There is a note about the air brick which was required to all small bedrooms (Thackray 1899b).

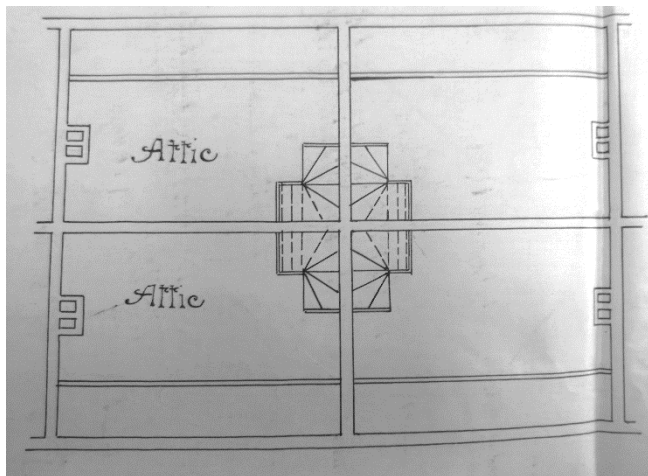


Figure 5 The attic room was open to the staircase (Thackray 1899b).



Figure 6 Elevation of the houses shows important notes about skylights, opening windows, fanlights and coal grates (Thackray 1899b).

## Survey drawings (2018)

These are provided on the following pages.

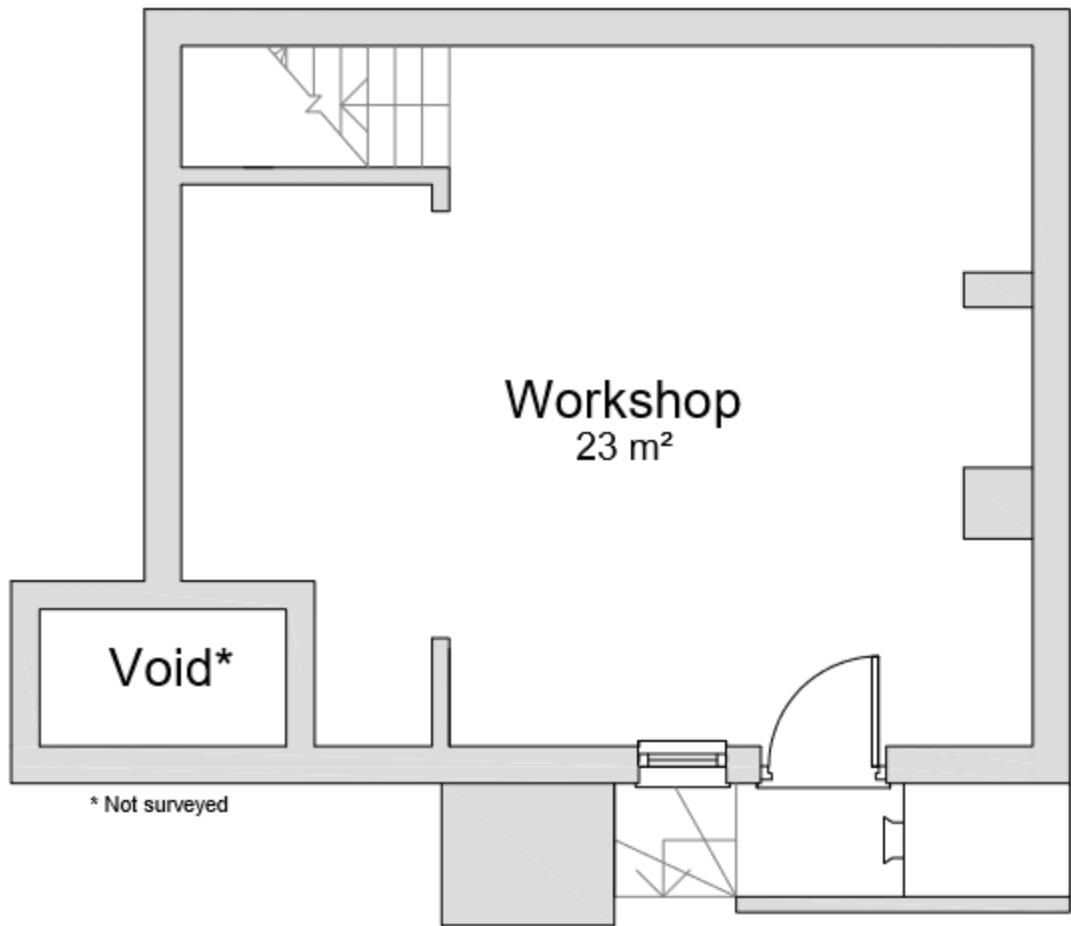


Figure 7 Basement floor plan (Scale 1:50).

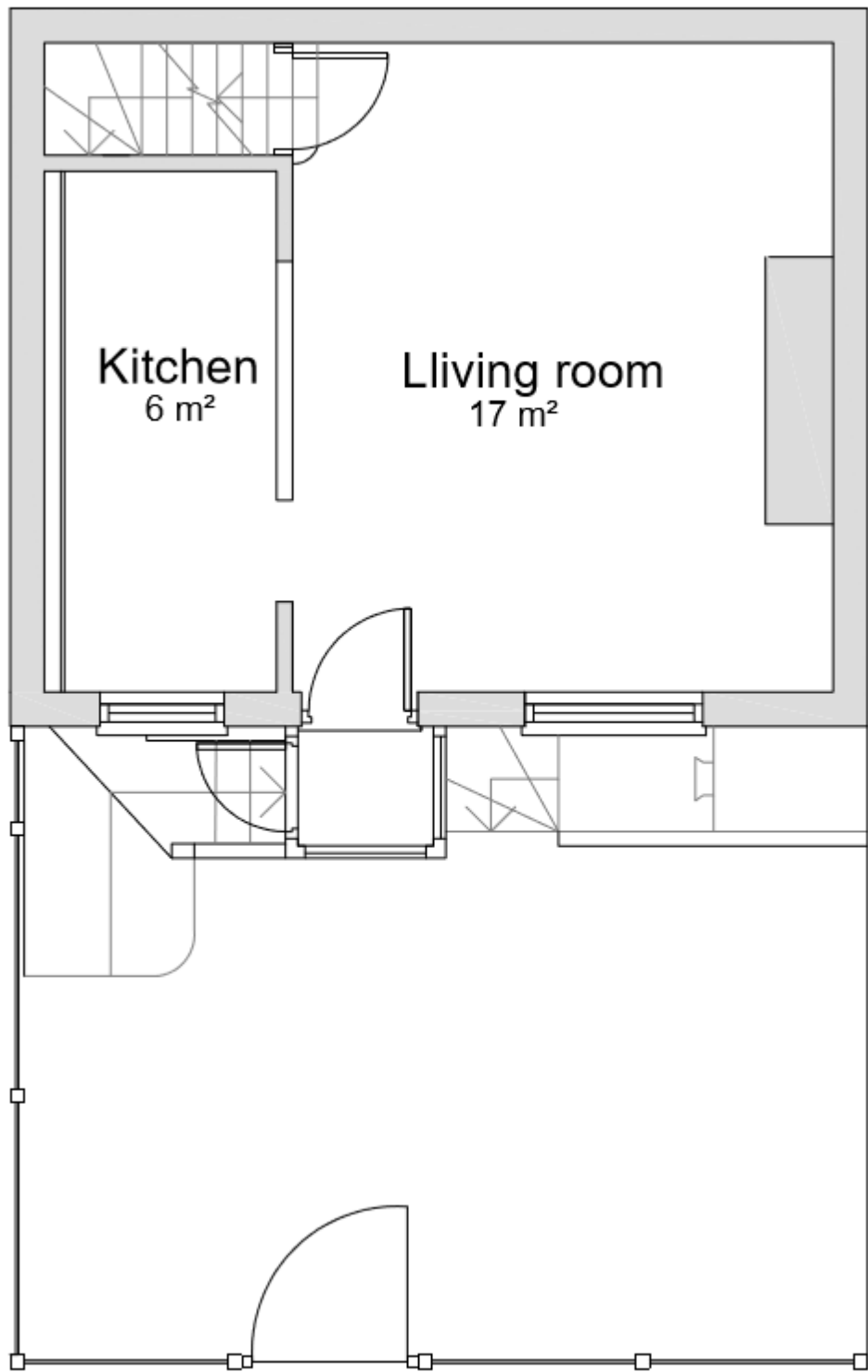


Figure 8 Ground floor plan (Scale 1:50).

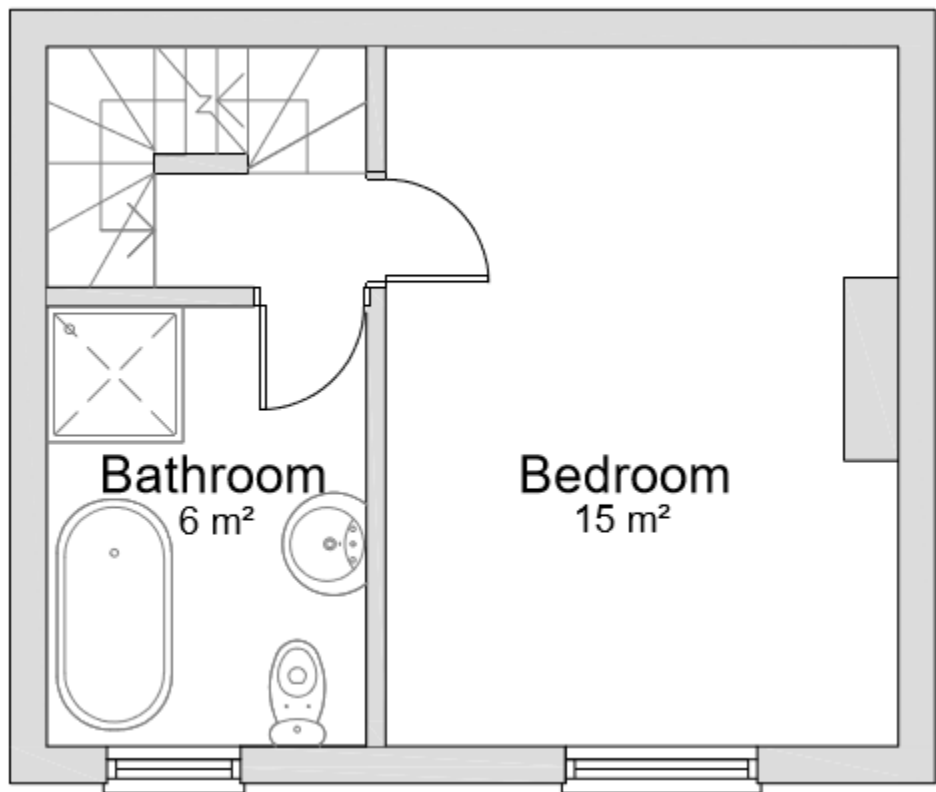


Figure 9 First floor plan (Scale 1:50).

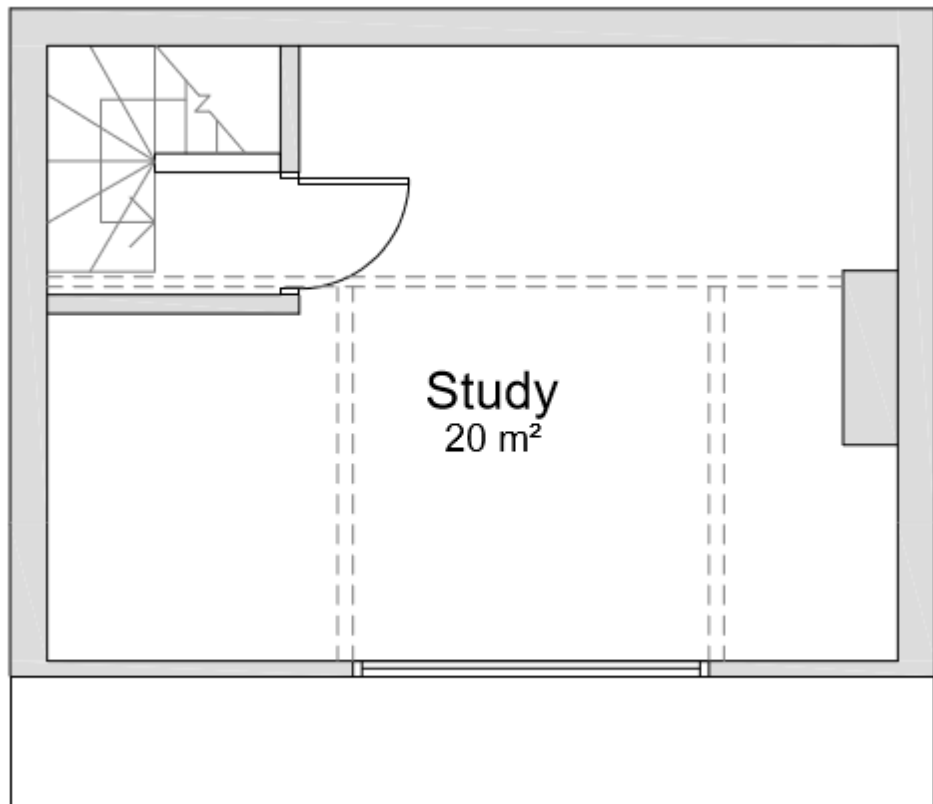


Figure 10 Second floor plan (Scale 1:50).

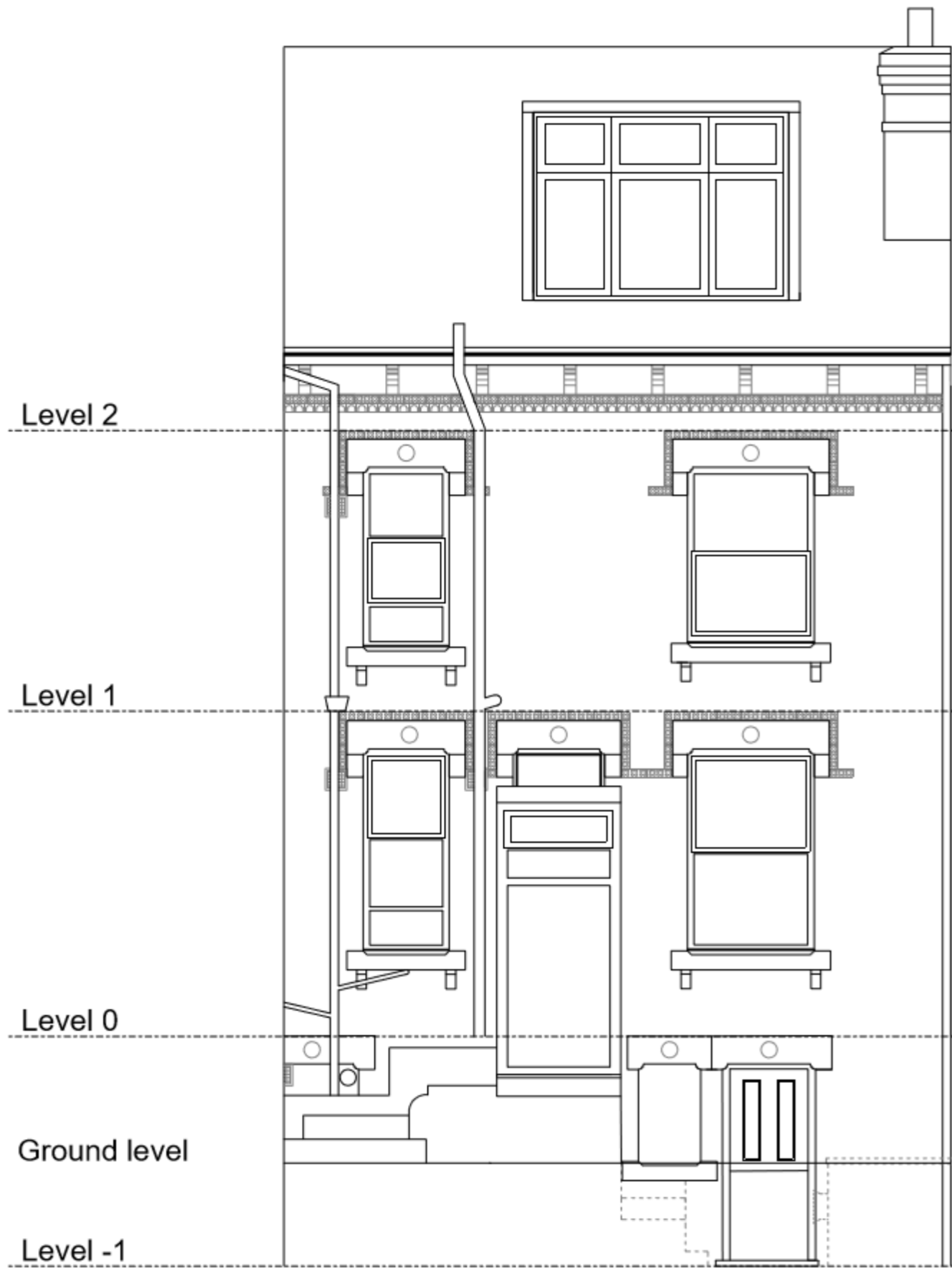


Figure 11 Elevation (Scale 1:50).

## Exterior photographs

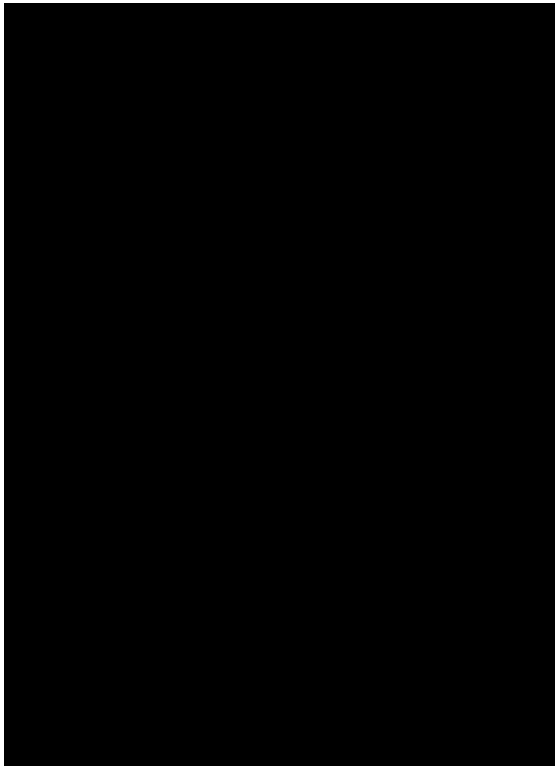


Figure 12 The house has been modified to incorporate replacement windows and entrance door, and porch and dormer extensions.



Figure 14 The entrance area to the house has been modified by replacement steps and a porch.



Figure 13 The gutter is supported off corbels, positioned above a decorative frieze made from two string course designs. The stone lintel has a decorative circle design and is surrounded by the decorative bricks from the frieze. The sill is supported off decorative corbels.



Figure 15 The original basement door remains in good condition.



## Interior photographs



Figure 16 The scullery kitchen, looking towards the window.



Figure 17 The scullery kitchen, looking towards the rear of the house. The basement access has been blocked up.



Figure 18 The living room has been opened up to the kitchen to provide a more open plan feel.



Figure 19 The original cornice in the living room.



Figure 20 The bathroom, looking towards the window.



Figure 21 First-floor bedroom looking towards the window.

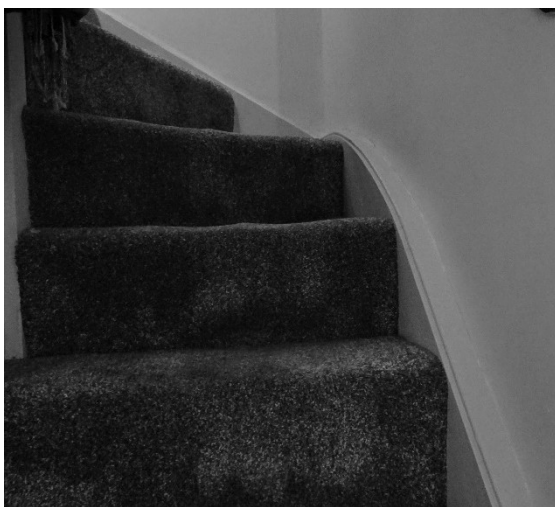


Figure 22 The curve of the stair string indicates that the houses were not built to the cheapest standards.



Figure 23 The attic bedroom has a large dormer which maximises useable floor space. A partition wall has been inserted to provide separation from the stairs which were once open to the room.



Figure 24 Original door and architrave (top); original door and replacement handle - the position of the original rim lock can be seen (middle); original panel wall and skirting board (bottom).

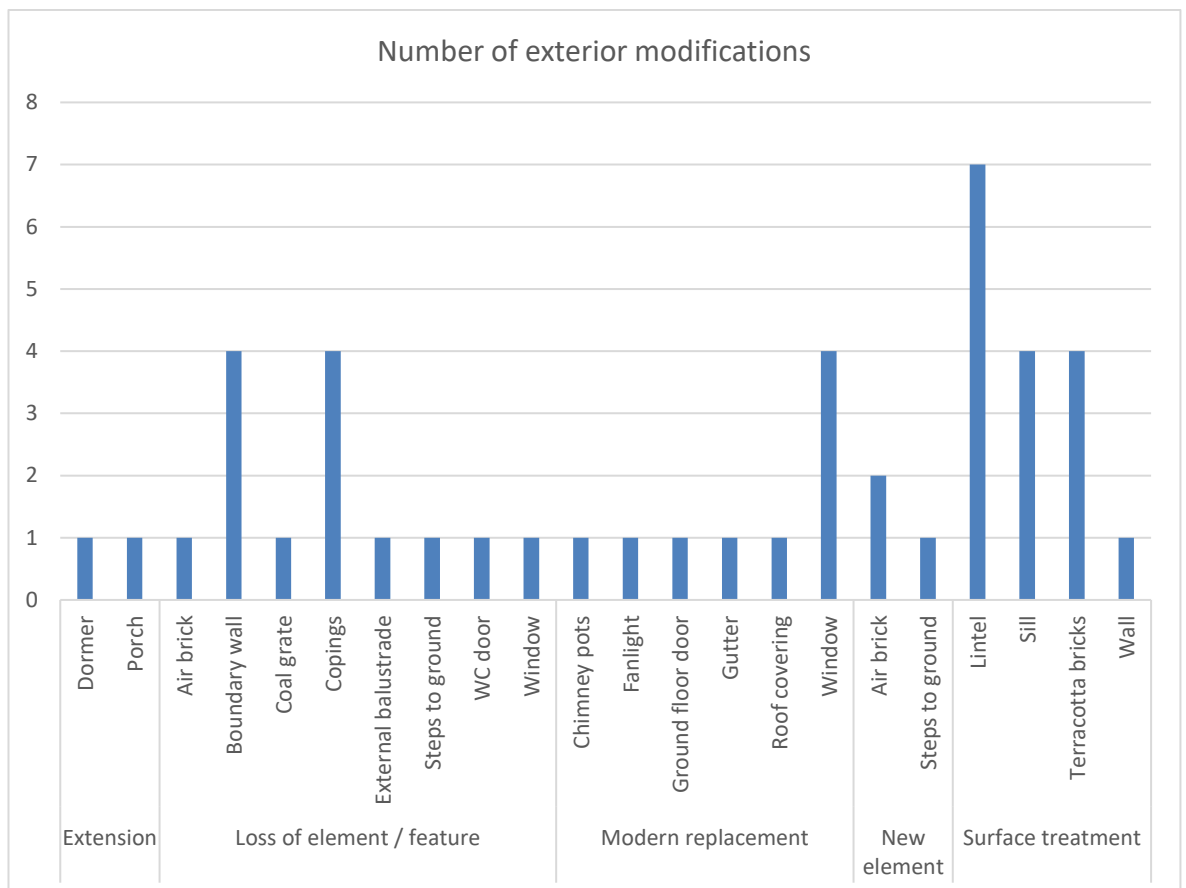
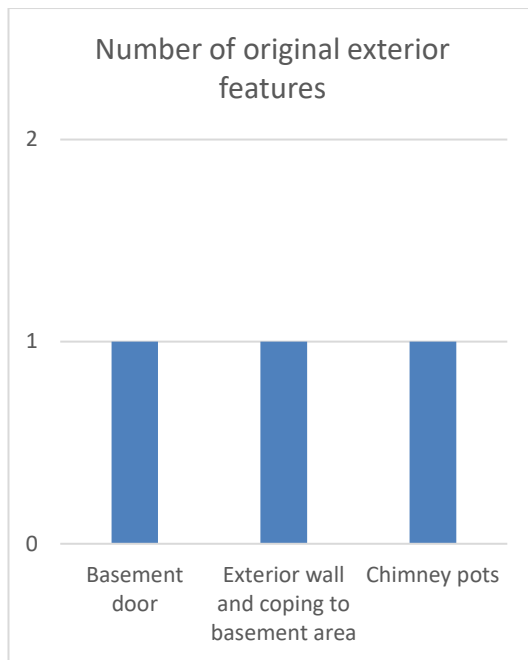


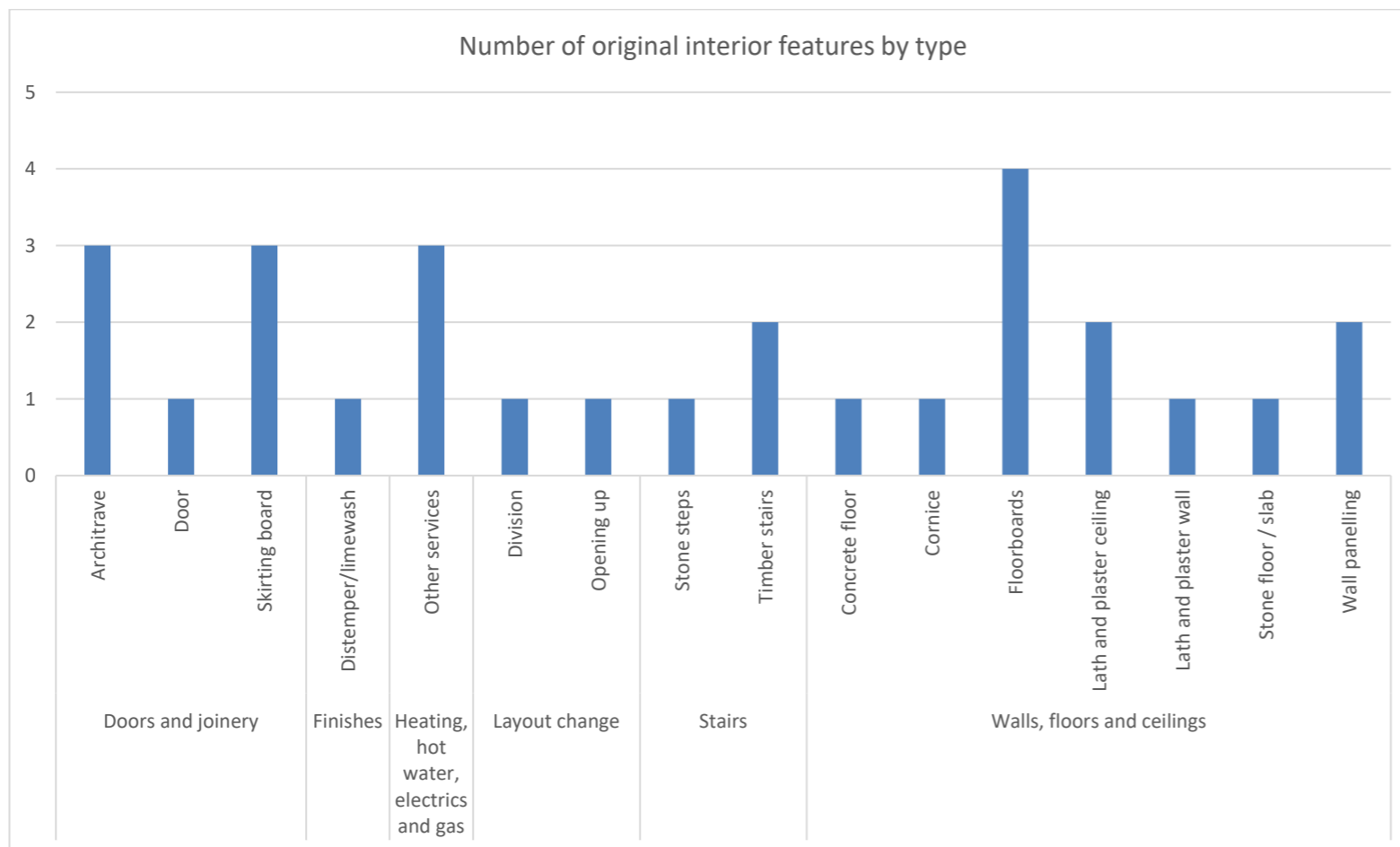
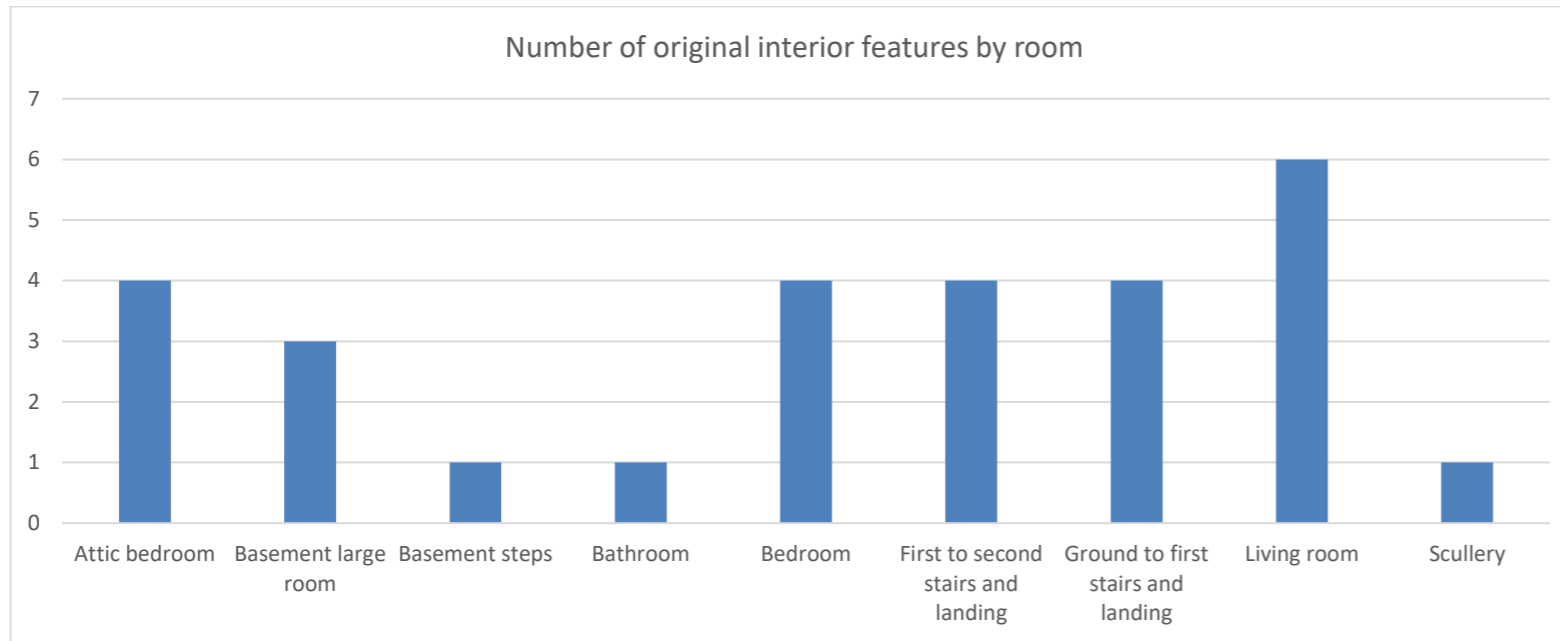
Figure 25 The basement rooms have been opened up to form one large space. Where the ceiling has been removed, it is possible to see the underside of the original hearth between the chimney supports.



Figure 26 Even the original basement door had decorative beading to the interior face.

## Quantification of features and modifications





(Note: The 'other services' are Bakelite light fittings. These are not original to when the house was built, but probably the first electric lights installed in the house).

## Early occupants

Information on residents is from the 1901 and 1911 Census (FMP 2020):

### 1901

First name(s)	Last name	Relationship	Marital status	Sex	Age	Occupation	Birth place
John T.	Smith	Head	Married	Male	28	Brewer's drayman	Helperby, Yorkshire
Anne	Smith	Wife	Married	Female	31		Longton, Lancashire

### 1911

First name(s)	Last name	Relationship	Marital status	Sex	Age	No. of children born living*	No. of children still living	Occupation	Birth place
■■■■	■■■■	Head	Married	Male	45			Compositor	Leeds
■■■■	■■■■	Wife	Married	Female	45	2	1		Leeds
■■■■	■■■■	Stepdaughter	Single	Female	23			Book folder and sewer	Leeds
■■■■	■■■■	Daughter		Female	8			School	Leeds

\*Within present marriage

In addition, the Leeds Directories provide the lead occupant's name and occupation during the period 1900 – 1911 as follows:

Year	Occupant	Occupation
1900-1901	■■■■■■■■	Compositor
1901-1902	■■■■■■■■	-
1902	■■■■■■■■	Drayman
1903	■■■■■■■■	
1904	■■■■■■■■	Drayman
1905	■■■■■■■■	-
1906	■■■■■■■■	-
1907	■■■■■■■■	Police Constable
1908	■■■■■■■■	Compositor
1909	■■■■■■■■	Compositor
1910	■■■■■■■■	Compositor
1911	■■■■■■■■	Compositor



## Introduction

Back-to-back houses in Leeds can be categorised by their plan, urban arrangement and sanitary provision, and from the information in the table below, we can determine that this house is a Type 3 back-to-back.

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Type 3		
Pseudo Type 3	One room per floor	Continuous row with a WC integral to the house footprint (at least one WC per two houses)
Moderns	Two rooms per floor on all floors	Continuous row with an internal bathroom (including WC) to each house

This house was designed by the architects Carby Hall and Dalby and built around 1903-4 by Thomas Gelthorpe. Originally a three bedroomed house, it was later modified to include an internal bathroom, and the number of bedrooms was reduced to two.

## Historic photograph



Figure 1 Photograph of houses in Darfield Place (LLIS 1939).



## Historic drawings

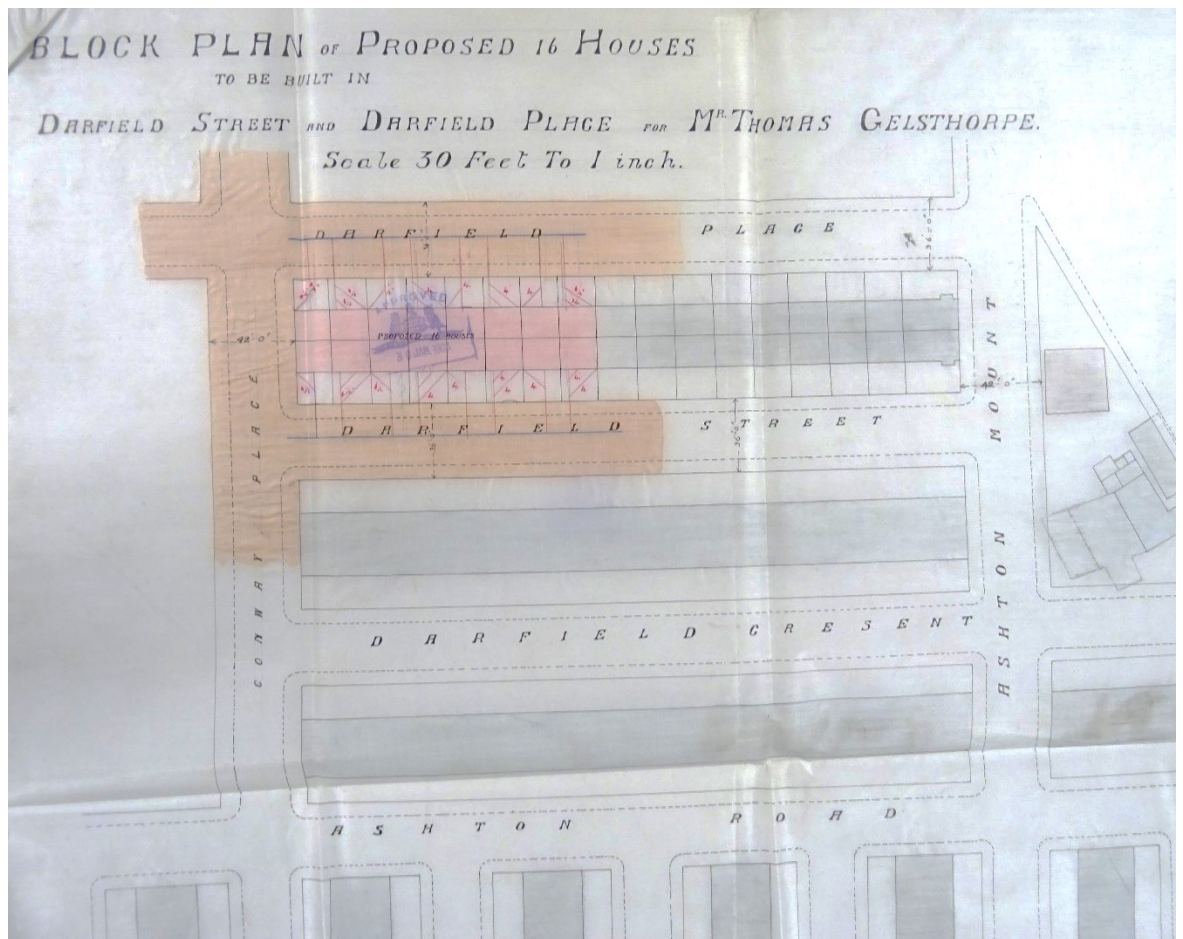


Figure 2 Site plan showing that approval for the houses in the street was split into separate applications (Carby Hall and Dalby 1903). The Ashtons and Darfield Crescent had already been built.

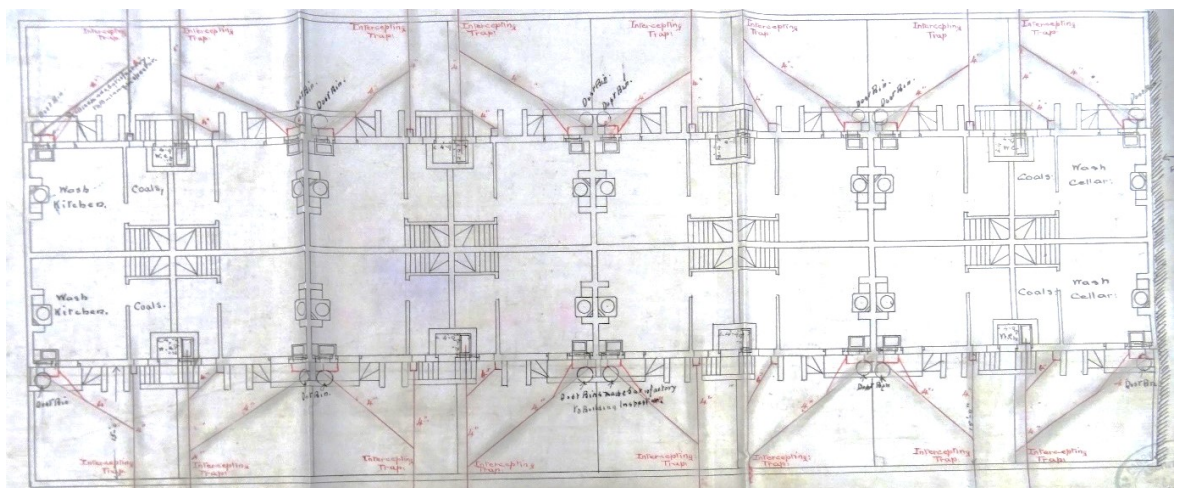


Figure 3 The basement contained a wash cellar (with sink and set-pot), a coal cellar and a shared WC (Carby Hall and Dalby 1903).

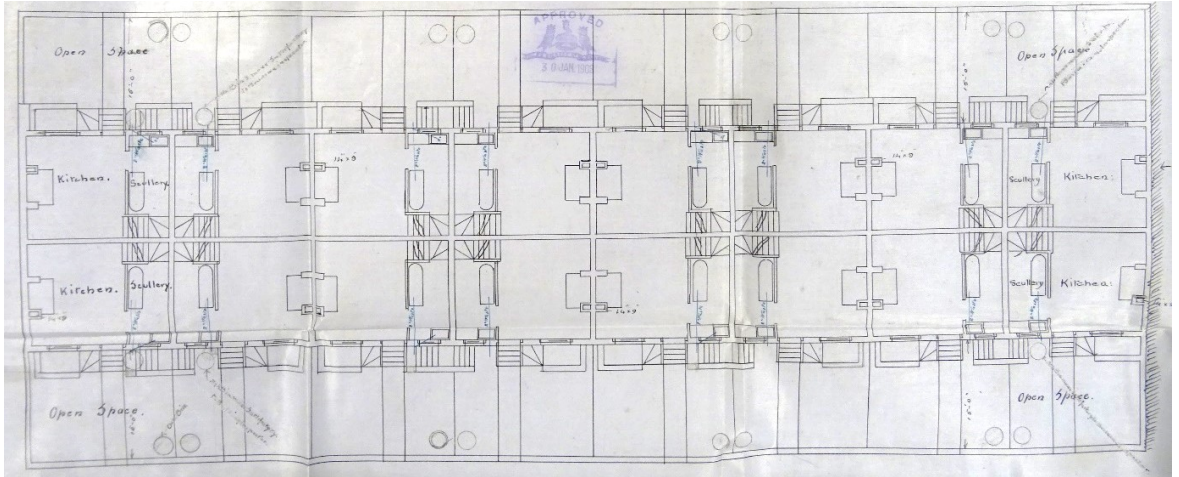


Figure 4 The ground floor had a kitchen and scullery. The scullery had a sink and a plumbed-in bath (Carby Hall and Dalby 1903).

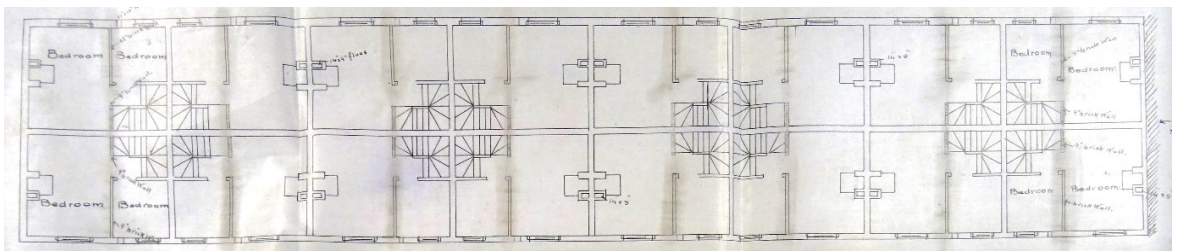


Figure 5 The first floor had two bedrooms (Carby Hall and Dalby 1903).

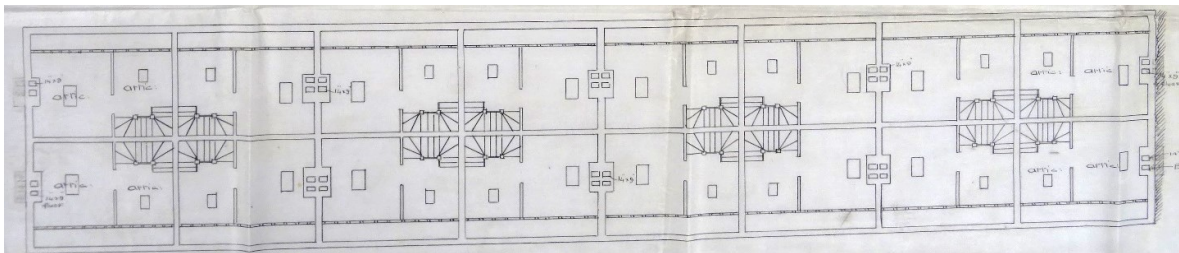


Figure 6 The attic floor had two spaces; the smaller of the two was open to the staircase and the larger was more private. There was no fireplace at this level (Carby Hall and Dalby 1903).

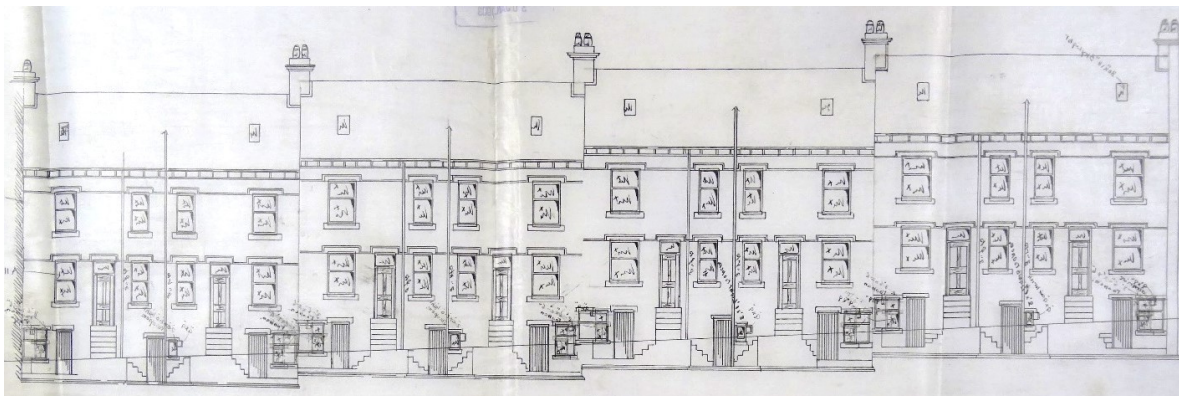


Figure 7 Elevation of the street showing the architectural design (Carby Hall and Dalby 1903).

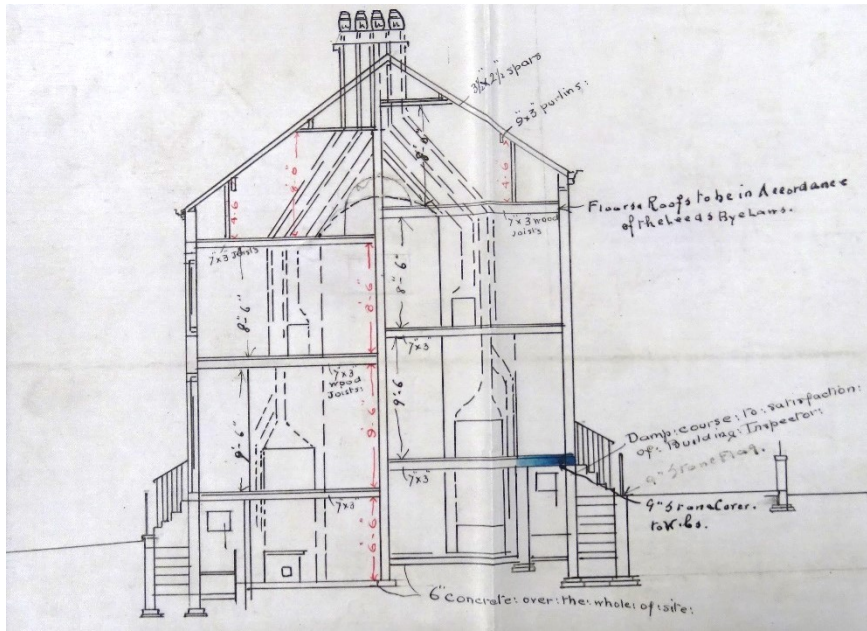


Figure 8 Section showing the chimney flues and basement set-pot (Carby Hall and Dalby 1903). Being one of the later houses to be built in the neighbourhood, there was a requirement for a damp proof course (as noted on the drawing).

## Survey drawings (2018)

These are provided on the following pages.

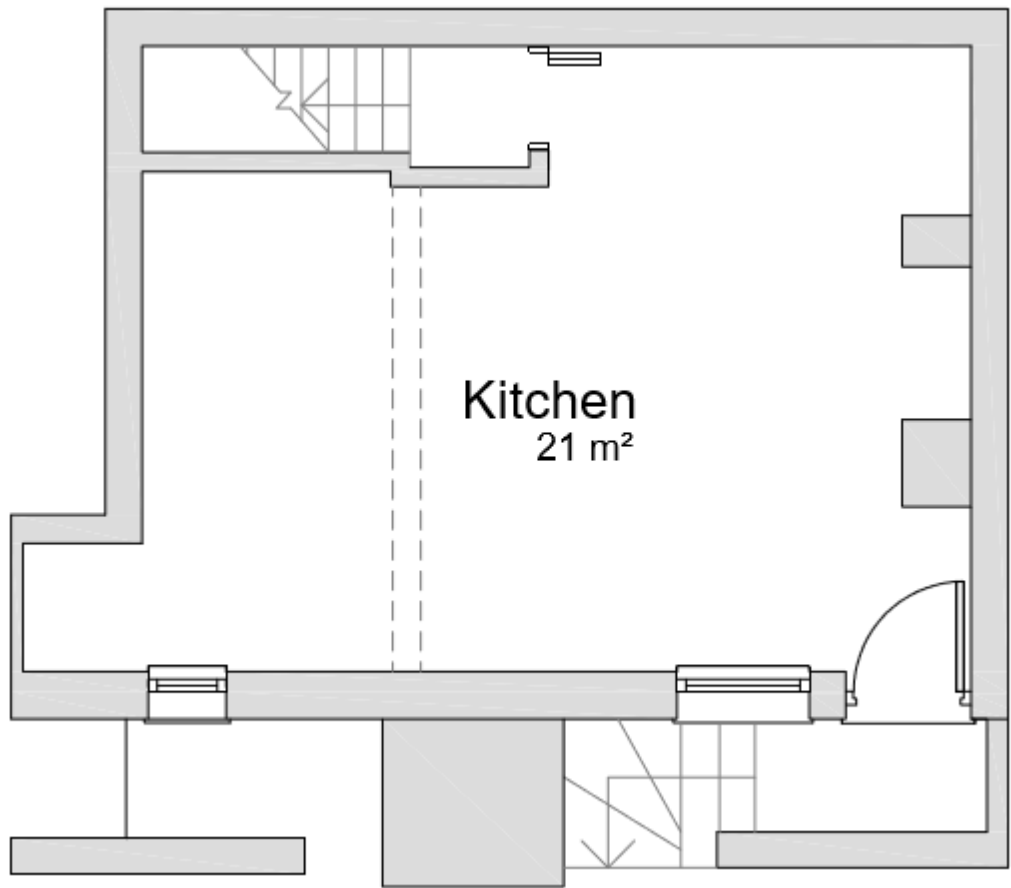


Figure 9 Basement floor plan (Scale 1:50).

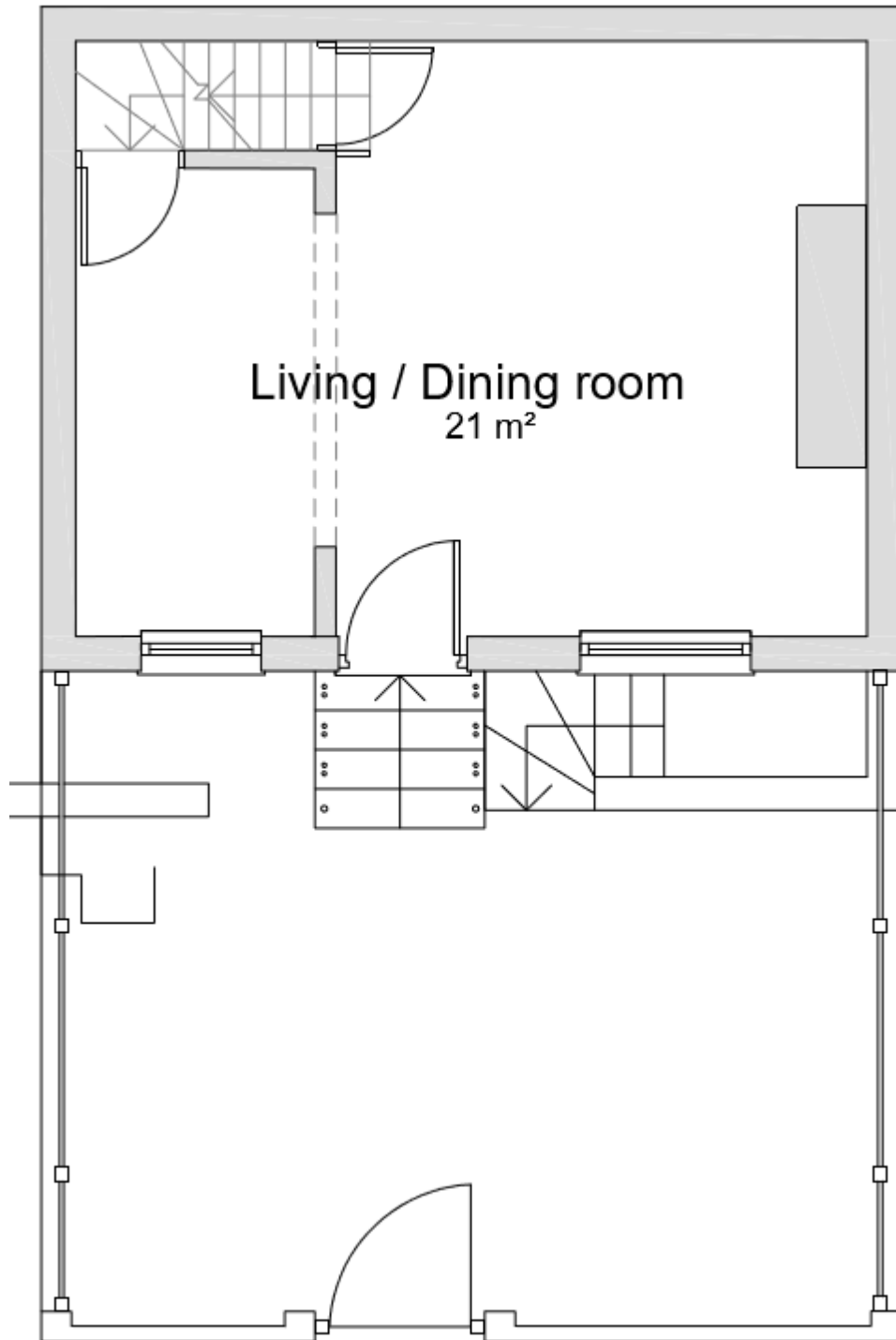


Figure 10 Ground floor plan (Scale 1:50).

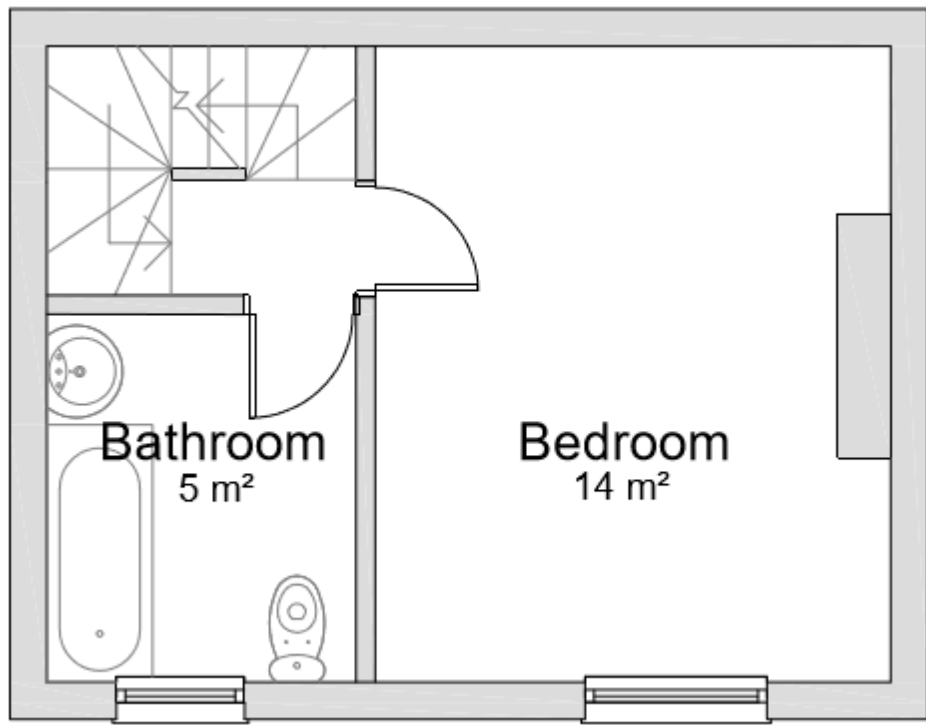


Figure 11 First floor plan (Scale 1:50).

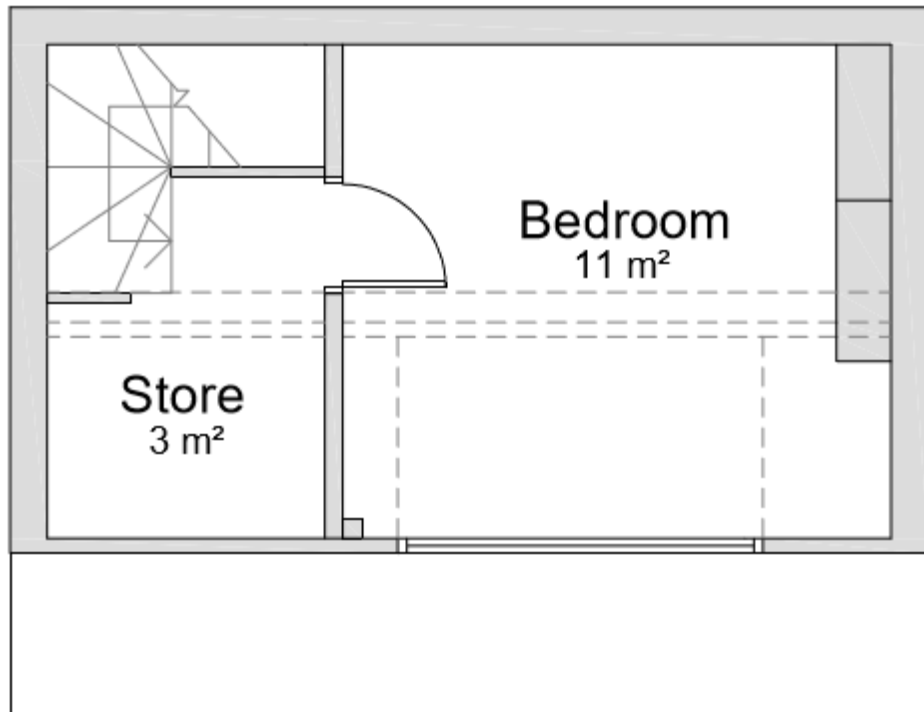


Figure 12 Second floor plan (Scale 1:50)

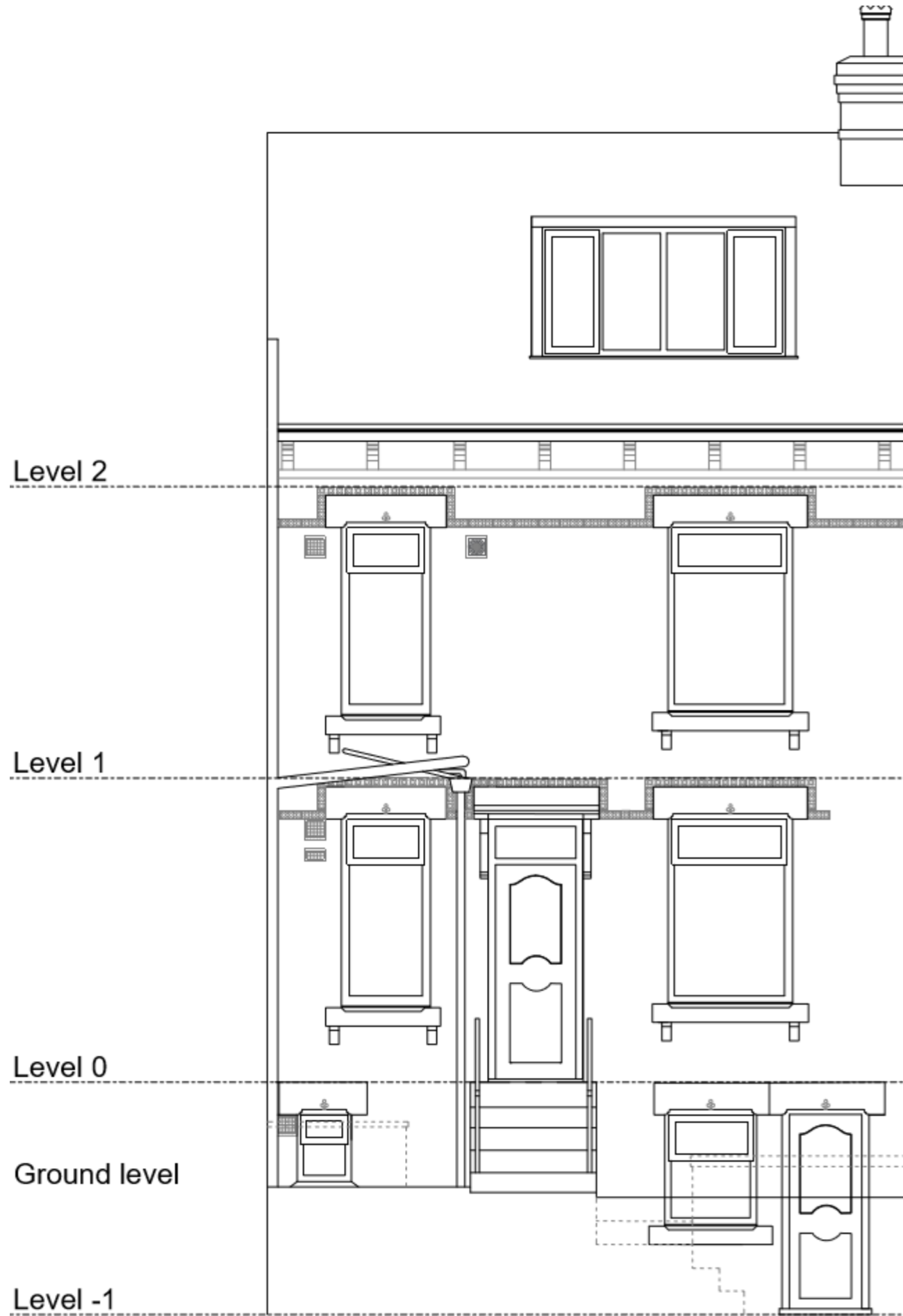


Figure 13 Elevation (Scale 1:50).

## Exterior photographs

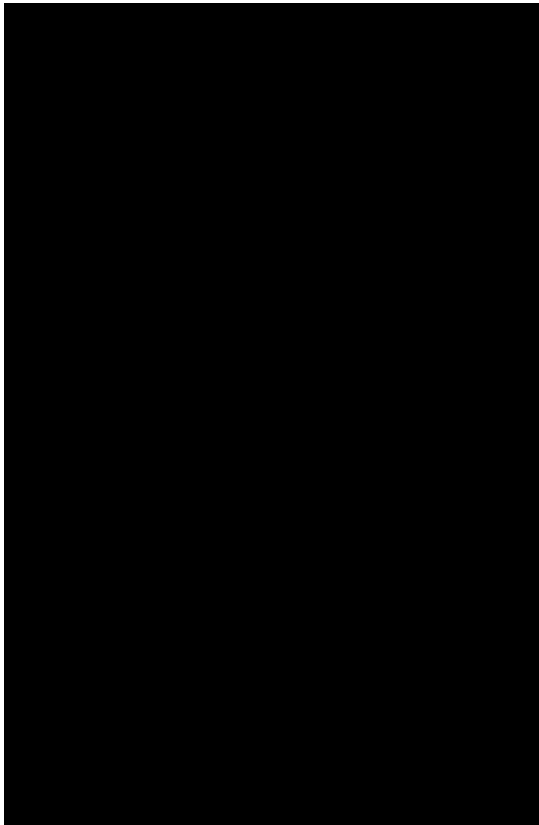


Figure 14 The house has been modified to incorporate replacement windows and door, a canopy and dormer extension. The boundary wall has been rebuilt to a different design.



Figure 15 The gutter is supported off corbels, positioned above a plain string course. A decorative string course flows across the façade, over the top of the stone lintel which has a decorative circle design. The original decorative air brick is also still present.



Figure 16 The basement entrance area.

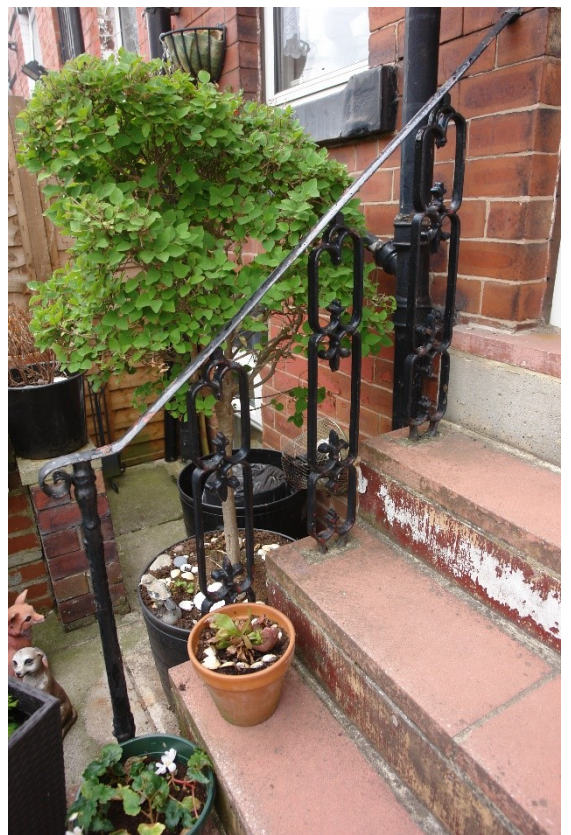


Figure 17 Although the original stone steps have been overlaid with modern concrete paving, the original decorative balustrade remains. There are few designs throughout the area, and this is one of the most decorative.



## Interior photographs



Figure 18 The living room has been opened up to the former scullery to provide an open plan living / dining area.



Figure 19 Original ceiling rose to living room.

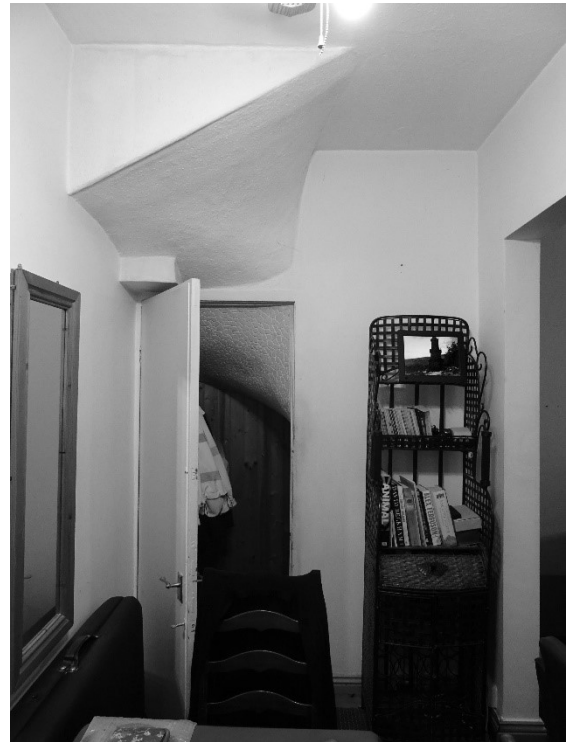


Figure 20 The former scullery area, looking towards the rear of the house. The sweep of the stairs to first floor can be seen above the door to the basement steps.



Figure 21 The original cornice in the living room, damaged in places.



Figure 22 The entire basement area (including external WC) has been opened into one large space.



Figure 23 The bathroom, looking towards the window.



Figure 24 The attic bedroom has a large dormer which maximises useable floor space. The partition is not original, but the documentary evidence suggests that the house was built with a partition in roughly the same location.

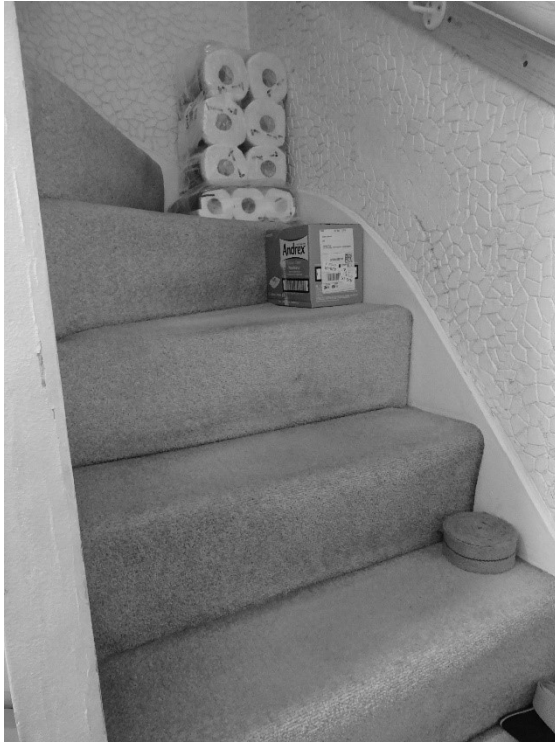
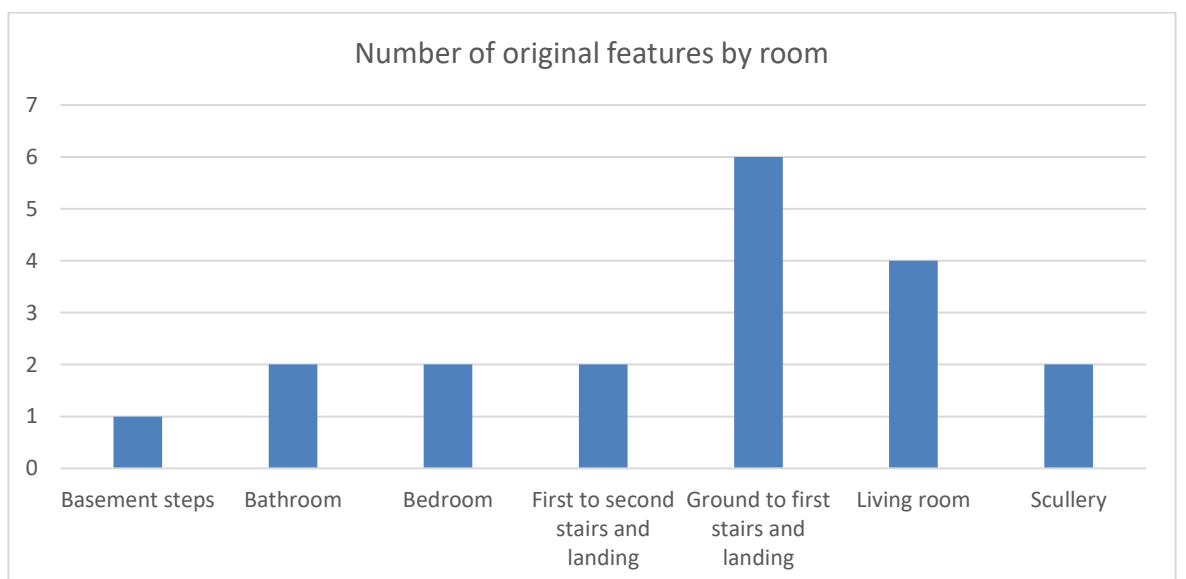
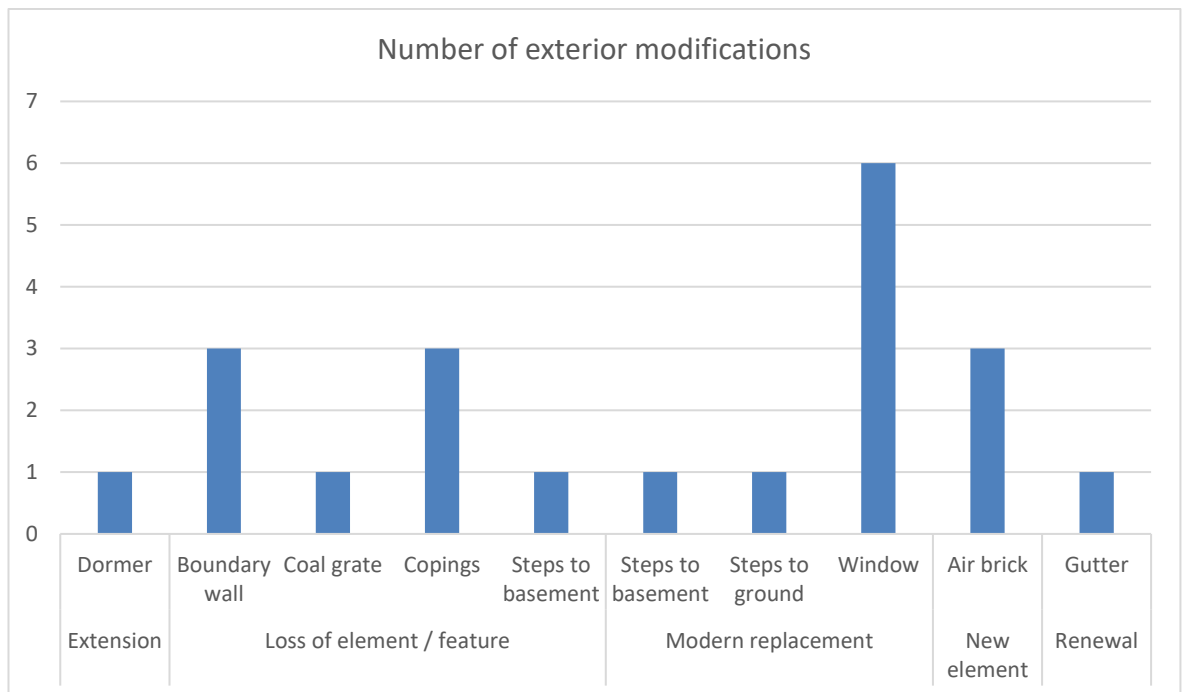
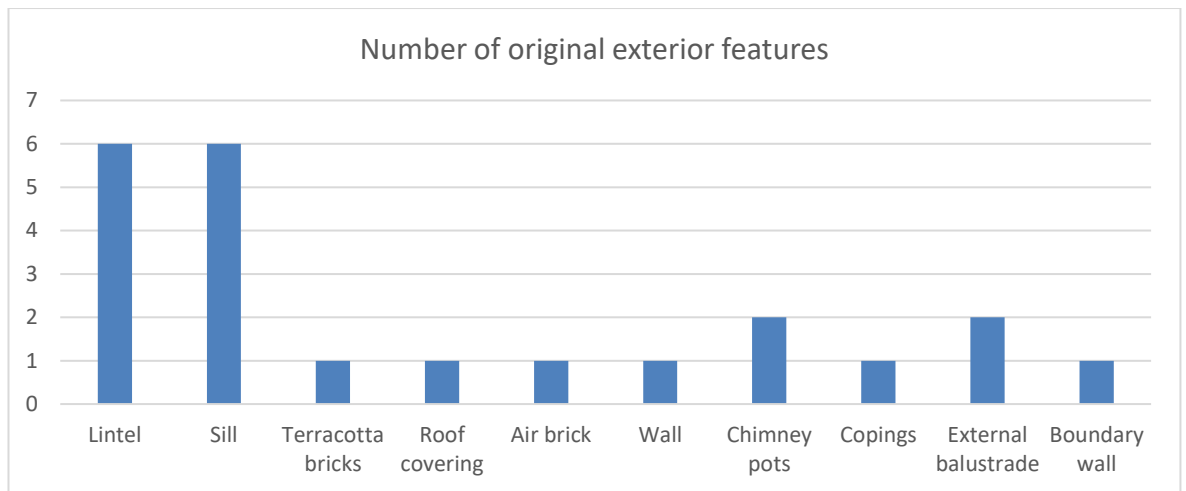


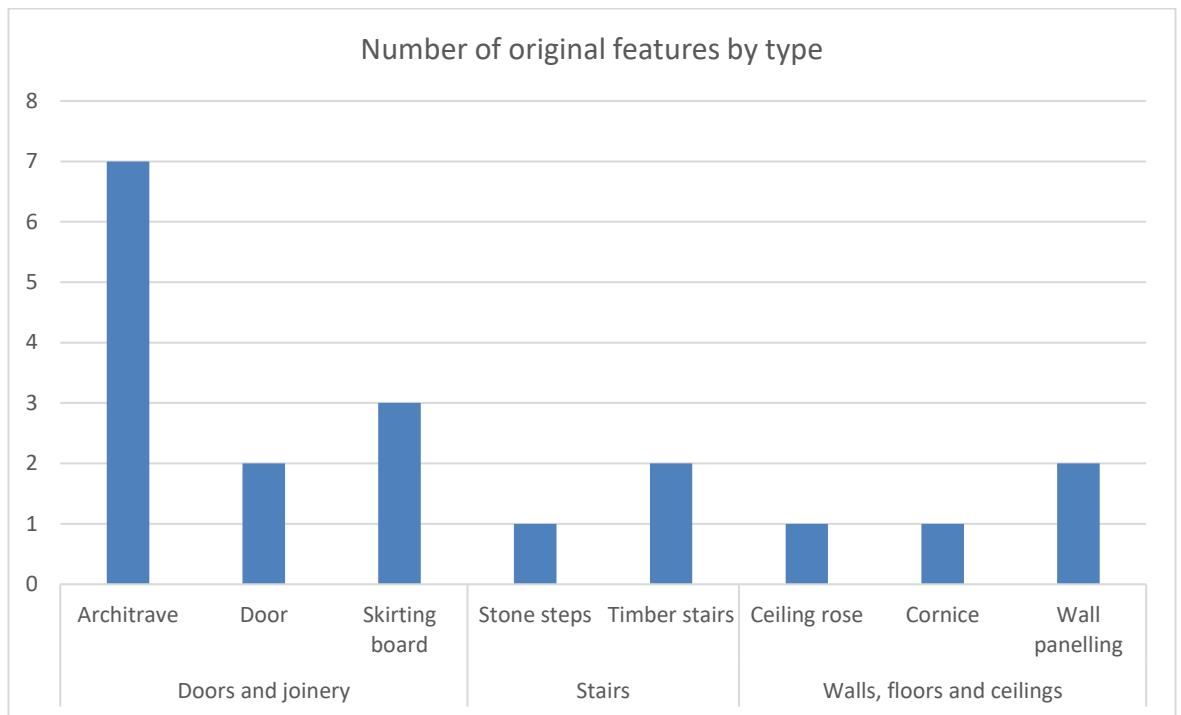
Figure 25 The curve of the stair string indicates that the houses were not built to the cheapest standards.



Figure 26 Original architrave (top); and skirting board (bottom).

## Quantification of features and modifications





## Early occupants

Information on residents is from the 1911 Census (FMP 2020):

### 1911

First name(s)	Last name	Relationship	Marital status	Sex	Age	No. of children born living	No. of children still living	Occupation	Birth place
■■■	■■■	Head	Married	Male	25			Journeyman butcher	Leeds
■■■	■■■	Wife	Married	Female	26	1	1		Leeds
■■■	■■■	Son	Single	Female	3				Leeds

In addition, the Leeds Directories provide the lead occupant's name and occupation during the period 1905 – 1912 as follows:

Year	Occupant	Occupation
1905	■■■■■■■	-
1906	■■■■■■■	-
1907	■■■■■■■	-
1908	■■■■■■■	Butcher
1909	■■■■■■■	Butcher
1909	■■■■■■■	Estate Agent
1910	■■■■■■■	Butcher
1911	■■■■■■■	Butcher
1912	■■■■■■■	-



## Introduction

Back-to-back houses in Leeds can be categorised by their plan, urban arrangement and sanitary provision, and from the information in the table below, we can determine that this house is a Type 3 back-to-back.

Type	Plan-form features	Urban arrangement & sanitary provision
Type 1	One room per floor	Maximum of eight in a block with shared closet / WC yards between
Type 2	Two rooms per floor on at least the ground and first floors	
Type 3		Continuous row with a WC integral to the house footprint (at least one WC per two houses)
Pseudo Type 3	One room per floor	Continuous row with an internal bathroom (including WC) to each house
Moderns	Two rooms per floor on all floors	

This house was designed by the architect W.H. Beevers and built around 1895-6 by Thomas Gozzard. Originally a three bedroomed house, it was later modified to include an internal bathroom, and the number of bedrooms was reduced to two.

# Historic drawings

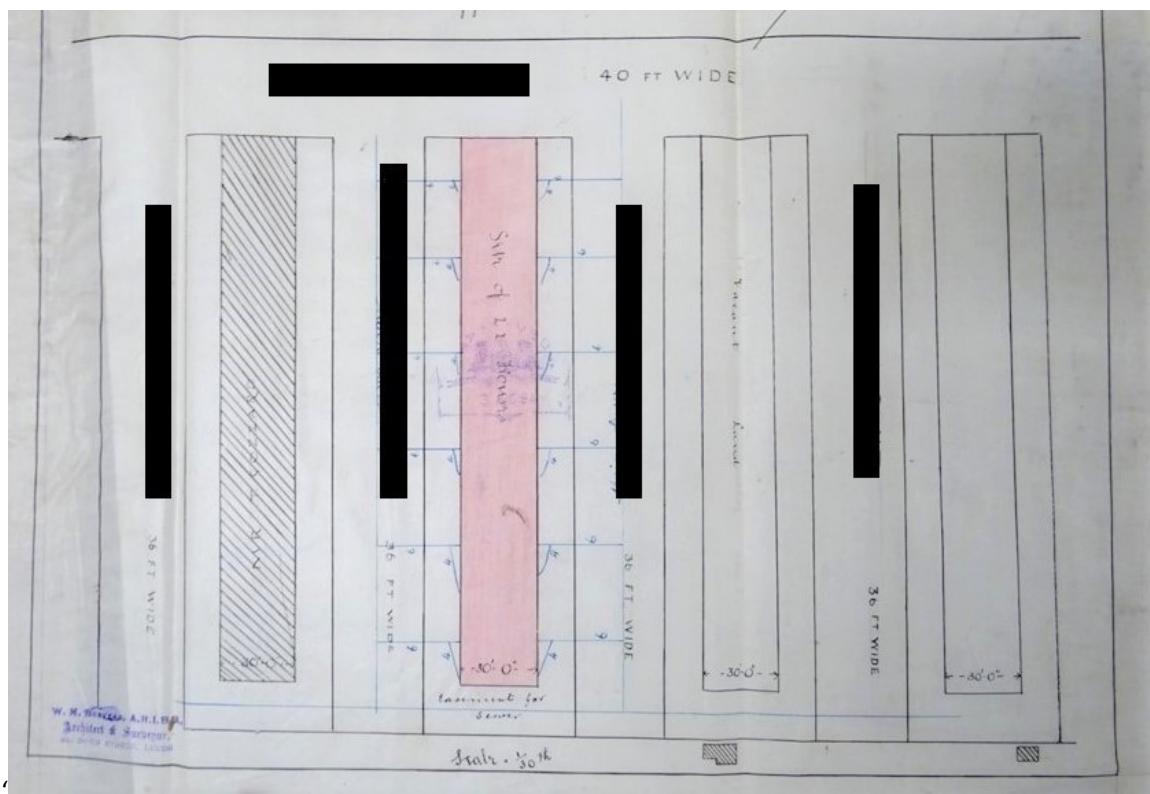


Figure 1 Site plan indicating that the houses in [redacted] were among the first of the [redacted] to be approved.

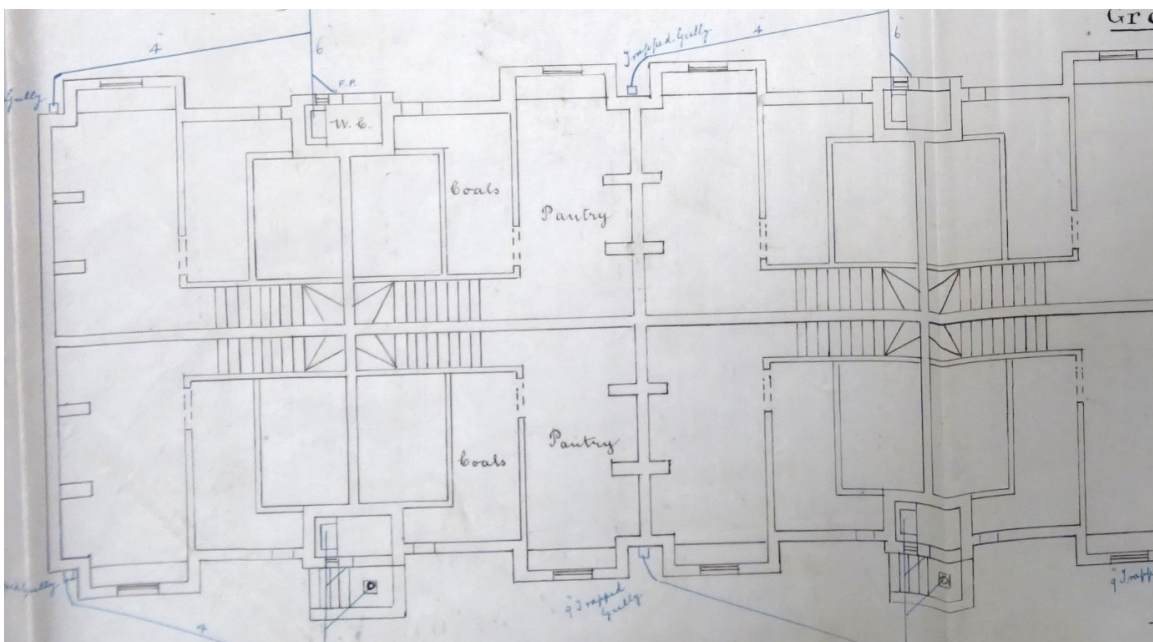


Figure 2 Excerpt of the basement plans. Note the shared WC which is accessed externally.



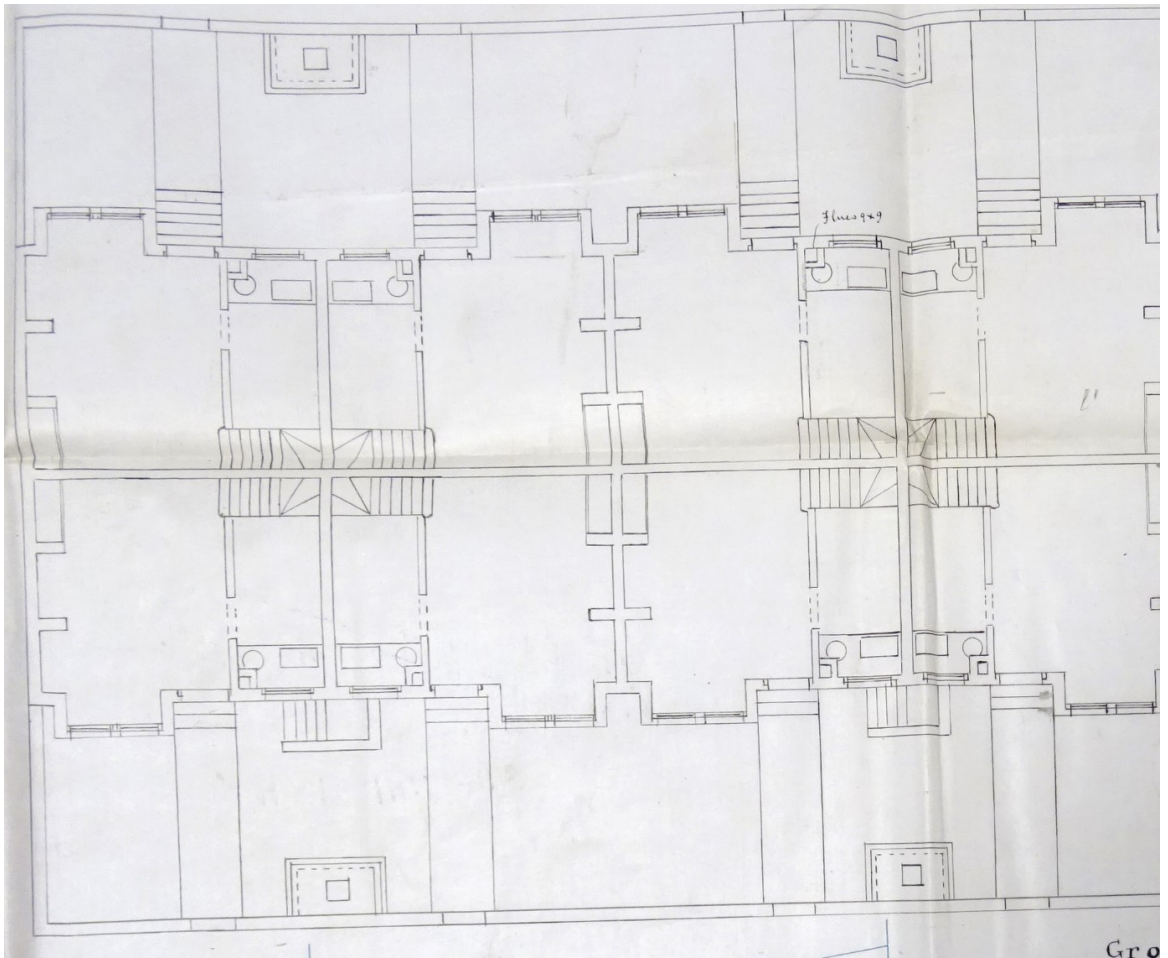


Figure 3 Excerpt of the ground floor plans. The set-pot is positioned in the scullery, hence the small chimney to the front of each property. Many of the standard size properties in the area had a bath (often in the scullery) although this is not shown for these houses.

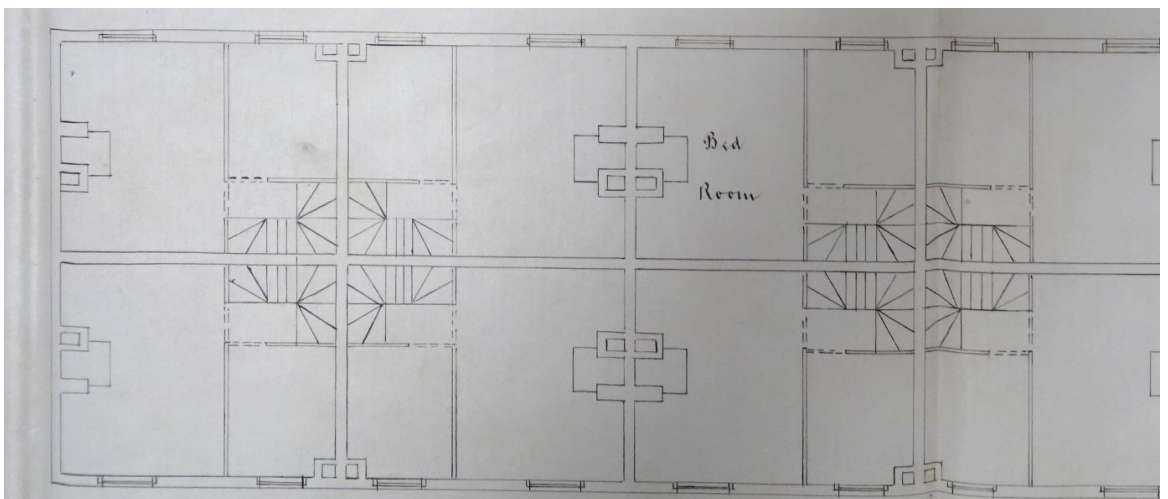


Figure 4 Excerpt of the first floor plans.

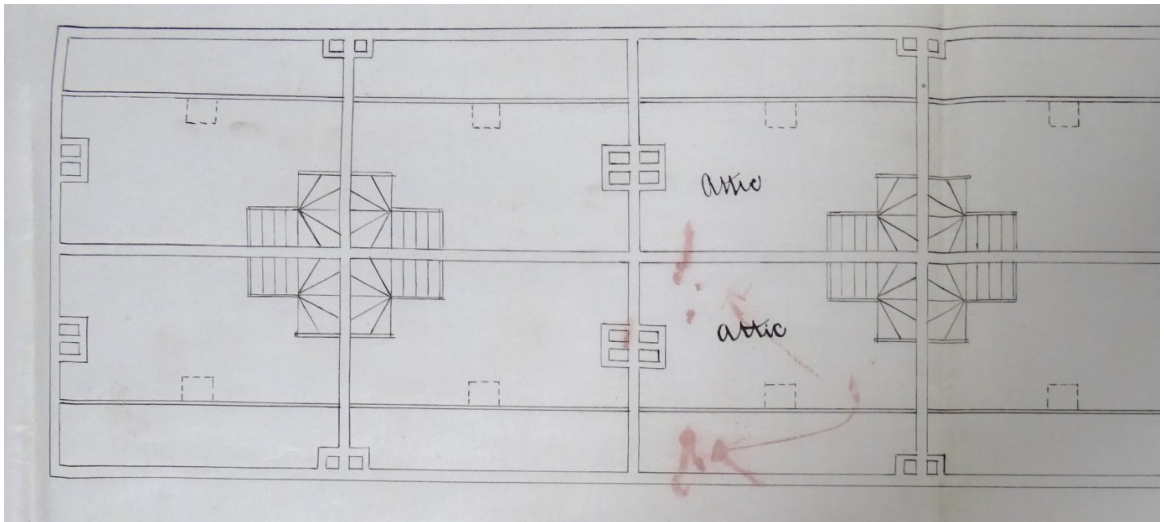


Figure 5 Excerpt of the second floor (attic) plans.



Figure 6 Elevation of the street.

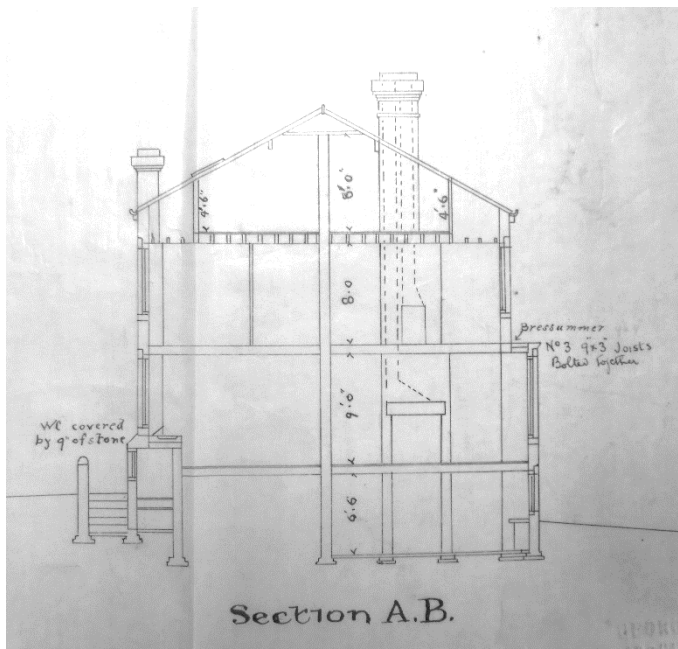


Figure 7 Staggered section through the kitchen on the left, and the living room on the right.

Survey drawings (2018)

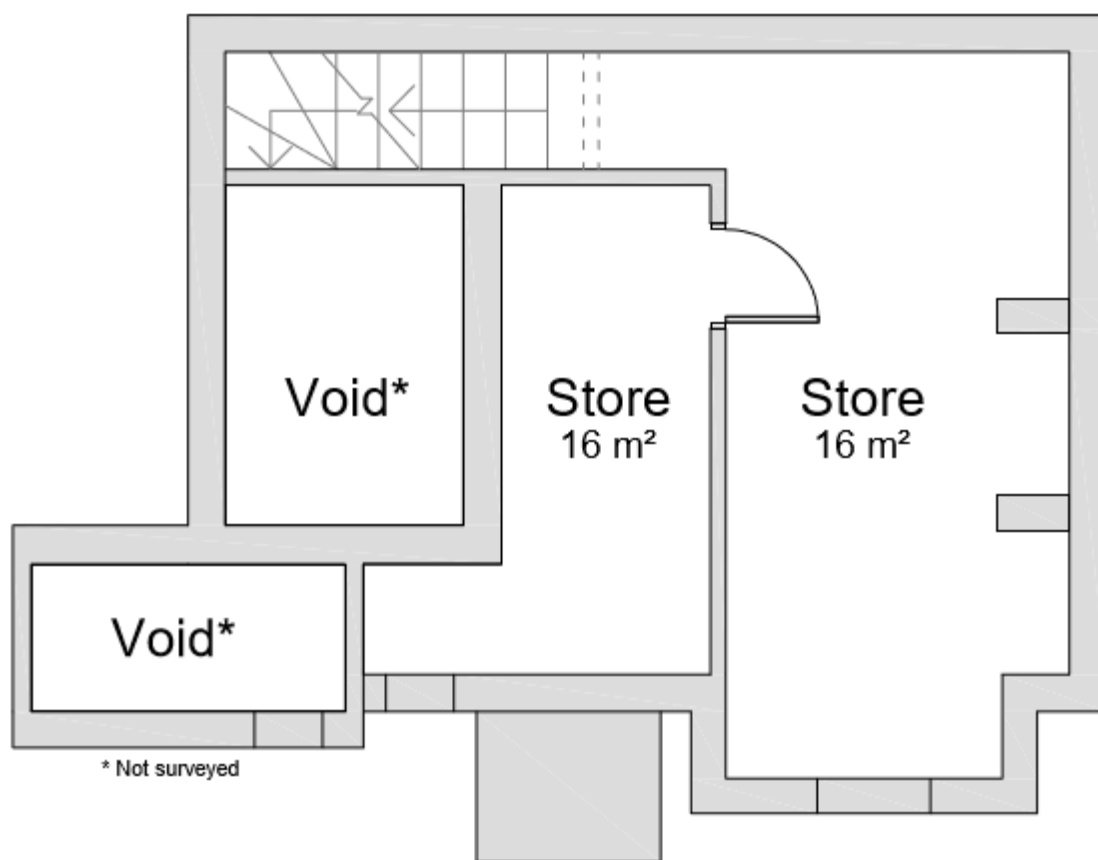


Figure 8 Basement floor plan (Scale 1:50).

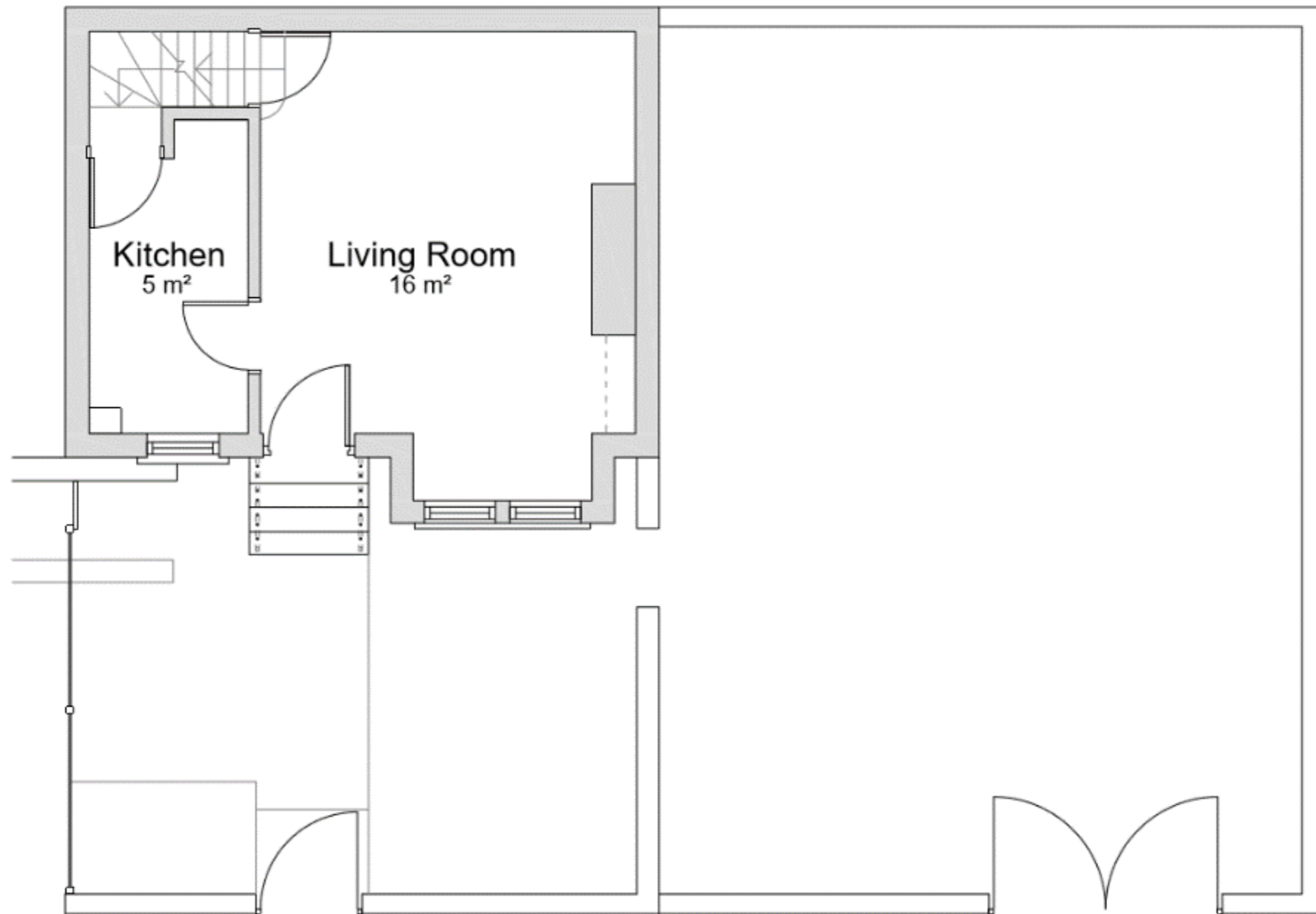


Figure 9 Ground floor plan (Scale 1:50).

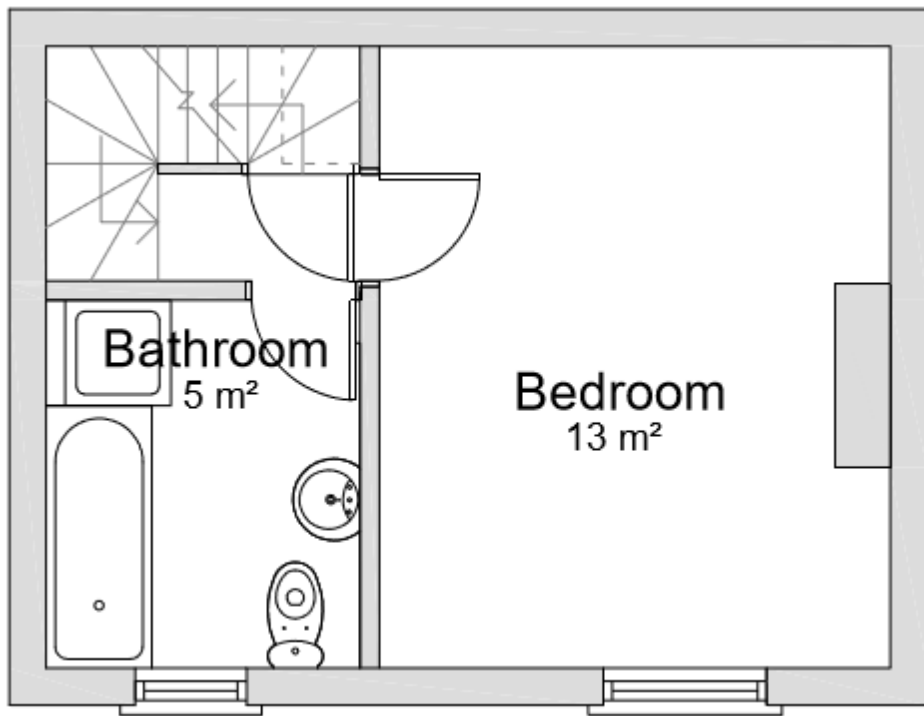


Figure 10 First floor plan (Scale 1:50).

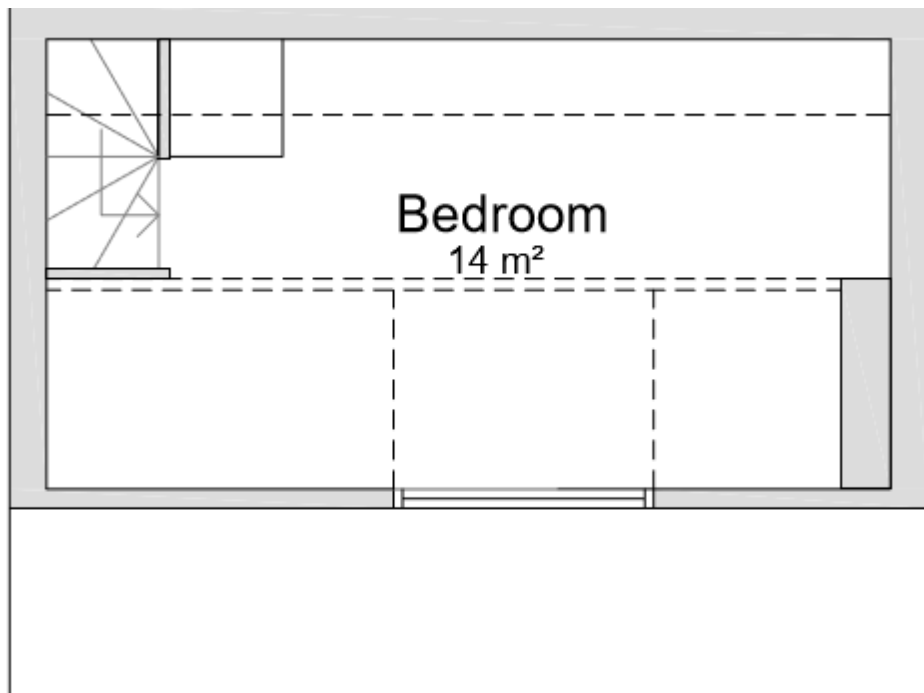


Figure 11 Second floor plan (Scale 1:50).



Figure 12 Elevation (Scale 1:50).

## Exterior photographs

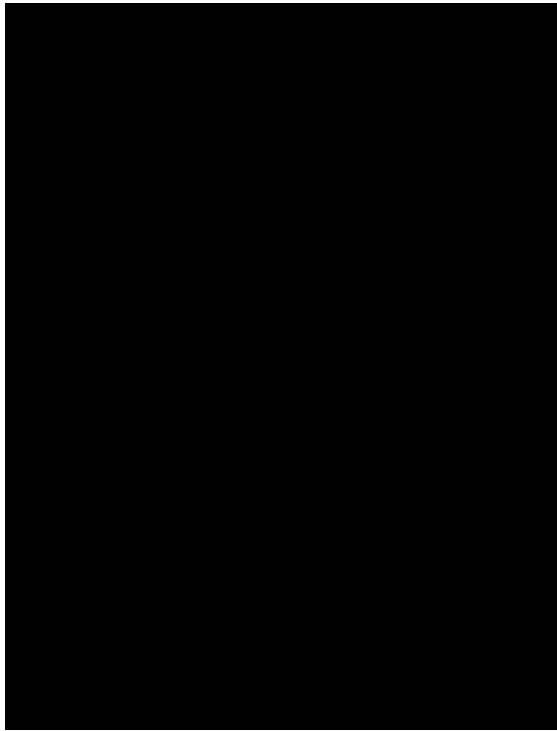


Figure 13 The house retains the essence of its period character, but has been modified to include replacement windows and door, and a dormer extension.

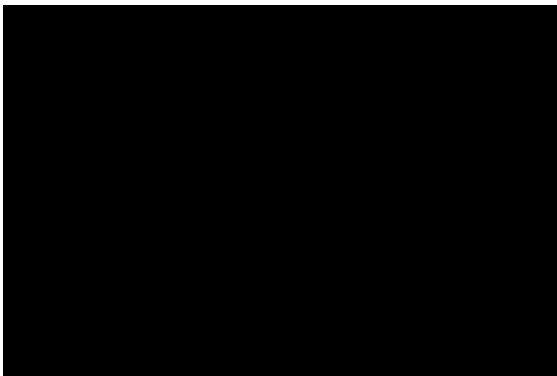


Figure 14 This is one of the few houses in the area to have a large garden to the side of the property.



Figure 15 The house lacks a decorative frieze (which many of the houses in the area do have), but interest is provided by the decorative stone lintels and sills and the air brick.



Figure 16 The original stone steps and balustrade remain in reasonable condition.



Figure 17 The square bay window includes a paired window with stone mullion and a decorative cornice detail at gutter level.

## Interior photographs



Figure 18 The scullery kitchen, looking towards the window.



Figure 19 The scullery kitchen, looking towards the rear of the house. The stairs to the first floor can be seen winding around between the door and ceiling.



Figure 20 The living room has many original features including cornice, ceiling rose skirting boards and architraves.

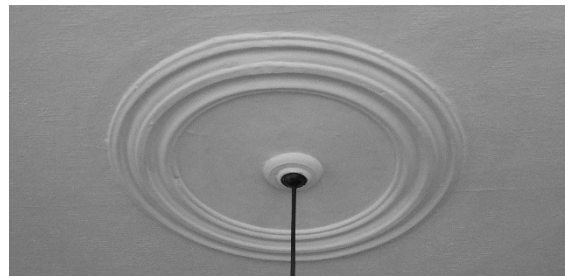


Figure 21 The ceiling rose is typical of those found in the area, and of the late Victorian period.

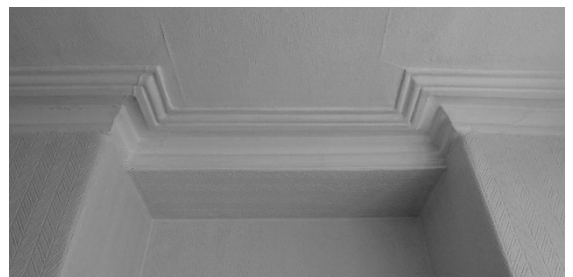
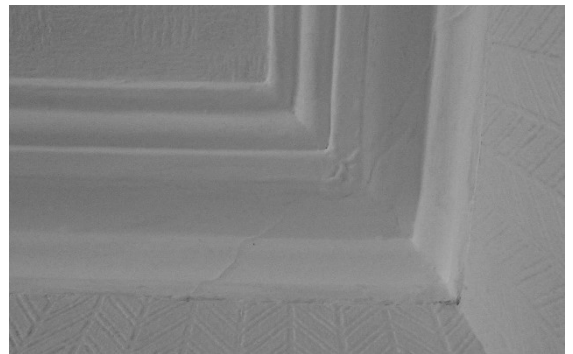


Figure 22 The living room cornice. The bottom image provides evidence that there was once a fitted cupboard in the chimney recess.





Figure 23 The basement rooms. The small room (former coal store) has the original brick floor.



Figure 24 Decorative architrave to interior doors.

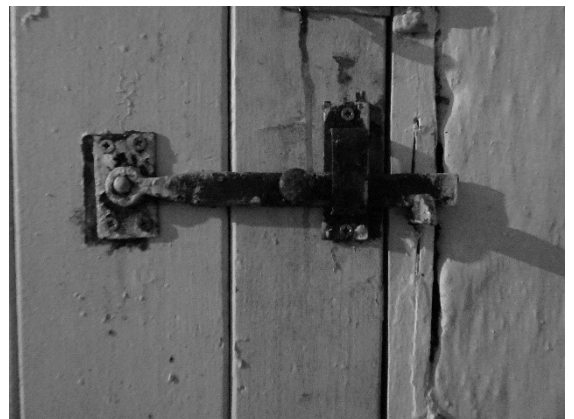
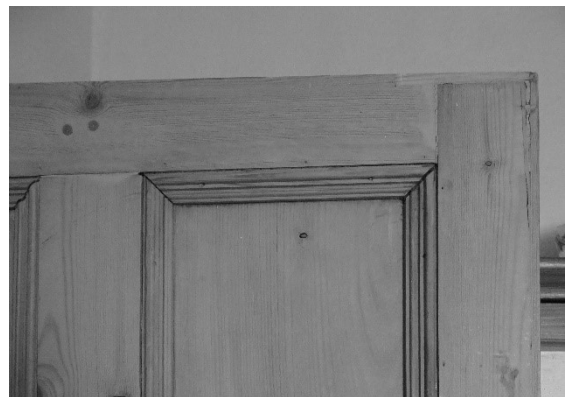


Figure 25 Original doors in the house. Note that the panel doors have different beading so one is likely to be a replacement.



Figure 26 The bathroom, looking towards the window.

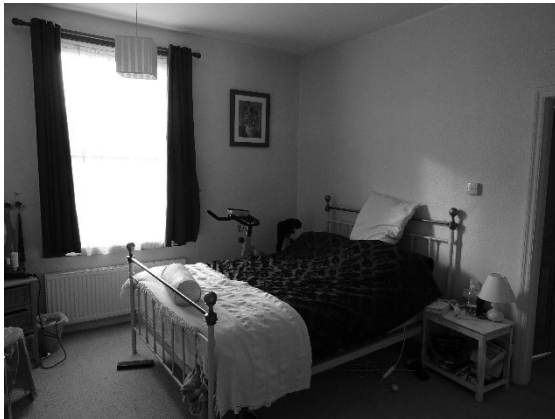
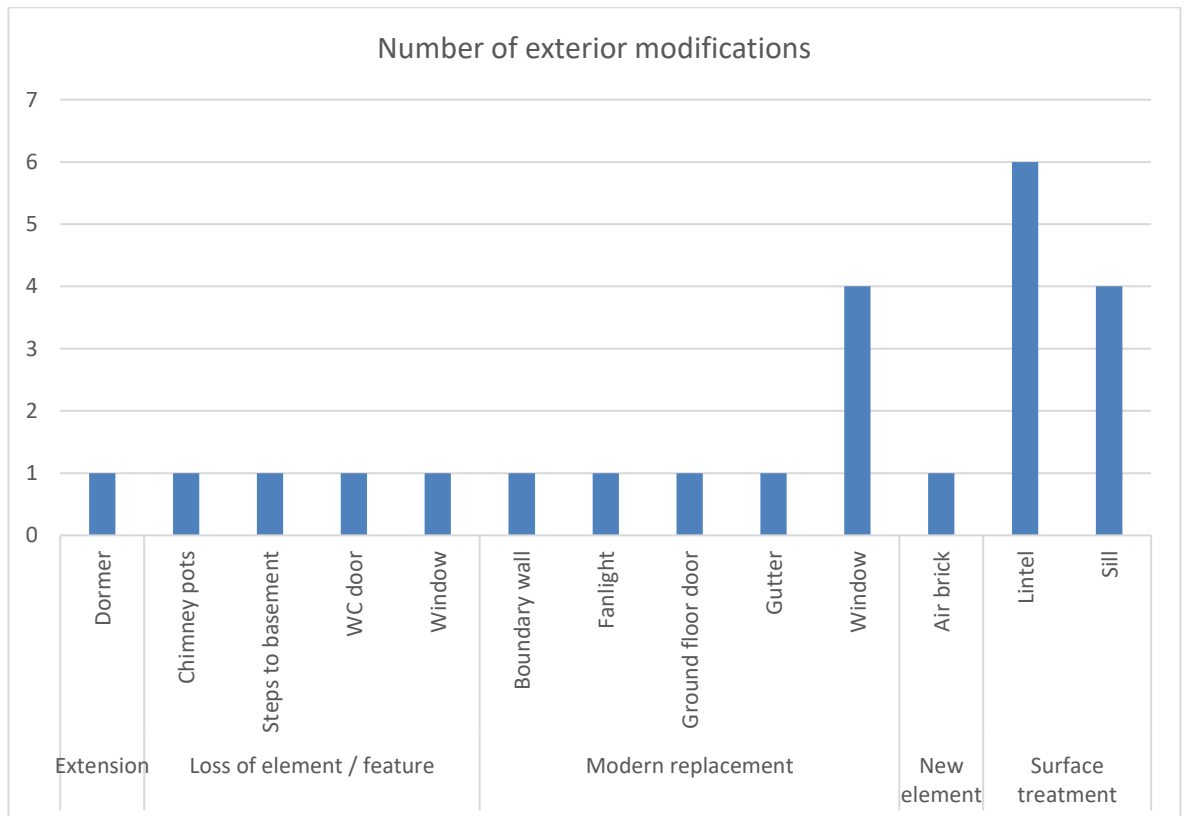
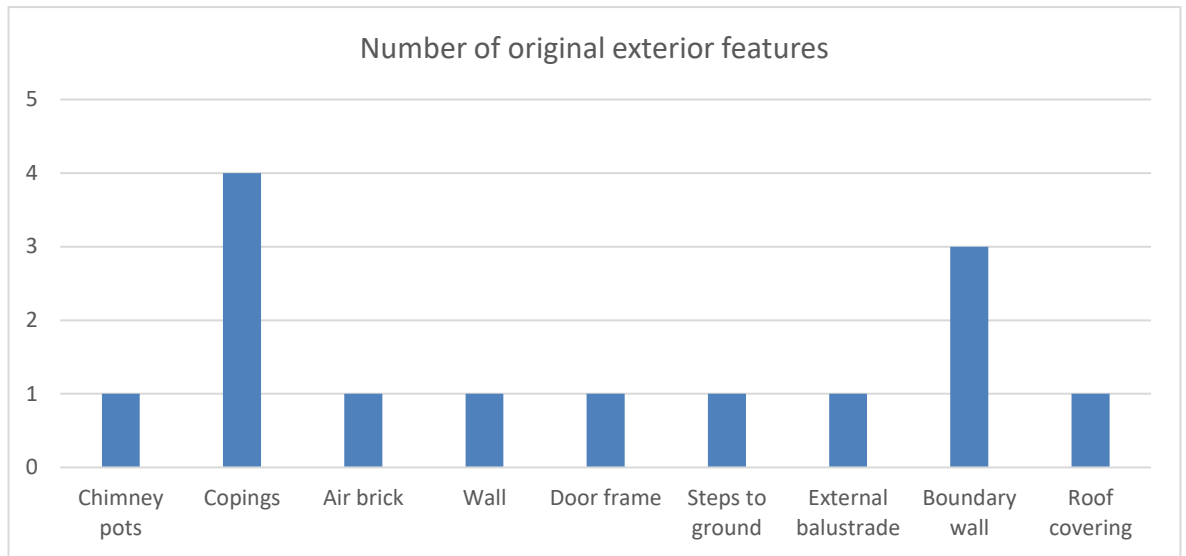


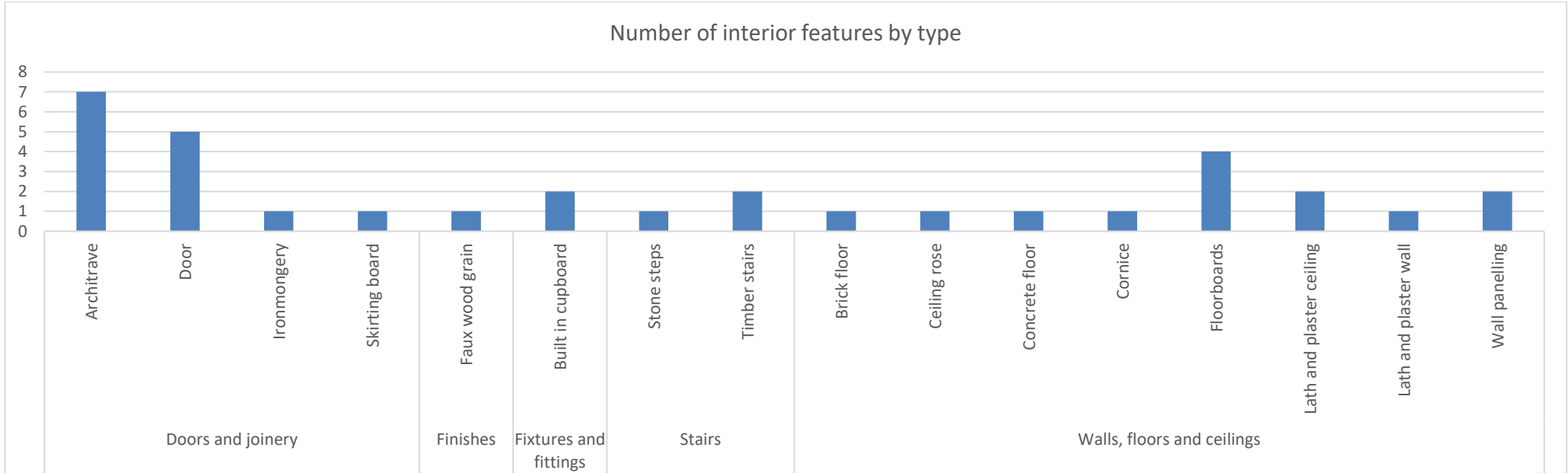
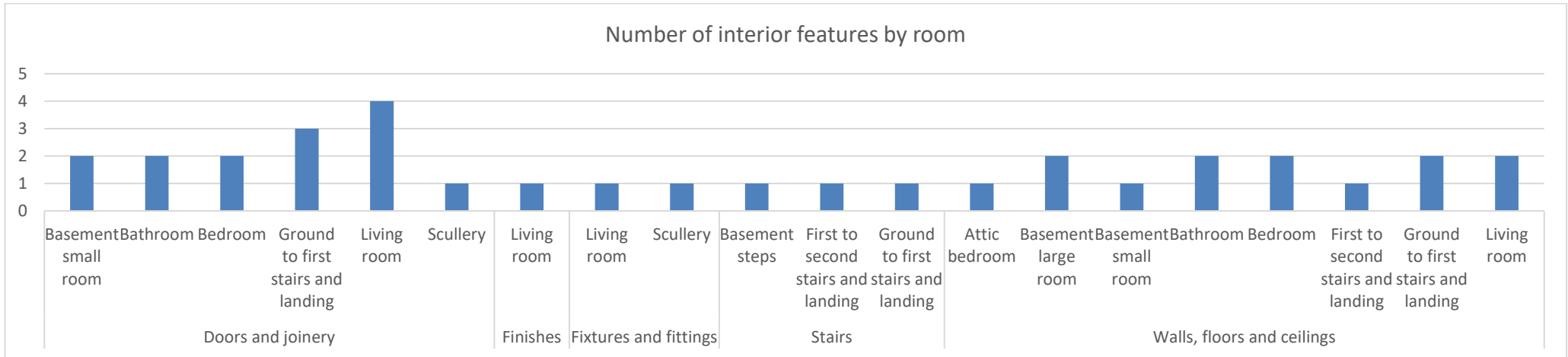
Figure 27 First-floor bedroom looking towards the window.



Figure 28 The attic bedroom has a medium sized dormer which maximises useable floor space. A partition wall has been inserted to provide separation from the stairs which were once open to the room.

## Quantification of features and modifications





## Early occupants

Information on residents is from the 1901 and 1911 Census (FMP 2020):

### 1901

First name(s)	Last name	Relationship	Marital status	Sex	Age	Occupation	Birth place
■■■	■■■	Head	Married	Male	54	Plasterer	Leeds
■■■	■■■	Wife	Married	Female	56		Leeds
■■■	■■■	Son	Single	Male	19	Plasterer	Leeds
■■■	■■■	Daughter	Single	Female	15	Boot machinist	Leeds
■■■	■■■	Grandson		Male	4		Leeds

### 1911

First name(s)	Last name	Relationship	Marital status	Sex	Age	No. of years married	No. of children	Occupation	Birth place
■■■	■■■	Head	Married	Male	29	3	0	Blacksmith – Leather machine & engineer	Leeds
■■■	■■■	Wife	Married	Female	28	3			Leeds
■■■	■■■	Mother-in-law	Widow	Female	68				Birstwith

In addition, the Leeds Directories provide the lead occupant for each year during the period 1897 – 1911 as follows:

Year	Occupant	Occupation
1897	■■■■■■■	Broker
1898	■■■■■■■	Plasterer
1899	■■■■■■■	Plasterer
1900-1901	■■■■■■■	Plasterer
1901-1902	■■■■■■■	
1902	■■■■■■■	Plasterer
1903	■■■■■■■	Plasterer
1904	■■■■■■■	Plasterer
1905	■■■■■■■	
1906	■■■■■■■	
1907	■■■■■■■	Plasterer
1908	■■■■■■■	Tailor's cutter
1909	■■■■■■■	Tailor's cutter
1910	■■■■■■■	Blacksmith
1911	■■■■■■■	Blacksmith



## Introduction

Back-to-back houses in Leeds can be categorised by their plan, urban arrangement and sanitary provision, and from the information in the table below, we can determine that this house is a Type 3 back-to-back.

Type	Plan-form features	Urban arrangement & sanitary provision
Type 1	One room per floor	Maximum of eight in a block with shared closet / WC yards between
Type 2	Two rooms per floor	
Type 3	on at least the ground and first floors	Continuous row with a WC integral to the house footprint (at least one WC per two houses)
Pseudo Type 3	One room per floor	
Moderns	Two rooms per floor on all floors	Continuous row with an internal bathroom (including WC) to each house

Originally a three bedroomed house, it was later modified to include an internal bathroom, and the number of bedrooms was reduced to two.

## Survey drawings (2018)

These are provided on the following pages.

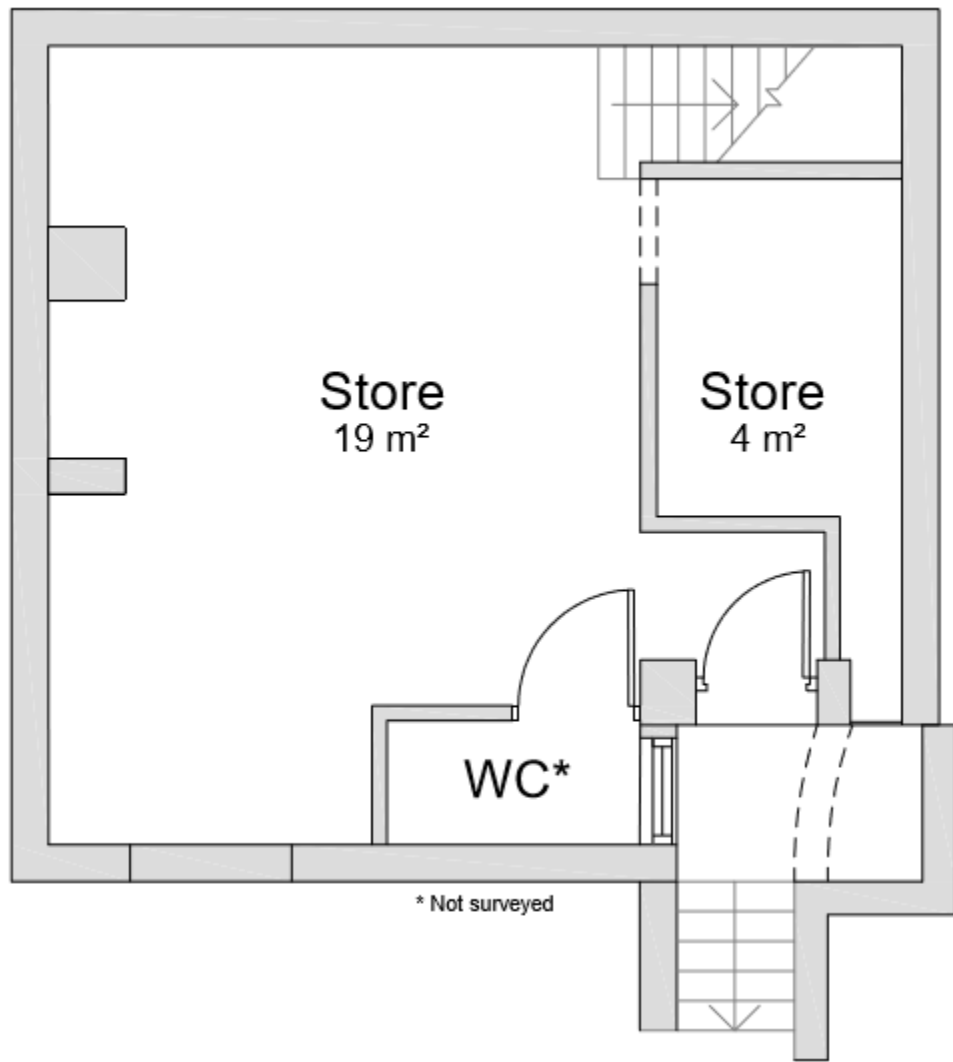


Figure 1 Basement floor plan (Scale 1:50).



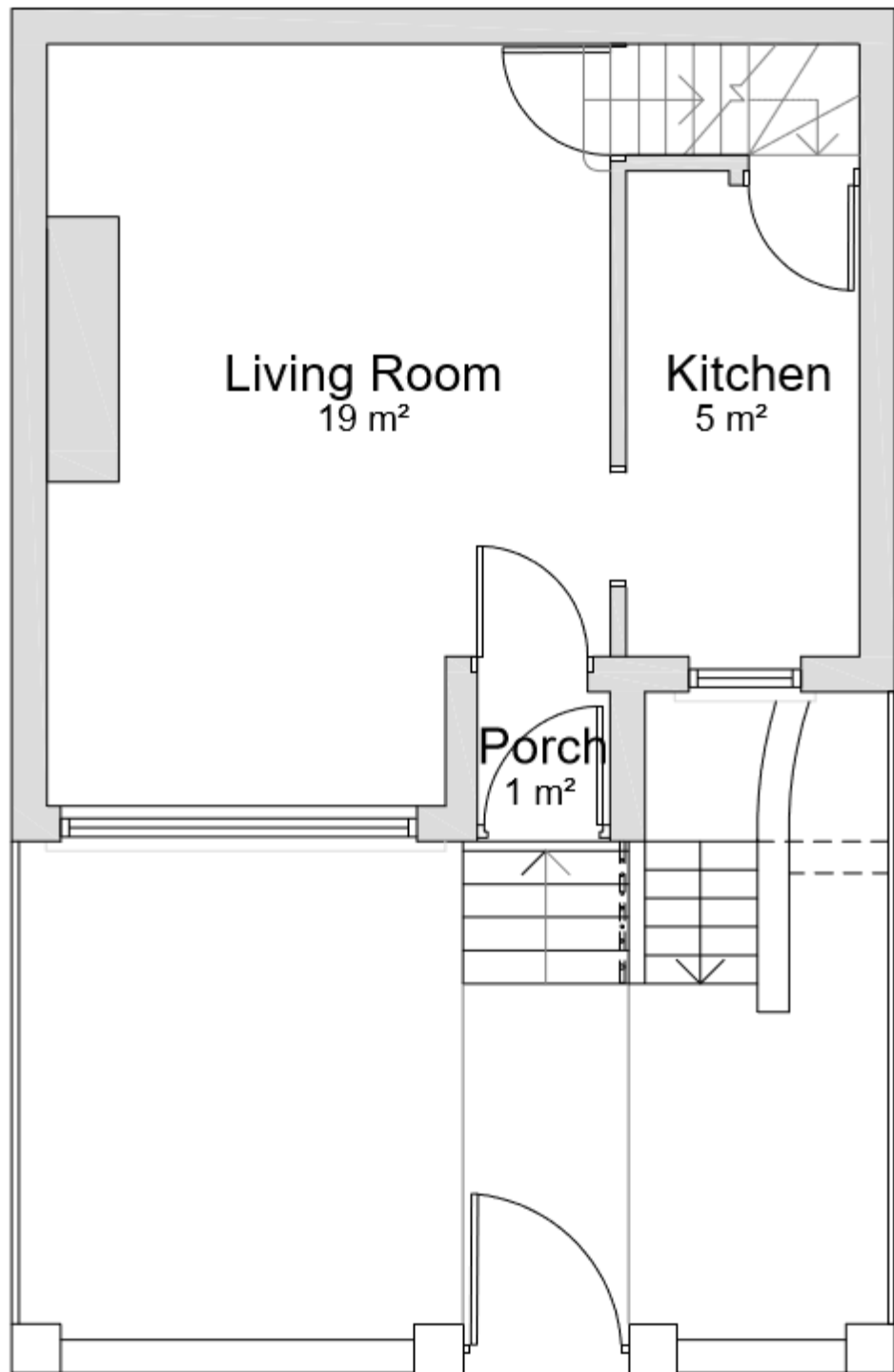


Figure 2 Ground floor plan (Scale 1:50).

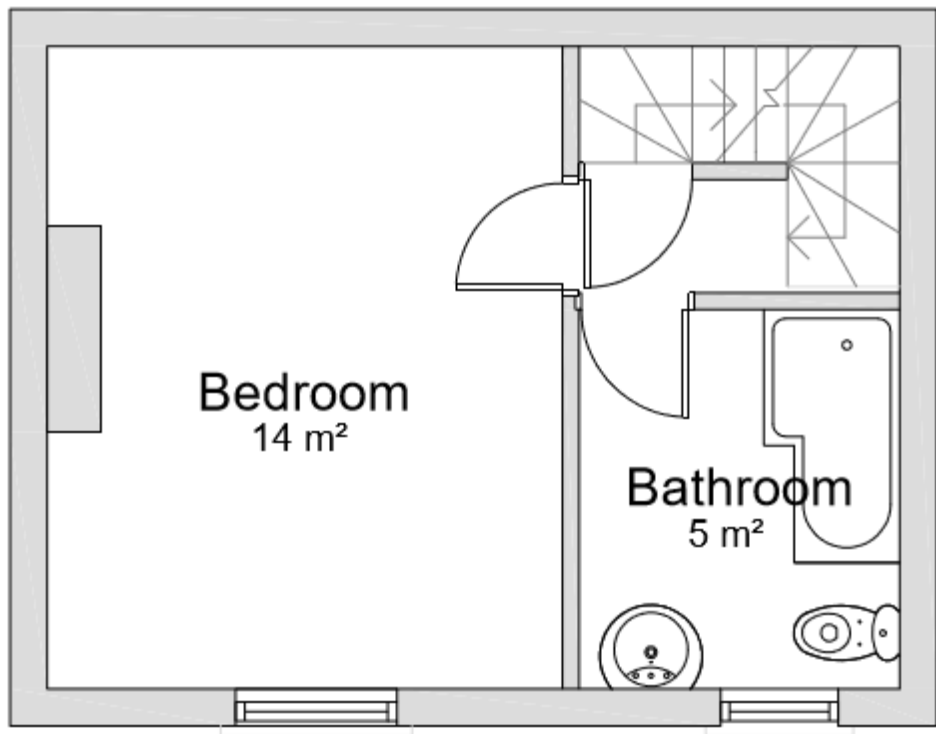


Figure 3 First floor plan (Scale 1:50).

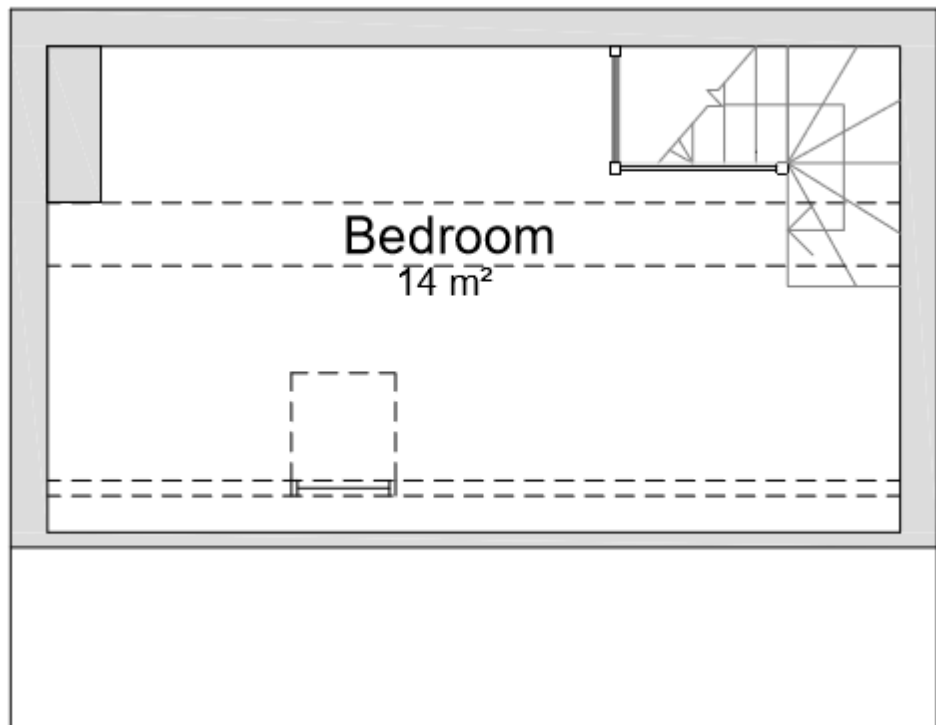


Figure 4 Second floor plan (Scale 1:50).

## Exterior photographs



Figure 5 The house retains the essence of the original character.



Figure 6 The gutter is supported off corbels, positioned above a decorative stone string course. A decorative brick string course flows across the façade, and over the top of the decorative stone lintels.



Figure 7 The original front door and stained glass fanlight. The fanlight is influenced by early 20<sup>th</sup> century styles.

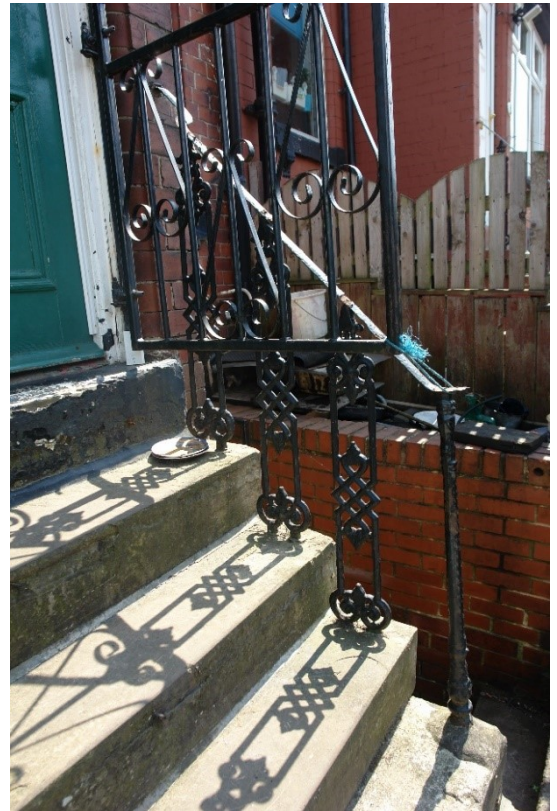


Figure 8 The original decorative balustrade to the stone steps.



Figure 9 The original doorway to the toilet has been blocked up and had a window inserted in its place.

## Interior photographs



Figure 10 The largest of the basement rooms.



Figure 11 The original wash cellar sink.



Figure 12 The scullery kitchen looking towards the window.



Figure 13 The scullery kitchen looking towards the rear of the house. The sweep of the stair to first floor can be seen above the door that leads to the basement.



Figure 14 The porch has features with heavier profiles than most of the house. This is the only part of the house that doorstep-calling visitors would have seen and therefore shows the best public face – keeping up appearances!

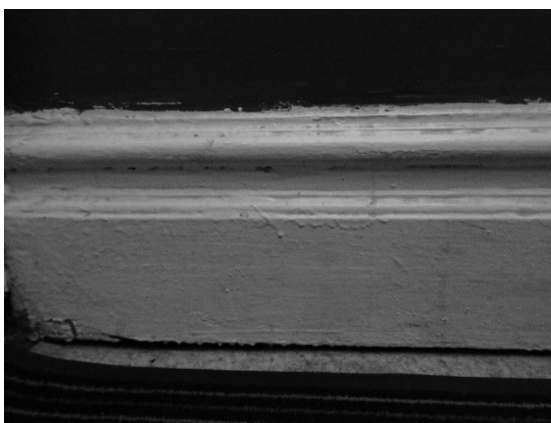


Figure 15 The dado rail and skirting board design to the porch.



Figure 16 The living room.



Figure 17 The cornice to the living.



Figure 18 Architrave detail.



Figure 19 The staircase joinery includes a timber stair with shallow string, panelling to the edge of the adjacent flooring, floorboards, and the typical torus skirting board profile.



Figure 20 The staircases are panelled, and the first floor landing has the more unusual feature of a balustrade – in most houses, the panelling continued to the floor.



Figure 21 The bathroom, looking towards the window.



Figure 22 The first-floor bedroom.



Figure 24 The attic bedroom has a large dormer which maximises useable floor space.

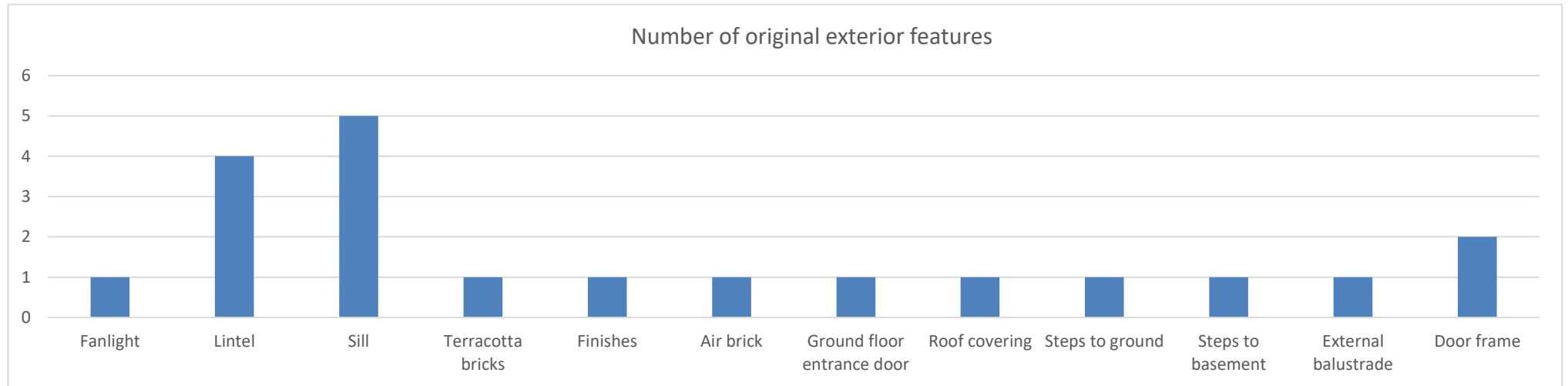


Figure 23 The original cast iron fireplace to the first-floor bedroom.

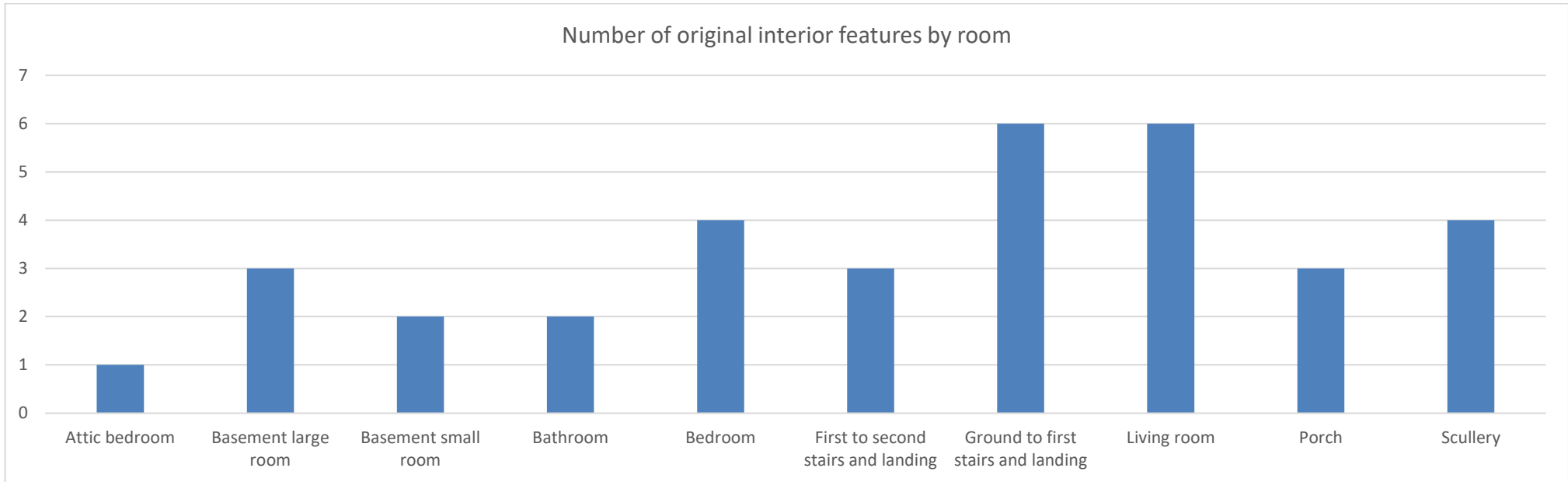


Figure 25 The original staircase construction and newel posts in the attic.

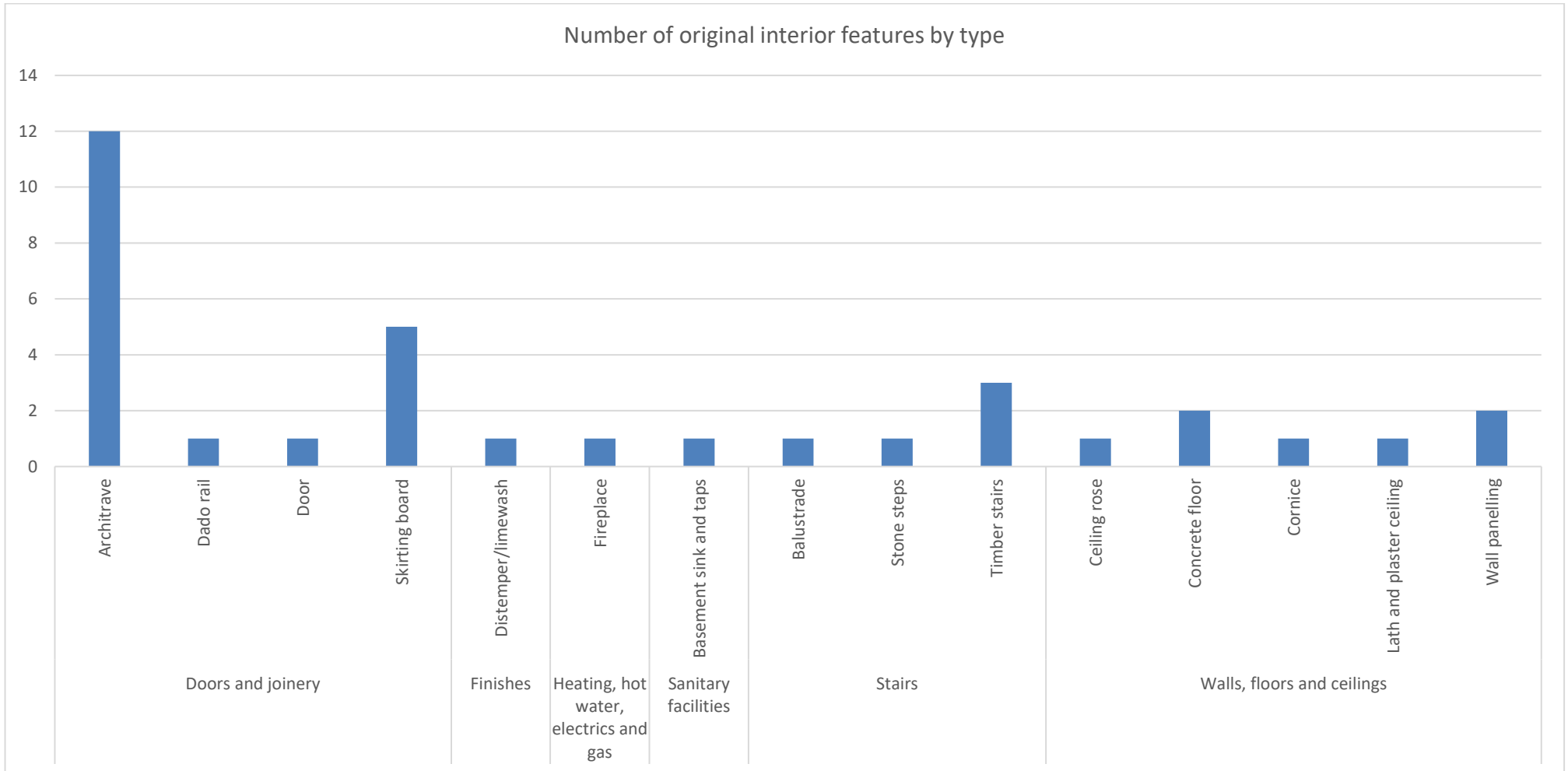
## Quantification of features and modifications







Number of original interior features by type



## Early occupants

Information on residents was taken from the 1911 Census (FMP 2020):

### 1911

First name(s)	Last name	Relationship	Marital status	Sex	Age	No. of children born living*	No. of children still living*	Occupation	Birth place
■■■	■■■	Head	Widower	Male	82			-	Rostvenor, Co. Down, Ireland
■■■	■■■	Son-in-law	Married	Male	44			Agent for Royal London Insurance	Leeds
■■■	■■■	Daughter	Married	Female	44	2	1		Leeds
■■■	■■■	Grandson		Male	13			School	Leeds
■■■	■■■	Daughter	Single	Female	41			Costumer	Leeds
■■■	■■■	Granddaughter	Single	Female	23			Skirt machinist	Leeds

\* to present marriage



## Introduction

Back-to-back houses in Leeds can be categorised by their plan, urban arrangement and sanitary provision, and from the information in the table below, we can determine that this house is a Type 3 back-to-back.

Type	Plan-form features	Urban arrangement & sanitary provision
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Type 2	Two rooms per floor on at least the ground and first floors	
Type 3		
Pseudo Type 3	One room per floor	Continuous row with a WC integral to the house footprint (at least one WC per two houses)
Moderns	Two rooms per floor on all floors	Continuous row with an internal bathroom (including WC) to each house

Originally a three bedroomed house, it was later modified to include an internal bathroom, and the number of bedrooms was reduced to two.

## Historic photograph



Figure 1 Aerial view of Chapel Allerton (Bradford District Museums and Galleries c.1930).

## Survey drawings (2018)

These are provided on the following pages.

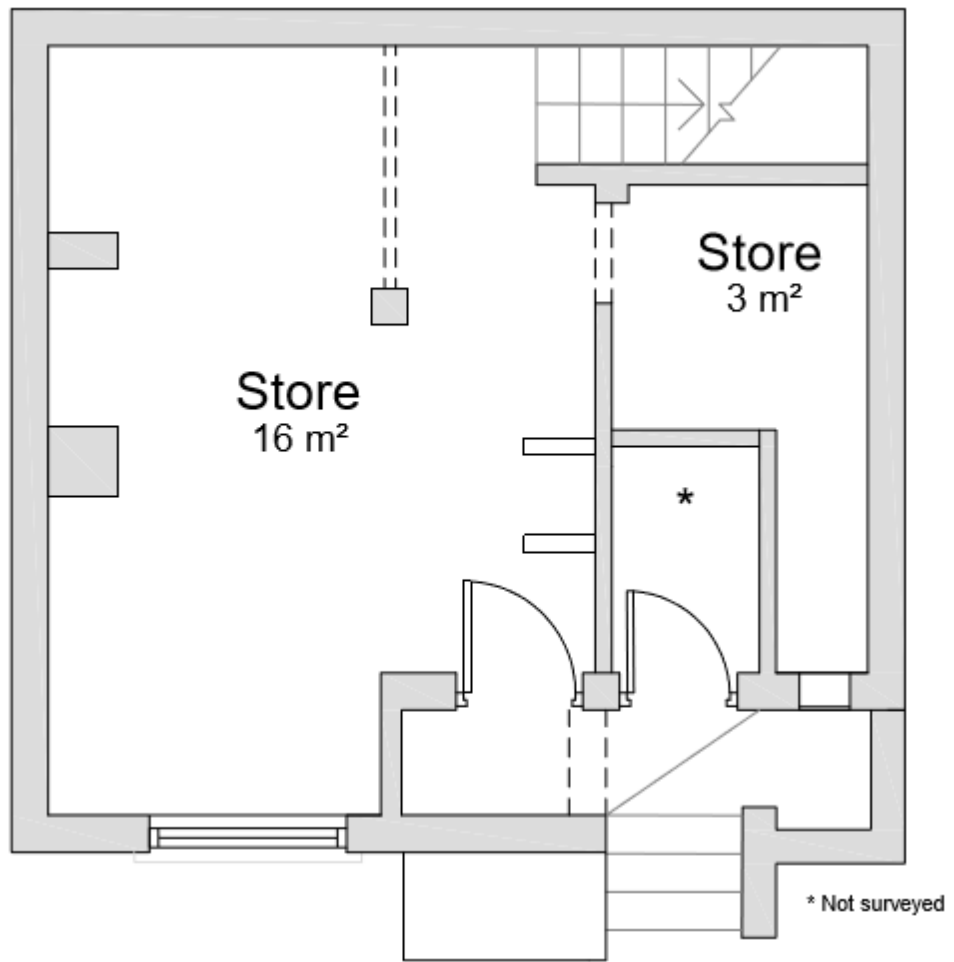


Figure 2 Basement floor plan (Scale 1:50).

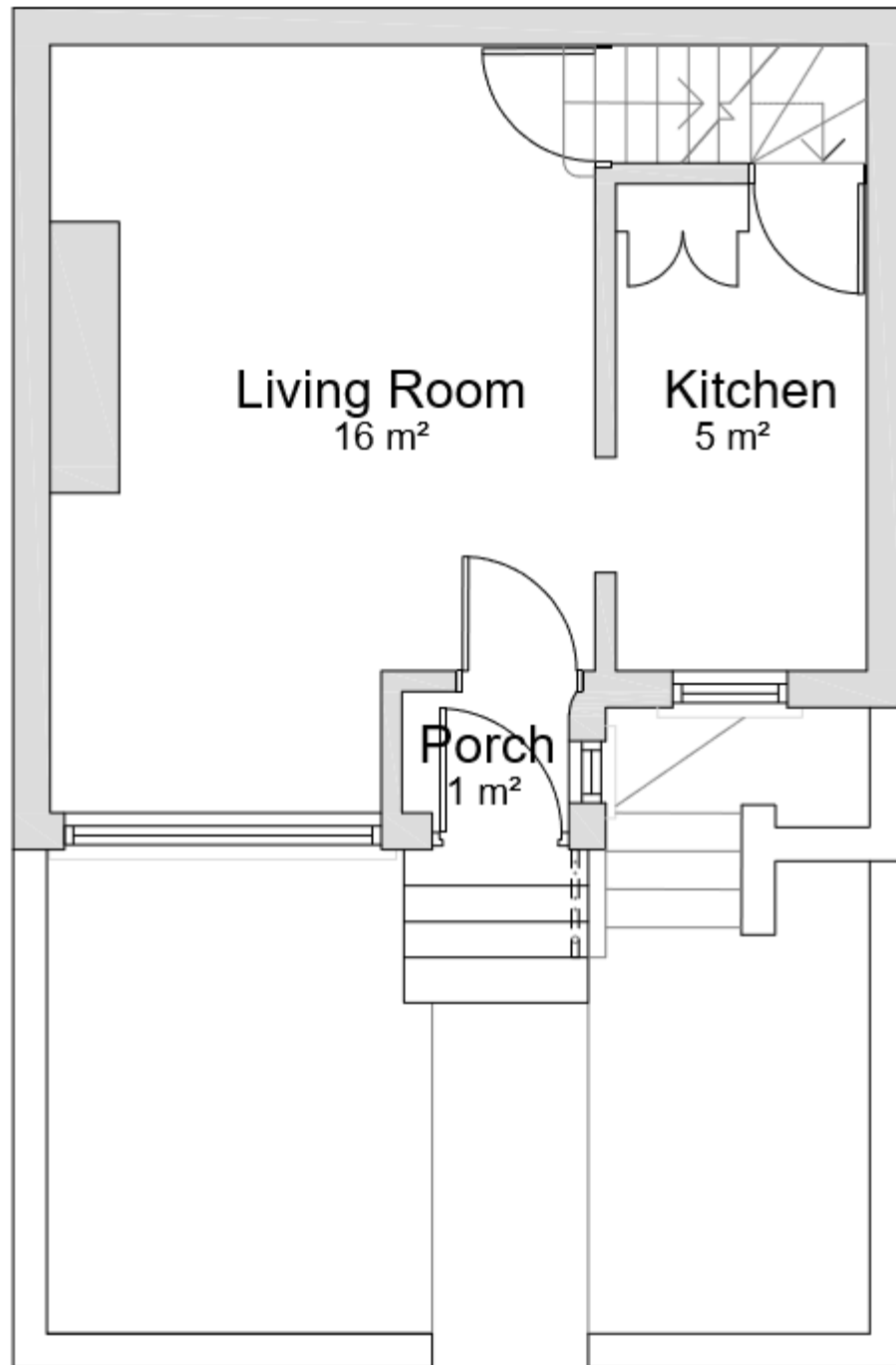


Figure 3 Ground floor plan (Scale 1:50).

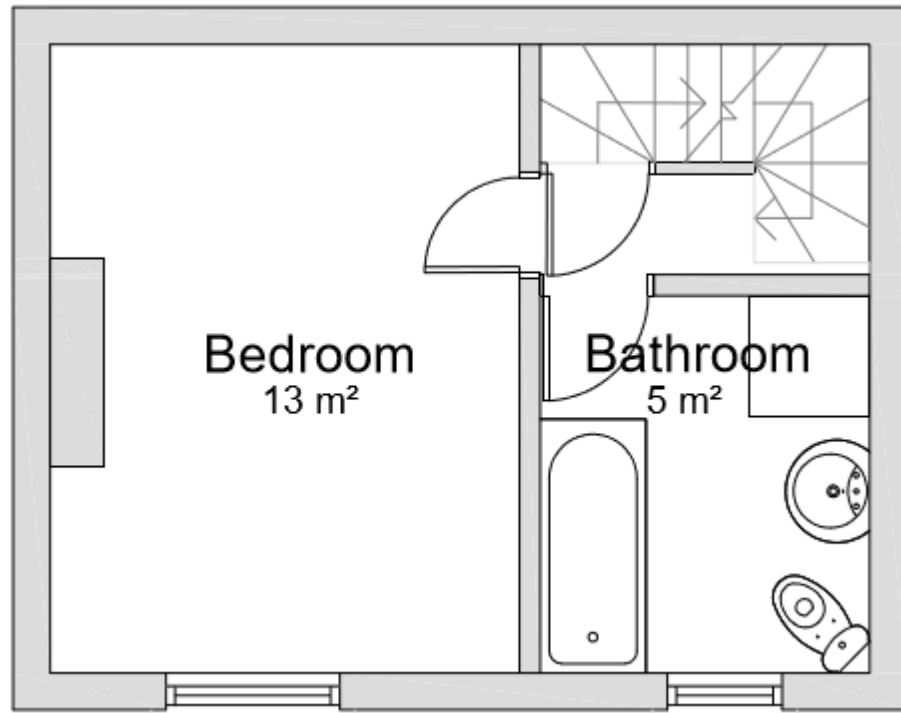


Figure 4 First floor plan (Scale 1:50).

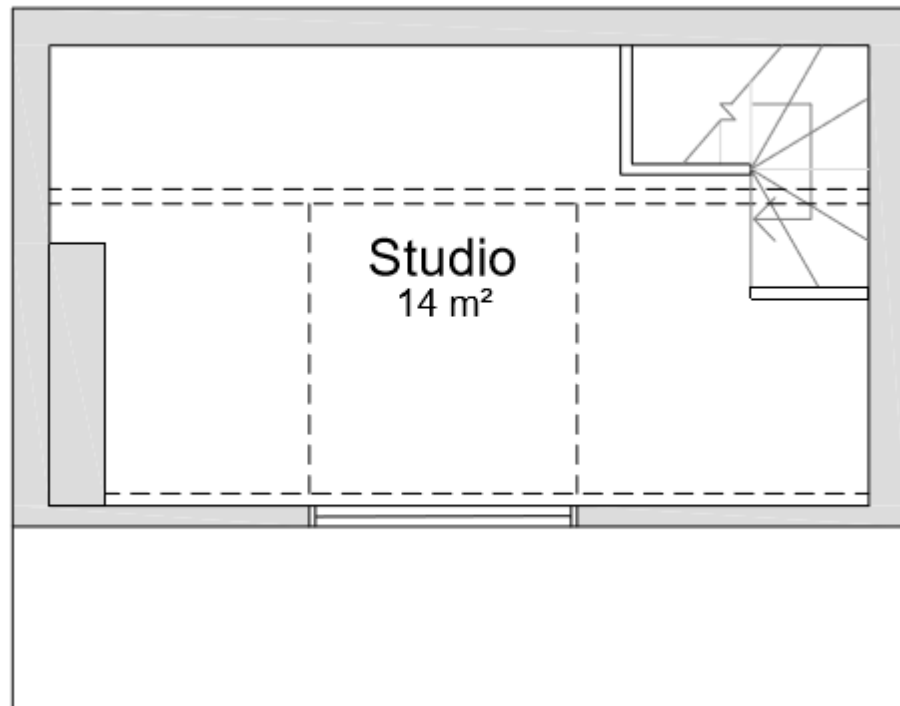


Figure 5 Second floor plan (Scale 1:50).





Figure 6 Elevation (Scale 1:50).

## Exterior photographs



Figure 7 The house retains the essence of its original character, although it has been modified to incorporate replacement windows and door, and a dormer extension.



Figure 8 The gutter is supported off corbels, positioned above a plain string course. The plain stone reflects the plainer Edwardian style. The original decorative air brick can be seen next to the window.



Figure 9 Three original chimney pots. This tells us the attic bedroom had a fireplace – many did not.



Figure 10 Stone steps lead to the external toilet and basement access.



Figure 11 The original toilet door remains, but the ventilation gap at the top has been blocked with timber.



Figure 12 Decorative coal grate.

## Interior photographs



Figure 13 The scullery kitchen, looking towards the window.



Figure 15 The living room has been opened up to the kitchen to provide a more open plan feel.



Figure 14 The scullery kitchen, looking towards the rear of the house. The original built in cupboard stands to the left, while the basement access is via the door to the right, and the sweep of the stairs to first floor can be seen above.



Figure 16 The living room cornice, architrave and panel door with heavy mouldings.



Figure 17 The porch area has a curved skirting board and heavy rounded profiles to the architraves. The porch is the only part of the house that doorstep-calling visitors would have seen and therefore shows the best public face - keeping up appearances!

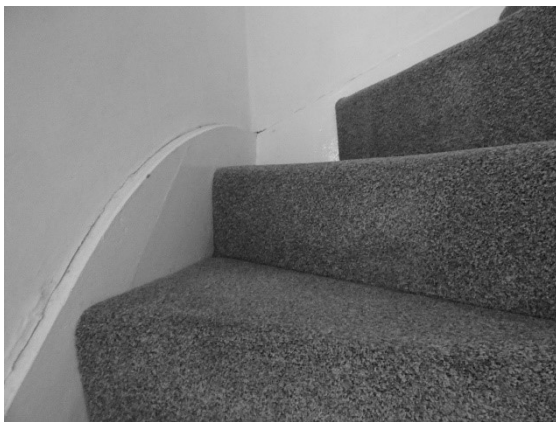


Figure 18 The curved stair string shows the houses were not built to the cheapest standards.



Figure 19 The bathroom, looking towards the window.

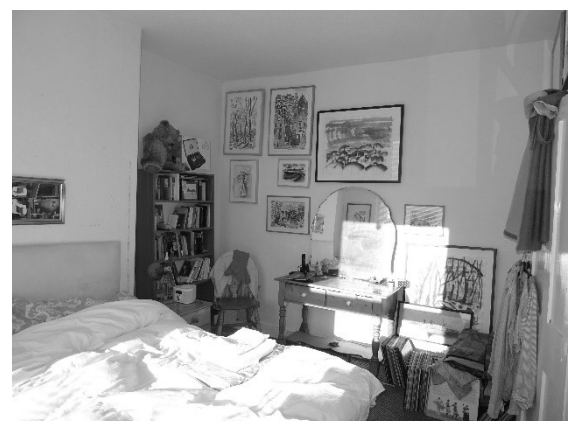


Figure 20 First-floor bedroom.



Figure 21 The attic room has a large dormer which maximises useable floor space.



Figure 22 The attic staircase remains open to the room but the balusters have been covered with a plain panel.

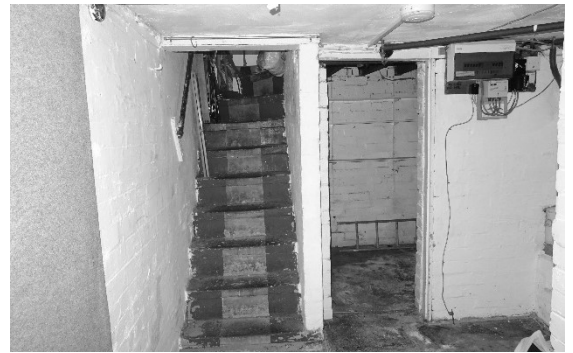
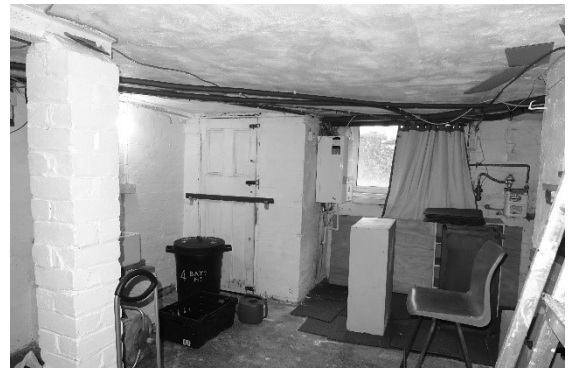


Figure 23 The basement rooms. The column and steel beam provided additional strength to the house during wartime.

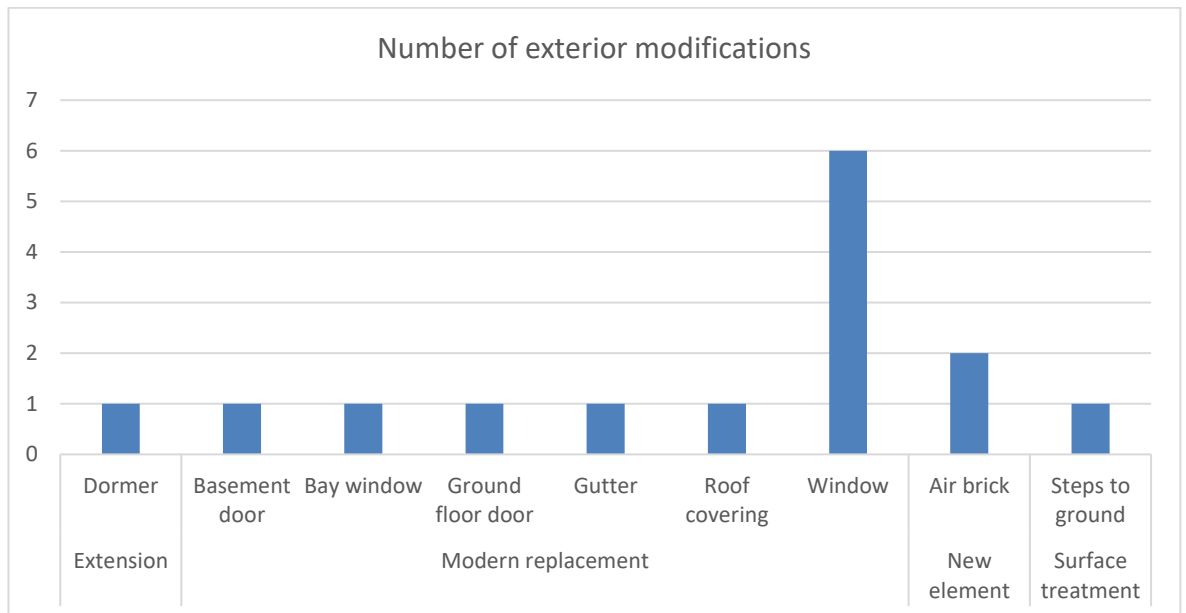
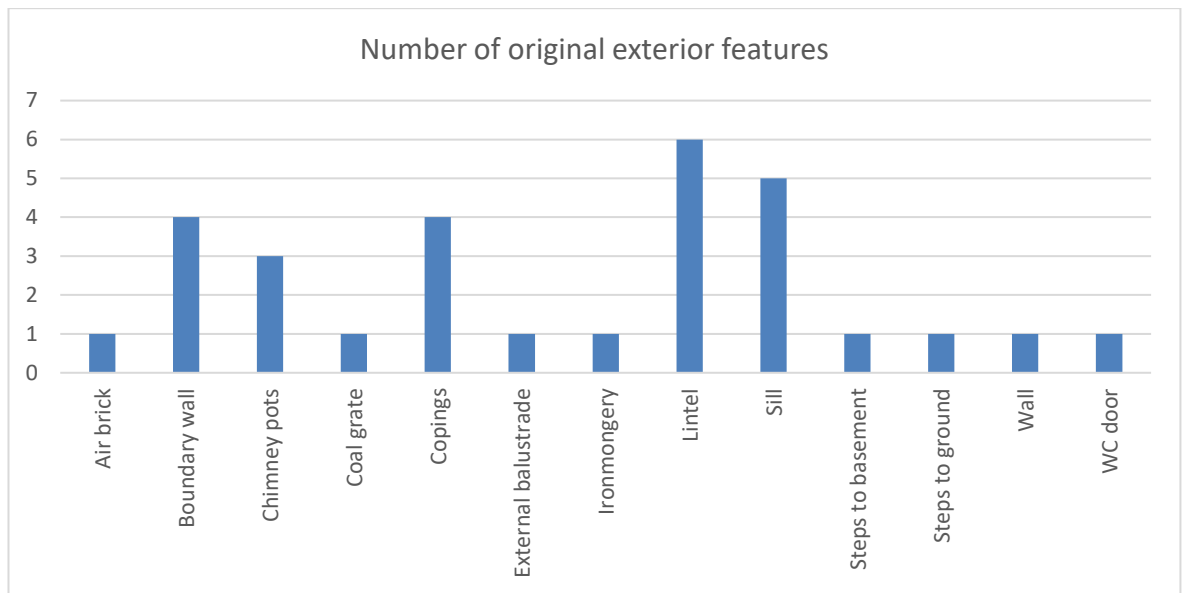


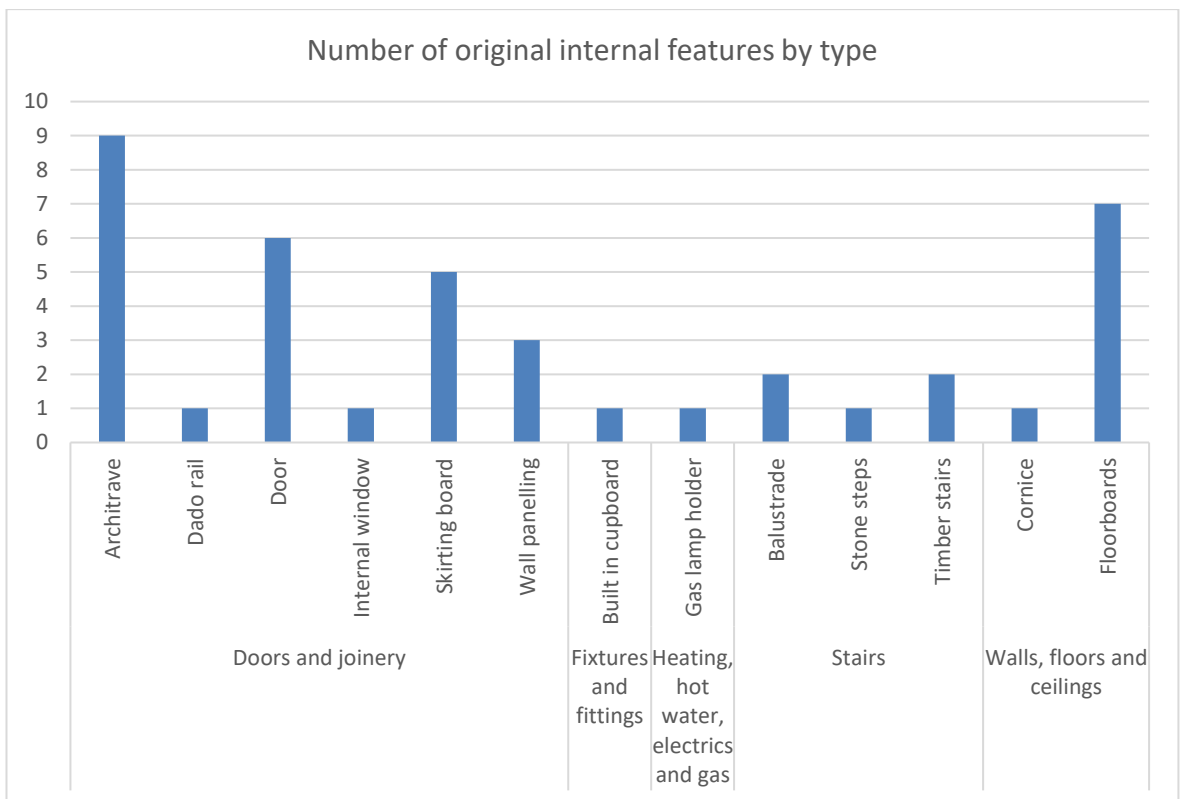
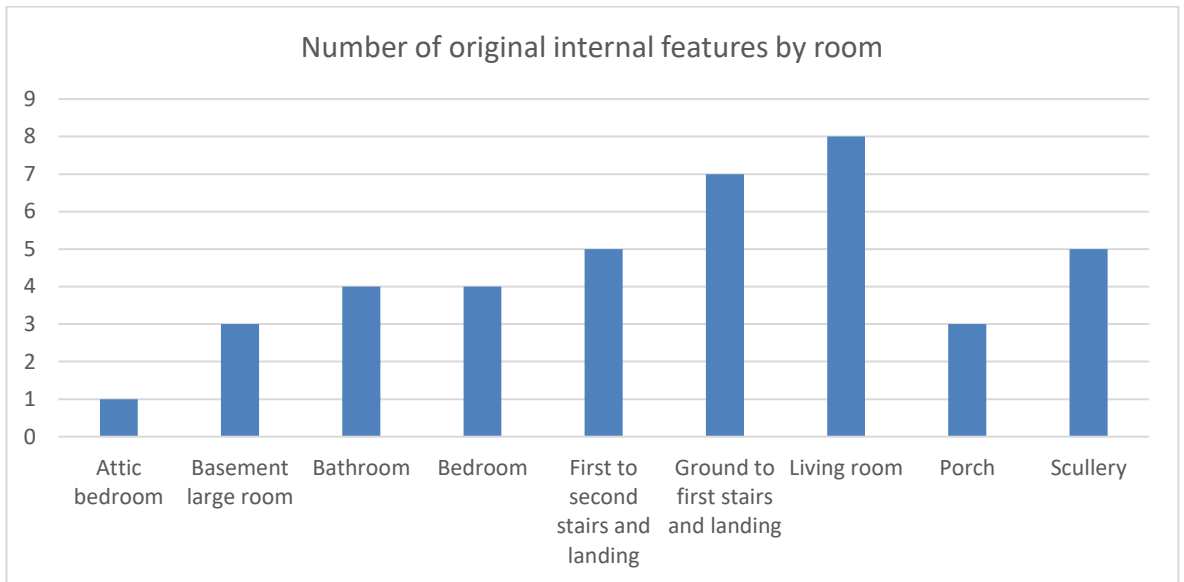
Figure 24 The original brick sink support remains, but the sink is not original to this location. It may be the original scullery sink, relocated.



Figure 25 Gas light valve.

## Quantification of features and modifications





## Early occupants

Information on residents is from the 1911 Census (FMP 2020):

### 1911

First name(s)	Last name	Relationship	Marital status	Sex	Age	No. of children born living*	No. of children still living	Occupation	Birth place
■■■	■■■	Head	Married	Male	42			Stationary engineman (builder)	Wollaston, Worcestershire
■■■	■■■	Wife	Married	Female	42	2	2		Kimbolton, Hereford
■■■	■■■	Daughter	Single	Female	16			Baking bread	Leeds
■■■	■■■	Son	Single	Male	15			Postal telegraphs	Leeds













# Appendix D Participant research

## Questionnaires

### **Piloting**

Questionnaire Q1 was piloted with three contacts living in back-to-back houses in the study area, following which, two questions were re-phrased to increase the clarity of the expected response type, and one question, relating to postcode, was omitted to increase the perceived level of anonymity of the responses. While anonymity was guaranteed, it was felt that the sensitive and personal nature of some questions, especially those relating to personal possessions, might have deterred potential participants from providing information to a researcher they had not met - a cautious person might fear that they were increasing their vulnerability to crime should the data not be destined for the purpose stated in the information sheet.

Questionnaire Q2 was piloted with an elderly former back-to-back resident from the wider Leeds area, and two elderly relatives who visited their grandparents living in other house types outside of Yorkshire during the 1930s. The latter two completed the questionnaire on the telephone, and this demonstrated that the open questions requiring more descriptive answers resulted in greater memory recall than for the quantitative questions. For example, one participant said she could not remember what facilities were in the kitchen when asked directly, but in later conversation about features and a flagstone floor, discussed the sink.

### **Design**

The following pages include:

- Questionnaire Q1 (current residents)
- Questionnaire Q2a (former residents dating prior to c.1920)
- Questionnaire Q2b (former residents dating from c.1920)
- Questionnaire Q3 (current residents, workers and property owners)

## Questionnaire Q1

**SECTION 1: The first 5 questions are about who lives in your house, and its general layout.**

1. How many people live in your house?

	No.	No.	No.
Adults	18-30	31-59	60+
Children	0-4	5-11	12-17

2. How long have you lived in your house?

3. Which rooms do you have on each floor of your house? E.g. kitchen, bedroom, bathroom, shop. In your answer please indicate if a room has more than one use such as a guest bedroom / study or a utility room / gym.

	Room name(s)
Basement	
Ground Floor	
First Floor	
Second Floor	

4. Do you have an outside toilet room?

- Yes, and it is accessible  If it is accessible, what is it used for?
- Yes, but it is not accessible
- No, the house doesn't have one

5. Do you have more than one exterior door?

Yes  No

If yes, which is your main door for entering and leaving the house each day?

Basement  Ground Floor

What do you use the other door for?

**SECTION 2: The next 7 questions are about how you use your interior space and what facilities you have.**

6. Where do you eat your meals?

7. Which appliances do you have in your house and where do you keep them?

	Kitchen	Basement large room	Basement small room	Other room (please specify)
Hob / oven	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Freestanding cooker	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Extractor fan	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Microwave	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Under-counter fridge	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Under-counter freezer	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Tall fridge	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Tall freezer	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Tall fridge freezer	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Washing machine	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Dishwasher	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Tumble dryer	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Other. Please specify.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>



8. Please indicate how many sanitary fittings you have in your house. Note: only include the outside toilet if it is accessible and in working order. Tick here if it is included in the numbers below

Toilet

Wash hand basin

Bath

Shower (over bath)

Bidet

Shower (cubicle)

9. Please indicate where each person sleeps. If you have a guest /spare bedroom (s), please list the floor and write 0 for the number of people. Use a new line for each room.

Floor in house	No. of people	Who (adults, children, both, guest)
----------------	---------------	-------------------------------------

Room 1

Room 2

Room 3

Room 4

Room 5

10. Are any rooms used for private or spiritual activities e.g. time alone / away from children, praying?

Yes

No

If yes, please state what activity, and in which room.

11. Where do you entertain guests?

12. Which entertainment technology do you have in your house and where is it used?

	Room(s)
TV	<input type="checkbox"/>
TV recording equipment (e.g. hard drive) or playback equipment (e.g. DVD player)	<input type="checkbox"/>
Landline telephone	<input type="checkbox"/>
Smart phone	<input type="checkbox"/>
Internet connection	<input type="checkbox"/>
Desktop computer	<input type="checkbox"/>
Portable computing equipment (e.g. laptop, iPad, gaming)	<input type="checkbox"/>
Stereo / radio	<input type="checkbox"/>
Musical instruments	<input type="checkbox"/>
Other (please specify)	<input type="checkbox"/>

**SECTION 3: The final 9 questions are about your likes, dislikes and thoughts on traditional housing.**

13. Do you like living in Harehills? What are your reasons for giving this answer?

Yes  No

14. Do you like your home? Please rank on a scale of 1-5, where 1 is 'I really dislike it' and 5 is 'It's perfect'.

1  2  3  4  5

15. What are the best things about your home?

16. What are the worst things about your home?

17. Do you have any original / traditional features inside your home? If so, what, and where are they? This might include panel doors, fireplaces, cornices / ceiling roses, set pot / copper, stained glass, built-in cupboards and wall panelling.

18. Were traditional features and character a factor in deciding where to live? If yes, please explain.

Yes

No

19. Do you like back-to-back houses? What are your reasons for giving this answer?

Yes

No

20. Do you think back-to-backs are part of the heritage and history of Leeds? Why?

Yes

No

21. Do you think that back-to-backs are part of the identity of your community? Why?

Yes

No

Would you be willing to take part in further research? Please indicate which aspects you are interested in and complete your contact details below.

A survey of your home, to identify any traditional features and construction, and modifications that may have been made.

A group conversation with other people from your local community to discuss the ways in which you use your houses and how you feel about them.

A group conversation with other people in your household to discuss the ways in which you use your house and how you feel about it.

Creating a diary, scrapbook, video diary, blog, or something else, about how you use your house.

Allowing me to observe you in your home to see how you use it.

A conversation to pass on someone else's stories / memories of earlier life in the back-to-back houses (e.g. from 1890 - 1970). If you know someone who may be able to help, please either pass on my details or provide their details below after obtaining their permission.

Contact details:

	You	Someone you know
Name		
Email		
Tel.		

Thank you for completing this questionnaire.

Please return it to: Joanne Harrison. Department of Archaeology, University of York, King's Manor, Exhibition Square, York, YO1 7EP marking the envelope as 'Private and Confidential.' If you would like your postage cost to be reimbursed you should place a note in the envelope requesting this, along with your name and address, and a replacement stamp will be sent to you.

Alternatively, you can return the completed questionnaire to one of the collection boxes. They are located in Shine on Harehills Road and in the Compton Centre, Harehills Lane - ask a member of staff for access. Responses will be collected at 12 noon on Wednesday 28<sup>th</sup> February.

## Questionnaire Q2a

### SECTION 1: The first 7 questions are about who lived in the house, and its general layout.

1. What was the address?

2. Who gave you the information you will be sharing in this questionnaire (e.g. grandmother)?

3. How many people lived in the house and what is their relationship to you (e.g. grandmother, father)?

Number

Relationship(s) to you

Adults

Children

4. When did they start / finish living there?

5. Which rooms were there on each floor of the house? E.g. kitchen, bedroom, bathroom, shop. In your answer please indicate if a room had more than one use such as a living room / kitchen or guest bedroom / study.

	Room names
Basement	
Ground Floor	
First Floor	
Second Floor	

6. What toilet facilities were there?

- Own toilet in the house
- Own toilet accessed from outside
- Outside toilet shared with one neighbour
- Outside toilet in a yard, shared with up to seven neighbours

7. Was there more than one exterior door?

Yes  No

If yes, which was the main door for entering and leaving the house each day?

What was the other door used for?

---

**SECTION 2: The next 10 questions are about the interior space, how it was used, and what facilities there were in the house.**

8. Which traditional features did the house interior have? This might include panel doors, cornices / ceiling roses, stained glass, built-in cupboards and wall panelling.

9. Please indicate the type of fuel used in the house e.g. coal for heating, gas for cooking

	Fuel type(s)
Lighting	
Space (Room) heating	
Water heating	
Cooking	

10. Please indicate how many sanitary fittings there were in the house, and where they were located (do not include an outside toilet here).

	Number	Room(s)
Toilet		
Bath		
Wash hand basin		
Cold water tap		
Hot water tap		
Other (please specify)		

11. Which appliances / services did the house have, and where were they located?

	Scullery	Living kitchen	Wash cellar	Other room (please specify)
Sink	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Cold water tap	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Hot water tap	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Copper	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Range	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Other type of cooker	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Other type of water heater / boiler	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Other appliance(s). Please specify.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

12. Where were meals prepared and cooked?

13. Where were meals eaten?

14. Where were guests entertained?

15. What types of entertainment took place in the house, and in which rooms?

Room(s)

- Reading
- Games
- Musical instruments /  
singing
- Socialising
- Arts / crafts
- Other (please specify)

16. Please indicate where each person slept. If there was a guest /spare bedroom(s), please list the floor and write 0 for the number of people. Use a new line for each room.

Floor in house	No. of people	Who (adults, children, both, guest, lodger)
----------------	---------------	---

---

17. Were any rooms used for private or spiritual activities e.g. time alone / away from children, praying?

Yes

No

If yes, please state what activity, and in which room.



**SECTION 3: The final 5 questions are about the residents' likes and dislikes and about your thoughts on traditional housing.**

18. Did the residents like living in Harehills? Please explain why.

Yes

No

19. What were the best things about the house?

20. What were the worst things about the house?

21. Do you think back-to-backs are part of the heritage and history of Leeds? Why?

Yes

No

22. How do you feel back-to-backs compared to other types of terraced housing around the year 1900, in terms of how enjoyable they were to live in, the way you could use the space (functionality), economy and comfort?

Would you be willing to take part in further research? Please indicate below, and include your contact details at the bottom.

If the residents you have provided information on in this questionnaire lived in more than one back-to-back house in the area prior to 1920, please give the addresses and dates here.

You can fill in additional questionnaire forms for each address if you wish – tick the box if you would like additional paper copies. Alternatively, complete another questionnaire online.

Please tick the box if you would be willing to have a conversation to discuss the house and residents in more detail. You will have the opportunity to share stories and bring along memorabilia such as old photographs or documents.

Contact details:

Name

Tel.

Email

Thank you for completing this questionnaire.

Please return it to: Joanne Harrison. Department of Archaeology. University of York. King's Manor. Exhibition Square. York. YO1 7EP marking the envelope as 'Private and Confidential.' If you would like your postage cost to be reimbursed (in the form of stamps), you should place a note in the envelope requesting this, along with your name and address.

## Questionnaire Q2b

### SECTION 1: The first 6 questions are about who lived in the house, and its general layout.

1. What was the address?

2. How many people lived in the house and what is their relationship to you (e.g. grandmother, father)?

Number                      Relationship(s) to you

Adults

Children

3. When did you / your family start and finish living there?

4. Which rooms were there on each floor of the house? E.g. kitchen, bedroom, bathroom, shop. In your answer please indicate if a room had more than one use such as a living room / kitchen or guest bedroom / study.

	Room names
Basement	
Ground Floor	
First Floor	
Second Floor	

5. What toilet facilities were there?

Own toilet in the house

Own toilet accessed from outside

Outside toilet shared with one neighbour

Outside toilet in a yard, shared with up to seven neighbours

6. Was there more than one exterior door?

Yes

No

If yes, which was the main door for entering and leaving the house each day?

What was the other door used for?

---

SECTION 2: The next 10 questions are about the interior space, how it was used, and what facilities there were in the house.

7. Which traditional features did the house interior have? This might include panel doors, fireplaces, cornices / ceiling roses, stained glass, built-in cupboards and wall panelling.

8. Please indicate the type of fuel used in the house e.g. coal for heating, gas for cooking

	Fuel type(s)
Lighting	
Space (Room) heating	
Water heating	
Cooking	

9. Please indicate how many sanitary fittings there were in the house, and where they were located (do not include an outside toilet here).

	Number	Room(s)
Toilet		
Bath		
Wash hand basin		
Cold water tap		
Hot water tap		
Shower		
Other (please specify)		

10. Which appliances / services did the house have, and where were they located?

	Scullery	Living kitchen	Wash cellar	Other room (please specify)
Sink	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Cold water tap	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Hot water tap	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Copper	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Range	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Other type of cooker	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Other type of water heater / boiler	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Fridge / Freezer	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Laundry appliance(s)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Other appliance(s). Please specify.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

11. Where were meals prepared and cooked?

12. Where were meals eaten?

13. Where were guests entertained?

14. What types of entertainment took place in the house, and in which rooms?

Room(s)

- |                                  |                          |
|----------------------------------|--------------------------|
| Television                       | <input type="checkbox"/> |
| Radio                            | <input type="checkbox"/> |
| Music player / stereo            | <input type="checkbox"/> |
| Reading                          | <input type="checkbox"/> |
| Games                            | <input type="checkbox"/> |
| Musical instruments /<br>singing | <input type="checkbox"/> |
| Socialising                      | <input type="checkbox"/> |
| Arts / crafts                    | <input type="checkbox"/> |
| Other (please specify)           | <input type="checkbox"/> |

15. Please indicate where each person slept. If there was a guest /spare bedroom(s), please list the floor and write 0 for the number of people. Use a new line for each room.

Floor in house	No. of people	Who (adults, children, both, guest, lodger)
----------------	---------------	---

16. Were any rooms used for private or spiritual activities e.g. time alone / away from children, praying?

Yes  No

**SECTION 3: The final 4 questions are about the residents' likes and dislikes and about your thoughts on traditional housing.**

17. Did you / the family like living in Harehills? Please explain why.

Yes

18. What were the best things about the house?

19. What were the worst things about the house?

20. Do you think back-to-backs are part of the heritage and history of Leeds? Why?

Yes  No

Would you be willing to take part in further research? Please indicate below, and include your contact details at the bottom.

If you / the residents you have provided information on in this questionnaire lived in more than one back-to-back house in the area, please give the addresses and dates here.

You can fill in additional questionnaire forms for each address if you wish – tick the box if you would like additional paper copies. Alternatively, complete another questionnaire online.

Please tick the box if you would be willing to have a conversation to discuss the house and residents in more detail. You will have the opportunity to share stories and bring along memorabilia such as old photographs or documents.

Contact details:

Name

Tel.

Email

Thank you for completing this questionnaire. Please either hand it to a member of library staff, or return by post to: Joanne Harrison. Department of Archaeology, University of York, King's Manor, Exhibition Square, York, YO1 7EP marking the envelope as 'Private and Confidential.' If you would like your postage cost to be reimbursed you should place a note in the envelope requesting this, along with your name and address, and a replacement stamp will be sent to you.



## Questionnaire Q3

### Demographic information

This information is requested so that I can understand whether / how the different communities and household types in Harehills are represented in the research. All questions are optional. Once you submit this section, you will proceed to the main questionnaire.

Q1 Please indicate your age group

18-30

31-59

60+

Q2 Do you have children (17 or under) living with you?

Yes

No

Q3 Do you live in Harehills?

Yes

No

Q4 Which street / street series do you live in (e.g. Bayswaters, Luxors etc)?

Q5 Do you live in a back-to-back house?

Yes

No

Q6 Do you work in Harehills?

Yes

No

Q7 Do you own your home / a business property in Harehills (including with a mortgage)?

Yes

No

Q8 What is your nationality?

Q9 What is your ethnicity?

### **Likes and dislikes**

A small group of back-to-back residents took part in a workshop about the things they like and dislike in the neighbourhood. You can view the [photographs](#) and [map](#) they discussed – they might help you to clarify your own likes and dislikes. When you are ready, look at the lists of 'likes' and 'dislikes' they produced, and indicate whether or not you agree with them.

Q10 Neighbourhood 'likes':

	Agree - I like it too!	Disagree - I don't like this / I don't think this is true / I don't think it exists in Harehills
History / heritage (e.g. social and economic history, personal connections to the past etc.)	<input type="radio"/>	<input type="radio"/>
Wide streets and pavements	<input type="radio"/>	<input type="radio"/>
Historic character / architecture	<input type="radio"/>	<input type="radio"/>
Traditional shopfronts	<input type="radio"/>	<input type="radio"/>
Uniform streets	<input type="radio"/>	<input type="radio"/>
Well-maintained properties	<input type="radio"/>	<input type="radio"/>
Greenery / planting in gardens and public spaces	<input type="radio"/>	<input type="radio"/>
Well-maintained streets and public spaces	<input type="radio"/>	<input type="radio"/>
Open space between streets (e.g. Edgwares)	<input type="radio"/>	<input type="radio"/>
Convenient for workplaces, access to other parts of the city, and the national road network	<input type="radio"/>	<input type="radio"/>
Traffic calming schemes that improve safety	<input type="radio"/>	<input type="radio"/>
Restricted access to side streets to improve safety and use by residents, especially for children	<input type="radio"/>	<input type="radio"/>
Community spirit and neighbourliness	<input type="radio"/>	<input type="radio"/>
Diverse communities	<input type="radio"/>	<input type="radio"/>

	Agree - I like it too!	Disagree - I don't like this / I don't think this is true / I don't think it exists in Harehills
Long term residents who invest emotionally and financially in the area	<input type="radio"/>	<input type="radio"/>
Quantity and diversity of amenities	<input type="radio"/>	<input type="radio"/>

Q11 Back-to-back house 'likes':

	Agree - I like it too!	Disagree - I don't like this / I don't think this is true
Affordability of the housing (e.g. mortgage, rent, running costs)	<input type="radio"/>	<input type="radio"/>
Ease of maintenance and cleaning	<input type="radio"/>	<input type="radio"/>
Spacious interiors	<input type="radio"/>	<input type="radio"/>
Quirky spaces e.g. chimney recesses, shelves and ledges along stair	<input type="radio"/>	<input type="radio"/>
Light and / or sunny interiors	<input type="radio"/>	<input type="radio"/>
Views to the street	<input type="radio"/>	<input type="radio"/>
Period features (e.g. fireplaces, stained glass above door, floorboards)	<input type="radio"/>	<input type="radio"/>
Sturdy construction	<input type="radio"/>	<input type="radio"/>
Gardens	<input type="radio"/>	<input type="radio"/>

Q12 If there is something else you like / value about the neighbourhood or back-to-back houses, please describe it here.

Q13 Now please indicate whether you agree with the workshop participants' dislikes and problems relating to the neighbourhood:

	Agree - I don't like this either / it is a problem	Disagree - this does not bother me / it is not a problem
Oversized extensions, especially those that limit use of public space	<input type="radio"/>	<input type="radio"/>
Ad-hoc extensions and modifications that harm the historic character, especially to shop-houses	<input type="radio"/>	<input type="radio"/>
Properties or elements that stand out as being different	<input type="radio"/>	<input type="radio"/>
Poorly-maintained properties	<input type="radio"/>	<input type="radio"/>
Ad-hoc approach to infrastructure and hard landscaping works	<input type="radio"/>	<input type="radio"/>
Modern and mis-matched street furniture (e.g. street lights, bins etc.)	<input type="radio"/>	<input type="radio"/>
Through traffic	<input type="radio"/>	<input type="radio"/>
Parked cars	<input type="radio"/>	<input type="radio"/>
Fly-tipping and litter	<input type="radio"/>	<input type="radio"/>
Anti-social behaviour and crime	<input type="radio"/>	<input type="radio"/>
Negative outsider opinion	<input type="radio"/>	<input type="radio"/>
Transient communities	<input type="radio"/>	<input type="radio"/>
Amenities not serving all residents' needs (e.g. too many shops of the same type)	<input type="radio"/>	<input type="radio"/>

Q14 And now indicate whether you agree or disagree with the workshop participants' dislikes and problems related to back-to-back houses:

	Agree - I don't like this either / it is a problem	Disagree - this does not bother me / it is not a problem
Absence of gardens	<input type="radio"/>	<input type="radio"/>
Concrete gardens / lack of planting	<input type="radio"/>	<input type="radio"/>
Overgrown planting and lack of maintenance	<input type="radio"/>	<input type="radio"/>
Untidy gardens (e.g. stored rubbish)	<input type="radio"/>	<input type="radio"/>
Removal of period features (e.g. during modernisation)	<input type="radio"/>	<input type="radio"/>

Q15 If there is something else you dislike about the neighbourhood or back-to-back houses, please describe it here.

### **Aspirations for a future Harehills**

The small group of back-to-back residents also took part in a workshop about their aspirations for the future of the Harehills Triangle.

Q16 Please indicate whether you would support, neither support nor object, or object to their ideas for the following:

	Support	Neither support nor object	Object
An overhaul of the transportation strategy so that non-local traffic is diverted around, rather than through the Harehills Triangle, allowing neighbourhood streets to be prioritised for residents and visitors	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
A cycle and pedestrian network that connects key public amenities such as schools and parks	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Street planting to soften the appearance of the neighbourhood and to provide solar shading and seasonal interest	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Restricted access to selected streets, especially those with street-lined properties, so that residents can benefit from a shared amenity space	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Improvement of bin yards, potentially by creating amenity space	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Restrictions on shop-house extensions to prevent loss of historic character and 'claustrophobic' streets	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
An approach to the design of development or modification of the houses that respects their heritage value and does not disrupt the uniformity of the streetscape	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Reinstatement of property boundary walls to create uniformity, with flexibility to accommodate differing desires for privacy and expression of individuality in gardens	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

	Support	Neither support nor object	Object
Potential pockets of more 'radical' adaptation where this might solve a specific problem such as a lack of housing for older people or amenity space	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q17 Do you have any other ideas or comments?

### Policy

The final page...

Transforming the neighbourhood is likely to be reliant upon engaging with the local authority and adopting, tailoring or developing a range of policies. The key policy options are:

#### Local listing

This is where individual houses or groups of houses can be given additional protection from harm because of their heritage value. The local authority will consider the local listing when determining planning applications, but it is not as onerous as national listing (e.g. Grade I, Grade II\* or Grade II).

A local listing scheme is being launched in Leeds in 2022 and members of the public will be able to make nominations via an app.

#### Conservation Area designation

This is where an area is given additional protection from harm through the planning system because of the heritage value of the area. It is usually based on an area's history and architectural character. This is usually initiated and implemented by the local authority but local action such as neighbourhood planning and nominating buildings for local listing can signal the desire for this.



### **Article 4 Direction**

Permitted Development Rights (PDRs) allow householders and businesses to make certain changes to their premises without applying for planning permission, but this often results in poor quality extensions and modifications. An Article 4 Direction is a piece of legislation that can remove PDRs so that local authorities and communities have the opportunity to monitor and enforce quality standards.

### **Supplementary Planning Document**

This is a document that can outline guidance on development and modification for a particular building type (e.g. housing). A document that is specific to the back-to-backs could ensure that their special characteristics are considered in the planning system, with the aim of improving design quality.

This is usually initiated and implemented by the local authority but local action such as nominating buildings for local listing and voicing objections to inappropriate development can signal the need for this.

### **Neighbourhood Plan**

This is a document that is adopted by the local authority and must be considered in the planning system. It can set out such things as the type of development that is suitable for particular locations / sites, and which characteristics of an area should be protected.

A neighbourhood plan is created by a community group who form a Neighbourhood Forum, and must have at least 50% support at a referendum vote in the wider community.

Q18 How likely do you think you would be to support the following:

	Likely	Neither likely nor unlikely	Unlikely	Don't know
Local listing	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Conservation area designation	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Article 4 direction	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Supplementary Planning Document	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Neighbourhood Plan	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q19 Do you have any other suggestions or comments about policy and location action?

Q20 Do you have any other comments?

## **Distribution and questionnaire returns**

Questionnaires Q1, Q2a and Q2b were distributed in multiple formats and locations to maximise the number of completed responses (see *Participant Metadata*). Q1 questionnaires, project information sheets and language translation flyers (Figure 181) were distributed to each back-to-back house in the study area (almost 2200 households) in order to engage as many of the residents as possible. For the avoidance of data duplication however, only one questionnaire was delivered to those properties where there was more than one occupant group (e.g. a shop unit and a separate flat / house unit). This meant that some stakeholders were not directly engaged, but discussion with shop staff in several properties indicated that owners / managers were not often present, and that the shop unit was a one room lock-up type arrangement with no access to the rest of the building.

Return options included accessing the questionnaire online using the website address or QR code, returning the paper questionnaire to a local collection point (a pharmacy, a community organisation and the library / community hub) within four weeks, and posting the questionnaire to The University of York. It was initially hoped that 100 completed responses would be returned, but the reality was significantly fewer. This may be explained by the known low response rate of residents in this neighbourhood (Eagle 2017) owing to the language barrier, and the population transience. One resident asked for the questionnaire to be provided in Urdu, and this was posted to her, but she did not respond. This may have been for her own personal reasons, or there may have been problems with the translation as the questionnaire had been checked by an Urdu-speaking contact with only basic English skills. It is also worth noting that most respondents posted their questionnaire at their own cost, with none taking up the offer of reimbursement, and that a miscommunication among staff in the library resulted in at least two people being turned away when they attempted to return their questionnaire.

Attendance at four community events, which involved manning an exhibition about the history and character of the back-to-back houses in Harehills gave the opportunity to engage directly with current and former residents and ask them to fill in the relevant questionnaire (see Appendix G). Although the response rate was good, the method was subject to error. Some people were resident or formerly resident of back-to-backs in the wider Harehills area so their data could be used in the initial stages of analysis, but to keep the focus on the study area, they were not selected for engagement in other aspects of the

research except where they could provide a suitable substitute for data that would otherwise have been missing (e.g. for house types in Character Areas 1 and 4). More significantly, some people claimed to live in a back-to-back house, but their responses to the questions cast doubt on this, and with language difficulties, this could not always be clarified. Additionally, because of the difficulties of communicating in writing in a second language, some respondents were more comfortable being asked the questions and then answering orally. This too involved additional clarification and negotiation of wording in order to convey their meanings in a way that could be understood at the analysis stage.

A link to the online questionnaires was posted periodically in social media Facebook groups and pages (see Appendix B *Online Archives*; Harrison 2017c; 2017d), in guest blogs published on the Secret Library Leeds website (Harrison 2018a; 2017a), on the project website (Harrison 2017b), and in leaflets distributed by Leeds Libraries (Figures 180-183). Unfortunately, some Q2 questionnaires were incorrectly self-selected by current residents which resulted in data for current residents that was only partially complete. In some cases residents provided contact details and expressed a desire to participate in other aspects of the project so this could be resolved.

Direct contact was made with established organisations who have contact with older people to see if they could facilitate completion of questionnaire Q2. Care homes, sheltered accommodation and community groups operating within a two mile radius of Harehills were contacted by telephone, and initial interest was followed up by email including project information, posters, the questionnaire, and a form for the names and contact details of anyone who would like to fill in the questionnaire face-to-face. One organisation returned residents' responses by post, and I attended a community group to present my research and help members fill in their questionnaires (see Appendix G). Additional questionnaires were completed as a result of snowballing, where participants had recruited their own contacts.

Questionnaire Q3 was available online only as the ongoing Covid-19 pandemic made it difficult to justify an in-person event or paper distribution for reasons of both safety and attendance numbers. A link was posted on social media in the neighbourhood's key Facebook group (which has nearly 5600 members) and reminders were added to encourage participation. All previous research participants from the Q1 questionnaire who had provided their email address were also directly emailed and invited to participate.

## Understanding back-to-back houses and their communities in 21<sup>st</sup> century Leeds



### Would you like to take part in a project about back-to-back houses in Harehills?

**Who is leading the project and what is it about?**  
Joanne Harrison, a researcher at the University of York, and a former back-to-back resident of Harehills is interested in traditional housing types, and wants to

- find out what living or working in a Harehills back-to-back is like for current residents
- identify what people value or dislike about the design and character, and the social and historical aspects of the houses and the neighbourhood
- discover the memories of back-to-back living in times past, that have been passed on to the current communities
- understand how people would like to live in their houses in the future
- help find a long-term future for the houses that is compatible with their heritage and other values, and the way that their communities want to live in them.

#### Who can take part and what will they need to do?

Any adult (age 18+) who either currently lives in the Harehills Triangle area, used to live in the area, or who has a link to the area dating to the late 19<sup>th</sup> / early 20<sup>th</sup> century can take part. There will be a variety of activities on offer including completing questionnaires, taking part in interviews / focus groups, having a historical survey of your house, creating video diaries and scrap-books, and participating in historically-themed, and design-based workshops.

#### How can I find out more about the project and sign up to take part?

Visit the website: <https://backtobackhouses.wordpress.com/>

Contact the Local and Family History department at the Central Library - Telephone: 0113 378 6982 / Email: [localandfamilyhistory@leeds.gov.uk](mailto:localandfamilyhistory@leeds.gov.uk)

Note: Joanne Harrison, University of York, is responsible for this WRoCAH funded project. Leeds Library and Information Service is offering administrative support and resources.



Domy i wspólnoty w Harehills. Jeśli chcesz uzyskać ten kwestionariusz w języku polskim, napisz do nas e-mail

Maisons et communautés Harehills. Si vous souhaitez que ce questionnaire en français, veuillez envoyer un courriel

Casas e comunidades em Harehills. Se você quiser este questionário em português, envie um e-mail

Namai ir bendruomenių Harehills. Jei norite šį klausimyną j lietuvių, siųskite elektroninį laišką

Homes û civakên li Harehills. Heke tu dixwazî vê pirsnameyê li Kurdish, an jî email bişînin

إذا كنت ترغب في هذا الاستبيان باللغة العربية، يرجى إرسال بريد إلكتروني إلى Harehills. إذا كنت ترغب في هذا الاستبيان باللغة العربية، يرجى إرسال بريد إلكتروني

Harehills میں گھروں اور کمیونٹیز. آپ اردو میں اس سوالنامے جاہتے ہیں تو، ای میل کریں

اگر می خواہید این پرسشنامه به فارسی، لطفا ایمیل Harehills خانہ و جامعہ در

کورونو او ٹولنو. کہ تاسی دی پوینٹنٹیک پہ پینتو غوارم، لطفا پرینٹالیک

Harehills ਵਿੱਚ ਘਰ ਅਤੇ ਭਾਈਚਾਰੇ ਨੇ ਤੁਸੀਂ ਪੰਜਾਬੀ ਵਿਚ ਇਹ ਪ੍ਰਸ਼ਨਾਵਲੀ ਚਾਹੁੰਦੇ ਹੋ, ਤਾਂ ਵਿਰਧਾ ਵਰਕੇ ਈਮੇਲ ਕਰੋ

Harehills মध्ये घर এবং সম্প্রদায়ের যদি আপনি বাংলায় এই প্রশ্নাবলি চান, দয়া করে একটি ইমেল পাঠান

Harehills的房屋和社区。如果您想用中文这个问卷，请发邮件

ቻፕታውንና ውስጥ ቤቶችና ማህበረሰቦች. እርስዎ አማርኛ ይህን ማጠይቅ የሚፈልጉ ከሆነ, ኢሜይል እባክዎ

[backtobackhouses@gmail.com](mailto:backtobackhouses@gmail.com)

Figure 180 The language flyer delivered with all Q1 questionnaires (double-sided).

## Understanding back-to-back houses and their communities in 21<sup>st</sup> century Leeds



**Would you like to take part in a project about back-to-back houses in Harehills?**

**Who is leading the project and what is it about?**  
Joanne Harrison, a researcher at the University of York, and a former back-to-back resident of Harehills is interested in traditional housing types, and wants to

- find out what living or working in a Harehills back-to-back is like for current residents
- identify what people value or dislike about the design and character, and the social and historical aspects of the houses and the neighbourhood
- discover the memories of back-to-back living in times past, that have been passed on to the current communities
- understand how people would like to live in their houses in the future
- help find a long-term future for the houses that is compatible with their heritage and other values, and the way that their communities want to live in them.

### **Who can take part and what will they need to do?**

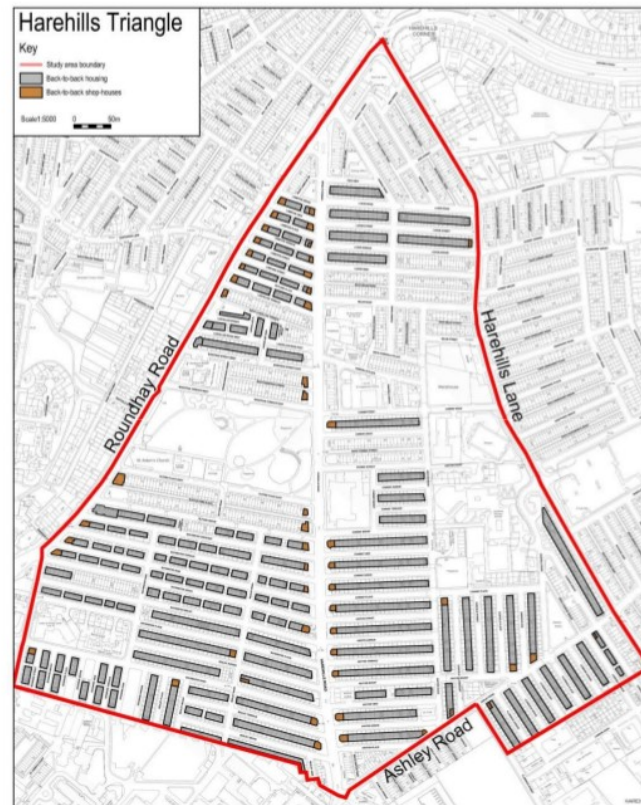
Any adult (age 18+) who either currently lives in the Harehills Triangle area, used to live in the area, or who has a link to the area dating to the late 19<sup>th</sup> / early 20<sup>th</sup> century can take part. There will be a variety of activities on offer including completing questionnaires, taking part in interviews / focus groups, having a historical survey of your house, creating video diaries and scrap-books, and participating in historically-themed, and design-based workshops.

### **How can I find out more about the project and sign up to take part?**

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Figure 181 The marketing flyer to attract participants generally (double-sided).

## Understanding back-to-back houses and their communities in 21<sup>st</sup> century Leeds



**Do you live in a back-to-back house in the Harehills Triangle?**

**Would you like to take part in a project about the back-to-backs and neighbourhood regeneration?**

### **Who is leading the project and what is it about?**

As part of a large-scale research project about the back-to-backs in Harehills, Joanne Harrison, a researcher at the University of York, is collecting information about the houses and communities of the Harehills Triangle. She wants to

- find out what living / working in a Harehills back-to-back is like for current residents
- identify what people value or dislike about the design and character, and the social and historical aspects of the houses and the neighbourhood
- understand how people would like to live in their houses in the future
- help find a long-term future for the houses that is compatible with their heritage and other values, and the way that their communities want to live in them.

### **Who can take part and what will they need to do?**

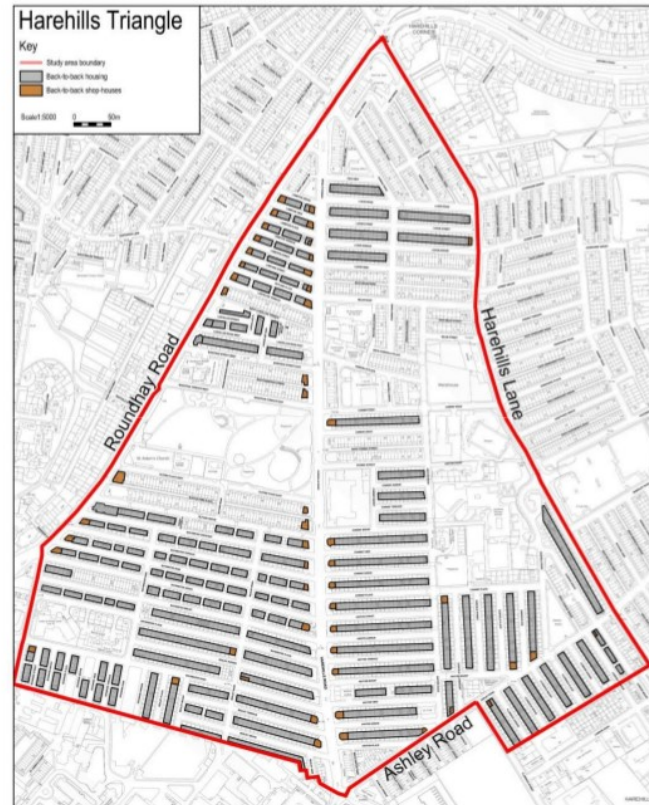
Any adult who currently lives in the Harehills Triangle area can take part - look out for the questionnaire being delivered to your home this summer. Following this, there will be the opportunity to take part in interviews / focus groups, have a historical survey of your house, create video diaries and scrap books, and participate in historically-themed and design-based workshops.

### **How can I find out more about the project and sign up to take part?**

Visit the website: <https://backtobackhouses.wordpress.com/>

Contact the Local and Family History department at the Central Library - Telephone: 0113 378 6982 / Email: [localandfamilyhistory@leeds.gov.uk](mailto:localandfamilyhistory@leeds.gov.uk)

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Figure 182 The marketing flyer used to attract former residents (double-sided).

## Understanding back-to-back houses and their communities in 21<sup>st</sup> century Leeds



**Did your relatives live in a back-to-back house in Harehills between 1890 and 1920?**

**Would you like to take part in a project about the history of the back-to-backs?**

### **Who is leading the project and what is it about?**

As part of a large-scale research project about the back-to-backs in Harehills, Joanne Harrison, a researcher at the University of York, is collecting information about the houses and communities of the Harehills Triangle during its construction and early years.

She wants to discover the memories of back-to-back living in times past, which have been passed on to the current communities in Leeds. These may be about the way the houses were used, the features and facilities they had, the everyday routines of the residents, stories about special occasions, whether the residents liked their houses, or perhaps some other aspect of life in the houses and neighbourhood...

### **Who can take part and what will they need to do?**

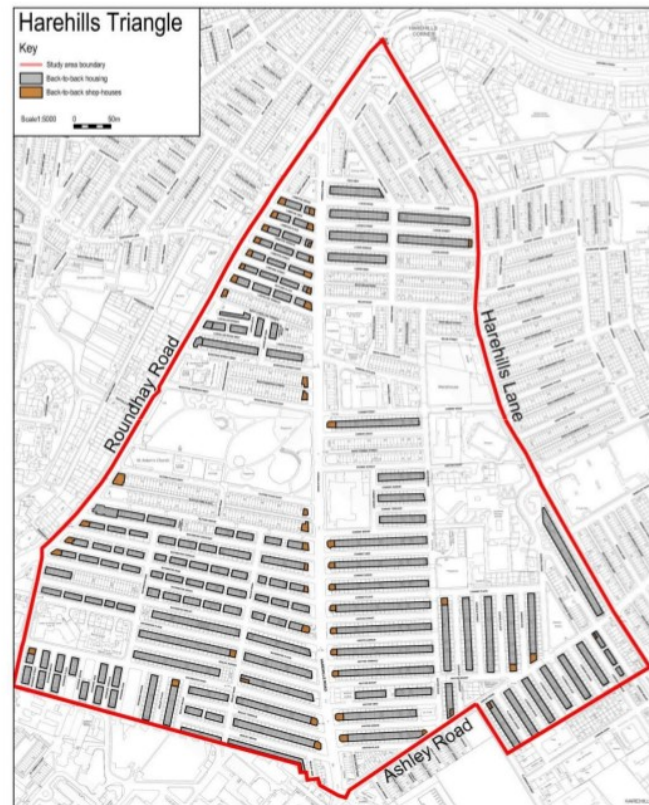
Any adult who can provide information about a particular household (i.e. a relative's house) in the Harehills Triangle area between 1890 and 1920, is invited to take part by completing a questionnaire / survey. At a later stage, there will be the opportunity to discuss the information, memories and stories in more detail.

### **How can I find out more about the project and sign up to take part?**

Visit the website: <https://backtobackhouses.wordpress.com/>

Contact the Local and Family History department at the Central Library -  
Telephone: 0113 378 6982 / Email: [localandfamilyhistory@leeds.gov.uk](mailto:localandfamilyhistory@leeds.gov.uk)

Note: Joanne Harrison, University of York, is responsible for this WRoCAH funded project. Leeds Library and Information Service is offering administrative support and resources.



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Figure 183 The marketing flyer used to attract relatives of former residents of the 1890-1920 period (double-sided).



## Participant metadata

Metadata for questionnaires Q1, Q2 and Q3 is provided in Figures 184-189.

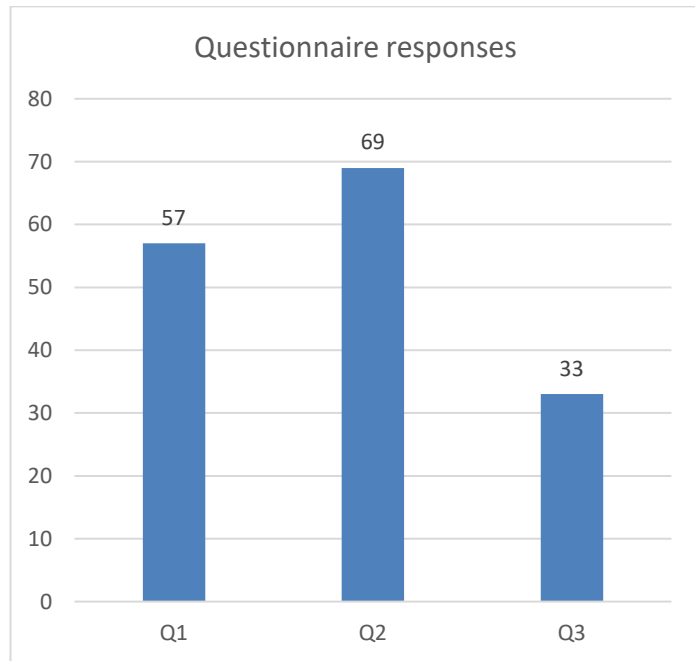


Figure 184 The total number of questionnaire responses from current and former residents. Note Q3 had 42 respondents but nine completed only the demographic data.

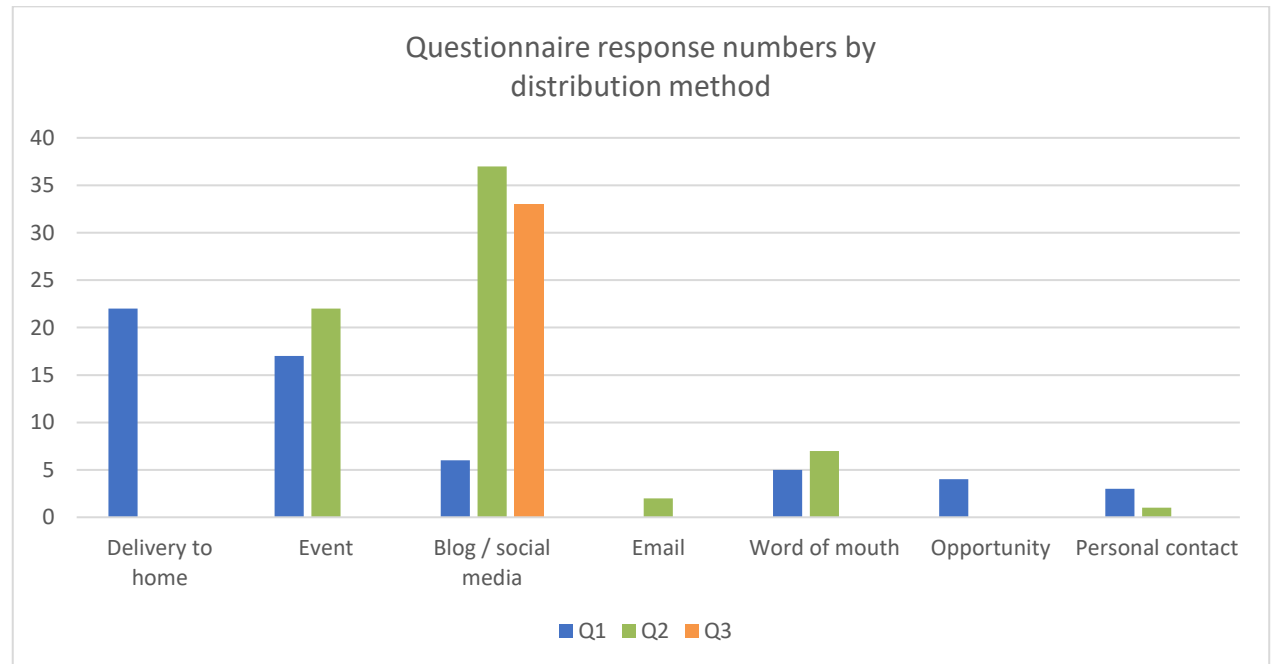


Figure 185 Questionnaire response numbers by distribution method.

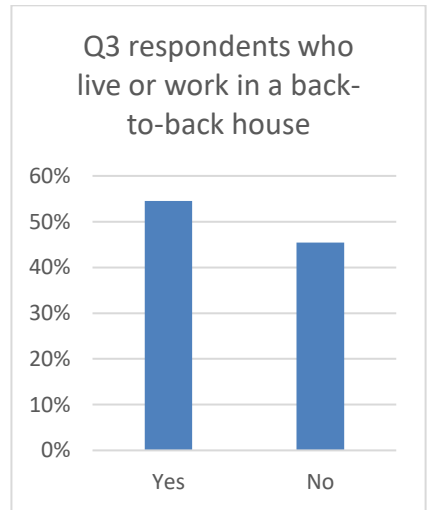
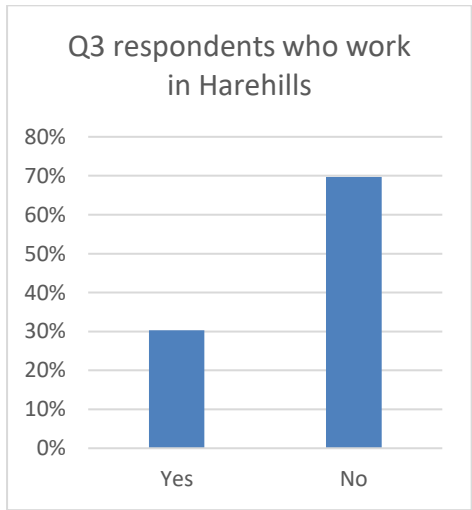
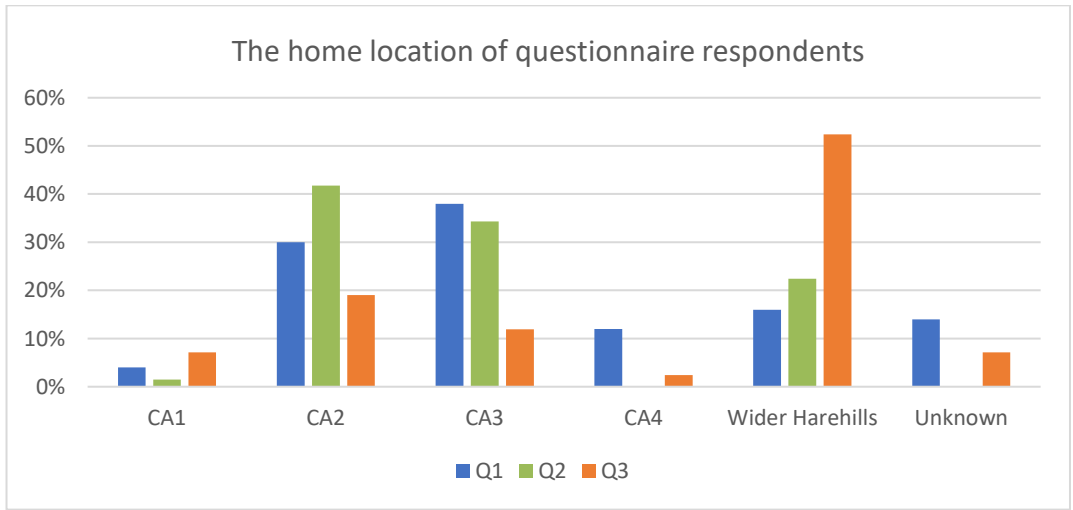
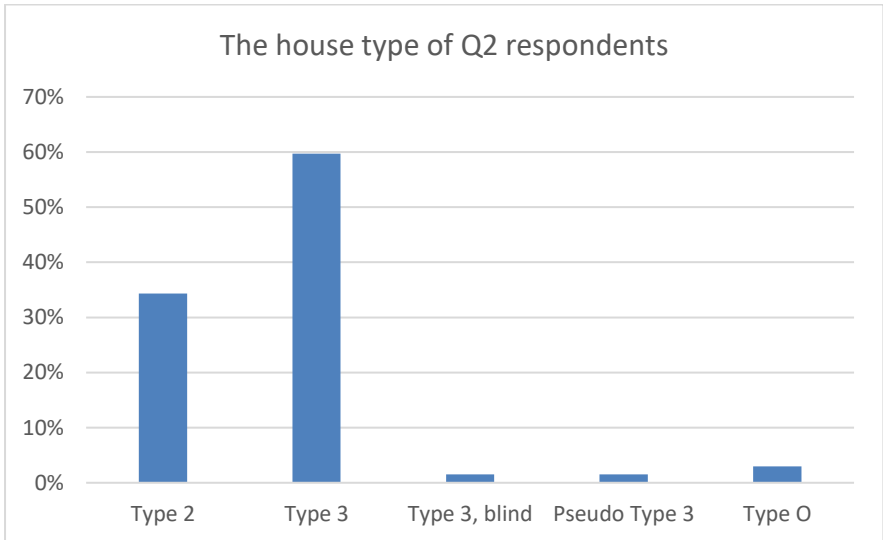
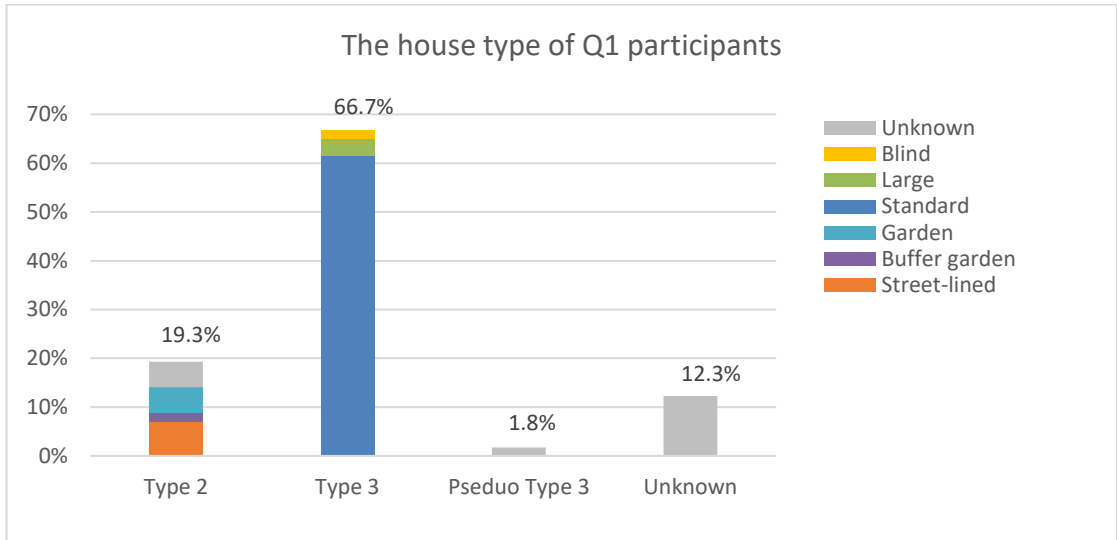


Figure 186 Participant data about the location and type of their house and their relationship with Harehills. This data appears to be reasonably representative of the neighbourhood.

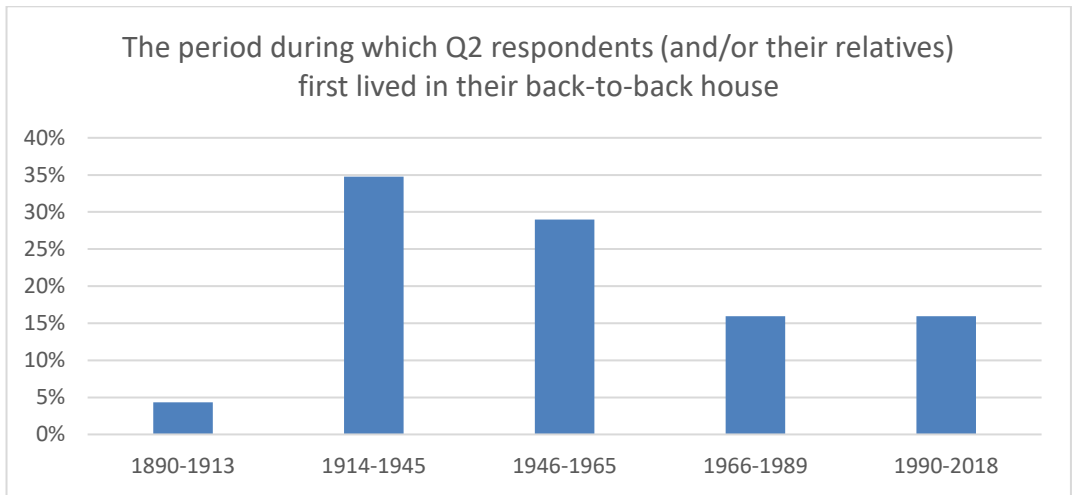
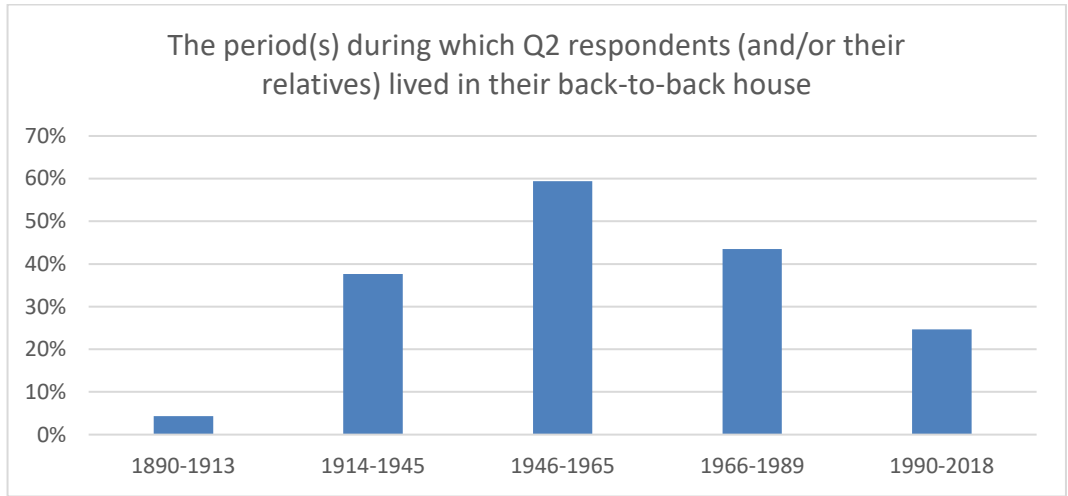


Figure 187 The period(s) during which Q2 participants formerly lived in the houses. Note that a single participant can have lived in the house in more than one period.

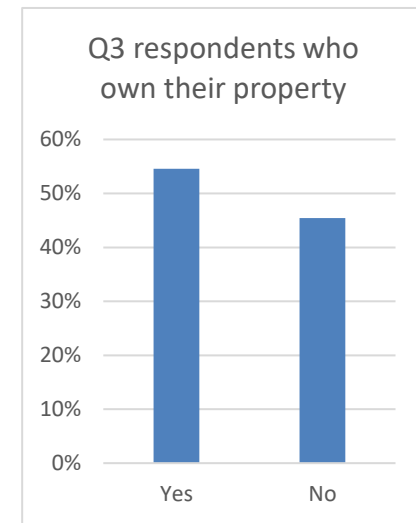
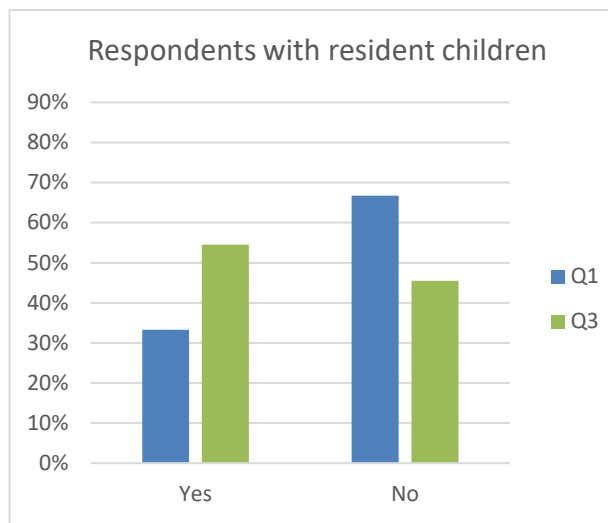
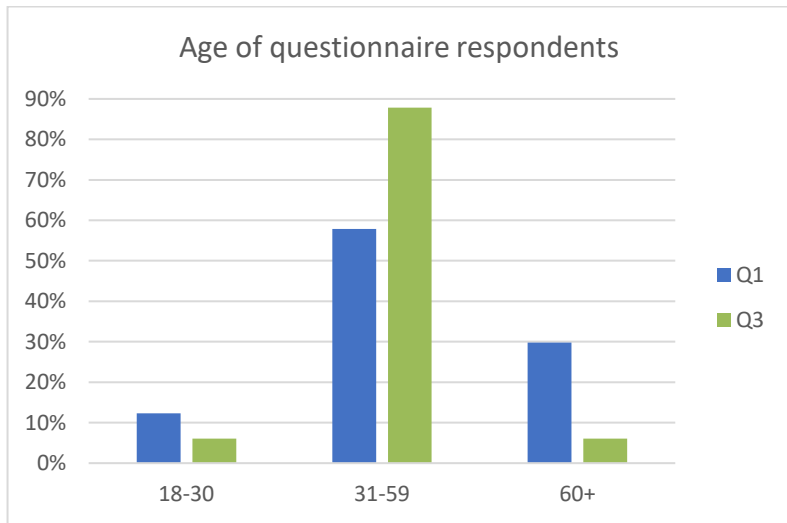


Figure 188 The data for age is not representative of the neighbourhood as there are so few participants under the age of thirty. However, household type and tenure appear to be representative of the neighbourhood (based on the available local authority and government data).

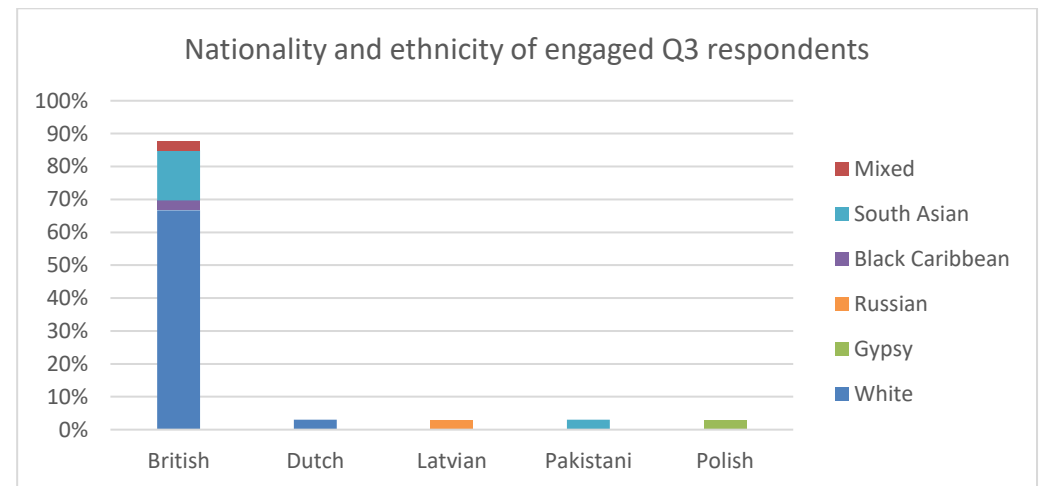
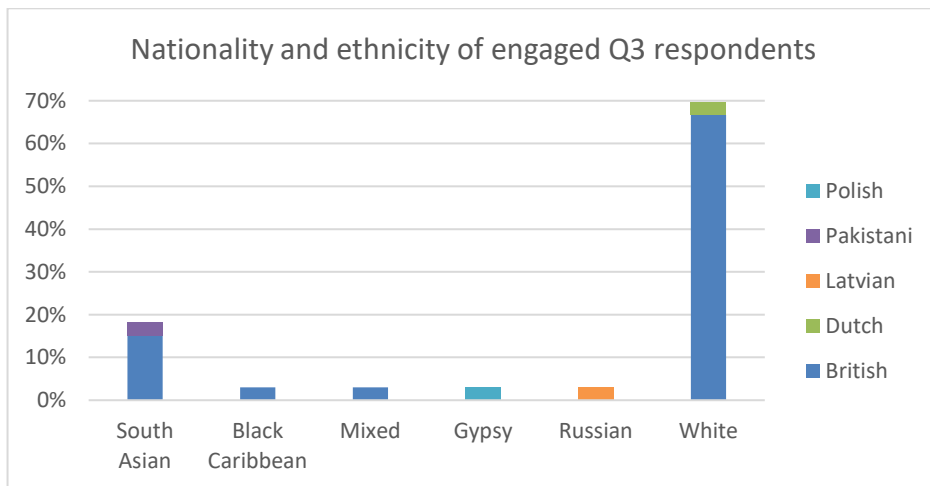
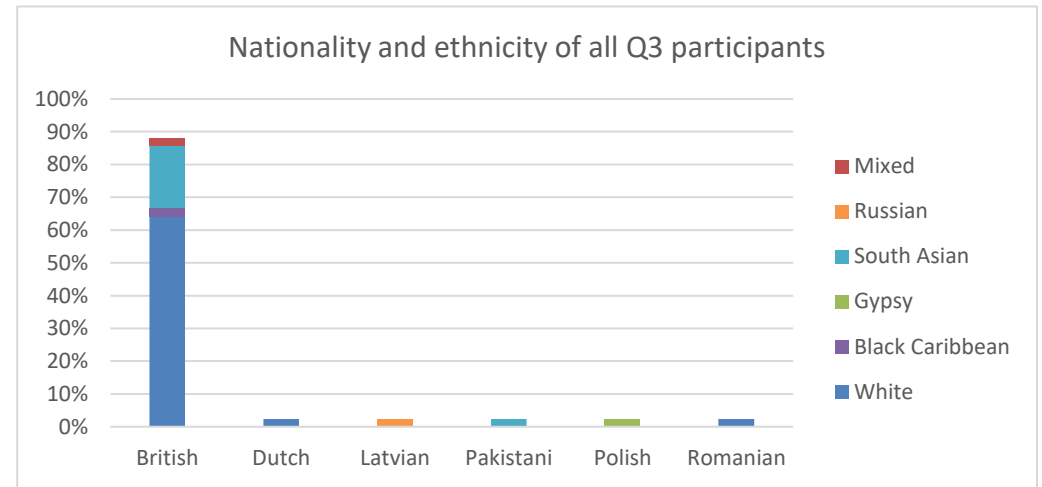
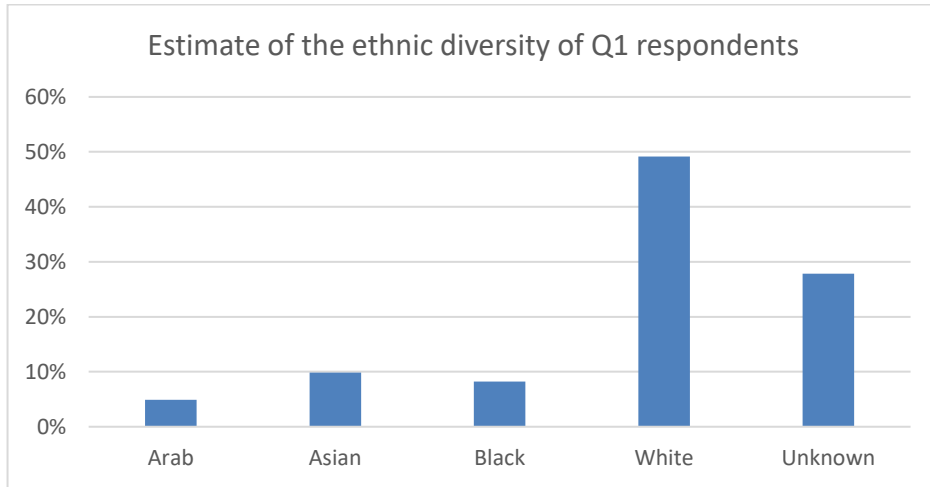


Figure 189 The nationality and ethnicity of questionnaire respondents suggests the data is not drawn from a representative sample of the community, notably, with fewer people from the South Asian and Eastern European ethnic minority groups. The estimate of ethnicity for Q1 is made from casual discussion and observation of respondents and is therefore not only subject to error, but is also grouped loosely, with the Asian category for example, including respondents from all parts of Asia, not just South Asia. In addition, 5% of the Q1 respondents recorded as White are known to live as part of a mixed ethnicity household which may apply to other households too. Participant numbers: Q1 n=57; Q3 total n=42; Q3 engaged n=33. Of the 42 Q3 respondents, the White Romanian, British Bangladeshi, two British Pakistanis and five White British people answered only the demographic questions.

## **Questionnaire data**

Raw data is located in the *Datasets* folder: *SPSS / Q1 data / Q1 data file.sav*; *SPSS / Q2 data / Q2 data file.sav*; and *SPSS / Q3 data / Q3 data file.sav*.

## **Interviews**

### **The social construction of biographical evidence**

In what appears to be something of a consensus across data collection methods, many scholars note that our current experiences and societal influences, shape how we retrieve memories and reconstruct stories, resulting in an alternative 'reality' (Jackson 2010, 130; Maines 2001, 46; Jackson 1998, 53; 55; Scott 1990, 34; Gagnon and Simon 1974, 13 cited in Jackson 2010, 123; Schutz and Luckman 1973, 3-20 cited in Hill 1993, 68; Mead 1929, 241). The idea that biographical evidence is co-produced, evolving out of the interaction between the interviewer and interviewee or facilitator and focus group participants, and that it is influenced by an ever-changing present, is widely accepted by scholars (Cortazzi 2011; Jackson 2010, 125; Järvinen 2004, 47; Scott and Lyman 1968, 61; Mead 1929, 241-2). Giesen and Junge (2003, 327; 331) argue that through the sharing of individual memories (or stories), memory can become collective, or public, and Denzin (1989, 72) adds that "a story that is told is never the same story that is heard" by which he means that there is no single interpretation or understanding. Consequently, there will not be a single answer to the question about the use of back-to-back houses, but rather a range of realities based on individual and collective memories which may vary if the research was carried out at a different time or with other participants reproducing (or socially constructing) them. Denzin (1989, 23) distinguishes five concepts in autobiographical truth, each building on the previous one to arrive at a definition of reality: facts – events that are believed to have occurred; facticities – how the facts were experienced; fiction – the story that deals with real or imagined facts and facticities; truth – statements that are generally accepted as being fact or facticity; and reality – lived experiences that are believable. The story then, is a valid representation, if the creators and users agree that it is (Becker 2007, 115 cited in Fraser 2012, 90; Scott and Lyman 1968, 52-53).

According to Giesen and Junge (2003, 326; 331), historical memory is an "attempt to store and reproduce knowledge about the past," and the most basic way in which this happens is through oral transmission, often from an aged person to a person of a younger generation, though it can also be through text. Oral history interviews, a method of

collecting these memories, or stories, aim to “foster knowledge and dignity” (The Oral History Association 2018), and are appropriate for this research because the individual memories provide a micro-history, and collectively, hint at macro-history, enabling themes to be contextualized in wider discourse. The micro- / macro- scale is equally relevant to interviews about current issues, and furthermore, individuals and the wider community can benefit from the telling of these stories. Firstly, the interviewee (storyteller) may find the reflexive nature of telling stories about the self to be therapeutic, and helpful in both clarifying their identity and making sense of their experiences (Jackson 2010, 124; Järvinen 2004, 53; Jackson 1998, 47; 51). Secondly, telling stories and sharing memories gives voice and legitimacy to marginalised communities, challenging mainstream opinion or knowledge, and bringing about change or new ways of understanding (Reissman 2008, 7; Jackson 1998, 61). This is arguably the case in Harehills where the communities are diverse both in terms of demography, and duration of their relationship with the neighbourhood.

As discussed in Chapter 3, focus groups were originally planned for data collection with current residents, concerning their use of and feelings towards their homes. Although they had to be replaced by online interviews, it is useful to consider what focus groups could have brought to the research.

The main tenet of focus groups is that group interaction is a normal part of life (Bryman 2008, 487; Wilkinson 1998, 120) and when the researcher is exposed to discussion that allows examination both of participants’ shared understanding and their multiple insights (Litosilleti 2003, 16; 18), it enables greater understanding of social phenomena. For example, participants may argue, challenge each other and modify their views (Bryman 2008, 475-6); tell stories, joke, boast, persuade, and build on the responses of others (Wilkinson 2004, 180); encourage each other “to express, clarify or... develop particular perspectives” (Kitzinger 1994, 112); and ask each other more daring questions than the researcher will in the exploration of sensitive topics (Litosilleti 2003, 18; Wilkinson 1998, 118).

Some researchers argue however, that the depth of information obtained from focus groups may not be the same as for ethnographic interviewing (Morgan 2002, 152), and that “folk knowledge” will not be explained in a focus group, leaving some concepts unclear (Agar and Macdonald 1995 cited in Morgan 2002, 152). In response to the first criticism, this point is accepted, and ethnographic methods are also used in this research in order

that the fullest and most accurate interpretations can be made. In response to the second criticism, having lived in the community being studied, it could be argued that I already have “folk knowledge” and that this assisted acceptance as an ‘insider’ in carrying out the ethnographic research.

Focus groups can be useful in gaining a detailed understanding of people’s underlying beliefs, opinions, behaviours and thoughts about the future, especially if the main topic is one that people talk about in their everyday lives (Macnaghten and Myers 2011, 66; Wilkinson 2004, 194; Litosilleti 2003, 17-18). A loosely structured approach can work well when participants are as interested in the topic as the researcher (Morgan 2002, 149), since allowing them to follow their own agendas may highlight previously unknown phenomena (Wilkinson 2004, 181).

Focus groups may also be particularly fruitful among people who have well developed routines for talking to each other e.g. teenagers and retired people (Macnaghten & Myers 2011, 70). Some researchers assume that if participants do not know each other, they will be more likely to share information (Litosilleti 2003, 36), however others argue that there are additional benefits in carrying out focus groups among pre-existing groups. In these cases, there is an even lower level of artificiality (Bryman 2008, 487) as participants can relate to each other more and give examples of specific incidents, the facilitator can sometimes see something close to participant observation in terms of the natural flow of conversation (Kitzinger 1994, 105), and there is the opportunity to see power differences between participants (Litosilleti 2003, 16).

With the rise in popularity and ownership levels of personal mobile digital technology (*PMDT*) (e.g. cameras, smartphones and webcams) (Roberts 2015, 18), it is increasingly common for those participants with the technology and inclination, to be asked to provide biographical data such as photographs, video diaries or a blog. The method is seen by some as being a less imposing method of data collection (Riessman 2008, 143; 173). Not only can *PMDT* devices collect data about events and activities, but the participant can also easily record a commentary on feelings, attitudes and social relations (Roberts 2015, 18). For a low-tech alternative, memory books, which can take the form of a diary or scrapbook, are particularly helpful in documenting the mundane aspects of life (Thomson and Holland 2005, 212). These data collection methods were offered to former and current residents so



that they might provide some data prior to the interview, however none elected to do so. Former residents did however provide photographs during the interview itself.

## **Design**

### **Oral history interviews**

Participants were given an information sheet and consent form in advance of the interview date, and the option to bring a photograph or other item(s) to the interview was discussed by email or phone in the course of making the arrangements to meet (see Appendix A *Information sheets and consent forms*).

Each interview was based on a standardised set of questions (see following pages) but was tailored firstly to take account of the information provided in the Q2 questionnaire (e.g. who was resident in the house), and secondly, to account for the semi-structured interview method (e.g. if a participant had answered a question in the course of answering another, they would not be asked to provide the information again; and new lines of questioning were followed where appropriate, etc).

#### Oral history interview questions

I'm going to start with a few general questions about you and your family if that's ok.

1. Can you tell me about how you / your parents / grandparents / relatives came to live in Harehills?
2. Why do you think they chose to live in Harehills?
3. Can you tell me anything about why you / they left?
4. Do you have a photograph or item you'd like to show me?
5. Can you tell me anything about it?
6. Can you tell me about any work your parents / grandparents / relatives did?

I'd like to think about the house and garden now. You listed rooms in your questionnaire. Could you start with the garden and then walk me through the house, describing each room? You might want to think about the building itself such as cornices, glazing, doors and fireplaces, as well as decoration, curtains, lamps, furniture, rugs and general belongings.

#### Prompts

7. Can you tell me anything about heating and lighting?  
Was it coal, gas, electricity? Do you know when the systems were installed?
8. Are you able to say anything about the scullery, kitchen and wash cellar in terms of equipment e.g. for food storage, cooking, laundry, bathing?

9. Can you tell me about the sanitary facilities? You might want to talk about them in terms of the quality of the facilities, and also the social aspects such as a lack of privacy, whether there was any 'ownership' of a particular toilet for a particular pair of houses etc, and how households might have divided up the cleaning?
10. Did your parents / grandparents ever make any modifications to the house during the time they lived there?  
Can you tell me about these?

Thinking about the rooms and how you and your relatives used the house, what might have been a typical day for each of you? You might want to think about particular stories or events.

11. Can you describe a typical day?
12. In which room would each household member spend the most time?  
Why was this? What did they do there? Who else was there with them?
13. Were there any particular routines (e.g. for mealtimes, putting children to bed)?
14. Can you tell me about any spaces in the house that were either not used daily, were reserved for a particular use or accommodated different functions at different times of day or on different days?
15. Were there any spaces in the house where a particular person's needs would take priority over others in the household? If so, can you tell me about this?

Why did they choose that particular room? What did they do there? Who else could use the room at either a different time or the same time? Were there any difficulties in sharing space?

16. Can you tell me about how you entertained visitors in the house?  
  
Which spaces in the house were accessible to visitors? Were there different 'rules' for different household members, their guests or for different visitors? When they had visitors in a particular room, was that room still used by other members of the household?
17. Can you tell me about any time the household members spent outside of the house (i.e. in your garden, on a doorstep, on the street)?  
  
Was this leisure time /socialising, time spent on chores, caring for children, looking out for neighbours, or something else?

Additional prompts - running the household...

18. How were household chores divided up amongst the household members?  
Were there different tasks for men, women and children? Who decided who did what? Were there any difficulties with keeping dirt outside? What? How was this managed?
19. What do you know about laundry activities, such as the actual washing / wringing processes, drying externally and internally, and ironing?  
Follow-ups / Probes: What equipment was used? Where did the activities take place? What impact did the laundry have on other rooms in the house?
20. Who was in charge of the household finances and management?

And finally,

21. How did you and your family feel about the home?  
Probes: Think happiness, comfort, safety, security, investment, means-to-an-end etc?
22. How did you and your family feel about the neighbourhood when living there?  
What was the relationship like with neighbours?
23. Is there anything I've missed that you'd like to tell me about?

### **Interviews with current residents and a landlord**

Participants were given an information sheet and consent form in advance of the interview date, which included a briefing about the option to create biographical data documenting a typical day 'work' day and a home-based day. It had been intended that this data would be supplied in advance of the interview, allowing time for preliminary analysis so that the questions could be guided by the data already collected. It was hoped that the pre-existing relationship between participants, and their biographical work, would enable elicitation of further detail and narrative / storytelling, allowing an insight into the micro-workings of particular households, and the impact of power relations on the use and meaning. None of the participants provided biographical data in advance however, so the information about daily routines was instead elicited during the interviews. This data was rich and insightful so the research did not suffer from the singular collection method.

Each interview was based on a standardised set of questions but was tailored using the same principles as for the oral history interviews with former residents.

#### Interview questions (residents)

I'm going to start with a couple of general questions if that's ok.

1. Can you tell me how you came to live in Harehills?
2. Why did you choose to live in Harehills / a back-to-back house?
3. ASK ONLY IF HOUSE HAS NOT BEEN VISITED PREVIOUSLY:

So I'd like to think about the house [and garden] now. You listed rooms in your questionnaire. Could you start with the garden and then walk me through the house, describing each room? You might want to think about the building itself, as well as decoration, curtains, lamps, furniture, rugs and general belongings.

4. ASK ONLY IF THIS HAS NOT BEEN PROVIDED PRIOR TO THE INTERVIEW:

Can you describe a typical work day and rest day?

Probes: Can you tell me about any particular routines (e.g. for mealtimes, putting children to bed, chores, relaxing)?

I'm going to ask more about the rooms and how you use the house. You might want to think about particular stories or events.

5. Can you tell me about the space in your house where you spend the most time?

Probes: Why? What do you do there? What do others do there? Who else shares that space at the same time as you use it? Who else uses it at a different time? Are there any difficulties in sharing space?

6. Is this your favourite space? Why? OR

Can you tell me about your favourite space in the house and what you do there?

7. Are there any spaces in the house where someone's needs take priority over others in the household? If so, can you tell me about this?

Probe: Why did they choose that particular room? What do they do there? Who else can use the room at either a different time or the same time? Are there any difficulties in sharing space?

8. Can you tell me about your use of audio-visual technology and computing in the home?

Probes: Who uses it? How often? How convenient is it to use this technology in the home? Are there conflicts between different users and how are these overcome?

9. Can you tell me how you entertain visitors in the house?

Probes: Are there different 'rules' for different household members or for different visitors? When you have visitors in a particular room, is that room still used by other members of the household?

10. Can you tell me about any time the household members spend outside of the house (i.e. in your garden, on a doorstep, on the street)?

Probes: How do you feel about the size and quality of outdoor space? What do you use it for? Are there any advantages or limitations?

And finally, I'd like to ask you about your feelings for your home and neighbourhood.

11. What are the main ways in which your home meets your needs (up to five things)?

12. And which things would you most like to change (up to five things)?

13. How do you feel about the home?

Probes: Think happiness, comfort, safety, security, investment, means-to-an-end etc?

14. How do you feel about the neighbourhood?

Probe: What is the relationship like with your neighbours?

15. Is there anything I've missed that you'd like to tell me about?

## Interview questions (landlord)

I'm going to start with a couple of general questions if that's ok.

1. Can you tell me how you came to buy your house in Harehills?
2. Why did you choose to live in Harehills / a back-to-back house? (Tailor to suit previous answer)
3. When did you start renting the house out?

I'll move on to ask you about your experience as a landlord now.

4. Can you tell me about how you made the decision to rent the house to tenants? For example, what factors did you consider e.g. returning to the property in future, investment etc?
5. What can you tell me about the tenants you've had, for example how long they stay for and the reliability of the rental income?
6. How well do you feel tenants look after the house in terms of keeping it clean, gardening and carrying out minor maintenance?
7. Which aspects of maintenance are you responsible for?
8. How do you feel about Selective Licensing?

And finally, I'd like to ask you about your feelings for your house and neighbourhood.

9. What are the main ways in which your house meets your needs as a landlord (up to five things)?
10. And which things would you most like to change about your house or your experience of renting your house out (up to five things)?
11. How do you feel about the house – do you have an emotional attachment to it or is it purely 'business' now? How has this changed since you lived in the house yourself?
12. How do you feel about the neighbourhood?

Probe: Is it a good place to live? Have your feelings changed since you lived there?

13. Is there anything I've missed that you'd like to tell me about?

## Interviews with professionals

The original intention was to interview local authority professionals from several departments, to include a planning officer, conservation officer, highways officer, building control officer and a waste manager, to explore the wide range of issues that had been raised in research with residents. This would have been followed by a focus group aimed at understanding how any conflicts could be resolved or how collaboration might enable a solution. However, some departments did not respond to the interview requests, and others were too busy to take part. The conservation officer did however provide some alternative contacts, one of whom, the neighbourhood planning manager, agreed to be interviewed. In addition, external opinion was sought from Leeds Civic Trust, who accepted the invitation, and from one of the local councillors who initially agreed but then did not respond to requests to set a date.

The interviews had some questions in common, but several of the questions were tailored to their particular job role. A semi-structured approach was used, as it had been for the interviews with residents, and this allowed exploration of a wider range of issues and initiatives than had previously been identified.

### Interview questions (Conservation officer)

1. What would you say are the key characteristics of the Harehills neighbourhood?

And do you think its historic character has a part in that? / What can you tell me about the *historic* character of Harehills?

2. What would you say is the heritage significance of the back-to-backs?

Would you say their significance is driven primarily by their setting (i.e. the characteristics of the district in which they are located) or their form?

3. Thinking about the back-to-backs in Harehills, what is your opinion on the design and build quality of development taking place there? How is this monitored and enforced (e.g. applications, site visits, enforcement etc)?
4. Some back-to-backs have been insulated externally, and I understand that LCC require a planning application for this. What do you look for in an application, and what has been the impact of external wall insulation on the character of the neighbourhood?

5. To what extent would you say heritage is a consideration in deciding the acceptability of alterations, and why? [For example do you encourage applicants to minimise harm to historic character and fabric, do you request material samples / detailed specifications?]
6. How well does existing policy (including SPDs) serve Harehills?
7. If the back-to-back houses in Harehills were to gain recognition for their heritage values (such as conservation area designation), or if they became the subject of a Neighbourhood Plan, what changes would you like to see to the requirements for their adaptation / refurbishment?
8. What impact has the extension of PDRs had on historic character / significance, the economy, anything else? What are your thoughts on Article 4 directions to withdraw certain PDR e.g. for boundary walls and porches?
9. What do you see as the main barriers to improving design quality and the built environment in Harehills? You might want to think about planning policy, the building stock or the communities. What are the wider considerations you would need to consider in implementing SPD / Article 4 / Conservation area designation e.g. the three pillars of sustainability?
10. What would be your ideal vision for the future of Harehills?
11. Do you envisage the planning department being able to support the case for heritage protection of the back-to-backs in Harehills? Why / why not?
12. Would you be willing to work with residents to develop an SPD specific to the back-to-backs? What type of guidance would you most like to see? And would it ever be possible to support removal of detractors (e.g. inappropriately sized dormers) when they reach the end of their functional life (in material terms, not householder requirements)?
13. Do you have any other comments?

### Interview questions (Neighbourhood planning manager)

I'm going to start with a few general questions about Harehills and back-to-back houses.

1. What would you say are the key characteristics of the Harehills neighbourhood?

And do you think its historic character has a part in that? / What can you tell me about the *historic* character of Harehills?

2. What would you say is the heritage significance of the back-to-backs?

Would you say their significance is driven primarily by their setting (i.e. the characteristics of the district in which they are located) or their form?

3. How well does existing policy (including SPDs) serve areas like Harehills?

We'll move on to think about neighbourhood planning now.

4. Can you tell me about your involvement in the neighbourhood plan in Holbeck?

Prompts: How was it initiated? What was the objective? Who else was involved? What was the outcome?

5. If the back-to-back houses in Harehills became the subject of a Neighbourhood Plan, what improvements would you like to see in the area? And what changes would you like to see to the requirements for their adaptation / refurbishment? How does heritage fit into this?
6. What do you see as the main barriers to improving design quality and the built environment in Harehills? You might want to think about planning policy, the building stock or the communities. What are the wider considerations you would need to consider in neighbourhood planning?
7. What would be your ideal vision for the future of Harehills?
8. What advice would you give to residents in Harehills who want to improve the neighbourhood? Is neighbourhood planning the way to do it?
9. Do you have any other comments?

#### Interview questions (Leeds Civic Trust director)

1. What would you say are the key characteristics of the Harehills neighbourhood?
2. What can you tell me about the *historic* character of Harehills?
3. What would you say is the heritage significance of the back-to-backs? And would you say their significance is driven primarily by their setting (i.e. the characteristics of the district in which they are located) or their form?
4. Thinking about the back-to-backs in Harehills, what is your opinion on the design and build quality of development taking place there? To what extent are you able to / do you voice your opinion on this, e.g. through the planning system, policy making, local awareness etc?
5. If the back-to-back houses in Harehills were to gain recognition for their heritage values (such as conservation area designation), or if they became the subject of a Neighbourhood Plan, what changes would you like to see to the requirements for their adaptation / refurbishment?
6. Has the extension of PDR had a positive or negative impact on historic character / significance, the economy, anything else? What are your thoughts on Article 4 directions to withdraw certain PDR e.g. for boundary walls and porches?



7. What do you see as the main barriers to improving design quality and the built environment in Harehills? You might want to think about planning policy, the building stock or the communities. What are the wider considerations you would need to consider in implementing SPD/ Article 4 / Conservation area designation e.g. the three pillars of sustainability?
8. What would be your ideal vision for the future of Harehills?
9. Do you envisage Leeds Civic Trust being able to support the case for heritage protection of the back-to-backs in Harehills? Why / why not?
10. Would you be willing to work with residents to develop an SPD specific to the back-to-backs? What type of guidance would you most like to see?
11. Do you have any other comments?

## **Participant metadata**

### **Oral history interviewees**

In order to increase accessibility, convenience and the number of participants in oral history interviews, options were given for the format and location of data collection depending on whether or not participants were local to Leeds, and on the technological access they had. These methods, listed in order of researcher preference, have all found favour in recent years (Roberts 2015, 13):

- face-to-face interview in a public place such as a library or community building;
- face-to-face interview in a private space (e.g. the participants' or researcher's home);
- video call (e.g. Zoom);
- telephone conversation;
- synchronous online discussion.

Metadata is provided in Figures 190-193.

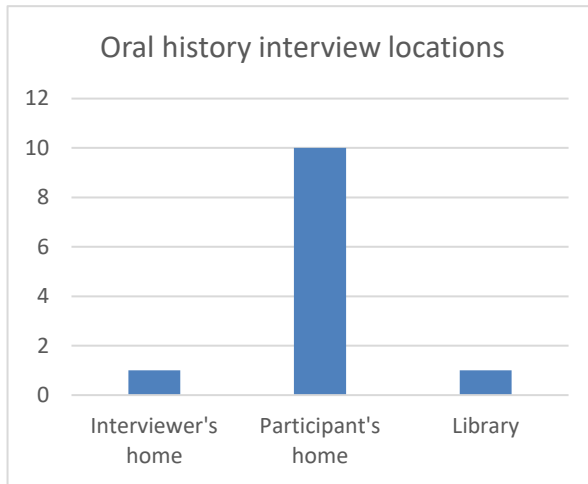


Figure 190 Oral history interview locations.

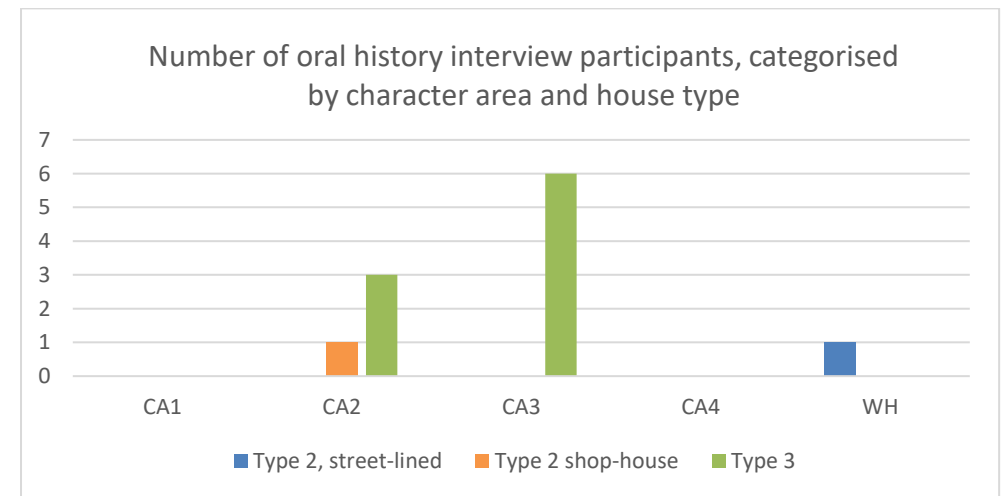
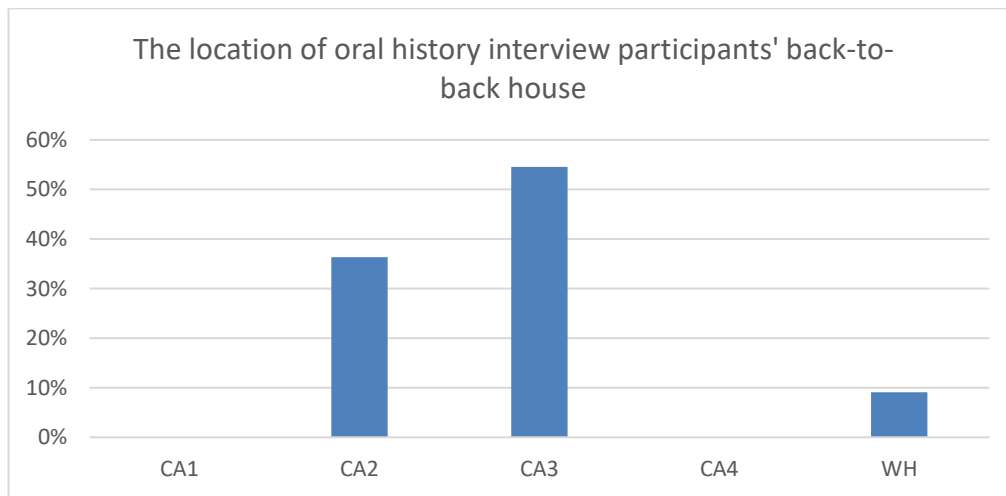


Figure 191 Oral history participant data about the location and type of their house.

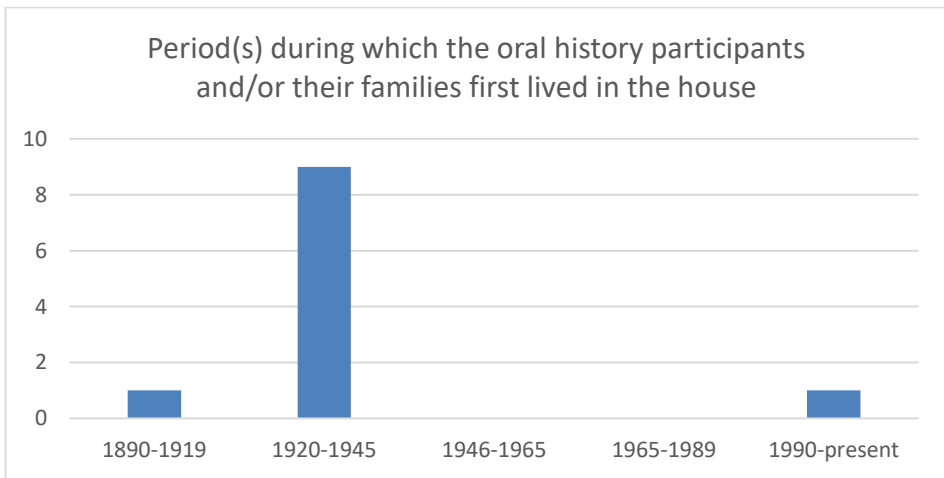
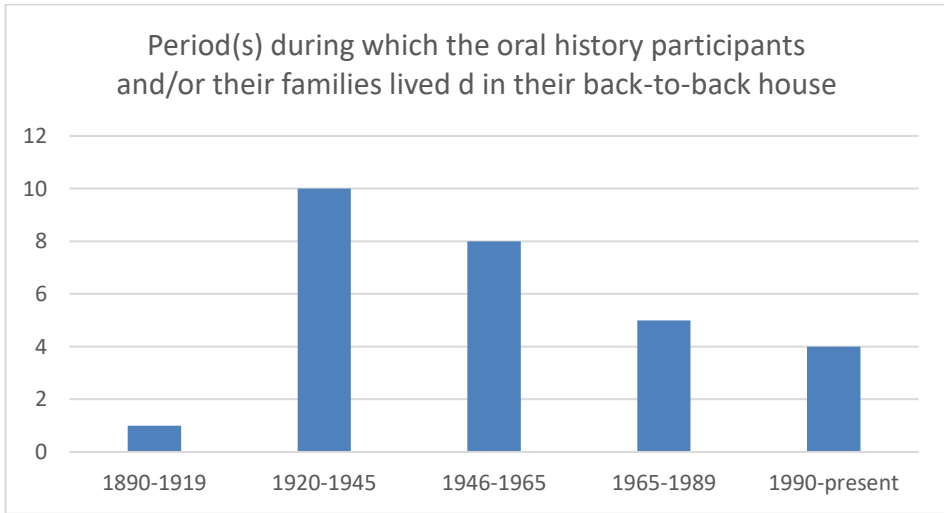


Figure 192 The period(s) during which oral history participants and / or their families lived in their back-to-back house.

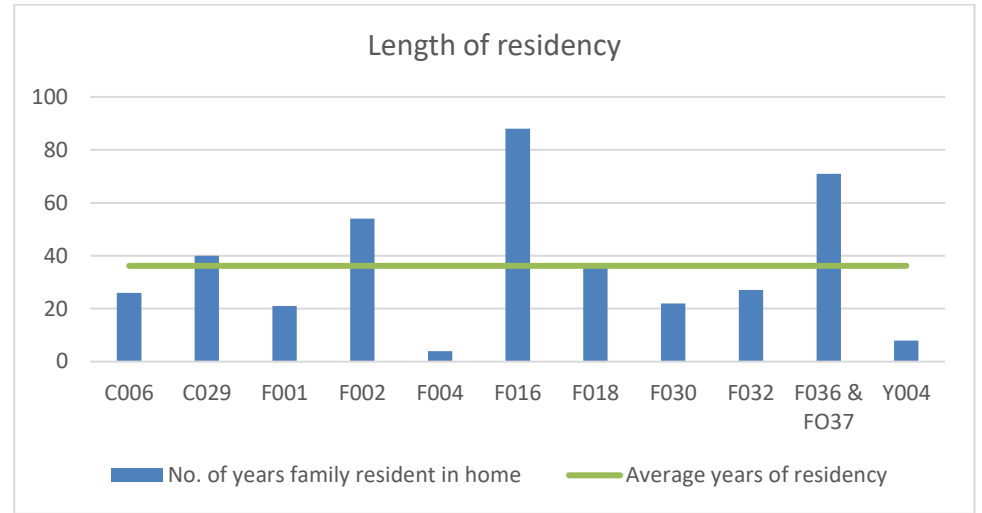


Figure 193 The number of years the oral history participants and / or their families were resident in their back-to-back house.

Twelve participants took part in oral history interviews:

Participant F001, Jean Norris, lived on Darfield Road from her birth in 1940 until 1961. She lived with her mother, father and older brother. Her mother worked part time in various jobs including a local dry-cleaning shop and a theatre in the centre of Leeds, and her father worked locally as full-time labourer. Jean attended the local primary school, church and later, the grammar school in Oakwood. Mr and Mrs Fraser, who had lived in their back-to-back house since 1911 were particularly important neighbours for Jean and she still has a book gifted to her by Mr Fraser that he had bound himself.

Participant F002, Ann Morris, lived with her parents on Ashton Grove from 1939 until 1961, though her mother lived in the house from 1937 until 1991. Her mother worked at the Montague Burton factory and her father was a tanker driver. Upon marriage, Ann lived in a second back-to-back house, nearby in Darfield Crescent from 1961 to 1968. She owned that house but agreed to move into a council house when the council put pressure on her to improve the house with a government grant in a way that did not suit her requirements.

Participant F004, Betty Parker, lived with her parents, brother and sister on Bayswater Mount from the age of six in 1932, until 1936. Betty's father was a former soldier and he cleaned trams for a living while her mother was the main earner as a seamstress at the Montague Burton factory. Betty's grandparents lived opposite, in the same street. Sadly, Betty died in 2021.

Participant F016, Patricia Childs, lived with her mother, father, grandfather and uncle in Bexley Grove from her birth in 1946 until marriage in 1967. The house was occupied by her family from 1910 until 1998. Her grandfather worked for the Leeds Grand Theatre, her father worked for an oil refinery and her mother worked locally as a button-holer. Patricia attended the local primary schools and then went to grammar school in Oakwood.

Participant F018, Sue Cutts, lived with her mother and father on Ashton Grove, next door to her grandparents. Her grandparents and mother had lived at number 8 from 1930 until 1969, and her parents moved into number 10 in 1951, where they stayed until 1968 when they moved into a council house in Whinmoor. Sue's father was a former soldier who had been injured and he was in and out of various jobs long term after that. Her mother first worked in a shoe shop, and then as an office administrator. Sue went to school and Sunday school locally.

Participant F030, Gillian Bell, lived with her mother and father on Darfield Crescent from her birth in 1949 until marriage in 1972. Her parents had rented the house from 1947 and her father bought it shortly before her mother's death, staying there until 1978. Gillian's father worked at the Barnbow ordnance factory, and her mother worked locally as a Hoffman trouser presser. Gillian attended the local primary and secondary schools and the local church.

Participant F032 lived on Edgware Avenue from the 1930s until 1964. Her father had worked as a tailor's presser but died in the 1940s. Her mother tailored suits, and her two brothers who were a lot older, lived away from home for much of her childhood. Her grandparents lived in a back-to-back house in the Ashtons. F032 went to the local primary schools and then to the grammar school in Oakwood. She also attended the local church.

Participant F036 Michael Bunting and F037 Pat Roberts are brother and sister who lived in the ■■■■■■■■■■ from 1938 until their respective marriages. Their parents continued to live in the house until the landlord wanted to sell it. Michael and his wife bought it for their own family to live there, and his daughter, Participant C025 Caroline Bunting, subsequently bought it in 1998. She continues to live there. Michael's and Pat's father was a joiner and worked for local companies, while their mother was a seamstress. Several relatives lived in nearby streets.

Participant Y004 Ian MacDonald visited his relatives in a through terraced house in Harehills in the 1950s. His grandmother had previously lived in a back-to-back house in Compton Mount close to the study area from the early 1920s until about 1936. Ian's grandfather died in 1928, leaving his grandmother and their six children. The children went to school locally, and the girls worked at the Montague Burton factory from the age of fourteen.

For the profile of participants C006 and C029, see *Current resident interviewees* below.

## Current resident interviewees

Metadata for interviews is provided in Figures 194-197.

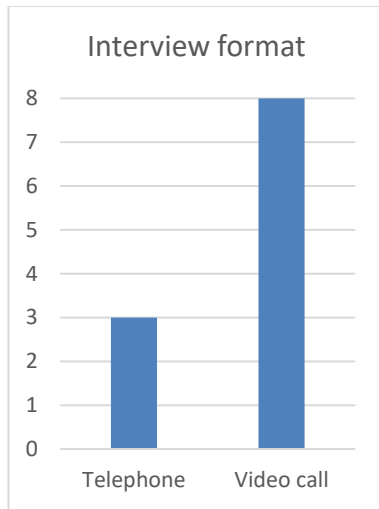


Figure 194 The interviews would ideally have been conducted within the participants' homes. However, the Covid-19 restrictions meant that the only viable option for these were video calls and telephone conversations, both of which were implemented at the participants' preferences.

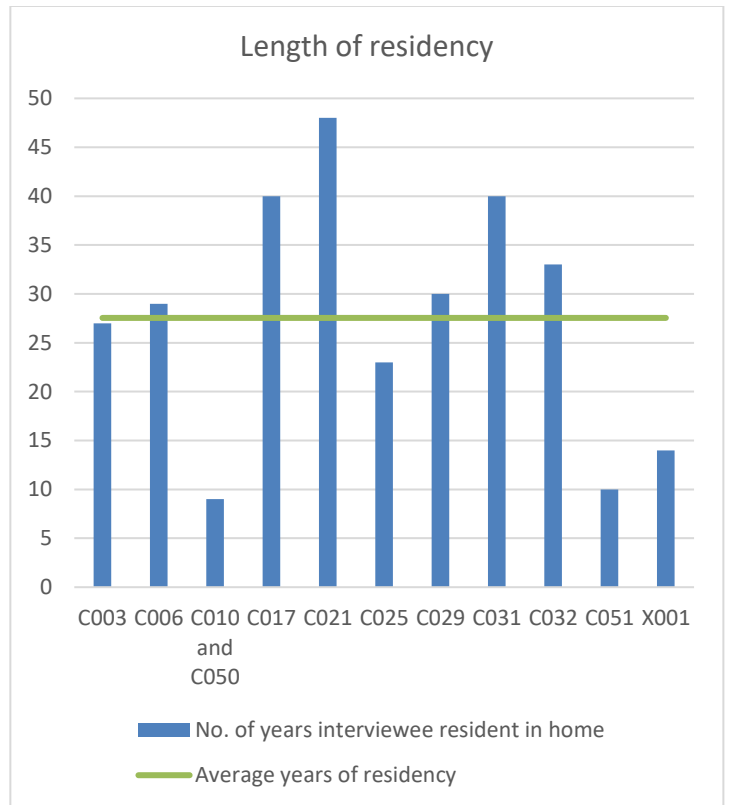


Figure 195 All of the interview participants were long-term residents, living in the neighbourhood for between nine and 48 years.

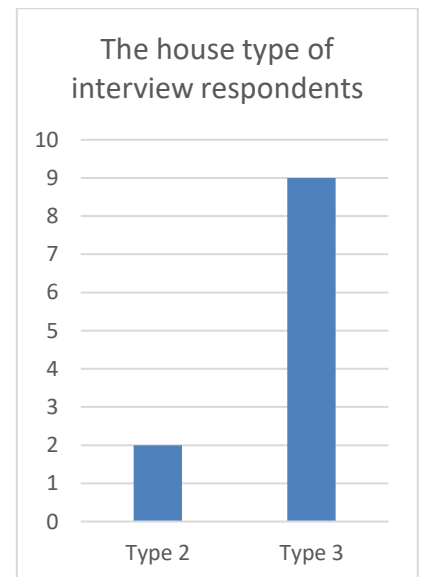
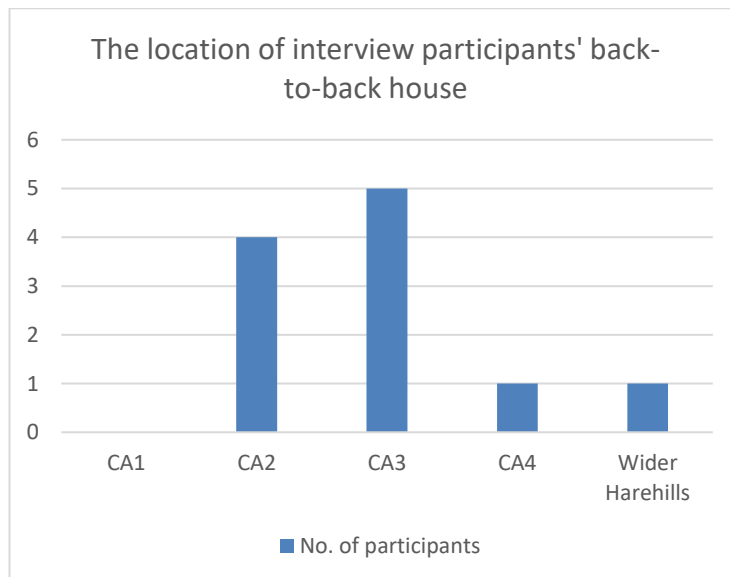


Figure 196 The geographical spread of participants' homes covered most of the study area, although the absence of any participants living in Character Area 1 (and therefore street-lined Type 2 houses), means the data does not directly represent residents without gardens.

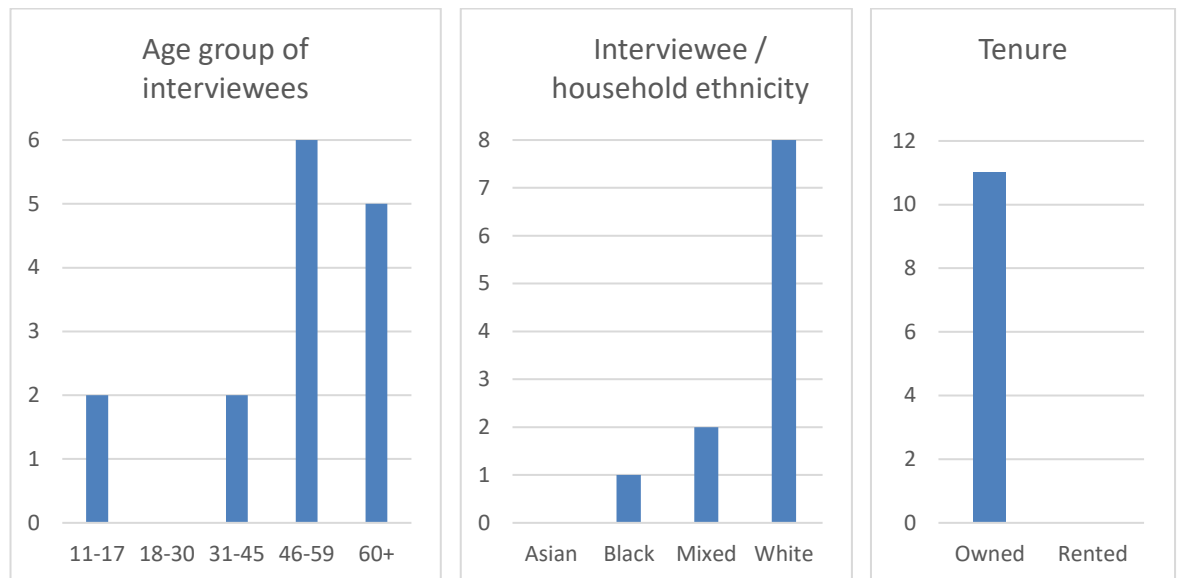


Figure 197 Interviewee demographic characteristics. There is a clear skew towards older, White homeowners.

Fifteen participants currently living, working or owning property in the area took part in eleven interviews:

Participant C003 lived in her house on Luxor Avenue from 1994 until 2017 and now rents it out so she has experience as both a resident and a landlord. C003 grew up in the area but now lives elsewhere. She is a professional black lady in her fifties who runs her own business.

Participant C006, Karen Harris, bought her house in the ■■■■■■■■ in 1992. She is white, in her fifties, lives alone, and works in a professional role in the creative industries. She is a key member of the Harehills community and has campaigned for years to improve the neighbourhood.

Participants C010 Katie Greaves and C050 Ben Greaves are married and bought their house in the ■■■■■■■■ in 2012. White, and in their late thirties / early forties, they both work in professional roles; Katie is a school teaching assistant and Ben is in a non-teaching university role. Katie and Ben are key community members, who campaign alongside Karen Harris and help to run the Harehills Community Watch Facebook group.

Participant C017, Terry Wragg bought her house with colleagues in the ■■■■■■■■ in 1981, but it is her business premises rather than her home. She previously co-owned the adjacent house from 1984 to 2011, which was knocked through to provide interior access between the two. That house was subsequently separated and sold, and Terry has been sole owner of the house she currently occupies since then. She is white, in her early seventies and

works in the creative industries. Her employee, F031, is also a freelance artist and lived in a rented house in the Bayswaters herself from 1999 to 2010. She is white and in her fifties.

Participant C021 is white, in her sixties and retired, having previously worked at St. James' Hospital. She bought her house with her husband in 1973 and they brought up their two children there. Unfortunately, her husband passed away shortly after she participated in the interview, so she now lives alone.

Participant C025, Caroline Bunting bought her house in the ■■■■■■■■ from her father in 1998 (see Participant F036 above). She is white, in her fifties, lives alone, and at the time of interview was working in an administrative role at the nearby Burton factory. She has now retired.

Participant C029, Mary Armitage, is white, in her seventies, lives alone and is retired. She bought her house in the ■■■■■■■■ in 1991. She has been involved in lots of community groups, notably those helping asylum seekers. Mary grew up in a through terrace in Harehills but she regularly visited her grandparents in the back-to-back shop-house in the Bayswaters where her father had grown up. They occupied the shop-house from 1912 until 1955. Her father and grandfather were boot repairers.

Participant C031 is white, in his sixties and retired. He lives alone but his partner visits regularly. He bought his house in the ■■■■■■■■ in 1981. C031 can afford to live in a more expensive neighbourhood but chooses not to.

Participant C032, Guy Coulson, is white, in his seventies and works as an electrician since retiring from his professional work. He bought his house in the ■■■■■■■■ in 1988 when he separated from his wife. His two children lived with him initially, and his adult daughter returned for a short while a few years ago. She is a regular visitor.

Participant C051 is white and in her forties. At the time of participation, she had lived with her partner in his house in the Darfields from 2011. He bought it in 2006 but they have now sold the house and moved out of the area. C051 is a school teacher and was involved in local community groups from 2018. Her partner works at St. James' Hospital.

Participant X001, Emma Tee is white and in her fifties. She bought her house with her Algerian Muslim husband in 2007 and they live with their teenage twins, X010 and X011. The house is in the ■■■■■■■■ (in the wider Harehills area) but is of a similar design to



those in Character Area 4. Emma works in a school and her husband works from home repairing cars.

### **Professional interviewees**

Martin Hamilton is the Director of Leeds Civic Trust. He has

[O]verall responsibility for delivery of the Trust's objectives which include stimulating an interest in and care for the history and character of Leeds, encouraging high standards of design, architecture and town planning and promoting the improvement of public realm and public amenity. (Hamilton n.d.)

Kate Newell is Senior Conservation Officer at Leeds City Council. Harehills is not within her remit for day-to-day case work but her knowledge of the neighbourhood is on a par with the allocated officer's. In addition, Kate works on special projects such as the government's pilot local listing project and designating conservation areas.

Ian Mackay is the Neighbourhood Planning Manager for Leeds City Council. He has worked extensively with local communities on the Beeston Hill and Holbeck regeneration project where the communities and housing are similar to Harehills. He supports groups wishing to make neighbourhood plans and leads government pilot projects.

### **Interview transcripts**

#### **Oral history interview. Participant F001, Jean Norris, 30 May 2019.**

INTERVIEWER: Okay so first of all I I'm going to start with a few general questions about you and your family and then we'll move on to some more detailed questions after that if that's alright. Okay, so first of all if you could just tell me how your parents came to live in Harehills.

JN: My mother was born in Leeds and the family lived in Harehills, so my grandma and my grandad lived there and my father was from Aberdeen but came to work in Leeds and that's when he met my mother. And they ended up living in Harehills. My mother at the time was living with her parents in Sandhurst Grove, my grandad brought my father home because he'd just moved to Leeds and was looking for lodgings, and so my mother ended up marrying the lodger!

INTERVIEWER: Very good. And then, would you say that was the reason why they chose to stay in Harehills, because of the family connection or was there another reason?

JN: All the family were living in Harehills at the time. All the brothers and sisters.

INTERVIEWER: Okay. And I'm just wondering if you can tell me anything about the family circumstances when all of you moved into the house in Darfield Road, and then perhaps as each of you moved out.

JN: Yes, my father was originally appointed as a sports director for one of the big clothing firms in Leeds but I don't think he earned a lot of money. [Before she married my father my mother worked at Burtons as did a number of her brothers and one of her sisters. When my parents married they moved into number 23 but once my brother and me arrived. My mother] did a lot of part-time jobs, on a need to, I don't know what to say, when money got short, and part-time jobs were plentiful so she'd go work for a while and I presume my grandmother, who lived at the end of the street, looked after us as small children when she went to work. But money was always in short supply because my dad had a gambling addiction. So sometimes on a Friday night when he got his wages he'd just blow the whole lot, on a losing horse and my mother had to borrow off family members to cope through the week. But as children we never knew that.

[I moved out of the house when I was 22, went to live in Hyde Park in a bed sit along with a couple of my friends. Mainly because of my brother's illness, life was very difficult then and I couldn't bring friends home anymore.]

INTERVIEWER: No. What sort of part-time jobs did your mum do?

JN: My mum worked at Crockett's the drycleaners. I used to go and meet her there from work [on Stony Rock]. And she worked on Harehills Lane, not, quite near the Fforde Greene at the Cremola factory. A dessert that you no longer see around. But I remember going to meet her there. And then my uncle [and aunt] bought the fish and chip shop in Bayswater Mount and my mum went to work there for many years for them.

INTERVIEWER: Yes lovely. So I mean your dad, he was working full time was he?

JN: My dad was working full-time. The sports job I don't think lasted very long, and he went to work for Kershaw's which was on Harehills Lane and he was a labourer there. [He was also chief Air Raid Warden on the night shift during World War Two based on the roof of Kershaws.] And he stayed there for many, many years and then Rank took it over, and they also owned Rank Hovis, [and part of that chain was Stokes and Dalton on the corner of

Torre Road and York Road] who produced cereals like Paxo stuffing and that kind of thing. And through his connection with Kershaw's he got a job there. And he stayed there until he retired. Then he went to work for my uncle who had a bakery and he worked there until he was eighty, but [none of his jobs were highly paid].

INTERVIEWER: Yes, right okay. So as I see, you do have a collection of photographs. Did you want to show me those another time?

JN: Yes, happily. There's quite a lot of groups in the photographs. My grandma with her daughters and daughters-in law in there. Weddings, and that kind of thing.

INTERVIEWER: Fantastic, thank you. So I suppose now if we move on to some of the more detailed questions, I wanted to ask you to think about the house and the garden. So I was thinking if you could describe the garden to me, and then move into the house and just take me on a walk through the house really and describe the rooms, the features, the furniture, whatever was in there really.

JN: Well the garden, I thought was a lot bigger than it actually is. When I went to Darfield Road recently I thought oh gosh, it's shrunk. But as a child it was very open, and in my mind I always see it as sunny, never raining. And there's a grass patch which my mum, not my dad, my mum cut with shears. We had a lilac bush and we grew irises, beautiful irises. And that was it really. There was a privet hedge on one side and just a wooden fence on the other. But the people next door, she was a really good gardener and so she grew quite a lot of plants along the fence which crept into ours so we benefited from that neighbour. And then up the steps to the front door, the door, the only door, and again I visited there recently and I couldn't believe how steep they were. In my mind they were never that steep but there was a handrail and that's still there, a metal handrail. And then into a small lobby and then another door straight into the sitting room.

INTERVIEWER: Could I just ask you before we go any further, was there a wall in the garden or was it just literally a privet and a fence?

JN: The wall was along the street, but between the houses it wasn't. It was privet.

INTERVIEWER: So privet was a dividing wall, the dividing line, between you and your neighbours?

JN: With one house it was but whether the neighbours at the side at some time had taken out and put a wooden fence in I don't know.

INTERVIEWER: Yes. Did you have a gate or anything like that?

JN: Oh yes there was, I'm just trying to think. There was a wooden gate, there was a wooden gate, yes and on the left-hand side we had a little patch of grass. And I mean little. And at the end of the garden, [on the left hand side of the house between the end of the grass and the house was a concrete slab and where that side of the garden met the house] that's where one of the dustbins was kept because underneath that, there wasn't room for two bins [so one of them was what we called the pig bin and that was kept on top of the concrete slab] and the [grey metal] dustbin was kept underneath.

INTERVIEWER: Underneath what sorry?

JN: Underneath this slab, because down the side of the steps going up to the front door, was a set of steps going down to the cellar door, and on the left was a place to keep the bin, and on the right was the lavatory door.

INTERVIEWER: Right, okay yes.

JN: And so you could come through the house, open the cellar door and leap across into the, if it was raining. Or you could come in off the street and go straight down to the loo which was under the stairs going up to the front door.

INTERVIEWER: Right okay. Could you tell me what the two doors looked like then please?

JN: Well the front door, there was very much, my first recollection and it stayed that way for a long time. Mr Wilson was a decorator who did all our family's decorating and as was the fashion, it was varnished and combed to look like wood, but it was wood! At the time I didn't think anything about it because that was the fashion. The inner door had two glass panels but with frosted glass in, in like a daisy pattern, and that was painted white, yes. [The cellar door was heavy tongue and groove painted dark green.]

INTERVIEWER: Did you have a fanlight above the main door?

JN: Yes there was a fanlight above the main door. And that was about it really. It was very small. Not very suitable to hang coats on really. The coats were hung up at the side of the stairs going up to the bedrooms.

INTERVIEWER: What was the fanlight like?

JN: I don't remember. I think it was the same frosted glass as the door. If I recall, which was very popular. It was very popular, in fact it's very similar to that one in there.

INTERVIEWER: Okay.

JN: But we originally, in the sitting-room, had a range, a black range. It was wonderful, absolutely wonderful and in winter my mum used to line the shelves in the oven with newspaper and put our pyjamas in.

INTERVIEWER: So what did the range actually look like?

JN: It was a black, cast-iron range. Very popular in the area, well all over really, Leeds. So it had an oven...

INTERVIEWER: Was that to one side?

JN: That was to the left-hand side, and to the right-hand side was, where you stood the kettle [on what looked like a small cupboard and then in the middle] you could light a fire in it. And then between the two, there was the actual fire was lit that you could put the kettle on to boil and you could cook on it. But my mum didn't cook because she did have an old gas cooker in the scullery. But she used to dry the clothes round that fire and I can remember as a child, getting inside the clothes horse, between the clothes horse and the fire, and feeling like I was in a little den.

INTERVIEWER: Very dangerous!

JN: And yes, above it there was a brass rail that you could put things on to air when they'd been ironed, and well the same thing with the clothes horse. The ironing then went on to the clothes horse to air. And on the mantelpiece there was a clock and two matching vases.

INTERVIEWER: The mantelpiece, was it, did it have like a surround that went round the sides as well as top?

JN: No. It was part and parcel of the range. It wasn't separate.

INTERVIEWER: Oh right okay.

JN: It was inbuilt if you like. And then eventually my mum got rid of that because... And she'd to pay for someone to take it away, whereas now it's about £5000 to get an original. But then she got [a tiled fire surround] and I went with her to choose-

INTERVIEWER: What year would this have been do you think?

JN: Around about the beginning of the fifties I would think and I went with her down Swinegate in Leeds to the fireplace shop. And we chose this ghastly, well at the time I didn't think it was, tiled fireplace in cream and brown and it had two bits that stuck out that you could sit on, and it had an arched bit and curved bit at the front. And the first time my mother lit it after it had been installed, without thinking, she did something she'd done for years out of habit. She'd throw all the potato peelings at it.

INTERVIEWER: Oh no.

JN: She just walked through from the scullery and threw the potato peelings which, all the brown water ran all the way down. I remember her having a fit and standing there saying 'Oh what I going to do?' All this stuff she used to burn on the range.

INTERVIEWER: I'm just thinking, because you said you used to have this pig bin. What went in there?

JN: Well my mother, obviously there were times when if it was bad weather my mother wasn't going to trail outside, so they got thrown on the fire. And of course suddenly she realised that something she relied on to burn all sorts of rubbish, was no longer available so things had to be rethought.

INTERVIEWER: What sort of things did she burn? I'm curious.

JN: Well, personal, sanitary towels, once my dad and my brother had gone to bed, and then, just I don't know, wrappings for things I suppose, although we did recycling of food waste and the blue sugar bags and things like that went back to the corner shop to be reused. There were other bits and pieces. And she no longer needed a newspaper to light the fire. So that would probably, I don't know, maybe just gone in the general rubbish. [Some newspapers were saved to put down on the kitchen floor when it had been washed.]

INTERVIEWER: Okay.

JN: To the left of the fireplace was a display cupboard, rather like that with the glass [vases and ornaments] in it, and drawers underneath and in there was kept all the best china and it was four times a year, my mum cleaned that cupboard out, put new shelf paper in, everything in it was washed and dried but the contents were never used.

INTERVIEWER: Was that in the entire cupboard, the top and the bottom part as well?

JN: Oh yes. It [the top half] was beautifully displayed and it was always kept, you know, washed and sparkly and everything. Cut glass, there was all sorts in there, and then the drawers, I always remember the top right-hand drawer had this new cleaner equipment in, the brushes and the tins of shoe polish and the cloth but I'm stumped to remember what was in the other drawers. [In the large drawer below was all the table linen, including a thick cloth to go under the tablecloth and in the bottom drawer were all the towels, both kitchen and bath towels.] And adjacent to that on the back wall, backing on to the next street wall, was the sideboard and it was a rather wonderful piece of furniture because in the middle it had a curved, fluted thing and unless you knew, it was actually a cocktail cabinet but you'd to open it by pushing your hand on it. There was nothing to get hold of to do that with so people just thought the fluted part was a decorative feature of it. It had two drawers and two cupboards and bun feet. And that was polished with Mansion polish on a regular basis. And the thing I remember about on that, was the top left-hand drawer had everything to do with writing; writing pads, pens, papers. The right-hand drawer had all the cutlery in. The best cutlery, not the everyday cutlery and in the left-hand cupboard. What I remember, [most about this cupboard is it was where my baby brothers food and milk was kept,] and one of my jobs was when my brother was born to get stuff out like his rusks and milk powder and things like that and take them through to the kitchen for my mother.

INTERVIEWER: Right okay.

JN: And also in there was a great big Foxes Glacier Mint tin which the sugar was kept in. So I remember that but I can't remember-

INTERVIEWER: What type of wood was it?

JN: I think it was oak. Inside it certainly looked oak, but it was very shiny.

INTERVIEWER: What finish was there on the built-in cupboard? What was that like?

JN: It was a blonde wood, probably Maple. And at the top it had a bit with holes in it and that was, the bottom had holes and that was for your bottles to go in and at top it had slots for the glasses, like wine glasses. It had a little fixture with cocktail sticks [which were made of glass and had a brightly coloured cockerel on top to hold when you were stirring your cocktails].

INTERVIEWER: Gosh.

JN: When my dad died, when they [a charity] came to take it away, I had to leave the room. I couldn't bear to see it going because it was my childhood. And my Christmas tree, the little Christmas tree was always on at Christmas. When tulips were out my mum always put the tulips in a big glass vase on the sideboard and there used to be a photo on the left-hand side of me as a child, a very young child, taken at a Scrimshaw's Studios on New Briggate. I've still got a copy of that and the furniture was called Moquette. And it was in a sort of burgundy colour. The sofa was on the wall between the kitchen door and the stairs [and then we had two of the dining chairs either side of the sideboard] and in the bay window there was a table and chairs for formal dining.

INTERVIEWER: How many chairs did you have?

JN: Four. And again very well polished. Everything was really well polished. I used to hate Fridays when I came home from school because the whole house smelt of vinegar and Mansion polish and the furniture was all piled up in the middle of the room because we had linoleum round the edge and a great big square of carpet. And that all, the mirrors, the glass, everything got done with vinegar and water and all the furniture every Friday was polished with Mansion polish.

INTERVIEWER: So the Linoleum, was that literally just strips round the edge or did it go all the way?

JN: No just round the edge.

INTERVIEWER: So it could be covered over.

JN: Yes. Eventually my mum did get fitted carpet but at first, I'm talking about when I was young and it was in a block pattern, like almost like a parquet floor pattern and we always had lace curtains at the window which were regularly washed with Dolly Blue.



INTERVIEWER: Right.

JN: Because that kept them, they were never white, and they were not dark cream, they were sort of pale cream but for some reason, I think they might have been dark cream to start with but they certainly weren't after all the washing. And then my mother had-

INTERVIEWER: Were they full height?

JN: Draw curtains yes. Draw curtains on top of that.

INTERVIEWER: Okay, and what were they like?

JN: Well I only remember one pair and they were Regency stripe in red and cream with little gold fleur-de-lis but I'm sure there were others before that but I don't remember.

INTERVIEWER: Okay.

JN: So, but my mum kept the house lovely. She was very house-proud as were all her sisters and brothers. I think it was having been brought up in a house of eleven, well, ten siblings, to get a place of her own it was just her pride and joy. And then in the kitchen, the scullery, there was Lino on the floor. There was a pot sink in a sort of mustard colour. It was quite deep and to the right of that was a tiled area [over a cupboard where the buckets and floorcloths and cleaning things were kept] and on it was, there stood an enamel tray so when the dishes were washed they were put to drain on this and then when they were dried and put away the water was tipped into the sink. And then there was a huge, I mean huge cupboard on the wall.

INTERVIEWER: Was it a built in one?

JN: Yes. That's where all the pans were, and the pans were cast-iron with a blue enamel. Weighed a ton. And the everyday crockery and cutlery was kept in there and then as you got high up were the things that you used maybe only once a year like the roasting tin, the big mixing bowl for the Christmas puddings and the Christmas cakes so everything sort of was in order.

INTERVIEWER: And what did that cupboard look like then?

JN: That was painted cream because we'd cream and green, were the colours of the day. I don't remember the kitchen ever being anything but.

INTERVIEWER: And that didn't have glass doors in that one? That was solid doors?

JN: No, [yes solid wood doors]. My mother used Fairy, block Fairy soap for everything and we got washed in that sink as well. We had a bowl specially to get washed in. My mother didn't use Fairy liquid until I was about mid-twenties. If anything could be done the hard way my mum did it. So then behind the door was the bath. And it had a pine top on it, covered in Lino, and at the far end towards where the cellar door was it had the bread bin, the three tier cake tins, the wire racks for cakes, and just a small space for your milk bottles to sit.

INTERVIEWER: Okay.

JN: And then when you wanted a bath, you swung the bath top up against the wall and behind that there were two bentwood stools, part of what we used to sit on because we used to eat on the bath top.

INTERVIEWER: Ok right, okay.

JN: So first of all you'd put the bread bin and the cake tins and everything on the bentwood stools. Then you'd lift this heavy, heavy top and prop it up.

INTERVIEWER: Was it hinged or was it loose?

JN: No, no it was loose. And that was between the oven and the cellar door.

INTERVIEWER: Oh so it wasn't on the same side as the cupboard?

JN: Yes. So when you went in the scullery, to your left was a sink and then up against the far wall abutting next door was a big cupboard.

INTERVIEWER: Oh right, oh right so because I was thinking that..

JN: At right angles to window.

INTERVIEWER: Okay. Right, because I was thinking that it backed onto the basement steps. So it's not in that position?

JN: No. So the bath backed onto [the sitting room], ran the length of the wall from the kitchen door to the cellar. So in winter, you took all the baking tins out of the oven, put them in the sink, and then used to light the oven and have a lovely warm bathroom [scullery]. It was great. And my job on a Friday night was to scrub the bathroom, the scullery

floor, with Vim and hot water in a bucket and everything. Proper old scrubbing brush and then when it had dried I had to put newspapers down so it didn't get dirty. But if anyone came to visit they were whipped up.

INTERVIEWER: Yes.

JN: So there was always the thing that if visitors came in, our scullery floor look very clean indeed. And then there was the door to the cellar, and then when you opened it, opposite was a long shelf and my mum used to keep things like Virol, I can remember that's where the Virol was kept. And cod liver oil, and tinned goods.

INTERVIEWER: So was that your primary food storage in that area?

JN: No, because there was room in the big cupboard for stuff as well. But then the, on there there'd be the scales which had weights on, black ones were the weights. And then underneath that was a batten and from it hung like the little dustpan and brush and all that kind of thing. And in summer we kept the milk in a bucket of water on the cellar steps. And there was a bit of a dogleg round and they were stone steps and again, another job of mine, scrubbing the stone steps. And when you got down into the cellar which was whitewashed with lime wash once a year, and that was part of my job helping my mum. You'd think my dad and my brother might have done that wouldn't you, but no. I used to help my mum with that. And there was a huge stone slab on brick, standing on two little brick walls. And the butter and bacon and dairy produce were all kept down there under cover.

INTERVIEWER: What sort of cover was it then?

JN: The sort of things you see now, half round...

INTERVIEWER: Like a net type of thing?

JN: Yes. And everything was wrapped in greaseproof paper and protected as much as possible. And really, I don't remember things ever going off. Because the cellar was lovely and cool. It had a concrete floor.

INTERVIEWER: Right okay.

JN: So that's what faced you when you went down the stairs. And then to the right of that on the wall adjoining next-door was the set pot as we called it. And it had a stone top which was quite, a bit like a flagstone. It was quite thick, in a sort of half a threepenny bit shape.

INTERVIEWER: Oh right, okay yes.

JN: And the copper had a wooden lid with a wooden handle on it but my mum never used it. She put things in it, like storage.

INTERVIEWER: Oh right, gosh.

JN: And under it was a grate with a little metal door on it that you could light but we never used that. No my mum never used it.

INTERVIEWER: So how did she get her hot water?

JN: She'd just boil it.

INTERVIEWER: On a range?

JN: On the kitchen stove. And then under the window, was a massive mangle, a real humdinger of a mangle. And again, one of my jobs was to hold the stuff as it came out, the sheets, pull them through while my mum [fed the washing into the rollers and] worked the wheel. And to the right of that, at right angles to the window was again a mustard coloured, very shallow, butler's sink and my mum used to have an enamel bucket and in that she, she used to soak things to be bleached, so that's where all the bleaching got done down there in a bigger mangle bucket, a white bucket. And then she had another bucket that underwear went in but that was under the sink, out of sight. And in the middle of the cellar was this huge a table, very coarse grain that had been scrubbed within an inch of its life so it's bleached white. And my mum used to scrub things on there.

INTERVIEWER: Do you mean clothes?

JN: Yes. Collars, anything like blouses, shirts that needed, had a grubby bit or, and underarms, you know my dad's shirts, under the arms and things like that. And then when I took to washing my own clothes, I used to lay my sweaters and things flat on this pine table [to dry]. It had really bulbous legs, brown, painted legs. Or maybe not painted, just brown, probably mahogany you know. And also down there on the wall between the sink and the cellar door was the clothes horses and all this paraphernalia for drying out things outside, the prop and the washing line because you didn't leave the washing line out. And they were all kept down on that wall so it was very organised down there. And when my aunt and uncle came to visit for the first time, they lived in London, my dad's brother and

his wife, they couldn't get over the fact they thought it would make a wonderful, wonderful summer sitting-room. And my mother's face was a picture.

INTERVIEWER: So for her, was its primary use the washing?

JN: Washing, yes. Keeping things cool and of course within that as you came down the stairs immediately to your right was a wall with a door set in it and that was the coal cellar.

INTERVIEWER: Right okay. What was the door like into there?

JN: It was a plank, wooden plank door with a latch on it. But my Uncle Max, my mother's eldest brother-in-law, paid for heavy steel girders to be built in to, between the floor of the scullery and the coal cellar. It was a precaution in case an air raid, damaged the house. The story goes that the sirens went one night and I had a little cot down there made out of a suitcase.

INTERVIEWER: Wow, gosh.

JN: And my dad closed the lid with me in it. I didn't get locked in but he, you know, it had closed. My mother never let him forget that. And then in the far corner of that was the chute for the coal coming in. And that had, outside, had a big lovely, heavy, very ornate, black iron door that was lifted upwards.

INTERVIEWER: Okay so it was like in a-

JN: They were in slots, lifted upwards. I've got one out there now. Almost the same. And, so that was the coal cellar, and that's all that was in there because obviously it was really dirty when I went in. And that was one job my dad did. He used to bring the coal up.

INTERVIEWER: How often did you get it delivered? How often was the coal delivered?

JN: You know I can't remember Joanne. I don't know but in winter, I would think it would be fairly regularly until my mother in the early fifties-

INTERVIEWER: And was it kind of delivered to fill the room, or was it just like a small pile?

JN: No there was a lot of it. So I don't think they could have come that often. Because the fire didn't get lit really, mainly in the evening, in cold weather. Weekends maybe it might, or maybe if we wanted to air a load of washing. But clothes were hung up yes I've just

remembered there was clothes lines in the cellar for when it was raining. Yes I can remember fighting my way through the sheets.

INTERVIEWER: Because I think you said you used to play down there didn't you?

JN: Oh we did. Because obviously when it was wet you know, yes so, well we'd do things like we'd go down there and do things on the table like crafty bits and drawings and things at the table. But there were no chairs there.

INTERVIEWER: No, okay.

JN: But I don't know, marbles, I can't remember but we did seem to play down there quite a bit.

INTERVIEWER: And did you have anything at the window, curtains or anything like that?

JN: There was a lace curtain at the window.

INTERVIEWER: What about in the scullery? Did that have anything?

JN: It was, let me just think, I think that the bottom half was glazed so that you couldn't see in.

INTERVIEWER: Okay.

JN: It was, what do you call it?

INTERVIEWER: Sash?

JN: Sash window. And that was opened regularly, to let cool air in, and my mum used to put tomatoes on the top of the sash, green tomatoes.

INTERVIEWER: To ripen them.

JN: And actually that was a very common thing, you'd see that in lots of [houses], these tomatoes on the window. And it had a lovely little fixture with like a round knob that was ridged, and a catch, all brass. But yes, and we lived opposite the shoe factory. And people used to go home for lunch in those days and they used to pour out at twelve or something and I always remember the kitchen window was open one day and I went to the loo and we used to have newspaper on a string and I was an avid reader so you know, I'd sit myself on the loo and I'd be reading. And then I'd get halfway down something really interesting

and of course it was torn across so I'd spend ages looking through these newspapers for the rest of the story. And I always remember, I'll never forget it, my mother shouting out of the scullery window 'How much longer Jean are you going to be down there?' And I can remember thinking *I'll be down here till everybody's left the factory*. You know, letting everybody know I was on the loo.

INTERVIEWER: Oh dear.

JN: You know, at a certain age you find that really embarrassing.

INTERVIEWER: What was it like that toilet then? What was the room like and the toilet?

JN: It was just very basic. It was the high tank, the wooden seat, the newspaper on a string on the back of the door, and a toilet brush, a really old thing it was in, you know with a wooden handle [in an enamel jug].

INTERVIEWER: And what sort of floor did it have?

JN: Concrete. Just a concrete floor.

INTERVIEWER: Was that the same in the coal cellar part as well, concrete?

JN: Yes the thing is, it wasn't given my mother's usual, I mean it was whitewashed but it was not somewhere she spent a lot of time on and it was freezing in winter and you couldn't wait to get out. It was awful.

INTERVIEWER: Because you had a toilet to yourself didn't you? You didn't share with a neighbour?

JN: Yes. Oh yes, we were very posh. And, but also, and you know, talk to other people, we used to do our courting down there, you know, out of view of the adults upstairs. Can you imagine! In winter, you go in the loo. You'd go in the loo for a snog.

INTERVIEWER: Gosh.

JN: Yes and also then when I took up cycling, when we got bikes, my brother and I they were kept in the cellar.

INTERVIEWER: Right, okay.

JN: And what a wonderful house because it accommodated everything, it really did. And we had a really old, blue, enamel with white speckles, stove to cook on but eventually my mother got a cream Cannon with high-level grill. That was like another pride and joy item.

INTERVIEWER: What year would that have been when she got that?

JN: [About early fifties I think.] And everything was saved up for. All inherited or you know, there was very little in the way of new.

INTERVIEWER: So was most of your furniture kind of not new to you?

JN: I have an idea that somewhere in my many bags of stuff, is a receipt for some of that furniture if I can find it.

INTERVIEWER: Oh, right.

JN: For some of it. But it would have been saved up for and also our family always used the same people to buy things from. So everybody knew everybody and you know everything you got was good quality and it would just last forever sort of thing. And gradually, like everywhere else, we got a tiled fireplace and then eventually the Moquette was replaced by faux leather, leatherette in a bright red. I hated it. But with Moquette cushions.

INTERVIEWER: Yes.

JN: And at Christmas, every year there was a two-seater sofa and we'd get up on Christmas morning and my presents were on one cushion, my brother's on the other. They were always there nowhere else oh, we couldn't wait, especially that selection box. And I always got a Girls' Crystal Annual and my brother got Eagle. And then that was the main present really. And then bits and pieces, the selection box, maybe a pair of gloves or something but the excitement was like beyond, you knew what was coming as well. You know that Girls' Crystal Annual, I couldn't wait to get reading it. It was all set in a period that meant nothing to me. It was you know, way beyond my sort of knowledge of how the other half live. A bit Enid Blytony.

INTERVIEWER: Yes. So just to finish off on the ground floor rooms then, so I think you mentioned you had like a ceiling rose and cornices and skirting boards and things like that. Could you just describe those to me?



JN: Well not really, I mean all I know is we had them because I know when I got a new build, that was the first thing that struck me, no cornices, no nice ceiling roses yes.

INTERVIEWER: Okay, and on the interior doors, because they were the panel doors weren't they?

JN: Well we had panel doors with, we had the old pine doors and then the fashion changed and along came the hard, hardboard was it? And all the, the door was completely transformed to be flush, that's what they called it flush doors. [These were done by our joiner neighbour at number 27.]

INTERVIEWER: What year would that have been you think?

JN: Well probably mid-fifties, or maybe a bit earlier. But the door into the lobby wasn't. The two things remained. But I always remember because even then I was forming my own ideas about interiors, and my mum bought some like Bakelite, no plastic actually, with ghastly swirls in it and they were sort of, almost a cheese wedge shape, long thin, and they were set off the door with chrome bits and I hated them. I can remember thinking my mother had gone mad.

INTERVIEWER: What were the handles like before that?

JN: I think they will have been knobs.

INTERVIEWER: Right, okay.

JN: But the thing is that I think it must have been round about Festival of Britain time when everybody was going contemporary so my mother took me and my brother to the wallpaper shop and said we could choose for the chimney breast, otherwise it was, you know the, not Lincrusta, the embossed type paper but my mum used to go in for a very plain design.

INTERVIEWER: Right, yes.

JN: So because it was contemporary, we chose a bright red one with stars, white stars.

INTERVIEWER: Right.

JN: And then when it went up I thought oh that's a mistake.

INTERVIEWER: Oh dear.

JN: My mother hated it, I hated it and my brother and my dad were not really bothered. But only a few years ago talking to my Auntie Mary, my mother's youngest sister-in-law, she said 'You know Jean I never understood what happened.' She said 'Your mother went a bit mad one year and she put this awful red wallpaper up. It was so unlike her taste,' she said, 'I never liked to tell her.' And I said 'Well that's our fault.' I said mother let us have our choice and then when we chose something she didn't like she let us go ahead with it. [The new look didn't last long, the red paper was stripped off and the door handles changed to a plain milky white rectangular style and we went back to the pale cream walls and it stayed pale cream all the time they lived there. Eventually my mother got fitted carpet, pure wool in a pale cream with soft pastel colours in a Jacobean pattern. That would have been towards the end of the fifties.]

INTERVIEWER: Yes.

JN: But, looking back she was very forward thinking because I was allowed to choose the paper and the curtains and things for my bedroom.

INTERVIEWER: Oh right. So which bedroom did you have then?

JN: I had the attic.

INTERVIEWER: Oh right, okay, so what was it like?

JN: Oh it was lovely. It was my little haven and when you went up the stairs there was a section where the suitcases were kept, and general storage. And then there was door into my bedroom which had, on the right, the sloping roof with the metal-framed skylight window with a big curved metal bar with holes in it, you know.

INTERVIEWER: Yes to open it.

JN: And then I had a double bed, I had a chair, a very nice art deco chair that my Auntie Mabel gave me, at the side of the bed, and the bedding was half of a cosy comfort quilt which I know about now but it had been cut in half. I think who cut it in half? You know, for wintertime. And then one of the alcoves I had, one of the neighbours, Mr Brownbridge, the joiner, he came and put a shelf across the alcove with a piece at the front that hid the curtain rail. And I went with my mother to Dawson's and I bought the most beautiful Sanderson, well she bought the most beautiful Sanderson in a very pale, very pale yellow big blowsy cream roses on. And the wallpaper I chose was a very pale lemon and white,

white stripe and it all coordinated. You know when I think about it. And then in the other alcove which had a sloping bit because of the ceiling, was the cold water tank and that was all built in eventually and so I could keep all my books and ornaments. And then in the other corner I had a chest of drawers and a little mirror on a stand with knobs at the side and a little drawer underneath which my grandma gave me, beautiful. I went and painted it white because in those days everyone was painting everything white. So I had a very cosy bedroom, lovely.

INTERVIEWER: What did you have on the floor?

JN: I had Lino with a rug, at the side of the bed. And I also had on the bed, bedside, well a light, that hooked over the bed head with the switch on [a cord] thing on yes.

INTERVIEWER: What where the switches like in the house?

JN: Well they were all original, they were all brown. Brown Bakelite sort of things. But, and this was a sort of oval switch that was oval and brown with a click switch and the actual material, I don't what you call it, it was like a plastic almost but knobbly and it had like blanket stitch round the edge.

INTERVIEWER: Oh yes.

JN: But it was great because my friend used to come and stay and I'd got a double bed and you know so that was good. And they used to stay even when I was twenty or so. Barbara who was my best friend used to come and stay when we'd been to the Majestic in Leeds. And we used to spend hours talking you know. And we always had feather pillows.

INTERVIEWER: Right okay.

JN: And lovely eiderdowns. My mum had really nice taste.

INTERVIEWER: Did you have anything at the window in there with it being a rooflight?

JN: The skylight?

INTERVIEWER: Yes.

JN: No. Never. It wasn't overlooked or anything. But I'd stand on the end of the bed on a summers day and looking out, wishing I had somewhere to go. I can remember that I wish I had somewhere to go. [This was before I got a bike.]

INTERVIEWER: Because you were facing across-oh no you were you were facing the North weren't you?

JN: I was facing the shoe factory.

INTERVIEWER: Yes. So you would have seen the other side of Harehills.

JN: [No I could only see the top and bottom of the street and the houses in the street that ran parallel to Harehills Lane.] And of course it always smelt sooty up there when you looked out of the window. I remember that, pigeons. But of course there wasn't a lot of traffic so it was very still sometimes, and nobody about. I can remember that and feeling oh I want to go out but, it might have been a Sunday that I remember but I was very happy I loved that room, I really did. I had a little crinoline lady that was a brush at the bottom and of course the torso was the handle and I had a musical box that somebody bought me that had a crinoline lady twirling round.

INTERVIEWER: Oh right, lovely. Yes. And then what about on the floor below, your parents' room and your brothers?

JN: Well this is the strange thing. I don't remember my parents in bed together.

INTERVIEWER: Right, okay.

JN: Obviously my brother had the room that then became the bathroom because the bath was in the scullery and, but I just don't remember seeing them in bed together.

INTERVIEWER: But they had a double bed in there did they?

JN: Yes. And they, my mum had a burr walnut wardrobe, dressing table, which she had until she died. And they had a lovely little cast-iron fireplace on the chimney breast with inset, was a two bar electric fire.

INTERVIEWER: Oh right okay.

JN: And it had a ceramic... pieces that were, when they were lit by the gas, they glowed. So it wasn't electric it was gas.

INTERVIEWER: So would they, had they put the gas in then? Would it have been coal originally?

JN: It was always there. I don't know what the mechanics of it were when I come to think about it. But I can remember-

INTERVIEWER: What year would that have been?

JN: Going up at night and my mum, in summer [if it was cold in our bedrooms], would light that fire and she'd put our pyjamas on a pillow in front of it so we always, I think maybe she worried that they weren't aired enough. But no, we used to sit there and read in front of this fire.

INTERVIEWER: Because you didn't have a fire in your bedroom did you?

JN: No, not in the attic I didn't. No.

INTERVIEWER: And was there a hearth in your parents' room?

JN: I don't think there was. I think it went straight up. It might have been you know under the lino or something, like maybe where there'd been a bit of tiling but I don't remember it being visible.

INTERVIEWER: What was it like in the living room?

JN: What?

INTERVIEWER: The hearth area in front of the range.

JN: Well in front of the range was a fender, a brass fender with a bit of thing to stand the coal bucket and thing in. But when that went of course this ghastly tiled job came with its own frontage and it had, as I say these two like boxes sticking out and then a bit in between and it had, you see them everywhere, the knight in armour, in bronze. And the what you call it, matched, the grate matched the sort of bronze, the almost iridescent looking I think. And I know I hated it with a passion, I really did. I thought it was the ugliest fireplace I'd ever seen. But my mum loved it so much. When I went to Swinegate she rushed over and 'Oh' you know and I hadn't the heart to say I hate it.

INTERVIEWER: Oh dear, gosh. So yes they had like Lino in their bedroom floor. Did they have a rug each side of the bed?

JN: No they had a big rug.

INTERVIEWER: Oh, okay. Over the whole-

JN: Yes.

INTERVIEWER: Right okay.

JN: We never had all Lino except in the kitchen. Everywhere else was round the edges.

INTERVIEWER: Right, ok, yes.

JN: So there was a big wardrobe on the left-hand side as you walked in, opposite the window and then on the right-hand side between the window and the other small bedroom was a smaller wardrobe at an angle, and a dressing table on the left of the window. And my mum used to push the window up and sit on it with her back to the street and pull this sash down onto her knees.

INTERVIEWER: Oh dear.

JN: I know, but a lot of women did. They used to talk to each other, shout you know 'Oh, oh, oh.' Gossip while they were doing the windows. Totally perilous but I mean I don't recall my mother ever saying somebody had had an accident.

INTERVIEWER: No. And how often would she clean the windows?

JN: Oh regularly. It's all part of the vinegar thing. Yes, everything, the window sills outside they all got done regularly, the steps outside they were scrubbed. Everything was, just immaculate. I mean that was my mother's thing. Immaculate. You couldn't go any higher in her books. If somebody was described as immaculate they would do for my mum. It was her byword.

INTERVIEWER: Yes. And then did she have curtains in her bedroom, or nets?

JN: Yes we had net curtains and draw curtains, and same in the other bedroom. I've a feeling eventually, the nets might have gone but that might be my imagination. You see downstairs we didn't have anyone really overlooking us directly but we did have people from the factory up and down all day and everything. And nets really were just for privacy as much as anything. But I always felt proud when I took friends home because I'd got such a lovely home you know. I knew it was never, I never, you would never have caught my mother not being clean and tidy. And she wore an apron that was always spotless and her ironing was legend you know. Getting in a bed at my mum's was an absolute joy. Everything was ironed to perfection. There was something about going to bed at my mum's, even

when I'd got the boys and we'd go stay. You know I'd climb in and say 'Oh this is like heaven.'

INTERVIEWER: Yes.

JN: Because it always smelled so fresh and lovely and cool. And the boys loved sleeping at their gran's so yes, it was amazing.

INTERVIEWER: So can you remember anything about your brother's bedroom?

JN: Just, all I can remember obviously is a single bed. I don't remember anything else about it. It's not a room I'd go in that often. But up the stairs, and on the left-hand side it was tongue and groove panelling and that's where the coats were hung. [My father occasionally used my brother's room for treating injured football players – he had trained as a masseuse after he left the army.]

INTERVIEWER: Oh, okay.

JN: And some shoes would march up each of the steps.

INTERVIEWER: Oh, so you kept those on the stairs?

JN: Some were kept under the bath. There was a gap between the end of the bath and the wall adjacent to the cellar door and wellies went in there and things like that. There was a place for everything really. It was compact but it was just lovely. I've nothing but good memories.

INTERVIEWER: That's nice to hear. So just going back to kind of this scullery and, obviously you've already mentioned privacy issues in terms of going outside to use the toilet, what kind of as you were growing up, what were the privacy issues like in terms of bathing?

JN: Well the privacy issues were the bath. And we didn't have locks on the door between the kitchen and sitting room and I'd be in the bath soaking, and you know my dad would [\*knock, knock, knock\*], 'Come on Jean I need to get some coal, get out the bath.'

INTERVIEWER: Oh dear.

JN: And so the privacy issue was that when you'd had a bath, you'd to get dressed before you could, you couldn't just wrap a towel. That wouldn't have gone down well with my family at all. You'd to be properly dressed.

INTERVIEWER: So in terms of like, obviously there was four of you in the family, how did you coordinate bath times with each other and around use of the scullery?

JN: It was funny really. As a child we used to have a tin bath in front of the range on a Friday night. The usual thing, wash hair, bath. I don't remember my brother being in a tin bath but I do remember that every Friday night my Jewish uncle and my mother's oldest sister came every Friday night. And I used to sit on my mum's knee when I'd had my bath and my hair washed and she used to put these dreadful metal grips in my head to make waves. And I can remember falling asleep, my head on her chest and hearing her voice. And my auntie and uncle being there every Friday. But then, when we were getting older, we didn't have a Friday night in so much as, because I was going out a lot with girl friends and boyfriends and everything, I'd have a bath when I wanted. And eventually we got an immersion heater when the old range went out which supplied the hot water when the ghastly fire came in, we had to get an immersion heater and I was forever in trouble for putting the immersion heater on too often to have a bath. And I think it was just, we were a bit unusual that we didn't just stick to the Friday night bath night I think. I used to wash my hair in the sink, in a bowl and I used to buy jugs of beer from the off-licence shop on Ashley Road and rinse my hair in beer which is supposed to make it shine. But it was never an issue. I don't remember anybody sort of clashing about when they wanted to get a bath which, but most people I knew, Friday night was it you know. But to me, you see the thing is, the school I went to had showers and every day we did sports, and every day we had a shower and I think that rubbed off on me in that I wanted to be clean more than just one day a week.

INTERVIEWER: So if everyone had a bath generally on a Friday, I mean, did you have to wait till after tea and all the washing and things had been done?

JN: Yes, yes. But if I was going out on a Saturday night, I'd get a bath on a Saturday afternoon or something like that. I just, you know. It was pretty relaxed in that respect. I think even when I was child when Friday night was bath night but as we got older, and my mum worked in my auntie's fish and chip and she used to come home smelling awfully. Oh, terrible smell of fish and chips and so she was forever washing her hair and in the bath, so yes it was very well used was the bath.

INTERVIEWER: Very good. Can I just pick up on, because you mentioned you got the immersion heater, but before that when you said you got water from the range, was that literally kind of like boiling pans on it or did it have like a back boiler?



JN: I don't know. I think it must have had a back boiler because we had the hot and cold taps. We didn't just have a cold tap.

INTERVIEWER: Right, okay.

JN: Yes, I don't recall ever boiling water for the bath while we had the range so I think it must have been a back boiler.

INTERVIEWER: Right okay. So I think like, to finish this section I'm just going to ask you if your parents ever made any modifications to the house during the time they lived there?

JN: The immersion heater, the new tiled fireplace, the doors were flushed. Eventually, fitted carpets.

INTERVIEWER: Okay.

JN: I'm trying to think what else. No apart from decorating and everything, the cupboard remained in the alcove with all the best stuff in it. No, everything pretty much remained the same.

INTERVIEWER: So the whole time they lived there the bath remained in the scullery, is that right?

JN: Yes.

INTERVIEWER: Okay. I'll just check actually, the fireplace in your parents' bedroom, did they use that?

JN: Yes, they had the little gas thing [in a cast iron very small fireplace]. They were ceramic, with holes in, like a lacy effect and they glowed when it was lit. Yes, because my mum moved to Karnac Road because of my brother. She wanted to have two reception rooms so that when my brother was ill, she could take people in the front room and have a chat... So he'd sit in the back kitchen with my dad and she'd take my Auntie Lil or her sisters in the other room so they could have a chat...

INTERVIEWER: Okay.

JN: So that's why they moved.

INTERVIEWER: Right.

JN: Because of my brother, not for any other reason.

INTERVIEWER: Right okay. That's really interesting. So I suppose now, I mean I know we have touched on quite a bit of what I'm going to ask you next but I wanted to ask about how you used the house and a typical day. So I suppose if you wanted to start with kind of, you know, waking up and then who was out the house first.

JN: Well, my dad was out first, and then me and my brother, but I can't remember, my brother went into the police force so he worked shifts, so it would be all different, but I was out every day at the same time. Always running the length of Ashley Road because I was always late to catch the bus at the Yorkshire Penny Bank.

INTERVIEWER: Was this when you were working?

JN: Yes.

INTERVIEWER: Can you remember back to when you were at school?

JN: Schooldays, on schooldays, my dad then me, then probably my mother. Because I had to catch, I had to go all the way to Bayswater Mount to pick my cousin up, or call for my cousin and then we ran down to Roundhay Road and got the tram and then walked up from Oakwood. Or if we missed the tram we'd get the bus which stopped at the school gates, but cost more than the tram.

INTERVIEWER: Yes.

JN: And then we'd walk home. We never got transport home.

INTERVIEWER: So this would have been your secondary school?

JN: Yes.

INTERVIEWER: Your primary school, did you go to-

JN: I went to Brownhill, which was halfway-

INTERVIEWER: Was that infants and juniors then?

JN: I went to Gipton [Infants School], so-called, then I went to Brownhill Primary School.

INTERVIEWER: Okay.

JN: Which is now demolished, but it was up Harehills Lane.

INTERVIEWER: Right, okay.

JN: And then from there I passed my eleven plus and went to Roundhay High School. And after school I had a paper round [in the Oakwood area] and on a Tuesday, Thursday and Friday night and all day Saturday, I had a job at the hairdressers so I did paper round and then I went to my job at the hairdressers. And at four o'clock I finished the hairdressers and went to Oakwood to do my paper round. All walking you know.

INTERVIEWER: And how old would you have been when you were doing all these jobs?

JN: Well, I got the paper job when I started at Roundhay High School. And it was quite a big round and there was quite a lot of walking, long driveways that kind of thing. Whatever the weather. And then I'd homework of course. So yes, just, I did, I went on Street View and it was like nearly three miles walk.

INTERVIEWER: Really.

JN: Yes. But thought nothing of it.

INTERVIEWER: Yes.

JN: So for breakfast we'd have toast most days, or cornflakes. Then when I was sixteen and started work after I'd finished at school, I went home for lunch every day because we had an hour and a half lunchbreak which was quite unusual.

INTERVIEWER: So when you were at school did you have a school dinner?

JN: Oh yes. And then I'd go home to a lovely cooked meal. And my friends used to just be gobsmacked if they came with me because my mum, if friends came home we sat at the table in the sitting room, but if it was just family we'd sit in the scullery. But at lunchtime, we had meat and two veg and pudding with custard, followed by a piece of cake and then, more often than not I fell asleep in the chair. And my mother would wake me in time for the bus. And then I'd come home at night and have the same. You know, it astounded my friends from the South because they just had bread and jam or something for tea. But my friend Barbara said 'How do you do it, how do you stay so thin?' She used to come home with me and my mother would say 'Piece of apple pie?' And she'd just had a pudding. My mum was a great plain cook. Everything was very tasty. But I knew each day what we'd be

having so I could say to somebody 'We're having sausage and mash tonight do you want come home for tea?' you know.

INTERVIEWER: And did your mother sort of welcome people in at no notice?

JN: She was always a bit, shy, my mum, in that respect because family and her one friend, Avril's mum, Auntie Lil, she knew them enough not to be, but strangers terrified her. But she never would say if I took someone home 'Oh you shouldn't have brought them' or anything. I think she was quite pleased that I wanted to. And I always remember bringing a girl from work home called Margaret Byram and we were sitting having sausage, beans and chips when it came on the radio that President Kennedy had been assassinated. And she was a devout Catholic and immediately jumped up and said 'Oh I've got to go to St Anne's, I've got to go to mass.' And my mother's face was a picture. She was like 'Don't you want to finish your tea first?' 'No I must get off.' She said 'Will you come with me?' And my mother is looking at me like [\*warning face\*].

INTERVIEWER: Oh dear.

JN: So I went with her but my mother couldn't get over the fact that she didn't eat her meal before she went because you know wasting food was not a thing. But yes, people were always, I was always amazed, people who lived in a semi-detached or detached house, and they'd come home with me and they couldn't believe how lovely my mum's house was. You know they always thought you know I think the girls at Roundhay were from the suburbs and there were only four of us from the inner city and so there'd be 494 girls came for buses on one side of the driveway at school and four of us, the city girls on the right. And the teachers were horrible to us.

INTERVIEWER: Really?

JN: Oh yes.

INTERVIEWER: Gosh.

JN: They made, so you were made to feel inferior for being in, well it was more or less inner-city wasn't it. And for a while, I didn't invite people home.

INTERVIEWER: What was their kind of thinking behind that then?

JN: It was a snobby school, you know. It really was and you know comments like 'Oh you know it's speech day tomorrow. We ask your parents to park with consideration for others, not leave big gaps between the cars,' and this kind of thing and then 'Oh, that doesn't apply to your parents Jean does it because they'll be coming on the bus.'

INTERVIEWER: Oh really. Gosh.

JN: I used to shrink. And then when it came to playing games, we'd all get ready to go on the hockey pitch and then, 'Sorry everyone, we've got to wait a bit longer while Jean goes in the basement to choose one of the donated hockey sticks.'

INTERVIEWER: Right, yes.

JN: That kind of thing. They were very cruel. So I couldn't wait to leave because it was constant.

INTERVIEWER: And were the girls like that as well or was it the teachers?

JN: No. It was the teachers. And I made a friend. She lived in, she lived at the bottom of Easterly Road, Dibb Lane area, and yes, I became one of the family there really and the only thing is I can remember they were quite well off and I was the only one who, in our class who never went on a school trip abroad. And I can remember her coming and saying to my mum, 'My mum said she'd be happy to lend you the money for Jean.' That didn't go down well.

INTERVIEWER: Yes.

JN: And then she came down with me to my aunt and uncle's fish and chip, and we were having a cup of tea and she said to my auntie and uncle 'Could you lend Jean the money to go to Switzerland?'

INTERVIEWER: Oh gosh.

JN: It was like, don't bring her here again.

INTERVIEWER: Yes.

JN: So yes, it hadn't occurred to me until I went to Roundhay that I was one of the deprived, but I was made to feel that way by the teachers.

INTERVIEWER: Was the Switzerland trip something they did every year?

JN: Yes.

INTERVIEWER: Yes, because somebody else mentioned going to Switzerland who I've interviewed.

JN: And of course, come September, everyone had to write an essay. First thing was you had to write an essay on your visit to Switzerland and of course then I got it 'You didn't go Jean did you? So what are you going to write about?' You know and I used to want to...

INTERVIEWER: Yes, that's not nice.

JN: And in those days, well of course now I would have answered back, but in those days I just wanted to die.

INTERVIEWER: Oh dear.

JN: And I got a bit resentful you know with my parents because you know, I had two grannies, big granny and little granny and little granny used to knit extra welts onto my cardigans. I shot up all of a sudden, and I'd false hems on everything and I got teased about that because they were all different shades of navy.

INTERVIEWER: Oh, right.

JN: But, and the hems on my navy gymslip you know obviously navy had faded and then I had a brand-new bit of navy around the bottom.

INTERVIEWER: Yes.

JN: But I got over that. I was quite happy for people to come home.

INTERVIEWER: What kind of things did you do in the evenings then after you'd been out?

JN: Well I read a lot. Before we got television I was always, had my head in a book. Drove my mother crazy. Avid reader. At Compton Road library I could, you know, forever, with my dad trotting down to the library. He'd go in the reading room while I sort of, and I can remember sitting on the parquet floor so I could see all the books on the bottom shelf and the smell of it and everything. I was really disappointed when I went [recently]. But yes, reading was my big thing. My mother had no hobbies like sewing or knitting or anything so I wasn't taught any of those skills. We didn't play cards in later life. I didn't know how to play any card games. My mum's whole life was cleaning, baking, cooking, washing, ironing,

visiting the family, so you know, but I always, my dad was an artist, very artistic and so we used to draw a lot as well. And so I took, I got O-level art but mainly because of my dad's encouragement.

INTERVIEWER: That's really nice.

JN: Yes, so I wanted to go to art school but I had to leave school at sixteen to put some money in the family coffers.

INTERVIEWER: The artwork, was that something you did from when you were a younger child or was that more in your teens?

JN: Well my dad taught me to draw and everything, that and reading really and then of course television came.

INTERVIEWER: When did you get a television?

JN: After the coronation. We went, my aunt who lived in Bayswater Mount, she got that standard brown, tanny Bush television and it was about thirty of us crammed in there, watching the coronation. The whole street was there.

INTERVIEWER: Yes.

JN: And I can remember being a bit annoyed because you know it was just, it was like standing room only, and a bit jealous I think, you know. But I know when we got a television. My mother refused to get a television till I'd done my O-levels because she thought it would be a distraction. My brother was so resentful. But when I'd left school my mum got a TV but I thought that, looking back on it, I'm full of admiration, you know.

INTERVIEWER: Yes that's good.

JN: Because she was right. It probably would have been a distraction.

INTERVIEWER: So just thinking about the rooms where each of you used to spend your time so, you did these arts and crafts so you mentioned earlier that was in the basement, is that right?

JN: Well no [not all of our drawing etc as some was also done upstairs], that was a rainy day sort of throwing a tennis ball to each other and things like that. But I read a lot in my bedroom and I'd sit at the dining table and draw with my dad, things like that.

INTERVIEWER: So were there any kind of spaces in the house that were kind of not really used regularly or were used for only particular things?

JN: No. Well, my parents' bedroom, they just used that for sleeping, but my bedroom, I'd take my friends up there, read a lot of up there. I used to clean it you know. I was always dusting little bits and pieces. Yes I just loved that room, I really did. And then Marie's mother taught me to knit and so then I became, you know when I was about fifteen, I got in to knitting in a big way and I'd run down the street with needles like this because I dropped a stitch.

INTERVIEWER: Oh no. You needed someone to rescue it for you!

JN: 'I've dropped a stitch again.' So yes, I just, but the big thing is that we went out, walking as well, this was the other thing as well and then I took up cycling in a big way so I was hardly ever at home.

INTERVIEWER: What age did you take that up?

JN: I was seventeen when I joined a club but I'd been cycling for about [four years], next door but one, the Allen family, gave me a great big heavy Rogers which was a cycle shop in Leeds, where the Victoria Quarter is now. I know my mum paid five pounds for it and it was like a lot of money and I paid her back with my hairdressing and paper money.

INTERVIEWER: Oh right okay.

JN: And it weighed a ton but I was off you know I just you know I couldn't wait. I was all over on it. I think you've seen the photos of me and Marie up at the stables on Gledhow Valley Road and I was always up there on my bike and then when I decided I wanted to take it further I started saving up and I bought JRJ, Bob Rogers bike and I had it handmade, the frame, to cope with road and track racing because I couldn't afford one for each. And all the serious cyclists used to dismiss it out of hand but the frame was £45 and I was earning like £4 a week by then.

INTERVIEWER: Oh goodness.

JN: So I had to save like mad and eventually when I was able to pay for the frame then I had to get everything else to go with it but I told my mum, I said 'I've done it I've got my bike.' And she said 'Well where is it?' And I said 'Well it's still at bike shop.' I said 'Now I have to



save up for the wheels and the handlebars.’ And my mother said ‘You paid £45 and you’ve got wheels...’

INTERVIEWER: Oh no.

JN: And I can remember bringing it home and I was so excited, it was pale blue it was a beauty. And my mother looked it and just shook her head like she’s nuts. She couldn’t understand it but my uncle who lived in Bayswater Mount had been a member of the Bramley Wheelers Cycling Club so he was very encouraging. But otherwise, my mother used to get upset because I was out on a Sunday all day and she wanted me to walk round Roundhay Park dressed up to the nines with my cousins you know.

INTERVIEWER: Okay. So had you done that at a younger age then or had you always kind of gone out cycling?

JN: Well I’d gone out [to the park and for walks], you see my life as a younger person consisted of visiting cousins and aunts and uncles and apart from walking with my dad and things, but everything was very much family-based. There was a lot of weddings at that time and, because my mum was late getting married compared to some of her siblings so I had cousins that were quite a bit older than me. Yes, and the school kept us busy at weekends. They used to take us out on field trips at weekends, picking rosehips and wild flower and at the time you think ‘Oh’ but now I’m really glad.

INTERVIEWER: Yes it sounds really good.

JN: That vast Seacroft estate was just fields you see and we used to have, what were called house competitions for rosehips and I was always competitive in that respect so I’d come home scratched all over.

INTERVIEWER: Did you spend time outdoors kind of in your own garden or the street?

JN: Oh yes.

INTERVIEWER: Was that just the children or was it the parents as well?

JN: No I don’t recall my mum being out that much apart from doing the garden and hanging the washing out, that kind of thing. But I can remember sitting on the steps you know and, there was always people passing to talk to, or if like Marie saw me she’d come up, and David next door, and we’d sit on the wall you know and we’d just have a good natter. Or

we'd decide to go exploring, and one of the things we did was to go in the back street to the elderly gentleman who had a house full of religious tracts in pale blue, bright yellow and white and we used to knock on his door, this is when we were young, and 'Have you got any books for us?' Because some, there were some books, religious pamphlet books and then just leaflets and we used to come away, with all this stuff which was great and then another time in the school holidays we'd go to the shoe factory back door and say 'Have you got any crêpe bowls?' you know from the sandals, and they'd go and bring some of it and it looked like little cauliflowers and when you bounced it, it used to shoot off in all directions. So all these things that were freebies we'd be there you know and we used to swap the colours. 'I'll give you some of my pink leaflets for some of your blue leaflets.' We never read then we just swapped colours. And so, and again we'd go exploring. With garages, there's a block of garages and you know, in between them they were like corrugated iron, bits of barbed wire on top so you couldn't get round the back but we did. And climb on the factory roof. Yes just go exploring the neighbourhood. One of the things we did, I don't know if this is allowable, but we used to go down to the Gaiety Cinema and at the side of it was beck and we used to lean over the parapet looking down at the beck and I didn't know what we were looking at, but the boys did. And they were looking for condoms floating down the beck because Spencer Place was the red-light district.

INTERVIEWER: Right, okay.

JN: Which was just there. And it would be 'There's another one!' And we would look and say 'What?' And they said they were balloons.

INTERVIEWER: Yes, right. So how old were you then?

JN: Oh, probably still at primary school.

INTERVIEWER: Right, okay.

JN: But we used to roam all over the place. Potternewton Park, Harehills Park, yes we were just given free rein. Gledhow Valley Woods was a particular favourite because there was a lot of flashers there which used to amuse us no end.

INTERVIEWER: Oh gosh.

JN: And I once happened to mention this to my mother – 'You're never going there again.'

INTERVIEWER: Yes.

JN: And so I'd say 'I'm going out to play.' 'Don't go to Gledhow Valley Woods.' Well of course you know, and because it was steep-sided we could sit quite high up and watch people on the path below and I always remember we used to be out all day so we used to use the laurel leaves from the laurel bushes as toilet paper.

INTERVIEWER: Oh gosh.

JN: We used to paddle in the stream which was probably totally sort of toxic but we had a gang you know. There was a gang of us and we used to build dens on the spare ground between, on Darfield Road, next to where Kershaw's was, and yes we used to, we didn't, we weren't vandals or anything. And one of the other interesting things was that we used to go to these garages down Conway Place to explore. I don't know why because when you got in there, there was rusty things and piles of soot and all sorts, but Barry Leadbetter always tried, you know us to get us to play cricket with him. And he'd chalk stumps on one of the garage doors and we always had to be the bowlers and he was the bat, never the other way around. And of course he ended up playing for Yorkshire. And I was so proud of him because you know, never dreamt anything would come of it. He was absolutely obsessed with it so I suppose we could have worked it out that something like that would happen. But yes, long summer days. I can remember the wild garlic, I always remember that and the smell of it whenever I smell it now I think of Gledhow Valley Woods. We didn't know what it was because nobody used garlic in cooking in those days.

INTERVIEWER: Yes, yes.

JN: We just knew it was smelly plant you know.

INTERVIEWER: So I'm just thinking, within this section so we've kind of mentioned a bit about visiting people, but what was it like when people came to visit your house, whether that was your friends or your parents' friends?

JN: Well when my friend came they were you know as I say they usually came to eat and stay over, or stay over. But mainly the visitors were family, my cousins especially at the weekends, cousins would arrive in droves and it was always cups of tea and a three tier cake tin always was you know, fully equipped to deal with visitors and that's all we did. And it was chat chat about family. [Sometimes neighbours would call in, my godmother dropped

in occasionally, friends of my mother and also my dad's relatives, but that was only every few years or so.]

INTERVIEWER: And how many people would you have round at once?

JN: Well with my Hollin Park cousins there could be four of them arrive at once and then [my Bayswater Mount cousins] Ann and Pat would arrive too. And then at Whitsuntide it was just a massive, massive, exodus where everybody left home to visit everybody else and we'd sometimes bump into each other at each other's houses but we'd go round in our new clothes and we'd get threepenny bits and sixpences and you know. And we gathered, until my grandma died in 1961 we always gathered there at Christmas and my Auntie Mabel would play the piano and my Uncle Stan would sing and play the clarinet.

INTERVIEWER: Right, sorry, where was it?

JN: Sandhurst Grove.

INTERVIEWER: Right, okay, yes.

JN: And yes, my grandma had a range but she also had a cooker in her kitchen.

INTERVIEWER: That was a through house was it?

JN: A through house, yes. Very similar actually to this. Yes, but the stairs went up the middle between the sitting room and the back room. So those were lovely family get-togethers and as I say we all, all my cousins got on well altogether and then we just well, I moved away eventually and of course I lost touch with everybody.

INTERVIEWER: Right, okay.

JN: But yes I think really that was it as far as family. It was friends, one friend from school in particular, friends from work and Barbara my best friend, eventually. [My mums best non family friend was Auntie Lil whose daughter Avril and I were great friends. They lived on the corner of Darfield Road and Conway Place. Auntie Lil and my mum used to sit until quite late at night chatting and laughing a lot. Many of my near neighbours were called Auntie and Uncle.]

INTERVIEWER: What about when you were a child, did you have people around for the parties or anything like that?

JN: We didn't have birthday parties. No, that's something I enjoyed doing with my children because we didn't have birthday parties. And I don't know why.

INTERVIEWER: Was that kind of specific to your house or was it a general thing?

JN: I don't think our family did birthday parties otherwise I'd remember going to my aunts' and uncles' houses for that. I don't know if it's because it was too much with the shortage of stuff like eggs and things to make cakes. I don't know what it was but I never had a birthday party.

INTERVIEWER: Right, okay.

JN: But I don't think, now you've asked, I don't recall missing not having a birthday party.

INTERVIEWER: So you didn't go to your friends' either?

JN: Oh, I'd go to friends' yes. But they usually, when I was at school this was, you know when I was at high school, but no I don't remember going to friends' houses otherwise. I can remember at Gipton school they had parties, you know. And all the mums contribute something. A lot of potted meat sandwiches as I recall. I should try getting some. I used to love potted meat sandwiches. No but parties, no so I did do them for my boys so I must have been aware, but then again when they got to the having parties age, things were much more plentiful so maybe it was a rationing thing, could have been couldn't it?

INTERVIEWER: Possibly yes.

JN: Yes.

INTERVIEWER: Okay. So just before we move on to some questions about running the household, I just want to, in terms of where people were in the house, I mean would anybody's needs kind of take priority over anybody else's? Did anybody have a particular place where they would spend more time?

JN: Well my bedroom was my bolthole. But no, other than that no. When my brother became ill when he was 21, that changed the whole dynamic in the house and his needs came before everything and I found that very annoying.

INTERVIEWER: Yes.

JN: But otherwise until then, everybody just got on fine. I don't recall ever feeling my privacy was in doubt, or people were invading my space or anything like that. No.

INTERVIEWER: No, very good. Okay, so the next bit then, I mean we have already talked about some of this, but I'm just thinking about, can you tell me about how household chores were divided up amongst you? I know you've talked about some of the things you did.

JN: Very easy. Me and my mother did everything. My brother and my father did nothing. My father literally when he ended up on his own in sheltered, could not even change the lightbulb. That's how bad things were.

INTERVIEWER: Gosh.

JN: But no, we did everything, me and my mum. My father was not even consulted about new curtains or new carpet. It was her and her sisters, Ethel and Mabel, it was like *The Three Graces* they were known as, by the rest of the family. They would each go with each other to choose furniture, curtains, carpet. The men were never consulted.

INTERVIEWER: Right, okay.

JN: And my mum of course had control of the wages from my dad and so she was brilliant at saving.

INTERVIEWER: So how did that work? You mentioned before that your dad would sometimes just blow the lot? So was it after that?

JN: That was why my mother was always in charge of the money. And my dad was always, I mean obviously at the time, when we were younger we didn't know about this. Parents didn't discuss problems, financial or otherwise and so you know, once a week when my dad had done something stupid, before I know it I was going to my Auntie Ethel's once a week with a half crown and I always thought she was giving her half a crown. I never knew she was repaying what she had borrowed.

INTERVIEWER: Right, okay.

JN: And I used to get a bit irked because my Auntie Ethel seemed to have a lot more money than my mother and I could never [understand] 'Why's my mother giving her half a crown?'

INTERVIEWER: Yes. Oh dear.

JN: So my mother you know took over and my dad had to hand over when he did have money, give it straight to my mum.

INTERVIEWER: Did you own the house?

JN: We rented it for many, many years from a lady called Mrs Whelan who lived down Stony Rock and then my mother bought the house from her for £500.

INTERVIEWER: Did she just own your house?

JN: No she'd quite a few properties in the area. Very good landlady. Because I can remember if something went wrong my dad'd go, because we didn't have phones my dad'd go to Mrs Whelan's and before you knew it somebody would come to sort it out.

INTERVIEWER: Okay.

JN: So a gutter problem or a drainpipe or a, something in the house that wasn't our fault that had broken or something like a blocked drain.

INTERVIEWER: So you didn't have to kind of worry about doing maintenance?

JN: My dad couldn't have done it!

INTERVIEWER: It kind of went as far as decorating and then after that it was the landlord's responsibility?

JN: Oh decorating, yes we had somebody in to decorate at their expense.

INTERVIEWER: Oh at their expense? Oh, your parents' expense, yes.

JN: But anything to do with maintenance was the landlord's responsibility and I can remember, I think, thinking about it, it was a bit taken for granted.

INTERVIEWER: So how did it change then when you bought the property?

JN: Well of course then we had to do everything and pay people.

INTERVIEWER: Yes, so your dad-

JN: Well mum, you know, like some of her brothers were a bit handy so my uncle was very good at DIY so he'd come and help. My dad would do the labouring, anything that needed labouring. And he was very strong. He used to get called in by all the family for things that

involved heavy lifting or, and yes but no. And I can remember at one point and I don't how it happened, but we got wood rot, woodworm and I can remember we had to go and live at my gran's because the whole of the ground floor had to come out and be replaced. And Mr Brownbridge, the joiner, did that. And I can remember him showing a piece of wood from under the sink and he just did this and it just crumbled and the thing that appalled him was that it was all under the bath so it could have gone through to the cellar.

INTERVIEWER: Oh dear. Gosh. So was it just the floorboards that were replaced or the actual structure as well?

JN: The whole thing, the joists, everything had to be, it was a big job. We were at my grandma's quite a long time. And I can remember my mother blaming Mrs Fraser next door because the joiner had said it could be that next door's affected. So my mum went round to have a word with Mrs Fraser for her to check and well, the first thing she saw, she said she'd seen it loads of times before but never noticed it, but in the kitchen leaning against the wall was a broom and the head of it was covered in woodworm holes.

INTERVIEWER: Oh no.

JN: Yes.

INTERVIEWER: Oh dear.

JN: And so she felt that maybe-

INTERVIEWER: They'd had it.

JN: And it had spread to ours you see. But I know we were at my gran's a long time. So yes, and I don't know if the insurance, or the landlady, I don't think it cost my parents. I don't remember my mother wringing her hands how was she going to pay for it, so I guess, that came under landlord.

INTERVIEWER: So I mean, just kind of, I suppose one of the big things that you did every week, but you've already mentioned, was the laundry. So could you just kind of run me through the laundry process?

JN: Well it had quite a few stages. My mum was big on starching so had Robins starch, like glue you know in a big ceramic bowl so things to be starched were in that, in the sink in the



cellar. Things that needed to be soaked were in an enamel bucket and then things were, she had a-

INTERVIEWER: Scrubbing board?

JN: Yes. Which was used. The kitchen table in the cellar was used for scrubbing things and then everything was rinsed by hand in the cellar. Very little in the way of washing in the kitchen. The cellar was used for laundry. So rinsed and rinsed and rinsed and then through the mangle, and then either hung up in the cellar or outside or whatever and then ironing.

INTERVIEWER: What sort of iron did you have?

JN: Fairy soap we had, what did my mum use, Persil. She was a Persil fan all her life. And yes all her washing was by hand. She didn't get a washing machine until she moved to Karnac Road.

INTERVIEWER: Gosh.

JN: And then she got a twin tub which was-

INTERVIEWER: So then, when she did the ironing, when you had the range, was it flat irons or did you have-

JN: No, she had a yellow ceramic Morphy Richards.

INTERVIEWER: Right, okay.

JN: That's my only, that's the only iron I remember in my life.

INTERVIEWER: And where did she do the ironing?

JN: In the sitting-room. Yes.

INTERVIEWER: On the table?

JN: No, no. She had an ironing board and that was also propped up on the cellar steps. That's where that lived. On the back of the cellar door was all like carrier bags, just like I do, carrier bags and paper bags and that kind of thing. You know there's a place for everything. So no, she then, it would go straight from being ironed onto a clothes horse around the fire. Or, I can't think, we didn't have an airing cupboard. So I'm not sure when

we got the immersion heater where the copper thing was. I can't remember. The boiler, the copper thing.

INTERVIEWER: I know in some houses they're kind of in the chimney, accessed from a little door at the side of the chimney but I don't know whether it would have been like it in your house.

JN: I don't remember. Do you know that's weird, unless it was upstairs somewhere but I can't think where. No. No can't think about it.

INTERVIEWER: No.

JN: Not thought about it.

INTERVIEWER: Did you say there was some sort of boiler in your bedroom? What was that?

JN: No it was the hot and cold water tank.

INTERVIEWER: Oh, cold water tank, that was it yes.

JN: So yes the ironing was done in the sitting room, and especially when we got television and mum would watch television and iron, but prior to that we had, we had a fireguard and she used to hang stuff over that as well.

INTERVIEWER: And how often would she wash the clothes?

JN: All the time. It was like a never-ending thing. But to the right of the chimney breast, to the left was the display cabinet and to the right-hand we had a big floor-standing gramophone radio.

INTERVIEWER: Oh right.

JN: And I think it was probably walnut with a big lift up lid with a mirror in it and it was radio controls here, the record player here, and then at the front was like a, where the sound came out there was this like goldy coloured like tweed material that you could see where the loudspeaker was and I used to sit there and listen to the radio and then one day there was a pram there and it was like 'Where did that come from?' And I couldn't sit, and it was the only place my mum could put the pram without it being in the way. And it was like, and I can remember then resenting my brother being born because it was in the way.

INTERVIEWER: How many years difference is there between you?



INTERVIEWER: Oh right okay.

JN: So I'd brush it away to the bottom and collect it all.

INTERVIEWER: Was this the internal stairs? Up to the bedroom?

JN: Yes.

INTERVIEWER: Right okay.

JN: And we didn't have a Hoover, we had a Ewbank carpet sweeper so I was quite handy with that as well, but shopping, I did a lot of shopping. A lot of shopping. And-

INTERVIEWER: Was that locally?

JN: Yes. Although my mum used to go, not every week but quite often to Leeds market on a Saturday morning and I used to go with her there and she had her favourite stalls. And we used to love going with these shopping bags, weighed a ton, onto the 42 bus. So my dad never did any shopping or my brother so we did all the shopping, all the cleaning, all the housework, everything, washing, ironing. And my mother taught me to iron at quite an early age and she was an absolute tyrant because like with pillowcases the side seams had not to have one crease and so she'd show me how to anchor it here with the iron and get this corner and pull and then go along and if I made any, it was, she had a medicine bottle with a little spray head in it that was taped to the top of the bottle. You'd have to re-damp it because we didn't have steam irons, we'd re-damp it and go back again until it was perfect.

INTERVIEWER: Right.

JN: And my mother's pillowcases never had any creasing anywhere. And everything was ironed, socks, towels, tea towels, everything. And so ironing was another job, helping with the washing and my blouses, my cotton blouses were starched so much they used to cut my neck. I used to have a red line around here. Amazing.

INTERVIEWER: Gosh.

JN: But she, and I used to when dirndl skirts were popular I used to, with big underskirts underneath and I can remember having a Paisley one, two Paisley ones from Marks but in different colours and they stood out like boards because they were so starched.

INTERVIEWER: Gosh.

JN: I don't know. I mean my father's shirts, my brother's shirts were beautifully done. Yes she took a lot of pride in all aspects of housework.

INTERVIEWER: Lovely. So I suppose we'll move onto the last section and that's really about feelings I suppose so the first question is really how you and your family felt about the home when you lived there. I suppose in terms of kind of you know how happy you were, whether you felt safe or-

JN: I loved it. I guess you didn't talk about your feelings in those days, well not in our house you didn't. But I can remember always being glad to get home. And just loving it. And although I used to go to Roundhay I'd go to friends' houses that were semis or detached, I never felt envious because I thought my home was as good as anybody else's and my friends that lived in semis and everything like Sylvia, she loved coming to our house. And although they had a [bathroom and a] lovely big back garden and they lived in a cul-de-sac which were surrounded with trees and birdsong and everything, I never felt resentful that I lived where I did. To me where I lived was a happy place.

INTERVIEWER: That's lovely.

JN: In fact, the only person who was rude about my mother's house was my ex mother-in-law.

INTERVIEWER: Right, okay.

JN: But then she lived in a place built in 1611 you know, massive sprawling place.

INTERVIEWER: Okay, gosh.

JN: She's the only person who'd ever made a rude comment about the size of the rooms. But it was very cosy, it was lovely. I was very lucky to have had a mum who went out of her way to make it a proper, real home you know with all the home comforts and looked after us so well. But it was her whole life. And when my brother became ill she found it so hard because her routine was thrown out of the window.

INTERVIEWER: How did she feel do you think, her and your dad sort of leaving the house, the actual house when they decided they would go?

JN: Well I was living away, I wasn't in Leeds when my mother moved to Karnac Road but when she phoned me and told me she was leaving I was quite upset because in my head, going home meant Darfield Road and when I first went to see her, I think I was living in

Staffordshire at the time. But I think also she wasn't there because she wanted to be. She moved there to make it easier for people to come and visit because my brother put them off coming. Like my Auntie Lil and people. Because he was very disruptive and so the idea was that she'd got a little haven in that front room where she could sit and talk to people without my brother interrupting. But I don't think she ever really liked, in fact thinking about it, it showed, there wasn't the same atmosphere at Karnac Road. It was almost like she was putting up with what she'd been given. I mean don't get me wrong it was all nicely done but it didn't have that same feeling about it. Well I did think, but then maybe I was upset because she'd left Darfield Road you know. But I never took to Karnac Road. She made friends with some really nice neighbours there but yes, and I can remember she had to borrow money from my Auntie Mabel to buy so again, family helped her out because they understood why she needed to move but, I just, I was, I mean I've been back to Darfield Road so many times just to sit there and look at it. And I plucked up the courage as you know to go and knock on the door. I was so desperately hoping he'd ask me in! But it looks now, when I go, I sit there and I try to think how, when I was younger the street seemed wider, the garden seemed bigger. It was, all the gardens, and yet Marie tells me Mrs Walker at the bottom, her garden was an absolute tip and yet I thought everybody's garden was so lovely, and we've discussed this me and Marie now. She reckons that her life at the bottom end of the street was very different from mine at the top and yet I didn't see that.

INTERVIEWER: No.

JN: Because she hardly knew the neighbours at the top. She was telling me about people that lived across Ashley road that she was friends with because she was number seven. And I was shocked, I was like what, you know [as I didn't recognise their names].

INTERVIEWER: So were her friends more in the Florences then? Would they have been over there?

JN: Well, she'd sometimes, she'd say 'My friend do you remember her?' And I think I can't believe that I don't know who she's talking about you know because her and I were very friendly but then she did move to Halton and that sort of fizzled out because of the distance, and no phones and things like that. But yes, funny how her idea of Darfield Road is so much different. She doesn't even remember the Walkers, two lots of Walkers. She doesn't remember Bob and Flo. She doesn't remember them whereas to me I thought they'd be so

well remembered by everybody. And then there was one of the neighbours who lived her end that I could have sworn, the son-in-law, was a vicar at St Cyprian's church and Marie said 'Oh he'd no connection with St Cyprian's.' It's like where did that come from? Where did that come from then?

INTERVIEWER: Would you be able to tell me the story about the book that you were given by one of your neighbours?

JN: Oh Mr Fraser. Mr and Mrs Fraser, they were from Aberdeen the same as my dad and they lived in a house that hadn't moved at all with the times. They still had gas lights above the, in the middle of the room as well as on the walls and the furniture was really Victorian.

INTERVIEWER: What was that like then?

JN: It was very dark and gloomy in there and they had dark chenille cloth you know with the fringing on, on the table and the ornaments were very Victorian period. Actually it would be worth a fortune now but at the time it was not a welcoming house. They'd never had children and he was very big on education and so he asked my parents if he could help me you know with some private tuition. There was no money involved. And so I used to go round for handwriting lessons and he had me, and calligraphy you know, and he had me, he got me to enter handwriting competitions and if I didn't win he was bitterly disappointed but, so I'd go round there and you'd to be very polite. They were very precise, older people. And I can remember, it wouldn't happen now but I can remember them making, her making me a very weak tea in a beautiful china cup and saucer and these home-made oat biscuits which tasted vile, but I had to eat it. I couldn't refuse and I daren't refuse, and I daren't say I didn't like them. 'Would you like another Jean?' 'No, I'll be having my tea soon.'

INTERVIEWER: Because they lived in the house since it was built, that's right isn't it? They were the first occupants?

JN: Yes, so for my birthday [in January 1948 when I was seven years old] they gave me a Chatterbox annual from 1876 and it was a collection of halfpenny weekly Chatterbox magazines for a whole year. And Mr Fraser bound them because that was his job, he was a bookbinder. And it's beautiful, it's one of my treasures and I think now it's, like a hundred and 50 years old, unbelievable [and I have had it for 72 years now]. And there's pressed flowers in it from when I used to collect flowers when I was a child and they're still in there. And it's one of the things that I don't think my sons would want and I'd like it maybe to go

to a museum of children's, you know because it's beautifully illustrated, the pictures for children and all the initial letters for the beginning of a paragraph are beautifully done and it's just a work of art. I love it. So I think that's what I might do, donate it to a children's museum. But yes it was very sad. Having encouraged me all the way with my schoolwork that Mr Fraser died a couple of days before I got my, I'm getting upset now-

INTERVIEWER: Oh gosh, sorry.

JN: Before I passed my eleven plus so he never knew. Mrs Fraser was absolutely distraught. She said 'Oh,' you know 'he would have been so happy Jean.' I remember that. But they were a lovely couple, kept themselves to themselves though, didn't mix with the neighbours and he was a bit of a dour Scotsman, you know. My dad and he, although my dad was from Aberdeen, didn't particularly get on. But he took a shine to me. They'd no children of their own for some reason. And yes, I think they got a lot of pleasure out of helping me. At times I thought it was a chore and I'd get home from school and my mother would say 'Mrs Fraser said she'd like you to go round' [\*sigh\*] but you know, you never, you know I do wonder sometimes if children [today would] say 'I'm not going there,' but there was no question of refusing. But you know it was a dipping pen in ink. No fountain pen or biros or anything.

INTERVIEWER: And where did you have the lessons with him?

JN: At their table, in the middle of the sitting-room. But the whole house was antiquated. I don't remember any of the rooms really apart from the scullery. I never went upstairs or anything like that.

INTERVIEWER: What was the scullery like?

JN: Well everywhere looked dingy, it was all dark, really dark. And of course they didn't switch that gaslight on until you could barely see hands in front of you. And I think they were very thrifty, and that's being polite, with money and everything and I've a feeling, I don't know, I'm feeling very didn't have their woodworm done because of the cost maybe, I don't know. But it was full of antiques and heavy, heavy Victorian dark furniture and I always found it a bit forbidding because my house was light and airy and you know. It was a bit of a cave but she was very quiet, he was very stern. But unique really. And you know, who would have thought when he gave me that book that I'd have it all these years later.



But it's one of my treasured possessions. It's one of the things that when I move, doesn't go in the removal van. It comes with me.

INTERVIEWER: Yes.

JN: Because it's not just the book is it?

INTERVIEWER: It's the memory that goes with it.

JN: It's the memory that goes with it. Which, I think it's pretty unique. But I was fortunate that I had such lovely neighbours you know.

INTERVIEWER: So what were the relationships like with the other neighbours in the street then?

JN: [Fairly] good yes, except the top house was a lady called Mrs Duncan and I notice on Street View, the wall that backed onto Conway Place has been lowered, but at one time it used to be higher than me and she was the target for every kid in the neighbourhood for mischievousness because she was a very, she lived on her own and she was very cranky with kids. And Auntie Lillian and Avril were pet mad and had dogs and cats and every time, if one of their dogs or cats peed up against her wall she'd come out with bleach and a scrubbing brush and Avril objected because she said you know, in a few minutes a cat or a dog could come and stiff there and they'd get all this bleach so they'd always be arguing. And then next door to her were the Brownbridges who had the joiner's yard in Ashton Grove. And they were good neighbours. My mother thought she was a bit snobby, you know she liked to think she was a bit, a cut above the rest but he was fine and her son David he was lovely. And then Bob and Flo Walker, unbelievable couple. They never had children but her house, I loved, I absolutely loved it. And she was a very elegant, well-dressed lady. And in her house she had a green rabbit on the hearth and I used to covet that green rabbit and I see them at antique fairs now and I think I should buy one just to- But it was large. And she used to, she had cushions on the sofa that were circular and they were like pie sections or sunbursts and she used to make them herself.

INTERVIEWER: Right, lovely, yes.

JN: It was a very cottagey type sitting-room, but they were great outdoors people. He used to play bowls and it was, Auntie Flo I called her, used to take me on a red bus from the Shaftesbury, we used to get the bus up to the Shaftesbury on York Road and then catch the

Thorner bus and that's when it was a real village, no estates around it or anything. And I used to go to this great big detached house with her and inside it was just marvellous. And it had a garden that turned into meadows that went down to a stream and it was round there, full of marsh marigolds and wildflowers and then inside there was one room devoted to drying apples so there were all these apples from the orchards on these trays and the smell, I smell it now, and at the bottom of the stairs they have this great big swan on a pedestal. And the kitchen, I always remember had rag rugs on the floor, stone flagged floors and I wanted to live in that house. Oh, it was just wonderful. And they gave me a scent bottle, a Victorian scent bottle with hand-painted pictures on it and the lid had a gold chain keeping it all together and to this day I think where did it go? You know I can't imagine what happened to it. And yes so that was lovely and that was when the windmill was still a windmill up on the York Road there. And the Seacroft estates weren't there, Whinmoor wasn't there, none of it, and I loved going on that red bus to Thorner and there were houses with steps going up to a door. I used to think I want to live here. And eventually I ended up with friends there so I loved going to see them. And yes so then, when I got older and my Uncle Bob died, my mum said my Uncle Bob died and I was really upset and I said 'Oh they were so happy all those years' and my mother said 'Oh well not really Jean' and it turned out that he'd had a mistress for most of their married life.

INTERVIEWER: Oh dear, gosh.

JN: I couldn't believe it because they appeared, you know.

INTERVIEWER: Yes, you can't tell.

JN: And I was so shocked. And I said 'Did Auntie Flo know?' And she said 'Of course she knew.' You know, but she preferred just to accept it. She had her life. And when I think about it they did go their own way a lot. Well he was supposed to be going to the Conservative club or the bowling green but he didn't always do that. But they were lovely, and then the Frasers next door. And then the Allens. And Mr and Mrs Allen, he was a dustbin man and [Mrs Allen a seamstress], their two daughters Doreen and Betty and I was Doreen's bridesmaids and she eventually, Doreen, had Ian, the one that I got out of the pram at Potternewton Park and then Betty, she married quite well too. She designed patterns for Maudella. She was stunning looking, tall and skinny looking. And Betty married Frank, and they had twins and he always had a lovely sports car and when we heard it coming 'Brrmm, brrmm' up the street we'd run out and watch Betty dressed to the nines,

her beautiful hair and she was lovely. Get in the car and she would always wave, and he would always wave. And then next to them were the two spinster sisters, the Richardson sisters, both had rickets so they both had those very, very bowed legs. And they were always in competition with Mr and Mrs Walker next door to get the horse manure from the street when the horses had come down because they both had roses and there used to be this mad dash with the shovel.

INTERVIEWER: What were the horses that came down the street then?

JN: Well there was the rag and bone man, and I'm just trying to think what horses there'd be, just men with carts, I can't, I know the rag and bone man with his goldfish or balloons.

INTERVIEWER: What about the pig man? Did they have a van?

JN: No they had, they had a Leeds Council cart, or Corporation as it was called then, it used to come. But I don't know. But Mr Allen had a little cart that had two sliding doors like this and he was tiny and they had the dog Susie that I used to walk and then, when Susie died and broke my heart they got Judy the red setter that I used to walk so I was walking kids and dogs and so, and then there were the Richardson sisters and they were lovely. And I always remember on their walls they had these pictures made out of silver foil of crinoline ladies with a black background. And when I see them now I think of Bertha and her sister. And then next to them was Mr and Mrs Kendall. And they were relative newcomers. I can't remember who they replaced but she was a bit snooty. It's funny isn't it? My mother was forever polishing the window. My mother approved of Mrs Kendall because everything was immaculate and then came the Rogers, Mr and Mrs Rogers and Kenny, the son, never liked him. And they were pretty much, kept to themselves. And then next door to them was, [Florrie Fullerlove whose husband was a bookie, their daughter Joan married George Evans from the next street and they emigrated to Australia. Then the] Hebden's, and then [my friend] Marie's family and then the other Walker family, the lady who had the toes of her slippers cut out to accommodate her bunions.

INTERVIEWER: Oh gosh.

JN: And then the White family who were quite late comers. He worked with my dad and then at the end were a couple who nobody quite knew what he did for a living.

INTERVIEWER: Right, okay.

JN: But Avril told me and she found out he was a tailor.

INTERVIEWER: And what about kind of the wider neighbourhood? How did you feel about that when you lived there?

JN: Oh yes I loved it, loved it because everybody knew each other you know. [I had lots of friends in the neighbourhood, all the local shopkeepers knew me by name, we had the most wonderful bonfire nights on the cobbled road around the corner from Darfield Road. Mr Brownbridge the joiner used to bring a lorry load of wood from his workshop and Mr Bethell loads of wooden fish boxes from his stand in Leeds Fish Market and we kids used to go 'chumping' which meant going out as a gang collecting wood and anything else we could find that would burn on the bonfire. The mothers in the street would make parkin and we roasted potatoes on the fire. Once a year we would go to Children's Day at Roundhay Park, the whole street would go, all my cousins went and we would meet up on Hill 60 and have a picnic. 60,000 people would be there every year. It was wonderful. We kids also had a Saturday trip to the Western Cinema on Florence Street, aka the Bug Hutch which was so looked forward to. We sat on wooden benches. The cinema also owned a shop on Harehills Lane which was grandly called the Booking Office where you could buy tickets in advance. You could also buy ice cream there. Everything you needed was catered for by the shops on Ashley Road, Harehills Lane, Harehills Road and Roundhay Road and before the arrival of Grandways on Roundhay Road nearly all the shops were owned by individuals who amazingly knew all their customers by name. My brother and some of his friends also went carol singing every Christmas, another tradition that has died out. There were regular concerts at Ashley Road Methodist Church and we had a great choice of six cinemas in the area. The newsreels were very popular before TV appeared in every home.

It was a proper community, where everyone looked out for each other. I took it all for granted and it was only when I got older I appreciated how lucky I was to grow up in such a safe and happy place. My mum, not in the next street, the one after was the Pickering family, and my mum at one time had a job at Leeds Grand Theatre as an usherette [and worked with Mrs Pickering].

INTERVIEWER: Oh right, okay.

JN: And in those days they used to serve tea and coffee and biscuits in the interval and they'd bring it on a tray and so all the usherettes relied on tips and they all had a certain

area to cover and my mum's included the guy who owned Waddingtons, the card manufacturer, and she used to get good tips from him so she loved that job. She really did, and she had Mrs Pickering, Mrs Pickering got her the job so that was one of her, that was when we were older though. So yes, and the funny thing is that we didn't socialise with Catholics and there was no discussion. It was just how it happened. You know, because I suppose they didn't go to our school whereas most of the children we were friendly with were from school so we didn't become close friends because the Catholics went to the Catholic school and so it was just an automatic, you'd say hello and everything, but playing out, you didn't play with them.

INTERVIEWER: Did you, were you are churchgoer as a child?

JN: We had to go to Sunday school. But that was more for appearances I think. My mum was big on appearances.

INTERVIEWER: Did she go to church as well on a Sunday?

JN: [No she didn't.] I went to St Wilfrid's church for Sunday school initially and then transferred to St Cyprian's and joined the Cubs there with Avril, Cubs, Brownies. And I can remember somebody gave me a Brownie uniform and it smelt fusty and I always remember when I put it on even though my mother had washed it and everything, it always felt a bit fusty, do you know what I mean?

INTERVIEWER: Yes.

JN: But my mum and dad never went to church apart from family weddings and funerals and we didn't go to church really apart from some Sunday school attendance but then it went to Brownies and then nothing. And I did say to my dad once about do you believe in God, as he never talked about, and he looked at me like 'Of course I believe in God.' I said 'Well why did you never go to church?' You know and he said 'Well you don't need to do you?' And then he told me he said 'It would be terrible if I didn't believe in God and life after death.' He said 'I look forward to dying because then I'll see your brother again.'

INTERVIEWER: Right.

JN: And I said 'And my mum.' And he said 'Well yes, I suppose her as well.'

INTERVIEWER: Oh dear. Very nice.

JN: My parents were very upset when I declared I was an atheist at fifteen. And my mum came out with that famous phrase 'How can you save you're an atheist when you know the words to all the hymns Jean on Songs of Praise?'

INTERVIEWER: Oh dear.

JN: A real Alan Bennett thing.

INTERVIEWER: So I suppose just to finish off then, is there anything I've missed that you'd like to tell me about your life in Darfield Road?

JN: [There is an incident that occurred when I passed my eleven plus which demonstrates just how wonderful it was to live on Darfield Road. My mother had received a very long and expensive list of clothing and equipment to be purchased for my time at Roundhay High School. Money was short but she ploughed through it, no doubt with a little help from relatives. The only item she said she could not afford was a leather satchel. I was so upset and scared that if I didn't have one I would be in trouble from day one. I was due to start school on the Tuesday. Still no satchel. Sunday night a knock on the door, and in trooped most of the neighbours on the street who presented me with a large brown paper parcel. It was a leather satchel, they had all contributed to buying it for me and on the day I started school they were all outside at their garden gates calling 'Good Luck Jean' as I appeared in my brand new uniform. I get very emotional even now just thinking about it. To me that was the best illustration of how wonderful my life was in such a caring and giving community and how lucky I was to be part of it. Also,] going into the basement when the air raids sounded-

INTERVIEWER: So it was your uncle you said who suggested putting the strengthening in-

JN: Sorry?

INTERVIEWER: Did you say it was your uncle who suggested putting the strengthening in the basement?

JN: Yes.

INTERVIEWER: Was that, I mean was it something that a lot of people were doing-

JN: Yes, it became an air raid shelter, and for the neighbours as well.

INTERVIEWER: So did people do it themselves or did they get builders in?

JN: Oh my uncle got builders in. I don't know who but you can see them, great big what do they put between houses you know if they open a wall up?

INTERVIEWER: Oh like a steel?

JN: A piece of steel across. It was several of those I think, in case of a direct hit. And of course the bombs did fall at the bottom of Beckett Street, so [...] when the sirens went we [went into the coal cellar].

[ Post meeting note / addition / clarification inserted by participant]

[\*Description of actions not audible on record\*]

**Oral history interview. Participant F002 Ann Morris, 17 May 2019.**

INTERVIEWER: Okay so I'm going to start with just like a few general questions if that's okay. I know that when you actually filled in your questionnaire, you did two didn't you? One for the house you lived in with your parents-

AM: And the house when I got married.

INTERVIEWER: So, I mean, is it both houses you're able to talk about today?

AM: Yes I think so.

INTERVIEWER: Okay so I'll start with the house you lived in with your parents first and then we can move onto the other one afterwards. So first of all then can you tell me how your parents came to live in Harehills?

AM: At one time they lived in Beckett Street which was further down Harehills, and a friend was moving from the house that my parents lived in and they recommended that they applied for this one because it was bigger and it had a garden, so they went to see the landlady, explained they were friend of Molly, and she'd been a good tenant for a long time so the landlady said 'Okay yes you can have it.'

INTERVIEWER: Fantastic.

AM: As easy as that.

INTERVIEWER: So then why do you think they chose Harehills maybe over any other part of the city?

AM: My father grew up in that area and my mother, she lived with her parents, well her father died when she was two, then her mother died when she was 17, so she went to live with an aunt who was in Harehills. So really they were born and bred really.

INTERVIEWER: Lovely. So when you, your mother left her house, when your parents left, what were the circumstances around that?

AM: When my parents left Harehills? My father died when he was 52. And my mother lived in the same house. She lived in, rented in 1937 I think it was and in 1980 she moved from that house, so she been in all that time. And she left because she was getting older, it was a shared toilet still outside, and I was on holiday, rang her and she was very tearful on the phone. And it turned out somebody had stolen the lead from the outside toilet which really unsettled her. And I lived at Whinmoor. No, what it was in the first place, she had her name down on the council housing list because all that street had been told it was coming down. There was going to be another road and they all had to pick where they wanted to go on the council. So what I did then, I took my mum to the council offices and said look her name's down, can she move? And within a year there was a flat empty near me and I went and asked for it and she got it. So that's how she came to move.

INTERVIEWER: That was in 1980?

AM: No that was in, just a minute. She was 80 when she moved and she was born in 1911. So 80, be '91 wouldn't it?

INTERVIEWER: Right. So as late as '91 they were planning to demolish the street?

AM: That has never happened. It was, now then, she must have had her name down on the list for about 20 years. And they all got a really official looking letter and they all had to choose which area they wanted to live. And it's still up that house, I saw it on Wednesday.

INTERVIEWER: It is, yes, still there. But I'm just wondering, I mean, did you have any photographs or anything like that that you're able to show me?

AM: I bought one to Compton Road I think but no, my photographs are at the top of the wardrobe. And they are so hard to get to.

INTERVIEWER: No that's all right don't worry. And the other thing I was just going to ask you was about any work that your parents did.



AM: My father, all his, all his life working for Esso until he died. And he was a tanker driver, you know the ones that deliver petrol to the garages and things. An eight-wheeler Esso tanker. And my mother, she always did clerical work. She worked at Montague Burton's, before I was born. She went back to Montague Burton's when I was eleven and then when my dad died she only worked about another eighteen months and then she retired. They used to call it 'hollery' and it's a very sort of early sort of computer. It was punching holes in cards and then this machine read this information from the holes. At that time it was quite a skilled job. And I mean, Montague Burton's was a huge place.

INTERVIEWER: And did she work there full time?

AM: She worked full-time before she had me and then she went back when I was eleven and she worked part-time then. Nine till four.

INTERVIEWER: So at what age would she have started working there herself?

AM: Oh I think she was about 14, 13 or 14, something like that, yeah. But first of all they wanted her to go in the sewing and she didn't want the sewing so they said 'right well we'll try you in the office' and that was it, she was in the office forever.

INTERVIEWER: Brilliant, that's lovely. Okay, so we'll move on to thinking about the house and garden now. And I know obviously you listed the rooms in the questionnaire you filled in for me so I was just thinking if we start with the garden if you wanted to describe that to me, and then just take me on a walk through the house and describe the rooms.

AM: Well the garden on one side, was about half as big as say from there to there. And there was a path down the middle, a bigger side at this side which my father saw to and I don't know what gave him the idea, but everything was so regimented in this garden. The Gladioli were at the back, and then it became down and down and down until Virginia Stock was at the edge. And I think each Gladioli was the same distance apart is the one next to it. And there was a little bit of cellar window stuck up, and there was two little patches there. And this pretty little pink flower which my dad quite happily watered until someone told him they were weeds. It was a really pretty little flower. And then the steps up and there were railings at one side of the steps and then there were the steps down to the outside toilet. And then on the other side, it was so small it was not much wider than this and it was just grass that bit. And then there was a row of stones and flagged area and the dustbins down at that end near the gate. And it was a brick wall with like big coping stones

on the top. And a little privet hedge which just sort of peeped up above this wall. And on the side where the dustbin was there was no privet hedge or anything. And a wooden gate which I was always in trouble for swinging on. It had a bar on the bottom and they always knew when I was doing it because it used to squeak. And then at one end there was a clothes post at the side. And from both sides of the door one line went from there and then from the other side it went from there. So when it was washing day you had to fight your way through to get the door. And I was in awful trouble once. I played with two balls up to the wall and the wall wasn't very wide between the window and the door. And one day I lost my ball on the roof and I didn't say anything, went in, had my dinner and all this. And then ages and ages afterwards, the lady next door got all this damp in her bedroom. And my ball had blocked the pipe that was going down and we had an odd job man. He did everybody's odd jobs. Of course they sent for this, Fred Nettleton they called him, and he came down with this wizened rubber ball which was mine.

INTERVIEWER: Oh dear.

AM: I wasn't very popular. But that was as I say, that was the garden. That was my play area. And the bit where the bin was, it was paved, and on really hot days I had my mother's clothes horse which opened like that, with a sheet over it. That was our tent, near the dustbins. It's a wonder we survived really. As I say, and my garden always seem to be the one that all the other kids came to play in. And I don't think my mum minded. She knew where I was which was one thing. There were quite a few, not that many children in the street, but we could all get in the garden together. I enjoyed that house I really did.

INTERVIEWER: Yes, very nice. So then when you move into the house then...?

AM: Right into the house, you went straight into the house. And I thought everybody had one of these but it turned out they didn't. Between the door opening and kitchen door, we had like this wooden panel that was all grained wood, painted sort of grained wood. And I say I thought every house and one of those. And it was only when I went in other children's houses that I realised they didn't have one and it was such a good idea really because you always sort of scraped it when you came in or, if anyone was talking they used to lean on it, and it just kept it clean. No it was, and then, you came into the room, kitchen was to the right, and then you walked further along and then the bedroom steps were there. And we had a door on the bottom of our bedroom steps. A lot of people had a curtain.

INTERVIEWER: Oh right.

AM: But we had a door, then you went round this one and then there was an alcove and then there was the fireplace and it first it was one of those ranges that had an oven at this side and the fire sort of in the middle and then just like a plain bit. I can't even remember what that was. A sort of grille that you could stand a pan on if you wanted to. And my mother's pride and joy was this curb that she had. And it went round the fire. And it was like a sword at both ends, like that, cross, and on it hung the tongs and the poker and the brush and the shovel and she was absolutely mortified one time when we had a party and one of my uncles was the life and soul of a party. And he was singing Flanagan's Band which was a real... for a musical instrument he was using the brush and the poker and then of course it was all mottled with all big dints in it. Oh she was absolutely furious about that. And we had a nice big rug in front of the fire and we had a fireguard as well evidently when I was a baby but obviously I don't remember that. And then she had a big, that was it, when my dad was demobbed from the army he got money for something and she had the suite recovered in this imitation leather which I think they called it Rexine, and it was a huge sofa with round velvet cushions with gold piping on it. And we had the three-piece suite, the chair was over there and the sofa was in front of the fire and then at side of the fireplace was fitted cupboard, built in cupboard. And then, I always remember all the crockery and things were kept at the top and then the bottom was just absolutely full to bursting with tinned foods and things you know. I don't think they could have got another thing in it. And then under the window we had the table and two of the dining chairs. The other two were on that wall there. There was a radio which, I mean it was bigger than that.

INTERVIEWER: Right, wow.

AM: And it had a sort of sloping thing. And it had little holes going along there. And I used to wonder what those holes were for and I asked one day and evidently it was the name of the radio stations on a little badge which I had pushed in with my finger when I was a baby. So that's what the holes were.

INTERVIEWER: So it must have been kind of bigger than 3' x 3', the radio? The radio was bigger than 3' x 3'?

AM: Oh it was a Bush, it was Bush and it had a sort of sloping top like that and it had knobs at the bottom. And then you wound them to go up and down the stations but as I say the

names of the stations were there. That was in the pride and joy was that. I mean that was before we had television.

INTERVIEWER: So what year would that have been roughly, do you think?

AM: What when we got the TV?

INTERVIEWER: When you had the radio.

AM: Oh from me being born, from me being born. I mean they must have had it from 1937 or something like that. In fact I think my mother was so disappointed when she got another one. It was a great big cumbersome thing, honestly it must have been as big as that.

INTERVIEWER: Wow. And then you got a telly later on?

AM: Yes we got a telly later on. She was the first in the street to get a telly.

INTERVIEWER: Oh really? Right.

AM: The first in the street to get a tiled fireplace.

INTERVIEWER: So what year was that happening?

AM: Oh, it was, oh before I got married. I would say the middle '50s, something like that. As I say we got this tiled fireplace and that was really nice because at the end of it, it had like two raised bits that we used to put a cushion on and sit really up to the fire.

INTERVIEWER: So obviously if you had a range before, did you do your cooking on that range as well?

AM: No, she had a gas cooker. I don't ever remember her cooking on the range. No we had again, one of the first to get. A New Home they called it, gas cooker. And it was on four legs. And it was like green mottled with a cream door. What she liked about it, you could lift it up and it had a plate rack at the top of it. Oh that was, that was her pride and joy as well. A plate rack. But I think that's it for the room really.

INTERVIEWER: Yes.

AM: And then there was the kitchen but we called it a scullery, scullery. Next door you know as you came in, and that had a bath in it. And so we used to get out of the bath, light the gas oven door, to get dry in front of that.

INTERVIEWER: So can you describe the bath to me?

AM: The bath, it was painted inside, I don't know what with, it was a sort of creamy colour. And it had this lid which my mother used to take off altogether. But during the day and when we weren't having a bath she had the bread bin on it and all that sort of thing. And it was just a scrubbed wooden top and then she had shelf going round topped with all the pans and things on it, just a cooker. And the sink, and I used to wonder why the sink was high up and why was nothing else but just the sink. Didn't dawn on me it was the top of the outside toilet that came up. And then she, I can't remember what was in the corner but she had that taken away and then this odd job man built a shelf which folded back like that up to the wall and then she had a twin tub washer and that just fitted perfectly. And then the shelf came down. So that was the work surface.

INTERVIEWER: So what year would that have been when she got that?

AM: Now then, let me see. That would have been in there, it was before I got married it would have been, I think it was about 1950 something like that.

INTERVIEWER: So how did she do the washing before that?

AM: The washing before that, it was a tub and a posser.

INTERVIEWER: Right, okay. And which room was that in?

AM: The tub was downstairs in the cellar but it came up into the kitchen because she'd no water down there. It was stored in the cellar and she also had a mangle. Honestly, they were like that, rollers. And I mean my mother was about 5 foot two at most and about eight stone at most and she was whizzing round on that. Sheets and everything. But as I say, washday, it was my dad bringing the tub upstairs. Then you couldn't move in the kitchen because you couldn't get back into the cellar because... And then you'd to lift it to empty it. I mean literally it was an all day job really.

INTERVIEWER: And it was just once a week was it?

AM: No, no she used to wash more. I'd say Monday and I think it was Thursday, Monday and Thursday yes. She always, she used to... always immaculate was my mum. Wore a thing once and that was it, you know. Plus my dad had overalls from Esso. So overalls one day and my dad's things, and then things of mine the other.

INTERVIEWER: Did she still keep up with doing that twice a week while she was working as well?

AM: Yes, while she was working. And in fact when she did get the washer, and an auntie of mine who lived in the Bayswaters, she used to come and do hers as well. She didn't have a washer so she came and did it. And then we had the cellar which, you didn't need a fridge. That cellar was so, and she had a wooden shelf in it and all that was things like, she kept the butter down there and all of them milk and everything was down in the cellar. Yes. I had a bike down there, three wheeled bike. I'd go riding round in the cellar. Then we had a coal cellar. The lady next door, when it was during the war and both husbands were in it, they knocked a hole through so that if one of them needed help the other one could get in.

INTERVIEWER: Oh right. That's really good.

AM: That was good. And it was never ever put back. No. They just kept the hole and when my mum moved it was still there. So you could get into next door.

INTERVIEWER: Gosh. That's funny.

AM: My mum moved, now then, let me see. The lady next door died and as I say there was the toilet and that, and she wasn't that long after that. And that house wasn't sold by then so whether they actually did mend it I don't know. It had this great big hole.

INTERVIEWER: Did you use that for coal the whole time?

AM: Well after a while she got an electric fire, yes. It was cleaner and everything. And we had a coal man who came when he felt like coming, you know, and so she said 'Oh I'm going to get an electric fire.' We used to have coal and then we got the fire but I think after the new fireplace she got the electric fire. I don't think she wanted it marking with soot.

INTERVIEWER: So what did the coal cellar become after that?

AM: Just empty.

INTERVIEWER: Right okay.

AM: Nothing. It wasn't a store room or anything, it just stayed as it was yes.

INTERVIEWER: Yes.

AM: And I know when we were little we had a game that we used to hang on the outside of the coal, and it was like hooks and you threw rubber rings at it and that was on the coal cellar door.

INTERVIEWER: Very good.

AM: We made good use of it really.

INTERVIEWER: And what about the outside toilet?

AM: The outside toilet. You went down, you came out of the steps, you came down through three steps and then it was very nicely painted actually, again, it matched the outside of the house. It was like imitation woodgrain. Had a little window, but the thing was it was so funny, at one time because the lady next door shared it, they used to take it in turns to buy the toilet rolls. And then the lady next door like that Izal, you know the scratchy stuff. And my mum liked the soft. So we had two toilet rolls. And ours was on the right-hand side as you sat on the toilet. I called her next door, auntie, which was quite common in those days, hers was on the left by the window. And sometimes if you sort of ran out of one you'd borrow a bit from somebody else. And again, polished wooden seat and everything. Quite a high toilet. It was like, do you remember, oh you won't remember, Cardinal red polish stuff. It was like, almost like a red waxy polish and the floor was done with that and it shone. And the window had a ledge and there was always a little, like, it wasn't pot-pourri, it was like a block, solid block of something that smelled nice. That was always there as well. They took it in turns to replace that.

INTERVIEWER: So what was the actual floor made of? Was it stone?

AM: No I think it was concrete or something. Yes.

INTERVIEWER: And what about in the rest of the basement areas?

AM: Yes the cellar was all concreted and very, very smooth. And they had, it's still what they called the set pot in it. Never used, I mean that was there.

INTERVIEWER: And what did that look like?

AM: It was, there was like two beams going down like that and it was between the two. And it was sort of cornerwise. I only looked in it once as I can remember. It had a round top and then it had a sort of handle sticking out and you picked the handle up. The handle was

loose, you sort of put the handle in and then lifted it up and then of course all you saw was this hole. But I think they used to light a fire underneath it.

INTERVIEWER: Okay.

AM: Yes. I mean it was never used in my time that I knew of. It was just there.

INTERVIEWER: Right okay. Yes.

AM: I think it was more trouble trying to take it out and than it was to leave it in. And as I say, there was the gas meter there and then my bike, yes.

INTERVIEWER: So I'm just thinking, if we go back to the main room, I mean what features did you have in there? I mean you said you had the door. Was that the original door for the house?

AM: That was the original door for the house. Then there was the door into the kitchen, the door at the bottom of bedroom steps which had one step sticking out into the room yes. It was quite bigish. As I say, you could get a three-piece suite in, and our table wasn't the sort that dropped down, it was a square table that leaves pulled out so there was room for that and four chairs and the radio. Oh, we had a standard lamp as well, so it was quite a big room really.

INTERVIEWER: Did you have cornices or anything like that?

AM: Yes cornices and a ceiling rose in the middle, one of those, yes.

INTERVIEWER: Lovely. That's very nice. And what was the main entrance door like? Did that have fanlight as well?

AM: Yes it had fanlight with, I can remember that of old because I had measles one time and they had to cover the fanlight up to keep the light from my eyes. I was downstairs. I was really ill with these measles. And it was diamond pattern, it was lead, like little squares around it and then this diamond pattern in the middle, yeah. A massive flap on the letterbox, about that thick at the back. Yes I can remember that door.

INTERVIEWER: Lovely.

AM: And it was, the doors inside were panelled. Four panes of just wood I mean, not glass. Each door was like that in the house all the way through.



INTERVIEWER: Right. And what about the door handles? What were they like?

AM: It was a doorknob. And it was like amber coloured glass, sort of all cut in different directions. And I can't remember the outside to be honest. That was inside that glass. And the kitchen door had one the same colour but a bit smaller and I can't remember the bedroom one. I can't remember what that had. Oh that had a pull handle on the bedroom door.

INTERVIEWER: Right okay. So just in the main room again did you have curtains or what did you have at the windows?

AM: Yes, we had curtains. They were sash windows and they were half nets at the bottom and then we changed the curtains according to season. In winter, we had some, I don't know what colour you would call it, sage green velvety ones. And in the summer, we had, these are the ones I remember, some cream, yellow and cream satin stripe sort of ones they were there. And my mother used to clean the windows upstairs as well by sitting outside, pull this sash window down and trap her legs and clean the windows. I mean it was the most dangerous thing I can think of and she thought nothing of it. And she used to buy wash leathers. A lady used to come round with wash leathers. And she was so particular about these wash leathers - she wanted a thin one all the time. 'Oh no that's too thick towards the end.' This poor lady, it took ages to choose a wash leather. But that's all she used - vinegar and water and this wash leather. And as I say clamped down with these windows. And then when you think that there's a cellar there-

INTERVIEWER: It's really high, yes. And how often would she do that?

AM: Oh, about once a fortnight.

INTERVIEWER: Really?

AM: Oh yes.

INTERVIEWER: Gosh. And then in the scullery, did you have anything at the window there?

AM: Yes, that was, the sink was to one side and then the window was actually over where she had like this washer so to clean the kitchen window inside she'd just move the washer away and did it, you know. She had a little wooden thing with about three steps on it and go up there.

INTERVIEWER: And did she have nets up there at that window?

AM: No she had, the bottom of it was frosted. The bottom of the kitchen was frosted, but she did have some like gingham curtains, light curtains you know. She had some green ones and some yellow ones.

INTERVIEWER: Very nice.

AM: When I think about it, there's so much in that house. You forget about it.

INTERVIEWER: Yes it's fascinating. So I'm just thinking then if you can kind of think a little bit more about scullery before we move upstairs. You mentioned that there was a shelf with all the pans and things on. What other items did you have in that room?

AM: Not much really. Oh, there was a row of pegs which the work clothes went on and my mum, no, her coats didn't go, my dad's overall used to go hanging on there. And he had a jacket as well that went on there so there was I think it was about four pegs but only two of them were used. And then on the top she had every pot you can think of. I mean she'd two sets of saucepans for one thing, I don't know why. I don't know what you'd call it, like a casserole but it went on top of the oven, a big oval and that was massive, that went on the top. The baking bowl went on the top, you know the cream coloured ones. That went on there. And the various cake tins and things like that they were all on that shelf. It was the length of the scullery. Except for over the sink, it stopped at the sink and it went right to the cellar door.

INTERVIEWER: So was that the only storage in that room?

AM: That was the only storage in that room, yes. And then as I say on top of the bath was the bread bin and breadboard.

INTERVIEWER: So which side was the bath positioned? Whereabouts was the bath?

AM: As you came in the door, there was the window there and the washer and that and it was on this wall there and the cellar door was there.

INTERVIEWER: So was it to the wall that joined onto the room?

AM: Yes.

INTERVIEWER: Okay. And then the cooker, was that opposite?

AM: Yes the cooker was opposite yes.

INTERVIEWER: Right, okay. Lovely. So do you want to walk me up the stairs?

AM: Right, yes. As we got to the bottom of the steps and they actually curved round a little bit and so it had like little short wall as you were going up and on there we had a row pegs. And that was my school coat and things like that was hanging on there. My mum's coat that she went to work in was on there. And then you went round the corner of the steps there was just a little handrail on the side where the pegs were. There wasn't anything on the other one. The first door you came to on the left was my bedroom door and then next to it was the door facing that way was my mum and dad's bedroom and then there was the door which led, no sorry it wasn't a door it was a curtain there, led up to the attic. So my bedroom was only small. There was what you called a three-quarter size bed in it and it had that, and it had this, I didn't know for ages what it was. I knew I had this big thing with two drawers and two cupboard doors and it turned out that it had been my grandmother's sideboard with the mirror taken off it, so that's what I had. It had this big surface there, as I say two quite deep drawers like that and then I had this thing on it. I really thought it was the bee's knees. This radio that they had downstairs, my dad fitted up an extension speaker and it was a wire from there which came up into my bedroom and it was just a speaker so all I could have on was what they had on downstairs but on a Sunday night I could have Radio Luxembourg on and listen to that. But I couldn't turn it off and I couldn't turn it on, it was just literally a speaker. I didn't bother with it all that much. But, because to have it on they had to plug it in downstairs but as I say on a Sunday I used to listen to Radio Luxembourg.

INTERVIEWER: And what was on the radio on a Sunday?

AM: Oh just all the '50s music and things like that. And I also had, I don't think I had anything else in the bedroom. That's all I had room for. The extension speaker was on the floor under the window and the bed took up quite, from behind the door to the wall it was actually a squeeze to get into the bedroom. The bed was up to the wall at that side, and it had a headboard and a footboard with like, twisted rails is the only way I can describe it. I didn't even have a mirror, I didn't even have a mirror in there.

INTERVIEWER: What did you have on the floor?

AM: On the floor, it was Lino and I had a rug at the side. I don't know whether it was me who was heavy footed or not, but that rug got changed quite often.

INTERVIEWER: Yes. And did you have curtains there as well?

AM: I had curtains up. Again they varied according, and I know one time I chose the wallpaper and it was like a green, green leaves and some like little lemon splodges on it and I had a set of green curtains and a set of yellow curtains to go with it. And a rug to match. For what it was it was quite pretty. But as I say I never knew that this big ugly thing was a sideboard.

INTERVIEWER: Oh dear.

AM: As I say no mirror or anything.

INTERVIEWER: Just while I think about it, I should have asked before, on the floor in the scullery and the room, because I know you had a rug, did that take up the whole of the floor in there?

AM: The main room had a carpet, a big carpet and it had imitation wood grain Lino. That was down altogether and we used to have smaller rugs and then we got this big carpet and this imitation Lino. The scullery, it was a patterned Lino. I can remember sort of uneven squares is the only thing I can remember about it. And then the bedroom steps were carpeted. And it was a funny sort of carpet. I can't describe it. It was a very flat pile and very scratchy when you touched it. And I don't what it was. And that was green, and I can remember that. And then so, the bedrooms like Lino with a rug.

INTERVIEWER: Was that in your parents' bedroom as well?

AM: Yes, they had a double bed and they'd room on the side for three rugs - one at the bottom and one on each side. So it's sort of quite well covered really. And then the furniture around so there wasn't a lot of it showed really. And one of the rugs what they call it, Lambtex they called it this rug and it was sort of very thick and fluffy and I could never understand why that was at the bottom of the bed because they didn't get out at that side. And then the two matching ones on the other side.

INTERVIEWER: And then what else did they have in that room?

AM: Oh my goodness. You know I can go round the room. You went in on one side was a huge wardrobe, double door wardrobe and it was shaped at the top like that. And it didn't have any shelves inside, it was just clothes and my dad's suits and things were at one side and my mum's clothes were there and then they had, as I'm going round, dressing table, dressing table, with what she called Queen Anne legs which sort of came out like that, and that had a drawer on either side and a cupboard and it had door in the middle and then three mirrors on it that you could move the mirrors so you could see the back of your head or something, that was that. And she had this glass thing with a hairbrush and comb and some sort of a scent bottle thing in the middle and they were never ever used and never had any in, but there was two candlesticks, two glass candlesticks. And these little mats, sort of silky crocheted mats which my Auntie Doris used to make. And they got changed with different colours as well. And then the fireplace was still in it. The fireplace was still in but I never ever remember there being a fire there. Then across the other one was what they called the tallboy and it had shelves and again little legs. And then there was the window and then at the side of this side of the bed which was my mum's side was a round table and she used to put her glasses on and things like that. I think she used to take that with her on a night, something like that and that was there. And my dad's side, there was a little shelf on the wall and he used to read the paper last thing and that was there. And a huge double bed.

INTERVIEWER: Did that back on to your bedroom then?

AM: Yes that backed onto my bedroom.

INTERVIEWER: And the big wardrobe, was that on the back wall of the house?

AM: The wardrobe was on the back wall of the house yes. But they had an eiderdown which was, honestly that thick. It was again, green, my mum's favourite colour. It was like a dull green crêpe but all intricately sewn and everything, it was really nice. In fact when she moved into the flat she had it recovered because she loved that eiderdown so much. And there was two each, two big fluffy pillows, and I used to love that bed. On the back of it, I mean all the bedroom suite matched. I think it was walnut but I'm not sure. And the shape of the bed was the same as the shape of top of the wardrobe, sort of came up like that and then flat. It was a really nice bedroom suite when you think about it.

INTERVIEWER: Yes that's good. Can you remember anything about how the fireplace looked?

AM: Yes, it was very plain. It had, it was on this wall, and it had like two strips of wood down the side there and a sort of hood thing that came over and that had, I think it had a carved something on it, flower or leaves or something in the middle of it but it was never used.

INTERVIEWER: Right, okay.

AM: And then they put a board up then which was painted, but not boarded up, they didn't seal the fireplace off all together.

INTERVIEWER: Was the grate and everything still there?

AM: The grate was still there, but when they put the board in front of this thing which fastened on to these pieces of wood that were there so they covered it up but they didn't block it. Never ever remember that fireplace being used. Oh and the light in the middle used to fascinate me. It was made of some sort of material and then it had a fringe on it and the fringe went sort of up and down like that and that again was green with a creamy coloured fringe and they had, it was the frame, but it made it look as if it had, I can't describe it. It looked like a cage, covered up. And the light switches were brown, round ones with quite a long thing that you put up and down. Every light switch was like that in house.

INTERVIEWER: What were the plug sockets like? Were they similar?

AM: Do you know I can't even remember the plug sockets. Oh yes I can. They were like a brown. And the cords that you used to have were really thick, and like twisted and like yellow and blue colours or something. Yes, great big plugs.

INTERVIEWER: And then did your parents have curtains or nets or anything in their bedroom?

AM: Oh yes, the nets were on mine, the nets were on my mum's. Again as I say the curtains got changed quite regularly. There were summer curtains and winter curtains. And the sash windows, they fastened with, it was like a little metal bit there and with thing with a knob on and that was a sort of, I used to run my fingers around it, it had ridges on. Like about that big like this ridged ball on the catches.

INTERVIEWER: And what sort of metal were they made out of?

AM: I would have thought just ordinary cast-iron or something.

INTERVIEWER: And then what about going up into the attic? What was it like?

AM: The attic, they had a curtain in the attic and you got up the steps and then the door was into the attic and it sloped quite a lot at one side. And I never, I don't know if I ever looked in but my mum told me once that somebody had burglars and the burglar was in the attic and he could run the length of the street.

INTERVIEWER: Like above the room?

AM: Above the room. Yes, above the bedroom.

INTERVIEWER: Gosh.

AM: But, ours by then was blocked off but when they were first built you could evidently run, the burglar could run and go in to another house. But you couldn't walk all the way round ours. It sloped and it was only about that high when you got the, there. The roof was there. But the rest of it was quite big.

INTERVIEWER: So it was about 2 foot at the front of the house?

AM: Yes and it had a beam running along the top. Which, when I was about oh, 16 or 17 or so, these undershirts were popular that had hoops in them or nets and I had nowhere to keep them in my bedroom so my dad screwed hooks into this beam and my undershirts used to be hanging up there. And all that was up there, I had a desk there. It was a child size desk. And I had it even when I was at high school but it was just a wooden desk with a lid that lifted up and seat that lifted down. That was up there. And I remember suitcases were. That's the only thing I can remember, this attic but not much in it.

INTERVIEWER: And was that decorated the same as the rest of the house?

AM: That was decorated, yes. I can't remember the paper I don't know, I don't think it was anything expensive or anything fancy.

INTERVIEWER: Did you have skirting boards and things the same as the rest of the house?

AM: Do you know I don't think I remember any skirting boards in the attic because that one that you couldn't walk round, I don't remember skirting boards. I know it had a door and again that door was panelled.

INTERVIEWER: It was just one big room there?

AM: Just one big room over both bedrooms.

INTERVIEWER: And what was the window like?

AM: Oh it was a skylight. You lifted it up with, it was like a bar with holes and then there was one prong sticking out depending on how far you wanted to open it you just pushed it in to there.

INTERVIEWER: And how big would you say that window was?

AM: Oh not very big. Maybe about like that.

INTERVIEWER: About 1' x 18"?

AM: Not big at all. Something like that, yes. No, not big. And depending on what age I was because I couldn't sometimes see out of it and then when I got older I could see through the window. It wasn't used very much at all the attic.

INTERVIEWER: And did you have a floor covering up there as well?

AM: Yes we did but I can't remember what it was. No we didn't sorry, we didn't it was floorboards, floorboards, yes. Yes it was definitely floorboards.

INTERVIEWER: Yes. So I'm just finishing off about the features of the house. I know you've mentioned about the outside toilet and sharing and taking turns to buy the paper but what happened about cleaning it?

AM: Cleaning it, took it in turns to clean it, yes. And yes, the lady next door she was absolutely immaculate. She was older than my mum but absolutely spotless. I mean her house was you know you didn't find a speck of dust or anything. In that street I mean I suppose in most streets they took a real pride in it, and used to have these donkey stoning the steps, you know, yellow edge round the steps. My mother thought I was the laziest person in the world when I got married because my husband painted the edge of the steps.

INTERVIEWER: So with the donkey stone, you had to keep reapplying it, is that right?



AM: The donkey stone was like yellow, and you wet it slightly and you did the edge of the steps and then the side bits of your steps, you did the whole lot with that as well.

INTERVIEWER: But it wasn't like a permanent finish?

AM: Oh no. I mean it rained and it used to come off!

INTERVIEWER: Oh, okay.

AM: It was a real ritual. Friday, Friday was donkey stone day.

INTERVIEWER: And what was the purpose of doing it?

AM: It just sort of made it look nice that was all. And I suppose in a way, what they do now health and safety they paint things yellow don't they so it was probably something to do with that as well. I mean that didn't dawn on me at the time. I just, because I used to like doing it sometimes. I'd say to my mum 'Can I do it?' you know but she always did it again when I'd done it.

INTERVIEWER: Did your parents ever make any modifications to the house? I mean obviously you've talked about the fireplace, but was there anything else?

AM: Yes, the fireplace and then as I say she got this drop-down thing where the washer went underneath. Yes I think that was about all. She never had the cupboard taken out. A lot of people had the big cupboard taken out.

INTERVIEWER: In the main room?

AM: In the main room to make like two alcoves but she never had the cupboard taken out. And as I say this wooden thing as you came in, I thought everybody had one and it was only when I went to other people's houses that I realised they didn't.

INTERVIEWER: Do think it was that other people had taken theirs out or that yours had your put in?

AM: No, ours had been put in.

INTERVIEWER: Okay.

AM: Which, it was very practical really because if anybody say had a finger mark, you just dusted it or something but if it was wallpaper and people were leaning on it and things like that it would soon go. No it was quite practical.

INTERVIEWER: That's good.

AM: I can't think of any other modifications. I mean she had the electric fire instead of the coal fire.

INTERVIEWER: Yes. You mentioned about having like a wooden gate in the garden and a privet hedge but I take it to the railings were no longer there by the time your parents got the house?

AM: No, well the story was my mother went into town and the railings were there, when she came back the railings had gone.

INTERVIEWER: Really?

AM: Yes.

INTERVIEWER: Oh my goodness.

AM: No notification or anything. And they took them for the war effort or something and then never used them.

INTERVIEWER: Really?

AM: Yes they said they never got used.

INTERVIEWER: Oh no. That's awful, gosh.

AM: I think that's why we got privet hedge you know. In fact you know you could see the marks in the stone where the railings had been.

INTERVIEWER: So they literally just came and chopped them off without warning and that was it they were just gone?

AM: Yes. And as I say she went into Leeds and came back and the railings had gone.

INTERVIEWER: So do you know what year that would have been?

AM: No, I think it was sort of the middle of the war years. I don't think it was from the beginning.

INTERVIEWER: Okay.

AM: And evidently they were stored somewhere, not that far away. And people said afterwards they were never used.

INTERVIEWER: Oh dear.

AM: And obviously you couldn't put them back when they'd been sawn off like that.

INTERVIEWER: And do you know what they looked like?

AM: I know what they looked like because a street where my friend lived they didn't take theirs until a little while afterwards and they were square like that, the top, and they had almost like a little fleur-de-lis thing at the top and from what Deirdre's was like, as I say I can't remember ours, and they were quite high.

INTERVIEWER: So how high would they be?

AM: I'd say maybe, standing on the wall I'd say maybe another couple of foot.

INTERVIEWER: Oh right. And did they have a matching gate as well?

AM: I don't know, I'm not sure about gates. Because all I can remember is the wooden gate but probably they would have took the gates, I don't know.

INTERVIEWER: Gosh that's awful isn't it. I'd be so upset if someone came and chopped something away. Gosh. So, I should have asked before, did your parents own, they rented the house the whole time they lived there did they?

AM: They rented it to start with and this landlady who let them have the house, because of my mother's friend, she died and her, she was a miss, so I don't know whether it was a nephew or something, he wanted to sell. And my mum and dad bought then.

INTERVIEWER: That's nice. So what year would that have been roughly do you think?

AM: I was about, I was at high school, I'd say maybe about 1952, '53, something like that. And it was a big thing to be buying your house at that time.

INTERVIEWER: So I mean, I'm just kind of thinking, so like any modifications would have had to come after that point anyway would they? Would that be right? They couldn't have done it before they owned it?

AM: No, I think the fireplace, I can think of the fireplace and the television that we got was round about the same time and it was the Queen's coronation so it was '53. She was the first in the street to get a television, first one to get a tiled fireplace, and they all came more or less together. So it would have been about '53 something like that.

INTERVIEWER: That's good. So the next thing I was going to ask you was about how you use the house so I was wondering if you could maybe describe a typical day for all of you? You know, getting up, going out to school or wherever?

AM: Going back to my childhood?

INTERVIEWER: Yes as early as you can remember really.

AM: Well my dad worked shifts for one thing - he was 6 to 2 or 2 to 10, so sometimes we nearly always had our main meal at 12:30, 1 o'clock something like that. So sometimes it was just my mum and me having our main meal and my dad had his later. Or sometimes my dad had it before he went to work so the three of us sat for the meal. And we sat at the square table and we only had two chairs at that table so my mum and dad, my dad was on one, my mum was on the other and I was on the arm of one of the big armchairs, sat on the arm up the table. Quite comfortable. And we always had the main meal, hot meal, midday. And my mum was a good cook. As I say my dad sometimes was with us, sometimes he wasn't.

INTERVIEWER: So did your mum have to come home from work to cook that or was that when she was at home?

AM: This was before she went. She didn't go to work until I was eleven. And that was simply because the uniform list was so long, and so much on it I don't think they could afford it. So she went back to work so I could have all the school uniform.

INTERVIEWER: So which primary school did you go to?

AM: Primary school, it seems funny I went to one called Gipton which was on Harehills Road. Then I went to one called Harehills which was on Roundhay Road and then I went to Roundhay which was on Gledhow Lane.

INTERVIEWER: Okay.

AM: But from five till eight I went to Gipton and then, so my mum wasn't working until then and then from eight until eleven I went to Harehills and she wasn't working then and then when I went to Roundhay she did go to work. But no, she must have had over eleven years at home before she went back to it. Now a typical day, my dad would come home whatever time, and then he would have something to eat. He was a great one for taking me out. We used to devise various ways to go to Roundhay Park. You wouldn't think there would be so many ways but sometimes we'd go through the Gipton estate and come out onto Easterly Road, other times we walked on Harehills Road and straight up towards Oakwood clock and we just found so many different ways to go. He was really good fun was my dad. He knew an awful lot about trees and birds, taught me every tree that we passed you know, and he used to say to me 'you're a good reader.' And he used to say to my mum when I was eleven or twelve or something 'never stop her reading, just always let her' so any time there was any washing up to be done I used to get my book and start reading. And he'd a great sense of humour. And as I say just took me everywhere. And I think he thought I was a boy sometimes and he used to take me to football matches and some cricket matches and things like that.

INTERVIEWER: And did you enjoy that?

AM: Oh yes. And we used to take the local grocer's son with us as well. He used to think it was absolutely great. We used to follow Ashley Road Methodists. They had a football team and they played across Armley somewhere, Oldfield Road. We used to go there and watch that and then when dad got a car we went off everywhere in the car.

INTERVIEWER: So what year would that have been?

AM: Got a car oh, that was not that long before I got married. I'd say, say the mid-50s, yes. And so and then every Saturday or Sunday we went to Scarborough, depending on my dad's shifts. If he worked on the early shift he had to work Saturdays, but if he was on the late shift he didn't so if he was working Saturday we went on Sunday and if he was working...

We always went to Scarborough. In fact it was their dream to retire to Scarborough but my dad died before they got round to it. But no, it was a great childhood very, very, very happy.

INTERVIEWER: So was your leisure time, was that generally spent out of house? Or did you spend time together in the house doing things?

AM: Well both. We had, we had this table that the leaves pulled out and I had table tennis sets and we put that on the table and playing table tennis. We used to play cards, dominoes, that sort of thing. At one time we had this craze on for painting by numbers. We used to sit there all three of us just doing painting by numbers. We used to read a lot but as I say we did go out a lot and my mum and dad had quite a few friends as well. We used to go to friends' houses they used to come there. No it was a mixture. We went out a lot but we also stayed in you know. Did things together which was quite nice.

INTERVIEWER: So when you were doing things together at home which room was that in?

AM: We'd only one room, we'd only one room to do it in.

INTERVIEWER: Yes so did you ever kind of do things separately at home? Individual hobbies or anything like that?

AM: Sometimes. But as I say most of the time either my dad and I play table tennis or we all did this painting by numbers and my mum used to knit a lot and she liked knitting. My dad and I used to read or he got me doing crosswords, things like that. And then we had a book, I don't whether it was by accident or what but we had the same crossword book. My dad had one and would set off with the easy ones and we did the same one at the same time to see who could finish first.

INTERVIEWER: A competition!

AM: Or who got stuck. No, and then in the cellar I used to do the whip and top as well. And we used to colour the top. And I had two tops. My mum did some sometimes as well, circle round and see who did the best one.

INTERVIEWER: Yes.

AM: A bit competitive.

INTERVIEWER: Yes.

AM: But good fun as well.

INTERVIEWER: That's good. So can you think of any routines in the house, you know like were there particular routines around mealtimes or getting ready for bed or things like that?

AM: No, one of the things was and I can't remember what day it was that we used to have fish and chips but my mum liked fish from one shop. There was one on Ashton Road, there was one on Ashley Road, and there was one at the bottom round St James's corner. So I went for the fish because that was the furthest away, that was Hopkins. My mum went for the chips. My dad did the bread-and-butter and laid the table. It was all synchronised you know. And sometimes if the fish wasn't quite ready my mum was home with chips before I came with the fish you know.

INTERVIEWER: And how regularly did you do that?

AM: About once a week I think. We had fish chips about once a week. Getting ready for bed, I mean I was always the first to go to bed. Literally you had to get washed in the scullery yes, or a bath in the scullery or something. And then I used to, I can't remember what they called it, I think it was Ovaltine, yes I used to have an Ovaltine, sit there with my dressing gown on and my pyjamas and I could read and then when it got to a certain time you know it's time for bed. And then I used to go up to bed. I could read for a few minutes in bed and then either my mam or my dad would come and turn the light off you know because I would have had to get out of bed to turn the light off because I didn't have a lamp. It was on the wall, and then literally take the book off me and take it back downstairs.

INTERVIEWER: So did you, where did you clean your teeth? Was that in the scullery?

AM: Yes you do everything in the same sink.

INTERVIEWER: And then you had to go outside to get to the toilet?

AM: Yes, yes.

INTERVIEWER: Did you have pots inside for the night?

AM: Yes, I don't think I used to go on that much but I know my parents did. They had one but I don't remember that. I remember coming downstairs and actually going down to the toilet still in my dressing gown and slippers. I can remember that but I don't remember, I

mean I must have done when I was small, but when I was the age where you took yourself you know, I just used to go last thing at night and then...yes.

INTERVIEWER: So I mean just in terms of bath time how did that pan out especially as you were growing up?

AM: Yes, well we still just used to have a bath. As I say my dad worked shifts so I could go in any time up till ten o'clock at night sort of thing and when he was on the other shift he just kept out of the way while I was in there.

INTERVIEWER: Yes okay.

AM: I know for quite a long time I wasn't trusted to light the gas fire. My mum always lit the gas fire and opened the door. She disappeared you know and then, because we used to hang the towels over the door we had lovely warm towels you know and then I was told you know, wipe out, don't leave it for anybody else you know. I did it and then the lid used to go back on.

INTERVIEWER: Did it have taps directly over the bath or did you have to bring the water to the bath?

AM: It had taps at the end yes. There was a sloping bit like that and then a straight down bit and the taps were at the end yes.

INTERVIEWER: And then it just drained out?

AM: Yes, yes just drained out. Yes.

INTERVIEWER: Right okay, lovely. So I mean were there any, I suppose kind of spaces in the house that, you probably already answered this one really but, that weren't kind of used daily? I guess was it just the attic?

AM: Sorry?

INTERVIEWER: Was it just the attic that wasn't used daily?

AM: It was the attic that wasn't used daily. As I say I used to, at one time I used to do homework when I felt like it upstairs but most of the time I did on the table downstairs. But no the attic was, it could have been used for a lot more things really but as I say I know the suitcases were up there and my under skirts when I got older. I mean imagine trying to



store something like that with hoops. I know a friend of mine once came up into the attic and she screamed - she thought it was a body hanging up!

INTERVIEWER: That must have looked scary! And were there any places in the house where anybody felt that they shouldn't go, I mean, you know, for example did you freely go in to your parents' room and they into yours?

AM: No, no. In fact I used to keep some of my things in my mum's wardrobe because my sideboard, it wasn't a hanging space so I used to, they had this great big wardrobe and in those days people didn't have as many clothes as they have got now so I used to just have my dresses and winter coat and things like that were all hanging in there.

INTERVIEWER: So the next thing I wanted to move on to was about when you had visitors. Could you tell me what it was like when you entertained visitors?

AM: Well the visitors, all the stops were pulled out. She had a grand baking day you know, and everything. They were all friends of my mum and dad's. In those days you called them auntie so-and-so because Mrs was a bit formal and you didn't call them by their first name, so some used to come regularly and they used to have a game of cards. I think they played for pennies or something like that, I don't know. And one friend of my mum and dad's, without asking if it was okay, if he was invited and there were a few people coming he used to bring his accordion and play it so loud and I used to hate that when he came. And every Christmas, my dad was the fourth out of five and my mum was the youngest of four so they had family, and every Christmas it was my auntie's, my Auntie Ada on Christmas Eve and then Christmas Day was our day and then the Boxing Day was my Auntie Doris and they all came. I mean I've been sat many a time with my cousins on the bedroom steps.

INTERVIEWER: Oh really?

AM: Oh yes all the chairs were taken up.

INTERVIEWER: So how many people were in the house at once do you think?

AM: Oh well, I'd say there's, I'm going through the family now, my Uncle Harry and Auntie Edie, and their son Harry, my Auntie Doris and my Uncle Paddy, that's five, and they had three children that's eight, my Uncle Ernie, they didn't have any children, my Auntie May that's ten, my mum and dad and me, thirteen, and my Auntie Ada and Uncle Edwin and Geoffrey, that's sixteen, sixteen.

INTERVIEWER: All in one room.

AM: All in one room, yes. Well what it was it was quite handy really because this sofa was so big you could get three on it and then one could perch on each arm and then there was a chair, so three people could sit on the chair, three people could sit on the other chair, four dining chairs. The bottom bedroom steps, it stuck out into that, so we all got in, there was no problem.

INTERVIEWER: So I'm just curious actually because you said that you'd got these four dining chairs but you didn't actually sit on a dining chair yourself, you used to sit on the armchair?

AM: No, because there wasn't room to, the chair was in the way.

INTERVIEWER: Right.

AM: The table was under the window, the cupboard was there, and there was a dining chair at this side of it. And then there was a dining chair that way and then there was the armchair there and then at the other side between the scullery door and the bedroom door was this huge radio with a chair on either side so it would have meant moving the chair to get the dining chair up and I was quite happy on that anyway.

INTERVIEWER: Good. So just kind of thinking then about your visitors, so obviously your mum did lots of baking, was it limited to cakes and things like that all were there other foods that she used to give guests?

AM: She, her pastry was absolutely beautiful. She used to do great big, what she called plate pies and she also, her specialities were coffee walnut cake which is absolutely delicious. She made oh, one thing, that a lot of people didn't like it, but I did, seed cake. It was caraway seeds in it and that was nice. Then she used to do just a split one with buttercream and jam in the middle. They were always cakes made in a loaf shape. She never made round cakes.

INTERVIEWER: Right okay.

AM: No she'd just make loads of cakes. She used to do her own sausage rolls, make her own sausage rolls, things like that. She used to buy things like pork pie, but not very often. She used to go to the shop round the corner for pies. She just used to, I mean, it was the bath top and it was absolutely full with everything, jam tarts, lemon tarts all that. And then

of course there were sandwiches as well, she made sandwiches. And sort of preparations started halfway through the afternoon even if they were coming at seven o'clock at night you know. And she'd two, obviously we only used a smaller one when it was just us, but she'd two great big teapots. And so they were made as well. And it was the same when we went to my auntie's. And everybody just all sort of crowded in.

INTERVIEWER: Did you ever have like your friends, you know parties or anything like that?

AM: Yes, yes, I had friends round for birthday parties. That stopped I think it was before I went to high school because I used to have a party every year up to then. I can remember being eleven and it was, we'd had this scholarship. I was starting high school and I remember getting a watch for my birthday which was absolutely brilliant and then there were children in the street and my cousins and two boy cousins who I used with more often than not and one was a year younger and one was a year older, and they were cousins as well to each other and they always came to parties. And then when I got to high school it was a case of they either took us to the cinema, a few of us, or took us somewhere, and one time we had a swimming party.

INTERVIEWER: Oh right.

AM: And things like that. I always had a party but not the games sort of party when I was getting older.

INTERVIEWER: That's lovely. So I guess, I'm just kind of thinking about when you had visited then, were visitors only really permitted in the room, they didn't, they wouldn't venture upstairs or the children wouldn't go upstairs to play?

AM: No, oh no. Just basically going to the kitchen to help carry stuff in and things like that.

INTERVIEWER: So I suppose in terms of spending time outside of the house then obviously I know you used to play in the garden but did your parents spend time in the garden for leisure or anything like that?

AM: Well my dad did the gardening. I don't remember my mother spending much time in the garden at all. No, she didn't spend a lot of time in the garden. And I didn't, we played, as neighbours, but we also, facing us was the Co-op and it had a big yard at the back with a low wall and their gate must have been taken off because there was a gap. And from our street we used to go and play in there as well because it was a great big area. I mean it was

bigger than this and it had a wall round and we played this game that you got on at one gate and you went all the way round without touching the floor because, I mean I didn't realise what they were at the time, there was the gate and then there was some steps and then two things like that and bars and windows with bars and these bits that stuck and it must have been air raid shelters.

INTERVIEWER: Oh right okay.

AM: But we didn't know what they were. But you'd to get all the way round, but once you fell off because you hung from these bars you know, you'd to start again at the gate. And we played there quite a long time.

INTERVIEWER: So I'm just thinking actually on air raid shelters, did you kind of have any strengthening in your basement?

AM: Not that I know of.

INTERVIEWER: Just the escape hole that you created.

AM: I don't think so, no, if we did I didn't know what it was. I know there was these two pieces where that set pot was between but I think that was built with the house.

INTERVIEWER: Yes.

AM: Yes I don't think it was anything to do with the war.

INTERVIEWER: Okay. No, that's fine. So just moving on to think about kind of running the household, so could you give me a bit of an idea about who did which chores and things so I know obviously your dad did the gardening and your mum did the washing...

AM: Yes my dad did the gardening, my mum, my mum did everything else really yes. Yes, she did.

INTERVIEWER: Did you help out when you were a child?

AM: I was given the job of dusting quite often. Because she would go, she always went into Leeds on a Saturday and it was my job to dust while she was out. I never did any washing or ironing. And I did a little bit of helping her to bake but it was the boring jobs. When it was Christmas when she used to make Christmas cake. You bought your dried fruit loose and she had these two linen bags that I had to put the currents in and wash the currents

through this linen to get all the stalks out and then pick all this stalk, that was my job. And I hated that. I was allowed to cut up the cherries to go in the cake but I think I ate more than went in the cake. I'd say I didn't do much baking at all. I didn't do much of anything to be honest.

INTERVIEWER: And what about maintenance - who did that when it needed doing?

AM: Well jobs, I mean my dad was okay at painting and things like that but we always had a decorator into do, for some reason my mother always wanted the ceilings papered and we had a local decorator and he used to come and do it and then when he died I don't know where she found her but my mum found this lady and she used to do it with a sweeping brush. She used to get the length of wallpaper and put the brush on it and it never came down or anything and it was absolutely perfect. And my dad was okay with things like washers on taps and that sort of thing but I wouldn't say he was amazing but we had this odd job man who lived down Ashton Road no sorry not Ashton Road, Florence Street and he had like steps going up like a wooden ladder up to this like a cabin and he could do anything and he was reasonable and everybody used him. I mean he was a full-time odd job man and you can imagine all the streets round abouts. He was in permanent employment, yes.

INTERVIEWER: Very good. So just picking up what you said about the ironing, what sort of iron did you have?

AM: She had proper electric irons, yes I know because I know people have talked about flat irons and things, she didn't have anything like that now. In fact she used to like ironing.

INTERVIEWER: Oh did she?

AM: And she had an ironing board what one of my uncles had made for her and it was about twice the width of what you get nowadays.

INTERVIEWER: Oh right.

AM: And it had this white cover over it that was fastened on with nails or tacks or something, and sheets and everything, were just, you only needed about three or four turns of it.

INTERVIEWER: So where did she do the ironing?

AM: The ironing, she did it in the room, she always did it in the room.

INTERVIEWER: Yes. Very good. So the last thing I think in this section is probably just about kind of who took charge of the household finances and management, that side of things?

AM: I would say probably 50-50 with my mum and dad. I mean my dad was paid weekly, my mum was paid weekly and just when the bills came in if my dad was going somewhere and passing the wherever you paid your gas electrical whatever, he would take it or my mum would take it. There were never ever any arguments over money or anything. Just you know, 'Oh the gas bill's come' you know 'all right.' But my mum had a tin with things in you know. And the insurance man used to come quite regularly. And this tin, she didn't use all the slots, I don't know what all the slots were but I know she didn't use all of them but she used to save in there.

INTERVIEWER: Right okay. That's good.

AM: As I say the bills were always paid on time and there was never any, and it was just who happened to be going somewhere where it needed paying and they would do it.

INTERVIEWER: That's good. Okay, so the last section really is about kind of feelings really, so it's about how did you feel and your family feel about living there at the time when you were actually there?

AM: Loved it, loved it. Half way down the street there was a boy who was a bit older, there were two boys and girl who was very much younger than her brothers and then further down there was a boy and girl and opposite was two brothers and we just, there was a mentally handicapped boy in the street and everybody just playing together, yes. As I say, none of us went far because, and people used to say all my mother used to say 'Oh come back when...' you know and you used to be given a bottle of water but my mum never did. We never went far. But we were all really happy kids. And we all got on together. Odd arguments over something you know but they were over and done with straightaway. No, I loved living there I really did.

INTERVIEWER: And would you say your parents felt the same?

AM: Yes oh yes they did as I say my mum was there from 1937 to, 50 odd years she was there. She loved it, all the neighbours were nice and no, there was, you never felt envious of anybody else's house. I mean because most of them were very similar in that area and

then even when I went to high school where there were a lot of really well-off girls there and I didn't feel a bit jealous of them or envious at all. We just got on with life and enjoyed it.

INTERVIEWER: And do you know how outsiders felt looking in towards Harehills at that point?

AM: No, only one remark once and this girl said something about small house and when I actually saw her house she was in the roughest part of the Gipton estate. I'm not joking and I thought I wouldn't swap it. And then we got talking about housing and I said I was back-to-back and she said 'Oh ours is a semi, we've got a big garden,' and then as I say when I actually saw it I thought well I don't envy you one little bit.

INTERVIEWER: No. So I think the more or less done but is there anything I've missed that you want to tell me about in this house that you were in with your parents?

AM: No I can't think of really. As I say I was there from, well 22 years, and I never felt like saying shall we go and live somewhere else you know. Just enjoyed, it was so handy for everything. Our streets, have you been walking around the streets?

INTERVIEWER: Yes. I actually lived in Ashton Road myself.

AM: In Ashton Road? Do you know where Tomlinson's is?

INTERVIEWER: I've seen, is it down Bayswaters? I've seen a picture.

AM: No it was on Ashton Grove.

INTERVIEWER: Oh right.

AM: It came to a point like that and it was a newsagents and sweet shop.

INTERVIEWER: Oh yes I know the one you mean.

AM: That was there. There house was there and then there was Randall's. And they were ironmongers and they sold paint as well. Then then next door to us was Picket's, cobblers. There was a cobblers and then their shop at the back there. And then ours was the first one that had a house at the back of us. And one funny thing happened. The couple at back of us went on holiday and all of a sudden we all had no water. And the stop top was for four houses and they turned it off because they'd gone on holiday.

INTERVIEWER: Oh no.

AM: And they we had to find out where they were and someone had to go over there because with no telephone we couldn't just, and find this couple and he had to come back and turn the stop tap on. We were about a day and a half without any water.

INTERVIEWER: A similar thing happened to me. I think now though they are actually shared one stop tap for two houses but the man behind me actually here turned his tap off and it took me a while to work out. I'd phoned Yorkshire water and said 'what's going on?' And then I kind of realised. Oh dear.

AM: I don't even remember it. I remember my mum telling us about it.

INTERVIEWER: Oh dear.

AM: So you're from Harehills then?

INTERVIEWER: I only lived there for five years, that was where I bought my first house there yes.

AM: I mean the Co-op now, I think some sort of office furniture place.

INTERVIEWER: Erm, do you mean the one that's on Ashton Road and Ashton Grove, that one?

AM: It's on Ashton Grove.

INTERVIEWER: Yes, and the side of it is on Ashton Road.

AM: Yes.

INTERVIEWER: I think it's just flats I think now.

AM: Oh right. Because as I say I passed the bottom of the street when I went on my way to St James's and oh, they thought they were absolutely wonderful. They opened the launderettes at the bottom and it's still a launderette, but it's been modernised. But what used to be a sweet shop is halal meats now.

INTERVIEWER: Right, okay.

AM: No, I mean the shops were brilliant. We had a sweet shop at the top of the street, sweet shop at the bottom of the street.



INTERVIEWER: What more could a child want!

AM: Really for shopping, there was every shop you think of, the butchers and that, and the bank. I've forgotten what that is now. And the police station, I think that's flats.

INTERVIEWER: Yes.

AM: I was surprised on Wednesday when I went round. I haven't been there for years and years. Harehills Road. Oh! Looking so different.

INTERVIEWER: It is yes, a lot of the shops have extended.

AM: Yes.

INTERVIEWER: Yes, it's a good place.

AM: No, there's nothing wrong with that area. I had a really nice childhood there. Didn't think anything wrong about the house or anything.

INTERVIEWER: Lovely.

AM: And as I say they are still up.

INTERVIEWER: They are yes.

AM: I mean I think they are built in was it 1901?

INTERVIEWER: Yes those ones were. The Bayswaters and Lambtons were built earlier.

AM: Because at the bottom of our street was a plaque on the wall, 1901.

INTERVIEWER: Overall in the Triangle area, the first few houses were built in 1889 and the last one in 1913. But that section by the Ashtons and Darfields was kind of yes 1901 to about 1904.

AM: I can remember that plaque.

INTERVIEWER: Yes.

AM: So what do you think about it now? How long they've stood up?

INTERVIEWER: I know, they've done well.

AM: Nowadays they're falling to bits in 10 years.

INTERVIEWER: Thank you very much for that, that's been really good thank you.

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INTERVIEWER: Okay, so now if you can just tell me about the house that you moved into when you got married.

AM: Well we still wanted, this is when we got married, we still wanted, we still wanted to live in the area because we both worked at Montague Burton's.

INTERVIEWER: Okay.

AM: And we had a bit of trouble first of all because we'd seen this house and we didn't know the lady, but a friend of my mum's knew the lady who had it and she, and she was disabled and she was going to move to a bungalow. But they'd stop lending on back-to-back and he couldn't get a mortgage. And I was just 21 at the time and you could vote when you were 21 and so someone came round canvassing saying 'Would you vote for Mr Turnbull?' you know and I said 'I'll vote for anybody who can get me a mortgage.' And he said 'What do you mean?' So I said 'well we've seen the house we like and we can't get a mortgage.' So this counsellor came round, this Lawrence Turnbull they called him, he had a removal place in Harehills and he said, and I explained I said 'We've been to all over and we just can't get a mortgage.' So he said 'Oh go and see this man' and he gave me a little business card and it was somebody Turnbull. So we went down to the building society to this man and he said 'Oh yes fill these forms in' and we got one like that.

INTERVIEWER: Great.

AM: So we got the mortgage. We'd looked around it obviously. We hadn't seen the bath and we hadn't seen, properly the attic. We'd just looked in.

INTERVIEWER: Right okay.

AM: Well I don't know how long it was since it had been decorated. When we got the keys and everything we lifted the lid up of the bath and it was green, absolutely awful. With her being disabled I don't think she'd had a bath for goodness know how many years. So we finished up having the bath taken out and had a new bath in. Again in the kitchen. And then upstairs it was hilarious. The attic, now we were really pleased with our attic. You could

walk all the way round it. It was the same height all the way round. Which was lovely. Still had the skylight.

INTERVIEWER: Yes.

AM: When we looked they must have, every wallpaper they ever had they must have put you know until that roll finished off and then they finished off with the next one. We had about seven different kinds of wallpaper in the attic.

INTERVIEWER: Oh dear.

AM: So we got that sorted.

INTERVIEWER: So basically, when you were saying about the bath in the scullery. When you said you got that sorted, you mean you had a bathroom put in the house?

AM: No, no still there in the kitchen but a new bath. And as I say the wallpaper we got all that sorted out. But what my pride and joy was, you could get to the cellar from the outside. There were steps to go down and a door and a window and I thought that was absolutely brilliant. And again, I didn't need a fridge because I mean it must have been worth a fortune and I never realised, there was a marble slab about so deep you know I said in these things from one there to the wall. It must have been, oh, from that wall there to the end there, of thick black marble slab. As I say I didn't need a fridge there either. And that was great. The only snag about that house, it was in Darfield Crescent and it went that way and there was a street going that way and a few houses down there, Ashley Road, Chapel. Where our house was you got like a whirlpool of wind.

INTERVIEWER: Right.

AM: And the window cleaner wouldn't go upstairs when...

INTERVIEWER: Oh no.

AM: And we had a coal fire, and if the wind was in the wrong direction, if you didn't light it the first time you couldn't light it the twenty-first time. It was terrible.

INTERVIEWER: Oh no.

AM: And it used to belch smoke back into the house.

INTERVIEWER: Oh gosh.

AM: Course, they don't tell you this when they're selling you the house you know. Oh I used to hate that chimney and everything. And we finished up we had a gas miser fire because it was just so, and as I said, the window cleaner used to come and do the one day and then he'd wait for the wind to drop and come back and do the upstairs. And we were in Ashton Grove, we thought we were really well off because we had tarmac, but Darfield was cobbles. And that was a bit rough sometimes as you were walking along there. And my father, we had a wall, very similar. It was the same, almost the same layout that we had. More steps up and then we had the steps down. And we had the wall just there and there. And it was a scruffy wall. So I got my father-in-law to plaster over it. He was a plasterer and made like mock stone walls you know.

INTERVIEWER: Oh gosh.

AM: Also because of this wind my husband once grew some tulips and they were lovely red and white you know with yellow, red tulips with yellow edges and oh we thought they were lovely and we got up the next morning and all the petals were on the ground.

INTERVIEWER: Oh no.

AM: They lasted one day in full bloom. As I say we got the bath, we also had the lid over it but ours was on hinges so we just pushed it back to the wall instead of... And I never put anything on top of it.

INTERVIEWER: Okay.

AM: As I say my mum had the bread bin and goodness knows what else.

INTERVIEWER: Did you use it as a work surface in the kitchen?

AM: I used it as a work surface. And I had kitchen cabinets in the kitchen so everything went in there, and it had a drop down enamel top. And that was fine. My sink was in, where my mum's sink was at the top of the toilet, mine was just behind the door in the kitchen and mine was just stood there on the floor. We didn't have the toilet coming up, I think because the house was higher up. It was all right until I had the children but then getting up and down that was a bit of a devil down five steps. The garden was very, very similar, similar size and everything but David were a bit more adventurous. He didn't have everything all in regimented rows.

INTERVIEWER: Did you use to keep the pram in the basement then once you'd got children?

AM: No, no I used to keep it in the room. I used to bring it up to 5 steps.

INTERVIEWER: Oh right, I thought you meant to take it down.

AM: No, bring it up the five steps and then put it under the window. And then the furniture was, we didn't have, we had two big like Parker Knoll chairs with wings on and things like that. There was a tiled fireplace already in.

INTERVIEWER: Okay.

AM: Which was quite nice.

INTERVIEWER: Was that gas, or was it still coal?

AM: At first we didn't have, we kept getting gas bills and we had no gas. It was all electric!

INTERVIEWER: Oh right, okay.

AM: And then when I got fed up of this smoke coming back we finished up with a gas miser fire. The gas meter was there but it was capped off so they connected us onto the gas so we had gas. And an electric immersion heater which cost an absolute fortune because it had like little black specks on it when it was switched off and when it was on it was one just continuous black thing going around. So we were very careful with that. And we were having a bath you know, hurry up you know. As I say they were very similar sized rooms. The advantage of the cellar was that I could bring, I had my washer in the cellar, just straight up into the garden then. And the bedroom, I'd say about the same size, little bedroom the same size, the attic was definitely bigger and I did use that more and also when the boys grew up, well Nigel was six when we left there and Stuart was three, I had a playroom up there. We had that Lino down there with roads on and things like that so that goes all the way through the attic. I enjoyed that house. But then because we didn't have a bathroom and this council thing came out and they came round offering to put bathrooms in and, but they wanted to do it how they wanted it and there was a tiny little dormer window towards the back and one big bedroom in the attic so I said 'well I'd like two bedrooms and a big dormer window' so they said 'well you have to go half with the cost.' Now that house cost us £700 and our share would have been £700 so it was like, they said 'well you can choose where you'd like to go and we'll give you a council house,' you know. So we thought oh

well... so they offered us 700. We'd been there seven years so we thought well we've lived for nothing really. And we chose Moortown first of all. We were on the waiting list, never got anything. And then they came and said 'We really want to be getting on with this. Would you go to Seacroft? Or Gipton?' I said 'There's no way I'm going to Gipton. And I'm not too keen on the idea of Seacroft.' So they said well go and have a look around and see what you think. They offered us five houses which we turned down. And they in the end this man says 'well where *do* you want to go?' And I said 'look I'm not that bothered about moving, it's you that wants us to move.' I said 'I'll have one of those new ones that they're building on the ring road at Whinmoor.' He said 'Oh I don't know.' 'Okay, just leave it.' And we got one of those, right on the ring road.

INTERVIEWER: So when they, when they wanted you to move what was the reason? Was it because they wanted to modernise the house to sell it on?

AM: They wanted to modernise, yes.

INTERVIEWER: Okay.

AM: I don't whether they did the whole street or what. Because some people owned them. A lot of people rented in that street so I don't honestly know how they went on.

INTERVIEWER: No.

AM: So whether the landlords agreed to it or what I don't know. Because there was one row of about eight houses and they were always painted exactly the same so they must have been the same landlord so I don't know what happened about that.

INTERVIEWER: No.

AM: But as I say that house that we were in there seven years and thoroughly enjoyed again and same shops and everything. Parents round the corner but my dad, I said my dad died while I was living down there. But my mum stayed on in that house until she was 90.

INTERVIEWER: So how did you feel then when you know about council coming in and saying that they wanted to modernise it. How did you feel about that and the facilities that you had?

AM: Well I would have been quite happy if I could have had the two bedrooms. I mean I didn't fancy two boys up in one massive bedroom like that. It would have been a bit silly.

And the windows were very, very small, and they were near the back of the roof, but yet the ones on Compton Road, a lot of people had got great big dormer windows and you could see that there were two bedrooms in there. And I thought I want something like that. I finished up better off. I liked the one that I got anyway. But some that they offered us they were horrendous, the council ones. One of them, I've never seen a house like it before but it had two front doors.

INTERVIEWER: Right.

AM: One of them led you up the bedroom stairs and the other one led you into the lounge. And we went into the kitchen and I said to my husband 'Where's the sink?' So he said 'I don't know.' And it was in a cupboard. And brass taps I think on there. Oh my! It was in the Monkwood area of Seacroft. So I stuck out and as I say we got one that we wanted in the end. And that was a nice house. So I liked it there as well.

INTERVIEWER: So I mean just like I'm just kind of thinking about the rooms again, so you had a tiled fireplace with an electric fire in the main room?

AM: No a gas fire.

INTERVIEWER: Oh, gas fire. And then in the scullery you obviously replaced with gas –

AM: Yes and the cooker. Electric cooker.

INTERVIEWER: And this time was everything stored in your cupboards rather than a shelf or did you have a combination?

AM: In the kitchen I had cabinets, kitchen cabinets, everything went in there. And then again, I had the cupboard at the side of the fireplace. At the top of it was like little leaded, diamond leaded windows at the top so all the china and stuff went in there. The one underneath again I had all my tinned stuff.

INTERVIEWER: Yes.

AM: And things. No it was really handy.

INTERVIEWER: And what did you have on the floor in the two rooms?

AM: We had carpets. We had carpets. I always remember my first carpet, grey and red.

INTERVIEWER: Okay.

AM: And then I had these charcoal grey and red wing chairs. And that was hilarious, the dining room suite. We went to one of these Ideal Homes exhibitions. We were engaged and saving up and I saw this furniture that I liked. This dining room suite, so we paid for it weekly so that it would be paid for by the time we got married. The very last payment of all, they'd stored it all this time, I saw one that I liked better.

INTERVIEWER: Oh no!

AM: And they were very, it was slightly more expensive than the other one so they did change it over. I think if it had been the same price or cheaper they'd have said 'No chance.' So we had that, and we had a television which was on like a coffee table, that was in the other alcove. Then at the side of it was a sideboard with the chair on each side. And then we had another coffee table, a bit more solid coffee table and chairs on the other side. And the table was a drop leaf one so we'd plenty of space. And then of course when the boys were born the pram went under the window, the coffee table got moved out and the dining table went over there you know. No again, I would say the same sized room and everything.

INTERVIEWER: And did that house have a cornice and ceiling rose as well?

AM: It had a cornice yes it did have both of them. Ours was a bit more fancy. It had carved grapes in the middle of that one. It was up already, we didn't do it. And our attic door was at the bottom of the steps. My mum had a curtain and it was at the top but our attic door was at the bottom so when you went up the bedroom steps it was bedroom, bedroom door, bedroom door, you'd three doors like that but there wasn't a right lot of difference in the houses as I say except for the cellar. I think we'd only three steps up in the Ashtons and this had five steps up so it was obviously higher up.

INTERVIEWER: Was there still a fireplace in your bedroom?

AM: The fireplace was still in and we left it in. It was lit once.

INTERVIEWER: Oh right okay.

AM: It was when my second son was born at home and the midwife said 'We could do with a fire in here.' You know because, it was July when he was born but it was cold so I said 'Right.' So she, and I said 'Well the chimney has been swept' because he still used to have it swept, because we'd had it swept before we had the gas fire in and she lit it, and that



was one and only time it was ever, just, and that was just only about a couple of hours and that was it yes.

INTERVIEWER: So how do kind of manage in the middle of winter without heating in the bedrooms? What was it like in there?

AM: It just seemed warm enough, we were warm. Yes, we didn't have a problem.

INTERVIEWER: Was it the same in your parents' house as well?

AM: Yes, yes. Oh we never had any heating, anywhere. I know one time, in fact my husband wouldn't have it, his mother offered us a paraffin heater and she'd used it and then didn't like it 'Would you like a paraffin heater?' And he said 'No way, I don't want one of those.' And so we didn't have it. No, we didn't feel cold. And as I said my mother's eiderdown would have kept, certainly kept them warm. But as I say we were seven year in Darfield Crescent and I think we would have still been there if we'd had it modernised. I don't know.

INTERVIEWER: Lovely.

AM: And again, we'd nice neighbours with a little shop.

INTERVIEWER: Is there anything else you can think of to tell me about that house? Any kind of key differences between that one and your parents' house?

AM: No. As I say it was practically the same as the other one except a little bit bigger in places.

INTERVIEWER: Which way did they face? I mean was your parents' house North or South?

AM: Do you know, I haven't got a clue?

INTERVIEWER: Did you get the sun in it?

AM: The sun was mainly on an afternoon.

INTERVIEWER: Right okay.

AM: My parents' house faced that way. We faced that way. We looked down onto Ashton Road. We were the one behind Ashton Road and as I say the one went straight across and down towards Bayswater Road in her house. That was one thing, not that they ever said anything and we just used to think that they thought so, but six houses opposite us on

Ashton Grove had bay windows and we thought that they thought they were superior because they had bay windows. But mine was sash windows, the same in the Darfields. No, can't think of any other features that was much different to what we had before.

INTERVIEWER: So you didn't kind of do any modernisation really apart from replacing the bath?

AM: We replaced the bath, no we kept the same fireplace because it was a nice fireplace and we put different wallpaper on the attic. I don't think we, we didn't do an awful lot to it really. I mean for one thing at that particular time we didn't have a lot of money. We'd just got married and then we had two children that was there. So we didn't have a lot to be splashing about on alterations.

INTERVIEWER: So did the two children share the bedroom next to yours?

AM: Yes. Yes. And at first, until he was about six months I think we had the cot in our room. When we moved Nigel was six and Stuart was three. And we had bunkbeds in the bedroom and the idea was that the older one would sleep at the top and the younger, it didn't work that way. They preferred it the other way. And then when we moved these bunkbeds split into two and we moved into a three-bedroom house. And to start with we put them both together in the big bedroom until they got used to it and they've got bigger beds for them. But again, the cellar was a good size.

INTERVIEWER: What was the head height like?

AM: The height was fine. No problem whatsoever. We didn't have a hole in the coal cellar through to next door.

INTERVIEWER: What was the floor like in that cellar? Was that concrete as well?

AM: It was concrete, but it had a crack across it but my father-in-law was a plasterer and he sorted it all out for us so we just had one lighter strip across the middle but apart from that everything was all right. The steps were really safe, good strong steps and everything.

INTERVIEWER: And what were the electrics like in that house? Was it the same kinds of switches as in your parents'?

AM: No. They had brass.

INTERVIEWER: Okay.

AM: They had brass plates. It was still the up-and-down switch with like a little knob on the end but it was brass. With a little fancy piece around it. But that lady evidently, she was Miss and her two brothers actually at time they lived there, slept in the attic with all that wallpaper. And it was a shared toilet again with just one lady, lived next door to us and again we took it in turns to clean it but we just had the one toilet roll, with the soft toilet paper. And whoever saw, there was always one there and a spare, and then when the spare had been put on whoever's turn it was put another one in, you know.

INTERVIEWER: Am I right in thinking that in the outside toilet, it was just the toilet, there wasn't a basin?

AM: No it was just a toilet. But the one that, the second house we were in, before we had a polished wooden grained one and it was a heavy plastic seat that was on the other one. Nowhere near as posh. The key for the toilet always made me laugh because I once read an article about it. It was a big like door key with a bobbin on it. And they used to be some rope for the Evening Post and he was on about where he grew up down Beckett Street and he was on about the key with a bobbin on it.

INTERVIEWER: So each house had a key?

AM: Each house had a key, yes.

INTERVIEWER: Right, okay. And what was the basement door like in this house?

AM: The basement door? The outside one?

INTERVIEWER: Yes.

AM: It was two panels of glass and then there was a little window at the side as well, yes.

INTERVIEWER: Was that a sash window as well?

AM: No, no it, now then how did it open? You did it from the bottom again with one of these things that stuck up and like a rod that you fastened it onto.

INTERVIEWER: Yes.

AM: I suppose you needed it really, because we washed down there.

INTERVIEWER: So in this house, because in your parents' house they didn't have any taps down there, but you did in your house? There were taps for washing in the basement?

AM: No, no I did in my house.

INTERVIEWER: Yes in your house.

AM: It was like a peculiar sink. It was quite shallow, and it was made of like a purply stone.

INTERVIEWER: Oh right, okay.

AM: That was the only way to describe. And the taps were huge. Massive taps. And if you forgot and turned them on full, I mean it was only shallow-

INTERVIEWER: Oh gosh.

AM: It would go over. But it was very, very handy and as I say I'd got the washer down there and everything.

INTERVIEWER: Was there a copper down there?

AM: No. No. Just the washer. And the water was always quite hot as well. At first I just had a small Hoover, a little Hoover with a hand wringer on it. And then I finished with a bigger Hoover with an electric wringer on it and when we moved up to Whinmoor I finished up with a twin tub first of all and then I finished up with an automatic which we had in a downstairs cloakroom. And I had it plumbed into there. Was very good yes. No, I can't fault living in a back-to-back house. I thoroughly enjoyed it.

INTERVIEWER: So can I just check, how was your water heated then in your house?

AM: First of all, when they had, which the Darfield one?

INTERVIEWER: Yes.

AM: Immersion.

INTERVIEWER: Right okay. Your parents never had the immersion though?

AM: No, no, my parents they, they didn't did they... Let me have a think about that. My mum had the electric fire, how on earth did they heat water? Now you've got me puzzled now. Immersion.

INTERVIEWER: Was it?

AM: Yes. Yes she did. She had an immersion heater. Yes because I could never understand it because mine was in the living room next to the kitchen door and hers was in the kitchen.

INTERVIEWER: Right okay.

AM: I said to her, 'You can't even tell when it's on' you know and she said 'Oh I'm very careful with it.' Yes she did.

INTERVIEWER: That's good.

AM: Yes she had an immersion.

INTERVIEWER: Right fantastic. I think that's all the questions I got I think. Unless you can think of anything else that you wanted to tell me about that house or anything else that's come to mind?

AM: No I think as I say it was so similar to the other one it's not a right lot of difference. The garden was the same size I would have said. Because we didn't have the little patches under the window where my dad grew the weeds up! No we just had a wooden gate on it saying, a little bit of privet, the same.

INTERVIEWER: Just on one side again as well?

AM: Yes, just one side because the dustbin was down on the other side.

INTERVIEWER: Yes.

AM: Yes and it's funny, we used to, David used to grow wallflowers and because of this whirlpool thing, we could never smell them. The lady next door used to say 'Oh those flowers smell lovely.' Near the window and took it all across there.

INTERVIEWER: Oh gosh. Oh well that's brilliant. I think that's it then, so thank you very, very much for all your information.

AM: Has it been any help?

INTERVIEWER: Yes it's been fantastic thank you.

AM: Oh good.

**Oral history interview. Participant F004, Betty Parker, 30 May 2019.**

INTERVIEWER: Okay so I'm just going to start with a few general questions about you and your family if that's okay. And then we'll move on to the more detailed questions afterwards. So I was wondering first of all, if you could tell me how your parents actually came to live in Harehills.

BP: Well of course they were both born in Leeds, and when they were first married they lived in Wortley, and that's where my grandma lived, and my mum of course, but my grandma had a smallholding and I think they lived with her. And then at some stage we moved to Potternewton into a council house and I can, I can vaguely, it's not what I can remember it's obviously what mum has talked to me about, and she told me that the next-door neighbours had bugs, so of course that set her off. Well my grandma previously had already moved to Bayswater Mount and so we moved from there into a house. And that's how we came to be in Bayswater Mount.

INTERVIEWER: So you both lived in the same street together?

BP: Yes, opposite.

INTERVIEWER: Okay.

BP: Yes, but the difference was, we had a toilet but Grandma's was up the, you know up the road.

INTERVIEWER: Okay. Right. And do you know why your grandma had chosen to live in the house there?

BP: Not really no.

INTERVIEWER: Okay.

BP: I mean she lived there as, you know, that's my first memory of her home.

INTERVIEWER: So can you tell me anything about the family circumstances? You know, who moved into your house at that point and when various people moved out?

BP: Into which house?

INTERVIEWER: Into your house.

BP: In Harehills?

INTERVIEWER: Yes.

BP: I don't really know who moved into it but because we, all the three others had scarlet fever. There was an epidemic. And mum had the idea that with there being no through draft, that's how we'd all got scarlet fever. So we then moved back.

INTERVIEWER: So that's when you left?

BP: So we left, and we moved to Meanwood.

INTERVIEWER: But when you moved into the house, there was you, your parents and three children?

BP: All the three of us.

INTERVIEWER: And how old were you all at that point?

BP: When we moved in? My brother would be four, I would be six, and Mary, my sister would be eight.

INTERVIEWER: Okay. Lovely. And then the final question really was about any work that your parents did.

BP: During their life or while they were there?

INTERVIEWER: At that house.

BP: She worked at, she worked, she was a seamstress was mum, and she worked at Burtons, which was in the area. Yes.

INTERVIEWER: Yes.

BP: Yes, because Grandma was opposite, always to keep an eye on us you see.

INTERVIEWER: So did she do that full-time or part-time?

BP: She did it full-time yes.

INTERVIEWER: Did your dad work as well?

BP: Well my dad did, but my dad was a wounded soldier and he couldn't do certain work, he couldn't, so I suppose mum was the real breadwinner.

INTERVIEWER: Okay.

BP: Yes.

INTERVIEWER: Yes that's really interesting. So okay, so I think we'll move on to thinking about the house and the garden, so obviously you listed various rooms in your questionnaire and I was wondering maybe, because you did have a garden did you?

BP: Just a little bit at the front yes.

INTERVIEWER: If you could maybe just describe that to me and then kind of take me into the house and walk me through and just describe the rooms and the features.

BP: Well there was this small, well it must have been, because I can remember sitting out in it when I came out of the fever hospital, you know my mum going to sit out for a bit of fresh air so I mean it probably would be an area from there to there.

INTERVIEWER: Right okay.

BP: There was a path in the middle and then steps up to the house. There were steps down to a toilet there.

INTERVIEWER: Okay. And that was your own toilet, you didn't share did you?

BP: That was our own. But it was only accessible from the outside, yes. And then up the step, I think there were steps, so yes there were, because you came down. And then into the living room. And then the little kitchen with a table-top bath in there.

INTERVIEWER: Right okay.

BP: Yes. And then that was the only accommodation on that floor. And then up the stairs to the two bedrooms and an attic.

INTERVIEWER: Right, okay. So I was just thinking if we can think in more detail so I'll just take you back into the garden again. Could you just describe, I mean did you have like a boundary wall or a gate?

BP: Yes, a wall, yes, stone wall.



INTERVIEWER: Okay.

BP: And gate.

INTERVIEWER: Right. And what did you have on the surface? Did you have grass or paving?

BP: No, my dad would have flowers in.

INTERVIEWER: Okay.

BP: He grew roses all his life.

INTERVIEWER: Oh did he? Yes, that's really nice. And was that like on both sides of the path?

BP: Yes.

INTERVIEWER: Yes. And did you have, so you had steps that went down to your outside toilet, and then did you have a window or anything into your basement? Did you have like a basement room?

BP: I don't think, no it was just the toilet. And of course, then I think at the other side was where they put the coal down, so down in the cellar is just what mum had, what did they used to call them? A slab, to keep things cool.

INTERVIEWER: Oh right, okay.

BP: And you have like a meat thing over to keep things...

INTERVIEWER: Right okay.

BP: But I mean in those days you shopped every day, so it was almost like organic today.

INTERVIEWER: So you didn't store things? You kind of just had enough for each day.

BP: Yes. But I do remember the noise from behind.

INTERVIEWER: Really?

BP: Yes. I do remember that.

INTERVIEWER: And do you know who lived behind you?

BP: No.

INTERVIEWER: No, okay.

BP: But we had lovely neighbours I do remember that. Yes.

INTERVIEWER: That's nice, that's really good. So I'm just thinking then, so in the basement, was it like a coal cellar you had down there?

BP: Yes the coal cellar and this slab to keep you know, cool.

INTERVIEWER: The slab wasn't in the coal cellar though, that was in a different room?

BP: Oh no, no. No, there was a door to that but we went through like a hole thing wasn't it in the wall. Like a grate that used to come off.

INTERVIEWER: Oh for the coal?

BP: Yes, for the coal to go in.

INTERVIEWER: Right okay.

BP: And so I never went in the coal cellar really.

INTERVIEWER: Do you know what the floor was like down there?

BP: Well it would be stone I would presume.

INTERVIEWER: Yes okay. And there were steps internally?

BP: Yes.

INTERVIEWER: So from the scullery down to that room?

BP: Yes you went through the scullery way. The bath was there with the table-top. Mum used to do everything on that table-top.

INTERVIEWER: So can you tell me exactly what that looked like, the bath and the top?

BP: Well, there was a window where the sink was, and then just coming in, you turned in and your bath was here. And I just remember it being a very heavy wooden thing that was on, you know.

INTERVIEWER: And was it loose or was it on hinges?

BP: No, no, it was loose. It had to be lifted off.

INTERVIEWER: Oh right, gosh.

BP: I mean I don't know if my dad had made it, I don't really know you know sort of thing, how it came to be there. I do definitely remember, yes.

INTERVIEWER: And she used that as like a kitchen worktop?

BP: Yes she did. Yes.

INTERVIEWER: And then it used to get lifted off at bath times?

BP: Yes.

INTERVIEWER: Gosh. So what else did you have in that scullery then? Did you have like a sink or?

BP: No I don't think sort of I went in there very much because it wasn't a living area. It was just a working area, you know.

INTERVIEWER: No.

BP: But I remember the living room I think more than anything.

INTERVIEWER: Okay.

BP: There was an open fire.

INTERVIEWER: Did you mention it was a range in your questionnaire?

BP: Yes it was. Because she did all her oven cooking on that, you know.

INTERVIEWER: Okay, So what did that look like then? What parts did it have?

BP: Well it was called an Old Yorkist range. Strangely enough, my first home had a modern Yorkie, and I baked in it.

INTERVIEWER: Oh gosh, fantastic.

BP: And I can remember my grandma's better than my mum's really, sort of because she always used to say 'What do you want?' you know for your dinner, and I can remember you know putting pans on and cooking everything on it.

INTERVIEWER: So how was it set up? Was it like, where did you put the fire part?

BP: Well there was like a grid came out from the fire and the pans were put on there. And the oven would be there-

INTEVIEWEE: On the left.

BP: And I can remember when it used to be roasting day you know Sunday's, the oven always had to be hot. I can remember Dad having to put some water in somewhere.

INTERVIEWER: Oh right, okay.

BP: I don't know what that was for. And I can remember obviously the lovely food that came out of it.

INTERVIEWER: What sort of things did you cook on it then?

BP: Oh, well my mum, she always did roasts, and rice puddings in great big bowls you know great big bowls, and to this day that's my comfort food.

INTERVIEWER: That's lovely. So this would have been about kind of 1930 something like that?

BP: Yes.

INTERVIEWER: '32 maybe?

BP: Well I was born '27, yes around, I'd be six.

INTERVIEWER: And how much space did you have for pans? Did you have enough for say potatoes and veg?

BP: Only a couple, and I can remember she used to make apple dumplings in a bag in the boiling water, a suet pastry really, round it. That was lovely. I can remember the radio, I can remember that, listening to *Children's Hour*. You know.

INTERVIEWER: How was the lounge, the living room sort of set up then?

BP: Well we had a piano, and there was a three-piece suite, leatherette, you know, I can see it now in my mind's eye.

INTERVIEWER: What colour was that?

BP: Brown.

INTERVIEWER: Yes. So was that a two seater or three seater?

BP: A two-seater. And I suppose we just all used to sit round the fire, but I can remember, what is more vivid in my memory with the radio, I can remember King George V dying and I can remember, and as a child it left a big impression on me. And you know, it said the King is slowly losing his life. I can hear it, and Mum crying her eyes out.

INTERVIEWER: Oh dear, gosh.

BP: I think he were greatly loved. I can only assume that you know.

INTERVIEWER: So where did you keep the radio in the room? Did it have a particular place?

BP: I don't know, it would be in the corner near the window I think. My dad had-

INTERVIEWER: Do you mean in the chimney alcove, near the window?

BP: No just on a table I think, you know. My dad had a thing about radios you know, so we always had a radio and I think we were almost the first person I can note to have a television.

INTERVIEWER: Oh really?

BP: He sort of had a thing about that.

INTERVIEWER: When did you get a television?

BP: We didn't get that until...

INTERVIEWER: A different house?

BP: Yes. Oh that was much later, that was when the coronation, many years after. And it wasn't at my house, it was Mum's.

INTERVIEWER: Oh was it?

BP: We all went there that day and the Queen was, yes.

INTERVIEWER: Oh lovely. So in the living room, whereabouts did you have the chairs positioned? Where was the three-piece suite?

BP: Well you came in here. And it went that way and the fire was there. And here was the piano.

INTERVIEWER: Is that the wall that backed on to the scullery?

BP: No, no because the scullery was at that side.

INTERVIEWER: Okay.

BP: No this would be the first wall of the house, you know next to next door. Not back-to-back, next door.

INTERVIEWER: The chimney side then?

BP: No, no the chimney was over there.

INTERVIEWER: Sorry.

BP: You came in the door here.

INTERVIEWER: So if this was the house, so have we got the scullery this side or the other side?

BP: No you came in the door here okay and there was the scullery and all this area was the lounge and the fire was here. And the fireplace. We had a piano there on this wall.

INTERVIEWER: Oh, so you're saying that the scullery is the big room?

BP: Well no not really. The living room.

INTERVIEWER: The living room. So the chimney, sorry.

BP: So you come in here, and this is the living room, and the fireplace was there and this was the kitchen behind the fireplace.

INTERVIEWER: Oh right! That's a different design then to the others. Because the others have got the chimney, it's on the opposite side of the house to the scullery.

BP: Oh. No, because I definitely remember the piano being as soon as you came and then that was on the wall, the entrance wall next to next door. And I remember it really because I can remember dad knocking his elbow on it, and he passed out because he knocked his funny bone.

INTERVIEWER: Oh dear.

BP: He had a wound on his arm. And the piano was definitely there.

INTERVIEWER: So your chimney was like in the middle of the house then?

BP: Between the two rooms?

BP: Well it must have been.

INTERVIEWER: Right, okay. That's really interesting, yes, right okay.

BP: Unless I'm forgetting you know. That's how I see it.

INTERVIEWER: Right okay, yes.

BP: I can remember looking at the fire you know so we looked at the fire that way and the kitchen was that way. Behind it.

INTERVIEWER: Right, gosh. Okay, that's really unusual. I'll have a look those ones. So you've got the piano there. Did you have any other furniture in the room?

BP: Not really much no. Because there would have been five of us. I suppose we sat on the floor a lot.

INTERVIEWER: Yes.

BP: Really, you know as children.

INTERVIEWER: Did you, your parents didn't have a little table or chair to eat?

BP: Well we'd a dining table in there.

INTERVIEWER: Oh you did?

BP: Yes. We had a dining table in there.

INTERVIEWER: Yes.

BP: But it was one that folded down.

INTERVIEWER: Right, okay.

BP: And I remember Mum kneading her bread twice a week.

INTERVIEWER: Oh wow, gosh. She made her own.

BP: By the fire. And then leaving it to rise.

INTERVIEWER: That's lovely. Fantastic. So she must have been really busy if she was working as well?

BP: She was, do you know and she kept that house regularly decorated. She was regularly decorating.

INTERVIEWER: Wow. So I mean, what kinds of curtains and carpets and things like that did you have?

BP: Well she was, she loved green. Her curtains were always green and after that her furniture was, you know suites. And yes, she was always very particular was Mum.

INTERVIEWER: Was she?

BP: Yes. Always very particular.

INTERVIEWER: Did she make her own curtains with her being a seamstress?

BP: Oh yes, because she had a sewing machine. Can't remember where that was. But it would be used regularly. Because she made clothes for us.

INTERVIEWER: Oh did she?

BP: Yes.

INTERVIEWER: That's lovely.

BP: Yes, they'll not be another breed like them.

INTERVIEWER: No.

BP: No. I know when she died, the doctor said, a special breed. Come through two wars you know.

INTERVIEWER: Yes it's a lot.

BP: Yes.

INTERVIEWER: Goodness me. And then in the scullery, you had this bath with the worktop on. Did you have a sink in there?

BP: Yes under the window. Just a little, that's all there was. There weren't draining boards or anything like that.



INTERVIEWER: Did you have any shelves or anything like that in there for storage?

BP: Well there would be for putting pans on. She would be up-to-date and everything like that you know. As I say, it wasn't an area I went in a lot you know, the kitchen. Other than to have a bath. Bath night you know.

INTERVIEWER: Yes. So did you, how did that work then?

BP: Well I don't know, it must have come from the fire back then, water I think.

INTERVIEWER: So that was like a separate boiler behind the fire?

BP: Behind the fire.

INTERVIEWER: Right okay. Yes, that's interesting.

BP: I can remember the stairs up to the attic were at the back-to-back, you know that wall. And if we were naughty we would be put on a step there and the door closed.

INTERVIEWER: Oh really?

BP: Yes.

INTERVIEWER: Gosh. So what was it like when you went from the living room up the first set of stairs? What was that like?

BP: Well, to the, that was Mum and Dad's bedroom. And then there was a very small bedroom that my brother slept in and then Mary and I slept in the attic.

INTERVIEWER: Right okay. So what was your brother's bedroom like? Did you go much in there?

BP: No, I don't really remember much about Jack's bedroom. I didn't particularly like going to bed. I was a bit frightened.

INTERVIEWER: Oh really?

BP: I could hear noises going round you know. And of course there was only a little, what they call a window light in it you know.

INTERVIEWER: And did that open? What was it like?

BP: I think it just opened like that. I mean, we wouldn't be allowed to do that you know. But we didn't live there long you see. We only lived there about three years.

INTERVIEWER: Right, okay.

BP: As I say, Mum was convinced that we'd all had scarlet fever because...

INTERVIEWER: Of the ventilation.

BP: Yes, but I do remember street sellers coming round, you know.

INTERVIEWER: Oh really?

BP: Yes. A rag and bone man. 'Can you find some rags mum?' So we can get a balloon you know.

INTERVIEWER: Oh right okay.

BP: And I can remember them coming round selling roasted chestnuts.

INTERVIEWER: Oh did they?

BP: Yes, yes.

INTERVIEWER: That's really nice. So in your bedroom, did you have a bed each or did you share?

BP: No we slept together, always.

INTERVIEWER: Right, okay. And what kind of covers did you have?

BP: Was just blankets.

INTERVIEWER: And did you have anything else in the bedroom?

BP: I can't honestly remember that. I assume we'd have had some kind of a cupboard I would think, I don't know, I don't know where all our clothes were kept, really.

INTERVIEWER: There was no fireplace up there was there?

BP: Oh no.

INTERVIEWER: But was there a fireplace in your parents' bedroom?

BP: No.

INTERVIEWER: No? Okay. Gosh. So do you remember it, what was it like in the winter?

BP: Well of course, the first years of my marriage I didn't have central heating so we got used to it. It was a known in a small house. And there was always a good fire and I suppose the warmth just went up. I suppose we always had warm clothing on when we went to bed, pyjamas, or whatever, nighties.

INTERVIEWER: Very good. And then what was your parents' bedroom like? Do you remember anything about that?

BP: Well it was almost like a single wardrobe. I suppose it was in light oak, I do remember that because that didn't leave the family until my brother died.

INTERVIEWER: Really?

BP: Yes. It was lovely. But you know very of the age.

INTERVIEWER: Yes. So what did it look like?

BP: It had, it was about I would say about that wide, 3 foot wide, and it had a mirror down there.

INTERVIEWER: On one side.

BP: And it just opened up and it had a drawer underneath.

INTERVIEWER: Right, okay. What did it have inside? A hanging rail?

BP: Yes they were just hanging rails inside.

INTERVIEWER: Right, okay. And then they obviously would have had a bed.

BP: Yes.

INTERVIEWER: And what else did they have in the room?

BP: The dressing table was, there again that was in the family a long time, was a mirror and what they call swing mirrors. You could sort of semi see what you were doing. But it was in a light oak. It was good wood which we knew and that's why I suppose, I don't know whether I didn't take it at some period.

INTERVIEWER: Yes. And did they have curtains or rugs or anything like that in the room?

BP: They'd have curtains yes.

INTERVIEWER: But what about on the floor, can you remember?

BP: There'd always be net curtains.

INTERVIEWER: As well?

BP: Always net curtains. There'd be Lino. No carpets, they weren't then. No.

INTERVIEWER: You didn't have rugs then?

BP: And pricked rugs.

INTERVIEWER: And what sorry?

BP: Pricked rugs you know. You know where you put-

INTERVIEWER: Like a rag rug?

BP: With rags. We'd call it pricks because you did it with a ...

INTERVIEWER: Yes.

BP: We used to sit around the fire at Grandma's, all of us helping her.

INTERVIEWER: Did you?

BP: Yes.

INTERVIEWER: That's lovely. That's really nice.

BP: I know my granddaughter goes into raptures when she sees those rugs because she's very much into that, you know, older fashion.

INTERVIEWER: So the net curtains, were they sort of half way or did they come up to the top?

BP: No, full. Well the windows were probably only that deep and no more than two of those I would think.

INTERVIEWER: Right okay. Because it was sash windows wasn't it?

BP: Yes, sash windows.

INTERVIEWER: So they came right from the top? They weren't half ones?

BP: No. I don't think anybody had, looking, seeing in the windows you know. No. I always remember she used to, when she washed things she used to do them in a dolly cream she called it. To make them look nice and cream you know like.

INTERVIEWER: Lovely. So how often did she do the washing?

BP: Oh constantly. No, she was a real worker was mum. There'll not be another like her. No.

INTERVIEWER: And what equipment did she have for washing?

BP: For washing it would be rubbing board.

INTERVIEWER: Right okay.

BP: I had a rubbing board.

INTERVIEWER: Oh did you?

BP: I did, yes, and a boiler, a boiler to boil the clothes.

INTERVIEWER: Like a set pot or copper was it?

BP: Yes.

INTERVIEWER: What room was that in them?

BP: That was in the kitchen.

INTERVIEWER: Right okay. Yes, so did she do all the washing in the kitchen?

BP: Yes.

INTERVIEWER: And did she have any other things like mangles or anything like that?

BP: She'd have had a mangle yes. A wooden one. Yes.

INTERVIEWER: Yes lovely. And then where did she dry the washing?

BP: Outside. I don't know. Oh, across the street they used to do it. Yes right across the street.

INTERVIEWER: Yes. Gosh.

BP: And the old-fashioned iron, the flat iron.

INTERVIEWER: I was just about to ask that. So how did she do the ironing then? So everything came back in?

BP: Everything was done on the table, the dining table because it sort of went in half and then the, it was polished on that side and then when you opened it it was workable and then everything was done on there.

INTERVIEWER: So did she have to put covers on it or something first?

BP: Well she put her cloth, just a blanket I think. And the iron on the fire. Well that's what they taught me at school. The first time.

INTERVIEWER: On the flat irons?

BP: Yes.

INTERVIEWER: Gosh. Yes.

BP: It makes you feel a bit ancient.

INTERVIEWER: Was it just one that she had, because I've heard of other people having different sizes?

BP: No she'd two, one warming while the other was you know, alternating.

INTERVIEWER: Yes, I didn't think about that.

BP: I think my youngest daughter still has that iron, she uses it as a doorstop.

INTERVIEWER: Oh really?

BP: Yes. You know, when Grandma died it was still there and you know things like that, it can be used for something else.

INTERVIEWER: So did that used to get kept with the range when it wasn't in use or was it stored somewhere else?

BP: No it was stored somewhere.

INTERVIEWER: And did you have any other kind of fireside tools, or were they kept in the living room?

BP: The poker you know. And a little shovel and brush. Yes. But I think they didn't have a coal scuttle or anything. My dad used to just bring some coal and I think that bucket was left in the kitchen then until the fire...

INTERVIEWER: That's really interesting. So can you remember anything about the interior doors or handles or anything like that?

BP: Not really no. I think everything seemed to be brown and wooden didn't it?

INTERVIEWER: Yes.

BP: I mean, but today, they would look, and do and polish it up wouldn't they? I mean it's sad really when you think of the things that have been thrown away.

INTERVIEWER: I know it is, it's really upsetting when you see the last things are gone. So obviously you had this radio, so was that an electric radio?

BP: Yes.

INTERVIEWER: What were your sockets and switches and things like?

BP: Well they were two pin things, two pins, round. You know just a round shape and two pins.

INTERVIEWER: Okay yes. And what about, you had electric lights did you?

BP: Yes. They were just switches. One was a bowl. It was a bowl you know.

INTERVIEWER: And it was just one in the middle of each ceiling was it?

BP: Yes.

INTERVIEWER: Right okay. What were the switches like? What were they made from?

BP: Would it be celluloid? I don't really know. The switches? You mean on the wall?

INTERVIEWER: Yes.

BP: I can't remember. Oh yes they were round. And they were brass. Yes you see it's all coming back now. It's strange isn't it. I can see it now.

INTERVIEWER: Lovely, that's fantastic. Very nice, yes. So I'm just thinking about let me see, I suppose we've kind of talked about some of the facilities and things. Did your parents ever make any changes to the house in the time they were there?

BP: Just decorating, constant, constant.

INTERVIEWER: What kind of decoration?

BP: Well, paper.

INTERVIEWER: And did they decorate the woodwork as well or was that just left?

BP: No they painted that as well.

INTERVIEWER: And how often would you say they decorated?

BP: Oh my mum, every year.

INTERVIEWER: Really?

BP: Just shocking.

INTERVIEWER: The whole house?

BP: Well certainly the living areas, yes. Yes. Because she would go to work all day and come home and decorate. And do baking.

INTERVIEWER: Yes, that's incredible isn't it?

BP: But she had seven brothers. She was the only girl.

INTERVIEWER: So did they help her?

BP: No, the brothers? No she was brought up to help them and then my grandma was a seamstress as well so mum sort of worked with her at home before she was married you know.

INTERVIEWER: Gosh. That's amazing. That's really good.

BP: But they met at Beckett Park hospital.



INTERVIEWER: Oh did they?

BP: Yes, dad was a wounded soldier and mum used to go and sing to the patients. And that's how she met him.

INTERVIEWER: Oh that's really nice.

BP: Yes, they've lost all the records up there at Beckett Park. Yes, they are still, keep trying you know, because I don't just know where dad was wounded. I know he was wounded in France in the trenches but I would like to know, especially as I've been all this...

INTERVIEWER: Yes, that's really interesting. So did your parents rent the house?

BP: Yes they rented it.

INTERVIEWER: Do you know anything about the landlord?

BP: No.

INTERVIEWER: That's okay. So I suppose we talked about the actual rooms and what was in them so I was just wondering now if it's possible, if you could describe a typical day for me, so whether that's you know kind of you, your mum your brother and sister, your dad just what you did during the day, and your routines really.

BP: Well of course we went to school really and Mum and Dad went to work.

INTERVIEWER: So what time did you have to get up? Did you all go out the house at the same time after breakfast?

BP: No we walked to school. I think probably Grandma was in charge if they'd gone to work. You know, Dad work shifts so sometimes it was late, sometimes it was early. He just worked cleaning trams.

INTERVIEWER: Oh right okay.

BP: Because that's as much as he could, that hand was like that always. I remember sitting on his knee and trying to- so we had a wounded soldier for a dad all his life.

INTERVIEWER: Gosh. Which school did you go to?

BP: I went to Harehills Lane. For school, just at the top.

INTERVIEWER: Lovely. So you used to have your breakfast with Grandma? And then did you walk on your own or did she go with you?

BP: No my mum would give us breakfast but you know sort of thing. She was directly opposite us was Grandma.

INTERVIEWER: That's lovely isn't it?

BP: And yes we'd talk to school. Yes. I remember it. You'd walk so and then went across it and then a bit further up you came to Harehills. And then the school was just across to the left. Because I didn't go to that school very long. Because we weren't there long.

INTERVIEWER: Right, yes. Okay. So did you come home for your lunch or did you stay in school for the whole day?

BP: No we came home for lunch.

INTERVIEWER: Okay. So did your mum come back from work at that point as well or was it Grandma?

BP: Well yes or Dad's shifts maybe. He was always worked in, I think dad made more meals during the day for us than anybody you know. Oh yes, I can remember, always had lovely meals, always had fulfilling meals you know, stew and dumplings-

INTERVIEWER: So was it always a hot meal at lunchtimes as well or was it just sandwiches?

BP: No just sandwiches. But we always had a meal at night altogether.

INTERVIEWER: So did your dad cook that one as well was it, or was that, tended to be your mum?

BP: Well mainly my dad yes.

INTERVIEWER: Yes that's really good isn't it?

BP: And I always remember the cocoa at night. Always had a cup of cocoa at night.

INTERVIEWER: Yes. What did you do in the evenings, kind of after dinner and before bedtime?

BP: We'd just listen to the radio or play games. You know cards, dominoes.

INTERVIEWER: Oh lovely. And who played the piano?

BP: Well actually, it was my mother's brother. With her having so many brothers, always at the weekends our house was full and we all sang, and it was always her brother that played. But later in life when we'd left there, Mary my sister learnt to play the piano. But it was always being played was that piano. I never learnt it but I think it was part and parcel of the furniture really in those days, whether you played it or not. But I mean, as I say we had a piano right through my childhood, through all the years. And Sunday was always open day at our house.

INTERVIEWER: So who would come to visit them?

BP: Her brothers, my cousins, my grandma.

INTERVIEWER: And was it your dad's family as well or just your mum's?

BP: Well no because my dad's mum was the one that lived opposite.

INTERVIEWER: Oh right okay.

BP: So no, my mum's mum, my grandma Rogers.

INTERVIEWER: So how many people would you have round at once?

BP: Well probably ten.

INTERVIEWER: Really?

BP: Always full. I've had a house like that myself. I've had more than ten. Every Christmas, I've sat down over twenty.

INTERVIEWER: Goodness me. And so was it just like come round for a cup of tea, that kind of thing or was there food? What sort of thing was it?

BP: Well my mum I suppose made something just to eat. Oh yes, I mean we didn't sit that many down to a meal but I think dads used to go out for a drink with you know, my uncles, and Grandma would stay with my mum. Yes there was always a house full of people.

INTERVIEWER: And it was always just in the living room? So the children didn't play elsewhere, out or anything like that?

BP: No, no.

INTERVIEWER: Did you ever play in your bedroom when you didn't have visitors?

BP: No we didn't. No. Bed's for sleeping.

INTERVIEWER: So that's quite a big difference from today.

BP: It is a big difference isn't it? Sadly. Things haven't got better.

INTERVIEWER: So it sounds like it would be quite a social time when you were all together?

BP: It was just a happy time. You made your own, you know, games and things and you know with three others, we played well altogether.

INTERVIEWER: Did you play outside as well as in the house?

BP: I can't remember. Well I think we did just play in the street you know. Skipping and that where you do, hopscotch, you know on the pavements yes.

INTERVIEWER: Nice, yes. So I suppose, I mean you mentioned having cocoa before you went to bed. Were there any other routines that you went through before bed? Because obviously you didn't have a bathroom in the house did you, so what did you do about cleaning teeth and things like that?

BP: Well I think we must have just done it all in the kitchen, yes.

INTERVIEWER: And then did you have to go outside in the dark to the toilet as a little girl?

BP: No. I think my mum would have a bucket in the kitchen. No we never had to do that.

INTERVIEWER: So I suppose, you mentioned that your dad, you used to sit on his lap in the chair. So did he have a particular chair that was his?

BP: Yes always dad's chair.

INTERVIEWER: And where was that?

BP: That was always nearest the fire, at the side. And where he used to smoke cigarettes. He smoked an awful lot of cigarettes, yes. But it was just music in our house. My mum was always singing you know and I mean dad had quite a nice voice as well but my mother had an exceptionally nice voice. She used to sing at Leeds parish church with her dad when she was young so it was something she'd always done. And I think it must have been from there that she got sent to sing to the wounded.

INTERVIEWER: That's lovely.

BP: So there was always music in our house.

INTERVIEWER: That's really good. So if she used to go to church, did she continue going to church as an adult?

BP: No she didn't, no, no. She didn't. And I never. I used to go to Sunday school but not as much as, I suppose it was the singing really that she went with when she was younger because it was in the centre of town you know not where she lived, no.

INTERVIEWER: So did you go to a local Sunday school or was that further away as well?

BP: I can't remember where it was. I can't remember where the Sunday school was now. I can't even remember where the church was in that area.

INTERVIEWER: There's a few different ones. There's a Catholic Church, a Church of England.

BP: Yes Church of England I went to, yes. We lived in so many houses you lose track as to where...

INTERVIEWER: No that's fine, that's okay. So I suppose, I mean I suppose you said that as a child you, the bedrooms, was this like all of the bedrooms were just sleeping? There was nothing else happened in the bedrooms really?

BP: No.

INTERVIEWER: So would you say then that anything else happened in the house was just in this one living room?

BP: Yes.

INTERVIEWER: Right okay.

BP: When you went to bed you went to bed, no talking. No talking. No, bed was for sleeping.

INTERVIEWER: What time did you have to go to bed as child?

BP: I think probably about seven.

INTERVIEWER: Right okay. That's interesting.

BP: I remember putting my children to bed at eight o'clock when they were at grammar school.

INTERVIEWER: Oh really?

BP: Yes.

INTERVIEWER: That's probably earlier than children nowadays. So when you had visitors, again they would be in the main living space and would you say that the only other place they went to the house might be the toilet?

BP: Yes.

INTERVIEWER: They didn't go into the scullery to help your mum or anything like that?

BP: Well probably Grandma did you know if she was making anything. I always remember the main desert was always prunes and custard.

INTERVIEWER: Oh was it?

BP: I hate prunes!

INTERVIEWER: Didn't you like it?

BP: I ate them then, but to this day I don't no, no. I'd be most insulted if somebody offered me prunes.

INTERVIEWER: So I mean, obviously you had a social time inside the house with your family and your dad would go out with your uncle sometimes for a drink. But then what about as a family, did you kind of spend time out of the house as a family, like days out or holidays?

BP: Always picnicking. Always picnicking yes.

INTERVIEWER: Where did you go?

BP: Well we went to Potternewton Park. And Roundhay Park. You know, we'd walk miles every Sunday. You know with a picnic you know. Mum, it was a case she used to take. Yes I can remember her putting in a tin of salmon and taking the opener you know, and actually doing it while we were there but always, all through my life I remember you know, at various stages.

INTERVIEWER: That's really nice, yes. And then you said that you used to play out in the street. Did your parents spend time out in the little garden area or anything like that?

BP: No. It wasn't really big enough for that.

INTERVIEWER: Right okay.

BP: No. So I'm just wondering now about kind of running the household. So you've touched on it a little bit in terms of the laundry which your mum, she used to do that. So which days of the week would you say that happened?

INTERVIEWER: I think it was always a Monday. I think Monday was supposed to be-

BP: And how did she coordinate that we going to work? Can you remember?

INTERVIEWER: I don't know how she managed, she did it all herself. We were never involved. No. I mean I suppose dad helped her a lot but I mean she was a worker. And of course she was a perfectionist so nobody did it as well as she did, you know.

INTERVIEWER: And what about the rest of the cleaning? What day did she do that?

BP: I think she just did it continually. I don't think she had a special day for cleaning you know. No. What would it be just a brush wouldn't it? And a shovel thing I don't know. And on her hands and knees. And I can remember, and I've done them, I can remember doing the steps with a scouring stone outside, you know, scrubbing them, and then putting this yellow scouring stone on to make it look a bit prettier.

INTERVIEWER: Oh lovely.

BP: Yes. I used to do Grandma's for her as well.

INTERVIEWER: So was that a weekly job?

BP: Yes I think so.

INTERVIEWER: Fantastic. And what about things like cleaning windows?

BP: No I think my dad must have done those I think. I don't think we'd a window cleaner. I can't honestly remember.

INTERVIEWER: Did your dad help with decorating as well or was that just your mum?

BP: No because he couldn't do it how she wanted!

INTERVIEWER: Right, okay.

BP: Oh he'd willingly do it but he'd do it wrong you see.

INTERVIEWER: Oh dear. And what about if anything needed fixing. Who did that sort of thing?

BP: Well I suppose I don't know, we didn't have a fence. It was a stone wall. I can't remember it ever occurring that the fence needed mending.

INTERVIEWER: Did you have railings on your wall outside?

BP: There would be yes, about that high. Above the wall.

INTERVIEWER: About nine inches?

BP: A stone wall. And then railings about that.

INTERVIEWER: About a foot high.

BP: And the gate was metal as well.

INTERVIEWER: Right okay. And what were they like? Can you remember anything about them?

BP: Well they were black, and they were ornamental, because I remember it you know the first thing they took during the war off everybody's houses. Not that we were there then. It was just home and lovely.

INTERVIEWER: That's really nice to hear. So I mean obviously you mentioned at the start that your mum was really the main breadwinner, so did she kind of take control of the household finances as well or was that something that they did between them?

BP: No, wage packet came home every Friday and Dad would take his pocket money I suppose for his cigarettes. It was just a lovely family.

INTERVIEWER: Yes, that's really nice.

BP: And happily that's what I got. I've been lucky.



INTERVIEWER: Yes. That's really lovely. So I mean, in terms of how the family felt about the actual home there, so obviously you said you had loads of really happy times so I suppose can you describe how you felt maybe in terms of I suppose like safety, security, comfort, or any of those kinds of things? How did it feel?

BP: I always felt very safe but I can remember being frightened in bed. I can remember once hearing a glass break and I was convinced we'd been broken into the house. And it stayed with me. And I didn't tell anybody. I can remember. And I was never particularly keen on that bedroom.

INTERVIEWER: Yes. But the rest, was there one particular place in the house that you felt kind of happier?

BP: Well yes it was a happy home, it was a happy home really because as I say straight over to Grandma's if anything, if dad had given us, because we got plenty of those. Straight over to Grandmas and she would come and visit you know. You know.

INTERVIEWER: So did you see Grandma daily?

BP: Yes. Always. And her attic, was our playground.

INTERVIEWER: Oh really?

BP: Yes, she let us make shops there you know. Scales up there and I know that in the first part of Bayswater Mount, in the first row there used to be a greengrocer's and she used to say 'Go tell them to give you a bag of apples' and we'd play all day you know.

INTERVIEWER: Oh lovely.

BP: Yes.

INTERVIEWER: So her house was obviously used in quite a different way then? So she used her attic space as a play area.

BP: That's right because there was only her and Grandad you see there. So I suppose really her house was very much our playground.

INTERVIEWER: That's really interesting. And would you say you went over their daily then?

BP: Yes continually.

INTERVIEWER: And how did their house differ from yours? Did you say they had their toilet down the street did you say?

BP: Yes I think, I think there were three toilets. I'm sure that they had to share. I'm sure they did because when we went there she wouldn't let us go. If she was looking after us she used to say 'Go in the bucket in the kitchen.' No she didn't want us to go. And I remember, yes I do remember her settee, it was horsehair, yeah, oh and it used to prickle.

INTERVIEWER: So what was it like them?

BP: Horsehair, black horse hair. Made of horsehair.

INTERVIEWER: Inside? Stuffed?

BP: No, it was woven.

INTERVIEWER: Oh gosh. Right.

BP: Yes it was really glossy, black, yes.

INTERVIEWER: And what was the design like?

BP: It was more like a sort of a divan kind of shape you know. And I can remember the grandmother clock ticking with a pendulum. Because it was, this settee was underneath that and Grandad used to say 'Don't jump on that, it will interrupt the pendulum.' So it was old-fashioned was their house. Because she always used to wear, Grandma used to wear black and she used to put a little coloured piece in there. And she used to have dozens and we used to play, like draper's shops with these things you know. So her house was really our playground.

INTERVIEWER: And what else did she have in her living room?

BP: I can't really remember an awful lot. Just that I can remember Grandad's pipes and that kind of thing you know.

INTERVIEWER: So did he have a particular chair in the same way that your dad did?

BP: Oh yes, he was really very much, his own man.

INTERVIEWER: Really?

BP: Yes, yes. My grandma was a softy.

INTERVIEWER: Were they both retired by the time you lived in the house?

BP: No, no.

INTERVIEWER: What jobs did they do then?

BP: Granddad did gardening.

INTERVIEWER: Right okay.

BP: Grandma was a French polisher.

INTERVIEWER: Oh really?

BP: She worked for a very big firm in Leeds at one time and I can remember she used to, you know they used to wear straw hats and she used to varnish it, yes. It's funny isn't it? And always wore a pinny.

INTERVIEWER: Did she? So did she work part-time as a French polisher?

BP: Yes.

INTERVIEWER: And then she used to help out looking after you?

BP: Oh she did it privately as well, she went. Yes she was obviously good at her job.

INTERVIEWER: Yes. That's lovely. Yes. And did you ever go upstairs into their bedrooms or was it just the attic room?

BP: No. Only the attic.

INTERVIEWER: What did they use a small bedroom for?

BP: I don't really know. No I don't really know. I think we were very, kept much in place you know. And there were certain areas we didn't go in you know. And I suppose we were good kids, we did as we were told.

INTERVIEWER: And you had your boundaries.

BP: But we did get regular slaps.

INTERVIEWER: Right.

BP: He was a lovely dad but-

INTERVIEWER: Was it just your dad who did it?

BP: Yes.

INTERVIEWER: Yes.

BP: Yes, especially at meal times, talking at meal times. No, you were made to stand if you spoke. And then there was the limits as to how much you, that wasn't naughty really.

INTERVIEWER: No.

BP: No it wasn't really.

INTERVIEWER: No. But what sort of, apart from those incidents what sort of relationship did you have with your parents?

BP: Oh lovely. Oh my dad was my best friend.

INTERVIEWER: Oh really? That's really nice.

BP: I was the quieter of the three. I was the nervous child, yes. I soon went in hysterics, you know if something frightened me, yes. I think that's the problem, when you're listening to things like, we always listened to radio and I think you absorb it more than visual.

INTERVIEWER: Yes.

BP: I mean I know that from the war. You know, we weren't allowed to read the papers at all.

INTERVIEWER: Oh really?

BP: No we weren't allowed to read papers.

INTERVIEWER: Did your dad get a paper every day?

BP: He got one on a Sunday. I suppose it was the rag. You know, kind of thing but no we weren't allowed to read.

INTERVIEWER: Because he was protecting you then?

BP: Yes, very protective, yes.

INTERVIEWER: And then, again we touched on it a little bit, but what was it like in the neighbourhood and what was your relationship like with neighbours and with using local facilities and amenities like the shops?

BP: Yes they were lovely. We used to, used to go asking if I could take a baby out for a walk. And they used to let you! You know, only little we were, and I always remember there was one baby I took out. They called her Leila, she was a Jewish family. She was beautiful and she used to let me push her.

INTERVIEWER: Lovely. Was it quite a mixed area? You know, where there many Jewish families?

BP: There was in that area at that time yes there were quite a lot of Jewish people in that area. Yes. Of course my mum's always worked for Jewish people.

INTERVIEWER: Oh did she?

BP: You know, being in the tailoring, yes. You know all through the war she did war work. I didn't sort of look upon it as a way of life as being Jewish, I just always thought they were such beautiful children, yes.

INTERVIEWER: That's lovely.

BP: I remember this Leila, I remember she really was a beautiful child. And I mean, as I say, I was only little myself.

INTERVIEWER: You must have only been kind of between six and eight?

BP: Yes seven.

INTERVIEWER: Gosh that's incredible isn't it?

BP: I think I was eight when we left there, or nine when we left. I was seven when I had scarlet fever, I do know that. It was my birthday when I went in.

INTERVIEWER: So did you all kind of get it at the same time then?

BP: I got it first. And it was my birthday. And I got a pram, a Silver Cross pram and it was a black one. I was dolly mad. And of course when you are taken in, everything had to be stoked. And so my new pram was all covered in this white film when I came home.

INTERVIEWER: Oh dear.

BP: And of course your parents weren't allowed to visit.

INTERVIEWER: So how long were you away for?

BP: I was in five weeks. Now my brother and sister went in together. And I can remember, we'd gone to the pictures and of course in those days, you know, he was in hospital, Mary was home because she was only in four weeks and I remember we'd gone to the pictures and Grandma, waiting for us coming home, and she said they'd been up from the hospital and my brother wasn't expected to live the night.

INTERVIEWER: Oh my goodness.

BP: Yes, complications you see.

INTERVIEWER: Was this at St James's?

BP: No, no Seacroft.

INTERVIEWER: Oh at Seacroft, right.

BP: He was born at St James's was my brother. And I can remember my mum rushing over there because in those days they didn't have the medication you see. He was having fits and they were just having to sweat it out of him with blankets, all the blankets. And he was in three months. And I can remember that it was a bit of, spoiled him to death did the nurses when he came out. He was a horrible little brother!

INTERVIEWER: Oh gosh. So I'm really interested that you had this lovely little pram for your birthday then. So I mean where did you keep all of your toys?

BP: Just in the living room. It would have been in there you know.

INTERVIEWER: And what other kinds of toys did you and your siblings have?

BP: I think they were mainly games that we played, compendiums and games we had you know. But I just loved dolls, I did love dolls hence why I wanted to take the baby out as well. Yes.

INTERVIEWER: And did you, because it was your birthday when it happened, did you ever do anything on birthdays? Did you have people around to celebrate?

BP: Well not really, no. Just family, because I remember, I can remember feeling awful on my birthday. And my mum took me down on that day to Betty's. It was in Commercial Street and I had my birthday cake bought from there, but of course I never got it.

INTERVIEWER: Oh dear. Gosh. That's a shame.

BP: That was my seventh birthday I remember that very plainly. You know they came and they, because I was of a nervous disorder so she didn't tell me I was going in hospital. And they came and she'd take every strip of clothing off me and wrap me in this red tickly blanket, took me away in an ambulance with all dark windows, still didn't know where I was going, nobody with me.

INTERVIEWER: Your mum didn't go with you?

BP: No, no, weren't allowed to.

INTERVIEWER: That must've been so frightening.

BP: Yes. And I can remember that night when I was in bed, it must have been where the nurses were sat, and the telephone rang and I heard them say 'It's Betty Parker's dad.' 'Betty Chadwick's dad.' And of course I started screaming for him and I can remember to this day that nurse coming up and just tugging my hair.

INTERVIEWER: What?

BP: Really. Yes she did.

INTERVIEWER: What did she do that for?

BP: Just because I was crying.

INTERVIEWER: Gosh. Oh dear.

BP: I can remember her tugging my hair.

INTERVIEWER: Oh dear. Gosh that's awful isn't it?

BP: Yes. I can remember me going and Dad saying to me, when I went, 'Will I'll see you tomorrow?' And he always used to, he never told a lie in his life. He used to say 'Well tomorrow never comes' so I didn't sort of, you know.

INTERVIEWER: Yes. That must have been a really difficult time.

BP: But obviously, there was a lot of fever about at that time. Where it came from and where it's gone now I don't know.

INTERVIEWER: Did other people at your school have it as well?

BP: Yes everybody seemed to be having it, yes. As I say, Mary and Jack went in about six weeks after I come home. They both went in together.

INTERVIEWER: Right. Is it the sort of thing you can only have once or can you get it again?

BP: No, I don't think you can have it again but today I mean, there's one of my children had it, but didn't even have to have anything done. And they starved you, you see, so you came out like a skeleton.

INTERVIEWER: Oh dear.

BP: I remember me being sat in that little garden there as my brother came home from school and he said 'That's not our Betty.' Yes, I was so thin.

INTERVIEWER: Oh dear. Gosh. That must have been a really horrible time.

INTERVIEWER: So I mean, in terms of when you are well, did you used to use the local shops and facilities and things like that?

BP: I don't think I went shopping a lot with my mum really. I can't, I don't even know where she got her groceries from.

INTERVIEWER: Right. Because there was a lot of shops in the area wasn't there?

BP: There would have been wouldn't there? Yes. I suppose we just used to stay at home while she did it you know. And as I say she did all her own baking.

INTERVIEWER: Yes that's lovely isn't it. Did you ever help out with baking? Did you get involved?

BP: No, no. Just once later in life when my grandad died.

INTERVIEWER: Yes.

BP: Mary and I got left to finish it. It was all kinds of funny shapes. Funny shapes and loaves you know.



INTERVIEWER: Is there anything else you can think to tell me about, about your time in that house?

BP: No, not really. Just what I said. I think we led such an ordinary life really you know. We were sort of, but I mean I do know, I can remember two of the ladies that lived near us, there was a Mrs Wade and Mrs Nixon. They didn't have families. They were friends with my grandma and when my grandma left there and she went to Meanwood, the little cottage next to her, Mrs Wade moved into.

INTERVIEWER: Oh did she?

BP: Yes. So they did become, but we always called her Mrs you know. It was always Mrs. You know.

INTERVIEWER: And did you mention your questionnaire that you used to call everybody auntie?

BP: Yes you did. Yes.

INTERVIEWER: So that would have been your mum's friends would it?

BP: Yes. Yes. Yes, you'd lovely neighbours hadn't you really, when you think about it in those days. Mind you I've always had good neighbours. Until I came here and they're all old, and it's so lonely here.

INTERVIEWER: Oh right. How long have you been here?

BP: Nineteen years. Geoff died three years ago. But we were married seventy years.

INTERVIEWER: That's lovely. Yes. I was just thinking, you mentioned that your Grandma never used to let you go down to the toilet down the street. What are your own kind of thoughts on what it might have been like in there?

BP: I couldn't really imagine.

INTERVIEWER: Was it because it was dirty?

BP: Well because it was shared by somebody else I think. My mum has always had a fetish about toilets. Always. She always used to say you know, 'Never sit on a toilet that's not home.' She was, she was a real fetish and I think to this day to a degree, it's been passed down. My girls would come home from a party and not use the toilet there. So it's

something. She was utterly cleaned you know. She had this mania about being clean I think had my mum. Hence that's why, as I say she thought, she blamed the back-to-back house for us having scarlet fever.

INTERVIEWER: I mean did you ever kind of, I suppose if you were young you may not remember, but were there any draughts coming through the windows or doors or down the chimney?

BP: Well she'd have the windows open. You know that there are some still aren't there? Are they still there? Are they still there?

INTERVIEWER: The back-to-backs? Yes, yes they're all there.

BP: I know they are in Chapel Allerton.

INTERVIEWER: Yes there's, I mean the area that I'm looking at is about 2200, but that's not all of the back-to-back in Harehills. There is about, I think there's over 4000 just in Harehills.

BP: Really?

INTERVIEWER: Yes, nineteen and a half thousand in the city.

BP: Well they must have been very well built then.

INTERVIEWER: Yes. They have stood the test of time.

BP: Yes, and of course people turned one of the bedrooms into bathrooms didn't they?

INTERVIEWER: Yes.

BP: Which is what Mum did with her last one.

INTERVIEWER: Oh did she?

BP: Yes.

INTERVIEWER: So I mean, how do you think other people felt about Harehills at that time, because you lived there sort of quite early, in the thirties? So it wasn't too old at that point was it. It was only maybe 30, 40 years old, so what were people's impressions of the back-to-backs in Harehills do you think?

BP: I think they were just acceptable you know. It was classed as a decent area to live in. We certainly had very decent neighbours. I mean I can't remember any rough people you know sort of living near us. In fact really there weren't a terrible lot of children really when I think about it. I can't remember there being, playing, children to play with you know really near. And there's the two people I've mentioned Mrs Wade and Mrs Nixon. They'd no families. They'd had husbands but they were widows but they didn't have families.

INTERVIEWER: That's interesting. And I'm just thinking, because you went to school on Harehills Lane. So that's kind of different to I think, I'm just wondering actually, when was the board school-because a lot-

BP: When was the what?

INTERVIEWER: A lot of children in that area went to Gipton Board School didn't they to start with?

BP: Oh I didn't go to Gipton. Gipton, terrible place.

INTERVIEWER: Not Gipton the estate, Gipton Board School on Harehills Road.

BP: No.

INTERVIEWER: No you didn't, no.

BP: No I've never heard of that.

INTERVIEWER: It's the main, it's the, it would have only been five minutes' walk from your house.

BP: Unless it's been renamed.

INTERVIEWER: I think originally it was called Gipton Board School and then-

BP: It was called Harehills Lane I went to, Harehills Lane School.

INTERVIEWER: Yes. I'll have a look on the maps for it.

BP: It's a big school.

INTERVIEWER: Is it?

BP: I mean I don't think it will have been pulled down, it's probably been made into something else you know. I don't know if it's still there or not.

INTERVIEWER: So whereabouts was it?

BP: When you got to the bottom, top of where I lived it was just across the road slightly to the left, a very imposing building.

INTERVIEWER: Yes, that's Harehills Road, that's Gipton Board School.

BP: Oh well then it's been renamed.

INTERVIEWER: Yes on Harehills Road. Because Harehills Lane is the-

BP: Harehills Road it was yes sorry. You know where-

INTERVIEWER: Yes. Because I thought, that's the school where everybody used to go.

BP: I'm sorry Harehills Road.

INTERVIEWER: Lovely.

BP: No I think Harehills Lane was quite a distance away. I think it was on there that Mum worked, I'm not sure. I think Burton's was near there.

INTERVIEWER: Yes it was kind of near, near there. And there wouldn't have been a library there would there at that point?

BP: No.

INTERVIEWER: They were just about to build it.

BP: No, I didn't go to a library at that age. I did very much in later years.

INTERVIEWER: Yes. That's really interesting.

BP: Yes. I used to knit a lot.

INTERVIEWER: Oh did you, as a child?

BP: Oh yes.

INTERVIEWER: Did you learn that skill quite early then?

BP: Yes, I learnt at school. I think I would only be about six when I knitted my first pair of socks.

INTERVIEWER: Oh wow! Lovely.

BP: And I went, I knitted all my life after that, knitted jumpers, knitted for the forces during the war.

INTERVIEWER: Oh did you? That's lovely.

BP: Yes. Yes they really did teach me to knit.

INTERVIEWER: Did your sister do that as well?

BP: No she wasn't in to knitting, and mum wasn't. She did sewing. Mum wasn't, but I was, always was.

INTERVIEWER: And did your brother learn to do a craft or anything like that?

BP: No not really. He used to collect things. He used to collect things and keep them in a box and he, badges you know and things like that.

INTERVIEWER: Lovely. Fantastic I think that's probably everything then. That's lovely thank you very much.

### **Oral history interview. Participant F016, Patricia Childs, 20 May 2019.**

INTERVIEWER: Okay so I'm just going to start with a few general questions if that's okay, just about you and your family. And then we'll kind of move on to the more detailed questions after that. So I was wondering first of all if you could tell me how your grandparents and your father came to live in Harehills?

PC: Right, well it was my grandmother. And my paternal grandparents came from New Town which was at the back of St James's, Dolly Lane, that area now. And Grandma I think in those days, you must have just been able to move from house to house and if anything wasn't suitable you could just pack up and move. So they did actually come from the road that leads on to Harehills Park, so if you are going up Harehills Lane and there's a left turn, and there was houses on there. And she only stayed about one night and didn't like it. So they moved to Bexley Grove and stayed there forever. So that would be about 1910, 1911. Who would be at home then? I don't know. Oh, my father was either two or three, dad was

born 1908, so they moved in in either '10 or '11. And then the next one down to my dad was eight years older, so he'd be a schoolboy and then there was a girl, another four years on, twelve years older than my dad, so there might have been perhaps about three or four children, you know still at home.

INTERVIEWER: Okay, yes. So can you tell me anything about the family circumstances when various people moved in and out because there was quite a lot of that wasn't there over the years?

PC: Yes. My grandfather was, now he was something to do with the Grand Theatre, a scene shifter or something to do, and so he obviously worked on a night time. Not too sure what he did, or if he did anything during the day. But my father, my grandmother was 49 when she had my father, so my grandfather may or may not have been older I'm not sure, than her. So as I say I don't really know what he did for a living during the day and then he, and my grandma, used to tell us she was Irish from County Mayo, but I did look into her life, and she was born in St Helens! But anyhow, she was, he was meek and mild and she was an absolute, you know, dragon I think. She ruled the place with an iron fist! And so, she was obviously just a housewife. And then, so there were four girls and there were four boys, but one of the boys died before my father was even born. And the story was that he had his appendix out on the kitchen table in the room, and that's when he died, that's how he died, that's what, that's the story that got fed down. A thirty-year age gap between my father and the eldest one. And so the first person to go out of the house would have been Grandad when he died. And he lived to be in his seventies, 79 I think something like that. And then, all the family had gone and there was just my father and his mother left. Now my father met my mother in, they got married in 1937 so it must have been the mid-thirties when they met. And grandma was getting older and he needed somebody, it needed a female in the house really. So my mother moved in, so if they married in '37, and I think she lived there a couple of years before they married. Grandma didn't approve of any of her children getting married and she never went to one of her eight, well seven children's weddings. Yes. So mother, well my mother moved in, then grandma died. She died a month before the Second World War broke out and she was 80. And then, my mother's side of the family, my mother's mother had died when my mother was thirteen, and my mother's youngest brother was eleven, well thirteen months old I think. And so grandad married in haste for somebody to look after these two children, and it wasn't a very good marriage. She wasn't a very nice lady so mum and dad got married as I say 1937, Grandma died 1939

and then my uncle knew, because he'd been born in 1926, so he used to come and stay, and he used to come down, a lot, even when grandma was alive. And then so when Grandma had died he used to come down and stay weekends and spent much more time with my mum and dad than what he did with his father and stepmother and then Grandfather decided to leave this lady and he just said 'When you go to our Annie's this week take all your stuff because you're not coming back, you're staying there.' So my uncle then was the next one in, so mum, dad and uncle. Then my grandad came and he said 'Can I just stay around six weeks while I find some accommodation for me and t'lad?' And he never went. So he was there. And then I came along in 1946. And then the first one to go was, now then who died, no my uncle got married first that's right my uncle got married so he went out of the house, so that would have been 19-, oh let's see, oh, Paul's 62 I think he is, so that would be like '63 so yes they got married in about 1956 my uncle. Yes it would be 1956. So that was my uncle gone and then my grandad died in '58. My mother died in '61. I got married in '67.

INTERVIEWER: Did you move out then as well?

PC: Yes. Yes and I moved out. And my dad was there until he died in 1998.

INTERVIEWER: Wow. That's a really long history in the house. So when the house was first chosen, why do you think they chose Harehills above anywhere else in the city?

PC: Well I wouldn't know that, you know just don't know. They might, I mean they are Edwardian houses aren't they? They wouldn't be very old would they in 1910?

INTERVIEWER: No, about ten years.

PC: That's it you see yes so it's quite possible that maybe she thought she'd got a luxury home I don't know. I didn't obviously, I didn't know, or obviously my father wouldn't know, the accommodation down New Town, never, ever, because we were this generation adrift where my half cousins are my age and my dad's the same age as his nieces and nephews, you never had that history of the older, and the four girls, you know, they lived in New Town and we never heard anything at all. Because my father, when I say my father wasn't close, well he wasn't close to his sisters if you understand me, in the way that we would go and visit them. And they loved him to bits because he was there little brother but, and of course while grandma was alive because all these, because they all had their visiting days and you know and they wouldn't dare miss, and grandma, you know, 'Why didn't you come

last week? Why were you missing that week' you know, that kind of thing. And so, you know he did have a lot of contact with them but I suppose really in those days you'd either be at school or working when they were visiting during the day because obviously these ladies had husbands and families of their own.

INTERVIEWER: Yes, they were less like siblings were more like aunts. Okay so I suppose, is this a good point for you to show me your photographs?

PC: These are mainly, see they're all outside, so you can see the garden. The lady there was the next-door neighbour.

INTERVIEWER: Okay.

PC: That's my, that's my mum's father, that's the uncle, that's my father with one of my cousins. But you see it's just so that you can see. And my mother, I think they were going to a wedding there. And this uncle was keen on gardening so he always kept us with flowers, so when he lived with us we had flowers. Oh, now then, this is in later years. This would be after, I don't even know whether my mother would have died then, but what had been a grassed lawn, we'd had paved.

INTERVIEWER: Okay.

PC: And once again, those are the houses that back onto St James's Hospital.

INTERVIEWER: Oh okay, yes. So they are the blind backs aren't they?

PC: Yes. And then once again, that's just a thing there again where you can, they lived, they were my two friends that lived next door but two.

INTERVIEWER: So they've got leaded glass on their windows haven't they?

PC: Oh yes. Oh there were quite smart yes.

INTERVIEWER: And we can see the panelled doors and the steps. Very nice. Yes.

PC: I've got one of the grandma somewhere.

INTERVIEWER: So these ones here, who is this child on the steps?



PC: That's my, it's my mother's eldest sister's little boy. And I am wondering even if it was their house, because I'm beginning, because they lived in Holbeck so it's quite possible that that could have been...

INTERVIEWER: And what kind of year do you think these ones would have been?

PC: Oh, he's, he would be now in his mid-eighties.

INTERVIEWER: Okay, and then this one with your neighbours?

PC: Once again, it is written on the back sometimes, yes 1960.

INTERVIEWER: Fantastic. And then these ones here?

PC: That's Bexley Grove, looking down Bexley Grove from Harehills Road because, I know there's one of myself and my grandfather. Now in here... now in here, now this is Bexley Grove again, once again seeing more pictures of when we had grass, when my uncle used to, when my father wasn't into...

INTERVIEWER: So was the garden used for leisure?

PC: Oh yes definitely used for leisure. Yes we used to play in the garden, and being, because I'm an only one, my mother eased her conscience by letting everybody come and play. Yes.

INTERVIEWER: And so who is this here?

PC: That's my mother, yes. You see, that's another one taken sat on the grass.

INTERVIEWER: Oh lovely. And flowers behind.

PC: And the flowers behind you see and as I say we, not even cutting grass was something that my father coped with. Because I mean they worked hard and travelled. My father travelled by public transport to Ferrybridge to work.

INTERVIEWER: So what job did he do?

PC: Well he worked for a family, it was an oil refinery, that's it there, that's my father. And they sold out to Total, and that was when Total took over so I think this guy's the head man at Total, this was the head man. It was just, they used to be up Dewsbury Road and then they took these premises at Ferrybridge. And so my father you know, he didn't want to lose his job so he, he travelled yes. Decided to go over there. I wish I could find this with my

grandma on. I mean that's a bit, they're are bit blurred but once again you're just getting, getting that view of the garden.

INTERVIEWER: That's nice. So did your mother work?

PC: Yes my mother worked at, she was a button-holer and she worked at a firm called Elton's, E-L-T-O-N. And if you come up from the Fforde Greene, it's called Continental Stores now so just as you come up the hill on Harehills Lane, and just as it levels off on the left-hand side there is a single storey place and that was called Elton's and they used to do kind of-

INTERVIEWER: So is that just beyond where Leads Glass used to be?

PC: Yes that's right. And so the corner's, one of the Hovinghams isn't it before that row of terraces. Very quite high-class stuff they used to, have you heard of Leeds having Marshall and Snelgrove's?

INTERVIEWER: No.

PC: Marshall and Snelgrove's was Park Row. And it was a department store and I mean it really was upmarket. If you went in there mannequins used to walk around. Yes. And then we'd Matthias Robinson's which was Debenhams, it was a Debenhams store but that was Matthias Robinson's. And so they used to do, well they used to call it a shirt and shimmy shop because they did pyjamas and shirts and then one day my mother was brought, and they used to do stuff for Selfridge's and Harrods in London, and my mother was brought this shirt one day and they said 'We've brought you this and you must take special care.' And it is for what is the present day Duke of Kent.

INTERVIEWER: Oh right, gosh. Wow.

PC: Yes he'd be about two at the time. Yes.

INTERVIEWER: So did she do that job all her life?

PC: All my life. Yes. I only ever knew, because obviously, she didn't work, I think she'd worked at Elton's before I was born and would have worked full time and then when I was about seven, and of course she'd Grandad living with us so they didn't have problem with you know, childcare so to speak and she, she went back to work part-time just mornings at nine while one.

INTERVIEWER: Right good.

PC: Let's see if I can find this photo. Yes, they all used to be together, sort of you know, now I'm finding them from all eras. And then everybody's died in the family and I've ended up with a lot of photographs that I've inherited, you know from other parts of the family that have just got slotted in.

INTERVIEWER: Oh right, okay.

PC: My mum's two brothers, well she had three in total, but the two that have died I've noticed in here and thought oh blimey these are photographs. So yes it is a shame that there's nothing internally because as I say it was all...

INTERVIEWER: Yes, it was down to the limitation of the camera.

PC: It's a fair-sized photograph. Ah, now then, that's a good view of the, that's 1965.

INTERVIEWER: So it looks like this scullery window, has it got frosted glass in it?

PC: Yes, oh yes it had frosted glass. And that's another one, that's 1965. Now that's from the doorstep looking down the garden towards the gate. Well then she got, well our path dropped a little lower, and that was the one that took you down to the toilet.

INTERVIEWER: Oh okay. Because you said you had your toilet, you didn't have to share it with neighbours?

PC: No we didn't have to share. I don't know whether it shows on any of the photographs.

INTERVIEWER: Oh it would have been this one here wouldn't it?

PC: Yes, so you can see the two toilets, the tops of the two toilets and that was Mrs Clapham's there.

INTERVIEWER: Okay.

PC: Yes you see, all I ever knew was the one grandad, one grandad because all the others had gone, with coming so late.

INTERVIEWER: Who are the five children in this photograph?

PC: Oh the children there are so, well that's myself, those two are the two sisters stood on the doorstep, which is, that one is that one there, and then that's Joan who lived next door

with Mrs Clapham, Mr and Mrs Clapham, that's Joan. She was adopted was Joan. And that was a girl called Margaret Hill who lived further down the street.

INTERVIEWER: So that would have been about 1950?

PC: Oh yes I would think so. Even if, if I was five that would make it '51 wouldn't it, yes.

INTERVIEWER: You see now that's a Harehills picture. That's Gipton school.

PC: Oh, right, fantastic.

INTERVIEWER: The Shine. Doing the Maypole dancing.

INTERVIEWER: Brilliant.

PC: That's, that's another one that gives you the length of the street.

INTERVIEWER: Okay thank you. So you would have been South facing then I think, would you?

PC: Yes we, we got the sun, all the time. And the houses facing us that backed on to the hospital, they were like 10° colder yes.

INTERVIEWER: Gosh. Do you think people felt differently about their houses depending on which side of the street they were on?

PC: Erm, it was always, I know my mother was always 'I wouldn't want to live on the other side of the street.' Or sometimes you know we'd be, we used to have all our curtains drawn to keep the sun out and then you could go over the road into somebody's house and they might have a low fire on.

INTERVIEWER: Oh gosh. Right. So there's a lot of difference?

PC: Oh yes it was the one's that backed on to the hospital, and I suppose as well really, they didn't have a house backed onto them either so that's another factor.

INTERVIEWER: Yes so they would lose more heat.

PC: And there was a gap, there is a gap between the houses and the hospital wall. The hospital wall runs you know, straight up, yes. But I mean theirs were nice, because they had a square bay. Now that's inside which is obviously now The Shine. It must have been a wet day that day.

INTERVIEWER: So that would have been further into the fifties would it?

PC: Oh yes. You know, oh no! It would be the fifties and very early because that was infants so I left there, I only did three years there, so I would have been eight perhaps and then I went down to Harehills County Primary on Roundhay Road, yes.

INTERVIEWER: Right.

PC: Yes so that would be, what if I started there, yes I was four, in my fifth year that would be 1951, so you're in between, between '51 and '53 I would think there. '54 at the latest, yes.

INTERVIEWER: And then which school did you go to?

PC: After that I went to Roundhay. I finished off, yes so I did three schools, the infants, the primary and then up to Roundhay then.

INTERVIEWER: Okay. Fantastic. So shall I start asking you about the house?

PC: Yes.

INTERVIEWER: Okay, so I was thinking that if you wanted to perhaps start in the garden and then kind of tell me what the garden was like and then walk me through the house and describe all of the rooms, and the features, the furniture and whatever you would like to tell me.

PC: Well we had, we had a garden gate and there was a low wall, a brick wall, with a big heavy stone, coping stone. To the right-hand side of the gate we had a privet hedge. To the left-hand side we had a fence on top. But it was a strange looking thing, and it had, it was a flat top, so you open the gate and the path led straight up to the steps and there were four steps that took you into the house. But to the left of that main path was another path that just dropped at a lower level. The first thing was the dustbin and then there was a small flowerbed. And as you walked down that path you then came to the steps, and the steps took you down to the toilet which was under, like beneath, at low level underneath the scullery. But also as she walked along the path, the minor path, at the top of the steps was the coal door where we used to unlock it and the coal man threw the coal down into the cellar.

INTERVIEWER: So what did that look like?

PC: That was just a wooden door.

INTERVIEWER: Oh right?

PC: A tiny little wooden door. I know whether it shows on...

INTERVIEWER: I think I did see one on one of the photographs, yes. I wasn't sure whether that was, did you say Hunslet or Holbeck was it? I know I did see one. It's this one isn't it?

PC: Our yes that'll be the coal, oh yes, yes that's the coal, the coal door.

INTERVIEWER: Yes. Right.

PC: And then as you walked up the garden path to the right-hand side, as I say we had a privet hedge behind the boundary wall, the privet hedge went down between us and the people above. And so in front of that we had a flowerbed, a flowerbed under the window and in the middle, as a child we had a grassed, grassed area. And then in later years after my uncle who was the gardener, after my uncle the gardener got married and left, we then got rid of the lawn and it was paved. And the other feature, where the flowerbed was, we had a cellar window as well. Just a small cellar window that let some light into the cellar. So when we went up the steps, the door, and I was hoping we could have found a key to the door, but we had like a jail key like that. So it was a wooden door with two glass, two half glass panels in, and a glass fan light. That led into, straight direct into the living room. The first thing we had on the left was the door into the scullery, and then at the other end of that wall was the door that took us upstairs. So in this one living room we had three doors so we had plenty of draughts. And then another feature in the room was initially, was a black leaded fireplace where, we, well we had the fire and it had an oven to the right-hand side. I do remember some things being cooked in it but not much. Christmas cakes were done in there. And above it there was like a big, there was a frame, a fireplace so to speak and that had like a cord underneath so we could dry washing there. And then of course it had a mantelpiece top. So, but that was quite high up, but we had things on there, clocks and perhaps ornaments. The left-hand side of the fire grate, initially I think that was where they used to get the water from, the fire heated the water, but I remember my father telling me that and this was in Grandma's day, the landlord had approached and said for an extra shilling a week you can have you know like running hot water so to speak, or water from a tap. So she went for that. [There was one stop cock for turning off the water supply for 4 houses, 2 in Bexley Grove and the 2 in Bexley Terrace which backed onto them.

Ours was held by the house behind us so if there was ever an occasion the water needed to be switched off we had to rely on these people being in.]

INTERVIEWER: Okay.

PC: And then in the left-hand side of the fireplace was this, what we used to call the tall cupboard because it was floor-to-ceiling. So the bottom half was solid and there was a shelf in there. And then, but the top half had glass doors and we had like a net curtain behind them both and in there we sort of kept all the best china and things that just came out at Christmas really. Furniture-wise well, being the poor relations, we had the castoffs from the family. My mother's sister who was a bit more affluent, used to give us things. But we had, we just had a square carpet and then we had linoleum round that, and then on the back wall in between the kitchen door and the door to take you upstairs we had the table there, and dining room chair. One at either side and the rest were buffets. And that was how it was in summer. But in winter, the table was brought to the middle, I think it was that way round it might not be. It might have been no, I think the settee would have been brought to the middle in winter and the table put to the back. And in summer it was vice versa that's right. And on the back wall, which was obviously back onto the house behind us, we just had the sideboard there. And we had, there was a chair in the corner between where this tall cupboard was and we used to call the bottom half of it the low cupboard. 'Go and put it in the low cupboard.' And then the other one was the tall cupboard and there was a chair there. And the settee was only two seater. And then in the other alcove on the right-hand side of the fireplace was another chair which was my grandad's because we'd no television you see. We had a radio, somewhere along the line the radio stood on something. I don't know what it stood on I can't really remember. I think I'm getting maybe a mixture of, the radio could have quite easily been under the window, where the window was. But in later years we got a bureau there. There was never enough chairs for everybody to sit on, you know, and it was always me sat on the floor. I spent my life sat on the floor.

INTERVIEWER: So you know you said there was Lino around the carpet, did the Lino go all the way across the floor and then the carpet went on top?

PC: Well it did, it did in our house but I wouldn't like to have said it happened everywhere. But in our house yes, it was fully Linoed and you know, the carpet on top.

INTERVIEWER: And what did you have on the kitchen, the scullery?

PC: So on the scullery floor then, it was once again Lino. So as you went in there the first thing as you went in there on the left-hand side was the set pot. Now, the set pot had gone, as in usage, but it's out in the garden with flowers in. That is the original set pot from the house. So as a child, on that top, seeing as the set pot wasn't in use my mother had a two-ring, gas thing. You know like something in the school lab really you know with the rubber pipe.

INTERVIEWER: Oh right, gosh.

PC: Yes so we had a two ring gas thing there and then we had a wooden draining board and the sink. So that's where I was sat, you know sat on the draining board with your feet in the sink and my knees scrubbed. And then, as you came onto the other, the other wall, there was a gap so obviously you could stand at the sink. And then we had initially, my mother had, it was a Baby Belling cooker, well not cooker, it stood on the table and there was a hot plate on top and then inside was like a wooden shelf of the oven.

INTERVIEWER: Right, okay.

PC: And then she did get a proper standing gas cooker. And then we had, something she got from, either a jumble sale or something, but it was a cupboard. It was on legs, two doors on it so it had shelves in it, but on top, I think maybe it had been a marble washstand because the top was marble and she went for that. She saw it because she wanted that for baking, this solid surface that she wanted. So that's why she got the bargain, that's what it will have been, maybe been a marble washstand. And that was that. And then came the cellar door, and then on that wall there was another long cupboard. That kept all the-

INTERVIEWER: Was that like a fitted cupboard?

PC: Fitted cupboard again but that had everything in there, all the dinner plates and anything you needed in the scullery for cooking. And then, I mean it didn't come down to the floor, it was, because the bath was there, so the bath was on that wall, the wall that backed onto the living room. And so that had a lid on it, and on there we kept the tins where she put all her baking in. There was a knife box where all the knives were kept, the breadboards, the chopping boards, the dripping pot, I can remember that being there. Yes and then where the cellar was, when you open the cellar door there was a shelf there which we called the cellar head and anything there was like milk and cheese, anything that needed keeping cool.



INTERVIEWER: So that was just at the top of the stairs?

PC: Yes, top of the stairs. Down in the cellar we had one main room. There was a wringer, a wringer that fastened to a table. And we had a huge galvanised bowl and that was full of chips for the fire. My father used to chop wood down there. We had a cobbler's bench because my grandad had been a cobbler at one stage. So there was a cobbler's bench down there.

INTERVIEWER: Did he work from home or he just had it?

PC: No, I think he worked at a, I think he was what they called a boot riveter so he put rivets in boots, whatever. And then, then there was the opening into the, into the coal place.

INTERVIEWER: So what was it like in the cellar then, thinking about head height?

PC: Oh head height -wise, no problem at all it was just cold. Oh the floor was lumpy.

INTERVIEWER: What was it made from?

PC: It was concrete. Yes. I assume it to be concrete. But it wasn't floorboards or anything like that.

INTERVIEWER: It wasn't stone slabs?

PC: No it wasn't stone slab. No it was all, like a concrete surface.

INTERVIEWER: And that was throughout the basement, both the basement rooms?

PC: Yes, yes.

INTERVIEWER: And did you mention there was no light in the coal cellar?

PC: There was no light in the coal cellar, there was in the main cellar, but not in the coal cellar no.

INTERVIEWER: Right okay. And then what was it like for lighting and electricity on the other floors?

PC: Well everywhere just had one light, you know, a centrepiece.

INTERVIEWER: I think, did you say you had a ceiling rose and cornice?

PC: That's right yes. Ceiling rose and cornice yes. The kitchen, scullery, it was just a light in the centre, that was it.

INTERVIEWER: And what were the internal doors like?

PC: Right, they were panelled. And so four panels they were, so that was the scullery door, the door leading up to the bedroom, that were like that. And all the bedroom doors were the same.

INTERVIEWER: What sort of handles did they have?

PC: They had knobs I think. They had knobs, definitely knobs, yes. Because they never used to shut, the draught, the draught from the cellar that came into the scullery that came into the room plus the draught from the front door, plus the draught that shot down the bedroom stairs, you got your chairs strategically placed, you know. You know you put more clothes on when you were sat down than when you were up and about. But I can remember my father putting a latch on the scullery door to keep it shut because it was always popping open.

INTERVIEWER: Was it like one of those little rollerball catches?

PC: Yes, one of those little things. They put one of those on to trying to keep it shut because it kept popping open. I mean they were quite heavy doors but the thing was you hung stuff on the back because at the back of what we called the bedroom, the bedroom stairs door, my father would have my father's, all our outdoor coats were hung on there. And then all his working clothes which were dirty, they hung you know, his outer clothes, that hung on the back of the cellar door. So on the morning he set off you know in wintertime with a freezing cold coat on.

INTERVIEWER: Gosh. And then what about the windows? Did you have curtains?

PC: Windows, well they were sash windows of course. And we used to have half nets, yes you see because we didn't have leaded windows. We just had half nets and then just curtains, yes. Winter ones and summer ones.

INTERVIEWER: Right okay, yes. And can you remember anything about skirting boards?

PC: The skirting boards yes we had skirting boards that were patterned. Skirting boards were patterned you know a bit like this is but a bit more round. The pattern was a bit more round.

INTERVIEWER: And what about round the doors?

PC: Round the doors was architraving, similar to what is in our kitchen now you know because this house was built in the thirties.

INTERVIEWER: Very good, so then what was it like as you went up the stairs?

PC: So you went up the stairs which, you didn't realise at the time but when I've been back, they're steep. So you went up the stairs and it turned, they just turned. And the first door on the right was a small bedroom where I slept. Straight ahead was the big bedroom which like my bedroom was over the scullery and my mum and dad's bedroom was over the house. So that was a nice big, and then on the left-hand side there was another flight of stairs that took you into the attic which was the full width. And then my uncle slept at one end and my grandad at the other. And it was just a skylight.

INTERVIEWER: Okay. And how big was the skylight?

PC: Only small. Maybe, only small. Just, because you don't see them now they're all turned into dormers aren't they?

INTERVIEWER: So what furniture did you have in the bedrooms?

PC: So in my bedroom I had a bed, and then I had a bookcase, so the bed and bookcase fitted nicely behind the bedroom door. The bookcase wasn't flush to the wall, so if this was the bed, the bookcase was right up to the bed. And the shelf was here. You know what I mean it wasn't laid flush to the wall if you understand me, it was at that angle. I've still got that upstairs.

INTERVIEWER: So it was at 90° to the wall?

PC: Yes. And then, I think that was it as a child. And then as I got older, I think it might have been after my grandad died, the dressing table that they had, came down into my bedroom, so I got to get, I got a dressing table then, but until then I don't think I'd had anything other than this bed and the bookcase.

INTERVIEWER: So where did you keep your clothes when you were a child?

PC: I really don't know. I can't remember at all. Good question. That's strange yes, where did we keep our clothes? Unless there was some cupboards, I just don't know. Grandad died when I was... I think he died the year I passed my eleven plus. So that would be '58, yes he did die '58. May '58. I suppose maybe things were hung up, the coats would be hung up. My mum and dad had a bedroom suite so that would have been a double wardrobe, a single wardrobe and a dressing table. I can't even really think where because, I had like three pairs of knickers. That's all we wore a week you see, navy blue for school and then you changed in the middle of the week and then a white pair for the weekend which you wore Saturday and Sunday. So you see you didn't have all this, all these clothes that people had. We didn't have a school uniform until I went to Roundhay. I can remember that being hung up on the back of my bedroom door. Well that might be somewhere where things were hung up, at the back of the bedroom door. I know what we had, we had, my mother bought this, I don't know whether they were classed as a portable wardrobe. But it was like a ginormous, a big suitcase. It was square and it had a handle on and my dad put a hook up at the back of their bedroom door and it was hooked on there. And it was a big zipper bag but it was a big square. And I had, so- That might have been when I got my school uniform you see. Because their bedroom was really big. They had plenty of room. You see their bedroom had this bedroom suite so when you opened their bedroom door this thing was hung on the back, well when the bedroom door opened there was enough space there for that to go into- and then there was the double wardrobe and then in the corner was what they called a bed chair. And it could be used, I can remember it being used as chair downstairs. Yes when I was young that was a chair downstairs and what you could do was, you could pull it out and so therefore people, somebody could sleep in it because you could have your legs raised. Well that's right because we got, we had this, we had a three-piece suite and it was a brown, brown leather thing. And there was a two-seater settee and a chair and the other chair that grandad sat in and then we had this bed chair in between the end of the sideboard and what was the low cupboard. And then that got moved upstairs because we must have got something else. I think that yes this three-piece suite or whatever he had, I can remember splitting it yes I can remember splitting it. And then you see we just had to put tape over it and then stick a cushion over that. But then that went and we got a second hand three-piece suite. What you don't realise until we had a friend whose house was a genuine 1930s. She bought a 1930s house and she thought I'm going to furnish it 1930s and she had this beautiful cream leather three-piece suite and when she got it and I went and as soon as I sat in it I went 'I've got a flashback from my childhood.'

And she said 'What do you mean?' And I said 'You don't realise just how we've changed shape, it was so small, so narrow,' and when I sat in it I said 'This is, I am sat in here and I've got the same feeling that I had when I used to sit in this brown leather,' they were much narrower, much, much narrower. Because people living in back-to-backs, but small houses and that was in 1930s. And that's what they were very, very narrow.

INTERVIEWER: That's interesting, yes. Gosh. And then you said in your questionnaire that your parents had a fireplace in their bedroom.

PC: Oh yes, yes. They had, there was a fireplace in their bedroom but I don't really ever recall it being lit. I can remember and maybe when my father was once very poorly with bronchitis and it might have got lit then and in time you know, downstairs we had the black leaded one removed and the, tiled fireplace put in. I think I'd be about eight then.

INTERVIEWER: Right okay, yes. So what did the fireplace in your parents' room look like?

PC: That was, they were very narrow, very narrow grate. It would, I mean when I think about it, it looks like a fire hazard to me really. But it was, it had you know a mantelpiece. And it had a surround. And like a round, a bevelled like-

INTERVIEWER: What was it made from?

PC: Metal. But not the frame, the frame wasn't metal, no. I think that was wooden, yes. I'm not really 100% sure but definitely the grate, and it had, it was just a grate with an ash can underneath. There was no, like on a, nowadays I mean I know that's false but, where everybody had a grate, sorry a fire in front of, to cover the grate and everything, this in the bedroom didn't.

INTERVIEWER: Oh, okay.

PC: Now it might have done had they used it, I don't know. But I couldn't get over how, could have only been a very low fire, but I suppose it would take the chill off. You know. And I once again you see, now that bedroom, like mine, they were 100% Lino with carpet runners, so they had a strip of carpet either side of the bed and the same with me, I had a strip of carpet so when you got out of the bed you weren't touching cold Lino. And then of course they were high beds, they weren't like today with divans. So you had that draught underneath your bed yes.

INTERVIEWER: So what was it kind of like temperature wise in the bedrooms?

PC: Oh bedrooms were bitter. Bitter cold. Oh absolutely bitterly cold yes. I mean you know in wintertime, there'd be ice on the inside.

INTERVIEWER: Wow. So what did you do to try and keep warm? Did you do anything?

PC: Well we just used to have blankets. I mean we had sheets and what have you, and then I used to have three blankets and an eiderdown and then the bedspread. And then you'd sometimes have socks and a cardigan on, you know in bed. And of course you'd hot water bottles and what have you. And my parents, the same you know. About three blankets, yes.

INTERVIEWER: And what curtains did you have in the bedrooms?

PC: Just the same as downstairs. The house, every room had the same colour curtains because you see outside, it would have looked, my mother would have said it would have looked you know, oh it wouldn't have done for my mother to have had four different, well three, four if you count the scullery yes. So my mother wouldn't, no everybody had uniform coloured curtains yes.

INTERVIEWER: But where the rooms decorated differently or the same?

PC: Oh the rooms were all decorated different yes.

INTERVIEWER: And then in the attic room, because again there was no fireplace in that room?

PC: Oh no, no, no.

INTERVIEWER: What was it like in there?

PC: There once again, linoed, and a strip of carpet by the beds. So as soon as you got into the attic, so as soon as you got straight up the stairs into the attic, my grandad's bed was straight there.

INTERVIEWER: Right again.

PC: And his was a single bed. And my uncle was at the far end, but he was in a double bed.

INTERVIEWER: Okay.

PC: And there was an alcove there.

INTERVIEWER: So would that have been the chimney end?

PC: Yes that's right. So there was a chimney breast. And then in that left-hand alcove my uncle created himself a wardrobe by doing, putting a shelf up and rail underneath and then a curtain across.

INTERVIEWER: Oh right, okay.

PC: Because you couldn't get things upstairs. So you couldn't get wardrobes because you couldn't get them up the stairs. I mean people, you often, when people were moving or having something delivered, you would see that, like a sash window it had to go in. And they used to hold them up on ropes, like wardrobes and such. And then in the other alcove was this dressing table which eventually as I say, I inherited.

INTERVIEWER: Right okay very good. Okay, so that's lovely. So I'm just trying to think about the sanitary facilities and obviously there were quite a few of you in the house so everyone would go into the scullery at some point to have their bath. So how did that work with privacy?

PC: Well you only bathed you see once a week and you just had your set time and that was it. Because it couldn't be around a mealtime because of you know. That was it, when it was used. I'm sure that, I think that my mother because my mother sometimes would have one on a Saturday afternoon because she used to go dancing on a Saturday night. And people would be out you see. My uncle would be out playing rugby, my grandad and my father would be at the football match and so she would maybe have her bath on a Saturday afternoon. I think mine used to be on a Friday night. Grandad, during the day. Everyone was out so Grandad would have his during the day. And my uncle at one stage worked shift so it's quite possible that he had one during the day. And my dad, I can't remember when my dad used to have his. It might have been, no don't know, don't really know because he worked Saturday mornings, went to football Saturday afternoon so I don't know really when he'd find time to have a bath. I mean he would have had one. Other than that everybody got washed in the sink in the scullery, that was it. You know when my father, he would come in and have his dinner. The first thing he would do then is wash up and then once all that were cleared then he would you know have a wash. Yes.

INTERVIEWER: So you said originally you used to heat water in the range?

PC: Well they did yes.

INTERVIEWER: So at that point there were no taps actually on the bath is that right?

PC: I've no idea then you see I've, just because that was way before my time. So we had, my mother got an immersion heater. And said it was the best thing she'd ever got. Other than that you just boiled a kettle. But we did have hot water, we must have had, your fire, you got hot water from your fire, with a hot water system so, but you could run it off you see, so when you had a bath, you ran your hot water tap until it stopped running, until there was no more water. So it had a tankful of hot water which filled the bath and then nobody else then, there was no hot water until it filled and heated up again. And then they got, because you have that problem in the summer which you didn't have your fire lit so we, so then she got this immersion heater.

INTERVIEWER: Because I think you mentioned a back boiler as well, is that what you mean?

PC: Fire back boiler yes it was a fire back boiler.

INTERVIEWER: Okay, right fantastic so I suppose if we think about any modifications that anybody made to the house over the years, so obviously you said that the living room fireplace, that was replaced.

PC: That was replaced and, well no, nothing was done at all, other than you know the Baby Belling cooker and two gas rings went for, a freestanding gas cooker. And then, you see in those days the landlord used to provide these things and so my father would be 'Well I'm not putting one of those in for the landlord, no it's up to the landlord to provide that .' But we did put the immersion heater in.

INTERVIEWER: So was the house rented the whole time that your family lived there?

PC: Oh yes, rented the whole time. And it still is. It was always said, the people that owned it, that they never had to be sold. There's six in Bexley Grove and the six that backed on to us in Bexley Terrace. And they were coal merchants at the end of Wellington Street and they're still going, not as coal merchants and I don't think, but the name. I wish I could remember it and then of course it always went to an estate agent who you had to go to for repairs, yes. [The company who owned 30 Bexley Grove was Catlow's Coal Merchants. They owned houses 22 to 32 in Bexley Grove and the 6 in Bexley Terrace which backed on to them.] So the toilet you see was outside, so we all had gazunders you know. Every bed had,



you know, a gazunder for during the night, but you know sometimes you would go out during the night if you wanted to. But you never, ever, whilst ever you were awake, you went out to the toilet you know what I mean. You never sort of went upstairs, you always went out to the toilet.

INTERVIEWER: I think you mentioned in the questionnaire that one of the worst things about the house was these gazunders.

PC: Yes.

INTERVIEWER: So did each person take responsibility for their own pot?

PC: I would think so, yes. I'm sure they did yes. Definitely yes. They did, definitely yes.

INTERVIEWER: So were there any modifications made to the fabric of the house? Did the landlord ever do anything?

PC: Not whilst I lived there. Then in 1981, that's when they came and turned the small bedroom into a bathroom. And put a dormer window on.

INTERVIEWER: So who kind of initiated that then?

PC: Well, I think that was maybe under, I don't know if there were rulings. What happened was, you know this South Leeds urban motorway, well there was going to be either a North Leeds or North-East Leeds one and that would have brought Bexley Grove down I think, or part of it, down. And all the houses, all the houses were, were going to be, as we called it, converted 'Oh were having the house converted' so girls that I went to school with that lived in the Comptons at the other side of Harehills Road and going down Stanley Road so on the left-hand side, all those houses all got done and then, oh and my mother was so excited, because I mean people tried to get council houses as well you know. You had, I mean we weren't classed as being overcrowded, that was your biggest thing, overcrowding. And so no, we knew we didn't stand a chance of getting a council house so this conversion, but then, there was this plan for this motorway which they'd done the one down in South Leeds and you know just about wiped out Hunslet, so this one was coming North. So ours was cancelled and everything was shelved. And it never happened.

INTERVIEWER: So they would have demolished Bexley Grove under the initial plans?

PC: Yes in this motorway, it would have encompassed Harehills Road and so anything there that was planned was shelved. Because of, but then it never happened. So they were late, like I say my mum died in '61 so these other people must have got theirs done very early. Because I went to Roundhay in '58 and there was a girl there who lived in the Comptons and they had done at that time.

INTERVIEWER: Already?

PC: So late fifties, early sixties. And so it was '81 before my father's got done.

INTERVIEWER: And did the council pay for it then, is that how it worked?

PC: Well the landlord did it, I don't know how, how that happened, you know. I don't know the funding things, funding implications. But I think things had to be done, you know what I mean, so I think all houses had to either be brought up. I think there might have been some legislation that all houses had to be brought up to a certain level.

INTERVIEWER: So until that point, in the outside toilet, there was just a toilet, there wasn't a basin or anything like that?

PC: No just a toilet, toilet only.

INTERVIEWER: And then what happened, what did you end up with after the conversion?

PC: Afterwards, small bedroom contained a bath and a toilet and sink. And they, downstairs the outside toilet, that was removed and they said that you can just use it as a room. Well my dad was on his own so he didn't want. I suppose if anybody had children with bikes and that and you put a lock on it would be all right. And that was it really. That's what he got. Was a bathroom and a dormer window instead of the skylight. But he was on his own, so it was all a bit too late really. And then I do think, in later years, I think that the landlord wanted to double glaze and my father wouldn't have it. He wanted you know, yes, he was knocking on then my father, he was well in his eighties, 'Oh no, no, not putting up with that.' Yes, so it didn't get done whilst he was there, but I think that there was that opportunity.

INTERVIEWER: That's really interesting. So let's move on. What I was going to ask you now was about how you used the house. I know we've touched on it little bit but I was just thinking if you could go back as far as you can, I don't know whether you're are able to do

it for your grandparents, but also when you and your parents were there, and just kind of tell me a typical day and what it would be like.

PC: Well a typical day would be in wintertime, my father would be up and we had, what was called an all-night burner. So what would happen with an all-night burner, you damped it down on a night so instead of having flames, you let it die right down and then all the dust at the bottom in the coal bucket used to get saved and that used to be sprinkled on and it kept the fire damped down. So the fire didn't go out and it kept, the grate must have been a bit different because we had a special all-night burner grate and it didn't, it must have left that at a certain angle opening, opening all these slots and then as we got up the next morning all you had to do was open the vents more and poke and what have you and the flames came up, came back up you see.

INTERVIEWER: Oh okay.

PC: So my father did that. My father, as I say, he went to work out at Ferrybridge. I'd only be young. He had this bad dose. He was still up Dewsbury Road when George VI died because that's when he had the chest thing. I'm just trying to think. It would be mid-fifties when they moved up there. So my mother was up and he always went out with a cooked breakfast. So he'd be up and have a cooked breakfast and he used to leave the house at quarter to seven, seven o'clock. So then she'd shout me and I'd come down and I'd have my breakfast, I didn't have cooked breakfast but I'd have my breakfast and of course then she was working and we were both out the door for, she had to get to work for nine, and I had to get to school. So it was just a case of you know washing up, you needed the sink to get washed in and what have you and she finished at lunchtime, came home and in the afternoon she would do her housework and do dinner. So I used to come in from school because I'd have a school dinner, but not at the infant school, when I went to Harehills I started with school dinners and then when I came in there'd be something for me, sometimes she make me some bananas and custard and a slice of bread because the dinner wasn't cooked until my dad came in from work and then my uncle as well of course. So we had the evening meal then. And so then I had another dinner, so I had a dinner at dinner time at school and this snack that I came in for, into, and then, a dinner with my parents and my grandad. You know in the evening. So that was virtually a typical day. In summer, summer really was just the same as, maybe there wasn't the fire to do. And my father

always, had a budgie at one stage. He used to clean the budgie out before he went out to work.

INTERVIEWER: Where did you keep the budgie?

PC: The budgie, well what happened was when I was about eleven, because I got the budgie when I passed my eleven plus and my not that uncle that lived with us another uncle, bought me a budgie for whatever reason, but anyhow, but by that time we had taken out this high cupboard, so that had been removed, we still had the low one. So we had this shelf like a big surface there. The budgie cage sat on there. And so, yes, he then, summertime, no Saturdays, my dad always worked on a Saturday morning so in wintertime, he'd be home from work, something to eat and off to Elland Road. Back home and then there'd be dinner then, or maybe he'd had his dinner, or he maybe came in from work for his dinner. And then went to Elland Road and then he'd come home and have a tea. And then my mother used to go dancing on Saturday night. And then on, but my uncle, my uncle played professional rugby league for Bramley. And a little bit for Leeds at one time. So he was off out, he would get up and then he'd be off 'rugbying' and then we'd never see him anymore and then he'd go dancing somewhere. Grandad used to go to Elland Road as well. So he'd go to the football match, come home, so there'd be some tea on a Saturday. Sundays, Sunday morning I used to go to Sunday school. My dad'd be at home, well that was, well there would always be a cooked breakfast on a Sunday morning. Everybody had a good breakfast Sunday morning including me. The budgie cage got scrubbed to within an inch. My father had this thing about animals being dirty and diseased and so we got saddled with this budgie which I don't think anybody was really bothered about but my father, it was cleaned out, it got fresh water, fresh food every day. Bottom of the tray was sorted out. On a Sunday morning everything came out, all these toys and they were scrubbed. There was hardly any colour on these toys. And then, but then, Sunday lunchtime my father would go to the Working Man's Club. Then he'd come home and then you see that's when we visited family so one week we might go to my mum's sisters, they might come to us. Summertime, summertime sometimes on a Sunday morning, because there were two different churches. Sometimes used to go to Sunday school on the morning, sometimes I'd go on an afternoon. Sometimes on a Sunday in the summertime we'd all go to Roundhay Park. And we'd go to the swimming baths if the baths were open. So we'd go swimming on a Sunday morning. And Sundays, we always went somewhere. We were never in all day. So in wintertime you might be visiting but in summertime if it was only a bus ride around

Leeds. You see we used to walk to the park, we'd walked to Roundhay Park. And my father was always bad on his legs though. My mother would have us walking everywhere. And then we'd walk up through to Shadwell and places like that, through the gorge. Yes we went to Roundhay Park, a heck of lot and Gledhow Valley Woods. School holidays, erm, well we just had this circuit of going to the, well there were the swings down Beckett Street you know which is the house of recovery. You know there's that wall?

INTERVIEWER: Yes that little wall where there's just grass now isn't it?

PC: Yes that's right. Well that was all flowerbeds and it went a bit higher up and that was a recreation ground. There were swings and slides. So we'd go there. Then you'd go to Harehills Park to the, where the swings were, and then we go to Potternewton Park to the swings there, and then we'd just go for walk to Gledhow Valley Woods and then we'd, and Roundhay. As we got older we'd go to Roundhay Park but that was somewhere where we were taken was Roundhay Park. At the weekends, or a tram ride to Kirkstall Abbey you see, we could get a tram to Kirkstall Abbey and Temple Newsome, number 22. And my dad's brother drove the trams up York Road, Temple Newsam, number four that took us to Kirkstall Abbey. So yes, on a Sunday that's what it was. It was a recreational day, really, yes.

INTERVIEWER: What did you do in the evenings?

PC: Well in the evenings, my father, my father used to go to the club, working man's club on a Monday night and play dominoes. He liked a game of snooker did my dad. Tuesday nights, my mother used to go with her shopping bag full of mending or knitting and she'd go to her friend's and she would set her hair so whilst my mother was having her hair set by her friend she'd be either doing repairs, sewing buttons on or doing some knitting. Wednesday night her and her friend used to go dancing. Thursday nights I think everybody was in a Thursday night. On Friday night my dad used to go to the club. Saturday night my mother went dancing and Sunday night we were all together again.

INTERVIEWER: So on a night when your parents were out, were you at home with your grandad?

PC: No because they were never out together. Because my father went out Monday night she was out Tuesday, Wednesday. We were all in Thursday. Friday dad went out. Saturday mother went out, Sunday we were all in.

INTERVIEWER: And what did you do when you were in the house?

PC: Oh well read, play games, listen to the radio, I mean we had, my father, my father were great fun. My dad was you know the favourite uncle in the family, the favourite neighbour in the street. But you see because of, I mentioned before that, because I was an only one, I was allowed to bring anybody in. So all my friends, and also these two girls here, these two sisters, theirs was sad. They had a brother eight years older than them. This house belonged to their grandma, well it didn't belong to them because it was always a rented one from the same man that we rented from. But their grandma, grandma had the big bedroom because she was actually, it was her name on the rent book. Then brother had the little small bedroom. And the two girls slept at one end of the attic and mum and dad at the other end. But grandma had Parkinson's disease and mother had Multiple Sclerosis so, you can imagine that with grandma and mother being in the house on their own all day, sometimes dad came home to some quite bad atmospheres so these two were 'Oh can we, in your house?' Joan, who lived next door, they, her parents they were, you couldn't have gone in there and played. No way. So Joan would come in and play and then the other little family, there, the eldest, he lived next door. These three plus they had an older brother lived opposite and this one would come in and play. They were younger than us, but he would sometimes come in and play. Then my best friend who I'm still in touch with now, she lived further on Harehills Road in the Conways. She'd come down. Everybody used to just come and we'd play in the bedroom. And then we'd come down and we'd do things like spelling tests and then we'd say, these kids 'Make us laugh Mr Balmforth, make us laugh.' And then, but we just played. As you did and we'd draw, colour, play games, yes. Fall out. Skipping you know when you went, you see the thing was, when it was, everything was go out and play because there wasn't room. So you got up on the morning, obviously went to school. But school holidays you'd go out and play. 'Go out and play.' And in winter, even after tea you went out and played because, well you'd streetlamps because you played in the street.

INTERVIEWER: So was it literally like you played in the street rather than the garden?

PC: Well it just depended. We'd play in the garden. But in winter time if it was dark we'd you know, gather under the lamp post. And of course if it was snowy, we'd sledge down the street and slide and all kinds of things. We didn't play out a great deal in the dark, but we did do sometimes you know it's just depended really. We might have gone out in the

dark if it was snowy and you could sledge. But rest of the time you would be in on an evening when it was dark. But the other time we'd play in the garden, we'd have concerts and all sorts really yes.

INTERVIEWER: Oh lovely.

PC: Play rounders in the street. You see that was another thing yes. Play ball games.

INTERVIEWER: That's good. So I'm just thinking like, so you used to have your friends in the living room and in your bedroom. When other people in the household, I mean, did they have particular places where they would spend most of their time or anything like that?

PC: Well my uncle, he played six different instruments which he taught himself. So he'd be up in the attic tootling on his saxophone or his clarinet. So he'd be up there practising. My grandad no, Grandad just sat in the chair. Grandad was a crown green bowler. And that's all. That's all he did really. He used to play bowls in summer. I don't think, he didn't drink, didn't drink did my grandad. He had lots of friends he visited. He used to, people who I never saw but he'd go off and visit people. I know he used to go off and visit somebody in Idle in Bradford. Oh I know, he used to go to whist drives my grandad. Yes he would go down what is now, I don't know if it's even still open, they used to call it the Olympia Club, and then it became an Irish place. It was right on the corner of Harehills Road where the shops...

INTERVIEWER: Is it Delaney's, is it that one?

PC: Yes, it might be that yes. Not, which one's Delaney's? As you were coming down Harehills Road to Roundhay Road the right hand side as it turns the bend to go to Karnac Road.

INTERVIEWER: Is it upstairs?

PC: Yes upstairs. They would have called it the Olympia club. And he went there and played whist. Grandad yes, he was a card player was grandad yes. And then crown green bowling yes.

INTERVIEWER: But when he was at home he had his special chair?

PC: He just sat in that chair yes.

INTERVIEWER: And then I mean, when you had visitors say you had your relatives round, was everybody in the living room? Is that how that worked?

PC: Well yes it would be yes. I mean how we see them I don't know I suppose we sat on buffets. I don't ever remember my parents being sat on the floor. I really don't.

INTERVIEWER: And how many people would you have round?

PC: Well if my Auntie Mary came there would be my Auntie Mary and Uncle George, and so that would be just two because of this difference in ages you see because even my mother, there was ten years between her and her sister, so her children, and then because my parents were married nine years before I was born, my cousins my Auntie Mary and Uncle George's children, they are they were eighteen and nineteen years older than me. Then the next brother, the one that was killed during the Second World War, he had four children. Well the youngest one was nine years old me, the next brother had no children, then there was my mother, and then the young uncle who was twelve years younger than my mother, and he didn't marry until he was thirty so his five children, you know there's twenty years between me and my uncle, there's twenty years between me and my uncles youngest child. And there was forty years between the youngest and the eldest cousin so I, in my era, it was just my auntie and uncle that came. The children never came. Sometimes they would. My auntie and uncle had two girls and a boy and the two girls lived in London. But when they came home they'd come with auntie and uncle than they'd all be in don't ask me where everybody sat because I can't even think. There'd be buffets and people, you would see people, they would go and borrow chairs. That was another thing, yes people, you'd see people up and down the street borrowing dining room chairs and that if you had a visitor.

INTERVIEWER: That's really interesting. So were there any particular routines you know around meal times or bed times or anything like that?

PC: Well yes, I always had a set bedtime, there was no doubt about that. Yes. Set bedtime.

INTERVIEWER: And were there any spaces in the house that were not used regularly or were reserved for particular uses?



PC: No because you needed all the space, you know all the space all the time. That's maybe when we were at peak capacity but obviously when my father was on his own then it totally altered.

INTERVIEWER: So did it, I'm thinking again about the spaces, did anyone's needs take priority over other people's needs when you were negotiating the space?

PC: Well no, it was only the bath. It was the bath you see, but you only got one bath a week so you just, it's how people's lifestyles fitted really. It was that really yes.

INTERVIEWER: Very good. So we talked about visitors, I know we've talked a lot about socialising. I know you played in the garden, did your parents use garden as a leisure space as well?

PC: No, it wasn't, it wasn't as it is nowadays where people sat in the garden. When I think of the neighbourhood nobody sat in the garden as such. People used to talk people used to talk, stand and talk. My father, and if it was a nice summer's evening my father would get a buffet and the buffet would sit on the top step and he'd sit on there just say hello to people as they passed but there was no garden furniture, there was nothing. Nobody went out and sat as such. People I can remember some neighbours, next door but one, they had a deckchair but they could only put it in, on the path, because they had flowerbeds on both sides. They didn't have a grassed area as we had. And so sometimes they would get a deckchair out. And I can remember sometimes people on the other side of the road if they were friendly with people on this side, they would sometimes say 'Do you mind if I come and sit in the garden?'

INTERVIEWER: Oh right okay.

PC: You know, sit on people's steps, come across. Because you know it was cold on the other side.

INTERVIEWER: That's really interesting. And was something that was you know kind of acceptable?

PC: Yes. People just more or less stood and talked at the gate, at the gates and then passed on.

INTERVIEWER: Very good. So I'm just going to ask you know some things about how the household was run. So I'm thinking about household chores and wondered if you could tell me how they were divided up by people in the house?

PC: Well they weren't. My mother did the lot! My mother did everything. Yes my mother did everything. And, I mean my father worked, he was out all day working. He worked five and a half days a week so he, he used to go out the house about quarter to seven, seven o'clock and he finished work at half past five three nights, and half past six the other two. And he needed to travel from Ferrybridge. Now initially that was in a car because, because they'd moved out from Leeds just four men went with them. All the others didn't bother, they took jobs. But four of them went out, and the boss, well only one of the men could drive, so the boss allocated him a car and he had to bring them all. But then when it was holidays they had public transport and then this man retired and so it was public transport after that for him to go to Ferrybridge you see, a bus and train. Bus, train and bus I think it was, I'm not sure. And so yes, dad was out all the time, Grandad was retired. Grandad used to do a little bit of cooking for himself, you know during the day. Because he'd let everybody get off and he wouldn't get up to about maybe ten-ish and then by the time when he do himself some breakfast and he might do a little bit of shopping for himself but nobody, nobody did any housework. Not at all, not that I can remember. Other than my mother. My mother just did everything.

INTERVIEWER: Even though she was working?

PC: Even though she was working herself, yes.

INTERVIEWER: Did you have to help as you got older?

PC: Well she tried. I'm no housewife. I'm no housewife I'll tell you. Well she did used to complain about me but she used to say 'I've been to your Auntie Mildred's and Janice was cleaning the bedrooms.' 'Oh was she?' 'And I've been here...' and when I got older and Grandad had died and I'd be like eleven, twelve, thirteen and so she'd go to work and my friend's mother worked, my friends mother worked full-time and I'd go round to her house and my mother would say 'What have you been doing this morning?' 'Oh well I went round to Pauline's.' 'And what did you do there?' 'Erm, oh I just sat talking to her while she cleaned up for her mother.' And she used to say 'Well why didn't you come home and do

some cleaning up for me?' 'Well I was talking to Pauline!' It just, housework it's not on my radar. And Pauline still cleans, she's still got this immaculate house.

INTERVIEWER: So what about things like maintenance? Who did that?

PC: Landlord did. Good Lord they were paying a rent!

INTERVIEWER: So did they decorate?

PC: No, we had to decorate. My father was absolutely ham-fisted. So we always paid for a decorator. Yes. My uncle was good, my uncle used to look after the attic. He would paint that and what have you and decorate that. But that was sort of like his space. But when I think about it, my uncle, he, he was, I'm not saying he was a ladies man but he was definitely attractive, women found him attractive. And they, I'll show you something if it's still.... It's in here. This is something that I inherited like something out of Westside story. My uncle and his friend, they all used to you know like boys, they all used to go to the Isle of Man for the first two weeks in August. So here they are looking very fifties guys. Yes. So these lads they used to go to the Isle of Man and he married an Irish girl that he met. My uncle started going out with an Irish girl. And all these Irish girls would come across and then, they'd *stay*. And we all had to move beds.

INTERVIEWER: Oh right.

PC: And you can't believe it, but my dad used to go and sleep upstairs with my uncle, and the girl that came from Ireland would, I would have to go sleep with my mother and then the girl from Ireland would have to have my bed.

INTERVIEWER: Wow.

PC: Incredible. Yes, we all used to move beds, for these... Yes.

INTERVIEWER: Were they the only kind of overnight visitors that you had?

PC: I would say so, yes. And I can remember once, oh I was desperate for a sister, so my uncle had gone hiking holiday and he went away for four nights and I said 'Oh can somebody stay?' So I, we didn't have sleepovers as they call them now but yes, I, I these two sisters they came. They only lived next door but two but they came and they only stayed one night and when it came to the second night they said 'Oh no we're stopping at home.'

INTERVIEWER: Right. Okay.

PC: So yes, no. We didn't have any, other than my uncle - he tended to find girlfriends out of Leeds. He had one in Newcastle. And then this Irish girl. So yes and then once again everybody had to move beds to let them sleep.

INTERVIEWER: Oh that's good. So I'm just thinking actually, going back to the housework and the chores and so on, so did your mother, she even did everybody washing?

PC: Oh yes, yes.

INTERVIEWER: And what kind of, can you just run through it with me again, the washing process?

PC: Well the washing process was initially, I can remember it all being done in the sink with a scrubbing board. I can remember that quite clearly. And this mangle in the cellar so it was taken down in the cellar and had to get all the water taken out of it and be carted back up again. And then we did have washing lines in the garden. And there was a strict rule, dry or not it came in at Saturday lunchtime oh yes. It hadn't to be left out. The weekend begins. My mother had at one stage, had a skin problem and they said that she had to try and keep her hands dry. So she took to wearing rubber gloves and that's when father, my dad used to wash up. My dad washed up so that was that. He washed up. And she, that's right, so she got this thing, so then we did start to send some things to a launderette. They called it the Hygienic Laundry. And it was called a bag wash and you got a great big huge, string bag, and in there you piled all your washing and it was washed in the bag.

INTERVIEWER: Oh right.

PC: Yes. So she used to send, not all of the washing but she used to send maybe the sheets and towels and suchlike. That went there.

INTERVIEWER: What year would that have been?

PC: Oh it would be in the fifties that's all I can say really. Yes, we used to send it there to the bag wash. They used to come and collect it in the van. And then these friends-

INTERVIEWER: And did they bring it back dry or just clean?

PC: It had to be ironed, it came back dry. Now these friends, I think it must have been done in weight because sometimes if she would put stuff in and she'd say 'Oh I've got some space

or I've got some weight, go and ask Mrs Lambert if she's got anything.' So we'd go up here and then she say 'Oh yes' and she'd send some stuff.

INTERVIEWER: And what was the ironing like?

PC: The ironing, our table was a wooden table. It had polished legs but it was wooden so you always had velour or chenille cover over it so it showed the polished legs. But it was wooden so my mother just had this big like folded blanket and then she had a white cotton thing that she put over the top and she ironed on the living room table.

INTERVIEWER: Was it an electric iron?

PC: Oh an electric iron. Initially, I can remember her having you know the flat irons. But she did yes. My uncle bought her an electric iron.

INTERVIEWER: And what kind of year do think she might got that?

PC: Well if he married in '58, anything really. It was when things started, it was all the back end of fifties where they'd all club, the men would all come together and they'd, you know for Christmas, they'd all club together for a washing machine, no a vacuum cleaner because I remember us not having a vacuum cleaner. And she got on her knees and brushed the carpet, yes. So bit by bit, the men would club together and buy her things. But the iron which was a Singer, because it had a big S that lit up, my uncle bought her that as a present.

INTERVIEWER: Very good. So I'm just kind of thinking then, in terms of the household finances, how did that work? I'm guessing it was a little bit different in your house because you had your grandfather and uncle as well?

PC: Yes, that's it. From what I can understand I think like my father would come, obviously everybody was paid weekly and I think my grandad and my uncle paid board. And my dad, I think my dad used to give us housekeeping and keep the rest himself. And then she'd have her own wage. Then there was, I think for my grandad, she had, we used to get coal from the Co-op. And I don't know whether there was something, I don't know whether it was a Co-op thing or whether it is something that you could have so much extra coal if you had an elderly person. Somebody over a certain age living with you. And so we did get some extra coal or cheaper coal. One way or the other there was a coal allowance if you had an older person. Yes.

INTERVIEWER: I know right at the start of the interview you said your grandmother, your grandfather was meek and mild and your grandmother was a strong lady. So do you know anything about who controlled the household finances there?

PC: Nothing, nothing at all. Because my mother, I think when my mother started going out with my father, I think he was dying then and so even she never saw him. So I mean if she, if they married in '37 and I think she, my mother had been going out with my dad for about three years that would make it '34, yes. So yes, my mother was born in 1913 and she married him when she was 23. So that's 1936 yes. So he must have died. No, all I know is that she was a bit of a harridan. And these girls, and she used to, of my dad's four sisters, one of them was really, she put her mother, the youngest one put her mother before her own family and believe it or not but she, this youngest one her husband divorced her in 1936. He left her for another woman. But then one of the others, she'd say 'Shut up.' You know she'd tell her. But yes she was, I wish I could find the photo.

INTERVIEWER: What have you got a scanner?

PC: Yes, yes I have.

INTERVIEWER: Maybe you could send it to me if you find it.

PC: Yes I will do. And I think as well with his grandma, whereas I, she was, my father used to say we didn't have an even floor because she would say 'I've seen a lovely bit of Lino, I've seen a lovely bit, it would look nice in front of t' fireplace.' And she'd, he'd said she'd go and buy a bit for in front of, and then 'I've seen a lovely bit of Lino, it would look lovely under the window.' And my dad said the floor wasn't even because you were always tripping up over bits of Lino.

INTERVIEWER: So it was just different patterns?

PC: Well I don't know I've no idea. It's just one of these standing things and then as I say because of this massive age gap, well the youngest sister she had a boy and girl and as I say because she put her mother before her family they lived further on Harehills Road. And in the Ashtons they lived. And her husband you see had gone up in the world with his job and he wanted to move, but she wouldn't move because she wanted to be near her mother. And so her children, he met another woman and he moved so she's got these two children and what have you and so they always used to come down, and they used to come down

on the Saturday did this cousin and do his homework. But he was grandma's blue-eyed boy, so he would come and then his sister, and she'd say to them 'I want you to go to Woodhead's, which was quite a walk away 'and get me so much.' Then 'I want you to go,' so the boy would have to go to a nearer shop and 'you go and get so-and-so' and he'd always get sixpence for doing it and then the girl'd go and maybe it would be 'Go and get me some boiled ham from Woodhead's.' And she'd come back and she'd had a piece. 'Oh that's lovely, think we'll have some more' and she used to, and then when she came back and she'd give her tuppence you know. Yes she was quite you know I think she was a character. From what you pick up in the family.

INTERVIEWER: That's really funny. So just to finish off on the household management. So when everybody paid their money and so on to your parents, then who took responsibility for paying the rent and bills?

PC: Oh my mother. My mother yes. That were it. The men didn't do it. Just like modern day men as well. My mother yes. And it was, and it was the same as because, funnily enough we were just talking about this yesterday with some friends. Because the television era came in and of course there was a big surge and it was coronation year '53 but then-

INTERVIEWER: Did you have a television then?

PC: No so we didn't have a television, no. The only people, there were some Jewish people. We lived like the Cohens and the Kelly's in Bexley Grove. We were all gentiles on the sunny side and all the Jewish people there, we'd a row of Jewish people. It just so happened. One of the Jewish families got a television and they invited people in in the street. Mary here, her and her mother got invited in but they wouldn't have Pat, they called her Pat, so her and I weren't invited in because we were noisy. So only quiet children could go in. So my father took me and her and another girl who is not on the photo and I think Joan came with us there, and took us into Leeds because it was on televisions in shop windows. Everybody was stood round and they were watching it there.

INTERVIEWER: So the final section is just about feelings really, so do you know kind of how well, I mean you as well, but your relatives who went before you, how did they sort of feel about the home?

PC: Well, right, what can you say. It's not so much the home as the era really isn't it? As a family, I just had such a wonderful childhood and I love them all dearly, my grandad, my

uncle, my mum and dad. And we just lived so happily. So that I just, and in later years when you speak to other people how the gremlins come out when you think you went to your friend's house and you thought everything was hunky-dory and it wasn't, but yes. I had an absolutely happy, happy childhood. And my mother obviously, would have given anything for a more modern house with modern facilities, a bathroom, but my father would never take a chance. He would never, ever, so she would have given anything for, oh yes my father, he would have never ever taken a mortgage because you know, as he used to say, 'if a tile comes off the roof I just need to go to the landlord whereas if a tile came off and I owned the house, and you might not have that money at that time.' You know he lived in fear of debt did my father. Terrible. Terrible for that, and you always cut your coat according to your cloth and we had nothing on hire purchase. We had nothing, no loans nothing. What came in is what went out. And so my mother perhaps, I think she would have done, because when my uncle married he bought a house for, a brand-new new build in Chapel Allerton for 1100 and his family sold it last year for quarter of a million.

INTERVIEWER: Wow.

PC: And my auntie, I can remember my mother saying 'I hope he knows what he's doing, I hope he knows what he's doing.' And it was 1100 for an end terrace or 1300 for a semi and he just couldn't raise the money. And then he, no my dad was very belt and braces and yes, but my mother I think she might have been, she would have been a bit more of, taken a chance. Also about my mother was, she was, she was a bit of a feminist in the way that, such things that my uncle played rugby and what have you sometimes at the weekends you know the meals got, she was doing meals all day, so in summertime she was stuck in the house, the sun was shining and she just said 'We're not having Sunday dinners anymore.' You know and this was the fifties. 'I am not doing the Sunday dinner any more. I'm not spending all of my day off' as well. So we had a Sunday dinner on the Saturday. So in summertime Sunday dinners were on the Saturday. But that was it. On a Sunday she, and I can only remember her and I having been to visit my dad and sister-in-law have you and when we were coming down the street my father said 'where have you been, I'm hungry?' And this was at teatime 'where have you been? I'm hungry.' And my mother said 'Well that's your fault. There's food in the cupboard.' 'Well I didn't know what to take, I didn't know what to take.' Yes. So she was quite yes, well things like that were quite daring for the fifties. Plus the fact that he, he liked his sports, she liked sports as well but she danced and he had two left feet so she'd go dancing, her and her friend. And it wasn't like going to



a nightclub. These were perhaps in the constitutional clubs like the Conservative club or a Labour club or something like that whereby there'd be a ballroom. So you'd get somebody who had a dance qualification who would set up his dancing school so then they'd have, so that's where they had used to get to a building, it's still there, called it Manchester Unity in Queen Square in Leeds and the top floor you know would be sprung dancefloors you see. And Mr and Mrs Lightfoot ran a dance school there. I have some pictures of Mr and Mrs Lightfoot somewhere, but I don't know exactly where they are in this lot. So yes.

INTERVIEWER: So, widening out I suppose, I guess we we've already touched on it a bit but how did they feel about the neighbourhood when they lived there including the relationships with neighbours?

PC: What they got on very well. I mean to be quite honest it's Northern humour. They were, they were sort of like easy-going in the way that they saw fun. Like nowadays you're classed as things as being racist when they're stereo-typed and I think you've got to sort out between this racism and stereotypes. And we're Yorkshire folk and we're you know, mean, and we're noted for being you know very sort of pecuniary. But you know it was sort of, you could take the mickey out of people. You could have a laugh. I mean this little family that, they lived bang opposite us, the mother she was just not altogether there. And she'd absolutely no idea how to bring these children up. And this one here, that one there. Him and his mother used to fight. They'd absolutely fight and she was, and they lived bang opposite and sometimes you know my father'd if he could that... he'd say 'Come over here if want you.' And he would say 'Go in there and get a biscuit' just to calm the atmosphere down between him and his mother. 'Go in there and get a biscuit.' And my dad'd say 'You can stop with us for half an hour' and that kind of thing. It was just, it was just, you got on. Mrs, Joan next door, Joan next door you see we were very close with them. That was the only house where my mother went in for a cup of tea. And obviously here with the girls. The family needing help when my mother used to go shopping into Leeds she would call in to see if she wanted anything bringing back from Leeds because obviously the mother was disabled.

INTERVIEWER: And did they make the most of the facilities and amenities in the neighbourhood?

PC: Oh yes, that's what you did. I mean my mother used to go to the Co-op which are now flats up Ashton Grove.

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INTERVIEWER: Okay so I think you are just talking about the shops on Ashton Grove.

PC: Oh yes so my mother used to go to the Co-op in Ashton Grove. And then also on Harehills Road there were so many shops I mean there was Mr Mason the pork butchers and then when you got down to the parade as it comes out onto Roundhay Road there was Bradbury's. Now Bradbury's was a pork butchers that was a chain in Leeds and so there was one at the end of Harehills Road, there was one on Darfield Road, there was one on Vicar Lane at the bottom of the Mecca Arcade there. So this Bradbury's so we used, and then also at the top of what is Bexley Carpets, at the top of Bayswater Road there was Mr Cooper who was fish and game. So you could get fresh fish there. And the fish shop at the top of Bexley Grove has always been a fish shop. And then the other parade heading towards St James's there was Harry Bateson, and that was a newsagents and sweets but Harry Bateson's father, my boy when my dad was a boy, Harry Bateson's father had that shop and my dad said he used to have pots, sell dishes and pots and all sorts. In the fifties when I was on there, so there was Harry Bateson, there was a barbershop Mr Smith, Miss Mottram the haberdashers and there was a dry-cleaners as well.

INTERVIEWER: Is this the shops that are between Ashton Grove and Ashley Road?

PC: No, these are the shops between the big advertising hoarding on Bexley Grove.

INTERVIEWER: The advertising hoarding? Oh I know where you mean. So it's just at the back of Bexley View isn't it?

PC: Yes that's right. That's right because the houses at the back of, on Bexley View, they're the ones that are through. So when I was a child it was a dry cleaners but later on it became a hairdressers, Maureen Marlow's and there was Mr Mott the haberdasher, there was Mr Smith the barbers, there was Harry Bateson with his newsagents, and I think the bookies has always been there. It's been a bookies long-term. But it wasn't always a bookies but I can't remember what it was beforehand. I'm not even sure it wasn't even just a general shop. The shops facing those, there was the Yorkshire bank, you see the Yorkshire Penny Bank. There was a fishing tackle shop. Now the fishing tackle shop was new in the way that the fishing tackle shop was down Beckett Street and when they pulled Beckett Street down the man took a shop there but there was a radio shop there and then in later years of course they sold televisions. There's always been the butchers there was Barry Knaggs and

before that it was Mr Edmondson. There was Winton the hairdresser, I used to go for my hair cutting at Mr Winton's. And there was a chemist as well. And don't ask me why, it was never a popular chemist because there was one further on Harehills Road called Joe Taylor and everybody used to go to Joe Taylor and not to this particular one. Then after the chemist we've got the street there was a dress shop that one stage. And next door to that one which would be the bottom of Ashton Grove was Topsy's corner, the sweet shop. And that was always sweets and newsagent and then the other corner was a butchers which is now the launderette. The next shop I can't quite remember what that was, and then the next, the next one then was Hinchcliffe and Pitt's and that, you could have got anything. You could have got a fire guard, I think they did the bit of sheet metal work. There was like a workshop as well. Come shop at the front so you could get your fire tongs but there was like sheet metal work. Next door to them was a fruit shop Frank, oh what did they call them? It might come to me. And then at the bottom of the next street was Enser's and that was a furniture shop and then next to them was a butchers again, and then the next corner, there was a greengrocer, not a greengrocer, a grocer. Next door to them was Danby's. That was, oh you could go and get firewood from there and paint and all sorts of stuff. Bottom of Ashton Avenue was Mr Hopson's greengrocers. Next door to him was Mason's, Ashton Street was Mason's pork butchers and then Joe Taylor's chemist. And then the post office at the bottom of Conway place was a post office and then the double fronted shop now which is, has it still got the name Stanton's?

INTERVIEWER: Yes.

PC: Well yes it was Stanton's. But they'd obviously inherited the name. But Stanton's, it's always been Stanton's. And then the next shop was a sweet shop, later on it became Thurston's because it was, well what was a second-hand Thurston's, stuff that had not been sold the day before. And then the shop then when you got to the school, I think that was a jeweller's. And then you've got the school and then the first shop there was another sweetshop who made his own ice cream. And the fish shop as in fish and chips. That's the one if you go on, if you go on the *I remember Harehills* page, it was, at one time it was the picture.

INTERVIEWER: Oh, okay.

PC: I've forgotten what they called it, Whittaker's? And that long parade of shops, all sorts on there. Sweetshop, fruit shops I think on there.

INTERVIEWER: So you remember everybody's name so was that kind of true generally, did everybody know everybody else?

PC: Yes I think probably because the names were over the shop you see and you know if you went you would go to Mr Hopson's you know what I mean. It's not like going to Asda or Tesco. Yes you were going to Mr Hopson's or go see... Now with Mr Cooper the game and, fish and game man and Grandad used to go there and get the tripe and the chitterlings as he would go to Mr Mason's. And you could get that from Bradbury's, polony, black pudding. But sticking to my side of Harehills Road, so we've got Mr Cooper at the top of Bayswater Road, then there was just a house and then the next one, that was the doctors. So there was Dr Beetham. So that was double fronted, that took two shops up. And Dr Beetham moved in to, it was Dr Beetham when we went from private to NHS then, and that in time, in turn, moved Dr Batchelor and then the next parade that you came to, it was Pickup and Smith's bakery. Yes. Pickup and Smith's on there.

INTERVIEWER: How much of your shopping would you say was done locally?

PC: My mother would have gone, definitely we went to, well everything, everything really. Because the majority of stuff we went to the Co-op on Ashton Grove. Fruit and veg, now right bang opposite what is Shine now was Sleights – S-L-E-I-G-H-T-S. And that was a super duper greengrocer's where everything was out on the pavement because you know they had one of these big frontages and so my mother would go there but in later years, you know how you get the crossing that splits the streets, well as we went down our street and turned right at the bottom of Bexley Terrace, there was Mr and Mrs Singleton. That was a greengrocer so that was nearer so my mother started to go there. But even so if she was coming home from work she might you know, say, nip in to Sleight's like she'd nip into Mason's you know if she wanted something for my dad pack-up like polony or black pudding or something like that.

INTERVIEWER: Yes, fantastic.

PC: Now also as well, the last, because we lived at number 30, so we're in that top half of the street from Harehills Road to Bexley Road, but that bottom house there on Bexley Grove and Bexley Road, that was a cobbler's.

INTERVIEWER: Oh right, okay.

PC: Yes and the last house, which was Bexley Terrace onto Bexley Road that was a hairdresser's and then the other corner was Mr and Mrs Singleton's greengrocers and then on Bexley, on Bayswater Road and Bexley Road, the corner there, there was a grocer, Mr Shankster. And then when you crossed over Bayswater Road, so you're now on Bayswater Road cum Bexley Road, that was Nurse's and that was another bakery and very popular. Home-baked bread and the lot.

INTERVIEWER: And this was going along the street you mean? The first one that you said that was on the end of Bexley Grove?

PC: Yes, Bexley Grove, Bexley Terrace, Bayswater Road. And then backing onto Nurse's was, she was a Jewish lady, Gold something, Goldstein, Goldstone, what do they call her? Her son's a solicitor, I've seen his, Philip Gold-? Anyhow she was a greengrocer and then there was a lovely fish shop on there. Oh the twins. What are they called? Franklin's was it? They were a lovely little family, mum and dad and twins. Twin girls, a lot older, about eight years older than me, eight to ten years older than me were the twins. They kept a lovely fish shop. And there was, I remember there being a butcher on there. The other side of Bexley Road at these corner shops, there was Garforth's. There was another, that was another bakery. It's amazing isn't it, how everybody, yes. And they all survived and thrived.

INTERVIEWER: Yes.

PC: Yes but Sleight's was very, and then further on was, opposite what is, I don't know what they call them these days, it was a Congregational church which is next door to the Catholic church, next door to St Augustine's, facing there, was Billy Featherstone's butchers there. There was a plumber's and glazier's but they worked from a house. Then there was a furniture shop. Then there was that M and T autos, the garage. That's been there since time immemorial. And then what is now on that, oh then there was a pet shop. So there was M and T autos and then I don't know what the end shop was but then there's that little backstreet to the shops on Roundhay Road and then the first shop after there was a pet shop. And after that then came the café bar. Now then what did they call it? Because the 42 bus used to turn around there, that was terminus. What did they call that? What the heck did they call it? I'm going to the - ? When my father used to go out for a drink and his mates used to call in there because when you know they called time half past ten and they'd go in there and have tea and toast when they'd finished having a drink. Oh I wish I

could remember its name, and in the sixties, the swinging, swinging place in Harehills was La Strega's. Anybody brought up the Strega coffee bar?

INTERVIEWER: No.

PC: That's on, Clock Cinema. Facing the Clock Cinema. Was what they called The La Strega coffee bar. This is when there's espresso machines and frothy coffee first came in. And, but this Strega was the place to be seen. That's when, and going in there, that's when I realised I just didn't have the, and that's when you get these teenage inferiority complexes because you just didn't have the gear. You just didn't have the gear to go in there. No.

INTERVIEWER: So I think that's all of my questions really, so is there anything out that I've missed that you wanted to tell me about?

PC: No I can't think really. Well there was the police station of course on the corner there. And there was Woodhead's, it was a very well-established shop where Ashley Road I'm going up Ashley Road but what's the one that, I can't believe that I can't remember the street names, the one that's directly opposite Bexley Grove, it's a short street and they, so it was on that, Woodhead's was the shop, yes on the right hand side and that has a haberdasher's, you could get tea towels and all sorts that you wanted there. Tablecloths and so on so that was Woodhead's there. But then as it went up and Ashton Grove came, you came to a point and there was a newsagent's Tomlinson's. And the son there had been a prisoner of war.

INTERVIEWER: Oh gosh.

PC: The son of that family.

INTERVIEWER: One thing I didn't ask you actually, in the cellar in the house, had there been any modifications made kind of like air raid shelter strengthening?

PC: No, no not at all. The only thing I knew, because my father was in a reserved occupation so he didn't you know have to go to war. So he was obviously, he used to do fire watching, people. And I've heard both he and my mother were fire watching, and on Bexley View you've got the houses which back onto the shops and then in the corner there used to be like this, sort of like the houses come on here and then it cut cross here and I know we as kids could climb up and they'd be on this roof here. But that in there I think must have been

the headquarters of the Harehills Firewatch Brigade because that's where they used to assemble. That was like the meeting point yes.

INTERVIEWER: So can I just check with you actually because this is something that's been puzzling me. You know the, those shops that are on Harehills Road, as it stands at the minute I think it's the backs of the shops that go onto Bexley View so there's just houses on one side. Was it actually like back-to-back onto the shops and they have later been converted?

PC: No, no. It's straight through yes because if you went into Harry Bateson's, they would sit, like when you went into the shop there'd be a door behind the counter there'd be a door into the shop but then there'd be a door into their house. So sometimes they would have both doors open and they'd sit in their living room.

INTERVIEWER: So it was like a through unit with a shop front and the house at the back but it was all connected?

PC: And there was, well there was, it was Mrs Bateson, well Harry was alright but Mrs Bateson wasn't. And my father smoked, this was during the war my father smoked and he'd gone for some cigarettes and she said 'Oh no I'm sorry we haven't got any.' He thought oh right, fair enough, but he used to have ordered a certain newspaper and for whatever reason, I don't know, he went to the back door. That's what they used to do, people used to go, if shops were shut they would go to back door. Yes and say 'Can I have?' So it must have been shut and he went to the back door, knocked on the door to ask for this newspaper and when she opened the door, the door into the, the door that led into the shop was wide open and under the counter it was packed with cigarettes. And my dad said 'I thought you told me you hadn't got any cigarettes' and so he stopped going.

INTERVIEWER: Yes.

PC: Yes he stopped going for years.

INTERVIEWER: Gosh. So there was one really quick question which I will ask that occurred to me. When you said that they were looking at building this Northern route through around 1980, how did people feel about that?

PC: Well it was just a thing of..., You know that same thing of, well we'll wait, we'll wait for it to happen. I think actually when it was said it would be done within fifteen years so it

wasn't as if it was immediate and then got shelved. It was within the next fifteen years this is what we're doing. I know there was a fifteen years into it and that was when I'd, because I didn't know the funding, how you know, you've got private landlord here, and everybody's having their homes, you know because they were all private landlords, and because everybody's having these, being done rapidly, I mean all the Comptons got done you know, so how, how the funding worked, whether it was government funded or council funding, or government to council to private landlord, that I don't know, but, it was obviously something that was going, that was a rule should I say that by a certain time we would have all, everybody would have an inside toilet and a bathroom I don't know. But then they came up with this thing of, within the next fifteen years so, that's it. Well they just pulled the plug because, well we're not investing if they could be down in fifteen years' time. So it wasn't as if it was imminent.

INTERVIEWER: So, let me just get this clear, so first of all they were going to upgrade the houses and then they said they were going to bring them down. But then that got cancelled so did they, at that point then they stop upgrading houses anyway?

PC: So as I say my dad's got done in 1981. As I say I think my mother was alive, or maybe she'd not been long dead but I know, I can remember my dad saying to me, 'Will you ask Ann...', this Ann that I went to school with, so it's gone '61 because my mother had died. 'Will you ask Ann?', because everyone is saying 'What happened to your landlord?' 'My landlord, he said I could have, I could look for my bathroom but I could spend so much money.' And then other landlords said differently and then everybody, it was all just you know, talk that they got from people on the bus or neighbours or what have you, really. And then really in the end as I say it was '81 when my dad's got done. And I don't recall, can you remember whether father had to pay anything out? I can remember it all happening there was nothing, there was nothing, I think he just let them get on with it didn't he?

PCH: Well if it was all altered and he was going to knock a wall down your father would just say 'Go on, get on with it,' that type of thing. Nobody argued with landlords when you go back that far. You know years. The landlord said I would be here on Thursday to do so and so and you just got on with it.

PC: So yes, that's, that's something as I say might be something that you could... So are you doing a PhD on...?



INTERVIEWER: Yes it's fascinating.

PC: I could imagine. So have you had a good response?

INTERVIEWER: I have. Yes it's been quite good. People who have responded have offered to give me more information. Obviously people have filled in the questionnaire and then either agreed to interviews or people who live there agreed to let me go in to survey their houses but it was a kind of, I didn't get very many responses from delivering questionnaires around, because I delivered one to every house in the study area and it was quite a small response which was a bit disappointing but you know, I'm going, to going to festivals and things like that to try and get more people to fill them in for me.

PCH: What got you interested in the area?

INTERVIEWER: I used to live there myself.

PC: Oh really? Whereabouts did you live?

INTERVIEWER: Ashton Road.

PC: Oh right!

INTERVIEWER: Yes, that's what got me interested in the subject in the first place.

PC: But, I'll tell you what as well though, you see now the people that did live there. And when I started, you know, when I think, I went to Gipton school as it was called, Gipton infants, Shine place, there was a girl in my class and her, her mother was a teacher and her father was a quantity surveyor. Well they lived in the Bayswaters and then when I was at Harehills there was boy in my class [participant F015] and his father was a schoolteacher and he lived in the Ashtons. He lived where Hinchcliffe and Pitt's was up there. And, then they moved on you see I suppose like everything else, but this is the difference I find by, people that you would class as wealthy or in this day and age as to when we were, when I was a child. So you've got my friend Marion who's got two professional parents and they lived in a back-to-back. They then moved from there and bought a house on Easterly Road, Hetton Road and then years later they moved to Shadwell. I've a friend who I met, a friend from Roundhay, and her father was an architect, her grandfather had been an architect, so people such as, we would class them, not as being wealthy but yes, wealthy because they've got good jobs you know and, you know the standard of living that they had, it was

no different from ours. They had the same standard of living but just better quality if you know what I mean. Like perhaps the mothers didn't, I mean I know Marion's mother worked but perhaps the mothers didn't work and perhaps they could, they could afford new. And if we had a holiday we went in a boarding house whereas they'd gone in a hotel. And when you talk back and you talk now that, it wasn't, they'd nothing more than what we had but just of a better standard. Where we'd second hand, they'd brand-new. And whereas now it's poles apart, absolutely poles apart.

INTERVIEWER: That's really interesting.

PC: Yes, very. And things like we used to hand hand-me-down clothes around the street. You know, girls that were older. I know we had one girl, her mother was a beautiful sewer. And they lived opposite the two sisters so if ever her daughter grew out it was passed onto them and my mother used to say 'I wish she'd pass something on to you.'

PCH: Of course the thing is in those days women could strip things. And build them back up to fit.

PC: Yes but it's that, so all that side I just sometimes think I'm sure there's a lot of hidden talent. I mean with us, there were things well as my friend and I say, we will never know if we would have been accomplished horse women or skiers because there was never the money to go on a skiing holiday to go horse riding. But I'm sure in later years when we did have the money had been in their we'd have maybe you know sought it out ourselves you know. Yes it is that that saddens me. And you see I'm on this *I remember Harehills* and the other one, *Harehills Community Watch* and I just, there's so many people there trying to do so much.

INTERVIEWER: Yes there is... Well thank you very much.

PC: You're welcome, I've enjoyed it.

[Post meeting note]

### **Oral history interview. Participant F018, Sue Cutts, 17 June 2019.**

INTERVIEWER: So I'm going to start with a few general questions about you and your family if that's okay. I know it's actually two houses isn't it that you're talking about, next to each

other. So I wondered first of all, I mean, can you tell me sort of how they came to have these two houses? What was the story there?

SC: Right, we need to go back to 1930s. My mum was born down in what is now Lincoln Green, so she was in one of the old houses down there. I think it was Moorhouse Street. And my grandma had one child, and then she had my mum, and then she got pregnant again and she couldn't cope so she decided to give my mum away. To a neighbour who lived over the road who didn't have any children so that's how it all came about. So she moved in with Florrie and Ted and they moved up to Ashton Grove to number eight. And that's where she started her life at two years old. So yes, so she grew up there and managed to stay for 30 years so what happened was, she lived there until she got married, then she went to live in the Hillcrest Avenue, in Hillcrest Avenue in an attic, and then I came along and they decided obviously they needed to look for somewhere else because they were sort of sharing a cooker on the landing and everything. And what happened was, Auntie Florrie as I used to call her, the people next door were moving out and they were quite friendly with them so man that lived there, he very kindly put in a good word for my mum and dad and said is it okay if they take over the tenancy. And they said yes that's fine. So he moved in with his daughter because he was quite elderly and then my mum and dad moved into number 10 and they got the house fully furnished for £25.

INTERVIEWER: That's a good price.

SC: And then the rest is history. And then me and my sister were both born there and we stayed there until 1968 when we got chance of a house, a council house on the Whinmoor. So that's where we moved to eventually.

INTERVIEWER: So how long had your mum lived in the first house then?

SC: She'd lived there until she was 18.

INTERVIEWER: So what year would that have been?

SC: Well she was born in 1929, '39, '47, yes about 1947.

INTERVIEWER: And then how much of a gap was it before she moved into the house next door?

SC: Probably just a few years because it was just after I was born so that was 1951, so probably a gap of about three, four years.

INTERVIEWER: Okay, right, lovely.

SC: Yes so she's a proper Leeds loiner.

INTERVIEWER: Yes. That's fantastic. So I mean, when this house came up next door, was it the draw of living next to her, the people who bought her up? Was that the main thing?

SC: Well I've brought you a copy of the memoirs that she wrote so you can read it for yourself but she put that she was, it was a leap forward because it was an elite area to come here. In them days it was quite posh. That and Roundhay which is just on the doorstep was quite posh so it was quite, and the fact that it was bigger than the flat that they were living in and sharing, apart from they had to share the toilet obviously but yes. But the added advantage was that with me being a baby and they were really hard up at the time, Auntie Florrie used to babysit for me while she went to work. So it worked out really well.

INTERVIEWER: Oh brilliant. And then sort of the family circumstances when both houses were vacated. So like Auntie Florrie, when did she leave her house?

SC: She passed away in that house and just after she passed away, Uncle Ted ended up going into hospital and he died. So they were there until they actually passed away. And then we got new neighbours. So that would have been about sixties, yes.

INTERVIEWER: And then when your family moved on, what was that for?

SC: Well to bet-, an inside toilet, an inside bathroom. It was in the country then, sort of like out in the countryside and it was a brand-new house that they built and I think they were trying to clear people with outside toilets and everything, get them into better accommodation. So we'd been on the list for a while.

INTERVIEWER: So was it the council that arranged that move?

SC: Yes, that's right yes. So we moved, and I got married just after we moved at 18 to the boy next, well in the next street.

INTERVIEWER: Fantastic, so do you want to tell me about your photographs now then?

SC: Yes certainly. So I picked the ones out with gardens because where we lived, off the road was another childless couple, we didn't know them by their first names, it was always Mr and Mrs G\* and they lived at 13 which was more or less opposite. And she used to look after my mum when she was little and then when we came along she sort of like used to invite us over as well, me and my sister. She had the most beautiful garden and you know roses round the door, it was like that. It was absolutely stunning. And this my favourite photograph. This is me and my sister showing off her roses at number 13.

INTERVIEWER: Oh that's lovely, yes, oh fantastic.

SC: Yes so, and then I've got this one when I was younger, this is me when I was about three in her garden.

INTERVIEWER: Oh that's really nice. That's lovely.

SC: This is in the street. She was the one that took all the photographs of the roses. On my bike. So it was quite safe to ride up and down the street.

INTERVIEWER: You must be very young there, maybe two or three?

SC: That's right yes. And then again in her garden. I think that was her. She was lovely though.

INTERVIEWER: Oh that's lovely isn't it? Really nice.

SC: So they're the ones I've brought. And then just to show a picture of my dad, and that's Roundhay Park. This is in Darfield Street. It's just, you can see how well-kept everything is.

INTERVIEWER: That's fantastic. Will I be able to take some photographs of these please?

SC: You can have these because these are copies so you can take those.

INTERVIEWER: Are you sure?

SC: Yes.

INTERVIEWER: Gosh, thank you very much.

SC: Yes you can take these. But these I've just grabbed on the way out. This is my sister in our garden, so this is Sandra. It's not a very good photograph I'm afraid, but just-

INTERVIEWER: No it's good, you can still see the houses and the gardens.

SC: And the cats, that's Korky and that's Pinta. Korky sadly got run over.

INTERVIEWER: Oh no.

SC: Pinta stayed with us for quite a while.

INTERVIEWER: Yes.

SC: And that's my mum, me and my sister there.

INTERVIEWER: Oh they're really nice pictures.

SC: Thank you. But I really wanted you to see. I talked my husband into going back. I've got loads of family in Beckett Street Cemetery, loads of them in the guinea graves so we went round there, we went to the museum first and then we went to the guinea graves and then we went back. I said I'll show you the house. And I couldn't believe how small the garden was. Because it's minute. I thought it would be huge. A bit disappointed. But I felt really threatened. We didn't stay, I would have loved to have gone in the house and looked round, but it's all changed anyway because they've blocked where the toilets used to be and they've built an extension on the roof.

INTERVIEWER: Oh dear. A bit of a disappointment then. That's a shame.

SC: I'm quite pleased how they came out because they were right tiny little photographs.

INTERVIEWER: Oh were they?

SC: My husband did them for me.

INTERVIEWER: They're really good. Thank you so much. So I suppose just before we move on to the more detailed section then, do you want to just mention any work that your parents did?

SC: The work that they did? Yes my dad was in the army for a long time and he got injured so that's why he came out. He met my mum at Woodhouse Moor Dance and he found it quite difficult to get work you know sort of when he came out the army which was quite sad really. And he was in and out of jobs all the time. My mum, I know that she worked at Barratt's shoe shop when she first left work. And then she started doing a lot of office jobs. And she ended up as like a senior administration clerk so that was more or less the kind of work that she did but my dad was in and out of jobs all the time. He never settled really.

He was quite, it's a shame really. But at one point he was a stonemason, engraving stones for graves, he did that. He worked for Cadbury's in the chocolate factory.

INTERVIEWER: Was that local in Leeds then?

SC: Yes, yes I think so yes. He used to bring us second chocolate, you know the ones that were seconds. That was quite nice. He worked at the market, Leeds market. And his final job was with city, the council lighting department. Oh and he was a driver for Brown Brothers as well delivering parcels. But he never did what he really wanted to do it was sad really.

INTERVIEWER: Was it full-time when he was working?

SC: Yes, he never didn't work. But he was always changing jobs, trying to find something that he really liked which is a bit sad really.

INTERVIEWER: What about your mum? Was she full-time or part-time?

SC: Full-time. Oh well when we were young, she was part-time. Right, where we live, at the bottom of Ashton Grove there was a sweet shop and the Dixons took it over and they had the sweet shop and the shop next door called Wyvern Fashions but they also had a taxi firm, so my mum went to work for them and she was sort of like doing bits of fashion, bits of taxi, bits of sweet shop. So it was handy because it was just down the street.

INTERVIEWER: Yes.

SC: Yes so she worked there for quite a while while we were little.

INTERVIEWER: Fantastic. So we'll move on to some questions about the house and the garden. I know obviously from the questionnaire you've listed the different rooms that you've got. So I was just wondering maybe you could start in the garden, describe that to me you know, everything that was in there, and then kind of walk me through the house and talk about the rooms, the features, furniture whatever you can remember really.

SC: Yes right okay. Right okay then so in the garden, we had a little fence and gate and you walked through the gate and as you came through the gate on the right was a little dustbin, not like we have now. Just one little tin dustbin because we used to use the fire to get rid of any waste and stuff. So there was the bin. And then there was little square there with flowers, path, and then a square there with flowers and a little path that went round so my

mum could hang the washing out and then I think there was, I'm not sure how many steps there were, I think there were two steps up to the door and then to the right at the other side was down to the toilet. Five steps down to the toilet. I know that because my mum wrote it in her memoirs. Which we shared with next door. That was basically it. Me and my sister each had a patch of garden to look after. My dad was a very keen gardener so it wasn't as nice as Mrs G's over the road, but it was nice. Yes. And we had roses up the wall as well.

INTERVIEWER: Did you? Lovely.

SC: Yes.

INTERVIEWER: That sounds really nice.

SC: And that was basically the garden, yes. We used to hang the washing out, we had a washing pole you know, think for hanging the line. That was it really. And then next door there was like, it was like a bush that went along and then that was next door's garden.

INTERVIEWER: Did you want to just tell me about the outside toilet while we're sort of outside?

SC: It was very cold, full of spiders' webs and spiders and it was whitewashed and it had newspaper cut out in squares, hanging on a string. And the luxury was if we went to the bakery along Harehills Road and got a loaf of bread, and it was wrapped in tissue, we used to use that. That was luxury. And then there was the Izal as well which was horrendous, but anyway yes. And as I say we shared it with Florrie and Ted next door and then when they moved the new people shared it with us.

INTERVIEWER: Okay, and it was just the toilet, there wasn't a basin?

SC: Oh no. No just a loo. And it wasn't a board with a hole, it was a proper toilet. Because some of them were like boards with a hole in weren't they? The old-fashioned toilets.

INTERVIEWER: The older ones yes. So did it have a high up cistern on the wall?

SC: Yes that's right.

INTERVIEWER: Right.

SC: But it was very scary, especially on a night when you went to the loo.



INTERVIEWER: Was there a light in there?

SC: No. No, no light. It was very dark and scary.

INTERVIEWER: So then, I'll leave it to you, which room do you want to take me to next?

SC: Well we could go in the lounge next okay. So you walked into the lounge. Right, where shall I go first, the fireplace. We had a tiled fireplace, coal fire. And then on the right of the fireplace was a cupboard, two cupboards one up one down. The down was for toys and shoes and the up was for mum's, she was an avid sewer and knitter so all her sewing and knitting went in the cupboard.

INTERVIEWER: So would that have been, I'm just thinking which way the house was, so to the right, would that have been to the back or the window side?

SC: The back. Yes you've got the back wall there.

INTERVIEWER: Yes living room to the left. Scullery to the right.

SC: Wait a minute, you come in the door, scullery was there and the lounge was there, yes that's right. Yes, so the cupboard up was where she used to hide our Christmas presents and she used to put them on the top shelf but me and my sister learnt that if we stood on a chair we could peep. So that didn't work anyway. On the left, was a little table with a little wireless on it but later on we got quite posh and got a TV. I think that was about '57, '58 until we got a telly, a little Sobell Telly. And that's that corner, that's what that was for. Entertainment corner. And then we had a table that we used to eat off with chairs round, four chairs. In the middle, I don't how we fit all this in thinking about it.

INTERVIEWER: So the table was in front of the window?

SC: That's right yes. And we had leaded, beautiful leaded windows and they've gone now I noticed. They were absolutely gorgeous, anyway. And then there was a little two-seater settee in red, well it was sort of like a wine colour and a chair. And that was it. And a rag rug, because my mum used to make rag rugs.

INTERVIEWER: Oh lovely.

SC: So we had that there.

INTERVIEWER: So was that just on the bare boards?

SC: No we had a square with the Lino around the outside so on a Saturday morning it was my job to wash the Lino.

INTERVIEWER: Oh right, okay.

SC: Before I could go out and play. That was my job.

INTERVIEWER: So was the Lino literally just strips round the edge or do it go all the way over the floor?

SC: Oh, I think it went the whole floor. Yes with a square of carpet over it, yes it did. Yes definitely.

INTERVIEWER: So what did this cupboard look like, the built-in one?

SC: It was just very basic, two doors with two little knobby things on. And then the bottom one was the same so it was two doors, two doors but the bottom was half the size of the big one. It was just a half and a full height.

INTERVIEWER: And what else did she keep in there?

SC: Just her sewing. And bits of buttons, we used to have a button, I used to love that button box, yes button box and as I say just hiding things. Oh and her cigarettes. They were terrible smokers. Horrible. They both smoked very heavily I'm afraid.

INTERVIEWER: So the sofa, it was just a two seater sofa was it?

SC: Yes, you know like the little cottage suites you get, like little wooden arms. It wasn't very comfortable at all.

INTERVIEWER: And then how many seats did you have with the dining table?

SC: Four. One each.

INTERVIEWER: So did you used to sit on those then if you-

SC: Yes. We always sat at the table to eat. We never sat with our meals on our knee. We always sat at the table.

INTERVIEWER: But if you were like, I don't know, say if you are just in the living room listening to the radio for example, would you sit on the dining chairs as well?

SC: Yes, yes. If we were doing any homework, yes definitely.

INTERVIEWER: Lovely. And what did you have up at your windows in terms of curtains?

SC: Right, we had, we didn't have net curtains, we just had floral printed curtains that just went straight down. But the windows were so pretty that you wouldn't put net curtains up.

INTERVIEWER: What sort of design were they?

SC: Right. They weren't the criss-cross ones which we've got now at home. They were, they came down and then they went like that, which you can't really explain on a thing.

INTERVIEWER: So they went straight down and then splayed outwards?

SC: That's right yes.

INTERVIEWER: Like a funnel?

SC: That's right yes. Very pretty.

INTERVIEWER: So was it kind of like, all straight lines, geometric or did it have-

SC: Yes it was like geometrical design. Yes because when we went back to visit it was the first thing I looked and I thought no, they've taken the lovely windows out, but anyway.

INTERVIEWER: And was it all four windows that were like that?

SC: Yes, yes they were.

INTERVIEWER: And did you have a basement window as well?

SC: Yes, there was, in the garden at the side of the door there was like a hole. We had two cauldrons, I don't where they got them, you know like witches cauldrons that we put flowers in. So they were at either side and then it went down, and window was hidden by the wall. I can't really explain it but it was like a dip.

INTERVIEWER: Like a light well?

SC: Like a hole, a well, yes.

INTERVIEWER: Okay.

SC: And that window was just bare. Because it didn't really show so we didn't bother with it much. So yes, that was, oh yes and at the back, we had a sideboard and it was a sideboard that the former tenant had left in his £25. And it was a beautiful sideboard, it was all engraved and it was like a dark oak. And one day, this is so sad, we were so hard up, my dad had to chop it up for firewood! Because we couldn't afford any coal.

INTERVIEWER: Oh gosh.

SC: So that got chopped up unfortunately. And then we got like a teaky sideboard to go in its place. He probably wanted something more modern in there. So yes. And then at the side of that was the stairs up to the bedrooms. And at the other side was the door into the scullery.

INTERVIEWER: So can you remember what the doors were like?

SC: They were just very plain, just, they weren't panels. They were just straight with a handle I believe. Yes, and the scullery was as well. And then because it was so cold in the house, as you came in the door there was the door, and then the scullery door and then we had a curtain that went like that to keep the draughts out.

INTERVIEWER: On the main door from the outside?

SC: It went across the scullery and it went on a slant like that so when anybody came it was like coming onto the stage because we'd open the curtain, 'Oh look.' Yes so that was that.

INTERVIEWER: Yes, and then what was it like in the scullery?

SC: Right, we had a stone sink, a tap, we must have had two taps, we had a cold and then the water was heated by the fire, back boiler of the fire. But you had to light the fire to get any hot water so in summer we had to boil buckets on the cooker. So there was the sink as you came in and shelves, and the window, the kitchen window, scullery window. And then the cooker at the side and then a washing machine with a wringer. And then on the left was the bath. We had an inside bath which was under a worktop. So to have a bath you had to, because the worktop was completely covered in stuff because there wasn't much room to store anything, you had to clear all that off and then lift the lid and hook it.

INTERVIEWER: So it was hinged?

SC: That's right yes. And it was a right big heavy, the times I've sat in that bath and thought if that falls on my head... So when we had a bath we used to heat the water on the cooker and then tip the, so you had to wait until the bucket had heated up loads of times to-

INTERVIEWER: But if you used the back boiler did it come out the tap?

SC: Yes, yes.

INTERVIEWER: So in the winter you could use the tap.

SC: Yes. So it wasn't that bad. Yes. And then-

INTERVIEWER: And was it built into anything or was it just you know like a bathtub on legs?

SC: It was a bathtub on legs but it had a wooden surround. And then the bath top came down so it was like a huge box really. And then we had shelves all round that we put stuff on. And then at the back of the scullery was the cellar door. And at the top of the cellar door was the big stone slab to put the milk and cheese on.

INTERVIEWER: So that was like a shelf at kind of head height or something?

SC: Yes you just leant over the steps, because the steps went down on the slab was there.

INTERVIEWER: Yes right okay.

SC: Yes.

INTERVIEWER: So that was kind of effectively your fridge, like the shelf, but what about your other food and your pots and pans and all that sort of thing?

SC: They just went on the shelves. We had shelves all round so the pans went on there. We didn't have that many anyway. I think we had a big one and a little one and not like these days when you have everything. And the bread bin used to go on the worktop. Yes, most of the food went on the top of the larder as we called it. Put it all in there really.

INTERVIEWER: The stone sink, what did that look like? Was it one of the white ones or the brown sort?

SC: No it was brown. It was horrible. And me and my sister used to bath in it until we were quite old actually. It was easier than getting all the bath top off. And apparently my mum in her memoirs said exactly the same thing. Because I'd forgotten what she'd written when

I wrote mine and then I thought gosh it's like reading hers, same thing. So yes she had the top as well. But I think she had a white enamel sink in hers. She was quite posh.

INTERVIEWER: Right okay.

SC: Sorry.

INTERVIEWER: That's okay.

SC: What was the cooker like?

INTERVIEWER: It was just very small, two rings, toaster thing and an oven, that was it, in cream and then a little single, an agitator in the middle and the wringer, just a small one, very small.

INTERVIEWER: So did she do all the washing in the kitchen?

SC: No, yes she did. And she used to boil quite a lot of stuff, so again the bucket on the cooker, she'd boil handkerchiefs and underwear and stuff like that. And then just use, and a lot of hand washing in the sink.

INTERVIEWER: That's really hard work. And then what was on the floor in that room?

SC: Lino.

INTERVIEWER: Right, okay. And what about the window?

SC: The window I think, we might have had a net curtain at that to keep it a bit more private with us having baths. Yes we did we had a green net curtain up there, obviously for when we, and we had curtains as well, draw curtains as well. Yes.

INTERVIEWER: Yes. Very good.

SC: I remember we used, we didn't have posh soap, we had you know Fairy Snow that we used to scrub steps and things. We used to use that to get washed! And because my mum was very house-proud and she used to scrub the steps outside so she used the scrubbing brush and you know how the bristles come out in the soap. So when you got into the bath you used to end up with all these bristles in the bath. It was so uncomfortable. But anyway, my skin survived. Just thought I'd tell you that.

INTERVIEWER: So I'm just thinking actually, just going back to the lounge, the living room, did you have like cornices or anything like that? Or any other features?

SC: No.

INTERVIEWER: Okay.

SC: Do you mean like the ceiling?

INTERVIEWER: Yes.

SC: No.

INTERVIEWER: No ceiling rose or anything like that?

SC: I really can't remember. I know we had a lamp in the middle of the ceiling that hung down, but I can't remember it. And I know that we had a thing that went right round at the top of the room between the ceiling and the wall.

INTERVIEWER: Yes that's the cornice.

SC: Oh yes then we did then sorry.

INTERVIEWER: No that's okay. That's fine. So if you have this ceiling light, what kind of electrical facilities did you have? What were the switches like and things like that?

SC: Just the old-fashioned round ones you know. We didn't have much. We didn't have many. Just, I think we had one switch in that room, just for the light. We didn't have any little table lamps, we just had the one light in the middle.

INTERVIEWER: What were they made out of, the switches? Can you remember? Sorry!

SC: They were old! And round. And I don't know, I honestly don't know. I just know it was hard stuff. It wasn't plastic though. It wasn't-

INTERVIEWER: Was it brown, dark brown?

SC: Yes that's right, Bakelite. Yes that's it.

INTERVIEWER: And did you have plug sockets as well?

SC: Not many. We had where the television went. There wasn't any, just where the telly was. And that was it.

INTERVIEWER: In the whole house was that?

SC: It could have been, it could have been. Yes because we didn't, we didn't need any electric anywhere else really. Apart from the light switch to switch the main light on no.

INTERVIEWER: Yes. Right, okay.

SC: So yes. Very minimal. When you think back now and what you've got now, it's ridiculous isn't it?

INTERVIEWER: Yes, we're always running out of sockets.

SC: You see, we didn't have a vacuum cleaner. We just had the, we swept the carpets or we had one of those Ewbank sweeper things so there was no need for any sockets. Oh, sewing machine.

INTERVIEWER: Oh okay.

SC: But my mum used to do that in the window on the table, using the socket where the TV was.

INTERVIEWER: Okay. That's good. So then if we go up the stairs, can you describe the staircases to me?

SC: Yes, it was a very thin staircase. And that just went round. And then there was like a tiny little square landing and then on the left was like a little box room, bedroom and on the right was the bedroom that mum and dad slept in. And then there were the stairs up to the attic. Very squished together.

INTERVIEWER: Yes, okay. And then if we go in to your parents' bedroom then, what was that like?

SC: It was, it had a chair in the corner as you came through the door, a chest of drawers, and then there was the, a big cupboard with the boiler, the cistern, yes because it used to make a noise all night and if I slept in my mum's bed used to go on forever. It used to dribble. And then the bed. And that was it. Chair, chest of drawers, big cupboard with the cistern, window, bed and that was it.

INTERVIEWER: So did they keep clothes in the cupboard as well or was it just the cistern?

SC: Clothes. Where they put the clothes? I don't remember a wardrobe.



INTERVIEWER: Right okay.

SC: Unless, yes maybe the cupboard where the system was probably a bit longer, but I don't remember a wardrobe at all. I can only think they used that cupboard.

INTERVIEWER: Yes.

SC: I don't think they have that many clothes to be honest. That's really weird, I don't remember a wardrobe.

INTERVIEWER: A few people have said that.

SC: Have they?

INTERVIEWER: Whenever I've asked that question, a lot of people have said 'Oh that's a good question. I don't know.'

SC: Do you know that's really stumped me because I would have, I thought I've got everything that I need and I do not remember a wardrobe. But having said that, I mean when they got married my dad had to hire a suit and send it back again because he got a demob suit when he came out of the army but I think they just were so poor at that time they just didn't have any money. [We did have a wardrobe in mum and dad's room though I don't remember it still!]

INTERVIEWER: So what did the furniture look like that you can remember?

SC: There bed was just a brown headboard. And then there was nothing at the end of the bed. And that was it really, just a double, a very small double.

INTERVIEWER: And was that on the wall that backed onto the small bedroom?

SC: Yes that's right. Yes.

INTERVIEWER: And what bed clothes and things like that did they have?

SC: There had those shiny things, like eiderdowns? And sheets and a grey, woolly blanket and then the eiderdown on top. And sometimes it was a candlewick.

INTERVIEWER: Okay. And did they have a fireplace in that room?

SC: Oh, did they have a- They could have, they could have done yes. Another good question. They could have done because if you think about it, the fireplace would be directly underneath so yes I think we did, I think we did. Yes, I'll say yes.

INTERVIEWER: Okay.

SC: Yes.

INTERVIEWER: Right, and then what was it like in terms of floor coverings and curtains in that room?

SC: Just Lino again and just a little rug at the side of the bed. Just very basic. And a gazunder, chamber pot underneath. You can't believe that now. Yes and that was basically it.

INTERVIEWER: And then just curtains as well?

SC: Yes, just curtains no nets.

INTERVIEWER: Very good. So whose bedroom was next to that then?

SC: Well it started off as mine, and then me and my sister shared, we shared a bed together for quite a while. First of all she went in a cot in my mum's room and then when she got older we shared a bed, and then I got ousted up to the attic. So, but I can remember that bed. Because it was like a hospital bed. It was grey, what is it those steel things that come down, it went round, like hospital beds like that. In grey. And then, oh I remember the wallpaper. I can remember the wallpaper. It had ducks on it. Cartoony ducks. And it was really pretty but the curtains were brown. Really thick brown curtains which didn't go at all. And I remember when I was little I used to cry because I used to think things, when the light shone outside in it look like things were coming in and I used to cry. It was really scary. But, and that's all that would go in that room. Just the bed, the chamber pot, yes that was it, there was no room for anything else.

INTERVIEWER: So where do you think you kept your clothes?

SC: I don't know! In the chest of drawers in my mum's room probably. Gosh that's so weird. No I really don't know.

INTERVIEWER: And did you have again like the Lino and rug in there as well?

SC: Yes, definitely Lino. Yes and a little rug.

INTERVIEWER: And curtains.

SC: The brown, the thick brown-

INTERVIEWER: But no nets?

SC: No nets, no nets no.

INTERVIEWER: Yes, okay. And then, so if you went up to the attic. What was that like?

SC: The attic, the attic was quite big but it slanted obviously so you lost the height. And it had just a skylight. And it had a massive big picture, a print of three little, it's another thing that the former tenant left and it had got sent into the attic. And so I got, I ended up having it at the side of the bed and it was three little girls all looking coy and shy with a leopard skin rug. It was a horrible picture, it really was horrible. But right, in the attic, I don't remember a wardrobe. I remember having a chest of drawers, I remember a chair, and I remember, I got the blummin' thingy bed, I got the hospital bed upstairs. And my sister got a new bed and it was one with a brown headboard, just very basic. And I had all my walls covered in popstars I remember that. But I used to spend hours looking out the skylight because I could watch down below. Because we had the gas lights.

INTERVIEWER: Oh right, on the street?

SC: For quite a bit yes.

INTERVIEWER: So how did the skylight open?

SC: It just, on a hinge, and then there was a piece of wood holding it open. A wooden block that held it open. So I had my own space though so even though it was a bit out of the way, it was nice.

INTERVIEWER: Yes, and there was no fireplace in there?

SC: No. Definitely not. Yes, it was just an attic. And just outside the attic was like a little space as well where we used to store things, suitcases and things. Just a little ledge.

INTERVIEWER: So that was at the top of the stairs?

SC: Yes.

INTERVIEWER: Okay. And then like the doors, you said downstairs they were like flush, but did you have panelled doors upstairs do you remember?

SC: Yes I think we did, I think we did. I can't swear to it but I think we did. Yes because, yes we did because I remember. Because my dad and my mum used to do all their own decorating and they painted the insides a different colour to the outside. So we had like cream in the middle and then grey round the outside. It was quite posh, very nice. [The doors were panelled throughout the house.]

INTERVIEWER: Can you remember anything about the handles on those doors? Lots of questions I know!

SC: Round.

INTERVIEWER: Just the little round ones?

SC: Round ones.

INTERVIEWER: Okay, very good.

SC: Yes.

INTERVIEWER: Fantastic. And then I think, we haven't been to the cellar yet.

SC: I loved the cellar. I used to love the cellar. I loved the smell of it. I loved going down there. Right, so you went down the steps. The pantry was at the top, you went down the steps. And then there was the coal hole with a big grate where the coal used to come in. And then there was a room with a big stone slab that went right, more or less the room was, more or less it was in like an alcove.

INTERVIEWER: So that's where the chimney was above?

SC: Yes probably, yes it was yes, it was. So there was a slab. And then my dad built us a swing in the doorway. So when it rained if we couldn't go out and play because it was such a small house, we could go in the cellar and play and have our friends around. So I used to love going down there. I still love cellars. But yes, and it was just bare floor.

INTERVIEWER: Was it concrete, or stone?

SC: Yes, con-, oh, stone I presume. I think I honestly, stone, concrete? But it was very grey, it was grey I remember that. I think it was stone.

INTERVIEWER: Right okay.

SC: From your experience, would it have been stone?

INTERVIEWER: Some of them, yes some people had concrete put in by that point, I mean, was it-

SC: We haven't put anything in it.

INTERVIEWER: Some people said they used to play whip and top, and it was good because it was a completely flat surface whereas stone would obviously have been individual stones that would be a bit more uneven.

SC: No it was just flat, without any, yes because we did play whip and top down there yes. That's right yes.

INTERVIEWER: Right okay. So probably concrete then.

SC: Yes and we had some pets down there. We had mice, little mice and we had a tortoise. He used to live on the stone slab, with loads of straw and everything. Yes.

INTERVIEWER: That's really good.

SC: It's funny how you can eke the house out isn't it? But you've really stumped, flummoxed me on the wardrobe thing. I just can't think where we kept our clothes at all. It's weird. Anyway.

INTERVIEWER: So there was no sink or anything down in the cellar?

SC: No, no definitely not.

INTERVIEWER: And you, I'll just ask you, because you mentioned in the garden these cauldrons, it sounds to me like they were the set pots.

SC: They could have been, yes.

INTERVIEWER: So maybe if you didn't have one in the basement, in the cellar, perhaps it had been taken out and put in the garden...

SC: Probably so. Yes, good point yes.

INTERVIEWER: So did it still, it didn't have the brick casing in the garden any more? Was it just the internal kind of pot bit?

SC: Yes.

INTERVIEWER: So it wouldn't have had the lid on it if it was used for flowers?

SC: No, it was just like a witch's cauldron that was black, and it had a lip and it had a handle that came down to lift it with. And we used to put loads of flowers in it and they were really pretty.

INTERVIEWER: And then there was a window there. Did you have anything at that window?

SC: No, it was just an old, very dirty and mucky, horrible window that we didn't really take a lot of notice of. Because it was hidden by the stone thing anyway. And then we just had one like dangling down, a lightbulb.

INTERVIEWER: Yes, how high was the ceiling?

SC: Well when we were on the swing we could touch the ceiling with our feet so it must have been quite low. Yes, it wasn't high. I could touch it with my hand even as a child so yes.

INTERVIEWER: Gosh. I forgot to ask you actually, just on your attic, on the floor, was that Lino again?

SC: Yes, oh it was Lino throughout yes.

INTERVIEWER: And what about the skylight? Did you have like a blind or anything at that?

SC: Oh no, oh no. Just a skylight. Even now I like to have my curtains open when I go to sleep.

INTERVIEWER: Okay.

SC: I like the light. I don't like dark.

INTERVIEWER: So I mean, obviously we talked a little bit about various systems and things and I was just wondering now if we kind of think back to the bath in the kitchen and obviously you've got these nets to provide a bit of privacy, but how did it work kind of you know in terms of family, different people coordinating their bath times and things like that?

SC: Okay Sunday was bath night. So me and my sister shared a bath. We were initially, obviously when we got older we didn't but initially, in the old, really old days we shared a bath. And while we were bathing the bucket went on to heat the water again and then my mum got in and then after she got out my dad would get in, so we just all, it was just one ritual on a Sunday. We all shared the same bath. I used to feel sorry for my dad. But we only ever had a bath on a Sunday, not any other day at all. And if we did want a good wash, we had a strip wash in the stone sink, so yes.

INTERVIEWER: Right, okay.

SC: Unbelievable now.

INTERVIEWER: So, in terms, I mean obviously you had to coordinate it so it didn't clash with mealtimes and getting coal and things like that.

SC: What, you mean?

INTERVIEWER: Because the scullery was like a through route really wasn't it between the coal cellar and the living room so you-

SC: That's right yes, just have to make sure that it was private, yes. That's right yes. And then when we got out we used to huddle round the fire because it was so cold. So we used to get dressed in front of the fire when my dad was having his bath. But the thing that I remember most which was lovely was my mum used to bake bread, so while we were in the bath the bread would be baked. She used to prove it all day and then she used to bake it and there would be these great big fat red cakes covered in Stork margarine and big lumps of cheese and that were our tea. It's a wonder we didn't get indigestion.

INTERVIEWER: Yes. That's really good. And then I'm just thinking obviously in terms of the outside toilet which was shared, how did that kind of work, I mean, you know in terms of use and also cleaning it and things like that?

SC: Well my mum was the cleaner because, but I think when Florrie was alive she'd do her share but after she passed away, and it was just Ted, it was my mum mainly. I think I sometimes helped out. I got pocket money for helping out with the cleaning and stuff so yes. But it was only tiny, it was only little so.

INTERVIEWER: Yes that's good. So I suppose just in terms of the actual kind of structure of the house really, did they ever make any modifications, either in your house or in Florrie's house?

SC: No, nothing no. We did all our own decorating. We maintained the garden. I mean I rent a house out at the minute and it's like getting blood out of a stone trying to get them to do anything you know. They just expect everything done. It's so different to how it used to be. You were just grateful to be renting a house and it was yours and you looked after it. Different now.

INTERVIEWER: It is yes, so I mean you mentioned in your bedroom obviously you have this wallpaper, so was there wallpaper in all of the rooms?

SC: Yes, yes, horrible wallpaper.

INTERVIEWER: Really?

SC: Yes really horrible dated, wallpaper. Yes it was, like little maroon squares from what I remember, horrible. In fact I've got a picture of my sister and I sat next to this really spindly Christmas tree on the sideboard with the wallpaper in the background and it's like little squares I remember that. But I don't remember any other.

INTERVIEWER: Is that something that your parents put in them?

SC: Yes that was theirs.

INTERVIEWER: That was the current fashion?

SC: Yes my mum was good at decorating. She used to love wallpapering in painting and they did everything themselves.

INTERVIEWER: Can you remember anything about the house next door?

SC: I can't. No I can't. But my mum, has written it, if you want to read hers. She hasn't put about the wallpaper.

INTERVIEWER: No, no that's okay. So I suppose really the next questions revolve around how you use the house a lot more. So you and obviously the rest of your family, so I suppose really the best way to do this might be if you could tell like a typical day and obviously any stories that kind of come up.



SC: A typical day. Right. With it being such a long time that we lived there I'm going to have to sort of like concentrate on probably when I was about six, seven.

INTERVIEWER: Yes, that would be better, yes.

SC: So I used to go to, where Shine is now, that school, when I was younger. And I remember the boy over the road used to pick me up, because he was older than me and he'd go with me because my mum went to work, so my mum went to work down the street at the shop.

INTERVIEWER: So did you all have breakfast together? How did that work?

SC: Yes we'd have, oh breakfast, don't remind me, that was dripping and bread. Oh it was horrendous, it was awful. They used to put brown jelly on top and loads of salt and that was breakfast. White bread with dripping on.

INTERVIEWER: Every day?

SC: Every day. Apart from the weekend we might have an egg. Toast was done on the fire so we had a toasting fork but we didn't really have time on a normal morning because we were all sort of like off to work and school and stuff so we just had dripping and bread and tea, cup of tea. Yes, and then this boy used to call for me and we'd walk to school. I used to come home for my dinner, so I used to walk all the way back for my dinner. Then walk all the way back to school.

INTERVIEWER: So who would be at home when you got home then?

SC: My mum would be. Yes she came home for dinner. And I remember once, we used to have corned beef hash, dripping and bread and corned beef hash all the time because it was cheap.

INTERVIEWER: So was that your lunch, the corned beef hash?

SC: Yes she'd make it in advance. We always had roast beef on Sundays and then that would last and have it cold, have it in a shepherd's pie or something and then, but this corned beef hash, she was obsessed with corned beef. And I remember coming home from school one day and I was so sick of it, I mean it was lovely, she used to make a lovely corned beef hash but when you've had it every day, and I threw it on the floor. And oh, she went mad with me. She said 'Oh you, da da da da.' And I went and hid and I locked myself in the outside toilet all afternoon till my dad came home. Didn't go back to school. So yes, that

was memories of that. But yes, but then just on schooldays really. I hated school, never liked school, hated school all my life I hated school. And then I'd come home. Again it's difficult because as I got older I was expected to light the fire so I had to, my mum used to lay it on a morning so it would be all ready, she screwed up paper and the coal on top and a bit of wood and it just needed lighting but you had to put a shovel in front and then the paper round to draw it up.

INTERVIEWER: Oh right, okay.

SC: So that was my job, and then I remember one day I set fire to the chimney and we had to call the fire brigade out.

INTERVIEWER: Oh dear.

SC: Anyway, and I also had to wash up the breakfast things. That was my job.

INTERVIEWER: Was that after school?

SC: Yes. There was no hot water so it was all cold. And then I had to peel the potatoes and then I could go out and play. And then I used to call round for my friend who, she lived in Ashley Road number five, and we'd go out and just go round together and just play whip and top or whatever.

INTERVIEWER: So with that in the garden or the street?

SC: No, you know, oh I say you know but you probably don't. At the bottom of the street there was a sweet shop and then there was like a big space and then there was Harehills Road which wasn't busy in them days, it was very quiet. So we used to congregate round there and play roller skating, hula hoop, whip on top, we had a whale of a time just on that bit.

INTERVIEWER: Do you mean on that corner where Dock Greene is?

SC: It's not as far as that. It's not as far as that because there used to be the Yorkshire Penny Bank and then a parade of shops but this was right at the bottom of our street.

INTERVIEWER: Oh right, there's like some modern shops there now? Well more modern.

SC: Yes it's not the same now. But it used to have a little sweet shop that was tucked back and then all this space that used to, and the shop next door and used to sweep around and

it was quite wide so it was great for roller skating and stuff it was really, really useful. And we used to have jumble sales. And one day my mum was in a book club, and I took all her books from her book club and took them to the bottom of the street and sold them for a penny. She went mad with me. I was an awful child.

INTERVIEWER: Oh dear.

SC: There you are. And then we used to have tea. It was always set days for meals, you sort of like had, well it was cold meat on-

INTERVIEWER: Sorry, so when you did your jobs was your mum not in at that point?

SC: No. No she came in after. We just fended for ourselves, everybody did sort of either that or you wouldn't be able to go to work or, so yes.

INTERVIEWER: So was it while you were playing that she would come in then?

SC: Yes, and then she would come home and we'd have tea. We were always in bed by seven thirty, eight o'clock, always.

INTERVIEWER: Sorry I cut you off before, did you want to tell me about the meals?

SC: Oh yes. So it was sort of like cold meats on Mondays, then probably the corned beef hash on Tuesdays which we had leftovers for the rest of the week on lunchtimes, she used to make, what else she did she used to make? She used to make lovely puddings. She made the best jam roly-poly in the world. It was lovely with proper suet and everything. Fridays I remember we always had a fry up, so it was sausage and, oh liver, had loads of liver. That was something else, I was brought up on liver. For my GC O-level I did liver. With raisins. It's the only thing I knew. Yes so liver. But it's nice actually, used to be nice, but on Friday we had sausage and bacon and eggs and tomatoes and mushrooms. We had a fry up and then fish and chips on Saturday because we had a fish and chip shop right over the road, Lee's fish shop.

INTERVIEWER: Oh lovely. And then your roast on Sundays.

SC: All stodgy, it was all very high fat, high carbohydrates. But we walked everywhere and we used quite a lot of energy so I suppose we needed it.

INTERVIEWER: So then after you'd had your dinner, was that when you did another round of washing up did you?

SC: No my mum washed up then yes. No, that was reading time we used to read. Or when we got the TV we were allowed to watch the TV for a while. Coronation, I always remember Coronation Street and as soon as it finished it was bed. But I used to read when I went to bed, secretly, she didn't know but I did. I used to secretly read, I read a lot when I was little.

INTERVIEWER: Yes that's nice. And then what did your mum and dad do in the evenings?

[Indicates smoking]

INTERVIEWER: Smoking.

SC: My mum used to knit, and she made rugs. She used to knit for hours on end. What did my dad do? My dad was into racing, so he used to follow all the horseracing and things. He wasn't a big gambler by any means but he used to like a little bet on the horses every now and then. And I think they used to go to a motorbike thing, motorbike racing somewhere from what I remember. Not that they left us and went out but in their free time that's what they would do. [Although he liked his horse racing at the weekend, he usually read library books, or newspapers on an evening.]

INTERVIEWER: Very good.

SC: So yes.

INTERVIEWER: And then were there any particular routines around you know you kind of you getting ready for bed and sort of did you go out to the outside toilet before you went to bed and things like that?

SC: Yes, yes, last minute toilet break. Used to get washed in the stone sink. Get undressed, but always by the fire because it was so cold, even in summer it was cold. Yes but in summer, we didn't have the fire on so we just had to suffer. But yes, we always got undressed. We used to do it behind the sofa because my dad used to sit by the fire and we used to go behind the sofa and get undressed.

INTERVIEWER: So was he on the sofa then?

SC: He'd sit on the sofa yes. Oh dear, memories.

INTERVIEWER: Yes, very good. So I mean, were there any kind of places in the house that weren't really used daily, or were kind of reserved for particular uses or particular people?

SC: No we didn't have posh room, we didn't have a parlour, no we had nothing like that, every room was used to its full, even the cellar. Yes, every room was used, absolutely.

INTERVIEWER: And would you say that there were any spaces where you know, a particular person kind of had priority for their needs or anything?

SC: No. All shared. All the time.

INTERVIEWER: Very good. And then I suppose the next question is about moving into entertainment so I know obviously you used to play outside in the street and your parents obviously in the evenings kind of relaxed but did they go outside as relaxation as well for example in the garden or anything like that?

SC: We used to go to the park because we were surrounded by parks. We had Roundhay Park, we had Harehills Park and Potter Newton Park. We used to go to the library, the woods.

INTERVIEWER: Was that kind of weekend things or evenings?

SC: In the holidays and stuff, yes and weekends yes. We used to take picnics like that picture that I showed you earlier. That was a picnic. In fact I think we've got picnic basket. So yes we used to, and then in 19 about 60 something we got a car and we were the first ones in the street to get a car because nobody else had one and the neighbours thought we were quite snobby because we had a car. And it was an old Vauxhall Ten, and it was falling to bits, it was a right old, and it used to make you feel carsick because it used to be really smelly but then we started going further afield, out into the countryside and things. And then after that we got a Ford Anglia, but that's when I was about twelve so that's getting a lot older then. But yes, but we were the only one with a tarmac road as well because all the other streets were couples. So like bonfire night we couldn't have a bonfire night or street party or anything because it was a main thoroughfare up to Ashley Road. So we used to go to the next street for our fires to my friend's.

INTERVIEWER: So did you have kind of, your parents and you, did you have like friends and guests in the house?

SC: All the time. We had people, well it was like an open door with the neighbours and everything. My mum used to be very friendly with the lady that lived up the street at number 24. And she had twin daughters who I used to, they were older than me than me

but they used to take me under my wing and we used to play together and we'd call it mum's gone for 'cal' up the street and she'd be gone for like two hours having cups of tea and smoking with the lady up the street. And then they'd come to our house. And yes, not many friends round. Weren't very, when it was birthdays we were allowed one friend. My main friends were a girl that lived at number 21 on the other side, the twins that lived at 24, and then the boy who used to take me to school, the girl who lived in Ashley Road and they'd come round. Mainly we'd go in the cellar and play, not in the front, never in the front room. No, always in the cellar or in the garden, or at the bottom of the street. Yes.

INTERVIEWER: You didn't play in bedrooms?

SC: No, oh no, absolutely not, no. Not like they do now.

INTERVIEWER: No. Okay. Very good. And did you ever go on holidays or anything like that?

SC: Yes, when we got the car, well we used to get the train before that and we'd get on the train or bus, the coach. Where did we used to go? We used to go to Pontin's. And Great Yarmouth, we used to go to Great Yarmouth. Blackpool. Remember sleeping in the car because we couldn't afford lodgings so we just slept in the car and then got washed in the local toilets. Went to see the illuminations and spent a day there. And yes, we didn't have much money.

INTERVIEWER: So I suppose like yes the next kind of thing really is about kind of running the house and I know we talked a little bit about this because you've mentioned about some of the housework and decorating and so on, but I suppose I was just thinking if you could tell me maybe in a bit more detail so if you start maybe with the laundry process. Like when did that happen and what did it involve?

SC: Mondays. Mondays was wash days always. The whole street was just one sea of sheets. I mean some of the houses, streets had them across the street but we were lucky that we had our garden so we could all put our washing in the garden but it was everybody washed on a Monday and it was unheard of to wash on a Sunday because that wasn't allowed. And it was very rare you'd see washing out on any other day. So yes.

INTERVIEWER: So how did your mum and manage that with working?

SC: She just used to get it all ready, probably the night before, get it washed and then quickly hang it out before she went to work. And if it was raining we'd got a clothes horse

that we put around the fire. Obviously if we were out all day we had to wait until we came back to light the fire but yes.

INTERVIEWER: Gosh.

SC: It's really restrictive just having one day when you can do the washing.

INTERVIEWER: Yes. And then what about kind of sweeping the floors, was that just sort of done-

SC: Saturday morning. Saturday morning. That was my job. So yes Saturdays and Sundays. Sunday was when we'd wash the windows with vinegar to make them sparkle. It used to smell awful.

INTERVIEWER: Was that inside and outside?

SC: Yes. Oh god yes. Every week without fail and even now I can't stand dirty windows. It's just drilled into me. And we'd monkey, what do you call it, donkey stone the steps and we'd like an orange stripe and the steps were scrubbed, the garden was swept, that was on a Sunday.

INTERVIEWER: So who did that job?

SC: Mum did that. Yes and dad helped yes. They'd take all the light shades down, well the light shades that we had and wash them. I'm quite proud really. Yes. So Saturdays and Sundays were cleaning days.

INTERVIEWER: How did they do the windows outside?

SC: They had a bucket with vinegar in.

INTERVIEWER: But how did they reach them?

SC: Oh the upstairs ones, I think, now then, how did they reach the upstairs ones, I think they had a long stick thing that they just, although I think my dad used to sit on the ledge and hang out. Because the windows were like, they opened right up so I can't remember really but I knew we did wash them because they were really sparkly. But downstairs it was just, they used newspaper as well so vinegar and newspaper and they used to come up really shiny but they were really smelly. Horrible smell. But it worked.

INTERVIEWER: What about when it came to kind of heavier things and kind of more like maintenance type things. Who did that?

SC: Dad. Yes he did all that, but he was a bit of a bodger but he got there in the end.

INTERVIEWER: What kind of things did he do, dare I ask?

SC: Oh gosh, the usual, everyday things. The worst thing was his car got a big hole in the floor and he just put some Lino over it to make it... He liked pulling things to pieces but he never knew how to put them back together again and I'm like that as well. I'm terrible. Yes. Just usual maintenance. I can't really remember.

INTERVIEWER: And they did the decorating between them?

SC: My mum more than my dad. Dad was good wallpaper although my mum was as well and she used to paint. It's in the family though. Going back in the family, the families have always been painters and decorators, from Leeds anyway.

INTERVIEWER: And they rented the house didn't they?

SC: Yes. They were tenants.

INTERVIEWER: So would they have asked the landlord to do bigger things like if the roof needed fixing?

SC: Yes. It never did though. I don't remember that ever happening.

INTERVIEWER: Right, very good. And then I suppose when it comes to household management, so obviously your mum and dad both had a wage coming in so who would take kind of overall control of looking after the money and paying bills and so on?

SC: They did it between them. I mean we weren't involved at all in that. It was all very grown-up stuff. We were never involved in that but I remember them sitting down together and yes. I'd say a joint thing.

INTERVIEWER: Good. So the next section really is kind of about feelings and relationships and things like that. So the first question would be like how did you and your family feel about the home?

SC: We loved it I think. We really liked it. Apart from the problem with the outside toilet which was a bit of a pain and the bath, and in winter when it was really cold all the ice used



to gather on the windows upstairs. We used to get Jack Frost on the windows but as far as where it was, it was so convenient because it was like a four penny bus ride into town, you'd all the shops everywhere, you didn't really need a car part from going on holiday. And the community spirit in the street was so nice. I can remember to this day, everybody's name right up the street until I got to the top and then I'd struggle because I didn't really know them but, and my mum in her memoirs, the people that lived there when she lived there, she could remember everybody. And she was 85, '3 when she passed away but she wrote them just before she died and I'm so grateful to her for doing it because it's so nice.

INTERVIEWER: Yes it's a lovely record. That's really nice yes. So I mean within their home, obviously you were very happy, were there parts of the house that you felt less safe in? I know you were a bit frightened by the curtains. Were there any other kind of feelings you can kind of remember?

SC: The only thing was going out in the dark to the toilet, that was the worst I think. Yes, you felt secure really you know. When I went back just recently I didn't feel very safe. There were lots of crowds on corners and just felt quite threatened. It's a shame because it's nice to go back and reminisce. So no, apart from the, just little things yes.

INTERVIEWER: Yes that's good. So I suppose yes, thinking about the wider neighbourhood then because obviously you said you had a good relationship with the neighbours, what about facilities and shops and amenities, and how did you kind of feel about those or use them?

SC: Yes very lucky because we had a sweet shop at the bottom of the street, fish and chips over the road, Co-op at the top on the left, paper shop on the right, a lovely pork chop down on Harehills Road near the Yorkshire Penny Bank, a cobblers, cinema, cinema was there was the one in Florence Street which was bit of a dump, but there was a Clock cinema, there was the Harehills Picture House which I used to go to on a Saturday morning after I'd done my work.

INTERVIEWER: Is that the one by Roundhay Road?

SC: Yes. It's got pulled down now hasn't it now?

INTERVIEWER: Yes.

SC: I think it's not there anymore. So I used to go there on a Saturday morning for nine pence, I think it was nine pence. Can't remember now. Do everything-

INTERVIEWER: So did your parents use all the local shops, is that where they did all their food shopping?

SC: Oh yes, yes. My mum used to like pigs' trotters and chitterlings, oh horrible food she used to eat. I don't know how she lived so long. Chitterlings, she was there smoking away eating all these fat, grisly things and she lived until she was 83 so it obviously did her good. So yes the pork shop she used to send me to the shop to get that. And there was a shop at the top called Randall's and that used to be on Ashley Road just round the corner from the paper shop and they used to sell everything; paraffin, china, nuts and bolts, you name it you could get it at Randall's. Yes, that was a good shop.

INTERVIEWER: Sounds lovely. Yes.

SC: And then the fruit and veg shop was just on Harehills Road to the right. We had a butcher's at the bottom of the street and then it turned into a launderette and the next, just further on was Marshall's fruit shop so you got all your fruit and veg there and that's where my dad proposed to my mum in that doorway.

INTERVIEWER: Oh really.

SC: Yes. She wrote that in her memoirs. And then just going on there was Stanton's shoe shop, just everything you needed. You didn't need a car, you didn't need- and you could shop every day which meant that because there was no storage as such you just got things as you needed them.

INTERVIEWER: So was there, kind of like obviously between your mum going to work and coming back at lunchtime, going back to work, coming back and doing all the washing on a Monday, I mean like were the shops kind of open late or did you somehow just slot it in?

SC: Well they were closed on Sunday because all the shop used to be closed on Sunday but I know Saturday morning used to be big shop day. Yes. We used to go up to the Co-op and my treat was, it was called a LICs lolly -Leeds Industrial Co-op lolly- and it was square and it was a choc-ice on a stick. I used to love them. That was my treat for the week.

INTERVIEWER: Lovely, that's nice, yes.

SC: A LICs lolly.

INTERVIEWER: That's really good. So I mean, is there anything else that that I've missed that you wanted to tell me about?

SC: I think we've covered almost everything haven't we? Not really, just little things like Whitsuntide where we used to go round everybody's house with our, mum used to make us brand-new clothes, and we always looked exactly the same because me and my sister always had exactly the same dress, same shoes, same socks. She was little with curly hair and really pretty, and then there was me with my short haircut. But yes, so we'd get a shilling and go round and they'd give you money for, it's awful now isn't it, sounds really awful, and we kept the money and we put it in our money box for our holidays. We used to collect jam jars. So we'd go round the neighbours collecting any. They used to keep all the jam jars in the scullery and we'd get a penny jar. Recycling, so much better. And pop bottles as well. Pop man used to come every week and my dad used to have Double Diamond. It was, just looking back, I feel quite lucky to have actually lived in Harehills and I know that sounds quite soft but it was a nice place to live and it's just so sad.

INTERVIEWER: I'm just thinking kind of because you just mentioned recycling, you said before that used to burn some of your rubbish on the fire. What kinds of things went on fire?

SC: Well everything was in paper bags wasn't it so if you bought biscuits, the biscuits were in a big tin, and you just got, you weighed them out and put them in a paper bag and took them home. So everything, eggshells, everything used to go on the fire. And then the things couldn't go on the fire, but no it's sad now isn't it because you walk down the street and there's like three massive bins outside and they just look awful.

INTERVIEWER: Yes I know. Yes it is a shame. Oh, I just remembered as well, because you mentioned about all these icicles on the windows so I mean, what did you do to keep warm when it was that cold?

SC: We just used to huddle by the fire. That's all you could do. But we used to get quite a lot of, I used to get tonsillitis quite a lot. Ended up having my tonsils out. I used to get really bad sties in my eyes so there were quite a lot of illnesses. To say it was so cold, you'd think it would be quite sterile wouldn't you, all the cold killing the germs?

INTERVIEWER: I think you would have been facing North wouldn't you so you didn't get the sun in your house really?

SC: No that's true yes. But on nice evenings, we'd sit on the step and have our tea. That was nice and people used to pass and have a chat.

INTERVIEWER: Oh yes that's lovely.

SC: Yes we used to do that a lot. Mind you, tea used to be bread and Stork margarine with a tomato. That was your tea sometimes. But we survived. We survived. And then, can I just show you my mum if that's alright?

INTERVIEWER: Yes I'd love to see her.

SC: So this is her, she was just sixteen there.

INTERVIEWER: Oh wow, lovely.

SC: Sixteen or seventeen.

INTERVIEWER: So she would have been living next door at that point?

SC: That's when she lived yes. And that was Auntie Florrie who adopted her.

INTERVIEWER: Oh lovely.

SC: And that was my Uncle Ted. I don't know who his friend was. So that's Uncle Ted. You see they were quite smart weren't they?

INTERVIEWER: They were yes.

SC: Very fashionable.

INTERVIEWER: So just out of interest, it wasn't an official adoption was it? She just went to live with them?

SC: No.

INTERVIEWER: So did she ever see her mother again?

SC: Yes, but her mother wouldn't let her kiss or anything. She said 'You're living with Auntie Florrie now, she's looking after you,' so she never got any birthday cards, she never got any Christmas presents off her mum. And my grandma, I mean she stayed, I'm called Susan

because my grandma wanted me to be called Susan. My mum wanted me to be called Kathryn so she obviously had this hold over my mum. I mean, so yes she kept in touch because she used to live down on Roseville Road eventually so I remember on a Sunday we'd sometimes go visit her. After Sunday school. Because we used to go to Ashley Rd, Methodist Sunday school.

INTERVIEWER: Oh right okay. Did your parents go to church as well?

SC: Yes, it was a Methodist Church but it was also like a place where the community went and got together. And sort of had, played cards, sometimes they did a play or something and yes it was really nice. Although my mum did say when she sent me to Sunday school that she sent us because it was the only bit of peace she got all week. Which was not very nice. So, this is an extract she's written from the book. I think you'd be really interested because it's, and you can keep this because I've got loads of copies.

INTERVIEWER: Thank you.

SC: Most of it is her school days so it's all about Gipton Council school as well so, but if you use it, if you just mention her name.

INTERVIEWER: Oh yes I will do yes.

SC: Jean Howe.

INTERVIEWER: Is it written on there? Oh yes it's written on there. Do you know what year she wrote this?

SC: She wrote it just before she, well I got married in, I re-married in 2011, she died in 2011 so she wrote it in 2009, 2010.

INTERVIEWER: Right okay yes. And is it like an actual book?

SC: Yes. That's a chapter. There's quite a lot of personal stuff in the others.

INTERVIEWER: Well because if I use it, if you can give me the full details of the book and then I can include it in the bibliography?

SC: Yes. It's called *Memories she wrote*.

INTERVIEWER: Oh right okay.

SC: She used to like the detective *Murder she wrote* so she called it *Memories she wrote*.

INTERVIEWER: Oh, okay lovely, fantastic. That's really good of you.

SC: I wrote something, I think we talked about it so you won't want that will you?

INTERVIEWER: I mean I can take it as well, and again I can just credit you.

SC: Don't want to bore you.

INTERVIEWER: No not at all. I'm fascinated by all of this. That's very good thank you very much. Thank you.

\* Full name omitted for privacy

[Post meeting note / correction from participant]

**Oral history interview. Participant F030, Gillian Bell, 10 April 2019.**

INTERVIEWER: Okay, so I'm just going to start with a few general questions about you and your family if that's okay.

GB: Yes that's fine.

INTERVIEWER: So did you live in the house from birth?

GB: From birth.

INTERVIEWER: Yes, and do you know how long your parents lived there before you were born?

GB: My parents lived there, around between, they were married in 1944, and they moved in by the time my brother was born, '45, so it was between '44 and '45.

INTERVIEWER: Okay, and why do you think they chose to live in Harehills?

GB: Well an auntie, my father's sister lived in Darfield Street, which was at the back and I think they knew the landlord and knew that a house was coming vacant, and I think in those days that was the way, that was the process, so that's how they got it.

INTERVIEWER: So it was your parents, you and your brother? Is that right?

GB: Yeah my big brother died before I was born though, he, it was 1947 and it was a hot summer, and I think he caught sunstroke and he was sick and I think he choked, so he died

in the house as well, so there's a lot of connections, but I don't, I feel for my mum now I've got children but, you know...

INTERVIEWER: Gosh right, okay. So you said in your questionnaire that you lived in the house until 1977.

GB: No, 1972. '72 I got married.

INTERVIEWER: So it was just you that moved out of that point was it and your parents continued to live there?

GB: My mum died in 1964.

INTERVIEWER: Right okay.

GB: And my dad lived there until he sold the house which was 1978.

INTERVIEWER: Right okay. Right okay. So that was just a bit of background really. Would you like to show me your photographs so I can see who were talking about?

GB: Yes, yes. That is the house when it was rented. My father rented it up until about 1962, and he wanted to put a bathroom in the cellar initially...And the landlord said "No you can't do that, have you thought about buying it?" So he bought the house, that's the steps. That's the house opposite. That's around 1966 is that one, so things had changed a little bit.

INTERVIEWER: Yeah.

GB: My father had renovated all the steps-

INTERVIEWER: Wow gosh-

GB: And put a new window down in the basement, which was the two cellars. There was a coal cellar and the wash cellar, and a new door and a light outside, all the extra things that weren't around then.

INTERVIEWER: Yes because I'm just noticing in this photograph that they are all painted the same way, very uniform.

GB: Yes, yes they were, and in those days people were, there was a stone called a donkey stone, I don't know if you've heard of that.

INTERVIEWER: I've heard of it but I don't know much about it.

GB: My mother washed the steps every week and she edged the steps with the donkey stone.

INTERVIEWER: Right.

GB: But then later-

INTERVIEWER: So is that the white colouring?

GB: No it was like a caramel colour, but you'd not to stand on it, so you had to try and step over it until it dried.

INTERVIEWER: Okay.

GB: But then later as things got better, my father painted these, so that it looked better in the garden. That's my house and that's the one next door, before all the renovations you see you can see. And all this was donkey stone [\*indicates lintels and sills\*]. But then people started to paint them, you know. My father renovated the front wall.

INTERVIEWER: Oh yes.

GB: And put it so that it looked a bit, sort of different, a bit nicer you know.

INTERVIEWER: So what year would that have been then?

GB: That year, that is... 1970.

INTERVIEWER: Right.

GB: That is 1970. That is 60s, before we had the bathroom and everything. And the toilet was in between which you know where they are, and we shared it with the couple next door, and they took it in turns to wash it.

INTERVIEWER: All right okay.

GB: One week it was one lady, next week it was the other.

INTERVIEWER: So I take it that's you in this photograph?

GB: That's me yeah, that's me. I've not got many without me.

INTERVIEWER: No it's good.



INTERVIEWER: Is that you as well or is that your mother?

GB: That's me, that me as well. That's about, now let's say 1960. My father bought it in 1962 and they were giving grants from the council to... get a grant to help towards the cost of the renovations so they blocked off the toilet outside, built the bathroom in the little bedroom.

INTERVIEWER: Right.

GB: And I moved into the attic and they built the dormer window, so, my father, my father bought the house in 1962 for £500.

INTERVIEWER: Wow, gosh.

GB: And in those days you had to get a mortgage for that amount of money.

INTERVIEWER: So if you closed the toilet off, then did the neighbours have a bathroom in their house at the same time?

GB: That was theirs, that was their toilet then, the man lived next door and he used that toilet. It was blocked off from us but then eventually all the houses had bathrooms. We were the second house in the street to have it with the bathroom. There was a lady lower down. She had a bathroom in her little bedroom, but she didn't have the dormer because she lived there on her own and so she didn't need it so, but my father wished he'd have had two bedrooms in the attic because it was the full size of the house really.

INTERVIEWER: So how did it feel then being one of the first to have a bathroom?

GB: Well I felt posh, you know because I'd always felt that I was living in the slums because they used to talk about the slums in Leeds, and slum clearance. You used to see it you know, but they were really good houses.

INTERVIEWER: Yeah.

GB: And when the surveyors came to look around to allow us the grant they said the house was in good nick and I didn't know what this meant and I said to my dad "What does good nick mean?" and he said it meant it was in good, you know. I was at home when they looked at it erm, and then it, we had it all renovated and it was lovely, you know. And we had the whole house redecorated and, you know, and the coal cellar was redundant then because we, you know, a few years after we ended up with a gas-fire.

INTERVIEWER: Right okay.

GB: About 1965 we got a gas fire so we didn't use the coal cellar. But my mum had, my dad had a tool bench in the cellar, we had a sink, a big pot sink... Like erm, and then my mum, if my mum cooked fish she used to cook fish in the cellar because she had a small gas range, like not a cooker but a little range you know just a little so that all house didn't smell and she used to open the window. But all the washing, she had a washing machine down there and eventually my dad bought an automatic and concreted, that was...

GB: So was it like a twin tub or something that she had to start with?

GB: No, it was a big huge tub with a ringer on. It was electric.

INTERVIEWER: Oh right, okay.

GB: And you used to wash the clothes, then rinse them and, then put them through the ringer. Rinse them in the sink, rinse them again, and the ringer on the washing machine went over the top of the sink. You could twist it so it was over the washer or over the sink. And the washing machine was on wheels so you could move it about.

INTERVIEWER: So what year would that have been?

GB: That was from me being born.

INTERVIEWER: So that was probably quite early was it?

GB: Yes my dad was an electrician so he was into electrics and stuff yes. I had a grandfather that lived down Beckett Street where the houses were demolished and they had gas mantels.

INTERVIEWER: Wow.

GB: Gas lights, you know. So I can remember those.

INTERVIEWER: But you always had electric?

GB: Yes we always had electric since I was born really so yes.

INTERVIEWER: Gosh, brilliant. So I will ask you now just while you've mentioned that your dad was an electrician, did your mum work as well?

GB: Yes, my mum worked as a Hoffman presser. She worked on a trouser Hoffman press. She didn't work when I was, she had my brother, and then she must have gone back to work when he died and then they had me. My brother was born in '45 and four years later they had me, erm, and as soon as I went to school when I was four and a half my mum started work but she didn't tell me. I didn't know. She hid it from me, but the school was only round the corner, and she got a job, erm, further down towards Roundhay Road where the Bayswaters were, back doing the Hoffman pressing.

INTERVIEWER: So was that like in a house then?

GB: No, no, it was in, in those days there were lots and lots of tailoring factories in Harehills, lots, and she worked for a company called Freezes, and they were on Barrack Road, just off Roundhay Road, and she worked there part-time, but I didn't stay for school dinners so she'd to walk all the way up Bayswater Road to give me my dinner and then go back in the afternoon. But she was always there, and never went, it wasn't until I got to me about 13 that I had my own key to getting the house you know. And my auntie lived in the next street so we were always close, you know, and then I'd got cousins who lived close as well, you know. Yes she was a Hoffman presser and my dad, my dad worked at Barnbow.

INTERVIEWER: Oh, did he. Wow gosh.

GB: Yes the ordnance factory. Yes so I suppose they were, and they only had me, so I suppose we were probably financially we were quite well off, and when I was eleven I came home from school and I had the opportunity to go to Switzerland with the school. And I went home at dinnertime "Can I go? Can I go?" and I had to take two pounds deposit and I thought my mum and dad won't have two pounds you know, it seemed like a lot of money, but they did, obviously they did because they were both working.

INTERVIEWER: That's lovely. That's really nice.

GB: And I was an only child then so, you know-

INTERVIEWER: So was that not really very typical to be from such a small family?

GB: No there weren't many. Most people that lived in the area had at least two or three children, you know. It was unusual to have just one child, you know.

INTERVIEWER: Very good, right, so I know you've already talked a little bit about the house but I was thinking now if we could maybe start in the garden and then if you can, if you want to walk me through each room and describe what it was like.

GB: Yes, yes. The garden when I was a child, my dad had done some renovation in the garden, but then later when we had you know the bathroom put in and everything, all the front garden he put new flags down whereas they were the old-fashioned stone flags. My mum every summer always bought bedding plants and put them in. One side had roses in, and then the other side had, erm, various flowers but she always bought bedding plants. She was the gardener, my dad never was interested in the garden. And I played in the garden, you know. I played in the cellar as well when the weather was bad. Played on the street, but the streets was cobbles, and I remember when they tarmacked the roads "Where are we going to have the bonfire on bonfire night?", you know, it was a bit of a worry really, and-

INTERVIEWER: So when did that happen then?

GB: That must have been, and we had gas lights in the streets, we had gas lamps in the streets, so it must have been, maybe late '50s, you know '59, '58, '59 when the tarmac-ed road but prior to that they were all cobblestones and you could never play whip and top on it, you know, because you know you were always tried to find a smooth area.

INTERVIEWER: Yes.

GB: But there was a place where you put the coal through into the coal cellar, the iron you know, like a-

INTERVIEWER: Cover.

GB: Yeah, but my dad wired that up because people used to burgle, not very often, but that was the way that they'd get in, so it was you know, but all the years that I lived there I never remember-, there was one house on the end that got burgled. None of the other houses were burgled. Erm, and then when you went, if you went down the steps from the garden, he went into the cellar. My dad had, with washing machine, we had the big sink, and we had a little gas stove thing that she'd cook fish on so it didn't smell, erm, my dad had a workbench down there, there was somewhere to put meat so's it was kept cool, and all the milk.

INTERVIEWER: So was it a stone slab?

GB: No we didn't, I can't remember a stone slab but it was like a meat safe. And it was, you kept it in the cellar and it had a wire mesh front on it so that any flies couldn't get to it and things. And I had a swing down there as well.

INTERVIEWER: Actually in the cellar?

GB: Yes my dad fixed a swing so I could play down there.

INTERVIEWER: That's really good.

GB: And the coal cellar, when the coal fires went out of circulation really, you know, we got gas fires because it was easy. The coal fire, the coal cellar, we just kept various bits and pieces in there. My dad kept tools you know-

INTERVIEWER: Just storage.

GB: Things like that. And then the stone steps went upstairs and we're in the kitchen.

INTERVIEWER: Yes.

GB: And in the kitchen we had a bath until we had it renovated. And it had a big lid on it and that lid went up I think it was more often than not Friday night, the lid went up and everybody had a bath. I mean I've heard of people with tin baths, but we never had a tin bath.

INTERVIEWER: No.

GB: I remember, we had like... a cabinet that pulled down and we'd sit on buffets in the kitchen and have breakfast. We'd a gas cooker and there was a big sink, one of those old, I can't, what are they called, Belfast sinks the pot ones. But then my dad put a sink unit in.

INTERVIEWER: Right.

GB: And we had a fire back boiler, so you had to-

INTERVIEWER: Was that in the kitchen as well?

GB: No, that was in the lounge, but the way that we got hot water was the fire heated the water.

INTERVIEWER: Right.

GB: The boiler was at the back of the fire.

INTERVIEWER: And did you have to carry it through to the bath?

GB: No, no, there was a tap in the kitchen, there was a tap in the kitchen, but that was where you did everything, cooking, washing, you know, there was a sink in the cellar. There was no bathroom upstairs, you know, so, yeah. But then, my father put in, when we had the, the little bedroom changed into a bathroom, we had an immersion heater put in, so, and we had an immersion heater fitted to the back boiler and my dad must have done that as well.

INTERVIEWER: Yeah.

GB: And then in the lounge, so we ate in that kitchen on this little... and yes in the lounge we had the three-piece suite, a dining suite, a sideboard, television, we had a tape recorder, a radio. My dad loved music so he used to tape the Top 20-

INTERVIEWER: Oh right.

GB: On Sunday afternoon.

INTERVIEWER: Yes, so when would that have been?

GB: I can remember that from when, I would have been about six or seven, yes and we had this tape recorder, and he, and if people came back to the house, say Christmas and Easter when family came over, he used to switch the tape recorder on so that nobody knew, and then he'd play it back and everybody used to laugh at what they'd said. It was, you know we didn't have a piano or anything like that, but we always had the music, you know, and family. They'd go to, there was the local working men's club, and things like that. People used to go to places like the working men's club, and the pub, you know, and then they'd go back to somebody's house and have sandwiches.

INTERVIEWER: Oh lovely.

GB: Yeah and you know, have fun really.

INTERVIEWER: So what was it like having guests you know like on those special occasions?

GB: Well, I remember, but I had birthday parties, erm, and your friends would come and my mum made sandwiches and jelly and ice cream and you know, but the ice cream, we had no fridge you see, you didn't have a fridge, everything was kept in the cellar, you know like the milk. And the milk, the milk, you would put the empty milk bottles outside. The milkman delivered the milk. And my mum used to put a stone out on top of the milk so the birds didn't peck the foil because they used to peck through it. And I think now they've disclosed that there are diseases that you can catch but in those days they did it to protect the milk, you know. The milk was delivered every day and it was always kept on the steps where you went down into the cellar to keep it cool. Then, and I slept in the little bedroom, erm, my mum and dad slept in the big bedroom. I had a wardrobe, dressing table, bed, and toys in my bedroom and my mum and dad had a wardrobe, all matching of course.

INTERVIEWER: What was it like on the floor? Did you have carpets?

GB: Yes, on the floor we had carpets but only a square of carpet and round the edge it was lino.

INTERVIEWER: Alright okay.

GB: So my mum had a vacuum cleaner but she also had like triangular mop duster.

INTERVIEWER: Oh right okay.

GB: You didn't use water with it, she used to dust around with it and then she'd polish it with, you know.

INTERVIEWER: So was that in all the rooms like the living room?

GB: Yes, all the rooms were like that, erm. Everywhere had Lino but with a square of carpet yes. And there was the carpet up the staircase that was the same but it was painted up the sides and there was a narrow strip of carpet going up the stairs. Eventually when it was renovated we had fitted carpets but we didn't have those until '62 / '63 something like that, yes that's what happened. And the attic, that was where, in my mum and dad's bedroom they had a wardrobe where my mum kept her clothes, then there was a tall boy where my dad kept his suits, there was a dressing table, but they didn't have bedside cabinets.

INTERVIEWER: Okay.

GB: There was a pull switch in the middle of the bed from the ceiling to turn the light off, and we didn't have a toilet of course so we had what people call them gazunders, big pot potties, you know. There was one of those under my mum and dad's bed and there was one under my bed. And then there was the attic on the top floor. And that's where we stored things.

INTERVIEWER: Yeah.

GB: Various things, but that was Lino and... erm, my dad painted it with some, I think it was called distemper, but it was terrible stuff.

INTERVIEWER: Oh yes kind of flaky.

GB: Yes you had to scrape it all off eventually when we had it renovated. But I learnt to roller skate in the attic.

INTERVIEWER: Really!

GB: One skate at a time and we, you know, I used to go round and round, and eventually I got to be able to do it with two. But we didn't really use the attic at all much. And it was cold of course because the chimney breast went right through the house so you did get some warmth in the bedroom.

INTERVIEWER: Was there a fireplace in your parents' bedroom?

GB: There was a fireplace in there, there was the fireplace downstairs, and my mum had a great big mirror, fancy mirror over the top of it that fitted onto the top of the fireplace.

INTERVIEWER: Oh ok.

GB: I don't know that, I thought I'd brought a photo...

INTERVIEWER: Can you describe the fireplaces to me? What were they like?

GB: They were tiled.

INTERVIEWER: Was this the living room one?

GB: Yes, it was a tiled fireplace. It had a hearth, and we always had a hearth rug at the front there, you know a rectangle rug and sometimes when the coal was hot it used to jump out



onto the rug and burn, and burn the rug so there was often a little burn mark, you know, and they'd jump up and shovel the hot coal back in, you know, so..

INTERVIEWER: So did you have your fireside things like shovel and things?

GB: Yeah, I can't remember that but my auntie had one.

INTERVIEWER: Yeah.

GB: But my mum, my mum and dad were a bit modern so they didn't like a lot of clutter and things, you know, like some houses were very cluttery but our house was very tidy and my mum was very house-proud. Always decorated. My dad did all the decorating, the painting, and my mum helped, you know, and she made curtains. We used to have cotton curtains, net curtains, but they were made of cotton and she would wash them once a fortnight.

INTERVIEWER: Wow.

GB: Clean the windows once a fortnight. And these curtains she used to put them up wet, on a wire. She'd thread the wire through the bottom, through the top so they would dry on the window, and they were really taught.

INTERVIEWER: Oh gosh.

GB: And then eventually, nylon came in so, you ended up with nylon, but I can't remember my mum having nylon. She died in 1964. And she sewed all the curtains, and made things for the house, cushions and things like that. Eventually when it was all renovated, my dad bought an automatic washer for the cellar, erm, so it was great, and we had, my mum had a line as well in the cellar. So if it was raining outside she could peg outside.

INTERVIEWER: So when the weather was-

GB: When the weather was bad-

INTERVIEWER: When the weather was good what would you do with the washing?

GB: Oh it went out in the garden. We had a line out in the garden. But the line was never left out. You always folded it away, you never left it out you know like people leave it out now with all the pegs and don't they. There was never any of that, no it was always... And some of the streets that didn't have gardens, they had special pulleys and they'd pull the

washing higher, say if a van was coming to deliver or the dustbin men were coming or... And the other thing about living there as well, in those days they had corporation pigs.

INTERVIEWER: Right.

GB: And the corporation pigs, people had what they called the pig bucket, and you put in there potato peelings, a bit like we would recycle.

INTERVIEWER: With our compost.

GB: In a compost. We did it that way. And there was a little, small dustcart that came round with sort of oval edges that slid up and the pig, they called them the pig men, they used to come and empty these pig, these pig bins full of waste vegetables but my mum never liked it. I don't know whether it was because I suppose in the summer it would smell and she, you know, but this food fed the corporation pigs. So I presume that was probably for people that were living... I don't know. Maybe it stemmed from workhouse times you know, and they had pigs and fed them and killed them you know.

INTERVIEWER: That's really interesting.

GB: And there was a cinema at the bottom of the street.

INTERVIEWER: On Darfield Crescent?

GB: Well it was on Florence Street.

INTERVIEWER: Right.

GB: So you'd only two minutes to go to the cinema so that was another entertaining thing, you know. And round all the shops there was all shops, butchers, bakers, you know everything... Locally, fish and chip shop always had a fish and chip shop at the end of the street, and one round the corner but yeah, it was...

INTERVIEWER: And what was the community like then?

GB: People helped each other out. My mum used to, if she was not going to be home at a certain time when she knew I would be back from school she would leave the cellar door open. She'd say "I'll leave the cellar door open for you" and you didn't worry about that you know.

INTERVIEWER: You knew it was going to be okay.

GB: Yes you knew it was going to be okay, it was fine, yes, but on a Sunday the main meals we ate in the lounge on the dining table. We'd a dining table, three-piece suite, sideboard. But in the win...when it was cold, I had clothes, my underclothes in the sideboard.

INTERVIEWER: Oh right.

GB: Because it was cold and the bath was in the kitchen, I'd get out of the bath in the kitchen come in front of the fire and put my pyjamas on, my underclothes on, in front of the fire to keep warm. So when they took the bath out of the kitchen my mum and dad bought a little kitchen set.

INTERVIEWER: Oh did they?

GB: Yes with a little drop leaf table and a couple of buffets and we used to eat in there quite a bit then. It made the kitchen a lot bigger you know.

INTERVIEWER: Yeah. So I'm thinking, in your living room obviously you had the three-piece suite and the dining table, so how was that arranged?

GB: As you go in the front door the door opened to the right, the dining table was here on the back wall. The three, no I don't think it will have been, I think it was a two-seater sofa in the middle, the sideboard was on the back wall. Where the chimney breast was we had the tape recorder, the chair, an armchair, and the radio was- my dad built a little shelf in the corner so it fit on there, then there was the fireplace with the tiled fireplace, and this huge mirror over the top with like rose coloured glass and, you know, fancy sort of thing. And then in that corner there was the television nearest the window, and then another chair near the window. And the dining chairs, there was one at either side of the dining table and I think the others were in my mum and dad's bedroom. Because... They'd use them up there you know, and until somebody came you'd leave them there until somebody came you know, and you needed four chairs.

INTERVIEWER: Yeah, so did you all kind of have a particular place where you would sit?

GB: Not really, no. My mum didn't sit in the same place depending on what she was doing if she was sewing she would sit in the armchair and we had a little coffee table which I've still got. Erm, it's round, and it's the window from an aeroplane, erm, it's a round window, and there's two screwed together and my dad made a wooden frame for the bottom of it,

so whenever we decorated the house, my dad used to put a piece of wallpaper under this aircraft window and it matched the walls.

INTERVIEWER: Oh yes that's really nice.

GB: And I can't part with this table. I've still got it.

INTERVIEWER: That's lovely - so how did he get that?

GB: Well he went, during the war, my dad, because he was over 25, and he was classified as, he had a reserved occupation, he couldn't go to war, he couldn't fight in the war, all his friends did, but he couldn't go so he was sent to Avro, which was at Yeadon. And he worked on building Lancaster bombers, he wired them. And Avro, the ceiling, the roof, it was a sunken factory and the roof was painted green and they had artificial cows and sheep on it so that the Germans didn't know.

INTERVIEWER: Gosh that's brilliant.

GB: And he was in the Home Guard as well so yes.

INTERVIEWER: Yes they sound like really forward thinkers.

GB: Yes he worked at Avro but my grandfather worked at Barnbow by then sort of towards the end of the war and he persuaded my back dad to go and work there and then he worked there for the rest of his life, until he retired.

INTERVIEWER: That's really interesting, that's fantastic. So I'll just ask you a few more things about the actual rooms if that's all right. I think you mentioned before, it was before we turned the recorder on, that you'd got cornicing.

GB: Yes we had a rose in the middle of the ceiling which, after the renovation my dad took out, and we had wall lights fitted, and the cornice, he put some, I think it was, I think it will have been hardboard. He had a friend who was a joiner and he filled it in so that it didn't have as many indentations. It was smooth, to make it look more modern, and he changed, all the doors were changed, because they were all panelled doors and he, they were all flushed.

INTERVIEWER: So he like pinned the boards on the top?

GB: Yes, yes, and then eventually when the renovation came in we had new doors fitted.

INTERVIEWER: Okay.

GB: Because the door in the kitchen to the lounge was an open and closing door and took a lot of room up in the kitchen and we had sliding doors on then, and a sliding door across the cellar steps.

INTERVIEWER: Okay.

GB: So it didn't take up as much room.

INTERVIEWER: Was it like the concertina sort?

GB: No no they were solid doors and they run like a track and there was a pelmet right across and you slid it across, you know, so it covered up the mechanism did the pelmet.

INTERVIEWER: Okay.

GB: And my dad made all the pelmets for the house as well. We had pelmets over everything you know, every window, and they had a little bit of fancy work in the middle you know. And everything was always painted, kept clean. And I can remember my mum washing the ceiling.

INTERVIEWER: Right.

GB: Because my dad smoked a pipe. My mum never smoked, but my dad smoked a pipe and I think the smoke from his pipe will have, so she'd say to my dad "Joe we need to wash ceiling" you know. But they had nice life together you know, they were very happy, and I had a happy childhood until my mum died. She died in 64. And my dad was left on his own. And you know when I got married in '72 he was a bit lost, you know. And then he got married again later and moved away, you know.

INTERVIEWER: So he lived in that house with his new wife as well?

GB: No, no he only lived there with my mam, and he moved out in about... '78.

INTERVIEWER: Right okay.

GB: When my daughter was born, my daughter was born '77 and he moved out just about that time and got married again. I still go back and have a look at the house.

INTERVIEWER: Do you?

INTERVIEWER: Oh yes, and when my dad did all the garden and laid new, he wrote in the concrete "Gillian 1962" and I'd love to go in the garden and see if it's still there but I don't know who lives there and I don't want to knock on peoples' doors. Yeah so, and the other thing about the fire, the coal fire, I can remember when the coals were red hot and my dad would come home with steak.

INTERVIEWER: Oh right.

GB: And he used to cook it on the hot coals. He just, he'd wait for the coals to be really red-hot, separate them off with a poker and just drop a piece of steak on it, turn it over and my grandma made her own bread and always made us bread cakes and things and he'd lift it onto the bread cake.

INTERVIEWER: Oh, right.

GB: You know we'd have butter on and it was, I can taste it now, it was so lovely.

INTERVIEWER: So was that a special treat for...

GB: Well it was more often in the winter because in the summer we ate a lot of salads.

INTERVIEWER: Right okay.

GB: You know, I can remember on the table we used to have, my mum would get a bunch of celery and she'd separate it all off and then put it in a glass on the table which is what we don't do now you know, things like that. Cucumber in vinegar.

INTERVIEWER: Oh right.

GB: You know to go with the salad and things like that yeah.

INTERVIEWER: I'm just kind of wondering, like obviously like because both your parents worked, I was wondering is it possible if you can explain a typical day for each of them and maybe yourself.

GB: Yes, my dad started work at half seven so he was always up and off.

INTERVIEWER: Right, okay.

GB: And he had a little moped that he used to go to work on, erm, but my mum never, I always left the house for school, either with my mum when I was young, or after my mum.

She worked locally. She worked down Bayswater Road but then she moved. We had a tailoring factory at the top of the street called Benjamin Simons, so she worked there, so it was two minutes.

INTERVIEWER: Yeah.

GB: And she also worked at another place called Kaufmanns-

INTERVIEWER: Right, I've heard of that.

GB: Which was another tailoring place, erm, so she worked there, so she always worked within walking distance. So my dad would be up and off in the morning. I used to go to school for nine o'clock so I'd leave about half past eight, walk to school, erm, back home at lunchtime, and my mum finished, as I got older, my mum finished work at half twelve so I was home sometimes before her and she'd leave a tin of soup out and as I got older I'd make soup, and that's when I first learnt to make dumplings. Make dumplings and put them in the soup, just to fill you up.

INTERVIEWER: Yeah.

GB: And we had a café at the end of the street as well, so on a Monday, I don't know whether it was because she'd cooked Sunday dinner on Sunday, but my mum and I would go to the café.

INTERVIEWER: Oh lovely.

GB: And have, you know, have a pudding as well. Have apple pie and custard and things like that. And that was at the end of, the top of the street. I don't know what it is know. But it was very popular, and there was another one of Florence Street but I never went to that one.

INTERVIEWER: The one of Darfield Crescent, is that the one that, it backs onto Ashton Road doesn't it?

GB: The houses opposite us backed onto Ashton Road, yeah.

INTERVIEWER: Yeah. When I lived there it was still a café but I think it has changed now.

GB: Well it was a café, yeah, and it was a café all the time I lived there, all the time I lived there. And there was roast beef, and I can remember in those days there was curry, but it smelt horrible.

INTERVIEWER: Oh no.

GB: You know, that strong, and I never tasted it till I was in my teens really. Yeah, so we used to go to the café. So I always went home for my dinner, I didn't stay for school dinners. And then I used to get home from school about half four and mum finished work at five. She'd make the tea. We used to have to go and get the bread every day. Buy the loaf, and sometimes she'd leave me a shilling to go and get the loaf which is 5p.

INTERVIEWER: Yeah, so that's from the local-

GB: Yes there was a bakery on Harehills Lane, Andy's Bakery, famous. I used to run to Andy's Bakery and they used to just wrap it in a big tissue paper.

INTERVIEWER: Ok.

GB: So we had a fresh loaf every day. Because my mum was working, she didn't bake. We'd have our tea, and because my dad had a big meal at lunchtime, my mum used to take, I can remember her taking crackers and cheese for her lunch or her break. For breakfast I used to have Weetabix. No sugar on though. I never had sugar on them.

INTERVIEWER: Did you and your mum used to eat together because your dad had already gone.

GB: Yes, he never came home at dinnertime, and then my dad would be home. I think he came home from work about half five. And my mum would have tea on, you know, and we had various things. We always had nice food. My dad was a bit fussy. He wouldn't eat mince meat, so we always had solid meat, but we always had nice meat. And he'd get ham on the bone which was always popular. When I worked in Leeds you could buy it in Lewis's, they used to sell it in there, and new potatoes, and my dad was a bit of a gadget man. He bought this contraption that had a windy handle. You put the potato, the new potatoes in, wound it round and it scraped all the skins off.

INTERVIEWER: Oh ok.



GB: And he was always in for gadgets you know. We had an electric iron, we had all the electrical things. We had an electric kettle, and a lot of people, some people still had ranges in their house where they used to heat the iron.

INTERVIEWER: What year would that have been? '60s?

GB: Yes, '60s, early '60s, yeah.

INTERVIEWER: So they really were quite forward thinking really.

GB: Yeah. Modern man I suppose. There used to be do it yourself programmes on television. Because we had a television when the Queen's coronation. And I can remember I was only young, neighbours were all in the house watching it. It was a 12inch television, black and white, obviously. It was like a cupboard. It had, I'd forgot about the television, it had erm, doors on so it was like a piece of furniture when it wasn't on. And all the neighbours came in and watched it. And my dad bought that, he told me, you know, years after, it was 100 guineas, to buy this television. So that was around, I think it must have been '52 or '53 the coronation, so you know, it was a lot of money.

INTERVIEWER: So were you the only people in your street who had a telly then.

GB: Yes I think we were at the time. I don't know of anybody else that had, you know, a television. But everybody came to watch it in the house. It was good. So me dad'd come home at tea time and I can remember him, when we didn't have the bathroom, he'd get washed in the kitchen sink when he first came in, then he'd, he wore overalls for work and I always felt he were scruffy-

INTERVIEWER: Yeah.

GB: But he wasn't obviously. My mum always wore high heels and when she was coming down the street you could hear her, her heels clicking on the stones like, you know. And erm, and then we, sometimes my dad, my mum and dad, my dad would go to the working men's club and have a pint and then come back, and then, at weekends, erm, and we watched television. We always watched television, and mum loved television. And we'd go to the cinema sometimes. We always had holidays. We always went away on holiday and we'd go two or three times a year. We'd go to an auntie in Liverpool and Easter, then Whitsuntide we'd go away for a week or a weekend, then we always had a fortnight's holiday in the summer, and we used to go away sometimes at Christmas as well. My dad

used to say “Oh you don’t want to be cooking and cleaning Stella. We’ll go away” so we were lucky really I suppose, you know. But everybody knew everybody, you know, and like I say, people, if it was Easter, family would come or you know, Christmas, you know if we weren’t on holiday people would come, and you went away with your family as well, you know I can remember going away with my grandma and my grandad. The family was very, because we were all close together, we all lived in Leeds you know, so it was good yeah.

INTERVIEWER: So did you have other visitors as well, you know, like friends?

GB: Erm, yes I mean, one of the things that like children now get their friends round to play in the house, you had to ask your mum “Can so and so come, can they come for their tea?” so that was a treat. People used to come for tea and that was an event. But generally you didn’t eat in other people’s houses, you ate in your own house. We’d go to relatives and they’d come to us, but you didn’t eat with neighbours and things.

INTERVIEWER: But you didn’t have, say as a child, did you have friends in to play games?

GB: Occasionally. Very, very rare. Very rare, you know. And I sort of occupied myself with being an only one. But I went to dancing class. I went on a Wednesday night, Barnbow had a social club, so we used to go to York road swimming baths on a Wednesday night. It was free because my dad was in the social club at work. So my dad taught me to swim. So I used to go swimming. Erm, and then, erm, we used to go to, on a weekend, in the summer, we’d get dressed up and go to the pub, and sit out at the back of the Mexborough, which is the Three Hulats now, up Harehills Lane. The Queens which is on Harrogate Road, erm. But we went there I think because my dad lived in that area prior to moving to Harehills.

INTERVIEWER: That’s kind of more like Chapel Allerton?

GB: Yeah, chapel Allerton, Moortown, going up towards Moortown yeah.

INTERVIEWER: Right.

GB: Yeah, erm, the pubs locally, we didn’t tend to go to. There was the Compton arms, and they all had bowling greens.

INTERVIEWER: Right.

GB: So it was a bit like a sports thing, some people were bowling you know, some of the men were bowling, you'd sit and have a drink. And we didn't have a car so we went everywhere on the buses.

INTERVIEWER: Ok.

GB: You know we didn't have a car. My dad didn't drive. I had a couple of uncles that drove. And we used to erm, we'd go to the pub and then come back and go to bed. My dad liked a drink you know. My mum never drank very much, but if it was cold, if we ever, went to back of the pub, my dad would say "Should I get you a rum and black to warm you up?" You know, and me dad drank beer, and my mum would have a beer. Very occasionally she'd have a sherry or something, you know. We'd didn't, shorts, people didn't drink shorts in those days. And crisps as well. You could get a packet of crisps, but if they'd had them in a while, sometimes they'd be a bit soft, you know, they weren't, they weren't in the sealed bags like they are, well they were in sealed bags but it didn't keep them fresh you know, and so they were, sometimes they were a bit rubbery. And you got them, a little packet of salt to put on them as well.

INTERVIEWER: Oh gosh.

GB: So yes, I had a good life, and I loved the house. It was warm was the house, generally, you know, it was never freezing freezing, because you were surrounded by other houses so it kept the heat in.

INTERVIEWER: Was in the same in the attic when you had your bedroom up there?

GB: Yeah, no central heating, we didn't have central heating, no heating, erm, it must have been cold up there, it must have been cold, but in the bathroom we had an electric bar.

INTERVIEWER: Right.

GB: On the wall, that we would pull the switch and it would put it on, you know, it wasn't a freezing cold house like I say because you were surrounded, but when I think about it, it was a cold, it was cold, but when you sat in the lounge, in the room, we called it the room, we didn't call it the lounge, the kitchen door was shut, the front door was shut-

INTERVIEWER: Right.

GB: You'd get the gas fire on. It was good. And then when the weather was really bad, this was after my mam had died, me dad used to leave the staircase door open and leave the fire on all night.

INTERVIEWER: Oh right, okay.

GB: Yeah, he used to say "We'll leave fire on cos it's a bit cold so we'll leave it on and the heat will rise upstairs."

INTERVIEWER: I was going to ask you as well, about, I wondered whether this was a weekend job since both you parents were working, but how, how would household chores and things be divided up?

GB: I didn't do anything. I didn't do anything. I think my mum was very protective after losing my brother. She was protective and they must have worried about me you know. But erm, I didn't do any chores. I had various animals. I had a tortoise, I had a rabbit, then, not all at the same time. I think the tortoise was first, Charlie the tortoise, then I got a rabbit, then I had a hamster.

INTERVIEWER: Right.

GB: But I loved dogs and my mum wouldn't have a dog. She wouldn't have a dog. And there were neighbours up the street, they had a Labrador and an Alsatian, and I used to take their dogs for a walk cos I loved dogs.

INTERVIEWER: Yeah. Did you have the rabbit and the tortoise outside?

GB: No, in the cellar.

INTERVIEWER: Oh right, ok.

GB: They were kept in the cellar, yeah, the weren't outside, they were kept in the cellar, and the hamster was kept on top of the bath lid in the kitchen, so it was before we had the house renovated, and it, I, I can't remember how I come to get this, but I bought this hamster, there was a pet shop locally, but I'd no cage for it, but my auntie said "Oh don't worry we've got an old bird cage" so this hamster was kept in the bird cage, and he used to get out.

INTERVIEWER: Oh gosh.

GB: And you had to put a peg on the door to stop it getting out. And this hamster, one time was upstairs, you know, cos they sort of scurry about, and my mum used to say “That hamster’s loose” and I kept hearing it, you know, and it’d be making a nest somewhere else in the house.

INTERVIEWER: I’ve got a funny story about a hamster, because I used to have a hamster when I lived in a back-to-back. I was like, doing some work on the house, and there was a gap and it went down the floorboards, and I thought I’d lost it forever.

GB: Yeah you do.

INTERVIEWER: And a week later my next-door neighbour knocked on the door and she said “Have you lost a hamster? We’ve got one in our basement” and I was like “Oh my goodness.”

GB: They furrow everywhere! Yeah. And then when I got it, it must have been around the time they were sending satellites up because I called it Sputnik! So that was in the ‘60s. And I had a bike as well, I had a bike, and we kept things like that in the cellar. And the rabbit was in the cellar, and the tortoise. I don’t think the tortoise survived the winter though, I think it died. And the rabbit died. I remember, I didn’t see the rabbit when it died and I always had a suspicion that my mum had just got rid of it cos I didn’t look after it properly. You know when you’re children you don’t do you? Yeah, but the hamster was stiff in his bird cage poor thing. We had goldfish as well, but, I did quite a lot. I went to dancing lessons a couple of times a week. And either my mum or dad would take me. I never went on my own. And on the way back we’d call at the chip shop and eat a bag of chips you know that kind of thing. And I then, auditioned for the pantomime at Leeds.

INTERVIEWER: Oh.

GB: Leeds Grand, as a sunbeam, so I was a sunbeam in 1962. You had to be a certain height, and because I was short, I was a sunbeam for the pantomime with Morecambe and Wise, David Whitfield who was an old singer. Patricia Lambert, she was another singer, so yeah, that was good. It’s my claim to fame.

INTERVIEWER: Good.

GB: Yeah, we had a good family life, and all the neighbours were good and always helpful and stuff.

INTERVIEWER: Yeah.

GB: It was a nice place to be brought up. My mum used to take me to Harehills Park-

INTERVIEWER: Did she...

GB: in the afternoons I can remember that as a child. I'd take my dolls pram or my bike you know, and then coming back I wasn't interested and my mum'd have to push the pram or my bike you know, that's what children do.

INTERVIEWER: I know! So I know you mentioned already about the washing and ironing already, was that completely your mum's domain?

GB: Yeah, my mum did all the washing, ironing, cleaning cooking. On a Sunday my dad washed all the pots out, that was the only time he ever got his hands in the sink. He did everything manual in the house, you know, decorating, he did all the decorating. He rewired the house when we had it converted, and my mum did all the cleaning. Jobs that were up ladders my dad did, like washing the ceiling in the lounge, things like that, but my mum did all the cleaning, you know. We had an electric vacuum cleaner, because a lot of people didn't have. Then we got a carpet sweeper that she could use you know, instead of getting the vacuum cleaner out. Oh, and my dad bought her what was called a Dustette. It was a Hoover, it was like a handheld one so that she could do the staircase, and eventually, we had fitted carpet on the stairs. It went all the way across the stairs so they didn't have to paint the sides any more.

INTERVIEWER: Oh. So when you had the bathroom put internally, did you have Lino on the floor there?

GB: Do you know, I can't remember what we had. I think we had carpet.

INTERVIEWER: Oh really.

GB: Yeah, I think we had carpet because my dad was you know, trying to keep the place warm and I think we didn't have Lino. We had Lino in the kitchen. And when my mum washed the floor in the kitchen, she'd put newspaper down till it dried so when you walked on it, it didn't mark it and then she picked it up. Yeah, we had carpet in the bathroom. I don't know that it was specifically bathroom carpet, I can't imagine that it was. I don't think it was available then.

INTERVIEWER: No.

GB: I remember us having bathmats on top of that. We did we had a carpet. And in the bathroom, that's where the immersion heater was, so that kept the bathroom quite warm. And the rest, it was like a wardrobe but it was built in cupboards and there were shelves and my mum used to keep sheets and towels and things like that you know, in there.

INTERVIEWER: Oh right. What was the bathroom suite like?

GB: It was white was the bathroom suite, which is popular because they're popular again now aren't they. People don't have coloured ones. No, it was white. And we had a huge mirror over the wash basin. You went straight in and wash basin was here, toilet was there, and bath was down this side, and window was there, and this cupboard was sort of at the back of the door.

INTERVIEWER: Right okay.

GB: It was a huge cupboard.

INTERVIEWER: Yeah.

GB: And you could dry things in there.

INTERVIEWER: A bit like an airing cupboard?

GB: Yeah, you could put things in that, like socks and things like that you know. But most of the things were dried in the cellar or on the line outside.

INTERVIEWER: Yeah, and as part of the renovations that you did, did you replace the sash windows at that point as well?

GB: No, they were never replaced.

INTERVIEWER: Right.

GB: The only windows that he replaced were the ones in the cellar.

INTERVIEWER: Right. Ok.

GB: And he actually double glazed them.

INTERVIEWER: Really, gosh.

GB: What he did, he put a tiny piece of wood in between...the window frame and then put another piece of glass around to try and keep the heat in. Because I think he was an electrician in the building trade, he knew some of the things that he should do and he did it on the door panels, you know.

INTERVIEWER: That's really interesting.

GB: Yeah. And he put the light outside you see. People didn't have lights outside, and it's still the same light.

INTERVIEWER: Oh is it?

GB: So that light went in around '61.

INTERVIEWER: Right.

GB: And it's still there. And when I go past, I think, the front is the same gate that he bought. Yeah...And when they came to do the survey when they were, when we applied for the grant towards the renovation, erm, they put a 15-year lifespan on that house.

INTERVIEWER: Really? Gosh.

GB: So that was '61, '62, and it's still going. And they're such solid houses. We had no damp anywhere.

INTERVIEWER: How tall was the basement, was it quite tall?

GB: It was full, it wasn't as tall as the lounge, it was lower, but there was...it must have been easily six foot or more, I don't know, maybe seven foot, because people could walk in there, you know, walk round in there, there was the gas meter in there as well.

INTERVIEWER: Did you have a stone floor?

GB: It was a concrete floor.

INTERVIEWER: Right.

GB: It was a concrete floor, cos you could do whip and top down there, it was nice and smooth, there were no cracks. But the gas meter was down there, and when I was little my mum used to have to put money in the gas meter and that's what they used to burgle you see, gas meters. And the gas man used to come with a big leather bag and empty the gas



meter, and I don't know how they calculated it but they used to give my mum some money back.

INTERVIEWER: Oh, right, okay.

GB: You know, but it took pennies, big old-fashioned pennies. It was like a slot machine. It took shillings, five pences, it maybe took two shillings and half-crowns which were two and six, twelve and a half pence. But she used to put you know, and you see you paid your bills, the gas board was in Leeds, where the gas showroom is now.

INTERVIEWER: Oh right.

GB: That was the gas board. And the YEB which was the Yorkshire Electricity Board, that was on the Headrow, and when it was time to pay your bills, you had to queue because everybody was going at the same time to pay their bills, you know. It was the same with the rates as well. The rates office was on the Headrow, so you'd to pay your rates. You didn't pay them monthly, you know, you'd to pay them all at once.

INTERVIEWER: Gosh.

GB: So you had to budget, you know, properly budget, whereas now, we've got it a bit easy, you know with the bank account, you know, everything coming out.

INTERVIEWER: So who took control of that side of, the financial management?

GB: Erm... My dad, my mum, my dad always gave my mum housekeeping money so she must have paid the rent, and when they bought that house, or round about that time, the rent was eight shillings, or eight and sixpence. I can vaguely remember this but, when they bought the house, the mortgage was five pounds, seventeen and six.

INTERVIEWER: Gosh.

GB: A month. So they went from eight shillings a week to five pound. And when my mum died, my dad, couldn't work out he said "Why've we not been paying more?" because my mum'll have paid, it. She used to go down on Saturday and do a bit of shopping in town and she'll have gone to the building society and paid the mortgage every month and she paid the exact five pounds, seventeen and six and when she died he said, we paid the £10.

INTERVIEWER: Oh really.

GB: To get rid of it you know. But she budgeted, she was really good with money. And she bought all my dad's clothes, and she bought all my clothes, and she loved clothes. She was one of seven so she didn't have much so, and I suppose because they lost my brother, she, my clothes were lovely, you know. And I think she paid, probably more than she should have done-

INTERVIEWER: Yeah, but she wanted you to look nice.

GB: Yeah, she wanted to be proud. When she first got married, my dad found a book, and it looked as if she was paying something each week and he said to her "What's this, have you got something?" she said "Oh I pay" I think it was "half a crown a week" and when she'd got enough she could pick some material at the tailor's shop and have a costume made.

INTERVIEWER: Lovely.

GB: My dad was only one of two, and he'd always had a good job so, we were lucky.

INTERVIEWER: I'm just thinking back to before and you said originally your dad had wanted to put the bathroom in the basement but then in the end, with the grant system, you ended up putting it in the bedroom. Was that because they made you put it in that location.

GB: Well yeah, I think what happened, we were still renting the house when he went to see the landlord and he was a little, he was a landlord estate agents at the side of the town hall. I remember I went with him, and he said "What I want to do is put a bath in the cellar and you know, cordon it all off." It would, he would have made a good job of it but "Oh no, I don't think you can do that Mr Nothers," you know, I think, but he said "Have you thought about buying it?" But you see you had to have money to buy houses I think in those days and I think my dad thought it was beyond him. And he said "Oh, you know". Anyway, he went to see the family solicitor that we had in Park Square, and erm, discussed what was going off with them. They sent him to the Bradford and Bingley and that's where he got the mortgage for £500. And erm...he... my grandma had died and she'd left my dad some money and I think that money went towards it as well. You know, so they did up all the house.

INTERVIEWER: Yes.

GB: You know. And my mum only lived for about eighteen months, two years after that, but my dad always said she did get some benefit out of it, you know.

INTERVIEWER: Yeah.

GB: What he'd done, you know. But it was, er, yeah.

INTERVIEWER: So what was the dormer like that you had put on the attic room?

GB: It was a single. Like I say, my dad wished that he'd had a double dormer put on so that it was two bedrooms because it was a huge room. It was just one dormer. You went up the stairs into the attic, erm, and it was like, there was a little balustrade round the top so you didn't fall down the stairs, and he panelled it all in to make it look, you know, more modern like.

INTERVIEWER: Yeah.

GB: And I had, there was a big wardrobe in there that my mum kept, because she'd buy, sheets and blankets.

INTERVIEWER: Right.

GB: At a local shop. She used to pay them half a crown a week and they were still in cellophane.

INTERVIEWER: Gosh-

GB: You know. But I think that was wartime. People, you know that had been through the war, you couldn't get things, so she still bought things, not on tick, she just contributed to like a club and when she'd got enough money she'd buy sheets or towels. And my dad and I lived in that house together for eight years, and we never bought another towel or another sheet. So she'd prepared for years, you know. I had a big, so there was that big wardrobe and I had my dressing table, a wardrobe in that bedroom. Oh, and I had a television as well. My dad ended up buying me a black and white television that I used to watch up there.

INTERVIEWER: Yeah.

GB: But it was a huge room.

INTERVIEWER: Yeah.

GB: And I think that the carpet that was in the lounge originally, went up into the attic.

INTERVIEWER: Right, ok.

GB: And I think I still had Lino round the edge, you know.

INTERVIEWER: Yeah. So did the Lino literally just go around the edge or was it all the way under the carpet.

GB: I think it was underneath and then they put the rug on top.

INTERVIEWER: Yeah.

GB: A bit like you've, you know, but this is wood. And they used to polish it and dust it.

INTERVIEWER: Lovely.

GB: You forget don't you. Lots of things are coming back in my head.

INTERVIEWER: That's lovely. So I know you said there was a fireplace in your parents' bedroom as well.

GB: Yes that was a cast iron, black cast iron fireplace. I think it had a shelf. I don't think there were any fancy tiles or anything. I can't remember. There might have been, but...and when we had the renovation, my dad pulled that out.

INTERVIEWER: Oh, right.

GB: He pulled that out and there was a little vent.

INTERVIEWER: Right.

GB: And funnily enough, he then went, he bought a cottage in Methley, and moved into this cottage and that just had a cold tap, renovated all that house, and there was, in one of the bedrooms there, there was one of these cast iron fireplaces, and he put it on the landing, in the hall-

INTERVIEWER: Oh right, ok.

GB: And when you went up the staircase on the landing, he put the fireplace there, and he put these lights in it to make it look as if it was lit, you know. He was a bit of a you know.

Do it yourself man. But yeah, there was a cast iron fireplace in there. There wasn't one in the little bedroom.

INTERVIEWER: No.

GB: No there wasn't one in there.

INTERVIEWER: So did you used to get quite cold in there then?

GB: Yeah, I must have done. I remember, ah, my dad, I remember when I went into the attic, my dad bought me a fan heater so I had a fan heater up there. And I had electric blankets as well.

INTERVIEWER: Oh did you?

GB: Yeah. Electric blankets. Oh, he was a gadget man. Electric blankets. And before I left home, when I got married, this was, I got married '72, he'd even bought a second-hand tumble dryer.

INTERVIEWER: Oh gosh, wow.

GB: And people didn't have tumble driers. But he'd seen it somewhere.

INTERVIEWER: And was that in the basement?

GB: Yeah that was in the cellar so we used that to dry the clothes as well.

INTERVIEWER: Gosh. That's really good! So I'm just thinking like, I mean, in term of like, routines and things, I think you've answered most of my questions already, but erm, for mealtimes, your mum would prepare the meal in the kitchen. Did you do anything like setting the table or clearing away?

GB: No.

INTERVIEWER: You all just sat down together?

GB: The thing was, once we'd had the house renovated, the, it was a Formica table, so you didn't need to lay the table. We did lay the table at weekends, and have a table cloth, and we did at Christmas, but they were forward thinking, you know. Easy surface to wipe, you know. And we didn't have loads and loads of plates, we might, I mean I've got loads of plates. My mum'd buy a little tea set, china, always china, and they drank out of cups and

saucers, never any mugs. She'd buy a little tea set at the local hardware store. There'd be one in the window and she'd think "Oh that's nice," and she'd buy that. And we had, everything was china.

INTERVIEWER: Was it?

GB: Yeah china. And we never put a milk bottle on the table, always the milk jug.

INTERVIEWER: Right.

GB: And the teapot, and the tea strainer, tea leaves, you know, all that sort of thing.

INTERVIEWER: Yeah.

GB: Yeah.

INTERVIEWER: So equipment in the kitchen, so obviously you'd said she had a gas cooker downstairs-

GB: It was like, it was like a ring, it was a gas ring really. Just two rings on it that were in the cellar. She only used that if she was frying, you know, making chips and things. Things where the house would smell of it. Everything else was cooked on the gas cooker upstairs. And that had, I think it had three rings and the oven. And an under-grill.

INTERVIEWER: Right, ok.

GB: And she cooked everything on there. And we used to have er, we used to have, we used to go to a shop in the market in Leeds called Redman's and they did bacon and, they did quite a lot of continental things like chipolata sausages and stuff, which weren't really, and my dad used to steam them in the poacher on the top. Erm, and my mum never cooked with lard.

INTERVIEWER: Right.

GB: She used to go, we had a Jewish shop called Mac-Sky's, on Harehills Lane and it was open on a Sunday and she used to buy cooking oil, so she made chips with cooking oil she didn't use lard. And of course, they made their own fish and chips you know. But we always had a roast on a Sunday. And Yorkshire puddings. And Yorkshire puddings were huge. They were done in the meat tin and cut into pieces.

INTERVIEWER: Right.

GB: They were delicious you know. And home-made gravy, I remember, but she'd put Bisto in. And she'd thicken it up herself like a brew.

INTERVIEWER: Yeah.

GB: Yeah, we always had Sunday lunch. And sometimes we'd have Sunday lunch in the summer, we'd go to the pub. Sit at the back of the pub, have a few drinks. And my dad used to say we'll part cook everything and then when we come back it won't take as long, and he'd leave the meat in the oven to cook. I still do that. Stick the meat in the oven, go out, have a walk and then come back.

INTERVIEWER: Yeah.

GB: He was forward thinking, making life easy.

INTERVIEWER: That's really good. And what about bedtimes? So I'm thinking before you had your internal bathroom, was there a particular routine for getting ready?

GB: Yeah, I mean my dad would go out to the toilet but I, when I was really small, I can remember having a potty under the sink in the kitchen and I'd go on that potty before I went to bed, but my mum and dad had a big pot, white potty under the bed, erm, I can't remember my mum going out in the dark to the toilet.

INTERVIEWER: No.

GB: I know my dad did, erm, but they watched television. And then it would close you see, not like now how it keeps going. It shut down. And they used to have the national anthem on. And then we'd just all go to bed, you know. There weren't lots of books in my house. My mum would read magazines, my dad, and they always got newspaper, they always bought, read the newspaper. There were my books, children's books, but my mum was more hands-on doing things, cleaning up than sitting and reading, whereas my auntie used to read a lot. They'd go to the library.

INTERVIEWER: Ok.

GB: But my mum didn't go to the library, but she'd read a magazine and the newspaper. Always got a paper every night delivered, and again at the weekends, Sunday papers.

INTERVIEWER: Yeah. So, just like, sort of going back out to the garden, you told me how it had all the lovely flowers and everything. So did you kind of sit out in the garden in summer and things like that as well?

GB: Yeah. We didn't really, but it was a house chair that you sat on. You'd take, not an arm chair, a dining chair that you'd sit on. I always played in the garden, and my mum would sit on the step.

INTERVIEWER: Right, yeah.

GB: You know, we used to sit on the step. People sat on the steps.

INTERVIEWER: Yeah, I used to do that.

GB: I don't remember having deckchairs.

INTERVIEWER: Right.

GB: I think my auntie had deckchairs that belonged to my grandma because my grandma had a big garden. She lived at Miles Hill which is Potternewton. She'd a front, side and back garden.

INTERVIEWER: Yeah.

GB: And it was a council house but I thought it was posh because it had a bathroom.

INTERVIEWER: Oh yeah.

GB: You know, compared to ours. And my grandma had deck chairs, but I don't remember us. They were always out and about. They weren't people that sat about much, you know. And once me dad...my dad learnt to drive after my mum had died, for something to do. Lessons were £1.

INTERVIEWER: Yeah.

GB: He passed his test because he'd driven about on a motorbike, so he passed his test, and after that we'd be off in the car. Coast, we'd go to the coast, you know.

INTERVIEWER: Yeah.

GB: He was always up and off. But I don't ever remember my mam sitting in and reading a book. It was the newspapers. She was always doing a job. I don't ever remember seeing



her cleaning up so she must have done it when I was playing out. She must have, that must have been the way that they did it.

INTERVIEWER: So there's just one thing, I know I keep asking about the bathroom facilities.

GB: No, that's fine.

INTERVIEWER: So when you still had the bath in the kitchen I mean, how, how did you kind of feel all of you about you know, privacy, and using the bath?

GB: I mean I can remember seeing my dad with no clothes on. And seeing my mum. It wasn't an issue, you know. And there was none of the, I didn't, if my mum was in her bedroom and I wanted to go in, I didn't knock on the door, you know. And I suppose, she died when I was fifteen so it never got to the point where there was that, you know when your kids are little, you don't hide things the same do you, so it never got to the point where I was a mature woman and she was and I wouldn't have even thought of knocking on the door. Like my children, my son lives at home with me. He's 39. He'll knock on my door before he comes in, only because I could be you know. But I think when your children are younger they just accept you with no clothes on, don't they?

INTERVIEWER: So as a teenager, before the bathroom went upstairs, were you particularly conscious about-

GB: No. And there was periods of course. When I started my periods when I was about, I was thirteen, and my mum was, just before she died, her periods were very heavy. She was probably going into the menopause.

INTERVIEWER: Right.

GB: I can remember burning sanitary towels.

INTERVIEWER: Oh right, gosh.

GB: We used to burn them on the fire.

INTERVIEWER: Did you?

GB: Yeah.

INTERVIEWER: Right.

GB: I never saw my mum changing.

INTERVIEWER: No.

GB: And it was the old fashioned...they were horrible. You had to wear a belt, elastic belt and she'd burn them on the fire. And she did, and it was the same for me.

INTERVIEWER: So it was all disposable even then?

GB: Yes, we'd burn. There was none, and then I must have put them in the dustbin after that because....my dad...we put this gas fire in after my mum had died. And I was working then I think. I was. It was the first year after mum had died. My dad was at work and he used to go to work at half seven, didn't get home until after five. And then to come home and make a fire. Whereas my mum'd make it as soon as she came home. We had an all-night burner, so it would burn through to morning, but the next night you needed to do the fire again, so he got a gas fire. So I think I must have thrown them in the dustbin.

INTERVIEWER: Yeah.

GB: I can't...yeah, must have done. You know, there was nowhere to burn them. And I didn't use tampons. I used sanitary towels. But then eventually, they must have been disposable you see, they must have been those that you could tear up and flush down the toilet.

INTERVIEWER: Yeah.

GB: But the ones that my mum and I used when I was thirteen, were cotton wool.

INTERVIEWER: Right, yeah.

GB: They were quite heavy, you know. So yeah, she did used to burn them.

INTERVIEWER: Right.

GB: You forget don't you.

INTERVIEWER: I'd never even thought of anything like that.

GB: No, you don't do you until it comes back.

INTERVIEWER: So is there anything you can think of that you'd like to tell me?

GB: I'm trying to... think of all the other....

INTERVIEWER: So, yeah, I mean, I suppose, what I was going to finish with really was how you felt about the house, you know, when you actually lived there.

GB: I loved it. I did think that I lived in a slum.

INTERVIEWER: You did?

GB: Yeah. Because it was always on the news. They're going to have this slum clearance, you know. I mean I laugh now when I think they said, in '62 and they said there was a 15 year life on them.

INTERVIEWER: Did that, how did that make you feel when they said that?

GB: Well, I don't think I felt erm, fifteen years when I was fifteen, seemed, enormous. No I wasn't fifteen then, I was only twelve / thirteen, it seemed years ahead. Fifteen years is a lot. But when you're older fifteen years is not much is it?

INTERVIEWER: No.

GB: But erm, it was a lovely house.

INTERVIEWER: Yeah.

GB: And I think my dad sold it, when he sold it, '77, '78, I think he got nine and half grand for it. So he bought it for £500.

INTERVIEWER: You can't complain.

GB: No, you can't can you. And you see there was nowhere to put a car, you know, you'd park the car outside the front door, you know, on the road. But there was a community spirit there. And I don't, I see things on Facebook where people talk about Harehills and I hate what they say.

INTERVIEWER: Yeah. Did you always feel that way?

GB: Yeah, because...life changes, and you know, we evolve differently. And people say, "Oh it's not like when I was young". Yeah, but you're not, that's somebody's home.

INTERVIEWER: Yeah.

GB: Don't criticise what people have got now, you know. I mean I was brought up there you see in the '60s when there was lots of people that were displaced because of the war. A lot

of Jewish people. In my school, my junior school there were lots of Jewish people, there were Polish people, there were, and then the '60s came and there were a lot of black people from the West Indies, and a bit later there were more Indian people.

INTERVIEWER: Right.

GB: But I just, they were people.

INTERVIEWER: Yeah.

GB: I never, you know, I never thought of them as being any different to me. The one thing that fascinated me about the black girls was their hair.

INTERVIEWER: Yeah.

GB: Because it was so, you know.

INTERVIEWER: Yeah.

GB: And that fascinated me because mine was you know, light golden brown, and theirs was so black and so curly, you know.

INTERVIEWER: Was it the board school you went to?

GB: Yes, I went to Gipton, which is now, what's it called?

INTERVIEWER: Shine.

GB: Shine, I went there, that was my primary school. I went four and a half until I was eight.

INTERVIEWER: Right, ok.

GB: Then I went to Harehills County Primary which was on Roundhay Road, near the conservative club. And then I went to Roseville. I failed my eleven plus and went to Roseville for four years.

INTERVIEWER: Yeah.

GB: But my dad sent me for shorthand and typing lessons when I was about thirteen and a half.

INTERVIEWER: Yeah.

GB: So I did that, so when I left school I could do shorthand and typing, you know. There was only four years in a secondary school and then you went to work at fifteen.

INTERVIEWER: Gosh.

GB: So I left school at fifteen. My mum died a month before I left school, and you know, when I look back I didn't realise, you know, you just get on with it. You know, but I was, my dad was solid as a rock, he was a brilliant man. He really cared for me, and I was lucky, you know.

INTERVIEWER: Was it, did you know that your mum was going, was she ill?

GB: Yes, she had cancer, bowel cancer. And she was only in hospital a week, but you see I think she'd had it a long time and was frightened of the doctors. She went into hospital on the Saturday, no the Tuesday. She had the operation the following Saturday, she died the following Tuesday.

INTERVIEWER: Oh.

GB: So she was only in hospital a week and she lost so much weight because bowel cancer, it made her so emaciated, and erm, but she, you know it was sad. And my dad missed her even when he got married again. He said it's just not the same. You know. And she, she was, she's given me my clothes sense.

INTERVIEWER: Yeah.

GB: So my cooking and the sewing and the knitting and the crocheting, that's all part of what she did.

INTERVIEWER: Lovely.

GB: So yeah, but I had a nice life. I love, I still love Harehills. It feels cosy when I go. I know it's not the same but it still feels like home.

INTERVIEWER: How did you feel though, you know, when you used to live there, and you used to hear people calling it a slum? What did you think?

GB: Well I just thought that they'd pull the houses down.

INTERVIEWER: Right.

GB: And some, some of my friends lived in semi-detached houses and I used to think “Oh, they won’t want to come to my house”-

INTERVIEWER: Right.

GB: “It’s a back-to-back house.” But when I look back it now, it was a lovely house, you know. It was a lovely house. Erm, and still is, you know. I don’t know who owns it now, you know, but it’s still a lovely house. And my dad actually sold it to a neighbour that lived in the street. His sister bought it.

INTERVIEWER: Oh right.

GB: So it was still part of the old...

INTERVIEWER: Network.

GB: Yeah, network. Yeah, it wasn’t a young couple who moved in and brought a different, you know, so it was...

INTERVIEWER: Yeah.

GB: But it was this slum clearance that was on the news all the time. “Oh, I live in a slum”. You know, like. It’s labelling people isn’t it?

INTERVIEWER: Yeah.

GB: You know, but it was no slum, not really.

INTERVIEWER: Can you remember, was it targeted at the houses, or the people, or was it both?

GB: I think it was the houses.

INTERVIEWER: Right.

GB: Because they had outside toilets and things like that, it was that sort of...typical back-to-back houses, you know. Some of them were through houses, you know, weren’t they, and they were a lot bigger obviously, but they still had a toilet in the yard. You know. But some of the houses had the toilet down the street. I suppose it was a pecking order. “Oh at least my toilet’s in here. We share it with next door!”

INTERVIEWER: Yeah!

GB: But yeah, but all my friends lived in back-to-back houses, most of them, because we lived in that area, you know, there weren't many. There was all the shops around. It was handy. There was a sweet shop. There was everything. You could everything, even clothes.

INTERVIEWER: Yeah.

GB: Harehills Lane had lovely shops.

INTERVIEWER: It's still the same.

GB: Yeah. And Roundhay Road was the same you know. There was always plenty of shops. Roundhay Road was the sort of posh road.

INTERVIEWER: Right.

GB: For shops. You know, there was some nice dress shops. But my mum used to buy things in the shops.

INTERVIEWER: Yeah.

GB: Locally. She'd go to town. She'd go to the butchers locally but she'd also go in the market because it was cheaper. She'd go Saturday morning, get fruit, veg and meat, and then take those back home, then she'd get washed and changed, well maybe not washed, but changed into nicer clothes, and then she'd go round looking at clothes. You know, she'd take me with her and she'd buy things. You know, C&A and places like that.

INTERVIEWER: Yeah. So when you just mentioned about being at school, and obviously there were a lot of new immigrants-

GB: Yeah.

INTERVIEWER: And obviously you were very accepting yourself, but was that the same for everybody? What was the general kind of-

GB: Yeah. I mean...I think...it's the terminology that people use isn't it. I mean my dad, my mother in law, always referred to people as darkies.

INTERVIEWER: Right.

GB: Because that's, that's what it was all those, you know. I don't think we called them black. We called them coloured, which was wrong, but that's the way it was.

INTERVIEWER: That's the way it was.

GB: That's the way it was. and I think my father was a bit resistant.

INTERVIEWER: Right.

GB: To you know, because it was all when Enoch Powell was around and erm, "They're going to take our jobs" and all this you know, so...I think really, it's a bit like Brexit now, because you know, they hyped up this, "Oh we've got all these people coming into this country" and some people voted on that. They wanted to come out because there were all these people coming into this country and we can't, we don't need all these people, getting our jobs. It's the same kind of thing all over again. So people are just resistant you know. But I've never felt like that.

INTERVIEWER: No.

GB: I don't know where it comes from with me, but I worked for the probation service for fifty years.

INTERVIEWER: Oh, ok.

GB: So I've seen a lot of in justice, so I feel for people and I, whoever we are, whatever colour we are, there's good and bad in all of us, you know, and that's where I think.

INTERVIEWER: So is that the job you went into straight from school then?

GB: No. I worked for an engineering company at East End Park for eighteen months, and my uncle got me that job because my mum had just died. "We need to get Gillian a job". So I worked there, but the shorthand and typing teacher said there's an interview, there's a job at probation and she sort of put me under her wing. She liked me and I think she knew that mum had died so she said "Would you like to go for the interview?" And I went for the interview. So I started there in 1966 when I was 16.

INTERVIEWER: Yeah.

GB: And worked there until two years ago.

INTERVIEWER: Right, wow.

GB: I had a sort of 10-year break when I had my children, but the ten year break they'd ring me up and say "Can you do a fortnight?" "Can you do a week?" Initially I was shorthand



typing, filing clerk, telephonist, and then gradually I ended up as a probation service officer, so advising people as they were coming out of prison. You know, working with them, you know. So, lots, lots of you know, I've met a lot of rogues, but a lot of them were likeable, but I think that's because I like to see the good in people.

INTERVIEWER: Yeah. That's really good.

GB: I love people.

INTERVIEWER: Yeah.

GB: So yeah...I think that's the basis of me judging people, because of my work. I've just had my 70<sup>th</sup> birthday party and I said to everybody "I don't want any presents" but I said "If you want to give me donation I'm going to send it to the foodbank-"

INTERVIEWER: That's lovely.

GB: "at St George's Crypt" and I got £250 so I'm really pleased.

INTERVIEWER: That's brilliant.

GB: So I don't think I've taken on board some of my dad's...you know. And my mum, because she was one of seven, she was very careful with her money. If I asked her for sweet money, you know, but if I asked my dad, always yes! The fireplace had little shelves and one of the shelves was my shelf and my dad used to leave me threepence for sweets and things you know.

INTERVIEWER: That's really nice.

GB: But my mum was very, she was very careful. Sunny smiles that we used to get from Sunday School. You used to have to take them home and sell them.

INTERVIEWER: Oh right.

GB: To send to Africa and places like that. My mum'd say, I'm not buying any more, I've bought one. She was careful I think. Because she'd suffered, when she was young you know, she was careful with her money. But I, I like to feel that I'm generous with people. I've given away loads of stuff. I once cleared my cupboard out with pots, I'd got these pots and took them to work to give to a client who was getting a flat and didn't have any pots. I just thought, you know.

INTERVIEWER: Yeah.

GB: Things like that you know. So I think because of where I worked, it gave me a different perspective... People don't just accept people.

INTERVIEWER: No.

GB: It's no wonder we cling together and are a bit too harsh. And I went to Birkenau and I wanted to go because of where I lived because Harehills and Chapeltown was multicultural and there were lots, lots of people that I know, Polish, and you know. My first boyfriend was Polish.

INTERVIEWER: Oh right.

GB: You know. It's how people have been dispersed isn't it. Across the world. And I think we're better for it. I think we're on this planet, we've all got to get on.

INTERVIEWER: Yeah.

GB: Yeah.

INTERVIEWER: So you've just mentioned about Sunday School, so did you go to church every week?

GB: Oh yes, but I was christened Church of England but went to the Methodist church.

INTERVIEWER: Oh right.

GB: At the bottom of the street because it was nearest.

INTERVIEWER: Oh yes.

GB: And every birthday and Christmas, my grandma, my auntie, I always got a Methodist hymn book, the new testament in modern English, which I've still got, the Bible, all of that you know. I was brought up to be religious.

INTERVIEWER: Did your mum and dad go every week?

GB: No! Just me. Just me. And now, I don't really have a faith.

INTERVIEWER: Right.

GB: No, I don't, I don't. There's something obviously that's there, but I just think just be right by other people. I think I'd be a Buddhist if I had to do anything you know. But, I'm not anything. And my mum and dad, they'd go to church if there was a funeral or a wedding you know, but they didn't, er, but my dad, because they were brought up religious, you're a bit brainwashed aren't you.

INTERVIEWER: So how long did you go to Sunday School for?

GB: Oh I went up to being about fourteen. Sunday School.

INTERVIEWER: Yeah.

GB: And because I went to the Methodist church, I was never confirmed. And all my friends used to, at school, when I got to high school, they went to St. Aiden's which is a high church and they were all confirmed and I was like "Well why aren't I being confirmed?" you know, but because I went to the Methodist. I was christened Church of England and went to the Methodist church.

INTERVIEWER: Did you feel that you wanted to be confirmed?

GB: I think I did, but only because everybody else was doing it you know.

INTERVIEWER: Yeah.

GB: And you follow the flock don't you. And they used to have a little pantomime at the church across from the street, every Christmas and I was in that you know.

INTERVIEWER: Oh lovely.

GB: And I remember doing tests at Sunday school and I loved the stories, you know. The good Samaritan and all those, and Moses, and you know, the burning bush and everything. And I remember it all but I just think you know, what is this really real? You know, my dad always used to say, whoever wrote the Bible made a really good book! You know, it's...it's like Chinese whispers by the time you get to our generation. What part of this story is true isn't it?

INTERVIEWER: Yeah.

GB: Yeah, but, I'm not, I'm not religious and when I die I don't want a religious service.

INTERVIEWER: No.

GB: I want a service where people can celebrate, you know. Rather than, you're just in the next room and the lord's my shepherd, oh, I don't want to hear that. Just get the Rolling Stones on or something like that!

INTERVIEWER: Yes. Very good. So I take it your dad's no longer here?

GB: No, no, my dad died 20, what are we now, 19, 25 years ago.

INTERVIEWER: Oh did he?

GB: Yeah, 25 years ago.

INTERVIEWER: Yeah.

GB: He lived until he was 80.

INTERVIEWER: That's good.

GB: He was, yeah, he was, he had a good life. And he was fit until he was about 78, 76, things started to go a bit wrong then. But he always used to say to me when he was fifty, when my mum had died, "When I get old don't have me living with you" you know, and then when it was his eightieth birthday party I made him a cake and somebody came that he used to work with. "How are you Joe?" "Oh I'm alright." "Are you getting on alright?" "Yeah, yeah, when I'm not alright, she'll look after me." And I thought that's not what you said when you were fifty! I did look after him, you know. He was in hospital for six weeks. I went twice a day.

INTERVIEWER: Yeah.

GB: And I felt as if I neglected my family but I had to do it.

INTERVIEWER: You were dedicated.

GB: Yeah, but you know he always said he had a good life.

INTERVIEWER: Yeah.

GB: You know, and that was how I feel you know. Darfield Crescent plays a big part in my life. We didn't have a telephone either.

INTERVIEWER: Oh didn't you?

GB: Oh no, never. There was never a telephone in our house.

INTERVIEWER: Not at all, the whole time?

GB: No.

INTERVIEWER: Oh, right ok.

GB: No, not while we lived there.

INTERVIEWER: Right, that contrasts a little bit with everything else, all the gadgets.

GB: Yeah, we had all the gadgets but no telephone. No people had telephones.

INTERVIEWER: Right, oh yeah.

GB: My auntie in the next street she had one, but me dad left in about '78, no telephone.

INTERVIEWER: No.

GB: No he didn't have a telephone.

INTERVIEWER: I've just remembered one more question actually, in the basement, did you have any strengthening from air raid, you know where they'd put an air raid shelter in?

GB: No, no, I think at my grandma's there was an Anderson shelter you know the-

INTERVIEWER: Yeah.

GB: Corrugated steel, and that was in the garden and it was half buried in the garden.

INTERVIEWER: Oh right, ok.

GB: And I think the reason that we didn't have one was because my dad moved into that house '44/'45 so the war ended in '45. Erm, prior to that he lived on erm, Potternewton Lane in a little cottage.

INTERVIEWER: Yeah.

GB: Opposite the pub. The Shoulder of Mutton.

INTERVIEWER: Oh yeah.

GB: Which isn't there any more now but it was.

INTERVIEWER: Yeah.

GB: Erm, so I don't know whether they must have had something there because he lived, you see he didn't get married until '44 you know, so because all of his mates were in the army, he couldn't go. You know, he couldn't go. And he met my mam. He was, my mum was 28 and I think he was 29/30 when they got married. There were two years difference between them. Erm, and he asked her out and they used to go to the 1-0-1 place in Leeds, dancing, and he said to her, "Do you want to go out?" And she said "Oh, well I go out with my brother on so and so" so he said "Oh well if you're going out with your brother you'd better go out with your brother" but they must have got together eventually.

INTERVIEWER: Yeah.

GB: Yeah, but he used to call her Stella the Star.

INTERVIEWER: Oh, that's nice.

GB: Yeah, he obviously loved her.

INTERVIEWER: Yeah, that's really nice.

GB: It is isn't it. And I'm like my mum. I look like her. And my daughter, she looks like her.

INTERVIEWER: Oh does she? Yeah, that's nice.

GB: That's her, that's my mum.... I'll show you a picture.... There it is.

INTERVIEWER: Oh wow, gosh. That's lovely.

GB: I think she was about 16 or 17.

INTERVIEWER: Oh that's a lovely picture. That's really nice.

GB: Yeah, so we do look alike.

...

GB: And that's my dad when he was 21.

INTERVIEWER: Oh wow, oh lovely. Gosh. Really nice.

[\*Description of actions not audible on record\*]

**Oral history interview. Participant F032, 9 October 2019.**

INTERVIEWER: Okay so I thought if we'd just start off with a few general questions about you and your family and then we'll move on to some more detailed questions about the house.

F032: Yes that's fine.

INTERVIEWER: So I wondered first of all, if you could tell me about how your parents actually came to live in Harehills?

F032: That's a long, personal story. I didn't expect that question but I'll tell you, I'll tell you.

INTERVIEWER: Okay.

F032: They lived in the Camp Road area and my mother was leaving my father and she came with the children to Edgware Avenue on her own. And that was the separation but eventually my father followed and then I was born after that.

INTERVIEWER: Okay, very good. And why do you think your mother chose Harehills at that time?

F032: Well because she'd been brought up there and her father and mother lived there.

INTERVIEWER: Right, okay. Was that in one of the Ashtons did you say?

F032: In the Ashtons yes.

INTERVIEWER: Yes, lovely. So I mean obviously you just told me little bit about the family circumstances when they moved into the house. What was the situation later on when they moved out of the house?

F032: Well my mother never moved out, she lived there and died there.

INTERVIEWER: And your father?

F032: Oh he died when I was six years old.

INTERVIEWER: Oh that's sad. Okay, so I was wondering if you wanted to tell me about any work that your parents did while they lived there.

F032: Yes they were both tailoring. My father was a presser and my mother did suits from beginning to end. They did the whole job in those days.

INTERVIEWER: And was that local employment?

F032: In town, I think they both worked in the Woodhouse area.

INTERVIEWER: For the same company?

F032: That's probably where they met.

INTERVIEWER: Right, okay.

F032: I'm not sure whether they worked together after that.

INTERVIEWER: Okay lovely. Okay so we'll move on to the house. I know you said you've got some photos potentially of the house.

F032: Just of the exterior.

INTERVIEWER: So we'll move on to thinking about the house at the Edgwares. So I was thinking if you wanted to maybe start in the garden, describe what that was like to me and then kind of take me into the house and walk me through and kind of you know, I'll be able to prompt you anyway but sort of the building, any furniture, furnishings, anything like that.

F032: I'll do my best. We did have a small garden, and my grandfather had been a good gardener so we specialised in flowers that he liked. But the important thing was, there was a whole row of Edgwares and only one street I think had gardens, maybe two. So all my school friends who lived down in the other Edgwares said 'Oh you're in a superior Edgware, you've got a little garden,' and occasionally I suppose we sat out, yes. [There were iron railings on the garden wall but these were taken for the war effort.] Outside of course there was a shared toilet. We went down our house steps and down some more steps and shared the toilet with the lady next door. Whereas on the other side of the Street it was four houses to a toilet I think in a yard. So from two points of view we were a little bit superior. The people who lived there before actually were indirectly related to my mother and that's how she got the house. Right, inside the house, there was a bay window and I remember mum cleaning the outside of the windows downstairs and even sitting on the windowsill and cleaning the outside of the windows upstairs, even just after she'd had an operation. We went straight into the living room with dirty boots and everything because one brother worked on a building site. The other brother did office jobs.

INTERVIEWER: Because you said they were a lot older you is that right?



F032: Yes, the one who worked on building sites is ten years older and still alive, and the one who is thirteen years older, he died last year. So looking back, we tramped all our dirt straight into the living room and yet she somehow kept it spotlessly clean. The furniture always gleamed with wax polish and everything was in place to such an extent that one of my brothers said 'This is a house not a home. Everything has to be clean and tidy all the time.' That would be my mother's background. Right, so living room. There was, I seem to remember a drop leaf table in the bay window but I don't remember using that a lot. There was a small, round table in the centre of the room. We tended to eat from that. It was octagonal, it was rather nice. Settee and two chairs, easy chairs. One chair which was very well worn. I think we were always encouraged to sit in the well-worn chair and save the other two for best, you know. But above all there was a piano, and I think at that time a lot of families had a piano. It was regarded as normal to let your children have piano lessons and I'm still amazed at that. I seem to remember it being two shillings for half-an-hour and I went up Bayswater Road for my lesson every Saturday and looking back my mother, a widow, how on earth could she afford it? But she did, she did, she thought it was a priority.

INTERVIEWER: So whereabouts in the room was the piano positioned?

F032: It was the back, which would be the adjoining wall with the neighbours, which meant the neighbours could hear it on the back street. Yes, so that was the problem with sharing walls wasn't it?

INTERVIEWER: So you had the table in the middle and then what about the sofa and the easy chairs, whereabouts were they?

F032: The sofa would be in one alcove, on one side of the fireplace. The other alcove was fitted cupboards where you put your crockery.

INTERVIEWER: Was that the one to the back?

F032: It would be easier if I drew a diagram but I think I'm supposed to be speaking.

INTERVIEWER: No that's okay. I'll get you a pencil.

F032: I've got a pen here. [\*Drawing on paper\*] So if that's the door there, and there's the staircase going up to bed, so if this is the living room here, there is an alcove there which had cupboards to the ceiling which kept all the crockery, ornaments, everything we wanted every day, with the bottom cupboard for more rubbish. And in the other alcove there would

be the sofa, so there'd be one chair here, and maybe another chair there. Bay window here with the drop leaf table and the octagonal table, very pretty in the middle there.

INTERVIEWER: Lovely. Thank you.

F032: So yes, the scullery was here. The bath was there with a wooden top on and because everything was kept on top of the wooden top, all the baking materials and household things, baths were quite rare. It was such a performance to get everything off the top. There was something in this corner where you could boil water and I've forgotten what it's called, a copper, a copper, which my mother never used, but talking to my friends, because I've been talking to my friends lately to find their stories, their mothers used them and they were bathed regularly. I got very good at a stand-up wash.

INTERVIEWER: Oh right, okay.

F032: Because we didn't have many baths.

INTERVIEWER: And that was for your brother as well on the building sites?

F032: Yes, presumably, except that they were so much older that they soon seemed to be leaving home. In fact one went into the Army and the other did National Service. So I don't think they would be around, but for most of my childhood they left home. They'd both left home with being so much older. Then of course steps down to the cellar.

INTERVIEWER: So, just going back to the living room then, so I think you mentioned that you had a range in there?

F032: Yes we did originally. When I was eleven I remember it being pulled out when I was eleven.

INTERVIEWER: And what was it like?

F032: What was it like? A black, a big oven, yes a fire that needed feeding all the time. I don't remember much about it really.

INTERVIEWER: And did your mother use it for cooking when she had it?

F032: She might have done when I was very small, very tiny but I don't remember that. All I remember was that when I was growing up we had a gas cooker in the kitchen.

INTERVIEWER: Right, okay. And do you think you'd always had that, at the same time as the range?

F032: I'm not sure, I'm not sure. I remember, one earlier memory is my brother's boots being dried in the range oven. So I don't think we used for cooking. And they were forgotten and they came out terrible! [I consulted my brother. The range was used for cooking when there was a family of five and there was a gas hob in the scullery. The gas cooker came later.]

INTERVIEWER: Oh dear! And then kind of thinking about the floors, so what did you have on the floor?

F032: Lino with rugs. And my mother made these tab rugs, beautiful, beautiful tab rugs. Yes.

INTERVIEWER: Lovely. And what about curtains?

F032: Yes, I would imagine net curtains and then ordinary curtains. She was very house-proud so it would have been nice. And also she could sew so the neighbours used to come you see and ask her to make curtains for them or to shorten their trousers or whatever.

INTERVIEWER: Which room did she do that in?

F032: In the scullery. The sewing machine was in the scullery. It was a concrete floor I imagine and it was bitterly cold in there and she used to spend winters at that sewing machine, freezing cold you know.

INTERVIEWER: Yes. And then I think you mentioned you'd got some of the original features in that room as well hadn't you? Was it the cornice?

F032: Oh yes, yes and central rose.

INTERVIEWER: Lovely. And did you have the doors still at that point as well, the panel doors?

F032: Yes.

INTERVIEWER: Very good, so then in the scullery, obviously you had this bath under the worktop.

F032: And then the copper which we didn't use. There was a sink, and then the steps down to the cellar. And then there was the sewing machine [\*drawing on paper\*].

INTERVIEWER: Oh right, so that was on a little table then or something was it?

F032: It was a treadle.

INTERVIEWER: Oh right okay. And then the lid on the bath, did that, was that completely loose or was it on hinges?

F032: It was a wooden thing that just lifted off and we put it somewhere else.

INTERVIEWER: Gosh!

F032: I know what we did, we propped it up against the wall and I had a fear of this thing falling on me while I was in the bath when I was little.

INTERVIEWER: Goodness! And then where was the cooker then?

F032: Oh yes, right next to the sewing machine. Gas cooker yes.

INTERVIEWER: And then, was that Lino in the floor in there?

F032: It was Lino, and it was very cold in there. My mum was very poor because my father had died and at one stage she had three children you know, and I remember her lighting the gas cooker and sitting in front of it trying to keep warm in there rather than spending money on coal. When I came home from school, she'd often be in front of the gas cooker keeping warm.

INTERVIEWER: And then where did you keep things like food and pots and pans? Were they in that room?

F032: Yes. The cupboards must have been up here. Up here above the sewing machine.

INTERVIEWER: Was it enclosed cupboards do you think or open shelves?

F032: I'm imagining closed cupboards. [In retrospect I think they were open shelves]. I don't remember much in the kitchen at all. It's this cupboard in the alcove [in the living room] that kept most of the pots. Yes, because every time we washed up we had to come back to here so there wasn't much storage in the kitchen, except under the sink for washing things.

INTERVIEWER: So was that almost entirely food as well as crockery?

F032: Oh the food, no no, no the food was kept largely in the cellar because that's where it was cold. There was a big table and two alcoves with stone slabs on in the cellar so that was the storing area.

INTERVIEWER: Okay, right. So did you want to just tell me little bit more about the cellar then?

F032: Yes, so down the steps there were two cellars, so there was a big one. As I say we had two alcoves with marble, no stone, where we kept the food. A wringer. And then at this side, a coal cellar which was filled with coal but also had a single bed in because when we had air raids, I think it was felt that my dad had to get some sleep ready for work the next day so my dad used to sleep on that single bed in the middle of all the coal. It was very primitive. Whereas my mother stood and held me during the air raids, and I remember being wrapped in a shawl and I could feel her body quaking she was so frightened.

INTERVIEWER: That's awful.

F032: Now then, one brother would come down occasionally although he soon left home. The other brother who slept in the attic refused to come down. I remember my mother saying 'Come down' and he wouldn't, he was stubborn. 'I'll be all right, I'll be all right.'

INTERVIEWER: Did you have any strengthening in that room then?

F032: Just the normal cellar. But it was all stone everywhere.

INTERVIEWER: So if the coal was in there, how full did that tend to get full of coal? Was it the whole room?

F032: Oh pretty full, pretty full. This is the grate where they put the coal in. It was sloping down, right down, we just stood in a little space right here and the bed was in a little space there. It was half full of coal.

INTERVIEWER: Gosh. Was the outside toilet nibbled out of that space as well?

F032: Oh that's a thought isn't it. That's the front isn't it? So if those are the outside steps.

INTERVIEWER: Normally the outside toilet would be in that bit there. And then the next door's house there.

F032: It must have been underneath, yes, I never thought about that. So you go down here, I didn't think about that actually. You're right it might have been part of the building. Yes it must have been. I never thought about that. I always thought it was built on. The toilet. Part of it.

INTERVIEWER: No they usually, if that's the lower floor, so if that's your main room, the basement stairs kind of came down there and then that would be your coal door there and then usually there's a wall there like that which goes through like that so that's your outside toilet there and then your coal room is usually that shape.

F032: That would make sense. That makes sense yes.

INTERVIEWER: So would the bed have been in this part you think then?

F032: Yes.

INTERVIEWER: And then the coal, that would have been by the chute?

F032: Mm, huh.

INTERVIEWER: Yes, okay. Lovely. So was it all concrete in the floor in the basement?

F032: Yes.

INTERVIEWER: And then in the main room, so obviously you had these stone shelves, concrete floor, did you have a window in one did you?

F032: Yes.

INTERVIEWER: And what kind of size was that? Was it enough to light the room?

F032: Yes, just about, just about. It was the coal cellar that was black and horrible.

INTERVIEWER: Yes. Did you have lighting down there?

F032: Yes there must have been a light in the main cellar, now whether there was a light in the staircase going down I can't remember yes just a small light in the main cellar yes.

INTERVIEWER: And then what about in the outside toilet? Was there a light in there?

F032: None, none.

INTERVIEWER: Nothing! Oh gosh!

F032: The outside toilet was a source of great embarrassment to me as I grew up because I was there until I got married at 23.

INTERVIEWER: So what was it like in there as a space? What did it feel like?

F032: It was kept clean because one week my mother cleaned and the next week the other neighbour cleaned it. It was clean but it was, when you were little, going down into this dark place and especially if the steps going down were icy or snowy it was treacherous. But the worst thing was having school friends home who lived in much nicer houses because when I went to high school I realised that people lived in different houses you know. And having to show them where to go to the loo was very embarrassing, even more embarrassing when I went to university.

INTERVIEWER: But then you say, there was also that comparison with the neighbours over the road as well so that was two quite different kind of feelings?

F032: Yes, yes, we didn't have to have a key and walk down the street, no. But at the time that didn't help. I remember crying once to somebody and she said 'Make a joke of it. Put big arrows down the steps!' I thought no, that's the last thing I want to do!

INTERVIEWER: So apart from when obviously there was an air raid it would have just been used for collecting the coal. What did you use the main cellar room for?

F032: Food storage definitely, I remember having to go down there for the bacon and things like that. Food, eggs, butter everything. Food storage downstairs because it was cold and my mum going down there once a week to use the mangle for the hand washing.

INTERVIEWER: So did she do all the rest of the washing upstairs?

F032: In the sink. And carried it down and used the mangle.

INTERVIEWER: Gosh that's hard work. So you didn't have a sink, like a stone sink or anything in the cellar?

F032: I don't remember one no, I don't remember one. [My brother tells me there was water in the cellar and a set pot to heat water. Washing was done in a tub with a posser then mangled. As I grew up and there were just two of us, washing was done in the kitchen sink and carried down to the mangle. Washing was strung on lines across the street but in my time Mother dried our small amount of washing in the garden or round the fire.]

INTERVIEWER: So back in the kitchen, I forgot to ask you, what was it like at the window there, with curtains...?

F032: Yes biggish window with net curtains again yes and ordinary curtains I imagine.

INTERVIEWER: And then, what kind of lighting did you have in those rooms?

F032: The same, central electric light.

INTERVIEWER: And that had always been the case from as early as you can remember?

F032: Yes, but before we were there, there was gas I'm sure and it was changed to electricity by the time we moved in.

INTERVIEWER: Right, very good. So do you want to take me up the stairs?

F032: Yes. So, it's not an open staircase it's more like in a box isn't it? And I know some friends who came used to think this was a terrible fire hazard, if you were upstairs you couldn't possibly get down and out, you know, which it was I suppose. Yes, up the stairs which were quite steep, but everybody seemed to manage them. First landing, first room on the left small bedroom which was mine. Eventually my mother had a washbasin put in there and although it was too expensive to have hot water, well you couldn't could you because the hot water came in those days from the fire, I don't know how it worked. You could only get cold water in this wash basin but by the time my brother was bringing his friends home from London she thought we couldn't all get washed in the kitchen sink so there was this thing and she carried kettles of water up for them to get washed in a morning.

INTERVIEWER: So did you have hot water in the bath, piped to the bath or did you have to carry it to the bath?

F032: It's a bit vague is that. I know we had to have a fire lit in order to have hot water. And presumably, would it be piped to the bath?

INTERVIEWER: Some people have told me that it was a back boiler at the back of the range and it was piped to the bath, but then other people have told me that they were boiling pans on the cooker.



F032: No we didn't boil pans. I think it was piped to the bath. I've spoken to my other friends who lived there, it all came from the copper for the bath so they must have been piping in two directions.

INTERVIEWER: But then upstairs it was just a basin in the bedroom.

F032: Yes. And a nice little dressing table and a tiny wardrobe. She made it nice for me, and again Lino with a tab rug beside the bed. Very cold in winter, there was no heating in there.

INTERVIEWER: No. So what sort of covers did you have on the bed, and what did you do to keep warm?

F032: Lots of blankets and I wore bed socks and... A lot of this stems from the fact that my mother was poor and couldn't afford the bills so during long school holidays, or any school holidays, she encouraged me to stay in bed in the mornings to keep warm and then I got up at lunchtime and she'd light the fire. She couldn't afford to light the fire all day, so sitting up in bed reading a book or doing my homework, I'd wear a woolly hat and a scarf and gloves, whatever I needed in bed to keep warm. And then my body was warm from my waist down with the bedding.

INTERVIEWER: So how was it, they had like an air brick didn't they in those rooms that came through into that small bedroom, so was it like a noticeable draft or was it just generally cold?

F032: Just cold, freezing cold all over. Both bedrooms yes. Anywhere outside the living room, when the fire wasn't lit, so the scullery, everywhere was freezing cold.

INTERVIEWER: And what was it like in summer? Was it still kind of cool?

F032: No it was okay, just as you would want it in summer.

INTERVIEWER: And then what was your parents' bedroom like?

F032: The next one on the landing was a double bedroom and of course I don't remember much about my dad but it was big enough to take a double bed and a single bed in there and wardrobe and dressing table. It was a big room and a big window. And then up the next set of stairs which I always remember being wood and not having any cover on them, up to the attic where my two brothers slept. Now that just had the skylight so there wasn't much light up there. You really needed to put the electric light on once you got up.

INTERVIEWER: So how big was the skylight?

F032: Not much bigger than that sheet of paper.

INTERVIEWER: So sorry, you just said that the stairs up to that attic room were just bare. What were the stairs like up from the living room-

F032: Oh they always had a nice carpet on with stair rods which my mother polished. So it was a huge attic, two beds, another chest of drawers and furniture which had come from my grandad's which they didn't really need so nice chairs and lovely pictures that had come from grandad's. Because grandad had quite a nice background. But both my brothers were artistic and I always remember a lovely painting that the younger brother had done on the wall of an old man sweeping up autumn leaves. It was a beautiful painting.

INTERVIEWER: It sounds nice. So did they have separate beds and separate wardrobes or did they share things?

F032: They shared but to be honest as I was growing up one had gone into the army and the other one went soon after.

INTERVIEWER: So then what happened to that room after that?

F032: Sometimes my mum slept up there, I suppose to air the bed, but when I was smaller I remember sleeping up there. But I, I was given these drawers and it's a strange thing to say but the thing I treasured most was being given drawers to put my stuff in. And when my brother, the older brother went off to Africa, he left his paint box and various things for me and I could use these so that was my little treasure store up there, going up to this chest of drawers where my possessions were. Lots of stationery, I loved stationery from an early age. And there was, my great-grandfather had worked for Lord Masham up at Swinton, he was, well it would be personal assistant now wouldn't it, secretary, bookkeeper, whatever, and evidently he'd been given this lovely desktop desk and so I used that as well. Beautiful [mahogany] polished wood. So it was a nice treasure store.

INTERVIEWER: And they didn't have any heating up there did they?

F032: No.

INTERVIEWER: Did your parents have a fireplace in their bedroom?

F032: Yes they had a fireplace but it was never, ever used to my knowledge.

INTERVIEWER: Okay. And then I take it the two bedrooms on the middle floor, they had curtains and-

F032: Oh yes. Oh she was very house-proud. They'd all look nice.

INTERVIEWER: And then I know you said you had Lino and rugs in your room. Was that the same in the other two bedrooms?

F032: Exactly the same.

INTERVIEWER: And what was on the walls – was it paint or wallpaper?

F032: I think she painted the walls herself. Whether there was a base of paper I don't know. But she did her own decorating so I certainly remember her painting my bedroom walls and she probably did all the bedroom walls yes.

INTERVIEWER: Lovely. Very good. So I suppose the other thing I'm slightly getting into is how the house was used but obviously I mean we talked a little bit about this bath that you didn't really use that much. How, when you did use it, what were the issues around privacy within the house and from outside?

F032: Oh we'd all respect each other's privacy, you'd all respect each other's privacy yes.

INTERVIEWER: And did you have to close the curtains? Did you have curtains did you say in that room?

F032: We were raised up from the street level where we were so nobody could have seen.

INTERVIEWER: Yes. And then I think did you mention that, the outside toilet was cleaned between the two houses?

F032: Took it in turns, yes they did a week each.

INTERVIEWER: And then what about within your house, how did the-

F032: Routine?

INTERVIEWER: Yes.

F032: Oh yes, Friday morning was windows outside. Scoured the steps and swept everything outside. Friday was definitely outside day but I mean my mum was cleaning all the time. It was spotless, spotless.

INTERVIEWER: And was this while she was working as well?

F032: It would be, it would be. As far as tailoring, I remember her always doing it part-time anyway in the scullery, but by the time I was growing up she was a school dinner lady at the local school yes.

INTERVIEWER: So just going back to the house, I was just wondering, I know we said they took the range out, can you think of any other modifications that they made to the house while you were there?

F032: Not really no, a lot of the neighbours did but we didn't, no. Just took the range out.

INTERVIEWER: And then the bath, the whole time you know that stayed in the scullery?

F032: Yes.

INTERVIEWER: Very good.

F032: Can you imagine the night before your wedding?!

INTERVIEWER: Getting ready in the scullery!

INTERVIEWER: So I was just thinking now, if we talk a little bit more about how the house was used, so I don't know whether it's easiest maybe if you can, I suppose if you can just go back as early as you can in your memory you can just describe a typical day you know, starting with people getting up, getting breakfast and so on, out of the house and kind of comings and goings throughout the day.

F032: Well I remember getting up and going to school, and in those days you walked to school on your own. Nobody took you. A bit vague about my brothers because they were so much older. One brother was definitely working in an office, the older brother was working before he went to the army. And there was a lot of correspondence. He was writing to my mum every week and she was writing to him. I remember the other brother coming home dirty from the buildings, yes, bringing a lot of plaster and dirt and soil in so there was always a lot of cleaning to be done. But not very many early memories of my father or my brothers. It's just me getting up and going to school and my mum going to work later.

INTERVIEWER: And then did you stay at school until the end of the day or did you come home for lunch?

F032: Both, we did both. Started off at Kepler school at the bottom of the road where I think I went when I was about four and then I came home for lunch and then up to Cowper Street school, I think part of the time I came home for lunch, part of the time I stayed, yes. I got free dinners, I got free dinners throughout my life anyway.

INTERVIEWER: Okay. And then at the end of the day, so your mum would have finished work by then is that right?

F032: She'd be home, yes she'd be home when I got home.

INTERVIEWER: Okay, and then what happened in terms of preparing meals?

F032: Well not much because my school dinner had been the main meal or I'd had something substantial at lunchtime hopefully. And so it was a very light tea, maybe a sandwich and a bun or something. And then I got stuck into homework. Once I got to eleven it was homework, homework, homework. Before that I'd play out on the street with my friends.

INTERVIEWER: Is that something that most children did?

F032: Yes oh definitely, knocking on each other's door, 'Are you coming out to play?' Definitely.

INTERVIEWER: And did you kind of ever go into each other's houses to play?

F032: Occasionally. It wasn't encouraged a lot but occasionally you'd be asked in yes.

INTERVIEWER: So when you were at home, where would you say each person spent the majority of their time?

F032: In the living room. So when time went on, and I needed to be quiet to do my homework, I used to do it in the bedroom in the freezing cold.

INTERVIEWER: Oh dear. And what sort of activities were happening in that room then?

F032: Well my mum listened to the radio a lot, both music, drama, news, things like that. When my brothers were at home or visiting at weekends, it was a very musical family. They both played the violin and the younger brother played the guitar and played in a dance band but certainly as a small child I remember them coming home and listening to a Saturday night concert and accompanying it on the violins, playing by ear, lovely.

INTERVIEWER: Wow. Very good. And were there any kind of sort of particular routines in terms of getting ready for bed, I'm thinking, popping outside or-

F032: As a small child there was a rocking chair by the fire and as a small child I remember being cuddled and rocked in this chair and my mum sang, she was a beautiful singer. She used to sing to me before I went to bed and that was a great comfort.

INTERVIEWER: That's really nice. And then was it always like a trip outside before bed, to the toilet?

F032: I had potty under the bed so that didn't matter.

INTERVIEWER: Okay. So was that something that most people did, was it just children or was it the adults as well?

F032: I think it was the adults as well. Especially, well in winter definitely. And as you get older you need to go during the night don't you, whereas children could get away with it, probably.

INTERVIEWER: So were there any spaces in the house that weren't really used daily, or were kind of saved for special things?

F032: No not really, no.

INTERVIEWER: What about the attic once your brothers had gone?

F032: It was just left, ignored really apart from when I wandered up there.

INTERVIEWER: Yes. And then, within the house, would you say that anybody's need took priority over anybody else's, especially I'm thinking if you were all in the living room was there ever any-

F032: I think the brothers were out with their friends or doing their activities. I don't remember a crowded living room. I just remember me and mum really because my dad had died by that time and my brothers were out and about. They might have a meal and then go off with their friends.

INTERVIEWER: So it could be quite calm?

F032: Just two of us yes.

INTERVIEWER: Yes that's really nice. So did you have visitors to the house? Not necessarily children but kind of family or-?

F032: Not a lot. When my brother went into the army his fiancée used to come a lot and spend time with us and we used to go to her house up Ashley Road. I don't remember a lot of visitors, no. Which made me want visitors a lot once I got married. I went to the other extreme.

INTERVIEWER: Did you go to visit other people at that time?

F032: Not really, no. I remember, sometimes on a Sunday morning I would go up on my own to my grandad's in the Ashtons. See him but then he died when I was quite young. And grandma had already died, so no, I don't remember visitors and visiting very much at all, no.

INTERVIEWER: So I'm just thinking, in terms of leisure time, so I know you said that your brothers did their painting, where did they do that? Was that in their bedroom?

F032: No, they'd have done it in the living room at the table.

INTERVIEWER: And then the music was in that room as well.

F032: Yes it all happened in the one room. Yes it all happened in one room.

INTERVIEWER: So did you have any leisure time outside the house?

F032: Oh yes we went out a lot. Probably to get away from this little house! So every weekend, and certainly school holidays and whenever possible we used to catch a bus, probably to its terminus and then walk, just walk through the countryside, and we'd walk up through Roundhay Park to Shadwell and that kind of thing. Lots of walking, lots of fresh air and countryside, yes.

INTERVIEWER: That sounds really nice.

F032: Or Roundhay Park.

INTERVIEWER: Did you have outdoor time kind of in your garden as well?

F032: Not a lot, no, because it was very public you know. People walking by, not a lot no, it was more, you went out to the park.

INTERVIEWER: And then, I'm just kind of thinking then about time that wasn't work, in terms of chores of the house, you know, whether it was the housework, maintenance, you know that sort of thing. When did that happen and what sorts of things did it involve?

F032: Well regular cleaning. Certainly my mother used to paint the walls. She couldn't paper I don't think, she painted the walls. Well just as and when needed, I don't think there was a particular routine.

INTERVIEWER: Right okay. And then for the bigger jobs, did you tend to get people in?

F032: If we had to, but my mum, I remember her making a bookcase out of pieces of wood once, you know she just couldn't afford much so she just had to get on with it.

INTERVIEWER: Did they rent the house?

F032: Yes rented. In fact the man who owned it used to own the whole street. He used to come once a fortnight and pop in every house for the rent. I remember him clearly.

INTERVIEWER: Really?

F032: Because when I was little I remember this landlord coming, he must have been coming when I was born I don't know. And so he watched me growing up there and I used to, when I watched my mother writing letters to my brother I might write a little letter myself and when I was five and six years old, so I've got the letters. They were saved and one letter says 'When the landlord came today mother said to him "Would you like a little maid? She's got very long legs" but something like "She'd be a good maid" so he said "Well it's possible, but she'd have to sleep in the kennel with the dog." And all this is in the letter going to my brother you know. So he [the landlord] had a good relationship with all the tenants in other words. And I remember he must have been there just as I was about to leave when I was in my early twenties. He got quite emotional he said 'I've watched you grow up from being a baby.' [I re-read this little letter written when I was about six. The conversation was between my mother and the man who came once a week for radio rental. It wasn't a conversation with the landlord who nevertheless was kind and friendly and always had a little chat when collecting the rent.]

INTERVIEWER: Ah, lovely. So how often did he come round?



F032: Once a fortnight. And that was a time when people told him what jobs needed doing you see. So my mum wouldn't be doing the big jobs, he'd be paying for it. And I used to think poor man, he's got this book and he writes a list from everybody of all the jobs that need doing.

INTERVIEWER: Was he just an individual or was he from a company?

F032: He was an individual, he lived in Collingham, we knew his address and everything. I think he was a timber merchant. I think on one occasion- He came in a car you see and cars were unheard of and I think once he gave my brother little ride in the car and that was very important. I remember him, he was a very nice man.

INTERVIEWER: I don't suppose you can remember his name can you?

F032: Rawlins.

INTERVIEWER: Royds?

F032: Rawlins. R-A-W-L-I-N-S. I did look it up, I've got the address as well somewhere, I did look it up for the Collingham address once.

INTERVIEWER: I was just wondering whether I look it up, he bought the houses off the builder or whether he was actually the developer himself and kept them on?

F032: I wouldn't have thought he was the developer but yes Rawlins.

INTERVIEWER: Yes, so it would have been your street and then the street that backed onto you.

F032: Just that, just those two. I mean to my knowledge, I mean he might have had other streets but that's all I remember him doing, those two.

INTERVIEWER: That's really interesting, fantastic. So in terms of the household chores, did anybody help your mother?

F032: Afraid not, no. I was brought up to be very selfish. It was quite a shock when I got married and I had to do it all myself. She kind of, because I was born so much later than the others and we were on our own, she kind of treasured me and did everything and above all she thought my education was the most important thing bless her. Because the headmaster had gone to her father in the Ashtons and said she ought to be kept on at

school as she could become a teacher and he said 'I can't afford it she's got to go into a tailoring factory.' So she went into a tailoring factory and hated it but she did good work there, but she always thought she wanted something better for me. Which was sad wasn't it?

INTERVIEWER: Yes. It is yes, gosh. So, what kinds of things, I'm just thinking in terms of like the laundry, what kind of process did she have to go through with that and how often?

F032: I don't remember much, but I'm sure the bedding was changed regularly and the towels, and my clothes and school uniform. She probably had a routine and did it one day a week, I'm not sure. I don't remember because I wasn't involved! I was probably at school while she did it.

INTERVIEWER: So obviously she did the washing in the sink in the scullery-

F032: Carried it downstairs to the mangle.

INTERVIEWER: And then where did it go to dry after that?

F032: It would be dried around the living room fire, or in the garden. We had a washing line in the garden, that was it.

INTERVIEWER: Okay and then what happened about ironing?

F032: Yes she'd iron in the living room.

INTERVIEWER: Was that, what sort of irons did you have?

F032: Originally I remember one being put in the fire to heat up.

INTERVIEWER: Was that on the range?

F032: Yes, eventually I'm sure she had an electric iron.

INTERVIEWER: Okay, it does sound like hard work though doesn't it? And then what about other things, was it all sort of low-tech in terms of sweeping floors and cleaning?

F032: Oh definitely, definitely. Vacuum cleaner that's all.

INTERVIEWER: Right, do you know what year she got that?

F032: She had it as long as I can remember actually the vacuum cleaner. A little cylinder one. Made a terrible noise and frightened me as a child.

INTERVIEWER: Oh dear.

F032: It was like a strange creature coming along the carpet you know.

INTERVIEWER: Oh gosh. So obviously that would have been electric, so that plugged in, so you'd obviously got sockets, so were they in every room then, the sockets?

F032: Certainly in the living room. They must have been, because we had a table lamp in my bedroom, a bedside lamp yes, there must have been one in each room.

INTERVIEWER: Can you remember what they looked like and what the light switches looked like?

F032: Not really no. They would be in the wall. They wouldn't be protruding I don't think. I don't know to be honest.

INTERVIEWER: And then I guess, I think I probably know the answer to this but just in terms of who's in charge of the household finances and management-

F032: My mother.

INTERVIEWER: Was that the case even when your dad was alive?

F032: Mmm. She had to be. It's a sad, sad story. She left everything in boxes when she went into hospital to have me, to pay all the bills and it went on the drink and no bills had been paid.

INTERVIEWER: Oh no.

F032: So it was, she had to be in charge of it yes. There wasn't much to go round.

INTERVIEWER: So did that cause quite a bit of tension? I mean just tell me if this is too private.

F032: Yes, I remember a lot of quite violent scenes yes.

INTERVIEWER: So the last section, is how you and your family felt about the home.

F032: We accepted it, it was home and for me it meant everything, you know it was home comfort, security, I'd certainly noticed a big difference when I went to high school at eleven because I used to be invited to other places for tea and I'd think oh look at these houses you know and the gardens and everything so I then realised what a big difference there was.

INTERVIEWER: What sort of places were they, the other houses?

F032: Up at Crossgates, Manston, places like that. Or even near the school, near Oakwood.

INTERVIEWER: Where did you say the school was?

F032: Roundhay.

INTERVIEWER: Oh, was it the grammar school?

F032: Roundhay High School at Oakwood.

INTERVIEWER: Yes.

F032: Yes.

INTERVIEWER: So kind of how did that make you feel then, because I feel there's, at one point you felt like you'd got this posh house because you got a garden and a toilet and then how did that kind of feel-

F032: Oh I felt quite ashamed of it actually. Because obviously if they asked me to their house we asked them back to tea, and my mother made them most welcome I'm sure she always gave them a nice tea but I was always a bit ashamed of the toilet.

INTERVIEWER: Was it mainly that aspect of it? It wasn't the actual house?

F032: Yes, because the house itself was lovely inside. Yes.

INTERVIEWER: And then what was it like in the neighbourhood, in terms of relationships with neighbours or the general feel?

F032: Oh there was a real community spirit so in the street I remember one Irish lady having a baby and my mother went in and looked after her and cooked the evening meal for when the husband came home and, like DH Lawrence isn't it, yes she did all that. So they kept their eye on each other and when I'd left home and my mum was on her own and it was a

very bad winter, the neighbours would go and clear her steps and path for her so there was that sense. And as far as kids, I mean we went to school together from the Edgwares we'd all go down to Kepler together and then we went to another school together. We split up more when it got to eleven but I still see, we have an annual reunion, I still see the people I went to school and church with from three years old.

INTERVIEWER: Gosh that's lovely isn't it?

F032: Yes once a year we get together so then we compare notes about this kind of thing you see. That's when I found out about the coppers - they all had hot water in the copper except me.

INTERVIEWER: Yes lovely. And what about the wider neighbourhood in terms of shops and amenities and things like that?

F032: They were all very close. There was a shop at the end of each of the Edgwares virtually. So we had the sweet shop at the end of our street. And then another one, and then there was the butcher, and you remember the personality of the- There was a very awkward butcher. He was very nasty with his wife and his wife used to stand beside him crying while he was nasty with her in front of the customers. It was awful.

INTERVIEWER: Oh dear.

F032: So that was that side and then on this side there were crossings, and on the crossing we had the baker and chip shop and things like that. They were all very close, sort of place I could go to as a very small child and do the shopping for my mum.

INTERVIEWER: Right, yes. That's good isn't it. Did she go anywhere else for her shopping as well?

F032: Yes Roundhay Road, the Co-op. That was the main thing, the Co-op.

INTERVIEWER: Very good and then you mentioned, you went to church, so was that-

F032: Down at the bottom yes, if you went down Bayswater Road and turned left, it's the bottom entrance to St James's now I think. [The small church was on Gledhow Road just before you reached] Kepler School (which became Roseville School). I went to Sunday School from four years old; then through Brownies, Guides, Youth Club and finally got married there. I continued at the church after marriage and we had a Young Wives Club

with meetings in each others' houses. By this time I was living in a semi off Harehills Lane and most of us had gone up-market in living accommodation. Mortgages were easier to afford then. After we got the children I went to a church nearer home.] I think I went [to Kepler School] from about three or four. We used to go to sleep in the afternoon on a camp bed. And very happy memories of that. I remember things like they let us create little scenes so we'd set up a café and I'd be a waitress with an apron and a notebook taking the orders and we'd have pretend food and drink. They were very, they were very ingenious, and made it interesting.

INTERVIEWER: Lovely.

F032: And then of course I left there about nine when the school system changed and I had to go to Cowper Street where I didn't enjoy it quite so much. And then eleven off to Roundhay.

INTERVIEWER: Was that kind of the catchment then for your end of Harehills? Because pretty much everyone else I've spoken to-

F032: Went to Harehills?

INTERVIEWER: Yes.

F032: It must have been for our immediate, but then some of us went to Cowper Street and some of us went to Harehills on Roundhay road.

INTERVIEWER: Yes.

F032: But then I lost most of my friends when I went to high school you see, they stayed on, they went to Roseville, secondary modern. A bit sad that splitting up isn't it?

INTERVIEWER: Yes it is, yes.

F032: Because they weren't really equipping you for much of a career there I don't think.

INTERVIEWER: So I mean, in terms of other jobs and things that you know, anything about your neighbours, were a lot of them involved in textiles like your parents?

F032: A lot would be, one was a baker. I don't remember a lot about them to be honest. They all went out to work but I didn't know much about their jobs really.

INTERVIEWER: And then is there anything else that I've missed, forgotten to ask you that you would like to tell me about? I suppose oh, there is one thing actually which, when you started you talked about the garden, but I wasn't really clear what it was like, what was in it?

F032: Yes, path in middle, bit bigger on the left-hand side than the right-hand side. On the right-hand side my mum used to grow a lot of mint and the neighbours used to come and buy two-pen'worth of mint which was a great asset to her income believe it or not. And then on the left, on the bigger side I know there were lovely displays of marigolds because that's what my grandfather specialised in. But we didn't sit out in it a lot. On your way out I'll show you a picture I've got one in the hall of me and my dad and my two brothers in the garden.

INTERVIEWER: Very nice thank you. So just because, obviously you mentioned that your grandparents lived nearby, how similar or different was their house to yours?

F032: Very similar, I suppose my mum kept hers on their lines, very highly polished, clean, tidy. Grandma died when I was quite young. A lovely affectionate lady, small, plump. Grandad died when I was a bit older. I think he was very lonely in his own in that house and they had to knock the door down to find him after he'd died you know. But it was a very cultured background, a lot of books in my grandad's house. Actually both he and my grandma had been in printing and publishing. That's probably how they met. Lovely books, a lot of which when he died came back to our house, and a few of which I kept here.

INTERVIEWER: Lovely. And was their house kind of, with them being an older generation, was it more traditional or had they moved with the times?

F032: Oh it would be very traditional. I remember going up as a child and sitting on a horsehair sofa and it hurt my legs.

INTERVIEWER: Gosh, what was that like? Do you mean the cover or the inside?

F032: The actual, it was a rough horsehair sofa and it rubbed on my legs. But there was a big bookcase, I don't remember that so much as this lovely big bookcase and very stately, nice quality furniture.

INTERVIEWER: And did they have a piano at their home as well?

F032: No they didn't actually, no.

INTERVIEWER: Very nice, very good. So if you've got anything else?

F032: I can't think of anything. You've been very thorough. At the minute I can't think of anything else no.

INTERVIEWER: That's okay, you can always let me know if you do think of anything else, but that's fantastic. Thank you very much.

[Post meeting note / addition / clarification inserted by participant]

[\*Description of actions not audible on record\*]

**Oral history interview. Participants F036 Michael Bunting and F037 Pat Roberts, 21 June 2019.**

INTERVIEWEE: Okay, so obviously you'll both be just sort of answering the same questions as we go along so I suppose first of all I thought I'd just ask you some general questions about you and your family and kind of, I suppose we'll start with how your parents actually came to live in Harehills. What was the story that brought them there?

MB: Well Pat probably knows more than me.

PR: They lived next door to one another in East Beckett Street. I don't know where they came from up to then but when they got married they went in, she said it was an up and down like a bedroom and a downstairs.

MB: Just one bedroom.

PR: One bedroom yes. Down Green Road she said. So then they moved from there. Well we must have moved to Farrar Street.

MB: And you were born there.

PR: No I was born in that street.

MB: Sorry, East Beckett Street yes.

PR: And then they moved to Harehills.

MB: Which was a step up really.



PR: It was yes my mother always said it was a posh area.

INTERVIEWEE: Right, okay.

PR: So yes.

INTERVIEWEE: So was that the main draw then really, because it was a step up?

MB: Well yes.

PR: Yes, they were nice houses, yes. Everybody kept them nice didn't they?

MB: They had them one up and downers what you're on about, Lillian lived in one of them. Remember Lillian?

PR: Yes.

MB: My mother used to send food parcels down to this girl what, she worked with her didn't she?

PR: She did and she-

MB: She'd four kids and her husband had committed suicide and she lived in an up and a down and it was just the door on the street and you walked straight into the room and that were it. They all lived there. It was a stone floor.

INTERVIEWEE: Goodness me.

MB: A staircase up, and one room upstairs and when she were married there were the pair of them and four kids in one bedroom, you know. I don't wonder he committed suicide.

INTERVIEWEE: Yes. Was that in Burmantofts?

MB: That was in Burmantofts yes.

PR: Yes it was. I remember going down there.

MB: Yes and she got took down, yes. I should think... God, poor lass.

INTERVIEWEE: Yes that's really sad isn't it? So I mean obviously like so it was just the two of them when they moved it wasn't it? And you as well Pat?

PR: Yes.

INTERVIEWEE: And then later on-

MB: I was born there, yes.

INTERVIEWEE: You were born. And what kind of happened in terms of how long you stayed and when you moved out?

MB: Well I moved out when I was married.

PR: And I moved out when I was married so they never, my mum and dad stayed there all their married life until their health got bad, well they couldn't manage the stairs really. And they moved up to Tranquillity Court in Crossgates. It's sheltered accommodation, like this is. So they moved there but if it hadn't have been for their health I don't think they would have ever moved would they?

MB: No, probably not.

INTERVIEWEE: So what year did they move out of the house?

MB: Oh you've got me now.

PR: Well I asked our [MB's daughter / my niece] and she said she was going to have a look because it was the year that she bought mam and dad's house.

MB: No I bought it.

PR: Well, yes. That's what I mean.

MB: I bought it before. What, it was all owned by t'Lodge and they come up for sale because they weren't worth keeping on so my mum and dad didn't want to buy it, too late sort of thing, so I bought it, or me and my wife bought it. And then when they moved out, what happened then? Oh [my daughter] said 'Well I wouldn't mind living there.' You know, rather than leaving home she could live there instead of living with us, and buy it, 'I'll buy it, buy half of it off you.' So I said 'oh yes.' So we did that and then she bought the other half.

INTERVIEWEE: Right, ok. Yes.

MB: So that give her her independence.

INTERVIEWEE: So it's been continuously in your family since 1938.

MB: Yes. 1938.

INTERVIEWEE: Fantastic.

PR: And she likes it there doesn't she? She's happy there.

MB: Well she's happy there because it's close to work. She can walk to work under ten minutes. So that shortens the working day sort of thing and I think if it happened with work, if it closed down she'd probably move you know. But it's not an ideal place is it?

PR: Well no. Harehills is a different place altogether now.

MB: But it's still nice, the street's still a nice street you know. It's quite tidy.

PR: Yes.

INTERVIEWEE: Very good. So I suppose just before we kind of move on to the more detailed questions, there's a few more, I mean I don't know if you just wanted to kind of talk me through some of your photographs?

PR: I don't think there's much I can tell you about them.

INTERVIEWEE: So in this one here, that's mainly looking at the next door neighbour's property, but the baby is [your niece] you said?

PR: That's right. But this is what I wanted to show you. That was the toilet there. The door was down there. They've, when they put the bathrooms in, they filled in the stairs and flattened it you know so you could walk from one house to another.

INTERVIEWEE: Was it the Council that did that?

PR: No it must have been the Lodge mustn't it?

MB: Yes.

INTERVIEWEE: So who were the Lodge?

PR: Odd Fellows.

MB: Was it the Odd Fellows? Like Masons, you used to get groups of people and they'd buy a block of houses and rent them all off. I presume they had the money I don't know.

INTERVIEWEE: So it was just like a property agent really, like a landlord?

MB: Yes, what they have now they have the not sheltered accommodation, they have the, they have associations. Housing association, you know, that kind of thing.

INTERVIEWEE: Yes, okay.

MB: They were private individuals putting a load of money and you know. Rented for years you know.

PR: I have, when my dad put me in the Lodge, I think it was two pounds some a week, and if any of these houses came up, you'd a better chance of getting them because they were Lodge houses.

INTERVIEWEE: Oh, okay.

PR: So when I got the house in the next street, it was the man who was in the Lodge, he used to collect the rent from my mum and dad and he were moving to Halifax to work and I'd gone back home to live with my mum and dad and he said 'I just wondered if Pat wanted to rent my house.' So I went and had a look and said yes and that were it. That's how I moved in next street.

INTERVIEWEE: But you had to pay almost like club money was it to-

PR: No, no. Well no, what had happened he said 'The only thing is, I've put a fitted wardrobe in the attic, you know where the space was, and he said "Wood cost me £30," so it was like key money. My mam used to call it key money didn't she?

INTERVIEWEE: Yes.

PR: Like a bit of a bribe.

MB: Yes well we paid key money. We got one, you see when we first got married, house came up in Seaforth road, back-to-back. So I saw the agent and he said 'Oh yes when the key comes in I'll let you know.' Of course he never came back to us so my mother says 'He wants some key money.' I said 'What do you mean?' I didn't know what she meant, so she give me £25 or £50, would be 25 I think, she said 'Put it in an envelope and then go ask him if he's got key and if he hasn't just put the envelope on the desk and don't say owt.' So I thought, a bit dodgy, but anyway I did it, he didn't have it so I put it in the envelope and I said 'Well let us know if it comes in,' and he rang up about 10 minutes after you know. 'It's just come in,' you know. Yes, but I didn't know. I'd never heard of it.

INTERVIEWEE: So it was basically just like a bribe, it wasn't like a refundable deposit or anything like that?

MB: No, it was key money.

INTERVIEWEE: Right, gosh, okay.

PR: And actually, you were glad to get it, you know if it was a decent house, you were glad to get it.

MB: The perk for him like.

PR: Yes.

INTERVIEWEE: That's interesting. I've never heard of that before.

MB: Because I mean yes, they call it key money so it must have been accepted.

INTERVIEWEE: Yes. Gosh. That's really interesting.

MB: That were his bung.

INTERVIEWEE: Yes, right. Very good. So, and then just before we kind of move on then, so did your parents work while they lived in that house and while you were children?

MB: Did they work?

INTERVIEWEE: Yes. What they do?

MB: Yes my mother, a seamstress wasn't she?

PR: Yes she worked in a men's tailoring factory.

MB: Virtually a sweatshop wasn't it? I suppose that's what you'd call it now.

PR: Well-

MB: Golinski's on Regent Road.

PR: Regent Road yes. But she loved it. She loved it.

MB: Oh yes, yes.

INTERVIEWEE: And did she do that part time or full time?

MB: She worked while four o'clock didn't she?

PR: She worked while four o'clock but she didn't start working until I was nine. And then she went to work and then she carried on working. My dad were in the army from 1939 to '45. And when he came home, I don't know whether, did he go and work with that friend of his?

MB: He worked for Roy Brownbridge.

PR: Roy Brownbridge.

MB: He was a joiner, he was a joiner. And then he got a job at Burtons didn't he?

PR: Yes.

MB: Maintenance.

PR: Yes, so he'd always, they'd always worked. Yes.

INTERVIEWEE: Very good, right okay. What I'll do, I'll move on to the house and the garden and obviously you listed out the various rooms in your questionnaire so I thought maybe if you wanted to start with the garden, I mean just kind of going back as early in your memory as you're comfortable with and kind of describe all the garden, you know what the outside of the house looked like and then sort of take me into the house and just kind of walk me through it, describe the rooms, the features, furniture, you know anything that was in there really.

PR: Right.

MB: Well it was only a small garden wasn't it at the front?

PR: Yes. It was.

MB: But the side bit was a yard, it wasn't really a garden was it? In fact my Uncle John used to keep chickens in there didn't he? During the war.

PR: Yes he did.

MB: For the eggs you know.

INTERVIEWEE: Do you know why, was it just, did that land kind of automatically come with all of those end houses because obviously your garden was a lot larger?

MB: No was just the one, the only house that had.

INTERVIEWEE: They didn't have it on all the ends of the streets?

PR: Yes, Mrs Salmon who lived at the back of my mam had that. She had one because, I think her husband built two garages and they got cars later on, there were two cars in there.

INTERVIEWEE: Yes.

MB: But it was just, it was just like a play area really wasn't it?

PR: Well it was. Do you remember when he built a caravan?

MB: Yes he built, he made a caravan. He got the chassis welded up and all that and built it all up and he built it in there and built like a temporary cover with a sheet over didn't he to work under? And then eventually when the caravan was finished he covered it all in, and made a garage. And I used it as a workshop eventually.

INTERVIEWEE: And that's the one that we saw in those photographs? The timber one.

MB: Yes. I know he made a caravan, took it to Morecambe didn't we. It was there for about 10 year.

PR: Yes.

INTERVIEWEE: Fantastic.

PR: Yes, it was lovely.

INTERVIEWEE: Yes and then I mean, what was it like, I mean did you have a path, or a gate or garden wall? What else was in there?

MB: The front garden was always tidy wasn't it? It was only small.

PR: Yes it was, there was a small gate, I remember that gate that my dad made. It was like a sunrise.

MB: Yes it's in one of those photographs.

PR: And it was, it was just grass wasn't it?

MB: Yes both sides.

PR: Yes just grass.

MB: But the side one was always, it was never, it's a garden now, [my daughter] made it into a garden but it was never like that before.

PR: It was just soil wasn't it?

MB: Well all the kids in the street used to play in it. You know.

PR: Yes they did. Yes. People used to walk their dogs.

MB: We were the only one with a garden really. All the rest were just little front gardens.

PR: Yes.

MB: And cobbled street wasn't it, all the streets were cobbled then.

INTERVIEWEE: And what was it like in your garden? Was that like a stone one?

MB: Concrete. Just a narrow path.

PR: Concrete. And then there were garages at the side of that spare land at the side of my mam and dad's. There were garages there weren't there?

MB: There was, but they were level. You know now where [my daughter's], that garden is at the side, it drops down about 10 foot to the club yard?

PR: Oh yes, yes.

PR: Well it was level before.

MB: It used to come up level and there was some garages, wooden garages, and they pulled them all down and then they extended of the club so they excavated it all away and built that big retaining wall.

PR: Oh right.

MB: Totally different now.

INTERVIEWEE: That's interesting.

PR: Yes.



MB: And that, the club yard used to be all grass and they used to have a bull terrier used to let it roam around and if you kicked your ball over the fence into the club yard you had to see where the dog was and then rush in and get your ball and you go in and its ears would prick up and you'd be off. You'd to race the dog to get out you know. Vicious.

INTERVIEWEE: Goodness.

MB: He was like that Muttley you know. I'm sure it was laughing when it was coming out.

PR: Isn't it funny what you remember?

INTERVIEWEE: So obviously you mentioned on the photograph that there was this toilet in the basement area. So there were steps down to that were there?

PR: Yes, I don't know whether there were three or four small steps, just enough for you to walk down. And then the toilet was there, it was under the, that was the kitchen.

MB: Under the kitchen.

INTERVIEWEE: Yes.

PR: So [my niece's] kitchen was there. So it wasn't the kitchen actually.

INTERVIEWEE: And did you have like a door and window? What was it like?

PR: It had like just a little wooden window-

MB: A small narrow window, yes.

PR: Yes small window.

MB: Single window in the middle and they more or less looked after it between both neighbours didn't they?

PR: Yes. Took it in turns at keeping it clean.

INTERVIEWEE: And what was it like? Was there a basin as well?

PR: No, just the toilet. Just the toilet. It was cold in winter wasn't it?

MB: Yes. It was a proper toilet wasn't it. Whereas my Auntie Louis lived two streets away and theirs was like a plank wasn't it?

INTERVIEWEE: Oh really?

MB: It was a board with a hole in.

PR: Yes it was.

INTERVIEWEE: Was that in one of the ■■■■■■■■■■ then or the ■■■■■■■■■■?

MB: ■■■■■■■■■■.

PR: That was in ■■■■■■■■■■■■■■■■■■■■.

MB: ■■■■■■■■■■■■■■■■■■■■, yes.

INTERVIEWEE: Gosh.

MB: That was a board, it was quite comfortable actually. It was better than the toilet, it was warmer. Because I used to spend a lot of time round there with my cousin who was more or less the same age you know, and I used to go round there for school dinners. Rather than have school dinners I would go to my Auntie Louis's and have dinner there.

PR: So did I when I was at school.

MB: You go there as well?

PR: She fed us all yes. Well she didn't work.

MB: They'd got four kids hadn't they?

PR: Yes they'd got kids and he'd a good job so I don't think she had to work. But she did sewing at home didn't she?

MB: Yes she did.

PR: She did sewing at home. That was what she did. They were both seamstresses.

PR: Yes.

MB: There was a lot of that wasn't there? Sheila's mother used to do, take sewing in at home.

PR: Yes.

MB: On a machine you know. Sew pockets or whatever they used to do on it.

PR: Yes.

INTERVIEWEE: Yes, that's good.

MB: All that, all the tailoring and all that just died off so all that work, like a cottage industry really, it all just died away.

PR: Yes.

INTERVIEWEE: So was there a light in the toilet?

PR: No, there wasn't.

MB: No, candle, you had a candle.

INTERVIEWEE: Right okay, gosh.

PR: It was a bit drab in winter.

MB: So was the attic wasn't it, Jesus.

PR: Oh yes.

MB: And Pat slept in the attic and then when she got married I moved in the attic and we had a conversion done then. They made the little bedroom into a bathroom. But the attic, there used to be ice on the window.

PR: It was freezing yes, freezing.

MB: Bloody hell.

PR: Well there was no heating.

MB: No, no heating.

PR: I mean there was a little, in the bedroom there was a little fireplace, just a little grate.

INTERVIEWEE: Is this in the attic bedroom?

MB: No, main bedroom.

PR: No, this is in the main bedroom.

INTERVIEWEE: Right, okay.

MB: And I only remember that once, I think it was, I bet it was '47, you know when it was a real bad winter. And I remember them taking you know ashes out of the fire to take upstairs and put them in the bedroom fireplace and lighting a fire there. And taking the oven plate out of the oven and putting it in bed in a blanket.

PR: Putting it in a blanket yes. Putting a pot towel around it and putting it in bed.

INTERVIEWEE: Gosh.

MB: Good old days.

PR: And I remember, you know when coal was scarce, somebody must have told my mother you could put a jam jar on the fire.

MB: Did they?

PR: Yes, and it would melt and it was hot. Well I daren't stay in the room.

MB: Thought it was going to blow up.

PR: She put this bottle in, hidden behind table. I daren't stay in the room.

MB: Did it melt?

PR: Eventually but it took a long while.

MB: And then my dad used to make coal bricks. The coal cellar where, the side of the toilet there was a coal grate. You used to tip all the coal in, and you get a load of dust at the bottom and my dad used to get cement and mix it with the coal dust and make an egg. And it used to dry solid you know. And he burnt them.

PR: I think they had to do all sorts of things didn't they you know.

MB: And Sheila's grandad, he was a real tight arse. 'This is what you want to do when you get married,' marriage tips, 'whitewash your coal. It burns a lot slower.' I said 'Oh really, I'll remember that.' Whitewash all the coal!

INTERVIEWEE: Oh dear.

MB: The same bloke give me five for buying tips at Christmas. Tips.

INTERVIEWEE: Oh no, gosh. Since we're talking about the coal cellar did you want to try and describe what that was like to me? What was the floor like? The door?

PR: Well it was just concrete and you went down the cellar steps which were, they were a bit weird weren't they.

MB: Yes we used to sit on the cellar steps during the war.

PR: Yes we did.

INTERVIEWEE: This is the steps inside the house?

MB: Yes. When the sirens went off. When the sirens were going, air raid sirens. And you remember that, there were a candleholder and my dad must have screwed it on the side of the, side of the boarding.

PR: Oh yes.

MB: And when you lit it, it was like an arm with the candle in and you pulled it out and lit it and when the sirens went and used to sit on the cellar steps, my mother, you must have been there as well, with this candle just sat while the sirens stopped.

INTERVIEWEE: Oh dear.

MB: I mean I don't know why because if bedroom steps had collapsed we would have been crushed.

PR: We would wouldn't we? We would have been worse off sat there.

INTERVIEWEE: Oh dear gosh.

MB: And when you pull this holder out, the candle burning, it used to leave a burn mark on t' whitewash.

INTERVIEWEE: Oh did it?

MB: Oh yes.

PR: Yes.

MB: And it was there for years that burn. And then when I go to [my daughter's] even now when I go in the cellar I think I'd be sitting on it.

PR: Funny isn't it, brings back memories.

INTERVIEWEE: So I mean, when the coal man used bring all the coal, I mean was the room completely full or was it just a few bags?

MB: No you'd probably get six bags off his back and he'd tip them down. But there was always a fellow with the coal, make sure they're full bags.

MB: Because if there could be nobody there like.

PR: Nobody there to make it-

MB: To check you know.

PR: Yes they used to just take the, well it was slot into the wall wasn't it you know.

MB: Yes grate. Yes and just tip it down the chute.

PR: And they'd tip it in. I remember my grandma's in there, they used to put the coal, there was a grate on the path.

INTERVIEWEE: In Beckett Street East?

PR: Yes. They used to put the coal, take the lid off there, take the grate off-

MB: Tip it down-

PR: And tip it down.

MB: Through the path.

INTERVIEWEE: Oh right.

PR: But it must have been filthy because that's where they lived down there.

MB: They lived in the kitchen. Yes. And there was a door on where coal was. There must have been dust everywhere you know.

INTERVIEWEE: Plumbing through the gaps, yes.

PR: Yes there must have been.



INTERVIEWEE: So did you have a sink or anything like that down there?

MB: No. No it was really, it was just to get house above the water level that's all you know.

INTERVIEWEE: So you didn't, there was no set pot. Was that in the scullery?

MB: There was a set pot in the kitchen originally wasn't there?

PR: There was yes.

MB: And a boiler. Like a galvanised boiler.

PR: Yes.

MB: And a gas ring underneath it. But that was very early on. I can remember that.

PR: No I don't remember that, really.

MB: Don't you?

PR: No.

MB: I definitely remember it in Sheila's house in Bexley, in the Bexleys. I might be mistaken there.

PR: No I think, there were a chimney because I think my dad took it out.

MB: Yes he did eventually. When it was made into a bathroom. I took it out in the bathroom. But that was a set pot chimney wasn't it?

PR: Yes.

MB: So there must have been one there originally. Yes.

PR: But I mean there's no fridge freezer or owt like that had they?

MB: No, you had a meat safe didn't you?

PR: Yes.

MB: Oh that was in the cellar yes. A meat safe.

INTERVIEWEE: What was that like?

MB: Just like a-



PR: Square box.

MB: It was a box with a fine mesh, so air could get through it but flies couldn't get in and you just put your meat in there. It was cool in the cellar.

INTERVIEWEE: So were there shelves down there then that you would put-

PR: No it was just like a stone wall wasn't it? Was it just like a stone slab?

MB: Erm, I can't remember that. When we moved into Austhorpe Road there was a big stone slab there and a lot of cellars had slabs and you just put meat safes on and stuff like that.

INTERVIEWEE: Like a slab like a stone shelf?

MB: Like a concrete shelf, a stone slab usually about 3 inches thick. Various sizes and you put milk and stuff like that on.

PR: Like a cooling thing.

INTERVIEWEE: Okay, yes.

MB: Yes but a meat safe, everybody had a meat safe.

INTERVIEWEE: Yes.

MB: To keep flies off.

INTERVIEWEE: Okay.

PR: Yes. I think we had, didn't we have when you opened the kitchen door didn't we have a shelf and it'd probably be on there?

INTERVIEWEE: Do you mean in the kitchen or on the stairs?

PR: On the cellar steps.

MB: Well when we got really posh we got a kitchenette didn't we?

PR: Yes.

MB: You know like a unit with a drop-down thing and everybody had them.

INTERVIEWEE: Would that have been about forties, fifties?

MB: Yes.

PR: Yes.

INTERVIEWEE: But before that you had this shelf on the steps?

PR: Yes, they used to stand the milk didn't they on the cellar steps.

MB: Yes. Because you couldn't be bothered going downstairs.

PR: Yes. Well I'd have been up and down a lot because I was mashing tea all the time.

MB: Well I can't remember owt else about the house. It was just a living room. When you went straight in to the living room and we had a piano of course.

INTERVIEWEE: Oh did you? Right okay.

MB: Yes.

INTERVIEWEE: So do you want to tell me where all your furniture was then in that room?

MB: No. Well we used to play on my dad for pomming on the piano.

PR: Yes you did. He used to just-

MB: 'Do you have to pom on that thing?'

MB: He wasn't actually Liberace. It was him, it was my dad.

PR: He used to try and he could get a tune out of it but-

MB: He sort of wasn't a pianist.

PR: But yes, we didn't have a lot of room when you come to think because-

MB: No there wasn't.

PR: It was an upright piano-

MB: Then a settee.

PR: And that big square table.

PR: Dining table yes.

PR: With big bulbous legs.

INTERVIEWEE: So where was it all sort of positioned in the room?

MB: Dining table was in the bay wasn't it?

PR: Yes.

MB: The settee was, the piano was-

PR: Well we didn't have a telly.

MB: No, no telly.

INTERVIEWEE: How many chairs did you have with the dining table?

MB: Just-

PR: I think we'd two.

MB: We have two?

PR: I don't think we had four. I don't think we'd room for four.

MB: No.

PR: Because piano was there and table-

MB: Yes, there were sort of wooden chairs, dining table but I think there was only one chair was in there, the settee.

PR: Yes I think so. And then there were the fire so they weren't very big rooms.

INTERVIEWEE: So was the piano on the wall that backed onto the scullery?

PR: Yes.

MB: Yes, on that wall. But at the end was a small gap and then the settee facing the fireplace.

INTERVIEWEE: Was that for two people that settee?

MB: Well for three maybe.

PR: Whoever could get on it.

MB: Whoever got there first.

PR: Yes.

MB: Yes, and when it were coal fire, because it was red-hot at the front, and it was freezing behind wasn't it?

PR: Yes. I used to like it in winter when my dad were in army my mam used to turn the light off and poke fire, get it going a nice glow and she used to put *The man in black* on.

MB: Yes, on the radio.

PR: And it were on the radio and he used to tell all these spooky stories, frightened us to death.

INTERVIEWEE: And where did you keep the radio?

MB: It was in the left-hand corner.

PR: That's right, yes.

INTERVIEWEE: At the back of the house?

MB: If you're looking at the fireplace it would be the corner.

PR: Yes.

MB: I think eventually my dad built like a unit didn't he?

PR: Yes.

MB: The radio were there.

INTERVIEWEE: And you said originally it was Yorkist range in that house? So what did that look like?

MB: It was a big black horrible thing. Like it had an oven to one side.

PR: Yes, your grate and your fire and then you'd an oven, a big oven at the side.

MB: And you could open something and flames went under the oven. It was a weird thing wasn't it. But everybody had them didn't they because that were the main source of heating and cooking and everything weren't it?

PR: Yes.

INTERVIEWEE: And is that what your family used as well when they moved?

PR: Well yes, that's what they used and then-

MB: Well they had some sort of grille you put the kettle on didn't you. You put the kettle on, semi boiling on-

PR: On t'fire.

INTERVIEWEE: And did it have like a surround as well?

MB: Yes, big surround yes.

INTERVIEWEE: What was the surround like?

MB: I think it, I think were plain weren't it? I mean some of these fancy houses with really big ornate things but it was very plain wasn't it?

PR: Yes I think it was, wasn't it, didn't it have a shelf? A wooden shelf?

MB: I think so yes, yes.

PR: Because I know my mum used to smoke and she used to get a bit irritable when she lost, when she hadn't any cigs so now and again I used to take a cigarette out of her packet and I used to put it on top of this shelf.

INTERVIEWEE: Okay.

PR: Put it on top of the fire on t'shelf. And they were like a gap at t'back and I used to put them down there. And then when she hadn't any used to go rooting for them and give her the cigs. Of course she got used to that.

MB: Did she give you a clip then? For pinching her fags, yes.

INTERVIEWEE: Gosh, yes. So that was cooking when you first moved in there.

PR: It was when we first moved in and then they modernised them didn't they? And put tiled fireplaces in.

MB: Tiled fireplaces, yes. They still had a bath in the kitchen.

INTERVIEWEE: When would the fireplace have been changed?

MB: When was it?

INTERVIEWEE: When did you put the tiled fireplace in?

MB: Fifties was it?

PR: I think so yes.

MB: It was sort of, everybody was having, at that time weren't they?

PR: Yes.

MB: I can't remember the date of it but it would be early fifties.

PR: They probably had the fireplaces in and then we got cookers instead of doing it on the range you got cookers so it probably would have been in the fifties.

MB: Yes. And then the craze was flushing doors wasn't it? All the doors were panelled and then they started flushing doors, hardboard, flush doors.

INTERVIEWEE: What were the original handles like on the doors?

MB: Knobs weren't they?

PR: Just doorknobs yes.

MB: And half, the panelled doors had like bolection moulds on them so they used to knock all the edges off them to get the hardboard back.

INTERVIEWEE: Right.

MB: It was a shame really because afterwards they stripped all the doors down and they will, they were goose really because they were all knocked-

PR: They'd taken all of the moulds off. But you see at the time, they think oh it's easy don't they?

MB: It was modern wasn't it?

PR: It's modern. But they'd no character then had they?

MB: No.

PR: The old ones had character.

INTERVIEWEE: What other features did you have in the rooms, like a ceiling rose and a cornice?

MB: Yes, ceiling rose and a cornice. Just in main living room. And that was it really.

INTERVIEWEE: And I've seen the original skirting boards in that room as well.

MB: Skirting boards yes. They were probably about 7 inches skirting boards.

PR: Yes. They were. They were pretty tall weren't they?

MB: But everywhere has them. The kitchen didn't have any skirting boards at all I don't think.

PR: No.

MB: Bedrooms did. Or the big bedroom did, I'm not sure about the little bedroom, I don't think it did. And the attic didn't, no. No they were pretty basic rooms.

INTERVIEWEE: Do you want to just describe the windows to me as well because I've seen a little snippet of them-

MB: Leaded. Leaded sash windows weren't they?

PR: Yes. Yes.

MB: My mother used to get out, lift the bottom of the sash up, sit out on the thing and then pull it down and clean the windows.

INTERVIEWEE: Oh my goodness.

MB: Upstairs as well.

MB: Yes, oh yes. She got trapped one day I remember. Were you there then?

PR: She couldn't get out?

MB: Kitchen window yes. She was stood on the kitchen sink I think doing the windows and the sash cord broke and trapped her hands, went down and trapped her hands stuck in the window. I think one of the neighbours came in and got her out.

PR: Yes.

MB: It's a wonder it didn't take her hand.

PR: It is yes.

INTERVIEWEE: Gosh that's dangerous isn't it?

MB: Yes I remember that. She was screaming.

PR: She would be if it had gone on her fingers.

INTERVIEWEE: So then, although it was leaded, it wasn't coloured glass was it? It was just clear glass?

MB: No. Just, they used to have people going round and they would lead them in situ. You know they could do it there.

INTERVIEWEE: Oh right, wasn't-

MB: Stick it on.

INTERVIEWEE: Oh it was just stuck on lead? Oh, right okay.

MB: In fact you could buy it. My dad did some himself.

PR: Yes I think you did.

MB: You could buy it in rolls and it had like an adhesive on.

INTERVIEWEE: Right, okay.

MB: And you just made patterns, chalked your pattern and then rolled it down.

INTERVIEWEE: Okay. What kind of year did that happen then?

MB: Well they were just plain before that and then they had them leaded. I don't know if he had them leaded or whether my dad did them all or not. I can't remember.

PR: I think somebody came round and did them. And I think I was still living at home.

MB: Oh right yes. So yes, there were people going round doing it because that was craze you know, the windows.

INTERVIEWEE: Because they were quite geometric designs weren't they?



MB: They were?

INTERVIEWEE: Geometric designs. Quite straight lines. They weren't like floral?

MB: Oh yes, fancy patterns, they did all sorts yes.

INTERVIEWEE: Oh did they?

MB: Oh yes, you could pick your pattern you know.

INTERVIEWEE: Okay.

MB: I mean some of them sort of diamond leaded but most were fancy patterns weren't they?

PR: Yes. Yes.

PR: Anything to modernise.

INTERVIEWEE: Yes. Yes. Lovely.

MB: Well there were different crazes weren't there?

INTERVIEWEE: You had stained-glass above the door didn't you? The main, the entrance door?

MB: Yes. It was a panelled door on the outside wasn't it? They all used to scumble them.

INTERVIEWEE: What's that?

MB: They painted them like an undercoat and then they went over with like a brown scumble.

INTERVIEWEE: Oh, like a faux woodgrain?

MB: You had a pattern, and you went down with it and created a wood effect.

INTERVIEWEE: Okay.

MB: Like a woodgrain effect.

INTERVIEWEE: So when did that happen then?

MB: And then you'd varnish it over the top.

MB: That would have been in the fifties again you know. Eventually again I think my dad flushed that.

INTERVIEWEE: Right.

PR: He did yes.

MB: He flushed the door yes.

INTERVIEWEE: So what were they like originally then before they were scumbled?

MB: That's how they were done.

INTERVIEWEE: Oh that's how they were originally?

MB: Yes, yes. Yes.

INTERVIEWEE: Oh right, okay.

MB: Even the inside woodwork was all scumbled.

INTERVIEWEE: So that's how the house was built?

MB: Yes.

INTERVIEWEE: Okay.

MB: That was a standard finish wasn't it?

PR: Yes.

MB: It made it look like it was all fancy panelled wood, but was just paint that did it you know. It was clever actually.

PR: Yes it was wasn't it.

MB: My Uncle Jack used to do it.

PR: Yes.

INTERVIEWEE: Okay. And then what was your floor like?

PR: Well that was a carpet wasn't it?

MB: Carpet and clipped rug. You used to get clipped rugs.

INTERVIEWEE: Is that like a rag rug?

PR: Yes. You used to, my mother used to have us doing that in winter.

MB: With a big frame with canvas on it.

PR: We used to sit there-

MB: And you'd cut these clippings about that big from-

PR: Old coats and things like that.

MB: You had like a little bobbin thing didn't you?

PR: Yes and it had like a little hook on it and you used to stick it in and pull it through.

MB: Knotted it or something, knotted it.

PR: Yes but my mum got fed up of doing it with this needle so she cut all these lengths and laid them out and she sewed on the sewing machine, sewed them all and then turned them over and did the same again and she put that many on that she couldn't lift it up to shake it. So I think that went to the rag man before long. She couldn't lift it up.

INTERVIEWEE: So how big was this rug do you think?

PR: It was just for the hearth. You know just a little, just a little square.

PR: 6 x 3 or something like that.

INTERVIEWEE: What was the actual hearth like itself?

MB: It had like a surround didn't it? Like a small surround?

PR: Yes, like a little, what you used to call a fender. And that were like, and then you used to have-

MB: Tiled, was it tiled on the bottom?

PR: Yes.

MB: Because stuff falling out of the fire.

INTERVIEWEE: So was it tiled when you had a tiled fireplace in or was that from when you had the range?

MB: No, they all ripped everything out.

INTERVIEWEE: Right.

MB: They put the tiled fireplace on which had a hearth as well and they just made everything up, you know. There was a massive hole where the ranges were.

INTERVIEWEE: But the range had had this tiled hearth as well?

MB: Yes.

INTERVIEWEE: And what was the fender like? Was it wood and metal?

MB: Well they're usually, they're usually wood with like a brass covering on them. You get them and some are really ornate but it was pretty plain wasn't it, we had?

PR: Yes.

MB: Just around.

PR: It depends how posh you were. How much money you had.

MB: Yes.

PR: Yes.

INTERVIEWEE: And then what about curtains?

MB: Well they always had-

PR: Nets.

MB: They had like a red velvet, red velvet curtain in front of the door to stop the draught.

MB: Right, okay.

MB: On a rod.

PR: On a pole.

MB: But I can't remember the main curtain. Were they red velvet as well? Can't remember.

PR: I can't remember the curtains. But I know they used to have nets up.

MB: Yes. They usually had sort of heavier curtains in winter just for the cold really you know. But I can't remember them. Can't remember.

INTERVIEWEE: And were the nets over the whole window or just the bottom half of the sash?

PR: Just the bottom half.

MB: Just bottom weren't they?

PR: Yes. Yes, just to stop people looking in I think.

INTERVIEWEE: Yes.

PR: So you could go twitching behind the curtains.

INTERVIEWEE: And then, so you mentioned before the scullery, and so the bath was in the scullery. So what did that look like?

MB: It was just an iron, cast-iron bath with a wooden top on it.

PR: It didn't, didn't it fasten up?

MB: And it usually, the wooden top was usually fastened to the wall and you just lifted it up and it had a turn bolt but it was always, you used it as a worktop.

INTERVIEWEE: So was the bath part with the actual tub and the legs exposed in that room?

PR: Yes.

MB: Yes, it was just-

PR: I don't remember getting a bath. I must have. Can you?

MB: I don't but I remember it being there yes. No I can't actually.

PR: Where did we get a bath then? I know when you were little they-

MB: They put me in the sink.

PR: Yes, my mum used to put you in the sink when you were little.

INTERVIEWEE: What was the sink like?

PR: A big square pot one, a white pot one.

MB: A Belfast sort of thing you know.

PR: Like about that deep.

INTERVIEWEE: A foot deep.

PR: Yes. So she maybe put me in there. Probably.

INTERVIEWEE: Until you were 18!

PR: Well she drew the curtains.

MB: I suppose it was such a faff heating water up for the bath weren't it. You'd have to heat it up on the stove.

INTERVIEWEE: So you didn't have a hot tap?

MB: No, don't think so.

PR: I don't think it did, no.

MB: We didn't have an immersion until they did the conversion.

INTERVIEWEE: Right. So how did you get hot water then. Did you have a back boiler or anything like that?

MB: No I think there was a boiler in the kitchen was? Before the kettle? I can't remember.

PR: Well didn't they, that range that we had, didn't that have a back boiler?

MB: Erm, no because there was no tap on there was there? Nowt like that.

PR: No.

INTERVIEWEE: It wasn't piped through to the scullery?

MB: No, no.

PR: Don't think so.

MB: But most of the back-to-backs had these galvanised boilers where they used to boil the clothes didn't they?

PR: Yes.

MB: Or a set pot originally.

PR: Yes.

MB: So I think that's probably why they didn't get a lot of baths because it was such a faff filling them.

PR: Yes.

MB: Plus all the worktop would have been covered in kitchen stuff wouldn't it?

PR: Well yes.

INTERVIEWEE: So that was like your main worktop really in the kitchen?

MB: Yes.

PR: Yes. Because I mean they weren't very big were they? It was just like a little galley kitchen wasn't it?

MB: Yes.

INTERVIEWEE: And did you have cupboard storage or shelves or things in there?

PR: Where the bath was, there behind the kitchen door, there was a cupboard there.

MB: That will have been in from new won't it?

INTERVIEWEE: So it backed onto the cellar steps?

PR: Yes.

MB: Yes, that had cupboard doors didn't it.

PR: That's right.

INTERVIEWEE: So was there a gap between that and the bath then?

MB: Yes, the bath was freestanding wasn't it?

PR: Yes. So you must have been able to get to the bottom cupboard.

MB: There wouldn't have been a lot of room there would there?

PR: No there wouldn't. No. No.

INTERVIEWEE: And then the others, they obviously had a set pot at one point, a Belfast sink and then you said a cooker at a later stage, later on, once you had the fireplace.

MB: Yes. There must have been a cooker mustn't there?

PR: Yes I remember the sink near the kitchen door and t'cooker were at the far side. That's all, that's how wide it was, sink-

MB: The cooker in the corner.

PR: The sink and drainer, and then the cooker in the corner.

INTERVIEWEE: Oh so it was kind of by the window?

PR: Yes.

INTERVIEWEE: So it was just the three.

PR: Yes.

INTERVIEWEE: Right okay.

PR: Very tiny.

INTERVIEWEE: Yes.

MB: But at that time, you know there were no units like where [my daughter's] got units now, there was nothing there.

INTERVIEWEE: Right okay.

MB: Because you needed that space to get round didn't you? It was very tight wasn't it, not a lot of room at all.

PR: No. No there weren't.

INTERVIEWEE: And what was the floor like in there?

PR: I think they'd just Lino down didn't they?

INTERVIEWEE: But you didn't have Lino under your rug in the living room?



PR: No, must have had carpet, did we?

MB: Where?

INTERVIEWEE: You had your rug?

PR: Living room.

MB: Yes they'd be carpet.

PR: Did we have a carpet?

INTERVIEWEE: Was it just straight on the floorboards?

MB: Yes, there were carpet yes. There was a carpet when my mother was in there yes. But I mean we're going back sort of-

PR: When we were young.

MB: When we were young. So-

INTERVIEWEE: It wouldn't have been like a wall-to-wall carpet?

MB: No, it wouldn't have been then, but it would have been eventually. But it would have been then.

PR: No.

MB: It would be Lino. Lino with a square.

INTERVIEWEE: Yes. And then did you have curtains or anything in the scullery?

PR: Yes, there'd have been a small curtain, a net curtain at the bottom.

INTERVIEWEE: Right, okay yes. And then do you want to take me up the stairs? What was that like?

PR: Well there were thirteen stairs going up to the bedroom.

MB: Winders.

PR: Went round, yes went round.

MB: Which were a nightmare for getting furniture up and down.

PR: It was yes.

MB: Beds or owt like that.

INTERVIEWEE: Gosh yes.

MB: Especially a double bed. And then, because then we had the bathroom done and so the small bedroom would have been the bathroom. This was after you'd gone.

INTERVIEWEE: So what was it like when it was a bedroom? Was that your bedroom?

MB: Yes. Yes that's right it was my bedroom. It was just a small box room. It was probably like 9' x 6, 7 foot. Enough to get a single bed in and probably a chest of drawers. And that would have been about it. And the main bedroom, double bed and a fireplace, small fireplace, only tiny.

INTERVIEWEE: What did that look like?

MB: Cast-iron.

PR: Metal wasn't it?

MB: Cast-iron with a shelf on. It was only really narrow.

INTERVIEWEE: And was that used?

PR: Not a lot.

MB: No. I remember it once.

INTERVIEWEE: I remember it once. I think one of us was poorly.

MB: Yes I seem to remember being in bed yes. It might have been '47 in that bad winter because it was a bad winter wasn't it.

PR: Yes.

MB: Apart from that I can't ever remember it ever being used. I think my dad boarded it in afterwards.

INTERVIEWEE: Right, okay.

PR: But when I moved into Florence Grove I boarded that up.



PR: Well at first it was yes, yes. People would give you things and you were grateful for it. But then, Symonds had a shop on Harehills Lane.

MB: And you could get stuff on tick couldn't you there?

PR: Yes you could go in there and if you were good customers, you could go in and if there was anything that you saw, he'd let you bring it home and then you had a book and we used to go in, I used to go in, because I worked at Burtons, and when I finished work on Friday I used to go into Symonds and pay ten shillings and he'd, yes, I once went in before Christmas and I said 'Oh that's lovely,' you know half-moon rugs. My mam, Auntie Louis and myself, we all used to get a rug for Christmas and I went in and I said 'Oh that rug looks lovely.' It were right tempting. So he said 'Well take it if you want it.' I said 'Oh no, no I owe too much.' He said 'Do you want it?' I said 'Well I'd like it.' So he rolled it up and shoved it under my arm. He said, so that's what they used to do but then they brought a law in that you'd have to have a contract, that you'd got to say you were going to pay for it in so many months and all this carry on and he said 'I can't do with that,' so he packed it in. And went to live in Spain.

INTERVIEWEE: Did he?

PR: Yes. Yes.

MB: You used to do that with Burtons didn't you? Burtons, you'd get a suit. Pay five bob a week.

PR: Yes, yes.

MB: Go in and get suits, shirts, anything, shoes. It was right good that.

PR: It was, it was a good firm to work for as well.

INTERVIEWEE: Yes.

MB: So where are we now, the bedrooms?

INTERVIEWEE: Yes the bedrooms so is there anything else in your parents' room that you can think of?

MB: Not really.

INTERVIEWEE: What kind of covers and things did you all have on the beds if it was quite cold?

MB: Well there were no duvets were there then?

PR: No there weren't no.

MB: It was just eiderdown you know.

PR: Yes it would be eiderdown or-

MB: And a cover over that.

PR: Yes, what do they call them that were right soft? It would be just like a throw but it were-

INTERVIEWEE: Like a bedspread?

PR: A bedspread yes.

MB: Yes, you'd get right ornate couldn't you?

PR: Yes, Candlewick.

MB: Candlewick, yes that's right.

PR: Candlewick they used to call them. And yes, everybody had them. Yes.

INTERVIEWEE: Yes.

PR: And that's about it really. There were nothing in-

PR: There were nowt fancy about it.

INTERVIEWEE: Right okay. And do you want to tell me about the attic?

PR: Well it was just, just a plain room wasn't it? It was a long room.

MB: It was the full width of the house yes. With a skylight. Winding staircase.

INTERVIEWEE: What was the skylight like?

MB: It was about three foot by two foot.

PR: Yes it was just like that, it was just like that on roof wasn't it?

INTERVIEWEE: Right.

MB: And a metal bar to shut it.

PR: You'd a metal bar there, and you used to push the metal bar up and fasten it on a, whatever it was, so your window could be opened like that, or like that or like that, with like three different-

INTERVIEWEE: Positions.

MB: Which was good in summer because it was red-hot up there.

PR: But in winter it was freezing.

INTERVIEWEE: Oh dear, gosh. And what did you have on the floor? Was it your bedroom Pat?

PR: Yes, well it must have been Lino.

MB: Yes, you had Lino everywhere and then you just had carpets where you wanted them you know. Squares like.

PR: Yes just near your bed. Just somewhere to walk on.

INTERVIEWEE: So what did you have in there other than the bed?

PR: Well, I remember my dad had a toolbox and I used to, it were black and I used to put a cover on it and I had a mirror stood on it and that was my dressing table.

MB: A toolbox!

PR: Yes, I didn't have, there wasn't much furniture. Just the bed.

INTERVIEWEE: Right, okay. So where did you keep your clothes?

PR: I can't remember.

MB: Where did you keep what?

PR: Your clothes. I didn't have a wardrobe.

MB: You must have had a hanging rail.

PR: I must have, I must have had a wardrobe.

MB: You'd have had a hanging rail wouldn't you?

PR: Probably yes.

MB: I bet my dad made you a hanging rail.

PR: Yes.

MB: Put a curtain across in that recess.

PR: Yes, I think you're right yes.

INTERVIEWEE: Right okay.

PR: Yes, I don't think we could afford a wardrobe.

MB: Well you wouldn't have got one up anyway.

PR: No.

MB: You wouldn't have got one up the attic steps.

PR: No. No you wouldn't would you?

INTERVIEWEE: So just remind me, in that house, was the door to the attic, like sort of near the other bedrooms or was it at the top of the attic stairs?

MB: There wasn't a door originally was there?

PR: No it was open but you'd a little bedroom and your door were there.

INTERVIEWEE: At the bottom of the attic steps?

PR: That's right, it was just opposite the attic steps. I think my dad put a door on there didn't he?

MB: I think he did. I don't think there was one originally.

PR: There wasn't one originally. It was an open door because we used to have a curtain, just have a curtain on it, just to keep the draughts down.

MB: Yes, my dad put that door on.

INTERVIEWEE: Yes, that's interesting. Very good.

PR: So did you live in a back-to-back house?

INTERVIEWEE: I did yes, on Ashton road, just for five years and that's what got me interested in doing all this research.

PR: Oh right yes.

INTERVIEWEE: So I suppose if we just kind of talk about, I know we've talked a little bit about the services but we haven't really talked about electrical services. So did you, what did you have in terms of lighting? I mean was it electric when you first lived there?

PR: It was electric.

MB: Yes.

PR: Yes it was.

MB: But all sockets will have been, there weren't that many sockets. I think they were 15 amp, you know the old round ones with two pins. At one time you used to plug a two-pin adapter into the light if you remember to plug your iron, and use your iron and stuff like that, yes.

INTERVIEWEE: Goodness! Right.

MB: Can you remember that?

PR: Yes I do. Yes.

MB: Your ironing board under the light and then plug it in there.

INTERVIEWEE: Wow.

MB: You did all sorts of things like that.

INTERVIEWEE: And was that from when you first lived in the house that you had those sockets?

MB: Yes.

INTERVIEWEE: Right, okay.

MB: I think it will have been done, it must have been done before they moved in.



INTERVIEWEE: So they were round, but what were they made of?

MB: They were Bakelite, Bakelite yes.

INTERVIEWEE: Okay.

INTERVIEWEE: And they were all like surface sockets, they weren't sunk in the wall. They were just on the skirting board you know and stuff like that.

INTERVIEWEE: And then the light switches were matching were they? Were the light switches matching?

MB: The light switches, they were usually round with a brass cover weren't they?

PR: With a brass cover, round, yes. Just a little knob to switch it.

INTERVIEWEE: Yes.

MB: And there were an immersion. That must have been after the conversion mustn't it? Immersion heater because there was a switch on the cellar head, a Bakelite thing with a big switch on it. The immersion.

PR: Yes there was.

MB: The trouble is you got you know, you're thinking, you can't remember when it was done. You can't remember when these things were upgraded really.

INTERVIEWEE: So like, with like, when you plug the iron into the lights, was that something that you'd always done or was that after you'd got rid of the range?

MB: That was, that was because there were hardly any sockets and the house. The landlords will have put electricity to the lights and all that and sockets but it was just one a room or something like that but eventually you got radios and radiograms and stuff like that and you'd got nowhere to plug it in had you?

INTERVIEWEE: So you never had the flat irons? It was always electric?

MB: Yes, I think we had flat irons yes.

PR: No. We did have a flat iron.

MB: Especially when the old range was there because the flat iron was in the hearth wasn't it?

PR: Yes, yes. You used to spit on the iron to see if it was hot.

INTERVIEWEE: And did you have to have like a coal bucket and poker and things in that room?

MB: Yes, tongs, coal tongs.

PR: Coal tongs yes.

MB: 'Go fetch some more coal.' 'Urgh, do I have to?' You'd go down the cellar, get the coal. 'I fetched it last time.'

PR: 'Is it my turn?' 'Is it my turn, urgh?'

INTERVIEWEE: So, and then and just kind of sort of moving onto, you kind of mentioned that you had these modifications done when you turned the small bedroom into the bathroom. Can you remember what year that was done?

MB: Well it was after that Pat married wasn't it? It was after you moved out? They couldn't do it before.

PR: So it must have been round about fifties because I got married in 1954.

MB: So it's after that.

PR: So it's after that.

MB: It will have been '55, '56.

PR: Yes.

MB: They were having conversions all over the place. Everybody was having them done, although they didn't put a dormer on did they?

PR: No they didn't. Most of the conversions they put bathrooms into the little bedroom, they put a dormer but we didn't get a dormer did we?

INTERVIEWEE: So you just kept your original skylight?

MB: Yes.

INTERVIEWEE: So what was your new bathroom like when they put that in?

MB: Well it was great you know, because everybody could have a bath and it was so convenient. Much better.

INTERVIEWEE: And then what changes did that sort of make in the scullery then?

MB: Well it gave you that more room, you took the bath out and then they got the kitchenette thing didn't they? And put it in that recess, behind cellar steps, and they sort of re-planned all the kitchen. Yes it was a lot better.

PR: Yes it was, more room.

MB: I can't remember, did we have any worktops there?

PR: No.

MB: Just had that kitchenette in there with a drop-down leaf.

INTERVIEWEE: Yes.

MB: Sink with a draining board, stove. Yes it's still pretty basic isn't it?

INTERVIEWEE: Yes. And then you said they blocked the toilet up? The outside toilet?

MB: Yes they just bricked that up.

INTERVIEWEE: So was the toilet, it was left inside?

MB: Yes they just bricked it up.

INTERVIEWEE: Just bricked it straight up. Right, okay.

MB: And filled it in.

INTERVIEWEE: Right okay.

MB: So then the garden was divided off again.

INTERVIEWEE: Right okay yes.

MB: But that's what the conversion was on ours but like I say most of them had dormers as well. I don't know why we didn't. Probably didn't need it.

PR: Has she got a dormer on it now?

MB: No.

PR: Hasn't she?

MB: Oh yes. That's right there is a small dormer. Course there is yes. That must have been done at the time yes. But a lot of them, they did the conversion and they brought the dormers right to the front which increased the attic size, doubled it you know.

INTERVIEWEE: So you think the dormer that's on the house now, that was done then?

MB: It must have been yes but it was, it's only a small one.

INTERVIEWEE: Yes it didn't make the room bigger.

MB: It doesn't really, no.

INTERVIEWEE: It's just the head height.

MB: It's no bigger floorspace at all.

PR: No.

MB: Right.

MB: Yes I'm forgetting that. That must have been done at the time.

INTERVIEWEE: Right okay, yes. And then the other modifications, obviously you took out the range and you put the fireplace in. Was there anything out that you changed in the house?

MB: Major? Not really was there?

PR: Well you know in that, where the fireplace is, there's a recess isn't there? There was a cupboard in there.

INTERVIEWEE: Is this to the back of the house?

PR: Yes.

INTERVIEWEE: Right, okay.

MB: Living room?

INTERVIEWEE: So did you say that your dad had put that in or was it a different one?

MB: No they were built in originally weren't they?

PR: No they were built in yes. I can't remember my dad having it, taking it out, but when he did any alterations you had to ask permission, but it was in that house in Florence Grove that I moved in, I asked permission to have it taken out, and my dad took it out. So my mum and dad must have had it in theirs because they were the same houses weren't they?

MB: Yes they were.

INTERVIEWEE: You don't really remember what it was like in that house?

PR: Well, I know that there were cupboard doors that opened and there were shelves to put your whatever you want in you know, foodstuffs I suppose. And then there were like a little bit of a shelf at front and then you'd two cupboard doors then with two shelves in.

INTERVIEWEE: Right.

PR: Used to keep your shoes in there.

INTERVIEWEE: And was it, it was just solid wood doors? It wasn't like glass or anything?

PR: Yes it was solid wood doors yes. But they were a bit fancy.

MB: Yes I vaguely remember that. I remember throwing my shoes in there. Where was it?  
On left hand side?

PR: You know where the window was, where window is?

MB: Yes it was just a junk cupboard wasn't it?

PR: That's right yes. Well that's where they had a television then didn't they?

INTERVIEWEE: Right.

PR: Corner ways in there. When we got a television. When it were Queen Elizabeth, when she was being... Coronation.

MB: Coronation.

PR: Mrs Izzert in my mam's street, she got, she got a telly so everybody went up there but we couldn't go in. Kids weren't allowed in and I was still reckoned to be a kid then.

MB: That was '53 wasn't it?

PR: Yes.

INTERVIEWEE: Yes gosh.

MB: There was only Mr Izzert had a car in the Street. That was the only car in the street.

INTERVIEWEE: Gosh, so I just thought if you had these kind of, the junk cupboard, so obviously it wasn't used for food storage when you had the range, so where was the other food, not like meat, but where did you keep everything else?

MB: On the shelves.

PR: In the kitchen. They'd keep them in the kitchenette wouldn't they?

INTERVIEWEE: I mean before you had the kitchenette. When did you keep it?

MB: It will have been in the cupboard what you're on about.

PR: It will have been in that cupboard yes.

INTERVIEWEE: Right okay yes.

MB: Tinned stuff, bread, maybe I don't know.

PR: Yes because that was the only cupboard. I don't think there was one in the kitchen.

INTERVIEWEE: You had a small built in cupboard in the kitchen did you say? Was that for pots and pans or food?

PR: Yes, yes.

INTERVIEWEE: Right, very good, that's good. So I was wondering now, I just wanted to sort of get a bit of an idea of how you actually used the house, so I don't know whether you're able to just describe to me, again I'm thinking just as early as you can kind of remember really, just what a typical day might have been like for all of you in the house, and obviously going out to school, work and so on?

PR: Well I think it was just a case of getting up, getting ready.

MB: Going to work. Or to school.

INTERVIEWEE: So did you all kind of have breakfast together at the same time?

MB: No my dad was always, well when my dad was back out the army, he was off to work wasn't he?

PR: Yes.

MB: My mother was, she was, what time did she start? About nine?

PR: She started at nine. And we were off to school so we were all getting ready to go out to school weren't we? I used to come home about, after school, half past three, four o'clock and my mother would be still at work so I was supposed to do my piano practise but I never did and then she were home about five, half past five. And then my dad were home at the same time.

INTERVIEWEE: So then was it your mother who cooked the dinner?

PR: Yes.

MB: Well I mean I used to have a dinner with Auntie Louis at dinnertime so I don't think we had a dinner at night time.

PR: Well I don't think we had a dinner like say you have a dinner now, you know.

MB: I remember having Sunday dinners but not during the week.

PR: No we didn't have dinners during the week. Because I used to go to Auntie Louis's for my dinner as well.

MB: We got dinner there.

PR: We got a dinner there and so we just had whatever was going.

INTERVIEWEE: Yes, very good. And then what happened after that?

MB: After tea?

INTERVIEWEE: Yes in the evenings.

PR: Just sat down.

MB: Played out in the street.

PR: Or sat out, yes.

MB: There were few, a few people in the street weren't there? Betty, was she your age?

PR: Yes, yes.

MB: And there were a few lads in the street my age.

PR: We used to just congregate didn't we and play out in the street.

INTERVIEWEE: And what did your parents do in the evenings?

MB: Probably shout at each other, I don't know! Although my dad never shouted.

PR: No he didn't. But I mean, he was away most of the war.

MB: Yes my dad used to work for the shopfitting side of Burtons for a while and they worked away quite a bit.

PR: He would come home at the weekend.

MB: Yes. So my mother used to do a lot of knitting didn't she?

PR: She used to knit yes. She used to sew.

MB: Yes.

PR: Make all the kids' clothes didn't she?

MB: So we were all busy yes.

INTERVIEWEE: Very good, yes. And then were there any kind of particular routines, you know for when it was like time for you to get ready for bed?

MB: Well, "Get your backside up there! I won't tell you again!"

INTERVIEWEE: And then, what kind of like, did you have to go outside to the outside toilet last thing before you went to bed?

MB: Probably yes.

PR: We would have to wouldn't we? We'd have had to.

MB: Yes.



PR: Yes. I don't think we ever stayed up late did we? I don't think we ever stayed up really late.

MB: No, no. I don't know, probably nine or ten. Nine, half past something like that.

PR: Yes, yes. It was just, you just got on with it didn't you? There were nowt, I mean, I used to like drawing and jigsaws and things like that so we used to just sit at the table didn't we?

MB: I can't remember what we did now apart from play out.

INTERVIEWEE: And that was in the actual street?

MB: Yes, just outside.

INTERVIEWEE: You mentioned obviously this kind of muddy kind of garden space that you had.

PR: Well we used to play in the street didn't we, in the cobbled street?

MB: In the street yes. We were the only ones who got, she'd bought a train set off somebody from Harrogate I think and it was all Hornby Dublo and it had loads of tracks and we used to have it all in the backyard, all these tracks and set these trains off and all.

INTERVIEWEE: Yes.

MB: I think we used to play all sorts of you know.

PR: Just keep yourself occupied didn't you?

INTERVIEWEE: And what did you do on weekends? How were you entertained?

PR: Well we used to go down to my grandma's in Beckett Street, Sunday afternoon. And she usually used to do a jelly or rhubarb and custard so I used to have a dish of that and then my mother used to say, they'd be talking, and if you interrupted, 'You mind your business,' she'd say.

MB: Yes she sat there whispering you know.

PR: Yes. Yes they did.

MB: Mrs so-and-so sh sh...

INTERVIEWEE: So did you ever have family or other guests coming into your house to visit?

MB: Auntie Louis used to come round, my mother's sister, she was always in and out wasn't she?

PR: Yes.

MB: And mother used to go round there as well didn't she?

PR: Yes. Well it was like you and Brian. If he wasn't in our house, we you used to know that he was in Auntie Louis's.

MB: Because she was only two streets away.

PR: So it was just, you'd get in with family. We all lived more or less round about didn't we? All the aunts and uncles. We used to all get together at Christmas Eve.

MB: But there was always somebody out in the street wasn't there? I mean now, they're all on computers aren't they? So you don't get, I mean if somebody's out in our street now, 'what are they doing?' you know.

PR: Yes, yes you think they are no good.

MB: Yes.

INTERVIEWEE: But that was the norm then?

MB: That was the norm. And that's what happens now like in Harehills, like Harehills Lane, all these back streets, at night time, all these families are out in the street and you think what are they doing? But that's how it used to be years ago. It would be people out in the street.

PR: Yes.

MB: Talking and neighbouring and stuff like that.

PR: Yes.

INTERVIEWEE: So did you, you had like adult guests in the house to, like in the living room or anything like that?

PR: Well sometimes aunts and uncles, Auntie Annie used to come, she'd come, Uncle Ben used to come. He lived, so they'd come and sit and have a cup of tea and then he'd go back to Bradford.

MB: Yes Auntie Lily.

PR: Yes.

MB: Various aunts and uncles.

PR: There was always somebody bobbing in wasn't there?

MB: Yes.

INTERVIEWEE: But were you allowed to have your own friends in as children?

MB: Well you couldn't do anything in the house really. Unless you'd a board game or something, you know.

PR: Yes it wasn't big enough really to congregate in there. But I used to have that friend Maureen. She used to come and visit me but she'd just knock you know, 'Are you coming out?' and we'd go out, go for a walk or just stand outside talking, but you didn't actually sit inside did you?

MB: No, there were nowt to do inside were there? Besides your parents were there!

PR: Yes, you didn't want them listening in to what you are talking about!

INTERVIEWEE: So, I mean, would you say there were any spaces in the house that were used for particular things or kind of reserved for particular activities or people?

PR: No, I wouldn't say so.

MB: No not really.

PR: No.

MB: It was just functional.

PR: Yes, if you wanted to get out of the way, you'd go in the bedroom wouldn't you? Go in your bedroom.

MB: Yes, I'd go up in the attic.

INTERVIEWEE: So did you have toys and things to play by yourself the attic?

MB: Yes, I will have had. I can't remember spending a lot of time up there when I was young really.

INTERVIEWEE: Okay.

PR: Yes I don't remember, I mean we didn't get a lot of toys did we? We didn't at Christmas.

MB: Not really. No, well you used to get the film annuals.

PR: Yes, annuals, Hollywood album. I used to get one of them for Christmas.

MB: And an apple and orange.

PR: Yes, and you didn't get loads of stuff because-

MB: Couldn't afford it could they?

PR: Well they didn't, there were no manufacturing were there? It was all going for the war effort.

MB: Yes.

INTERVIEWEE: Okay.

PR: When I'm talking about-

MB: There were no bananas.

PR: No, I didn't know what a banana was. And people used to come, and they'd shout my mam 'Lily, they're selling bananas at the greengrocers,' and it was greengrocers at the back of the chapel, you know where the chapel is on Ashley Road, the greengrocers there and she used to say to me 'Go and see if you can get some bananas.' So I-

MB: Mr Mines wasn't it?

PR: Eh?

MB: Mr Mines.

PR: Oh was it?

MB: Maxi Mines. Our Brian used to play with him yes.

PR: Oh yes.

PR: Maxi.

PR: Yes, and she'd, when they got sweets, you know Grinnelli's near Burtons, well they used to get sort of rations of sweets in, and my mam used to say to me 'Come on we'll go to Grinnelli's, see if we can get some sweets.' But she used to say 'Don't talk to me, don't let them know you're with me.' So she shoved me in and there was a woman in front of me and he went under the counter and got these, they must have been chocolates, the woman opened them, and they were chocolates, and when it come to my turn he give me a bag of boiled sweets. And my mam says 'How come she's got chocolates and this young woman-

MB: has got boiled sweets?'

PR: Yes 'She's got boiled sweets. Why didn't she get chocolate?' 'Well she's an old customer.' So, you know what I mean, things like that. You were grateful if you got any sweets. And I hated boiled sweets. I don't like them now.

MB: No they were rationed weren't they, all the sweets.

PR: Everything was rationed yes.

MB: She used to give me a coupon to go to Mr Wiggins at the top of the street. A little silly coupon like that. By the time I got there I'd lost the bloody thing you know.

PR: Yes they were that small.

MB: 'There'll be no more. If you've lost it, you've lost it.'

INTERVIEWEE: Oh no. So just kind of thinking about your parents within the house then, so obviously in the evenings your mum used to do her knitting and so on. I mean were there particular places where kind of your parents would you know, feel like 'This is my zone, this is my time' or was it just kind of everyone-

MB: Erm, did they have their own chair, I can't remember?

PR: I don't think so. I think it was just a case of you sat wherever there was something free. And you didn't have anywhere for yourself. It was just a case of, the only time we were on our own was if my mam, my mam used to go to the Western pictures on a Saturday night. She used to go, I don't know if she used to go first half and then Auntie Louis would go second half. I know we were sort of farmed out to be looked after while they went out but I don't remember my mum going anywhere-

MB: They used to go to the pictures a lot didn't they?

PR: Yes, they used to go to the Western a lot.

INTERVIEWEE: Where was that?

PR: On Florence Street.

INTERVIEWEE: Oh right, okay. Because a few people have mentioned it but I didn't know what it was called.

PR: Well, they used to call it Bughutch. It was only a small place.

MB: It was the Western at first and then they refurbished it and it was The Vogue.

PR: The Vogue, yes. And they used to have a picture Monday and Tuesday, two pictures Monday and Tuesday, same one. Wednesday a different two pictures, Thursday a different two pictures, Friday and Saturday there'd be two different pictures. And I used to go every night. I used to love to go to pictures. But it was only sixpence, so I wasn't extravagant.

INTERVIEWEE: No. That's good. So did your parents do any other kind of leisure activities or did you all ever kind of go out together for leisure?

MB: Well next thing, my dad got a car didn't he?

PR: Yes, we used to go to the coast didn't we?

MB: Yes but we got the caravan made.

INTERVIEWEE: What kind of year would this have been?

MB: That would be sixties that wouldn't it?

PR: Yes.

MB: Or would it?

PR: It would have been... No, no it wouldn't because I was still at home. I was still at home.

MB: When did you have-

PR: When he was building the caravan so if you say in the fifties, sometime in the fifties.

MB: So we used to go over there didn't we? To Morecambe.

PR: Yes.

MB: Spend time there.

PR: We used to have some good holidays there.

MB: Yes. And we had relatives there as well. We used to meet up with them didn't we?

PR: Yes.

INTERVIEWEE: Yes lovely. Then obviously as children you played out in the garden, in the street. Did your parents ever spend leisure time in the garden?

MB: Not really because there wasn't a lot of garden to do anything with.

PR: There wasn't a lot of garden, no. There wasn't, no.

MB: My dad was usually pottering about wasn't he? He had a garage or in the cellar, making something.

INTERVIEWEE: Was there a greenhouse I spotted in one of the photographs?

MB: Yes he had a greenhouse.

PR: That was years after wasn't it?

MB: Yes he sort of made that. Don't think he grew a lot did he?

PR: No. He used to want to, but I don't think he could.

MB: He used to potter.

PR: Yes, he used to potter.

MB: He used to potter.

INTERVIEWEE: Very good. So I suppose just a few of the things about how you used the house. So I was just wondering if you could tell me a little bit more about household chores, who did what and when and what it involved?

MB: I can't remember doing anything really.

PR: I can't remember doing anything.

MB: No honest I can't. You know when you're supposed to wash up and all that, I can't remember ever having to wash up.

PR: No. I remember mum told me to wash attic steps and I did, and I did it with Vim and when you put Vim on and scrub it and it dries, it's all white.

INTERVIEWEE: Oh no.

PR: So she'd to go and do them over again so I don't think I ever got job again.

INTERVIEWEE: So was it just bare wood on the stairs?

PR: Yes.

INTERVIEWEE: Oh gosh, oh dear.

MB: Yes, I can't remember, apart from you know, going to the shop. There was a grocer at the top of the street wasn't there? Mrs Horns.

PR: Yes.

MB: 'Go fetch a bottle of sauce from Mrs Horns or whatever, but apart from that I can't remember. I never had any chores to do.

INTERVIEWEE: So do you think your mum did it all or was it split with your dad?

PR: Well the time I'm thinking about, my dad was away so that's most time when I can remember, and no I didn't have taught us to do because she was at home all day.

INTERVIEWEE: So when it came to the laundry, what did that involve?

PR: You know, I tried to think and I don't know. Did she have a washer? I don't think she did.

MB: Launderette. She go to the launderette?

MB: Well years afterwards, they got a launderette but I think she used to wash it in the sink. I think she used to wash it in the sink and rinse it out and put it on the garden you know, put it in the garden.

INTERVIEWEE: So this mangle that you talked about before, that was at Beckett Street?

PR: That was my grandma's.



INTERVIEWEE: So your mum didn't have anything like that?

PR: No, no she wouldn't have had room in the kitchen for a mangle.

MB: When they first got the washers, they usually had a little mangle on the top didn't they? You know, top loaders.

PR: Yes. Yes they did.

MB: She must have had a washer at some time.

PR: Yes she must have had a washer but I mean that's years afterwards I think that was after I'd got married.

MB: Probably yes.

PR: So, I mean and she was working then, she went to work when I was nine so we were getting a bit better off so they could afford things then.

INTERVIEWEE: Did she have a particular day for washing?

PR: No. She didn't have a routine really did she?

MB: No, not with working. I think she just did it when she could.

PR: When she'd come home. Plus, my Auntie Louis who lived in the next street, she used to go and she used to clean for my mam. Not so much clean but just run the vacuum round, just and just make it tidy for when she came home from work. And my mum used to pay her to help her and it helped my mum because she didn't have it to do when she came home and really I don't think the house got dirty did it, for her to-

MB: Not really, no.

INTERVIEWEE: So I mean like before she went back to work, when she was at home all the time, did she have a vacuum cleaner in those earlier days as well?

PR: I don't know whether we'd any carpets, you know what I mean? Would she have needed them? I think she'd a carpet sweeper, I think everybody had carpet sweepers.

MB: Ewbank.

PR: Yes, I don't think she'd have had a vacuum. I don't think she would. But as they were working you know what I mean-

MB: They were getting better off.

PR: They were getting better all the time.

MB: Got fitted carpets in the end, stuff like that you know.

INTERVIEWEE: Yes, and then this incident with the window cleaning. Obviously that was quite a nasty accident, but how often did windows get cleaned?

PR: When you couldn't look through them!

MB: Eventually, I think eventually we got a window cleaner.

PR: Yes.

MB: But I'm going back to a time when my dad was in the army and they probably couldn't afford a lot you know so she did it herself.

PR: I don't know if she got any money. You know when they were in the army.

MB: I don't know, well she must have done, but it wouldn't have been a lot. They were peanuts weren't they, because of the war effort wasn't it?

INTERVIEWEE: And then what about the jobs, things like decorating? Who would do that?

MB: My dad usually. We didn't get a decorator did we?

PR: No we didn't, no.

MB: Somebody papered ceilings, you know one of the family would come round and do the ceiling. I think the decorating was done, they did their own.

PR: You did your own, yes, whether you did it right or not. Because Uncle John used to do a lot didn't he?

MB: Yes.

INTERVIEWEE: Yes. And then was there ever any need for you to go to the landlord for repairs or anything like that?

MB: Well I think the rents were that low, that you more or less sorted yourself out. I suppose if it was a roof repair or anything like that they had to do but I don't think they paid a lot did they?

PR: No.

MB: No twelve bob a week or something.

PR: Well yes, yes, I don't think it was that. It was something like seven and six, five shillings.

MB: That's why eventually they got rid of them because they weren't worth keeping.

PR: Yes. But when I moved out of that house in Florence Grove, I mean rain was coming in the kitchen window and the bathroom window.

INTERVIEWEE: Oh dear.

PR: And I'd been asking for that doing for 12 months. I mean, that's not that long ago, 10 years ago.

MB: But like I say, it wasn't worth spending money on them was it? They weren't making enough money to cover it.

PR: But you see when they, when they offered us the houses at the same time as they offered my mam and dad theirs, I think we said that we would have it and we got it, everything sorted ready for signing the papers, and of course firm went under at engineers, he went on three day work, three days, so he says to me 'There's talk of redundancies. We can't buy it if I've no job.' So we had to say no.

MB: I think they were £4200.

PR: Four thousand yes, I know they weren't much.

INTERVIEWEE: Gosh.

PR: We should have done because he never lost his job.

INTERVIEWEE: When was this then, what year?

PR: In the nineties? 1990 something like that?

MB: I don't know, I know it was four thousand or two or something like that. Next to nowt anyway.

PR: I don't know, about 20 years ago?

MB: Maybe 25 I don't know.

PR: Yes.

INTERVIEWEE: Gosh. It's cheap isn't it?

PR: So you know what I mean, we'd been there such a long while that we could have bought it. I was working but he wouldn't take the chance would Colin. We could have done.

INTERVIEWEE: Yes. So just to finish this bit about running the household, who would you say was in charge of like the household finances and management?

PR: Oh my mother!

MB: My mother yes. Definitely mother.

PR: Yes she seemed to take care, well I don't know, I think they did it between them. I think my dad paid for so much and my mam but then I don't think they pooled the money.

INTERVIEWEE: So how did it work? Do you think when your dad was in the army to start with then-

PR: Well my mum will have been the one that did everything then. But when my dad came home, I think they'd put so much away for rent and stuff like that, I would imagine. But I don't think my dad ever found out what my mum earned. She wouldn't tell him.

MB: My dad saved up and bought a car didn't he? He bought that.

PR: That's right yes. Yes. Yes, so if they wanted anything they had to save, anything big like that they had to save didn't they? So...

INTERVIEWEE: Right, very good. So the final section really, is kind of about feelings and relationships and things like that so the first question is like how you and your family felt about living in the home?

MB: Fine, I was happy there.

PR: I was happy there. Yes, I was.

MB: Yes, I had a great childhood if you like. I mean I used to go, I went to St Augustine's, well you did didn't you?

PR: Yes.

MB: And a lot of kids there off Gipton, they were in hell of a poor state a lot of them you know. We never wanted for owt did we?

PR: No we didn't.

MB: So all the family worked in tailoring and all that, we always had plenty of clothes and stuff like that. It wasn't designed stuff but they were clothes weren't there?

PR: Well they were yes.

MB: So no, I've no complaints at all really.

INTERVIEWEE: And so how did you feel about the house itself?

MB: Well it was just home wasn't it? It was home so...

PR: I've got fond memories of it.

MB: Yes I did yes. It's, I mean if you were born in palace you'd have different feelings but wherever you're born, unless it's a slum or owt like that, a lousy area, I thought it was, it was nice.

PR: Yes it was, yes.

MB: No complaints yes.

INTERVIEWEE: Very good. And then, again same kind of thing really about how you felt about the neighbourhood and what your relationship was like with neighbours and things like that?

MB: Well fine you know. You got one or two grumpy didn't you when you were playing football in the street.

PR: Come round 'Get out of the way.'

MB: 'Get up to your own end!' But as a rule, I mean a lot of families had kids anyway so it was the same for everybody wasn't it?

PR: That's right yes. We all used to play.

MB: It was just accepted. We all used to play in the street.

PR: Yes, we just played all together. It was good.

MB: There were no villains really were there in the street?

PR: I mean, they were cobbled, cobble stones on the road and when it was bonfire night we used to have bonfires on the cobbles but then when they put tarmac down we couldn't have it then.

MB: You remember when they took t'piano out? That must have been during the war.

PR: It was.

MB: About half a dozen blokes carried t'piano out in the street.

INTERVIEWEE: Oh really?

MB: Bonfire night.

PR: It was heavy. And it was that heavy that they knocked half of the wall down. And my mam said 'Somebody better mend that up before he comes home.'

INTERVIEWEE: Gosh. So it was like a get-together amongst the whole street?

MB: The whole street used to be out yes. Chestnuts on the fire and all that sort of stuff.

PR: Yes. I remember one time we were having a bonfire at Auntie Louis's, that was in the next street and one of t'women brought out a settee and as kids, we were all sat on it. I mean everybody was out. There were chairs and buffets and all sorts and then at the end of the evening they'd say 'Oh you can throw settee on the bonfire, we don't want it,' or 'Throw t'chair on the bonfire, I don't want that.' Anyway, we were sat on the settee and it got a bit later on and somebody said 'Come on kids, off that settee, it's going on fire,' so we moved out of the way and they threw it on t'fire. Two minutes later there were all these mice come running out of it. They'd all been in t'house, you know in the house in the suite.

And we've been sat on it. Oh, I couldn't sleep that night for thinking they'd have been creeping about underneath.

INTERVIEWEE: Oh no!

PR: They were shooting out all over the street.

INTERVIEWEE: Oh dear.

PR: So yes we had some good times. Everybody used to join in.

MB: But it was a good way of getting rid of all your rubbish wasn't it?

PR: Well it was yes.

MB: Just used to burn it.

PR: Yes we used to wait didn't we, say 'We'll get rid of that bonfire night.'

MB: Yes. Any old bits of furniture or owt like that.

INTERVIEWEE: Yes, and was this kind of happening in every street?

PR: Yes every street they used to have a bonfire yes.

MB: Some streets had two.

INTERVIEWEE: Oh really?

MB: Yes they did yes.

PR: Depending on how much stuff, junk they had to get rid of.

INTERVIEWEE: Yes, very good. And then obviously you've talked a little bit about some of the shops that you used to visit, so would you say that's where you did your main shopping or did you go into Leeds as well?

PR: No, I'm saying no, we had a good shopping centre on Harehills Lane. There was everything, wasn't there? Everything you wanted. But on a Saturday I used to go to town with my mam, sometimes with Auntie Louis, but we go and when I had my first daughter, we used to walk her to town in the pram, we'd walk to town and go to all the different shops. We must have taken the pram in the shops.

MB: Yes probably. Finish up in the market. Cheap fruit.

PR: So you know what I mean, we did a lot of things.

INTERVIEWEE: Just out of interest, in a back-to-back house, where would you keep the pram?

MB: You had to bring it in the house.

PR: Oh yes, you had to bring it and the house and you know when I moved in my first house, that was a terraced house and it used, it was a big bay and I used to just run it in the bay. I couldn't have a table in there because it was too, the pram was there. Yes you just put it there.

MB: Did you have a silver cross?

PR: I did yes. It was one of those with them with a high wheels yes.

INTERVIEWEE: Lovely.

PR: I couldn't afford one of them now.

MB: When [my other daughter] came up when she had [her daughter], this is my daughter coming from London and she was, I said 'I've seen this lovely silver cross pram in,' wherever, charity shop or wherever. [She] said 'I'm not pushing her around in that.'

PR: They were lovely because baby was in the pram and it was sheltered.

MB: It was facing you as well.

MB: Yes, it was facing you.

MB: A lot of these now, the pushchairs, they put kids facing the other way and they?

PR: Yes, it was lovely, nice and comfy.

MB: You used to rock it, to sleep.

PR: Yes it was, yes.

INTERVIEWEE: Very good.

MB: And you can make a great bogey out of them as well!



INTERVIEWEE: So, is there anything I've missed that you like to tell me about? Anything at all?

MB: I can't really think of anything apart from it was a good idea to have them and it's a good way of getting onto the housing ladder isn't it really to have cheap housing like that? It's, community wise it's good I think isn't it having people close. Especially young people, because it's young people who buy them.

PR: That's right yes.

MB: Just to get a foot on the ladder.

PR: Yes.

MB: And it sort of teaches them to get on with each other I suppose.

PR: Well it does, and also when you're in the street, if you're a young married couple, you used to find that people'd help you know. If you needed to know anything you'd go and ask Mrs so-and-so. And you know, they'd give you advice.

MB: Mind it's probably different now, they probably finished up stabbing each other.

PR: Well yes, you never know do you.

MB: 'I can't stand him any more.'

INTERVIEWEE: Oh dear.

MB: No, I can't think of anything else.

PR: No it was just a nice childhood I think, yes it was.

MB: I mean now if you were born there, you'd probably be deprived wouldn't you? You'd be classed as deprived wouldn't you?

PR: Deprived yes.

MB: Especially as it was when we first moved in. But times change don't they?

INTERVIEWEE: Yes they do.

MB: I mean if they haven't got Nike trainers they're deprived aren't?

PR: Oh yes, well you know them houses down near what they said were Burtons' houses.

MB: Brownhill, Sutherlands?

PR: No, them going down onto-

MB: You mean that row?

PR: From when you come out the bottom of Burtons. Well below that, they were all terraced houses. I think they were them there, I can't remember what they call them now.

MB: Farrer Street.

PR: But they were all down there like that and they pulled them down to build them modern houses and a lot of the people complained that they didn't want to move. They were nice houses and they all liked them but they pulled them down, they wanted new houses. But there's no comparison with them.

MB: I don't know, you've got to have progress haven't you?

PR: Well you have, but I mean you need-

MB: Well I wouldn't like to think that you were getting married now and moving into the house where I lived when we got married.

PR: No.

MB: Because it would be like going backwards isn't it? You forget everything is up and down, the steps, cellars, it's all steps isn't it?

PR: Well yes it is, yes. I wouldn't like to be doing it now.

PR: I wouldn't. Even though I was happy there I wouldn't like to be doing it now.

PR: No.

MB: And [my daughter], she's young enough to still sort of go up and down steps isn't she, but eventually-

PR: She won't be able to do it, no.

INTERVIEWEE: Thank you very much.

[ Description of person inserted in place of their name]

[\*Description of actions not audible on record\*]

**Oral history interview. Participant C006, Karen Harris, 28 May 2019.**

INTERVIEWER: What I'll do, I'll start with you general questions and there we can move on to the more detailed questions, but we're going to be talking about several different families in the area okay so I mean if you want to start with one of them, and if you know maybe how they came to live in Harehills?

KH: Well I suppose the longest-term residents that I knew about were my neighbours down the road, Frank and Joan Green\*, and Frank always said he was born on this street. And then eventually, bought and moved into the house next door to the one he was born in, and lived here until he passed away just a few years ago.

INTERVIEWER: Right, lovely, so what year would that have been then that his family came to live in that house?

KH: Oh my goodness. Was he about 76? That was about two years ago, so say 78 years ago.

INTERVIEWER: Right, wow. Fantastic.

KH: I think more or less.

INTERVIEWER: Yes. And do you know anything about why his family chose to live in Harehills?

KH: To be honest I don't know. If I'm honest with that but he always liked living here so you know he was very much, you know, and the street was his street and he ran the Neighbourhood Watch.

INTERVIEWER: So his family, did they move out of the house and then he bought the house next door when he was-?

KH: I think he went to work away, you know like anyone of his era. I think he was on National Service and what have you and I think he did work for a little while in Australia but came back. And then presumably at some point, and I'm afraid I can't honestly tell you when, possibly in the sixties, bought the house that he lived near his mum.

INTERVIEWER: Right, okay. Yes and then his mum, did she stay here until she died?

KH: I assume so yes. She must have passed away and moved on. She wasn't here when I moved in.

INTERVIEWER: So we just looked through your deeds, but if obviously if there's anything else you can think of that comes to mind, any photographs or-

KH: In terms of the deed, to my house, I think what's really interesting is that it appears that this house is pretty much, until I bought the house in 1993, was in the same hands from when I believe it was built in 1903. By the same family the Joneses. And looking through the deeds, there was Mr and Mrs Jones who originally bought the house in the thirties. I don't know whether they were renting may be prior to that and bought a house off the Co-Operative Society and then from conversations with local people, this is remembering Miss Jones who was the lady who I eventually bought the house from, she was, she had died. Her and her sister were taken in by the aunt and uncle as small girls so it seems as if at some point they've had lost their family, whether that was during the war, it could have been the First World War. But evidently they've obviously lived together as a family and the aunt and uncle left the property to be two sisters and then subsequently one sister left her, left the house to the remaining sister. I know from rubbish that I found that had collected in the stairwell when I moved in, the stairwell down to the basement, was absolutely full of bin bags. The house itself had been pretty much cleared of anything apart from carpets but when I came to move this stuff, down the bin bags in order to get to the basement door, they were all falling apart and what had gone in had been there so long because I think the house had stood empty for up to 5 years. And I had to literally sift through mush but within this mush there were a few books that were intact and there were old BT work manuals, so Miss Jones apparently had worked for BT so the manuals would go back to kind of like the fifties. It was really interesting and then I also did find a tin with all bits of sewing paraphernalia. There was lovely bobbins and needle holders but there was also quite poignantly, a small gold locket with a picture, photograph of a gentleman in the First World War costume, army get up, so this is where I'm wondering if what happened is that they lost a parent and also it could have been influenza, I've not looked into it. But somehow, two little girls wound up living with their aunt and uncle.

INTERVIEWER: That's really interesting. Yes, so obviously you've talked about the job that one of those men did and then you mentioned Frank and Joan. Do you know anything about the jobs they did or their parents did?

KH: So Frank was like print maker, proofer as far as I know. He worked for some printing works that used to be around here. Again I don't know where they were but that apparently was the job that he did when he came back from Australia. And so he used to do a bit of proofing for me sometimes in his retirement because one of my jobs was to produce information, booklets and on one occasion he did some proofreading for me.

INTERVIEWER: And I don't suppose you know anything about the work his parents might have done?

KH: Gosh, no, sorry.

INTERVIEWER: That's fine, that's okay.

KH: It's awful because you wish you'd asked don't you, this is when you wish you'd asked people.

INTERVIEWER: Yes, that's okay, that's fine. So I was going to say now, we'll move on to the more detailed questions and then what I thought would do, whether you want to do for this house for or their, Frank and Joan's house or another house that you know quite well, and just kind of think back as far in your memory as you can and then we'll start in the garden. If you can describe that to me and then go on a walk through the house and think about the different features and fittings.

KH: Okay. So should I go from when I bought the house? Basically-

INTERVIEWER: Yes.

KH: In '93?

INTERVIEWER: Yes, and tell me the features that it had that point yes.

KH: So when I bought my house in 1993 it stood empty as I say for over five years but you know it was still in relatively good condition. The fact was for me, it had all its original windows including the stained-glass windows in the bay, and really that's kind of partly why I just fell in love with the house from the outside. Garden-wise, it was very simple. There was a little black painted picket fence and wooden matching gate that probably came up to your waist level. And then there was very little in the garden except peonies and bluebells growing so that was kind of pretty much it when I moved in. Quite different now

because I've kind of grown a forest around it. But that's my own sort of air cleansing system for the pollution.

INTERVIEWER: And what was on the ground in terms of paths?

KH: It was just, as I recall, it was just, there was, the original rope edged tiles were there, which again I was very pleased with, and I quite soon sort of re-laid them all in but it was just kind of old slabs, so it was neat and straight so that it was a straight path from the gate to the bottom of the steps and then off to the side and down to the steps that go down to the basement. So yes I think that was pretty much it really. And the washing line and kind of that was it. So do you want me to open the door?

INTERVIEWER: Yes please.

KH: Right, now, when I got the keys, I had the original key and it was a beautiful big key which was really fat and quite ornate, and probably about at least 3 inches long and I'm very, very sad to say that I lost it by leaving it on my car at Meanwood at the park and I did go back and I looked for days and I never did get my keys back. I was so disappointed. So I had to have that lock, I only ever had the one key so obviously I have to get the locks changed. And then moving on into the house, when I first bought the house, it was entirely wired with plaited wiring and two pin sockets apart from, and I later found out that a friend of Miss Jones had put it in for her, she had one socket with modern electric for a telly in the living room, and one socket for a fridge in the scullery and that was it. The rest all the way upstairs was all two pin sockets and the ceiling lights, when I first moved in did work but within a few weeks of me being they all went pop. And obviously, I was talking to one of the ladies who ran the launderette down the street and she was saying she used to bring back Miss Jones's washing up for her when she was older and she had said to me, you should have seen it when she was in because she said it was like walking into a museum, and of course she had all the appliances that went with the two pin sockets, so it must have been quite amazing. So, and then the other thing to notice with that is obviously you have the plaited wiring and then the casings for the wiring that went to the wall sockets and the wall switches are the Bakelite, or the ceramic ones, the beautiful ceramic ones with the flip switch. And the wire would come down the wall in these beautiful wooden casements and you can take the top off, like the top off the pencil box and see the wires running down the casements, so yes that was my first view of the house. It's got an old fireplace, possibly not

absolutely original. I actually think from tiles that I would place it more in the forties. So I think perhaps something was changed in the forties.

INTERVIEWER: And do you think the surround as well?

KH: Yes, I've got a feeling that there might have been a range here at some point but in the forties they went for a gas fire, a coal fire option, so and it, the chimneys connect up to the fires in the bedroom above and the attic bedroom and also when I moved in, what they also had was a bath in the kitchen, plumbed in, and the hot water came from the copper boiler at the back of the fire so it was a proper, don't know what you call that, a back burner, it was a back boiler. Yes so the fire, the fire heated the water in the back boiler, but then went to your taps in the bath that was in the kitchen when I moved in. So really that was it. So for my scullery or kitchen, when you went into that, there was the old Belfast sink with an original little wooden draining board in quite a bit of disrepair but it was only very small it was about the size of the tray, just to the side.

INTERVIEWER: So was it like a white Belfast sink?

KH: Yes so I've still got that but it was a big white Belfast sink with a small wooden draining board, kind of on a little bit of wooden framework really. And then there was a gas cooker on legs. It was an old, probably from the forties, on a massive concrete plinth in the corner, placed at an angle nearest to the window and then when you turned and looked at the back of the kitchen, there was nothing else other than, one of those Neatette kitchen cupboards that also come down to form the work surface. You know the kind I mean?

INTERVIEWER: Yes.

KH: So two cupboards below, a drop-down cupboard lid that became the work surface with the little drawers in for the cutlery, and then sliding doors above you for more storage and then as I say in the corner, a humongous cast-iron bath which when you would sit in it, literally the edge of the bath was up to your nose.

INTERVIEWER: Oh gosh.

KH: So you could sit with the water up to your neck if you wanted to. It was such a deep, huge, massive bath and then basically that was all beautifully encased in wooden panelling with a lovely sort of properly routed lipped top onto the bath and then there was massive

brass taps, amazing, huge, chunky brass taps and then basically a lid that would come down, so that would then be almost like an external lot of work surface with the lid down.

INTERVIEWER: So was that lid hinged or was it loose?

KH: It was hinged. So basically you lifted up and then there was a hook, like a drop-down hook catch embedded in the wall that would then catch the lid and keep it up. If it ever didn't, I think you would be dead if it landed on you because it would give you a hell of a thump.

INTERVIEWER: Yes.

KH: Yes. And then there was a brass plug on a brass chain so it was absolutely fabulous.

INTERVIEWER: So how did the lid come down around these taps?

KH: It was just a case, it was beautifully done so it just sort of missed the taps so the taps would be proud of the thing but, I suppose it only had to cover the actually the turning bits so the actual taps would be hidden into the bath so yes it was absolutely fantastic. That literally went from the back of the kitchen wall right up to behind the door that you went to the kitchen so it was a good 6 foot kind of bath. It was enormous. And sadly, I had had every intention of that bath being put upstairs and I was promised by the builders who came to do it but I got home one evening to find it in shattered pieces, a massive pile in the garden. It was absolutely heart-breaking. I was so disappointed because that had been my intention, was to try to, obviously you weren't allowed to have a bath in the kitchen in case you drop your twentieth century electrical appliances into it while you're having a bath so there was nothing I could do about that but I still have the hooks. So the hook is left, I've deliberately left little bits of features like that just because I think it's a nice memory.

INTERVIEWER: And what other features did you have in that room?

KH: So that was it really in the kitchen. There was a set pot chimney came down, the front corner of the house and obviously at some point that must have come down to a set pot but I think in the forties when the fireplace in the living room was put in I think they might have also removed what would have been the old set pot and gone for a gas cooker instead.

INTERVIEWER: Yes.



KH: So yes so that was, that chimney came down probably to head height because believe you me if you hit your head on it, it really, really hurt. And obviously since then I've had that chimney taken higher again to accommodate kitchen cupboards above the cooker.

INTERVIEWER: Okay. And I notice you've got a shelf in there as well. Was that always here?

KH: Oh yes, no, so the only other thing in the kitchen was a shelf, I suppose set well above your head that runs from the top of the door down to the basement and comes to probably about I'd say two thirds of the way into, across the kitchen, on huge wooden brackets, massive, massive wooden brackets. That's really solidly built I would not like to try and remove them and so I haven't, and I'm quite happy to have that shelf. It's very useful for putting all your pans and things on.

INTERVIEWER: And what were the original windows like in that room?

KH: They were sash so all the windows were sash windows, up and down sashes in the kitchen, bath, well what is now the bathroom but at the time was the third bedroom, the main bedroom and the attic. No, the attic bedroom wasn't a sash it was an open out window. And then although I've got replacement windows now I asked specifically for the same proportions to be kept so although it's not a sash window in the kitchen, the size of the upper and lower panes are the same and so you get the same configuration to look at. And likewise with the ones in the bay window, I specifically asked for the proportions to be the same but it was going to cost an absolute fortune to get them all redone.

INTERVIEWER: So I know obviously in this room the way you had it replaced, you got stained-glass. So was that to replicate?

KH: It was to replicate so I still have the original stained-glass windows which I'm planning to turn into kind of a little gazebo for my garden at some point. But again it wasn't possible for them to reuse it but I'm, part of me, I might actually use it to do a shower door out of the stained-glass window I think would be nice.

INTERVIEWER: That would be really nice.

KH: But I can't lie. The heat that it saves by having the double glazing, and also now because we're a rat run and there's so many more cars. I mean we constantly get cars up and down the street and the double glazing really does help to shut out some of that sound.

INTERVIEWER: So you've still got the original door as well?

KH: Yes I kept it because I don't understand UPVC doors. They're just really strange. And the door, there's nothing wrong with the door. I was told that actually even by a locksmith, these are some of the best doors that you can have and if they've got good locks on, they're solid. And so it has some old chain work on. Now I'm just thinking, I don't know that I had a letterbox. No there was a letterbox. But it was a very small letterbox, that you couldn't actually fit standard mail in, so I've made the letterbox a bit larger.

INTERVIEWER: And would that have been the original do you think?

KH: I'm trying to remember, I don't think it was, no. No it might have been because it might have been very, very, it must have been because, they are that really weeny, the days when you got the tiny bit of parchment. So yes. And it's got stained-glass. So that's the original stained-glass because I didn't get that removed obviously because I didn't get the doors removed and that's what they matched them to. I have faux wooden panelling as you come into the door. I do know that in some of the other houses around the area you get Burmantoft tiles. I would have loved to have had Burmantoft tiles. But I haven't, I've got this sort of, I say faux panelling because the other interesting thing about this house which probably dates to when it was done, and I think they might have had a big refit in the forties, possibly when they did the fireplace. All of the woodwork looks as if, has been made to be painted to look like mahogany type dark wood.

INTERVIEWER: So you think that was a later thing?

KH: Yes, because it was a thing and actually my grandad used to do it. It was a real thing in the forties, thirties and forties, to do this like faux mahogany. And obviously you can see whoever's done it, it's been really skilfully done because they've got all of the grains of the woods and you could think it was real but basically all the skirtings which are original in this house, all the cupboard doors in the alcoves, all of the picture rails, all of the doors have been done with this faux mahogany effect paintwork. So again I haven't got the heart to move it because I think it's part, it makes the house what it is I think so I think it would be a shame to get shot of it. I've also got the original cornicing which is more or less in good nick except for where there's been a leak at the bay, so at some point I'm going to have to see like and restore that.

INTERVIEWER: So you've got two ceiling lights in this room. Has that always been the case?

KH: Yes and that is how it was. And I did have a bit of a dingdong when, because I got a council grant. Now I don't know if this was something that was going on in the nineties. I think it must have been part and parcel of recognising that a lot of the properties in Harehills were extremely rundown and possibly, I don't think mine was the only house that was in a kind of time warp in terms of not being fit for modern purpose, simply in the fact that the wiring was like from pre-1930. I mean oh my god it's probably like the first one. Basically you got a grant. You had to apply for it. I had a year with candlelight because obviously as I said, after a few weeks my ceiling lights all went and I didn't dare to use them so I had a year with candles and then finally I got awarded this grant whereby basically someone from the council would come and assess your house for what modernisation it needed so obviously, I could have done it myself because what he said was 'you've got plaited wiring and you've got a bath in your kitchen. And your toilet is in the cellar. And that needs changing.' So I was thinking, what I could have done that survey! So basically then that's what happened, so there was a list and you had to pick off a list of builders and they came and I did have a bit of a dingdong because the builder was going to put me one light in the middle leaving me with a couple of patches where the original lights had been and I felt very strongly that with a very large room with only light at the front, you needed the additional two lights at the back to be bright so that's how I kept my two. I never had ceiling rose.

INTERVIEWER: Yes, that's one thing I was curious about. Do you know what your neighbours have got?

KH: Well do you know I've never looked up, but I'm not sure. I know that some around here have ceiling roses.

INTERVIEWER: Yes I've seen a lot of ceiling roses.

KM: So no, I never had a ceiling rose so I don't know. I can't tell you-

INTERVIEWER: Whether you did once or not. No.

KH: No. So who knows. I think Frank and Joan had a ceiling rose.

INTERVIEWER: Was theirs the same design as yours?

KH: There's was a small house further down, so it's not exactly the same. So I can't honestly tell you about that.

INTERVIEWER: Okay. That's fine. Well if we pop into your neighbours' later, will have a look.

KH: The wires came much lower down, so I was very annoyed with this stupid electrician because instead of giving me what probably was an 18 inch drop of flex, I've got a 6 inch drop, which is annoying because it puts your light and your bulb very far away because I have to stand on a five step ladder at the very top to change the bulb because that's how high the ceilings are.

INTERVIEWER: So I'm curious, when you had this time with candlelight, I'm thinking maybe that was almost a little bit like living in the house when they were first built because they would have had quite low light levels I imagine.

KH: Yes, and I was lucky because I'm South facing. It's looking a bit dark today because I do need to trim the tree. It's right in front of my window, but being South facing, I was very lucky. It was weird when I finally got electric light I'm not going to lie. And it was ab-, a bit of a shock to be able to see things so starkly and I did go out and get slightly dimmer bulbs because I didn't actually like it when I finally got this really harsh light. And obviously what I also saw was the soot from the candles. So it kind of gives you a sense of, because that was only in a year so you know when you go back to the times when that's all people had, I think folks' homes must have been really quite sooty.

INTERVIEWER: Yes. And was there a difference in how you used the house when you didn't have electric lighting and how you subsequently used it?

KH: Yes I tended to spend a lot of time in the living room, partly also I didn't have any central heating so I had no central heating so my only heating was from the fire. So I kind of tended to live within the living room and the scullery section, floor as it were because it was a bit nippy. You'd go to bed with a hot water bottle, put a hot water bottle in a little bit before and go up with that.

INTERVIEWER: So did it, how cold did it get?

KH: I don't, do you know one of the things I would say about back to backs is that I think their surprisingly warm houses and even now that I've got central heating it's not something that I would have blasting all the time or need to have blasting. Because actually I think when you're found on three sides by other people's homes, that actually there's a level of insulation that goes on there so it's not too bad really. The coldest thing for me was

having a bath in the kitchen and at the time, I've got stone tiles down but underneath there is actually concrete. Now that is not the same as the other houses. Other people have floorboards, I've got concrete. And if you go down underneath, you'll find a massive girder and I actually think that this is this family's version of an Anderson shelter. So I think, I'm surmising, that that is what they did. They basically have reinforced the kitchen and obviously directly under the kitchen scullery in these houses, you have a separate small room which had a sink, a butler's sink in and toilet. So in actual fact what you've got is a toilet, water supply, a little safe bunker below, semi below ground.

INTERVIEWER: So while you're just talking about the basement and did you want to just describe the rooms down there for me?

KH: Yes you go down into, so the stairs you access from the back of the kitchen and you go down into a room which basically mirrors the size of the living room that you're currently sitting in which includes having a bay. So there's a bay recess. So when you walk down to the bottom of the stairs, directly opposite you the wall is divided into three sections with kitchen work surface height, massive stone slab shelves which is obviously, they used to put the meat onto cool and it was afforded cool storage. Yes that was it, and obviously my families previously have put a few, couple of shelves in above that, that obviously you can use. There's another original large, long shelf similar to the one that's in the kitchen above your head that goes along the back wall. And then, really there was nothing else in that room apart from the fuse boxes which were porcelain handled, amazing set that looked like something out of Frankenstein, yes, with the white porcelain handles and stuff. So yes, that was it there.

INTERVIEWER: And what window did you have there?

KH: Concrete floor. What did you say?

INTERVIEWER: What window did you have?

KH: And it had windows yes. So there were two small windows, but each one opened at the top so yes they opened and they have the lovely metal window fixings that you have so yes I could open that window which I think is another reason why it helps it to be a dry basement because you've got windows that you can open to air it, and light. And I think that makes a massive difference. It was painted in lime, what I call, you call it lime wash. Which is because it breathes and what you find is, initially I thought I was got down because

about a foot up from the floor it was, it's all furry and even if you brush that furriness off, and it wasn't mould, it's more like minerals and salts but I did have a damp specialist come who basically said 'no that's not damp, that's exactly what this is for. These houses were built like this, that is your damp proof thing.' And so I was told unequivocally not to block it up, like seal it or paint it over because then I would force damp to rise and then it could potentially come into the house above. So yes, so yes it from there, there is, there is a wooden door, and all sort of like, maybe an old latch and that again, all painted in that green of the time which is coming back, very popular, but it's that kind of green, pale green colour that was, I suppose again I think that places it all in the forties kind of thing for the last time anything was painted. So you walked into underneath the kitchen and again that is just limewashed brick walls, concrete floor and obviously in my case concrete ceiling now, with a massive, massive, huge girder put in for good measure towards the front of the building so I'm assuming that was to try to take any impact that might, if a bomb dropped at the front of the garden or something. So you then walk in to that room. There's a bit that goes off under the stairs that come up to the front door of the house and then there is, I suppose in a way, they built an extra internal brick wall and there's a door which leads you into the toilet and then the out, the door that leads you out to the basement so you can exit the basement, up the stairs to the garden-

INTERVIEWER: So your toilet's got an indoor and outdoor entrance?

KH: Yes, for privacy because it's dual purpose so you've got a very small door leading into the loo. I've still got the original toilet so it's what do you call it, Thunder Buster with a pull chain and it works. And it's a wooden cistern, I'm assuming it might be lead lined because touch wood it hasn't leaked but it has got a wooden casing so yes I've still got the original Thunder Buster. And the tiles in there look to me to be sort of 1910s, '20s like. If you have a look at them they're sort of this grey with black motif at the top so the only come halfway up only come up to what you call that, top one's a picture rail. Is it?

INTERVIEWER: The dado.

KH: The dado? Is that lower rail. They come up to dado height and yes so there's a little toilet roll hanger on the door that leads externally out.

INTERVIEWER: And has that room got a window?

KH: And it has a window. It has a window and it has light as well. And actually what I did have, with all of those windows was slot in wooden covers and again I think that might have been for blast protection.

INTERVIEWER: Oh gosh, right.

KH: No I'm lying, I only had it for the toilet one. I made my own for the basement one for when I went home but, no they must have had them but maybe they weren't there because there was, was the recess that you could put the barricade in. So they must have had them but it was still there in the little window at the toilet so that meant if I went away and I was feeling worried about thieves while I was away I could actually put these extra door barriers in, window barriers. Yes. But I think again, I suspect they'd been part of their bomb proofing.

INTERVIEWER: Yes, yes that's really interesting. So there's three rooms overall in the basement?

KH: Yes.

INTERVIEWER: And then what about the first floor?

KH: So you go upstairs and what I have got, I've got the original wallpapers. Again I think not original absolutely original but again I think again it goes back to the forties and the paper goes right the way up to the attic which would be a hell of a job. I got the impression if I try to peel it off half the wall would come with it so I decided to leave it. So you go up there and it's a very lovely delicate sort of plant, naturalistic design in greens on a slightly pale but metallic background. So you went up the stairs and then you have a landing which is relatively wide. I've got all the original balustrades that are there and I've got an old lampshade which is a lovely one in glass which was there when I moved in so it's still there. And then you go into, the first room he would come to on your left was classed as a third bedroom. It's now the bathroom. So when I moved in, you know it was carpeted, it had lovely wallpaper on so it had obviously, it had been somebody's bedroom. Obviously when I moved in there was nothing else, that was it for, in that room. Yes, and it had the old proper light switch at the wall, you know the old ceramic ones so then into the big bedroom which is the main bedroom, so that's a double window, it's a double sash windowed bedroom and it has an original fireplace in so it's very, I think this is why I think the house itself is like 1903 because it's got that look, it's quite art nouveau like. Typical sort of late

Victorian kind of a fireplace, early Edwardian. But it's also been painted to look like mahogany wood that the whole of the house has been done. It's got the fitting so I think it could have been used. I don't think I could use my fire now because I think that possibly the chimney's not up to speed for actually lighting a fire.

INTERVIEWER: Did it look like it had been used?

KH: Yes it did. So I think it had been used. The hearth is just a concrete hearth though so, there's no tiles. I was a bit disappointed not to find any tiles but there you go. Can't have everything. It has an original cupboard in one of the recesses so that was how I found it.

INTERVIEWER: So what did that have inside it?

KH: Hooks because actually, if you were to put a coat hanger in, the way you would expect to put a coat hanger in, the cupboard isn't deep enough to accommodate a coat hanger but when you go in there is a shelf at your sort of head height if you're short person like me so you can fold jumpers and stuff up there and then there's a really heavy batten all the way around the top from which there are metal hooks and so presumably people just hung their clothes onto these hooks and that's how it was. It has one of those twisty handle latches that you lock it but that was that. The other side was just an alcove.

INTERVIEWER: The built-in cupboard is towards the back of the house?

KH: Yes. Yes. And then nearer the window the alcove. The other side of the fireplace was left free. And again I've got the original wallpaper in there which I've kept.

INTERVIEWER: Were there any curtains or anything like that left in the house when you moved in?

KH: No, there was one little lampshade in that bedroom and that was it. It looked like a handmade one that someone had made you know where you stretch the fabric over it and it was stretched with lace, in cream. But no there were no curtains and that, that actually is the difficulty because my neighbour up the road, going back to the big bay window, they're huge, and I had real difficulty because I had a normal curtain, like a modern curtain fitting and again the lady in the launderette told me that this gentleman who'd fixed the plugs actually his job, he ran a curtain business so she said 'oh she always had lovely curtains' so I had these huge thick velveteen curtains which cost you a fortune for the fabric so I actually still have them but the weight of them pulled the plastic thing down so I've



since made one out of copper pipework and I don't have such heavy curtainage on. But, and maybe I should introduce you to my neighbour. He has the original, absolutely gorgeous metalwork, trail, curtain trail.

INTERVIEWER: Wow.

KH: Fronted then by like a wooden pelmet.

INTERVIEWER: So what's the actual rail like then?

KH: His? It's like proper metal. It's like a railway track thing but in metal. So much more solid. So that was still there in their house, so I don't know, possibly that was had here but, when I got here it was plastic. So yes going back up to the, I put the curtain poles up, so I don't think anything was there when I got in when I think about it because it was one of the first things I did was to put a curtain pole up so as recollection has it, it didn't actually have a means of putting curtains up there.

INTERVIEWER: So they really stripped the house out then.

KH: Yes, yes. I mean it had been whitewashed. You could see they'd sort of come in and the ceilings had been whitewashed and things so I think they just sort of tried to clear it. The, was there a carpet there? Oh gosh isn't that awful, I can't remember if there was, there was a pink carpet, pink patterned carpet in the little bedroom. Yes! It was a green, a green, a pale green carpet with a sort of like a delicate rose design on.

INTERVIEWER: And was it a wall-to-wall carpet?

KH: Yes. So it was down, it came down to the living room and it was up the stairs into the bedroom. Yes.

INTERVIEWER: Fantastic. And did you have any carpet on the stairs?

KH: It was the green, same stuff hammered in on these stairs from here to the first floor but what I have got, and to be honest it's going to have to go because it's almost all but disintegrated, up to the attic there was an original stair runner in deep red with a two line cream line, and the metal bar fixings.

INTERVIEWER: Oh wow.

KH: You know like you have one either side, I don't what you call them. But I still got them so that goes up to the attic yes. And then, so moving on, so that's the bedroom, oh no what they did have interestingly, which I wish I'd got the electrician to keep because I think it's really handy, as well as the light switch when you come in the room just to the left there was light switch, there's a light, there was a long cord light switch that came down to obviously above where your bed would have been.

INTERVIEWER: Is this in the first floor?

KH: This is the main bedroom on the first floor. So you could turn the light on and off from bed which is massively sensible. But anyway I lost that, so again you'll see, I can show you the casement is there, the ceramic casement for the plug and maybe one day it might be worth one day thinking I should get that plug put in. So there's that, yes so going up to the attic, very steep stairs. They are very steep stairs in this house and they get steadily steeper so when you get the attic there very, very steep which means my little dog won't come down on his own. I have to carry him down. He'll go up them but then he'll get stuck and he won't come down. So yes you go there, so they start with a dogleg and they end with dogleg. Yes I'm pretty sure that's the way they turn round. So up in the attic it's a massive room and its painted in a yellow again, I think that's an original kind of yellow paint which I'm sure I'd have to be very careful about removing because I think it might be from the lead era. And there's a window, a faux, well it's not a faux window but it's an internal window to take light from the attic down into that stairwell.

INTERVIEWER: Oh right. Gosh.

KH: So yes, it's just mad because you think what's a window doing? It square with the wooden, you know, divided into four squares thing so that's an interesting feature that's still there. Because you don't have a skylight or anything but it does actually work and it does give light to the stairs.

INTERVIEWER: Because this house was built with an original dormer wasn't it?

KH: Yes. So that's it. So when you go in what you do have is a lovely recessed dormer which sort of takes you out under the eaves. Either side of that dormer the eaves are walled in. There's an original walls, so they've never been left to go to that corner point. They had walls with doors in, so there's twos shutter doors. Not doors on hinges but you know you can pull them out.

INTERVIEWER: Like a hatch.

KH: And pop them back in, like a hatch thing. But you know, they're are about two and half foot by one and a half foot wide so you could crawl into it, so when you do look in, what you see is, and obviously I've insulated, but it was, it's a bit of storage work space if you want to use it. So that's there. And what I also have always had, but apparently not everybody has them, but I think they did all have them, is I have a ceiling hatch to the very apex of the attic space. Which I was told was necessary because it meant that if in a fire you absolutely couldn't get out, what you could do is go up through that space and down into the house behind the space.

INTERVIEWER: Right, okay.

KH: Which kind of would make sense, being back-to-backs but obviously it's no good if everybody else has got theirs blocked up.

INTERVIEWER: No.

KH: But I still have mine. And then I also have a fireplace, an original fireplace, which again is an even smaller version. So the fireplaces get gradually smaller as you get up. So it's really diddy little, quite ornamental fireplace, but working. Yes it's definitely been used, and was used. Carpeting wise, what I had, I can tell, do you want to know the saga of the old linos?

INTERVIEWER: Yes please, yes.

KH: So basically when I moved in, there was a big old rolled up carpet which was one of those cream ones with quite thick pile, you know where it's slightly cut in, and you had a bit of a faux orient design but it was badly eaten by moths and stuff so I had to get shot of that. And what was underneath was lino, and the lino was amazing. Because it was a real definite floral pattern. It was absolutely beautiful. It was like chrysanthemums and I so wanted to save it, but when I obviously pulled the carpet away it was very, it was the proper linoleum on the hessian backing, but again it was just sort of disintegrating so I had this beautiful sort of as I say chrysanthemum style design that was in red and turquoises and I remember thinking you know gosh why can't you get lino like this. Absolutely fabulous. So I took that off and then I found more lino underneath. And again, it was like oh gosh these designs are just amazing, so the lino that was underneath-

INTERVIEWER: So how many layers did you have then?

KH: As I recall, there were three, I went through three layers. So there was this kind of florally one, and then there was another that was almost like a faux Indian rug and again that was knackered, and then underneath that there was the one which I would place at the twenties, I would absolutely place at the twenties, distinctly twenties because it was in brown, a dark brown, a slightly lighter more chestnutty brown, and a turquoise and it was done in blocks and that archetypal swirl.

INTERVIEWER: Oh right, okay.

KH: Rounded. So you know that geometric with the rounded. Absolutely unequivocally 1920s design going on. And it was at the bottom and I tried so hard, because I even had, I went to the bother of literally as I was trying to pull it up because it wouldn't roll up, but I managed to get it sort of 6 inch squares of it up and I had some nutty idea that I was going to re-lay but eventually I did have to give up on the idea. And now in hindsight, I wish I'd kept a sample of each and framed it. And I really cross with myself.

INTERVIEWER: Did you have photographs or anything like that?

KH: Do you know, no because at the time it was pre-, when you had cameras. I'm sure now if I'd had it, it would have been photographed to death but no. I didn't. What I have here, and you can see there, when I pulled up the carpet here, and I left that bit of lino deliberately.

INTERVIEWER: Oh yes, wow, gosh that's lovely.

KH: So that you can see it.

INTERVIEWER: I've never noticed that in here before.

KH: And I should have done it upstairs but I never thought. But I think you know when you get overwhelmed and you trying to renovate and decorate and do it yourself, its so knackered. And it's so difficult and it's just endless. And the soot as well whenever you move anything in these houses you just get overwhelmed with soot and stuff.

INTERVIEWER: Oh dear, gosh. So I'm just kind of going back to my questions because obviously we've talked in quite a lot of detail about the house which is really good so I mean in terms of modifications, obviously there was the fireplace that had been modified, which had been done before you came and the loss of what we assume would have been a range

and I think, are there any other modifications that you can think of that we haven't talked about? Because it's been quite well retained hasn't it?

KH: I think that, this lady, these two ladies, I mean according to the will they were left the house in 1960, and I think they just lived very much. I don't think they've had any, felt any need, you know they've had their cooker, there's the scullery going on. I think they've just, it's not really been, you know it's one of the reasons I fell in love with the house because it was like walking into a time-warp and all the features were there. And prior to when I was looking, one of the main things, I wanted a basement with windows to use as a workshop and I'd looked at so many houses around here where the basements had been, the windows had been bricked up, and without fail, when you went into those basements they were dark, dank, damp, horrible spaces, and some of them had wonderful butlers sinks in though, much more ornate than mine. Mine is a salt glazed butler's sink, quite shallow, this is the one in the basement. So they're not like the deep white butlers sinks that you get upstairs. The downstairs ones are this salt glaze. And they're weirdly shallow. So they literally only have a lip of about two inches and I, presumably with the idea that they were used for different purpose and they're this brown stoneware, done in the brown speckled salt, bronze and salt glazed they call it. Now mine is very plain, but some of the ones I looked at when I looked down the basements were beautifully ornate, you know like they'd been moulded, so they had relief like floral designs and stuff going round. They were really quite fancy. And I did actually go into one house that had an intact set pot, complete with the copper inside and the lid and again, you know there was a bit of me was thinking 'Oooh' you know but what had gone on in the rest of the house was heart-breaking because literally every feature, every feature had been just ripped out.

INTERVIEWER: So what were the taps like on these basement sinks?

KH: Well you can see if you want, they're still there.

INTERVIEWER: Yes I'll have a look.

KH: They were just sort of little brass taps off the wall, mounted-

INTERVIEWER: Was that different to the taps that you had in the kitchen?

KH: So the kitchen taps were again, they were big brass, huge ones coming out of the wall and again I did want them saved but they said they couldn't because they obviously linked to lead pipework systems yes, so I couldn't keep them, the taps.

INTERVIEWER: Oh dear. Okay.

KH: Much as I tried.

INTERVIEWER: So the next section, is all about the use of the house, so whether you've kind of got stories about other people but basically I'm kind of thinking about what might have been a typical day, things like how household chores were carried out, household management and you know, where visitors were entertained, and all those sorts of things. So I don't know if, I mean I can go through and ask you the questions individually you might need to have somebody in mind I think.

KH: Yes, I mean obviously I presume what you could say about my predecessors is that she worked, she worked for BT so she's from, I suppose that's the generation when things started changing wasn't it so I can only imagine that chores were more sort of shared out. Because obviously the ladies were working. Going by how you would be entertained if you went down say to Frank and Joan, I think people used to do what they've always done, you know, you don't have parlours in these houses, you have your scullery kitchen and you have your living room so actually that is where most of your entertaining goes on because you don't actually have another room to retire to. I mean I had an old aunt who lived in a house where you did walk through the posh parlour, it was Sacriston in County Durham and you came through the door and obviously you had stairs that went up, corridor that went along and you turned right into an absolutely ornate, pristine parlour you know with all the posh knickknackery and everything, that you never, ever used apart from a funeral. And, but you went through to the back and there was a much, much smaller room, which probably wasn't much wider than my kitchen, but at the back end of it was a big range. And that was where my aunt Jenny she was called would sit. She had a chair, she had a big range, there was always a pot on, dropped scones. She did have an add-on kitchen at the back. When they added on the back. But I don't think she used it very much. I think she just lived entirely in that, and the parlour was... But obviously these houses have never had them. This is where you entertained. My previous job was working with older folk, I'm not sure if Harehills has scullery, have you, I think all the houses in Harehills are scullery houses.

INTERVIEWER: There's a very few that aren't.

KH: Are there a few one up one downs?

INTERVIEWER: There is one Type one house which is a one up and one down in the Edgware. And then some others which are what you call Pseudo type three houses. So there is a smaller version, and there is a grander version. The grander versions which are nearest to here are on the Bayswaters and they just some of those bay windowed shops. So they actually look, I mean they've got a hall that goes, as you open the door, like a hallway and stairs straight up and then a room off to the side.

KH: But it is only one room?

INTERVIEWER: But they've got their kitchen in the basement. But then there are some, there are a couple of smaller ones just further up I think it's just before you get to the Conways and then again some more in the Bayswaters / Bexleys zone. But I mean, it's something like about twenty in the whole of the area.

KH: That will be why the older couple that I knew used to come to a residents group who at time, so eighteen, twenty years ago, they were in their eighties and they always said that when they moved to Harehills they felt that they'd really come up in the world because they'd moved into a scullery house. And that was the first time I'd heard the term scullery house and of course when I asked I couldn't imagine house that didn't have a kitchen there. Well how does that work? And then of course in Burley, I happened to be working there and I came across people who lived in those one up, and so the ones that I know of, you'd walk through the door, the stairs would be directly up, literally straight in front of you stairs up. Door to your left, one room. Smaller than my current living room. And yet I worked with older folk who were brought up in those houses in families of up to 7. And so you know it's really interesting that now people will say, 'Oh you can't have a family in a back-to-back' and I'm thinking well hang on a minute you know there was a family that has lived in this house from you know, 1910 right the way through to when I bought it, 1993 off various, but as I say this was anecdotal from people who lived with their you know, their four siblings and their two parents in a one up one down. And when I asked, I said 'Well how did that work?', and they would just say 'Well you know you just did everything in that room.' And you kept warm. And then the parents might have a pull-out bed downstairs. It depends how big. Or the kids would all be in the attic in a couple of beds, sharing beds, three to a

bed, topping and tailing and mum and dad would be in the next one, maybe with the younger children so, but it is boggling isn't it?

INTERVIEWER: Yes. You can't really imagine it now can you?

KH: Yes, and we're very sort of you know. A lot of the houses here I notice now, I would love to go in, because I'm really interested to see how it works, have had the attic split into two rooms in order to try to give two rooms if they've got you know, boys and girls as children. But I can't quite work out how that works, where you accommodate the stairs up, door in, and the walkway to the room that would be at the back end.

INTERVIEWER: Yes, it's effectively the same kind layout as the floor below, so you've got that small landing space.

KH: But it would be even diddier wouldn't it?

INTERVIEWER: But it would be even smaller, yes, it depends how big the dormer is. But it would be smaller, yes.

KH: It would be interesting to see that, how that works. But yes, so I do my entertaining in this room. I'd quite like maybe, I have got plans it would be nice to sort my basement out a bit more and make that a more usable room that I could have a dining room table in. That would be nice. But I've noticed, I don't do it but a lot of people have traditionally, they have a table in the living room, so usually when you walk in people's doors, because the front doors here, come straight into the what is the living room and most people tend to have a table right there. Right there on that wall as you come in. So you have, you come in the front door.

INTERVIEWER: Do you mean here like where the sofa is?

KH: Yes you'll come in the front door, you'll either have a kitchen door to your left or to your right depending which side your house is configured on and then beyond that kitchen door there would be a table against the wall, usually a leaf drop out table and that's certainly what Joan and Frank had and a lot of folk around here have. And then obviously your sofa then, is brought forward. So whereas mine is back against the wall, that's often I think what people do. They'll have a table there.



INTERVIEWER: Yes that's interesting. Yes, so obviously like in the, I suppose in your house because there's just you, there's a lot of spaces that potentially don't get used sort of daily, but do you know about people kind of going back, sort of, who had families? You know did they have spaces that weren't used daily or were all the rooms used all the time?

KH: I don't know, I suppose it depends on the family but I can imagine if it's in the winter, they'd all be congregated where the heat is. And I don't know how many houses here, I think most of the houses would have had fires wouldn't they, even in the attic room?

INTERVIEWER: There's very few actually in the attics.

KH: Oh so it's only in the, yes so I can imagine therefore that certainly the attic might be where you just go with a hot water bottle and huddle straight under the things so my house must be a bit posher in that I've got a fireplace in the attic but then I would say, I would imagine that you would literally congregate round wherever the source of heat is, especially in the winter, may be different in the summer. And it might be nice for people to go and have a read of a book or do your homework, yes.

INTERVIEWER: Yes.

KH: But then you wouldn't have had telly either in those days. People would be doing different things.

INTERVIEWER: Yes, have you ever heard anybody say what they did for leisure in or around the house?

KH: Now gosh, now you're asking. Well I think kids played up and down the streets a lot and that's what's really nice because people have fond memories of knowing on these and uncles, not necessarily blood auntie's but you would call your neighbours auntie and uncle. So I think kids played in and out of the gardens and I know that the youngsters that I've known on my street used to do that. And they would come in and I would let them into my garden and they would play hide and seek and stuff. And make sure you tell your mum, but yes I think there's a sort of friendliness to that but then again I also think that people worked long hours didn't they back then. We work shorter hours than people used to do at that point so I don't know whether they were too shattered to congregate and entertain.

INTERVIEWER: Yes.

KH: When they got back. I can imagine washing with a set pot must have been hard work. I think time must have been taken up by people having to light fires, keep the set pot boiling.

INTERVIEWER: Do you know anything about the kind of washing routines and laundry and that sort of thing?

KH: I don't know, but I do know I often get told about people saying about steps would always be scrubbed, even for the little houses that come straight onto the pavement. They might only have two steps but that was a definite thing that you know, you would, you never had mucky front steps. Because it's like that pride in your home and keeping it clean isn't it? But I don't know, I don't know from Harehills you see. I know that in terms of the kids, the older folk that lived in Burley, you know they were at a time when, you know shoes were for Sunday best. They would actually just wear clogs maybe. So they were from that real era if they were from a large family. But it was interesting because I was doing a project with a local school and they were looking for older volunteers to help with the breakfast club and it caused, not an anger, but there was a sort of quiet disapproval from the older ladies who I'd asked, so these are all women who would have been children in the thirties and forties and obviously brought their children up in the fifties and sixties and maybe into the seventies. And their comment was that they could not understand why any child in this day and age would need a breakfast club and why would they not go to school with breakfast because as one of the ladies said, 'I had nine children. Every single one of my children went to school with a bowl of porridge in their stomach.' So they were, although they agreed and they volunteered and they were fantastic, and I could see where they were coming from, because there's an element of they had a lot less in terms of money to play with and often way more children, but they managed. Interesting.

INTERVIEWER: Yes. It's an interesting perspective.

KH: Yes, and it does make you think, and often I would be driving them to the lunch club, you would see children being walked in by mums with a bag of crisps.

INTERVIEWER: Yes.

KH: But as one of the ladies, you know as one of the ladies, and Mary would say, you know a bag of porridge doesn't cost a lot but it goes a long way.

INTERVIEWER: Yes. It's a few pence isn't it, porridge.

KH: Yes so, it was a very interesting debate that we had. And I could completely see where they were coming from. And I think that also the notion of people say oh putting areas like Harehills down, claiming poverty because to a lot of those folk of that generation, you know they were much poorer, they were before the welfare state. They were when you had to pay to see your doctor but they had a lot less to play with, but they still took pride. That didn't mean they didn't have pride and they didn't scrub the step, and look after their tiny terrace.

INTERVIEWER: Did they give you any other kind of ideas about food and meals or things like that?

KH: Well, it was just, well funnily enough, and maybe this is an element of its coming back which is a worry, because I think that unless you were a big family sharing a house, for smaller families you might actually be sharing a house with another smaller family. And there was a gentleman who, apparently in the Burley area alone, there used to be over 100 fish and chip shops in the 1920s, and they serviced the factory workers, and often that's, they would finish the factory and tea would be bought fish and chips because if you go back and you look at that, and again I remember I used to go and see a lady who had a cooker that was, bore no resemblance to modern day cookers. It was like a square box, it was cast-iron, it had two little stove tops for putting a pan and kettle on and kind of a little oveny thing underneath and so really if you thought you were trying to do a family meal on that, I don't think they did. And I think that they maybe, the most they did was a stew, a broth, a one pan- pot, or have hot tea with jam and bread. And I just think that was a thing in that era because I don't think people were equipped with even the cooking stuff to do a big complicated meal for a large family. It would require lots of pans. And it's just really interesting that in an area like Harehills now, unfortunately, what's happening is more long-term residents and families are moving out and the properties are being bought up by landlords. We have a huge disproportionate number of takeaways. And you have to ask yourself, you know, how do they all make money? Who are these people who are having all these takeaways? But actually now, I've realised that when you go into some of these properties, they've been carved up. People are in bedsit, roomsits, and I don't think they have proper cooking facilities.

INTERVIEWER: Is that happening in Harehills?

KH: Yes it's beginning to happen in Harehills. And so I actually think that therefore it's easier to go and buy a takeaway.

INTERVIEWER: Gosh.

KH: Which is almost coming full circle because that's what actually was happening in the twenties.

INTERVIEWER: Gosh.

KH: And through the thirties before the welfare state. It's quite scary to think isn't it?

INTERVIEWER: Yes it is. And when you think how much it takeaway costs compared to cooking at home.

KH: And all the effort they are trying to put into healthy eating, but I actually do believe that there are people who are in too overcrowded conditions with too little in the way of decent facilities to be able to cook a proper meal.

INTERVIEWER: Gosh. Yes, not good.

KH: Yes, might have a microwave at the corner of the room. Hence the takeaways doing so well.

INTERVIEWER: Oh dear. Gosh.

KH: Anyway, so yes maybe entertainment here is to get a takeaway. But I cook. I love cooking.

INTERVIEWER: So I mean, the final section is kind of about how people felt about their home. So I suppose, going back to say Frank and Joan or the other older people that you know in the area.

KH: I think they loved the homes honestly and I know so many older folk that I've known over the years who have got to that point where they can't physically do the stairs and I think that's the saddest thing because you don't have the scope, especially in the smaller ones to do something like a put a downstairs under the stairs. And so really reluctantly, people have ended up moving away from Harehills. And they haven't wanted to, and there's one gentleman who regularly comes back to the launderette. He doesn't do any washing, he just comes and he spends time in the launderette. Because then he meets up

with people; it's his excuse to come into Harehills because he's been put into older people's sheltered housing, but there is very little of that in Harehills unfortunately. And I think that's been, I'm angry about that because it's something that I have actually been bringing up for twenty plus years now, the need for it because I've watched this happen. There was another gentleman, Jeffrey\*, who again his wife died and he couldn't cope. He was struggling with his legs and so he ended up being moved out to somewhere up Burmantofts way, but he would come down and basically sit in the cemetery with the old drunks, and became an old drunk himself because it was about the company and it was about being back in Harehills. Another lady Ethel\*, I mean she, she worked in the launderette at the bottom of my street, that's how I got to know her. But she's also had to move out of Harehills because her husband you know, she was caring for him downstairs because there was no way, and she didn't want to go, and he didn't want to go but they had no option but to go. And I think what they liked, was they knew people, they could walk from shop to shop, they knew shopkeepers, you know it was an area that they had all their memories and homes that they brought families up in you know. And it's sad really, it's very sad.

INTERVIEWER: So within like obviously because you've just been talking about community and the neighbourhood, so within that, how much of a draw would you say the house was? Was it more about community or the house? Or was it kind of a bit of both?

KH: I think you know, that generation, when they bought in Harehills, they literally, I think were, felt they'd got somewhere, they'd achieved something, they'd bought their own property and for some of them, they'd not only had they got that, they've gone up a step to a house that had a kitchen, a scullery house, as opposed to some of the back-to-back state come from. I think, I've got a very good idea, I'm not sure but I know for a fact that there was the A-Z houses right the way along Kirkstall Road.

INTERVIEWER: Oh I've heard of those, the alphabets.

KH: The alphabet houses, because they went A-Z. And I think a lot of them were really damaged through the war and also very much not fit for purpose and I'm pretty sure that they were very poorly built, very tightly packed, non-scullery houses, probably one up one down so I think partly they were sort of slum clearance/redefining. But I'm not sure, but I think if you go around what is Sheepscar, there must have been housing there that's since gone.

INTERVIEWER: Yes, and Burmantofts. There was huge clearance across both of those areas.

KH: And I think those people, like Frank's and Joan's, or people who've bought here, or it would have been Frank's parents, have come and bought here from places like that and thought 'Gosh these houses are much better here in Harehills and we finally saved up enough money to either buy or rent here.'

INTERVIEWER: Was it your impression that there was a sort of, you know, what was the split between renting and buying?

KH: I don't think, I think, I think that in those days, I don't think it was such a thing. I don't think it was an unusual thing for people to rent. And I know that when I worked in Burley, I worked with one lady in her nineties who had rented the same property for 56 years.

INTERVIEWER: Yes I've come across some in Harehills who have rented for like 70 years.

KH: Tiny little scullery house in the Burleys. And she's, no, didn't want to move, she was happy there, all the love, all the care, all the decorating that had been invested in it. She wasn't waiting for the council to come and do it. And it was a real sense that this is my home. I'm super, super proud of it and I keep it really well. Which is exactly no different than the person next door who might have bought their house and felt the same way. And it's really odd how there seems to have been this change between people who own a house, seemingly having more pride and care for the house than those who rent a house. And I don't know where, but I think that's to do with short-term tenancies and insecurity but I think that if you, it's like the council housing, if you feel that that's your home, you invest all your love in it, you take pride in it, because after all it's your home and it's where you entertain people, and you don't want to be embarrassed you know. You want to be proud of your home and so it's kind of change. I think there's a transience here that's changed how people feel. I know Harehills really struggles with a lot of negative, external commentary about how it's gone downhill. And a lot of that actually is from people who may well have been brought up here in the sixties and moved on since but it's just really sad that they conflate their happy memories of childhood with looking at how it is now. And saying 'oh it's not the same, it's gone down the pan and blah blah blah.' And it can be quite soul destroying. Sometimes because actually a lot of things that they celebrate are still here. You do have community, you do have neighbours who look out for one another you know, children do play in each others' gardens if they've got a decent street where

there is a bit of cohesion with the various people there. Only takes one person to be more open and let the children come in the garden with them or do something and you know, it makes, it is still there. But we're all been let down by negligent landlords. Sadly I think we're on a bit of a the tipping point on most streets where it's gone a little bit too far into negligent landlordism and you know, you've got tenants who are very transient, partly because the houses are nasty that they're moving into so you can't blame that they either, they're not going to invest in it, they've got no intention of staying very long and they get out as soon as possible can and then it's just this ongoing cycle sadly. And yes, it's not good. It's not good. Because, if you talk to those, and then you get the other folk like myself, I bought my house because I could afford it. And it's really frustrating to hear constant think about how young people can't get on the property ladder. And actually they can, and so I've got some friends who more recently, recently married, a younger couple and they bought in Harehills because it got them on the property ladder and their home is beautiful. It's loved, they take huge pride in it and it's a gorgeous, gorgeous home. And you can take photographs of it and it could sit in any country, whatsit, house and gardens magazine you know. It's about what you put into it. And it's very frustrating, very frustrating because we need more people to want to come and buy to live here. Set up their first home, get on the property ladder. Lavish it with the love and attention that they do because this is my home. And that could turn Harehills around. It would be a different place.

INTERVIEWER: Yes. Right. That's good. So I mean is there anything else that you would like to tell me about kind of memories or anything?

KH: I just think, one of the things I think is they are very sociable houses and I know most of my neighbours in and around the street because actually you see them every day when you come out. It's not the same as that you can drive into a drive and then scuttle into the house and only ever exist in your back garden and effectively you can absolutely avoid your neighbours completely if you wanted to. And obviously that is different with back-to-backs because we all have to come out into the same street but I think what that does is it makes people a bit more sociable and therefore you know one another even if you're just on nodding terms. But I think there's a plus side to it, obviously like anywhere, if you get some antisocial people move on the street, that can be difficult but then equally, if you've got enough of the community in the street, you find that they can have an effect on that you know, odd dodgy tenant or family that comes into the street. But yes, I think there's a sociability about the houses which is rather nice.

INTERVIEWER: That's good right, thank you very much, thank you.

\* Not their real names

[ Description of person inserted in place of their name]

[\*Description of actions not audible on record\*]

**Oral history interview. Participant C029, Mary Armitage, 28 May 2019.**

INTERVIEWER: So I'm going to start with a few general questions if that's ok about mainly your family really because that's the house we're talking about, and then I'll move on to the more detailed questions after that. So I thought first of all if you could tell me how your relatives came to live in Harehills.

MA: I would imagine, because it was quite an Irish immigrant area, and they went to the Catholic church, and I think a lot of the events happened around the church so they lived very near St. Augustine's Church and went- I mean, I think they went to St Augustine's School but I'm not absolutely certain when that school started. And I know my dad went to St. Charles School as a secondary school, but I think they did go to St Augustine's School.

INTERVIEWER: Okay, so what year do you think that would have been that they came across to Leeds?

MA: I don't really know to be honest. I mean I don't think my dad was born in that house. I think they moved there when they were a bit older. I think they lived down the Nippetts, was it? Down that area. But I mean, I think probably my great-grandparents might have lived there because of the shop. You know, I don't really know whether my great-grandfather was a shoe maker, shoe mender, but certainly my great- my grandad who I never met, Ernest Armitage, was a boot and shoe repairer and had been a regimental shoemaker in the war, and I know it was in the Boer War because I used to have a knife, penknife but I lost it unfortunately much to my horror. Yes, but he was in the Boer war I know. And he was semi-adopted by my great-grandparents. It sounded, it's a funny, weird story that I don't know the ins and outs of, so he lived with the family. They were called the Callaghan, but his name was Armitage and he was brought up with them as a child and then he went away to the Boer war and I know my grandma Mary Callaghan corresponded with him when he was in the war. And when he came back they married so in a way it was like marrying your brother. You know, really weird because it wasn't her real brother, but he



didn't seem to, from what I can gather, he didn't seem to have an awful lot of connections with his real parents. Whether they abandoned him or what I've no idea. You know how you don't ask questions when you're little and you regret it when everybody is gone. But I remember thinking at the time how funny. Yes, so yes, but they had the shop, Mary and Ernest and I don't think any of the men except for my dad followed in his dad's footsteps. But he did take over the shop did my dad.

INTERVIEWER: So you said in your questionnaire it was 1955, was that when they arrived in the shop or left the shop then?

MA: Left the shop. She was left on her own was Mary, Armitage, because, and I think by that time she couldn't manage it because it was a big house. It was quite a big, even though it was a back-to-back, it was very big. Because it was the end.

INTERVIEWER: Yes the shop-houses are bigger aren't they. So who lived in the house then during the time that they were there?

MA: Well, they lived there and there were six, well I think there were eight pregnancies but two children died, but there were six of them, Jim, do you want me to tell you their names?

INTERVIEWER: Yes please.

MA: Jim, Molly, I think my dad came next, he was Frank, Francis but he always got Frank, Margaret, Bernard and Ernest. Yes two girls and four men, boys.

INTERVIEWER: So was it your grandfather who died first is that right? And then did the children leave after that?

MA: Yes, but they, a lot of them kind of lived there with their spouses.

INTERVIEWER: Right, okay.

MA: And I know that, I think Jim did first. He married a woman called Helen. I mean when I look these pictures I can recognise the children, you know. I know that they're their children. And I know that Molly lived there. She married somebody who was from Huguenot descent because they were always known as Lammy but their name was L'Amie which is French isn't it?

INTERVIEWER: Yes.

MA: And I know that she lived there certainly with her first son and then they moved. I can't remember but near the cemetery down there. Those houses, she moved there. And I think Margaret, she lived there for a short time with her husband Billy and their babies.

INTERVIEWER: So that was in Burmantofts?

MA: That's right, Burmantofts, yes. I'm not quite sure where they lived but I know that eventually when Seacroft was built Bernard, Margaret and Ernest all moved to Hollin Park and Brooklands because we used to go out there and I used to think it was the country, you know. Because it was green. And my parents moved. They married late in life and Frank, as I say, my dad carried on with the shop and then eventually when they married which must have been 1942, they moved to the Nowells.

INTERVIEWER: Right, okay. Lovely. So I wondered, do you want to show me through some of your key photographs now?

MA: Yes, well they're really interesting because they are the shop, and I think that is an amazing picture of my dad mending shoes.

INTERVIEWER: That's fantastic.

MA: Which is lovely.

INTERVIEWER: And you think he was about 17 then?

MA: I think he was. But I know before, I know at some point, that must be after that actually, so these pictures must be after that. That must be a very early picture. He was an apprentice-My dad was an apprentice sign writer for quite a few years, but I know it was the early thirties and then of course the slump came and he never got a job sign writing but he was very good and this is what he must've done for the shop because he had done all of these.

INTERVIEWER: That's fantastic isn't it?

MA: Yes.

INTERVIEWER: And he was born 1908 you say?

MA: Yes, 1908. But I know, you know when I used to go and visit the house, because I was from, you know I had a quiet upbringing because I was the only child, I did find, is it 87, is

what it was, I used to find it absolutely fascinating because it was always full of people and kids and, I was always a bit frightened because you know, there was an awful lot of coming and going and after, and everybody seemed to know everybody else and neighbours were dropping in all the time. And they were very, very, I don't know what word to use really, but they were a very friendly family and they were very politically involved. They were always arguing, but they all got on if you know what I mean.

INTERVIEWER: So would this have been in the forties then your memories?

MA: This will have been yes, I was born in 1945, so late 40's, early fifties I was taken. My dad used to take me. My dad always rode a pushbike and he used to sometimes take me on my own but sometimes I went with my mum. And I think my mum was a bit nervous I think because they were very different to her. I mean they were nice to her but they were very, I mean I've inherited their talkativeness. I've just been reading about the new Anne Frank book and they said she was a chatterbox you know. And I've inherited that. And my mum used to, it used to annoy her because they always had something to say about something. But you know they were involved, they were very you know, very politically involved.

INTERVIEWER: Very good, fantastic. So I suppose, I mean obviously we know that the men in the family were involved in the shop business, did the women have any jobs?

MA: Not that I know of, no. I mean I don't know whether they worked or just got married very early. I know Molly worked at St James's but her husband died very early. That was Joe L'Amie or Lammy as he was called then. He was in the, you know, knocking down old buildings and things. And I know my dad did some work with him at one point. But, yes, I don't really know.

INTERVIEWER: Did all the boys in the family work in the shop at any point?

MA: I don't know, I don't really know. I think my dad was the only one who really liked you know mending shoes. And he was, I can remember, because he used to do it at home in Nowell Mount in his cellar. He'd all the tools and he was very good at sewing you know, the uppers and if he'd mended a pair of shoes they looked like new, you know, he'd polish them and everything, you know he was very particular. And a perfectionist, so probably his dad was, you know. I wish I'd known him. He died in his early, I think sixties. Pneumonia I think he died of, yes.

INTERVIEWER: Gosh. I'll just move those to one side and we can have a look you know if things crop up as we're talking, and then we can look again.

MA: You see you can see them in the street sitting outside.

INTERVIEWER: They're lovely aren't they?

MA: See the kids were outside all the time, you know, playing. I expect the kids played in the street.

INTERVIEWER: You can see on these ones, the railings, but the railings, they're kind of different to the rest of the street because everybody else would have had a wall wouldn't they but these go right down.

MA: You can see there, and they were very steep steps up to the- Look at that one playing with the pigeons.

INTERVIEWER: Oh, goodness me.

MA: And that's wintertime look.

INTERVIEWER: These are lovely. Where is this one I saw in the street?

MA: Oh that one is good look because that's got the house opposite. Look and my dad's got his apron on there because that was, he'd wear his apron. My dad was a prolific photographer. He loved taking photographs and like I say he developed and printed all his own photographs. You see that's my grandad, look. And that's my grandma. And you can see the steep steps behind but who the baby is I've no idea.

INTERVIEWER: Oh that's lovely.

MA: It's lovely. You see, that's the sort of photographer dad was, you see because they're quite artistic look. He'd country pictures. He was quite, he was very good at painting and drawing and things. And he was a swimmer and a diver and a show off! Look at him there showing off! This is all at Roundhay Baths, Roundhay Baths. He never taught me to swim, I didn't swim myself until I was about thirteen and I taught myself. And I used to say 'You're useless at teaching anybody.' Look at him on the diving board there! That's him, a dot in the sky!

INTERVIEWER: Wow.

MA: Who took these pictures I've no idea Joanne. It must have been a friend mustn't it? This is all at Roundhay Baths you see. They used to spend all their summers down there when they had free time and I know they used to climb over the, climb over the fence to get in at night you know when they shouldn't have.

INTERVIEWER: And these ones here, with the God save the King procession...

MA: Is that what it is?

INTERVIEWER: It says God save the King on this one.

MA: Oh does it? I couldn't see that. You see, they're lovely pictures of when they were younger, with their babies. Oh it must have been an international thing then mustn't it? Oh you've got good eyesight! But you can see that, you know, like good Catholics there were loads of children, you know. And they loved children, you know.

INTERVIEWER: There amazing aren't they?

MA: The children look happy don't they?

INTERVIEWER: Yes they do, yes. They're fantastic pictures. They really are.

MA: I mean, you know, that's my dad, and I mean he must have been involved in the bringing up, you know they all, that's lovely isn't it with the baby's bottle. They're good photography by any stretch of the imagination aren't they?

INTERVIEWER: Some of them are so tiny, they really are, like stamps aren't they? They're amazing. Fantastic. I would definitely like to take some copies of these because they are amazing. So I thought now, I mean obviously just as much as you can remember, so I thought if we maybe started in the garden and you describe to me and then if you could walk me through the house and tell me about the rooms.

MA: It was more of a yard than a garden. I mean I don't remember them growing any flowers or anything. And it always seemed to be full of people you know. I mean those photographs, showing off their cups and winning things and of course the steps were very steep to go up, and the railings at the side.

INTERVIEWER: And that was the steps into the house not the shop?

MA: Into the house, not the shop. I've got, you must have been able to get into the shop at the front but because I only went into the shop through the house, I can remember it being quite spooky you know. And the house always seemed to me to be huge compared to my house at home, which it couldn't really have been because Nowell Mount was a through terrace. But the rooms seem to be big and, I mean I must have gone upstairs occasionally. I think they had a sitting room upstairs. There was a cellar kitchen where they did the cooking but they did the cooking over a fire, boiling it. I don't remember ever seeing a stand-up oven.

INTERVIEWER: So was it like a range?

MA: It must have been a range. And the boiler you know to-and I know there was a funny story that might dad used to tell because I think on a Sunday, they had all and sundry there for Sunday dinner. It couldn't have been a Sunday because the shop wouldn't have been open but sometimes, they must have had a load of people there. And my grandad must have been the sort of person 'Oh there's loads more where this came from.' And they tell a funny story about my grandma, must have run out of ham and she wanted to get out to the butchers but she didn't want anyone to see she was going to get some more meat, so she thought she'd go out through the window and she got fast in the window. You know funny stories like this, funny, funny stories! There were so many funny stories. And you know, why I know that they read books, they had big thing about Oscar Wilde my family, you know he was Irish. Whether or not they knew he was gay, they must have mustn't they? But anyway in those days, because they were Catholic but anyway, there's a funny story about, they must have been painting and decorating upstairs. Kevin he was one of the first grandchildren, I know he lived there, they must have been reading one of Oscar Wilde's fairy stories, do you know it?

INTERVIEWER: No.

MA: He wrote a lot of lovely children stories you know. And he wrote one called the Selfish Giant. So there's a story where they were listening at the door and Kevin had a friend, an imaginary friend called Lucky and my dad, my dad was a brilliant storyteller and my dad must have been listening at the door and I heard this little boy Kevin saying to his friend Lucky 'Look Lucky, the walls are covered with beautiful petals of pink and pearl.' Well I mean they weren't. They were bare walls but you know the imagination, and I think they read a lot to their children. I mean my dad used to read a lot to me, those stories of Oscar

Wilde and Hans Christian Anderson. And I think there was a lot of that in the house you know. They were very, they were cultured without being educated, do you know what I mean, the difference? It's a different thing isn't it? They weren't, none of them went to university or college. But they were well read. And I mean that picture of my grandad with the little, it must have been some sort of a windup gramophone mustn't it? And a book in his hand.

INTERVIEWER: That's lovely isn't it?

MA: It's really incredible, you know. And I think if my mum hadn't have been the sort of person she was, she was quite fearful, I might have spent more time there, and maybe kind of got more out of it than I did because I think I was taught to be kind of a bit fearful by my mum because you know really, I have inherited a lot of their *joie de vivre* and you know what I mean. I am more like them than my mum's side of the family in fact.

INTERVIEWER: So in this kitchen area there was this range, what else did they have in that room?

MA: I don't remember it being very well off you know. I think my grandma could sew. I think she probably worked, but I couldn't tell you where she worked, but I think she probably could use a machine. And I would imagine she did most of her own sewing because women did in those days didn't they?

INTERVIEWER: Yes.

MA: But I can remember it being quite shabby, you know not loads of furniture. And I think there was like a velvet curtain that divided the shop from the house, you know because they talk about going into the shop and 'Oh it's in the shop.' But I don't remember the door to the shop from Harehills Road. I don't ever remember going in that way. And although I must have gone upstairs, and do you know something I don't remember going to the toilet. But there must have been an outside toilet. Maybe I didn't, maybe I tried not to go to the toilet because you see we didn't have an outside toilet in Nowell Mount. We had our own toilet, we were posh. You know it was, if you had your own bathroom, because all these houses around here didn't have their bathrooms until much later on.

INTERVIEWER: I don't know about this house, I haven't found the plans of this one yet but I do know that a lot of the shop-houses were actually built originally with an internal

bathroom. So it's possible that it had its own. Some of them had, you know, the toilet, the bath and basin and some of them just had a bath and basin but then still had the toilet, you know, in the cellar area.

MA: I've got a feeling theirs was. I don't remember any bathroom, really. And I expect there were bedrooms but I didn't really go into them, you know, so I can't dredge up my memories.

INTERVIEWER: That's okay. So going back into the basement, so there was this kitchen area, did they have any other rooms down there?

MA: I just remember it being a big kitchen area. Maybe it was cordoned off as a scullery but I don't remember it being like this. I remember it as being a big room.

INTERVIEWER: Okay, was there a coal cellar or anything like that?

MA: There must have been, there must have been cellars mustn't there? But I don't remember going down. But they must have kept the coal somewhere mustn't they?

INTERVIEWER: Yes I imagine it would have been down there. So in the kitchen, can you think what furniture they did have? Did they have a table?

MA: Yes there was a biggish table, one of those that you scrubbed you know, because they did didn't they? And you know, chairs that had a back like that, you know.

INTERVIEWER: Arched?

MA: Yes, not like this, you know, like a, they were heavy weren't they, old fashioned table and chairs. And I think there must have been an easy chair, what we used to call a soft chair. But I can't really remember because I must have only been about six.

INTERVIEWER: No that's fine. So then, going back up to the living room, so that would have been above?

MA: I think that was upstairs but be honest Joanne, I can't remember much about it. But I think it was like a best room.

INTERVIEWER: Right. So they had like kind of general sitting-room next to the shop and then another living room-



MA: I think that's where everybody congregated. I think the other room must have been kind of, I mean how many bedrooms must there have been? Because they had all those people staying.

INTERVIEWER: Normally, in the large ones that usually had four, two in the attic and two on the first floor.

MA: The attic, of course! The attic. But if one room was made into a sitting-room?

INTERVIEWER: Then they would have been down to three.

MA: Maybe there was a bed, maybe they had it has a bed sitting room with a bed in it. That maybe ring bells to me actually. You know maybe had like some sort of ottoman that people could sleep on. But I mean I'm making this up, don't quote me on it.

INTERVIEWER: Yes, right, lovely. So I think you did mention that there was gas lighting.

MA: Well there must have been because they had candles didn't they? You know, that candle lighting the baby to bed, so maybe they had no lighting upstairs and had the gas lighting downstairs. I mean I don't, I remember it being very dark. Whereas you see we always had electric lighting up the top. Mind it was always going off and you always had to have candles in the house. But I don't remember, but I could be wrong, and maybe they had it put in later.

INTERVIEWER: So in the, and then in terms of heating, obviously they had this range type facility in the basement kitchen. Can you remember anything about what they had in the living room?

MA: I can't. I would imagine coal fires, yes, coal fires.

INTERVIEWER: Yes. Do you know if they ever made any modifications to the house?

MA: I don't think they did to be honest. I mean they maybe got electricity but would they, you see I don't know, they'll have rented the house won't they? I don't think they owned the house.

INTERVIEWER: I don't know. It could have gone either way.

MA: I don't think they did because they never had any money.

INTERVIEWER: Right okay.

MA: So I don't think they bought it be honest.

INTERVIEWER: And what about water heating? Was that off the range as well?

MA: I would imagine so. Yes.

INTERVIEWER: So I'm just kind of thinking, and I think this is probably going to be a bit easier for you because it's about how your relatives used the house and what might have been a typical day for them. So, as well as the relatives and the other people who dropped in-

MA: I think they were very good neighbours and my dad was very friendly with a lot of Jewish people because, you know, that was between the wars wasn't it if you think about it and you know, I'm trying to use my imagination. I mean, I know there was his sister, my grandma had a sister, oh crumbs what was she called, Kitty, Winnie. She was called Winnie. Now this is another story that I remember my father telling. Mosley came to Leeds and they were terrible, really antifascist were my grandparents. And again, it wasn't a funny story really but it made you laugh because somebody had come and said 'Oh my god, Winnie's down the rec', now that was the recreation ground down Beckett Street, 'fighting Mosley and his crowd' because you see he came and marched in Leeds. Well I mean they were so anti- so she must have set off Winnie, whether she lived in Bayswater Row I don't know but she was my grandma's sister and had taken some of the young, maybe my dad and some of his brothers down to you know fight against. Because he did, I mean he travelled round England didn't he? So they were very, very active like that and quite friendly with a lot of Jewish people, and I know my dad used to say, I can't remember his name right now but he mended his mum shoes and I know he said he couldn't afford to pay and my dad said 'You don't have to pay for them, don't worry' that sort of thing, so why he couldn't pay for them I don't know but you know I mean that anti-Semitism infiltrated all countries didn't it really, even Britain?

INTERVIEWER: Yes it did.

MA: Although we like to think it didn't.

INTERVIEWER: But it did to a degree.

MA: It did to a degree. You know, and certainly the Royal family, questionable things happened didn't they? You know I think we had a narrow escape one way or another. So what was your question?

INTERVIEWER: It was about like a typical day in the house.

MA: Yes, I think they had a lot of neighbours dropping in and out you know, friends kind of with everybody type of thing. And they were always having meals, people were always eating there, you know. They seemed to be always cooking meals for people. And I do remember my mum and dad talking about when they were little and my mum saying that she can remember being hungry. But my dad said he never remembers being hungry. So they must have had enough money to eat mustn't they?

INTERVIEWER: Yes.

MA: So maybe the business was quite thriving.

INTERVIEWER: And would that have been open five or six days a week?

MA: I would imagine so yes. I would imagine so. You know, but they didn't sell shoes they only mended them.

INTERVIEWER: Okay.

MA: I don't think he made shoes there.

INTERVIEWER: So how fluid do you think the boundary was between the shop and the living space?

MA: Very fluid. I would imagine very fluid. A lot of coming and going, coming and going. Yes, I mean I don't really know how my dad managed on his own really. I know that after the war my mum didn't want my dad to continue with the shop because she said it was a useless business. You know, he wasn't very good at charging people you know. You have to to a certain extent don't you so that's when eventually they sold the place. My dad would like to have, to a certain extent would have liked to have continued it and his mother would have liked him to but I don't think, so my dad eventually worked as a telephone exchanger in Leeds as a night telephonist. Because only men were night telephonists at the beginning of that, and that's when he stopped working in the shop I think much to his mother's-

INTERVIEWER: And that's the point when it was sold or did she carry on living on there?

MA: She carried on a bit, but she didn't work, the shop was just empty.

INTERVIEWER: Right okay.

MA: So that must have been after the war mustn't it? That must have been '45.

INTERVIEWER: Yes. So I'm just thinking about in terms of where people would spend most of the time-

MA: In the kitchen, in that room. I always remember loads of people being in there. I didn't know half of the people, who they were like this Evelyn who they met on a train that I told you about earlier. She was just coming to work at St James's, well to train as a nurse. Someone meets her on a train, 'Oh, stay at mum's house.' She is there seven years later you know. And that was very typical. They were very, very hospitable. A bit like a lot of the Muslim people here now. My neighbours, I mean like when I came back from my holiday you know, always when they break their fast they bring me some food round you know, the little girls they bring me something and I think that is, I expect my grandparents were like that. They shared, they were great sharers.

INTERVIEWER: So this Evelyn, she was effectively like a border, it wasn't that they sort of took her in to the family as such?

MA: Who knows? I can't imagine them charging her rent but she must have done mustn't she, maybe? Maybe she gave my grandma something but I've no idea.

INTERVIEWER: And where there any others who came in and kind of stayed?

MA: I think there were quite a few, you know. And I know that quite a lot of people came over from Ireland. On the run and things you know. I think there was quite a lot, because it was a safe house you see.

INTERVIEWER: What does that mean? I meant to ask you.

MA: Well members of the IRA you know but I don't know the ins and outs of it but you know I know my grandad, from my dad, he'd say he used to go down to Leeds station and meet people but I don't know because of course it was all hush-hush.

INTERVIEWER: Yes.

MA: You see the Catholic church will have been involved in it as well because a lot of the priests were Irish. And they were nearly all Irish nationalists weren't they?

INTERVIEWER: Yes.

MA: You know, but a lot of it I expect was quite secretive because they could have got into trouble actually to a certain extent couldn't they? I don't really know. My grandma was, she wasn't, she was very much an Irish nationalist, you know if the Queen came on the telly she turned it off.

INTERVIEWER: Right, gosh. That's really kind of interesting though because obviously she came to live here but she-

MA: Well her family came because there was a famine wasn't there in Ireland. My dad tells a story about his grandad when he came with nothing, knocking on somebody's door for a glass of water. And the woman said 'Be off with you we don't want the Irish here.' And he turned round and he said to her 'Well it was little I asked for Mrs but was even less that you gave me.' So you know, like immigrants today, people didn't want but them but they came because they were poor. Do you know what I mean? They came because they were poor and then they must have started a business, this is my great-grandparents, so you know, but they, there was always this antagonism towards the English because they knew what the English were like when they were in Ireland. Because I mean the famine, a lot was due to the English in Ireland. I mean the potatoes were there but they were exporting them weren't they? I don't know whether you know about the famine?

INTERVIEWER: I thought it was that it was a bad crop.

MA: There's a lot more to it than meets the eye.

INTERVIEWER: Okay. I didn't know about that.

MA: And of course a lot went to America and some came here. But you know, the English have not got a good reputation in parts of Ireland because of that. I mean it's complicated isn't it?

INTERVIEWER: So, how did that kind of affect relations with their neighbours, their English neighbours then?

MA: I've no idea. I have no idea.

INTERVIEWER: But they were friendly with the Jews.

MA: Yes I mean I would think they would be all right but you see this area was Irish Catholic, a huge amount of Catholic, and of course they were disliked weren't they? No blacks, no Irish, no dogs.

INTERVIEWER: Would that have been a bit later?

MA: That was in London wasn't it? I mean, you still hear about it. I don't know whether it was here that story that my dad said, she wouldn't even give you a glass of water.

INTERVIEWER: Shocking.

MA: Shocking. You know the immigrant experience, you know, it is interesting isn't it?

INTERVIEWER: It is yes, yes. Gosh. So, coming back to my question, so obviously, so she would be in the house, mainly in the kitchen really and then your grandfather would be kind of in and out really between the shop and the house, and then the children, were they at school?

MA: They were at school, and I presume it was St Augustine's School, you know.

INTERVIEWER: Okay.

MA: But like I said, they were good friends with Alice Bacon and I know she used to visit. And they used to talk about the rooms so maybe they, she used it as a base for the voting or something. Because she was Labour, wasn't she? And very forward thinking I think as a woman wasn't she?

INTERVIEWER: So what year would that have been? That would be about 1950 would it? Was it after the war?

MA: Rachel Reeves has just written a book about that, about Alice Bacon.

INTERVIEWER: Oh right, okay.

MA: Yes, the MP now. I mean I've not read it, I keep meaning to get it. I think I did check to see whether my grandparents house was mentioned and it wasn't but I do know they were very friendly with her, yes.

INTERVIEWER: So how do you think they came to know her?

MA: I've no idea. Well I mean they will have voted Labour they were, you know, and they were always kind of interested in politics, so through that I expect. You know, and you know, if they felt strongly about something they would make friends with somebody because they were that sort of people. You know, they'd invite them in and things you know. I know she did like her very much and got on with her. Yes.

INTERVIEWER: That's really good. So I mean obviously all the visitors would sort of come into the kitchen area. Would they ever go into other parts of the house?

MA: That room upstairs I think was kept as some sort of a sitting room, maybe that was just for the family. Yeah I don't think, because I don't think I went up there very often. Everybody seemed to stay in the, you know sitting round the table, it's that sort of thing. Cups of tea and all that sort of thing. And always discussions and talking.

INTERVIEWER: Yes.

MA: And I think even meetings, I'm not sure. Because of this, you know and they're very interested in music. I mean my dad used to talk about the assembly rooms. Now would that be, do you think that would be what is the Howard Assembly Room now?

INTERVIEWER: Which one?

MA: You know the Howard Assembly Rooms in Leeds, in Leeds Grand Theatre where they have music. Do you think that would be the assembly rooms?

INTERVIEWER: I've got a feeling there were some assembly rooms on Elford Grove.

MA: Oh.

INTERVIEWER: You know at the bottom before, like a building that's different before the houses start. I think, I'm sure I saw that, I can check for you but I think I saw that on a map that it was assembly rooms.

MA: Because they were always going to concerts, you know. I mean I don't where these concerts were held. But these are all kind of recitals. That's Cookridge Street, the Albert Hall. And that's the town hall, St. Patricks, that's the town hall. Oh these are the Albert Hall. And that one's Manchester. So they weren't, but my dad used to talk about the assembly rooms and I never really, I just wish I had asked him questions. I could kick myself.

INTERVIEWER: I suppose at the time it doesn't really seem that important does it? Yes, I'll have a look into that for you though because I do have this sort of recollection that possibly that was-

MA: Just remind me again... Elford Grove's down there isn't it?

INTERVIEWER: Yes, do you know -

MA: Oh I think I know where you mean.

INTERVIEWER: It's like a different, at the Roundhay Road end-

MA: I know where you mean. Is it a little church now?

INTERVIEWER: I'm not sure.

MA: A Congregational church?

INTERVIEWER: No, I don't think so. I know it's at the end of a block of terraces and then it maybe takes up the space of I'd say about what would be five houses each side and then the houses just going straight onto it.

MA: I know where you mean. I'll go and have a look.

INTERVIEWER: I'll have a look on some old maps as well because I'm sure I saw it there somewhere. So whether that would be a local place that people went to?

MA: Yes, they seem to know quite a bit about classical music and I mean I don't remember any of them playing instruments.

INTERVIEWER: Right, okay.

MA: And I don't remember there being a piano which is unusual. There might have been a piano upstairs because most houses had a piano.

INTERVIEWER: Oh did they? Right okay.

MA: Yes they did. I mean both my mother's sisters had pianos in the house, even if they couldn't play it. Because somebody would come along that could play it and then everybody would sing you know.

INTERVIEWER: Was that in back-to-backs as well?



MA: Yes. Great big piano in the house. I used to have one in here along this wall.

INTERVIEWER: Oh did you?

MA: Yes, it belonged to somebody I knew and she wanted it housed for short time, before she got room for it in her own house. And I knew somebody who played a piano and he had a key to the door and he used to come and practise. I inherited their sort of, loads of people had the key to this door. I think I always carried on their-, I kind of wanted, when I came back to Leeds I kind of wanted to come back and live in this area because I felt their footsteps were here you know. And I got very involved with asylum seekers and refugees and I think it's because that was in me. And I kind of wanted to continue that you know. So a friend of mine who's got leave to remain now but she still got a key to the door and can come in you know if she wants. She works at St James's you know. It's important isn't it?

INTERVIEWER: Yes it is. Carrying on the family traditions. So I mean obviously like you know the kitchen was this huge hub. Now were there any rooms that you would say were more reserved, like I mean I don't want to put words in your mouth but the shop, was that much more, I mean would the children be going there?

MA: No I think people popped in and out there even you know, but they had to be careful because obviously there were tools. So there were tools you know, so you had to be really careful because there were sharp knives and things like that so I think the kids weren't supposed to go in there but I'm sure they did.

INTERVIEWER: And it was just a curtain not a door?

MA: I remember it is, I vaguely remember it as a red velvet curtain, thick one you know. Because it was cold. Because of course it was stone floor in the shop, I remember that, flags you know.

INTERVIEWER: And what was the flooring like everywhere else?

MA: I don't know but I think maybe matting and rag rugs, I vaguely remember.

INTERVIEWER: Was that on floorboards then in the living room?

MA: I don't remember floorboards, no. I remember it being cold. Very cold. Because people just didn't have the heating did they?

INTERVIEWER: Yes, it must be difficult.

MA: And I know my dad always stood on a board because it was a wooden board and even in our cellar in Nowell Mount he always stood on a wooden board because he said the flags struck up and gave you, you know, rheumatic pains.

INTERVIEWER: So when he was working in the shop-

MA: Yes, he always had wooden boards to stand on because the wood was warmer.

INTERVIEWER: Gosh. That's really interesting. Can you think of any other things that they did then, any tips and tricks to keep warm?

MA: I can't remember really. But you know nobody had things like ironing boards and things like that. We all had like felt that rolled up to iron and of course the irons were all on the fire, all that sort of thing. Different sizes of irons and things.

INTERVIEWER: You had different sizes?

MA: You wonder how they did their washing don't you?

INTERVIEWER: Yes, so do you know anything about that?

MA: They must have done it in a set pot, in the cellar. They'll have done it in the cellar. I mean they must have hung washing in the yard? I don't really remember because I wouldn't have been noticing like that at five and six. My mother was very posh. She sent her washing to the laundry my mother did, the Co-op laundry. Because she was quite, compared.

INTERVIEWER: So do you know whether, as children got older, where they expected to, kind of you know, help out with chores?

MA: I think everybody did, just automatically. And my dad could do everything you know. You see even when he married my mum, my dad could do all his own washing and ironing. He never expected my mother to do it, because he learnt, and he married late in life so he wouldn't have expected her to do it. And I think that's probably why I never got married because my generation of men expected you to do it.

INTERVIEWER: Yes.

MA: You know, I mean you know I could see him sitting there darning his socks you know things like that because he did the sewing of the shoes he was very neat you know. You know he was good that sort of thing. Funny isn't it?

INTERVIEWER: Yes. So just getting back to the ironing then, it was like a roll of felt was it?

MA: Yes, like a roll of felt with a sort of piece of cotton over it so they'd roll it up and then they'd put it on the table if they were doing the ironing. But I don't ever remember seeing an ironing board.

INTERVIEWER: No, I suppose you had a table and you'd use that. You didn't need one as well did you?

MA: No.

INTERVIEWER: So I'm thinking, would you know anything about the finances? I suppose you're not really going to know about that when you were such a young age.

MA: No, knowing them, chaotic I would imagine.

INTERVIEWER: Who would you say was in charge based on their personalities?

MA: Because I don't know Ernest you know, I don't know what he was like. I would imagine my grandma was quite wily with money but I don't really know. She was very generous. She was very generous. I mean she would always give you half a crown.

INTERVIEWER: Oh did she?

MA: Yes. You see this is what I mean, my dad said he doesn't remember them being poor and he doesn't remember them not having any food. But then I would imagine they were pretty resourceful, and probably very good cooks. You know, probably very good at baking and making ends meet and things. You know how, you know how sometimes, I always got the feeling they weren't penny-pinchers, you know, there was something abundant about them. And you know how they say if you give you get back in return, I always felt there was something about, there was a generosity of both spirit and, my dad used to say things like, 'Oh it's only money.' He never seemed to worry about money. My mum did. You know, but he never seemed to, as if it'll come, have faith you know. Don't worry about it. And I mean they certainly weren't well off, do you know what I mean, but there's a different attitude isn't there? You know that attitude if you look after the pennies then the pounds will look after themselves, they weren't like that. I don't remember them being mean people. They were generous. Which is very nice isn't it?

INTERVIEWER: Yes. So I'm just thinking, because obviously the adults had this social life indoors, did that ever extend outdoors into the yard or beyond the house?

MA: I don't really know, I don't know. They'll have been at that event you know. They'll have joined in everything. They were joiner-iners you know.

INTERVIEWER: Yes. And what about the children, did they have children in the house to play with them or anything like that?

MA: I would imagine they did. I would imagine so. Yes. Playing, I mean I think they played.

INTERVIEWER: And they played out in the street as well?

MA: Yes, I'm sure they did. Because everybody did. You know I mean, even I who was quite a sheltered child, you played skipping and hot rice and all those games you know because the streets were empty of cars Joanne. You know, there was no fear of being run over, no one had a car. I mean I think Molly's husband was the first person to get a car, and that was very unusual. I mean my dad never owned a car.

INTERVIEWER: Didn't he?

MA: No. Always had his pushbike. Yes, never had a car. The others did do you know. But I think my dad had too bad a temper to have a car. But yes, it's interesting isn't it. I wish I'd known my grandad. Because everybody said he was lovely. You know it's a regret, a real regret that.

INTERVIEWER: And do you know they had anything like a radio or anything like that in house or is it generally just socialising?

MA: I would imagine they would do to be honest. I mean that little picture gramophone, I didn't know it had a gramophone and that was a bit-

INTERVIEWER: Was that in the sitting room?

MA: Yes, that one with him listening to it I mean, what year would that have been? I mean if I was born in 1945 and he died before I was born-

INTERVIEWER: And he was in his sixties?

MA: Yes, so that was unusual to have a little wind-up gramophone in those days wasn't it?

INTERVIEWER: Yes. Gosh. So do you know what year he actually died?

MA: I don't. But as I say I don't know but he was definitely dead before I was born. And he wasn't at my mum and dad's wedding. And I think that was in 1942 so I think maybe he'd been dead in maybe 1940 or something like that.

INTERVIEWER: So that could have been in the thirties then?

MA: Yes could have been.

INTERVIEWER: I'm trying to work out what it is on the wall because it looks like it's wood panelling.

MA: I don't know. This was my dad's.

INTERVIEWER: It looks like it's wood panelling underneath the dado rail.

MA: Yes it does. And the wallpaper. And there's the curtain.

INTERVIEWER: Oh was that the curtain to the shop?

MA: Well that looks like it could go to the scullery so maybe it was, maybe the scullery, there's a range there you look. That maybe was the curtain to the scullery and the shop. Doesn't it?

INTERVIEWER: That's interesting.

MA: You know because I'm trying to remember seventy years ago Joanne so it's quite difficult. I'm surprised I can remember so much. That shows you doesn't it? That could have been, so maybe there was a living room and a scullery and a shop. So maybe I've remembered that wrong.

INTERVIEWER: I'll have to see if I can find the plans from the archives and then I'll let you know.

MA: I don't know why I've never tried to do any of this. So is that in Leeds library?

INTERVIEWER: No, it's in Morley. The West Yorkshire Archive Service. I've got the plans for quite a lot of the other side of Harehills Road, the Ashtons, Darfields and so on but I haven't really got any of the Bayswaters area yet. So I'll have a look and I'll see if I can find that one

because it's really nice if you can piece together the history and the actual house as well. It's really exciting.

MA: Have you been watching any of those programs on the radio about a house in time?

INTERVIEWER: I've seen a bit of one.

MA: Really amazing. He's wonderful is David Olusoga isn't he?

INTERVIEWER: Yes.

MA: Very moving the last one. The one in Newcastle I thought.

INTERVIEWER: Very good.

MA: Research. Well it's what you're doing isn't it?

INTERVIEWER: Well I'm not going into as much detail because obviously I'm doing a neighbourhood rather than a single house but it is yes.

MA: Isn't it a good idea? I think because of what you're doing it made me want to watch it. And I thought it was fascinating.

INTERVIEWER: Yes, it is really good yes. So I suppose really, the last bit really is about how you think your relatives might have felt about their home and living in Harehills?

MA: Loved it. Absolutely loved it. And I think they felt such members of the community and loved this area and felt very much part of it I think. And, kind of probably were quite important members of it. You know, I would imagine quite looked up to and respected because of their, I mean I'm imagining this, I don't know but I think so. You know, that they liked being here.

INTERVIEWER: And do you think they felt, I don't know sort of safe? I mean, we're talking about this safe house, do think they felt secure?

MA: I think my grandma was really upset when she had to leave. I've vague memories of it but you know, but I didn't really understand. Because you know I'm supposed to be going into the- but I'm hoping to go somewhere good for me as I get older because you know it's co-housing you know about it don't you?

INTERVIEWER: Yes you told me about that.

MA: So, but I'll miss it because you know I like living here. And a lot of people can't understand it but it's home and it feels- it's not been so good recently, you know there was a stabbing at the top of the street did you know that?

INTERVIEWER: No I didn't actually, no. When did that happen?

MA: Oh that was about three weeks ago.

INTERVIEWER: Oh gosh.

MA: Police around at four o'clock in the morning. Yes, fighting.

INTERVIEWER: What was it all about?

MA: I don't really know. Yes, so it was upsetting.

INTERVIEWER: Yes that is awful.

MA: And there's been quite a lot of drinking on Harehills Road and stuff. And you know you can't help, it's probably one group and that's upsetting you know because it's you know, people thinking that it's them and us type of thing. It worries me that sort of thing.

INTERVIEWER: Yes it's a difficult situation isn't it. So I suppose, we've talked about the neighbourhood, do you know anything about, obviously, socially they were obviously very integrated, in terms of shopping and using the amenities and facilities?

MA: I think they bought from all the local shops I should imagine, bread from one shop, butchers, because that's what it was like wasn't it? Knew everybody and like I say my grandma getting stuck in the window. She'll have known everybody I know she will. You know, I often wonder if they got things on the never never you know because it's, I don't know, but they used to do that didn't they, put it on the never never. And I would imagine there would have been a Co-op around here.

INTERVIEWER: Yes it was at the top of Ashton Grove.

MA: Yes it was wasn't it? I imagine they were keen Co-op, because they'll have believed in the cooperative system won't they? Because you know it was wasn't it, it was again, a socialist thing wasn't it?

INTERVIEWER: Yes so they were all up for that. Yes, that's really good.

MA: Funny story about my Auntie Winnie fighting the Blackshirts down on the rec' isn't it? She took her umbrella with her. She won't have been frightened. They were like that. My dad was the same. He had a very strong sense of justice. If he thought somebody was overstepping the mark, he'd risk his own, because you don't know what you would have done, because you know I can remember reading the diary of Anne Frank when I was about oh I don't know about twelve, and rushing downstairs and saying to my mum 'Why didn't you do something about it?' And she said 'But we didn't know Mary.' And I remember thinking what would we have done if it had happened here? And I remember thinking the Armitage, they wouldn't, they would have risked their own lives, they were that sort of people. But I don't know whether I would. I hope I would but-

INTERVIEWER: Yes, until you're in that situation you don't know which way you're going to go.

MA: You don't know do you. I mean you can say 'I'd do this, I'd do that' but through fear people didn't did they? But a very strong sense of justice that she didn't treat people like that. Which I expect I'm proud of, and I hope that I've inherited it.

INTERVIEWER: I'm just thinking did you want to say anything about your grandmother's kind of, you know you said obviously she was very religious, and maybe how that affected the rest of the family as well?

MA: Well they would all have, my grandmother would turn in her grave to think that I'm not practising catholic any more Joanne. But you know, they'll have been at church all the time. Sunday.

INTERVIEWER: And the children?

MA: Oh yes, the whole lot, lot of them. There were. But you know I'm sure that a lot of their grandchildren are not any more. But my dad and my mum, my dad was a very good Catholic. I mean they'd be at church all Sunday you know, they go to Benediction and then in the evening. And they were good friends with the priest. The priest was always in and out. Father this and Father that. They were like members of the family. They'd be there for their meals.

INTERVIEWER: Oh really?



MA: Oh yes. And I mean even my parents, my mum and dad, and even as a little girl I'd be giving messages from one priest to another because they were all from Ireland. Father Daly, Father Cluderay, Father Bryson. They knew them all and they were like mothers and sisters you know. And because they were here on their own from Ireland you know, so my grandmother will have mothered them all you know.

INTERVIEWER: That's nice. So obviously if they were at church all day Sunday, did they have a leisure day or any time when-

MA: Well they'll have come back and made dinner but they probably didn't get their dinners till about three o'clock you know. And then half of the street will have been in for their dinner knowing them. That's you know, it will have been a community thing because they were just like it.

INTERVIEWER: And then the time they spent at say at Roundhay baths, was that a weekend thing or was that holidays?

MA: I would think, well I mean they worked so I should imagine, but I know my dad used to say sometimes if it was a nice summer evening he go along and climb up, because my father he wasn't very law-abiding.

INTERVIEWER: Right.

MA: He'll have climbed over and you know. We loved it, the baths. I mean it broke everybody's heart when it shut down

INTERVIEWER: When did it shut down?

MA: I was living away from home so it must have been in the sixties because my dad died very early. He was the first one of the family to die. He was only 68 when he died and I can remember going with him because he'd prostate cancer. I can remember going with him swimming and I remember him saying it's lovely to be swimming because you know it gives you the freedom when you're in the water you know. So he died in 1976 so soon after then they shut it down. But that was their recreation. They loved swimming.

INTERVIEWER: Did they have any other hobbies?

MA: Cycling. Walking. I mean I've got loads of pictures of him in the Dales because you know they used to get the tram to Guiseley and then they'd walk, you know to the Valley

of Desolation. I mean you know what they wore on their feet I don't know because they didn't have walking boots in those days.

INTERVIEWER: Was that kind of like a few days thing?

MA: Oh yes loads of them would walk. No in one day.

INTERVIEWER: One day? Wow.

MA: Yes they'd set off on a Sunday morning presumably after early mass. Because there'd be about four masses you know. And then they'd set off, get the tram to Guiseley and then they'd start walking. Ilkley, you know along there, down to Bolton Abbey and everything. No buses. They were very fit. They seemed to be a very fit family. They were very active. And of course all the things that they did were kind of more or less free.

INTERVIEWER: Yes.

MA: Yes, but everything was the church you know. It was all, and of course because of the Irish background, I expect, I mean they must have had English friends but I think communities like the Asian communities here they do tend to stick together themselves. I mean they are very good to me my neighbours but I notice a lot of other people they're not that friendly with them you know. I mean I don't think they're racist or anything but you know I'm very friendly with them as I was saying. They're good friends.

INTERVIEWER: So did the family kind of go back to Ireland for the holidays and things like that?

MA: I think my grandma did yes. I never really knew where in Ireland they were from. I think she used to talk about a place called Bally Bunyan. I'm not quite sure where it was Joanne. You know, and my parents never went so I don't know whether there were any other great grand, you know uncles living there. I really don't know. Because you know they must have come over generations earlier.

INTERVIEWER: So did they have holidays in England as well then?

MA: I don't know of anybody going on holiday. My dad said he never saw the sea until he was about fourteen.

INTERVIEWER: Oh right okay.

MA: No I don't think, people didn't have holidays. We did. You know I did. Either Scarborough or Blackpool.

INTERVIEWER: Oh yes, lovely.

MA: But you know I don't remember any of them ever going away anywhere.

INTERVIEWER: So like yes, when your dad was a child that would have been like 1920s.

MA: Couldn't really afford holidays. I mean maybe they had things like charabanc trips. Sometimes they had a trip out, charabanc trips.

INTERVIEWER: What's that?

MA: Charabanc they were coaches like buses but just one.

INTERVIEWER: Oh okay. Yes.

MA: Have you not heard of that?

INTERVIEWER: No I've not heard of that. No.

MA: It might be an Indian word because a lot of those words you know like pyjamas and bungalow, they're Indian words aren't they?

INTERVIEWER: Right okay.

MA: I didn't know you didn't know. It's funny because where I've just been where I've been staying in Gozo it was called 'Sharra' but it's spelt X-G-H-A-R-A, Xghara because there's a huge amount of Arabic influence in Malta and Gozo. Have you ever been there?

INTERVIEWER: No, I haven't.

MA: It's very interesting because my friend who went with me, she spent a lot of time in Ireland and she said it reminded her of Ireland you know because it's very much a Catholic country. Or was, it's not so much anymore but it was a Catholic country yes. And it does remind you of Ireland. Very friendly, the island of Gozo is very lovely.

INTERVIEWER: Very lovely. Fantastic. So is there anything because I've missed that you want to tell me about?

MA: I can't really think of anything you know. I just wish I'd been more nosy. But I was too little.

INTERVIEWER: Yes you don't when you're a child.

MA: No. But I was quite an observer when I was little. I'll have been watching what was going on. But you know they were kind of the big boys there. You know my cousins will have been older and I don't know whether any of them lived there when I visited because when I visited it will have been to see my grandma but I don't ever remember the house being empty.

INTERVIEWER: No. So when you went there was always other visitors, there was never just you visiting?

MA: No. No there were always other people. You know. That's saying there's a houseful-

INTERVIEWER: Yes it really was true.

MA: Yes it was. You know you think yourself as people never spent any time much on their own.

INTERVIEWER: When the house was full like that, were people standing or did everybody have seats?

MA: I can't really remember. Coming and going you know a lot of coming and going. Maybe popping to the shop or sitting on the step. A lot of sitting on the steps because you know there are a lot of steps. There'd be a lot of that going on. And eating and somebody maybe cooking in the scullery or whatever it was you know. Yes.

INTERVIEWER: Lovely.

MA: So I've got happy memories of it, but you know there was that conflict of my mum being very overprotective with me. I mean I never went and stayed, which I'm sure I could have done.

INTERVIEWER: Yes, it sounds like they would have had you.

MA: Oh they would have done. They would have done. Yes. But my mum wouldn't let me out of her sight, because she lost all those other babies. So I expect it was understandable wasn't it?

INTERVIEWER: Yes it was. Right, okay.

MA: Okay.

INTERVIEWER: Thank you very, very much.

MA: I hope I've not talked to much.

INTERVIEWER: No, no, not at all. It's been brilliant thank you.

**Oral history interview. Participant Y004, Ian MacDonald, 13 May 2019.**

INTERVIEWER: I'm going to start with a few general questions about your family and then we'll kind of move on to the more detailed information. So first of all would you be able to tell me how your grandparents came to their house?

IM: Yes, it is a slightly complicated story but I would say probably in the late 1870s or 1880s my great-grandfather whose name was George Danby married Isabella Gilbert. That was in Leeds, they married in Leeds but they lived in Bramley just outside Leeds. Not quite sure how long they spent there but they did at some point move to Harehills and lived there for a while. And my grandfather, their son, married Annie Bowden who was also living in Harehills at the time in 1908. But then pretty much immediately went to live in Bramley, where they started a family. The first two children died. The third child was my mother. She was born in 1914 and her brother Allan was born in 1916. They moved back, if they can consider it back, to Harehills in 1919, and I don't think they moved away from that house they were in until 1936. Certainly sometime in the '30s, at which point they then moved further out if you like. They were in Compton Mount at that point, number one and then they moved to the Dorsets which are kind of towards, more towards Gipton, and a through terrace. 15 Dorset Road for a while, and my aunt Kathleen was living at number 3 Dorset Road when I was a child in the 1950s. And I used to come and stay with my Auntie Kath and Uncle Jack. So I have very strong memories of Leeds in the 1950s and I have some information about how they lived in the '30s, which must have been really hard because my grandfather, Thomas Danby died in 1928, probably from a gas attack in the First World War. The story is that he was carrying gas canisters and dropped them, which would sound like a Danby family story. But either way he died young; he was only in his 40s and my grandmother was left with six children to raise and it must have been really, really hard, 1930s, but they seem to have managed it. With my mother and aunts, all the girls in the family were working for Montague Burton around the corner when they left school at 14,

and having gone to Brownhill school next door to Burtons until then, they pretty much stayed in that small area.

INTERVIEWER: So why do you think they chose to come and live in Harehills?

IM: I don't know exactly. My assumption is for work. My great grandfather George was what they called a commission agent. And I didn't know what that meant until my Auntie Kathleen said he was a moneylender. He'd lend money on commission so he was a loan shark, probably. I don't know how true that is. I think he probably worked in insurance and various things including perhaps lending money so he would have been a local financial person where you went to for loans, and any other kinds of financial information I guess.

INTERVIEWER: So would it have been like a pawn broker?

IM: No, he wouldn't have been a pawnbroker. He wouldn't have had a stock of anything. He had no shop. But that's all I know I'm afraid. It's just a rather unusual little occupation in the middle of all of the family traditions because his brother was a joiner back in East Yorkshire. His other brother Aaron Danby was a joiner and his wife's family, his father-in-law Michael Gilbert was a joiner so you know it was all kind of working with hands and he wasn't so it's all a bit mysterious. I'd like to know a bit more.

INTERVIEWER: So you mentioned that they moved from Compton Mount into the Dorsets. Do you know why they moved?

IM: I can only assume that things got financially a bit better and they could afford a bit of a better place to live. They would have been at 1 Compton Mount for, well a maximum of eight years, I think since my grandfather died [1928-1936]. And he died at home and I can give you some extracts from my uncle's diary. But I don't know how true that account is because my mother read it and then promptly burned it, according to her sister Kathleen. She was apparently livid with his account and she thought it was completely wrong. She never told me about it. It was my aunt who told me that. But Kathleen read it and she enjoyed it so there's probably just a bit of gilding the lily in there, and a few other stories that weren't true. The 'Boots for the Bairns' stories for example, I don't know that that's true. I don't know that it's true that they went to the pawnbrokers. Or if it is true perhaps that explains why my mother destroyed it because she thought that was something you shouldn't do and didn't want to admit to. So it's all a bit mysterious. But I think broadly it's kind of like what they went through, so sorry what was the question?

INTERVIEWER: Just about when they went to live at the other house. Who was it that went there?

IM: That was my grandmother and the six children. So they moved, they were all together in Compton Mount and then they moved to 15 Dorset Road. [No idea if some of them had moved elsewhere by then – from Allan's account it would appear not].

INTERVIEWER: So what ages would the children have been there?

IM: In the mid '30s they would, well my mother was born in 1914 and they were all after her so she would have been 22, so she'd have been working for some time. The youngest one of the family was Aunt Phyllis and she was born in 1925 so she would not have been more than ten, eleven when they moved. So I imagine that, Kathleen at that point, who was second youngest, born in '22 - I believe she was second youngest - anyway, so I guess they would have all been of working age and they would have all been helping out so I imagine there would have been an increase in family fortune that allowed them to move away. I don't think 1 Compton Mount would have been a very pleasant back-to-back. I've seen photographs, a photograph of it. I don't know what the date is, possibly '50s or '40s. This is on the Leodis website. But what was at one time allotments looks like concrete apron-fronted garages in the photo so it's kind of like going to be later than when the allotments were there. Erm, but I think probably Allan was right when he said they were bug infested. But that was nothing to do with the architecture and everything to do with the hygiene there was at the time. Certainly, I think when I saw it, I went and had a look at it in 1999 [when cousin Tim Danby, Allan's son, visited from Australia, and again in 2005 when I took photos], and it was just a standard back-to-back on the end, opposite was the kind of yard where they had the loos for the street. Erm so you could imagine them having to cross the street just to get to the toilet in the middle of winter. Can't have been very good.

INTERVIEWER: No.

IM: Or even just to empty the pot I don't know. However, I've been in one or two back-to-backs, not that one but I've been into one or two that friends have had and apart from the strange feeling of not having a back, or having a back and not being able to look through it, apart from that they are remarkably pleasant houses, really kind of... if you had the right kind of aspect from the front, you know, they would have been great.

INTERVIEWER: Do you know which way the house faced?

IM: Erm, you can tell from one of these maps actually. Whichever one it is. I think it's that one where you've got here, it was one of these.

INTERVIEWER: So it was North-East?

IM: This is Florence Street and Compton Mount is that one I think.

INTERVIEWER: Right.

IM: So do you know which way North this?

INTERVIEWER: North is straight up. So it looks like the North-East.

IM: I think it actually faced East or North-East.

INTERVIEWER: Right, ok.

IM: So it wouldn't have been very warm.

INTERVIEWER: No. A little bit of morning sun possibly.

IM: Maybe.

INTERVIEWER: Right, okay lovely, so I know you mentioned that you'd mislaid some photographs at the moment. Do you have any other things that you would like to show me? I know we've talked about the maps.

IM: Well the maps are really just to kind of orientate oneself and I haven't got any actual objects really, just notes really. That's the list of the family. Danby is the one I'm talking about. Boden is my grandmother's maiden name and these are all the roads they lived in.

INTERVIEWER: Wow, so there are quite a few in Harehills there. Yes.

IM: Sandhurst Grove, Conway Drive, Arthur St, Fraser Street, Compton Mount, Stanley Road, then there's Chatsworth Road, Bayswater Street, these are all the places.

INTERVIEWER: And Hovinghams.

IM: Well Hovingham Grove is the other side of the Dorsets. I've actually got some notes that my mother did. Have I sent you these? I don't think I did.



INTERVIEWER: No, I've not seen them.

IM: Mainly because she was quite religious, my mum. At the Harehills Lane Baptist Church. So this is all about her background. You can have this one. There might be some, one or two bits of detail that might be useful. It's more about the social life than the architecture.

INTERVIEWER: Yes. No, no, that's fine because I'm interested in that as well. So my next questions are about the house so I guess you may not have some of this information. What I was going to ask you to do was if you could start from the outside just enter the house and walk me through.

IM: Yes ok, well I never went in the house on Compton Mount. I spent quite a lot of time in the terraced house in Dorset Road number three which would have been very similar to number 15. And I can tell you what I know of back-to-backs from what I have seen of my friend's house. That one was in Armley and it had quite a good aspect because it must have been South facing. From the front it looked quite big of course they do. Always with a door and then a half window and then a big window on the other side. And going in there it's nice to think how big that front room is really. And there was a cellar which was just as big so you know so almost as big and that was at the time being used not as a cellar living space, but for you know leisure activities I suppose. And then up the stairs there was I think there were two bedrooms I can't remember if they'd got three in there. I'm a bit hazy about the bedroom spaces I'm afraid.

INTERVIEWER: No, that's ok.

IM: Possibly because they did have a bathroom but whether that would have been original I don't know. I don't know whether they had a bathroom.

INTERVIEWER: In Compton Mount they wouldn't have had that originally. It would have been two bedrooms on the first floor and then the attic space. I'm just wondering, can you remember, obviously there would have probably been no more than a couple of steps up from the pavement into the living room area, was there a window going to the basement?

IM: Yes, something similar to here actually because just the usual kind of cellar half buried and then half of it you could see.

INTERVIEWER: Right ok.

IM: So yes there was. There weren't any steps down to the cellar, unlike the through terrace in Dorset Road because that had a few steps in the yard down to the cellar from the outside as well as on the inside as well.

INTERVIEWER: But if you're straight onto the pavement then you can't have that can you?

IM: No I don't think you can. Compton, sorry yes, was certainly straight onto the street yes absolutely. The one in Armley had a front yard, so it was probably really quite swish.

INTERVIEWER: So I was kind of wondering if you knew anything about any heating or lighting technology things like that?

IM: No I don't know directly, what they would have had. I mean I'm just assuming there would just be coal fires and possibly a range because I do remember visiting an aged aunt so she may have been one of the maiden aunts in the Boden family who at that time was living between Sandhurst Grove and the Dorsets, somewhere in that area so it was probably a through terrace. But she had a huge black range in her house in the kitchen and I can remember going there and being gobsmacked because I was born in London and I only ever came up here, quite regularly, but I only ever came here for holidays for a week or two to stay with her, to stay with Auntie Kath. [I'd never seen a range].

INTERVIEWER: Can you describe the range there?

IM: Yes it was just the same as you imagine from any museum. There's a big black box on the side. It's got a fire in the middle. It got kind of swingy thing for putting pots on swinging over. It looked really old actually but it was active and it was working and it was blasting the heat out. The maiden aunt seemed to go with the range. She was wearing dark clothes sitting there looking a bit warm. This would have been in the summer I think. And I was surprised and it stuck with me because it was the first time I had ever seen anything like it and it just looked so enormous and I got it, my infant mind, sort of confused with a kind of huge musical instrument. What was it for? Why were there all these hot cupboards? But I was fascinated by it because it took up whole side of the house, the room you know.

INTERVIEWER: So what kind of room was it in?

IM: I don't know what its purpose was. It wasn't a small room. I mean all the rooms were small but it didn't seem like a very small room like a scullery so it clearly wasn't that. It was clearly one of those back rooms if there was such a thing as a back room. It probably was

as I'm assuming it was a through terrace because I don't know. I don't know if there are any back-to-backs in the area.

INTERVIEWER: Yes I think there are some.

IM: Well it could have been.

INTERVIEWER: I think it's more mixed over that side.

IM: It could have been but I just have a memory of it being not as far Sandhurst Grove, and somewhere in the back in the back streets round above the Dorsets.

INTERVIEWER: Okay.

IM: I could probably point to approximately where it was. I don't have a full enough memory of it. But yes so I would imagine it was probably in one of the through terraces, in a back room a bit like you see quite frequently, what seems to be a Leeds design, of a staircase going the middle because that was similar to number 3 Dorset Road where I stayed a lot. Four bedrooms and a staircase going up the middle. And coming along the landing it went to two floors. So if that's what that house was like then it would have been the downstairs back room, but it was dark so I don't know, I don't quite know what that says about it. So yes I remember a range. Other heating, nobody had central heating in those days, at all, we never did, not even in a modern house. So it was always electric heating; in the '50s it was electric heating or gas or coal fires so I imagine in the '30s it would have been coal fires.

INTERVIEWER: And do you know anything about the bath or the sanitary facilities?

IM: No I don't. Again as we've discussed it probably didn't have a bathroom. Thinking about Allan's memories now because he was talking about getting cheaper coal from somebody who worked down a mine. So that was obviously a need. And as for a bath, there was no mention of that kind of thing. I would imagine again, I'm assuming tin bath that kind of thing. We had one in, back in the '50s in front of the fire. But that was not because we didn't have a bathroom. It was just because it was more convenient when I was a small child.

INTERVIEWER: Okay.

IM: And I presume the bathroom was freezing cold on some occasions without central heating.

INTERVIEWER: And where was that?

IM: That was in London. And that was a house that was built in the 20s or '30s. And again I imagine you can tell me when different forms of heating really took off. But I'm assuming that late '50s early '60s was when electric heating really took off. And gas. And central heating was a little bit after that.

INTERVIEWER: Yes I think, based on what other people have told me I think it was still fairly common to have a range and coal fires through into the '60s.

IM: Yes, because later, where we moved to in London in 1962 we had an immersion heater, an electric immersion heater which was, took ages to warm up. You just flicked a big switch. And there were electric fires, either, actually they were gas fires come to think of it in the '50s. They were gas fires, yes I remember a gas fire. They had taken over obviously from the old coal fire because behind the gas fire in our house was a grate. So yes, obviously people had changed from coal to gas when gas became available. Gas was obviously available but I don't know whether or not they had gas in that house at all.

INTERVIEWER: No, if they were there until was it '36?

IM: Yes but my grandfather was a lamp lighter and so clearly there was gas lighting. Gas lighting going around.

INTERVIEWER: So was that in the street he would do that?

IM: Yes presumably it was in his local area. There are still a few gas lamps in Leeds, such as Queens Square, but the story is that he went around with flame on the end of a pole to try and light the gas lamps that didn't come on for whatever reason. I don't really understand the mechanism actually.

INTERVIEWER: Very good. So I'll just say on the sanitary facilities because as I've mentioned they weren't built with bathrooms but actually most of them did have a plumbed-in bath. I don't know about the Comptons but it was most commonly in the scullery with a lift up top.

IM: Oh really? I didn't know that.

INTERVIEWER: Yes. But I'm just thinking back to what you just mentioned about it was quite common to still have a bath in a tin bath. I guess you said you were quite young but are you aware that was happening as children were kind of growing older?

IM: Yes in the early '50s when I was growing up it wasn't uncommon for kids to be bathed in this tin bath if there was such a thing, you know. I think there was a lot that was changing after the war and things took a bit of time perhaps to get changing because people didn't have any money. They were still rationing and I can actually remember in London, the United Dairies milkman coming round on a horse and cart believe it or not. So that would have been '54, '55. That sort of period. But pretty quickly after that it was electric, milk floats. So I think as things gradually changed and people would, they wouldn't be seen dead with a tin bath probably. But I don't know whether in the North it lasted longer. It probably did.

INTERVIEWER: My feeling from the evidence I've found is that although the back-to-backs got their baths quite early, plumbed in baths quite early compared to other people, they didn't have an internal bathroom until quite late. It varied between '60s through the '70s and into the '80s in some cases.

IM: Yes, that's interesting yes. I can see how that might work.

INTERVIEWER: But that's all work in progress. So, I'm just thinking now about your relatives. I know you've mentioned a little bit about their jobs. Could you kind of describe what might been a typical day terms of getting up and going to work and childcare and housework and that sort of thing?

IM: Well only guesswork based on what I know about their employment and so on. When she was 14 my mother, the eldest, went to work for Montague Burton, and I've got this book if you want to look at it. This is [produced by the firm, about all its activities, and] dated from 1936 I think it was. 1936 yeah. And apparently according to my Auntie Kathleen, I don't how true it is, everybody who worked for Burtons got one of them.

INTERVIEWER: Right okay.

IM: And it's got lots of pictures in there about how wonderful an employer Burton's is and about sort of, social activities and the dental facilities and medical facilities that they had,

and all the treats that they were given. And my Auntie Kathleen said, well she said that they all hated working there. There were 10,000 employees according to that book.

INTERVIEWER: Wow.

IM: But Kathleen said she was, this would have been presumably Kathleen, if she was working there she would have been fourteen so that would have been 1936 so they were just moving out of Compton Mount to somewhere a bit further away. But she was working there for a while. She says, I've got some notes from a phone conversation, let me see, if I can find them. Oh yes. Sorry. I had one or two phone conversations with my Auntie Kathleen who liked to talk about her time in Leeds, mostly because she was glad to escape. I'm afraid she didn't like the foreigners [although that was not the reason they moved – her husband's job took them to Whitstable]. She said she didn't use a machine, she hand-sewed and my mother was a forewoman. 'I must say I didn't enjoy my time though it was quite overpowering. At the time we worked there were 10,000 employees.' And that's all she can say about it. I know my mum, when she left Burtons, and I couldn't tell you when that was, she went to go and work for a rope maker somewhere quite a long way out past Seacroft, towards, what's out that way, anyway quite a long way out, probably into the country.

INTERVIEWER: Was it further than Seacroft?

IM: Yes, it was further than Seacroft so presumably she got the bus, tram or bicycle out there but she enjoyed that. She enjoyed that, she enjoyed office work. That's something that might be of interest, but I'll come back to that in a minute.

INTERVIEWER: Will it be okay for me to take a photograph of these?

IM: Yes of course you can. Because that's in Harehills Lane Baptist Church which is still active.

INTERVIEWER: Was it Helen Danby?

IM: That's her yes, and her mother might be there as Annie or Ann Danby. I'm not sure, 49, she was still alive then. That's Annie Danby, Boden as was, and that's Thomas Danby.

INTERVIEWER: What year would that have been?

IM: 1908 when they got married.

INTERVIEWER: Oh really? Wow, gosh. Amazing. Is it my memory, there was a college called Thomas Danby wasn't there?

IM: Yes.

INTERVIEWER: Was that a connection?

IM: No, Thomas Danby was one of the names of one of the Lord Mayors of Leeds several hundred years ago. Quite coincidentally the Danbys that came from Flamborough seemed to name children either Thomas, George, William, they all kind of reappeared. But I kind of like these photos because at that time he would have been 26, she'd have been 24.

INTERVIEWER: So are these the ones who lived in the Bayswaters?

IM: They lived, they're the ones who lived in Bramley. The Bodens I think lived in Stanley Road, Chatsworth Road and Bayswater Street. I think it was Bayswater Street in 1901. But 51 Chatsworth Road, and the Bodens lived here from 1932-1966, and I think they left behind one or two maiden aunts. So maybe that's where the range was, 51 Chatsworth Road. So there we go. We located a range. Yes, just let's think about the work, because I know what time they would have got up and got off but they didn't have far to go. I know that they would have gone partly out of a sense of duty to contribute to the family coffers because it must have been so hard from 1928. My mum would have been just old enough I think to start work at that point so she was probably turned out to do it. I really don't think I can tell you very much come to think of it.

INTERVIEWER: No that's okay.

IM: Other than it was all in a very small area. [My mother did go a bit further away to a secondary school on Roundhay Road, I think; perhaps where the Bangladeshi Centre is now]. But Allan's memories are probably the best source, if a bit unreliable to go from on that. That plus the general idea of what life was like at [Montague] Burtons.

INTERVIEWER: So, do you think, obviously, once the working day had finished, what happened after that when they came home?

IM: I can only guess. My grandmother was fond of singing so they might have that. My mother was quite religious as I say. So, she would have been involved with work for the church. She was always, when you read her account you will see that she was always very

proud of it, and about the fact they had a gymnasium and all sorts of facilities so for her probably, she spent as much time as she could doing church stuff. Young people's stuff she talks about, the auxiliary, the girls' auxiliary [at the church] known as the GA. God knows what that was about, but it would be an organisation that was devoted to trying to do good stuff, so her inspiration would have come from that. Her sisters with whom she was very close for all her life, she kind of, she must have been, felt the responsibility quite hard as the eldest child when her father died. And Allan notes this as well, she helped their mother with a lot of the housework, washing and that sort of thing. So, I imagine that almost all her work would have been around church and about housework outside of working for Burtons. She would have gone to the cinema. She actually quietly loved the cinema really. She was a bit of star seeker I think. And she talked about going to the Gaiety which is no longer there.

INTERVIEWER: Was that the one on Roundhay Road?

IM: It is the one on Roundhay Road. That's right, it became, it was pulled down and became a pub and then it was pulled down and became a community centre I think. So she talks about that. She talked about when her father was alive he used to go into Leeds on a Saturday, so he must have been off work certainly on a Saturday afternoon and coming back at the end of the afternoon with some oranges, because they were cheaper at the end of the day from Leeds market, and that hasn't changed, that's still the same. But the only other thing she talked about her father was when he was when he was cross with her. He'd say 'Come here lady.' She knew when he said 'lady' that she was in trouble for something or other. But I imagine, yes Phyllis and Kathleen were not particularly religious, they kind of went along with it I think, mainly because-

INTERVIEWER: Did all the children have to go to Sunday school?

IM: Yes, they, that's certainly something Allan remembers, going to Sunday school but they didn't dislike it because there were all sorts of things going on. There weren't lots of things to do except hang around the streets. [There was occasional entertainment that came round – my mother certainly talked about the 'tingolary' man, with a pianola on wheels]. Allan talks a little bit about hanging around the streets and the various games they played you know the sort of things that people do not allow because of health and safety now, things like conkers. And the other thing they had, during election times, when kids would decide whether they were red blue or yellow for the parties and they have some rolled up



newspapers tied with string and they would belt each other with it, depending on if you gave the right answer. They said 'what colour are you?' 'blue,' baff! So I think, I don't know I think they just hung around I think it was probably similar when I was young and came to stay in the Dorsets because what did I do? I got turned out. 'Go and play.' I heard that so many times. But, when I used to go out and play it was just with the intention of going out and meeting the other kids that hung around. And some of them would have things like, what they used to call bogeys around here, what in London we call karts, go-karts. They just, you know old pram wheels from Silver Cross prams and they would just attach them to bits of wood and you would scoot down the hills. You will have seen those, there is plenty of footage of it. So it would be things like that taking the dog out, going round to people's houses, seeing their parrots, or whatever they had, budgies.

INTERVIEWER: So did your relatives have pets in the house then?

IM: Yes, my aunt had a dog called Skippy, wonderful animal. I don't know whether they had in the '30s, whether they had a dog. I don't think so because my mum never talked about having a dog when she was young. Probably would have been one mouth too many. I have, the oldest photo I've got, of them really, that's Phyllis, Kathleen and a couple of unknown people, is from the Compton Mount area but you can't see anything of it, sadly. It's just so dark, and, but you can see Kathleen quite recognisably. She must have been about nine.

INTERVIEWER: Right, okay.

IM: Big grin and filthy face. So yes, if I can find it I will show it to you, I'll scan it and send it to you.

INTERVIEWER: Yes that would be fantastic, thank you.

IM: You can see there's four kids told to look at the camera, big smiles. And they are doing what kids do at times just hanging around street corners and scuffing about, kicking a ball, tugging each other around in old prams and stuff. When I was growing up it was probably not very different because a lot of things had been destroyed in the war. There was a lot of waste ground. What did we do? There was not much to play with be honest. So we just picked up stuff.

INTERVIEWER: So who do you think took that photograph?

IM: No idea, Kathleen didn't know. She had no idea. It could have been her dad, could have been another relative, or it could have been a family friend. But they came into possession of that. But just talking about leisure and work and leisure, my mother often talked about before, this is all before she met my father, which was immediately post-war, so her time when they were possibly still in Compton Mount was spent with the church with helping her mother and they would go on holidays to places like Robin Hood's Bay, which she loved. She often said she loved Robin Hood's Bay. So it would be places on the East Yorkshire coast and they would take a week in a cottage and go and stand around in the cold East winds. And there's a photograph of her doing that [with some of her friends]. She must have been around 19. If I can find that I will send that to you. But it isn't anything to do with back-to-backs, it's everything to do with leisure.

INTERVIEWER: It's nice because it shows that people could do that.

IM: Yes they did and I think that I forget that trains have been around for a good hundred years by them and so, and that as I said to you earlier, probably is a reason why her grandfather, my great-grandfather, came to Leeds in the first place. It's because there was an opportunity to go via the train from Holme On Spalding Moor [near Market Weighton] all the way through to Leeds in a matter of an hour or so, probably two at the most. So yes, I think that's simple, what we would think of as simple activities now, just as enjoyable. She remembers the children's days in Roundhay Park.

INTERVIEWER: Oh I've heard about them.

IM: There's a lot on film actually if you go to the Yorkshire Film Archive you'll get a lot, more than you want probably. She remembered, this is just my mother's memories now, when she was very young but she remembered a Zeppelin from the First World War flying not over, this would be over Bramley sadly. They lived, I think, she thinks they lived in Bell Lane in Bramley. Which would have been a cottage, not a back-to-back. So erm, her memory went back that far. What else she did she remember in Harehills? Trams, I suppose things that are not there now but are within living memory, you know. They used, well we used to ride on trams in Harehills when I was young, fascinating, loved them. Yes okay.

INTERVIEWER: Brilliant. So do you know anything about mealtimes and food or anything like that?

IM: No I'm afraid I can't help you with that. I can only refer you to Allan's memories about where they got food from.

INTERVIEWER: Okay.

IM: I can imagine it helped when he got a job in the bakers, that would have been quite good but, nobody ever complained about having starved or anything, nothing as dramatic as that. But I got the impression that they made do and mended quite well actually. And I'd be very surprised if the church had let them get into any difficulties, real difficulties because they were well part of the church at that point.

INTERVIEWER: Yes. So I'm just thinking about when your grandfather was still alive, so who would you say possibly took charge of household management and the finances?

IM: I have no information about that. It could have been either of them, you know, mother or father. Certainly I would have said my mother took over the finances when her father died so perhaps he was the one who did it because right through her married life she was the one who looked after the money. She was quite hard-headed. I mean working-class lass you know, a good Christian woman. She used to get a bit fed up with my dad because my dad as a Baptist minister which he was, he became their minister after the war and then in 1950 moved to London where I was born so, but he was a bit away with the fairies when it came to money. If somebody came to the door and gave him a hard luck story he'd give them money whereas mum would say let's have a look at this first. She was extremely generous, she never kept much for herself but she was quite hard-headed. She was not letting anybody pull the wool. So yeah.

INTERVIEWER: Do you know anything about, I know we've already mentioned household chores in terms of your mother helping out. Do you know anything about what that involved like the laundry?

IM: Yes it would have been laundry primarily. And there would have been, I'm absolutely convinced there would have been across the street, the clothes lines across the street. [You can still see some in the two or three Gledhows at the bottom of the hill below Jimmy's]. And clothes horses inside on a winter's day, that sort of thing, because we still had that in London. And we've still got an airer.

INTERVIEWER: Oh yes, so you have!

IM: Well that came with this house, and this house was built in 1902 so I don't know whether that's dating from 1902 but it possibly is, and we still use it.

INTERVIEWER: Do you know which room they would have done laundry and washing in? In Compton Mount.

IM: No, no I've no idea. No, I'm sorry you'd be better at guessing than me.

INTERVIEWER: That's okay.

IM: So what else did they do? She would have helped with cooking. Interesting thing was, sorry mum, she was never much of a cook, so I would think what I would guess from that is that they never had much to cook with, er, you know, I used to get sent out in the '50s to get stuff from the butchers when I would have been about seven or eight to be trusted with the money to go down to the butchers and it would have been half a pound of stewing steak. I hated stewing steak. Or half a pound of mince and I liked mince. It was only those two; we couldn't afford anything else. Chicken was very expensive, so as far as meat was concerned it would probably be those two things and she only ever did it really in one way. She was a bit stuck when it came to anything else. When curry came in, when Indian food came in which would have been in the early '60s probably, she discovered curry powder and we had curried mince meat. Which I liked so that was okay, and my dad loved.

INTERVIEWER: So how did she do it prior to that?

IM: I just don't know, I don't think she changed the way she did it. I don't think she even fried the mince in the way that I would have done it later on, to start with, you know. I think she just boiled it and then the stew I think she just put the stuff in water and boiled it. I think that's really what they did. The same with vegetables, so there would have been potatoes, carrots, cabbage, anything that could have been grown. My grandfather had an allotment, so probably rhubarb, a big Leeds crop.

INTERVIEWER: Yes.

IM: Whether he wanted it or not.

INTERVIEWER: Was that the allotments near the house then?

IM: I don't know, but I assume so. If not, there were other allotments obviously. There were some allotments behind Hovingham Grove I think so there may have been, but that was

kind of a way really to go if you had an allotment but you didn't get any choice because it was allotted by the council. But I imagine so. I don't think there were any other allotments nearby. So yes, they would have grown some of their own vegetables. They would have had, basically bread, some meat, some vegetables, and then maybe the odd cake. Obviously if Allan was working at the bakers they might have had some little fancies now and then.

INTERVIEWER: Yes. So once your Grandad had died, nobody took the allotment over?

IM: I don't know, I have no idea. Do you know what, I would have thought they would have hung onto it like grim death, so I'd have been surprised if it had been taken away from them, so again, I never heard my aunts say they had a bad childhood or were ever hungry, they never said that. So I assume that they managed really well in terms of food, possibly clothing was a bit more difficult, I would imagine. That might have, I would imagine that Allan's story about Boots for the Bairns might have been true on one or so occasion, I don't think they were regular... My mum was very proud. She would not have wanted any sort of charity yes. She would have taken things if she felt she could pay for them, even if it was a cheap price. But as I say, she was hard-headed, she knew how to cope with things, but she had her pride and the story goes that when my father and she were first married, Baptist ministers didn't earn a lot, and there was a time when of course there was no credit or debit cards or anything like that so the story goes that she took some clothes for dry cleaning and then discovered she didn't have enough money to pay for it so she never went to collect them.

INTERVIEWER: Oh dear.

IM: She just couldn't. Pride wouldn't let her. In the end because she left them too long and she'd have had to go back and explain that she'd unfortunately not had enough so she couldn't do it.

INTERVIEWER: That's a shame.

IM: Yes it is. But I'd think they would have walked instead of getting the bus, that sort of thing to make ends meet but fortunately 1928 she'd have been just turned 14 so that would have been an extra income, at a time when they didn't get anything other than a widow's pension. There was no army pension for, apparently according to Allan, there was no army pension for him, nothing, no medical discharge or anything like that. But Allan claims that

he was, his father was, had a bad cough all his life. I don't know how true that was, you just have to take it with a little bit of, pinch of salt. But if it wasn't true of Thomas Danby then it would have been of all his neighbours probably because of what happened in the war.

INTERVIEWER: So in terms of kind of how they felt about the house in Harehills, do have any information about that?

IM: The opinion really, is that they couldn't get away quick enough, you know, they just didn't want to be cheek by jowl with everybody else. I think they, to interpret the way they said and what they said, I think they enjoyed the companionship. Certainly in the '50s all the back doors were open there was no question that you could knock and walk in. Certainly down the Dorsets, and we did that, we just did it. And there was no antagonism, there was no sense that anybody, if anybody got anything, you know people didn't get things stolen. You might if you left your roller-skates outside you might find they got stolen, you know, but you'd probably find them in the end. But I think because the houses by the time that Phyllis and Kathleen left Harehills they'd had enough of the dirt and filth, and you know, not so much of the building as the kind of atmosphere literally that they were in. And the fact that people talked about that area as being if certainly not a slum area then you know, working-class and they fell in with the idea of being in a middle-class home, the semi. And of course that was the age of modernism when everybody was thinking, you know this was the way forward, so to live in a modern home would be fabulous. Phyllis the youngest was the first to get married. She got married I think even in the war so she was in her 20s and she married a teacher. Well he wasn't a teacher, he was in the RAF and he became a teacher and they moved out to Crossgates, one of the newish estates out there. So that would have been early '60s I think, by the time moved out there.

INTERVIEWER: So where did they live after they got married? Did they carry on living in the family home?

IM: I believe they did for a while. But whose family home I don't know.

INTERVIEWER: Right, okay.

IM: I don't know which, I think it would be very unlikely that they carried on living in the Dorsets. Kathleen and Jack, they got married pretty soon after the war I think and they lived down the street at number 3 Dorset Road. Where they lived before that I don't know anywhere before that. And Kathleen stayed there probably until, right through the '50s I

think mainly because, wait a minute, wait a minute, they might have lived at number 15 with my grandma because she died in 1960 but she had dementia so she needed to be looked after. I think they lived at number 15 until the late '50s and then moved to number three and then for whatever reason, and then in the '60s moved down South to the Kent coast, where Jack had got a job. Jack was an engineer and he'd got some quite good jobs in engineering actually, but also the '50s, no she was in, I'm confused I don't know whether she lived at number three or number 15 or when she finished but certainly...

INTERVIEWER: But your grandmother lived in Harehills till she died?

IM: She did and she died at Jimmy's in 1960 because I can remember my mother telling me 'Your grandmother's died' and going to the funeral, coming back from Leeds with a gas fire or it arrived by British Road services, and did we ever use it? I don't know. We probably did, we probably did. I don't know. So yes, so she lived in that area all her life really except the time she was in Bramley.

INTERVIEWER: And when did your mother leave Harehills?

IM: My mother met my father in 1945 when he came to be the Minister of Harehills Lane Baptist Church. She was a deaconess which was unusual for a woman but she was one of the diaconate who chose him. She voted against him. Five years later they got married. So, you know so they met and courted around the church. They used to go to the Clock Cinema. I never asked what they did in there, but they got married in 1950. They went down to, he got a job in Kingsbury which was in North West London where I was born, my sister was born, and then we moved to North East London, Loughton in Essex. And all my life has been growing up in London except for those interludes when I was spending time up here. I loved coming up to Leeds - it was a great time. I just loved the trams, I loved Harehills actually, because it was full of waste ground. All that I think where it's Gipton School now, I think and play areas, that was all cinder track and we just used to go down there and find matches and light things and do things you're not allowed to do now. Climb things, throw things at people, you know. It was very hard to find any malice, but you know, we made up games, and ran around and got cold and went back home, took the dog out, and generally kind of just hung around. Which I hope kids could rediscover now instead of social media because they get their heads in a complete muddle. So yes, she moved to London and she stayed in London for the rest of her life.

INTERVIEWER: Right, okay.

IM: And I moved 'back' to Leeds, strangely, back in inverted commas. I moved to Leeds in 1987 when my then partner, my then wife got a job up here. And I spent three years commuting to London for my job because it was reasonably well paid and I could work four days and come back on Thursday night and then three days four nights at home which was just about, the balance was right, and that's when we got this house and that was 32 years ago. Temporarily of course; we were always going to move somewhere else.

INTERVIEWER: Oh really?

IM: Yes and then seven years later we split up. She moved to the Chandoses. But it is interesting to know where people moved to because it became a diaspora really. They wanted to leave Harehills, and as I say I can only assume they enjoyed life there, but, they wanted a more modern life. They wanted a cleaner life, a more spacious life. So they moved to Crossgates, to the South of the country, and Allan moved, he went to Australia.

INTERVIEWER: Allan was next after your mother?

IM: Yes. It was Helen then Allan then I think George and not Neville, Neville's father, I've forgotten his name - Ronald. The three boys all came together and then the two last girls Kathleen and Phyllis.

INTERVIEWER: So did Allan goes straight from Harehills to Australia?

IM: No, after the war he came to Leeds and then moved around Leeds before deciding to go to Australia and stayed there. He moved around Australia for a bit but he ended up in Queensland and stayed there. George moved to Scarborough, I think opened a bed-and-breakfast there. And the last one Ronald moved to Brackenwood, I believe.

INTERVIEWER: Oh, right. Not far from here.

IM: Or if he didn't, his family moved to Brackenwood. He died relatively young of heart disease I think, but she married again and some of my cousins were living in Brackenwood and now they've all moved on. One of them went to Switzerland years ago and one to Adel and another is somewhere else in Leeds.

INTERVIEWER: Yes.



IM: So there's a kind of explosion, just as you'd expect Harehills to be, a through station for people on their way up in life and that's still the case really isn't it? I once asked Auntie Kathleen if she'd like to move back, 'Oh no, not with all them foreigners.'

INTERVIEWER: Oh dear.

IM: And I said 'Look, I love Harehills Road now. It's fantastic. They've just got so much stuff.' 'Oh I don't know, I don't know.' She was a bit kind of chary about it.

INTERVIEWER: Right. What was it like at the time you know?

IM: Very monocultural.

INTERVIEWER: Was it?

IM: Yes, you know, I can really understand the comfort that brings, you know the fact that you look around and you see people just like yourself all the time, you know and have fact that you see lots of different people coming in who are different to you who have different sets of values and if there's a lot of them you're going to be feeling a bit intimidated and not happy and a bit unsettled and it's just going to happen I don't think we've addressed that, really, you know. There's a fantastic scheme in Harehills now called PAFRAS for refugees and asylum seekers and we give to that because it's just so necessary, but I love the colour but that's because I was never actually part of Harehills. I've always looked at it from the outside. I loved it from the minute I went there and I still love Harehills, but it is different clearly from what Kathleen and Phyllis knew. My mum, my mum was not racist at all but she grew up in an era which was 'race unaware' shall we say. She completely, she didn't, just occasionally she'd pop out with something she'd obviously learned in her childhood and you'd think 'Do you really know what you're saying mum?' You know and it would be things like 'The Welsh aren't trustworthy.'

INTERVIEWER: Oh gosh.

IM: Things like that you know. 'Mum, what are you saying?' And then she'd realise and she just didn't know, she just didn't know.

INTERVIEWER: So did she ever talk about community in Harehills and what relations they had?

IM: From the perspective of the church.

INTERVIEWER: Right, okay.

IM: She had a very strong social group, you know and she would talk about Mrs Bradshaw this and Mrs Laver that, and Mr Mason that. And she thought their whole purpose was as a community resource from the Baptist perspective and the other purpose was to send missionaries, probably to Africa or China to convert the locals to a better way of life so you know, it was all very much from that perspective. Kathleen and Phyllis being not quite so religious were a bit more sanguine you know. Their sense of community was more based around entertainment I would say. They would certainly talk to me more about kind of some of the workers' things that they did which was in that book from Montague Burton you know. They would bring in activities or speakers or posh people to come and talk to the locals, you know, but they didn't like it there, it was too big, it was too noisy. It's just not pleasant. So as I said there was this kind of weird contradiction between actually, probably having a good social life and certainly because Leeds city centre was not far away they would go to the music hall and the cinema. Cinemas were a big thing, twice a week, a new programme. Everybody went twice a week.

INTERVIEWER: That's a lot.

IM: Oh it is yes. If you research cinema which I have done, you will see the usage of cinemas was huge - it was their main thing. You knew who everybody was. As I say I think my mum was bit starstruck but I think she felt a little bit guilty like she shouldn't. There was an awful lot about whether you should or shouldn't do something.

INTERVIEWER: Was that from a religious perspective?

IM: No I don't think so, I think it was just a cultural thing you know. There was a lot of... self intimidation I think, you know where people would say 'Oh she's no better than she ought to be,' 'I don't think you should be doing that,' 'Do you think that's the right thing to do?' You know they were very worried about doing the right thing. Certainly my mother's generation and my mother-in-law's generation were very concerned about accent, that your accent would give you away. My mother was very proud of the way she spoke, very proud of the way my father spoke who was from Glasgow, but he made it his business to speak what he called '*perfect English*' and he had a lot of time for the West Coast Scottish people who speak with particularly soft lilt to their accent, and it's very clear.

INTERVIEWER: So did your mother try not to retain her local accent?

IM: No she wasn't ashamed of it you know, she'd have been very shirty with you if you said 'You're ashamed of your roots,' oh no she was not ashamed of it, but she spent a long time trying to speak clearly. And my mother-in-law from East Yorkshire went to elocution classes to get a certificate to speak properly. It was very big then, that, and teeth. My mother had false teeth from the age of 19. She was very iffy about how she got those false teeth. She told me that she fell over and broke some teeth but I'm not sure I believe it. I think it was a vanity thing.

INTERVIEWER: Really?

IM: Yes. She had false teeth like a lot of them would have done and she probably had them removed. She had false teeth since before I was born

INTERVIEWER: So just on that do you know much about the health of your relatives when they were living in Harehills?

IM: No, not directly. I only know my youngest aunt, Auntie Phyllis was the one who had a lung complaint in 1928 [when she was 3] and the story was that she was sent to an isolation hospital up in Adel and they weren't allowed, they weren't allowed to be with her. They could go and see her through a window I think, erm, but she was literally in isolation because of this lung infection. And that's the same one that allegedly carried off my grandfather.

INTERVIEWER: Okay.

IM: Yes so maybe they got it at same time. I don't know whether 1927, '28 was a bad winter but I think he died, because somewhere I've got his death certificate. Would you like to see that?

INTERVIEWER: Yes.

IM: I'll go and get it in second but I've got that and a marriage certificate. But the story was that Phyllis was okay, she recovered, but her father didn't, sadly, but I don't have any other information about the levels of health or about anything else really in terms of health other than that was no NHS obviously.

INTERVIEWER: No.

IM: My mother for the rest of her life, contributed to the Pru. Prudential health insurance. Even latterly she did [after the start of the NHS], just because she felt I think safer.

INTERVIEWER: Was that something that most people did at that time?

IM: I'm pretty sure the cautious ones did. That and saving for your gravestone, because to have to die and not to be able to afford a headstone was shameful and many of my relatives are buried in Harehills cemetery. And there was a headstone, used for several of them, including the two war dead from the First World War.

INTERVIEWER: Where there any in Beckett Street cemetery?

IM: No. That's a good question actually. I never found any information about Beckett Street but you would have thought that they would have gone there because it was the nearest one.

INTERVIEWER: Because it was the nearest one.

IM: But I don't think so; I don't think they went there. I think the family plot was already established in Harehills Lane, sorry Harehills cemetery and because they'd already got two war dead there I think they kind of felt that that was their place. But at that time, by the '50s, my mother and my father, everybody was talking about cremation as being thing you did. And I think again, just from knowing my mum, I think that it was just a fear of being buried alive.

INTERVIEWER: Really?

IM: Yes, I do. I don't think there's any other reason for it. She was determined that she was going to be cremated.

INTERVIEWER: Right.

IM: 'Why would you want to be cremated mum?' 'I just do.' She always did, whenever you asked her a difficult question she would always just look away and purse her lips.

INTERVIEWER: So was she the first person in the family who wanted to be cremated? Was everyone else buried?

IM: I don't know. I don't know. I think it was a bit like teeth and you know, there were certain fads. People thought it was the modern way of doing things and the modern thing

to do was to move away and get a nice modern semi. And have your teeth done, and get cremated. And it was things like that, I'm sure, that was all part of the period, which probably seemed like a very good idea at the time.

INTERVIEWER: So that would have been the 1960s was it?

IM: No that would have been in her youth so it would have been the '30s and '40s probably.

INTERVIEWER: Oh even then? Right okay.

IM: Yes I think.

INTERVIEWER: Was that when she had her teeth done then?

IM: She had her teeth done, she told me when she was 19 so that would have been '33.

INTERVIEWER: So that was quite early.

IM: I'm pretty sure, if you go to the medical Museum, the Thackray Museum, there's a whole dental area there. I don't know if it says anything in there but it might give you some clues as to what they were doing in Harehills with their teeth. But as I say I'm sure because they were, that and accent were about appearance, and if you have good teeth, clearly you were probably a bit more than just working class.

INTERVIEWER: Right.

IM: Common was not a good thing. My mum would never have said 'She is common.'

INTERVIEWER: So do you think people were class conscious, they were really kind of aware of their place?

IM: I think, oh yes I think it was very big you know without even being spoken. Far more so than now. I can remember class consciousness in the '50s. It wasn't the best world really, a sort of tight time when people were tightly aware of their status and origins. Right through the '50s and there would be middle-class people who thought they were better than you, they just did. I was lower-middle-class with two parents who came from working class families. Partly because of their religion they had no prejudice as such, no conscious prejudice but I can remember, I can remember a woman on holiday at the seaside and this woman shouting to me 'Come on, boy, boy.' 'What?' And I said to my mum 'Who does she mean?' she was obviously some fur-clad upper-class woman who decided that she wanted

to talk to me for some reason. People were more open about their class at the time. But during the '60s I have to say you know, the summer of love, the teenage rebellion at that time, which I was a part of, just blew that all sky-high because nobody gave a shit! It was all the same to us, the younger generation just came straight through that. Perhaps not in the North, in the very North. When I worked in Gateshead in the 1990s I was called a class traitor by one of my students. He was a bit of a throwback with attitudes from that period.

INTERVIEWER: That's interesting. I'll just ask, I'm curious. Obviously the family were Baptists. Was that kind of a minority religion in the area?

IM: I don't think so. I think if you lump together all the nonconformists they probably outnumbered the Anglicans.

INTERVIEWER: Right, okay.

IM: But again, I've only got a couple of clues but I think even since the middle of the nineteenth century the number of nonconformists, the Wesleyan Methodists, the primitive Baptists, the Baptists, they all made about 50% and then the other 50% either didn't go at all or were C of E. But it's difficult really, because my father spent, as a Baptist minister, one of his personal aims was to try and draw churches together and he tried to do that in his first posting in Scotland and then again in Leeds he tried to bring churches together. But they were very strong, nonconformists in the North particularly.

INTERVIEWER: There's quite a lot of different churches in Harehills isn't there?

IM: Yes, they've sprung up again but a lot of kind of weird ones I would say. I mean I'm no longer a Christian.

INTERVIEWER: Right.

IM: I'm quite happily an atheist but I concede with interest the spread of religions is so much more diverse now, huge, and that's very interesting, but in terms of Christian, there's a lot of stuff that my dad would have turned his nose up at, you know he would have just regarded them as misguided, misinterpretations of the scriptures from Africa, from the West Indies, Southern USA, a lot of those. I'm sorry if you're from, or a member of one of those churches but there was no insult intended; just that he would regard them as misguided completely. But he was a scholar of the Bible. He would have liked to have become an academic I think, but never got the chance.

INTERVIEWER: That's really interesting. So, I suppose we kind of gone through all of my questions really so is there anything else you would like to tell me about?

IM: Just on that, my Aunt Kathleen always told me that she hated my dad's sermons.

INTERVIEWER: Oh right.

IM: Too clever, too clever by half. Didn't like it for that reason. I think in general I've kind of woven a lot of stories out of not very much I'm afraid so what I said is not very reliable, but I think the flavour of the period of when they grew up I think is recorded elsewhere in the sense that my mum and her sisters and her brothers were very much part of that you know, they were full of the same entertainment, the same sorts of things you can find elsewhere so they were very typical in that respect.

INTERVIEWER: That's really interesting to hear that though because obviously you can kind of read about you know, this is what happened in the '30s or whatever but then to actually be able to demonstrate, we've got examples right here in Harehills that this also happened is good.

IM: Yes it's true I think if you were to come back to me and say 'I've discovered this, that and the other about Harehills, does it chime in with what your relatives said?', I would probably be able to say yes. Because they were very typical. They must have been like hundreds of other families who lost their breadwinner, who had a number of jobs from the age of 14, a lot of quite hard-working jobs, who got their entertainment in fairly simple, straightforward ways, who all went to the same school, the school was next door to the factory they went to work in, erm, you know. They all wanted to get away but they all had a good time in the end you know. So that's extremely typical of it. Let me just go and get those certificates to show you.

IM: That's my grandparents' marriage certificate, the actual one. And they were married at the South Parade Baptist Church.

INTERVIEWER: Oh right.

IM: So that was unusual at the time. I don't know how long they'd been allowed to be married in those places. 19<sup>th</sup> of September 1908.

INTERVIEWER: So that's Conway Terrace.

IM: Conway Drive. And that's Stanley Road.

INTERVIEWER: So that's where he grew up?

IM: That's where he was living at the time obviously, and then with his father George, the commission agent. That's William Boden, Annie's father.

INTERVIEWER: The lamp lighter.

IM: William Boden was a lamp lighter. And Thomas Danby became a lamplighter, as well, possibly when he needed a job.

INTERVIEWER: Gosh that's brilliant.

IM: And that is not the same South Parade chapel as there is now in Headingley. There's a South Parade chapel in Headingley which took its name from South Parade in the centre of Leeds, which was either knocked down or redeveloped.

INTERVIEWER: Ok, so this was South Parade in the centre of Leeds?

IM: That's right. South Parade in the centre. And then they split. They to became two, one in Headingley and one in Harehills Lane.

INTERVIEWER: Gosh brilliant. So that was Stanley Road. So when they got married then where did they live together?

IM: When they got married they went to Bramley. And then they came back at some point I can probably, if you really want me to trace it I can.

INTERVIEWER: Erm, I mean if you don't have it, it was just interesting but if you don't have...

IM: Well if it's interesting, I will find it and send it to you. That's his death certificate, he died of bronchitis. I don't think the doctor was actually present when he died. It was just Annie Danby, 3rd of May 1928. 46. 1 Compton Mount.

INTERVIEWER: So is it okay if I take some photos of these?

IM: Yes please do yes. Just out of interest because it's not Leeds but you just might find it interesting going further back, these are copies of certificates of his father's birth and his grandparent's marriage.

INTERVIEWER: Oh lovely.



IM: Just out of interest really, but George Danby was Thomas Danby's father and he was born in 1857 in Holme on Spalding Moor. Mary Lockwood, no sorry that was George's mother Mary Lockwood sorry. And George's father - also Thomas - was an agricultural labourer and there is his mark.

INTERVIEWER: Yes, gosh.

IM: Mary Lockwood was a bonnet maker in Holme which was rather sweet. Yes that's Thomas and Mary's marriage certificate. He was a labourer and she was a bonnet maker. And so it goes on. It becomes obsessive doesn't it?

INTERVIEWER: Yes that's really good though.

IM: Did you want to take a photo of those?

INTERVIEWER: Yes I would love those.

IM: Actually I can send you those.

INTERVIEWER: Have you got them scanned in?

IM: Scanned. So I can send you those. I might even have scanned those at some time. If I have I'll send you those as well.

INTERVIEWER: Is it okay take a picture of that note there?

IM: Yes of course. I didn't use a machine.

INTERVIEWER: That's alright.

[\*silence while taking photographs\*]

IM: I shall probably think of things after you've gone.

INTERVIEWER: Yes.

IM: Just as with Auntie Kathleen. She used to ring me up a few days later and say 'Oh by the way...'

INTERVIEWER: Yes I suppose it just gets your memory going. It just takes a while to come through doesn't it?

[\*silence while taking photographs\*]

IM: But I do like Harehills and if there's anything I can do to help save it as a kind of area of special architectural interest I would love to do it, you know.

INTERVIEWER: That would be brilliant, thank you very much.

IM: [\*looking at Harehills Lane Baptist Church directory of members\*] I might actually find my father in there as well because of course they weren't married at the time.

INTERVIEWER: Here we go.

IM: That's it. Rev. WA in Hilton Road. Bit of a posher road that one.

[\*silence while taking photographs\*]

INTERVIEWER: It's really interesting when people show me books and things because it's really fascinating to see what people have got.

IM: [\*looking at *Ideals in Industry. Being the Impressions of social students and visitors to the Montague Burton workshops (1936) 3<sup>rd</sup> edition. Leeds: Montague Burton. Note copy is numbered 7327\**]. I've kind of looked through that. I haven't read it because it's too intimidating, but I wanted, actually there's a photograph that you might, I kind of guessed because Auntie Kathleen said she was a hand-sewing person, there's a photograph of people sewing by hand.

INTERVIEWER: Oh right, lovely.

IM: If I can find it quickly... I did find it earlier... She said she never had a machine... I'll just try one more time. It is very well illustrated... But one of those women hand-sewing looks a bit like my mum.

INTERVIEWER: Oh really?

IM: Wouldn't that be amazing?

INTERVIEWER: That would be fantastic to have that.

IM: There's no way of finding out.

INTERVIEWER: No.

IM: Amateur dramatics was big. I don't know that my mother, I'm sure they did amateur dramatics at the church, because as I said they had a gymnasium, they had a hall at the back which they still got, it's still there. No, if I can find it I will scan it and show you.

INTERVIEWER: Thank you very much.

[\*silence while taking photographs\*]

INTERVIEWER: That's brilliant thank you. Shall I just, I've got those maps anyway.

IM: I can send you a list of where they were. All of the relatives.

INTERVIEWER: Oh yes please. Do you want me to just photograph it now? It's up to you.

IM: Why don't you photograph it. You can put these down. It's just a scribble but I will do a bit more work actually. Addresses. Various addresses.

[\*silence while taking photographs\*]

INTERVIEWER: Brilliant, thank you.

[ Post meeting note / addition / clarification inserted by participant]

[\*Description of actions not audible on record\*]

### **Interview. Participant C003, 15 March 2021.**

INTERVIEWER: Okay so I'm just going to start with a few general questions if that's alright and the first one, I wondered if you could tell me how you can to buy your house in Harehills?

C003: When you say how I came to buy it, what do you mean?

INTERVIEWER: I mean kind of, what with the circumstances, why did you choose that house, and why Harehills and that sort of thing?

C003: Well I suppose a couple of the reasons was that I, the last house that we lived in when I lived at home was probably about five or six streets away. It's a street where, I think it's called Shine now, that street there, Conway Street. That's where I used to live. So that was one of the reasons, because I was familiar with the area.

INTERVIEWER: And did you own that one or was that one a rented one?

C003: No, that was rented. It was the last house I lived in where we lived as a family. And then I moved out, we all moved out and I moved to Headingley and moved all over the place and ended up coming back to Harehills so I did full circle. And also at the time, I wasn't on a big, big salary so the houses there were relatively cheap as well to buy. So I'd say that they were the two main factors really.

INTERVIEWER: Very good. And then kind of, obviously you lived there for quite a long time didn't you before you decide to rent it out. How long ago was it now that you rented out?

C003: It was September 2017.

INTERVIEWER: Right okay. And what was that decision based on?

C003: It was moving in with my partner.

INTERVIEWER: Okay. And why did you decide to rent rather than say to sell it for example?

C003: Because, without getting into a whole other debate, I believe that we should have a certain amount of financial independence as women and I think that, I've seen it happen too many times where women, where a couple have split up and as you know yourself quite often, women are often earning less than the male in their comparative jobs and that kind of stuff or in professions that don't pay very much, and it appears to be harder for us to recover financially when we have had a breakup and so I felt that it was important to maintain my independence and rent it out. Because you know, as much as I want a relationship to last forever, you know, the facts of life is sometimes they don't and for me to start all over again and trying to find the money to buy a house in a nice area and all that stuff it just, so I do think it makes sense to do it that way.

INTERVIEWER: Thank you. So, I'm going to move on now and ask you about your experiences of being a landlord, so I suppose can you sort of tell me about the decision to sort of, like the process of renting the house out, so do you do directly or do you go through an agency?

C003: Yes I've got, an agency manages it for me.

INTERVIEWER: Okay, and is there anything you can tell me about the tenants that you had so far? I suppose I'm thinking in terms of how long they stay for, the reliability of, you know how they look after the property or anything like that?

C003: Yes well what I did, before I rented it out, because I thought to myself, what you're willing to put up with when you live in your own house, so you know sometimes like you know there's this thing on the ceiling and all that kind of stuff, and you think oh I'll get round to that one day, and then three years later it's still there, well what I realised when I wanted to rent it out was that you know I needed to just spruce it up a bit if you like. So I redecorated, and you know I fixed some, just small minor things like that. I didn't have to do too much to get it, get it 'rental ready' as they call it. I did change the windows. Now that was something that I was planning to do for some time and in that particular house downstairs, in the main living room, has got a massive window and then the dormer, I've got a dormer on top, and that's got a massive window as well. And both of them, I'd had them replaced when I bought the house in, maybe about '96 I got them replaced something like that, so they were starting to show their age and so I thought while I was going to rent the place out it would be a good time to replace the windows, so and, and also the way that they open as well, now modern standards mean that they need to open at the side, so if you needed to escape or whatever, so there was some funding available for improving you know, like green funding if you like, some funding thing, energy levels of the place so I got that done. So I just did it all up, did a really deep clean and everything and just made it look really nice and spruced up and a lovely home for someone to live in. And the idea of that is that I wanted somebody to think *well I've come here and I've found this lovely, clean, nice home*, and hopefully keep it that way. But the first tenants stayed for almost two years and they, you have what you call, like visits that the agents do and on those, you know I checked through them and they seemed to be looking after the place, take pictures and everything and everything seemed to be fine. But after they've moved out it became evident that they had a cat, which at the time, they were honest and said that they had a chat and I didn't have a problem with it. At the time you could take something called a pet bond. So that's like additional money that you take from the tenant, you know in case there's any damage that cats and dogs and pets can do. And unfortunately they, I'm not sure what was happening with the cat, but it appears they used to lock them in the rooms; they used to lock him in the porch and they used to lock them in the bedroom. And I know that because there was scratch, the doors were scratched to pieces.

INTERVIEWER: Oh no.

C003: And it wasn't at this kind of level it was right up here and all I can think in the bedrooms is that maybe the cat would get on the bed and scratch at the door. That's how

it got there. But in the porch it must have just been jumping and scratching on the door. But I don't know whether that was when they went out to work all day, they didn't want them scratching around the house, so unfortunately there was like scratch marks on the woodwork and all of this kind of stuff. And the thing about those houses and why I love those houses is I am able to keep in many of my period features. I've still got the, I've still got the original skirting boards. You know how modern skirting boards are this high? These are proper chunky things. And the handrail, the handrails, and it had scratched all the windows you know how you get a wooden ledge. And they had been beautifully painted and everything and it was all scratched to pieces. I have some curtains and they were full of cat hairs. The carpets, they will brand new and were full of cat hairs. So fortunately they didn't get most of their bond back because I, you know I needed to put that right and they'd not addressed it. What you can do as a tenant is you know, if you've made holes in walls or this or that or the other, you know compared to what it was like when you moved in, if you put that right yourself it's generally cheaper because if you get the landlord to do it through an agent they'll get a contractor in the contract will charge a callout and this and that and it will cost more. So you know I had to put that, I had to remedy that because you know I wanted it to be nice for the next tenant coming in.

INTERVIEWER: Do you let them furnished or unfurnished?

C003: It's largely unfurnished apart for what they call the white goods. So I left them, I supplied the cooker, fridge freezer and washing machine and a dishwasher. And then the second tenant moved in. They stayed for six months. I think they moved back to America. And then the next tenant who moved in, she'll have been there a year in April, a year next month. So like I said, I made it up to a really high standard because I wanted a high standard of tenant in there that was going to look after the place. Part of the reason why I let it unfurnished as well is because that used to be my own home and I think it can be, you know, you can get too attached to it or get emotional if people trash your furniture or whatever so I thought, just leave in the minimum amount of stuff and then, you know.

INTERVIEWER: And how do you find the tenants have been then in terms of you know kind of paying the rent on time and all that sort of thing?

C003: No problems whatsoever. Touch wood. And I've also got this, this policy that you can get where the company vets the tenants themselves and then they guarantee the rent if they fall into any problems. Obviously you have to pay for that, it's like £100 for the year,

£100 plus VAT for the year. It's worth, it's definitely worth doing, and that was even before this has happened with the pandemic.

INTERVIEWER: And have you had, how easy or difficult is it to attract tenants into the house?

C003: It's always let really, really quickly because as I say I've just made, I just made it a really nice place. It was nice when I lived there and obviously I spruced it up a bit before I let it out but you know I've made it a really nice place to live because I used to live there and I liked the street. It's a lovely street and you know, yes I just wanted to make a nice place for someone to live.

INTERVIEWER: Yes that's good. And what sort of tenants are you getting? Is it families or couples or single people?

C003: I think the first ones were a couple. And I think the second one was a couple. And then the current one seems to be a person on her own, a single woman.

INTERVIEWER: Very good. So just kind of going back then to, obviously you've talked about the pet damage, but in terms of, I mean do they have inspections to make sure they're keeping it clean and looking after the garden and things like that, like how does that work?

C003: Yes there's, I think they're done every six months or so. I think in the first six months they do it after three months and then see how things are and then after that they do it like every six months or something like that.

INTERVIEWER: And have you always been happy with that? There've never been any problems?

C003: No, but the only thing I would say is that I, because I don't live far away, I go back. I go past the street every now and again. And if I find that the garden is overgrown, or the garden looks unkempt, then I will report it to the letting agent because, and I know, they say that once you rent a place out that you know, people can live as they choose, but as I said I, there's still a few neighbours in that street that I know and you know, it does stand out as one of the nicer streets in that area because, maybe because there's more owner occupiers or whatever. Generally likes to keep the place looking nice and not have an overgrown garden and looking unkempt and what have you.

INTERVIEWER: Which of the Luxors is it?

C003: Luxor Avenue. And so there's things like that. And I think when I replaced the fridge and he put the old one, the contractor put the old one in the garden and said he would remove it and then I think I went back like three weeks later I past and it was still there and you know I reported it to the agent and they said oh you know whatever had happened and they just assured me that it was going to be removed because I also think that having old stuff knocking about in your garden just, it, just, not to be snobby about it but it creates the wrong kind of impression and what have you and you know like I said, you want it to be a nice street. I had people that lived across the road when I was there before and I think they used to collect old fridges and all this kind of thing you know for the scrap metal. One of these vans with like a cage on the back full of old crappy stuff and then sometimes they'd leave it all out on the street and what have you and I just think oh that's not nice.

INTERVIEWER: No it's not, no.

C003: Is not a nice thing for you to have to look at all the time and it just attracts vandals and people who think they don't look after the street so why should I not trash it as well?

INTERVIEWER: So I suppose then in terms of maintenance, like what kinds of things are you responsible for and what sort of things are the tenants responsible for?

C003: So things like these, there's, I have to supply things like smoke alarms and all that kind of stuff, which I've happily done. You have to have, what you call it a gas safety certificate done on all the gas appliances. Because I supply some white goods I also get PAT testing done. There's something that's come in recently called getting electrical inspection safety report or something like that and that's now an obligation on landlords to have that provided. You have to get the certificate done and then you have to pay for any remedial work as well to make sure that the electricians are up to standard and safe for the tenant. And what else? You have to have an EPC done, an energy performance certificate. That has to be done before you let it out.

INTERVIEWER: Is that each time, is that for each set of tenants or does it last for a certain number of years?

C003: No, I think it lasts for a certain number of years as far as I know. You just have to give an existing one to each tenant when they arrive, when they move in. And then if there was



any kind of like structural stuff, that would be for me to pay for. If like, a broken drain or that kind of thing, leaking pipe, all of that type of stuff really. When the boiler needs, if the boiler packed in a whatever, all of that type of stuff. But I think really what tenants' responsibility is, it's kind of like quite limited in terms of looking after anything that's been provided, to the general wear and tear of the property, general maintenance of the property, so you know I wouldn't have to come in and change their lightbulbs, believe it or not, some stories that you hear I tell you! So yes, so largely the bulk of the responsibility falls on me.

INTERVIEWER: Yes, and do they have any freedom, I suppose in terms of decoration or anything like that? What are they allowed to do to the property?

C003: Yes, generally, you generally tend to, when I decorated it I kept it as neutral colours. I don't think it was magnolia but it was you know just a basic kind of whitish paint. And the tenancy agreement says that you are free to decorate but you have to have an agreement you know with myself or with the letting agent that when you leave, say you've got black walls or something like that you know, you have to turn the walls back to you know, a more neutral colour when you leave.

INTERVIEWER: Okay.

C003: What I also did sorry, when I let it out to the first tenant, any paint that was left over from the decorating, I put it all downstairs in the basement and I actually did something called a pack, tenant pack and it had all things like manuals for all the things like how to operate the central heating and that kind of stuff. Manuals for all the appliances that I supplied, just things like if you've got laminate flooring, mop up any spills quite quickly because it can get in the grooves and you know things like that. What day the bins are collected, when to leave them out, and bring them back in and all that type of stuff. And I also as I say, any paint that was left over I put in the basement and made it and put this in the pack so when that tenant, you know when the cat had scratched all over the, scratched all over the woodwork, there's kind of like no excuse for that because I made it clear that there was a tin of paint in the basement. All you have to do is get a brush and brush it over and they didn't even bother. So it's things like that, I try to make, try and pre-empt any problems that you might have and just try to you know, make it easy for the tenant to comply with things.

INTERVIEWER: That's good. So how do you feel about Selective Licensing because that came in was it at start of last year?

C003: The start of last year yes. Yes, if I'm brutally honest I'm deeply hacked off about it. I'm deeply hacked off about it not because I'm a slum landlord and I support slum landlords. I 100%, am offended almost by people who think that it's alright to let people live in damp, rotten hellholes basically. Because it is a hellhole if you're having to live like that, wake up everyday like that and all that sort of stuff. But I also believe that our council has more than enough resources, it has more than enough laws to be able to, try and correct the behaviour of those landlords without going down the route of Selective Licensing. And I believe that, so I have to ask myself you know what have you been doing all these decades? I know your, because they gave this 500-page document about you know all the state of this deprived ward of Harehills because it's deemed to be a very deprived Ward and the state of the accommodation and blardy blah. And I thought to myself well what have you been doing for the last 20 odd years? I know that you have, I know that you have the resources, I know that you have the legislation is there, I know that tenants have the right of redress and that's all there, and it always has been there. So why have you not been operating properly? Yet you want to come to landlords and say we're going to penalise you and make you pay for the fact that we've been doing jack for all these years? Because you know I said I used to live, I grew up in Harehills and I've seen some unsightly houses and the same slummy houses have been there for 20 years. And like I said, they've just not done their jobs but they've seen it as an opportunity to mug the landlords for £800 per property.

INTERVIEWER: That's a lot isn't it?

C003: Yes. And thankfully there's just the one but you know, perhaps we need to you know wait and see, and see what improvements there are for all this £800 a property that they're getting. You know, where these standards are and how are they going to enforce, I think there's a name for it, improvement orders or something like that? Because I watch this program called *Nightmare tenants, slum landlords* I think it is and I think it's important to watch. I know they only feature the most horrendous of cases because otherwise it wouldn't be entertainment would it? But I think it's also, you know, a learning, a learning tool for landlords as well you know so it keeps you in touch with the legislation and makes you appreciate that you know there might be other things that you could be doing or that you might not be doing, that kind of thing. And on those kinds of programs you know it is

really the most horrific of situations. But it also shows that there is quite often two sides to every story. And yes there are lots of slum landlords but there are lots of nightmare tenants as well. And yes I'm very, very aggrieved about it but, one thing that I have to appreciate is that it should raise standards of some of the more poorly maintained and you know, some of the more slum kind of properties. What technically it should do is that those people who think that well it's alright to not spend anything on a place for decades, just take rent from people, hopefully they will be served with the bill because they come out and do an assessment and they will be served with a bill that says it's going to cost you X amount to put it right and if you don't put it right you won't be able to rent this property out. And hopefully what it should serve to do is say that those kind of people that think you know I don't want to spend the money or I don't have the money, it would weed them out and they'll say 'You know what, I can't afford to do this anymore. I need to sell the place.' And then somebody will take it on who can afford to keep it up to standard. And that's meant to be one of the objectives of doing it, that is weeds out those kinds of people. Because yes, the standards do need to be raised, most absolutely, most definitely, but I just think a system like Selective Licensing, it's a net that pulls in everybody, and it's almost like fishing the good landlords. I've lived in poor, poorly maintained accommodation before and like I said that's why I did the place up before I let out because I, I hated living in that place that I lived in before. It was damp and all this kind of stuff and I wouldn't want somebody else to live like that. So I'm not a slum landlord and I just don't like being caught up in the net with slum landlords really.

INTERVIEWER: What do you think the balance is like in Harehills between the good landlords and the less good landlords?

C003: Well unfortunately, if you look at it on the surface, if you look at it externally, a lot of the properties look tired and you know, they looked like they need a good lick of paint. You know they look, just some of them look quite neglected and like I said that street where I am in the Luxor's is not so bad but some of the houses in the Bayswaters and stuff, some of those streets have become deeply neglected really. And I don't know, like I said with watching programmes like *Nightmare tenants slum landlords*, you realise that like I said there's two sides to every story and there are some people that you give them a really nice decent home and within months it will be like a pigsty because they're not clean, they're just dirty people. And obviously then there are others who you know who, the place is damp every time I clean it down comes through again because the landlord hasn't fixed the

real root cause of the problem. And that's a completely different story as to why they don't look after the place. It's, it's difficult to know really. I'd say that the majority of places, I'd say they're really quite nice and look loved and look maintained and stuff but there are some that are proper shockers and that includes the Bronx.

INTERVIEWER: I have heard, sort of through talking to other people that there are some really big landlords in the area who own loads and loads of properties. Do you know from being, obviously you're at one end of the scale, you've got one house, what that balance is between kind of the landlords with one or two properties and the ones who've maybe got 50 or whatever it is that they've got?

C003: I don't, I don't know anybody who's got loads of properties in the area really. But they'll be really feeling, they'll be horrified at Selective Licensing because like I said its £825 I think it is, that's for one property. You can join something, I forget what it's called it some kind of landlord scheme that the council runs, some kind of responsible landlord scheme and you can pay to join that and if you join it you get a discount off the Selective Licence. I think you get £150 off or something like that but for only owning one place that was my former home, yes I may well consider in the future, I'll think about it.

INTERVIEWER: So I thought, if it's okay with you we move on to now kind of more feelings for your house and the neighbourhood and those kinds of things. So I thought if you could maybe describe sort of I suppose up to 5 ways in which the house meets your needs as a landlord, obviously distinct to as an occupier when you there?

C003: Right, yes well one I'd say it keeps me still involved in the area. Two, in a way it sounds a bit bizarre but, it's helped me to disconnect, like disconnect almost with what was my home because I kind of don't see it as my home any more because somebody else is living there so yes it's helped me to do that. What else? Yes it's helped me, like I said, keep in touch with that style of, that architecture and that kind of stuff and obviously get involved with what you're doing as well because I think even before I rented it out I'd become quite, you know, quite fascinated with architecture even though I don't want to be an architect or anything like that but I like the heritage of architecture and I like the ideas that you know these homes can tell stories. So like that particular house was built in 1903 and when you go in the basement you could see where, well somebody told this, I would have known this, you would have had the range down there?

INTERVIEWER: In some, most of them the range was in the living room. I do know that some of them had a range in the basement because I've seen one, but yes mostly it was in the living room.

C003: Yes, so they show me, pointed that kind of stuff out to me. And then where, where you come in the door there's like a small section area and that's where the boiler tends to go and that used to be the old coal hole. For a long time I still had that, you know that shaped thing that used to pull up and down whether used to chuck the coal in and all those kinds of things. Still being in touch with that, you know I really, really like the idea of that yes. So that was three things. How it meets my needs... I suppose it provides some income and you know it allows me to upkeep the house and keep it you know and a nice place for someone to live in and I guess I'm providing accommodation for somebody, and then one more thing...

INTERVIEWER: Only if you can, it doesn't have to be five, just up to five.

C003: Okay I think those four. Something will pop in my head about the conversation later on.

INTERVIEWER: That's okay. And then I wondered if you can think of maybe up to five things that you would most like to change, either about the house or your experience of renting it out?

C003: [Long pause] I'm struggling to think. [Long pause] I can't, I'm struggling to think.

INTERVIEWER: That's okay, that's alright. So do I take it from that that it's pretty perfect?

C003: When you say change do you mean like improvements and things?

INTERVIEWER: Well it can be yes. I mean people have said all sorts of things to me. Some have kind of gone through their DIY list, other people have told me that they would like to pick the house up and put it somewhere else, so it could anything.

C003: Oh right okay. Well I would like, yes now you've said that what I think, I would like to replace the rest of the windows because they're adequate but I would like them, because they open up at the top and I imagine that when, when they come and do the assessment, they'll pick up on that anyway that the windows need to open down. Also the newer ones apparently are much more efficient as well so, yes so I'd like to do that. When I was looking,

when I was looking for a house when I was house-hunting there, I went to look at another house and it was, it was near where Morrisons is now and what they'd done, it was the same style of house, two bedroomed with a basement but what they'd done is they had converted the basement. Because and you'll know yourself, in those houses you've got a kitchen and I always have this joke that I can do this, if I touch the wall with my fingertip and then with my other finger like that I can touch both walls. And it is the size of the kitchen, it is bijou size, it's decent enough but you'd just like a little bit more room. And so what they did, so as you know, you get quite a big living room but quite a small kitchen on that first ground floor so, but when you go into the basement now the basement it's like the full length of the house. So what this particular house I went into, what they'd done is, the kitchen was in the basement so you'd got much more space. So in fact it was the kitchen and the dining room, so it's like a kitchen- diner in the basement because you've got all your gas supply and your water supply and everything you need down there and then on the ground floor they'd knocked it through and it was like an archway and that was like another kind of living area. And this was like, this was years ago, it was 1994 when I bought that house and I've still never forgotten that, what they call it a basement conversion, and I've always thought about doing that. So that's something I'd really like to do.

INTERVIEWER: Would that be for you, kind of, or would it be for the benefit of tenants?

C003: Well, it would probably be for me really because as I say you know I planned to live there until I was ready to move on into a bigger house but there's a lot to be said now for people who, they want more space but they don't want to move because they love the house and so then finding ways to create more space and that kind of thing and obviously there you can't extend into the garden. You could, you could move your living, your kitchen space downstairs and then you would have a much more generous sized kitchen that you would get in a regular house, or a regular semi-detached house maybe. Like I said the ground floor would be your living area, your living room and stuff and obviously you've got your main living room but also with your kitchen downstairs, and what was your former kitchen, you'd have that living space as well. So yes, I'd really like, I certainly wouldn't rule it out because I think it would bring great benefits to whoever, whether it was me living there or somebody else. Have like a big kitchen diner where you can sit and chat with your friends, which you can do with the current layout but this would be a bit more comfortable. So yes, change the windows, do a basement conversion. I have stripped the floors in the

bedroom, both the bedrooms, but I've kept the laminate flooring in the main living room so I think I'd like to do that as well eventually.

INTERVIEWER: Strip the floor you mean?

C003: Strip the floor yes. Because as I said I've restored all the features, all the skirting boards have you know I've had the paint off and that's just all its natural wood and it's such beautiful wood, it really is. So that's the originals and in the bedroom, they used to have fires in the bedroom and the fireplace is still there.

INTERVIEWER: Oh lovely.

C003: In the first-floor bedroom. And I've stripped that back, I stripped it right back and then I spray painted it silver. And that's all the fire surround and the grate. But what they had in the front of it, because it was a fire, they had those tiles.

INTERVIEWER: Oh right?

C003: Do you know which ones I mean?

INTERVIEWER: Like the glossy ones, are they like long glossy ones?

C003: Yes they're kind of like those you know old style kind of tiles. What I'll do when we've finished, do you mind if I send you some pictures?

INTERVIEWER: Yes that would be amazing if you could, that would be fantastic thank you.

C003: Because I had some pictures taken you know when it goes out for letting and stuff... I'm sure there's a picture of the fireplace there. Yes so, in the main living room, again like I said, I've put laminate down but yes I'd really love to, I'd really love to strip them back. I think I've kept, what are those things that go round the, are they the cornices?

INTERVIEWER: Yes the cornice.

C003: I've kept those but I don't think I ever had a ceiling rose. But if I did I think it's gone now. But these are the kind of things are people putting back in, these kind of features, so yes I'd love to do the floor. The doors are, a couple of the doors, or maybe it's only one now, is the original door. It's you know they have a door leading down the stairs?

INTERVIEWER: Between the living room and the upstairs?

C003: Yes. And that's the original door. So that must have been dip stripped and what have you. But I think that's the only one left. So it would have been nice to have had more of the original doors really but, and I think you can. Some people do, they're putting these features back in so they're going to reclaimer's yards and finding a replacement one. So that's something, one of the things I'd like to do, for the heritage, but also have it quite modern as well for our modern needs really. And the garden, the garden is fine. It's got paving stones down and around the edge it's got places to plant things. So I'm happy with that. I think that'd be it really.

INTERVIEWER: That's good. Fantastic, thank you. So I'm just going to go back to what you said about this kind of feeling about separating out how you feel about the house as an owner occupier and as a landlord, and I just wondered if you can kind of tell me a bit more about that? Was it important to you that you kind of made that distinction?

C003: Sorry, in what respect?

INTERVIEWER: I think you were saying about the emotional attachment that you had to the house, and how renting it out, you've had to kind of separate that feeling off and just kind of, whether that was important to you that you did that and why that might have been?

C003: Yes it was important. I think for my sanity really. Because I've never lived in a house and then somebody else has lived in it but I still kind of own it kind of thing. Because normally you just move on don't you and you've no more connection with the place. And because it was my home and I've got so many memories there, like I said I think it's important that I, I was able to do that because I'd be thinking well when I had it, it was like this and you know when I had it this and you know what I mean? You could send yourself insane really with it. And like I said when I go past, unless it's like you know untidy or whatever, I just, sometimes as I drive down the street I don't want to look. It's just really, really strange.

INTERVIEWER: So how have you separated out those feelings then? Did you just have to force yourself to do it, how do you do that?

C003: I think one of the ways I was able to do it, like I said was by not, taking all my furniture out. So everything that I own, so there's no worry about people not looking after that but you know there is still the white goods are and you know I guess that's wear and tear really you know even if I had them but I'm fairly good at looking after what I do have so what



you've got, one of the things you've got to learn the hard way is that not everybody has the same kind of standards as you do and you have to, you have to be really quite firm with yourself and you know it took me quite a long while to rent it out if I'm honest. Because I had moved in with my partner before then and I, what I used to do are used to justify not renting it out by working from there. Because I work from home, so I used to say 'Right I'm going to go there and work.' So one of the reasons why my stuff was out was because it helped me to actually separate and you know it's only general wear and tear things like so when I look at the inspection report and they, but you know a lot of the time people will tidy up or they'll put certain things right or whatever when they've, when they know the inspection's coming. So like I said the less of my stuff is in, that's there, the less I can feel attached to it. And so like I said I have to be quite firm with myself and just try and remember, it's not my home any more even though I technically own it. It's just a house to me now. It's somebody else's home.

INTERVIEWER: That's interesting. So I suppose overall, like how do you feel about the neighbourhood? Do you feel like it's a good place to live and have your feelings changed since you stopped living there yourself?

C003: Yes, interestingly I really enjoyed living in Harehills. I didn't have a problem. You know a lot of people you know have got some unpleasant things to say about the area and there are pockets of the area that you know suffer antisocial behaviour or whatever but in that street, like I said when I lived there was a lot of owner occupiers there and I do feel that that makes a difference to you know, how the people behave in the area and you know how the properties are maintained, and the energy almost that's in street and stuff. You know whether people come out and chat with you and that kind of stuff. Generally people tended to live there for quite some time and they were invested in the area and you know you'd get to know them. And you know, I think one of the last memories I have of community spirit was when... I can't remember what the occasion was. It's one of the last memories I have living in the street. We ended up having a street party and I can remember, I think it was, I think it might even have been, it was probably an organisation that does it where they encourage people to have street parties, and do it every year. I think it was something around that and I just can't remember the name of it.

INTERVIEWER: Is it that one, I know which one you mean, it's the one that's in June? Because of the MP wasn't it, who got murdered?

C003: Yes.

INTERVIEWER: I can't remember it's called, but I know which one you mean.

C003: And that was really lovely. It was really nice to meet some of the people living in the street because sometimes you just, you just fleetingly saying hello but it was a chance to sit down and have a chat with them and find out about them as a person. You know how long they'd live there, how well they knew the area, what their connections, previous connections in the area and it did you show me that there are a lot of people care about the area. You know they do care about the home that they live in really. So I missed that side of things and you know just having a chat with the neighbours you know, people having a chat. Yes so I missed that side of things. But since I left, I notice that the council have, not sure how to describe it really but I think the words I'm looking for not very polite ones because they, they started this thing where they've cordoned off streets. So they've cordoned off streets, made them no entry and they've put this big, I can almost only describe it as like a train track down the middle of Harehills Lane, Harehills Road, and I think it's to stop people doing U-turns or that kind of stuff. And to me it sends a message about how the area is viewed but you know I'm equally mindful of the fact that maybe they felt the need to have to do it because of the reports of antisocial behaviour and that road, Harehills Road which they, most of those houses come off, I saw a report on the news a few years ago where it was regarded as the most dangerous street in Leeds.

INTERVIEWER: Wow, gosh.

C003: And when they did the report they showed examples of why it's the most dangerous street in Leeds. It was showing people coming down, not even looking, just pulling straight out, you know how people go across roundabouts, and straight across and all of this kind of behaviour and you know that's not good for people either. I do worry about children around there and you know the kind of speeds you'd see people. And if I had one beef with the area that was it, the driving behaviour of people. Really pretty antisocial. And it just feels, it almost feels oppressive the kind of, you know when they cordon off streets like that and put those kinds of measures in, it almost feels like you're, that area is being classed as an antisocial kind of area and were going to treat all the residents there, you know like they're problem people and you know, they don't know how to behave, conduct themselves and we need to show them kind of thing. It just doesn't sit right with me, but I guess if there's, and well, I don't guess, like I say I know there are problems with the driving

behaviour and so I suppose you could class it as a necessary evil. But I just don't think it does any favours in lifting the reputation of the area and you know how people view the area and that kind of stuff really.

INTERVIEWER: So I mean do you have any thoughts on kind of, I suppose on how you could improve the area or maybe how you would like to see it improved, you know, even if you don't know how you would get there?

C003: Yes well I think we've got decent green space, I'll say that you know, given that it is an inner-city area because there's plenty with none at all, just rows of streets. So I think that's a really important aspect of you know of what I call, just decent living really.

INTERVIEWER: Is that Banstead Park you're thinking of?

C003: Yes, yes so we've got some decent green space there and it doesn't appear to be the kind of place where you know it's full of used needles and you know mini gas bottles and all that kind of stuff. It seems to be a relatively pleasant place to go, so I'm glad to hear about that. And then there's also Shine. I like how they've refurbished that made it a community kind of space. We don't have a community centre to my knowledge or if there is I'm not sure where it is.

INTERVIEWER: I think there's just like, there's the Bangladeshi Centre and the Pakistani Centre is there?

C003: Are they the ones on Roundhay road?

INTERVIEWER: The Bangladeshi Centre is on Roundhay road and I think the other one, is that attached to the mosque maybe? I don't know if there's just like a general one that's not tied to a place or a faith?

C003: Faith right, okay. Yes so a neutral one, a general one I think, would be a nice addition to the area. And I think, just when buildings come into, you know, you know when they change the use of buildings so like what used to be the Dock Green pub on the corner there, I think that's a kind of, I think that's got some small businesses there and I think it's some kind of community hub in there so I think that kind of thing is important you know to, so that you know, people at least have an opportunity to have some community things there. And there's you know, there's the Compton centre as well. I think that's a lovely addition to the area. That's relatively new as well so money is being spent in improving the overall

experience of people in the area. I'm not sure what else, what else I could add really. Like I said I think the green space is incredibly important, as all kinds of, it's important people having that so I'm glad that that's still there and they've not sold it to developers. And yes, that's all I can think of.

INTERVIEWER: Very good. Okay, so I mean, I will just ask you anyway but is there anything that I've missed that I've not asked you about, that you would like to tell me?

C003: No, I don't think so, but as you know I am interested in the history of the area really, the stories behind it and I really, really loved the tour that you did. I just realised how steeped in history it was and you know the reasons behind why some houses have got that style of architecture and others next to it or a few doors down have got something different in their patterns, in the masonry and stuff. And yes I think, you know as much as I said the area does have its challenges with the upkeep of the properties and stuff, I think it's really important that you know, we keep those, keep our attachment to those old style houses, not just because of the history because also when you think about it, for them to still be standing, you know there are properties built in the sixties that you know are falling into disrepair relatively quickly and you know they've gone rotten quick and they've ended up demolishing them and stuff and you know this is like 1903, that particular house was built in, and others will have similar ages and I think when they're well maintained and kept up with, they make beautiful homes.

INTERVIEWER: Yes, they do yes.

C003: They make really, really beautiful homes, especially as like starter homes and stuff. I guess the one issue is with, well one of many other issues, is the stairs. I read somewhere that they're not allowed to build stairs with that kind of gradient, steep gradient on them any more.

INTERVIEWER: No, they're much shallower nowadays.

C003: And you know as beautiful as they can look, there's been a few moments when you know I've seen my life flash before me as I've come rushing down the stairs, yes. So you do have to be really careful. I remember before I let it out I had, I had a handrail, I think there was a handrail on the landing going up to the top bedroom but there wasn't one on the landing coming down to the main living room and I was really insistent on having put on because you know I'd lived in the house for years and I kind of knew how far I could push

it. You know somebody new coming into it, you got to be very, very careful. And like I said, I love the fact that they've got basements as well. Yes, they need some upkeep and you've got to be careful with them because of the damp and stuff but if you get a good damp course and especially if you do a conversion, if you do it properly you'd have it properly tanked out and you'd have waterproof membranes down there and all the rest of it and it could be a really beautiful area like I said I've seen some amazing ones. And it just shows that they can be kept in, if they're kept in good repair they can continue on for probably another hundred years, that they can be used as accommodation. I know that when they, when they built, what used to be the council dump-

INTERVIEWER: Oh on Stanley Road?

C003: Where the Dock Green used to be yes, I think it's some kind of Academy now, but before that was there I think there were some streets there. I think one street got demolished or something.

INTERVIEWER: Oh yes, Scarth Avenue.

C003: And I think that's a real shame. I mean obviously I don't know how, what kind of state of disrepair they might have been in.

INTERVIEWER: I mean that actually happened while, because I used to live on Ashton Road and that happened while I was living there and they didn't look that bad, but I guess you can't see inside, but I'm sure they could have saved them if they wanted to.

C003: And this is one of my kind of bug bears is around, and I mean I know the council will say that they do all kinds of studies and feasibility studies of what it costs to repair like streets of houses and what have you but I know about these initiatives - they got them in Liverpool and Manchester and probably other places - where people can buy the old houses, they would have been council houses possibly, but like these in Harehills, the two up two down type and you can buy them like £1 or £2.

INTERVIEWER: But they have to do them up don't they?

C003: Yes they have spent probably 15 grand doing them up. But I just think that's an amazing way of getting people interested in, being invested in an area and think what you know I put that in, I put those windows in and I designed that kind of thing and I just think,

you know I think when people are interested in an area or in a house I think it makes a big difference.

INTERVIEWER: It does, yes.

C003: So yes, you know I haven't studied them all in detail all these instances where I've heard of them demolishing streets and houses and stuff but like you were saying there is probably a case for them, trying a bit harder. They look at it very much from financial terms because they're not invested as a council... and as I say councils are not invested in the same way that individuals would be and if they, they'll just look at it from a financial feasibility stance and if it's cheaper for them to demolish them all than to spend money maintaining them and what have you then, or fixing them up or what have you, then you know, their motivations will be different than say if a group of people got together and said you know 'let's invest in this area, let's keep this area and let's fight to keep these houses.' So yes, I just love the character of those kind of houses. I think they've just got so much more character really.

INTERVIEWER: Yes fantastic. Right then, okay, so I think we're probably done if that's all you've got to say? Fantastic, thank you so much.

### **Interview. Participant C006 Karen Harris, 30 October 2020.**

INTERVIEWER: So I'm just going to start actually with a couple of general questions. And I know obviously I kind of know the answer to these from being your friend but can you just tell me how you came to live in Harehills?

KH: I moved to Harehills after moving to Leeds to my first job out of university. I worked at Temple Newsam. I'd initially lived in a bedsit in Halton and then I moved to Harehills to live in a house-share.

INTERVIEWER: And then why did you choose to live in your particular back-to-back in Harehills?

KH: So yes, so after having a year in house-share I decided I wanted to live on my own. And I was particularly looking for, I knew Harehills as an area and it was, to be honest it was in my price range because you could buy properties at that point, which was probably about 28 years ago, you could buy them and pick them up for around £22-£26,000 at the cheapest end. And I knew Harehills. I was determined I wanted a house with a basement with

windows because I wanted to use that as a workshop, which the estate agents found really odd because they kept telling me about the fitted kitchens and my first question was 'Yes but has the basement got windows?' And eventually they got it, and they would only ring me when there was a basement with windows. I was shown a lot without windows and without fail any basement that didn't have windows or had their windows blocked up, was a dark, damp pit. And where you had basements with windows it was like a completely different atmosphere so it just shows you. And some for reason a lot of people block in their windows and mostly for security but I wouldn't recommend it at all because I think you undermine how the house breathes because the cellars are the damp course of the back-to-backs and I actually think if you brick them up you then cause damp to rise into the rest of your house.

INTERVIEWER: So the next question, I was probably going to miss this one out, but you're welcome to tell me, give me an answer to it if you like, and it's just a description really of your house and your garden. Now obviously I've visited so I know it quite well but if there's anything in particular that you want to highlight to me then you can do that.

KH: I would say that I'm lucky because I think my back-to-back is a larger than average back-to-back, so a set of five back-to-backs and that's 10 houses in all that are at the top of one of the streets, and presumably they were just foreman's houses. I think they were originally built by the Co-operative Society, or perhaps it was just that people had a bit more savings that they could put down when they bought the plot, so I feel very lucky in that case. And because of them being slightly larger, they've got things like bay windows and an overarched kind of pediment over the front door and it just sort of adds to it really. They're not as basic as some of the back-to-backs.

INTERVIEWER: Very good thank you. So the next bit I'm kind of moving away from talking about the architecture of the house in a sense, and we're just going to talk about a typical day for you really so I wondered if you could just kind of talk me through a work day and weekend day?

KH: Do you want a Covid work day?

INTERVIEWER: Well I can as well yes, I mean can you tell when the difference between the two?

KH: So obviously, you know a typical day was I would get up, go use the bathroom which is on the second floor and then go downstairs, steep flight of stairs, you get used to them. I know a lot of people when they're visiting are a little bit wary of the stairs because they are quite steep, and then I step down into my living room. It's lovely to come into my living room because I'm fortunate to be South facing so on a sunny morning it's absolutely glorious. Because I get full sun coming through which is lovely. And then I go off into the kitchen to put together my breakfast. And then usually, got a little dog, let him out into the front yard, have breakfast and then head off for a walk. And under normal circumstances what I would be doing is dropping him back home, settling him down and heading off to work. Obviously now with Covid, all of my work is now based in my living room so I'm pretty much permanently have a workstation, set up in the living room. I can work in the attic but I don't seem to get as good Wi-Fi up there because the attic is a long, long way up on the third floor. So yes. Is that what you're looking for?

INTERVIEWER: Yes, do you want to just tell me when you're working at home then, do you have a desk?

KH: No, I should have a desk but I sit on the sofa and I've got a coffee table. Now that we're doing this Zoom, my laptop's sat on the coffee table. If I need to go and do some graphic facilitation because I have been doing online graphic facilitation, I do then go up to the attic because I've got a long stretch of wall that I can put the 3m by metre rolls of paper onto the wall and do the 'graphic'ing whilst Zoom meetings are going on. Yes, I mean it is what it is. Now we're in a situation where your house has become your world for a while hasn't it? Because you're just not allowed out so I've got a very happy little dog that likes to snooze on the sofa next to me all day and every day.

INTERVIEWER: Are you working like five days a week at the moment?

KH: I actually work four days a week and always have done in this particular company that I work for. Sometimes the days vary and sometimes I might do additional hours as and when, but yes so normally it's four days a week and then that spare day is my DIY day.

INTERVIEWER: Okay. So when you've finished work on a work day, what happens then?

KH: Usually I take Charlie for a walk. I'm lucky as well because working from home, what I'm doing is I'll pop out before it gets dark now, go for the walk and then come back. Didn't manage to get that done today but as it's been raining Charlie is not that keen on going for



a walk anyway. So yes I usually and then, I obviously have to finish work and then walk Charlie and go and cook something for tea.

INTERVIEWER: And then you eat that in your living room?

KH: Yes. Yes I haven't got a dining table. At some point what I'm hoping to do is get the basement sorted out. And I did have it sorted enough to have a table down there and use it as a dining room, but then it got filled up with junk! And various art projects. So there is a table down there but it's under a pile of creativity. And I keep meaning, it's on my list of to-dos, is [to do] the downstairs. And also it's only ever had a concrete basement floor. It was like that when I arrived, so the plan is, and I have the tiles ready to go, is to tile that floor and level out some of the bumpy bits as I go along. Make it more of a usable room because it is dry and it's got a radiator down there so you don't feel that you're entering a cellar when you go down.

INTERVIEWER: Very good. And then, we'll come back to that later actually. So after you've had your tea what do you kind of do in the evenings?

KH: I might do some sewing. I suppose, in the summer I would do more, I might be out for longer walks and I might be out in the garden doing, because I got quite a large yard. Again because the houses are that much bigger it means that you have a bigger yard. So I call it a garden. It's big enough to have a tree that's big enough that even I could climb in and you know lots of shrubs and a vegetable planter and tables and chairs, so it's a big enough space to you know, be a nice place to garden in and just be in, so I might do that. Obviously now the nights are drawing in I'm more likely to just be watching TV, doing some sewing, or reading a book.

INTERVIEWER: And do you tend to do that in the living room?

KH: Yes. I mean it's mad really because I probably spend the majority of all of my time between the living room and the kitchen. Yes.

INTERVIEWER: So I will come back to that as well because that is one of my questions about where you spend the most time but do you just want to just before we move on to that tell me about your DIY day and your weekends?

KH: Right so DIY because it is what it is, it's a house that was built in what was it 1893, so it's very old. And it's got loads of original features. A lot of which I've tried to sort of

renovate and work around so obviously fitting in DIY it's always been that balance for me between the amount of time that you have spare to do a DIY project because it always takes longer than you imagine, and also the kind of money I have available to pay professionals to come in and do stuff and it's a bit of a payoff, it's like a balance between having the money or having the time. So it's partly why I'm glad that I've gone to work four days a week because I now have this day a week. So currently I'm renovating the original tiles around the original stone sink in the kitchen. So my kitchen in this house, I think has always been, and was from the outset, was put on the first floor. I think some houses might have started out with their kitchen being down in the basement and I know the house next door to me has a range in the basement so I'm assuming that there's was built like that. So I think what that also implies is that the people who first moved into these houses I think were able to sort of choose with the builder kind of what they wanted, all the little details. So I'm renovating the original tiles and then I'm going to tile the rest of the kitchen to match. And I actually, because I am a ceramicist, I actually made some matching edging tiles because the original little tiled area which was only small has Greek key design edging tiles and I've just managed to copy them and make more, so that I'll be able to carry that around the rest of the kitchen where I've fitted in units and a worktop so that's my current little project.

INTERVIEWER: And then what about on weekends?

KH: Well weekends I like to go and go for a nice walk with Charlie and fit some longer walks in. Obviously there's doing the shopping, housework. I think I'll be sweeping leaves this weekend in the garden because it's that time of year. I've got all my bulbs and stuff in. And then I do a lot of voluntary work locally. I help to run a group called Back to Front which tries to encourage people to actually garden in their yards because there are a lot of very barren concreted over yards. And because a lot of the houses have gone to landlords it is sadly, the first thing they do is rip out the hedges and the trees and I was really upset a few weeks ago to come back and realise that a tree at the bottom in one of the gardens at the bottom had gone. And it looks awful honestly. I just can't understand what people are seeing or thinking when they chop trees down because it just, that whole end of the street now looks completely barren. But you know it is what it is. So trying to encourage that so we do bulb planting. This weekend I'll be volunteering and going out and planting bulbs on Sunday.

INTERVIEWER: Where are they being planted?

KH: Now then, I think we are doing all around Harehills. So they're all around the area.

INTERVIEWER: Is it in the ground –

KH: Last weekend we did the Darfields, there's some green space at the Darfields and Compton, off Compton Road where they knocked down some terraces at some point in the seventies and there's actually mature trees there now, and we found a photograph of these young lads in their flares planting up on this, basically this building site. Now, it's a lovely screen between the very busy Compton Road and then these little rows of terraces that don't have any yard, they come straight onto the pavement. So that's really nice. We planted more trees, fruit trees, edibles and we've under-planted with bulbs.

INTERVIEWER: Because sometimes you plant in planters as well don't you, it's not all in the ground is it?

KH: Yes, we've done work on, especially where people don't have a yard we look at the bin yards, the old bin yard sites which are currently, or more often than not just dumped in and it's a real problem. But where we have gone in and done planters and stuff it has stopped the dumping but you very much need the people who live right near there to be on board with that otherwise ongoingly it doesn't work. So you've got to get the people who are willing to take that on and regard it as theirs, in the same way that I go out and tend to my garden on a regular basis, they need to go out and tend to that space.

INTERVIEWER: And how many people are there that in the Back to Front group who go out and do this?

KH: Well we probably function on a core group of about ten people but we might you know there might be about 70 to 75 people locally who get involved in various things at different times, and again obviously because of Covid, a lot of our activity stopped because we did tend to do a mix of outdoor weekend activities and then we used to do sort of monthly evening workshops. You know, various, it might be how to make a wormery, how to do composting, making herbal bombs and things, whatever we would, and it was just to draw people in and give them that sense of why plants are so important and how much you can do with plants, all the different uses that you can put them to.

INTERVIEWER: That sounds really good. And then sort of by the time it gets to say, I mean you are you off doing your various activities until teatime? What happens?

KH: Yes, I can be. Again with nights drawing in and I suppose again because of Covid as well you're not out as long because there's not really, because normally I would be out popping in on friends or going to see friends a bit further out of Leeds and stuff, but yes, it's not happening at the moment.

INTERVIEWER: So we will come back to entertaining a bit later but I just thought if you wouldn't mind now just going back to what we mentioned before which is the space where you spend the most time and I did wondered if you can kind of tell me a little bit more about what you do there, why you choose that space, and how you feel when you're in that space?

KH: Well I probably spend most of my time in the living room. It's partly because although I've got a desk set up in the attic, if the door goes, if someone comes to the gate, it's quite a trek to go down, especially in a rush. And you're trying to run down because before you know it the people can have gone off and of course Charlie goes a little bit bonkers so in a way it's easier for me to be in the living room, one because I can hear out for anyone at the gate or the door, I can let Charlie in and out more easily, so in that respect it's just a better space. Plus I do get better Wi-Fi linkage which is obviously from a work point of view. And then, I just happened to have, there's a cupboard, I've got the original, fitted original cupboards in one of the alcoves and that's where all my sewing gear is, so I tend to do sewing down here because I just pull out the sewing machine, set it up and get sewing and it's just how I've always done it. I think I've never fully got used to using a whole house. From being a student and living in one room really.

INTERVIEWER: So what do you do obviously if you've got your desk in the attic, do you ever use that space apart from the-

KH: Yes I mean I go up and you know if I'm doing bigger sewing projects I'll go up, and up there that's where all the fabrics are stored. It's where the ironing board is so I'll go up to do ironing and what have you, but it's also a guest bedroom for when I have visitors as well. So yes, it just depends really, depends what I'm working on and where the majority of the stuff I'm going to need is and then I'll tend to work in that room. So obviously I might work down in the basement if I'm doing DIY stuff.

INTERVIEWER: So just coming back to the living room then where you spend most of your time, how do you feel when you're in that space?

KH: Well I love it. I mean I love the house and I think it's a warm, and it's a cosy space. It's absolutely gorgeous when the sun comes in. It glows, the whole room glows. So I'm very lucky that I've got a South facing house. But yes I feel safe, it's my space, I can do what I like. Yes, I feel happy and content.

INTERVIEWER: Would you say that that's your favourite space in the house or do you prefer somewhere else?

KH: I don't know, I like them all. You know, I do I like all of them. I like the bedroom. I've done the most in the bedroom because I've recently just built a load of book shelving and what have you in there and I added an extra cupboard in the empty alcove to match the one, the original one that's in the other alcove. So that's either side of the fireplace. I think the attic's a little bit of a dumping ground so that's on my list of to dos, some clearing. And get that space sorted more and then I might actually use it more, so yes. Especially now as I think we're going to be have to work from home a bit longer so I am going to check out the Wi-Fi and see about setting up, because obviously from posture point of view working like this isn't the best way so I probably should go to working back in the attic.

INTERVIEWER: What's it like there, you know the atmosphere? How does it feel in that space?

KH: Again I think it's a really cheerful room. If it wasn't quite so cluttered it'd be lovely. But yes it's got the potential to be a lovely room and it's again, lots of light, very warm because obviously the heat goes up there when you've got, so it's another cosy room. I like it.

INTERVIEWER: Very good. Okay so next thing I wondered if you could tell me about your use of entertainment technology so I'm thinking sort of televisions, stereos, radio, computing, whatever it is you do? Where do you do it?

KH: I'm not a great one for, I don't do video games at all so I've just never been into doing things like that. So obviously I tend to use my laptop for work or projects that I'm doing. I might design cards or do stuff like that though I haven't really got up-to-date software for that so much so I do a lot less of that. But yes so I've just got a small TV, it's just a, I think it's a 24 inch because I don't like massive, I don't want a humongous TV taking up a huge

amount of my living room. I've never felt the need. I've got a CD cassette player... and I've got a DVD and I've actually got a video player because I've still got old videos. And yes that's, that's my entertainment stuff.

INTERVIEWER: And do you use those on a daily basis?

KH: Yes, the TV the most, and maybe when I'm working I'll have the music on in the background. And I suppose now, again, because you can't go out and do anything so I might be more inclined to watch a DVD.

INTERVIEWER: Very good. So the next one and we kind of touched a little bit on this, is about visitors so I don't know if you want to maybe sort of tell me first of all how you kind of entertained visitors sort of prior to Covid and then tell me how it's changed?

KH: Well gosh. Well you just don't get visitors any more. But before, you know I love cooking so I would have friends who would pop in and who were close enough to pop in and I've always got plenty of food to feed, so you know I'd quite often have friends who popped round for tea and stuff and we'd just eat tea, sit with a tray, sitting in the living room because I don't have a table to sit at. Yes and just sort of yak away and have a couple of friends. Maybe someone's bought a bottle of wine or someone's baked cakes. There's a few of us who do it and someone might do the starter, I might do the main because they're coming to my house and then somebody might bring desert. So yes, no, I used to do that quite a lot and just chat away. Obviously mostly at weekends because when you're working you don't particularly want to have to do stuff of an evening because you've got an early start but again that's just all gone to pot now. So I'm cooking for myself and the dog.

INTERVIEWER: So do you find you're spending more time may be on the phone or video calls? Have you compensated in any way for not having-

KH: Yes I suppose I do more chats you know and I had a friend ring me yesterday and we had a long natter so we tend to do that, yes just keep in touch. I mean I am working so usually I'm not actually finished work until about six, 6.30 because I have to do my days are eight-hour days generally and especially if I've gone out to walk Charlie in the daylight then obviously I'll be working a bit later. But yes it's really difficult, so equally, I would be as likely to be out going and visiting friends.

INTERVIEWER: Does it tend to be local friends or from further across the city?

KH: Well I've actually, I've been here so long now I've got friends who've kind of moved out from Harehills so I do go see them further out of the city, so you could be Otley, it could be Burley in Wharfedale, Bramley, you know, people are sort of dotted about the place and I'll go and see them.

INTERVIEWER: So just going back to when they come to you, do you kind mainly just keep people in your living room or do you use any other space in the house or the garden?

KH: In the summer we'd use the garden. But yeah you know obviously they can go use the facilities, but no, the main space is in the living room, which I'm lucky because it's quite a large living room so you can accommodate people. I've got two, three, four, five, six, seven, seven people could have a comfy seat.

INTERVIEWER: Yes, that's good. So then, just kind of thinking about outside of the house, so do you spend any time in the garden or the street, you know for leisure?

KH: Well yes, so obviously I'm quite often in the garden and that's really nice because my neighbours particularly on one side, spend a lot of time in their garden and so obviously when you go out if they're out you have a chat and a natter. You know and Charlie loves to go and see them because he gets a sausage, and their cat likes to come through and spend time in my garden because Charlie's not a cat-chaser. But yes no I will it's lovely to spend time out. So I'm usually just pruning, tidying, cutting back, planting bits and bobs.

INTERVIEWER: So how do you feel about the size and the quality of your personal outdoor space, your garden?

KH: Well I think I've made mine very green and so the quality is good, because it is like a little haven and it's got a lot of screening so I think obviously with that I'm kind of screened off from the 'brickness' that's all around. And I'm very fortunate because at my end of the street, particularly on one side, in fact what's really interesting, it's all houses that are slightly larger with the bigger yards who've kept their greenery. So we all have our hedges, and it, bar one, but then they're surrounded by the rest of us so it actually makes a lovely, and it makes a massive difference, like a whole different street really from top to bottom. And I get to hear the birdsong you know, it's lovely.

INTERVIEWER: That sounds really nice. So, I mean, how do you feel about using the space in terms of privacy and visibility to the street?

KH: Well again because I've over the years, you know I've deliberately let shrubs grow in such a way that I do have an element of privacy which is important to me because I don't particularly want to just have people completely ogling it in on me. People can see in - often they'll stop at the gate and say it's like a secret garden, you know and obviously I talk through the fence to my neighbours when we're having a chat, but it's not full view you're not totally, and yes, so there's enough privacy to enjoy that space without feeling that you're being watched by everyone.

INTERVIEWER: And would you say that your feelings or use of your garden have changed since the coronavirus pandemic started?

KH: Erm, well I'm very grateful for it because I can't imagine what it must be like if you don't even have that. And obviously particularly as I've got a little dog, but yes just to be able, especially when I'm working all day I do try now, I'll go out and fill the birdfeeders or sweep the leaves you know just to sort of stop me from sitting solidly all day. I think it's important to get out and actually move around so having that little space to be able to do that means a lot really.

INTERVIEWER: That's good. So the next set of questions are more kind of about feelings for your home and neighbourhood and I wanted to start off by asking you if you can tell me the main ways in which your home meets your needs and if you can think maybe up to 5 things?

KH: Right, so... one it's a comfortable and spacious home. It houses me and all my... I'm fighting for the word... all of my creative equipment and materials which I probably have more of than most. It also houses a huge amount of books. Because that's just, I've always had books and so has my dad so I've inherited my dad's books. I've got lovely neighbours so I'm very fortunate to be on a street that at least in part has held onto a lot of permanent residents who are good neighbours to one another so that makes a big difference. It's affordable, at the end of the day it's a home that I can afford so I don't have any financial worries in that regard and that's important. It's secure. It can't be pulled away from me. Leeds is very well situated for the job I currently do. Because if I lived anywhere else it could potentially add quite a lot of hours onto my day when I'm out doing my usual work as opposed to the corona version of it. So yes, and I suppose it's well-connected because it's not that far to get onto the motorways, to go visit family and friends who are further afield,



so that's important. And also you don't have to go that far to get to a lot of very lovely big parks and areas, beautiful areas of countryside. So yes.

INTERVIEWER: Very good. And now can you think about which things you would most like to change? Up to five things.

KH: About my...?

INTERVIEWER: Which things you would most like to change about your home.

KH: Gosh... I, there's a lot of bits of work I'd like to get finished and it would be lovely to get to a point where I feel that every sort of main job that I've thought I need to do is done. That would be really lovely. And if I could pick my house and just put it in a greener area that would be fantastic. Yes. And get away from the increasing nonsense of drug dealing that unfortunately is creeping into the area. And I've had a few occasions actually on my own street which have not been nice.

INTERVIEWER: Did you want to tell me about those?

KH: Well, unfortunately Harehills is one of those neglected areas. It's been very much neglected by the local authorities. I don't know why. I mean I've been active for 28 years so it's not for the want of trying. Or for residents letting councillors know and flagging up that there are issues. But 28 years on we're still talking about a lot of the same issues that haven't been addressed properly or really looked at. One of the things is a complete lack of investment in the area when it comes to environment and infrastructure. And when we have had anything done it's usually, it's poorly done, it's shoddily done. So an example might be, they've recently blocked off some of the end streets. Now it would have been the perfect opportunity to green up each of those streets by incorporating some kind of meaningful planting you know, not just a tiny little pansy in a tub. You know something sort of with a bit of presence. But instead what we got is just a load of concrete and mismatched bollards. And then if you even then go further into that the bollards were just tacky, crappy, concrete and plastic. Now I know for a fact that if that same job had been done in other areas of Leeds you would have had a beautiful cast-iron bollard that actually paid homage to the history of the area and recognised that, you know, there's history there and there's architectural merit in the buildings. Same thing was we've just recently, and again the residents' group, Katie, a person that I know, worked really hard and did endless letter writing to insist that when they re-did the street signs they didn't just take them down and

replace them with plastic signs, but that they recognised that those cast-iron signs are part of the heritage, and anywhere else they've been renovated and put back to their former glory. But they were literally going to be removed and replaced with plastic ones. And she got that, that's brilliant, so they have been out over the summer, properly sandblasting and renovating the original cast-iron street name plates. But yes, so that's, it's frustrating because that just adds to this general decline of the area and what you've also had is, we also seem to be the area where for whatever reason people who can't be housed elsewhere, people who've been evicted for antisocial behaviours from the main council housing areas, have basically gone into private rented accommodations in the Harehills area and then just run amok really and there doesn't seem to be any real fast comeback for bad behaviour. And it can take up to eighteen months in our experience for an antisocial family to properly be dealt with and for their antisocial activities to be stopped and what I've watched over the last 28 years is that each time you get a swathe of those kinds of antisocial families move into tenancies in the area, you've got an 18 month stretch of misery in which lots of other people understandably, give up and move out. And my neighbour behind me moved out just before Christmas last year for that very reason because in the year prior to that they had gone through about eighteen months, similarly you know, eighteen months of hell which was a combination of several rented properties with antisocial tenants. So they had everything from a murder to a drugs bust on a gang of drug dealers and fake ID-makers to massive antisocial family where the kids actually got into a car, released the brakes and drove it into the wall of the house next door to my neighbour, to my friend, and it was at that point she decided she could no longer stay there with her little girl. Because she said she could have been in the garden and that car could have hit my garden. And that's the reality sadly. And that's happening probably in every other street in Harehills. And I've just found another neighbour a few houses down. I've known her, I got to know her through her little boys because they used to like to come and see Charlie, and they'd stop to see the dogs and so I used to obviously say if you come here does your mum know you are here and eventually she came round and introduced herself but again they've got, their street's seen an influx of antisocial families and drug dealing, and then a couple of weeks ago a brand-new bike was stolen from the yard, and so again their house is now up for sale and they're moving out. And this sadly is the story of Harehills and it's very, very depressing. Because we're not getting enough meaningful change fast enough to make people feel as it might be worth staying and sticking it out. You can't blame people for going.

INTERVIEWER: That's really sad isn't it. Gosh. So just while I wrap up this question, things you would most like to change, so slightly in a different vein to what you just been talking about but did you want to tell me about your plans for your basement?

KH: In my house? Well yes, so obviously house wise, jobs that I could get in, I would really like to sort the basement out so that I have a kind of laundry room in... I'm not actually sure what that room would have been because basically down in the basement you have a large room which effectively sits directly under your living room and then you go into a smaller room which is right under your kitchen, along with I still have the original toilet which functions and works which is really good when I've got a houseful of people staying with me and you are desperate for the loo. So that room under the kitchen I want to be able to turn into a laundry room. And get the plumbing fitting into do that. And as I've said previously, that was the room that was, it's had the ceiling concreted over and been reinforced to make it into an air raid shelter at some point. And then in the main big room I would like that just to be a more usable, less cluttered space that I can actually get the table up and then see people around the table to eat properly. At a table. And just do art projects at and work at so that would be nice. And then yes, so it's just lots of bits of finishing off and getting decoration and things finished off mainly for me in the house.

If I was looking at the wider area I would really, really like to see the quality of the housing improved, of the private rented housing. It's shocking. Absolutely shocking. And the type of landlords that buy here, they're not buying, they'll class themselves as investors but they're not investing anything in the properties. It's purely for maximum profit and what they can get out of it and some of those properties are absolutely squalid. And also, the standard of works that they do is horrible. I mean honestly, there's no appreciation given to the architecture of the buildings, to the heritage, you know so you'll see walls where you've got the original walls with the York stone coping, you know the carved coping top stones and then the next thing you know, a landlord will have come in, bulldozed it down and some hideous mismatched brick wall will have gone up and then an eight-foot bloody wooden fence. And that is also a worry because that is happening more and more and literally they are fences that are eight and nine foot so they're way above your head. And so, and one of the real pluses about the back-to-backs I feel, is the community that's developed because you know everybody who lives around you because you see everyone. We all come out of the front at some point and especially in the summer, you speak to your neighbours, you get to know your neighbours, they look out for you, you look out for them.

Now where you get these eight-foot fences popping up everywhere, God only knows who's in there and as we're finding out now, it's God only knows what's going on in there because the two that have been on our street, one's turned out to be a dodgy AirBNB that was running private raves, keeping everybody awake up through the night, and the other one seems to be dealing drugs. [I believe] it deals currently at the moment. And you know if that continues, the one major plus of back-to-back living, which is that [sense of] community, will disappear. Can you imagine if every single yard was fenced off with an eight-foot fence?

INTERVIEWER: Yes it would be awful. It would just completely change the dynamic wouldn't it?

KH: Yes absolutely. So that's worrying because it seems to be a new thing and it's a kind of, it's either coming from the point of view of a siege mentality or it's coming from the point of view of 'We're up to no good in here. We don't want you to see what we're doing.'

INTERVIEWER: Goodness. So I suppose taking everything into account about your home, and I'll ask you separately about the neighbourhood, how do you feel overall about your home?

KH: I love my house. I just wish it was in a better area to be honest, just a greener, quieter area. But I love my house. If I could pick up the top end of the street, put it somewhere more green it would be wonderful. You know I'd be hard pushed to find this much space and I have been looking recently and I realise how spoiled I am for space. And I also think, I'm sure that a lot of the estate agents that I've recently got, when I've got the measurements they say that they've got the room dimensions and I'll think that's smaller than mine and then when I've measured, it's the same, when I've gone and visited the houses Joanne, someone's not measuring right and it isn't me. So I think they're using a strange version of feet and inches.

INTERVIEWER: I think sometimes they use maximum dimensions don't they so you know the kind of take into the alcove?

KH: I don't know whether they're going outside onto the edge of the window sill I'm telling you. There's no way, there was one of the houses honestly on paper it was the same dimensions as mine and when I got there, I thought no way, no way! So they must have

measured to the back of the fireplace or something I don't know what they've done. Anyway.

INTERVIEWER: And then, what about the neighbourhood and especially like if there's anything you want to tell me about the relationship your neighbours and things like that.

KH: Well that's it, I've got lovely, lovely neighbours, but what's kind of frustrating you can have a pocket like we have which is very nice and obviously because we know each other and we, we're very confident that people have got our backs you know so I know that if something happened, there would be neighbours out to come and help me and vice versa but you can just go a few streets along and that balance has gone. There aren't enough of those stable neighbours to make it feel like that, and of course this is where friends of mine have then sold up and moved out because if they become the last people standing, that sort of care, and you know view the property as a home, as opposed to a stopgap or an insecure tenancy, you see this is where people don't care. You see if they're in insecure tenancies, if they're in substandard properties, you can't expect them to care, and they don't care. But then what you then do, you lose that sense of community and I think what we desperately need in the area is for people to be buying houses because they want to make them into a home. They want to invest love and care and aspiration to, 'this is my home, this is my space.' Instead what you've got is probably well over 50% of the properties now are owned by landlords who are like you know, keep it cheap rent it cheap, don't ask too many questions, cash in hand, you know, terrible, terrible.

INTERVIEWER: And then what about kind of the wider neighbourhood in terms of amenities and things like that? How do you feel about that?

KH: Well it's fabulous and this is what's kind of so maddening because there was recently someone posted up a photograph of, it was some old, it was an old photograph of one of the shops on Harehills Road, probably taken at the turn-of-the-century you know like 1895 to 1905. Yes, so you had this photograph and I think it was a kind of a, it might have been a butchers or it was some, real old-fashioned shop and you had all the staff with the sort of the Edwardian high collared dress on for the ladies and the butcher's boaters hats for the guys and of course they were like 'Oh you know this is what Harehills used to be like and now it's all gone to shit,' you know. And it was a typical negative, negative, really putting down of Harehills. But also, complete and utter nonsense because if anything, Harehills more than most places, still has that diversity of shops that you did used to get in

the 'good old days' unlike lots of places you could mention across the UK. But if you come to Harehills you have butchers, you have fresh bakeries where the bread is made fresh on the premises, you can watch it being made, you have delicatessens that have goods from around the world that if you walked into a delicatessen in somewhere like Wetherby, you'd pay three times as much for it. We've got Haberdashers, fabric shops, tailors shops, you know it just goes, fruit shops, amazing fruit shops where you can get seasonable fruit, you can have carrots brought in from Pakistan, honey mangoes in the honey mango season. Absolutely incredible, incredible. Way better than most high streets could boast. But somehow people outside Harehills don't recognise that, and they just put Harehills down all the time. But what we have is this incredible diversity of shops and then also places to go and eat you know. We've got Iranian, Persian, Turkish, Ethiopian, South Asian, fabulous places to go and eat in Harehills as well.

INTERVIEWER: So how does it make you feel when outsiders have this negative opinion of the area?

KH: It's really, really frustrating because that negative opinion is like a self-fulfilling prophecy which puts off people buying to move in and live in Harehills. And if we had more people buying to live in Harehills that would turn that tide because what you would then have is people buying because they, they're invested in their home as opposed to just buying as an investment to suck as much money out as they possibly can to pay their mortgage on their posh house somewhere out in the suburbs. Because that's what's going on now with the landlords. It's terrible.

INTERVIEWER: Gosh. So I mean is there anything else that you think I've missed maybe?

KH: Oh yes and also there's the communities, because that's the other thing that the naysayers, when they're putting Harehills down you know, you know there's always the undertones of racism which are talking about 'the other,' those people, these people, and I've always said it's about the behaviours, it's not about where people come from. And no community has a monopoly on bad behaviour. And I can testify, there is no one group of people who are solely responsible for the antisocial behaviour that goes on in this area. It's across-the-board. And you judge people by their behaviours. If we could just get rid of the anti-social types, whoever they are and from wherever they come, the rest of us who are from across the world could actually make Harehills a better place to be. And you know, that's what we need, we need more support to address the social issues and the issues of

crime that are going on. There's a definite thing along with the cheap rented housing, it's not cheap it's expensive really, but I suppose along with the available rented housing, we have a lot of properties are leased as bail houses and so what you get is an overconcentration of people who've got issues or you know they've come out of prison, they've got struggles with alcohol addiction, drug addiction and obviously people have to go somewhere, but it is wrong that all those people are concentrated in one area. Because then you don't get a balance.

INTERVIEWER: Who's responsible for that? Why are they coming to Harehills?

KH: Well it must be local authorities. I think that obviously the prison service has realised that it can, when they're supporting people to get out of prison and get back into the community, they've recognised that they can rent properties probably cheaper, it's a cheaper going rate in Harehills than other places and so more and more. So a friend of mine they had two of their houses on their small street. It was only a street of probably 20 houses and to have two bail houses on that one street, you know, and then others dotted about just a few streets away, it begins to become a real issue. Because what happens then is the stable part of the community can't have a good influence if there are too many unstable people you know... You can only have a positive influence as long as you're not swamped. But as soon as that sort of stable part of the community becomes really swamped or gives up or becomes too scared to question antisocial behaviour then the antisocial behaviour goes unchallenged and then just gets worse... So you know there's lots of it and this is why when I talk about being let down by the authorities this is what I'm talking about because obviously there's an element of social planning that isn't happening or if you're being cynical, you could say well it actually is happening because they're just making sure that these people don't get put in areas where others would kick up a massive fuss and have the wherewithal, the energy, the means and the connection to you know, cock up the voting system basically isn't it?

INTERVIEWER: Do you feel then, are you kind of saying that people in Harehills don't really have the power to sort of fight back if you like?

KH: I don't, no because I've been at it for 28 years Joanne along with a bunch of people and we just clearly don't have the voice or the connection because it isn't for the want of trying but we are just constantly forgotten. I think it's because we don't, there aren't enough of

us out of this community who are coming together with a unified voice to say and demand that those issues are seen to. And it's just really hard.

INTERVIEWER: Yes I can see, yes. Gosh.

KH: And it's sad, because obviously within that you see you know what could be a beautiful place to live with a lot of pluses, just being gradually ground down and ever more deteriorating, and bit by bit having the character and the quality chipped off it you know. You know it's like losing all the York stone slabs. When I moved into my street, the top of the street was entirely paved with beautiful York stone slabs. And they were stolen. And there was a period again of you know, antisocial stuff going on, the police were called on numerous occasions you know. It was reported, but nothing effective was done so effectively our street got stripped, absolutely stripped of the beautiful York stone paving that gave it its character. And then the building at the top, which when I moved in was the old Co-op, it had been the old Co-op shop. It was still a shop when I moved in. It was a stationer's and it had the really characterful big front shop window, the old sign writing over the top, you know it was fabulous. Then it got sold to be turned into flats, but whereas in another area like Headingley, a building like that, in order to be turned into flats, they would have probably been quite strict you know, what's the word, strict guidance on what they could and couldn't do and they would have been made to do the conversion in such a way that would have maintained the character of the building, in Harehills pfff, no, do what you want. Carve it up, you know, chop off all the character, you know, rip up all of the history, doesn't matter. And that's frustrating as well, you know. Which sort of brings me back to when they have done the works, that, you know, we get street lights that are a mishmash of streetlights, they're all modern, they're not in keeping with the area. Go to somewhere like Headingley or Chapel Allerton and you have beautifully made cast-iron, you know, sort of old-style lamps going up. We even get it down to the bins. So there's something not right about that attitude towards us. And somehow we don't have the voice, we flag, it's not for want of us flagging it up and asking about it, but you're made to feel as if you're being I don't know what, ridiculous.

INTERVIEWER: That's really difficult isn't it?

KH: It's depressing. Very, very depressing.



INTERVIEWER: I'll kind of ask you this, but what would be your vision for the area, what would make it a better place?

KH: Erm, I would like to see a genuine road traffic accident reduction scheme as opposed to the farce of a one that's been going on now since 2017, in fact no, I think it first was muted in about 2015 and there were a lot of non-existent consultations, fightbacks, changes, finally the work started, then they were halted because there's a very strong lobby in this area who weren't happy with the roads being blocked off where residents are. But what you have is a scheme that's been more about aiding through traffic to get through Harehills than about giving Harehills back to the pedestrians and the residents who live in the area. So I would like to see a genuine attempt to address the issue we have around traffic that is just huge amounts of traffic, flows through and speeds through all of the streets of Harehills and it's not, they're not coming to Harehills, they're driving through Harehills, so somehow that needs to change. And then what I'd love to see is connective connections of green spaces, of schools, of public facilities in the area, so that we have green cycle and walkways that are designated traffic free, but then people can be encouraged to get on bikes and cycle around the area, walk to school safely. But, and within that, you'd be putting in a real attempt to put greenery back in. Street trees, yes. Definitely. That could be transformative and obviously that has to go alongside a real effort to address the criminality that sort of seems to have set into the area. But I think partly that's because it is so neglected. And I think criminals know exactly where they can go where they are least likely to be challenged by the kind of active neighbours who would report and call the police and they know that they're coming into an area where a lot of people are just so cut-off, so frightened of the authorities, just struggling to be, to keep their kids fed, never mind worrying about what's going on in the dodgy house two streets down. And that's got to change as well.

INTERVIEWER: Right then, well thank you very much.

[ Post meeting note / addition / clarification inserted by participant]

**Interview. Participants C010 Katie Greaves and C050 Ben Greaves, 12 November 2020.**

INTERVIEWER: So I thought first of all, I'm just going to start with couple of general questions. And I wondered if you could tell me how you came to live in Harehills.

KG: Right, well we lived in a bedsit in Woodhouse and had been there for seven years trying to save for a deposit or something to live somewhere, and you know, around Leeds house prices were massively out of our budget. I work in a school, I'm support staff so I'm quite low-waged and things. We started looking at where we can afford, because we were getting to the point where we wanted a house and we had a bit of a nuisance neighbour downstairs. He was very loud, he'd just moved in. We just thought we needed somewhere, and we looked at one the other side of Harehills Lane, because I, my family are from Harehills originally. My mum grew up on Milan Street, I've had lots of aunties and uncles, well great aunt's and uncle's now, that live in the area so I knew Harehills and kind of could see through some of the you know bad press and stuff it gets so I was looking here, whereas [C050], you weren't from the area, and he had some friends who had rented here on the Bayswaters and had a few issues with you know, people trying to burgle them and things and I sort of said well you know, they may have had, been a target because they were kind of, young houseful of students whatever. So we started looking. Anyway that house, we kind of got gazumped. It, well it was a cash buyer and it was a landlord, and we tried to kind of say 'Oh you know we're quite interested,' and it was one of the ones that had little dragons and stuff, and the porch bit and stuff you know and we thought this looks really nice, and it was a bit modern, but you know we would have made, we would have tried to make it nice. Anyway they were like 'oh sorry,' and you know we were going to do viewings and everything and they were suddenly like 'oh right okay, well there's a cash buyer,' and it would have taken us a bit longer obviously, so we just thought 'oh right, okay,' and I was really disappointed so I thought oh you know I could have seen us there and everything. It had a little front garden and you know, we were really struggling for space in the bedsit we were like oh we could have seen ourselves there, but you know I think the landlords seem to kind of be able to, like just get the properties, and anyway my dad said 'there'll be a nicer house round the corner, there'll be something better round corner,' so we kept on looking and it was my mum that spotted this one. And it all happened really, really fast because, you were at work loads, and my mum and dad said 'oh shall we just go and look at it from the outside?' and we looked at the house and there was a little cat in the garden and you know we spoke to a neighbour up the road who was an older lady, and stuff, and it seemed a really lovely street and you know the door matched my handbag, and it just felt like it was meant to be! Anyway I spoke to [C050] and like he couldn't get to do a viewing and we did a viewing, you know we got it all obviously checked and everything but we did this

viewing, well you saw pictures didn't you and we ended up buying without [C050] actually seeing it.

INTERVIEWER: Oh my goodness!

KG: I didn't want the landlord to get here, it's too nice a house. It had the original features and stuff and we thought if a landlord gets it so, but this was the little cat that was outside, but I said if the landlord gets this and nips it, I said I'd be absolutely heartbroken, it's such a lovely house and you know. Anyways, we put an offer in and we didn't know you know if it would be accepted and it was. Anyway thanks to Barbara up the road as well who kind of said 'oh it's a really safe street.' If you left a laptop out that might get nicked but you know plants, benches stuff like that, it made us feel kind of like this is the kind of street we would want to live on. So that's quite a long story but that's how we ended up living here.

INTERVIEWER: That's lovely. So was it kind of specifically a back-to-back that you were looking for?

KG: Well I'd always loved the red brick, kind of houses, and my brother and Jane they lived in one of the Methleys, and they're good sized rooms, you know I like the high ceilings, you know and I'd always kind of had that kind of property in mind and you know whether we'd gone back-to-back or whether we'd gone through terrace, I think it would, it was just kind of more we wanted somewhere with a bit of outside space, good size rooms and then the thing that sold us to this house was the downstairs kitchen, because you know, again in the bedsit, it was a tiny kitchen and everything, and to be able to have everyone round and sit round the table and stuff, so this house kind of really jumped out for that and I think, because it's got higher ceilings in the cellars whereas we lose a bit out on the top room don't we, but it was, that was kind of what sold it and the back-to-back thing didn't, I was kind of quite used to Leeds having those whereas we have had people who aren't from Leeds come and go 'where's your back garden?' or you know then be a bit confused and I've always gone 'oh no, it's a back-to-back,' you know. But we kind of thought oh it's going to be quite warm, you know, that was one of the things we thought well if you got neighbours on each side, you're pretty well insulated and stuff, and we were used to living in a flat so this is quieter than where we did live which was a big through terrace that had been split up into different flats so you know you could always hear upstairs and downstairs and your side neighbours as well, so yes we, were quite drawn to it really weren't we?

INTERVIEWER: Fantastic. So I mean obviously I visited the house so I do you know have quite a good idea of what is like, but is there anything you want to kind of tell me, sort of now before we start, about the house or anything in it or anything like that? It's up to you.

KG: Since your visit?

INTERVIEWER: Well just anything that you kind of would like to draw my attention to, it can be since, or something that was there when I came, it's up to you.

KG: Particular highlights or...?

INTERVIEWER: No it's really just, I'm going to ask you later on anyway about highlights and things you want to change but just if there was anything you wanted to draw my attention to more kind of generally before we kind of get started, but because I've seen the house obviously, if there's nothing you want to say that's fine, we can move on.

KG: Well the only thing, because I mean I know you did a really thorough investigation and the report was so lovely to read and I sent it to my mum as well, and just kind of finding out more about the home we live in is really lovely. I sent you a couple of pictures of the cornice that I did which was my lockdown project and is 95% done now, so being able to kind of repair something that was you know, like you reported on, is quite badly damaged and that was something that I'd been very aware of when we moved in and I always thought I bet I could do something and repair it, so just being able to kind of live here and have this gift of time to do something like that, so you know. And for a future person here to maybe not know that I've done that but then to have a kind of almost, almost good as new, I mean I had to freestyle it in some places but yeah that's been kind of something maybe of note to the house.

INTERVIEWER: Fantastic very good. Okay so we're to change tack slightly now and I wondered if you could describe for me a typical work-day and a home-based day like a weekend or something.

KG: For each of us?

INTERVIEWER: Yes, if that's okay.

KG: Do you want to start [C050]?

BG: Well my work days and my home days currently kind of blend into one. I'm working from home so I work in there [study]. And there's a lot of things going on, talking on monitors. But I'd say workwise generally, I'm a lot of one-to-one based appointments which, because I deal with students all day, so I'm dealing with budgets and hardship funds and that kind of thing and then I go, I deal with a lot of local gambling support groups and things like that so my home life in comparison, is a lot more community-based. There's a lot of crossover because dealing with local residents groups and dealing with the charities et cetera, I also deal with that kind of thing at work, but I suppose the difference between my work life and my home life as it should be rather than as it is in lockdown, is that this feels very much like a small community in a bigger city whereas I feel at work that I'm working in a large city in a large community so this feels a little bit, you know I see the same people. Quite a lot was when I'm at work it feels very big city. So I've got that kind of small-town, closeness living here that I don't really get when I'm in the middle of Leeds, and that's the contrast.

INTERVIEWER: That's really interesting yes, so how does your, what happens in your day like when do you get up and kind of, I mean if there's a kind of a useful contrast between what used to happen kind of when used to go out of the house as well, I'm happy to listen to that as well because I know obviously everyone's life has changed in the last six months.

BG: Yes cool.

KG: Well we have quite a set work routine because I have to leave quite early so [C050] gets up with me because we found if he doesn't we live on different time zones. He could sleep in for so many more hours than me and then on a night I'll be long blinking to the television and he'll be wanting to stay up for another couple of hours. So we have a kind of earlier get up don't we?

BG: Because I'm appointment-based, although my set hours are nine till five I can do them a bit more flexible so therefore if I wanted to work a bit late, start a bit later I can but Kate can't do that so she has to be out really early. So I tend to get up, I get up with her and we sort out the breakfast and sort out the day and what we need to do, and then she gets ready and then I'll talk to her while she's getting ready and then when she's gone, otherwise we just trip over each other, I get ready after that. And then usually, like previously I'd be leaving the house around eight o'clock, whereas now I don't really need to start until about nine. So probably an hour more in the morning, but I tend to start a lot earlier, so whereas

before I'd start work at nine, now I'll probably be doing a little bit at like seven thirty, eight o'clock and then maybe have a bit of a rest, sort out some things, get ready, then carry on, then have my morning meeting at 9:15. So it's a lot different than it used to be because a lot of my work was very similar to this but one-to-one. And I have that now but it's more on the phone. It's changed a lot.

KG: It has been quite good you said working from home in some ways because you have had, started to get a bit better at going for a daytime walk or nipping to the post office and things and being able to do bits haven't you, and kind of making it suit you rather like at first you were just trying to be at your desk the whole time and then starting to get, and that's when I was about and I was like '[C050] it's nearly half past two, three o'clock and you've not stopped for lunch,' and I'd remind him because it was that adjustment back into-

BG: I am getting better. I wasn't very good at home working at first because I wanted to make targets as soon as possible, but without natural breaks. So it was getting out of hand. I'd work for like five, six hours.

KG: And get really stressed.

BG: And get stressed.

INTERVIEWER: So what happens towards the end of the day when you get in [C010]?

KG: Well we've now got, again in the last sort of maybe couple of weeks since half term and it's getting darker, so my change to my normal kind of work things are I've been leaving at the same time which is about 7:30 on a morning but, and getting the bus to work, but because of all the you know Covid risk and everything, I made the decision when I went back in September that potentially in the evening the buses may have been used all day, and be much germier they are in the morning so I thought I'm going to start walking home. It used to take maybe an hour, maybe an hour and a half on the bus to get home, buses being really unreliable and everything, so I thought right I'm going to start walking home, you know for fitness as well and everything, and you know in September and October it was pleasant weather, very light on an evening, and the walk took about an hour and 15 minutes so I thought well it's comparable to getting the bus. Anyway through kind of working out my routes are getting it faster and finding the sort of perfect route home, I've managed to get it down to about an hour. On bonfire night because I was worried about

fireworks after last years' you know, awful events. I managed to do it in 45 minutes! I thought I want to get home! I couldn't do that every night... I practically ran home, but that's been quite a change, and one of the things because [C050] used to walk to work and walk back and then him being here all the time he was getting a bit grumpy from lack of being out, getting outside and stuff, and I said to him once your job had said you're on fully flexi now you may work, as long as you do your hours and your work you make it fit you, so since he's had that kind of freedom, [C050] made the decision to come and meet me so when I set off at work he sets off and we kind of do the same route and we meet kind of in the middle and we walk back. It gives me company on my walk, he gets a bit of daylight and a bit of time out, and then you know, if we get home in the dark we're doing it together you know, and that's been really nice because then we come back and if [C050] needs to do another half an hour, hour of work to kind of make up for the daytime stuff or if anything's come up, I can then ring my parents or you know get on with tea, or do a bit of housework or whatever and then we start the evening together. And that's been, it's a change but that's been quite nice in the last few weeks doing that.

INTERVIEWER: Yes that sounds good. So what would happen then when you first come in. Is it getting something to eat first or do you do other things?

KG: [We have a] cup of tea, and then depending on how much work [C050]'s got to do he might do another half an hour or hour depending on you know what you've got to finish up because that, well at the moment with the latest lockdown, my work said that I can finish at 3:30 rather than half four so I'm getting home an hour earlier than I would normally. So you know we tend to have a cup of tea, have a quick chat about each other's days you know if my day's been stressful, his day's been stressful, whatever, and then he carries on with work and I kind of get on with you know some jobs, or I try and ring my parents because they've been locked down since March or early March. [They've only] been out a handful of times, for five minutes, so every other day I tend to ring them. My brother rings every day and I wanted to let my other siblings potentially ring so I let, there will be an option for one of them to ring so I just ring up, find out how they are, and then we get on with tea together. And [C050] is a very good cook so sometimes you cook, and you know that's the one thing about this house is the lovely kitchen and you know it is a great space to cook and stuff so yes get on with that. That's again, the other thing is this old kitchen, now being [C050]'s office, when it became working from home, that was a

godsend because we got a separate room so [C050] can separate being at home in the living room, being in the kitchen from his work day, a little bit.

INTERVIEWER: Yes that's good.

KG: Have tea, and then normally you know [C050] would have potentially gigs or we'd have meetings to go to, community groups things like that but in lockdown it's been the odd Zoom, we've had a few Zooms and you know they don't tend to be more than once a fortnight, sometimes once a month, you know, they're not too bad and then it's just been kind of housework and telly that kind of thing. It's been good because we've been able to do some clothes washes in the day so stuff we would normally do in the evening, he's been able to do in the day and then hang up as he goes upstairs so that's kind of taken off, so a little bit less pressure I suppose on that side but yes, we've never been TV people you know. We've watched a bit more telly and things.

INTERVIEWER: Very good.

BG: We've seen a lot more. I don't think we were watching that much previously. We watch films and, mostly history documentaries.

KG: It's very educational when [C050]'s-

BG: [C010] says that being with me it sometimes feels a little bit like being at school.

KG: If I'm really tired and I just want to watch a rom-com, and you know, and watch this and I've got to concentrate and read subtitles and I'm like 'Is it supposed to be fun? I'm really tired!'

BG: I get quite in depth about it, very specific.

KG: It's like he tests me at the end. Or he'll start bringing up dates and things and I'm going 'oh yes yes.'

BG: The problem is with my family, apart from me, they're all history graduates. So my life growing up was all like Trivial Pursuit but the real world. So I tried to bring that onto [C010].

INTERVIEWER: Sounds fun!

BG: You'd probably be quite good at it.

KG: Give us some films tips maybe or documentary tips.



INTERVIEWER: So then on the weekend, how is that different, what do you do a weekend?

KG: Well, again since lockdown, we kind of revisited-

BG: Major shops.

KG: Well we get the online shop, that comes on a Saturday morning. And although, with all these kind of pressures on the supermarkets and stuff, again [C050] working from home we have occasionally on an emergency been able to get it on a weekday, which has being great but we tend to get that Saturday morning.

BG: It tends to be a bit more of a lie in, get up, watch *Saturday Kitchen*.

KG: Yes so we revisited *Saturday Kitchen* which we didn't used to do, we hadn't watched since we were at flat because when we were in the bedsit the telly was in the room, so I put it on for *Saturday Kitchen*. I'd go make a coffee, could hear them introducing things and I'd sit with a coffee and [C050] you used to be often asleep because you'd have had a gig or something the night before so I'd watch *Saturday Kitchen*, put a coffee for [C050] and things were all very much in the same room whereas, because it's a bit bigger house than that we got out of the habit of *Saturday Kitchen* because the telly's downstairs. We made a decision not to have a telly in the room and you know just have space from it. And we got out the habit so with lockdown it became kind of routine. We'd get up to watch it, you know something to do that's a different of the week you know. Put that on, and then the shop comes and then we tend to cook a nice bit of breakfast or brunch, and stuff, and have a nice kind of chillout morning and things and then we've tended to kind of then be a bit stuck for what we'd normally do in the afternoon so we'll go for a walk or during lockdown I decided to decorate the living room so we're still kind of going through and making sure everything is in its place and finding new things and sorting out stuff, so it tends to be a pottering day. And then Sundays tends to be our day when we go out or go for a walk or in the last month we've both given about two hours to digging bulbs. That's been really good and we've been able to socially distance and see Karen, you know for that. Which has been really nice because before that we took a break from all of that stuff because in the initial lockdown it kind of threw us and you know a lot of the projects we had in mind were big events, action days, things with lots of children and you know stuff so we were like well we can't do that. So the bulb one we can kind of say bring your own spade, we'll work at 2m, 3m distances and you know so yes we've done that so that's on Sunday going out doing

something in the community. And then, yes, come back and cook tea and do Sunday dinner kind of thing and then brace ourselves for the next week.

INTERVIEWER: Fantastic. So the next question I'm going to start asking you about the house so can you tell me where you spend the most time in your house?

KG: Which room?

INTERVIEWER: Yes, what that space is like.

KG: Oh, I'd say the living room, do you think?

BG: I'm more kitchen. Well I think both really, I'm probably more 60/40 and you're probably the other way round.

KG: Yes.

BG: Because you do a lot of your, I mean [C010]'s on the phone quite a lot in the evening or sorting out the community stuff, whereas I tend to be downstairs sorting out house stuff. So yes.

KG: And [C050], you took over some more of the cooking to allow me time, because I used to do a lot of my admin on the bus so I'd do my emails on the morning and then on the way home when that journey was often longer, so I'd do that on the bus but then walking home you can't really do that. I tried walking and emailing... but I thought I'm going to walk under a car here you know. So yes actually since the lockdown, [C050] has kind of said 'do you need to get on with anything?' so you've maybe gone down and started some stuff off downstairs, but I'd say living room and kitchen we've got that split and then it changes. Because I'm a bit of a kind of a clean freak sometimes in the kitchen so I'll, I might spend the whole of Monday night down there cleaning and you know, stuff, so yes but I think those two rooms probably most actively, and yes and then the bedroom for sleeping you know.

BG: I don't think we've used the top room as much.

KG: No. We envisaged using our loft room as a kind of, because it's the guest room, spare room, dumping ground, and we envisaged using it as an art space mainly for me and music space for [C050].

BG: But because of everything that's going on there is not as much time as I'd like to do that.

KG: Yes and I think also, just after we moved in my mum and dad decided they needed their loft doing because it had leaks and stuff and they wanted a dormer put on theirs so I was given everything that I've ever owned from being a child. They'd visit with a boot load and so I had all these crates and boxes and stuff and when you've just moved in and you've got all your own stuff you know so there's still stuff there I need to go through, and so we've never really made that space work. We envisaged, and that something that we hope this winter, because it doesn't look like anything is going to get back to normal anytime soon so on the dark nights we've said we might, and weekends and in bad weather, because in the summer months we spent a long time in the garden and we enjoyed that space that was an absolute godsend. I don't know what we'd have done at the flat, but having that outside space with the bench and the flowers and stuff, it was our oasis. So the loft room gets too hot in the summer. Because it's on the South side so it's too hot to make that space work in the summer, but in the winter we could potentially use it a lot more for you know, you to do music and me to use as art space but we just need to get rid of some more boxes. And random sketchbooks from when I was a child.

INTERVIEWER: Yes. So in the evenings then when you're each doing your kind of odds and ends, your bits and pieces, do you sort of, are you in different rooms when you're doing those or do you, are you in the same room at some points? How does it kind of work?

KG: Yes I'd say a lot of the time we're together but if it's a focused task such as me getting on with some of the like 'Bloom' or 'Back to Front' stuff that might be me doing that on my own and [C050] getting on you know something elsewhere and that kind of, that's what's quite nice about this house that we can separate off and do bits but we do spend a lot of time in the kitchen and that's, it has been nice, kind of being able to sit round the table and have tea and things which we didn't have when we had a bedsit you know.

INTERVIEWER: So how does it feeling the kitchen then? What's the feel of space?

KG: It's, it's quite a nice space.

BG: I like the kitchen, it's nice.

KG: It's nice space and it's kind of one of the things that sold the house to me, you know purely because the house had that, the big antique table in there and they gave us it for £50. It folds out to seat eight people down to four you know so it's got a really flexible space and it is nice and it is, it was the old cellar so it can be a bit cool in the morning but we got a new boiler last year and it heats up quite quickly down there now, whereas in the past, we have had some cold, cold winters down there. But yes it's a kind of nice space, quite homely and that is next on our list post-lockdown to get a new kitchen down there and new cupboards and bits. But yes it's quite homely and cosy and yes it's quite nice isn't it?

INTERVIEWER: And how would you describe the feel of your living room?

KG: Again similar. It's kind of, I love the high ceilings. I mean the kitchen has quite, a lower ceiling obviously being the old cellar, but it is handy that I can change light bulbs without having to stand on anything. Yes it's quite a nice one and I think certainly since we've redecorated, it feels more our own because before it was just white and it was just, it had been white before and we put a coat of paint so we made it more our own so it feels quite-

BG: I do think that the fireplace, what they've done with covering it over is quite nice but it does feel like it's lacking a real fireplace.

KG: I know, I'd love something a bit fancier. Wood burners and such are all the rage but I couldn't cope with the maintenance. No I do worry about the environment. But no I think it's a nice space. And it's quite a good size and I think it's quite nice that we don't have to have a table in here.

BG: You see the one thing that annoys me from a musical perspective, is that the midsection as you obviously know, is just a little bit too wide to fit a normal standard, upright, an upright piano. So you have to get like a fusion size which annoys me because it means that the people who built these houses, didn't take that into account despite the fact that most people had a piano. It's all I want. In that little alcove. And I would almost definitely have a piano there but it won't fit.

INTERVIEWER: I've heard, because I've interviewed some older people who used to live in the houses and a few of them obviously did have pianos but I think they had them against the back wall, because a lot of the houses had built in cupboards in at least one of the alcoves anyway.

BG: But the worst thing about it is that that space is perfect for a piano and they do make them in that size but they cost a lot more because they're quite hard to get hold of and I can't believe when they built them, considering that was the entertainment on a Saturday night, that they didn't take that into account! It isn't that much space that you need...

KG: And a hundred odd years later it's still bugging people.

BG: Because if you look at the shape of the room, the piano on the back wall doesn't really work.

INTERVIEWER: No, it kind of eats into the space.

BG: That's my bugbear anyway.

INTERVIEWER: So, which would you say is your favourite space in the house, and why?

BG: I like the top room, it's just got a nice feel to it.

KG: You've always felt like you're camping in there haven't you?

BG: It lets quite a lot of warmth in, so you've got the sun in during the day. It's too hot in summer. But it gets quite nice, is just got a nice feel. I like the eaves feel to it as well which makes it feel a little bit less urban. And I've just always kind of liked loft, attic rooms anyway, so yes I do like that. I think, I like all of the rooms really, they're all a relatively good size. There's not any pokey rooms that you might get in a new build, or somewhere where they've added a bedroom where it shouldn't be. And I know in these houses they've added a bathroom where it shouldn't be but it kind of works.

KG: I think, my friend lived in a back-to-back in Burley, and her third bedroom was on the top floor so when she was heavily pregnant and she had a cellar kitchen she said she'd have to go all the stairs from the cellar up to the top floor to nip to the loo and she said she'd have to start planning it before she needed it you know. And so that's the one thing I love, that our bathroom was on the first floor not top because that would be awful every time you needed the loo.

BG: Yeah I had an experience of that as well. My brother lived in the house until recently, he's just moved, and their bathroom was behind the kitchen, downstairs which is a weird place. So you'd have to come all the way downstairs to go to the bathroom in the night.

KG: Through the living room, through the kitchen and then onto the back.

BG: Almost traditional, because that's an old house as well, it's a 19<sup>th</sup>-century house, but they've obviously just stuck the bathroom in the back but then there's where would have been the old bathroom outside, so they may as well have left it there because they've got to walk all the way down there anyway. I never really understood that. It's a strange arrangement.

INTERVIEWER: So what is it do you think, can you put your finger on what it is you like in the attic? Is it to do with how you feel, or something that's up there?

BG: It's just got, it's got comfortable feeling. I think part of it is because the only time we ever stay up there is either when someone's staying so it's kind of you know a holiday kind of thing.

KG: Yes, if someone with kids stays, we give our room up because you can put like a blow-up bed on the floor for them and they're nearer the bathroom for if the kids need it or going to bed and then if we're watching television they can hear the child, you know so we tend to give that up whereas we have had people staying on the top floor as guests, but yes we sometimes give our room up for that. So we feel like we're going on holiday a bit. Or when we're decorating. When we decorated our room we stayed up there for a bit and [C050] was like 'oh I'm quite enjoy being up here.'

BG: That's the only time, that was not that long go. It was when-

KG: It was a few years ago now.

BG: Four years ago because it was when Trump got into power because I remember waking up and that happening so we were up there at that time. And yes I mean other than that event, it's quite nice to wake up. I don't know why it is. I think maybe it's because it feels quite fresh in the morning. You can see the birds on the buildings.

KG: And the room's the full length of the house.

BG: You've got a little bit more of a view of the sky from that angle as well because obviously it's quite built up around here so if you look out of our bedroom window you've got a hospital, the main road and a load of houses, and from there you've got a bit more sky.

KG: That's true actually because that's one of the things I miss because my parents' house and then our old flat all had a room or a room that I used a lot that faced West, whereas we're facing South we don't see sunsets because they're behind the houses so I see people sharing on Facebook or whatever, these beautiful sunsets and unless you're out in it we don't see a sunset you know, which I miss actually. Because our old kitchen would face West in our flat so even if it was a poky one we got you know a view of the East from the front and a view of the West from the back. So being a South facing yes, I do miss the sort of sky and the sunsets.

INTERVIEWER: That's interesting. So which is your favourite room then [C010]?

KG: I like them all for different reasons. I think the room that feels most finished to me is our bedroom because that's the room I sort of decorated first and it's sort of the one that I don't have any kind of real, other than repairing where a lamp fell off and kind of scuffed the wall, I haven't got any kind of jobs to do in there. It's quite a relaxing space so I'd say that room was finished and it's got the fireplace, the original fireplace that I love, so I'd say that room for me is my favourite because it's finished whereas every other room, I have jobs and plans and decorating and things to do. So they may become my favourite in the future once I can kind of sit and relax in them without thinking of the list of things that I want to do to them or finish off, so I'd say our bedroom really.

INTERVIEWER: Yes. And do you use that in the day for anything or is it literally just kind of a bedroom?

KG: It's definitely a bedroom but I did again over lockdown, find that was a really good space to do my online yoga because there's enough space next to the bed to be able to put a yoga mat down, and it's the one I used to do at the Compton Centre on a Friday and [the instructor] started doing it for about seven weeks online on a Friday at a similar time so that was my routine, so I have used it for yoga. And you know although I have been a bit slack more recently with all the walking, because in the living room I'd feel a bit more exposed in the middle of the house and not very private, and I'd have to start moving the coffee table and things to create that space whereas in the bedroom I can just put the yoga mat down and do that, so yeah it's sort of multipurpose in that respect, but it's yes, we made a decision not to have a telly and to have it as very, as a relaxing room so it's very much a sleeping and yoga room really.

INTERVIEWER: So next one, are there any kind of spaces in the house where you feel like one of you sort of takes priority, your needs take priority over the other?

KG: In what respect do you mean?

INTERVIEWER: I don't know, I mean I suppose, say if [C050] was doing some music, would that mean that that sort of priority if you needed that space for something else, or that kind of thing?

KG: We're quite shared really.

BG: We are quite shared. I'd say if there was a specific bias towards one or the other, I slightly use the loft bedroom more. That's where my keyboard is. And my guitars are up there.

KG: But it wouldn't stop me using it you know if I was doing some art or whatever.

BG: No it wouldn't, it's not like a personal space.

KG: I would say the office, so [C050]'s work obviously in the lockdown he had to prioritise that, so if he was on a Zoom meeting, I couldn't get down to the kitchen without having to walk behind him and things, so I did feel a little bit trapped you know. I would have had to go outside, and then go down the steps, I could have done it to go to the kitchen, unlock the security gate and then go in to make myself a cup of tea, so that I think, that's the only one where I could say there was a definite obstacle to me being able to use that space. And there was once when I wanted to look out the window, and I suddenly realised he was in a Zoom meeting so I darted back a bit.

BG: I mean I'm in them all the time so I think when Kate was at home, that was a bit difficult for you.

KG: Yes.

BG: And I think that slightly made me spend even more time in the kitchen than I did previously so [C010] tends to do more business from here than upstairs now whereas, but it's not like a personal space.

KG: No it was a necessity.

BG: It's more like out of necessity.



INTERVIEWER: So has that kind of, that's been heightened really then since coronavirus? That wouldn't have, that situation would have happened before?

BG: If I look into it technically, like I had a computer that didn't work for about a year.

KG: And then you changed it.

BG: And then I changed it and I didn't use it very often.

KG: We used it for Bloom minutes.

BG: Typing up minutes.

KG: And I might do some admin on it for the projects or whatever.

BG: But I'd got a laptop as well so I didn't use it that often whereas now it's become a focal point. So I've got that computer and then I used my work laptop and then this iPad so I've got things going on. That didn't happen previously.

KG: And so we've got from being a room that was mainly just a through room to get the kitchen to being a priority room to the point where it's upped its stakes now to be the next room to be decorated. I want it to be really, you know because I was going to do the loft room and I thought well actually it would be really nice to get that room, I mean because it's a small room it shouldn't take too long, and get it really nice so when [C050], when he's at home because it's going to be for the foreseeable future, it's a really nice space for you to be in.

BG: I mean it's interesting actually, from a house perspective because I'm in a team where I've got like there's myself and there's like a few people that are administrators and then there's the people that do my job and then there's the managers, and so it's interesting looking at, we live in a back-to-back, one of the other guys did live in back-to-back but now he lives in a semi I think, and then obviously my boss lives in a slightly larger house, and it's interesting to see how we use the space during meetings, especially in summer. My manager would be outside under a parasol whereas if I went outside and it was 30° my computer would melt.

KG: You did once. He got on the laptop because your boss said you can take meetings outside and things. And you did and the fan was going because it was so hot with the full sunshine for that meeting that you thought the computer was going to melt.

BG: Thing is in my line, in what I do for a living, I think it's kind of, it feels like a quite a middle-class duke. I think most people in my team kind of live in a semi with a bay window and then they're on the sofa in front of that. And that seems like the standard setup. Whereas I'm in the hall of a back-to-back.

KG: It's the office, the old kitchen.

BG: But no, we've got wooden panels down the sides so it looks like we live in a barn but I could get to the kitchen but the Wi-Fi is not amazing down there or I could go into the loft but because we have so many deliveries, I'm up and down stairs all the time so sometimes it feels in a back-to-back, it's not exactly ideal in comparison to some people I work with where they live the way that I work. I don't think these houses were ever designed for people working from home. You know sometimes you might want to walk out your back door! Especially when there's someone at the front you don't want to see!

KG: But then I suppose I think we were quite lucky that we had that room. Because his friend, he was locked down with his, and he lived in a back-to-back and his partner was a teacher and they were having to share the desk space in the spare room because they just didn't have any other room to do their stuff so they almost had to do a timeshare, a hot desking in their own home. Because they didn't really have the room and the setup for it. So I suppose that was quite good because I set myself up because there was a period I was working from home so I put our garden table, a folding table up in the corner of the living room and had a little folding chair so I had a kind of portable space that could be up but then as soon as we don't need it I can put it away and it's forgotten you know. But that was a useful space for me so I could get on with my you know my emails and stuff work when schools were shut down. And [C050] could get on and have priority in the office space. And you know that is the next step I think is to make it a really, you know, useful office space. And the wooden panels he is referring to are cupboards and I was like well actually you could have it, his work stuff there rather than it being more decorative, and could have more work things and actually have it much more setup as a functioning office rather than kind of neither here nor there room you know.

INTERVIEWER: Yes, that sounds good. So I thought next, and we touched little bit on technology already, computing, did you want to tell me little bit about how you use kind of entertainment technology, so you know, TVs, music, and whatever else you do?

BG: Okay. So, I've got the things that would now be seen as normal so Netflix, Amazon Prime, that kind of thing. I've got what's the music one called, Spotify, because I always had Amazon Prime for music but there wasn't enough of it. Because I'm here all day, I mean a lot of the time I'm writing reports or doing budgets so I like to listen to quite a lot of music and then that's kind of intruded into our cooking time hasn't it?

KG: Yes.

BG: So when we're cooking I'll have like music on in the background.

KG: Yes, we use it where we set up the iPad and have cooking music. When we first moved in we had a hi-fi down in the kitchen and we'd have certain CDs that would go on it and we used to sort of sing along as we were cooking so it was always in the kitchen, you know cooking music but then the hi-fi died a death and we needed the shelf space for cookery books and pots and pans and whatever, so that was got rid of not long after we moved in really, be a couple of years. So the iPad is obviously portable and slimline so yes we kind of carried up the tradition of cooking music in that way.

INTERVIEWER: Fantastic.

BG: Yes and I suppose we use the contracted things to watch, like when we're settling down. Or on a weekend to watch films on it, quite generic really.

KG: We have the television, well it's, well, we had a smaller telly that was quite big and the flat and then when we put it here it seemed quite small and one of the neighbour's children came and put something on our coffee table once and sort of went 'oh I have never seen a television so small.' And so I felt really proud because it is not a priority in our lives. But before lockdown, it broke. It got to the point where at night time you couldn't see what was going on so we got, we bought our friends old one off him, so yes we can actually watch things better in here.

BG: We're still not-

KG: [C050] would like a much bigger one.

BG: I'm not one of those people that needs a massive TV but I would like one that's slightly better HD. Just so that when I'm watching things that are based at night it might be better because I mean it's okay but you know, is difficult really with TVs because I don't want to

be one of them people who just gets something really impressive because it is, but there are limitations to things because obviously things are made now for the HD world that if you're using an older TV it's not that great. So I don't know. It's a balance really with it. Is it worth buying or are we all right with what we've got.

KG: If it isn't broken I don't replace it.

BG: I think, [C010]'s like kind of anti-tech. I think if I left [C010] to it, this conversation probably wouldn't be happening.

KG: I wouldn't have been able to figure it out, I wouldn't have had the means to do Zoom.

BG: I got an iPad because I thought it would be useful for music and video calls because otherwise were going to have to sit on a computer.

KG: Your mum is in Cyprus and your dad is in the Midlands-

BG: This makes it more mobile and then my laptops are like I'm using them for different things so that's why I got it. I think [C010]'s one of these people, she thinks technology's sometimes a waste of money... until she realises it's not.

KG: Or until I need it.

BG: To get things, 'oh it's not a priority at the moment,' you know, 'it's better to get a new kitchen or whatever before buying a new TV,' which I do understand because television at the end of the day's entertainment you know, we could learn more, probably more from books than we do from watching TV to an extent. Which I do completely agree with, but I do think it's, you need to have it to a certain level and so I don't, yes its balance isn't it? But like I say that level, [C010]'s more on your if this conversation is going on should be like holding her phone in front of her face.

KG: Well not my current phone but my new phone.

BG: Yes she's bought it because her phone wouldn't work. So you'd be having this conversation on a landline.

KG: Yes I love a landline. That was a good thing, we didn't have it at the flat and then when we moved in we actually got a landline, and again because it's quite a tall house we've got a handset in the kitchen, one in the living room and one in the bedroom so wherever you are you can answer it and it's good if I need to remind [C050] and he's in the kitchen, I can

sort of, because you can't shout, there's no way you can, so I'll ring him 'don't forget to turn that off.'

BG: I still don't know how to do that.

KG: Yes he can't do it to me, but I can do an internal call. 'The oven, turn it off!'

BG: She told me how to do it three times and I still don't know how to do it. I never write it down. I need to do it.

KG: It's dead easy, I'll show you. I think yes, I think we, the TV anyway for me, I remembered earlier, so we haven't got an aerial on the roof as well, or we do but it's not connected for some reason so we're still relying on a set-top aerial thing.

BG: It's very annoying.

KG: So that's the one downside to the TV in this room, because we have to have it sort of near the external wall to get a signal and I've never felt the TV in this room is in the right place. Because obviously they weren't designed for a TV as a focal point or whatever so that's something that we've never quite...

BG: The aerial thing is a real bugbear.

KG: We do need to get it sorted.

BG: If I'm re-tuning the TV channels I have to hold the aerial in the air.

KG: We get less channels every time we do it.

BG: There's an aerial on the roof right, but the wire comes down about half way and then it's like someone's cut it off.

KG: I don't know what's happened.

BG: But it's really frustrating. So that's like a basic necessity in the modern world.

KG: But again it's never been one higher up the list you know when you need your boiler... Oh well boiler or aerial you know? Oh we'll sort that job out first.

BG: It's frustrating when everything pixelates and you can't watch it.

KG: Yes.

BG: But yes.

INTERVIEWER: Do you watch telly most days would you say?

KG: No, more so I'd say-

BG: We haven't turned it on in about two days so we're not like enthusiasts. I'd say at the moment I'm more online based. [C010] definitely will watch videos for education and then a few more on your phone, sort of more streaming whereas we do go through periods of watching, if I'm watching a series or if I'm watching a series of documentaries or I get into something then I'll watch it all the time but I think that's kind of the same as reading isn't it. You get into something and then you can put it down so that's, it doesn't feel like the same as someone that watches Coronation Street religiously, you know that's more kind of entertainment. I suppose I tend to watch TV more for some kind of personal education I think. With entertainment on the side.

KG: Like when I lived at the flat the first year on my own before I'd met [C050] I had a year with no telly. I decided not to because I was studying so I thought I'm not going to have a lot of time to watch it so I decided not to take my telly.

BG: [C010]'s not really a telly person. I think it's the same thing as the anti-tech thing. I think that [C010] really would be a book person.

KG: Oh yes I would. But I always end up being too busy.

BG: Yes I think the technology, rather than embracing technology as a way to move forward, I think [C010]'s held back from her reading world by being forced into technology. Which in some ways is cool, I like it because you need people that are traditional otherwise things are moving forward too fast and then you forget, no one wants to read any more.

KG: But with doing all the Bloom stuff I haven't had time to read for years, properly. I try to pick up a book and only got halfway through. But yes, I used to certainly spend a lot more time reading for pleasure rather than telly for pleasure, but yes all the community stuff, and organising things and getting permissions, and organising the group and you organise the meetings and the stuff I do for that. It's taken over our lives a bit.

INTERVIEWER: And I'll just ask you before we move on, so the music that you play, is that a daily thing as well?

BG: What music as in-

INTERVIEWER: Instruments.

BG: Yes, well I play in a cover band except that's on a backburner at the moment. I used to write quite a lot of songs. I've played for years. And both my parents they were in a folk band and they played guitar and they taught me and their friend taught me how to play guitar properly. Then I did piano lessons and I play trombone so I've always, I've been a musician since I was about nine so it's always been something that's been there since you know I was a small child but I do a little bit of practise here and there but like that's also taken a bit of a backseat because I think some people have really embraced the music thing at home whereas because I've got so much going on I find it difficult to concentrate on that. It's something that I need to pick up more, get back to really.

KG: Well you lost your voice. That kind of got you out of the habit.

BG: Yes, I damaged my voice from overdoing it and it's almost back to normal now, you might hear sometimes that it goes and that's just from over-singing, playing far too much. And I lost quite a lot of enthusiasm, like my passion for it, which I'm getting back a bit but then things like this happen with the world and its, it's quite hard because I can't do what I did before, partly because I can't sing as well, but partly because we're not allowed to.

KG: Yes, you can't go and do gigs. Before that you are having regular gigs again weren't you and band practises.

BG: Yes it's good that I've managed to get a band where someone else is doing the singing. I'm doing a bit of backing but like mostly it's, we're working more session musicians and this man so we've got a singer and she's really good and then we're all like kind of established musicians so we put the songs behind her and then let her do her thing. And I like that because it's not as much of a focal point.

KG: On you.

BG: On me.

INTERVIEWER: Very good, ok, so next one, and you did touch on this a little bit already but I just wondered if you could tell me about how you entertain visitors in the house, you

know, do people come round, what do they come round for, what do you do, where do you do it, that sort of thing?

KG: So we've, we've done, again going from a bedsit where you couldn't really properly entertain we did try doing a meal for nine once and it was quite hard, but it's been quite good because we can sit the family, we can sit a lot of the family round the table and extend it out so we took over to give my mum a bit of a break past Christmases, we would have everyone round and do a meal. So we'd have the whole family wouldn't we? And it's quite good in a way having sort of the kitchen and living space separate as well because we can have people upstairs and then we kind of finish off the cooking and bring them down, then you know, use all the space and then we've done a few barbecues when we first moved in. Not so much in recent years, because the garden has been slightly taken over by plants. With doing all the Harehills in Bloom and Back to Front, so that's something we're hoping, me and Karen especially, and [another lady], are hoping in the next couple of years to be able to get you know, so we can have Shine or somewhere else as the base to work from and be able to have more garden space for us for barbecues and such. But yes, so living rooms are great space for having people. But we've only sort of got two sofas so sitting people comfortably there's usually people sitting on the floors or a few chairs. The main thing if we've got everybody, the whole family, but we have friends round as well and tend to cook, again for them, so we had you know quite a few friends round for dinner and things in the past. And other family members and stuff. And yes we've had a few film nights where we've invited people round and you know put a nice film on and had a takeaway. Harehills has plenty of nice takeaways if you fancy a night off cooking. So yes we've done a few, a fair bit of entertaining previously, haven't we?

BG: Yes.

INTERVIEWER: And do you kind of tend to sort of, I know you said obviously if you're eating you'll take people downstairs to the kitchen but do people kind of move freely between those two floors of the house?

KG: Yes, yes well with the Christmas entertaining we'd often set up like kind of help yourself drinks and some softs and beers or whatever and I'd be in the kitchen so people would go down for a drink or move around and then we'd usually have some kind of entertainment or something up here. So music or a film or you know we've done a couple of board games and one year, each Boxing Day we had a different theme so one year we did a bit of a



Mexican and had a piñata, so we hung it from the door, so we've had different entertainments so that tends to be up here for the entertaining and downstairs for the eating you know. But people freely go up and down.

BG: It's always, I think quite polite though. We've never had that many people. Because I can remember, you know like when you're at uni or when you've got friends when you're younger and everyone seemed to have house parties and then their house is a wreck. I don't know how they did that!

KG: When I first moved into my tiny bedsit it was my birthday not long after and I did have a proper house party there, it was before I met [C050] and I made a decision to have a house party but then move it to town, you know Hi-Fi [club] or somewhere for a dance so the house didn't get trashed but even so I lost quite a lot of my wineglasses that night. People just dropping them.

BG: Weird thing isn't it, it used to seem so natural when I was like eighteen, nineteen. I used to go to those all the time. I had them when I was younger in my parents' house and I had them in uni halls and stuff but we, I think me and Susie had a few, but it seemed quite normal then but I couldn't imagine having forty people round here.

KG: Oh God no! Well I made the decision when we moved here, our friends moved to a house in Burley and it was when we still lived in our bedsit, it was a lovely back-to-back there with little garden and they had a barbecue and this party and they had loads of people and theirs was a similar setup to ours but their downstairs was entertaining-

BG: That's the weird thing, I've been to loads of house parties in houses like this, but I couldn't imagine anything more ridiculous than putting one in here. It would absolutely destroy the house.

KG: Their one, this bare-chested guy came in, walked into the front room and you know he didn't look like anybody else who was in the party, said 'hello' and a few people said 'can we help you?' and it turned out he was just like a random, after what he could get to drink. He was quickly ejected. But no I made the decision when we first moved here not to have any kind of house party or anything like that, that scale, we'd invite friends round individually or in small groups because I just said 'I like this house too much.' I don't want it to get trashed or you know. And then we took Ralph in and we thought you know he tends to rule the house a bit and he is a bit shy sometimes with some people, or you know

it's his space as much as ours really, all the stuff we're talking about the cat is always here. So for cooking in the kitchen the cats with us, sitting on Zoom he's here, he likes to be with us. So we said we don't want to do that and have the cat upset you know. And you agree don't you Ralph?!

INTERVIEWER: Very good, so next I wondered if you could tell me about time that you spend outside of the house like in the garden, sort of doorstep, street, kind of you know, immediately sort of outside of the house really?

KG: Yes, well that was again the major selling point to this from moving from the bedsit, was, although we were first floor and in that one, and you know you used to look out the window at a flat roof thinking could I get out of that window and put some plants there, but then security grills got put on it so no, and then there was the tiniest, tiniest bit of yard there so I put two good size plant pots outside there, and then eventually built it up so when we moved here I like a ready-made garden to transplant. So I took my five or seven pots or whatever I'd got to then, and straightaway I'd an outside space and you know with it being South facing it's really sunny and warm and lovely. And so it's kind of built up over time and then [C050] built a bench, you know we bought it, he put it together, and that became you know a bench where we could sort of sit and enjoy, and things. And then with it being kind of on the front of the house you know anybody up and down the street or neighbours you know if you're out in the garden people say hello to each other so it's quite a kind of you know, kind of chatty rather than being in your house, it's quite a kind of welcoming place. Although we did put some trellis around the garden for a bit more privacy because the next door house is, on that side is rented so we didn't know who we'd get as neighbours. We've had some lovely people in there and there with had some people who are a bit less than lovely, once, not for very long fortunately. So I said I do want a bit of privacy from them you know and it looks nice the trellis for things to grow up so we have got that privacy but because it's on the front of the house it's been great to get to know all our neighbours and there is a real community with you know people say morning if you see each other or you know come in for a chat and you know kids coming and asking to help water plants and things so I think it's been more than having a back garden where you tend to do your own thing in your garden and you know, and keep yourselves to yourself. I think that having a front garden and being, having that outside space, it's a great way to sort of chat to your neighbours and meet neighbours. We used it loads in lockdown didn't we because you know it sort of fell in quite good weather, so we use it as our kind of bit of

yeah sun trap and you know, entertaining space for ourselves you know we were, let's have lunch you know we'd have alfresco lunch each day and cook something quite salad and sit outside and pretend we're on holiday, so we were meant to be going to Cyprus so we were like let's cook some Cypriot style meals you know so it's been an amazing outside space hasn't it?

BG: Definitely.

INTERVIEWER: So how do you feel about the overall size and quality of that space then?

KG: Well I've always wanted a bigger garden but I, we do moan when it comes to cutting the hedges. We have to do it over two weekends.

BG: It's annoying.

KG: Yes.

BG: I also think like, as I was saying with the going outside computer thing, there's no natural shade. So with the sun there all day in the summer it's very difficult for me to sit outside for any period of time, whereas as I said, everyone else in my team seems to go into their garden because unless I get like a big kind of parasol or umbrella I can't do that and then obviously living on this street I can't really leave garden furniture out.

KG: We've never had anything nicked.

BG: Well it's not, I don't, not that I'm saying that anyone round here is particularly dodgy, but I wouldn't leave garden furniture outside here anyway. It's too exposed. Like it just, it's a difficult one really. I think everyone tends to bring their stuff and takes it out as they-

KG: Well the bench is out-

BG: Firstly because there obviously is a situation whereby it's quite a close community, things are going to go missing, scrap collectors come, you know whatever happens. But also it's very exposed, there's nowhere to hide it, so it's going to get weathered and you haven't got a big shed or anything in the garden, it's not that safe. So therefore if I have a barbecue I'd have to keep it somewhere.

KG: We've got the outhouse that was the old toilet, because on our side, we've got the door and then it was all built up, so that is the kind of place where we could lock things away you know.

BG: At the moment I'd like, I'd like to get a bike so I could go bit further, ride for exercise but I've got nowhere to keep it.

KG: Well we would have to clear the outhouse of all the gardening stuff to put the bike in it and it probably would take up most of the space.

BG: Well we'd have to put it vertically. It's just not ideal really.

KG: Yes. But the idea with the garden is because it is something we've said for years, we've got a plum tree in a pot and that's always been in the pot right near the trellis which was you know just the wall at the time, but we've decided we are going to plant it in the ground so that might eventually give some shade, for some of the garden at least, you know in years to come, you know providing it isn't chopped-down or diseased or anything like that you know, but yes that's something we're very aware of. Other streets in Harehills, like Harehills Avenue for example, they've got the beautiful you know tree-lined streets and in others they tried to put trees on some of the Elfords haven't they, near the park they've sort of do that quite successfully put some nice street trees on, whereas the streets that haven't you know you do notice the temperature difference and things and it's just such a shame they didn't think to put some on the South facing sides along you know each street a wall kind of strip of trees because that would at least give the houses on either side as the sun moves a little bit of shade at different points of the day. You know that would have certainly cooled things down.

INTERVIEWER: Yes very good. So the next set of questions are kind of about feelings really for the home and the neighbourhood so first of all I wondered if you could tell me kind of up to five ways in which your home meets your needs?

KG: Five ways it meets our needs?

INTERVIEWER: Yes, the five most important things to you.

BG: I'd say, we've got, the kitchen space is fit for purpose. I think definitely because obviously for a house of the size and price of this sometimes if it was a new build you'd have a very small kitchen you know so that's more of what you'd expect in a kind of larger house which is definitely good. I think... What would you say?

KG: I'd say the house does everything we've ever needed it to do and has shown up surprises such as being able to have the office space in the lockdown and I think it's a great

house for us for our first house because it's got sort of space to expand into and you know, we've sort of moved from the bedsit and had to buy furniture so it wasn't too overwhelming to start out, so it's always met our every need we've ever needed so far hasn't it?

BG: Yes it's got enough space outside for us to be able to do things but still be compact enough for it to not intrude on others.

KG: Yes because that's what we've always said if we look to have a big garden but then we'd have to pay a gardener or cut all the hedges ourselves so you know it's quite exhausting with the height of privet we've got but you know and not having any grass is great, having the gravel, so the kind of gardening we do is the nice bit, you know not the just the hard slog so yeah it's always, I'd say it needs the inside and outside space, it meets us perfectly you know and then I think it's quite nice because it's not like a noisy street or anything but quite you know nice neighbours but because they're not really, really quiet, if [C050] is practising I don't worry too much that we're going to get complaints from the neighbours. You know obviously we wouldn't do it too late or anything but yes the kind of, you know I quite like having the noise because then it means if we're noisy with him, it's reciprocated so it's a kind of understanding.

BG: I think in some ways these houses are not bad for soundproofing but they're not great either.

KG: They were not really designed for music, and electric equipment and stuff.

BG: They haven't, certain types of music booms through the walls and you can hear it. One thing that I've always thought because you're causing like a sound tunnel on the street so you've got solid red brick walls and then you've got speakers and you know people are pumping music outside of their car and it's causing like a tunnel.

KG: It travels up the street-

BG: Which you wouldn't get in an open or a wooded area because it would cut the sound out so acoustically sometimes it's a bit limiting but also in another way, they're quite well self-contained. You can hear people arguing when they're raising their voice. My next door, can probably hear us murmuring but I don't think it's intruding on their life very much.

KG: I think another sort of need thing, because I used to always feel a bit kind of stuck for something to do in the summer holidays if [C050] was at work, you know where we used to live I sort of didn't really, I used to just have to wait for him to finish work or because a lot of my friends were working in the day, whereas here I sort of got to know my neighbours, got involved with all the community stuff so it stopped me kind of feeling a bit of a spare part at times or you know, sort of met that kind of need to, because I always wanted to be part of my community and things because that's been quite good, it's definitely sort of living in this particular house in this particular location, it's got a strong sense of kind of community around us has been nice.

INTERVIEWER: Yes very good.

KG: How many did we do?

INTERVIEWER: I don't know, I wasn't counting how many but if there's any more you can tell me or if you're done then we can move on.

KG: I think we've covered most things.

INTERVIEWER: Good okay so next is can you think of up to five things that you would most like to change?

KG: Ooh.

BG: I'd like to, like I said before in the conversation, I liked the old fireplace situation. I'd love to have a real fireplace.

KG: I don't know, what would they have had in these? We'll have to ask Joanne.

INTERVIEWER: It was a range.

KG: Big range. That would have been quite a dominant thing, it would have been really large. So be careful what you wish for.

BG: I don't really want to have a range with a spit roast! I know I'm from the Black Country but you know like going that much into like my heritage, with the roast beef and then we've got a mangle outside, I wouldn't go that far. But like obviously they've had, since the range they've had like an intermediate fireplace and that's now blocked up but at the moment we've got like an electric fake fireplace in front which is nice but we don't use it.

KG: Well it's only because I was worried about my electric bills. We have fairy lights in it and we don't use it really.

BG: I just think I like the natural kind of, what's the word, Hygge?

KG: It's that trend isn't it, Hyyge.

BG: Well I like the natural comfort of a real fire, not having to conform to these gas or electric standards that do you know, I like-

KG: There's a lot of maintenance to a real fire [C050] and I'm not sure you'd want to do it.

BG: I'm really old-fashioned when it comes to things like that.

KG: The cleaning, the cleaning.

BG: That's fine.

KG: So things I'd change, I quite like the fireplace as it is, but yes I definitely want the new kitchen because it was quite cheap and cheerful one that was put in.

BG: It seems quite nineties as well.

KG: I think the house was rented at one point as well and so I don't think, there was not really any expense spent to actually put it in really. It was real cheap and cheerful so that's very much been a kind of make do with it so I'd love to have that and then one of our ideas is to get our washer plumbed in to the utility room, storeroom next to it because the plumber thinks he'll be able to use some of the drainage, what was the old toilet area or something in it to be able to kind of tap into that.

BG: Because that area still feels a little bit like an air raid shelter.

KG: Well it was yes.

BG: Because obviously it was a coal store, and then it was an air raid shelter but it feels like they've taken the air raid shelter and they've not really done much to it so it's gone coal chute to a coal room, air raid shelter, stick a fridge in.

KG: Well we've shoved the freezer in.

BG: With it, between the fifties, sixties, seventies, eighties and nineties and the last twenty years there should be one more step other than air raid shelter, stick a fridge in.

KG: Well that's what I'm going to do. And I want to make it into a utility room. So, fill it with Brexit supplies in there and a washing machine because we'd love a dishwasher and I think even though it's a good size kitchen there's not a lot of space where there's water in the actual kitchen just by the sink so yes we'd get the dishwasher next to the sink there and then have the washer in the utility room which would then mean then when it's spinning or whatever it won't affect you.

BG: Yes I do quite like that store though, it's got quite a nice feeling to it in that room. It feels quite, I don't know. Probably because there's a load of food in there, and a bit of wine!

KG: And I think that's one of the things because a lot of these houses, people used to always moan there isn't a lot of storage, so having the utility room has been quite good. Although I would like the washer plumbed in there and change that. And then I suppose other things, I've always, so because our loft room hasn't got a right lot of ceiling height, that's something that I kind of, I don't imagine necessarily us doing it, but I can see someone wanting to put a dormer on but I do love the slope of the roof and I love Karen's with the kind of more sort of the old original window bit and I'd love to be the person that kind of gets dormers right and sort of keeps them nice because whenever you see pictures of old houses with dormers on and the windows the wrong way round, they're sort of wide rather than long and I'd love you know I think that's what I'd like to change if we had a lot of money and decided to stay here forever, I would want to get a really nice dormer and, but try make it look a bit more in keeping to you know, more of the period, or you know, style, so definitely, you know but I don't think it would be us that do it. I think we just need to get a new Velux because that one leaks a bit as it is. And then, what else would we change?

BG: Well, there's a few superficial things. The aerial.

KG: The aerial! He's not going to let that one drop.

BG: The roof, the roofs a bit decrepit but-

KG: Yes we do need probably some, this year or at some point in the spring, we do need, because it's still the original tiles so we do need a roof repair.

BG: Yes it's getting a bit long in the tooth.

KG: And there's a magpie or something that keeps tapping at the roof and it's moved a tile.



BG: I see what it does right this magpie. It likes the fact that when it puts its beak into the leading it shines. That's what my theory is. Because it keeps pecking at the leading and then when it's pecked it out it knocks it off but then when it gets through it causes a hole and then it leaks and then its knocking stuff off and I think, I looked it up and that's one of the theories.

KG: So we think there's been pecking near the chimney and where the flashing is and then it's been pecking at a roof tile just at the end so it hasn't caused any leaks but I think if it carries on doing it we will lose the tile so yes we probably do need to change that. Get the roof magpie proof! It's single-handedly trying to wreck our house.

BG: It's frustrating. And what else would we change? Let's think. I'd have a porch or some kind of cover over the front because if I want to go outside and it's raining I just immediately walk out into pouring rain.

KG: Well that's the difference between the original house we looked at with the little dragon porch thing and that was really nice. It had, a kind of, there was a bay and then there was a covered bit and there was some space for a little seat or something and [C050] smokes and my mum said 'I can imagine,' even though she's very anti-smoking, 'I can imagine [C050] sitting out there having a cigarette.' And I said 'I'm not going to buy a house so [C050] can smoke!'

BG: It's not necessarily just for that.

KG: But then when we moved here I thought-

BG: It's about smoking that.

KG: If he wants to smoke he'll have to get wet.

BG: Sometimes you just, not about smoking, just sometimes you just want to stand outside and standing in, having the option of sitting in the house or standing in pouring rain is too binary you know. Most people, most people that I know have another option.

KG: Well my parents have a porch for [C050].

BG: I've got the option of staying inside or running to a shop, you know to go like, it's too binary.

KG: I would like to get the stained-glass fixed above our door, there's two of the little pieces of glass that were broken at some point they've put a kind of fix on it but I'd love to get that all re-leaded and that I know in a lot of the kind of fancy houses they have a pane of glass don't they, and then you know and then put it behind and that's something that could be hugely, hugely expensive like my parents did on their front door.

BG: There's a few fakes knocking about as well, you know of those stained-glass over the door, like where they've had a go but not quite as good as the original. Like they've got it-

KG: But I would, if I was getting it done, I would ask them to swap two of the colours over because whoever put it together has put two of the same next to each other and it really annoys me because if they'd been in the other way round it would have had the nice kind of random pattern.

BG: Yes there's a bit of shoddy leading at the bottom.

KG: Yes that's the bit that's broken.

BG: Is it?

KG: But yes so I'd change that anyway.

INTERVIEWER: So is that your, list of things that you would change, is that it?

KG: I think so yes.

BG: Yes, I can't think of anything else... Yes I'd make the fireplace area narrower to have a piano.

KG: Okay, massive building work.

BG: What was it, something with the doors?

KG: Oh, so we've got one door upstairs that my dad took a sander to, to try and help make it shut and I said what they do at school what they do is take a little bit off the edge you know where the hinges are, so I would like to change that door to one that hasn't been sanded, by my dad.

BG: Yes I think some people I've, you see I think we've got the original doors yes? We've got original doors but people have over the years made slight alterations to the framing so some of the doors that obviously were originally designed to shut, now open again.

KG: Oh yes some of the catches-

BG: Some of them have got locks on that haven't got the other side. Some of them have got where they should be a key, I think all houses are like that but-

KG: Yes we have got a few doors that-

BG: Sometimes like if I'm on phone call, [C010]'s on a phone call and we don't want to hear each other, I can't shut that door.

KG: Yes there's no sneck.

BG: It swings back open, or if the cats trying to run outside like I usually have to do this kind of airlock think so close the middle door whereas if that door there closed that wouldn't be an issue. So that's annoying. I think that's an oversight that's been seen when they've been redoing the door.

KG: I don't know how they've managed to lose the sneck thing.

BG: It also annoys me, and this is a personal thing, but it annoys me when there's a lock on the door but there's no other side to the lock. Because what's the point of that not being there? But then some doors in the house, why would you lock? Like why would I lock the door that goes into the, there? There's no reason for it. I don't think I'd ever want to lock someone in the kitchen, other than the cat.

KG: I suppose maybe that's, my friend who is a police officer, they're up in Edinburgh but they came to visit and he had his policeman head on and it you know he couldn't help it and he said you know you've got a really secure house because the windows are high up, you've got the security grill on the bottom door. He sort of looked round and did all the checks that you'd normally do for a kind of you know a regular people and he said it's your house isn't it, so yes I wouldn't change that but I wonder if that door in the kitchen that has a lock that we don't have a key for, it's probably some extra security thing to lock you know the cellar off in case somebody came up that way.

BG: Possibly. If they're using it as a cellar and coal chute, because we had that when I lived in Woodhouse. Our kitchen door shut because it went down to a cellar and then a coal cellar and it still had coal in. I think it's a weird thing that. So there's a point in history where

the coal man came and then he never came anymore and that last day, what was the point? No one ever used the coal! That coal from the last day wasted an entire days' work.

KG: Other people might have used it, just not your house.

BG: That's the worst job in the world, doing it the last day the coal man was relevant. He went to work, he got up at like 5am, went to work, delivered to an entire neighbourhood and then 'Oh they've just got electricity!' That is a real thing. I've got proof because I lived in a house that had a whole room full of coal!

INTERVIEWER: Yes that's funny, gosh. So I suppose, moving on, kind of how do you feel about your home overall would you say?

BG: I like, it feels positive. I've always liked it. It's you know I grew up in the countryside so I mean I was quite close to the city but I grew up like in the middle of nowhere really so I wasn't really used to kind of urban area in this way. I mean I spent a lot of time in cities and then I came to university in one and I'd spent time living in a flat near a city but I'd never lived this, in this kind of way but yes, it feels, it's quite good for community spirit I think. It's good for meeting people, they're local. There's obviously lots of improvements that could be made but a lot of those I think are local financial issues. But I think generally the house for me feels positive. I don't hate living here. It's you know, it's kind of fit for purpose but in some ways goes above that. Especially the kitchen, the kitchen is large, it's good to have a bit of a big kitchen, definitely.

INTERVIEWER: So how do you feel about say issues like the safety and security that you just mentioned or you know kind of investment aspects?

KG: When we moved from the flat, so that was in Woodhouse just near the University side and the downstairs neighbour had been broken into when we lived there and my parents lived in Oakwood when I was growing up, they lived in Moortown, and they'd had break-ins sort of when I was a child and things, so when we moved here that was obviously one of the first questions I sort of asked the street about you know is it safe and what's it like, having just seen it, a few years before we'd had our house broken into in Woodhouse. And you know everyone sort of said no it's pretty safe, you know I think burglaries don't seem to be the thing around here really. If you were to leave your door open somebody might be an opportunist and come and have a look but we have occasionally fallen asleep and not fully locked the kitchen door, having gone in and out watering, nothing's ever happened

so you know, it's not kind of as dodgy I think as people make out the area to be. There's not criminals just waiting behind every bush or whatever. So that side of things we've always felt really safe. Yes I think it does yes I think the layout of the setup of it is quite secure and safe so it makes it quite a positive thing in that respect.

BG: It does feel like that. And things sometimes, like the way the door locks could be slightly more secure, maybe have a-

KG: We've got a double deadlock and a chain so-

BG: But when you're out there is no chain is there so-?

KG: No but you've got a double deadlock. Yes I wouldn't go so far, and I think that's one of the things my friends husband said, because we're up so many steps, if someone was to try and do a running jump and kick our front door in they'd really struggle you know. They'd lose their energy halfway up and just give up you know. So the door that was always the worry for me would have been the kitchen but that's got a grille on it so, and it's quite a nice one, it's not you know-

BG: There's no way anyone would go in there, no one even knows it's there. No one ever goes down those stairs. I'm not even that keen about going down them myself. They're pretty damp.

KG: Yes there's two plant pots.

INTERVIEWER: Yes very good. And then if I kind of just ask you again, how do you feel about the neighbourhood and the relationship with your neighbours and things like that?

KG: We live in a lovely street. I think we're really lucky in that respect. I think we've kind of, we knew it was nice in that we'd spoken to neighbours first but then obviously people move on and Barbara who, she ended it moving into sort of a home or sheltered accommodation stuff so, but I think because we've got quite a nice street where people do talk to each other and look out for each other, and we've got quite a few houses where we've got each other's numbers, you know if ever there was anything untoward or anything we were worried about we could text. We once had some guy come and knock and ask about something and [C050] asked me to contact the neighbours and ask them if he had knocked on their doors or was it just us. And he was, he was just going door-to-door trying to sell something but you know there's that nice feeling where you don't feel you're on your own.

And then there was one night, about a year or so ago and we, I think it was a weekend and we were just about to go to bed and we'd heard our gate go and I thought who's coming in our gate at this time. And I looked out and it was banging but there's no one there so I thought is that someone trying the door you know, you start to then think, your anxiety goes a bit and you panic. The guy who lives opposite, he's got some CCTV so I think I messaged him the next day and I just said 'I don't suppose your camera caught anything?' Anyway it turned out it was a girl walking down the street on her own and he said some guys were walking in the opposite direction and he thinks she just pretended she lived here because maybe she didn't feel safe and she just saw... And she said she went in, shut the gate, let them pass and then she went back out and carried on walking and so she's used ours as a refuge. She must have thought I can't see where these guys are and she and she might have hidden away and I thought well that's in a way was quite nice that she saw our garden is a safe place. Anyway our street's quite nice, so much so that some neighbours who used to live opposite ended up, they got trapped in Romania during the lockdown and because they'd missed a months' rent and the landlord evicted them you know he probably shouldn't have done with the restrictions but he ended up changing it over, getting rid of all their stuff. Anyway when they came back they'd not got their house and they ended up living just a few streets further down and they said what a difference. And they hate that other street and they said it's you know, there's trouble, there's nuisance houses, there's people aren't friendly. You know on our street you walk down and everyone says 'morning' to each other and you know that sort of stuff and there is a real community. The kids all play out really nicely together on the whole so there's such a difference. Anyway as soon it became available later they've moved back in. The son's moved back in so the family are back on the street because you know, he kept saying to [another resident] who'd been his next-door neighbour you know 'I just miss your street so much, I really miss it. Let me know if that house ever becomes available and I'll come back to your street.' And I suppose you know that other street, well it isn't the same you know there are some problem houses and some of it's to do with the high proportion of rents and changeover of tenants quite quickly, things there are a lot of issues and that, but we were quite happy when Selective Licensing came in because you've never seen so much scaffolding go up, you've never seen so many dodgy-looking houses start to get a bit of a facelift, with filthy horrible bathrooms coming out and new things being put in and it's all things that should have happened anyway but the landlords who are coining in the money you know should have been investing into the properties that they own you know so that, I think will possibly make people maybe want

to stay a bit longer, you know in their rented home, and make it feel more a place where they'd want to live rather than just stay temporarily for six months you know.

INTERVIEWER: That's good. I mean, do you make use of any of the local sort of facilities and amenities? I know obviously it's difficult at the minute but you know, in ordinary times?

KG: Yes, so, we, well, when we first moved in, obviously we kind of we tried to get our heads around where things were and what we wanted to use and [C050] doesn't like the Morrison's compared to the Morrison's in town that we're used to and so certain things we think mmm, but the local shops, it's a good range, there's loads we like, and then we've been so lucky to discover you know kind of unusual places to eat and things like that, to the point where now you sort of, you almost want to have people around to say 'oh, do you fancy going to the Ethiopian?' and then there's Raja's on Roundhay Road. We took Karen there for a curry and you know to be able to kind of, it's the first time she'd been and she really liked it there and then we've got, we went to meet [some friends who live nearby], went to Yokohama on Roundhay Road and we've been to all these restaurants from around the world on our doorstep, walkable. And then it was during lockdown we'd, you know we were kind of getting a bit stuck, because we like to go to York and places that are a bit old and beautiful or the seaside and whatever and we were getting a bit of kind cabin fever and you know [C050] was going 'I've not left the postcode,' and you know and I said 'well why don't we go to Gledhow Valley woods?' and you know, being so close to somewhere that's so natural and beautiful you know it's a ten minute walk and we got there and there's the lake and it felt worlds away from you know the inner city area really but it's literally just down the road. So I sort of introduced you to that didn't I? And that's kind of our little oasis but literally it's so easy to get to and on the way back from that we discovered, is it Pho Hanoi, the Vietnamese place, and then we had a couple of takeaways from there. It's another amazing thing just on the doorstep you know. So lovely, culturally diverse. And then yes, I took you to Potternewton Park, you'd never been there. Because we always ended up going to town or going to the big Roundhay Park or, so we're kind of discovering closer things on our doorstep that are so nice, has been lovely, so yes we definitely, I think lockdown in a way has made us more, use those kinds of things. And then we did, so my parents, well my dad in particular, loves Anand's Sweets at the bottom and so I think he would find excuses to drop things off at our house, to sneak there without my mum knowing. And he did used to pop over with her as well but you know so sometimes, if it was the school holiday I'd see the car outside and he wouldn't come and knock and he'd

go. And I'd think cheek! But anyway it was through the lockdown we actually managed to arrange didn't we a sort of Father's Day delivery. They don't normally deliver to Moortown it seems, on the website it was all a bit confusing but anyway they made a special journey to go and deliver it to him so it was really lovely to have kind of you know nice lovely shops that close. But we don't make the most, because I think we're a bit spoilt for choice and I do like Anand's but because it's at the end of the street we never go there! But the post office has been brilliant as well I think-

BG: They've got some sort of free food-

KG: It's Diwali, it's been Diwali this week.

BG: They were giving away free food.

KG: Yes it's Diwali. But yes, so having the post office, so although they did put a for sale sign up, I think having a local post office has been great for, you know with people getting online deliveries a lot who can send stuff back. So yes, I think more than ever, I think before lockdown and things we would probably use town more. And if we were going to have a tea out for a treat or whatever we'd probably decide to go into town. But I think living in sort of Harehills and having those options and me meeting them or finding out through people who live here like Karen, people introducing me to bits, then me that's introducing it to [C050] and stuff, I think that's been nice over the years, it's sort of evolved.

INTERVIEWER: That's lovely. Fantastic. So is there anything else that I've missed that you would like to tell me about?

KG: Have you got anything? Because I've talked probably more than you have.

BG: It doesn't seem haunted.

KG: For an old house.

BG: I can't think. What is there good or bad that we can add?

KG: I don't know.

BG: I do think sometimes in the past, people can make mistakes that get in, they're a bit annoying you know like when people have had bad wallpaper.

KG: Oh yes, oh my god so-



BG: Or if someone's painted a room blue, but really dark blue like our kitchen.

KG: We keep finding blue patches every time we decorate, we find a blue patch. In the living room I decided to keep it because it annoyed me at first but then it's become something I'm quite fond of so somebody, and I want somebody in the future to discover this and have to, you know, but anyway, it's also probably holding the walls up, but we've got kind of stripy and floral wallpaper that's then been covered by woodchip.

INTERVIEWER: Nice!

KG: So there's a slight, the wall that's wood chippy and, I just thought we could spend hours chipping it and taking it off and I just thought actually no I quite like-

BG: It's weird because I think floral wallpaper feels a bit fifties, sixties. And then them vertical stripes are a bit seventies, you know like in.

KG: I thought why buck the trend! Residents here have just kind of covered over.

BG: It's clearly like they've managed to get the fifties, sixties kitschy thing with that horrible seventies fake wood line it, and doing it together in one wallpaper, and then also probably the same people that painted the kitchen blue and orange.

KG: No that's more nineties, that was *Changing Rooms*. I blame *Changing Rooms* for that.

BG: It's like dark blue and bad Mexican restaurant orange.

KG: But I did make a lovely discovery when we had our boiler replaced. I need to find that picture. I asked the plumber if I could before he put the new one up, could I take some pictures because there was the most gorgeous florally wallpaper behind. Anyway he put it on so it's still there behind the boiler for someone else to find in future. But yes it had a really nice print, so somebody, at some point had some taste, or they'd chosen quite nice so I don't know whether that was when it was a bedroom or, but yes that was quite nice to discover.

BG: I think there's one thing that you don't really see any more but we've probably got them because we're all of similar ages. Remember when we were kids and you'd go round someone's house and they'd have like a carpet in the bathroom? A real eighties thing. Who wants a bathroom carpet? It's just going to get so wet! You don't really see that anymore.

KG: Yes because it's disgusting.

BG: So I'm glad there's not one of them in here. And there's no avocado suite so that's good.

KG: I think the only thing for us that would want to change, like we love the house, we love our street, we're just, we just feel ever frustrated by you know poor decisions from the council and lack of kind of the overall, you know, plan. You know they try and do things in a bitty way and its sticking a plaster on or fighting a fire but they never kind of go right okay what would be genuinely meaningful? What would cause, and I think there's this ever-growing and I think getting worse kind of tension between the businesses with now having so many shops on Harehills Road and Harehills Lane and stuff and then the residents, because a lot of what we need and want is different to what the shops need and want. And [the council] sometimes seem to be siding more on the businesses' side than the resident side a lot which is really you know to the detriment of the residents' lives here. It's frustrating because you know we could find a happy medium. We could look for compromises more and we do feel a little bit more so than maybe the surrounding areas and places like you know, Chapeltown, Chapel Allerton, we feel that we get a bit left out on the kind of nicer bits and you know it's always just making it do rather than making it nice, and you know we did fight so hard, and a lot of money was spent on those street signs and the ones that have been done are beautiful, but those of us that fought the hardest, they didn't do our streets! So you know, they've left the Ashtons and all this side of Harehills Road, so you know you go down Karnac Road and you know all the ones in between and they're in such a state, and they've not done those. You know because they have a certain budget and they said were going, and they were very secretive on how, on which ones they were doing and they'd obviously chosen to start at Harehills Corner kind of you know the very tip and then go along there towards the Bayswaters and things and I think they might have done a couple of the Darfields. But I can't understand the wisdom of you know, where they did it or why. It was a bit strange. But then you know with obviously what's gone on now with the pandemic and you know I can't imagine them having a lot of money to invest in something like that which should have been a maintenance thing. It should never, they should never have got to the state they were in. It should have been a kind of every, you know every sort of four or five years you know you do a block of them and you do a rota and then you know and it's a bit like that bridge where they start at one end and work their way along. You keep up to it don't you? Stuff like that's frustrating because you know, other areas don't have these in quite so bad a state so that something that I think you know, and

as residents that's something we're trying to change, trying to be a voice for people and point these things out and things and you know. I know Karen's tried to do a lot for cycle, you know, things. Because whenever there's a cycleway they always seem to bypass Harehills. You know whichever route, and it's like okay, why not try and make things nicer to try and link stuff up you know through Harehills or have something work rather than always bypassing us so yes that's something I'd like more for this area as a whole. Because you know, yes, we're so close to the hospital, that has an impact and stuff and you know, even little things like the parking permits. There's so few streets with the parking permit restrictions so we're used as a free car park for you know, whereas when you go to anywhere near LGI or Hyde Park and stuff there's so many streets with parking restrictions it's like well why not here? You know so that residents have a bit of breathing space and a bit of, you know, well yes so that people will park more sensibly. You know like when I'm going to work and get through, or to the bus stop through the Bayswaters, it's literally people from the hospital panicking looking for the spots. And they're not looking for children crossing, they're not looking for you know people going about their day they're just trying to find a parking spot for free and then go to work and things and I know that some of the residents that live there say that they've had people be shirty with them when they've had to try and keep it free for a delivery. You know quite heavy, and they've had to go 'sorry can you not park here today?' They tut at them! And they say 'well I've got deliveries, it's once in five days you know I'm asking you not to park outside my house,' you know. So there's stuff like that I think you know, and it's not an easy fix and obviously more parking permits some people will be against, and they you know, but, and there's also loopholes because I know where we used to live the back streets aren't always covered so then your back streets become a car park so there's always issues but yes I think that's something this area has particularly suffered from lack of the same attention that other areas have had and it's never got bad enough, so other areas have had the attention because they got so bad. So it's never been bad enough to have to have the kind of 'oh we must spend money there,' and then it's not had the general stuff so you feel like what needs to happen you know... We need millionaire investors or something. But yes other than that, I think, but you lived here didn't you for a while?

INTERVIEWER: Yes five years yes. On Ashton Road.

KG: When was that?

INTERVIEWER: 2002 to the end, well the house sold just at the start of 2008, so a while ago now.

KG: You'll have seen some of that where you know other areas get investments and the Methleys Home Zone was early 2000s and if they'd have done a similar pilot or similar project here, just think what it would have looked like now you know. Ashton Road would have been a prime spot for it, or the roads that run parallel to Harehills Road sort of between Roundhay Road and Harehills Road, some of those, just doing a smaller version of that on those roads even if not all the side streets, could have had such an impact you know.

INTERVIEWER: So do you feel the main problem then really is the street really, the road and the parking?

KG: I think it's so, there's not the imagination from people to do the things that would kind of bring the streets themselves kind of into now. So the houses have evolved over time, but I think the streets haven't got any wider, you know, cars are more popular, parking is an issue everywhere but you know a lot of residents in Harehills don't have a car yet there's so much you know everything they talk about is about the car and it's not the residents' cars really. It's people visiting the area, travelling through the area you know or whatever, and so they talk about the car more than the people you know. It gets a bit frustrating and then obviously you know the huge hospital here and it just surprises me that they don't kind of genuinely consider the impact. They talk about it and they consult and everything but you know they don't seem to for some reason, look at how, the genuine impact on residents as much as they do in other areas it seems. And you know, the other thing we've found is so whenever they talk about community groups elsewhere and they compare it to residents groups here, they seem to forget that in Harehills the population hasn't got an older active population as much as other areas, so we don't have a lot of well retired people in the way that, people who are old in Harehills they tend to not be as well, and it's been proven statistically you know. So we can't do a lot of the things you know in the day if we're all at work or that you know a kind of retired person who, and you know the, we've found through meetings and stuff, a lot of people who come who are a general resident, they're not used to a formal meeting. Never been in one in their life, so when they're told to shush when they're trying to you know get their point across and they're getting upset about something and it's like 'oh no, no, this isn't the time for you to get cross, you get cross later

in the meeting,' and it throws them you know. And so the council and people who are more used to that kind of thing, they don't seem to understand sometimes, some are better than others, that's actually Harehills is different in that way sometimes. And so yes, I think there's a bit of, kind of, not kind of, we try and see the area for what it is and yes I think that was successful certainly with the streets, with the Methleys because it's the same stock of housing, it's the same width of road, it's similar you know, grid layouts of streets and everything, and it was a similar rat run you know. And you know, when my mum was growing up in Harehills, her friend was growing up there, and it was the same kind of population and everything and the only thing that changed was the Home Zone you know and that suddenly had such an impact and it stopped being such a rat run and it improved it to make it look more beautiful. And you know more, usable for the residents, and stopped a lot of the issues and you know I thought when there's such a success there, how come they didn't try and you know do it in some places in areas like Harehills which has the same stocks, same you know issues, yes. And that would, it's just that bit of investment and imagination we need really.

INTERVIEWER: Let's hope it comes one day.

KG: I know, I know. One thing I forgot to mention, was the other thing that drew us to the street especially was I remember seeing the mosaic street signs.

INTERVIEWER: Oh yes.

KG: And I thought, long before I knew Karen, or you, or who Karen was or anything, I remember seeing them and my mum commented and I said 'oh do you know, it goes to show that there's definitely some people in this area that really care.' And I just felt that and I always wondered who it was and you know, but you did get that feeling so little things like that you kind of you know. And then to meet the person, my hero Karen, and I just thought you know that was so lovely and that's kind of what we're trying to do now for future people is do bits that in the future when the flowers grow or when you know there's anything we do or we're hoping to get some murals and stuff in the area that future people think someone in this area cares.

INTERVIEWER: That's lovely. Fantastic, very good, so I guess that's everything is it?

KG: I think so.

BG: Yes.

INTERVIEWER: Yes, well thank you very much.

**Interview. Participants C017 Terry Wragg and F031, 8 January 2021.**

INTERVIEWER: Okay so first of all I'm going to start with a couple of general questions and I wondered if you could tell me how it was that you came to work in Harehills, in that house?

TW: That's your first question? Yes well, we were looking for somewhere to work. We were, right so we bought it as [the company], and we'd been working together for a few years. We started off working in Westminster Buildings in the middle of town and then after about four years there, we, the group divided and two of us kept the name and the others kept the premises. So we carried on working as [the original company] and we, but we, the next project that we made, we made working from home. And then, and then the third film that we made got into London Film Festival and so that was, that was, you know, a key moment for us. And it meant that from then on you know we had a sort of calling card. And so we got another project. And the next project was going to be better funded, we were going to be able to take on more people and we knew that we'd be, we'd have work for at least two years on it, and so we looked around for somewhere else to work and we didn't want to go back into the middle of town. We looked at a few places but even when they offered us rent-free spaces the rates would have been out of our reach. And so we thought yes we could just buy a little house in Harehills, you know somewhere cheap that's close to where, because we were all living in Chapeltown. And it was easy walking distance. And we got a grant for the house. I think [it] cost about £5000, maybe just over 5000 and we got a grant from something called the Housing Cinema Fund which is part of the British Film Institute who were funding our next project anyway. And they said 'oh it's never been taken quite so literally before but I don't see why we shouldn't be able to house this bit of the cinema' and so we got a grant from them, of £5000 or £5700 maybe it was and whatever it was and it reverted to them 20% a year if we didn't, if we weren't still using the house for the cinema and so after five years it became our house.

INTERVIEWER: Right, fantastic.

TW: So you know, it was, has been the saving of us really as an organisation.

INTERVIEWER: Was it specifically a back-to-back house that you were looking for in Harehills or was it any house?

TW: No just something cheap you know, cheap, clean-ish and that's all. That's all we wanted. It was nice that it was in the part of Harehills that we could easily walk to. It was nice that it was on the sunny side of the street, those sort of things but yes. We looked at a few other ones but this one was you know, perfectly suitable and a good price. We bought it off a lady who was a nurse. I think she was of Jamaican birth but anyway a Jamaican family, and she was a nurse and she lived in it on her own and you know, we, it was a friendly transaction and then much later on a few years down the line when there were more of us working there we needed more space. The house next door to us had been empty for years and years and years and we tracked down the person that owned it and got a grant from West Yorkshire, West Yorkshire County Council, whatever it was in those days and that was only £3000 because it was in such a bad state of repair so we got a grant from the county council and bought that one as well. And cleaned it up and knocked them through.

[We still get visits from the cousin of the nurse who sold us the house. He's in his 60's now but for the last 20+ years he's been calling round every few months or so for a long chat. He has a house in the Bexleys. It isn't his only house – his family home is in a posher area in North Leeds – but he keeps this one because it's handy for St James's - he has a health condition which means quite a lot of medical appointments.]

INTERVIEWER: Right, what year was then that you did that?

TW: Erm, sorry I should have looked all this up and had all the dates to hand. It was possibly about '85, 6-ish. I'm not sure exactly. No, a bit before that, I think it was more like '84-ish. Anyway, mid-eighties, say mid-eighties because we bought that one and so we had a double house until 2011. We sold, separated them again and sold the other one off.

INTERVIEWER: Okay, yes. Brilliant. And how many people did you have kind of working across the two houses at its peak?

TW: Well we had, for many years there was a core group of five of us but we often had other people coming in on a sort of freelance, short-term basis. We had people who wanted to come along and just do their own things with us because, because in the probably mid-eighties we installed a rostrum camera, which you know there aren't that many of, even

fewer of them now, but yes it was one of about two rostrum cameras available in Leeds at one point. People were still working on 16mm film for doing all kinds of independent filmmaking and even the ones that were using live action film wanted to use a rostrum camera for their titles and doing, filming stills. Often in the credits for a film you'll see, you'll see credits for rostrum camera. It's usually all the same guy who's in London, Ken Morse Images. But our one was for people in the North and so people would just come and use that or come and do all sorts of things and we would have, do education workshops here which we still do, occasionally, but we used to do them quite often and have people coming in. You know there was always stuff going on.

INTERVIEWER: So at the minute there's like a core group of four of you in the one house is there?

TW: Well at the moment we're actually a group of six but we're all working from home. And yes, there have been four of us most of the last, since 2018, there's mainly been a group of three or four of us mainly, probably, three or four of us.

INTERVIEWER: Brilliant, okay. So the next question I usually ask people if I haven't visited the house is you know if they can give me a walk-through and describe it. Now obviously I have been there so I kind of know what it's like but is there anything in particular you want to draw my attention to or any changes you might have made since I've been or anything like that that you want to tell me about before we carry on?

TW: I don't think we've made any changes since you've been particularly, no.

INTERVIEWER: Right, so next, I just wondered if you could kind of tell me about, I suppose there's perhaps no one typical work day for you, but maybe what work days might involve. Obviously you've just mentioned workshops but you know just how you use the space, what you do in there, that sort of thing.

TW: Well, like I say we've been here about 40 years now and it's changed a bit over that time. I mean for most of our history, a typical working week would have, there'd be five or so of us all working almost always part-time so we would try and all be there for Monday, Tuesday and Wednesday and then we'd sort of vary a bit according to people's needs, according to who's having a baby or had a sick relation or whatever. So sometimes, sometimes people would be full-time for a little while, sometimes people would be on half a day week for a little while but you know we tried to, we tried to do our best for the



workshop but also, you know, be kind to individuals. And so we often have a collective meeting on a Monday or Tuesday morning, almost every week.

INTERVIEWER: Which room would that be in?

TW: Typically that would be in one of the downstairs rooms so the downstairs rooms were both offices, I mean if you just want me to talk about [the current house] I can.

INTERVIEWER: Yes please.

TW: But a lot of the time we'd be in the office [next door] depending on what year it was you know. And then, if it was a pre-production meeting for instance we'd all go and look at some character designs in the attic which was like the studio space. And so one or two or three or whatever people would have a sort of workstation in the studio. One or two people would have workstations in the middle room depending on what they were doing so in the middle room [of the current house] there's the rostrum camera and there's also an editing machine. You wouldn't be using both at once because the rostrum camera you use for shooting and the room would be blacked out and you would just be illuminating the rostrum camera area. And then the, obviously the Steenbeck machine is just for editing on and you wouldn't be blacked out. You'd be looking at bits of films in the window to see what was on it, but obviously mainly on the machine.

INTERVIEWER: So what do you use for blacking out? Is it-

TW: We've got a blackout blind yes. I mean for a long time we just sort of stuck black paper over the window but when we could afford it and got a bit more grown up and everything we installed a proper blackout blind.

INTERVIEWER: Okay.

TW: Yes so, and the middle room, the middle room on the other house was somebody's workstation for doing whatever, artwork or whatever other things. [Also the bathroom in the other house was a darkroom and we used it for doing line-tests, i.e. trying out pieces of animation before colouring them in and doing a proper shoot.] And the attic, so the attic was knocked through so that for a long time we had a larger attic space than the typical back-to-back. There was still a room at the end but we had a sort of an extra bit that was added onto our knocked through attic. Yes. So yes we'd typically have a meeting which would take up most of Monday or Tuesday morning and then we'd go and do stuff. So while

there was a big group of us we all had, we all had, because we were working collectively, we all had an admin job, so somebody would be doing the books and finance, somebody would be doing the distribution, somebody would be doing education type stuff, somebody would be doing funding applications all those sort of things. Everybody had a cleaning job so you'd be responsible for you know, the bathroom, or the stairs, the kitchen, whatever until you got fed up of it and changed around. And everybody had a creative job so somebody would be typically for a lot of the time, somebody would be doing research and scripting, somebody would be doing character designs and then making characters, somebody would be doing backgrounds and one or two people would be doing animating, so all of those things you know didn't necessarily, you didn't necessarily do them for ever but you specialised in one particular project. When we first came here it wasn't so much like that, we were all still trying to skill share and everything. I mean we did carry on trying to skill share a bit but after a few years when we had to, when we started having to work project to project rather than having revenue funding, project to project needed much more, much stricter budgeting and you know allotting of so many weeks to each job and so we had to streamline a bit.

INTERVIEWER: And so when you're all at your various workstations, what do you have there you know does it kind of involve I suppose like a negotiation of space between the different people and equipment? How does it work?

TW: Yes well, some of the jobs you just did at a desk with pencil and paper, and some jobs you did at a desk with paint and paper or paint and cel or chinagraph pencil and cel, short for celluloid. It's how you do 2D animation, or used to in the olden days. A lot of people still do, well a few people still do. And yes, the only things that you needed special equipment for was as I say, the shooting and the editing.

INTERVIEWER: Right, okay.

TW: So you'd have to do those in the rostrum or editing room - which what we called the middle room. Then the distribution took up quite a lot of time at different periods of our history. It still takes a bit of our time. At first this was all great big film boxes like this that you'd have to heave up the road to the post office, and then it became video, sort of slightly smaller boxes, then it became DVDs you know thin things that will go in one jiffy bag if you only had one of them. And so we'd have places to store the VHSs and then the DVDs and the [previous] films, while we were making the [current] films. So yes there was quite a lot

of areas that are just used for storing things. The process of distribution also meant that we'd be doing lots of you know, we'd have to get materials printed so we'd have stacks of flyers advertising films, we still do. We'd have stacks of sort of bits of paper covers to go round so the DVDs or the VHSs or whatever, stacks of catalogue covers, stacks of booklets because a lot of our films because they're mainly about educational issues, a lot of them had a booklet to go with them, sort of extra resources for some things, extra information. So you know we've got stacks of booklets for each different film and all these things obviously have grown and grown and grown as time went on. And then by the time we moved out of number 47 you know there was quite a bit of stuff in number 47 which came into number 45 so number 45 is a little bit squished at the moment. But yes, our main stock in trade was really desks and chairs and paper and paints and things for most of our existence. So when we bought the house we painted it all white, that's basically the main thing we had to do and then we went to a place in Armley where you could get second hand office furniture. A lot of it was sort of wartime or interwar furniture so really nice solid wood and they all had this. We've still got a few of them but most of them, most of them we had to freecycle when we cut down.

F031: Hello Joanne.

INTERVIEWER: Hello. How are you?

F031: Nice to see you, hope I'm not interrupting.

INTERVIEWER: No, no it's fine, join in!

[Recap of what is being discussed]

TW: And you were one of the people who used to come in after working hours, I remember coming in after working hours a lot to... When we first got to number 45, as I say, we imported all these second-hand desks and things, typewriters obviously, but we didn't have our own camera then so we used to, we used to, when we shot some scenes, we got boxes made by Bradford Box Company that were the right size to hold a hundred or two cels because they were quite heavy and then we used to have to take them down to London to be shot because you know, to get a proper animation rostrum camera you used to have to go to Soho. But then after a certain point during the eighties when we got our own camera, first of all we kept it in the Yorkshire Arts facility at Hall Place in Leeds but then we brought it into the workshop. We got a surveyor in to check that it would be possible to put it in a

back-to-back and they said 'well it will work as long as you reinforce the floor and make a hole in the ceiling, it will be safe.' So that's what we did and that is how it remains which is possibly, possibly affected its selling price a little bit. Anyway so yes, I remember, I was telling Joanne, can you hear now [F031]? I was telling Joanne earlier, and she said how many people would be around, that as well as the team, five of us who inhabited the place for a very long time, there'd be other people coming in on sort of freelance basis which, one of which included you. And there'd be other people coming in also to use facilities which also included you at different times. Because I remember coming in after work, helping you with editing one of your films or two of your films after I'd put my child to bed.

F031: Well I had a job doing something else so I had to go out to work in the daytime as well in the nineties. So yes, weekends and evenings the building got used definitely.

INTERVIEWER: So is there like a particular time when you all arrive in the mornings?

TW: For a long time yes, we used to get there for 9.30 or nine or something at some point. So the key working day was sort of nine till, nine till four-ish or 9.30 till 4.30-ish but as long as you did your hours during the week, you know it was fairly flexible. I quite often worked ten till six or, all kinds of weird hours. I mean I've been there till beyond midnight on many occasions.

INTERVIEWER: Gosh. Very good so I mean, is there anything you want to tell me about when you do your training workshops? Because that's members of the public coming in is it? Where does that happen? Which room?

TW: That's always in the studio, in the attic, so we can get, we can sort of squeeze in five or six civilians.

F031: There wouldn't be the room in the other rooms. There wouldn't be enough space in the office downstairs or, well you wouldn't want six people in the rostrum room no way.

TW: No way. We let them go and have their lunch in the downstairs office.

INTERVIEWER: So you've got a kitchen haven't you, but it's not, I think I'm right, it's not like a fully equipped kitchen like you would have in a home is it?

TW: Not at the moment. For most of the time we've been there we've had a cooker and people have baked potatoes for their lunch and stuff.

F031: There's no cooker there now though right?

TW: No, just the microwave. That was you know, one of the, one of the last refurb that the collective oversaw. And the kitchen in the other house was completely pulled out and turned into a sort of photocopying den.

INTERVIEWER: Very good okay. And then you don't really use your basement at all is that right?

TW: Not if we can help it no. Did you ever go down there? It's unbelievable. Did you?

INTERVIEWER: I think I might have just gone down into the, yes a little bit but not kind of-

TW: I've got some photos of a couple of things that are down there. One is a heap of film cans that's about 3 feet high and they've all sort of rusting away so they're like shells of themselves and then there's an old vacuum cleaner that was there from before we arrived.

F031: Oh yuk! I remember what it looks like.

TW: That is a skeleton of a vacuum cleaner. It's an old upright one you know where the bag hangs below the handle and the bag is now just a few threads and you can still see the dust that's in there sort of you know, down the bottom of this bag made out of threads. Really weird. But yes, a lot of spiders live down there.

INTERVIEWER: So is it that you kind of, you don't use that just because of the kind of the environment down there?

TW: It's very damp yes. There's very often puddles in that cellar, in the small bit of it. We only have to go down there to read the meters.

INTERVIEWER: Okay, very good. Okay so I'm going to ask you a little bit more about kind of the spaces now so I mean I guess, and I guess this is going to be different for everybody who works there but if you want to start Terry, where do you spend the most time in the house, and why is it that space for you?

TW: Well it varies. When we first were there I would spend most of the time in the studio I think because I'd be doing loads of painting, bits of animating, bits of in-betweening, so yes the first few years I was definitely, I had a desk in the big attic room and yes, I think, I think when, whatever I was doing I'd probably be there but yes one of the things I do a lot of is researching so I'm sort of, I manage to get out of the building quite a bit and go and

interview people and stuff. But yes, the first few years definitely I spent with a paintbrush in my hand, paint pot in the other, painting you know, a hundred red jumpers or a million blue trousers or whatever it was. Or yes, doing bits of drawing and animating.

INTERVIEWER: So how did you decide that the attic was going to be the studio?

TW: Because, well there's room for a lot of desks so we could have you know three or four people working at once there and there's the light you know. It's much better light in there. But then, as we started specialising more and more I spent more of my time working on my own so, and doing you know, writing, researching, also I would do some stuff on a typewriter in the early days but where I did it I'm not sure, probably, probably in the office you know, at a spare desk in the office downstairs. And then, and then later it sort of, eventually we got computers and so where you were depended on where the computer was as well.

F031: I remember your first computer. You had a Mac. It was like before anybody else had one practically.

TW: We were pretty advanced with our use of computers yes. [And at first the computer was kept in the attic.]

F031: And you had the internet before anybody else had it because I remember coming early eighties, '83 or 4 to send an email to New Zealand which I couldn't do anywhere else in Leeds that I knew of at that point, you know they didn't have it at the library for instance so we were quite ahead.

TW: Absolutely yes.

INTERVIEWER: And then what about you then [F031], where do you spend most of your time?

F031: At the moment, at home. But are you talking about normally?

INTERVIEWER: Ordinarily yes.

F031: When it's not coronavirus. Well I would, if I was making a film or working on one I would be at the workshop a fair bit of the time.

TW: Which room she wants to know.

F031: I would, okay I would if I was doing art-work I would be in the attic and if I was animating I would be, or working or filming or doing animation on the camera I would be in the rostrum room.

INTERVIEWER: And do either of you have a favourite room in the house, favourite space?

F031: Yes the attic, definitely. It's brilliant up there.

TW: Yes, for lots of reasons the attic, but also I have a very soft spot for the Steenbeck. I really like the Steenbeck and you know I've very much enjoyed editing on the Steenbeck a lot of times.

INTERVIEWER: That's in the middle room?

TW: In the middle room. And yes, but in recent years I've spent most of my time in the downstairs office because I have to do all the admin. Like all the admin jobs that five of us used to split between us, I now have to do on my own. And all of the you know, yes.

INTERVIEWER: So how do you feel about that as a space to work?

TW: It's okay in some ways. It's very cold, it's very draughty. And you know the light isn't too bad if you're near the window but you have to be near the window.

F031: I feel sorry for Terry having to have that as her work room.

INTERVIEWER: So tell me about your wonderful attic space! What's it like? What is you like about that?

F031: The light. The window.

TW: And the fact you can see all of Leeds, you can see all the way over to the University, you can see the hospital, you can see, I can see the room where I gave birth, all of those things you can see from our attic. It's brilliant.

F031: And for watching seagulls when you're not feeling like working but you need some inspiration. It's really, you can't sit there on the window ledge like that. Because it's quite a high window so you've got to stand-up, lean on the window ledge and you watch the seagulls. Until you can do some drawing.

TW: And red kites. We used to get a lot of starlings, not so much now but still occasionally we get starlings. And once, did I tell you about the time when there was black snow? That

was through the downstairs window once in June. I looked out the window and it was like a blizzard but black and I couldn't work out what on earth was going on and then this little Vietnamese man came out of one of the houses just down the road with a big cardboard box and held it open like this and all of the blizzard whooshed into his big cardboard box and he put the lid on and ran back into this back-to-back across the road. He'd been keeping bees in a back-to-back in [the ■■■■■■■■]! That was amazing. You see people taking ferrets for a walk. Didn't we once see someone taking a snake for a walk on a lead? And you see people-

F031: We saw a man walking down the street with a snake that was round his neck.

TW: Oh was that what it was.

F031: But there was a man with a ferret on a lead.

INTERVIEWER: That's quite unusual!

TW: And sometimes you see people sort of walking up and down with accordions and singing and playing music and singing. Yes it's nice, or just singing.

INTERVIEWER: Yes it's nice, sounds good. So just going back quickly to what you said about it being cold, is that just that office room or is that the whole house?

TW: The office room particularly. As soon as you open, the door it lets loads of draught in and as soon as you open the door up the stairs all the heat goes whoosh up the stairs so you know whoever is in the office gets really paranoid about keeping the doors shut.

INTERVIEWER: And have you got, I can't remember do you have central heating?

TW: We have had, but it doesn't work at the moment. We can't afford to mend the boiler, since about 2012.

F031: We've no hot water.

TW: Haven't had hot water since 2013. Luckily the bath's full of videos anyway!

INTERVIEWER: What do you do to keep warm then? Do you have-

TW: We've got gas fires. Yes, we couldn't manage without the gas fires.



INTERVIEWER: Very good. So I suppose the next one, and I kind of asked it a little bit already, is just about how you negotiate the space when you're working between the different rooms?

TW: Actually, could I just ask your advice about... Have you got any advice about the door? Because we've been thinking we need to replace the door.

INTERVIEWER: The main door?

TW: The front door. It's a basic wooden door and it's cracked and split so you can actually see daylight through it. It's warped so we've got two Chubb locks but only ever one of them works at once, varying according to how much it's rained recently. And you know, I just think all right we got a Covid grant which has saved our bacon this year and we sort of think maybe we should get a door.

F031: We should definitely get a door! A door that's like burglar proof as well. This one Joanne, you could put your foot right through it.

TW: Yes but we've got a grille, we've got a metal grille so they're not going to do that.

[Interlude to discuss external door replacement options]

INTERVIEWER: So I suppose going back to the questions, and just thinking about how you kind of negotiate using the space I don't know, because -

TW: Three out of five. Best of three arm wrestling mainly! No we just, I don't know it's kind of difficult to, difficult to say you know, because it's all been going on so long, there's been different things all the time but yes, there used to be a lot of negotiating when there was five of us. But now, it's a lot easier.

F031: There's less people now.

TW: Because there's less people. I mean like you know-

F031: Well there's two desks in the attic so you can get two workstations, two different things going on in the attic. Like when we had the students, they worked on one desk and I worked on the other and the same when [two employees] worked here, they worked on one desk and I worked on the other. So they had to share a desk. That's a bit tight but-

TW: They're big desks. And when we have, when we have a training day there you know we get five or six different films being made at once. I mean you say those two desks but one of them is actually quite long and then there's a little table where we can set up a camera to shoot things on. Yes I think, did I send you a picture of one of the workshops going on with different people there?

INTERVIEWER: Yes.

TW: I've got you know little bits of, yes there's little bits of photographic evidence of about half a dozen people using the attic at once if you ever want it.

INTERVIEWER: Yes that's good, yes, thank you. I may do. So I suppose kind of moving onto technology and I know obviously we've talked about the kind of some of the kit you've got and you mentioned that you've kind of been at the forefront of computing technology so I mean how is that integrated throughout the house?

TW: Well we, we've never done computer-generated imagery but yes we've always been, we were pretty quick to take up using computers. And yes we used to, we were shooting on 16mm up until 2010 which was you know, after a lot of people had given up and then we thought okay were going to have to start shooting with a digital camera because a lot of the stages of production that we relied on were becoming obsolete. You know you couldn't get anyone to cut you a negative any more. They were all you know, all that sort of thing.

F031: Do you mean 2010 Terry?

TW: Yes, because we shot the first film that we actually shot, that we actually shot digitally was that, 'Everybody's Different Everybody's Equal.' I think, I think up to ' Out To The Family' we edited digitally and maybe we shot that digitally? I think that came in 2010. I think that was the first one. So yes. We did keep on shooting, shooting with a 16mm camera which is part of the rostrum but at that point we were talking to the labs because in those days there were still labs and you had a close relationship with them and they came and put a little bracket on the rostrum itself so that we could attach a digital camera to it and use that so we could still make it go up and down and do all the camera moves but instead of going into the 16mm camera it was going into the digital camera.

INTERVIEWER: Right, okay.

TW: Yes and so that was a very big change. And at that point, that's when we got in touch with the BFI, the National Film Archive and gave them all our negative. Yes the negative versions of the films.

INTERVIEWER: Brilliant. Okay so I mean obviously the use of the workshop has completely changed hasn't it since the pandemic started. How often would you say you're kind of going in there now? Are you going in there at all?

TW: Well, we've been in odd bits and bobs, sort of between the two of us we've probably gone in once a week at different times. At the moment less than that. Since it's been, you know, really cold weather. Have I been in during December? I think I've been in once or twice in December. But I haven't been for several weeks.

F031: I went in once in December, well more than once to do mail and stuff but I did use the rostrum room. I did some animation at the beginning of December which you have to go there because that's where the rostrum camera is, the animation setup. And Terry said I could set it up here in my house but it's a lot easier when you can just walk in the room and it's there ready for you, you know.

INTERVIEWER: Yes that's good. So the next one I'm just going to ask you about, obviously this would be about ordinary times, not Covid times, but when you have visitors, so do you have clients come to the workshop?

TW: We don't have clients as such, we have partners and collaborators and things and yes. We used to have people that we were researching films with and sometimes they would come and talk to us at work. Nowadays we quite often have people who are researching us, come and visit us. You know apart from your project, there's a steady trickle, in fact sometimes it feels like a bloody waterfall of people who are doing MA dissertations, BA dissertations, PhD dissertations, writing books, you know doing post-doc research, all about women filmmakers of the seventies and eighties or things like that. Come and sort of ask us a load of different sorts of questions.

INTERVIEWER: So do they go through, kind of do they have access to the entire building or do you tend to keep them in a particular room and talk to them there?

TW: We show them around, depending, as long as they look as if they'll behave. We show them around, and increasingly they go into the editing room and go 'aah' because nobody's

seen anything like it. Nobody who was born after sort of 1990 which increasingly researchers are, has ever seen anything like that before so that's fun. We take them round and so often, during the period when we were making 'They call us maids' we were working quite a lot with people from another arts organisation in Leeds called Pavilion and this group of domestic workers who were mainly from the Philippines and some other places, so some of them would come up from London, some of them had come from different areas around Leeds and West Yorkshire and we'd have, we had quite a few quite big meetings there which would, we'd always have in the attic because we could make it into a sort of big table in the middle so that everybody could sit round and we could sort of go through, you know ask them questions about what things looked like and what things have been like for them because we were telling their story in animation, and we could show them what we'd done you know, what we'd written or drawn or painted or animated or thought might be a good idea for the film, and you know, get everybody's responses. And yes it was sort of, you know we had a bit of party atmosphere occasionally with these because you know these were all domestic workers, they didn't have much time off and for them to see each other was kind of like the nearest they got to being you know, being with their families, people from their own countries so they like to sort of have a nice social time. They would bring cakes and we would bring stuff and you know everybody would sit round for a while, on a Sunday usually it was, wasn't it?

F031: Yes in the afternoon. A picnic-cum-meeting. It was good fun.

TW: It was. It was nice. We used to you know do a big tidy up and clean it up and put flowers and things to make it look a bit less drab and yes it was, we have good memories of those times.

INTERVIEWER: That's lovely, and then you know like when you do your public courses, do you kind of sort of escort people through the building and stay with them or do they kind of-

TW: Oh yes. No, no, no, we always stay with people because you know we don't know who they are from Adam some of them. A lot of them, and often we don't even open the door to the editing room, depending what the people are like. Sometimes we show them in there but there've been quite a lot of courses where we haven't even opened that door. I mean we keep that door shut anyway to try and keep the dust down because of the equipment but yes, occasionally we let them in there but not very often. And only for a quick peep. So

we film, when the civilians are there we do everything in the attic and we film on sort of different kind of, different kind of process we film straight onto laptop computers and use various different kinds of cameras. We don't use the rostrum for that. The rostrum is a really big complex animal. You need to know what you're doing with it. I mean I used to use it, I used to use it in the nineties and a bit after the year 2000 but I haven't used it for 20 years pretty much at all. I wouldn't want to touch it any more, without doing a lot of revision you know. We all had a training course when we first bought it. We got this, one of only two rostrum, women rostrum camera operators in the country. A woman called Begonia Tamarit came up and gave us a sort of training course in how to use it.

INTERVIEWER: Fantastic, that's good. So the next one I'm going to ask you about is about time you spend outside. So I know obviously you've only got a very small kind of buffer little area haven't you between the house and the wall but did you want to tell me anything about that and what you do with it and whether you sit out?

TW: We do different things with it don't we? What do you do there [F031]?

[\*Indicates smoking\*]

INTERVIEWER: Smoking, okay.

F031: Smoking, talking to the neighbours, have sandwiches, have my lunch out there in the summer, sit on the steps. Those are the three main activities I do.

INTERVIEWER: Yes, very good.

TW: I do the second and third of those, but my, I suppose what I mainly do out there is as I say, I'm re-wilding it.

F031: Terry does the gardening here.

TW: I do a lot of gardening.

INTERVIEWER: So do you want to tell me about that?

TW: Pick the rubbish up, you know that's the main thing.

F031: You see people just use it as a bin when they walk up and down the road. They use all the houses like that.

TW: It's not that bad at the moment. But yes, there's quite often something to pick up but, and you know, when we're not there the children play in it which is fine.

INTERVIEWER: This is your actual, the yard at the side, not-?

TW: No I'm talking about the little yard in front of the house.

INTERVIEWER: Okay.

TW: The little tiny yard in front of the house.

F031: The bin yard you're talking about? That's locked up.

TW: Are you talking about the bin yard?

INTERVIEWER: No originally I was asking you about the one at the front but then I wasn't sure then if you are talking about the bin yard.

TW: No we're just talking about the one at the front at the moment. The one at the front, yes, people come and sit in it when we're not there because it's on the sunny side.

INTERVIEWER: And how do you feel about the fact that people do that? Come and sit on your steps?

TW: I think it's good you know. Prefer them not to leave rubbish, prefer them not to uproot plants. But on the whole they just use it to play in. Some of the children recently because it's got more and more vegetation in it over the last few years, some of the children have actually said to me 'oh there's a lot of flowers in there.' One or two of the little boys have said 'if you ever want any help with your garden let me know,' you know so it does obviously, and I remember you know as a child, things like that, it made it big difference to me if there's a place with a lot of yellow flowers in it I would notice as a child. And a lot of the children do notice things like that.

INTERVIEWER: That's lovely. That's really nice.

TW: The kids in the street are so nice. It's a really, it's a really very nice community of children there. They're so polite, they always say hello to you and you know they're nice with each other. You very rarely see any trouble or bullying or fighting going on. Kids from all corners of the world meet there and get on somehow which is lovely. You know they've only got the street to play in. The houses are too little to have kids playing. And yes. We do



TW: Yes at the workshop, I'm always a bit nervous about having computers in the window. I used to be, I used to be very nervous about things like that. But another thing that makes a lot of, makes a lot of difference in the ■■■■■■■■■■ obviously is which side, if you're on the sunny side or if you're on the other side. And when you were in Bayswater Mount you were on the non-sunny side weren't you?

F031: I was on the North side. We never got a drop of, only got sun at 7:30 in the morning for one month of the year. You had to go out to get sunlight you know. You couldn't stay in.

INTERVIEWER: So I mean, with your computers then, have you kind of arranged your room so that they're not in the window?

TW: Well the computers broke in about 2013 so since then I've had a laptop and I take it home with me every night. But yes, we do, you know we do have stuff there which is valuable to us but most of what there wouldn't be valuable to anybody else in [the street] so we don't really feel that nervous about being burgled anymore. We used to have a burglar alarm for years but that broke ages ago and there's no point having another one because you know we've got a big metal grille on the door which feels like as much as security as we need but when we sold off the house next door and it was let out, then it yes, I do get, I did get nervous for a while because the first people that moved in there were basically were junkies and once, after a few weeks once, I came back on a Monday morning and all the windows had been broken. And I said to them 'what's happened?' you know. 'Have you been burgled? And he said 'Mmm no, a lot of people came round with baseball bats and broke them in the middle of the night.' And I said 'why would anybody do that?' I said and I don't know he said. 'Did you know who these people were?' 'Well I knew them a bit,' he said. And I thought oh my Lord, you know. It did start to make me feel you know if the house next door is torched, then what will happen to the workshop?

F031: I forgot about that. That was after we sold it wasn't it?

TW: That was the first time they let it out. And you know there, there have been other issues at different times since then with, but yes, for a long time we had these Romanian neighbours who were fine, as neighbours. We were on very friendly terms with them but then they did a moonlight flit at one point and it did become apparent after they'd been there for a couple of years that they'd sort of made a few extraneous holes in the exterior



wall of the building. They'd removed the plaster from, you know we left, we spent days and weeks making the house immaculate to sell it and one tenant after another has completely trashed it and the Romanians, you know first of all it started off with a man and woman and child, but after a while there seemed to be a lot more of them, and anyway I don't know who they all were but you know we were all on very friendly terms with them. We liked them and they used the house very differently you know. They had a barbecue in their yard. They installed the barbecue pretty quick and they used to have parties and you know you'd often find quite a few beer bottles in the yard on a Monday morning and you know, it was, but you know and their little boy had his birthday, do you remember we made a banner 'Happy birthday [name]' and put it on the fence and they brought us round some birthday cake and all that kind of thing and we used to, we used to chat to them a bit. But when I had to go round and knock on their door once or twice I could see, this was when they'd been there a few years, I could just see that all the plaster had gone off the walls.

F031: Yes they trashed the inside of the house.

TW: Yes, I don't know why they'd do that but, and there was a lot of DIY going on all the time but odd sorts of DIY like they plumbed the washing machine by just making a hole in the wall and sticking the pipe out. Things like that. As if, you know, they'd just grown up in a very different environment.

F031: Yes well they probably did, they probably might not have lived in a house like that when they were in Romania. They might have lived in caravans or huts.

TW: [The little boy was called [name], which I've heard is a 'gypsy' name. They didn't speak English much but they spoke Spanish and Romanian - and once or twice my son's girlfriend, who's originally from Romania, came and helped me communicate with them.]

INTERVIEWER: So just kind of, I will carry on this discussion but just to kind of finish about the outdoor space, because you've got a yard at the side of your house as well haven't you?

TW: This is a big issue, because, have I talked to you about this before?

INTERVIEWER: Yes.

TW: So when first moved into that house, the two houses on either side of the bin yard shared the bin yard. We were given to understand this. This was how it all worked. The bin yards were the property of, the two houses on either side of the bin yard had access to the

bin yard and responsibility for it and we all got together at one point when security became an issue and people dumping stuff in the yard became an issue. We all clubbed together and put a gate on it and shared, we all had a key so all four houses had a key to that gate. But you know, everybody else was sort of coming and going obviously a lot quicker than us. The other houses, probably all rented, and when, when all my colleagues left and we sold off the house, the plan was that to sell both of them off and split it five ways because that would be everybody's pension and when I worked out that if I put my life savings together with my share of the two houses I could just afford to buy one back, I decided to do that. It became my property, [it] is now my property personally and so you know, the workshop's in it rent free. And after a couple of years I got this letter saying 'Your bin yard is full of rubbish. You are responsible for clearing it.' And I wrote to the council and said you know, 'what's all this about?' And they said 'no,' and I said 'surely it's everybody's responsibility' and they said 'no, it's yours, that's your yard, that's your property.' And I couldn't believe it, but when I bought the house, because and I think it was because they changed the nature of the Land Registry at that point, they digitised the Land Registry because - then you know the council had helped get it cleared without me having to pay for it but they said you mustn't let it happen again. What am I supposed to do you know? People throw mattresses over the wall if you lock the gate. So at one point I went round the back street to find out if I could see any sign of how people had been tipping things over from that side of the wall. And I was looking into the bin yard which backs onto our bin yard and a man from up the road shouted to me 'hello, can I help you?' and he was at number 50, several doors away from the bin yard, not even within two doors of it, about four doors up. And he was an Egyptian man, and the same thing had happened to him because he had bought number 50 and he had been landed with the bin yard as well. Even though it's not contiguous to his wall. So that's when I worked out that's what they were doing. As soon as anybody buys a house that's anywhere near one of those bin yards, they put it onto their property. Just to dump it, just because the council won't take responsibility for it I guess.

INTERVIEWER: So you're not happy that it's yours?

TW: No. What the hell do I want with a bin yard? You know, if it was something I could do anything with, to kind of you know protect it a bit from crime, but there's nothing I can do. It's locked up, you know the fact that there's a wall there means it's basically being used, they've all been used for people to do drug deals and shoot up and, you know, dump stuff.

And that was the thing with the Romanians. When I had the problem with the bin yard first, the Romanians who you know earned their living basically as rag and bone people, said 'okay we could use the bin yard' and you know we had a big confab with a load of people in the neighbourhood. There was a guy, there was a Sudanese guy up the road who was like selling things second-hand, especially bicycles, there was the rag and bone people next door, you know, with their scrap metal business and there was me with the bin yard. And the problem. And we all got together and worked out a plan that the Romanians would clear it out, tidy it up, put a lock on the door because it had been cut off. And they would all like share it as a space and for a while it was a beautiful sort of warehouse, you know all bikes neatly stacked on one wall, fridges neatly stacked on the other wall, other bits of scrap metal pending this and that you know. And that worked really well for a time but then it just got more and more, went more and more chaotic until it was like up to here with rubbish again after a few years. And then I got another letter from the council saying you know 'you've got to empty the bin yard.' And you know I couldn't lift any of this stuff.

INTERVIEWER: How do the council know what it's like inside? Is it because they do inspections?

TW: Because some people complain. You know occasionally somebody walks past and says this is a mess, I don't know who these people are. And they write to the council and say there's a mess in [the street] and of course there's a mess in [the street] you know. And you know, I mean, there is an issue because it's full of people who come from all over the world but haven't had access to proper refuse collections, don't know how it works, don't speak English, don't know how to, you know, what the issues are about recycling and everything like that. There's been, there's no consistent education programme. There's the occasional leaflet, you know once every couple of years they put a leaflet through saying you must put in plastics one, two and four, you know, this kind of thing.

F031: We don't even have a green bin in the ■■■■■■■■ Terry.

TW: We don't now, but for ages we did have, we did have a green bin, but it was never, it wasn't used properly. People just used to just put all kinds of rubbish in so they stopped attempting to do any green bin collections there.

F031: I don't think I had one when I lived there.

TW: No. But for a while there was. And then there was a meeting a few years ago as well. The council called a meeting. You know, to all the residents, put a leaflet through everybody's door. If you are interested in discussing the future of the bin yards you know, contact us through this number or whatever. And I contacted them and went to a meeting. One other lady from down the bottom of [our street] went to the meeting as well. And there was a few council people, nobody else came to the meeting from the ■■■■■■■■■■. I think it was just, Karen, I think Karen from up the road went. Where is it, does Karen live in the ■■■■■■■■■■?

F031: Yes, she lives in the ■■■■■. Same thing, back-to-back, though, isn't it? They're a bit bigger than yours.

INTERVIEWER: Yes, it's a bit wider, hers.

TW: But yes, it was basically a few white people, a couple of white people from two different streets. Because you know it hadn't really been, not much of an outreach effort had been made if you really think about it. It wasn't surprising.

INTERVIEWER: So what happened after that?

TW: Nothing. You know, I think a conservation trust whatever they're called, the BCTV, are they called?

INTERVIEWER: BTCV.

TW: Conservation trust volunteers had done a bit of a report you know they got a bit of, they got a bit of cash to do a report. Nothing happened. What really needs to happen is for the walls to be brought down, obviously, and for it to be made into play areas for the children. That's what's really needed. Somewhere to hang your washing, somewhere for the children to play. And nowhere where people can hide and you know, do nefarious deals.

F031: They have got that in the back-to-backs near, off Roseville Road, because Julie's daughter lived there for a while. And it was when she had two little toddlers as well and it really was much better than the ■■■■■■■■■■. It was completely different. Same back-to-back terraces but because they refurbished the streets and the bin bays and planted trees it just made it so...

TW: Exactly. And in the Autumns as well where Sonia lives, you know bottom of Hyde Park Road, they've done that to quite a few of those bin yards as well. But they, it just needs a bit more of an investment and thinking through and nobody's done that. But it's obvious what needs doing. And it's also obvious that the more that they, the more that they dump it on anybody that buys a house, the further away you are from that happening.

INTERVIEWER: Yes. Rather than taking it into their own ownership, they're forcing it on to somebody else.

TW: I mean this Egyptian guy round the next street he said yes he'd be happy if he could actually you know put a roof on it and use it for his work or something. He'd be happy to use it but as things were, he didn't seem to be able to do that. He didn't have any rights from being, from having it dumped on him. He just had responsibilities and the same thing happened to me.

INTERVIEWER: Yes, gosh. So the next set of questions, they're kind of about feelings for your home and neighbourhood so I know we've kind of got into quite a lot of it but I just wondered first of all, just thinking about the house, can you think of up to five ways that it meets your needs?

TW: I'll let you answer this one [F031], to start with, because my voice is going.

F031: Well it definitely meets my needs in terms of studio space, speaking as an artist and an animator. The house is brilliant for that. Even though I live in a back-to-back, the workshop somehow, the attic is completely different. I've got an attic but I don't use it because I hate it up there. I can't see out. There is a window but it's so high out I can't see out and I just feel that it's a wasted space. I really should move house because I'm paying for a room that I don't use. But the workshop, how does it meet my needs? It meets my needs to film my work, create my work. It fills my needs in that it is somewhere to go that's work because when you're self-employed and if you live alone as well that's quite, it can be a lonely existence so for me the workshop is, it's a point of contact of people, not just work. And the other thing is as well because I started going there for animation reasons in 1984, which is 37 years ago, well I'm 57 so that's like my whole adult life, since I was 20 that I've been going there. 25, 26 and, no earlier than that and so to me because I've actually had to move house a few times in the last 35-

TW: There were 20 times!

F031: Yes okay, 20 times, whatever 10. You know what I mean, but the workshop is a total point of consistency. Even more than where I lived when I was growing up, that house, I've been going to that house for all these years so to me it's very important but I don't know what need that fulfils in me but I think that's an important thing. Consistency.

INTERVIEWER: That's interesting, that's good.

F031: So yes, work, animation, studio space, socialising. I can't think of five things.

INTERVIEWER: That's okay. That's enough, that's good. What about you Terry?

TW: Well a lot of the same things really you know. It's, I've had the workshop as a working base longer than I've had my house as a working base, same, longer than I've had my house. And yes, it's just an incredible, it's been an incredible help for my work, just to have a stable base. Somehow you know to have a place outside my house that is, that represents my work and where you know, because we've been there so long now as well, you know we still get mail from different countries of the world, you know it goes to [the workshop]. The Hiroshima Film Festival still writes to us there which showed 'Pretend you'll survive' in 1981 or 2 and you know, all of those kind of, all of those kind of things, it's just so good to have an address that has stayed the same all that time. For loads of reasons. And yes, to be able to, to be able to have a space that you can share with other people and, it's great to have, and it's great to have a place that feels, feels down-to-earth as well. When you know, when the film workshop movement was organising itself in the eighties, and started getting funding for a while through the British Film Institute and Channel 4 and we used to have meetings in London and talk about, you know, what kind of royalties we could manage to get out of these channels for showing our films and stuff like that, and what kind of working models we wanted to set up and we'd go for, and we'd go and have meetings in offices at Channel 4 and they'd pour you coffee out of cafetieres in gold-rimmed coffee cups and you'd be chatting to the sort of finance directors of broadcast channels and stuff and then the next day you'd go home, you'd go back to work in [the ■■■■■■■■■■] and it was such a corrective you know. It really sort of said, don't go, don't go dreaming about all that stuff you know what I mean. Not so much don't go dreaming but just a reminder of what actual people's lives are like you know. And you can, you can see how if you didn't have that you know if you sort of ended up going and living in, going and living in, I don't know, some up and coming area in London and spending all your time having coffee in gold-rimmed cups, you know, you'd sort of, you'd get separated from what ordinary people's lives are like.

And actually I really appreciated [our street] for what it shows you about, what you know, what our society is really like.

INTERVIEWER: That's really interesting.

TW: And yes you know and the fact that, the environment, the social environment has changed so much, so often, it's constantly, it's constantly in flux you know from, from those first days when it was solid Leeds Leeds Leeds all the way up the road. And now you walk up the road and you hear you know two dozen different languages. You can get your hair cut in 60 different flavours at the top of the road you know it's all, it's all changed so much and you see people adjusting, failing to adjust for a bit and then adjusting. And then another thing comes up and they adjust to that again. Yes it's educational. That's one thing that it fulfils. You know it's, it's educational and yes, you know, it's a resource for all of us. So we can use the workshop as a basis to you know, make work, to sell work, to distribute work. We can be sometimes, hire out the studio space to people who need a studio for a bit and that's the sort of, that's been trickle of income at different times. You know all sorts of different things. We still, we get people occasionally, we still get people, artists, filmmakers who want to hire out the rostrum or the Steenbeck or you know [F031] on the rostrum or me on the Steenbeck, or whatever it is for a weekend or whatever. That's a little tiny trickle of income. But it's also, it's also a connection you know with other, it helps us connect with other filmmakers and artists. And that's been very important as well as all the people you know that we make films with and about. It's a connection with them as well. So yes, loads of different stuff.

INTERVIEWER: So can you now think of up to five ways, you know, five things you would most like to change?

TW: The door.

F031: The door? Did you just say the door? Yes I was thinking that as well, the door. You'll have to change the door.

TW: We've had quite a few rats as well. Could do without the rats.

INTERVIEWER: Is that specifically in your house or in the street?

TW: Not specifically in our house although there was a time when we had something in the house but we didn't see it, but we managed to get rid of it whatever it was. We thought it

was a mouse, it might have been a mouse, I hope it was a mouse. But yes we have seen, we have seen rats running up and down the street. Occasionally see dead rats and we've seen rats in the yard which is a bit horrible, yes that's been very off-putting. So yes, it would be nice to sort of, you could do something with it if you had, if you had money you know. You could obviously do the bin yard thing and you could improve, you could make it, you could improve the door and the insulation and the boiler and all those things.

F031: I'd stop people from dumping rubbish. Because we live by the bin bay, because there's a space, people seem to think it's okay to come in the night and you go and then the next thing there is a dirty old settee there or a mattress or you know a broken fridge or something and that is just so regular. And I really hate that because it just, it just makes you feel like a rubbish dump. Makes the street look and feel like a rubbish dump when it isn't, when you know, I mean it's not so bad because we only work there but you know when I lived in the next street but one it was the same thing. You'd wake up and see a load of crap two doors down and it is depressing I think. Very depressing, and I would change that but I don't know how you can. Because people dump shit all over, it's human nature, it's what they are, they're just shitty dumpsters.

TW: I think that's rather a sweeping statement. I would, I think you know, if you look at the causes of why people do that and see people haven't got a car to take things to the dump, it costs money, there isn't a dump at the top of the road anymore, is there?

INTERVIEWER: It's where they built the school.

TW: They took away the dump at the top of the road. We could just about carry it if there were three or four of you, you could carry a sofa up to the top of the road but now you have to, you know the nearest one's a drive away. If you ask the council to take something you have to wait several weeks.

F031: Yes it takes six weeks, waiting list.

TW: You need money to move rubbish basically and people there haven't got money. Apart from the educational issues and you know, the fact that, you know if you grew up where the normal way of disposing of rubbish was to you know, put it in a field and set fire to it, then you know, how do you adjust? It's a very different way of life. And people are adjusting, that is the sort of, it's used as an area for people to adjust in basically. People who are asylum seekers, or refugees get put in [the ■■■■■■■■■■] by the council. You know,



we made good friends [with a couple] across the road because we were making a film that required a North African character and I was thinking where am I going to get a North African character?! Looked out of the window, there was a woman, clearly from North Africa, you could tell by her forehead you know. And so when she was on her own, and of course because it's all so open you could see that she had the door open, she was mopping the floor, she was on her own. Her husband wasn't there and I just went across and said 'excuse me, are you from Africa?' And she said 'yes, Eritrea.' Yes! That's just what we need you know. And so I explained the issue to her. You know I really need someone to say just a few words you know in your voice, would you, we can't pay you? 'Yes, yes, yes.' She knew exactly what it was about. Because it had happened to her best friend, the story had happened to her best friend. But you know she was a refugee from Eritrea she had done that thing. Gone through Syria, come on a little boat across the Mediterranean, that was her and her husband. And so, you know we employed her to do this, she wouldn't take any money, and you know, they're still our friends. And that was, I can't remember how I got onto this but she's told me a bit about her life.

F031: The rubbish.

TW: We started talking about the rubbish. And you know, [the Eritrean couple] keep their house spotless. But they come from a hugely different background, you know. They each, they each were one of like a dozen children, she doesn't know what day she was born because it wasn't, you know they didn't have to register births when she was born. She is 40, and you know some of her younger brothers and sisters know what their birthday is but she and her older brothers and sisters don't know what their birthday is. You know it's, and she's talked to us about life back home, and you know it's such a completely different life and that's what people, and you know, that's what a lot of the people in [the ■■■■■■■■■■] are coming from. Completely different worlds. And they're all sort of trying to work out, what do I do with this? And she would come across the road sometimes and say, you know 'the fridge is broken, I don't know what to do.' Because you know, they never had a fridge before. It's a different thing. And if you haven't got someone who sort of speaks English that you can go and knock on the door of, you just put it out in the street and wait till you get another one or something, you know what I mean it's, that's right we're talking about how, what the causes are of people dumping rubbish. Sorry, I'll get off...

INTERVIEWER: That's okay, so I know we've kind of covered most of what I'm going to ask you next but I mean it's really about how you feel about the house. So I know you've talked about kind of, sort of little bit about security, safety, I don't know if there any more you wanted to say about that? Or about how happy or comfortable you are? Or whether you want to talk about it in investment terms?

TW: In terms of security and safety, I feel all right there. But sometimes well when [an employee] used to come and work with us, who's 30 years, 20 or 30 years younger than me, and in 2013, 14-ish she used to come and volunteer at the workshop when she was between jobs. And she used to get very nervous when she was walking up the road on her own. She used to say that she was you know, men would accost her and stuff like that but she was quite a nervous person anyway. And I know that it's a different situation for young women from what it is for me. You know, I don't feel bothered walking up the road. At the moment there are, you do, you do get a lot of street life in the ■■■■■■■■■■, you know you get gatherings of children and then of young men and if you're a young woman I think it would be intimidating to walk through that. I'd look up the road and make a decision to go up the next street sometimes if I was young. But as I'm old, I don't mind. And you know, I've had more people being helpful to me you know since I've had white hair and a walking stick, people are more likely to say 'Oh you all right sweetheart? Do you want me to carry that for you?' You know I get a bit more of that.

INTERVIEWER: And what's your experience of it [F031]?

F031: It definitely gets better as you get older. That's my experience as well. I would agree with that but I suppose because I've lived there and I've been going there for such a long time, like the sort of characters when I go up to the top to the shop, there's some characters that I know and they say hello to me. I feel at home there, even though there's a lot of people there I don't know, I feel more at home in Harehills than I do here. But I've only been here three years you know, but like I said I've been going to Harehills since I was 20, so you know the shopkeepers have changed. But there's one or two that have been there a long time.

TW: Yes there used to be Bobby's at the bottom. Bobby's were there even longer than us and we'd seen them grow up, you know we'd seen old 'Mr Bobby' sort of, and his sons had taken over the shop, the Indian takeaway shop, and you know they were like family friends and they would sometimes say 'oh we saw one of your films on the telly the other day,'

you know, things like that and so they, they knew about us and we knew about them and every time we had visitors we would go and get samosas from Bobby's. If it was a really big important meeting we'd get a whole load of curries from Bobby's. And then they stopped, they closed down a couple of years ago sadly. They couldn't get you know, their younger generation didn't want to keep the shop going. So they closed. And then there was the corner shop in the middle. I can't even remember their name but I remember when their father died.

F031: Danny was one of the guys. The Sikhs-

TW: Danny was one of the sons yes that was right. But I can't remember what the shop in the middle was called now. We just used to call it the corner shop I suppose. But when their father died they had a huge funeral you know with the horses with black plumes and everything sort of going slowly down the street. I remember it going in front of the house. And, was it Danny that wrote the life of his father? And he sort of came, he sort of asked our advice about getting published and things like this and you know these are all people that we yes, they were just like family friends, and the top shop, what we used to call, we used to call it the philosopher's shop because that was, it was a Pakistani man who used to run that. And he would always when you went in, if there wasn't any other customers he would say 'so what do you think about voting,' you know. 'Are you going to vote? What do you think? Is this a democracy?' You know he'd sort of engage you in this deep conversation. Sort of like an East Leeds Plato and so he used to, so you and me used to call him the philosopher.

F031: That was my nickname for him because he lived at the top, that was my local shop.

TW: But it was a brilliant shop and his sons now still run it and you know. And their father died suddenly one day and I remember you know it was a very, very sad time and then you know, the two sons that run it got married and we talk to them, we know them and it's a sort of, and then Anand's across the road, that was a lovely family. They were like our friends as well but then suddenly they moved back to India and let another, let another family run it. I don't know how that's going now because we've not even been there. And the people in the post office. For ages they were lovely people who ran the post office. Really nice young people. They had a little child and then they sold it to somebody else who passed it on to somebody else but you know even the new post office people are still kind of friendly to us.

INTERVIEWER: Very nice. So are there any other kind of feelings you have about the house itself? I mean like the investment thing, is that an issue for you or is it more about the kind of fact that you've got somewhere to be and it's a long-term relationship and the social aspects?

TW: It's more of you know, I wouldn't have, I wouldn't particularly have chosen it as an investment I must say. I don't think it's, I think what I did was financially, was bonkers because you know, as I say we had the two houses. We all invested loads of time making the other house really nice and selling it off and because I'd, by this time I'd said all right I'm going to keep the other house going and everybody said 'okay if you're sure, that's fine, good luck!' We didn't know how to cost it differently than, I just said 'well whatever we sell that one for I'll buy this one for.' But of course this one you know hasn't had anybody working to repair every little inch of it. It's got its, it's full of completely obsolete equipment. It's been used to dump everything from the other house in and the cellar of the other house was actually dry as well. You could keep bicycles in it and things. So it's not really, it's not really been a good financial prospect no. And I wouldn't say that Harehills was actually an up and coming area. It's more of a down and outing area.

INTERVIEWER: Okay, so kind of on that, what are your kind of thoughts or feelings about the neighbourhood as a whole?

TW: Well as I say it keeps changing. I don't know, I don't know what it will, what it will turn into next really. I mean I think Brexit's a huge disaster that will impoverish the country. I think you know Covid's a huge disaster that will impoverish the country. Harehills is the most impoverished bit of Leeds pretty much so I don't see it, as necessarily you know, the sunny uplands or anything. What do you think?

INTERVIEWER: Me or [F031]? I kind of, I don't know. I would like to think that it could become something, I don't know, I'm hoping my research will kind of you know highlight to people that there is value in this place and that it deserves a chance and that we can do something about it. But you know, it's more than a one-woman job so I don't know really.

TW: Well I mean there are people trying to do things you know. Taking over the old school building, Shine, was obviously a big investment in the area. And Shine is still kind of, well, we had a meeting there in the café last year. There's people around like, you know, there's, there's people that, we've got friends in the area that are sort of involved in little

community initiatives, community gardening initiatives, community café initiatives, all those sort of things. There's Getaway Girls up the street. There's lots of little things going on in Harehills but-

F031: I think it's a doomed area. I don't feel depressed for Harehills.

TW: No I don't either.

F031: I think it will just like you say keep changing. I think ultimately it will be refurbished, you know ultimately the council will knock bits of it down and rebuild, or somebody will rebuild and over the folds of time it will change but it's not, the story is not over for Harehills, no way.

TW: Let's hope not.

INTERVIEWER: Brilliant, okay, so is there anything else that you want to tell me that I've missed?

TW: I could go on talking all day if my voice would last out but I don't think it will last out. If you have any specific questions don't hesitate to come back.

INTERVIEWER: Thank you. What about you [F031]?

[Discussion about PhD research]

INTERVIEWER: Okay, well thank you both very, very much. That's been really good, thank you.

[Post meeting note / addition / anonymisation / omission / clarification inserted by participant]

[\*Description of actions not audible on record\*]

### **Interview. Participant C021, 11 March 2021.**

INTERVIEWER: So I wondered first of all if you could tell me how you came to live in Harehills?

C021: When me and [my husband] first got married we were living with his mum, didn't last very long. In fact it only lasted two weeks and his brother moved and we moved into his house which is just off Harehills. We got a compulsory purchase order on the house they

was pulling down so we had to go to the council and they offered us a maisonette first which was horrendous and then I was offered this one. So it was classed, when we first moved in here, it was Roundhay ward. You know for the council, we were under the Roundhay ward. It was never called Harehills. But it never had a bad name, you know it was fine. So that's how come we got it because the old house got compulsory purchased.

INTERVIEWER: So had you kind of made a request to be in Harehills, like Harehills or Roundhay as it was or was that just kind of the luck of what they gave you really?

C021: It was a bit of both really. It was the luck that they gave us this one and it wasn't far. My brother lived on Harehills Lane and my mum and dad just in the next ward which is Shakespeare's, down there, so all the family were close. I didn't want to go to far out away from them.

INTERVIEWER: So I mean obviously with it being a back-to-back, was that kind of what they matched to your sort of needs I suppose at the time?

C021: Yes, it was just me and him and then we had, we, [our son] was born in the March as we moved in here in the October, so that's why we got the two bedrooms.

INTERVIEWER: So new house and new baby.

C021: Yes.

INTERVIEWER: Okay so, obviously I've been to your house and I've surveyed it so I've had quite a good look round but is there anything else that you wanted to tell me about the house before we get started? Whether that's anything, any work or things that you've done to the house since I came or you know?

C021: No, I think we'd done most of it because we bought the house three years after we'd lived in it and then when we both finished work we both got a good pension so we had a new roof put on, had the fence put round, the full fence and had a new porch. But it's all, the only thing we do need now is a new boiler. But that's about it.

INTERVIEWER: Very good, that's good. So I'm going to move on now, the next section which is asking you about kind of a typical day really, so I know obviously you're both retired so I know whether all days are the same or whether you still have a distinct weekday and weekend day but I mean you can tell me about and you know basically just going through

any routines, you know getting up, meals, whatever you're doing, and also if you want to tell me about any differences kind of, when life was normal and now we've got Covid as well, that's fine, that's all interesting.

C021: We, we're never up early. We used to get up early but we'd be sat here all day bored stupid. So we don't get up early now, it's usually about ten o'clock. I can't eat when I first get up but I make him because he's on insulin so I usually do his cereal or whatever. If we have bacon I have a bacon sandwich with him and then he usually goes on his computer to see what's happening in the news and everything. I usually watch *Judge Judy*. And then tidy up, usually just a flick around with the sweeper and sweep and that's about it. I don't have set days when I'm cleaning or whatever. I just do it when it, basically I've got lazy be honest, I just do it when it needs doing.

INTERVIEWER: I take that approach!

C021: Before Covid though, we had a caravan near Hornsea, Skirlington, Skipsea it was. And when we retired we spent most of the time there. But the ground rent was getting ridiculous plus we got the bug for going abroad again and we came home this particular, I think it was a Wednesday, and we were just talking and he said we can't afford both now we're retired. Because the ground rents at the caravan were £2500 and then you got your electric and we always spend more when we were there, eating out a lot. And he said if you want to go abroad, he said the ground rent is two holidays abroad, which it was. So we sold the caravan and we said, which we did, we've been to Egypt three times, Morocco, Bulgaria, Tunisia, we've been all over. And then Covid hit us. But as soon as everything's, oh we went with Shearings a lot which we did when we had the caravan; Eastbourne, Ilfracombe, we've been all over and we always go with friends. A girl I went to school with. She's still my best friend. And luckily her husband and my husband get on great so we all, even when we go abroad we go as a foursome.

INTERVIEWER: That's lovely.

C021: So that's usually us days.

INTERVIEWER: So how often would you do that then in a year going abroad normally?

C021: We'd go twice a year, definitely, and then if we could get a cheap week late September, early October, we'd go abroad then. Like we got Tunisia, when did we go to

Tunisia? February. It was out of season but it was still warm, it was still nice and a lot of stuff was open, so stuff like that we'd do. So she'd phoned me and say 'I've been in the travel agents and this has come up,' and I'd say 'Book it.'

INTERVIEWER: That's really good. So then, so going back to on your normal days if you like, so when you've done your bit of pottering round, tidying up, what kind of happens after that?

C021: I've got into painting, nothing elaborate. He bought me a full paint set. So I started painting pictures while he plays on his computer. And then for Christmas my son got me an adult colouring book, not a rude one! And I've been doing that. I'll be honest with you, I just sit and watch telly most of the time. When I say that, I don't like, I hate adverts so anything I want to watch, I record.

INTERVIEWER: Oh so you can fast forward.

C021: Basically, since Covid, I'm doing nothing. Go shopping, go to Morrisons. I mean, I know I shop, we've been shielding, but you can't always get what you want online so I do nip round. I won't let him nip round because he's 70 and he's on insulin. I usually just nip round there, that's as far as I go.

INTERVIEWER: Gosh, that must be hard because it's been a year now hasn't it?

C021: It's awful.

INTERVIEWER: So I will ask you about that in just a moment but in terms of [your husband], because he's got a room in the attic hasn't it, so what does he do, is that was something he does in the daytime?

C021: In the attic, he's got his full train set up there and he's building houses and bungalows, he's just done a farm. He's even got a little church and a cemetery.

INTERVIEWER: That sounds amazing.

C021: Or he is usually down the cellar, pottering down there but the weather's not been so clever for him to go down there, where up in the attic we have got heating. He's quite happy doing that.

INTERVIEWER: That's really good, because he's got his computer up there and his craft things hasn't he?



C021: Yes.

INTERVIEWER: Fantastic. And then what happens when it gets to teatime? What sort of time is that?

C021: We usually have our tea between five and six. And it's wondering what to cook. We always have the same and I said to him were going to start having a takeaway at least once a week because I'm sick of wondering what to cook. So usually it's on a Thursday night we have a Chinese. I won't have it from the Lane, I won't have anything they do, chicken or anything. We usually have Bamboo at the top of Harehills Lane. When I phone up they don't even ask the address, they tell me it! So that's the only place we go. We don't have set nights what we eat. It's what I can be bothered cooking to be honest and I'd rather do dinners then fried stuff. I hate cooking fried stuff.

INTERVIEWER: And then where do you eat because you don't have a table do you in your living room?

C021: I do have a table now.

INTERVIEWER: Oh right!

C021: It's one of these, it's just a table and it's got, it's a fold down table and it's got two chairs in either side right so in the table itself. We started using it but you know the size of this room, it just drove me potty so the table now is at the back of the telly, and it will only come out at like Christmas and stuff like that. I'm tempted to get rid of it but my daughter got a new table and chairs so she had this and she said 'It will be all right for you and my dad, it doesn't take up much room,' which it doesn't but there's just too much furniture in t'room.

INTERVIEWER: So where did you have it when it was up?

C021: We just eat on us knee, on a tray.

INTERVIEWER: Where did you have the table then when you had it up for a little while?

C021: It was at the side of me, you know where the radiator is, other side to t'window, was there. Now it's in the other recess.

INTERVIEWER: Yes, gosh. Very good, okay. So what happens in the evenings, do you do your washing up, what happens after dinner?

C021: Now that's it, this sounds so pathetic what I'm going to tell you, but at night time we have a routine. We both love the old things like *Last of the summer wine*, *Dad's army*, *The green green grass* so they're on record all the time. We always watch at least two *Last of the summer wine* and then we go on Netflix, and we watch *Death in paradise* and then we watch *Benidorm*. *It's something that we both love, so sometimes instead of Last of the summer wine it'll be Dad's army or Green green grass*. It does vary but *Death in paradise* doesn't. So when I've gone through all the seasons I don't know what we'll do then! He said will start again.

INTERVIEWER: Yes, or something else might come on that you like. Fantastic, so are weekends different or is it the same then as well?

C021: It's more or less the same. Until Covid my son always comes along, he married again, well it's been a while now. He's two daughters with his first wife and then he's got a daughter with his second wife. And the youngest to his wife is age thirteen. He picks her up from school on Friday because he works shifts every Friday, so one week he'll have her on a Friday but he lives in Kellington. So instead of taking her home, they come here and she has tea here with us on a Friday, before Covid. And then the next weekend, he doesn't work the Saturday or Sunday so they all come on the Sunday [with both children], which is [his wife's] son. But he was only a year old when [my son] met her, and we have what we call a party. I do egg mayonnaise sandwiches, sausage rolls, little mini pizzas, these party packs that you get from Iceland. We have that on a Sunday. But as I say, this Covid, I've not seen them. You just daren't.

INTERVIEWER: So how do you feel then about having to spend all this time in the house for the last year?

C021: It's been driving us absolutely potty, you know it's, we've, like I said to him, there's nothing we can do, everyone's in t'same boat. We've just got to get on with it. So I'd rather them be safe and us. Because I'll be honest with you, in this street, we have got a lot of Romanians and none of them, *none*, have adhered to the lock in. Over the road to us, the house opposite and the one next door, on my left as I'm sat, they have barbecues, weekends and there's maybe twelve or thirteen people there, cars in the street. The end house on my side, the boyfriends are there so it's just been one long joke. The lady over the roads rung 101 and said you know 'I can't see my family, why should they?' Police came

once, nothing. But like I said to him, 'I don't live with my neighbours. I can shut my door and lock it.' We've got CCTV, I don't know whether we had that when you came.

INTERVIEWER: I don't remember it...

C021: We had the car window smashed.

INTERVIEWER: Oh dear.

C021: We knew it was kids with the football because he actually told us but when it came to, obviously we didn't have to pay because it was insured but we had CCTV put up and it covers two either side. We've had police here a couple of times. A young lad got mugged right at the side of the car. We saw it all on CCTV so they come and took it you know copy of it and then next door to us where we're kitchen to kitchen, they got burgled and it covers their garden so it actually caught them going in and caught them coming out but the police again. So it's been a godsend has this CCTV.

INTERVIEWER: So do feel a lot more secure with it then? How does it make you feel?

C021: Oh yes, much more secure because we've got quite a lot of stuff in the garden. It's only a plastic thing, but he's got a greenhouse. He's done it all out, he's doing all his veg. Last year we had green beans, tomatoes, onions, parsnips.

INTERVIEWER: Lovely.

C021: The man over the road, he had his pinched but nobody's been in here, nobody, because we've got the signs up saying CCTV. So they've got it up now. It's deterred people more than anything. I feel more secure with the car and the garden. Much more.

INTERVIEWER: Yes. So is it [your husband] that mainly does the gardening then or do you go out as well?

C021: Oh I've got my little patch. He'll deny I do anything with it. He does all the weeding, I'll give him credit there. I pick plants. He does it. I want to do a big plant pot, and I've got stuff to make a little fairy garden. Mushrooms and toadstools and there's a fairy, and fairy door. I want to do that this year. And I've been painting pebbles.

INTERVIEWER: Oh lovely. That sounds good. So how do you feel about having a garden, obviously with being stuck in the house?

C021: I wished it had been bigger and I wish it had been more private. In fact, I'll be honest with you, if I could move, I'd move tomorrow. That's because of the area.

INTERVIEWER: Right. What do you see as the main problems then?

C021: You just can't walk about. People are getting mugged. You know, I mean its broad daylight that young lad got mugged outside here. They only took his phone, money and the cigs he'd bought, you know and I can't, I wouldn't dare walk on Harehills Lane. There's just groups of men and they're all foreign, they're all, well one of the shopkeepers, Indian man I speak to, said that they're Romanian gypsies that you know, they're all living on the Seaforths. But they all congregate at t'bookies so it's a no-go zone basically. It's like what it's wrote about. It's nasty now. When we moved in here I knew all the names of all my neighbours, practically up to the top of the street. The only person, two people, no three I'm lying, next door but one on the left I know [him]. They've lived here maybe ten years less than us. And then [a lady] over the road, and [a couple]. They're the only neighbours in this whole street that I speak to. Nobody bothers, next door even, he's lovely as the man next door. I don't know where they're from, it's like an Ethiopian type place. They're are lovely family. That's the family that got broke in. There's two little boys. There are lovely family. We speak, they told me their name but I can't remember, I'll be honest with you. But you don't see them that often. She works actually now, she's down at Jimmy's I think. She's doing what I used to do. He looks after the kids while she's at work. But other than that I don't speak to nobody.

INTERVIEWER: Gosh. And is it that they're keeping themselves to themselves or is it that they just-

C021: They just don't bother. You can go out and say 'Hi' and they'll nod to you, but they don't want to make conversation. They tend to keep to their own.

INTERVIEWER: Okay. That's a shame isn't it?

C021: Because it used to be, it did used to be years ago, a nice area. But t'landlord over the road, there were seventeen living in a two bedroomed house, Romanians, and they were gypsies. One of the kids said. And landlord pulled up to get the carpet clean, whatever they were supposed to do, and he actually caught the man peeing in the garden.

INTERVIEWER: Oh gosh!

C021: He went in the house and he come out and you could hear them shouting and then he went to [the lady] who lives next door to them and she said 'I've spent many a night in here crying over them. It's just taking the mickey,' she said. She was only in her late forties but she said it was horrendous. Anyway he evicted them. That's when [the couple] got it, but he was actually saying he's got quite a few houses in this area he said and the only people that will move in is Romanians. He says you can't get families or nurses or students because they won't live in this area. The only area, the only people he can get now is Romanians. He said 'I can put a house on the market tomorrow,' he says, 'and I'll have 10, 15 applicants and they'll all be foreign. There won't be one.' And none of them work because he actually told us, the Romania's, there's a place where they get their essentials, their white goods. So the area has declined horrendously.

INTERVIEWER: Why do you think it is that, kind of White British people won't move in then?

C021: Because of the area, because of fear, you know. You literally, they're spitting and you're walking down, I'll be honest with you I haven't walked down Harehills Lane for years. I've drove down, never walk down. I've called in at B and K Butchers but practically parked outside. The people you talk to on the Facebook pages, Harehills you know, and you read stuff on there and they don't take things to the tip. It's all just left at the bottom of the street; mattresses, sofas, beds, you know they just leave them at the bottom of the street. They don't care.

INTERVIEWER: Oh dear, I have seen all the pictures. It does look dreadful. Gosh, so I suppose, I was going to ask you all this later but while we're talking about it, I suppose just on the neighbourhood then so, I mean would you say that you used to use the facilities and like the shops and did you go to restaurants and things or –

C021: I always shopped on Harehills Lane, always. It was a smashing little shopping area. I worked in the chemist on Harehills Lane at the bottom. When I, before I went back, I worked at St James's and then I left and I got a job, I didn't want to do shifts any more so I got a job at the chemist on Harehills Lane and I worked there for quite a few years before going back to Jimmy's. And you know every butchers, the veg shops, you'd a choice of veg and butchers. There was Stones's that sold cooked meat and bread cakes you know and then your kids clothes, adult clothes, shops where you could go in and get birthday cards, you could get anything, anything. You didn't have to go to a supermarket. You walk down now, they're all chicken shops you know like BFK and all them, barbers, foreign barbers you

know that do shave and everything, and Polski shops and every one of them now is saying Polski shop, licensed. I think there's a row of them, about nine shops in a row and every one of them's licensed. They're selling beer and wines, spirits whereas before you had maybe two off-licences.

INTERVIEWER: Oh dear. And what about Harehills Road? So the same kind of feels Harehills Lane?

C021: No, I'd rather walk down Harehills Road than Harehills Lane. Harehills road, there's the carpet shop, a lock, a shop that sells locks, and there's a big fruit shop. I'd rather go down there if I have to than go on Harehills Lane. I feel safer on Harehills Road.

INTERVIEWER: Gosh, so I suppose picking up on that safety thing, I mean obviously we talked about it a little bit in relation to your CCTV but you know, at what point sort of do you feel safe? Do feel safe in your house or do you still feel safe in your street, or you know where do feel that safety is?

C021: I feel safe in the street, I don't feel safe in my street.

INTERVIEWER: You don't feel safe in your own street?

C021: Yes, no, no I do feel safe in my own street. And definitely in the garden and the house. I'm not a bit frightened in the house. We don't, I very rarely unlock the front door. Because nobody is coming so now it's just locked. But I do feel safe in my own little area here. But I wouldn't venture on Harehills Lane, not a chance.

INTERVIEWER: Gosh, right. So what I'm going to do now because we've just talked about something that was going to finish it with but I'm just going to skip back to some of my other questions if that's alright and will come back tomorrow general things like that later as well. So I did now because obviously you've just told me about your daily routines and so on. Did you want to tell me about the space in your house where you spend the most time for both suppose really.

C021: The living room. Because it's part open to the kitchen, well you've seen it how I've got it, so both here, this floor I spend more time, because my washer and dryer's down in t'cellar so my dishwashers up here. I've just more time here. I only venture downstairs to put washing on and put it in t'dryer. On this floor really.

INTERVIEWER: And then is that the same for [your husband] or is he the attic a bit more?

C021: He'll go up into the attic and he does venture down t'cellar because there's more tools down there than what B&Q's got. So he does do a bit more venturing but while he's not here in t'room I usually put on telly what I watch, what he doesn't like.

INTERVIEWER: So you kind of got a bit of a routine for sharing the house out to suit. So when you're in the living room then, how do you feel in that space?

C021: Okay. It does want decorating but he just keeps giving me a mucky look!

INTERVIEWER: Is there anything in there that you particularly like or enjoy? You know, 'I like being in the living room because...'?

C021: No not really.

INTERVIEWER: It's more about what you're doing then the building?

C021: Yes.

INTERVIEWER: Okay. So which would you say is your favourite space in the house and why?

C021: My favourite space is down here, but the place that I love the most is the bathroom. I love my bathroom. I love my rolltop bath and walk in shower. You know for one of these houses, I think it's quite modern.

INTERVIEWER: It is, yes it's nice. So do what to tell me about how you designed that bathroom, because you've got quite a lot of panelling in there haven't you I think? It's green isn't it?

C021: It was just, I wanted, when we, a few years ago we bought a bathroom suite and I bought a silver grey one because everyone veered away from white and if you had a white bathroom suite it was council, years ago. So everyone was getting these peach ones, these avocado, I didn't want them. I wanted silver grey and the only place you could get it was Paul Madeley's. So we bought this bathroom suite from there and I loved it. But it was years old and I said to him I want to decorate the bathroom so he said 'If you want to decorate the bathroom we want a new bathroom suite.' So that's how come I got the rolltop bath. I love that. And there we bought this. It wasn't a set, we bought them all separate. He did it all. I mean I've never had to have anybody in.

INTERVIEWER: Yes I was going to ask, because did you tell me that he built all your wardrobes and drawers in the bedrooms well?

C021: Yes. Even room now it's divided, he's even knocked the wall through but I've got one of these big steel girders holding it up. He did it all right and had it inspected. So I've never ever had to have anyone in.

INTERVIEWER: That's nice.

C021: Yes so we did the bath first, then we did the toilet and then I got the, first sink we bought it come damaged when it come so we picked another one and I prefer the one we've got to the one I'd ordered in the first place. I'm just babbling aren't I here?

INTERVIEWER: No, it's okay, it's fine because I like to know what it is you like about particular spaces. Because you've change the window haven't you in there? It's quite high isn't it. Most people have got quite a low windowsill.

C021: Yes it's full size window but I just got a built-in panel, you know the white panel.

INTERVIEWER: So do you feel that that gives you more flexibility in the bathroom, is that why you did that?

C021: I wanted it to match the kitchen because I've got t'same in the kitchen and I wanted them both matching.

INTERVIEWER: Very good. So I mean, I've normally been asking people how they feel when they're in their favourite space. I don't know if that's a bit of a strange question to ask when it's a bathroom! Is there anything about the room itself that kind of, you know makes you want to be in there?

C021: It's just the style I like.

INTERVIEWER: So the next question is about space in the house where if, you know, does anybody's needs take priority over the others'? I suppose I'm thinking in a way that if one of you wanted to do something and the other one didn't, who would get their way or how do you resolve that?

C021: It's usually me! It's usually me!

INTERVIEWER: And does that tend to be in the living room then like you said with the telly?



C021: Yes. He's more into history which luckily we both are, you know like history things going back to the Tudors and earlier you know. He's into Romans and Vikings where I don't mind watching them. But he's into that *Game of thrones*. I haven't seen one episode, it's not something I fancied. So what I was doing was I'd go to bed about nine o'clock and read, or even watch telly. I don't often watch telly upstairs but I'd read and he'd watch *Game of thrones*. I used to give in then. But it's all on record now, we've got it, and it's on Netflix so he can get it whenever.

INTERVIEWER: That's good, so what about things like in your cellar, so obviously he's got his workshop down there and you're doing laundry down there, so can those two things happen at the same time? How do you work that out?

C021: Yes, my washer and dryers in the doorway, way out of his way and he's got all his workshop round I don't get in his way usually.

INTERVIEWER: Very good. So the next one, and I know we have talked about this already so were talking about entertainment technology and computing. I know obviously you got your telly in the living room, one in the bedroom that you watch sometimes, the computer's in the attic-

C021: He's got one downstairs as well, laptop.

INTERVIEWER: So when does he tend to use that one then?

C021: Well he plays his games on that.

INTERVIEWER: Oh right, okay.

C021: And he looks on the news on that one. It's usually just his, in fact he's watch a couple of films and it, you know. Oh I tell you what he does, he put his earphones in and he downloads his music.

INTERVIEWER: Yes, very good. And do you have like a radio or stereo as well?

C021: We have that Alexa.

INTERVIEWER: Oh do you, yes. Very good. It's all very modern!

C021: My daughter bought him it for Christmas.

INTERVIEWER: Yes that's nice. Very good. And is there anything else that you do anywhere else in the house, with technology?

C021: No, with being locked in and everything now we've tended to go more on telly, we've got Netflix, we've got Prime TV. We've got most of the packages for the telly. The only ones we haven't got are sport and film because we've got hundreds of DVDs so if we wanted to watch any of the films that we watch we've got them anyway. But that's mainly it really.

INTERVIEWER: And you said that you do video calling as well?

C021: It's only my daughter on Messenger.

INTERVIEWER: Right okay. Very good and then do you normally just stick to normal telephone for everything else?

C021: Yes. [My son] phones us two or three times a week to make sure we're both okay.

INTERVIEWER: That's nice, very good. So the next one is about visitors so obviously you've mentioned about having your grandchildren and your children in the house sort of prior to Covid. Was that always in the house or do you sort of go in the garden?

C021: If it was nice we would be in the garden. Or we go to them because both my daughter and son, they've both got big gardens and you know he's in a village, Kellington, it's just a little village and he's got a big garden looking out, he looks more or less out onto fields.

INTERVIEWER: Lovely.

C021: So we've gone over there, or I've spent a lot of time at my daughters, or shopping. When Covid's over we usually have a couple of days where we go to White Rose or that new Springs. We do get about me and her.

INTERVIEWER: That's nice isn't it? That's lovely.

C021: So when she's not working, and her two boys, [are] 22 and 20. So hers are grown-up, but they're both at home, they're both at home with her.

INTERVIEWER: So is it just family who you have in the house or do you have friends or anybody else in to visit?

C021: Friends, [the couple] who we go away with and [another couple].

INTERVIEWER: And when they come, what do you do?

C021: Sit and talk basically.

INTERVIEWER: So it's like a chat and a drink, it's not like a meal or anything like that?

C021: Yes. We've met up with [one of the couples], been up to Roundhay to the pub, we've been and had a meal there, at lunchtime.

INTERVIEWER: That's nice, and it will always be the living room I take it that you have your visitors?

C021: Yes.

INTERVIEWER: Do they ever go into any other rooms like the kitchen or anything like that?

C021: Well they can see the kitchen so they don't need to go into it. [One friend] she'll go into the kitchen and put the kettle on when she comes in and they can use the bathroom, but that's about it.

INTERVIEWER: Very good. So next one, I wondered if you could just going back outside to the garden again, do you want to tell me about any time that you spend outside? I know you've mentioned about gardening, do you use the garden for leisure as well like sitting out and things?

C021: If it's sunny, if it's nice like during the summer we used to sit out in the garden reading you know with my magazines or my Kindle and he'd be out in the garden doing his veg in his greenhouse that he's got. Yes, spent a lot of time in the garden when it was nice.

INTERVIEWER: Do you feel like you did that more during the pandemic than you did previously or was it about the same?

C021: About the same.

INTERVIEWER: And then you mentioned as well, you would like a bigger garden.

C021: I would have loved a bigger garden. More private as well.

INTERVIEWER: Yes, so how do you kind of feel, do you feel completely private now you've got this fence or do you still feel that-

C021: No. No, we can't, they can't see in unless they're tall. It's just, not that I want to do anything in the garden, it's just people opposite from their windows can see in and you know not that, her opposite doesn't bother me because she's on her own, she's got a little boy. No you know like I look at my sons and I look at my daughters and they're private and then I've got these houses opposite me. We were silly, I'll be honest with you we were silly in buying this, and not selling it when we had chance. When he put the bedroom in the attic he split it into two and they both had half a window. It sounds horrendous but they were lovely bedrooms.

INTERVIEWER: And then you took that back out then?

C021: And then when they left we opened it all up again. So when my kids had gone it was just big enough for me and him. It was fine. We'd bought it, we'd paid for it but to start, even to think about starting again at our age with what we'd get for this, it would just be a down payment on a bigger house and we'd never get a mortgage. And we couldn't afford one now. We could afford a mortgage but the insurance would be phenomenal at our age. And then we'd, you know, it's just not worth it and I wouldn't go to the council to renting you know when I'm not paying out anything for this other than what everyone else pays. You know to start renting again, we'd never get one big enough. It sounds silly, for all his stuff what he's got in the cellar, we'd need a garage. Attic, we need a spare bedroom so we'd be talking, we couldn't afford it.

INTERVIEWER: When you say, it was a silly thing to buy it, is that because, I mean, do you feel that the prices haven't gone up as much as elsewhere or is it because of how the area's changed? What is it specifically?

C021: It's the area. I mean we only paid £3000 for this and the one at the top of the street's just gone for £79,000. So it's, you know for what the kids would get for it you know it's a decent amount for them for what we paid. It's the area because it's fine for both of them and she said you know 'We'd just sell it.' It would be a landlord who would buy.

INTERVIEWER: And how would that make you feel?

C021: A bit ago I would have been you know I don't want people who wouldn't look after it but they'd rip everything out anyway. They have done in all of these. The lady over the road who was a friend of ours, she'd a beautiful house, central heating, all brass doors, lovely porch, and then she moved back to Ireland to be with her family. Landlord, the

people that bought it ripped the central heating out, they put normal doors on, they knocked the porch down. That's what they'd do here. They'd put it back to basic. It doesn't bother me now, they can do what they want. I won't be here. It doesn't bother me. I feel sorry for the kids getting rid of everything!

INTERVIEWER: So do you think you will stay there now till kind of the end of your days?

C021: Yes, unless we end up in a home somewhere. And we've signed the house over to the kids so they couldn't take the house and charge us. That's been signed over.

INTERVIEWER: Yes, so how suitable do you think the house will be, sort of for your needs?

C021: We'll have to go upstairs on us bum. I mean I need a new knee. I'm been waiting while all this Covid is over because I need a new knee. I struggle now getting upstairs, I couldn't run upstairs, no way. But we have been told we can get a stairlift, a stairlift will fit.

INTERVIEWER: That's good.

C021: One of the fellas who works for them said 'Oh yes they'd be able to put one in for you. It's not a problem.' Only thing is you wouldn't have to wait, you wouldn't have to be dying for the toilet because by the time it got to the top of the stairs you'd have peed yourself. Because my friend, her auntie who she looks after, she's got a stairlift and we tried it and it took five minutes to get from the bottom to the top.

INTERVIEWER: Oh goodness! So I suppose while we're talking about this then, it's probably a good time for me to ask you if you can think of say up to five ways that your home meets your needs?

C021: Now?

INTERVIEWER: Yes now.

C021: The kitchen and living room on one level. Bathroom and bedroom on one level. Which I could do with the toilet downstairs. I couldn't think of five, I'll be honest with you.

INTERVIEWER: Okay, that's fine. Can you think of maybe up to five things that you would most like to change? I know we've probably covered some of these already.

C021: I'd have liked, if I could change it I would want a big kitchen so I could have my washer and dryer up here as well as what I've got and then I'm not having to traipse down the

cellar to do washing. It'd be lovely to have a toilet downstairs here, but other than that I wouldn't change anything.

INTERVIEWER: Okay that's good. So I suppose overall then, you know taking everything into account, how do you feel about your actual house, your home?

C021: Once I'm inside and I've got to think, it's mine. There's people that's not even got this, sleeping rough. I've got to be grateful for what I've got. But that's what keeps me going basically thinking you know, you got to be grateful for what we got. You don't owe nobody, we're comfortable, we're comfortably off. We don't need you know, we've both got a decent pension. I've just got to be grateful for what we've got. I would have loved, I would love somewhere out in the wild where there's no neighbours. That would be my dream. But that's in like a fairy tale land. Yes I'm happy where I am now. I've got to be. Luckily I look out of my window I look out onto a house opposite that's nice. She has it nice. Not looking out onto a tip.

INTERVIEWER: So I suppose, kind of taking into account everything you've told me about the neighbourhood and the neighbours and things like that, how would you say you feel overall about Harehills?

C021: It's a dump. It's a forgotten place to be honest. Nobody seems to bother. It's a no-go zone for the police and they'll tell you that. You know we've got that one-stop shop down in t'library and [the lady on my street] when she had all the horrendous neighbours, fifteen, sixteen of them, I went down with her and we went into the one-stop shop, and talked to the councillor. It was Thursday night, I think they're there every month and we went down to talk to the councillors, and there's councillors there and the police and the somebody else, I can't remember what they were, social services or something. And she said you know, and she were a nervous wreck and she was telling them all what was going on and she turned to the police and said 'And you do nothing about it.' And they said 'There's not a lot we can do about it. It's unfortunate, we can clear Harehills Lane of the drinkers.' The dentist we used to go to has shut down because of drinkers you know men just that drinking outside, people wouldn't go to the dentist. He said 'Unfortunately that area is a law unto itself.' And that was the police! So if they can't do owt about it, there's not a right lot-

INTERVIEWER: What do you think's kind of, how's that happened?

C021: Because, before we come out of Brexit, it was headlines of all the papers about all these Romanians coming over here and there were two coaches, big coaches, stopped on Harehills Lane and loads of Romanian's got off. And the were the council there. Bellbrookes, they were supposed to be pulling down, and a lot of them were boarded up, and as they were getting off the buses they were giving them keys to the houses. And you know, [a neighbour] was telling us, 'I was stood there gobsmacked. I was watching them.' There were one of them that were helping them with the keys. He said 'Bus after bus pulling in and just the full area of the Bellbrookes were completely taken over with Eastern Europeans.'

INTERVIEWER: Gosh.

C021: And then they've literally taken over Harehills Lane. And this area now. We're lucky in this street that there are two that live practically near me. They do have their parties and what have you, but then not bad. They're family houses if you know what I mean, not like sixteen and seventeen living in there. It's like him, her and loads of kids. But that's what the downfall is, all Eastern Europeans. I always used to say I am not prejudiced, but I am now. And as I say, this family next door to me, they're lovely. We've been friends with them for years, 30 odd years. They're Indian. You know and we're mates with them, no problem. But it's this lot that's come.

INTERVIEWER: Gosh. So I suppose is there anything else, things that I've missed that you want to tell me about?

C021: No, I think we've covered everything.

INTERVIEWER: Okay, brilliant. Well thank you very much. That's really helpful, thank you.

### **Interview.. Participant C025, Caroline Bunting, 20 October 2020**

INTERVIEWER: So the first questions I've got, the first couple, are quite general opening questions and actually I kind of know the answer to these from talking to your dad and you aunt, but it would be really nice to have it in your own words so I wondered if you could sort of tell me how you came to live and stay in Harehills.

CB: Well obviously my grandparents lived here and I was used to visiting because we used to come round quite often, and all the relatives lived in one street or another, going backwards, so I new the area quite well so, when I actually got the chance to buy a home,

it just fell in the right time. My dad actually owned this house and his parents had to move out into an old people's home so it just seemed the natural, I thought, 'well I'll buy it and move in' and live there because it was only round the corner from where I worked. So that's how it happened. And I felt quite comfortable because I knew the area, and I knew the house so yes, it was just a natural progression. And it was affordable.

INTERVIEWER: And how long is it that you've been living in the house now?

CB: Oh, well over 20 odd years so, probably about 28 years.

INTERVIEWER: Gosh – okay, so I'm going to kind of move on to a little bit more about your day. There was a section about describing the house but obviously I've surveyed your house so I've kind of seen it-

CB: You know it!

INTERVIEWER: - in quite a bit of detail. So if it's okay with you, if we go straight into kind of what a typical day is like for you, a work day, and so like a weekend day and kind of you know what your routine is in the house so whether mealtimes or chores-

CB: Yes, so for a weekday, it's just routine because I'm still working obviously so I'm usually up by six, and it's nice now I've got central heating so I don't have to run down and put the fire on, do what I used to do years ago, so it's nice and warm. So I usually get ready for work, go to work, I'm out of the house most of the day, and come back around five, so I don't usually leave work till eight, so it's quite, you know it's fine. I walk to work, it's 10 minutes, and then I'm back home. And then obviously it just depends what's on. With lockdown, it's been obviously a very strange year this year.

INTERVIEWER: So has that changed your routine much, in terms of going to work, have you been working from home?

CB: Well no actually because I had to still work so I was not furloughed I worked all the way through. I might have gone in just for a couple of hours and then worked from home the rest of the day but obviously I had to go in and sort things out. I couldn't actually not do that. I have worked all the way through so it was no different. I still had a routine, but obviously the summer being nice it was nice to spend more time in the garden so that was good.



INTERVIEWER: Lovely. So how was it then, kind of when you're working at home, where did you do that?

CB: I did it in my room because obviously I get a lot of sun, so I just sat downstairs and had my laptop on my lap and just worked in there, or sat at the table and looked out and watched the birds, which the wildlife has been quite good. Yes so it's been good, I've enjoyed it really. [inaudible] I've had time to think about things so it's been good.

INTERVIEWER: Fantastic.

CB: And then weekends as I say it's just usually doing your cleaning and things that need doing around the house.

INTERVIEWER: Yes. So if we just skip back to on the weekdays, so when you come in or you finish work, what you kind of do to get your dinner, and where do you eat it?

CB: I eat downstairs so I obviously cook my dinner, cook a meal every night. I usually just have a sandwich at lunchtime. I usually take my lunch to work and then when I come in I have a hot meal and I usually sit and eat it in front of the telly.

INTERVIEWER: Okay.

CB: Watch the news. And then, I'm usually, that's it I'm doing other things.

INTERVIEWER: So in normal times if I call it that, what would you do in an evening if you are staying at home?

CB: I would probably just be pottering. I'd still be doing things, either putting a wash on or doing something ready for the next day. Getting things ready for the next day. So it's quite a quiet street. So it's not bad. In winter nobody goes out much, but in summer everyone's usually in the garden.

INTERVIEWER: Lovely. So do you actually sit out in your garden? Or is it on the step?

CB: Yes, we've got, because my dad's been in lockdown he's been building lots of garden furniture out of old pallets so I've got a nice table and garden you know a seat and garden. So I've been sat out there most of it because it was lovely. So I spent a lot of time, put the extension on and sat and worked in the garden which was nice.

INTERVIEWER: Because of course you've got a much bigger garden than everyone else as well haven't you?

CB: Yes it was nice round the corner. Out of the way. Oh we've had lots of raspberries on the raspberry bush so we've had lots of apple and raspberry crumbles this autumn so it's been nice.

INTERVIEWER: That's really good, very nice. And then kind of in terms of like, do you watch telly then go to bed, what happens?

CB: Yes I'm usually, if it's a work night I'm usually in bed for ten o'clock so I usually just catch the headlines on the news and then go to bed. And as I say, sleep right through until when I wake up at six. I usually wake up at six every morning.

INTERVIEWER: And then on the weekend, so what would happen when you wake up?

CB: Oh weekends, it's different! I still wake up at six but then I can turn over and go back to sleep! I usually get up about nine, or whatever. Always go up to Roundhay usually on the weekend, Roundhay Park. I can have a walk round there. In lockdown I was swimming in Roundhay lake would you believe.

INTERVIEWER: Really! Wow!

CB: I had to get a wetsuit. I thought everyone must be mad swimming in that but I was so desperate for a swim I thought I'm going to have to give in and go, so it was quite good. I met a whole new crowd of people who go swimming on a morning.

INTERVIEWER: That's amazing.

CB: Six o'clock they'd all be there. It was good.

INTERVIEWER: Fantastic. So how else do you fill the rest of the weekend?

CB: I'm usually visiting relatives, or usually seeing my mam and dad and obviously friends. Going out for lunch or you know, walks round the park. Try and get a bit of swimming in, not in the lake, but swimming. And exercise. So usually that. I usually do my cleaning on a Saturday, so I'll do all my cleaning which doesn't take much in this back to back. You can start at the top, work down and it's done in a couple of hours so that's it.

INTERVIEWER: That's nice.

CB: I used to do a full bottom every weekend but now I don't do it as much. It'll still be there.

INTERVIEWER: So just remind me, in your house is your washing machine in your kitchen or is it in the basement?

CB: It is, my washing machine's in the kitchen and I usually do one wash. Obviously in the summer if it's nice I hang it out so I put the washing out and it's been great this summer because it's been so nice. I've got lots of washing done but obviously now while it's a bit wetter I've got a dryer down in the cellar so I put my dryer on and do that, so that's good.

INTERVIEWER: Yes. And have you, your attic room, do you use that much?

CB: No I don't use it at all. It's just a storage place really.

INTERVIEWER: Right okay. So I was going to ask you next where you spend most time in your house and why.

CB: Erm, probably the main room because obviously that's where the telly is so I tend to sit down here or you can see what's going so I tend to use the room most of the time and the kitchen's just at the side so I can get tea and coffee but I do use my bedroom a lot. So if for instance on a weekend if I was going out I'd probably do all my cleaning, get everything done, and then I'd probably go up to my bedroom, you know after I'd had a shower and wash and then just sit in there, and I quite enjoy sitting in my bedroom. It's nice and quiet it. It's a nice room.

INTERVIEWER: So do you literally just kind of sit there or do you read or do anything?

CB: I sit and read in there or I might be doing things like I might decide to do my nails or whatever.

INTERVIEWER: That's nice.

CB: Getting ready to go out and that's it so yes. Nothing exciting.

INTERVIEWER: No, it sounds nice. So, which of those spaces, which is your favourite space in the house then would you say?

CB: My living room. Yes, I enjoy sitting in my living room, I like sitting and looking out. I actually sit and I can see the aeroplanes going over landing to Leeds Bradford so I always

like to watch, see what's coming through. So it's interesting. And as I say, the birds have been really funny because I've got quite a lot of feeders up so I've been watching them, being entertaining. On a weekend if I'm at home, I make sure I put lots of food out and it's funny watching them all.

INTERVIEWER: That's nice.

CB: I've even had a sparrowhawk would you believe!

INTERVIEWER: Have you? Goodness me.

CB: Yes, and it flew right past me. I was sat in the garden on a Zoom call and this sparrowhawk just flew past my head but it was trying to get a sparrow obviously and it flew into the hedge, so that's the second one I've seen around here, so it's amazing.

INTERVIEWER: That must have been a bit unnerving though...

CB: Oh no it was fantastic. It was quite big as well.

INTERVIEWER: ... coming towards your head.

CB: I know, well yes it nearly took my ear off! I thought what's it doing?! But the sparrows got away this time so I was quite glad.

INTERVIEWER: So is there anything about your living room in terms of, obviously you really like looking out and seeing what's happening in the garden...

CB: It just gets a lot of sun. It gets a lot of light, I like the light. It gets a lot of sun and it's a very warm house so it's really nice. Even in summer, I mean it does get hot when it's really hot in summer because you just don't get a release from it. The bedrooms are really warm, attic as well so you have to have windows open and things but no, I like it, it's nice.

INTERVIEWER: So how do you feel when you're in that space then?

CB: Well happy, I'm happy, it's my little kingdom. It might not be much but I like it that I've got my garden, I've got somewhere to wash, hang things out. You know in lockdown it's made me probably appreciate it a lot more than being stuck in a flat when there's nowhere for them to get out so I'm quite happy.

INTERVIEWER: That's very good. So the next thing I was going to ask you is about your use of entertainment technology in the house, so whether that's televisions, stereos, computing or whatever you've got.

CB: I've got obviously Wi-Fi. Obviously I've got a laptop because I use that for work. I did have a little tablet but I can do everything on my phone now I don't tend to use that as much so I use my phone quite a lot. And TV, I've got Virgin but I do have Netflix which I've got quite into in lockdown. So I quite like to watch a Netflix series but I don't tend to watch live TV because there's not a right lot on so if I want to watch something it's because I'm watching something that I started like a box set or that sort of thing.

INTERVIEWER: And does most of that take place in the living room then?

CB: Yes because that's the only place I've got really. I don't have it all through the house, just downstairs.

INTERVIEWER: Okay, brilliant. So the next one I was going to ask is that how you entertain visitors, kind of where you entertain them, whether there were any kind of restrictions on where you may let them go?

CB: Yes, well the hard part about living here is that I have nowhere really like, I did have a big dining table and two chairs but it took up too much space so I've got a little chair now and a little table just in front of the window that's only tiny, you can get one person in. So that's not really ideal for entertaining. That's why I tend to go out more, because I meet friends outside not inside. I mean if friends came round it would be just to sit and have a drink, we couldn't really eat properly because you'd have to sit and have it on your knee you know which I have done, I've got trays and we can do that it's not really ideal. So I would tend to go out if I was eating a meal not cook in.

INTERVIEWER: So are there any, I mean would you have friends round in the garden for example or would it always be in the house?

CB: No, no, if it's a nice day and we're sat in the garden, especially with what's going on now so if people have been round we've sat in the garden and just done that which is really nice. Again that was nice because I had the space to do that. So yes we've sat in the garden a few times or people have just come round and stood at the garden gate and chatted over the garden.

INTERVIEWER: I mean, obviously because everyone's garden is on the front, so what are your kind of feelings about privacy and use of that space?

CB: It doesn't really bother me because it's nice that while it has been quiet it's been good because you can sit on the step and see other people so you're not totally isolated. So whereas if you were in a flat you'd probably never see anyone whereas here there's people that speak to you or say hello as you're walking to work on a morning, or even on an evening while it's been nice we've been sat in the garden, we've been chatting across asking how everybody is, and are they all right, how they're coping with it. It's been good, yes.

INTERVIEWER: Yes that sounds good, yes. So I mean my next question actually was about the garden but I suppose kind of, how do you feel about the size and quality of your particular garden?

CB: I think it's perfect, it's just the right size for me you know. It's big enough. In fact I was there on Saturday and I thought oh I'll just cut this back and then three hours later I was still cutting bits back. But yes it's nice. It's a nice little space. Yes I'm quite proud of it. I like it. Lots of flowers. It's nice because if you keep it clean and I've noticed there's another lady who's moved down the road and she's just started keeping loads of geraniums in pots and stuff and I said 'Oh your flowers are lovely,' so she went 'Oh thank you,' so you know if you've got it nice it encourages everybody.

INTERVIEWER: That's really nice.

CB: It's like a little competition.

INTERVIEWER: Healthy competition though isn't it, keeping up with the Joneses.

CB: Oh yes. Who's got the best garden?!

INTERVIEWER: So the next question I was going to ask you was kind of about feelings about your home and neighbourhood so you might need to think a little bit about this one. It's what are the main ways in which your home meets your needs? And I wondered if you could think of up to 5 things.

CB: It's my home, it's familiar, it's cheap to run, extremely cheap to run, and that's why I've still stayed here as long as I have because I like to travel so it's given me a good balance between you know, lifestyle, yes I could afford a bigger house or a semi or whatever but I

like to travel as well so it gives me a good opportunity to do the things I want and the other thing obviously the proximity to work. I can walk to work so I get the time back which is more important to me than status. It's the community spirit, I do enjoy it. I feel, I feel quite safe here even though people are surprised when you say. 'Oh what do you live in Harehills for?' But actually we don't have any problems whatsoever.

INTERVIEWER: That's really good to hear. Fantastic. So next one, I don't whether you'll be able to think of anything! Can you think of up to 5 things that you would most like to change about your home or the neighbourhood?

CB: I think it would be nice if people took more respect in their surroundings but I don't think that's so much the people it's just the culture, their life in general however you know, it's hard because most of the people are good working people but they don't own their own house, it's rented, which is a shame really because I think if they owned it, they'd probably take more pride in it. Maybe, I don't know but there's a lot of empty properties which I think hasn't helped.

INTERVIEWER: And has there been any change in time with that would you say? You've been here are long-time haven't you?

CB: They're starting to move on empty properties, there's still a lot of rented properties which is hard and obviously there's influx, more and more immigrants in this area but I mean to me they always bring diversity and change which is quite exciting, but not always. Some of the cultural things are not up to much, well I don't think, but each to their own. But yes, we seem to have quite a lot of Romanians at the moment but you know, so they're the latest picker, everyone's against the Romanians but I don't know why. Yes, you know it's just you get different influxes but I quite like the variety. It's vibrant on the lane, it's buzzing. Yes, but you know I don't know what I do but obviously they're looking to develop around here so it's quite interesting. I like to keep my eye on what they're developing because obviously I work at Burtons and I know that that's down for redevelopment. They're already looking at-

INTERVIEWER: The whole site you mean?

CB: Oh yes, yes. That'll be interesting to see what happens. They've started building the school at the bottom of Torre Road. So they've built a school there, and then, that's why

I'm just riding it out to see what happens because I don't think we'll be there much longer but you know it will see me out.

INTERVIEWER: And what about, are there any things within the actual house that you would like to change?

CB: Erm, I don't know, probably the cellar because it's a storage area but you know if there was something I could do with it like maybe make it nicer, but it's not worth spending the money. But it would be nice if it was plastered and dry, but it's doing what it was supposed to do, which is, you know so I think it's a bit of a wasted space but it's not in some ways because it's storage area so...

INTERVIEWER: What would you do with it if you are going to convert it?

CB: I probably just want it nicer so it would you know, it didn't have the horrible coal house, that maybe use that space and make it nice and clean. But then again, when there's owt goes wrong with the drains or whatever and it floods in then I'm glad I haven't got a nice room because it's doing what it's supposed to do.

INTERVIEWER: Does that happen then? Do you get problems with the drains and things?

CB: No we did have an issue last summer where the joint drain between our two properties cracked and it was leaking into the coal hole so I had water coming in but it was only on the concrete floor so it wasn't a problem but still they came and dug everything up. They realised that the pipe had sunk so they had to put a renewed thing in but we didn't have to pay for it because it was a shared one so it was good.

INTERVIEWER: Yes.

CB: Yes, so Yorkshire Water did good there.

INTERVIEWER: So I mean, how do you feel about the house - I'm going to ask you separately about the neighbourhood - but about your home as a home?

CB: I think it's lovely. It provides me with everything I need you know, it's like I say I love it but I've known it for such a long time that I have got quite sentimental value against it you know I do like it. And yes, I think I'd probably be sorry to leave but, you know it's done well. I don't know if I'd sell it. I'd probably keep it in the family and if I did move just to rent it out or do something and do what I said I'd never do. But there you go.



INTERVIEWER: So do you see that you would move at some point in the future?

CB: Yes. If I didn't work at Burtons I'd probably move out of Harehills, and move somewhere else. I don't know why but I probably would. A lot of my friends are at Crossgates so I might move up that area.

INTERVIEWER: Very good. So and then how do you feel about the wider neighbourhood, like relationships with your immediate neighbours and the wider community?

CB: I don't have any problems, they're all nice... Yes I mean they're all great, they're all great. I mean obviously you always get falling outs with certain neighbours against other neighbours and I find it all quite interesting so I don't get involved in any of it but if I've got something to say I'll say it but I don't fall out with anyone, I keep myself to myself. And it isn't like I don't want to know them. I will chat to people but I just don't think you know, I don't want to get too involved in everything, and you know 'she said, he said.' I don't get involved in all that, but I do know most people and everyone talks to me so that's all you can... yes.

INTERVIEWER: So I'm just curious now, what sort of things did people fall out about?

CB: Oh you wouldn't believe! Parking is a main one. What she parked there or somebody will fall out with somebody else so they'll park in their space, and then somebody will say you can't park here, and then somebody, my friend came, two friends came, and one was parked opposite, so she parked in somebody else's space opposite, and then this lady came out and she said 'oh she can't park there, she's got to move.' And I said 'well she doesn't actually road, it's a road, you don't actually own the road. She can park where she wants.' 'Well my son is coming.' I said, 'well that's okay, when he comes we'll move it but at the moment she's just there,' you know so... Some people get very into it you know, who's parked where and who is doing... But if there's anything untoward going on people will club together and try and you know, sort the problem out. If we've got a problem or something going on. I mean there was some guy that was renting a property from the prison, they let the guys out you know it's like a last chance saloon, and he was dealing drugs, just throwing them out of the window you know, and people at night were coming up you know. So we were all thinking we're not having this.

INTERVIEWER: So what happened in that situation then? What did you all do about it?

CB: Well we all complained, obviously the police were aware but we were just complaining to the people that owned the property because we've got most of their numbers, and I don't moan about trivial things so if it's serious and it's waking me up all night then you know I'll complain. So yes, just, if it needs it we will club together and do something about it.

INTERVIEWER: Have you noticed any difference since the selective licensing came in?

CB: No, no. What's selective licensing?

INTERVIEWER: I think it was at the start of the year they brought it in where all the landlords have to get a licence to be able to rent their properties out. It was...

CB: Well they seem to be taking a lot more pride in their properties you know cutting hedges and things. I think there's a lot of people been made to cut their hedges and stuff and especially on the ends, and where you can't get past. So they seem to be dealing with it. And properties that haven't been looked at for ages have been dealt with.

INTERVIEWER: That might be a result possibly then because the idea was to improve the quality.

CB: Yes there has been a slight improvement because there was a house that's been empty as long as I've lived here, it's been empty, I don't know who owns it. But it had a big tree outside it and the tree's being cut back, really down so, the hedges of properties that are empty have been cut, so I don't know who's doing that but it's obviously somebody.

INTERVIEWER: Yes. That's good.

CB: And the actual street cleaning around Harehills is amazing. They do a fabulous job.

INTERVIEWER: Are they kind of out and about everyday?

CB: Yes, I mean I go to work early and I see them out and about, and they clean the streets all around and they do a great job. Yes, I don't envy them because there's a lot of rubbish to pick up. They do a great job yes.

INTERVIEWER: Yes, that's good. So is there anything else you wanted to tell me about, I don't know anything to do with, I don't know, how you feel about particular qualities of the house, I mean I know you talked about the light in the living room. Is there anything...

CB: I think the light. It is a small house, and it's just the right size. It does amaze me how my parents lived here with kids and you know, brothers and sisters and I'm thinking God I don't know how they coped you know. If I've got people staying with me they're on my nerves after too long, so, and even my neighbours next door have got five in there and I think God I don't know how they managed!

INTERVIEWER: Yes it must be different experience with five.

CB: Yes it can't be easy. But yes you know I like it, it's just right for me. Just perfect for me.

INTERVIEWER: Fantastic, that's really good to hear.

**Interview. Participant C029, Mary Armitage, 28 October 2020.**

INTERVIEWER: Right so the first couple of questions I've got for you, they're about, they're just kind of general questions really about how you came to live in Harehills so I just wondered if you could first of all tell me about that if that's okay.

MA: I was brought up in Harehills, my parents lived in the Nowells. But I lived away from Leeds for quite a long time and lived in different places but eventually came back to Leeds, partly because my mum was becoming very elderly but I mean I've actually lived in this house, I was trying to work it out the other day and I think it's nearly 30 years now. You know I've been back here a long time.

INTERVIEWER: And why did you choose to live in a back-to-back house in Harehills?

MA: Because it's all I could afford really. But I chose this area particularly because my grandparents had lived here and they'd got a shop, I think I told you about it before.

INTERVIEWER: Yes, you did, yes.

MA: And I don't know, I just felt at home in this area. And you know I've been very happy here.

INTERVIEWER: That's fantastic. So the next bit, for people whose house I hadn't visited I would at this point ask them to describe the house to me, so obviously I've seen your house, I've surveyed it so I don't particularly need that unless there's anything you'd like to tell me about your house that you think is important.

MA: What I like about back-to-back houses is there is no back, if you know what I mean because your back is your front isn't it really? It always feels very very safe.

INTERVIEWER: That's lovely. Yes.

MA: Do you know what I mean?

INTERVIEWER: Yes, because you're not exposed are you I suppose?

MA: No I mean as a person living on my own, and as somebody who in the past has been broken into quite a few times and had a lot of different incidents, I feel safe here somehow.

INTERVIEWER: That's lovely. That's nice.

MA: And also, it's easier to talk to your neighbours, you know because your neighbours are around you.

INTERVIEWER: Yes, we'll probably come onto that a little bit later on but thank you. So the next bit, I'm just going to now ask you if you can describe a typical day for me, so I don't know whether your weekdays are different to your weekends... If they are you can describe both, or if there's just a typical day.

MA: I don't have a typical day in a way. And the thing is because of Covid, I forget what I used to do because I'm so limited in what I do at the moment but I mean I do go out a lot. And meet friends. I mean I always get up about eight o'clock and have some breakfast. But I very often go back to bed because I like to listen to what's ever on the radio from nine o'clock to ten o'clock because it's nearly always very interesting, so I listen to radio four you know. And at that time of the day there's sort of very interesting programs.

INTERVIEWER: Yes. So do you have radio in your bedroom?

MA: Yes I do yes. Well I use my tablet yes. And then for a long, long time, you know, I've got a friend who's 84 who lives in Hastings and she lives on her own and she was ill for quite a long time and I got into the habit of just ringing and checking her to see if she'd been alright and stuff, and somehow we kept it up so I always have a chat with her. I mean sometimes we chat for ages because she also listens to the radio and is been an absolute boon during this shutdown you know, so we talk to each other for about 20 minutes or half-an-hour but she's very, very interesting and although she is very alert, I mean her brain's better than mine she can remember things better than I can. She's just fantastic. I

mean I've known her long time. She lived in London but she moved to Hastings. But she was brought up in the East End and she was evacuated to the North during the war so she's got an awful lot of affection for the North, you know so we have a little chat most mornings.

INTERVIEWER: So is that as soon as your radio's finish then?

MA: Yes. ten o'clock. We take it in turns to phone each other, see who's the first to ring.

INTERVIEWER: That's nice.

MA: She always says 'Oh you've beaten me to it morning Mary.' It's very nice, you know people say 'Oh goodness me what you got to talk about?' but we always find something.

INTERVIEWER: No that's lovely.

MA: She's very political, you know she's always very interesting on what's going on in the world.

INTERVIEWER: Fantastic. So what would you maybe do after you've had your chat with her?

MA: Well I mean I do sometimes meet friends. I used to, I mean it's not on at the moment but I used to always go to the lunchtime concert on a Wednesday at the College of Music. Or you know, maybe meet friends say somewhere like you know Ilkley and have a walk. And I've got a friend who lived in Hebden Bridge. You know if the weather was nice like I used to like to go out to those places. All seems a long time ago that. But you know, or just walk around here you know Roundhay Park and things like that, or Gledhow Valley Woods you know. There's quite a lot of nice places.

INTERVIEWER: Would that be for the whole day or would you come back for your lunch?

MA: No, no I'd come back here in the evening yes. But I mean I did used to go out, I do go out in the evening. You know to concerts and go to Yorkshire Playhouse.

INTERVIEWER: Lovely. So when you come back from your day out, what do you do in terms of getting a meal ready?

MA: I always cook for myself. I quite like cooking, you know and I usually make things from scratch.

INTERVIEWER: Yes that's right isn't it.

MA: Yes and sometimes people come. I don't know whether I've ever told you but when I first retired I became very, very involved with a group of asylum seekers.

INTERVIEWER: Oh yes you did mention that.

MA: And we set up a women's group, Women Asylum Seekers Together. And although I'm not actually involved in that group anymore I still keep in touch with a number of the women. And so sometimes they come and visit because you know now they've all been here for 12 years really now you know and they've got children and things so I do keep a lot, they're a bit like my family because I've not really got family of my own. I've got a cousin but I've not got a very big extended family. But they've become, because they've got no family here.

INTERVIEWER: So they would normally come to you in an evening then?

MA: Oh yes I mean they don't so much at the moment because of this not being... But I mean a couple of them I phone everyday you know.

INTERVIEWER: Gosh that's nice.

MA: Yes. I mean one friend of mine she's got a baby, he's only one. She works at the hospital but you know we do talk most days or we text because you know it's rough. It's quite hard for her at the moment. He's in nursery but it's a bit tough. So you know that, I got involved with that, partly because I think I told you somebody lived in my street and they got deported, not deported, they got sent to Yarls Wood. And I was very, very upset about it and ended up going to visit them a couple of times there. Because I didn't realise that people got arrested like that at the time. And you know got taken off.

INTERVIEWER: So where was it they went to?

MA: They lived in my street. And they were asylum seekers and they, you know sometimes they arrest people if they're think they're not genuine and they took them to a detention centre called Yarls Wood.

INTERVIEWER: Oh dear, gosh.

MA: So that's how I started to get involved with asylum seekers because I'd not realised you know just what people go through, and do you know this is an area with a high level of asylum seekers in this area.

INTERVIEWER: Yes. Gosh. So it's nice that you've still got those connections isn't it?

MA: Yes. I am really good friends with them, they've become good friends yes.

INTERVIEWER: So if you have guests what time would you say your guests would normally leave in an evening?

MA: Oh it depends you know, because you see sometimes they have meetings here because of my involvement with the Chapeltown Co-housing.

INTERVIEWER: Oh right okay.

MA: Yes so sometimes they have meetings here and they don't leave, I have to throw them out you know about ten o'clock! And you know it depends on who's here really. But I do like having people here.

INTERVIEWER: That's really nice. And then, what's your bedtime routine? What time would you go to bed?

MA: Oh I go to bed late usually. Although I've not been going to bed late so much at the moment because of my flipping leg and pain and things. I don't really sleep you know I don't, when I'm lying down it helps but normally I would never go to bed until very late. You know eleven o'clock, twelve o'clock. Never been a person, I'm more of a night person than a morning person.

INTERVIEWER: So what would you be doing at that time of night then?

MA: Oh reading. Not particularly watching television. But I'd be sort of reading or listening to the radio.

INTERVIEWER: That's nice. And then what about any time that, when you do your housework and things like that?

MA: Oh I don't do much housework Joanne to be honest! I do it when I think it needs it. I'm not great. My cousin came to see me today which was a surprise but she's not working at the moment you know with it being half term and we were laughing about cleaning because I'm not strong on cleaning.

INTERVIEWER: You're like me! There's better things to do!

MA: I don't know whether that's right a wrong answer.

INTERVIEWER: I don't spend a lot of time on it.

MA: I'd rather cook than clean. You know I don't think of cooking as a job because I quite enjoy it. But at weekends, you were asking about weekends. One of the asylum seekers, her little son is nine now but I used to, on a Saturday I used to nearly always take him out so we'd go swimming, you know to Fearnville. I don't whether you know Fearnville near here?

INTERVIEWER: Well I know where it is don't really know it.

MA: Because I mean I was the first person to take him swimming. And so we'd go swimming and then eventually when he was confident I could take him on my own you know but I've not been able to do it for ages you know because of lockdown and everything and not being well.

INTERVIEWER: So how would you say your routine has changed and since lockdown started?

MA: Yes definitely. But I'm a bit like a surrogate grandma to him. He had an operation. You know his adenoids. We'd gone to the hospital together and I was with his mum and they only let one person go into the operating place with them before they actually put them to sleep you know so they wouldn't let me go in. But they said to him 'Who is that lady that you're with?' And of course they're both black you see and they'd noticed that I was white so they said 'Who's that lady with you?' You know 'Is it your grandma?' So he was quiet for a bit and he said 'No. Not really,' he said 'but you can call her my grandma.'

INTERVIEWER: Oh that's so nice. That's really lovely.

MA: You know it's difficult isn't it because you know I am like a grandma but obviously I'm not you know.

INTERVIEWER: Oh that's really nice.

MA: That's really sweet. 'You can call her my grandma if you like.' But I am quite involved in their lives. I miss them terribly at the moment you know.

INTERVIEWER: So how have you dealt with lockdown them? What have you done different to get through it?



MA: Oh well I ring them up and I send things. Like my cousin sometimes, like with it being half term I sent him some books and some toys and a bit of money so that he can go out because I can't really go with him you know. But I keep in contact and I ring a lot you know.

INTERVIEWER: That's really nice isn't it? That's lovely. Fantastic. So I suppose the next thing I was going to ask you then is just a little bit about the rooms and kind of...

MA: Can you just speak up a little bit Joanne?

INTERVIEWER: Oh yes sorry. I was just going to say the next set of questions, it's talking about the rooms in your house and how you use them and how you feel about the house. So first of all I wondered can you tell me about the space in your house where you spend the most time?

MA: I think my bedroom actually. Yes because I read up there a lot. A lot of my books are up there. And the attic actually. I don't sit so much in the living room. I mean I do if people come, but I like my bedroom. It's very light. The sun shines in it a lot you know and it's a very sort of nice room.

INTERVIEWER: I can't remember, do you have chair in there do you?

MA: Yes, and a desk, yes I do yes. And upstairs in the attic as well yes.

INTERVIEWER: And how do you feel when you're in your bedroom?

MA: Oh I love it. I mean I love this house and it's been an absolute boon during Coronavirus. I mean you know I know that I'm so lucky to have such a nice house. It's always been a friendly house. You know, it's a very warm house somehow. I don't just mean warm, warm you know.

INTERVIEWER: Atmosphere.

MA: It's got a nice atmosphere yes. I always think nice people must have lived here. I mean I don't know whether that works like that...

INTERVIEWER: What is it about the atmosphere, how does it...

MA: I don't know, there's a warm presence. The minute I walked in it I knew I liked it. I mean the first night that I lived here I didn't have any bed or anything and I just had to sleep on the floor but I was fine. You know it felt good.

INTERVIEWER: That's really nice isn't it? And how do you decide whether you're going to spend time in your attic or your bedroom?

MA: Well if I'm sort of sorting through things and fiddling around looking at things I spend time in the attic. I mean sometimes, I've not got a bell up there so sometimes I can't hear people. Say if I'm expecting anybody, I don't go up there but again it's a nice airy room. And I do things like iron up there you know, I do my ironing. Not that I do much ironing. But if I do do ironing that's where I do it.

INTERVIEWER: So it's kind of for sorting things out, doing a bit of reading, bit of ironing.

MA: Yes sorting you know, books out.

INTERVIEWER: And how do you feel when you're in that space? Do you get a different feeling in that's based when you're in your bedroom?

MA: Yes very different. Each room has got like a different feel to it somehow. I could do with the kitchen being a bit bigger. They're very small the kitchens aren't they?

INTERVIEWER: Yes they are yes. I'm going to come back to that one later on if that's okay because I've got questions about spaces you like or dislike and things like that and improvements. So just coming back to where you spend the most time, so you said the bedroom and the attic, would you say one of those is your favourite space in the house?

MA: Yes I think my bedroom.

INTERVIEWER: I know you've talked about the light and the atmosphere, is that very different say to the living room or other places?

MA: Yes and I've got a lot of books up there that I like to look at. You know so I think it's partly that.

INTERVIEWER: That's good. So the next one, it's kind of thinking more about technology so I suppose this is TVs, radios, music, all that sort of thing, so it's really kind of where do you use those things, and computing as well, I know you've got a tablet haven't you, so where do you do those things?

MA: Yes upstairs sometimes. I mean I watch television downstairs but I don't watch an enormous amount of television. You know I tend to watch, if I'm going to watch television

I tend to watch it late because I always find the good programs are always on very late. You know they always start at nine o'clock don't they?

INTERVIEWER: Yes they do.

MA: Nine or ten o'clock. But I can do catch-up so sometimes if I'm too tired to watch anything very late I might watch it in the morning but I don't really like watching television in the day. It always feels wrong to me. I don't know why. I've never watched it. You know some people watch the news on television, I don't do that.

INTERVIEWER: Oh don't you?

MA: No I listen to radio four.

INTERVIEWER: Oh right okay. So do you watch the television everyday would you say?

MA: No, definitely not. No. I maybe watch it you know, I only turn it on for what I want to watch. I can't stand it when people have the television on.

INTERVIEWER: Just as background noise.

MA: Yes. I really can't. I mean I turn it on and then I turn it off but I know I'm unusual in doing that particularly for someone my age... I think it's because I wasn't brought up with a television. You know my parents never had one when I lived with them.

INTERVIEWER: So obviously you listen to radio in the bedroom. Do you listen to the radio anywhere else then?

MA: Yes I, I do sometimes like if I'm having my tea I'll listen to the news.

INTERVIEWER: Yes. And do you, do you eat at your table?

MA: Yes I do, I always sit at the table. I can't stand having food on my knee. I think also it's good for your digestion don't you?

INTERVIEWER: Yes, because you're more upright than you?

MA: I know that's old fashioned and I know it is because most people don't. We always did at home, again because we didn't have a television... We always sat at the table. And those habits die hard don't they really?

INTERVIEWER: Yes, you do what you've always done. That's good. And do you listen to music as well?

MA: Oh yes I do loads, but I tend to listen to that downstairs because I did used to have a CD player upstairs but it broke.

INTERVIEWER: Right, okay.

MA: And I listen to CDs. I don't listen, you know I'm old-fashioned in that way because most people listen to it, I don't know how they do it but they don't have CDs do they?

INTERVIEWER: No. They've gone out of fashion haven't they?

MA: I know. I love them and then again, during this time I've listened to so much music. You know digging out old CDs and things. You know listening to music that I really like. I've done a lot of that.

INTERVIEWER: So would you said that's something that's been initiated because of the pandemic?

MA: Yes, I mean I listen to music, I do listen to music but I've done it more. Like some days I've thought all I'll have a little sort through and you know you find music that you've really loved that you've not listened to for ages and I really enjoyed doing that. Partly it's been because I've not gone out as much as I normally do, because of not being able to walk very far.

INTERVIEWER: Do you think that's been more of a limitation to you than the coronavirus restrictions?

MA: Oh definitely, definitely. Because if I'd have been able to walk and it not been hurting so much I'd have gone for walks, you know I could have walked to Gledhow Valley Woods or I could have walked to Meanwood. Because you know I walk a long way, I've always walked. I don't drive you see, I don't have a car.

INTERVIEWER: So just while we're talking about your mobility, how has the house kind of impacted on that with the stairs and things?

MA: Well the stairs are a bit difficult but they're not... I can manage them.

INTERVIEWER: That's good.

MA: The house has been a haven really to be quite honest Joanne.

INTERVIEWER: That's lovely.

MA: I've kind of, because I don't mind being in it because I like it. You know moving from room to room, you kind of, you know if I got fed up of being downstairs I'd all go upstairs or I'd come downstairs if I was upstairs. Having three floors is nice isn't it?

INTERVIEWER: Yes it is, yes.

MA: I've never fancied a bungalow. You know when people are on about bungalows. They don't appeal to me at all really.

INTERVIEWER: No. I'm not sure I would get on with one either.

MA: There's something about levels.

INTERVIEWER: Yes and I think once you've lived like that you don't want to go back to less levels do you?

MA: No because when I lived in London, I lived in flats really. Yes, it's funny really.

INTERVIEWER: So just go back to technology then, what about your use of the tablet has that increased?

MA: Yes I do use it quite a lot. I mean I don't belong on Facebook and I don't Twitter. I think you can waste an enormous amount of time. But funnily enough yesterday afternoon, I don't know whether you know the Kannah Mason, the family that plays music. Well they're a family, there are seven of them in the family and their dad is from Antigua and their mum is from Sierra Leone. Anyway they have got this family and they all play music, cellos and violins and piano. And a friend of mine had been to see them. I've seen their son who plays cello in Leeds but they're on YouTube and I just spent all afternoon, evening listening to them because there's loads and loads of them. And they're just amazing. I mean I don't know whether you like classical music?

INTERVIEWER: Yes I do, yes.

MA: They are absolutely wonderful. They're called, Kannah, K-A-N-N-A-H. Mason and there's seven of them and they all play. The youngest is nine and the eldest is 21.

INTERVIEWER: I'll check them out.

MA: And they just play the most sublime music. They're such a treat to listen to so you just put them in and you'll get them on, they're lovely.

INTEVIEWER: Yes, I'll look it up.

MA: So that's what I did yesterday. I don't like to waste my time because it's very easy to waste your time on the Internet isn't it?

INTERVIEWER: Do you go on it most days would you say?

MA: Yes I do yes. Just to check things.

INTERVIEWER: And do you tend to do that in the living room?

MA: No, probably do it upstairs yes. I mean I don't buy an awful lot of things on the internet but I might check books and things like that. But I mean I stopped buying off Amazon a long time ago because I think they're outrageous and you know we've got a Waterstones in Leeds. Well we won't have a Waterstones for long if people don't buy from there so I like to buy my books from the bookshop. And you know I'd quite like to go to independent bookshops but sometimes I check a book on the Internet you know if I want something.

INTERVIEWER: Yes so you tend to use it more, would you say for practical purposes?

MA: For information really.

INTERVIEWER: Very good so next one, and I know we've touched on this little bit and it's about how you entertain visitors so I just wondered when you have visitors around whether it's meetings or your friends, kind of what do you do in terms of you know where does everyone sit, are people allowed to go into other rooms like your kitchen or anywhere else?

MA: There's not really much room in the kitchen. I mean I tend to, if they want to wash up they can but I mean I don't really appreciate anyone helping me with cooking because there's no room. You know and I do like cooking for people you know. I used to have a café you know.

INTERVIEWER: Did you?

MA: Yes years ago, yes in Lancashire.

INTERVIEWER: Oh I didn't know.

MA: Yes, vegetarian café in the days when not many people were vegetarian. I quite like cooking and I quite like feeding people up so if I do have someone I invite them for meals and things you know. I mean my cousin's daughter that I told you she comes to see me on Saturday you know, she does a bit of shopping for me sometimes during coronavirus, I usually make her something to take home with her like a curry or something.

INTERVIEWER: Oh lovely. How many people would you have to eat in your house at one time then do you think?

MA: No, she usually just has a cup of coffee and a piece of cake. I usually pack her something up to take home with her.

INTERVIEWER: Do you have others, more than one person at a time to eat with you?

MA: Yes sometimes, yes. You know I know quite a lot of people who live in different parts of England so I usually have people staying with me especially in London. But you see I've not had anybody all year, because with lockdown in March and at the beginning of March a friend of mine was 90 so I was in the lake district when we first started to lock down because I'd gone up to celebrate her birthday. So I've not had anybody stay with me all year. You know I mean normally I have people coming from London particularly in the summer. Because I've got you know three or four friends live in London and my friend in Hastings usually comes.

INTERVIEWER: How often would you normally have visited then, is it every few weeks?

MA: Yes in the summer usually definitely two or three people you know.

INTERVIEWER: And how long would they stay for?

MA: Maybe four days, or a long weekend or something.

INTERVIEWER: Oh that's nice.

MA: And they usually, I let them have my bedroom. It's a nice room.

INTERVIEWER: And then you go to the attic?

MA: Yes.

INTERVIEWER: Why do you do it that way?

MA: I don't know, usually because there is a double bed and they can spread out. And just because it's a nice room you know.

INTERVIEWER: That's lovely, yes. So how do you find having guests then, overnight?

MA: Oh fine yes, they love it up here. Particularly my friend who was evacuated. And they all like the North. And sometimes the drive up and then they take me out into the Dales and things which is nice. I mean, it's not last year because obviously last year's gone but the year before, some friends of mine came from London and we were in the Dales and there was a cuckoo, you know a cuckoo calling, and my friends were absolutely floored. You know they'd never ever heard a cuckoo. Can you believe that? They said to me, 'That noise.' I said 'Yes it's a cuckoo.' 'A cuckoo!' They couldn't believe it. I said 'You've never heard a cuckoo before?' And this is London isn't it? I once went to the Lake District with the woman, they're a couple and we went to the Lake District and she brought all her high heels with her and things like that and I was looking for her boots and I said 'Where's your boots Jess?' And she'd not brought any boots! You know she thought she was on holiday so she'd not really brought anything sensible with her.

INTERVIEWER: So kind of thinking about outdoors then, I wondered if you could tell me about any time that you could spend outside of your house like in your garden or in the street or doorstep?

MA: Yes I'm not a great gardener, you know. But what I do like is I've got an awful lot of birds in my garden so I do sometimes watch them. You know stand at the window and watch them. I mean there only sparrows and robins and blue tits, it's very limited. I always do that RSPB thing, where you mark down how many, you know I always do that. Just so that they know that there's young birds in Harehills you know.

INTERVIEWER: So you don't tend to sit out in your garden then you wouldn't say?

MA: Well I have done during this time you know because during the actual shutdown my friend with her baby came and we did, we put, we put some plastic cloth down on the floor because she didn't really want to bring him in the house. So we did sit out and it was lovely weather in April wasn't it, and May, so we did sit out quite a lot actually.

INTERVIEWER: And is that kind of unusual? You wouldn't normally do that?



MA: Yes it is in a way because I tend to go out to the park or the Dales or you know. It did come into its own though this summer.

INTERVIEWER: Would you kind of say there were any particular advantages or limitations of the garden that you've got?

MA: Well I mean it's not very big is it?

INTERVIEWER: No. Is that a good thing?

MA: I don't know because I'm not very knowledgeable about gardens. But I do like the fact that I've got a little garden, and you know like I speak to my neighbours quite a lot, the kiddies next door. You know I talk to them a lot.

INTERVIEWER: Would you say that your feelings about your garden have changed since the pandemic started?

MA: Yes I think it has. I've used it much more. I mean I got a little table and a chair there. I didn't used to use it much but I've used it more this year than I've ever used it.

INTERVIEWER: That's lovely.

MA: You know I sit and read my paper at the table because it was gorgeous weather at one bit wasn't it?

INTERVIEWER: It was yes. So how do you feel about using the space outside, you know obviously because it's on the street isn't it?

MA: Yes, I like it. I'd do it more often I think now.

INTERVIEWER: That's good.

MA: Because it is quite sheltered from the street. You know with the hedge. So it's quite private really.

INTERVIEWER: Yes and you've got your little gate as well. That's good. So the last set of questions it's more about feelings about the home and the neighbourhood so the first one that I'm going to ask you is if you can think of up to 5 ways in which your home meets your needs.

MA: I think because I don't drive it's very good public transport. You know, I'm very soon into town and from town very soon you know, train station and the bus station and get off to places. I also like the fact that Harehills is you know very multicultural. It's got a fantastic choice of shops. I mean I can more or less get anything. I mean people don't really understand because people are always phoning me but the moment to see if they can go to the supermarket. And I try and explain to them that I don't go to supermarkets. You know I mean where else could you get a melon and... you know I bought a quince the other day. From the top of the street, literally at the top of the street because they're in season at the moment, quince is. I mean you know I'm so lucky. No I get everything I want. And I've got a post office at top of the Street and they're lovely people. You know they're lovely people that run the post office and I mean they know me. I mean the lads at the top of the street they all call me auntie Mary.

INTERVIEWER: Do they?

MA: Yes. I've known them for years. I knew their dad you see and he died about five years ago now, he died on Boxing Day. But I was very good mates with their dad Abdul. And they've really made that shop lovely since he died. So there's three sons, three brothers. They run the, you know they run the shop. Well I buy virtually everything there you know. I'd rather pay a bit more for the convenience than go to flipping Tesco. Yet people think they're doing you a favour by offering to go to the supermarket you know. I mean the choice that I've got is second to none really. Because they sell African stuff, you know they sell African food, I mean where else could you buy fufu and things like that? I mean it's just amazing. You know and they also give you advice on things if you don't know what things are. So I love that about Harehills. You know I mean there's a fantastic vegetarian, I don't know if you know Anand's takeaway?

INTERVIEWER: No, oh it's the sweets isn't it?

MA: Yes, but they do lovely food.

INTERVIEWER: Yes I used to get stuff from there. It's lovely.

MA: They're vegetarian, they're Sikh and I've been a vegetarian for years and I remember them setting that up and she was lovely the woman that set that up. And I mean I still go there and all the supermarkets and shops around here. I mean the Iranian shop is fantastic for nuts. So you know all that sort of thing I really like.

INTERVIEWER: Yes and do you tend to sort of just stay on Harehills Road or you do you go to Harehills Lane and Roundhay Road as well?

MA: Not really, I tend to go to Harehills road. I mean there's everything I want really. There's just one or two things that I, like I like real coffee and you can't really get that, so I think I'd get that from the supermarket.

INTERVIEWER: Fantastic. So are there any other things that you like about your home?

MA: Well I like the fact that I've got very nice neighbours. Do you mean that?

INTERVIEWER: Yes, just anything.

MA: You know as soon as we came, we were in lockdown I mean I've got a neighbour across the street who works at the hospital and I think she's Filipino heritage and she came over with loads of shopping for me and she said to me 'Mary you must be really careful,' because she said, because she's worked at the hospital obviously she's got an insider's view of it and she said to me 'this virus is really, really dangerous,' you know. And she said you know 'Anything you want just give me a call.' And then my neighbours on my left I get on very well with them. They're Pakistani heritage and they brought me food, and they often bring me food that they've cooked you know.

INTERVIEWER: Oh lovely.

MA: They're very sweet. And the kids are lovely you know. And like at Eid, I always give them stuff at Eid you know, presents and things at Eid. You know.

INTERVIEWER: Fantastic.

MA: They'd do anything for me you know. And there are other neighbours that have offered to do things you know and brought me things you know so I've felt, it was better in the summer than it is now because they did that clapping for the NHS and things like that, so we'd come out and wave at each other. But it's dark isn't it now?

INTERVIEWER: Yes and it hasn't stopped raining for a few weeks either has it?

MA: But even so they do wave and they say if you need anything just ask.

INTERVIEWER: That's lovely.

MA: Because to them I expect I'm quite old you know... But it's nice to know that they're there if I need it.

INTERVIEWER: That's nice, that's lovely.

MA: I've always got on well with my neighbours really.

INTERVIEWER: Fantastic. And what, is there anything about the actual house that you like?

MA: I just like it, you know. It feels comfortable and nice. I mean you know I am supposed to be moving don't you?

INTERVIEWER: Yes.

MA: I mean I'm dreading it to be quite honest Joanne. But you know I don't know whether I told you that they've gone into liquidation, the builders.

INTERVIEWER: Oh no, I didn't know.

MA: So it's a huge problem.

INTERVIEWER: Oh dear.

MA: So you know, it's not going to happen overnight and this Covid has put everything... I mean we don't know where we are with it do we?

INTERVIEWER: No. Just remind me, what was your motivation for wanting to go into this other housing?

MA: Well originally it was one of the asylum seekers and she was going to move into it but she's changed her mind now and I just thought it might be better for me as I'm getting older to live more in a community. And being an apartment rather than a house with a lot of stairs. But I wanted to stay in the area because it's only at the bottom of the street, you know where it is don't you?

INTERVIEWER: Is it just over near Spencer Place?

MA: Roundhay road.

INTERVIEWER: Yes.

MA: You know and I've been involved with it for about five years. I think if it had happened quickly I would have been more likely to have, but it's dragged on a bit. But who knows, in a years' time I might feel differently.

INTERVIEWER: Yes.

MA: When I've got my new hip. Whenever that will happen.

INTERVIEWER: I really hope you're not waiting too much longer without.

MA: They're not doing any operations.

INTERVIEWER: No, I've seen it on the news. They've had to cancel loads haven't they?

MA: I mean I don't like to say it but I think we're going to end up in lockdown.

INTERVIEWER: Yes I think it will do.

MA: But I don't want to tempt fate by talking about it. Yes it's horrible isn't it?

INTERVIEWER: Yes it's very difficult.

MA: Yes but partly because I walk a lot. Anyway. Yes I mean I've felt very safe, like I told you but originally when the weather was nice I walked ever such a lot in the cemetery. I was surprised at how nice that cemetery is. I saw the primroses and the celandine and I saw the bluebells, you know I saw Spring come, and the trees all coming out.

INTERVIEWER: I think it's improved a lot because actually when I lived in Harehills I used to volunteer once a month sort of trying to clear it and we did like a wildflower meadow at one point and we were planting bulbs and things but at that point there was no proper management strategy but I think it was maybe was, it must have been about 13 years ago because I think it was just before I left for got some like a probation, some lads on probation in and started to look after in a bit more of an organised way, but it is a lovely place.

MA: And you see a lot of the time, I never used to meet anybody. I used to always go early in the morning and it was just lovely.

INTERVIEWER: And do you feel safe when you're there?

MA: Oh yes, completely safe. Absolutely safe. To be honest I don't find Harehills unsafe really. I mean the only thing is people don't really practice distance. You know they don't,

a lot of people don't seem to understand that. I mean they do wear masks but they don't keep distance in shops and things.

INTERVIEWER: Yes.

MA: That is difficult for people isn't it. The shops are tiny round here as well.

INTERVIEWER: Yes because they're all in, a lot of them are in the houses aren't they?

MA: But no I don't particularly feel unsafe round here. Maybe it's because I've lived here so long.

INTERVIEWER: Yes so it's just part of what you know isn't it?

MA: I mean people used to sometimes say to me 'Oh you don't want to go out around there at night.'

INTERVIEWER: Did they?

MA: And I'd say 'Well what I supposed to do, stop in?' You know! You're not going to not go out.

INTERVIEWER: Barricade yourself in every night!

MA: You know it's very good light.

INTERVIEWER: Yes.

MA: I mean life is risky isn't it?

INTERVIEWER: It is yes. It's good that you feel that safety.

MA: Yes, I wouldn't let anything like that make me stop in, definitely not.

INTERVIEWER: So, just kind of going back to things that you like, so is there anything that you can think of about how your house meets your needs or we can move onto things you would most like to change if you can think of any things?

MA: Yeah I can't really think of anything.

INTERVIEWER: You mentioned your kitchen didn't you?

MA: Yes, but then at the same time it's funny because I was talking to my cousin this afternoon. I've never been a fan of fitted kitchens. I'd quite, although my kitchen is a mess and it's small, I quite like the higgledy-piggledyness of it you know. I don't particularly want a kitchen that's all streamlined. I quite like all my, you know, plates and things on show. You know because I've got quite a lot of very colourful Chinese-y sort of things. You know metals that I've had for years that I bought in London and things like that. So when I say that, I mean I'm sure that I could have, I'm sure that I could have made it a bit more... I'm not hugely practical. You know I'm sure I could have made it more, and maybe if I was going to be staying I could do something about that. And the cellar is an absolute disgrace to be honest. I should really have done something about the cellar but that's all my fault.

INTERVIEWER: What is it you don't like about it?

MA: It's damp and not very nice. Because I mean you said you did your cellar all out didn't you?

INTERVIEWER: Yes I did, and I had my kitchen down there. And I really liked it. Yes.

MA: Like I say I'm not hugely practical. And I'm not, I'm not great at having people in doing things. You know, men in doing jobs and things like that.

INTERVIEWER: It can be stressful.

MA: I regret not doing that in some ways Joanne.

INTERVIEWER: Do you? Yes.

MA: I feel I've not been very fair to the house. I should have done it. I mean I still could but...

INTERVIEWER: I suppose if you don't necessarily need the space or you know you maybe feel like you wouldn't use it too much then I guess, I mean are there things that you factor in like, I'm just thinking about from an investment point of view...

MA: Yes. I never think of the house as an investment. I always think of it as a home. Yes but I do take your point. Maybe if I was with somebody and they were more sensible about practical things then I might have had it done.

INTERVIEWER: Very good so, I know we've been talking about this a lot but are there any other things you can think of that you want to tell me about how you feel about your home.

Whether that's security, safety, comfort, happiness, investment aspects or anything like that really?

MA: What I do feel, I feel this area is still very neglected. By the Council. You know I think that they could have done something with the bin yards and things like that. You know, one bit we did try and get them to do things and it's just, I just think it's an area that's got lots of potential that's not been realised. I think it's been neglected.

INTERVIEWER: And why do you think that is?

MA: I think it partly because people are pretty poor that live around here. And I think that you know maybe they've not got, they're not... Maybe they've not had very strong characters or things like that.

INTERVIEWER: Yes. So how, I mean how would you see that kind of changing? Would you see it, do you feel it's down to the council to kind of initiate that change or do you see it coming from-

MA: Well I mean I've belonged to things through the years but they've always sort of petered out you know. Because I mean there has been times when there's been problems round here. You know I mean when I first moved in I was robbed about three times.

INTERVIEWER: Oh gosh.

MA: Yes. But I mean that's a long time ago now. I'm touching wood now. But you know, they didn't seem to do very much about it. I always think Harehills is a bit forgotten.

INTERVIEWER: Yes.

MA: You know it's a kind of... I mean I'm not saying that I'd want it to be gentrified. But I think they could put more money into the area. I mean for instance, when they did that thing with the road, I mean it's been a fiasco.

INTERVIEWER: Oh down at those, the kind of separation down the middle of Harehills Road?

MA: I mean that has been an absolute waste of time.

INTERVIEWER: Yes. Is it still unfinished?

MA: Yes. I mean the ambulances couldn't get by. It's not worked you know.



INTERVIEWER: It's nearly 2 years isn't it now?

MA: Yes... I think it's always on the edge of things, Harehills, somehow.

INTERVIEWER: Yes. And do you think that's kind of been something that's slowly happened over the years or do you think, I mean how do you think that happened?

MA: Yes I think Harehills used to be quite, I think it, you know when my grandparents lived here I think it was, I mean I don't know what word to use, desirable or whatever. I mean people are always saying to me that they wouldn't live in Harehills for anything you know.

INTERVIEWER: And how does that make you feel?

MA: It makes me feel angry.

INTERVIEWER: Yes.

MA: You know because sometimes people say to me, and I say you know 'Look I've lived here nearly 30 years and it's absolutely fine.' It makes me feel quite protective about it I think... You know and the people, there are some nice people live here. You know just because people are poor doesn't mean to say that they are not nice.

INTERVIEWER: No of course not, no.

MA: And it's such a mixture of people as well. You know there's so many different, gosh I mean I'd be really interested to know how many different nationalities live in Harehills. Huge amount of nationalities.

INTERVIEWER: And is it, how do you find the mix in terms of whether its single people, couples, families and that sort of thing?

MA: I think it's mostly families you know. There's not that many single people. I think there's one or two students live opposite, I've noticed.

INTERVIEWER: Right. Yes. So would you say, has it got like a family feel to the area?

MA: Yes, there's quite a lot of children.

INTERVIEWER: Yes. That's nice.

MA: I mean sometimes lots of children are out very late at night which worries me a bit. You know they run around the streets a bit. That worries me a bit and I think they should really be in bed.

INTERVIEWER: Yes.

MA: But that's maybe cultural really. You know because people live outside don't they a lot?

INTERVIEWER: Yes. They do.

MA: You know if you've only got two bedrooms, outdoor space is important. And you know people say why don't they go and you know go on the park but their parents can't keep their eyes on them in the park can they?

INTERVIEWER: No.

MA: So you wouldn't want your kids to be roaming on the park.

INTERVIEWER: No differently not. No.

MA: I mean I don't really mind the kids, the kids next door make a noise it doesn't worry me too much. The sound of kids playing doesn't bother me.

INTERVIEWER: No that's good. And do you find, is that when you're in your house, are you bothered by any sort of noise coming through the walls or anything like that, or is that all okay?

MA: Occasionally my neighbour has played loud music but I've told him off.

INTERVIEWER: But you get on well with everybody else?

MA: Yes.

INTERVIEWER: Fantastic. Well the only thing is whether there's anything else that I've missed that you would like to tell me about really?

MA: No I can't really think of anything, except to sort of say that you know I think I would have hated to be in a different sort of place during this time. You know it's felt, I've felt that there are people around I could ask if I needed help. And I quite like being by the hospital as well. I like the fact that there's a hospital on my doorstep. And I think that, I mean

because I did take myself off to A&E because I felt so ill. I knew there was something wrong with me. You know I knew that the pain was not normal. You know I just knew there was something wrong with me. And the fact that I could actually manage to stagger round there. The hospital is great, isn't it to have on your doorstep?

INTERVIEWER: It is, yes.

MA: You know, and they were really good to me at the hospital as well.

INTERVIEWER: That's fantastic.

MA: So you know, things like that.

INTERVIEWER: So a lot of it's to do with location I suppose?

MA: Yes and it feels a bit like a community really.

INTERVIEWER: Yes, that's nice to her.

MA: I'm just waiting for Halloween night and everybody coming knocking on the window. I don't know what to do really.

INTERVIEWER: I think they've been told not to haven't they?

MA: Yes, I think the schools have told them. I mean someone came the other night I said 'It's not Halloween tonight. I think you're a bit early,' I said.

INTERVIEWER: Oh gosh.

MA: Oh dear. And I mean all the shops like the pharmacy, they deliver all my medication and everything. They're really nice and you know phone me up and ask me if I'm all right and things. Which is nice isn't it?

INTERVIEWER: That is. That's lovely.

MA: So you know, I can't grumble about the area really. I wished it didn't have such a bad name.

INTERVIEWER: Yes.

MA: Because I think it's kind of unfair away. I mean and the fact that its rundown is not really the fault of the people who live here. You know I mean, I don't know...

INTERVIEWER: But it's good that you're happy and you like it.

MA: Yes.

**Interview. Participant C031, 12 January 2021.**

INTERVIEWER: So I'm going to start with a couple of general questions if that's okay and the first one is, I wondered if you could tell me how you came to live in Harehills.

C031: Well I moved to Leeds from my parents' house in Wetherby and I first moved to Hyde Park. I went into rented accommodation sharing with a few people and then I decided it was you know, I was about 27... I'd got a job in Leeds, I'd been living with my parents. At 24 I moved to Hyde Park, I worked in Leeds, and then when I was 27 I decided it was time to buy my own house and I started looking for a house, went to the estate agent got the leaflets, started looking at one o'clock on a Saturday afternoon and 4.45 I saw this one here and I knew straightaway it was the right one for me. I can be quite indecisive about things but I knew, a massive purchase like that but I knew as soon as I saw it, it was the right one for me.

INTERVIEWER: Gosh that's brilliant.

C031: I'd seen about six or seven before that in the afternoon. It was the first day of looking. I've never regretted it.

INTERVIEWER: That's really good.

C031: It was the right one for me.

INTERVIEWER: So what was it, do you think that made it feel that it was right?

C031: It was just, it was the light. It was a South facing one, it got plenty of sunshine, plenty of light. It just had a right nice feel about it, spacious, spacious lounge, spacious bedroom, nice bathroom, kitchen a bit small but it was quite okay. Nice dormer. I just liked the feel of it.

INTERVIEWER: Fantastic. So I mean, when you were kind of looking at houses, was it specifically Harehills and a back-to-back that you were looking for a looking at all different-

C031: It was a back-to-back, definitely a back-to-back because I mean the mortgage was a third of my salary at the time so I couldn't afford anything more than a back-to-back [and I

didn't want anything bigger]. I think back-to-backs in other areas were a bit more expensive. I think Harehills was the right sort of price range. And I think, one of the reasons was that I had a friend over here, and that was something that appealed to me, that I knew somebody over here in this area. A few streets away in the Bansteads. Yes that was one of the [main] reasons as well.

INTERVIEWER: Yes, very good. Okay, so the next one... Obviously I visited your house so I do know it quite well but I just wondered if there was anything you wanted to kind of particularly kind of highlight to me or tell me, I don't know maybe if there's anything you've changed since I came or anything like that.

C031: No, I mean obviously it's a new kitchen which I'm really pleased with, a new bathroom. I lived with those for many years, it didn't bother me particularly at the time. Quite okay. But I'm very pleased with them. No, I got new windows put in about four years ago. It needed doing eventually so the windows I'm pleased with. Apart from that, no. The dormer's just the same, bedroom's just the same, everything's the same really apart from that.

INTERVIEWER: Very good, okay. So we'll kind of move on then because the next section is a little bit bigger. So it's about how you sort of use the house, we're getting into that. So I wondered first of all if you can just describe a typical day. Now you're retired aren't you?

C031: Yes.

INTERVIEWER: So I don't know if there's a distinction between your weekdays and your weekends, but you know I suppose if there is can tell me the difference.

C031: Obviously a typical day now is quite different to what it was before the pandemic. I'll try and go back to before the pandemic shall I?

INTERVIEWER: Yes, but I mean if there are things that are particularly different, that's quite interesting for me as well to kind of know, what changes there are.

C031: I think I normally get up, I wake up at six o'clock ish, quite early. And I'll draw the curtains back [if light] and let the light in the bedroom. Something I enjoy doing. And I'll prop my pillow up. Are these the kind of details you want?

INTERVIEWER: Yes, yes, just tell me everything, yes. Brilliant.

C031: I'll put my headphones in and listen to either some relaxing music, classical music, gregorian chant or birdsong, or I'll put Radio Four on or Radio Leeds. I lie in bed for a couple of hours, with the light streaming through the window so I see quite a vast expanse of sky from my bed because I face the window. It's quite a big window. And I really find that very relaxing, a great way of starting the day.

INTERVIEWER: Yes, that sounds nice.

C031: And I'll probably stop in my bed until about nine o'clock. In the winter if it's a really bad day probably longer. But I'm not asleep, just propped up listening to the radio or doing something on my phone. So that's how I start the day. Now I get up, I'll do the washing up. I do the washing up in the morning and I'll have a bit of breakfast. I might put on breakfast TV for a short while, listen to the weather forecast which is a big hobby of mine. I put the weather forecast on BBC, BBC News 24. I don't actually sit down, I'm pottering around doing other jobs while I'm doing it.

INTERVIEWER: Okay, like housework-type jobs do you mean?

C031: Not so much housework. Mainly just sort of washing up if I must, housework isn't part of it really. And then I always make a phone call and speak to my partner Peter [if he hasn't phoned me first]. We don't live together.

INTERVIEWER: Yes, I remember you saying that... So you phone Peter-

C031: Yes, or he phones me because Peter's working from home at the moment. Peter works four days a week. So on a Monday it's quite different. On a Monday we always go off somewhere, got something planned. So we get up early that day and in fact just before the pandemic we started to go on the train actually. There's a lot of cheap train offers. And I got my bus pass three years ago. And, free bus pass, and I've been going on the buses quite a lot and [I was making the most of that and] enjoying that actually. I've got a car but I really quite enjoy getting on the bus and going to various places. So that's Mondays, quite a different day. The same at the weekends, we'll be doing something. I might go across to Peter's house on Saturdays and then he'll come over here later on [and spend Saturday evening and night here]. On a Wednesday it's the same, there's a walking group I go with. So I get up early on that day probably about 8:30 and I get off [by 9.30]. I started going on the bus if I could to where the walks were. And that would take up most of the day. And I've got an allotment. So some days I'll be going there, depending on the weather. If it's a

nice bright sunny morning, spring, summer, I'll get up early and get off. Go for walk on my own. I'll go to the allotment or if I've arranged to meet up with a friend and we'd go for a walk. [I enjoy sitting in the garden and reading etc.] Things like that really.

INTERVIEWER: And then, I mean, I suppose, I'm just thinking, shall I ask you how that's changed before we move on to teatime and the evening? How has it changed during the pandemic?

C031: Oh it's changed quite a bit. I'm not meeting up with friends. Actually I did meet up with a couple of friends and I had to say to them 'look, do social distancing' and they agreed to that but they didn't seem able to do it you know. They were getting closer and closer all the time so I decided that's a bit of a hopeless one really so I'm not doing that. And my walking group's stopped anyway. It's not been taking place since March. So mostly I go for a walk on my own or I go for a walk with Peter if he's not working or go on a weekend.

INTERVIEWER: So are you still kind of out of the house as much do you think or are you at home a lot more now?

C031: I'm certainly, yes I am at home more than I was, yes definitely, yes, yes. I'd say during the summer months I was spending a lot more time, spending a lot more time in the garden I suppose. I'd go across to Peter's, Peter's house actually because Peter's got a much bigger garden and quieter so I'd spent a lot more time in his garden. And a bit of time here but it tends to be a bit noisy because of the neighbours next door, tend to be a bit on the noisy side.

INTERVIEWER: I will ask you about that later. So, then if you say like, if you've been out for the day and you know sort of, what happens then when you come back in? What sort of time do you get back normally?

C031: Another thing before the pandemic, I would go swimming twice a week as well. That was important to me actually. I enjoyed that. That would sometimes get me up early as well. Get off early and that was important because I chat to people in the swimming pool actually. There's a group of people I chat to but that's all stopped.

INTERVIEWER: Was that Fearnville that you went to?

C031: Yes, usually Fearnville. I'd vary it and sometimes go to Scott Hall Road or Armley or Morley, I sometimes vary it. Bit of variety.

INTERVIEWER: Yes, very good.

C031: Sometimes I'll spend, do a little bit of gardening, either my garden or Peter's as well which occupies some of my time.

INTERVIEWER: Yes, so where does Peter live? Is he far away from you?

C031: Peter, no, it's just 10 minutes away in the car. He's at Wortley.

INTERVIEWER: Oh right, yes.

C031: Yes, it's Leeds 12. It's not far at all. Sometimes I, you know, I just jump on the bus, go across on the bus for a change you know.

INTERVIEWER: Yes very good. So then when you come back-

C031: Another thing I do as well, I go to the library as well, several times a week. I enjoy going to the library looking at newspapers.

INTERVIEWER: Yes, yes, that's good, yes. I'm going to ask you later on about kind of the amenities and things that you use so you can tell me a little bit more about your trips to the library then if you like. And then, did you say Sunday as well? Is that kind of fairly similar?

C031: You what, sorry?

INTERVIEWER: On Sundays, is that a fairly similar day to the others as well?

C031: Well Saturday and Sunday I would say, and Monday, Peter's off work so they are different. I definitely see Peter, we meet up together and go off often. We'd go off and we had regular trips to York or Skipton or places in North Yorks. We'd go off quite often, we'd park up on the outskirts of York actually and then walk the mile on the river into town. That's something we quite enjoy doing. We go to Knaresborough quite a lot because I'm from that area, Wetherby. Skipton, we go to Skipton, and Otley and those sorts of places, Ilkley. So there's quite a few places we used to go to a lot which we're not doing now.

INTERVIEWER: Yes.

C031: So it's quite different, yes.



INTERVIEWER: No, that sounds good though. Yes. So then, kind of, when it gets to kind of I suppose teatime, what time do you get back to the house and get on with all that sort of thing?

C031: Well this time of year it's about four o'clock now but it's dark if I've been out for a walk. During the summer it would be, I'd come back if I've been to the allotment for 4 to about seven o'clock-ish.

INTERVIEWER: Right, okay. And then do you sort of, do you cook a meal as soon as you get in, how does it work?

C031: Yes I tend to have my meal around about seven o'clock. I prepare the meal, yes between sort of six and seven. I always prepare a proper meal, I don't have takeaway. Even on the nights when I'm on my own I'll still do it you know [cook a proper meal].

INTERVIEWER: That's good, yes. And then, where do you eat?

C031: I eat actually, I eat in the kitchen. I've got a little fold down table in the kitchen and I tend to sit at that actually [but if Peter is here we eat in the lounge].

INTERVIEWER: Yes, very good. And then, so you said, am I right in thinking you don't do your washing up then, you save that for the morning?

C031: No, no I don't. I mean Peter's quite opposite to me. He has to do it immediately. He always has to do it immediately but I'm quite different to that. I just close the kitchen door and leave the washing up till the morning. I enjoy coming down in the morning, starting my routine. I'll put the radio on in the kitchen and I enjoy washing up listening to the radio. That's what I enjoy doing.

INTERVIEWER: That's nice, yes. So then once you've eaten, what you do after that, before you go to bed?

C031: After that I'd, I'd, almost every evening during the winter months I'm at home. We used to go out, I go to Peter's on a Wednesday, every Wednesday and spend the evening there. We used to go out for a pub meal on Wednesday evening but of course that's stopped now anyway. I tend to spend the evening doing a variety of things, certainly watching television if there's anything on TV [or watching recorded programmes on my

DVD]. I will then turn the TV off for a period, and do some reading or listening to some music.

INTERVIEWER: Yes, very good. And is all that, does all that take place in your living room?

C031: Yes, yes.

INTERVIEWER: Right, okay. Very good. So unless there's anything else you want to tell me about your routines, and what time would you say you go to bed?

C031: I go to bed between, round about 11:30.

INTERVIEWER: Okay, and then I'll just ask as well, when do you slot in any kind of you know housework and that sort of thing? Is that just as and when?

C031: Housework, I'm not one of these people who's hoovering everyday. My partner Peter's quite different to me. Like chalk and cheese there. I tend to Hoover about once a week. Usually, always in the morning, I do it in the morning about once a week. And have a good clean in the kitchen once a week, and bathroom once a week, Hoover upstairs as well at the same time. Yes, I'm not, I can't say I spend a great deal of time on housework because I don't. If it gets untidy, [I will do it before it gets bad].

INTERVIEWER: Very good, okay, so the next one I'm going to ask you if you can tell me about the space in your house where you spend the most time, and think about what you do there, why you choose that space and how you feel when you're in that space.

C031: It's definitely the lounge. As I say first thing in the morning as I've already told you, a couple of hours, you know, [early morning] I'll draw the curtain right back and enjoy lying in bed propped up. That's important to me is that. That's something I want to enjoy doing you know. The light's important to me there. Light's very important to me everywhere. I love the light in this house.

INTERVIEWER: And which room would you say has got the best light?

C031: It's all got good light because they all face South but the lounge is you know [pleasant], it's got plenty of sun, a sunny lounge, plenty of light.

INTERVIEWER: Lovely.

C031: The bathroom is particularly lovely. It's a lovely light in the bathroom as well. It's nice when you go into it.

INTERVIEWER: So, sorry did you say that the living room is where you spend the most time?

C031: Yes.

INTERVIEWER: And do you choose that specifically for the light and the qualities or is there another reason?

C031: Everything is there and it's such a large room. Everything is in it, the armchair, the television's in here, hi-fi equipment, books in here, everything's in here.

INTERVIEWER: So, I mean would you said that that's your favourite space?

C031: Yes, Yes.

INTERVIEWER: So can you sort of tell me how you sort of feel when you're in that space?

C031: It's relaxing in this room. It's a nice space, got a nice feel about it. It's my escape from the world. You can shut the door [when dark], draw the curtains and even during the day it's fairly relaxing. Yes it's a nice space to be. It's got a nice feel about it.

INTERVIEWER: So, just thinking now a little bit more about sort of your entertainment technology, so you said that mainly that's kind of in the living room, well you've got your radio in the bedroom, you've got a radio in the kitchen is that right? And then you've got your television-

C031: I've got hi-fi equipment in the lounge, yes. I've got Bluetooth and radio, CDs, yes.

INTERVIEWER: And how often would you say you kind of listen to music and things on that then?

C031: I would say certainly once a day in the morning, definitely in the bedroom I do. In the evening it tends to be more TV than music. Certainly during the daytime I would tend to put, probably put Classic FM or Radio 4 on there in the daytime, something like that.

INTERVIEWER: And then you do have a computer don't you because you've been emailing me? Is that an entertainment thing or is it more for admin?

C031: Well I do spend a lot of time on my phone, I don't tend to use my laptop very much at all now. I tend to use my phone now most of the time. I do spend some time on Google, and the Internet. I do enjoy it, doing that. I do love all the information you can get from Google.

INTERVIEWER: And do you use your phone for streaming programs and that sort of thing as well or is it more information?

C031: I do stream some radio programs yes, more than TV. Occasionally I'll use BBC iPlayer but most of the time I've recorded it on my DVD but I do often use the phone for radio if there's something I want to listen to.

INTERVIEWER: And would you say your use of all this technology has changed during the pandemic?

C031: Erm, probably a little bit more with being at home more, yes. I would have thought so yes.

INTERVIEWER: Okay, so the next one then, is about visitors in the house. So obviously I know you have Peter over and then, I don't know, are there any other people you have as well?

C031: No. Well I've had nobody in the house except Peter since last March.

INTERVIEWER: What about kind of ordinarily, sort of before March? Would it just be Peter even then as well?

C031: Occasionally a friend may come round [in the evening] but no I tend to, I tend to meet people outside or in someone's garden or go for walk with them actually, rather than have them around here, yes. [There's not enough space in the garden and it's too noisy.]

INTERVIEWER: Yes, and then yes, so when Peter comes over, I suppose, what I've been asking other people, it's not really been their partners they've been having over, they've been having friends, and it's you know, sort of, what kind of access those visitors have to other places in the house. You know, sort of, do they just come into the living room or do they go into the kitchen or other spaces, so is there, how does that work with Peter?

C031: Well they go to the bathroom, that would be it, the bathroom.

INTERVIEWER: Yes. And does Peter kind of freely go into your kitchen area and all that sort of stuff? Is it-

C031: Oh Peter does yes, oh yes. He's got complete freedom of the house, yes.

INTERVIEWER: So does it like, do you use your basement?

C031: Yes, it's got a fridge freezer in it, down there, yes.

INTERVIEWER: Okay.

C031: Quite a few things stored down there.

INTERVIEWER: So do you kind of, if you've got your fridge freezer down there, do you kind of go down there kind of daily then would it be?

C031: Not daily but quite, several times a week certainly, yes. I've got a fridge freezer up here as well, in the kitchen. I've got two. But yes I do go down there with my shopping to put stuff in the freezer, or bring stuff up for the upstairs fridge, yes. [Other things are also stored down there such as tools etc]

INTERVIEWER: And what about your attic because we haven't actually talked about that yet either have we?

C031: Well that's the spare bed that, Peter tends to use the attic. We don't sleep together so Peter uses the spare bedroom.

INTERVIEWER: Right, okay, yes.

C031: So that's his room really. I've got some books up there, a bookshelf and books up there. There's a lot of storage up there actually. There's an area outside that needs sorting out, a lot of stuff there.

INTERVIEWER: Very good. So I want to just move on now to sort of time that you spend outside the house. So obviously you've got your garden and I know you spend a certain amount of time in it, so do you want to tell me about that, what you do there?

C031: Yes the garden is very important to me. A few people don't bother with their garden you know. I do enjoy gardening. I've got it quite nice, I mean a couple of women called round and said what a lovely garden. They said how wonderful the garden was. Lots of people have come to the door over the years and commented on the garden.

INTERVIEWER: That's lovely.

C031: I do enjoy sitting in the garden. But the thing that spoils it for me at times, as I say most of the neighbours to the, well, if I stand facing the window, to the left of me, they tend to be quite noisy. And she tends to shout a lot. She's one of these people who talks very loud all the time. She talks as though she's shouting to somebody down the road but she's talking to someone in the house. It is very irritating you know. [Thankfully I can't hear her in the house when the door is closed so it's a summer problem.]

INTERVIEWER: So, does that kind of stop you from using the garden?

C031: It does stop me from using it as much as I would do normally yes, definitely yes. I can accept the traffic going past, it's got plenty of sun, as I say it's a nice sunny garden, but it's spoilt mainly by the noise next door actually.

INTERVIEWER: And is she a kind of long-term resident?

C031: Unfortunately yes. They've been here now about, about six years.

INTERVIEWER: Okay. So that's a real shame isn't it?

C031: They've got young children. It's not the children that cause the problem. It's her shouting at them. Or just talking in general you know.

INTERVIEWER: Yes, oh dear.

C031: It's only sometimes, not all the time you know. They do tend to get up around lunchtime anyway often, so the mornings are quite good in fact. Peace and quiet in the morning. But certainly summer afternoons, evenings are a problem.

INTERVIEWER: Yes, so I mean, how do you feel about the size and the quality of the space that you've got?

C031: The size of it?

INTERVIEWER: Yes.

C031: Well I think it's wonderful. I mean the houses are wonderful, I love them you know. They're absolutely perfect for one or two people you know, or a couple with young children. I think they're ideal. I mean they're bigger anyway than a modern house. I looked

around at some of the modern build houses and they're so tiny, they're awful. The lounges are half the size of mine. I love the size of it. I love the spaciousness.

INTERVIEWER: And what about the size of the garden?

C031: The garden, well I'd like a bigger garden but I do make the most of it. I get a great deal of pleasure from it, apart from the neighbour. In an ideal world I'd like a slightly bigger garden but you can still do a lot with it you know. It's amazing what you can do with it.

INTERVIEWER: And in terms of privacy, how do you feel about sort of using that space when it obviously at the front and it's quite a busy road isn't it?

C031: It is quite a busy road but I've got the privet hedge which gives it privacy, I feel quite private there actually. I don't feel I'm overlooked at all. It's quite a private area. I'm aware of it obviously, the traffic going past, people going past, but that's it I think. Privacy wise it's not bad actually. Not bad. But for an inner city, built up area it's not bad at all actually.

INTERVIEWER: And would you say your use of the garden has changed in the last year since we've been locked down?

C031: I suppose I've spent a bit more time, probably much more time in Peter's garden actually with it being bigger and quieter. That would be my preference, Peter's garden. In the spring, summer months, in his garden.

INTERVIEWER: Yes. So next I'm going to ask you about, it's more about feelings now for your home and the neighbourhood. So I wondered first of all if you could tell me five main ways your home meets your needs, or up to five things, it doesn't have to be five.

C031: Well you know it meets all the needs really. It's shelter, you know it's a roof over my head It's escape from the world out there. It's got a nice feel about it. It's comfortable and warm. Comfortable seating, comfortable bed. A nice place to eat, prepare my food. I like the light, lighting is very important to me, that's good. It's just a nice feeling of space actually. Just a nice feel about it.

INTERVIEWER: Lovely. And are there anything that you would like to change? If you can think of up to five.

C031: About the house itself you mean?

INTERVIEWER: Yes, or I mean it could be sort of the neighbourhood I suppose, the house, garden, kind of where it's situated, that sort of thing.

C031: Oh yes I mean you know, I don't like the litter in the street. That's got worse in recent years. Some of the neighbours just don't seem to care at all for the environment you know about the state of their gardens. I don't like that at all you know. When I walk round it's dreadful some of them. [The gardens are awful. Some parts are] like a slum area sometimes.

INTERVIEWER: How does that make you feel then when you see that?

C031: I just, I just don't like it you know, it annoys me actually. It doesn't give me any pleasure to see it like that. It could be so different, it could be so nice, you know. I'm sure it was many years ago. People took pride in their properties. It could be so different you know the houses are fine but it's just the area that's been spoilt by some of the tenants you know, the way some of the people behave. Fill their gardens with rubbish and the streets with rubbish. That's why it's bad.

INTERVIEWER: Yes. And would you say, because you've been there quite a long time haven't you, so would you say that's something that you've seen change or has it always been like that?

C031: It's got worse, definitely got worse. No I think it wasn't bad at all when I first arrived because when I first arrived, it'll be 40 years ago this year, this year yes, '81 I came yes, June '81 yes, a lot of people then owned their own properties. You know they actually took pride in their property and some of them owned them you know. There were older people I remember, there were nice people and either side of me, they were quite a bit older than me but they were nice neighbours you know. I liked them, I got on well with them, they were good neighbours you know, you couldn't fault them. They were friendly, kept the property neat and tidy. They were just, there was a community there. There isn't now. There's no community at all. I know Guy across the road and that's it. You know, I'll say hello to people either side but I don't often see them.

INTERVIEWER: And what do you think's been the cause of that change?

C031: It's a different generation I suppose. [Inaudible] much younger people. And people as well, most people rent their property, they don't own it. I'm sure that's a factor.



INTERVIEWER: So have you ever kind of had any sort of dealings with sort of the landlords are anything like that?

C031: How do you mean, dealings?

INTERVIEWER: Well, I suppose I'm thinking in terms of asking them to clear up their properties or to make complaints about their tenants or anything like that?

C031: I did, yes I have done. It was next door. I did have to complain at one point. Quite a few years ago now but yes I did about the state of the garden. He was pretty good actually. There's a few things I complained about [but mostly loud music]. I certainly complained to the council about, not the current ones, but in the past, yes definitely.

INTERVIEWER: And have you kind of seen a result from that? Has anything improved?

C031: Yes, I think, I think what's tended to happen, they've tended to move on actually. Troublesome people tended not to stop too long anyway, they tend to move around, but it doesn't solve the problem really. I've certainly had some problem neighbours, yes.

INTERVIEWER: What sort of things were they doing them?

C031: I think, noise really, loud music. And very briefly at one time, there were dogs. And the landlord found out about that and he asked them to leave, you know, he didn't agree to it. That was a short-term problem. But yes, just noise really and all the shouting.

INTERVIEWER: Yes, gosh. And does it tend to be the side neighbours or is it like the back as well?

C031: I've been lucky, in all the time I've been here, I've never had any trouble from the back. Very, very lucky. No problem with that. And to be honest, I mean people probably, well the most important side is the lounge side because they're the people you can hear. I've been pretty lucky overall. At that side, they've been there quite some years now, I can't hear a thing. The landlord did tell me there's a great big TV screen on the wall apparently and I don't hear a thing. So whether people are listening on headphones I've no idea. But I'm very grateful for that you know.

INTERVIEWER: Yes, no that's good isn't it.

C031: The problem has always been the other side, which is the most important side because it's two kitchens. It's often been terrible neighbours on that side there, over the years.

INTERVIEWER: Yes, gosh.

C031: And it's mostly when I'm in the garden I can hear them.

INTERVIEWER: Right, yes. And is that because they are in the garden as well or just because they've got their windows open?

C031: It tends to be coming out the windows or door. They've got the door wide open all the time, wide open all day long you know, which makes it worse.

INTERVIEWER: Oh dear. So in terms of your actual home, and I know you've mentioned some of these things already, but I just wondered if you could tell me how you feel maybe in terms of kind of, I suppose happiness, comfort, safety and security, maybe even if you consider it to be an investment or however you feel about your home, what it means to you?

C031: It is home, it's very important to me you know. It's got a nice feel about it you know. It's my escape from the outside world. It's felt good you know. Otherwise I would have moved you know because I can afford to move. It's not that I can't afford to move, I can. But it's suited me you know. It's not been perfect but, mainly because of the neighbours. It's not been perfect but it's not been bad enough to make me leave. I would miss it, I would find it a wrench to leave. I'd find it hard to leave. I would really miss it, the lounge particularly. Because it's how I want it. It's right for me.

INTERVIEWER: And do think there will ever come a time when you do move?

C031: Yes I think there probably will. I think if I get really bad neighbours you know, the lounge side and it's really noisy, or behind, if that changes, yes I think I would have to seriously, it wouldn't feel like my home any more. I think that would change the feel of it. And if, I suppose if you know the actual area itself is having more problems in the streets or yes, you have to be open-minded. Maybe the stairs will be the only problem physically I suppose if it became difficult climbing the stairs, if I had a mobility problem. That would be a big factor really. That might make me leave I suppose. You can't adapt the staircase for a chairlift.

INTERVIEWER: No, no. Gosh, so you are definitely staying put for the foreseeable, so that's good.

C031: I've no plans. My only plan at the moment, I came into a bit of money, my mum died a couple of years ago, my mum's house was sold so I got money from that. The plan at the moment when this is over, is to buy a place towards the East coast near Filey somewhere, that area, and I've plans to buy a second place which I would spend, spend, you know some time there. Rent it out as well you know to help pay the bills. That's the plan at the moment. So I would have, that's my main plan to get a property and do that. Spend some time there.

INTERVIEWER: But there is still quite a big draw to keep you rooted where you are at the minute though?

C031: Yes, yes. I would find it an absolute real wrench to give it up.

INTERVIEWER: So just kind of then moving, thinking about the kind of wider neighbourhood, so I mean obviously you've mentioned that you use the library so do you want to tell me any more about that and any other local kind of shops or facilities that you use?

C031: I don't, I tend to use Morrisons store most. I don't often go in the small shops. I don't find them particularly friendly really, you know I've found them, with a real resentment against white people you know. I've felt that. So I won't use them for that reason. Although I did go to a local tailor shop last year and he was really friendly. But yes, it's mostly Morrisons, and I go to the Tesco petrol station and shop.

INTERVIEWER: Sorry I didn't quite catch that. You go where sorry?

C031: I go to Tesco at the bottom of the road for petrol and use the shop in the Tesco store, that can be quite handy. Go there, or it's Morrisons.

INTERVIEWER: Yes, and do you use the local restaurants and things like that?

C031: No, no. I don't go in any of the local pubs round here at all.

INTERVIEWER: Are there any pubs left now?

C031: Yes there's a few, the one opposite the hospital.

INTERVIEWER: Oh yes.

C031: That one there. I suppose the other one's on Roundhay road, I can't remember any others.

INTERVIEWER: And then, kind of thinking about, obviously, you've just touched on this but I just wondered if you wanted to tell me a little bit more about the feel of the wider community, if you feel it's, are you saying that they're not really friendly?

C031: Well there is a limited opportunity to meet people, you don't meet people, you don't tend to chat people. No, so I don't like that aspect of it. And I don't enjoy walking round the area. I don't enjoy looking at all the mess. I don't, I say I love the house but I don't particularly like the area. It's handy with having a car, it's handy to go to Roundhay Park and my allotment's up there near Roundhay Park. And it's handy for town you know, it's handy to walk into town or to jump on the bus. It's handy for going to Peter's it's handy, as a base it's handy. It's okay as a base. I can't find joy in the area though, particularly when I'm walking around the area. But I do quite enjoy walking round the local cemetery at the top of the road here.

INTERVIEWER: Is it Beckett Street, that one?

C031: Yes. It's a bit of an oasis of peace and quiet and nature. It's very handy.

INTERVIEWER: So I mean, if, what would be your kind of thoughts for how the area should or could improve then?

C031: Well it's, only by the people taking a bit more pride in their properties, and gardens, the landlords as well. Taking pride in the property, you know, maintain the property, getting the gardens cleaned up and you know.

INTERVIEWER: Has there been any improvement since the Selective Licensing came in?

C031: Since the what sorry?

INTERVIEWER: The Selective Licensing.

C031: I don't know, I'm not aware of that, I don't know. I don't tend to walk around the area at night anyway.

INTERVIEWER: No, it's a scheme that the council brought in so that all landlords have to sign up and pay a fee. It's basically, the idea is to improve the quality of the housing in the

area. And I think that came in, I think it was a year ago or maybe a little bit more than a year ago, so I just wondered if that had made any difference?

C031: Not aware of it no. Not aware of anything.

INTERVIEWER: I suppose with the pandemic maybe it's been a bit of a funny first year then with it.

C031: It will take more than a year I suppose, it will take some time.

INTERVIEWER: So, is there anything else that you think I've missed that you would like to tell me about? Either your house, your neighbourhood, I don't know I suppose, your use of the space?

C031: Not really. It's those things really, if we could just change those few things it would make a dramatic difference.

INTERVIEWER: Yes.

C031: Just as I say, too many people don't care about the environment, about the surroundings, about the state of the streets or the gardens, just don't seem to care.

INTERVIEWER: Why do you think they don't care?

C031: I don't know. I just honestly don't. I can't understand, I can't understand these people. They baffle me. People baffle me anyway. I mean I do become disillusioned with people in general actually. I mean I do at the moment with the pandemic, the way people have behaved. I think it's absolutely dreadful. I just despair of people actually you know. I mean a bloke on the radio this morning was saying you know, what's it going to take, if people can see that hospitals are full, people are dying, people are suffering terribly and they still don't seem to bother about following the rules and regulations regarding Covid. What is it going to take you know? If they're not doing it now when they're seeing this. You know I thought well yes, absolutely, you're right, you're spot on there. What is it going to take you know, to make people change? I just don't have any hope to be honest. I'm sorry but I don't. I don't have any hope of people changing at all. Things have got worse, each generation. I'm not saying everybody in each generation is bad, they're not, there are, I know a few people, good decent people but I do think the majority of people now, particularly younger ones you know, don't care about those sorts of things at all.

INTERVIEWER: So how do you kind of see Harehills kind of moving forward then? Do you see it still kind of continuing on this potentially downward-

C031: Yes I think it's going to get worse yes. I don't think there's any way it's going to get better no. No I don't.

INTERVIEWER: And how does that make you feel then when it's been your home for so long?

C031: Well it's not a nice feeling you know. It's something I came to turn a blind eye to I suppose, live in the present you know. I suppose if you ask me a question like that I do think about it. But no, I don't see it getting better at all, it's just going to get worse I think. And there's going to get more and more drug taking, and drugs and crime, that sort of thing, I mean the next few years. I've certainly noticed you know.

INTERVIEWER: Do you see problems with drugs then?

C031: I'm aware of people going to certain houses for drugs, yes.

INTERVIEWER: Gosh.

C031: And I smell it. When you walk around.

INTERVIEWER: Really? Right, wow. Gosh. And is that something that is kind of always there or is it occasionally?

C031: It's not always there no, it's... you're certainly aware of it sometimes, yes.

INTERVIEWER: Gosh. And what about other crime? Have you experienced anything like that?

C031: No, I'm not aware of them because I, as I said I tend to go out in my car, or I'll just walk down the road to the bus stop. But I tend not to, I'll walk up to the cemetery sometimes. I don't walk around at night, never.

INTERVIEWER: Is that for safety reasons?

C031: Well it certainly is that, that's one of them, yes. But I wouldn't want to do it anyway. Because I wouldn't need to do it, wouldn't want to do it.

INTERVIEWER: Yes, but do you feel safe when you're in your actual house?

C031: Yes I do. I do feel safe, yes. Because I've got one door. I like the idea of having one door actually. I would find it hard to adjust to a house with two doors, one at the other side.

INTERVIEWER: Yes. And then one thing I'll just ask you actually, because you said one door, I think when I came to visit you'd got your outside toilet door half off was it?

C031: It was what sorry?

INTERVIEWER: Was it half on half off, your outside toilet door? I think you were going to, that was on your list of things to fix, I think you may have said.

C031: Oh it's definitely been done. I don't remember, I don't think it was. I think it's always been okay.

INTERVIEWER: Oh was it? Okay, maybe I'm getting mixed up with somebody else.

C031: I don't remember that, no.

INTERVIEWER: So you use that space don't you, that's your outdoor storage?

C031: Yes, I keep, well it's storage space for the garden mostly, a garden chair or pots of compost, like that.

INTERVIEWER: And that's yours completely? You don't share that with a neighbour?

C031: I don't share no, I don't know legally if they're entitled to, I've no idea what the legal situation is with that. I should really. No one's ever asked to use it. There are steps going up so it obviously was shared originally.

INTERVIEWER: Yes.

C031: The wall's been built across on their side you know.

INTERVIEWER: Oh so you've actually got it divided half way, it doesn't go underneath their house anymore?

C031: No, no, the wall goes across the boundary. The steps go up to their door. It's always been like that, ever since I've moved here.

INTERVIEWER: Oh has it?

C031: Yes.

INTERVIEWER: Very good. So I don't think I've got any other questions so like I say unless there's anything else that you've thought of I think that's probably the end of the interview.

[Discussion about WC ownership and use]

INTERVIEWER: Thank you very much for that anyway, it's really appreciated.

**Interview. Participant C032, Guy Coulson, 5 January 2021.**

INTERVIEWER: So first of all I'm just going to start with a couple of general questions and that is, I wondered if you could tell me how you came to live in Harehills?

GC: How long? Did you say how long?

INTERVIEWER: No, how you came to live there, why you chose to live there.

GC: I fell out with my wife, and we split up, and we split the equity in the property and I bought this place outright, to live on my own.

INTERVIEWER: Right, okay. So why did you choose a back-to-back and why did you choose Harehills?

GC: Because I couldn't afford anything else.

INTERVIEWER: Okay.

GC: Simple as that.

INTERVIEWER: And was there a particular reason for example why you chose Harehills rather than one of the other back-to-back neighbourhoods?

GC: No I don't think so. We'd always lived in Leeds 8 so I think you know, it was just a case of moving down the road a bit.

INTERVIEWER: Yes very good. So the next one, normally at this point if I haven't visited somebody's house I will ask them to kind of walk me through the house and describe it but obviously I have surveyed your house so I know it quite well, but if there's anything you want to kind of draw my attention to, you think I might have missed or anything maybe that you've done since I came that you wanted to tell me about you can do that. Otherwise we can move on.



GC: I think the only thing I've done is I've restored the bathroom window.

INTERVIEWER: Oh right, lovely.

GC: During the lockdown last year, but as soon as we got the all clear on that the job never got finished. So it's partly restored to its former glory.

INTERVIEWER: So what work have you actually done on it then? Is it the sash cords and everything?

GC: I've stripped it back to the, I put the sash cords in, I bought the sash cords, I've taken the pulleys out and repainted them. Stripped it all back to the wood and vanished it on the inside but I haven't cleaned it up on the outside.

INTERVIEWER: It sounds good though. Very nice. Okay, so the next kind of section on the interview is really about a kind of typical work day and a rest day and I think, am I right in thinking you're retired now?

GC: Not really. Up to just before Christmas I was working six days a week.

INTERVIEWER: Oh wow.

GC: Yes but I'm taking a bit of a break now.

INTERVIEWER: Yes, gosh, okay. So I mean if you want to tell me what a typical work day is like for you and then a kind of rest day or weekend or whatever and just kind of go through your routine so you know starting with kind of when you wake up, kind of going out the house, you know cooking, whatever it is your day is like really.

GC: Sounds frightfully boring!

INTERVIEWER: Not to me!

GC: Well I've been working for a chap that I've known for a long time, converting one medium-sized flat into two very small ones. And that's kept me going right through the summer until just before Christmas when we finished the job. So I'd be leaving the house about ten o'clock, complete with my sandwiches, and go to work and come home about six or maybe after six. And that would be, as I say that was five or six days a week right through the summer.

INTERVIEWER: And was that unusual, or have you always worked that number of days in a week?

GC: Well if the work's been there, yes I mean if the work's there then I'll go and do it but if there isn't then I don't. It's as simple as that.

INTERVIEWER: Okay.

GC: And so you're asking what I do when I don't go to work?

INTERVIEWER: Yes, well I mean, so for example like when you come home from work, what happens then? What's the rest of your day like?

GC: Erm, the rest of the day, normally I eat very late which is extremely bad and I never eat much before ten o'clock at night. I'll fiddle around doing various things. One of my hobbies is building model aircraft so I might spend a couple of hours fiddling with one of those. Then I cook a meal and I normally fall asleep in front of the news at about ten o'clock at night.

INTERVIEWER: So where do you do your modelmaking? Which room is that in?

GC: That's done in my bedroom. It used to be done in the attic. I had the whole of the attic set up as quite a well-equipped workshop at one point, and then the daughter decided to come back and live with me so I think when you came round, it was civilised.

INTERVIEWER: Yes. It was very nice.

GC: It's still like that. It's a museum to my darling daughter! So the modelling activities are now crammed into a very messy corner in my bedroom, and if you want I can cart this thing upstairs and show you how bad it is if that's of any interest?

INTERVIEWER: Yes we can do that, that would be good if you don't mind.

[Move upstairs to view the room]

GC: Oh dear me, I'm getting too old for this.

INTERVIEWER: Are you finding them quite steep now?

GC: Right well this is the hell hole. I'll put the light on. I'll point it in the right direction. So that's where the models are built so all the-

INTERVIEWER: So you got it equipped with all your tubs on the shelves and things yes.

GC: There's a lot of gear there.

INTERVIEWER: There is, goodness me.

GC: I'll put the light on. So there's various aeroplanes in a state of disrepair. And I'll just swing it round and you can get a general idea. And that's about it. Is that okay?

INTERVIEWER: Yes that's brilliant thank you very much yes. So you've got storage on top of the wardrobe as well there, you've got some things?

GC: That wardrobe, yes. I've got a rather nice display cabinet which is full of stuff that it shouldn't be full of. I'm trying to find a home for that. Yes so that's about it Joanne.

INTERVIEWER: Yes lovely.

GC: If that helps?

INTERVIEWER: Yes that's brilliant.

GC: Not many people sleep in a workshop but I do.

INTERVIEWER: I'm sure there's plenty of people sleeping in a study space, like students, so it's just so kind of thing really.

[Move back to living room]

INTERVIEWER: So when you're watching telly, that's in the living room is it?

GC: The television's in there yes. I don't have a television down here because I might get tempted to watch it.

INTERVIEWER: Yes. And then, is there anything else that you do in the evenings around the house, or garden or anything like that?

GC: Well in the summer I'll either be in the garden or I'll, I've got an allotment in Leeds 8 and in the summer I can go there direct from work if I'm working out that way.

INTERVIEWER: Lovely. And then, I'll just ask you about your cooking because you said that happens quite late. So obviously you're cooking in the kitchen but then do you eat in the living room then?

GC: No. This sounds disgusting but I usually sit on the edge of my bed to have my evening meal.

INTERVIEWER: Okay.

GC: Sometimes I eat downstairs but not very often.

INTERVIEWER: Okay, yes. And then, sort of you're watching telly after you've eaten, is that what you said?

GC: Yes. I always put the television on for the news. I watch the news at 10. God knows why because it's so depressing.

INTERVIEWER: I know. And then what time is bedtime? Is it quite late then after that?

GC: Yes. But I don't start very early for work and I never leave the house much before 10. So you know I'm just bit out of phase with normal people.

INTERVIEWER: Very good. And then what's your weekend like? What do you do then?

GC: Well Saturday might be work, depending on what's going on. I do bits and pieces for other people like plumbing repairs and things so you never know when someone's going to ring up. Somebody rang me up on Christmas Day believe it or not. Said they had a terrible leak but I wasn't able to do anything about it. And as soon as, well in the summer depending on the weather it will either be a trip to the allotments or depending if there's a competition we might go flying model aeroplanes.

INTERVIEWER: Oh right okay.

GC: But that's, like everything else has been pretty much stamped on this year, last year. But we go to a disused airfield near York is where we go.

INTERVIEWER: Oh is it Elvington?

GC: No it's a place called Melbourne. You'll perhaps know if you know the area. It's actually a farm now but the airfield is still there.

INTERVIEWER: Okay, yes very nice. And then what about things like your shopping and your housework and all those sorts of things? When do they happen?

GC: Well I'm very lucky with the housework because the daughter turns up on Sundays and cleans me up a bit which is very nice of her. My contribution is just to keep on top of the washing up really. An odd bit of vacuuming and that just gets done as and when.

INTERVIEWER: Yes that's good yes. And then what about, when do you squeeze your house renovations in? Is that just as and when as well?

GC: Sorry say that again.

INTERVIEWER: When do you do your house renovations? Does that tend to be on a weekend as well?

GC: Yes mostly yes.

INTERVIEWER: Very good. And then do you get any kind of, what's your relaxation time like at a weekend? What do you do? Does that tend to be the allotment out of the house or do you do things in the house?

GC: Well I'm always doing something. I never sit and do nothing. I mean today I'm not working but I'm working on a model boat which is another thing which I should never have started but that's what I'll be doing for the rest of the day. So I'm always doing something.

INTERVIEWER: That sounds good. So next thing, I'm going to move onto asking you about different spaces in the house so where would you say you spend the most time in the house?

GC: Probably in my bedroom.

INTERVIEWER: Right, okay. And can you tell me a bit more about why you choose that space over any of the others?

GC: Well just because as I've already explained I've got my model activities up there. So that's the reason for that.

INTERVIEWER: And how do you feel when you're in that space?

GC: How do I feel? Absolutely marvellous! I feel fine. It's a strange question.

INTERVIEWER: Well I suppose I'm kind of thinking of about, you know, does it make you feel kind of relaxed or is there anything maybe about the qualities of the light or anything, particular the characteristics of the room that you particularly like?

GC: No, I mean it's a comfortable space. I've got everything I need around me. I've got a radio in there. The radio is always on. The radio's tuned virtually all the time to Radio Four, or the occasional forage into Radio Four Extra. So yes you know, it's warm and it's comfortable and you know, the rest of the world can stay outside.

INTERVIEWER: So you spend most of your time there, is that your favourite space or is it more kind of, you're there for practical reasons but actually in terms of the quality-

GC: Well I would say for practical reasons yes.

INTERVIEWER: Sorry, in the bedroom, sorry? I didn't quite catch that. The bedroom is?

GC: Yes, for practical reasons.

INTERVIEWER: But is it, in terms of kind of the qualities of say like the light and the size and whatever else, does that make it your favourite space as well?

GC: Yes, the light's not very special in there, but yes. It's okay. Yes it's fine.

INTERVIEWER: Okay, very good. So the next one, some of these questions are for people you know who are kind of maybe sharing spaces and I guess you've been living on your own. Is it quite a while since your daughter moved out again?

GC: Yes she must have been for less than a year. She's been gone, maybe two and a half years now something like that.

INTERVIEWER: So you're quite settled into being on your own again?

GC: Yes. And it wasn't very easy to be honest having her back.

INTERVIEWER: Oh right. What was it like?

GC: Well she was, she'd fallen out with her partner, that's why she came to live with dad. And she was a bit on edge and a bit prickly, but we got through it.

INTERVIEWER: That's good. And the next one, and you kind of mentioned it a little bit because you've mentioned about watching telly, listening to the radio but I just wondered if you could tell me a bit more about how you use entertainment technology in the house, so whether you know like, do you use the internet and things and where you do it and what do you have? Do you listen to music?

GC: Well you know that I use the Internet because otherwise we wouldn't be having this discussion.

INTERVIEWER: Is that kind of a daily thing or occasional?

GC: Again, I usually consult this apparatus in here, usually when I get home from work. I've got a smart phone which I've only had for under a year now. I used to just have, I've always had a mobile phone but I just had one that you ring up on. So for whatever reason I got a smart phone but I don't bother checking emails and things on it because I can't be bothered with the size of the piddling little screen so I usually just leave it to the evenings, check things like that.

INTERVIEWER: And do you tend to use the internet, is it mainly for emails or do you watch things like iPlayer and that sort of thing?

GC: No I don't watch anything on it. Nothing. Occasionally I watch a YouTube thing if there's something I'm trying to find out. But I wouldn't sit and watch a film on it because you know sitting there with pokey little screen in front of you, it's not my scene.

INTERVIEWER: Yes. And do you use your computer for work as well, at home, if you're getting requests for jobs and things like that?

GC: I use it to produce invoices and you know I've got all my contacts and stuff on it yes.

INTERVIEWER: And with the television, would you say that something you do every day?

GC: I watch it every day but it's very seldom goes on before ten o'clock at night, very, very seldom.

INTERVIEWER: Okay.

GC: And if there's a film on after the news I invariably fall asleep so I never see it... There's only one thing, I'm a bit potty.

INTERVIEWER: I'm always falling asleep in front of the telly. So next question was about when you have visitors and I guess obviously it's been a bit of a funny last year hasn't it because we've not really been allowed have visitors in the house, but ordinarily, if you have visitors, how does that happen? What room did they go in and what do you do?

GC: Well they come into this marvellous living room which wouldn't be cluttered up with a load of toolboxes which it is now. And I would just smile nicely at them and entertain them in here.

INTERVIEWER: And is that kind of like just a chat and a cup of tea or is it for a meal or, what would you normally do?

GC: Well yes I mean I've celebrated Christmas dinners here in the past. Oh my word yes we've cooked chickens and all sorts of things but that's been a while now since. I've usually been invited elsewhere for Christmas you know. But no we've had small gatherings here, yes.

INTERVIEWER: Do you tend to contain people in the living room or did they wander freely into the kitchen area?

GC: I usually know them well enough to let them wander about.

INTERVIEWER: And then I suppose, thinking about outside then, I mean obviously I suppose particularly in the last year, have you found that you've used the outside space for visitors instead?

GC: Well we haven't had any visitors for obvious reasons. I've got a son who lives in Hebden Bridge but then he has various children. He's not been to see me this year and I've been twice to see him. Both times I've sat on a stool on the pavement outside his front door. You know it's been as daft as that. So you know, there hasn't been any visiting.

INTERVIEWER: No that's a shame isn't it. I know kind of in terms of the outdoor space, when you're on your own then, how do use that and has that changed in the last year?

GC: No it's not changed at all. I mean I enjoy the garden and I grow all sorts of things. I grow flowers and stuff like tomatoes from seed every year so, but it's such a small garden it's very easy to keep on top of. It doesn't take much doing.

INTERVIEWER: And then you've got your allotment as well of course haven't you?

GC: Yes, and that takes up the time.

INTERVIEWER: Yes. I mean do you use your garden for you know kind of sitting out as well as growing things?



GC: Yes if it's a decent evening I'll sit out there yes.

INTERVIEWER: And how do you feel, in terms of privacy because obviously it's on the front isn't it? I know you've got quite big fence round yours haven't you?

GC: Well it's nicely boxed in. I'm very fortunate. I've got some very decent neighbours which hasn't always been the case. But the one side, the people that lived there have bought the house off the council, I think it was the council. I get on very well with them. And then the other side, the people, you wouldn't even know they were there. So you know we get on very well.

INTERVIEWER: That's nice isn't it? Yes. So do you sort of socialise with each other when you're in your gardens?

GC: Yes, we always talk to each other over the fence yes. Yes, yes.

INTERVIEWER: So I mean overall, how do you feel about say the size and the quality of your outdoor space?

GC: Well it would be nice if it was a bit bigger but it isn't so there's no point worrying about that. But it's okay, it's just enough you know. I think if I didn't have, I mean I've always enjoyed growing things, but if I didn't have the allotment I think I might feel a bit caged in. But you know, it's okay, it's okay.

INTERVIEWER: That's good. Okay so the next set of questions are kind of about how you feel about your home and the neighbourhood so first of all, kind of thinking about just the house rather than the neighbourhood can you think of say maybe up to five ways it meets your needs?

GC: You want me to think of five ways?

INTERVIEWER: Yes, things that are the most important things, I suppose that you like about your house, that you're happy with.

GC: Oh blimey, I don't know. It's a strange question is that. I think probably one of the advantages is it's very cheap to run. It's cheap to heat, it's cheap to insure, and it doesn't, I've not had any major, I've had one major expenses I moved in, with the building that is. What else can I say about it? It's a cheap small house, what else can we say? Nothing!

INTERVIEWER: Is its size, you just said that it's small, is it small in the sense that it's just the right size, or is it kind of spacious-

GC: Well if there was more than two of us I think it would be a bit cramped. I don't think you know this is the best place, these are the best places to bring families up although people do it and seem to do it quite successfully. But I'm very fortunate I've got more space than I need really. How much space do you need? So this chap I was telling you about that I've converted these flats for, he's an Asian guy and he lives in an enormous house, in an enormous detached house in Roundhay and there are seven of them live there, of which two are small children and one is a tenant, one that is let out so there's six of them if you like plus one and he's having an enormous extension built. Where's the sense in that you know? So what I'm saying is how much space do you need?

INTERVIEWER: Yes. So just to check, your attic so you don't use that at all, basically that is just, it sits there and it's just a spare room is that right?

GC: There's a large model aeroplane stored up there and then washing gets dried up there on an ailer. And my daughter comes in it once a week to check for finger marks.

INTERVIEWER: And then in your basement as well, because that's like a workshop down there as well isn't it?

GC: Yes.

INTERVIEWER: So do you use that space?

GC: Yes I spend a lot of time in there as well yes. Yes. It's a bit like the Augean stables that is. It's forever being cleared up and never quite getting there, if you're familiar with that reference. Yes but I do spend a lot of time down there.

INTERVIEWER: So what sort of work do you do down there, that's not the aeroplanes then?

GC: It depends. This boat I've been building I've been spending some time on that but any, I mean sometimes bits of things from work which is not convenient to do there, I'll make up in the cellar. I've got a drill press down there and you know a lot of tools and a bench with a vice and so on.

INTERVIEWER: Very good. So are there any other things you like about the home or is that it do you think?

GC: No not really. I think I've told you enough!

INTERVIEWER: Okay, so the next one, can you think of maybe up to five things that you would most like to change?

GC: To change? Well I can think of a couple of things. You can't see unless I turn the thing round but I've got bars at the windows here. Metal bars on the inside of the windows. Because years ago there was a lot of problems in this neighbourhood and I did have a break-in and I'd rather not have those but, because they're quite ugly and they make it a little bit like a prison and I'd rather just look straight out but you know I think it's important that they stay there. For security reasons. But that I would get rid of but I won't if you see what I mean, if that makes any sense.

INTERVIEWER: Yes.

GC: What else would I change? Well I'd get on with fixing these windows. Which I will if the weather gets, if the weather improves. Because that's starting to annoy me a bit. But that's about it really. I don't want to change anything else.

INTERVIEWER: So I suppose just kind of picking up on what you said about the security aspect, I mean how safe you feel in your home?

GC: Well I feel very safe now. Because I did have a long time ago I had an horrendous break-in but I won't bore you with that but no I do feel safe because I've got a steel gate outside the door, and I've got bars at the lower windows so it's as safe as you reasonably can be.

INTERVIEWER: Yes. And just kind of thinking about other aspects of the home, I mean, do you feel happy there? Is it a place where you feel comfortable? I don't know, do you feel kind of, I mean are there any kind of aspects in terms of do you feel that it's an investment or is it more of a home than an investment and you know those sorts of things?

GC: Well it's certainly not an investment. I mean when I came to live here, initially I was on my own and shortly after I had both the kids with me and the place needed a lot doing to it. I think I told you this when you came round but I put a partition wall in this room and I used to sleep down here so the kids could have a bedroom apiece. And I really wasn't very keen on the place at all, plus you know my head was a bit messed up, having split up with my wife and the rest of it, but you know things change and children grow up and you

mellow a bit and you know I'm quite comfortable with it. What was the question? Have I answered the question?

INTERVIEWER: Yes, just kind of I suppose how you feel about the home, whether it's a place where you feel happy, comfortable?

GC: Yes I'm at ease with it now. Initially I wasn't, I'll be honest. Initially I wasn't but now I'm quite at ease with it.

INTERVIEWER: Is it somewhere you think you will stay forever now or do you think you would move on at any point?

GC: Well when you get to 76 you realise there isn't a forever. But I'm not going anywhere just yet. Does that answer the question?

INTERVIEWER: Well yes, so you don't, you've got no thoughts particularly on kind of moving?

GC: No, no. I'll go down with all guns blazing.

INTERVIEWER: Yes, very good. And kind of I'll just pick up from what you said about the stairs when you are going up you said they felt quite difficult to go up. Is that something-

GC: Oh that was only because I was conjuring the equipment. No my stairs are okay, no big deal with the stairs.

INTERVIEWER: That's good. So kind of moving on to think more about the neighbourhood, I know you sort of briefly mentioned the relationship that you have with your immediate neighbours, what's kind of more like the feel in the street and then the wider neighbourhood?

GC: What do I feel about the street?

INTERVIEWER: Yes. What's it like?

GC: Well at the moment it's, it comes and goes. It has been quite volatile on occasions but I'd say for the last 12 months it's been remarkably peaceful. We've had no idiots present. And I keep my fingers crossed because all it takes is one family that are a bit out of order and it can spoil the whole area. So you know better than me.

INTERVIEWER: Yes, has that happened in your street before then?

GC: Oh yes, two summers ago we had somebody that insisted on riding a quad bike up and down every evening.

INTERVIEWER: Oh goodness!

GC: And nobody came to do anything about it you know. But no as I say for eighteen months probably longer it's been, it's been nice and tranquil. The immediate neighbours, I couldn't ask for any better people.

INTERVIEWER: That's lovely, that's good. And then what about kind of the wider neighbourhood? I'm just thinking in terms of do use the shops and kind of what's the feel when you're walking about?

GC: Well I don't use any of the local shops apart from the post office because most of them they want to sell me halal meat that I don't need, and various-looking strange things that I probably wouldn't eat. So there's, there's a traditional ironmongers that I use, and I use the post office. But shopping is done like everybody else at the local supermarket.

INTERVIEWER: Okay, and what about any of the other amenities? I mean, I know probably everything's been closed the last year, but things like the community centres and places like that? Do you ever go to anything like that?

GC: No. I mean there used to be a very good pub. I mean this one shut long ago, nothing to do with the present situation. There used to be a pub called the Dock Green which was quite entertaining. But then there was another pub, the Florence Nightingale, opposite St James's. I used to spend every Monday night in there because I play the guitar after a fashion and we used to have a jam night in there. So, but that's long since gone as well. So yes I don't know what else there is but certainly don't use it whatever it is.

INTERVIEWER: Okay, I'll just pick up on that quickly, so you play the guitar, so do you do that in the house normally then now?

GC: Yes.

INTERVIEWER: Which room do you do that in?

GC: Sometimes down in the living room, sometimes in the bedroom. I've got a guitar in both locations so I don't have to lug them about.

INTERVIEWER: Very good. So I mean just then kind of in terms of how the neighbourhood feels, I mean, I suppose do you feel safe walking about? Do you like it? What do you think of its appearance?

GC: Well I feel safe. I wouldn't especially you know go out after dark but I wouldn't restrict that to this area. I probably wouldn't do that anywhere and if I did I'd be a little bit circumspect. It's, how can I put it, it's obviously, especially in the last 10 years or so, very multicultural now. There's every nation under the sun can be found around here. I mean I don't feel intimidated by that. It's just how it is. What else do you want me to say about it?

INTERVIEWER: I don't know! I suppose in terms of like our there any sort of, kind of, I don't know, maybe tensions between businesses and residents or any kind of issues with sort of parking or any kind of things that are going on between people, you know, community relations?

GC: I don't think there's any tensions down the street and certainly not a problem with parking now because for a couple of years now we've had parking permits so that's alright. It used to be difficult to park here because people at the hospital used to park here, which you can understand. It was nice and convenient for them but no that's okay, yes. There are a lot of people that, I'd say a proportion that are living in less than desirable circumstances around here, particularly people from Romania. The reason I know this is a friend who lives locally who is a bit of a, he's a sort of local philanthropist if I can get my tongue around it, and he helps them all out and bringing me to one or two of the properties which were obviously rented and the conditions they're living in are not very clever at all.

INTERVIEWER: And are they just private rented houses are they?

GC: Yes, yes. I mean I don't who the landlords are. They're certainly not rented from the council. I can tell that straightaway.

INTERVIEWER: Do you feel that Selective Licensing has made any difference to the quality of the rental properties?

GC: Not that I see at the moment but I mean I don't know to what extent that's been policed because of the coronavirus. If I walk round a load of streets, you can see the houses that somebody needs to do something about.

INTERVIEWER: What sort of problems do they have then?

GC: The occupants?

INTERVIEWER: The houses and the occupants.

GC: Well, I think the problems are that they've got very little English so it's difficult to communicate. And if you look around and nobody's moved the rubbish you know, nobody's even got a paintbrush out you know, just simple things that would make everything a lot more bearable. I mean it doesn't apply to every property but I'd say, I don't know, one in twenty something like that.

INTERVIEWER: That's still quite a lot isn't it? Right okay, so I think that's all of my questions. Is there anything that I've missed that you want to tell me about? It can be anything about the house or the neighbourhood or the people?

GC: I don't think so. I'm going to ask you a question now which you might not be able to answer. Do you remember when you inspected my cellar, you brought to my attention the RJS that was propped up by a brick pillar?

INTERVIEWER: Yes.

GC: And you pointed out that I thought it was a gym and you pointed out that it was there to hold the roof up in case the Germans dropped bombs on us. Do you remember that?

INTERVIEWER: I do yes, I remember it clearly.

GC: I have it in mind to remove that thing because it's in the way... [discussion about structural possibilities] ... I don't know if I'll live long enough to do that. It's just every time I go down it's just in the way and it's not doing anything.

INTERVIEWER: Yes it's in a funny kind of place isn't it really. Yes. So is it just that you would find the space more flexible for your workshop?

GC: Yes. Well thank you anyway.

INTERVIEWER: That's okay. Thank you very much.

**Interview. Participant C051, 2 March 2021.**

INTERVIEWER: I'm just going to start with a couple of general questions if that's okay and I wondered first if all could you maybe tell me how you came to live in Harehills.

C051: Yes so I started, oh I can't remember, probably about 12 or 13 years ago, I was living in Horsforth in another part of Leeds so after we'd been dating about two years I moved in with him because this is his house, so as I was renting it made more sense at the time that I moved in with him and we've been here about 10 years.

INTERVIEWER: Fantastic. So do you know why your partner chose this house in this area?

C051: He's local to this area anyway so he bought it.

INTERVIEWER: How long's he been there altogether?

C051: About 15 years.

INTERVIEWER: So was it, when he bought the house, was it, do you know whether it was specifically a back-to-back that he was looking for? Do you know what his criteria were, what he was looking for?

C051: No it wasn't specifically. It wasn't specifically a back-to-back. He'd looked at different houses, he'd looked at Gipton I know that, almost like council houses, but it was a decision to choose this one.

INTERVIEWER: Fantastic. Obviously I'm not visited this house whereas I've pretty much visited everybody else's house so I wondered before we move on, would you be able to give me almost like, not a guided tour, but just talk me through what it's like in every room, maybe starting from the outside in the garden as you come into the house, what the rooms are like if that's okay.

C051: So we have like a front yard, a walled, a walled, we've got the original wall and a metal gate. Some garden, like almost like raised bed and like a raised bed round the side and the rest is paved onto the cellar. And steps leading up to the house, still with the metal



railings on the side. We walk straight into the living room and we've got the kitchen onto the right as you walk in. The small kitchen. And then in the kitchen there's the steps that go down to the cellar and there's another door in the cellar as well to get out if you need an [inaudible]. There's also another room, like another space in the cellar with the door there.

INTERVIEWER: So when you're in the cellar, is it like you've got a large room and a small room?

C051: Yes, like a galley.

INTERVIEWER: So what is the large room like; what have you got in there?

C051: So the large room, it's not been converted, but my partner keeps all his music equipment down there so he's got decks, there's a fridge freezer, chest freezer down there, tumble dryer down there, but mainly it houses his decks and he plays loud music there.

INTERVIEWER: So is it like musical instruments down there as well or is it just the decks?

C051: There are some drums down there but it's mainly used for playing records, like music.

INTERVIEWER: Fantastic. And then when you go into the smaller room, so that's directly off the large room isn't it, what have you got in there?

C051: It's really dark. There's no light in there so it's really dark. The boiler's down there, just like really old shelving that's got paint and tools and stuff like that. It's just storage.

INTERVIEWER: And the walls, in both of those rooms are they bare bricks and concrete floors?

C051: I was just going to say there's also another door there from the outside of the house. We don't even know if it goes anywhere because it doesn't look like anything in that small room and then like reading your bits about the shared toilet...

INTERVIEWER: That will have been the shared toilet yes. Have you got access into that?

C051: No. It's between, it's on our side and there's steps that go down there but I don't think it ever been opened. And it's not like, it's a wooden door, it's not like a UPVC door like the front door or the cellar door. It's just like on a shared, and I don't think it's ever

been opened. And from that, from that small room I can't even see that door from there. I don't know if it's been blocked up or not. I don't know what it is.

INTERVIEWER: Have you got like a little bit taken out corner of that room so it's almost like a funny sort of L-shape?

C051: Do you know what, hand on heart honestly in all the years I've lived here, I've not really spent much time in there because the boiler's in there and that's all I can see. The boiler's at the back of that small room, some shelving. I have no, I can't, what even would be behind that door. From that small galley kind of room off the cellar, your cart-shed looking door, it just looks bricked up.

INTERVIEWER: That's okay, that's very interesting. And then on the walls and floor down there, is it just the bricks and bare concrete?

C051: Bare bricks and bare concrete, yes.

INTERVIEWER: Fantastic. And you want to tell me what your kitchen is like?

C051: So the kitchen is, it's like a galley. It's just like a galley with units or probably a standard back-to-back kitchen. Like I said we don't have any fridge there. There's not enough space. Two people can't be in the kitchen at once. It's really annoying when you've got to go downstairs to go to the fridge to get milk. The washing machine is plumbed in upstairs and that's it.

INTERVIEWER: And then what about your living room?

C051: So the living room is, it's just a square, we have a gas fire, we've got the cornicing, still the original cornice. And that's it. And original floorboards, the floorboards are in good nick. It's the originals.

INTERVIEWER: Fantastic. And what furniture do you have in that room?

C051: So we have a three, a sofa for three, we've got a coffee table what my laptop's on. And a sideboard on top and that's it.

INTERVIEWER: And do you have any rugs or anything like that or is it just the bare boards?

C051: The coffee table's on big rug. And we eat, so in the past we've tried having like a small space with chairs but that didn't really work. It just became like a dumping ground. We'd never sit at it because it, we eat on the sofa off our knees all the time.

INTERVIEWER: Okay, I'm going to come onto some more things like that later on. So then do you want to tell me what it's like when you're going up the stairs into the bedrooms and bathroom?

C051: So there's the door, so that that's the door and you go upstairs. We've a bathroom with a bath and shower, the sink unit and main bedroom.

INTERVIEWER: Is it just one sink you've got because I think you put two in the questionnaire?

C051: It's just one. That must have been a mistake, sorry.

INTERVIEWER: No it's right, it's all right. I thought I'd just check. And then in the bedroom, so you put that you've got a bedroom each is that right?

C051: Yes so we sleep together sometimes, but that's not our weekly routine because my partner snores really badly. And just due to alarms. So as there's no kids here I sleep in the main room. That's got a double bed in, drawers and a long wardrobe and that's it. And that's got laminate not carpet.

INTERVIEWER: Okay. And then what's it like at the top?

C051: Are we going upstairs?

INTERVIEWER: Yes.

C051: The attic has two bedrooms. So one is a smaller room, it's got a dormer window. So one smaller room that has a single bed in and it also has a desk in which is supposed to become like my office. But it has things like clothes, coats, shoes, everything, because there is no space to put it. And the other room, is where my boyfriend, that's got a double bed in and it also has a computer and some more music stuff. No wardrobe or anything, like he just sleeps there and everything else is in the bedroom below.

INTERVIEWER: And then the dormer does that go across the small bedroom up there as well?

C051: So the small bedroom up there is supposed to be like the office.

INTERVIEWER: But is the dormer, our both rooms in the dormer?

C051: Yes, so the dormer window comes out and kind of split down. It's a bit bigger than a box room but it's got a door on. It's not like an open plan attic like some people's are. They're proper rooms with doors that are enclosed with walls.

INTERVIEWER: Fantastic. Very good. So I wondered now if we could start to think about how you use the house. And I thought if you wanted to maybe just describe for me like a typical work day, and then a rest day, and if there are differences because of the coronavirus and that's kind of changed your routine, it's fine for you tell me before, what used to be like and what it's like now.

C051: So both myself and my partner, my partner works at St James's which is really local, so, and I'm teaching so I've been working throughout, so it's pretty standard. So I get up at six. I get up at six, make a coffee, maybe have some breakfast on the sofa then go back upstairs, get dressed and back down for seven. My partner gets up at seven, then he has the upstairs, gets ready and then I leave at 7:30, he would leave at eight and then that's us out for the whole day. He gets back at five and when I get home, he will just be on the sofa watching TV. I don't think he does anything different in that half hour, you know that's just what he does. I don't what he does but that's where I find him. I get home, sometimes I'm home a bit earlier now than what I would be on a normal, pre-Covid. If I get in at 5:15, I'd probably come in and do the same, put the TV on and then we'd start thinking about food and eating. If we're eating [inaudible] one of us will cook it, one in the kitchen, one in here. If we want something different as often we do, we take it in turns to go in the kitchen to cook. I know it sounds weird, it sounds like we lead separate lives. You can't have two people in there. You can't even open the cooker and have two people in there. So one of us will kind of go first while the other one, then we do a swap over or if you're lucky and something it goes in the oven together we can manage that. But evenings are much more, think about food, work that out, eat on the sofa, watch TV and then I usually have a shower and then bed. So I would do that then go to bed and my partner has a shower in the morning so he goes straight to bed.

INTERVIEWER: So what sort of time do you go to bed usually in the evenings?

C051: So I tend to stay up a lot later than my partner so about 11. And then I read or be on my phone till about 12 and then I normally switch off at 12.

INTERVIEWER: So when you, when you're watching telly in the evenings and so on, is that always like telly or do you stream things, you know what sort of things you do?

C051: Well it's usually Netflix to be honest, it's usually Netflix and even more so, it's become a bad habit actually. It's nearly always Netflix.

INTERVIEWER: That's okay.

C051: So on a rest day, I normally get up early. It sounds really daft, but it's still later than a normal work day, and I've been motivating myself to go out and go for a run, come home, do the shopping on a Saturday then I do the washing on a Saturday, and the cleaning on a Saturday, so it is a rest day but it's almost a catch up day as well. You know, do everything I need to do.

INTERVIEWER: And do you dry your washing in the garden in the summer? You mentioned you've got a tumble dryer?

C051: Always. I've got a washing line yes. But I won't put it on the washing line if I'm not at home. Because I've had washing nicked off the line. So if it was a work day I would never hang washing out because I did that once and it got stripped. Only on a weekend if I'm at home. Which is why I tend to do all the jobs on a Saturday, the washing, and the dryer. That's vented so it needs to go out of the window, it's not a condenser one. So that needs to be done, that's a Sunday job as well.

INTERVIEWER: Right, okay. And then what about on a Saturday evening? What happens then, like tea and in the evening?

C051: Normal or Covid?

INTERVIEWER: Well you can tell me both, normal and Covid, yes.

C051: So pre-Covid, on a Saturday afternoon me and my partner would often go out for drinks in town, meeting up with friends, like socialising and on an afternoon. And come home about I don't know, about eight or nine o'clock. Covid times, we're just at home. And we don't tend to, he'll do his thing and I'll do my thing and then he usually cooks on a Saturday. And then the cycle repeats, watch TV.

INTERVIEWER: And then what about on a Sunday? Is that more of a relaxing day?

C051: Yes Sunday is definitely more of a relaxing day. I would still, before Covid Sunday was a gym day. I'd meet with a friend, get up and go to the park and do a run and my partner usually sleeps in like on a Sunday like really badly till dinnertime. So I busy myself on a Sunday, do what I need to do. I also might do some planning for school and for work. Or, interestingly I sit on my bed. I don't go to study room - I tend to do it on my bed.

INTERVIEWER: So why do you think you choose that space then rather than the study?

C051: Because it's a mess, it's just piles, it's not a conducive space. And you know, that's our fault but it's just, the bed's piled up with stuff, clothes, I don't know, it's just not a great space to work.

INTERVIEWER: Yes, okay. And then what about as you get towards teatime and evening on a Sunday?

C051: So Sundays as well, sometimes we'd go and visit my partner's mum. She's quite elderly, she is in her eighties and she lives in Potternewton which is not so far from Harehills, it's almost down from Harehills Lane. And before Covid we'd go down there, we'd eat with her and kind of sit in her kitchen for a while with her and then come in just for the working day.

INTERVIEWER: Yes, very good. So I wondered if you could tell me about the space that you spend most of the time in when you're at home. Which space would you say you tend to be in most?

C051: This, the living room, the living room.

INTERVIEWER: And what is it about that space that you like? Why do you choose to be there?

C051: There's nowhere else! There's nowhere, so obviously the main TV's here, the sofas here, you're near the food. It's spacious because the ceilings are higher and it just feels, it's probably the least cluttered room in the house. It's just more conducive.

INTERVIEWER: And would you say that's the same for your partner as well? Is he in the lounge most?

C051: Well, so he will spend more time upstairs in the attic room where he sleeps because his hobby is making music, that he will spend a lot of time on his laptop making music because that's what he does. On his leisure days on a weekend, he might spend more time during the day up there just because that's where all his kit is to do that stuff.

INTERVIEWER: So he's got his DJ stuff in the basement but then he does the music in the attic as well on his laptop up there, is that right?

C051: The decks and the physical kind of making the sound, audio stuff is downstairs in the cellar and the kit to make the sounds is upstairs in the attic.

INTERVIEWER: Fantastic, okay. So which would you say is your favourite space in the house?

C051: My favourite space... I don't think I have one. So I do like going up to the room where I sleep. Like our bedroom, but kind of my bedroom on my bed and just read and there's no one else there. It's just like a better space.

INTERVIEWER: So is that your kind of, I don't know, you feel like it's more sort of private or something? What is it about that room that makes you want to be there?

C051: It's more private, it's just like if I go up there and I close the door then there's a door that you know, you're by yourself, bit of your own space. Whereas down here it's more, it feels, it's more communal. I know it's my partner but it's like there's, sometimes it's noisy - like TV's on, the radio's on. If you want quiet time, you may as well go upstairs and close the door. And also if my boyfriend is doing that, in this room the floorboards vibrate but if you go up floor then you don't really hear it so it is...

INTERVIEWER: Very good. So would you say, I suppose in that sense, would you say that there's any place in the house where either yours or your partner's needs take priority over the other?

C051: Definitely the cellar. That's his space and that space is really, really, really important to him. Like, so, that is like his, I don't how to say it but that is, it's almost like a man den. I don't know what you would say but he can play his music, he can be uninterrupted, nobody complains, no neighbours ever complain. I don't know if it's because they can't hear but nobody ever complains about the music and he can play it loud and no one's ever even mentioned it so I feel that to go down there and he can express himself, he can do what he

wants down there and then that's fine. For me, with the homework on a Friday, and I can hear that from you know as I come to the door, then I know I will not be on this floor. I go up. And I couldn't say to him, 'Oh I want to watch TV. That's too noisy. Can you turn it off?' That's his thing, and that's his space so I go higher up to get away.

INTERVIEWER: And you haven't got a TV upstairs do you?

C051: In my bedroom, just a small one.

INTERVIEWER: So you can still do what you want to do but just in a different space.

C051: Or I watch on an iPad, Netflix or something. Just sit on my bed and watch Netflix.

INTERVIEWER: Okay, yes. Very good. So I mean, I guess, in terms of coronavirus and everything, if you're spending more time at home on a weekend, has that kind of thrown up any issues in terms of sharing space or anything like that?

C051: Yes, so although we haven't, on a weekend I've tried to get out and it's been more important for me to take myself to a park or just to get out, I find this house too small for two people anyway and stuff. I think if I lived here by myself, but I find when you've got two adults with two sets of stuff and two lives to you know, two professional lives, you can just feel that you can't get away you know. And not only that but later, being in a back-to-back house you're surrounded by all sides. You've got somebody's, neighbour to the right, there's somebody behind you, and you can hear things from almost the house on a diagonal, you know like not directly behind you so it might be the house that's behind you's neighbour and if one of those families, you can't get away from that, and it penetrates. You don't know where it's coming from.

INTERVIEWER: Have you ever had to go and speak to people?

C051: I've had to report people loads of times.

INTERVIEWER: Okay.

C051: I don't speak to them, I just report them. I know that next door smokes loads of weed and it seeps through the walls. It just seeps, so I can go upstairs and it will stink of weed and it's always in my bedroom above so I presume he's smoking in bed. And he's a nice guy and I kind of mentioned it but, that is a nuisance in itself. And then we've had people behind who've let, big, really noisy and had parties. Sometimes you can hear the noise; they're not



paper-thin houses but I don't know how it just kind of, you feel like you're in a goldfish bowl with them.

INTERVIEWER: That must be really difficult then.

C051: But luckily for us with Covid times, that hasn't had an impact on us because just because of what we do.

INTERVIEWER: I know you said you're a teacher, so is that locally or do you have to commute?

C051: So I still teach in Horsforth so it's about a 20 minute drive.

INTERVIEWER: Okay, yes. I know we've kind of touched on this little bit already and it's about visitors and socialising. So I'm just thinking kind of back to before coronavirus came along, did you have visitors in the house and where would they go?

C051: Yes, like people, so that would be if we were going out on a Saturday, Saturday afternoon, Saturday evening, drinks first for pre-drinks and then we'd go out.

INTERVIEWER: And where, was that in the living room because I think you mentioned the basement as well did you?

C051: Living room, kitchen, sometimes the basement if his friends have come round they'd end of down there. If it's going to friends it would just be on this floor, like between the kitchen and here.

INTERVIEWER: And it's more just for kinds of chats and drinks, it doesn't tend to be, you know is it ever meals or anything like that?

C051: No, what's really frustrating is that we get invited out to eat at people's houses a lot. Well we did. And you'd go there for the evening and they say 'When is your turn?' And you'd say, 'Well it just can't be our turn. What are you going to do? Eat on your knee?' We don't even have enough space on the sofa, you know, it's a shame really.

INTERVIEWER: Yes.

C051: So never to eat.

INTERVIEWER: And then I suppose, since the pandemic started, obviously you won't have been able to have people in the house, but did you ever kind of use your garden for socialising instead?

C051: We did once when my partner's friends came and we got a takeaway and sat in the garden in the summer. I think it was summer that one, pre-summer. At one point we were allowed to do that yes. And we did. Just once.

INTERVIEWER: And do you normally can use your garden socially, you know, or for leisure?

C051: So, so we both enjoy like keeping the garden nice and growing stuff, so that's more like a hobby which we both enjoy making the garden nice and we like our little garden. It's really nice. But that's about as far as [inaudible]. My boyfriend's done like, you know like a wooden, like a table stand so if he needs to do any sawing he can just about fit that in the garden space. But that is, that's about the limit for the garden.

INTERVIEWER: Okay.

C051: It's not a huge space.

INTERVIEWER: So is there any other kind of time where you spend sort of time outdoors? I know you mentioned going to the park. Is that Banstead Park or is it further afield?

C051: No I don't go to Banstead Park, I go to Roundhay Park or Potternewton Park. If I go for a run I don't run round here. I go in the car and go somewhere else to run.

INTERVIEWER: Why is that?

C051: I don't feel safe. I wouldn't feel safe as a single woman running around here about six o'clock. I just don't. And also the environment is nicer at Roundhay Park than it is running these streets. It sounds really awful. I don't mean to say anything really awful. I'm just meaning that's the reality for me.

INTERVIEWER: No that's fine, that's good. I want to understand what people really feel when they live you know in the area. And if things are not right then that's important for me to understand that as well.

C051: No I don't feel safe. I don't go anywhere on foot round here really, not by myself.

INTERVIEWER: So I suppose were going to come to that now really which is about, I'm going to ask you about feelings and sort of the home and the neighbourhood so I will come back to issues of safety. But first of all could you maybe tell me, say up to five ways in which your home meets your needs?

C051: So number one, this house, this house is very cheap to run, it's very cheap to heat, it's economical to live here. So that's allowed us to pay off a lot of debt that we were in prior to ever meeting. It's allowed us to get in a much better financial position and I think that's the ultimate really for us for why we stayed here so long is that we've made, we made it how we like it. That meets our needs. We've been able to make it exactly how we like it within its confines of the size. It's economical to live here. It's easy to clean even though you wouldn't think so today but it's easy to maintain and to clean.

INTERVIEWER: Very good, and then can you think of up to five things that you would most like to change?

C051: So it's just the physical space of this house is not, and I would like, if I could wave a wand and still live here I would have the kitchen in the cellar to have a bigger kitchen and make his living space bigger. I don't know what else. You know there's nothing wrong with the house. It's just the space. And storage space. There is anywhere to store stuff and this is our big issue is that we just don't have any storage. Like I said the cellar becomes like a cluttered space, the room on the top floor should be an office is now just a storage space to put all the stuff from everywhere else. People don't understand if you don't have a hallway you don't have anywhere to hang your shoes or your boots or your Wellingtons or your bags, your work bags, your schoolbags you know.

INTERVIEWER: So where do you keep all those things?

C051: So there's loads of shoes under the sofa, like out of sight out of mind, under there. Or on that top floor, that's where all the coats layer up and all the extra clothing that there's no space for downstairs.

INTERVIEWER: So do you have any hooks or anything like that for coats, you know for convenience in the living room or downstairs or anything?

C051: Not in the living room we don't because I think that would look ridiculous to have your coats hung up in your living room. You know ultimately your living room is a place

where you should be relaxing, it should be clutter free and a nice space for you to relax in after the day so all that stuff you kind of want it out of the way don't you. I don't want to be looking at my school work on the floor or ten pairs of shoes on the floor. Anybody is the same wherever you live. You know you need a space that is relaxing and conducive to relaxing don't you? Just go somewhere out of space, for us somewhere out of the way.

INTERVIEWER: Yes, so how would you say you feel about the home overall? So I'm kind of thinking now if you wanted to say any more about the safety and security aspects that you mentioned before and you know how, I don't know, how comfortable it is, how happy you feel there, those kinds of issues.

C051: As I said originally to you I have a love hate relationship with this house and I can't say it any other way. You know there's part of me that's really attached to this house. Like I said we've made it a home and you know and that means a big emotional attachment isn't it when you, my partner did the house up it was in a pretty bad state when he got it. He is emotionally attached to it but at the same time the constraints of functional life make it like, there's things that you're just like 'urgh'. Things like not having two people be able to fit in the kitchen. That's not for me. It's not a normal life. And how people who have children and little kids, babies, I just don't know how they do it. Because like two adults, but we are emotionally invested in this house more than I would like, otherwise I would have gone a long time ago. I'm still here. And I think I mentioned when I filled in a questionnaire like this house is in such a good position because in the summer you get sun from eleven o'clock twelve o'clock all the way till practically its sunsetting, so its bright, it does get hot obviously because it's like a greenhouse but we're on the sunny side of the street and it's really, it's nice. So yes, there are positives here.

INTERVIEWER: And how safe and secure do you feel when you're actually in your home, because obviously you said you don't feel too safe outdoors?

C051: We've got a grille, like a security grille over the front door, there's one over the cellar door, so I feel safe in the house. And also I think because you have to go down steps to get in the cellar you know I can't really see anybody climbing through a window. They'd need ladders to even get to the living room window so I almost feel like it's you know opportunist burglars, it's not opportune for a burger to come because it's so on show because there's only the front of the house and everybody can see anyway. I do feel safe in the house.

INTERVIEWER: Did you say you've got screening round your garden, bamboo screening?

C051: Yes so that's really important to me as well being in this house. It's because you are in the streets, and you do feel a bit penned in because there's so many houses all down one street that having like really tall bamboo at the front of the garden, you're totally, you've got your screen from life outside. And we've got it all round the garden. It's quite tall and high and in the summer it's really green and it gives you privacy. That's really important and it makes your garden more of a, it's just like a bit of an oasis. It's my favourite space and you're screened from whatever is out there.

INTERVIEWER: That sounds lovely. So then I guess thinking about the wider neighbourhood, how do you feel about that, like your relationship with neighbours, and the facilities and amenities and things?

C051: So I have lots to do with lots of people on my street, so having lived here for quite a long time now like ten, for probably the first seven I didn't know anybody on the street. It sounds crazy doesn't it but I literally just lived here and then at weekends went out and socialised with my own friends. And like Harehills was just a place where my boyfriend happened to live and I, and then I did get talking to a neighbour across the road and he was involved in Harehills In Bloom and other community things and I was like 'Oh I really like gardening, that's really good I like doing that,' so I kind of got hooked into their community group and in three or four years now, maybe three, like my network of people that I know in Harehills has really expanded. So I know quite a lot of people now and I know that there are really lovely people that live here. Even my next-door neighbour, my other way, got talking to him a lot like a year ago and he's lived here as long as we have and he's really lovely and what happened in Covid, when the warm weather came, we'd sit on the steps and have a drink and we got talking and you know he's really nice and he's lived here as long as us. So as far as community, there is a lot of community stuff goes on around here. But what I feel really sad about for around here and especially these streets is they're always fly-tipped, there's always lots of litter, lots of houses that just look dilapidated like they just look awful, and I feel like the area's been let down big time and it's the landlords that buy up the houses, rent them out, make the money and don't maintain them. Gardens are full of crap at best. Half the time it looks like a shantytown and you know which is why I said I'm always torn when people ask me about how I feel about this house because yes I moaned a lot about the space but we are attached to this house. We are emotionally

invested in this house but the area, not emotionally invested in the area. As much as I do things to help and support, I feel like it's an uphill struggle to get this area up and going without serious investment and regeneration which I just don't think the council will do.

INTERVIEWER: So who do kind of feel is responsible for the problems you know in terms of the house quality, and you know, the condition of the streets and things like that?

C051: So, I blame the council. That's pretty blanket isn't it but I feel like they've allowed, and I sound like, 'the council,' but I think there's been years of neglect here and I think it's been a case of all the neighbours and good people move out because they get fed up. They've had enough of it, they've moved. Landlords jump on it, they buy houses and they're left to rot and they're still coining in the money and I know now that they've brought in Selective Licensing which should hopefully improve accommodation and make the landlords look after it but I think it's been kind of years of neglect. And I've asked folk, and people have just said I'm done with this now and then it's been like a sliding...

INTERVIEWER: Yes, it's really sad yes. So I suppose, what about things like the facilities and the amenities in the area? Do you use any of the shops and things like that, the restaurants?

C051: No. No. I go to Asda to do my shopping, I just don't.

INTERVIEWER: And what's the reason for that do you think?

C051: So, well because there is hardly any left. To be quite honest like if you looked at Harehills Lane it is very limiting. There's nothing there, they're nearly all off-licences or Eastern European supermarkets which is not, I just wouldn't go there. But my partner does and he'll buy meat from there on Harehills Lane but what Harehills Lane offers, it does not compare to a supermarket which is Morrisons.

INTERVIEWER: You go to the local Morrisons do you?

C051: The one in Harehills yes. It's only round the corner.

INTERVIEWER: Very good. So I think that's probably the end of my questions. Is there anything else you would like to tell me about either you know, the house or the neighbourhood or I know anything related to your life in Harehills?

C051: I think we've covered it well. I was just thinking last night, so to heat up, you just have to put your central heating on for like twenty minutes and the house is warm so that's

a plus for me as well. You know I said how cheap it is to run this house, to live here and I don't know, it's just been trouble-free for maintenance and whatnot.

INTERVIEWER: That's really good. Actually I do just have one question, just picking up on something you mentioned in your questionnaire as well which is about you're going to be moving later this year you're hoping?

C051: We're hoping. We hope to. So like I said, so like I said, living here for [inaudible], because I've never owned and like I said this is my partner's house and we're almost, it's like what I said to you like, we are attached to this house. It's how we want it to style-wise. I long for the day when two of us can be in the kitchen, when there's a dining table we can sit at and eat, when you can have favour at eating at their house. I don't want massive gardens, I don't. I'm quite happy here how nice that is. And where we'd really love to move to is a through terrace in Chapeltown so it's not like we want to leave completely to a semi in the suburbs. No we don't. We like the style of brick-built, like I think I mentioned for my partner he has to move to a house that's got a basement or cellar because that is so important, really, really important. We're not going to move anywhere that doesn't have a basement because that's his thing. And that's ultimately, that's going to direct where we're looking and what we want to do. But also we feel really sad that if someone else gets it, it won't be loved any more and the garden won't be loved and the house won't be loved. It's how emotionally invested you can get in a house. When I saw your article on one of the Facebook pages and it happened to be a picture of our street, and it made me laugh so much. I was like, I said to my boyfriend 'Look we live in a superior back-to-back! We live in a superior one!' And I felt really proud of seeing that picture. I was like I wish I knew where it was on the street. It must be opposite to us, I wonder which house it was and I was looking, saying that could be the neighbours opposite and the first thing we said was 'Look how smart the gardens are. Look how smart the houses are,' and I think it just really you know, the potential is there and the potential is that the exact same houses as these on the Methleys they sell for £250,000 for a back-to-back house and I used to live in one of those as a student and I never get to [inaudible] do I. And they're exactly the same as this house. The same blueprint practically as this house but because the area is loved, and there's greenery outside, it's a completely different feel.

INTERVIEWER: So what would you like to see happen for Harehills then?

C051: So we did, I know that they started repainting the street signs in the traditional way so instead of yanking them down and putting up the plastic ones they've started to bring them back to, to restore them. I'd like to see a similar kind of thing like the Home Zone scheme that they had in Chapeltown in Leeds where they planted in pockets in the streets, where people are encouraged to green up the gardens. I would like to see planning defences up, like ten foot fences and shantytown fences in the gardens because that just makes the whole street look all kind of, some kind of standards which I think the Selective Licensing was supposed to be doing but will they take them off? But bring back some more of the traditional like the street signs, mosaic signs, pride back in. Let people see. I bet if people saw your photos that you shared and they could see their street they'd be like us, 'Oh my God, look how nice it looked.' You know that kind of turned on a different side for me about this house and thinking...

[Discussion about archive records]

C051: I know, I thought about it and looked at the things that you've shared and I think the Compton library shared stuff which I clicked on and looked at it and it is really interesting, and I said to my boyfriend 'Look do you know you shared toilet if you lived here?' Just a history and I wondered how many of the people, how many of the kids that go to the school up the road at the top of the street know about that because that is their history and I wonder how much is harnessed to teach people about the area and that in turn kind of gives them respect doesn't it for the area... For year six kids, I was just going to say like the primary schools around here like Harehills primary is literally at the top of our street and the kids that live in these houses and that is, you know that is their history, they are part of the history aren't they.

[Interviewer comment on communities feeling invested in the area]

C051: After reading some of your articles and information, like I've got respect for people who had families back in the day living in these houses, superior back-to-back or not! I'm just thinking how?! I know, I feel awful for moaning, I've moaned about it.

[Discussion about original location of bath and my research]

C051: I think it's great for the area that there's somebody that's actually focusing on the positives and it should be shared far and wide because Harehills gets a real bashing all of



the time you know, it's always the negative things, not the positives. Like the community and you know the housing and the history of it, it's a shame.

[Interviewer comment about disseminating the research findings]

C051: You know what, I'll probably be retiring and you can say 'You said you were moving in 2021' and we're like 'Yes, we're attached, we're too attached. We couldn't let a landlord get it.'

**Interview. Participants X001 E. Tee, X010 and X011, 29 October 2020.**

INTERVIEWER: So first of all I'm just going to start with a couple of general questions and the first one is, I wondered if you could tell me how you actually came to live in Harehills?

ET: That was before you were born... I wanted to buy house and it was cheap, basically. I lived in Chapel Allerton before and I couldn't afford to live up there. And I wanted a house not a flat, and you got more room for your money up here.

INTERVIEWER: So why did you specifically choose Harehills rather than say one of the other back-to-back neighbourhoods or somewhere else?

ET: Because it was, because I lived in Chapel Allerton it's not too far, and the ethnic diversity as well. My husband is not English so that was a factor as well. Somewhere you know, he wouldn't stand out. So yes. I enjoy, I like to live somewhere which is a bit more diverse.

INTERVIEWER: That's good. And was the back-to-back aspect purely based on cost or were there other options?

ET: Yes, cost yes. Obviously we, at the time we brought the property, I was pregnant with my first child but he, you know, we were only going to have one child but sadly he passed away when he was a baby. So you know we ended up sort of staying. We bought at the wrong time, and then we kind of like, I wouldn't stay got stuck here, I suppose we did in a way, and then we had the twins and it was like 'Oh God.' But you know I suppose we'll come to what we've done to the house as we move through the interview, I don't know.

INTERVIEWER: Yes that's coming next. Because, yes, obviously I kind of had quite a good look round your house before but you have made some big changes since then, so yes I wondered next if you could tell me what you've actually done to the house and how that's affected maybe who sleeps where and that sort of thing?

ET: We have made the attic room into two bedrooms. We haven't put a dormer on. We looked into it and it's very expensive and there's a lot of restrictions regarding planning. A lot of restrictions. So what we could have done, we could have had a dormer but it would have meant one of the rooms would have been tiny so what we've done is we've got a builder in. We've sort of divided the room into two but we've knocked back into the eaves so the eaves space is quite, it's a good metre so we utilise that space. Obviously it's low, but we've managed to like make better use of the space. So one of the rooms is quite small because obviously it's by the stairwell and that [X011]'s room and then the other room is a bit bigger. We've got two Veluxes in, one for each room. They're smallish ones, not huge, but it's great isn't it? We've got on the landing we've got a cupboard so, because obviously [X011]'s room is quite small so we've got a cupboard that's opposite his door so he uses that as a wardrobe and [X010]'s is actually in her room because she's got like a built-in wardrobe in there. And it's great isn't it? We're very, very happy and it's made a massive difference. Also it means that we, because we were looking to move because we needed three bedrooms. And I got made redundant in March so it was a decision we thought well we need to stay here. Now my dad, he had an accident four years ago and he got quite a lot of compensation that came through. He'd already promised us the money to, to use it to move house, but when I lost my job, my dad was terminally ill. He died actually in April. But I lost my job in March and he said to me he said 'Look.' I said 'Look we're going to stay, we're going to convert,' and he said 'The money I was going to give you, you can have it to do this work.' So it's you know, he died knowing that we were staying put. So he could like envisage where we were going to be whereas obviously if we'd moved somewhere else he'd never have known so it was quite good. And obviously it's a bit of his legacy as well that we been able to afford to do it. It was a lot cheaper than doing a dormer.

X010: And we've got more space really.

ET: Yes. We've moved down to the middle floor and I'm enjoying being there. It's like having an en-suite bathroom. So it's made a massive difference. We've also done the outside as well. We've got a patio outside. My husband did all that, sorted out the garden. We got some like, we've got some garden furniture, really cheap off Facebook marketplace. That was great in the summer when people, you know when we were allowed to be in the garden and people could come and sit in the garden. We use it very much as another room. He's put a fence all the way round for privacy. It's made a massive difference to our life.

And we feel much happier and less stressed now that we can stay. And we have other plans as well. We're going to do the kitchen in the basement.

INTERVIEWER: Oh have you?

ET: Yes we're going to be looking at doing that. We're going to use what is now the kitchen, we want to make that into like a study, you know and future proof the house in case we have to work from home, or the children for a study area. Yes. So we're feeling very happy and very positive. Out of all the horribleness we've had this year, you know, we feel quite blessed really that we've been able to make some really positive changes.

INTERVIEWER: That's fantastic news.

ET: Yes it's good isn't it? And the kids, we don't see them any more they're upstairs all the time.

INTERVIEWER: So [X010], do you want to tell me what your bedroom's like? What have you got in there?

X010: So I have a bed, I have a desk-

ET: You haven't got a desk, you've got a-

X010: it's a dressing table but I use it as a desk. And where the eaves space was, I have put some bookshelves underneath there and when I have, when we're allowed people over we can have, it's like a sleepover bit and people can sleep in there.

ET: It's got loads of floor cushions hasn't it?

INTERVIEWER: Fantastic. That sounds really good

ET: Like a chillout zone. And a keyboard.

X010: And I use the room a lot to write songs and sing songs and play on my keyboard.

INTERVIEWER: Fantastic. You can tell me little bit more about that in a moment but I was just going to say-

ET: Here's [X011] actually.

INTERVIEWER: Fantastic.

ET: Say hi!

INTERVIEWER: Hello!

X011: Hello!

INTERVIEWER: Nice to see you. So the next one and I hope this isn't going to cause any problems when I ask this question, but how did you decide which who got which bedroom?

ET: Ah, that was always, we always, we talked about it a lot, we obviously knew it was going to happen. We were going to have three bedrooms somewhere, whether it was here or wherever, and there's always a third bedroom is usually really small and we decided that [X010] would have it... [X010] would have the bigger room because she has more stuff. And to be fair that's kind of manifested itself because all [X011] has in is his bed, a chest of drawers and a desk with his gaming stuff. That's all he has. [X010] has like you know, he has some books as well you know but we've still got to put shelves up but you know [X010]'s got a bed, she's got a keyboard, she's got like a blanket chair, she's got a dressing table, you know. She does have more stuff and [X011]'s, I think you're happy with it aren't you? He's resigned to it. We've told him for many years that when he does have his own room it will be the smallest. So he's okay with it, you know and we kind of like said it for many years that that's what would happen. But his is actually really cosy his room, I really like it. Really super cosy.

INTERVIEWER: Lovely. Fantastic. So the next bit I'm going to ask you all if you can tell me, it's about a typical day so like maybe like a typical weekday and then a weekend day and just kind of your routine, everything from getting up and having your breakfast to what you do until you go to bed really.

ET: Right so I'll get up, I'll get up about 6:30 every morning when it's a work-day. I go in the shower, I get dressed and I go downstairs and then if the kids aren't up I'll shout up to them and say 'Come on you need to get up.' I'll come down and have my breakfast, and I will have a bit of a read of the news, have the radio on and then about 7:45, 10 to 8 we leave the house. We all three of us leave the house, together, and we walk to work and school. I get back, the kids get back about, what time you get back, about three?

X010: Yes.

ET: They get back about three ish, I get back about 3:45, four o'clock and then I will either sort of start preparing tea, you know, so I'll go into the kitchen prepare tea and have the radio on or I'll, I don't know, relax, have a cup of tea. I quite like to have a cup of tea when I get in. And that's in the lounge. And then we'll cook tea, well we usually have dinner about seven. Sometimes earlier, it depends.

X010: We still have it at that time but normally when would have to get in-

ET: Well in my last job I used to get in between six and 6:30 and I'd be straight in the kitchen but that's changed now because I've got a bit more time, because I don't work such long hours so yes, I will, we have tea between, any time between 6:30 and eight depending on what it is and what's going on. I will, sometimes I will call my mum you know, and I'll be in the lounge. I might do a bit of cleaning if I'm feeling inclined, you know, what have you, put things away. Then after tea washed up, you know that's it we're in front of the TV, in front of the television then until they go to bed. Which is usually about 10:30. And then that's it so... on a weekend sometimes I will go back to bed, come down and get my breakfast and then take it back to bed. On a weekend. Because I've got a radio in there so I sit in there and listen to the radio. Weekend is bit more cleaning, going shopping, sometimes I that after work you know, but the lounge is very much where I spend most of the time. And the kitchen because they're quite close to each other. I find I'm spending more time in my bedroom now it's on the middle floor because it doesn't seem so far away. We seem to be spending a bit more time in there.

X010: Dad as well.

ET: Yes so that's a change I would say. And then obviously down into the cellar where the washing is, washing machine is so I spend a bit of time in there as well doing the laundry. That's about it isn't it?

INTERVIEWER: So what about, did your husband, like in the week is he out at work or is he working from home?

ET: Yeah he kind of-

X010: Yes he works from home.

ET: He works outside so he gets up around whenever, he gets up later. He's a late riser. He gets up about eight when we've left the house I think.

X010: Not too late, but not early.

INTERVIEWER: So he's already here then obviously then when you get in from work?

X010: He works for himself.

ET: He works for himself yes. And he spends most of his time in the lounge or in the cellar. Or outside.

INTERVIEWER: So what sort of thing is he doing in the cellar if he's down there?

ET: Sorting out stuff like he's got a, he's a mechanic so he'll sometimes if it's raining outside he'll mend a part in the cellar and obviously he won't be able to do that when it becomes our kitchen. But that's a separate conversation. Or he's sheltering from the rain.

X010: Or if he's talking-

ET: Or if he's got a client he'll bring them in to the cellar rather than into the house.

INTERVIEWER: Okay very good. So in the evenings, is that when you do, kind of your homework and your music [X010]?

X010: After school yes, but weekends when sometimes in the morning, sometimes it's in the afternoon, sometimes in the evening. I sing all the time.

ET: She's always singing.

INTERVIEWER: Lovely.

ET: [X011] do you want to come and have a chat?

INTERVIEWER: So I picked up before that you got this gaming setup in your bedroom, is that right? So is that where you spend a lot of time or are you down in the lounge with everyone else?

X011: It depends. Most of the time in my room but sometimes I might come down. It depends.

ET: We watch TV together sometimes don't we? And we always eat together down here. Always eat together.

INTERVIEWER: And that, because you've got a table in your bay window haven't you so do you all sit around the table?

ET: Yes. And we always eat round the table. Every day without fail. There is no food allowed in the bedrooms. You know there's the odd snack but that's very important that we all eat together... So you're gaming quite a bit, you're just chilling. Because they have only just recently it has only been in the last sort of how long... It's about a month or so since they've had their own room so they do spend a lot of time there which is fine I mean I don't have a problem with that you know, they're nearly 13, so I do sometimes wish I could see a bit more of them but I do understand why. The space is for them.

X011: So I use it.

INTERVIEWER: Where do you do your homework [X011]? Is that downstairs or in your bedroom?

X011: It depends like sometimes I may go into my sister's room and do it with her, sometimes I may just do it in my room or sometimes I might just do it downstairs, it really does depend. I do it now and then.

ET: They don't get a lot of homework actually.

INTERVIEWER: Right, okay. I guess that will change!

X011: I'm not complaining.

INTERVIEWER: So are you in year eight then?

X011: Yes year eight now.

INTERVIEWER: Very good. Okay. So I was going to ask you a little bit more now about how you use the rooms so I suppose for each of you, do you want to tell me where you spend the most time? I think you've kind of covered it a little bit but maybe if you could sort of tell me more about what you do there, how you feel when you're there?

X011: Most time I spend is in my room now. Like mostly on my [inaudible] or on my bed watching YouTube on my laptop or even just on my gaming. But I do spend some time down here if there's nothing to do like yesterday I came down I started watching a film. It honestly depends but yes.

INTERVIEWER: And how do you feel when you're in your bedroom space then?

X011: It's peaceful. It's better than having [X010] in my room. Because we shared, it's better than having her wanting these things and me wanting to do something, it just kind of, I was just stressing. It was stressing me out a bit.

INTERVIEWER: That's good yes. And is [X010] still there?

X010: Yes.

INTERVIEWER: What about you [X010], where do you spend most of your time would you say?

X010: Normally it's either on my bed or in my chillout zone in my bedroom because it's just really comfy and relaxing. And yes I guess that's, I do do my music, I don't do it all the time but I do it like now and then so it's enough to get my brain working.

INTERVIEWER: Fantastic. And then what about you Emma? Would you say, are you kind of in your living room more or your bedroom?

ET: I'm on the first floor yes, the lounge and kitchen yes. Definitely. That's where I will be most of the time, that's where you'll find me. Unless it's bedtime and then I'm in bed. But no, I'm down here - this is my domain.

INTERVIEWER: And is that mainly because you're kind of working in that space or relaxing?

ET: Yes I'm cooking, I'm in the kitchen or I'm in the kitchen or, I will if I'm going to sit down and relax I'll do it here rather than go and sit on my bed, you know. Also like where I am now at the table I can look out of the window and see what's going on in the street, you know, so yes. I just sit here. Have a cup of tea.

INTERVIEWER: So how does it make you feel when you're in that space?

ET: I feel like, I feel comfortable, I feel safe. It's like you know I feel like I'm kind of surveying my neighbourhood. Now I look out and see that nice patio that makes me feel happy. You know like I look at the place and I think if I try and envisage how it will be in the future you know I've often, I've always wanted a bigger kitchen so you know when we do do it, it will be wonderful downstairs.

INTERVIEWER: Will you have a table down there as well do you think?



ET: Yes it will be kitchen diner yes. So this will be, you know I often wonder about, I think I might spend more time down there. I'll have a radio down there. I've always thought about getting a nice armchair so I'll be like cocooned in the cellar. But the lounge area you know we predict will be much more for you know, it will be comfortable sofas, less stuff, and much more of a lounge area really and then the study would be like a study library with all the books on the shelves and stuff.

INTERVIEWER: Lovely.

ET: Oh I've got some quite good ideas, something to work towards. I feel, you know we don't go out very much. Obviously, obviously I, you know, you can't go out much anyway but I don't generally anyway. You know so I'm quite happy to come home at the end of the day and come home. I don't feel like I'm missing out by not going out anywhere. I'm quite happy to be here. It's not like I feel 'Oh no, I wish I was somewhere else.' I'm happy to be at home and you know, when I was working like you know the other job and it was really long hours, if I had a day when I didn't leave the house I'd love that, you know. And also during lockdown there were a lot of days like that.

INTERVIEWER: So do you feel that it hasn't may be made as much impact in your life as perhaps other people?

ET: No it hasn't. No I don't think it has. I mean I do go to work so you know but I don't think that, I don't think it has had such an impact as those who had a massive social life or anything like that you know. You know, things haven't really changed on a day-to-day basis really you know. Obviously you know I used to have friends come round who live in the area and that's had to stop. Apart from-

X010: And I did as well.

ET: Yes so there's that social interaction I suppose with our immediate friends we don't have because people used to come. Especially in the summer it was good but now obviously they can't. In the summer we spent a lot of time in the garden but now it's, we can't even do that. A bit rubbish. So that's yes.

INTERVIEWER: So I will come back to that in a moment but first of all, obviously we've just been talking about where you spend the most time in the house and would you say that those spaces are your favourite space or-

ET: Well I don't know really, I never really thought about it it's just a space which is most comfortable I suppose because it's got the sofas, it's got the table and chairs. It's small, you know the bedroom now we've moved down to the middle floor, we've still got some bits to do in there to you know, decorate it and sort it out. That might be, I think that will become quite a nice space but I don't know, I think, yes I suppose the kitchen's always been my favourite place anyway. It's just obviously you can't really sit in there. Well you could but it would be a bit weird. You know I do spend a lot of time in there. So when I'm cooking then I'll maybe come and sit down in here you know so when I have a bigger kitchen I will sit down in the kitchen if you know what I mean. Obviously space, I think if I had a bigger kitchen I would, that would be my favourite space. At the moment yes, the first floor, I'm happy on the first floor.

X010: Because you like cooking.

ET: I do yes. Sometimes you know. So I would say definitely the lounge, the first floor would be... I'm not that keen on the cellar.

INTERVIEWER: No, not at the minute! Not until it becomes a kitchen!

ET: Yes. The bathroom's nice. I do like the bathroom because we did that. That's really nice so I like going in there. And I feel like that's a nice space but I mean I don't go and sit in the bathroom obviously unless I'm on the toilet, but yes I love the kids rooms as well. I love going up there but I don't really spend that much time up there. I will go and hang out with them. I will go and chill out with them sometimes, but because it's new it's, we're really enjoying it.

X010: She thinks it's a different house.

ET: Yes I go up there, think I'm somewhere else.

INTERVIEWER: So [X010] and [X011] then are your bedrooms your favourite spaces or would you still say that the living room is yours?

X010: Yes, mine-

X011: I mean it's again I like both of them but currently I prefer my bedroom, more because it's different and it's mine.

X010: And that's my favourite space as well. It's first my own room, and its first for me.

ET: It's the first time you've had your own room.

INTERVIEWER: That's nice isn't it? So just kind of thinking about when you're all in the living room then, which is kind of you said that you tend to all be in there especially in the evenings, so are there, you know, does anybody's needs sort of take priority over anybody else's? How do you kind of negotiate who gets to do what?

ET: Well [my husband] normally has, he's on his laptop, he listens to stuff on his laptop. And then you know it depends on the TV. It depends really because a lot of the telly isn't really suitable you know they're still a bit young you know, so we watch some stuff together like Bake Off, some of the Netflix stuff we might watch together, a film something like that but it really depends on the content doesn't it. But stuff like Bake Off, me [X010] will watch that together.

X010: And normally my dad's on-

ET: He's on his laptop.

X010: We have a big black sofa.

ET: He has that sofa.

X010: And we have the new sofa that we got a few weeks ago.

ET: You know it really depends, sometimes you know we're all watching the same thing. Sometimes me and [X010] will be watching something but [X011] will be upstairs or vice versa you know so it's not that we're all here every evening you know. So it's not like fixed.

INTERVIEWER: Are there ever any times when you're each trying to do different things in the space you know like if someone, I don't know someone's trying to concentrate on homework?

ET: Well if I'm watching TV or [my husband's] watching TV or I'm watching TV something I don't want to watch, I'll be on my iPad or he will be on his laptop you know, and there's some things we do watch together, not loads actually.

X010: It's mostly films isn't it?

ET: Yes. You know I mean I'll watch, some stuff he'll watch with me, some stuff he won't you know. It just depends on what it is. It's rare that he watches telly, to be honest, he says

from the kitchen, because I have control of the remote. I said to him I said I'm easily pleased. I said all I want is a cup of tea and control of the remote, so you know I'm very low maintenance really. You know, I do enjoy watching stuff with the kids. But it's just finding something that we all like you know it's not always that easy. Bake Off is one thing that me and [X010] do watch. Religiously.

X010: Not [X011] mainly. Dad sort of watches it but [X011] is upstairs.

ET: Yes so there's some things that we watch for example, we during lockdown and that we watched Stranger Things, I mean me and [my husband] had already watched it we re-watched it all with the kids, so they hadn't seen it. So that was something we all did together. It's quite difficult to get something that we all like, you know.

INTERVIEWER: So what do you do if like [X010] and [X011] are not going to bed until 10:30, what do you do about-

ET: Oh they go to bed earlier than that.

X010: No we normally go upstairs and you're down there watching TV.

ET: Yes I think they go to bed about 9:30 maybe 10 on the weekends or holidays but I don't like them to go to bed really late because they need their sleep and they do have to bring their devices downstairs. So they have to bring their phones and their laptops down and he has to bring his controller down. That's a rule that we have that when they go to sleep they can read and then they sleep. So that's something we're quite strict on.

INTERVIEWER: That's good. Fantastic. So I know again we've kind of touched on devices and phones and radios and things but I suppose like, can you just tell me about where you use those things?

ET: I've got a radio in the kitchen, that is, there's a radio in the kitchen, I have the radio on all the time, I have the radio on in the daytime, all the time. In the bedroom I have one, so if I'm in there like doing anything, I have one, yes the kids have one each, it's like a radio alarm clock radio alarm thing. Yes I have one in the bedroom which if I'm having breakfast in bed I'll listen to. If I'm doing any work, because I am going to start doing the ironing in the bedroom so that will be on. I'll have, if I'm doing anything like at the moment I'm sorting stuff out up there so I'll have the radio on. I don't have the telly on during the day very often actually.

X010: We used to in the morning when we were kids.

ET: No we didn't.

X010: We did.

ET: You never had the TV on in the morning.

X010: We did when you went off to work.

ET: Oh right, okay... Yes, then I was off at work then and they were here, but generally no I don't like the telly on during the day. Unless it's something like Sunday afternoon or something. But yes. So we've got one TV just in the lounge.

INTERVIEWER: And then does your Wi-Fi reach across through the house then?

ET: We've got a Wi-Fi extender, booster which is up in the attic room, so they've got a connection upstairs, so we're quite well-connected throughout the house. I think if we do move into the, kitchen into the cellar we might need another one down there but they're not expensive you know what I mean so yes we're quite well-connected really.

INTERVIEWER: That's good yes. So are there ever any conflicts over who's using what, whether it's the television or radio or Wi-Fi or whatever you're doing?

X010: Wi-Fi.

ET: Wi-Fi.

X010: My audition.

ET: Oh yes like she had an audition at the weekend and you know it was on Zoom and we just to make sure we had the best signal we just didn't want anyone else to use the internet so [X011] wasn't, it was Sunday afternoon-

X010: He had a tournament.

ET: And he had half an hour and I said just don't play it and he wasn't happy about it but he did it.

INTERVIEWER: And would you say that your use of technology has changed you know since lockdown?

ET: Yes we use it more definitely because you know we're in the house more. A lot of stuff like now, others, I've done quite a bit of stuff on Zoom over lockdown. Various community groups, even had my job interview on Zoom so I had to read a story over Zoom to some six-year-olds you know so it's changed a lot. You know on your day-to-day. I don't mind it. I mean you know we use it you know to do video calls with my mum now because she was going to come up at the weekend but obviously she didn't because of the situation. She decided it was probably best she didn't come up even though we did nominate her as our support person so you know video calling. My dad was always totally in charge of all that stuff and she kind of just didn't show an interest but now she kind of realises that she-

X010: She needs to.

ET: She has got on board with it hasn't she?

X010: She's a lot better at it.

ET: So she can do, we've got a WhatsApp group as well now so it has, communication, talking to people, it has been more by messaging and stuff yes. Luckily I don't have to work from home... I don't know how I'd feel about that.

X010: I didn't like online school either.

ET: Yes online school was tough wasn't it?

INTERVIEWER: What was it that was difficult about that then?

X010: It's the fact that we were given work, but we weren't actually getting taught it. So we got set work and we had to follow a video but the video doesn't always, say you're-

ET: Answer your question.

X010: Yes exactly, so say you're confused for one thing, they talk about a whole different thing that others may be confused but not by you so...

INTERVIEWER: So did you get like, were you both in like the same lesson at the same time or did you have to kind of negotiate?

ET: No it wasn't like, they weren't actually having to log on and be in a lesson, they were just set work which they had to do by a certain date. So it wasn't like at ten o'clock its history. I mean it worked for us because at the time you know, my father was you know

obviously at the end of his life and I was actually down South for two months with that, and so they were able to come as well. So they were able to, it was quite portable really with the laptops they were able to do it from anywhere so if it had been more like structured, in some ways it might have been better but in other ways it suited our current situation at that time. Better to have work that they could just set and had to be in. But they did really well. They won a prize for online learning, both of them. So they did really good.

INTERVIEWER: Fantastic, very good. So again and we've kind of touched a little bit on this but I just wonder if you could tell me little bit more about having visitors into the house, so I mean you can tell me pre-coronaviruses and then talk about how that might have changed.

ET: Yes we, yes people come round and in the summer we were in the garden. In our lovely new patio. We used that a lot. And then before that you know people would come round, and you know, we used to have my mum and dad come and stay and obviously they would have our room and we'd sleep down in the lounge. So we'd always be in this one room. Which is why having the patio done was great because we did use it like an extra space. And even with coronavirus restrictions, you know, even without them next summer when hopefully things are bit more normal we will still use that as an extra room. It was a real godsend actually this summer, the patio.

INTERVIEWER: Was it because of the restrictions that you decided to do it?

ET: No because we decided to stay, and we'd not really done anything with it.

X010: And it was a bit-

ET: Yes it was a bit rubbish really. A bit overgrown, it was a bit overgrown. And my husband decided that's what he wanted to do and I was like great and you know, there's a lot of his stuff as well. It just looks much nicer. And we've got more privacy as well with the fence and all of that. It does look great. So yes we didn't have like hordes of people coming round. I had a couple of friends that used to pop round. My neighbour, next door, immediate neighbour, she is now my support person so she's allowed to come round, and I'm allowed to go to her house. It was my mum but now it's her. So she lives literally next door. So she'll come round, she came round for dinner the other day and I pop round to see her. We obviously still maintain social distancing but she lives by herself so-

X010: Yes, it's kind of hard for her.

ET: Yes it's a bit difficult for her. So yes, but we haven't had many people come round have we?

X010: Pre lockdown, just a bit before, my neighbour moved house, and we used to go, come over to each other's houses all the time and I have one of my best friends, in one of the other streets right near us, and she-

ET: Used to play outside a lot.

X010: We used to play outside, we used to go inside and they haven't seen my new room. They've seen it online but it's not really the same is it?

ET: And they've not been able to come round and see it. And you know [X010]'s desperate to do a sleepover, have a friend for a sleepover you see but that can't happen yet so as soon everything is back to normal you know, whenever that may be, then that's one thing she definitely wants to do.

INTERVIEWER: So before when you were sharing a room did you still have friends to play in your room as well?

X010: Yes. Normally. When [X011] started getting into gaming we played out a lot more, but we wanted to go in sometimes and we did.

ET: Yes I mean when they were little, when they were younger, every Friday my friends, because I didn't work Fridays in that job and my friend's kids would come here, the grandmother would them at mine every Friday, not every Friday, it was like every other, and [X010] would arrange, think about a different role-playing game whether that had been a school or been a doctor's, the shop, the hairdressers, it was different things. She role played it and the girls used to come and you know she had it all worked out. She changed it, it was great especially when there were a lot younger. It was really good fun it was like 'What you got today?' And she put signs up on the door and everything you know, it was really cool.

INTERVIEWER: So I mean when you have say adult visitors in then Emma, do they, are they pretty much restricted to the garden and the living room, they wouldn't go into the kitchen or anything like that?



ET: Well they would but there's not much space you know. When my mum's here she'll come and help me, she'll wash up or something and you know, but generally there's not much space in the kitchen for anyone really.

X010: The maximum's two I think.

ET: Yes it's very much in the lounge. Or we do let them use the toilet. We don't follow them in there. When my mum comes to stay, you know what's going to happen, what happened before was that she'd have our room at the top and then we'd sleep downstairs so what's going to happen now is, I will go and sleep in [X010]'s bed, we've got a blow-up mattress that she'll have, and then mum will have our room and then [my husband] will be down on the sofa. So we've got it all worked out when she comes to stay. Or anyone, if my brother comes or whoever really.

INTERVIEWER: Just you mentioned about the toilet because you've got a toilet in your basement haven't you?

ET: Yes but we don't, it's not really working properly.

X010: Dad uses it. He uses it when it's free.

ET: I mean that will get sorted out when we do the downstairs. That will be something that's done. I never go, I've never used it ever. I've never ever gone in there.

X010: It's actually not bad, dad's cleaned it.

ET: I know.

X010: It's not the best.

ET: Yes, I'm not using it.

INTERVIEWER: So again, just kind of obviously we talked about it a little bit already but just thinking about the outside space so when you're in your garden you've got a table and chairs now you said so-

ET: Yes one side and we got some pots which I planted up. We've got a small barbecue which we used quite a bit as well in the summer. Had a little barbecue is not a massive one just a small one. And then the other side, it's where the bins are and some of [my husband's] tools are kept and that, so a little bit more separated.

INTERVIEWER: And so how do you feel about the size of the space and the quality of it?

ET: I love it. You know it's like I said, it looks bigger yes I mean obviously same but it's a more usable space and we've got washing lines up now instead of the twirly whirler thing, we've got washing lines up so I do like hanging my washing out when I can. Yes that's made a big impact especially in the summer we used it so much. And even once my friend came round and it was raining and we sat under the umbrella and we still carried on. So yes that's been a massive big improvement actually.

INTERVIEWER: You mentioned as well about the privacy from the fence. So how's that impacted how you use the space?

ET: Well it's, I mean it's like a cul-de-sac, it's just more security I suppose than anything, it's a security thing. My husband's done this thing with the gate, it's got a secret catch that if you don't know is that you can't open it and we've got a bolt on the inside so we bolt it at night so I mean you know there is things that have gone missing out of people's garden so we just want to prevent that and it just gives that extra sense of, it's like privacy I mean you can see through you know the gaps in the fence you know, it's not like completely you know, but it's just a bit nicer really. I mean you'll have to come and see it you know.

INTERVIEWER: Yes I'd love to.

ET: Come and have a look. Yes but that outside space has really made a massive difference and he's done a really good job as well my husband I have to say it's great.

INTERVIEWER: And like have you noticed I mean just like obviously you've been in your garden more this year with the pandemic, has that been true with your neighbours as well?

ET: Yes well my next door neighbour yes. Some of the neighbours yes but a lot of the houses, well we've got one at number six who is a bit of a mess. The people that, we haven't got that many people that live in our street. It would only be us, next door and across the road really that have a usable garden space. So it's not many others. So yes.

INTERVIEWER: Is that, what are they doing with their gardens then, everybody else?

ET: Well they're kind of like open to the street more or they haven't got fences, or people don't live in them. We've got quite a few empty houses. You know we've got, yeah we haven't got many permanent residents of this street you know. I suppose up there they

sometimes sit out in the garden don't know? There's some people but you know, I suppose if we had to like, it would be me and my next door immediate neighbour, [a couple opposite], they're out in the garden quite a bit yes. Because we get our sun in this side of the street in the afternoon so you know.

X010: We get the heat.

ET: Yes it's nice.

INTERVIEWER: That's nice yes. So the next set of questions are kind of about feelings for your home and the neighbourhood, so I thought first of all would you be able to tell me up to five things, kind of how your home meets your needs, the main ways it does that?

ET: Erm room for us all, and its cosy... It's, there's a lot of stairs...

INTERVIEWER: Is that a good thing or a bad thing?

ET: Well it could be a bad thing really, are we talking about good things now?

INTERVIEWER: At the minute, yes.

ET: There's space for us all, the rooms are all good sizes, its cosy. So you know it's not really you know, it feels quite cosy when you've got the heating on.

X010: It's small but it's not-

ET: The rooms are good sizes actually, the rooms are, apart from the kitchen, the rooms are actually really decent size.

X010: Compared to other houses.

ET: And I think it's quite sturdy. Yes I feel like it's quite sturdy. It's not going to fall down. And the history of it I like.

INTERVIEWER: Very good. So did you want to tell me more about what it is about the history that's important to you?

ET: Well just about when it has one, you know. Your report, I found it fascinating about what original features we still have in the property. You know I wasn't aware of, you know, your information that you gave to us about skirting boards. I told my mum that. She is really into social history and you know find it fascinating you know and who used to live here and

how it used to be quite a posh area and these were quite posh houses, you know, and the fact that people have lived here all these, you know, over a hundred years. You know we're going to be here for I don't how long we'll be here so our family, and another thing we did do I should have mentioned, is when we did the patio, we did a bit of concrete and we put 'Lockdown 2020' and did all our handprints.

INTERVIEWER: Oh lovely.

ET: So that sort of like in the future you know, hopefully, somebody might concrete over it, but it's sort of like our mark on the property, you know so you know when they do the censuses in years to come and they see us all living there. Yes, because it will be, well we've been here for 13 years, so you know, so that sense of history, I really like it and I love talking to my neighbour who's lived here, I think I mentioned him to you before, he's only the third person to own the house.

INTERVIEWER: Yes that's incredible isn't it?

ET: And he remembers all the different people that lived here and you know there was a gas explosion at the end of the road and all these different things and the people. I find it fascinating.

INTERVIEWER: Yes that's amazing. So are there any other things that you like about the house [X010] and if [X011]'s still there as well?

ET: No he's gone.

X010: I just like the feel of it if you get what I mean. It's not like how you see the modern houses nowadays, all white and glistening and got a lot of empty space. It's like it's very cosy, it feels like, not old like not like antique but-

ET: Lived in.

X010: Yes... And like all the little features in the house just makes it even more fascinating and even more cool.

INTERVIEWER: Brilliant, fantastic. Now I wondered if there are maybe up to 5 things that you would most like to change about your house?

ET: The kitchen. The kitchen, the kitchen, definitely the kitchen.

INTERVIEWER: So if you did kitchen downstairs, would that be the main room and then you would still have the old coal cellar next to it?

ET: The coal cellar would be used for utility. I've worked this out. I tell you I've really worked this out. It would be utility area, storage and then the rest of it would be like a kitchen diner with like you know, a bit of a, it will come out in the middle bit, the work surfaces and that so I've got it all sort of semi-planned. But it's just raising the cash to do it really. But what we've got to do now, so definitely the kitchen, but the kitchen like I said we're going to make it into like a study but what we'll do, is we'll block off the door as you come in and then put another door next to the stairs so it will make it less of a corridor if you see what I mean.

INTERVIEWER: Yes, because you'll have the door to the kitchen next to the other door.

ET: So then you'll go straight down into the cellar. So it will make that room less of a corridor. And you know, then that would be a study area and it would probably, you know we will hang our coats in there, and we'll have lots of bookshelves for all of my books and there will be a desk and the printer will go in there and all the paperwork and stuff like that would go in there and you know I thought about painting it a really nice opulent colour with a velvet curtain. You know I've really thought about this.

INTERVIEWER: Sounds lovely.

ET: It does sound really nice. You know so I think that would be, we don't know what's going to happen in the future with homeworking you know. I'm lucky I'm working in a school but you just don't know what's going to change.

INTERVIEWER: So do you feel more inclined to kind of future proof in that way since the pandemic?

ET: Yes definitely. But you know also I think it would be good for the kids to have a bit of space even though they have their rooms it might be nice for them to have another space that they can use as well... Yes definitely I think that's something that not just for myself necessarily but for the children you know we don't know what's going to happen you know they might be staying living here for a long time and if I have the option of extra space to use then you know. But I also thought about, you know the little bit of stained-glass that we've got at the top, I'd really like to replicate to put, because we have a small window

where the door is now, we'll block it up to have a window. I'd love to replicate that design... So yes so the other thing I don't like, there is a lot of stairs I worry about that as I get older so at least one bedroom's on the first floor. I did fall down the stairs at the front last year. So that. And what else don't we like about the house... I don't know really. No I mean those things, the kitchen and the stairs, erm... storage I suppose they know once we do have the kitchen, you know we're going to have to be a bit more creative with our storage. We're finding now that bringing everything down from the top bedroom to go into the smaller bedroom is a bit of a struggle so stuff like that. Stuff we have I've got to go through it and sort it out and that. I can't think of anything else really we don't like about house... No nothing really.

INTERVIEWER: Okay very good. Is there anything about the neighbourhood?

ET: Well the neighbourhood has its challenges. You know we're quite lucky in this street actually apart from number five and number six. Number five is loads of junkies, it's like a drug den but they don't do us any bother to be fair. They leave us alone, the guy that lives there he's all right. But I think he's kind of been, I think he's been... what's the word... you know taken advantage of. We've had a cannabis farm as well you know, that got raided. It used to be a brothel before that. Which we reported to the police.

X010: What's a brothel?

ET: Never you mind [X010], I'll tell you when you're 40. So we reported that to the police and obviously got that shut down because I don't, you know, don't want that sort of thing. The cannabis farm we didn't know about. There was one behind us actually a cannabis farm. The house behind us I heard like a fan going all the time, and I thought 'mmm,' so I reported that to the police. And our street has got a community spirit. Like I say I'm really good friends with my neighbour, neighbours across the road are nice but like I say we have got a few empty houses. My other neighbour, she's just sold her house so that's going to be rented out so goodness knows who we're going to get. Opposite there is a house that houses refugees. So we used to have a Pakistani family who were great friends, she's great friends of [X010]'s. lovely family. They've now got their papers so they live down in the Bayswaters down that way now, but now there's a woman in there from El Salvador at the moment.

X010: I don't see much of her.

ET: No we don't see much of her at all. And then, you know, a lot of the houses are empty, or no one's living in them. It's quiet, we don't have any bother, we've never had any crime. Number six was a problem with their rubbish. The house is in a real state so the landlord is really neglecting his duties. We've had, me and my neighbour have kept up war of attrition on the council. And you know, pfff, I don't know what's going on but the house was quite disgusting and the rubbish was just piling up. It was pretty grim. But we've done something about it. Nobody sat there and moaned about it. We've actually done something about it.

INTERVIEWER: So do find that that is the community spirit that you mentioned, that neighbours will kind of work together to improve?

ET: Yes. Me and [my next door neighbour] have been out there and picked up rubbish on the streets. We've done that a couple of times, just gone round and picked up the rubbish. Because a lot of it gets blown down because it's a cul-de-sac, it gets blown down, it has hasn't got anywhere to go so we've been and done that a few times. It's much maligned really. But I mean I suppose this street is quite small and the people in it all right generally you know, even number six, we've-

X010: They're alright people.

ET: Well...pfff, they're bit feral the children. They don't give us any grief you know what I mean. The only problem that was, was their rubbish. That wasn't very nice on the rest of the street but you know we've sort of worked together to sort that out.

INTERVIEWER: That's good. So kind of how do you feel about the home itself, and I'm going to do using kind of words, not to put words in the mouth but just as prompts really so in terms of happiness comfort, safety, security, investment and those kinds of things, or anything else?

ET: Well it's home, it's where we live. It's the only home the twins have ever known. It's the longest I've lived anywhere in my life, because I've moved around a lot as a child and as an adult and this is the longest I've lived in one place in my life. So, you know, the fact that we, we don't have to move is a massive relief. You know, okay, if we won the lottery we might move but you know, but the fact that we don't have to. Moneywise you know, I don't think, I've got another 12 years on my mortgage and you know that's okay, I'm okay with that, and I've not really thought about it from an investment point of view really. It's just more like where we live. I do feel, I do feel safe here, even when I've been here on my

own so when the kids and [my husband] go to Algeria and I'm home alone, I've never felt unsafe, ever.

INTERVIEWER: That's good.

ET: And I know that I've got my neighbours that will look out for me so yes, I feel happy really.

INTERVIEWER: That's good. What about you [X010]?

X010: I find it comforting because it's like, you come home after a long day-

ET: Long day? You finish school at half two!

X010: From school and you just come into, come home and it's just nice and comforting.

ET: It's what home should be isn't it.

INTERVIEWER: Yes it is, that's good. And then obviously you've got kind of quite a close relationship with your next door neighbour?

ET: Definitely, and [the couple] across the road. And there's [another lady] as well. I mean she has a good relationship with my husband because he works outside and he sees her. She comes out a bit. She's an older woman and they're always chatting away and when I see her she's very friendly but she does keep herself to herself but she has a good relationship with my husband, and you know, there was another family but they've moved now because their son was disabled so they had to move to an adapted house. The bloke across the road, he's not there all the time but he's quite friendly with [my husband] as well you know. We all know each other definitely yes. I mean we know number six, number five the junkies we know who they are. They don't give us any bother and number three as well, [my husband] knows them because he works out in the street and that's quite good for the neighbours because he can see if there's anything going on you see. It's like Neighbourhood Watch in action. So he'll know, he maybe knows some of the other residents more than I will because he's out there, so yes definitely I feel like we have a good community spirit here yes. It's very important and that's part of what, and it's me as well, well not just me, all of us, being friendly to people you know, that have moved here, you know, throwing that hand of friendship and you know that makes a difference.



INTERVIEWER: That's good and what about the wider neighbourhood, I'm sort of thinking when you get down to the shopping areas and things like that?

ET: Well we, I walk to work and I kind of walk down Hudson Road so I walk that way to it because I work at Nightingale, the primary school, so we walk together to school and then when we get to that roundabout, Stanley Road, I go down there and they carry on down Stoney Rock. You know, sometimes I walk back up the lane from work if I need to go buy some veg or whatever. You know, it's a bit of an eye opener sometimes. You see people lying on the floor. The other day a woman was just collapsed on the street but you know, but, there's good and bad in all I see, you know I work with a lot of people in that community that come to my school. They're students or pupils at the school so, you know, I get to know the kids and the families from that. You know I find, if I need some, you know it's quite good to know that I don't have to go far if I want to buy date vinegar or I want to buy some buttermilk. I can just go down there and get it you know. That I like. I mean I don't really spend a lot of time down there. I do shop in the little Asda and I do shop in Lidl. And CC Continental for the halal meat. You know, I rarely go into Morrison's. I don't really like Morrison's. I do go down there sometimes like I say on the way home from work I might pop in and buy some veg from one of those stalls. Because it's sometimes a bit cheaper.

X010: But Asda's just convenient.

ET: Yes, I mean what else do we use down there? Nothing really do we?

X010: Chicken and chip shop.

ET: Sometimes go to the chicken shop occasionally... I don't know, don't really, well we just go to... Dad gets his fags from down there doesn't he? We used to go to the library quite a bit but that's all kind of-

X010: Closed now.

ET: I'm not sure what's going on. It's like you have to be like hosed down before you go in there almost. And your books have to go into quarantine and that and I'm like ugh. So I haven't, I don't know if you can go in and actually browse for a book which is what I like to do in the library. I don't know if you can do that anymore so I haven't been, for months. I did go when it opened again to take some books back that we took out in March, so I took

them back but yes haven't been in to borrow any which is a real shame because I've just been buying them so...

INTERVIEWER: Was that the main local sort of amenity that you used would you say then the library?

ET: Yes, definitely. And you know, some of the shops. Oh, like we went to the phone shop yesterday. [X010], oh there's the fish and chip shop, yes, Mermaids. We went to, [X010]'s phone screen broke so we took it down there and within an hour it was fixed you know so that kind of thing you know is handy. When we got carpets for the, when we carpeted the rooms up there we went to the carpet shop just here, literally round the corner. We got our beds from down the lane, from a shop down there so we use local businesses.

X010: And a lot of people go to the hair salon at the end of our street.

ET: Yes. Well we don't. The takeaway at the end of our street's been closed for months but we go there sometimes. Yes we do try and sort of like you know, use them where possible but you know-

X010: And the new Afro stores shop.

ET: Yes that's not open yet. And we use the corner shop and the newsagents. Go into the newsagents and find out what's going on because he knows everything, he sees it all.

INTERVIEWER: And I was going to say, did your husband and [X010] and [X011], do they go to the local mosque as well?

X010: Not the local one.

ET: No the mosque is actually over in Burley, Burley Road, the one that he goes to. So they don't go to the local one but they, he sometimes goes to one in Lincoln Green but obviously he hasn't been you know, he hasn't been for months, since, you know, they've been closed haven't they, and he's not comfortable to go there so he just prays at home.

INTERVIEWER: Do you mind me asking a little bit about that? Like where does that happen? Is that in the living room?

ET: Well he used to do it in the lounge but now, it's one thing that it has made, he's moved to the bedroom now and does it up there. So he goes because obviously before the prayer he has to wash, so he'll go into the bathroom and then he'll go into the bedroom so he has

been praying up there. It used to always be in the lounge so that's something that has changed actually. He prays up there now.

INTERVIEWER: That's interesting. Very good.

ET: Yes because, if we we're watching telly, because when you're home you don't have to stop, we can still carry on doing what we're doing you know. Just because he's praying, we just work around him. We don't walk in front of him but if I'm on the phone or I'm in the kitchen or watching telly, he can still do that. But he goes up there now. I think it is probably a better environment for him yes.

INTERVIEWER: Very good. And do you pray as well [X010] or is it just your dad?

X010: Well we've been trying to, but not really.

ET: Well that's dad's department is that.

X010: He says like at a certain age we have to.

ET: It should be now really, but yes. It's up to him to enforce that yes.

INTERVIEWER: So I think that's all my questions so it's just really whether you think I've missed anything, there's anything you'd like to tell me about your house, neighbourhood, your life, you know, home life?

ET: No it's all just getting on with it really aren't we really? And like I said the fact that we're staying it's made a massive, positive impact on all of our lives. You know the thought of having to move house, you know, we did go and look at some new build you know and we're like, me and my husband were like, 'so tiny'. They're so small and you know-

X010: Enough for a bed and-

ET: Yes the master bedroom is just so small. We're like no. So we're pleased that we're staying basically. So that's the main, most important thing really.

INTERVIEWER: That's really good, yes, fantastic. Well thank you very, very much I really appreciate it.

ET: You're welcome.

X010: Thank you.

**Interview. Martin Hamilton, Leeds Civic Trust, 16 July 2021.**

INTERVIEWER: Okay, so I wondered first of all if you could tell me what you think are the key characteristics of the Harehills neighbourhood?

MH: Well it's a good question. I mean I, I know Harehills reasonably well. From a sort of political point of view actually, so I used to be a counsellor in Headingley and was active in politics and I was around in the days when my party actually represented Harehills. The Lib Dems held three seats. So I spent a lot of my time delivering leaflets in the area and so I got to know the streets of Harehills pretty well actually and so I guess what do I think is, what's my, what do I think of when I think of Harehills? Well I do think of lots of rows of houses, lots of rows of back to backs. I think of properties that are in, let's, shall we say different states of repair. I mean some of them have been neglected. A lot of them are landlord owned and they're not necessarily particularly attractive. Some of them are, some of them are lovely and the gardens are actually very nice. But you know, it's a real mixed bag I think in Harehills. So my sort of, in my mind's eye, I see Harehills as being rows and rows of back-to-backs and you know some of them quite tall. Owned, varieties of tenures and ownerships and actually, you know I would say Harehills does, there's the feeling of a lack of green space. There is green space in the area but there's that sense that you know, it's a very intensive form of housing isn't it, so you have very small gardens in the main. You have very little public amenity space where the houses are. Yes there are parks, there's Banstead Park and places like that but actually where the houses are it's pretty, pretty dense. That's my sort of, you know in my mind's eye, that's how I see Harehills.

INTERVIEWER: Great thank you, and how would you say the historic character feeds into that?

MH: Well I mean, clearly, I think what you could say about Harehills is that there is by and large, I mean there are variations in styles and size and the lengths of the blocks and that sort of things but from a historical point of view I think they were all, my impression at least is that they were all designed in a very similar way. They have you know a similar sort of style, similar format, red brick, slate roofs, a cellar, sometimes an attic and you know, built for particular purpose. I mean they're clearly designed to maximise the space available and they're designed for people, they were always I guess designed for people on low incomes or people who were renting who couldn't afford to buy, I think the vast majority would have been rented at the time. So you know the style of them is very much, you know, in

keeping with other terraced buildings of that, terraced buildings that we see in other parts of Leeds. Of course what makes Harehills, I suppose stand out and it's an interesting question as to why Harehills, so many terraces and back-to-backs have survived in Harehills where in other parts of Leeds you know during the, well from the thirties onwards really, thirties to sixties, many of them were cleared and it's interesting that actually Harehills is one of the few areas of Leeds where you do get a large, large groupings of these houses, so they, the slum clearances, the people moving to council estates and there was an awful lot of that in Leeds in the thirties onwards, you know for reasons that I'm sure you know and I don't necessarily know but for some reason they've remained. They're just still there.

INTERVIEWER: So do understand what I mean when I say heritage significance? I'm sure you do.

MH: Yes, so I think what they represent is a particular, I think you could say there are two aspects to that. I would say there's the sort of heritage significance in terms of what they are, what they mean, what they are in terms of buildings and how they're built and how they're constructed and the design and the layouts which I think, you know, in Harehills, it's in general on a bit of a slope so you have that sort of aspect to it so I think from a design and architecture point of view my impression is that they are similar to some of the properties that you see elsewhere in Leeds. As I say it's the red brick, it's the slate roof, it's the four floors. I think the significance for me is probably the fact that so many of them still remain intact and that you, we didn't have the sorts of fragmentation that you saw elsewhere in Leeds so yes there are other back-to-backs in Leeds, there are lots of other back-to-backs in Leeds but in the main you know, a lot of them were demolished and so you find pockets. What I think the heritage value if anything is that you have so many of them in one place, so I think aside from the design and the architecture, it's actually that sort of group importance that I would say is really important. I suppose the other thing that I would say about the buildings, the houses in Harehills, is the role that they play, they played in supporting workers who in turn supported industry that was located locally. And if you think about, you know, places like Saltaire where houses were built for the workers, that clearly not the case in Harehills but nonetheless this was a supply of houses that served you, know, some of the, some of the big textile factories. I mean Burton's is little bit further over but Burtons has a huge site of course still there. So I think, to me that's the other heritage significance is that they represent houses for workers who worked, who may well have worked locally so it's your, it's you know it's sort of Salts Mill and then cottages

provided by Titus Salt except that they were provided by the factory owners but they were there on tap for people to live in and be near to their place of work.

INTERVIEWER: That's great thank you. So I wanted to now think about Harehills currently, and I just wondered what your opinion is on design and build quality of development that is currently taking place?

MH: Well I mean, I, we see a certain amount, I see a certain amount of development and planning applications coming through for my role at Leeds Civic Trust and I have to say the quality is pretty poor very often. We don't see, I mean there are, you know there are clearly challenges around how you develop in an inner-city area where maybe land isn't necessarily expensive but it's maybe not sort of, it's not greenfield, you can't just set out your stall. You're filling in spaces, you're filling in gaps between other buildings very often. And so that does actually require in some ways I think more imagination rather than less, and I think you know, some of the things that we see, they're not of the quality that you would probably find elsewhere in Leeds you know. Where maybe land values are a bit higher and if and values are a bit higher you can sell the properties for more ultimately which means you can walk put more thought into the design, use better materials. I think there is a tendency for lower quality designs and sometimes even the build quality is lower as a result. So that's my sort of general impression of the new build that has happened in Harehills let's say over the last 20 or 30 years and certainly the things that we see now, we don't see that much coming through but we see the development. I remember seeing one in the last few weeks and actually it wasn't just the fact that the scheme itself was pretty unimaginative, it was actually lacking in detail you know so it was actually very hard to understand what they were wanting to do. And it almost felt like you know there was a feeling of 'well it's Harehills, we can do something fairly cheap and cheerful.' That was the feeling that you got almost from seeing it.

INTERVIEWER: And what about, do you get sent the applications you know for the shop extensions and things like that where they're coming out to the pavement line?

MH: We do. And again, I mean Harehills is an interesting place because, I don't live there, and you know locals will obviously tell you, would give a more accurate view about how vibrant or otherwise the sort of retail is but the impression you get is that it's pretty vibrant, you know, there are lots of shops, there always have been a lot of shops in Harehills. You know most of them seem to be occupied, there's a whole variety of uses so that's a real

positive and I think that's, that makes, that's an important component of a community. And actually a community that doesn't have to get in the car and, of course in Harehills car ownership is relatively low so people don't have to travel necessarily a long way to do their shopping. So the positive is that there are some really attractive old buildings on Harehills Lane for example that you know, are still performing a really useful purpose. Then you come to sort of popping an extension you know, somewhere whether it's digging out the basement or whether it's popping something on top or extending and again I think, I think we're seeing buildings that have heritage value even if they're not listed or even in a conservation area, but nonetheless have some value, contribute to the townscape, that are being damaged by some of those rather crude, you know, interventions and that's certainly my impression and it's a shame because when you look up at these buildings, particularly the shops, they're very attractive buildings.

INTERVIEWER: So what sort of opportunity do you get to make those comments when an application comes your way?

MH: Well we typically, we don't comment on every application that comes in from the council because there's typically, well, a couple of hundred week and admittedly quite a lot of those are for tree felling and things but you know even when you take those away there are a lot of applications so we don't look at everything but what I, what we will tend to look for are buildings that have, existing buildings that have some merit that have some architectural merit and then you know what is being proposed by way of extension or whatever and does that have a detrimental effect or not. So we wouldn't comment on everything by any means but when we do have an opportunity you know we do submit comments. I mean we tend, with small-scale sort of shops and things like that we wouldn't tend to ask a developer to come and speak to us but we would certainly look at the application and submit comments if we felt we needed to. Sometimes in support, you know so we do support schemes sometimes but very often when it comes to you know adding something to an existing property and if it's something that requires permission, you know it's not permitted development, very often we feel that what is being proposed is just not appropriate so we do object to schemes on that basis.

INTERVIEWER: Very good so just thinking then, if the back-to-backs in Harehills were somehow to gain recognition for their heritage values, you know whether that's as a conservation area designation or something like that or if they were you know subject of a

neighbourhood plan, what types of changes would you like to see to the requirements for their adaptation or refurbishment?

MH: I think with back-to-back properties there are advantages and disadvantages it seems to me. I mean these are buildings that were there for a purpose, they were built to maximise the space that was available, they were built to be relatively affordable compared with other property types. But that does mean that some of the sites, some of the properties are small or maybe don't work in a modern way, you know the way that we live our lives now, you know modern house, those sorts of sorts of things weren't a consideration when these houses were built so you might have a very small kitchen or you might have steep stairs or you know difficulties for disabled people for example. So I think, I think I would say with the Harehills back-to-backs, some imagination in actually thinking about how they could, and you could probably take a group of them and convert them, but even thinking about whether you knock through some of them. I mean I know that's something that does happen. So that you create a front and back, or just looking at opening the internal rooms up so things like that are reasonable because it's about adapting something so that it's more attractive and usable for the way we live our lives now. You know where do you park your bike, where do you put your bicycle, there's nowhere to put it. There are lots of things like that and that's another sort of story so again, I mean I'm not suggesting this is something that could be done but you could imagine that there is almost a case if you were to take a large area and say well do you sacrifice a few of the houses actually, and do you sacrifice a few houses in order to create amenities that you need to make them more functional in the 21<sup>st</sup>-century. So whether that's providing a bike park, a cycle park, or some more green space or those sorts of things because you can't easily provide them within the houses, so, and the houses don't have big garden and all that sort of thing so I think my feeling is that there may be a case for saying that actually we do some radical things that may mean that you alter, either you alter the character of some of them or you actually as I say sacrifice a few but by doing that you actually make the rest much more practical and give them a longer lifespan because I think you know the fact is that there is a, I think there's a point at which, I don't know what the rent levels are, what a typical private landlord charges there, but what you don't want is to increase, is to make the houses more expensive for people to rent, but there is a point below which you know you actually think well the landlord is just sort of getting the money that they can get and not actually really looking after the property let's say and because it's not practical in terms



of modern used to a certain extent then it's a sort of, it's a bit of, it's a bit of a situation where you know there isn't really an incentive to improve because they can get the money in. So you don't necessarily want the rents to rise and maybe it's where grant funding comes into sort of subsidise some of these things but you do want to lift them a bit so that they become a more practical proposition for a wider group of people. Not just, let's say, single people or shared houses or that sort of thing but actually families think this is a viable place for us to live in.

INTERVIEWER: Yes very good, so I mean obviously they're kind of quite big, big scale, radical kind of plans aren't they? I mean, in terms of the little bits of piecemeal development that are happening, what kinds of things would you like to see there in terms of changes or improvements?

MH: Well as I say I think for me big thing is, and it's not necessarily about the properties themselves but about the spaces in between the properties and I think there's a lot that you can do to make, I think terraces lend themselves to, given a bit of imagination. Terraced areas lend themselves to you know, active travel neighbourhoods that sort of thing so you know, and I know some of them have been closed off but some of this is historic and would be done a lot better now so I think if you start to close off some of the roads, if you start to make them effectively pedestrian areas where cars, there's no through traffic, then you can start to see the roads and the paths in a different light, not just about well this is where people park their cars or places where people drive through and bear in mind these are often long straight road so actually if you want to you could drive quite fast and it's dangerous but you know you can do that. So I think the sort of improvements that really make a difference, can make a difference are those environmental improvements that change the area from one that is car dominated and of course they weren't designed for people with cars. I mean that's the thing, the roads aren't designed for people with cars so you actually remove that sort of feel about it, so then kids can actually play on the streets like they used to do you know when they were first built, in safety because there are lots of cars moving around so I think those sorts of things, and that's where obviously the council and government, government grants or whatever can sort of fund it so it doesn't actually affect the houses and such but it's more about making it a more liveable area. So that's one thing that I would certainly do. I mean I think some of the other things that have been done in the past in different parts of the city are you know where there's a sort of a grant to almost you know standardise the appearance of houses to an extent so you give

people an incentive to you know, maybe pay for a new front door or you do replacement windows but in a sympathetic way and there's a subsidy to that and I think that's another, that's another way of approaching it is that it you know it's not just cosmetic because it's actually about safety, you know, having a good solid door that is burglar proof, and windows that are to a high standard so that they reduce heating costs, that sort of thing. So I think that's the other thing you can do. I think the problem is, I mean you walk around and you see the all sort of little snippet of something that survived from when they were built, you know, a window frame or the windows or even the odd door would be the original door but otherwise it's a complete mishmash and I think there are some advantages in trying to create, you know, without everything being uniform, creating a quality of appearance but again because the ownerships are just so diverse that has to be a kind of government, a council or government grant that does it.

INTERVIEWER: Yes that's interesting, so just kind of then talking about these kinds of, obviously relating to the individual ownership and the individual adaptations, how do you feel about the extension of Permitted Development Rights and the impact that has had?

MH: Well, I think, how do I feel about that? I think it's a mistake and I think it's a mistake particularly where the incentive is about trying to raise more value from a property rather than make it more useful. I mean I think you know, if I wanted to build an extension on my house and it was permitted development I would do it because I wanted an extra room and we need a bit more space or whatever, you know I'd do it for those reasons. I think when it, when a house is effectively rented for the long-term, motivations in maybe adapting aren't necessarily about making the property better for the people that live there, it's about creating extra space so more people can live there and you can charge more rent, so that doesn't lend itself necessarily to extensions that are well designed. Or, or actually that if it was you or me you might think well 'yes I would like a bit more space, I'd like another room in the house but actually if I was to extend the house it would look awful, it would take up most of the garden' or whatever or if I was to try and do something in the cellar it would be, what will it do with the damp-proofing, you know, so you would think about those things if it was your own money and you were paying for you were paying for it so I think particularly in Harehills and places like Harehills where you have a lot of private rented, it's a real danger and again what you risk is more sort of, you risk more, more of this mishmash of different interventions that don't really, don't really refer back to the original design of the terraces. So yes, I mean I think it's not a good thing and particularly how it's been

extended in the last year or two to allow you know, an extra story on top and all that sort of thing. I mean I don't know if any of that is happening yet. It might be quite tricky to do that but it's technically allowed and I think you know an extra story on top of a terrace, I'm not sure economically it would actually work in Harehills to be honest but you know it still feels like if it was done it would be awful and I wouldn't support it.

INTERVIEWER: What are your thoughts on Article 4 Directions then to remove Permitted Development Rights?

MH: Well I think article 4 Directions are a good thing and actually you know the problem with Article 4 Directions is that you know it's still a case of applying to the government for permission to have them in the first place but the government tend not to grant them on a routine basis. There has to be a special case. I mean you could argue that, what tends to happen I think with Article 4, particularly when it comes to those sorts of extensions or whatever is that it tends to be applied to very high-end, posh, Georgian terraces where, which are probably already protected anyway, you know probably already have listing or in a conservation area so they already have a degree of protection but it tends to be applied to those sorts of areas where actually you probably wouldn't get, you're probably not going to get those inappropriate interventions anyway because the people, they're generally privately owned, privately occupied and there's probably less risk of people doing that whereas I think when it is privately rented there is more risk, so Article 4 absolutely. My view would be that it should be up to a local authority with going through criteria to decide for themselves if they want to do an Article 4 but then to be honest if you end up issuing Article 4s on a routine basis then the question is why is it permitted development in the first place? So I would say you know, yes Article 4s should be easier to get agreement on but equally, I would say, you know, why do you need in the first place, why is there a need for Article 4? When I was a counsellor, we actually had an Article 4 Direction in Headingley and it was a very specific one to do with to let boards. So you know student area, lots of student houses, lots of these big letting boards on every house and small, some of terraces, some of them back-to-back but some of them large terraces, but quite close together and you would just have a sort of sea of to let boards you know from, and they wouldn't take them down so they would be up there all the time whether they were available, whether the property was available or not because it was a form of advertising. And so we actually had an Article 4 Direction to require landlords to apply for planning permission to, you know, have to let boards which was generally refused but the alternative they had was to

have a much smaller board that was attached flush to the property so it would be above the door and it would be like an A3 sized sign and they had to take it down for nine months of the year regardless, because you know most of the student properties are let between September and December and I think January is the sort of cut off and then most properties are let by them so that worked really well and there was almost 100% compliance. But then I think it was renewed once and then I think maybe the second time when they tried to renew it the government sort of refused the renewal because they said 'well it's working fine you know the landlords are doing this anyway so you don't actually need the Article 4' but then I think what's happened since is that you've gradually seen the reintroduction of those boards but that's, that's the type of Article 4 that could work in Harehills. Not about the properties themselves but it's about you know, the environment and the clutter and trying to get rid of clutter, so I think that's, you know, it might be hard to get an Article 4 to you know, what's so special about Harehills you know, why should Harehills have an Article 4 to stop an extra story put on because there are millions of houses, you know, so I can understand why that might be a hard task, but something like you know to let boards where you know there are a lot of private rented properties, there are a lot of them to let and you see the signs in the gardens, that's something that you could do and there would be a justification for that and I think actually at the time that was being looked at, they were looking at how that could be introduced elsewhere but I don't think it ever happened.

INTERVIEWER: That's really interesting, thank you. So I suppose again following on from that and I know you've touched on landlords in a sense, being a bit of a barrier to what is possible in Harehills but what, what do you think are the main barriers, and I'm sort of opening this out, not just to landlords but things like planning policy, the actual building stock, the communities themselves, you know whatever it is. Where do you think the main barriers are?

MH: The barriers to what, improvement?

INTERVIEWER: Yes, to improve design quality.

MH: Well I think, I think the barriers are, there are several barriers. I think certainly planning policy is one area that we've touched on in clearly the relaxations that we've seen in the last couple of years make it extremely difficult for local authorities to have any real impact when it comes to design quality so the things that they can actually consider in granting, effectively granting prior approval, is very, very limited so design doesn't usually come into

it. So I think that permitted development rights are an issue and I think that that is a barrier. And you know to my mind, particularly the ones that have been introduced more recently, they're trying to solve a problem that doesn't necessarily exist so I don't think when it comes to it that local authorities necessarily refuse, you know alterations or extensions or whatever where they're done in an appropriate way. I don't think, but on the other hand when they are inappropriate, and when you've got terraces there are limits to what you can do it seems to me with the external, externally, if you're talking about adapting existing buildings. And then in terms of other buildings in Harehills and, sort of you know, the design quality there, again I think the problem may be, is that maybe developers and applicants take their cue from what they see already happening. So it's a kind of, it's a kind of vicious circle in a way, 'oh well that's been done that's been built and it's not great but hey, it's been approved, I'll do something similar.' I think you need to raise the tone and so whether that's, you know, introducing a neighbourhood plan, whether it's looking at a design guide. I mean one of the positive things in the government's new planning regime are these design codes and I think that is something that would work, could work extremely well actually in an area like Harehills where you have, you know, lots of established, lots of established properties and then you have bits of small infill sites potentially, and I think a design code would work extremely well because in the absence of that, in practice, the controls that seem to be, you know that seem to apply are very lax. I don't think even where the council has those powers, I'm not sure that it pays too much attention to the design quality if I'm honest. In that particular part of the city, I think again they probably think 'well it's more of the same, it's been approved in the past' so I think that's the sort of, that's one area. I think there is something about, sort of, leadership in an area as well and whether that's community leaders, whether that local councillors, whether that's the council, whether that's you know some of the bigger landlords that own multiple properties, so I think there are some influential people who you know, could potentially get together and say 'look, this is an area that we have a stake in for different reasons, we want to ensure that the future is bright and that we actually develop, you know, we produce designs that are good quality.' And I think maybe there's a conversation amongst some of those people that needs to be broken by someone to enable those, to enable that to happen because I think that in the end is where, you know, is where the influence lies. I remember again, you know sort of from my time on the council, I used to speak to a lot of landlords and you know sometimes, not always, but sometimes if you had that conversation and said look, you could do better than this and it wouldn't necessarily cost you much more but wouldn't it

make a difference to the area and they'd say 'oh yeah you're right actually' and then they put a nice, they put a nice door on or whatever and it wouldn't be a fire door, it would be a door that actually looks like a front door. Little things like that. So I think the absence of those conversations, almost peer pressure, is a problem and I think maybe there's a need to bang heads together and whether that's a role for the local authority or whether it's the local councillors who do that or whether it's almost like a mini business improvement district type arrangement where you get traders together and they sort of think about the overall design quality of the area, I don't know. But something of that nature I think would be really good.

INTERVIEWER: So if people were to come together and you know whether, and I know Leeds have already got the Supplementary Planning Documents haven't they, they've got one for housing generally but they don't really kind of mention back-to-backs, so if there was something that was a bit more kind of specific to Harehills and the housing stock there, what kind of wider considerations do you think there might need to be? I suppose in a sense I'm thinking about the three pillars of sustainability and obviously the economy, society and you know, the environment.

MH: Well I think you're absolutely right about the various planning documents and first of all they need to be applied and they're not always applied. I think sometimes exceptions are made which isn't helpful so I think that would be one. So I think just as a general point, I think they're all well and good but you do need to have, you need to ensure that they're enforced and that they always apply unless there are very exceptional reasons why you can't. But yes in terms of specifically the back-to-backs I think you're right, it is about sustainability. And it is about trying to balance, you know, the value of those houses, the monetary value of those houses, what you can do with them to provide a return on investment because you've got to be realistic about this, for the people that own them if it's privately, if it's a private landlord. But to think about, you know, what the back-to-backs offer, what are the positives about back-to-backs that play into the whole sustainability debate? Back-to-backs for example are by their very nature, I would say, more energy-efficient than a detached house or a semi-detached house or a house that, or a through terrace because you know you've got three sides, you've got the walls, you know, you sort of benefit from sort of being close together so maybe, maybe part of that could be thinking well with some adaptation, with loft insulation and things like that, and maybe thinking about alternative heat sources or whatever, plugging into the council's district heating

system, there are things like that that you could do that almost say 'look back-to-backs already have something going for them and actually we can make them, we can make them exemplars of energy-efficient by doing the following things.' And that could be sort of part of the, you know part of an SPD that says if you want to do something with this property actually you need to think about the sustainability, you need to think about how energy-efficient they are and almost have that as an agenda you know for the area, and then of course because you apply something like that back-to-backs, you would hope that that would then spill over into other developments that are happening as well so you're almost creating a community where, you know, buildings of some age can be adapted to become, you know, energy efficient in the terms that we would accept the best new build to be energy-efficient. So I think that's the sort of thing you have to do, so it is marrying, it is thinking about the economics of it, but it is also thinking about you know sort of giving these houses a lifespan into the future and to do that it probably is about playing to their strengths. You can't play to their weaknesses because clearly they do have their limitations and I think if you try and make them into something that they're not, that's probably a recipe for some very poor designs and some poor build quality and actually it doesn't necessarily work so I think you almost have to play to the strengths, or the alternative as I said earlier was to be more radical and think, think about knocking through some of them in creating bigger units, those sorts of things. So that would be my sort of general view.

INTERVIEWER: So if something radical was going to happen, I mean, where do you see the funding for that sort of thing coming from?

MH: You know I think, that's a good question and clearly funding is an issue. I mean the government are obviously at the moment talking about levelling up and what better place to demonstrate a levelling up than in Harehills you know. And actually with the housing stock that if you were to do something across-the-board, or sufficiently to create that critical mass, it could have a dramatic affect. So I think that's one option, is to actually almost challenge the government to actually do something that would really make a difference to the life, the lives of people living in those houses you know it's a deprived ward, people don't live for as long. Making these houses, updating these houses, and doing so in a comprehensive way would actually make a real difference to people's health so I think, I think it plays to a lot of central government's sort of, what they talk about. Whether they would actually deliver on it is another matter. I suppose then the other thing is, you know, is there some way of raising money through, you know, through I guess, through

some private owners? The problem then is that that gets shoved onto their people's rent bills doesn't it?

INTERVIEWER: Yeah, because I was going to ask about this as well because there's a bit of a balance isn't there, because if you look at the example of Chapel Allerton where they had the Home Zone and everything and you know, house prices are just you know immensely more than Harehills, and you know there's a balance as well isn't there because you want these radical changes that you're talking about but how do you still keep that as an affordable place to live because it is more or less at the bottom of the housing market in Leeds?

MH: It is, it is and I think, so I think it's, as I say, I think it's probably, it's probably you know, thinking about it, it probably is about things that don't necessarily, I think how the buildings look is important and I think that is a consideration and you know, if you wanted to make the area more liveable then things like Home Zones I think are one option, but for me, given the people, the people that live in these houses and given that they, it is a deprived area, I think starting off with things like, as I say, practical things like making the houses easier to heat and not needing to use as much heat and things like that are probably where I would go. I think they, that improves, and that's probably the first stage and then you might move on to some of the other things because I think, I think taking those sorts of actions make a huge difference to people that live in them but it doesn't necessarily gentrify it. So I think that's probably a step you can take that would, that would benefit the people that live in them but it wouldn't necessarily have an impact on the house values, therefore reflect back on the rent you pay. And I think if you do as a comprehensive thing then I think it works. I think if you cherry pick, then it creates a difference and you can say 'well this house has got this and this has got triple glazing, were going to charge more.' So I think you have to probably do it on a comprehensive basis.

INTERVIEWER: Very good. So I suppose just coming back to the heritage issue, do you envisage that Leeds Civic Trust would ever be able to support the case for heritage protection of the back-to-backs in Harehills?

MH: Well I'm sure we could. I mean we, I think we've always taken I think, a fairly, what's the word, liberal sort of view about what should be protected. I don't think we're just about protecting, you know, listed buildings or protecting, or protecting buildings that look like they should be listed if you like, so you know, there are plenty of buildings, you know, sort



of fairly grand Victorian terraces that aren't listed but look grand and you instinctively think they should be protected. I think we've always been interested in twentieth century architecture and we've campaigned to protect some sort of signature buildings like the international pool for example, but equally what we're increasingly concerned about is house design and I think that then spills over into considerations about the existing housing stock and what you do with the existing housing stock. And I think, as I say, the value that I think Harehills has is that it's relatively complete and it's not been touched in the way that other parts of the city have been touched and I think that does create a heritage value. And whilst you wouldn't sort of look at the terraces and say 'wow, they've all got their original doors and their original window frames and they've kept all the slate roofs,' because that's clearly not the case, I think the values in the group value, it's the group of buildings that you see and it's the function that they played in the past, you know, as workers houses, but also the function that the play now is obviously important. So yes I could see that I could see a situation where we would support that, whether it's local listing or something of that nature. You might struggle to get Historic England on board with the list, the full list, but you know some sort of protection, conservation area, I think that would be, that would definitely be something that we would consider supporting.

INTERVIEWER: That's really good to hear that. So the next one really is would you be willing to work with the residents to develop some sort of, you know like, Supplementary Planning Document specific to the back-to-backs, and if so what type of guidance would you most like to see?

MH: I think the answer to that is yes in principle we would. We, I mean something that we try to do as a trust now is to reach out to areas of the city where traditionally perhaps we haven't been active and an area like Harehills is a good example. We've done some work in an area sort of, in an area not that far from Harehills actually, just round the corner from Harehills where we're trying to identify opportunities to, you know, reduce the road network. We're talking about the area around Quarry Hill, that sort of area. And interestingly what we've, what we've, so what we actually did, the approach we took in that area was to have a competition, so we had a competition and invited architects, and basically anyone could put an idea in. We ended up awarding the first prize and second prize to architects as it happened, but we had lots of good ideas from lots of people, and then what we did is we commissioned a report to pull together the main ideas that were included in all of the competition entries so we had a top ten sort of, ten things, ten

interventions that we should make. And then the idea is that that document, and working up some of the detail, that actually we speak to the developers, the landowners, and we encourage them to follow the principles that are included in there. Now the problem with supplementary planning guidance is one of resource because, you know, there is only so much that we could do as a trust before we have to refer back to the council and then they have to sort of take the batten over. And, you know, the fact is that they've spent effectively ten years working on an SPD for the South Bank, that's taken a hell of a long time. Okay it's a huge area and it's probably a bit more complicated, but you know, our experience of Leeds City Council is that they have, they certainly, when they decide to do one of these things they do put the time and effort in but it's not a quick win. So you know, we've sort of, we're coming to the conclusion that there's maybe a steppingstone on the way to something like that which is about having, bringing people together, what are the key principles, you know, maybe creating some sort of partnership where residents and some of the property owners come together and actually you agree an approach to take that doesn't have the force of the planning, you know doesn't have the force of planning rules but it hopefully does sort of mean that they will start to take these things into account. So that's what we're planning to do in the East side of Leeds, the Quarry Hill area of Leeds. We may end up with the Full Monty but you know, that's some way down the line so I think there are probably stages along the path to doing that that are important because if you wait five years, you know, things have got worse possibly in five years before you get to that point, so yes, that would be my view.

INTERVIEWER: That's very good thank you. So that's actually all my questions so do you have any other comments or anything you would like to tell me?

[Discussion about PhD research].

INTERVIEWER: Thank you very much for that, that's been amazing.

**Interview. Kate Newell, Senior Conservation Officer, LCC, 20 and 27 July 2021.**

INTERVIEWER: Okay so I wondered first of all if you could tell me what you think are the key characteristics of the Harehills neighbourhood?

KN: Yes I think it's probably best if I do a bit of scene setting first because that will help you understand the answers that I'm giving. This isn't an area of Leeds that I cover, so it isn't in

the patch that I look after, and also because the area doesn't have a formal heritage designation, conservation officers aren't very involved in this area—both in terms of development control and also other ongoing projects that may be taking place.

INTERVIEWER: So there nobody within the team who deals with Harehills specifically?

KN: Well I asked Phil Ward, the team leader, if I was the best person for the interview and he said 'well you'll know as much as anybody else' because Clare Wallace my colleague who covers the area, we're just not very involved in the area.

INTERVIEWER: Okay, so there's not really anybody who particularly deals with Harehills then?

KN: No because we just don't have much engagement with it and I discussed this with Phil and he said well that's important for you to realise you know, that because it doesn't have a heritage designation. We are involved in the listed buildings in the area so, I'm not quite sure what you're seeing the boundary as, but things like Shine and the hospitals and so on. We are involved in that but less so in the area as a whole, it doesn't have a conservation area, and we don't have a local list of non-designated heritage assets, so unless a planner comes to us and says 'I think this has got a heritage angle' we don't get automatically consulted.

INTERVIEWER: Okay, right. I mean I thought that was probably the situation but obviously from my point of view that is also interesting because you know, it seems like a bit of a gap in a sense, potentially.

KN: Very much so.

INTERVIEWER: I mean, would you like me to start my questions, is that okay now?

KN: Yes.

INTERVIEWER: I mean really the first one was what you think are the key characteristics of the Harehills neighbourhood?

KN: Well from my limited knowledge of Harehills I think obviously it's a really dense area of surviving back-to-backs, the grid form layout... So I guess the key characteristics are the very good survival of the back to backs and the grid form development of the late nineteenth and early twentieth century. I don't if know if this is the case but it seems as if

it may be the most complete area, the biggest area of back-to-backs and the grid form development in Leeds. I know that in other areas say like Kirkstall and Holbeck they were similar, similar areas but they were affected by demolition in the sixties, seventies, so called slum clearances, and I think it's maybe the most dense surviving area of back to backs and grid development, and the characteristics of that would be the unifying materials, the red brick, the slate, the cobbled areas that survive, stone dressings on some of the houses, the remaining designs... So the other key characteristic would be the range of designs, the mix of uses, predominantly residential but also commercial, institutional, industrial, the range of designs of the residential, so the mix of back-to-backs and through terraces, the fact that some of them are quite plain in detailing, some have more architectural detail, the bay window, the gutter brackets, the cornices, the dormer, the historic dormer windows and so on. Also the places of worship and the Sunday schools are really key buildings and things like the chimneys are really important, the boundary walls are really important, the steps to some of the doors and the railings that go with it. So I would consider all those kinds of things key characteristics as well as some of the parks, the graveyards and so on. And there are some listed buildings which are obviously of national importance.

INTERVIEWER: Yes, very good, so how, what sort of part would you say that the historic character has in the whole picture overall?

KN: Well it's a very, yes in terms of, in terms of the sort of structure of the place, the road layout is all historic, the majority of the buildings are historic, so you know, the whole sort of backdrop to people's lives is the historic environment even if it's not recognised in designation.

INTERVIEWER: So what would you say is the heritage significance of the back-to-backs then?

KN: I think the heritage significance is the completeness of the area, so the complete survival of that density of historic landscape, townscape. Its, overall, it demonstrates the boom that Leeds experienced at the end of the nineteenth century and the early twentieth century. There was a massive increase in population, massive boom in industry and it shows the framework of people's lives, you know, their housing, their schooling, their places of worship, their recreation areas. It tells us a lot about life at that time. There are some surviving architectural details. And there I'm talking about, you know, incidental details on the buildings but there is a lot of unsympathetic change because the heritage value of the

area hasn't been recognised, hasn't been designated, and so that hasn't been managed in terms of the planning system.

INTERVIEWER: Yes, that actually leads quite nicely onto my next question because I was going to ask you your opinion on the design and build quality of development that is currently taking place there?

KN: Yes well, like I said I don't think the heritage value of the area is being properly recognised at the moment. There's various pieces of work that we're doing at the moment which hopefully will change that. I can talk about that if you like?

INTERVIEWER: Yes that would be fantastic, thank you.

KN: Yes, so I think, at one point in the eighties, the idea of the conservation area designation in Harehills was raised because I think the heritage, the built heritage itself, would definitely qualify for conservation area status, but at that time there wasn't the political will to designate a conservation area and that was due to the perception that it would stop residents doing what they wanted with the properties and that it would be a hindrance to the people living there. And I think that is a misconception of what conservation and what heritage is about. People often think that my role is to say what people can't do and they see it as a very negative thing whereas we've got so many projects now in Leeds that challenge that negative view. We've got a number of heritage-led regeneration projects like Armley, like Chapeltown, like Lower Kirkgate that's ongoing at the moment, where we're using the heritage value of the area to completely transform that place. So we can do that with heritage grant money and that wouldn't be taking place unless it was a conservation area, unless it's heritage value was recognised.

INTERVIEWER: Yes that's fantastic.

KN: So the other thing that's important I think that you are aware of is we are currently running a government pilot scheme looking at local lists so that's recognising non-designated heritage assets so there's paragraphs in the national planning policy guidance which allow us to identify heritage assets that aren't designated but are still of local importance, local interest and take that into account in the planning decisions that we make, that becomes the material consideration. And at the moment Leeds doesn't have a local list. We identify our non-designated heritage assets on an ad-hoc basis when we become aware of them. And often that is through the planning system when there is an

application in for significant change or demolition, and we become aware of that either through a standard consultation or through a planning officer coming to us with, saying 'we think there's a heritage concern here, we'd like your input.' Or a member of the public, or an amenity group coming to us and saying this is a non-designated heritage asset and the impact on the heritage value needs to be considered as part of the planning process. So at the moment we're looking at setting up a methodology to establish a local list and this would be something that we would be crowdsourcing in a way so we're hoping to have an app on the website where people can make nominations for heritage assets, and then we will accept that nomination and we will assess it further, probably working in partnership with the civic trust, hopefully, because we don't have the resources to deliver this in-house. And so at the moment we're doing the pilot project so we drafted some criteria, we've made a nomination app, we're just about to go out to do some pilot studies and test what we've done so far to see if it's working or if it needs any changes.

INTERVIEWER: And are they in particular neighbourhoods then, those pilots?

KN: Sorry?

INTERVIEWER: Are the pilots in particular neighbourhoods?

KN: Yes we're working in partnership with all the West Yorkshire planning authorities so we're trying to deliver a study in each of the areas and the government has tasked us to reach hard to reach communities, so not just the usual suspects, but try to reach people in communities that we don't often engage with. So we're just finalising which projects we want to take forward. We've got an array of options and we're just looking at what is achievable and what we can, what will test the things that we want to test. The deadline for that project is, it's probably, well it's sort of January, February 2022 but we think that it will probably end up being end of the financial year, around that time that we will be completing that pilot study and then we hope to roll it out you know across Leeds. But that will be very much driven by communities and by members of the public to nominate things.

INTERVIEWER: Will it be just individual buildings that they can nominate or can they nominate groups of buildings?

KN: Yes they can nominate groups of buildings and I think that will be really pertinent in Harehills because at the moment as part of that pilot we're looking at the criteria to say it is locally significant and we're looking at the threshold of significance so I think that's

particularly relevant when you're looking at residential properties and because it's unlikely one back-to-back is of local significance, particularly if it's had a lot of unsympathetic change, but I think it makes a lot more sense in places like Harehills when you look at the whole grid of development and so there's an option to identify groups. It's called *areas or places* so I think that's probably the scale that we would be looking to identify significance with. For sort of street after street of back-to-backs. But then I think that maybe within Harehills, there are some pockets of really good survival, you know bay windows with leaded lights, and stained-glass details and original joinery and so on. And then I think you could make the case for individual buildings to be identified as a heritage asset in its own right and then you've obviously got the shops and the supporting institutional buildings and you know some of the churches there, and the Sunday schools are absolutely amazing. And you just think well why, you know why weren't they listed at the time? And I think, I think in the eighties it may just have been that people didn't even look there you know. I think now we'd struggle to get some of them listed due to the amount of change that's taken place but you can see, you can still see the quality that was there originally. So I'm hoping that the local list will really help us, formally, formally recognise the heritage value of this area. Because even, I was just having a quick sort of Google Street tour this morning just to do a bit of prep for this and I don't know if it's still there but the Players Please sign on Zetland place, that's pretty amazing, you know, and there's all sorts of individual properties that are really impressive. Yes but, which question am I on?

INTERVIEWER: It's okay, no we're just on the one, well it was actually about your opinion on the design and build quality of kind of current, recent developments and I suppose leading on from that I was going to ask you if it's monitored and enforced really, you know when you get applications in, and I appreciate that's not strictly coming your way is it really but...

KN: No but I can give you an overview. I think it may be useful for you to talk to other people in the council. I don't know if you have any other links at the moment.

INTERVIEWER: No, I was going to ask you actually because I have sent emails to planning officers, building control, highways and I've not actually had a reply from anybody yet. I mean they were just the generic emails not to an actual named officers so if there's anybody in particular that you think would be able to help me, that would be amazing if you could put us in touch.

KN: Yes I think it would be really good for you to speak to a few other people. I'll discuss with my colleague who does actually cover the area who the best people are to talk to and I'll email you some details but I think you need to speak to a policy planner to understand how the council are viewing the policy. I should imagine there is, there are neighbourhood activities going on, council led, but I just don't have any overlap with them but I will try and find that out for you.

INTERVIEWER: That would be great thank you.

KN: And then also, the day-to-day planning officer who does deal with planning applications in that area, and like you say, enforcement.

INTERVIEWER: That would be absolutely amazing if you could do that for me, that would be brilliant, thank you.

KN: Yes I will try and do that for you. I mean I can give an overview. So with the houses themselves, if they're in single occupancy residence i.e. family homes not split into flats, then the Permitted Development Rights are extensive and they're growing as the government loosen up the reins to the planning system. The things that you can do without consent are growing and that's going to have, it already has had a huge impact in, you know in the heritage fabric of the area, so things like doors, windows, replacement roofs, all permitted development. Knocking down boundary walls, less than a metre, all permitted development. So the things that the council have no control over at all are extensive. And then when you look at the amount of unauthorised change going on, so stuff that does need planning permission but is taking place without planning permission, the whole system of enforcement and compliance is based on us being aware of that, that development. So in an area with a strong civic trust or local history group or a neighbourhood plan group, those kind of areas with activated, engaged members of the public, they are much more likely to report breaches of planning control to the council and make the council aware of it and then the council have a duty to look into it and to try and resolve and address the planning breach. So if the planning breaches aren't being reported to the council, you know, then they go unchallenged and I'm sure, I should imagine that there is quite a substantial amount of that going on. I don't know, I don't know the stats but I can imagine that's the case.



INTERVIEWER: I did actually trawl through a lot of the applications and things on public access and yes my impression was that there's a lot of stuff happening that shouldn't be.

KN: Yes. And the problem is, I'll check the figures, I'll check the dates but I think after four years, something that doesn't have planning permission becomes, you can't take enforcement action. It's different with listed buildings you can always take enforcement action. There is no, it doesn't drop off after the decades, you can still take enforcement action but with straight planning permissions that is different. And the problem is if you've got an area that is no longer actively engaged in the planning system, you'll get layers and layers and layers of unauthorised work so that, you know, if somebody has changed their shop signage five times without consent, what can you revert back to? And then it's raised with the council. How then do you get a grip on the area, and that's why our heritage grant schemes have been so useful. We're running one currently in New Briggate in the city centre and again that's an area where there's been a lot of unauthorised change and the only way out of it is through a grant scheme like we're running at the moment. And even then because obviously the shop owners and the businesses like, like the signage and like the shopfront that they're putting it otherwise they wouldn't have put them in so they like them, they think it works for their business, and so they're quite happy with the way everything looks and is running. So to try then and get them to buy into changing that can sometimes be quite tough, so it can be quite difficult to turn an area around when it's had layers and layers and layers of unauthorised changes so there's definitely challenges involved in that. The other thing that I was going to mention to you was the Holbeck Neighbourhood Plan. I don't know if you've had a look at that.

INTERVIEWER: There's not one for Harehills is there? I've not come across one.

KN: I think it might be worth you just reviewing that. Holbeck's got a smaller area of back-to-backs but it is covered in the neighbourhood plan as part of the heritage asset so it's identified as, as a heritage area. They were calling some of the areas that aren't conservation areas heritage areas so this is an area of what is called historic housing area or something like that and they look at the issues with back-to-backs and the kinds of improvements that are required to make them more suitable and easier to live in. So some of the things they come up with are establishing bin yards. You know if people don't have any curtilage to their properties what they do with two massive wheelie bins? So they were looking at establishing bin yards, they were looking at improving boundary treatments,

they were looking at improvements to the streets. And I think some of this may have been happening at Harehills as well because there are some street trees that I noticed that don't look very old so presume they've been planted by neighbourhood improvement projects.

INTERVIEWER: Was that, I think there's a few in the Lascelles isn't there, and then in the Conways, is that the streets you were looking at? Yes I can't remember where I saw it, I'm not sure if I'm made a note of them, of the roads.

KN: Harehills Place I noticed it actually, Harehills place.

INTERVIEWER: Yes that's, that's a through terrace Street yes it's kind of in the middle of the area that I'm looking at yes. Yes, there's not very much of that, I think there's maybe two or three locations where they've done that.

KN: Yes the other sort of equivalent to look at, as to what's possible, what has been delivered in Leeds are the Methleys. I don't know if you're aware of the Methleys?

INTERVIEWER: Yes, the Home Zone.

KN: Yes. But they were back-to-backs, similar, similar sort of housing stock and that obviously changed the area, substantially, so all these things are possible. The other thing that the Holbeck Neighbourhood Plan mentioned is the housing improvements, mainly focusing on the rentals, the rental properties to get the landlords to raise the standards and the maintenance of the buildings. So I don't know if you got the same kind of demographic in Harehills?

INTERVIEWER: Yes I think it's probably quite similar. I think it's about two thirds private landlords, one third owner occupied something like that.

KN: Yes so it would be quite interesting to see how many landlords own the vast proportion of that area, whether it's just a few landlords or whether it's many, you know that would be interesting to understand.

INTERVIEWER: Yes I'm not sure where you'd kind of get that data. I mean the Council must have it because of selective licensing which is, you know, that's obviously in Harehills, but I guess they might not be able to give that information out, I'm not sure.

KN: Yes. The other thing is when there's a push for regeneration, you need to, we need to make sure that it's sympathetic to the character of the area and that's been a challenge

elsewhere, so in Holbeck, within maybe five or six years ago, we were still seeing back-to-backs cleared, you know demolished. For building houses that, that you know, once the council involved, the council sought to deliver better standards of living for families and that was a nationwide issue with the Pathfinder set of developments that started off under new Labour. But luckily in Liverpool that was stopped wasn't it and they found a different method of turning areas around. I mean the thing with Harehills is I don't think, unlike the Liverpool areas, I don't think there's high dereliction is there? All the buildings seem to be in use.

INTERVIEWER: Yes, it's very highly used. I think the problems are more to do with kind of, there's obviously not a particularly sort of stable community. I mean there's kind of a hard-core of people who you know have lived there a long time but there's also very high transience you know, amongst renters. But yes, the houses do seem to get filled - as soon as someone moves out, someone else moves in.

KN: Yes, but like you say, the landlords are a way into tackling that issue. There's also wider debates about the socio-economic profile of the area and the fact that it delivers affordable housing.

INTERVIEWER: Yes, because I was going to ask you about this as well obviously because you've mentioned the Home Zone in Chapel Allerton but the house prices there now, are much, much higher than in Harehills and it obviously you know, is kind of how do you kind of get that balance because you know Harehills-

KN: It is a problem between you know so-called gentrification. You're kind of damned if you do or damned if you don't aren't you? If you do nothing you're criticised for keeping the area in a poor condition and then if you address it you're criticised for gentrifying the area and pricing people out, out of the housing so it is difficult because obviously if the area improves in the way that it looks and the way that people feel about it, house prices do go up. So you know, it's not the, it's not the houses that are necessarily the issue, it's maintenance, and it's safety levels. You know, it's more social issues and the life conditions that people are coping with in Harehills. We've seen that with Covid, it's a very unequal society isn't it?

INTERVIEWER: Yes.

KN: And the people with less are going to struggle at every crisis, they are going to do less well. That is the reality of it so in my mind it does need state intervention. It's not going to sort itself out you know, it needs a plan to support the area. But like I said, when it was floated in the eighties that it could be a conservation area and the heritage recognised, that wasn't wanted at the time. That was actively not wanted.

INTERVIEWER: Who was it not wanted by? Was it the actual communities themselves or sort of professionals?

KN: I don't know the full ins and outs of it. I obviously wasn't working at the council then but the stories that I've heard is that there was not a political appetite for it. Because it was felt that it would be another barrier for people and that it would be, it would make their lives harder basically because they wouldn't be able to do what they wanted to do. And I don't know whether there is the perception that any change would have been more expensive, that's often a perception that I come up against. I think the other regeneration push that we've seen in areas like Harehills is from the Green Deal to improve the buildings in terms of their performance, their energy performance. Obviously to help people have lower energy bills but often that's been in conflict with the character of the area so we've had issues with proposals for external cladding.

INTERVIEWER: Yes, this is one of my questions as well because I mean I know there are a couple of examples where there's just been, it's been complete white over the whole, it's actually two buildings next to each other, but then more recently they've kind of had like a brick effect render over the top of the insulation and they've tried to kind of replicate like the lintels and sills but it hasn't really kind of you know, worked, quite.

KN: No, and the problem with that is not only does it visually affect the character of the area, but you also find that it fails and that it makes terrible damp and mould issues in the house because it's not understanding that historic buildings are built on a different, a different you know, building technology to modern barrier methods, you know so cavity walls are built on a completely different system to big, big mass walls, and they act completely differently. And if you, you can really cause an awful lot of problems.

INTERVIEWER: And a lot of the detailing, it's absolutely shocking the detail. You know where it just stops above basement level where it's cut around anything that abuts into the wall. Sometimes it doesn't wrap around the end of the, well I think always, I don't think I've

ever seen an example where an end terrace has got it wrapped around the side. And it just stops short of the decorative frieze is well so basically you've just got a ledge at the top so I mean, it's very, very kind of exposed for failure really.

KN: And with details like that the thermal bridging there will just be a disaster zone. It's all done with the best of intention, but unfortunately it's often makes things worse rather than better.

INTERVIEWER: Because in Leeds, they do require planning for it don't do whereas in a lot of other local authorities, they class it as sort of permitted don't they?

KN: I don't know the details of that, I'll be honest. I would have to get confirmation of that from a planning officer.

INTERVIEWER: I mean that's what I was told, because I interviewed a planning officer, it was about six years ago, but obviously I don't know whether that's continued, whether that situation has changed because I think Leeds was one of the few that had taken that kind of stance whereas everybody else said that it wasn't really a material change.

KN: I don't know about that source of funding now. I think the money may have disappeared for that kind of intervention. I haven't heard any being mooted for quite a while so whether we've lost that money, I'm not quite sure.

INTERVIEWER: Yes, quite possibly. So that may have stopped it for a while.

KN: And obviously there's the whole levelling up agenda, is absolutely relevant to Harehills.

INTERVIEWER: Yes it is, yes.

KN: We've had levelling up money in the form of Towns Fund but that money has gone to Morley, which didn't hit any of the council's indexes of deprivation.

INTERVIEWER: Why did it go there then?

KN: The government invited us to put an application in for Morley.

INTERVIEWER: Right, okay, okay.

KN: There's been a fair bit of it in the news. You'd be able to follow that up.

INTERVIEWER: I'll have a look, yes. So where would you ideally like to have targeted that money?

KN: Well the council have had their own priority areas and again, that's not a conservation decider, but I could try and find you somebody to talk to about that.

INTERVIEWER: Yes that would brilliant, thank you.

KN: I mean Holbeck I know is a priority area because of the indexes of deprivation in the area. I'd be very surprised if Harehills wasn't. So that may be worth you exploring.

INTERVIEWER: Yes that would be great thank you. Just before you disappear, and I'm going to ask you this question because it was linked to something that you mentioned before about the Permitted Development Rights, and I just wondered what your thoughts are on Article 4 Directions to withdraw rights in potentially, I suppose areas like Harehills?

KN: Yes, I mean when I first joined the council I was working on conservation area appraisals, in 2008 I started with the council. And we were looking at designating Article 4 areas. Where there were specific areas of really good survival so for example, stained-glass, leaded light windows, original doors, original barge boards that kind of stuff, and with Article 4s you've got to show a need and you've got to show local support for it so you have to show that the local population wants their rights taken off them and also there is a financial issue, a financial burden on the council because planning applications that come in through Article 4 don't come with a fee, so they're free, like listed building consent is a free application. So a planning application that would otherwise be permitted development in Article 4 areas. So we took that to our Planning Board, which is one of the delegated decision mechanisms of governance that the council have and again there was no political appetite for Article 4 areas at that time. And so in an area like Harehills, I think that would be quite tough to get through and to get public support initially, and also to get political support as well. I think, I think the first step is definitely the non-designated heritage assets. I think that is definitely needed and would definitely help to show the heritage value of the area. Then off the back of a decent survey on that, I wonder if it's worth again trying for a conservation area and seeing if there's any political will for that, and it could be a conservation area tied in with a heritage-led regeneration grant or at least a bid to look into that kind of thing. But really I think, I think it is important to more formally identify and recognise the heritage value of this place and I think that will really, really help in terms of

public perception of the area and also how the people living there feel about the area. You know I'd be really interested to read, to read and learn more about your study and your interaction with the community.

INTERVIEWER: Yes I will forward on some of what I've got. I've actually written most of my thesis now. This is part of my last chapter really before the conclusion so all that stuff about you know kind of the surveys, I've loads of interviews with you know community members, you know past and present so I've kind of got this massive chunk of information really ready-made to be used really, so it would be great if it could be.

KN: Yes I'm sure you've got the bones of the local list.

INTERVIEWER: Yes.

KN: Through your information, so it would be really useful to have another chat about that really and getting something in place for Harehills. I almost wonder if it could be one of our pilot studies.

INTERVIEWER: Right, that would be fantastic.

KN: I don't know what your timescales are and maybe you're too busy you know completing your thesis but it might be worth having another call to look at that.

INTERVIEWER: Yes that would be great. I would definitely be keen to be involved in that because I think the whole, the thing that's driven me to do this is that I really want my thesis to kind of actually do some good and not just kind of sit on the shelf but I actually want it to you know to be kind of that initial bit of research that kickstarts the change for the good. Yes I'd love that.

KN: That sounds really good.

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INTERVIEWER: So I know obviously last time we were talking about Permitted Development Rights and the various projects that you've got happening in Leeds at the minute, so I suppose, if we just kind of come back to the Harehills Triangle again, and I was just wondering, and I suppose this is kind of difficult because you don't really see so much of it, but to what extent would you say heritage is a consideration in deciding the acceptability

of planning applications? I suppose really, what's your impression from the planning officers really, of what's happening there?

KN: Well I explained last time they're not my team so it's tricky for me to answer these questions but I think at the moment, as I said last time, I think because there isn't a recognised heritage designation in the area, the heritage value of the area is probably unrepresented or underrepresented in our planning decisions, and I think that's something we need to address and I think the way to do that is through the local list that we're working on. So I think that's a really good mechanism because at the moment the only heritage recognition of the area is the listed buildings and obviously they're in a tiny minority to the actual heritage that is there. So I definitely think we've got work to do, but hopefully we have got a solution coming up, you know, that after the pilot study that we're working on at the moment for the local list, we can start rolling that out, so I think, this area in particular's got quite a lot to gain through that.

INTERVIEWER: Yes that's great. So, just thinking about what you've had in place for the last few years because you've had the housing, the supplementary planning document haven't you, the householder design guide, and I was just wondering how well do you think that type of policy serves an area like Harehills where it's a very specific type of housing that's maybe not dealt with particularly in that document?

KN: Again that's not a document I use, that's more a document that the planners would use, so that question would be better going to a planning officer to be honest.

INTERVIEWER: So, I suppose, and this will link equally, and when I wrote my questions I didn't know so much, how far you'd got with your listing project, but kind of thinking about the back-to-backs in Harehills, if they were to gain this kind of recognition that we've been talking about, for their heritage values, what kinds of changes do you think you would like to see to the requirements that are put on them for adaptation and refurbishment?

KN: Yes, again, with them being non-designated heritage assets the controls we have are still quite loose compared to other heritage designations, so in this area, the history, I was telling you about the history of it last time, about the, about there not being political will to place burdens, extra burdens on the population so I think it's a real fine balance and it's, you know, it would have to be handled very carefully and some of the things that I may like to see, would not be supported you know, and would not be supported by the local



population so as ever, we're governing in collaboration with the community and so I think we would have to, you know, part of it is raising awareness of the heritage value and saying 'this area is really important to the heritage of Leeds, this is why it matters' and sort of really you know, looking at it in a round, so it's not 'you must not put plastic windows in your house' or you know, it's not that approach. We wouldn't be able to do that approach, it wouldn't work, it wouldn't be popular. We wouldn't get political support for it anyway and it's not something that we could roll out under the planning system so in terms of non-designated heritage assets, often we're consulted on those in terms of demolition, you know that's kind of the scale. You'd be able to review the definition in the NPPF but it's, it's assets that's heritage value should be considered in planning applications, but obviously the amount of permitted development that we've already talked about, that's not a planning consideration so, you know, we don't get anywhere near replacement windows, doors, roof, roof materials, that kind of thing. I think last time we touched on a few of the things like external cladding and so on like that which can really, really change the character of an area and I think you'd confirmed that in Leeds we do require planning permission for that.

INTERVIEWER: Yes, that's what I was told before.

KN: So then that is something that would be considered, so if these things were officially seen as non-designated heritage assets than that kind of scale of change we would, we would at least be able to say 'hang on a minute, do you understand the impact of that on the heritage value of the place?' So I think we'd be talking in quite, quite big changes that we would be able to control rather than the incidentals which have so much impact on the character of a place but they're just beyond, beyond our control our the moment.

INTERVIEWER: What about things like the dormer windows, because obviously over the years that's been kind of, there's no sort of system or kind of coordination is there really between houses. Is that something that, you know, could there be anything done about that or the fact that they're here is that sort of done now, is it too late?

KN: Yes, we often get this situation in areas that were newly designated as conservation areas so they haven't been controlled in terms of heritage in the past and say we get a terrace of houses that say half have got dormer windows already and then somebody comes in and says 'I'd really like a dormer window too', then at point of designation we always inherit the heritage asset as found so we can't reverse, we can't, we don't have

planning control to reverse harmful change, so the question that we would ask ourselves is 'does this affect the special character? If half the street have already got a really boxy dormer, is another, more harmful or is that actual preservation of the state of the terrace at the moment?' And that's where, that's where a grant scheme comes in so handy because a grant scheme does allow was us to roll, roll the harm back, but that's more common in kind of commercial areas, in shop areas rather than private residential homes.

INTERVIEWER: Okay. I was just thinking I suppose, I mean obviously some of them are ageing now and the dormers themselves are probably reaching the end of their life, and they're going to be needing renewal, and is that a point at which you can intervene or the fact that it's a kind of like for like replacement is that acceptable?

KN: Yes, it would be hard for us to argue against a like for like replacement, just because of the precedents and that would be the case with a listed building, with a conservation area as well because like I say, we inherit as found at the time of designation, yes. I mean, I'm not saying this is going to happen in Harehills, but in some places, with a grant scheme we could put in a design, design guidance and a maintenance guidance package so in Armley and Chapeltown we've done Townscape Heritage Initiatives and there part of the sort of legacy of the grant is the maintenance guide, is the design guide. So you know, some dormers can be nice, some dormers can be successful if you follow the gable pitch of some of the dormers in Harehills. But obviously that's got knock-ons for the owners of the property because the dormer obviously gives a sizeable room, a box dormer gives a sizeable room, whereas a pitched gable dormer gives a restricted room because of restricted head height and restricted light, so it's again, it's a balance between the communities and the heritage and just our legislation control.

INTERVIEWER: Yes. So what would you see are the other main barriers to improving design quality and the built environment in Harehills?

KN: Yes well I think that some of the things that we've talked about, the lack of heritage recognition, the Permitted Development Rights that people have, the socio- economics of the area and the political desire not to put additional burdens on people, you know, to, which are seen as a burden for them. Those would be the main things that I think really. And probably really, we've also got an issue with heritage craft skills so a few years ago we ran a scheme called Rebuilding Leeds which was, it was a scheme about improving heritage construction skills and it was really good. We ran it for a few years and it was funded by the

lottery and we took apprentices and gave them, I think it was either a year or two year placements with different trade skills. I think they did circulate, you know, different trades, and that was really successful because the vast majority of them were kept on in one of their places of experience. Because at the moment, it's really pot luck, if you just go to a builder, it's highly likely that they'll be using cement pointing, you know, and windows and doors will be plastic, roofs will be concrete tiles and that will be the advice that people are getting as well so you know, I had a roofing quote, I had a couple of roofers round to quote me for some gutters and the first one said 'oh they don't do cast-iron gutters any more!' And that was the advice that I was getting so if I didn't know better, I would just say 'oh well they don't do cast-iron anymore, I've got have plastic,' you know.

INTERVIEWER: I mean I think the good thing about Harehills is that there is actually a lot of timber gutters, you know and they're replaced in timber as well. I actually used to live there and you know, kind of when I first moved in and it needed doing and you know the contractor actually said to me 'oh you need these timber ones, that's what go on these houses.' So that was kind of really, really good and I know obviously there are plastic replacements but I would say there does seem, on the gutters, there seems to be really good awareness that they are supposed to be timber.

KN: You find that local contractors really influence the condition of their area because say in Otley, the local builder loves cement strap pointing so if everyone goes local that's what they get. So you know, part of, part of our role is to try and get to those people you know and say 'have you heard about lime pointing and how good it is for historic buildings?' you know. But we were really disappointed when that project stopped because it was being really useful because obviously the more contractors working in our area that have an awareness of the differences that heritage buildings need compared to barrier methods, modern buildings, that's obviously all to the good.

INTERVIEWER: Very good, so the big one really is, what would be your ideal vision for the future of Harehills?

KN: Ah okay, well I'd love to, to do a proper survey. I mean your work may have done that survey. It would be interesting to talk to you more about it and to see whether there's potential for a conservation area. I think probably the first thing that we can look at is the local list and surveying for a local list and trying to build more contacts with the community so the idea of the local list is that it's the community that will be making the nominations

and then it will be the, we're hoping to work with the civic trust and volunteers to do assessments. So the nominations come in, and then they are assessed by volunteers as well. So the people that will be working with civic trust, we will do some more training with them. And we will hope that the civic trust, you know the civic trust will be open to volunteers from everywhere. So you know it's a real good opportunity to sort of raise awareness, build some skills, and get more connection going.

INTERVIEWER: So have you got plans for how you're going to kind of engage people and help them to sort of recognise values in ordinary houses, have you got a plan for that?

KN: Yes, were just about to finalise our pilot studies for that so we've drawn up criteria and we've done a nomination app that will be online and it's, it's been really interesting actually trying to work out how to make it simple for people, when some of these concepts aren't particularly simple or can be quite complicated to explain, you know. But we've got a really quick nomination survey that people can do on smartphones so if they're in Harehills or if they're in their locality and they see a building and think 'oh that's good,' they should be able to very, very quickly put a nomination in there and then on the smartphone. So the government, the government project really wanted us to get to hard to reach communities and not just work with the usual suspects, so I mean the civic trust are the usual suspects, but we can challenge them to widen their outreach as well, you know, to invite others in and try to get a different demographic in all sorts of ways, you know. When the government say hard to reach, it's like, what does that mean? Is it age, is it, you know, ethnicity, is it, you know, economics? What? So at the moment we're shortlisting some pilot studies, we're trying to get a mix, we're working across all the West Yorkshire authorities so we're trying to deliver one pilot per area, so we're just finalising those at the moment. But we're hoping to work with students from Leeds Beckett University that have been doing some research on youth engagement in the planning system and trying to enthuse people about what a big change they can have on their area if they get involved, and trying to explain the planning system to make them understand the big decisions that are made. And the opportunities they have to get engaged, you know, and to get involved in it.

INTERVIEWER: Yes, that's good. The one thing I was just wondering, and obviously it's great that you know these communities are going to be driving this project forward if you like, but do you think that that might also mean there are missed, you know, things get missed, and I suppose what I'm thinking is that when I've been going round Harehills you know

sometimes it will be the house that's the scruffiest in the street, you know, not been maintained for years that's got all the original features on it, and so obviously a lot of people might look at that and think, they wouldn't sort of value it maybe and so I just wonder kind of how you might deal with things like that?

KN: Yes definitely, I think ideally we would, we would have a level of support for the community. I'm not sure if that's going to be possible realistically because I think we'd need a whole other grant funding to do that for a community but what we are looking at is piggybacking on existing projects. So say there's a neighbourhood plan going on or a Child Friendly Leeds scheme, or you know, any sort of point of contact that the council have with the community, we could use that to, you know, to come in and do a quick 20 minute chat or do a walk around you know. Walk arounds are really good because they're informal, they're a bit more chatty and they're interesting you know, and people can tell you the stories that they know and you can tell them what you understand, you know. And that works really well but I think like you say, there are going to be, I think there's going to be whole areas with really low uptake on this, and part of that is about communication and going to them and sort of kickstarting things but I think we are also going to need to have sort of, area by area mop-up you know. I think we will have to work systematically across Leeds to get a complete picture and to be honest I don't think the local list will ever be finished. Because what we value changes really quite fast, you know, so what was valued in the eighties isn't everything that's valued now and the way we approach heritage changes you know very fast so I think it will be an ongoing thing but I think the potential there is really, you know, it could be a really good project.

INTERVIEWER: Yes, it's like a really good because it will kickstart, get things moving so I suppose going back to the question then, I don't know, I guess if you think in your mind, in 10, 20 years' time, what would you like to feel, you know, what would the experience of going to Harehills be like?

KN: Well I think it would be lovely to think that people would go there to see the heritage and would go and think this is an amazing surviving, surviving area of Leeds, the parks are good you know, they've got really interesting projects like Shine, and things like that, and the churches are really good and the mosques and so on you know. So it would be good if it was recognised for its heritage, recognised as a historic area of Leeds and that, you know, its story was more known. You know everything it can tell is about how much Leeds has

changed in terms of sort of its industry, its economy, its population, the different ethnicities that move through the area and that you know, it's got loads of really good stories so yes it would be good to make that more, people more aware of it and I think that would help improve perceptions of the area. Yes, and hopefully you know, improve people's day-to-day lives as well, you know, in the area.

INTERVIEWER: Because I know, I looked in the Holbeck Neighbourhood Plan that you mentioned and I saw that there is actually like a heritage trail going through there isn't there, I mean do you think something like that could work for Harehills?

KN: Yes definitely, definitely, and I think there are lots of opportunities like the Heritage Open Days. If the civic trust often, manage our area's Heritage Open Days and publicise them and I know they're always looking for more unusual things and trying to spread the you know, not have everything in the centre, spread it across the whole of the area.

INTERVIEWER: I usually do walking tours actually.

KN: Do you? Excellent.

INTERVIEWER: So yes, it is good, I mean there's always a lot of interest, but actually not necessarily kind of from local people, you know it's there will always be a few local people but you know, it's drawn people from all over the city whenever I've done it so it would be nice if I guess if more local people got involved with it.

KN: Well I wonder if that about publicity and you know sort of leafleting the flyers? I don't think this year, I'm not sure if they're printing flyers this year because they weren't quite sure you know what the state of play will be around then.

INTERVIEWER: Yes, good.

KN: I want to come on one of your walks now. I do a walk in New Briggate.

INTERVIEWER: Oh do you? Brilliant. We'll have to make sure they're not timetabled the same day! So I guess my next question, and I think you've probably answered a lot of times anyway, it's about, how do you think you know, the planning department you know, conservation, could support case for heritage protection and I suppose really obviously this listing project, I think we're saying this is the biggest possibility that we've really got at the minute is it, and then I know you mentioned conservation areas and then obviously I was

also thinking about neighbourhood plans, I mean are these the sorts of things that you would potentially be willing to support as well?

KN: Well, I can't give that reassurance, that's definitely above my pay grade. These are all options and these are things that I would definitely be keen to explore. I think the neighbourhood, the local list would be a really good thing because then we would start the surveys so we can start to see the quality of the area, the survival of the area and we would have it, we would have that data so we would be able to show, these are all positive buildings, look they're all in a cluster, look it's a definite sort of area of special character and appearance so therefore it qualifies to be a conservation area. And then we could start building up momentum and support for a conservation area so that would be two steps. In terms of the neighbourhood plan, that would be my planning policy colleagues that would look at that, Ian Mackay, I don't know if you heard that name? He is the planning policy officer that's running the neighbourhood plan program. Might be really good for you to have a chat with him. What I'll do, I'll follow up this with some emails of names for you.

INTERVIEWER: That would be great, thank you.

KN: I'm not sure what the mechanism for that is, for getting a neighbourhood plan off the ground. I know they're meant to be community led but I think some of the places have been grant supported with Planning Aid. I think Holbeck may have had Planning Aid support. I don't know if you know Tony Ray?

INTERVIEWER: No.

KN: Tony Ray, he, he's in the civic trust, he was a planner by trade, now retired, he does a lot of Planning Aid work and also Peter Baker, don't know if you've heard of Peter? He and Tony delivered the Holbeck Neighbourhood Plan and I'm pretty sure that was grant aided and they heavily supported the community to deliver that. So I should imagine a similar mechanism would work for Harehills. I should imagine the community would need support, could be wrong.

INTERVIEWER: Yes I think so.

KN: But I think that would probably be a way of going about it. But you know, the neighbourhood plan is more than the bit of paper that you get at the end of it. It's such a valuable process for the community to go through and I really, you know it's really helped

Holbeck. They've got all sorts of projects going on now and it brings lots of different players in the area together which can be really powerful by itself, you know.

INTERVIEWER: Brilliant. Just kind of going back, and I should have thought to ask you before really, I know obviously on the listing project, so you've got members of the community nominating buildings and then you've got this team of volunteers who are going to be assessing them, so what methods are they going to employ to do that assessment? Are they actually going to go out and visit the buildings or like how does it work?

KN: Well with the nomination app people can upload photos, so people can upload five photos, up to five photos of the building and if they've got any other information that they think would be helpful they can also upload that as well so they can upload documents, Word documents, PDF documents, they can give us website links if they think there's, you know like Leodis if there's good historic photos of it or if they've seen an article somewhere or written an article. So as much information as we can get through that is obviously a really good starting point and then the volunteers would look at the nomination data against our selection criteria so we've got quite a thorough selection criteria because all of this may be challenged, you know. If people don't like what we're saying about buildings, if they think we're stopping development, stopping progress, they will challenge that it's a local listed building anyway so it's all got to be very sort of set out and strong at appeal. So then the volunteers will look at the information that's been given, check it against the selection criteria and if they're not quite sure, they'll have to do more research, so at the moment were looking at giving, you know giving, putting in place guidance about the kind of research, so it will be things like reviewing historic maps, looking at the local studies library, looking at local histories, looking at maybe, historic newspapers, you get an awful lot of information through from those newspapers, and things like The Builder which are all online now so, and then they may need to go to site but, what I found is you can do awful lot through Google Street view. You can do like virtual visits and sometimes you can get caught out by that depending on the date of the photos you know you can get one bit of information and then see what's actually happened to the building so I would also go to site and have a wander around. And also I think our volunteers may help fill in the gaps so somebody may nominate one building but it could be in an area with another 20 good buildings you know, so I think if the volunteers can then go to site, they can then see that in its context and select a few more. That's the plan, we'll see how it works out with the



pilot study you know. It's like all these things at the moment, we're really sort of testing, seeing what works.

INTERVIEWER: Fantastic yes, so I suppose really, I think that's all of my questions really for my research, so I was going to ask you then again about this pilot, which is obviously separate to what I'm doing because you mentioned that Harehills could be a really good option for that. So is that something that would be starting imminently and running up until the end of the tax year he was saying?

KN: Yes, so we need to, we need to report back, I think the deadlines are slipping because the government took quite a long time to confirm which projects have been successful so I think it will probably end April 2022. We're looking to start pilots I should imagine October time now because I've still got a lot of writing to do for the guidance and the methodology and so on. And I think because we're doing five pilots, they're going to have to be quite small because the other local authorities are saying they haven't got time to give to the project so I think Leeds will be running five pilot projects at the same time. So I think they will be quite, quite defined at the moment, but you know, I think when we come to roll out the project, doing our own thing, not part of the government funded pilot, then I think we would have more freedom and we could look more widely and also be less confined by time, so you know, we could, we could do a more in-depth, slower burn. So yes, I think Harehills would be a really good area to have a look at so I'd be really interested to know what work you've already done for your PhD.

[Discussion about PhD research]

INTERVIEWER: Right anyway, so thank you so very much. It's been, it's exceeded my expectations having this conversation with you.

**Interview. Ian Mackay, Neighbourhood Planning Manager, LCC, 27 September 2021.**

INTERVIEWER: So thank you, I'm going to start with just a few general questions about Harehills and back-to-backs and then we'll move on after this to thinking more about neighbourhood planning. So I wondered first of all if you could tell me what you think are the key characteristics of the Harehills neighbourhood?

IM: The key characteristics? I think it's, it reminds me quite a lot of Holbeck that I've done a lot of work on in the past, but it's a more diverse community, you know, and it's, shall we

say a livelier community as well, and you can interpret the word lively in so many different ways can't you? But I think, it's funny, Harehills and Holbeck are similar in many ways but they're also really quite different and I think if I remember correctly there are five different types of back-to-backs.

INTERVIEWER: There's, yes, there's Type 1, Type 2, Type 3, Pseudo type 3 and Moderns.

IM: Yes so I do remember, correctly. So there's five different types and I'm not sure exactly which types there are in Harehills.

INTERVIEWER: It's mainly, well Type 3s are the most numerous but there's still a lot of Type 2s. A very small number of Type 1s and very few Moderns and again with the Pseudos.

IM: And again, I think in terms of characteristics, I think it's, Harehills is a sort of neighbourhood which has a bit of a reputation, you know. And you know, but equally the way I look at a place like Harehills is that it serves a very important purpose and I think one of the things about back-to-backs is that they can make really good homes. And the people that I've spoken to who live in back-to-backs really like living in them. Where there tends to be a problem I find, is that when, and that's where they are rented by private landlords generally speaking, that's not always the case but generally speaking where there has been a problem, it's been with the private rented properties. And I think Harehills, I think the orientation of the back-to-backs in Harehills is more favourable than it is in Holbeck. A lot of the back-to-backs in Holbeck are facing North. I don't think that is so much the case in Harehills.

INTERVIEWER: Yes the majority are North-South, there's a few that are East-West but yes mostly North-South.

IM: Yes. And so, yes I think it's a typical back-to-back neighbourhood. I think yes it has its differences and yes it has its challenges, but I think you know, back-to-back areas provide you know, when they work well, a sense of community, good affordable homes, but when they work badly, you know and there are, it is a bit of a disaster quite frankly. And you know I can remember what parts of Holbeck used to look like 10 years ago and it was like stepping into a completely different world you know. But equally I remember going to Birmingham, about 20 years ago, I was in a study tour and we went to, I think the National Trust has a back-to-back property in Birmingham doesn't it, I'm sure you've been there?

INTERVIEWER: Yes.

IM: And I remember looking round there thinking well Leeds has got thousands of these, although it wasn't the same type you know but it was referred to as a back-to-back. And I think the issue with back-to-backs in Harehills is that I do sometimes wonder if the so-called regeneration or improvements that have been done to them have been the right thing to do, whether it's been money well spent. It feels a bit like sticking plaster sometimes, actually. And I think what should be happening is a more sort of comprehensive look at back-to-backs.

INTERVIEWER: Which particular schemes are you thinking of that have happened there?

IM: Again my knowledge of Harehills is not as strong as it is of Holbeck but I think in Holbeck, some demolitions have taken place of back-to-backs. I don't know if you're aware of that?

INTERVIEWER: The demolition, was that fairly recently?

IM: Probably about 10 years ago. It was a block of about maybe 50, 60 properties. That was done by Unity Housing Association and what's been replaced there is actually alright, but it hasn't solved the issues. You know, it's provided people with new homes and I'm sure the people who live there like them, they look alright to me but it hasn't, in terms of the wider area of back-to-backs, it hasn't actually solved the issues that they have. And I just wonder, my sense at that time was that actually rather than demolishing back-to-backs, it's much better to put a red line around them and actually, and then, actually start to look at them properly because you might have dozens of streets of back-to-backs but the one thing that I find is that the more you look at them, the more you realise that well that street isn't the same as that street you know. And you can't really generalise about them. And one of the mysteries of back-to-back areas to me is why does one street work really well and another just doesn't? You know I can think of examples of, I don't know the name of the streets in Harehills but I can think of Beeston Hill and Holbeck where there are some streets which you know they've got flowerpots out of the gardens and everything is well maintained and there's a real sense of community etc etc and then you could turn the corner and then you think you've gone back in time about 30 or 40 years. You know, and I guess that's sort of my impression of back-to-backs in Harehills. Is that, you know first impressions, typical back-to-back area, it makes good and bad etc etc. And then when you

look closely, you realise that yes there are general characteristics but equally there are very specific characteristics related to particular streets.

INTERVIEWER: So what are your thoughts on the historic character of the neighbourhood?

IM: I think... it's sort of split into two really. I think as a whole, as a unit, as an area, back-to-back areas have a very attractive quality. And you know, there's actually, it's quite easy to think they're just back-to-back properties, built very cheaply, very simply but in actual fact you know, the general character is a positive overall, it's a positive one and it's really part of Leeds's history and culture. And in a sense, Leeds's sort of distinctiveness as well because I think Leeds was the only city in the country that continued to build back-to-backs way beyond the date that they were so-called outlawed and right up until the 1930s or something?

INTERVIEWER: Yes, 1937.

IM: '37 was it? Yes. And so it's not just the physical characteristics of back-to-backs, I think back-to-backs in Leeds say something about Leeds as a city and Leeds's independence as well. I think there's an element of that going on so there is, there is a physical aspect to that but I think there's also a social and cultural and historical aspect. Which is really equally important. You know, back-to-backs are a really important part of Leeds but then the other aspect of that is that... I remember there was a study done in Holbeck, maybe 15 years ago, it was quite a major study, and part of this study looked at specific streets and specific properties and actually when you looked at some of them close-up, there was actually some really quite intricate detail in unexpected places. And I think that was, I think that's the case in some parts of Harehills as well. It's easy to look at and say it's just back-to-backs, they're just basic housing but actually get up close and personal and you could be surprised by what you see in terms of that level of detail so that's my general tip.

INTERVIEWER: So how would you say that sort of feeds into the heritage significance and the value of the place?

IM: Sorry, in what way?

INTERVIEWER: Well heritage significance is all the values that can make up a place...

IM: Oh yes-

INTERVIEWER: so it can be the architectural, communal, historical value and so on.

IM: Yes, I think it feeds in really, really well. I think, I think it's pretty much every aspect of back-to-backs. I think you could go through a long list of different characteristics from the building materials to the sense of community to, you know, the feel of a place and I think, I think all of that, all of that leads in and I think when you're looking at back-to-backs I think the mistake that you'll make is that you will not make an effort, and you will not look at detail. You know it's too easy to stare across the road look at a sea of back-to-backs and think nothing special but actually if you scratch under the surface, you know there's, there's a social history there, there's a political history as well, there's a community history, you know all the different stories and relationships and friendships. I mean it's a real part of Leeds. There's many people who live in Leeds will have some really strong, fond memories of back-to-backs. Obviously not all of them will feel like that of course. But I do think that's really important, a really important part of the heritage significance. Because that's been lost in many parts of Leeds, you know, and so I'm not sure how many back-to-backs have been lost in Leeds in the past, I don't know, so many years, but I don't think there's many in recent history because I think that's partly to do with cost. I think the Holbeck redevelopment was a fairly unique thing at that time and I think it was because there was one of those situations where there was funding to do something fairly significant and that's what, and they focused on the priority.

INTERVIEWER: That's really interesting. So I mean in terms of existing policy, how well do you think that, I'm thinking like planning policy and design guides and things like that, how well you think they serve places like Harehills?

IM: Well, I don't think they serve them particularly well to be honest. I don't think, we haven't got a specific you know, we've got *Neighbourhoods for Living*, but that's not really particularly directed to back-to-backs if I remember correctly. There might be some passing reference I can't remember to be honest. But if you think about how important backs to backs are to the city, whilst they're not of the same architectural quality as say some of the Edwardian architecture in the city centre, but their impact on the city is just as significant, perhaps even more so and I think there isn't... we as a city would benefit from perhaps having a Supplementary Planning Document covering back-to-backs generally. I mean we don't have anything like that and you could say that that is quite, really quite surprising, you know, and I think that's one of the issues with planning policy more generally is that

one size doesn't fit all. You know we've got strategic planning policies which work in many parts of the city quite well but you always come across exceptions. And I think back-to-backs, areas, are those exceptions actually. And you know you look at Holbeck for example and some of the back-to-backs in Holbeck really are not particularly attractive and I'm not convinced that some of the environmental improvements have actually helped to be honest. I'm sitting on the fence actually. I did actually have a look at that a few weeks ago and I wasn't convinced. But there are some parts of the back-to-backs in Holbeck where you think architecturally, and the general feel of it, this could be part of the conservation area. And that is in fact what is happening. There is, I don't know if you know about the proposed Holbeck Moor conservation area, I can send you that document, yes there's a draft document. Some of the back-to-backs in that document will be included.

INTERVIEWER: Fantastic, that's really good.

IM: But I do think there is a need for something specific for back-to-backs and as I say, a Supplementary Planning Document may well be the right thing for that.

INTERVIEWER: Yes, that's really interesting. So I wondered now, obviously we've talked about Holbeck a little bit but did you want to tell me more about your involvement and how that project came about, what the objective was, who was involved and kind of what happened there really?

IM: There's probably been three different stages going back maybe 20 years or more. I was there was about 20 years ago. There was a Beeston Hill and Holbeck regeneration policy and that was the council and stakeholders, a wide range of stakeholders, and I was tasked with producing sort of strategic regeneration plans and it was called the Beeston Hill and Holbeck regeneration framework if I remember correctly. And that was kind of blue sky, fairly high level stuff and some of the discussions that we had at that time while I was preparing that document was about basically the question, should back-to-backs be demolished? Or be redeveloped? I mean all options were on the table. Quite incredible when you think about it now but they were genuine discussions taking place at that time. So for example, you would have people like myself that saw the value of these houses arguing one position but you might have somebody from public health perhaps arguing a different position about the impact of back-to-backs potentially on the health of children or something. So I remember those discussions taking place but I think fairly quickly for a number of reasons, partly financial, it was realised that actually back-to-backs in Holbeck

are valuable, you know they're more of an asset than they are a liability. That was the conclusion. So this strategic plan basically set out general informal policy and it was around environmental improvements, greening bin yards storage improvements, and some of that basic stuff, it wasn't, as I say it wasn't statutory, this was an informal guidance document. And it was kind of setting the scene for that but it was also saying that one of the issues with the back-to-back area and indeed one of the issues with Holbeck wasn't just what was going on within that neighbourhood, it was actually the fact that it was disconnected physically, socially, culturally, economically, from the rest of the city. And I think you could argue that is the case with parts of Harehills as well. And so that was one of the most important things to come out of this piece of work I think. But what led on from that was looking at the back-to-backs in more detail and as I said, a number of properties were demolished. I mean they were in a particularly bad condition physically, and they were demolished and they've been replaced by social housing basically, by Unity Housing Association so that was one of the projects to come out of it. Another project to come out of it was a number of environmental improvements. And then a lot of that work led on to the creation of the Holbeck Neighbourhood Forum and the Holbeck neighbourhood plan was prepared and it was made three years ago and it sets out some ideas for back-to-backs and improvements etc and you know, I don't know if you've had a look at the Holbeck neighbourhood plan?

INTERVIEWER: Only a little sort of glance over it really.

IM: I mean you could say more about back-to-backs, I suppose it says a fair bit that sets out, it's probably, well it is the only document in the city that actually values, sets out some kind of planning value, attaches some value to those back-to-backs and it's very much about part of Holbeck opportunity for improvements and very much actually trying to suggest that where development is taking place within the vicinity of the back-to-backs, planning officers should be seeking to make links to potential improvements to those areas so that, that's had some success. So the neighbourhood plan is quite positive about back-to-backs.

INTERVIEWER: Is it more focused on kind of developing sites near the back-to-backs or does it also cover adaptations to the back-to-backs themselves?

IM: It's a bit of both actually, yes it's a bit of both. And you know, so the neighbourhood plan policy partly led to identifying parts of the back-to-backs in Holbeck for environmental improvements and it's maybe too early to tell what sort of impacts-

INTERVIEWER: What sort of improvements were they?

IM: They were, there were improvements to the bin storage areas, there was a little bit of tree planting, there was insulation to properties, I think that's where the major-

INTERVIEWER: Was that on the walls or the roof?

IM: I think it was mainly, I think it was possibly the walls, it was definitely the walls. Whether it was the roof as well I'm not sure to be honest. And I think there's also, and I think it's perhaps an issue specific to Holbeck is that the back-to-backs there have, some back-to-backs have basements that are liable to flooding and I think they, something was done to improve that situation. But that was a fairly extensive piece of programme and I think something, my personal view is that when I was there only a few weeks ago there was something about the character has been lost in doing that work actually. Yes, the properties are probably, will be better insulated and yes the bin yards are from an environmental health point of view, cleaner and tidier and all the rest of it, and yes children can probably play safer in the streets because of some of the way the highway has been slightly reconfigured, but at the same time I do wonder if that's at the expense of the character and the heritage value of the back-to-backs. And so it kind of leads you to believe, to think that actually if you had a Supplementary Planning Document and had a vision, the thing that's perhaps lacking for these back-to-backs is a vision, what's the long-term vision for those areas, and when there is things being done, it tends to be relatively piecemeal. Sometimes it works, sometimes it doesn't. You know, so already in Holbeck, you've had the new properties built as a result of demolition, you've had environmental improvement project and then you've got the potential conservation area, three quite different things-

INTERVIEWER: So the environmental improvements weren't in the houses that are going into the conservation area?

IM: No, separate no.

INTERVIEWER: And the insulation then, was that the stuff like it kind of looks like bricks but it's like a render?



IM: Yes it's sort of grey, it looks sort of, because as you know it's obviously red brick, some of them have been painted, but it's got a sort of grey look and it looks like they've been painted with a grey paint or something and it just looks a bit odd to me.

INTERVIEWER: And has been done, so is it like a whole block? So did you have to get everybody on board?

IM: Yes, on the plus side, when it's been done it's been the whole street, the whole block so there isn't sort of properties where nothing, so yes there is a positive, but to me it just looks a bit odd. You know, if you were to evaluate it from, you know, an energy efficiency point of view and all these other things I mentioned I'm sure it would probably score quite highly perhaps, but yes.

INTERVIEWER: Okay because I've seen some of that insulation in Harehills as well but the implementation of it has not been great. You know where you've got the decorative frieze at the top and it just stops like a shelf and then the same at the bottom and it doesn't wrap round the corners.

IM: I forgot about that. That is a fact, that's what I was thinking. I was cycling round the area at the time and I was disappointed to be honest. Of course, who knows what people who live there think, I don't know. I mean if their bills have come down and all the rest of it they might be quite happy but yes, it just felt a bit, but like a sticking plaster to me. It looked like it didn't, it didn't feel part of a plan, a vision, and it wasn't very subtle. You know, and that's just my sense. I think one of the reasons for that, and it's often the case is that because it isn't a conservation area and because it isn't recognised as a heritage area by most people, I think that's changing somewhat, the involvement of specialists in those sorts of improvements, well it's just non-existent you know. It tends to be the people who tend to be leading those projects are unfortunately people with technical specialities around highways or around insulation or around environmental health and as valuable as that is, you know, there is a piece of work to be done before that you know.

INTERVIEWER: Absolutely, yes.

IM: The Beeston Hill and Holbeck planning framework, as I say unfortunately that's not online but that did have some really good sketches, artists impressions, done of opportunities to refurbish and improve streets.

INTERVIEWER: Is that something you would be able to send?

IM: Well I think I might, I haven't got a copy, I think I could possibly track down a copy. But these artists impressions, this was done as I say, 2004 I think it was and you know, great. I think you would look at that and think yes fantastic. You know really looking at it from a planning and a heritage and a vision point of view, rather than shall we say ticking the insulation box or ticking the environmental health box you know, it is actually taking a comprehensive look at those areas. It's a great example. You can have a great plan, you can have great drawings, you can have great ideas, but if people were not working together it's not going to work.

INTERVIEWER: No, so just going back to the heritage area because I think when I interviewed the conservation officer I think she said that, have you designated some of it, is not like a proper designation like a conservation area but a housing heritage area or something like that did she mention?

IM: Yes, there is that. It's not a conservation area but it's a housing heritage area.

INTERVIEWER: So how does that work? What's that got in it that's different?

IM: It's difficult, to be honest, it's a fairly light touch policy to be perfectly honest with you. It's a step in the right direction but, and it, what hasn't been done since the Holbeck neighbourhood plan was made three years ago, is that we haven't reviewed the effectiveness of that policy, or come to a view about has that policy made any difference? There's two ways of looking at that. It can be easier to measure that against planning applications or planning approvals, but much more difficult to measure it against how does it influence individual householders, landlords, housing associations or whoever, before they submit that planning application you know? And of course not everything requires a planning application so there's quite a lot of things you could do to back-to-backs in say Holbeck, that you wouldn't need planning permission for anyway. And some of these could be quite damaging.

INTERVIEWER: Yes, it's a big problem. So I suppose, bringing it back to Harehills then you know, if Harehills became the subject of a neighbourhood plan, what types of improvements do you think you would like to see in that area, you know whether that's to the environmental aspects or the houses themselves?

IM: I think the starting point for me would be to involve the people who live in those. I think what wouldn't be right would be to come in to just say as a group of professionals 'this is what needs to happen in this area.' I think there still a bit of work to be done about the value and the appreciation of those properties. And actually coming back to what I mentioned before about why is it that some streets work really well and other streets don't, and I think there's an opportunity to maybe get under the skin of that a little bit more and the only way you're going to do that is by asking people who live there. And I think, and I think that's probably the opportunity to do that and you actually, and to almost have a vision for that area and actually get people to work together rather than... Because the risk to, I've always found that the risk to the back-to-back areas has been this kind of chip-chipping away and piecemeal developments you know and the longer that goes on for, you know you're going to get to a point in the future where there's been so much of that, so much of that and every street is different and some of it might be good, a lot of it might be bad and you've lost that overall character of that consistency, that thing that brings them all together. And I think that's the real risk but I would certainly, I don't think there's anything to be gained from asking people who live in Harehills just simple questions like what do you like what don't you like. I think you need to give them, I think there's a piece of work to be done about, you know, scoring what they value, giving them some pointers, making them feel that, from a climate change point of view for example back-to-back properties are incredibly important you know, you know the last thing you want to do of course is demolish these properties you know. And so actually, in actual fact there's opportunities to look at perhaps things like not just cosmetic greening of back-to-backs because I'm not sure that works anyway, but actually thinking about doing something more fundamental like looking at green walls and green roofs and that type of thing you know. And actually looking at opportunities to create perhaps green space as well within those areas. So actually it's almost getting back to basics and actually thinking about well, what do you have here? What's missing? And how can you actually bring those two elements together and actually you know, so Harehills yes, there's parked nearby but within the back-to-back areas there isn't anything.

INTERVIEWER: Yes, there's just Banstead Park.

IM: And it's different, that's more of a neighbourhood park. It's not specific to the back-to-backs and I think that would certainly be one opportunity and also looking at, you know, I think sometimes creating community space within the area, having a community focal

point could be a good thing as well and you might want to look at maybe two or three properties together, creating something much bigger and better you know. In a focal, that type of thing and I that sort of thing that's needed actually.

INTERVIEWER: So what do you see are the main barriers to carrying out that piece of work and actually you know sort of implementing change?

IM: I think the main barrier to be honest it's probably a lack of appreciation of back-to-backs generally speaking. I don't think it's, I don't think it's a priority, I don't think it's a political priority. I think providing new homes is the priority and I think generally speaking I think you know focusing on the stock that we already have and improving it and adaptation and all the rest of it, I think is happening but I don't think it's, I think it's seen as secondary to be honest, to the urgency of delivering new homes, especially affordable homes. Where in actual fact we've got a lot of affordable homes in the city which you could argue some of which are at long-term risk of continuing to be good affordable homes because you know, some of these areas are you know, where are they going, what will they be in five or 10 years? I don't know.

INTERVIEWER: I mean in terms of funding, how do you think that would, are there any opportunities to get funding to do work in this area?

IM: Well that's one of the things I always say. Despite the pain and austerity and despite the financial situation right now, there is actually quite a lot of funding out there I think. And especially funding for green energy projects and green projects more generally and I've always taken the view that even if there isn't funding, it's only a matter of time before funding comes along so you should be proactive and actually prepare a strategy, a vision that isn't just the council's strategy of vision but is actually a genuine collaboration and to a funder, that's the dream ticket isn't it? You're actually working in partnership with all of these groups. You bring in climate change, you bring in diversity as well and all of these sorts of things and I think if a group of people got together and did something like that for, take Harehills, got the right people together it would be a vision that funders could hardly refuse if you think about it.

INTERVIEWER: That is my PhD! That is what I'm doing.

IM: Is it?

INTERVIEWER: Yes, I've been working with residents for quite a few years now and the last few weeks, I mean I, you know I've talked to former residents to kind of understand the history of the place and how it's evolved and then you know I've talked, done quite a lot of interviews with current residents about you know everything from how they use their houses and you know the spaces, and how they value things and you know not just heritage but everything that kind of goes on so, you know kind of, like I say that is effectively my PhD but it's like where do we kind of take that when it's finished you know like is it the residents to initiate something or is it you know, do the council, are the council looking at these?

IM: I think there's, yes I think there's a number of different things. I think there needs to be, it's almost like the preparation of a neighbourhood plan. It needs to be, I think you need to almost do effectively, it sounds like you've done this already, a bit of a SWOT analysis and then from that you pull together a vision and a vision that is importantly endorsed by the people who live there, not the council's vision you know, it's a collective vision and then you've got a series of objectives and then you prepare a series of objectives and this is where the professionals would come in to help you deliver that vision and one of them would be perhaps a management plan about some of the day-to-day stuff that could be, that you could probably spend the same amount of money, possibly less, on some of the day-to-day management stuff and get a better result if you put your mind to it. You know and I think a management plan would be really important. As I mentioned, Supplementary Planning Document of some sort to guide conversions, and it's not just about, it's about guidance as well. Sometimes people, if people are not aware of what they're doing perhaps isn't the right thing to do, and I think there's also something about almost like a bit of a master plan as well, which is actually thinking about almost if you were going back to scratch and you had to, you had to build this number of homes in this area and they had to be back-to-back homes, what would you also provide you know in terms of perhaps a village green type of thing, a community building, you know what about the health and safety aspects, what about designing out crime and all these types of things and I think that's the way I would look at it. I think for me the long-term future of the back-to-backs isn't just about improving them it's actually about adding something new into those, something new which is, as I say, it could be anything, it could be an area of green space, it could be a community building, it could be an area of biodiversity or it could be all sorts of things but I think that's for local people to partly determine to be honest.

INTERVIEWER: I just got back, when you said about the management, day-to-day management are you thinking about the things like the way that waste management and highways-

IM: Well I think yes, so let's just say you put a red line around Harehills and you try to do a piece of work about how much money does the council spend on waste collection, not just the council but public services more generally you know how much is spent on public services in those areas and actually, the way things are being spent, it might be meeting the needs of Harehills 10 years ago or 15 years ago but is it meeting the needs of Harehills today? And in the future? And I would say probably not be honest because I think it's probably just a case of the same things that have been done for many, many years continue to be done regardless. And I think that's where the local residents come in. Are the things that are done on your behalf by public services, are they the right things, are they the right priorities you know? And I think that's a big part of the equation as well. But I think it's also about management of, having some management plan in terms of landlords as well.

INTERVIEWER: I mean they have got Selective Licensing now-

IM: They have Selective Licensing-

INTERVIEWER: But that's not really got going has it with the pandemic?

IM: Yes, and I think that's an issue as well. You know I don't know what other, other particular HMO type issues are in Harehills...

INTERVIEWER: I don't think that's so much a problem but there is a very, very high number of rental properties, you know private rented properties and you know when I talk to residents it seems you know, they all say 'you can always tell a rental property,' you know and 'that's where all the trouble is, they're the houses that aren't maintained,' and so on.

IM: Yes, so that's always going to be the challenge isn't it? It's bringing people on board. You know you could have a great vision, a great plan, great ideas but if people are not signed up it's only going to have limited success at the end of the day.

INTERVIEWER: So how did you do that in Holbeck? How did you get people invested in the area? I don't mean financially invested but emotionally invested in putting the plan together?

IM: I mean I remember we had quite a few public meetings, we had quite a few drop-in events. One of the things that I remember was really, really good and I'm afraid I've no idea what happened to it, I think we had an office move and it got lost or damaged but got a little bit of funding, unusual funding to get this, I think she was, I think she, she might have been a sculpture student or something like that, to do a model, a model of Holbeck but it was focused also on the back-to-backs and it was a really, really good model and it was made, made of sort of ivory coloured card or something and it was really, really good. And that was used really effectively in drop-in events and in meetings, and one of the things that I noticed that it did, which was really important is that actually neighbours who were living in the same streets were actually having conversations with each other about the area which they had never done before. And that was a really good tool to get people to talk. Not to people like me and you, but to each other, which in many ways is the trick I think, you know, is to give, because we talk about Harehills as a community, as a neighbourhood but in some ways it isn't.

INTERVIEWER: No, it's lots of communities.

IM: Exactly. And so that is, that is in a sense the first challenge, is to get people who live there to see themselves as a community and I think little things like that is potentially quite a good way to do it and if there isn't, that might be a difficult thing to achieve but there might be other ways of doing it, by having artists impressions for example or drawings, or doing the planning, I don't if you know much about Planning for Real?

INTERVIEWER: I actually took part in it once when I lived in Harehills myself.

IM: Oh did you?

INTERVIEWER: Yes, about 15 years ago.

IM: If you have the right person in the right way that can be quite effective as well so I think, and then coming back to one of the lessons, one of the main lessons I learnt in Holbeck doing this work, was that actually if you ask people in a community like Holbeck what they would like to change or what they would like to see, generally speaking the sort of answers you get will be really quite basic about clean streets, about antisocial behaviour, about graffiti, about drugs and things like that. All of these are really important but they don't, generally speaking, people, not just in Holbeck or Harehills but people generally, but particularly in those areas, don't think spatially, and so as professionals, or interested

parties, you've got to almost set out to them, explain to them that actually this is also possible. It's not guaranteed, you've got to manage expectations and that was the big lesson for me. Because we asked them at the very first engagement exercise we did, what came back from it was actually quite boring, really quite basic in terms of what people were wanting so we had to say to them 'look, you need to be more adventurous. You need to be visionary you need to think big, think bold, and these are the types of things that you might want to think about,' so you know that's a really important part of it. There needs to be, there needs to be quite a significant level of leadership without telling people what to do or what's best for them. It's a delicate balance isn't it between asking people what they think and feel and also providing that leadership as well. And I think that's the trick actually.

INTERVIEWER: So what kind of advice would you give then for residents who were thinking about you know maybe this is a way to go? What would be the best way for them to actually kickstart the process?

IM: Personally I think it's almost putting all of those issues to one side and not making assumptions about what people want or what people should have and actually going back to basics and just bringing people together and having a community event and it might not be anything to do with heritage or planning or buildings or whatever. It might be to do with music or art or anything, just something that actually will bring people together.

INTERVIEWER: Gardening seems to be a big thing actually, they've got Harehills in Bloom and Back to Front, and that sort of stuff in the area.

IM: Just finding that magic thing in the community and there's probably a number of things that will snowball and using that to get your foot in the door basically. And I think that's the way to do it whereas if you were to advertise a meeting, 'come along to so-and-so community hall because we're going to talk about planning policy at 7.30 on Tuesday night,' nobody will turn up. So yes that's what I would recommend.

INTERVIEWER: Should they talk to the council first or should they start it themselves first?

IM: The answer to that question varies in different parts of the city. But in Harehills, I think it's very much about talking, not so much, it's not about asking permission or anything like that but I think the elected members there, the councillors there, like, very much like to be involved in those sorts of things and to have their backing is really important because they can, they can help. So I think it's probably more important in a place like Harehills than it is



in any other part of the city to involve the elected representatives there just because of what they're like, the way they operate, but I think there's another thing as well which I'm just about to start this project which is looking at some of these issues. I manage neighbourhood planning in Leeds and one of the things that we're looking at as part, as part of a pilot project is how can you simplify neighbourhood planning and make it more relevant to communities like Harehills? And I'm looking for areas in Leeds, probably four or five areas that would be willing to take part in this pilot project. Harehills could be one of them.

INTERVIEWER: Yes that would be great.

IM: That might be, so you bring people together for a particular reason but actually being part of a pilot, being part of something that is potentially really genuinely quite radically different, could be very attractive to people in Harehills, you know.

INTERVIEWER: Yes I think the thing with them, I mean I've got a really good group of people who've been involved my research for a few years now and you know they, they're really sort of committed to the area, they really want to make it a better place but for a lot of them, you know they've been trying for so many years you know, like there's just kind of this thing in their heads like they want to keep trying but actually it's never going to make a difference so you know I guess to be part of a pilot it would actually, it's like a, this is real, someone is taking us seriously.

IM: Because I'd be quite keen on that. I'm looking at this and basically this is not just a council pilot, this is a government pilot you know, so it gives it that credibility, that integrity, it's something which I'll be managing and I'll be reporting back to the Ministry on what works, what didn't work, what could come out of it, what are the lessons, all that type of thing. And it's part of this sort of levelling up agenda, you know, it fits. Really well, you know.

INTERVIEWER: Because they've actually got a new department now haven't they, called Levelling up and Communities?

IM: Yes. So I think you know this is you know potentially one of these unique win-win-win situations because I think in my experience to get people out of their houses at night you need, there needs to be something tangible, something relevant, something different. 'Why should I bother? The council have made their mind up anyway, why should I bother?'

Well you can't make that argument with a pilot project you know. Yes, so I think, I mean there has been in the past I've had a few emails, I can't remember the name from somebody in Harehills who expressed an interest in neighbourhood planning and I got back to them and I said yes, if you pull a few people together, let me know and I'll come and speak to you, but they never got back.

INTERVIEWER: Oh right, okay.

IM: I can't remember who it was now actually but this was going back maybe eighteen months, two years?

INTERVIEWER: I'm just thinking off the top of my head, the sorts of people it might be...[list names]. Some people who been really kind of... oh, [name] is quite involved in the area.

IM: I think I might recognise that name.

INTERVIEWER: So there's a few, there's a few people who are kind of yes very sort of active in kind of trying to do things in the area.

IM: Well the email was quite specific, it was 'we are interested in doing a neighbourhood plan.' And I think the question was 'would we be able to?' And I said, well my answer to that was, that's not the council's decision, that's your decision. And I said yes, and I was very positive in my response but I never got anything back. It was two emails in total. And I think what's happening is it's Covid, and this was long before that so I think the opportunity is probably right now to revisit that.

INTERVIEWER: Because with my research, obviously you know it started a few years ago so I was in Harehills all the time and I was meeting people and since Covid you know I've had to do everything online so it's been online interviews, online workshops, which has meant that I've really only been able to, fairly limited to the people who were already on board because you can't meet new people and bring them in in the same way when you're online.

IM: It doesn't work.

INTERVIEWER: It's been fine for my research and everything, you know. I'm sort of getting the information I need but yes, now I'm kind of getting towards the end of it, I'm hoping to pull in, you know, everybody else and kind of say 'this is what we found,' you know 'do you agree?' You know 'where do you sit on it?' kind of thing.

IM: Yes, so I think there is an opportunity there and I'm quite keen to explore that. And the whole point of this pilot project is you keep an open mind about where it leads. Now it might well lead to a neighbourhood plan, if it doesn't, it doesn't matter. It might lead to preparing some sort of funding document to deliver something specific or just to make Harehills a climate ready neighbourhood or it might be something purely about heritage or it might be something else. I don't know. And I think the whole point of this pilot is genuinely keeping an open mind and my role would be to facilitate that.

INTERVIEWER: That sounds absolutely amazing because I think that's where I've been trying to lead people to a point where they've obviously, they've been doing quite a lot of work you know, searching deep within their souls and following what I've been doing and then you know, now-

IM: What they're needing, I think it's a classic case, they're needing something to hook onto. Something tangible that they can hook onto and be part of, and to give a little bit of, I guess give a little bit of hope really.

INTERVIEWER: Yes that's absolutely what is needed. Because my fear in a way is that I'm going to get the end of my PhD, I'm going to be showing them 'this is what we've found, this is what we've done together,' and where do they take that then, you know, so this would be perfect.

IM: I would be happy for Harehills to be part of this you know, more than happy.

INTERVIEWER: So what is it, what's the pilot called what's the remit of it?

IM: Well there's an announcement being made by the Minister at the end of the month about planning reform more generally and at the same time there will be an announcement about funding and pilots and stuff like that so this won't be the main part of it in that respect. So it's not formally been announced yet. I was told that we were successful. I drafted a bid quite a few months ago now and didn't hear anything for a long time and then suddenly I got a phone call saying 'congratulations.' It's not a massive amount of funding, it's not a massive amount of funding but that's not the important thing. The important thing is taking part. So there's going to be seven local authorities taking part and there's two pilots. One of them is for deprived inner-city communities and getting involved in neighbourhood planning. We are not eligible to bid for that money because we've been doing so well. So Manchester for example is one of the eligible local authorities because

there's hardly any inner-city communities doing a neighbourhood planning in Manchester whereas in Leeds there's probably six or seven. And then the other, round two I think it is, is basically called *simplifying neighbourhood planning*, which is slightly misleading because the role, the purpose of that pilot isn't really just to encourage groups to do a neighbourhood plan, it's actually saying well, to a community like Harehills, understanding why has there been interest in neighbourhood planning in Harehills but nothing has happened, understanding why is that the case because the answer to that question will probably lead somewhere interesting. So I think that's one of the first things to do and then to say, and I suspect one of the answers to that question will be because it's just too daunting. 'We don't feel we have the skills, we don't have the money, we don't have the capacity, we don't even have a community room to meet in,' or it could be all of these things. So my response to that would be well, I get that, let's have a conversation about what would work for you, you know, so what kind of plan would meet the needs of Harehills? Would it be a bit of a hybrid plan which is on the one hand, does have some planning policy but actually has a lot of other things in it as well? And it's actually bringing those two together and it may well, may well have formed part of the funding bid as well... So I've called this document generally, a priorities plan so it's basically saying to Harehills, look, we want to basically allow you to get your foot into the door of planning regeneration, this and that, and in order to do that you need to have something, you know, you can't just have lots of individuals telling you, you've got to bring it together into some sort of coherent whole and something like a priorities plan. What are the priorities for Harehills? And it's not just about what people think and feel but it's actually about what's possible as well. It's got to be a realistic thing. And then the second part of that would be thinking about what, how do you endorse that so that it's not just 10 people in Harehills telling everyone else what needs to happen? So how do you get some sort of endorsement for that? So I've got some ideas about how you can explore that, about getting the people involved in this project to actively encourage people to add their signature to this priorities plan. You know to get that endorsed and then the other aspects of that would be what happens to the priorities plan, how is it actually used, how should it be used? So it's those three different components.

INTERVIEWER: So that's all part of the *simplifying neighbourhoods*?

IM: Yes.

INTERVIEWER: And that's when you got the money for?

IM: Got funding for. And the funding is not a massive amount of money but it's allowing us to explore a number of really interesting areas in the more deprived communities basically. So I think it's a really interesting project. I'm keen that it isn't just about planning. You know, and I'm keen that clearly planning has to be a part of it, but if, let's just say on Harehills, if from a planning point of view the only thing that came out of this was the need for a particular planning policy, one particular planning policy to do one thing, well that's fine. So I'm not looking at it in terms of a planning document. I think you know, I understand where you're coming from and I think we feel the same way, is that a planning document, traditional planning policy document is not going to resolve the challenges of Harehills or indeed highlight the opportunity.

INTERVIEWER: I think this is great. I'm thinking what would probably be useful, and I sent this to the conservation officer as well, if I send you three of the chapters that I've basically finished of my thesis so one is about the architecture, you know the architectural appraisal and it sort of follows through from first construction to what we've got now; the next chapter is about the history of the houses from the perspectives of the occupants, how they were used, and you know how they've evolved in that way; and the third chapter that I can send you is you know, the work that I've done with current residents, looking at how they use the houses, the neighbourhood, how it feels, the sense of place and all that sort of stuff and I'm writing, I'm still researching and writing my next chapter which is all about how it all pulls together so obviously I can't send you that one yet but I think if you see those, you know it's probably the best part of nearly 60,000 words that I can send you so it should give you kind of an idea of the depth I've gone into and you know, what I've found with residents.

IM: Find, sounds fantastic actually. The only other thing I would mention is that currently we just finished doing a consultation, planning consultation on planning and climate change and one of the things that I'm hoping that comes out of this is that we potentially have different planning policies for climate change in different types of communities in Leeds. I think there's something worthwhile exploring in terms of back-to-back areas with significant numbers of back-to-backs, not just Harehills but other, so it's useful just to be aware of that as well.

INTERVIEWER: That's great yes. I feel the positive about this. It's really good. So what sort of timescales are you looking at for getting this pilot started then?

IM: We'll have to wait, there's been a change in ministers recently which is, will result in a bit of a delay and I suspect that it will certainly be up and running by the end of the year, no question about that, and likely to report within six months so I would say it should be complete sometime in the summer next year. It's not one of these pilots that will go on for two or three years, it's not going to be like that. The outcome of the pilot, hopefully will develop, but the pilot itself won't be. The one thing I would say, just keep it slightly hush-hush. I mean it's not like ultrasensitive thing but just keep it, I thought I would mention it because it's quite important to the conversation that we just been having but there will be an announcement any day now from the government about this planning reform more generally and what they're going to, they're going to be announcing some probably, difficult things and they want to sugar-coat it with lots of positive things and this will be one of the positive things.

INTERVIEWER: That sounds really good. So I mean in terms of, obviously I can send you my research so you can see what I've done, but then in terms of obviously once this announcement happens, you know, when will you be making a decision on whether Harehills is the pilot or somewhere else?

IM: Basically I've already had that discussion with our executive member who is really keen on the idea and I think it will probably be four or five communities, probably most of them will be inner city, more deprived communities but I also want to have one that doesn't fit into that category. I have actually already mentioned Harehills as one of the possibles and that's gone down really well. So Harehills also fits the criteria of, I want to choose a neighbourhood that has no previous involvement in neighbourhood planning or neighbourhood design guides or conservation areas or-

INTERVIEWER: It's been absolutely neglected in all of those ways!

IM: Exactly, it has nothing in that respect. I cannot think of anything planning document that says anything about Harehills. It's a perfect fit in that respect.

INTERVIEWER: It is yes, that's really good. Fantastic. So are you kind of thinking by the end of October you would know?

IM: I reckon that's a good estimate, certainly end of October, mid November we should know and to be honest, there will be political sensitivities of course but the answer to any criticism will be that we've chosen neighbourhoods that represent all neighbourhoods in Leeds you know. We're covering every type of neighbourhood and so I'm not too worried about that. I know that the elected councillors for the Harehills area would be really keen on this. I don't see that being an issue.

INTERVIEWER: I think it's a fantastic opportunity, it really is.

IM: Yes, and timing-wise it leads on quite nicely from the work that you've been doing as well.

INTERVIEWER: Yes, it fits really well actually because I mean I'm planning on finishing submitting my PhD summer, and like say, all the research is kind of almost done and I am at this point now where it's okay happens next?

IM: That sounds perfect, yes. There's a lot of synergy there actually.

INTERVIEWER: Yes, yes, that's brilliant. So I mean, are there any other comments or things you would like to tell me? My questions are all done.

IM: Not really, I think the only thing I would say is that there was an organisation called Re'new, I don't know if you've heard of them?

INTERVIEWER: Yes I saw their 2008 report which is-

IM: You've see that, yes. So there was that. And then the other thing I would mention, and I can't remember her name even though I've met her, I know her reasonably well but she used to lecture in geography at Leeds University-

INTERVIEWER: Is it Rachel Unsworth?

IM: Rachel Unsworth, that's the one. She produced a report, you've probably seen it.

INTERVIEWER: She sent me that yes.

IM: I think that's quite relevant as well.

INTERVIEWER: It is yes.

IM: But that's the only things I can pass on. And I would suggest looking at the Holbeck neighbourhood plan.

INTERVIEWER: I absolutely will. That's great, brilliant.

IM: But I think that's probably about it.

INTERVIEWER: Fantastic, that's really good thank you. And will you be able to send me that other document as well you said is not available online if you can track it down?

IM: Yes, there will be one somewhere and I'll see what I can do.

INTERVIEWER: That would be great, fantastic. Well that's been absolutely amazing, thank you so much. So I mean in terms of what happens next, I'm actually on holiday for the rest of this week so next week I'll get all of this typed up and I'll send it over to you and you can just kind of check the transcript, agree it-

IM: I'm sure it will be fine.

INTERVIEWER: And then I'll obviously incorporate it into my research and everything and then obviously send you my work as well. And hopefully we can make this happen then.

IM: Yes I think so, I think so. Let's keep in touch about this and I'll keep you informed and I don't see any reason why we shouldn't be able to do this. I think there needs to, the key thing, there needs to be that local energy. If local people are not interested it isn't going to happen and it strikes me as if that's kind of bubbling under the surface quite nicely in Harehills...

INTERVIEWER: Yes there's a really good group of people.

IM: And it sounds like you've warmed them up, you been the warm-up act for this kind of thing. That's a way of looking at it.

INTERVIEWER: Good, fantastic. Okay well thank you so much and I will be in touch soon then.



## Exploratory workshops

### Design

Two workshops were planned to encourage participants to both provide data and to critically reflect on it as a group (Tables 7-8). Introductory presentations were provided in each workshop (Figures 198-212).

Task	Topic	Research question	Objective	Approach	Activity	Workspace	Outcome / Data	Capacity building
1	Housing preferences	What are contemporary preferences for housing – theoretical and actual (in relation to this neighbourhood)?	Identify people’s functional and experiential needs and preferences (e.g. space requirements, light, privacy etc)	Putting this first possibly reflects how people approach housing modification now – considering primarily their own needs	<ul style="list-style-type: none"> <li>• Categorise pictures of homes – like (thumbs up), no opinion, dislike (thumbs down) - Don’t spend too long on each image, go with gut feeling; think about whether you like the space, how you might feel. If there is no furniture, imagine how you might furnish it to your preference – would the room work for you? Is there enough light? Is it big enough? Are there any other features you like or dislike? Add comments if you wish.</li> <li>• Identify the characteristics people like and dislike and add as headings and posts - Discuss the kinds of spaces you are attracted to and what it is you like about them. What else do you look for in a home? Add the qualities to the Padlet.</li> <li>• Rank preferences within categories (space, indoor environment, neighbourhood etc) - What is most important to you? Take each category and negotiate to put the items in order. Is it more important to have good daylight levels or to have sun? Is it more important to have large rooms or storage for household items on the ground / first floor etc?</li> <li>• Rank preferences across categories (e.g. is it more important to have good light or a large kitchen etc) -</li> </ul>	Padlet	Discussion / debate Preferences list	This produces a ‘baseline’ with little capacity building or influence
2	Values	How is the place valued by the communities?	Identify the values people have for their homes and neighbourhood more generally (e.g. financial, community, amenities, historic character etc)	This encourages participants to think about values, and question the impact of others’ decisions in developing for their own need	<ul style="list-style-type: none"> <li>• Use maps and street montages with sticky notes to identify values and detractors for the houses and neighbourhood – these might be architectural, historical, social etc What do you like / dislike about the street? What would you like to see more / less of? What should stay in the neighbourhood / what do you want to see here in future (that is already here)? – May not be physical – e.g. affordability. What would you change as a priority? You can add anything, from ‘hate this garden fence’ to ‘love the bread this shops sells’ – use the photos and maps that are best suited to your comment. Give reasons for your comments if you can. Is there anything in the photos or on the map that sums up what Harehills is about?</li> <li>• Are there any conflicts between what was identified as a housing preference and the characteristics that add / detract value from the neighbourhood? If so, how does this make you feel? Would you take the wider neighbourhood into consideration when thinking about making changes to your home in future?</li> </ul>	Padlet  Jamboard	Jamboard comments, map comments, discussion / debate	This produces a ‘baseline’ with little capacity building or influence

Table 7 Workshop 1 design. Originally, three tasks had been planned for Workshop 1 but the session overran so the third activity was moved to Workshop 2.

Task	Topic	Research question	Objective	Approach	Activity	Workspace	Outcome / Data	Capacity building
1	Aspirations	<p>What adaptations would the community like to see in order to achieve a closer correlation with their preferences?</p> <p>What might be appropriate design solutions to ensure the ongoing viability of the back-to-back houses that balances heritage and community's values with the requirements identified in objectives 2 &amp; 3?</p>	Consider how the preferences might be achieved in the context of the values (high level)	This encourages participants to think about different approaches to change in the historic environment and consider how appropriate they might be for Harehills	<ul style="list-style-type: none"> <li>Use case studies e.g. Chimney Pot Park, Welsh Streets, Chapel Allerton Home Zone and other schemes to critique the merits etc and the relationship they might have with the preferences and values identified in the previous activities</li> </ul> <p>Add notes to the sheets – What do you like and dislike about the schemes? Minimal intervention or radical transformation? Consider landscape, building fabric, interiors, layout options. Then, discuss how each of the approaches might impact the agreed preferences and values if they were applied to Harehills. What type of approach would you like to see in Harehills?</p>	Jamboard	Jamboard comments, Padlet comments, Discussion / debate	Some capacity building in terms of introducing external material for critique
2	Heritage protection	Could existing planning / heritage protection policies work for Harehills? What action might be taken now?	Gauge preferences for action and likely engagement in policy	This transfers knowledge to the participants and then encourages exchange	<p>Presentation about policy options followed by a discussion of pros and cons</p> <p>Summary discussion about preferences for action</p>		Discussion. Possible revision of values and aspirations	Capacity building – heritage protection framework / policy

Table 8 Workshop 2 design.

Following pages:

Figures 198-204 Workshop 1 presentation.

Figures 205-212 Workshop 2 presentation.



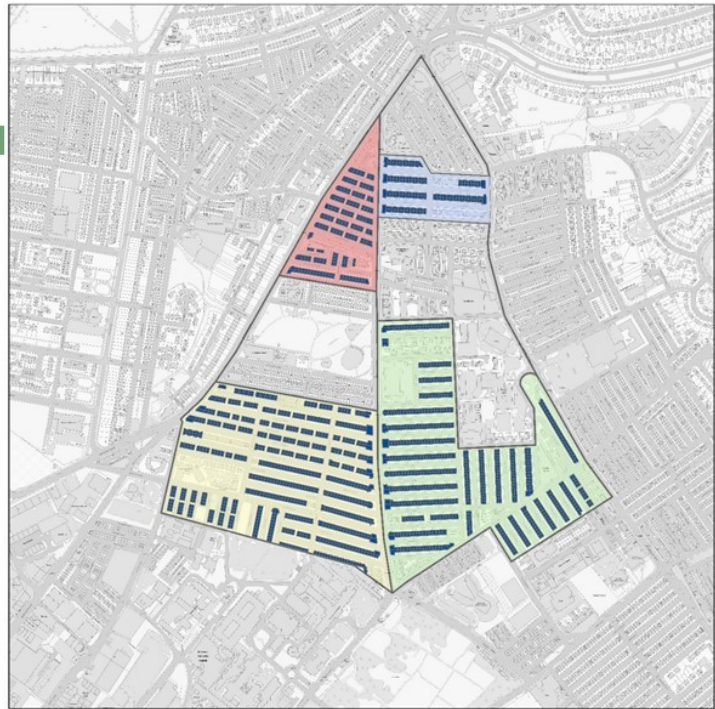
## Back-to-back houses, Harehills

Joanne Harrison

### What to expect

- Overview of the houses & character areas (5 minutes)
- Rules and introductions (5 minutes)
- Task 1: Housing preferences (40 minutes)
- Task 2: Values (30 minutes)
- Break (5 minutes)
- Task 3: Aspirations (30 minutes)
- Summary (5 minutes)

# Character areas



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## Key



# Character Area 1



## 232 back-to-backs

- 171 no. Type 2s (incl. 4 no. blind backs)
- 44 no. Type 3s
- 17 no. non-standard designs
- 12 no. architectural styles
- 38 no. design variations

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## Character Area 2



### 906 back-to-backs

- 1 no. Type 1
- 476 no. Type 2s
- 397 no. Type 3s (incl. 28 no. blind backs)
- 15 no. Pseudo Type 3s
- 17 no. non-standard designs
- 51 no. architectural styles
- 120 no. variations.

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## Character Area 3



### 871 back-to-backs

- 20 no. Type 2s
- 854 no. Type 3s
- 2 no. Pseudo Type 3s
- 5 no. non-standard designs
- 25 no. architectural styles
- 68 no. variations

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# Character Area 4



## 140 back-to-backs

- 120 no. Type 3s
- 18 no. Moderns (split-level)
- 2 no. non-standard designs
- 6 no. architectural styles
- 17 no. variations

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# Purpose of the workshop

- Build on the information you provided in interviews
- Understand more about how you live and what characteristics you like and dislike in a home
- Understand what you like and dislike in the neighbourhood (can be physical or related to experiences and memories etc)
- Consider potential conflicts between your personal preferences, likes and dislikes and their impact on the neighbourhood
- Critique different approaches to the regeneration of terraced housing and how appropriate or desirable they might be in Harehills

# Rules

- Everyone's input is equally valued
- Be polite and respectful
- Listen to each other
- Try not to interrupt or talk over each other
- Stay focused on the task - I will bring you back to the subject if you wander!
- Do not discuss the people or the workshop content with others once the workshop has finished – some people wish to remain anonymous and we all need to maintain each others' confidentiality. I will share findings more widely taking account of anonymity and confidentiality so that others can participate at a later date.

# Introductions

- Name
- Street
- How long you've lived in your house
- Who lives in your house

# Housing preferences

- What do you look for in a home?
- What qualities and features do you like?
  
- **Task 1:**
  - A. Categorise pictures of homes - like (thumbs up), no opinion, dislike (thumbs down)
  
  - B. Which characteristics do you like and dislike in a home? Add them as headings and posts
  
  - C. Rank your preferences within categories
  
  - D. Rank preferences across categories

# Values

- What do you like and dislike in the neighbourhood?
  
- **Task 2**
  - A. Add comments to the map and photographs
  
  - B. Are there any conflicts between what you identified as a housing preference and what you like and dislike in the neighbourhood?



# Summary

## What do you want Harehills to be like in the future?

- A. What did we find out?
- B. Did everyone have the same vision or are there differences?

## What happens next

- A. I will create a record of the key points raised / discovered and send to you for confirmation that it is accurate
- B. I will analyse the findings and report back to you
- C. I will schedule another workshop to look at how we can move things forward



## Back-to-back houses, Harehills

Joanne Harrison

### What to expect

- Findings from workshop 1 (10 minutes)
- Task 1: Aspirations (30 minutes)
- Heritage, development & regeneration (15 minutes)
- Task 2: Policy pros and cons (30 minutes)
- Summary (15 minutes)
- Moving forward (5 minutes)

# Purpose of the workshop

- Critique different approaches to the regeneration of terraced housing and how appropriate or desirable they might be in Harehills
- Understand more about the heritage protection and planning systems
- Critique the implications of particular policies on Harehills (for the built environment and the communities who lived and work there)
- Consider which future actions and options might be of interest

# Rules

- Everyone's input is equally valued
- Be polite and respectful
- Listen to each other
- Try not to interrupt or talk over each other
- Stay focused on the task - I will bring you back to the subject if you wander!
- Do not discuss the people or the workshop content with others once the workshop has finished – some people wish to remain anonymous and we all need to maintain each others' confidentiality. I will share findings more widely taking account of anonymity and confidentiality so that others can participate at a later date.

# Findings from Workshop 1

## Housing preferences:

- Space / Garden / Light / Period features – but how do you prioritise them?

## Values:

- Uniformity / tidy gardens / well-maintained houses / greenery / period features / history / community relationships

## Detractors:

- Too many cars / cluttered pavements / anti-social behaviour / absence of greenery / overgrown trees / business premises / privately rented houses in poor condition

## Insights:

- Understand and accept other residents' choices despite them being at odds with your values
- Personal need is prioritized over community impact
- Feel let down by local authority – poor quality interventions and services / business needs prioritized over residents' needs / planning policy not working for the area

# Aspirations

- What do you want Harehills to be like in the future?

- Task 1**

- Add comments to the case studies showing different types of interventions in terraced housing
- How might each of these approaches impact the things you like and dislike in Harehills?
- What type of approach (if any) would you like to see in Harehills?

## Heritage, development & regeneration

### Key controls

- Planning Permission and Supplementary Planning Documents (SPD)
- Permitted Development Rights (PDR) and Article 4 Directions
- Neighbourhood Plans
- Conservation Area designation
- Local listing

## Planning Permission & SPDs

- Some types of development require planning permission
- Planning Officers have limited powers as the national policy includes a presumption in favour of development
- Planning Officers must consider the relationship between an application and the SPD where it exists – in Leeds there is a generic Householder Design Guide but nothing specific to back-to-back neighbourhoods
- Residents can object to applications in certain circumstances – though this right may be lost in future

## PDRs and Article 4 Directions

- Permitted Development is development that does not require planning permission
- Recent expansion of PDRs meaning local authorities (and communities) have increasingly fewer powers to control the type and quality of development
- Article 4 Directions can remove PDRs but they can be difficult to put in place – communities have to demonstrate their need and must want them

## Neighbourhood Plans

- Communities can set policies in the neighbourhood plan that will be used in determining planning applications
- Communities must apply to the local authority to be designated as a neighbourhood forum
- The plan must comply with statutory requirements
- Takes a big commitment – it took over 3 years in Holbeck and it must be supported by over 50% of voters in the referendum

## Conservation Area designation

- None of Harehills is within a conservation area at present
- The conservation officer at Leeds City Council believes it meets the criteria to become one
- The character and values associated with the conservation area are considered when planning applications are determined – residents will need to submit additional information with their applications
- PDRs still exist so designation does not restrict some types of change / development

## Local listing

- Leeds does not currently have a local heritage list
- A forthcoming pilot should be rolled out so that local listing applications for the whole city will be accepted from 2022
- Individual buildings and groups of buildings can be nominated by anyone and will be assessed against pre-defined criteria before being included on the list
- Local listing will be taken into consideration when determining planning applications

# Policy pros and cons

- What policy changes might work in Harehills?

- **Task 2**

Consider the following:

- 1) Supplementary Planning Documents
  - 2) Article 4 Direction
  - 3) Neighbourhood Plan
  - 4) Local listing
  - 5) Conservation Area designation
  - 6) Anything else?
- A. How might each of these approaches impact the things you like and dislike about the built environment in Harehills?
- B. How might each of these approaches impact communities?
- C. What type of approach (if any) would you like to see in Harehills?

# Summary

- What is your vision for Harehills?

- A. What did we find out?
- B. Did everyone have the same vision or are there differences?
- C. How might you achieve your vision?



# Moving forward

## □ What happens next

- A. I will create a record of the key points raised / discovered and send to you for confirmation that it is accurate
- B. I will analyse the findings and report back to you so you can give any final comments
- C. Once everything is agreed, I will distribute our findings to the wider communities for feedback – this is likely to be something visual (online and paper versions) with questionnaires and collaborative boards
- D. I will give you a summary of the community feedback
- E. I will also continue conversations with the two local authority departments about the local listing project and potential regeneration options pilot study and keep you updated

# A BIG THANK YOU TO YOU ALL!

## Participant metadata

Metadata for the exploratory workshops is provided in Figures 213-215.

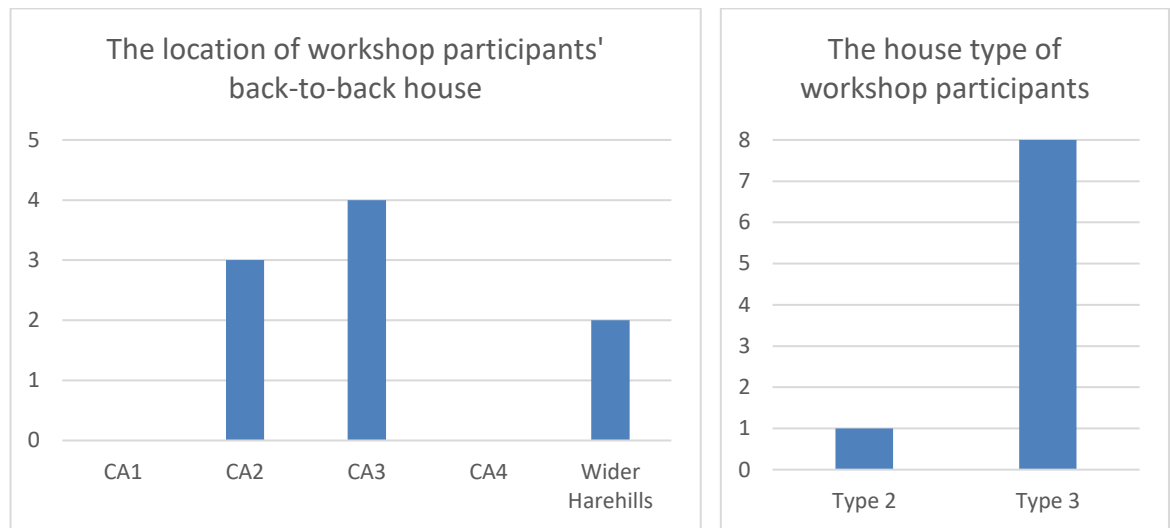


Figure 213 The geographical spread of participants' homes covered much of the study area, although the absence of any participants living in Character Area 1 (and therefore Type 2 street-lined houses), means the data does not directly represent residents without gardens. Houses in the wider Harehills area are similar to those in Character Area 4 so they make an appropriate substitute.

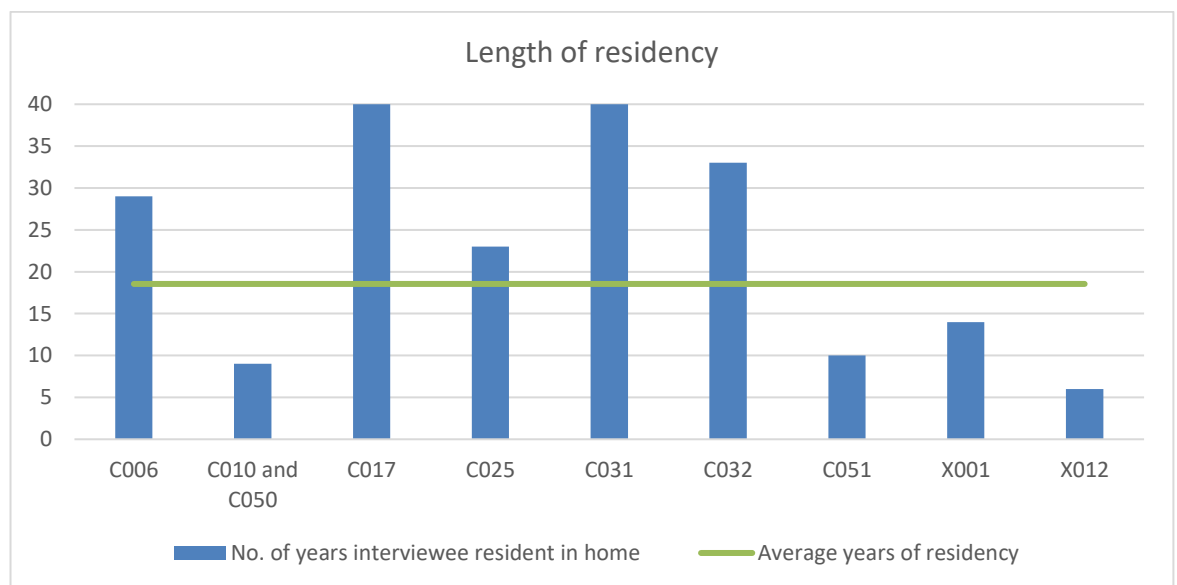


Figure 214 All of the workshop participants were long-term residents, living in the neighbourhood for between six and 40 years.

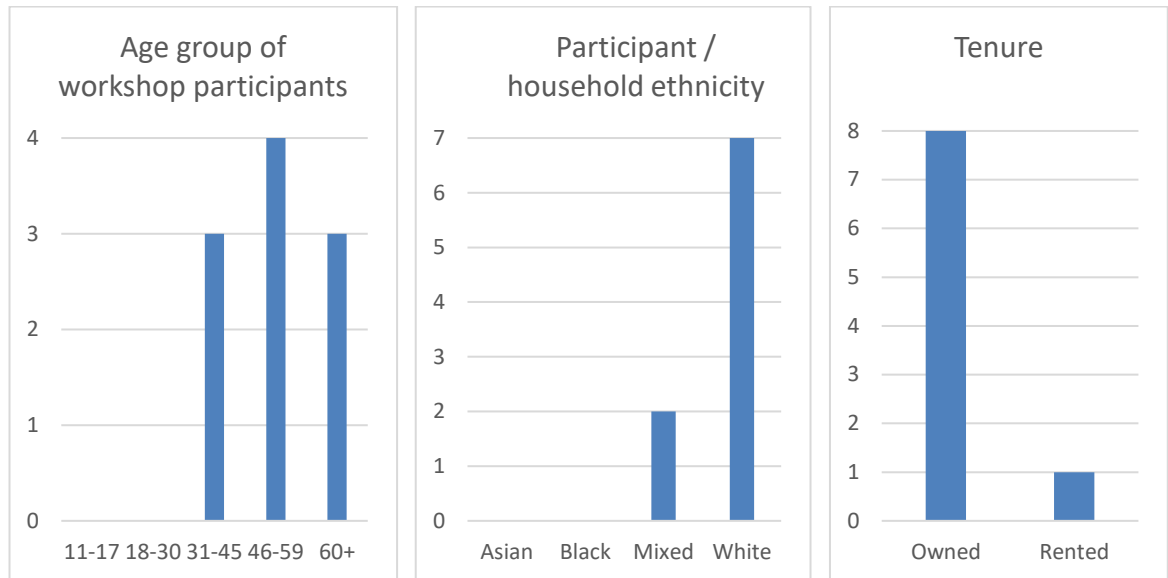


Figure 215 Workshop participant demographic characteristics. There is a clear skew towards older, White homeowners.

With the exception of participant X012, participant profiles are provided above (see *Current resident interviewees*).

Participant X012 is white and lives alone in a back-to-back house in the wider Harehills area. She worked as a social worker in London before moving to Leeds where she is currently studying for a PhD. She actively campaigns for improvement in Harehills.

## Workshop transcripts

### Workshop 1

24 August 2021. Participants C031, C032 Guy Coulson, C010 Katie Greaves, C019 Terry Wragg, C025 Caroline Bunting, C050 Ben Greaves, C051, X001 E. Tee and X012

#### Task 1

FACILITATOR: So I guess on the top row we've got comments here, we've got quite a few likes. This one has obviously divided opinion. And there's quite a lot that people like. Big thumbs down to the massive bath.

TW: What was wrong with the massive bath?

FACILITATOR: I don't know, whoever's given it a thumbs down can tell me...

KG: It's out of proportion to the room for me.

TW: Okay.

FACILITATOR: Okay, so are we ready to start moving on. You can see my likes and dislikes screen at the moment can't you? ... So I suppose what I want to draw out of you is what are the things that you've identified in those images that you like? So I can see things, like the fireplace we've got a few comments on fireplaces. So are we, would it be, can you see this new screen now, would it be fair to call this period features maybe? I don't want to put words in your mouth.

C025: Period features, that's good.

FACILITATOR: So what have we got then, we had fireplaces... Just shout things at me and I'll write it down.

KG: I like the wooden floors, lovely wooden floors.

ET: Yes, the stained-glass.

TW: Those little iron things, decorative air bricks and stuff like that.

C051: I like light and space.

FACILITATOR: Okay, so is that one thing or two things?

C051: Two things, but if they're together it makes for a bingo!

FACILITATOR: I'll add that in the notes. So what sort of light are we talking about then?

KG: Bay windows.

C051: Any kind, I think any kind of light that comes into your room that makes the space feel bigger and calming. Even diffused light.

FACILITATOR: Anything else?

X012: I think the idea of light is really interesting though because you can appreciate having lightness and airiness, there's also something about a period house and darkness, the lack of light that adds to the quality of the property as well... The quality, the shadows, the aesthetic is different isn't it?

TW: The atmosphere you mean?

ET: I also like the twiddly bits on the brickwork. I don't know, I'm sure there's a proper architectural term for that, twiddly bits you know, all the decorative brickwork.

C051: I've also found that the homes that had gardens or there was greenery or hedges was really appealing and I thought it added to the character of the house and also the street and I thought it looked really attractive and I did thumbs down to houses that didn't have any greenery there because it just looked a bit blank and not very appealing.

KG: And I gave thumbs down to houses that were totally rendered because they lost all those details.

C031: The houses aren't typical of here, certainly not the gardens around here are they because the gardens a right mess.

FACILITATOR: Sorry I'm trying to keep up with you all. So the render is bad you're saying... What was that one [C031] about the gardens?

C031: Well all the gardens on here are nice gardens. They're tidy, immaculate gardens but they're not very typical of around here are they? You don't find many gardens like that.

FACILITATOR: I think some of you may have spotted your own gardens in that selection!

C025: I did.

KG: I think I killed off some of those plants. They looked nice at the time.

FACILITATOR: I think I've got yours [C031], [C025], I think I've got yours in their [C010] as well.

C031: I haven't seen mine yet.

FACILITATOR: I think it was a photo I took probably two years ago I think. And that's [C025]'s, and that's [GC]'s isn't it there?

KG: Mine's the lily one.

FACILITATOR: Yes that's yours [C010]. So somebody, [C051] mentioned space earlier so is there anything else that you can think of from looking at those images that relates to space?

KG: High ceilings.

ET: Small kitchens.

C051: I really like the images that have open plan where the wall had been knocked down between the kitchen and the living space so it was much more open plan but I saw that some people didn't like that and preferred a separate kitchen and a separate living space.

ET: I think open plan is quite a modern, a fashionable concept now isn't it? Open plan living. You know people are obviously, I thought about doing it here.

C025: I just don't think it's big enough for me to do.

KG: I like cellar kitchens. Quite a lot of them seem to have them already or have them converted and yes making the most of that space you have. And turn the cellar, if it's a good height, into a kitchen for more useful space.

C025: Whether you can convert the cellar to a kitchen depends what type of back-to-back you're in.

ET: Does it? How do you mean?

C025: Because the old back to backs that were where the toilets were between, were mainly there to stop the damp rising so they were just plain brickwork and to actually panel them out would cost far more than what the property is worth.

FACILITATOR: Yes I think, I think some of it is geographical, depending on where you are in Harehills. Some are a bit damper than others and I think obviously with the houses that face North-

ET: Yes, mine's dry as a bone.

FACILITATOR: Yes, and I think probably the houses that face North are less dry. Anyone that's bricked up there windows are probably got a less dry basement as well because they've not got the same kind of ventilation and everything. Yes, so it can make a big difference. Anything else that you've seen in those pictures?

X012: The spaces, for me it's about the space being deceptive as well, it's not obvious. It's not always apparent what you have when you look at the front of a back-to-back, you can assume there's not much going on indoors but they are actually really much more spacious than you would expect.

ET: A friend came to my house recently. She's never been here before and she's from down South and she was really impressed. She said it was like a townhouse. I felt 'ooh'. But yes

she, she never seen anything like it but she was really impressed. It's like a Tardis, you know.

C025: They're a lot bigger than modern houses.

ET: They are.

FACILITATOR: So I'm just going to try and pick on some images, so we've got a thumbs up and two thumbs down for this one here with the installation. Is this the one you were referring to is it [C010] about the render?

KG: Yes.

FACILITATOR: Is there any others that have divided opinion? What about this one here that's got two up two down?

KG: I thought it's too modern for the character of the houses, you know it's nice for kind of modern living I suppose.

FACILITATOR: So some people don't like it too modern. And who gave it a thumbs up?

C051: Me, [C051]. I'm always looking for light, airy, bright spaces and I feel like even though our house is basked in sunshine all day, you know I really like that airy feel to a house and I feel quite closed in in our back-to-back.

ET: I love the big windows as well because you can sit and look out of them and see what's going on outside, good vantage points.

FACILITATOR: What about this one here? Is that to do with the open plan aspect?

C051: Yes.

FACILITATOR: This one here is very popular, what was it about this?

ET: It's beautiful.

X012: It seems in keeping with period house.

ET: Gorgeous.

C051: The decoration.

FACILITATOR: So is it like, what is it about the decoration?

C051: The paint colour.

C025: Yes the colour.

ET: The [inaudible].

KG: If you look at a rented one where they've stripped all the features out it's got quite a lot of interesting panels and the fireplace and things.

C025: The bookcase.

ET: Whose house is it?

FACILITATOR: That's not actually a back-to-back. That's just one I found on the internet. Most of them are back to backs in Harehills. There was a comment about the bath wasn't there before? It was too large. Who was it that didn't like the bath?

KG: I thought it's too large for the scale of the room the big bath was.

ET: Yes I think I felt that way too.

FACILITATOR: Let's see what else we've got. I don't know, is there anything else anybody wanted to draw my attention to? Like what about this one here, this looks like a basement kitchen?

ET: It's given me inspiration.

FACILITATOR: Are there any others that anybody particular wants to tell me about? What about this one here?

KG: That looked bright and airy but it's got no features to it really.

ET: Which one?

FACILITATOR: This attic.

ET: Yes it looks like a rental.

C025: You can spot rentals, just plain.

C051: But attic bedrooms, they usually are like that aren't they? Is there fireplaces in attic bedrooms?



C025: My attic is a storage room.

C051: But an attic room is usually just bog standard isn't it? It's neither here nor there, it's space.

KG: And I think that, because we're going to be moving up to our attic room for our room so you can get big mirrors and you can make it really cosy as well as it just having nothing to it.

ET: We've changed our attic into two bedrooms without doing a dormer. We've gone under the eaves space with two Velux windows in and the twins now finally have their own rooms without actually building like a dormer. It works quite well. The rooms aren't massive but they're big enough for what they need.

FACILITATOR: I shall come and see it as soon as we're allowed to socialise a bit more. So what we'll do now then, are there any other themes that you want to draw to my attention? If not we'll move on to the next bit which is trying to prioritise this list that you've just given me. Anybody else got anything else? Last chance before we move on.

C051: Can I just say, you know like I don't like the metal railings either. I don't like metal railings, I prefer hedges. They look too harsh.

FACILITATOR: That's the, not the original ones do you mean?

C051: I just prefer hedges

FACILITATOR: Right okay.

C025: And I do like the metal railings. I think they look good.

FACILITATOR: Okay.

ET: I like a bit of both. Soft and hard landscaping.

FACILITATOR: So you like both. Okay, fantastic so what I want to do now, if we look through this list will go through each kind of list on its own and we'll try and decide which we think is more important. Some categories will make more sense than others. So I guess if we start with the period features, what would be your priority if you were kind of looking for, either looking for a new home or if you want to think of it as if there was going to be a big renovation, what are the things that you would want to keep?

C025: It's the height of the ceilings. A lot of modern houses are very low and I like the height.

FACILITATOR: So that would be your priority?

C025: Yes.

FACILITATOR: So what would be next?

X012: I like the chimneys and fireplaces, even if there not functional they're still-

C025: Can be used.

X012: Yes they're good scaffolding for all kinds of other things.

FACILITATOR: Sorry, just say that one again because I'm not sure I quite caught that.

X012: Fireplaces, the chimney breasts and the fireplaces. Like one of my neighbours removed all her fireplace, chimney breasts. Oh, the room just looked ugh, I don't know it just looked wrong.

C025: It's like, you know the recesses, the shapes of the, instead of just being square they've got character. I don't like square rooms.

FACILITATOR: So are you saying you like the chimney recesses?

C025: Yes.

FACILITATOR: They give character.

ET: I love the decorative brickwork. That's my thing.

FACILITATOR: Right, okay.

KG: One of my neighbours moved. And one of the things she missed most was all the quirky little cubbyholes and the attic. And the weird-shaped bit next to the chimney and as you go up the stairs there's another little weird shelf in the curvy bit above and she missed all those little odd spaces that had left for storage or decorative stuff just because. So unusual things that you don't really get in modern houses.

X012: Idiosyncrasies isn't it?

FACILITATOR: So does that come under spaces should we say?

KG: Yes it would come under spaces.

C025: Yes. What people have added or taken out...

FACILITATOR: So also, as well as them being quirky it's about kind of change over time, is that how space...

C025: Cornices, and some of them have got cornices going all the way round and people have taken them out and built cupboards in. They're lived in.

FACILITATOR: So I'm just going to start in the document so I can put these into order. So shall we start with period features first of all because we're going to rank them in their categories and then we're going to rank them overall. So I guess if there was a period features that you absolutely had to retain or have, what would be your priority order? And I know you're probably not all going to agree on the same thing, but where would you go with it?

C025: Fireplaces.

FACILITATOR: Anybody else?

ET: Brickwork.

C025: Height of the ceilings, height of the rooms.

C051: Cornicing and the, the light decorations, I don't know what you call it the bit that goes around the..

X012: Ceiling rose.

FACILITATOR: Oh ceiling rose yes. So where would we put wooden floors? Are they below, kind of, in importance, are they more important or less than ceilings and cornices?

C025: Below but I do like them.

C051: I do.

KG: But you can always make your own if you really love them you can always move in and take up whatever is there. As long as the floor is still there you can do a bit of sanding and varnishing.

FACILITATOR: So are we saying, so we've got fireplace, brickwork, height of ceilings, cornice and ceiling rose, and then wooden floors after that?

C025: Yes.

FACILITATOR: So where would we put stained-glass.

C025: It's a pity we don't have any.

KG: I would put stained-glass above wooden floors because it's quite expensive to put it back.

FACILITATOR: Anybody else agree or object?

C025: Agree.

FACILITATOR: The air bricks?

C025: Yes keep them. They're important, especially the environment you need them.

FACILITATOR: So where do they rank in this list of priorities?

C025: Erm-

TW: It was about decorative air bricks, not just having an air brick. It was about the fact that they look nice. So it kind of goes with decorative brickwork really.

FACILITATOR: Shall we put those together?

TW: Yes.

FACILITATOR: The paint colours? Are they at the bottom?

KG: Yes because you can always change them.

FACILITATOR: What about your panels? I think that was you know when we were talking about the interior panelling. I know there's a minority of the back-to-backs have got that.

ET: I like the panelling.

FACILITATOR: Where would you put that? How important's that?

ET: On the wall.

FACILITATOR: What about on this list? Where would you write it?

ET: Underneath fireplaces, underneath stained-glass, underneath wooden floors, underneath brickwork, so would be on my list, about fifth, fifth or sixth.

FACILITATOR: And then I've got a note that says in keeping with period house so where would you, I'm thinking maybe that's not one we can rank, because that's I suppose a more general statement.

X012: It summarises everything else on the list really doesn't it?

FACILITATOR: Right. So let's move on to light. So what do we like on here? What's our order?

C025: The big bay windows I think.

ET: Yes.

FACILITATOR: Are they our number one priority?

C025: Well they are, I love my bay window.

ET: Me too.

FACILITATOR: Okay. Anybody else object or agree?

KG: Well I don't have a bay window but one of the things I loved about our house, it was bright and airy, because you know with a sort of slightly narrow windows but higher up, they're quite tall windows so sort of generally, being bright and airy was one of the things that attracted us to it.

FACILITATOR: Okay, brilliant.

TW: It's how much light gets in the window regardless of what sort of a window and it is. It's how much light can get in so if there's buildings nearby, you know it could be shaded. I like it, I like plenty of light coming in as well.

FACILITATOR: So are we putting kind of the amount of light ahead of bay windows?

C031: Yes, the light yes.

KG: And bay windows obviously help. They let even more light in.

FACILITATOR: I know we had diffused light as well. Was that you said that [C051], I can't remember?

C051: I just mean any kind of like that gets in even if you've got, you know like a net curtain or something over it. It still allows the light in doesn't it? So I suppose that's just the size of the window and most of the back-to-backs have got big tall windows compared to modern day houses.

FACILITATOR: And then there was the issue of the kind of the atmosphere and the darker qualities and shadows. Where would that go?

X012: I don't necessarily think I would need to have it in a house but when it's there I appreciate it because you need light and shade.

FACILITATOR: Okay, I'll put that one at the bottom then for now. And then makes the space feel bigger, is that, I suppose with light, you've got the functional aspect of it haven't you where you know you need a certain amount of light to perform particular tasks but then also there's a kind of that experience which you're saying kind of you know it can make a space feel bigger.

C025: I like opening the front door and just having it open. You know you don't feel hemmed in because the door can be open. You've got air coming into your room. So I like being able to open the front door. Anyway I know some are different, they've got hallways, but mine is straight onto the street and I just love to be able to open a door.

C051: I agree and I think a lot of folks who live in back-to-back houses live like that don't know. They have the door open. We do all the time and we might have our security gate locked but the front door is always open.

C025: Yes me too.

ET: Yes, ours is open now. In the summer months it's always open. We do close it when we go to bed.

FACILITATOR: That's really good. So is it, it's about being open and not feeling closed in.

ET: And ventilated.

C051: Ventilated.

FACILITATOR: Okay so where would we put ventilation then?

C025: Fairly important.

ET: Because we don't have those through breezes that you would get if you had a back door you know so that is something that-

C025: You open the door and you get that breeze that way.

ET: Yes that's right. You have to work with what you've got.

FACILITATOR: Yes, that's right yes.

C025: It's still ventilation.

ET: It's still ventilation, yes.

FACILITATOR: That's good, yes. Right so we'll move on to-

X012: I was just thinking Joanne whether I'm making a liar of myself because I'm sat in front of my big window here right now, letting the light in. It affects me because my neighbours sometimes say 'where are you in your house because the lights are never on?' But you know what's going in, you're in more than... Because I like to just sit in the dark in the house as well so in the summer when it's really nice and light like this and it's hard to imagine the darkness but the darkness has its own quality doesn't it. It sounds really morose but I just think the darkness is a place for stories as well. That's why I like the chimney breast. It just reminds me of people sitting round the fireplace telling stories, or a child hiding in there or I don't know, it's just got a whole other atmosphere.

FACILITATOR: Yes, so it's about atmosphere and stories.

X012: Yes.

FACILITATOR: Okay, so we'll move on to space, so we've got high ceilings, small kitchens, I don't know, do you want to shout things up me, the things that you think most important?

ET: High ceilings.

KG: High ceilings definitely.

ET: Deceptively spacious as well.

KG: So many modern houses just feel so claustrophobic compared to the older houses.

ET: Absolutely.

C031: Nice big lounge.

FACILITATOR: What about the open plan issue? How important is that? Is that something you would want?

C025: No, not for me.

ET: Not for me.

FACILITATOR: Okay that's near the bottom. Cellar kitchen?

C051: Well for me, open plan would be really important so if I could, if I had the finances and I was going to stay here, I would knock our wall down from the kitchen to the living room space because there is absolutely zero space for two people to be able to be in the kitchen together and cook. We can't even pass each other in our gallery kitchen. It's like literally if the, cooker, oven door is open I can't even pass my partner to walk down to the cellar to the fridge because the fridge is in the cellar. So for me, although that might not represent this group, for me, like space, like open plan is really important in a back-to-back because it's too small. But that's just me.

FACILITATOR: No that's good.

ET: In a cellar kitchen then, open plan is more feasible I suppose.

TW: I think the kitchens in the ■■■■■■■■■■ must be a little bit bigger because there is just about room for people to pass each other in the ■■■■■■■■■■ kitchens.

C031: Yes.

C025: The other thing is the stairways are quite narrow and you can only have one person going up and down.

FACILITATOR: So what about these, like the chimney recesses and the little sort of spaces that give character? Where are we ranking those?

C051: I love them. I think they're really important and that gives character to these houses, that makes them kind of unique to have the big chimney breasts and the recesses either



side and I think that's a really lovely feature of these houses and like somebody said before it's not just a blank old square. You know, skimmed room. It does have character and I love that, I think that's really special about these houses.

FACILITATOR: So where would you rank that? Is that more important than the ceilings?

C051: I love the chimney breast but for me it would be quite high up.

FACILITATOR: Right, so is it above a big lounge?

C025: Yes.

FACILITATOR: What about, is it above or below the high ceilings?

C025: Probably below.

KG: Below.

FACILITATOR: Right okay, very good. Right okay, we shall move on to gardens. I shall show you this very quickly before we move on once this list is done. I'll just make sure we've captured everything. So gardens, what are you looking for in your gardens then? We've only got five things on this list so what's the most important out of those issues there?

C025: Just a bit of space to use where I can sit in.

C051: I've even seen back to backs that don't have a front yard or garden and people have made the most by putting some little boxes on the window ledges or a basket or some pots outside and I think it just, I think it just looks really homely and like gives the, you know that people care and have pride in their home and the street.

C031: Yes but most people don't bother doing, most people don't have pride.

C051: I know they don't but I think when you see those little gems...

C031: Yes, yes.

C025: But people that owned them you can usually tell, which is only what is rented and people that own it do tend to use that space.

C031: Yes, I do.

C025: Yes, I do. And it's nice to be able to hang the washing out as well.

C031: I mean the area would be so much nicer if more people bothered with the garden, it would be a lovely area.

ET: There's so many, it's so transient isn't it, people are not going to plant bulbs and stuff are they?

C031: They just don't seem to care. They're not interested I don't think.

ET: I think most of the time it's an expense isn't it that they can't always afford.

X012: And their tenancies may tell them what they're allowed to do not do and sometimes it's, like mine says do not do anything to your outdoor space I filled it with plants but it does actually say leave it as you found it.

C025: I'm glad you're a rebel.

KG: Can't stop [X012]!

FACILITATOR: So is it kind of important to you to have, more important to have a space for yourself or is it more about kind of how it contributes to the street and the neighbourhood? Which would go the highest?

X012: Connectivity as well isn't it.

C031: It's both.

X012: Because your neighbours.

ET: I agree, both.

C025: It's the social aspect. When you're in the garden, you're chatting to your neighbours and people are looking and if they see you doing something then they might do something with their garden. It's a talking point. I've done things and people are saying 'I like your garden, I like this.'

KG: That is how we met all our neighbours. Because were always doing stuff in our garden. The first couple of years we met everybody and shared plants and it all kind of developed from there so yes the garden was a real way of meeting people and our neighbours.

C025: Yes, agreed.

ET: We've grown tomatoes in our garden so it's like you know, growing food, herbs, you know always had herbs growing so yes.

FACILITATOR: So I'm just thinking where to put these things in order. So we've got, it's kind of equal top position for your own benefit and benefit to the street. Is social next is it?

C025: Yes I'd say so.

FACILITATOR: And then we got things like looking homely, hanging out the washing, where do they come? Is washing more important than the social side, or less?

C025: Probably not. Washing goes down but it is nice to be able to hang things out. It's not essential, you can always use a dryer or whatever but it's nice when you can hang things out so you have got the option.

ET: Yes, it's better for the environment as well.

C051: Hanging out washing as well though, like I will never hang washing out on my line if I go to work.

C025: Yes, it's not there when you come back!

C051: It's been stolen two times so I will only hang washing up on a weekend if I'm at home and also, so there's a bit of a two-way thing there with washing.

C025: I agree but it is best if you can, but like you say it's not always practical.

ET: I'm very easily pleased me, I don't want much out of life. One of my biggest pleasures is hanging washing out on a sunny day. It makes me more happy than anything. Luckily it hasn't been nicked but we have got like a secret like lock and our gate that people can't get in that my husband devised like where yes, I don't have that issue luckily. They can just see it but they can't touch it.

X012: There is an environmental aspect as well isn't there? Just to feel if you're able to grow plants and hang your washing out and know that you're doing something positive, contributing to-

ET: Reminds me, I need to get my washing in!

FACILITATOR: So is that, the food growing and then environmental aspects, where does that kind of rank? Is that more important than the social aspects of a garden or below it?

ET: I would say equal.

C025: Equal. On a par.

TW: Since we had flowers in the garden, the children in the street come and talk about them a lot because most of the houses in the street don't have any flowers or anything growing, but our house always has flowers now and the children just love it and then come and, they come and ask questions about the bees and butterflies and ladybirds and all that kind of thing.

KG: The kids do in our street.

FACILITATOR: Very good. And then the homely aspect? You said it looks homely if you've got a garden. Where does that come? Is that kind of after this social?

X012: I think it signifies an investment doesn't it? If you're willing to-

C025: Pride in your property.

FACILITATOR: Right okay, so then after that I've got washing and then the think about it not being appealing if there's no garden. So the modifications one, are we basically saying, looking at that list the render doesn't look good and you don't like it too modern? Are you basically saying you don't really like modifications? You'd prefer the traditional?

C025: No, I prefer brickwork.

TW: Yes.

X012: The houses make a statement as they are. If they all change then they're starting to say something else aren't they? I think in the culture that we're in right now they're starting to speak more of gentrification in a way. It's, some of the properties in my street, the rentals are like what? Really? In Harehills? The amount of antisocial behaviour and all the other nonsense that's here, but there's some kind of aspirational thing, it's changing, I don't know what exactly is changing but it's changing the nature of what I think they're supposed to be, which is housing for every man really rather than people who can afford the high prices.

C051: Can I just mention as well, what I think doesn't look good like a couple years ago a lot of the houses got those like insulating bricks. They're not bricks are they, I don't know what they are?

C025: They look like bricks but they're horrible.

C051: When I walk past the houses you can see they've actually been picked off and what are they?

C025: They've done them in the Compton's haven't they? They're awful.

C051: And what a shame. The natural beauty of the house has been covered up with fake sponge, whatever, I don't even know what they are. All I see is that they've been picked off and it looks awful.

FACILITATOR: It does yes.

KG: It was a government scheme because I remember them doing the property next door that's rented. It was supposed to be for owner occupiers but a lot of the landlords went for it and they actually damaged the 120 or whatever year old stonework and smashed a big hole in it to make a plastic pipe to fit because they were being too cheap. You know because they'd added the extra width onto the front of the house, the pipe didn't fit any more so we had them come back and repair it because it was on our side and you know, and then get slightly longer, you know by a couple of inches section of pipe and it was shocking. And obviously the front of that house is ruined and it could be attracting damp.

FACILITATOR: Yes, it does cause a lot of technical problems as well as how it looks. So right, I'm going to share with you now, so I've just been typing up as you been talking so this looks like our list of priorities. So for period features we got fireplaces and the decorative brickwork and airbricks, the height of the ceilings, cornice and ceiling rose, stained-glass, wooden floors, panels and paint colours? So does anybody want to change the order of any of that or are you happy with it?

C025: No, that's fine.

FACILITATOR: Good, so light. So firstly the amount of light then bay windows, tall windows big windows, being bright and airy, you like being able to open your front door to feel that openness, ventilation because you've got no through breeze so you're opening the door to get that, and then kind of atmosphere, stories and feelings from potentially the darker spaces. Then on space we've got high ceilings, deceptively spacious, quirky spaces and recesses, a big lounge, open plan which could solve the small kitchen problem and it's feasible for open plan in the cellar kitchen.

C031: Nice big bedroom as well.

C025: Yes.

FACILITATOR: Yes, where would you rank that one?

C025: After lounge.

C031: Yes, after lounge.

FACILITATOR: Okay, big bedroom. And then you're not keen on the narrow stairs. So are we all agreed, everyone happy with that list? And then gardens, so it's kind of equal, equally really for your own benefit and the benefit of the streetscape, even if it's only a small space and you've got window boxes. You like the social aspect and food growing, which is also got an environmental advantage, looks homely, signifies that you are investing in the place, you care about it, the utilitarian aspects of hanging your washing out and then you've obviously pointed out that those differences between owner and rental properties and it's not appealing if there's no garden. And then finally you prefer the brickwork because the houses make a statement as they are with their traditional character and you don't like the insulation and its poor quality. Was that the record of what we've got?

C031: Yes.

C025: Yes.

FACILITATOR: Okay so what I'm going to ask you to do now, and I will try and do this quite quickly because I think we're running behind I'm a bit, is to try and think about this list all as one, so for example is it more important to have lots of light or a fireplace, which would you choose?

C031: Lots of light.

TW: Light.

FACILITATOR: Okay, so let me just start a new document and I don't know if I'm going to be able to show you the two at once so I'm just going to read it out to you again so if I leave you looking at that original list and then I'll start typing so we've got light is more important than a fireplace, where would the brickwork and air bricks come? So let me think about this rationally to get through quickly, so by that definition then if you've got light is more

important than the fireplace and it's also more important than all the other things on the period features.

C025: Uh hum.

FACILITATOR: So then we've got the fireplace, the amount of light, the bay windows, so are bay windows, tall windows big windows, where do they rank, is that more important than the fireplace?

C031: Quite high.

X012: Well it kind of influences the amount of light so without big windows and doors, you're not getting the light.

FACILITATOR: So light is our main category really?

C031: It's so important yes. For your mental health more than anything else.

FACILITATOR: [GC], are you still there, I notice you've not spoken for a while? Are you okay?

GC: Yes I am.

FACILITATOR: So on this place, I guess if we're looking at space, is it more important to have space or is light more important to you?

ET: Space for me.

FACILITATOR: Okay. Any other offers?

C031: Light. Well both really.

C025: I think they both are.

FACILITATOR: So would it be more important to have like for example, I don't know, how does a big bedroom compared to light space, would you be prepared to have a slightly smaller bedroom if you'd got the light you wanted?

C031: Yes.

C051: Yes I would, yes.

FACILITATOR: So we've got the big lounge, so is that more important than light or is light more important than the big lounge?

C031: Light's more important.

FACILITATOR: Anybody agree or disagree?

C051: I tend to agree with that. I feel like light can solve a lot of problems even if you have a small space. Who wants to live in a dingy, dark room, as big as it is?

C025: Depends which side of the street you're on!

C031: That's true yes.

C051: It does but if we're talking about an ideal, if I was picking an ideal and not talking about the reality, like if it's an ideal, I would rather have light over space.

C031: Yes I would.

FACILITATOR: So let me just stop sharing this and I'll get you to vote on it because this sounds like it's an issue.

X012: It's mental health isn't it?

C031: Yes.

FACILITATOR: So who would, just put your hand up if you would rather have light, better light than more space?

C025: Everybody.

FACILITATOR: It's just you [GC], would you rather have the space?

GC: It's difficult to say. If I live long enough I hope I should see the light that's all you can say!

FACILITATOR: Right, okay. So I've got that in. I'll just leave that the broad categories I think because I think going through the minutiae of all the different kinds of spaces, I think we've already got the answer that light is more important. So then on the gardens, so what's more important to you then, is it more important to have space inside the house or to have a garden?

C025: Oh...

C051: Garden.



ET: Outside space.

C031: Yes it is important.

ET: I think outside space, even if it's tiny.

C031: You can do a lot with a small garden.

ET: You can.

GC: The garden's essential.

ET: It's an extra room isn't it? I mean when it's fine weather we eat out there.

C031: I sit out there a lot.

FACILITATOR: So let me just do a quick, let's just do a vote then, so who would prioritise a garden over indoor space?

TW: Prioritise garden over indoor space?

FACILITATOR: Would you rather have a garden or more space in the house?

KG: Garden.

C025: Garden.

TW: Yes garden.

C031: Garden yes.

FACILITATOR: And you said the garden as well didn't you? So everybody. That's interesting. You never quite know what people are going to say do you? That's good. I think that's it really so basically we're prioritising light then the garden then the indoor space, that's our kind of main priority.

C025: But I'd want, I'd want my garden.

C031: So would I.

FACILITATOR: Is light still more important than the garden, is that right?

C025: Yes.

C031: Yes.

FACILITATOR: Or is the garden more important than anything in the house?

C025: Well probably the garden is yes.

ET: I don't know, because sometimes if you don't have a garden then, I don't know it's hard isn't it?

FACILITATOR: I'm asking you to make choices that you won't have to make in real life really just so I can get an understanding. I mean that's shown me how important light is, how important gardens are you know, and possibly before that I might have thought that you would have said indoor space but that seems to be less important.

ET: I don't know if it because of lockdown, gardens have been a bit more refuge for us whereas you can't go anywhere else you will sit outside. It feels like we're somewhere else even if we're just outside the front door so maybe that's had an impact on our responses.

FACILITATOR: Yes.

KG: Yes because as well when you look at the sort of semis in Leeds like the exact same properties and the square footage actually the back-to-backs are very similar. You know because they are quite generous sized rooms so I think yes, that's opened my eyes a bit to how much space we do have although they seem small and you don't have that through house and everything, actually we've got quite a lot of house.

C031: Well yes, they are big houses yes. A lot of space.

KG: Gardens are so important, so the back-to-backs without the garden may feel differently, but house-wise we're all quite happy in a way.

C051: It might be a good point for me to chip in here because obviously me and my partner are looking at moving and we wanted to move just out of this area but we still love this type of house and the period features and now we've kind of changed our mind and our opinion and we, and now maybe more looking at what [C010] is talking about is a traditional semi which you know a few months ago I would have been no no no no because I love these houses but the garden is so important and no matter where you go in Leeds, for a through terrace or a back-to-back you're looking at yard space. You're not looking at garden and I feel that now and maybe it is what the other person just said about lockdown, like the

garden space for me now is really important, more so even than the light, the high ceilings, and everything else. And that's kind of a big change around for me and my partner about what we're looking for. And that outdoor space has become ever more important.

C031: I agree with that. I'd like a bigger garden. I'd like more space, yes.

KG: That's what we would move for, it would be a bigger garden because house-wise we're quite happy with the size and you know the square footage and everything, but yes the garden would, bigger garden would be a bonus.

## Task 2

FACILITATOR: That's really interesting, thank you. So okay I'm going to now, post the next activity which is the same kind of thing so we've got two different files to work in so I'm going to post them both and you can work in one or the other or both of them and this is going through and thinking about what you like and dislike in the neighbourhood. So the first one is a map and I've put some pins on it already so you can sort of have a few ideas that you can you know comment on the ones I've suggested but you might have your own so this is again where you know you might, it might be about this restaurant has fantastic food or it might be about oh, I really hate what they've done to this house. You know it can be anything and then the other one, I've made a series of montages, photographic montages across about 20 of the streets. So these are the ones that a couple of years ago when I was walking around for weeks on end surveying, so on the second one I'll just open it now and share it with you so you can see. So on the second one I've put a couple of stickers on and this is just really to kind of give you an idea of what it's going to look like and I'm going to take my stickers off you can just kind of go through, you can do your own streets or as many or as few as you want but I've gone through and you can just add the things you like and things you don't like and so on, just to give me a bit of an idea of what it is that you value really in the neighbourhood. So obviously it doesn't, it doesn't have to be about heritage, and the character of the properties, it can be. It can be anything that you would like at all. So in this one, so you've got the little sticky notes here on the side so you can just put it on and then when you type something, just save it and they will go on and we'll be able to see everybody's and then the other one that I've posted...

[Participants access the collaborative tools online]

C051: I feel really awful saying this in a public forum, so on Ashton Grove, I don't like the white painted house because it sticks out from all the others.

FACILITATOR: So it's this one here?

C051: Yes.

FACILITATOR: That was my note there. I'll take my note off. That was yours there wasn't it [C051].

C051: So towards the right of the screen I really love kind of in the roof, like the dormer windows, but the ones that are on the right of the street as we look at it, and I like the hedges, and the lovely gardens.

FACILITATOR: Have you got any comments you want to add to this one [C031]? You can just shout things out at me!

C031: Some of those trees are too tall.

FACILITATOR: Is that over here, this tallest one?

C031: Yes. And some of the hedges are a bit overgrown.

FACILITATOR: Any comments on this bottom?

C051: Can I give you one for the bottom?

FACILITATOR: You can.

C051: Towards the left of the street, on the bottom image, maybe one two three four doors down, four houses down... That looks like the, I don't even know what you call it but the bit above the windows, it looks like natural stone and I really like that. I value that instead of being painted black. A lot of them are painted black not kept up to it so the paint peels and it looks dilapidated.

KG: We need to do our paintwork.

BG: It's shocking.

FACILITATOR: Okay, anybody has got anything else before I move onto the next sheet?

C051: Can I say something about the street in general? It sounds daft but it looks really uniform. It looks aesthetically pleasing because all the houses look the same almost. For me looking at it.

BG: I like that as well. When everything is really similar, you know like Saltaire, it just looks smart.

FACILITATOR: Right, okay so we've got that one, anybody else got anything else for that one? Shall we move on? Ashton Street, so we've got things on here already.

BG: We got a few things going on.

KG: We know it well.

FACILITATOR: Any comments?

KG: I don't like all the mishmash dormers. In a way, I wish they'd have one dormer design and go for the same dormer design and then at least they would match but there's so many on our street it's ridiculous.

BG: Yes I don't like it when they use that you know UPVC cladding on the side, looks horrible, it looks awful, like a boat. There's one being built on our street at the moment actually. It's giant.

KG: It actually doesn't look too bad that one.

FACILITATOR: I'll put that as a general one. Any other comments on this street?

C051: It's a colourful street with all the different painted houses.

C025: It looks quite clean and tidy.

C031: It looks it from a distance yes, but-

KG: We litter pick that one. We do regular little picks on that street.

C031: It's deceptive.

FACILITATOR: What was the other one after colourful street?

C025: Looks quite tidy.

BG: I've seen worse.

KG: We've got quite a few neighbours on the street who try and take a pride and litter pick and report fly-tipping and things like that so we're quite lucky on this street.

C031: You are lucky yes.

BG: That picture does make it look really nice with the blue sky.

KG: Can we always have blue sky here?

C031: Yes, yes it does.

FACILITATOR: Can I just ask about this one, this note here that says nice brickwork, which house does that go with? Does that go with the white one?

ET: It's the white one.

KG: It's quite well painted.

BG: Is that the one at the top?

KG: They keep it nice.

BG: Yes that's a double house that is. I think it's got four houses actually.

KG: I don't know but it's quite big.

BG: That goes through that house, to the next street.

FACILITATOR: Which one this one?

BG: That massive one at the top.

KG: That one or the other one?

BG: That one, bottom left.

KG: With the nice brickwork?

BG: I'm not sure but I think that might be a through house. But they've definitely bought two unless it was massive anyway.

FACILITATOR: So you think it's knocked through?

BG: I think it might be anyway because I see the same people coming in and out of both of them. They might just know each other.

KG: And we don't have too many cars parked on the street as well. In others there's quite a few. Lots of kids do play out regularly on the street because there's not too many cars.

FACILITATOR: The next one, so this, I just put that there for reference because it's such a long street you can't possibly see it on there but yes if there's any other comments on these houses.

C025: I like the gaps on the street if that's a gap.

FACILITATOR: Yes, do you mean like where the crossroads are or do you mean between the houses where the bin yards are?

C025: The white one in the middle breaks up the street though. I'm not quite sure I like the white painted one in the middle.

FACILITATOR: Any other thoughts?

C025: That tree looks out of place doesn't it?

C031: Yes and they do block out the light those tall trees. I love trees but you can't have big trees around here.

ET: I feel bad about complaining about a tree.

C031: But you have to do sometimes.

C025: It's in the wrong place.

BG: Could you move it somewhere else?

KG: I don't know. That one looks quite well established.

BG: You can do anything if you've got enough money.

KG: It's a Christmas tree type.

ET: Yes they could decorated lights on.

FACILITATOR: Any other comments. Obviously at the top of the street we've got these big long rows and at the bottom end of the street we've got them broken into the groups of eight. You can comment if you want, you don't have to do, I can move onto the next street.

C025: It let's more light in doesn't it with the gaps. I quite like it.

C031: Yes, it's less claustrophobic.

FACILITATOR: So Bayswater road, yes hedges could do with a trim. Any other comments from anybody on this street?

KG: I made a note on the map bit, about was it 92 Bayswater Road. The one that's got the huge gable, I think there was a picture of it and it seems to have a massive buildout in front of it as well. It was a bit of a shock because I haven't been down there for ages but yes it is looks like the whole of the original house is now lost behind dormers and stuff. It just looks very odd.

C031: It doesn't fit in.

C025: And again white in the middle, the white painted house stands out like a sore thumb in the middle.

C031: It does, that's next to me actually... Now the hedges to the right of mine, next to the white house, they're up to the bedroom windows now and beyond. Really bad now.

X012: I did try and persuade selective licensing that they should have included it as a clause that landlords should have to maintain any greenery and they said we can't do that.

C031: It's just what I've been thinking.

X012: Who decides what's included in selective licensing?

KG: I think it depends on who it is because Latch, because they take over properties that belong to somebody else sometimes. They don't actually own it and then they do it up and rent it out and I think they have to keep it as much as I can to the original one so they do have a hedge cutting maintenance under their tenancies and things so the residents don't have to cut their own hedges. Somebody comes round with a big petrol trimmer and does it regularly. I think it on depends who it is.



X012: I agree, if they're being let, then the landlord should have to trim them because you can't maintain it when it's already at that level. Like the little old lady or small children, they can't climb on steps and do that. I've got the only hedge in my street and I know how much work it takes just to keep it going. It's constantly defeating me. I'm sure if I didn't touch it they would be coming round to say.

FACILITATOR: So has anybody got any other comments on the street or shall we move on?

KG: I like the hedges, that green is really nice.

C031: But they're not like that now, there up to the roof.

C025: Overgrown.

C031: Yes very. Apart from mine.

X012: When they're well-maintained we like them.

C031: Oh yes we do like them when they're maintained yes.

FACILITATOR: Okay, so will move on to Bayswater Row, so these are in the blocks of eight.

C031: Lack of greenery.

X012: It's a bit more stark isn't it?... Perhaps they don't have very big yards. It's concrete gardens as well isn't it? Concrete yards.

KG: They might not have gardens.

C051: The house on the top image, on the very left-hand side, the dormer looks really imposing there. It's like another storey on top of that house.

KG: It no longer looks like a terraced house anymore, it looks like a block of flats. But at least they've lined the windows up.

C025: The one at the other end looks a bit weird, is that the one you're looking at?

FACILITATOR: What do you want to say about that one?

C025: It just looks a bit odd. It doesn't match the rest of the street.

C031: No.

C025: It's not in keeping.

KG: There's a lot of cars as well, because they don't seem to have many gardens or not very big gardens and it all looks very claustrophobic with the amount of cars on that street. I think they do get a lot of hospital parking.

C031: Do they?

KG: Yes from Bayswater, the restrictions stop and the streets that are the first ones after restrictions stop are absolutely chocka with people parking.

C051: Even our street though in the Darfields is chocka with cars.

C025: Yes because is not enough parking at Jimmy's and they charge them don't they park?

C051: Even on our street just with residents, like even in our house me and my partner have got two cars. The street is full. There's no parking so I can come home from work and there's no parking or you're lucky if there's a spot, and especially if you've got a lot of people in one house and they've even just got a car each, with how condensed the street is with number of properties there's not enough space for parking. So if you add in the hospital there's just not enough space for parking.

C031: It's a big problem isn't it? It's going to get worse.

FACILITATOR: So we've got Bexley Grove here. We've got a couple of comments already.

ET: Mine wasn't very technical.

FACILITATOR: That's okay, that's fine. What you possibly don't realise is that this whole row used to be like this and they've actually take them off to put these big boxes on.

C025: Yes. I don't like the end one, the white one on the end. It's totally not in keeping.

FACILITATOR: Any other thoughts?

KG: I quite like the sort of porch bit with the bay window. A bit more room in the front room isn't it and a bit of shelter near, above the front door.

FACILITATOR: Shall we move onto the next one?

X012: They look like Edwardian, red brick houses even though they're back-to-backs. They look like they could be the vicarage houses. They could stand alone.

C025: They're grand.

X012: Yes, they look grand, that's the word.

FACILITATOR: So Bexley place.

ET: Sorry, that was my hedge comment again.

FACILITATOR: Which one does that go with?

ET: The one with the nicely, nice and green and trimmed.

C025: It looks formative, that everyone's the same, it's not much change there so it looks good. Uniform that's the word.

X012: Cohesion in in the street.

KG: It's a shame about the dormers being a bit-

C025: Higgledy-piggledy.

KG: I'm being quite negative towards the dormers here.

ET: It's interesting, has the planning changed with regards to dormers because we were looking at dormers and there seem to be an awful lot of restrictions now?

FACILITATOR: Yes it has.

ET: I was told it's because of the area, because of HMOs, houses of multiple occupation, that they're clamping down on it.

FACILITATOR: I'm not sure if that's the reason, but I know that they are-

ET: It's very difficult to get planning now. You have to jump through a lot of hoops to, I mean obviously we didn't go for that option in the end but to get one that would have made the rooms a decent size, it was out of our price range and you would have had to apply and then reapply for planning and then have architects, and all the rest of it. It was a lot of barriers. We obviously just wanted to extend it for our family. You know we weren't renting it out to a million people. So I was a bit annoyed about that but we worked round it and we're happy with what we got but obviously it just seems that planning has changed if you look what's going up or has been up.



C051: What sticks out to me on those images is some of the front yards have got newer built walls. And they kind of stick out. Do you know what I mean? The old original wall or a hedge, it's like almost an orange brick kind of modern wall and it looks ugly in my opinion.

FACILITATOR: Any other comments?... So Darfield Place.

C051: That's my street.

FACILITATOR: Yes all your streets so here... Have we got any comments on the street?

KG: I quite like the hedges that are there.

FACILITATOR: Is that the one you put [C010]?

KG: Yes.

FACILITATOR: Anybody else? What about this one at the end? Has anybody got any thoughts on this?

C031: They seem to have smaller windows, don't they? Much smaller windows.

C051: Also if you look at all the streets it's always the house that's on the end that looks a bit odd. It might be a shop or it might be something I don't know if it's what it was originally, but what's on the end doesn't seem to fit.

C031: That's often the case. They were shops. But certainly the windows are very much smaller.

FACILITATOR: On this one, yes, they've modified them. They've kind of bricked up and then widened this one.

C051: I would say is well on the top image there's a dormer that's kind of brick fronted isn't there? I don't like that.

KG: The windows are in a funny place on it as well like the top corners.

C031: It brick or is it timber?

C051: I think it's brick you know. Aren't we fussy?!

FACILITATOR: This is good though because I want to know these things, like what is it that, what you like about this place and what the things that you would do differently? So Darfield road, so this is the one that's opposite the flag factory.

C031: Generally, tidier gardens in general would help a lot.

ET: You can put the washing out.

FACILITATOR: It's got tidier gardens?

C031: No I said tidier gardens in general would help enormously to improve the area.

C051: So that street I drive down every day to get work and the fences become more, I don't know what to say, I want to say shitty but I don't think that's fair. They're just a bit more-

C031: Falling to bits.

KG: Ramshackle.

C051: It doesn't look uniform, it's almost like anything will do to provide a boundary between the street and your front yard.

KG: There's a thing at the moment isn't there [C051] where they just use any bit of old kitchen unit, door, pallet, bed, either they don't have the ability or-

ET: The white one at the end, it looks like the basement window is quite high up.

C031: That's the lounge I suppose.

FACILITATOR: This one, that's the ground floor, so the basement's kind of further down here so that's the equivalent window to this one here. It's just because it's at a slightly lower level because of the hill.

ET: What, underneath the lounge window?

FACILITATOR: Yes, you see like this one is the lounge window on the next door one and the basement window is underneath.

ET: Oh it's just because it's on-

C031: A lower level.

FACILITATOR: So we'll move onto the next one, Edgware Avenue. So this is the one where they've knocked selected rows down so this one is facing a big green open space.

C031: Yes, that's on top of Bayswater Road ■■■■■■■■. Yes, the open space is very welcome actually. They've landscaped it a little bit as well.

KG: Yes we did some planting days with Harehills in Bloom and Back to Front. We did a few bits fronting the streets with wild flowers and things on it to try and, we didn't wanted to change it into a car park. We want it kept green and nice.

C031: Really? Is that possibility?

KG: I think somebody said to us that there'd been murmurs to the residents that live there about green space or would you prefer parking and we're a little bit worried that residents could lose it. Because they are looking at building housing, car parking on any bit of land in the area so yes, residents kind of were a little bit concerned. I think that was about three years was it?

C031: About three years ago, yes. Because I watered the trees you planted actually.

KG: Yes, thank you. A few residents came and approached us, you might have been one of them but a few came and said because we all live slightly further away, a lot of residents really appreciated it and took it on board and try and keep and I, and its why it's lasted, it's why the trees sort of stayed because people cared.

BG: One of the trees-

KG: Yes someone broke one of the trees in the first week.

C031: That's right, yes. Someone did. It's growing back though.

KG: Well two of the neighbours rushed out and stopped people and when we went to check on it one of the neighbours rushed out and said 'what are you doing to the trees?' and we said 'we're just trying to check it's all right and see if it's saveable' and things so there was a lot of good feeling round there which was good.

C031: That's good, I didn't appreciate people were as concerned actually. It's good to hear that.

KG: We've done a few workshops and sessions and were hoping to do some so if ever you fancy joining us, you're more than welcome.

C051: I think that little bit of green space there is really appealing and the benefits for residents, you know you can't overlook that can you. Just looking out of your window and seeing just a bit of space instead of seeing another terrace.

C031: Green space, yes it works well.

KG: We got told by gentleman who was a bit older and he woke up early one morning and he counted all the different species of butterfly and bee and things that all the wild flowers that have been put there had attracted, so, he doesn't have a garden, he is on the side that doesn't have a garden at all so it was a real haven for him to see nature.

C031: Yes it is.

C051: So it's creating community cohesion then, having a little bit of green space isn't it?

C031: Well it's certainly appreciated which is good isn't it, yes. I was living here when they knocked down the row of houses. Dramatic improvement, dramatic change.

KG: Although we did nearly plant a tree in a cellar. We dug a hole and found that it was very shallow. So we had to be a bit careful on there.

C051: And on that last task that we did before, we all said didn't we that the feeling of not being hemmed in, not being claustrophobic, not having a feeling of ventilation and light, and if you have that bit of space in front of your terrace, that's exactly what you're going to get isn't it?

C031: Yes. It's a lot lighter.

KG: Yes but having a bit of green didn't work because then people were just using it as a dog's toilet. And that's the council, being littered, but as soon as the trees went in and the flowers, people treated the whole green space differently and each time we went there was hardly any litter, a lot less dog fouling-

C031: That's good isn't it?

KG: So it had overall improved behaviour of people. It was a loved green space rather than a neglected green space.





KG: We probably know all the neighbours within about that width but the people at the very end you never see. So I do get that. That one with the gate on the bottom picture, does stand out a little bit now as you know kind of bucking the trend as to what the rest of the street looks like. A very tall gate.

X012: The gate, as much as it's bucking the trend, it's also part of this, the other trend of distancing yourself from your neighbours so there's an anti-community kind of move. I understand why people do it. It's to prevent theft and to create a sense of privacy and all the rest of it but it also blocks you from that contact with neighbours. I think there's that.

KG: It's like with hedges, hedges give you that privacy but it's less harsh. It's a bit more welcoming.

X012: Because it's natural, it feels different doesn't it?

C031: Yes.

FACILITATOR: Right, Lambton Place. So this is the ones where they're straight onto the pavement, no gardens at all on these streets.

ET: I like the original window bits.

FACILITATOR: The dormers is it?

ET: Yes.

KG: Cute old-fashioned ones, yes.

ET: Yes, they're really nice. Just imagine someone, I don't know sitting up there and writing a novel or something.

KG: The downside to Veluxes, with Veluxes if it's raining obviously you can't open the window but those ones that are just a little cute dormer thing you can have the window open and ventilation and let the heat out and things but without getting your room rained in on.

ET: We've had that, windows been left open and while we've been out there's been a rainstorm and carpet's all soaking.

FACILITATOR: Yes, it's awful when that happens.

C051: I was going to say the shop at the bottom of the street with the big pipes.

FACILITATOR: Is that this one here?

C051: It looks ugly.

KG: And they often put the pipes and things over the windows. I think there was one where they put air-conditioning units along the wall but over the windows of the flat above which is really sad.

FACILITATOR: Any other thoughts on this street?

C051: Is that a bin yard in the middle of the street?

FACILITATOR: Yes it is yes.

C051: Whenever we see the bin yards you're just begging for it to be greened up aren't you. You want for it to be a better space for the residents.

KG: Especially for those residents who haven't got gardens. So in this street those yards would be a really useful bit of space wouldn't it?

C031: And they're often a mess aren't they?

FACILITATOR: Right, we'll move on to the next one. So we've got two streets on the street, so we've got Lascelles Street, so that's one side and then opposite. This house actually at the end is a through house but these ones are blind backs. So they've not actually got another house that the back of them, they're just like the ones on Bexley Grove that back onto hospital.

KG: I've got something to say about this street. I've complained to the council a few times on behalf of the residents who I don't know at the first house, after the chicken shop. Because they keep putting the bins directly kind of in front of the house. And I think recently, or one of the last times I passed, the people who were living there tried to put something green outside and they seem to have made a little bit of an effort but I just feel so sorry for you know the residents who live there that have the business bins which I only imagine what they might smell like on a hot day, outside, you know they've got so much shop, why aren't they putting their bins outside their own shop? Further down. So I do really feel, because they've obviously extended it into another house so it's quite a long run. So I've got a real bugbear. I have mentioned it to ENE Action. It's the chicken one down

from the park. It just infuriates me because it shows the conflict we have as businesses and residents with different priorities, you know how the businesses are letting us down with things like this really.

C031: They don't care do they?

KG: No, and the fact that this is something I know I've brought up and had a couple of emails about and had a bit of a lacklustre response from the council as well about it which is a bit disappointing. Because I'd hate to live in that house you know, it's just so depressing. They've got no garden, no distance from the bins. It infuriated me.

C051: It's also worth mentioning as well that I think some of these businesses have been given free, free will to do whatever they want with these buildings haven't they. And where's planning, and heritage when it comes to businesses on Harehills Road or Harehills Lane?

C031: Is that true then? I didn't realise that.

C051: I don't know if it's true but it seems to be when you look at the dangers that have happened to the buildings and how they've been allowed to sprawl up the residential area.

KG: There seems to be a lot of loopholes where they can change of use and then extend massively and then they can change it again and then they can split it into lots of different tiny shops which is the whole point and they're saying they need a bigger shop because it's so tiny but then they split it into four tiny shops and you think well hang on a minute, why, and I think they can all share, I think someone told me they can all share business tax for that address or something so they're not paying, so there's a bit of a loophole that way so there just seems to be lots of kind of dodgy things going on which you know, then affects us as residents because then the bins are all obstructing the pavements and you know it's just really claustrophobic when you walk along a narrow pavement.

C031: Yes it is, yes.

KG: There's that one where the shop comes out under the bus shelter so there's this conflict of people, waiting for the bus, coming out of the shop, walking along and there's often people crashing into each other and you know it only takes the wrong person to crash into the wrong person and there's a bit of an altercation. It's just a bit claustrophobic.

C051: Joanne, can I ask a question?

FACILITATOR: Yes you can.

C051: I've never heard the phrase of a blind back-to-back.

FACILITATOR: Oh okay.

C051: Is a blind back-to-back bigger than an average back-to-back?

FACILITATOR: No, they're pretty much the same, it's just that instead of having, so you've still got your half if you like. So your roof comes up and your back wall goes down like this but instead of having another house stuck on the back of it it's just not there so it's just a blank wall.

C051: So it's just a straight blank wall?

FACILITATOR: Yes, you know like the ones that back onto the hospital?

ET: There's some on Stanley Road as well isn't there, by the cemetery?

FACILITATOR: Yes there might be. Yes I think there are.

KG: Just like our house but it hasn't got the neighbours behind.

C051: So you don't get everyone else's heating then!

KG: You don't get the benefit then.

C031: No. So have these houses got the same size lounges then? Are they big? They look small.

FACILITATOR: Yes they're all pretty much the same size. There's hardly any difference really between.

C031: Yes I know you told me that recently. I find it hard to, I'm not questioning but I find it hard to believe that.

ET: With a bay, they're slightly larger though aren't they?

FACILITATOR: Yes because the bays are like extra to the main area. But like the kitchens are, there's hardly anything in. The upstairs is more or less the same. I mean there are slight variations. Some are a bit deeper, some are a bit wider but only very small, you know

amounts like [indicates 20mm approximately]. So what about Lascelles View? So this is probably one of the smallest streets, four houses one side and three on the other.

X012: I was just going to say on a note of whimsy that the first picture, if it was in black-and-white, for me coming from London, that would be my stereotypical picture of a back-to-back. And I could imagine bare-footed children, dirty faces, it's just very, work-housy, again it's a stereotype. But some of the others look more luxurious or there's more going on but you're living on the street practically. Nothing is hidden. You really can't hide any of your life in these houses.

KG: There's not even any steps up or any distance.

C031: There's no privacy whatsoever.

C051: On a positive note though, and there is a positive about being on a small street, I would imagine, would you know your neighbours more, more, I don't know?

C031: I think in the past it would have been wonderful wouldn't it? It must have been tremendous community spirit.

ET: I'm on a small street, only 16 houses cul-de-sac and yes I know everybody. Some of the houses aren't occupied but I know all of my neighbours. Because you know it's a cul-de-sac, you don't get anyone coming down here who is not supposed to be coming down here and it has made it easier to get to know people.

C031: But not everyone is friendly are they?

ET: They are when I come on bounding up to them like some kind of overexcited puppy. I've had, yes I mean, one of the houses opposite is owned by the Home Office so we had, we've had different people living there, refugees, so I've had some amazing cuisine. From all over the place. Yes, it's just about being friendly isn't it? You know I don't, we've got some antisocial behaviour in our street but they don't bother us personally. You know it's, we have a word and it's calm, it's about communication and community. If there are issues you go and talk to them rather than moaning about them. But sometimes you know it's not that easy because if you do confront people you know, there's a fear of repercussions and that.

C031: And there can be repercussions can't there?

ET: Absolutely, absolutely. But I do it with a smile.

C031: You've obviously got the knack of doing it.

ET: Can you make less noise?

C031: If you do it in a nice way, you get more effect.

ET: Communication I think is key.

KG: That's how we were with our neighbours, we try to stop people, you know, we didn't want our edibles getting nicked so rather than wait for it to happen we kind of made sure that all the kids had a strawberry plant and things of their own and we've done that so it kind of welcomes people on the street a little bit and gets the kids interested and it means they're less likely to take from our garden because they've got their own. So we've done that.

ET: That's lovely. I arranged a street party on my street once. Yes it was a couple of years ago one of those Great Get Together things. Yes it was really good.

X012: I've got one coming up in September when it gets sorted, if it works out.

FACILITATOR: So shall we move on to Luxor Road? So this is in Character Area 4 so these were the latest ones to be built. So they're kind of slightly more sophisticated you know, well they were at the time, you know they had more-

ET: I've always admired the Luxors, I always thought they looked a lot posher.

KG: And they've got really impressive bay windows, with a triple window.

FACILITATOR: Any other thoughts?

KG: Some of the street has nice tree bits and green bits, nice pots and I always think the green looks nice against the red brick.

C031: It does if it's maintained. I mean at one time presumably most of the houses had privet hedges.

FACILITATOR: Yes I imagine so, I mean when they were first built they had the railings and then they were taken for the war effort. Yes I think there would have been a lot more hedges.

C031: After the war presumably?

FACILITATOR: Yes.

X012: There's a real sense of harmony in this street. Everything looks as if it's where it's supposed to be. Nothing's jarring, nothing is sticking out as being awkward or inconsistent with its surroundings.

C031: Looks can be deceptive.

X012: Yes of course, but it looks pretty.

KG: I think because it's quite pretty that the dormers are less offensive because there's so many interesting things going on that are quite in keeping and quite traditional so the dormers are less of a kind of visual impact or less of a problem for me.

C031: Joanne, what proportion of properties would you say were owned by landlords?

FACILITATOR: Well overall for like, I mean it's kind of difficult to know exactly for the triangle area but it's split into, have you heard of the super output areas?

C031: No.

FACILITATOR: So Harehills is actually kind of, the triangle, belongs in three, so I've kind of had to mesh the figures together but it's roughly about 60% are landlord, privately rented, and 40% owner occupied.

C031: Oh really, as many as that? I'm surprised. I was thinking it was about 90% landlord.

KG: It feels like it doesn't it?

FACILITATOR: No it's not that many.

C051: I would have thought that as well. And the figures have just gone up and up and up has it over the years?

C031: Yes they must have done.

FACILITATOR: I guess it might change, like when the new census data comes out they will have a better idea but the figures they're using at the minute-

C031: They're 10 years old.



ET: My friend's looking to buy a place and she can't afford to buy in Harehills.

C031: Can't?

ET: No, she's a single parent so she's only got one income but no, even Harehills is too expensive for her now.

KG: It has gone up and a lot of people have been selling up with selective licensing coming in and I think a lot of landlords have been selling but some of the properties that are for sale, they're hideous and they've been neglected so whoever bought it, the landlord wants top money but then they'd have to invest a lot into it to even make it fit for rental.

X012: A house on my street has been sold three times in the last year.

C031: Really?

X012: Yes because people are buying them at auctions intending to make money from them and then they find out what's happening on the street or in the house and they sell it again really quickly so there's no sense of ownership really. And people that are living there have got no security because they don't know who owns the property.

C031: No.

KG: I think the inspections are starting in September where they're going to start going round and looking and checking that they've got all the basics that they're supposed to have for a rented house. A lot of landlords are trying to sell up to avoid the inspection.

C031: Really?

ET: There's a house in my street and it's got windows missing, it's disgusting. It's really, really bad. And we've reported it to the council, we've been to the letting agent, there's children living there. It's really bad and it's just criminal really that someone's making money out of a property that's in such a bad state of repair.

KG: Have you reported it to selective licensing themselves?

ET: I'm not sure. But the authorities are all over it, the police are there regularly, social services are there a lot. I'm sure it's got to be on their radar but the landlord doesn't seem to, the window's been broken for a year.

KG: Oh wow. They don't always talk to each other but we've found we've had success if you report to selective.licensing@leeds.gov.uk, the standard council one, and if you report to ENE Action which is the cleaner neighbourhoods-

ET: Oh yes they cleared out because there was loads and loads of rubbish in the garden so they were on that.

KG: And then if you go to selective licensing they will look at the landlord and look at the conditions. They've been a lot more active in the last few months.

ET: Okay, I might give them another go then. Definitely, yes. I just think it's disgusting that a property can be rented out in such a poor state of repair.

KG: But they're looking at the really dodgy ones now. They said to us in a meeting, you know, 'do let us know, real red flag ones that you know of,' and they'll sort of prioritise them on top of what they plan to do routinely.

C031: They charge enough rent don't they?

ET: Yes.

FACILITATOR: Right so we'll do Luxor View. So this is only part of the street but if you've got any comments to add on this one?

KG: I think that bay window's just showing off, that first one. How many windows have they got? Five is it?

C051: Even the bedroom windows look superior.

KG: Yes they've got triple bedroom windows and five on the bottom. These are houses that you might pull faces like because they've got teeth because they've got so many windows, which you don't normally get in Harehills.

X012: Enchanting like by the seaside. Gaping wall of houses.

C051: Every time though at the bottom of the street like what's that add-on building there? Is it like a shop add-on? Ugly, it's not in keeping, it's something else that's just been stuck at the bottom of the street.

KG: Like a wrap-around shop thing.

C031: Just go back briefly, you mentioned that landlords were buying properties and three had been sold in a year? Why was that, what's the reason they sold them straightaway?

X012: Well this particular property had hideous, I'm going to tell you that I cried so many days last year for the antisocial behaviour that was there. It was really, really awful. So the landlord that owned it, I was in contact with the antisocial behaviour team, the police, selective licensing, environmental health, the Fire Brigade, everybody, and estate agent because I found out who it was from the people in there, so eventually so much trouble was passed to the landlord that he sold. And he sold to somebody in Birmingham who then got laden with all the problems that had come from this trouble that he hadn't known anything about so he put it up for auction in March this year and it's back up for auction again now so that's three times in less than a year.

KG: And has it got tenants in it or is it an empty property?

X012: Well it's got three, it's one of those houses that's been split into four flats. But the basement flat, where all the trouble was had a closure order taken out on it. But the tenants had set fire to it so it's in an awful state inside. I reported it and it was awful. Even the photographs I took of the garden were so awful you can't imagine somebody living like this.

KG: Did it have permission to be split?

X012: Well I think it had been split for quite a long time. But each floor is charging £400, £450 so he doesn't care. And the landlord, the estate agent told me that the last landlord, he's a property magnate. He doesn't care if he's fined, he doesn't care if he has to do it because he's got more than enough money to pay. He'll pay it and not do it.

C031: Dreadful.

X012: Yes it's awful.

ET: One of the houses in our street has been a brothel, a weed farm and before that-

C031: Yes there are quite a few of them around aren't there?

ET: Yes there are. And we thought the next one would be a rehearsal space for a band because then it would have been sex, drugs and rock 'n' roll! But I think it's been another weed farm because the police kicked the door in the other day so we worked together, we've worked together. We did not want a brothel on our street mainly because of the

women that were involved in it so that got shut, we got that sorted and the weed farm I didn't know about because of the sting, I wasn't to know. I think people working together.

C031: The police tend to close them down but then they reopen within weeks.

ET: Yes that's what happened in our street.

KG: You wonder if the landlords are in on it. Whether they're getting a bit of a cut because it's the same house that always has the issues.

ET: I think it's a bit of karma because that landlord, they left that house in a really, really bad state of repair, really awful. And they did it up but I thought that they'd, I pretended I thought that they'd bought it and when I saw them I said 'oh I'm so glad that you've bought this house and done it up. The landlord that had it before, it was disgusting' and I knew damn well it hadn't been sold so I think it's karma for that landlord because they let the house get in such a bad state of repair and this is what's happened to them. So yes. That's my opinion anyway.

C031: Yes.

FACILITATOR: Right, so this is the last sheet of these so if anybody's got any comments on this, this is Conway Mount.

ET: It looks like a mount. A bit slopy.

KG: It is steep.

X012: I wonder if they eat Hovis on that street!

KG: Is this the one that Shine's at the bottom of?

FACILITATOR: Yes.

KG: I think it had some street trees I think.

FACILITATOR: I don't know if that might be the next one.

KG: One of them had some street trees on one side and there's only a couple left. They seem to have been left to their own devices and not maintained and they were sort of growing really crooked which is a shame because you know if they'd been growing right,

the ones that are left are quite a nice size now so it would have been quite cute to have a row.

C031: Yes.

FACILITATOR: Any other thoughts on that one?

KG: I can't notice any offensive, oh is that one offensive fence? It's another street that looks quite nice because it's not too-

C051: I like the look of that street. I think it looks nice when you look at it from here. The image, it's nice and its uniform, you know and I like the mount bit of it, on the hill. It kind of gradually goes down, it's nice.

FACILITATOR: Sorry, like the look of the street, uniform, like the slope was it, the mount?

C051: Yes, nice.

FACILITATOR: Right okay, very good. Anybody else got anything out of this one?

KG: I just think that bluey grey house really stands out. I don't know if it's because it's in the middle. It really jumps out.

C031: Yes.

C051: And I'm going to stick my bit in again. You've got that really ugly shop extension. Like a sore thumb. Again it's bit of a recurring theme isn't it on every street.

KG: Well that's Harehills Road again at the bottom so they've all done it. I think we've lost every single one of the old shops now.

FACILITATOR: Right, so I don't know if we've just got time for that one last catch up bit that goes with this so we've gone through the streets and we've looked at it in a lot of detail and we can see that there's some themes starting to come out so we don't like things that stand out, and we like the uniformity quite a lot, we like the uniformity, we don't like shop extensions, there's obviously a thing about green space and so on so I suppose if you can try and retain those thoughts in your mind and what I wondered if you could do is think back to what we were looking at the of start of the session when we were looking at what you kind of want for your own houses you know in terms of the light and space and try and match these two things together. Obviously, we've said that, for example space, I suppose

I give you an example at the beginning, people might want to create these dormers in their attics to get that extra space that they need but when we kind of look at an example say like Bexley Grove here, is that something that we want to do, is it something that you would do anyway if you needed it, or having gone through this process I suppose, would you now reconsider how your own needs impact on the kind of the wider neighbourhood? So I don't know, if you've got any kind of thoughts on those kinds of things.

C051: Can I say something about that because you kind of hit the nail on the head there. So for example if we wanted to put a new dormer in and all of us have said practically some of the dormers don't look in keeping, they don't look this, they don't look that, but ultimately we all want what's best for us and our families don't we and I don't think it would make me think twice. We've already got dormers anyway but even after taking part in all of this, would I consider the needs of the area and street? Hand on heart, being honest I probably wouldn't because if I lived in a back-to-back and I needed that space for kids, I'd be selfish and think about what I want even though collectively all of us have said it's not very much in keeping and it's not this. The same as if I was, if I wanted to put a fence up and I couldn't afford to put a fence up, would I make do? You know we'd all love an ideal gorgeous looking fence. Fences are really expensive, as I know from putting just one down the side of our garden. It was like 300 quid for a fence so you know like can the majority of families in Harehills do that because they want to keep the street uniform and looking nice? No. We've got to be honest haven't we, no. The majority of people who live in Harehills are living you know, some of them in poverty, they're not going to think about, and that's why we get any old shantytown fence going up. The house opposite me had a bedstead, a bedboard go up as a fence and oh my God, what is this? And bed slats, it was an old bed made a fence and it looked appalling and it was awful but even despite that I could understand why they did that because they don't have any money to buy a fence.

KG: It's a landlord issue again.

C051: We're all a bit selfish and we all want what's was best for us and our families despite even taking part in all of this. And I think that would be the case for the majority of people in Harehills. That's just my opinion.

KG: No I agree and I think the dormer things and we noticed on planning that our house had previously had planning permission long before we lived here for a dormer and I remember it being like, oh our house wouldn't have been like our house now if it had gone

through so whether they withdrew it or whether it got declined, or whether they were being asked to do extra, our house would have been very different with that. And that is one way we could either add value or space to our home is put a dormer on and I've always been a bit torn for all of those reasons. You know it would give us potentially two rooms up there because ours is one of the lower ones, Joanne mentioned that, ours is a lot lower than other people's, I think because we've got the extra cellar height so it would give us more space. But with regards to some of the awful fences and the horrible conditions I think some of that could be more of a landlord issue and if the landlords in the area, you know would kind of make sure the exteriors of the house, and the interiors were fit and suitable and nice then at least 60% plus houses would have a decent fence because often the ones, you go down the street and you can tell the rented ones. You look at the fence, you look at the house and on our street in particular the owner occupiers have got a bit more, you know care over their properties and then you look at the rented houses and it's not. So you think well you know in that situation it's kind of the rental market and the rental properties and the landlords that have let the side down a bit.

C031: Yes it is yes.

KG: So it's not necessarily the people who live there's fault. They're always being exploited in a way you know and then the landlords, selective licensing, they should be putting fences up and making it safe. There is a house opposite me that we've had issues with things that they've got half a gate, and they've had half a gate since a little family lived there and they have kids toddling out of it and running into the road and things and we reported it and they're like 'oh yes the landlord should put a gate on' and it's one of the selective licence conditions to make the home safe for the people who live there and they never did it and it's still half a gate.

C031: They've got no excuse, they've got enough money in rent.

KG: But some landlords are better than others. The reason selective licensing came in was because so many weren't meeting the basic conditions that the rental market needed to keep the tenants safe.

X012: Well I think Joanne, I think one of the things that's really important about this work that you're doing now is that I think this is something that should feed into plans that selective licensing team have because I don't know who they consulted with. I know it's a

nationwide scheme for selective licensing and different authorities have done different things but if Leeds City Council was really, really invested in its legacy, these are legacy houses. They tell, I know I've talked about stories but they tell a story about how Leeds came to be the city that it is. It talks about the manufacturing, talks about the coal mining, talks about the agriculture, the farms, and where people came from when they came to work and what they did and how they lived their lives. You know these are living museums, these houses are living museums and if Leeds Council could see them in that way and value them in that way then they would be better placed I think to really challenge landlords. In Harehills. I don't know about Beeston.

C031: It's the same everywhere I'm sure.

X012: Because of the back to backs, because this is the largest collection of back-to-backs in all of the UK isn't it?

FACILITATOR: Yes.

X012: Leeds people fought to keep them-

C051: But they don't and Leeds City Council would rather demolish this whole area, the Harehills Triangle and every single-

X012: But this is what Joanne is doing. This is the challenge. If she-

C051: I can honestly say hand on heart that Leeds City Council would rather demolish this area and build on it and spread the city out. I can honestly, 100% because there's been no investment in this area for decades. They can't even paint the street signs. You can't even read a street sign round here because all the paint is peeling off.

KG: We did fight for them didn't we and they did a few and then it all stopped. You know people complained about how much it was but they didn't keep up to it.

X012: It's become a self-fulfilling prophecy as well. They don't value so we don't value where we live and I know you've all lived here a lot longer than I have but I think there is a fight to be had and we have to take it to the council. The whole change in the way people are thinking about how housing is allocated-

C051: The thing is here is that residents have been fighting for 20 years or more. 20 years on nothing's changed and yes Joanne, what you are doing is amazing and I said to you, you



made me love my house a bit more. You made me love my street and you've made me really love the history and finding out, I didn't even know there was a toilet in between my house. I never knew that and because of your work I do. And I hundred percent agree with what you're saying X012 but the council, there's a job, there's a big job to get the kind of investment in this area.

C031: Well they certainly can't afford to pull them down. They couldn't afford to do that.

FACILITATOR: I'll just ask then, I will come back to this before we fully wrap up, but just going back to like the conflict so I know when I did the interviews, the shopping facilities have been something that everybody's really loved and you know the different restaurants and all that sort of thing, so how do you feel about the fact that you've got such amazing facilities and then also you're also kind of saying but we don't like these big shop extensions, and so on so where's, is there a conflict there and where would you like that kind of go?

X012: There's a degree of regulation that's required for everything isn't there and they still have to be controlled. It doesn't mean you can't have this myriad of cultures and shops and events, restaurants, whatever. But they don't just become a law unto themselves and do whatever they want because you see this is Harehills and it's special and you doing that completely degrades the special nature of this area so, no you can't do it so knock it down thank you.

KG: And I think with the shops, it's in other areas, newer build areas there's a restriction on how many of the unwholesome off-licences, chicken shops and things you can have and in Harehills we've just got a glut and that's something so yes of the shops are great but then when you've got you know 20 chicken shops within walking distance, does anybody need 20 shops within walking distance? Would one or two suffice? And then with the off-licences and things like that so had there been quality over quantity with shops we'd still have that diverse range of different places to go and eat and buy produce from and things without this kind of repetitive, you know bookie, shop, off-licence next to a chicken shop next to another bookies next to another chicken shop and you think it's just too much.

X012: There's wider structural issues isn't there, you have a problem of then just allowing poor people to each chicken rather than-

KG: And a lack of inspiration from the council who think about providing which shops they will make most money out of rather like almost like they don't see the competition, like a chicken shop here, I'll open another one. And it's a kind of weird thinking. So yes it's frustrating. And obviously all the big extensions, we've lost a lot of the character and the cuteness that when you look at the old pictures and things and you think we could have still the same range with the old shops, buildings and things so yes it is a bit of frustration.

FACILITATOR: Yes, so are there any other things that spring to mind about you know the things that you value and you like, whether it's for your own house or the neighbourhood, and I suppose-

X012: I love my street because it's so multinational. There isn't, I don't think there is a nationality duplicated, maybe only White UK. Lithuanian, Russian, Polish, Caribbean, African, different countries in Africa, Iraqi, Iranians, Indian, Irish, yes it's so mixed. I think that's one of the reasons everybody gets on so well. And I really like that and people do talk to each other and one of the things I love and I can talk ages about this I love, that if there is, if somebody is being killed across the road you can open your front door and stand outside and nobody ever apportion blame to you because you're looking. You could never do that in London. You close your door. But here nobody cares. If there's a fight you actually go and follow it. I followed a fight the other day and my neighbours were laughing because I called some young guys and I said come, we went down to join, not join, but find out what's going on. But other neighbours were like 'you just ran down the road after these what were you doing?' And nobody cares. They don't look at you and say what you're doing. You're just somebody else in the crowd. I really like that, it's always this temporariness, I can't think of the right word, there isn't a grudge about you being present at that event. You're in that moment and then you're gone and they see you the next day and it's fine. Well that's been my experience okay.

KG: We had that while ago when the police came on the street and there was something going on a literary every neighbour came out with their cups of tea and were wondering what was going on so yes it was a bit strange.

X012: It's funny.

FACILITATOR: So this is the task, sorry to interrupt, this is the task that we didn't get chance to do, so when we organise the next session I'll add this one and this one is really looking

at how the area might be regenerated so looking at different approaches so I think we can do that one next time but I think we've got some really, really amazing information this time so what I will do, I will put together a kind of a record for you, key points and themes that have come up, I'll send it round to everybody, you can tell if it's a true record and you're happy with that and then I'll analyse that. I can report back to you as well and then I think we'll be in a position to schedule the next workshop and I think that, kind of having this data analysed and kind of crystallised so we know exactly what we found before we kind of move on I think that will really help us. Now I have interviewed one of the conservation officers at Leeds City Council a few weeks ago and I know she's really busy at the minute... She was actually really, really positive about Harehills and the possibility of getting it some sort of heritage protection. I mean she said that the idea of it becoming a conservation area was looked at in the eighties and basically nobody wanted to do it but there's actually a new list, local listing initiative which I don't know if you've heard of it but the five local authorities in West Yorkshire have been awarded some money and Leeds is kind of driving it. I think they've kind of got more time and money to kind of pursue it. All of them will be doing it but basically they're creating like an app, and people will be able to nominate buildings or groups of buildings that are important to them so for example you could choose Harehills, the back-to-backs. It doesn't have to be like one back-to-back, because one on its own is not kind of special as such, it's the group of them really that are important but she seemed to think that that could be a really good way of kickstarting this recognition for the area, you know when this project gets going. I think it's, the first phase of it will be this tax year so kind of you know, by April 2022, so I'm hoping to kind of get some more information from her about that and I don't know whether this is me kind of dreaming but I would love it if she was able to come to our next workshop and actually kind of talk to us and help us understand the possible options and routes that we might be able to go down to try and, you know to try and get some good change and try and implement these things that we've been talking about, so I will keep you posted on that. And fingers crossed we can get something out of it. I've actually sent her all of my written work so far because she thought that that could potentially form you know the basis of the of what they need to know effectively about the area to sort of pursue some kind of heritage protection or you know make improvements. So I felt really positive when I talked to her and I'm hoping that you know we can get somewhere. She is going to be talking to her colleagues as well at the planning department and I've asked her to kind of widen it out so that I can hopefully kind of get involved with Highways, and I know it hasn't actually come

up today but from the interviews, like waste and fly tipping seem to be quite an issue so department, it's not like a discrete department it seems to be distributed and I can't really quite track anybody down you know who's got a more strategic overview of the whole system but it's a work in progress that one. So I'm hoping, so I'm thinking probably you know maybe like in a month, maybe if we are able to come together again once I got this first stage of analysis done and then kind of move it on and hopefully Kate, from the council, will be in a position to kind of give us a bit of guidance as well. So that's my plan for it all anyway. So I do hope you will join me next time and I'm so sorry that it's gone an hour over we still haven't even finished what I planned.

KG: It's a large area. If other people are interested as well would they be able to join in the next workshop?

FACILITATOR: Yes what I was thinking of doing was if we keep it to the same group of us for next time plus anybody else who I'd invited this time for example Karen couldn't come today because she was travelling back from her sister's house, any of those people who I've interviewed and kind of got a relationship with and kind of know the project and then after that when we've kind of got all our analysis if you like and we can know what we've all kind of agreed on and what kind of direction we'd ideally like to take, then putting it out wider you know amongst the general Harehills population and kind of getting their feedback on it. Because one thing I have really struggled with is kind of engaging you know I diverse group of people. You know it's been really difficult especially, you know, I mean this is going back a few years ago now when I first started with handing my questionnaire out around the streets and you know I did find that particularly Eastern European residents you know some of them were actually shooing me away, they just weren't interested in engaging so if there's a way that I could kind of you know draw all these other groups in you know so that we've got the whole diversity of Harehills kind of commenting on what we've done and then move it forward.

X012: Can I just ask you quick question? Do you know about restrictive covenants?

FACILITATOR: Only a little bit. I know there are some funny things in Harehills aren't there like you can't make bricks in your gardens or something like that.

KG: I've never tried.

X012: I was just wondering if it might be a way that Harehills could be preserved because it's something that owners can sign, can write something into a sale, contract of sale, the deeds that prevent dormer windows being built, prevent walls being knocked down, prevent trees being, you know if there is, if the council took an active interest and said 'we are going to put these into the sales of any houses in the Harehills area,' job done. It becomes a protected area already.

FACILITATOR: I don't know, I know there are other ways you can do things for example there's something called an Article 4 direction. And it seems that it's not very easy to get one. But basically they can be used to withdraw Permitted Development Rights. So at the moment Permitted Development Rights are just expanding so you can do more and more to your houses without needing planning permission. So an Article 4 direction will take that right off you but you have to go through quite a few hoops to get it and then it's not necessarily permanent, you might have to reapply for a few years later to keep it. And it's not just down to the council, residents have to agree to it as well. So there are options but nothing seems like an easy option.

KG: We've got issues here with the number of landlords who have quite a lot of clout. You know our counsellors who work for the council, so I think that seems to be what happens, you know whenever there's anything suggested even things that people want, like there was double yellow lines to help the bin lorries get round because everyone was moaning that certain streets hadn't been emptied and then everyone kicking off because landlords and taxi drivers and business owners are objecting to it and then highways are put in a difficult position and then that seems to develop a pattern where anybody who's a resident cares and wants something for the benefit of the area, there's a lot of resistance from people who've got maybe a business interest or something or making money out of the area such as landlords in high places.

FACILITATOR: It's really complex. I'm hoping, it would be great if this local listing project and you know the heritage work that they're doing could at least something. I mean nothing is going to solve all of the problems and it's not going to be a quick thing is it but you know we can just keep trying and I really do hope that the work I'm doing, you know I'm sharing it with the council so they've got that there, they have got to pay tens of thousands of pounds to some other consultant to do it, it's already been done. So it would be great if they will act on it. So anyway, I will let you get off. I'm so sorry it's gone over.

## Workshop 2

5 October 2021. Participants C006 Karen Harris, C031, C032 Guy Coulson, C010 Katie Greaves, C050 Ben Greaves, C051 and X012

FACILITATOR: So carrying on from the last workshop, first of all, so today I just want to do a really quick re-cap of what we found in the last workshop, then we'll launch into the first task which is looking at aspirations for the neighbourhood. So we'll be looking at a few different case studies, then hopefully won't bore you to death but I'm going to talk a little bit about heritage development and regeneration, and looking at the different types of policy that are in existence and which may help some of the issues we've been talking about in the neighbourhood. And then we're going to go onto the second task which is really a kind of discussion about how those various policies, you know, the pros and cons of those as applied to Harehills. We'll have a final little kind of summary of what we've found and then sort of a quick catch up on what's going to happen next...

C031: I think they do a very good job of cleaning the streets though, that's one thing they're very good at. We should give them credit for that.

FACILITATOR: Yes. I'll make a note of that. Because somebody else had raised that, I think it was Caroline. Caroline's always been very complimentary about the street cleaners.

C031: Yes they are good.

KH: I think they work really hard but I don't think there are enough of them. And you do get issues where stuff is passed over for weeks on end so I'm not quite sure what the systems are for reporting places that need clearing. It feels like nothing happens until a member of the public rings in and starts complaining or emailing about it. So I don't know what their process is about that. For instance we've got some green bin waste, speaking of overgrown hedges, so a family moved in, cut the hedge down because it literally took up the whole of the yard, they trimmed it back. They basically filled two green bins with all, literally they're like many trees growing out of these green bins and then what they couldn't fit in those bins is lying on the pavement. And it's been there now for over a month and two of us on the street have actually emailed and reported to ENE action so I can't really fathom what's going on and obviously we've had four bin removals so why do they not report that house?

C031: Seems strange.

## Task 1

FACILITATOR: Yes that's not very coordinated is it really. So anyway, all of this is being recorded so I can pop that in. So this time, we know what we like, what we don't like, and that's kind of in relation to our individual houses and also the neighbourhood as a whole. So now I want to kind of take you off and look at other schemes elsewhere, terraced houses, which might give you some thoughts on what you might want to see for Harehills in the future. So this is where we've got those links and I can pop the link into the chat to make it a bit easier for everybody to connect onto the Jamboard... We're just really looking at the different types of interventions in terraced houses and I want to have a think about how each of these types of approaches impact the things that you said last time that you like and dislike in Harehills, and I know the first one is probably quite familiar with most of you. I think a lot of you have already mentioned this in various interviews and discussions that we've had over the last few years really. So we'll start with Methley Drive. Are these three posts by three different people? Does anybody want to claim them and talk about those?

X012: I'll claim mine. Mine is the last one. About being a sense of light and space, so despite it being in a densely populated area with all this housing there is, they've still somehow managed to create a sense of space and light even with trees, so even though you've got height and you've got trees, I don't know, just the way that the roads, the path curves, it just creates a sense of space anyway. I think that's what I'm trying to say. It was me who said that.

FACILITATOR: Anybody else, who was the traffic control measures?

KH: I didn't actually write on this... But I've long loved the Methleys and I think 20 years ago we actually drove a minibus of people from Harehills from the DAAFs residents' group to the Methleys to try to inspire people and to open people's eyes to what could be done because obviously the Methleys was very similar to Harehills. I have a friend who was brought up around that area and obviously it amazes her how now the Methleys is part of this up-and-coming sort of posh Chapel Allerton, but it wasn't like that when she lived there. But what it shows, is they took a real stand to tackle through traffic, and I think that's what that main thing has been about. But they didn't just do it by putting in bumps-

C051: Could I just chip in with what [KH] said as well? Actually I lived on the Methleys, I lived on Methley Terrace 21 years ago so I was there right at the time when the residents were talking about the Home Zone and so for me to see how that's developed is pretty amazing. I drive by there every day actually and I was just a student at the time and we were renting so it wasn't something that had longevity for me and who would know that 20 years ago I would end up in Harehills in a house with exactly the same blueprint as the house that I lived in 21 years ago and fighting for actually what they have, what they got, what I would have liked to have seen here. But I do know that even 20 years ago there was a massive sense of community down on the Methleys and they did things like cordoning off the streets for street parties and for children to play, they had a screen on the end terrace and all the residents would go down and watch movies on that big screen so that sense of community I feel pushed the Home Zone on.

KH: Yes it fed into. I think it galvanised people and we did try that with DAAFs but we never, we kind of got stuck. I think people didn't know where to begin for whatever reason. I mean at the time I remember quite a few of the people were older folk and I think it all seemed a bit weird to them, you know doing films on the end of the terrace but I think one of the things, what it shows is that was money well spent because for what that must have cost now, 20 years on, in terms of the reduction in all the issues that we face every day that must cost a fortune, that small change, that significant change to that street layout, bothering to plant the trees and do some lovely landscaping that lifted the area, it's just transformed it, transformed that space.

C051: Also you could say that in some respects, what they're attempting to do now in Harehills with blocking off or making streets one way is not in essence that far away from what they've done on the Methleys in Chapel Allerton. They just haven't done that extra bit, that extra layer of planting and slowing traffic down, but there's still, you know there's still a half effort and when we are, I remember when we were asking about whether we could have Home Zones up here, it was just totally brushed off and it was like 'there is no funding, that's not something we could do in Harehills' and it just wasn't even entertained and it was like well how come they got it over there a couple of miles away but we can't even entertain it here?

KG: During the consultation that was one of the things I actually raised because our street backs onto the Harehills Road bit so it was a matter of what's it going to look like, you know,



because I kept comparing with the Home Zone and Chapel Allerton, what's it going to look like when it's all done because there was lots of kind of maps and things they were showing us but there was no vision. And they didn't really care about the aesthetic and I remember getting an email back saying 'we're going to match up the paving to what's there already,' which meant we got some that was paved, some that was like different kinds of paving, some that was tarmacked and it just looked such a hodgepodge of different kind of styles to match with whatever was randomly there rather than anything that was an overall scheme and it just completely blew my mind of how far removed it was from something like the Methleys which is very coherent and you know the overall vision was the road calming with an aesthetic quality so yes that was frustrating.

X012: I was just going to say I think there are also different motivations for the traffic calming schemes. In Harehills they are about crime and I don't know, boy racers and those kinds of things. It's not about creating a low traffic environment that enhances the area for the residents. It's about prevention of negativity rather than contributing to positivity and I think that's really important to hold onto because I think that's about how Harehills is characterised. You're constantly pushing down, pushing against the problems instead of increasing the strengths. And if that's how the council see this area that's all they will do so you have massive sleeping policemen that are not well constructed and boy racers still bounce over them anyway. They do the tarmacking of the roads and leave holes, or leave cars and just tarmac around them which I've never seen anywhere before, it's bizarre to do that so it's just really careless, just hodgepodge managing of issues rather than addressing wider, the wider systems I suppose.

KH: I completely agree and I think that the road, the safety scheme that we got in Harehills was first and foremost about making it safer for through traffic. It had absolutely nothing to do with making, giving the streets back to the residents. It's just pure luck if you happen to be one of the streets where they decided to block off. But it had nothing to do with giving that street back to the residents. I think it was literally so, as [X012] was saying, is that thing of treating Harehills in terms of problems and there's no aspiration and yes, it's just very frustrating because it was a real opportunity I think to give the streets back to Harehills and there's this assumption that all of that, antisocial driving comes from people who live in Harehills. I actually don't think it does. I think in the main it comes from through traffic.

C031: Right, yes, could be.

KG: So following on from that, from our kind of trying to get the council to listen about the aesthetic, we did get told there's now a budget for greening it, and, but we had a sort of meeting, a walk-through meeting which was quite disappointing really because on the map they gave us it actually shows that some of the streets that are actually blocked off or semi-blocked off at the moment might be getting opened back up which you know, is an incredulous-

C031: Why is that then?

KG: Well nobody's answered my four emails I've sent about that, nobody's actually answered me so I think there's obviously some kind of, something going on that I'm not party to. With regard to the greening bit there was just still not that vision even though it was, the talk was very much about putting planters there which can easily be removed so you know it wasn't a permanent kind of, proper, structural kind of planting. There's some potential planting in the middle-of-the-road, some kind of verge kind of thing which might be a bit more permanent as long as somebody doesn't run it over, but the bits on the side which I had the Methleys in mind, the swathes of green it just seems they're going to pop a few planters there and then there's the whole issue of watering and you know all the other stuff rather than it being something that can actually grow and develop and establish itself. So yes we still don't feel, much further on from where we were you know. But hopefully something like this can maybe feed into, into that conversation with them because I still don't think people are getting it.

FACILITATOR: So just back to this Home Zone then because obviously this is quite a small area compared to the size of Harehills that we're talking about really. So how do you think that this could be rolled out? Do you envisage that it's something that could only be implemented in small kind of little pockets around Harehills, or you know kind of through much larger chunks of the neighbourhood, or what's your feeling on how appropriate it might be to do something in Harehills like this?

KG: Well something I've been trying to push for with the local councillors is doing a sort of mini Methleys on the roads that run parallel to Harehills Road and Harehills Lane so something along Ashton Road for example, something along the rows that cut towards the hospital that are down from Harehills Road and then the ones, I think there's a busy road at the side of Harehills Lane. So it's kind of planting from the residents and it would be rows of very similar sized potentially to the Methley one but would just soften it and then it

would then have that knock-on effect to all the side streets that come off those little linking roads that you know, so it could be done in a smaller chunk rather than like 'I'm going to try and green the whole of Harehills' which would be vast. But selecting just a couple of those streets and starting with that and then a couple of those streets again in the future would just make such a difference and it would be achievable and potentially, you know, affordable if there was the willingness from the council to invest.

X012: I think I agree with what [KG] said. It's about targeting very specific places that for some parts of Harehills really lend themselves to different kinds of makeovers I guess depending on the width of the road, the number of houses on that stretch, how much traffic there is, so I don't think you would try and do a blanket greenery approach with this kind of scheme. It just wouldn't work. There are different communities in different parts of Harehills as well who would respond very differently to different kinds of projects so I think something like this could work. It just needs, I was thinking, Harehills is treated like that everybody is recalcitrant, so it's full of all the recidivists, and I think there's an assumption that all people in Harehills are incapable of taking responsibility for anything that is done so they make everything simple or rigid or just unimaginative so it's just done onto the area. And I guess the Methleys is a little bit more, maybe it wasn't 20 years ago maybe was a very different area but certainly now, there's a class issue isn't it ultimately. There's some kind of bigger structural component to it.

KH: I agree, I think obviously you couldn't take a blanket approach. I think part of what you're going to get is a buy in from some of those communities and that's what you did have in the Methleys. But I think what's happened in Harehills, what's been exploited is the different communities and there are, you know, separate communities who I think traditionally have been vying for resources where the council's very much focused it in terms of specific communities and I blame the council squarely for that because what they should have been applying is something that encourages people to view themselves as part of a wider community, a collective community, so that things that were put in place were beneficial to everybody. I think we can see that in the community centres that happened and popped up, and you know one community feels welcome in the centre but none of the other communities do and that seems ridiculous because it doesn't promote opportunities for people to get together. Youth services became very, very defined, very separate, which I found absolutely astonishing when we were doing the mosaic street signs project. I'd never seen anything like it and I actually found it quite shocking and unhelpful but I think

that's been the council's way of effectively then being able to get away with doing stuff, knowing that they wouldn't get a collective, collective community pushback which is what they'll get in somewhere like Chapel Allerton. You know they'll get this huge, galvanised, united front that stops them dead so yes somehow, I don't how we can encourage more people to get involved and come together. It might be worth it as [KG] says, building it around a site in some of the places where you get places for everyone. So for instance, if you choose streets like Ashton Road you've potentially got a fantastic walking cycling route for children going between schools, between Florence Street School, Harehills School and then down to Hovingham School, and again if you put one up around the Seaforths that sort of parallels the lane and I think it's the Bexleys that would parallel Harehills Road then you've got a chance to link up the park to the hospital and to Beckett Street Cemetery so you could have a kind of plan that's about linking up the spaces that are beneficial to everybody and encouraging people to feel like they can just get on a bike and have a cycle somewhere.

FACILITATOR: That's good.

C051: I couldn't add anything more than what [KH] and the people before have said. Absolutely coherent there.

FACILITATOR: Thank you. So just before we move onto the next scheme, so I just want you to think, two questions really. One is what impact do you think this scheme has had on the historic aspects, you know the historic character of Methley Drive and the other thing is about the impact of you know, the gentrification of you like, the house prices going up, and if you were to replicate something like this in Harehills and there's always that risk then of that same kind of gentrification and is that something you actually want to see? You know I know in Harehills one of the things that people like about it is that it's affordable so just a couple of questions if you want to give me your thoughts.

X012: I think the balance is affordable versus all of the problems that come with not having an environment that encourages people to live as a community so I think for some people it's become less and less of a, well it's cheap for rentals but even that's becoming less and less of a truism now because I have some houses on my street that are £600, nearly £700.

C031: They are here. It's definitely not cheap any more.

X012: £700 for a back-to-back in Harehills. Nonsense. And there's nothing amazing about it. It's well looked after but that's it, so it hasn't got a Jacuzzi or a secret floor, mezzanine floor with a swimming pool or anything so it's become less and less affordable so now you have to factor in what are the other draws. So I hear you about the historical qualities and the nature of the area because I think that to some degree this beautification, it does disconnect it from its industrial past but in a way that's the evolution of areas as well and you can still maintain a lot of the history like retaining period characteristics of houses. I don't think it has to necessarily be huge minus.

FACILITATOR: I don't think it is at all. I think when you see the other schemes you'll see that is actually quite tame!

KG: I think now, I think there's more of an environmental kind of drive to put greenery into urban areas which are, which perhaps wasn't quite done in the past, it was more about cramming people in. So I think there's that element that we've got kind of now which is I suppose moving with the times but then when you do think back to some of the old streets like Spencer Place or Harehills Avenue, there's quite a lot of you know planting that was done historically that was treelined and they had that vision for the future of planting trees that were going to get huge and leafy so I suppose there was always some streets that were given that green touch. It was just sort of maybe not all of it was prioritised. And then as you said about the house prices and regeneration, I think Harehills seemed to be almost kept artificially low prices, because it was a bit of a landlords market and it was about kind of keep it low so they could buy more properties and that seems to change more recently with landlords wanting to sell some of their surplus properties, you know, because they overstretch themselves. Now house prices seem to have gone up a bit linked to that so some actually quite dodgy houses are being sold at more inflated prices than you think they're maybe or should be, because they want to make some money back from the rentals so I think there's a bit of a balance to that. You want quality housing plus the environmental and greenery as well so it's a balance isn't it really.

KH: I think it is problematic that people are being out-priced, particularly in rental markets but I think that's a wider issue that needs to be looked at, you know across the country because it's peculiar to England that you have these really high rental prices and you know I don't like this property development culture. I don't think profit should be something that comes out of either food, water, heating or having a roof over your head because they're

absolutely necessary so you know I think it's problematic. But having said that, you know I do think we need improvements because it's just steadily getting worse. I'm not quite sure where it's going to go. I'm quite hopeful, I hadn't thought of what [KG] had said, but yes you're right, how have the prices suddenly spiked? I think there has been an artificially low price structure built around Harehills. I think the estate agents have been in cahoots with it. I know for a fact that it's not unusual for landlords to buy properties in two s because that means, and they want to keep the property prices to £80,000 as a maximum because then that allows to landlords to collectively buy a house giving £40,000 each and it's how they get around paying stamp duty, so it's rotten, it's rotten to the core. So perhaps this is one of the pluses and the gains of selective licensing that it will start to make, decent landlords will be fine because they've always put the money in their properties that they should have done, and hopefully it will wheedle out the speculative moneymaking landlords who are just in it to make as much money as they can.

C051: Just off the back of [KH], as somebody who has literally just sold our house, the sold sign has gone up today, so just to give you, you know a bit of an overview from a recent person, we have, we had 25 viewings on our house. Every single one of them were landlords. Every offer that we had on our house was an investor, or you know, a landlord. And the agent told us that. There was no first-time buyers coming to look round so I think just putting it in perspective with looking at something like the Methleys, perhaps if a scheme like that was put into Harehills it might make Harehills more attractive to first-time buyers and might make it more like a place where you could raise a family or you know, and it not just be a landlord's haven.

C031: That is the problem, there are too many landlords, too many tenants who just don't seem to care about the area. That could be changed. Because things are going downhill. In spite of the efforts of the council cleaners, the streets are a terrible state. They're definitely getting worse, litter is absolutely dreadful now. Really is bad. I think you've got to have the support of the people who live there. If most of the people are landlords, and to a degree, tenants, don't have the same interest in the local area as a house owner would have. There is a difference.

FACILITATOR: Have you got any thoughts on the character, the impact on the character or about the gentrification issues?

C031: No I think it can only improve the character. The problem is there isn't a lot of space to put much in the way of trees and plants in. That's a big problem really. It would certainly improve it, the look of the area yes.

FACILITATOR: [GC] have you got any thoughts on how an approach like Methley Drive might work in Harehills, whether it's something you would like to see?

GC: It's very nice where it is, but it's not going to work around here. Because there isn't the space to develop anything like that and if you did, you'd only be able to do it in small patches. It's very nice, there's no two ways about it but I don't think it's going to get very far in Harehills.

KG: I was following on from what [C051] had said, just today on social media I've seen a person who was looking to buy. They're currently living in Hyde Park and want to move somewhere else. They don't like Hyde Park and it's too studenty or something and there was a whole, and they asked is Harehills as bad as people make out because obviously they were looking at places with cheaper house prices and the comments about 'oh it's a no-go area' from people who live in other parts of the city is going to put off every person who is potentially looking to buy at the moment and something like this scheme, because the Methleys is a very similar width of street, it's very similar structure and layout with the grid layout and things so if they managed to squeeze it into the Methleys, it would fit in Harehills. We just have to work out where, where to put it, you know, for the best effect with the least cost I suppose. And that might make some people look twice at the area in the future, as somewhere to put down roots rather than just, you know, rent and have more and more landlords so I think it does need a little bit more of a push for that to attract people, to make it more aesthetically pleasing and environmentally friendly and everything else to get people. Because I think what works so well in the Methleys is that mix probably of rental properties and owner occupiers who care and people who who've been a long-term rent, and so it's a kind of, put roots down even if it's a long-term rent rather than six months and move.

X012: It was just about connecting with what [KG] said and what's on social media and I was also thinking about Leeds Live reporting and I was seriously thinking of contacting the National Union of Journalists today to complain about the way they write about, especially about how they write about Harehills and the journalism in general, the reporters. But it is constantly, I mean today they reported about a restaurant that had cockroach problems,

cockroach infestations. And how the owner doesn't speak English so it characterises Harehills as a particular kind of area and all that stuff just makes people not want to be here or seeing it as an area that has potential.

KG: Is that a new article today?

X012: Yes it's a restaurant, they had zero hygiene awards a couple of years ago and cockroach infestations and things like mouldy fruit left next to raw lamb.

KG: We've had one a day for the last week, articles about the area from Leeds Live. I've contacted the local councillor about it because it's shocking how they're writing it.

C031: It is, there's been one about-

KG: 'Benefit streets,' and it made people who work or are retired but it's 'benefit streets' in the title and they're trying to whip up-

C031: And about litter, there's been one about litter this week.

KG: Yes one each day, a really negative article about the area.

KH: That's the single biggest issue Harehills faces, the negative perception because it rubs off on the council staff, it rubs off on the people who should be having aspirations for the area, it's just, it's poisonous, it's absolutely poisonous.

FACILITATOR: So we'll move on to chimney pot Park which is in Salford, it's quite a famous scheme now. I don't know if any of you have seen it before. But you can see the state that the houses had got into and then they've had this really kind of radical revamp. I think what they actually did with these ones, they effectively just kept the front of the houses and everything behind was demolished and you can see it's all kind of upside down living so we've got bedrooms on the lower floor, they've built over the back street, we've got gardens up at first floor level, we've got mezzanines underneath the roof space and so on. And it's like a thoroughly modern interior but you know, so it is kind of hybrid really between the traditional, the red brick which looks stunning but then you know a modern interpretation of where the chimney used to be and you know these really kind of clean interiors. So I just wondered really, what do you think of something like this? Is this an approach you would kind of like to trial in Harehills? What are your thoughts really?



C031: No I think we need to concentrate on the streets and the gardens and the existing houses really before we move on to something like that.

KH: It's interesting because this is something that would be particularly for the terraces that go straight on the ground, straight onto the pavement, and it's really frustrating to me because obviously it would now be 15 years ago, it was just before the Tories got back in government, we'd loads of community consultations. As a community we'd been asked to choose between five shortlisted developers who were basically going to be given the land where they're building out now through Seacroft on the old Vickers Lane, the Vickers factory site, and they were basically in return for being given permission to develop this land and make huge amounts of money, the 106 money was supposed to come back to do regeneration, major regeneration work in Harehills. And they all had to put forward what they would do. Now bear in mind at the time, the council had lots of miscellaneous council terraces, a lot of that's gone now, they've just sold it off, but there was plans in here which were very much like this because it recognised that there was a lack of single-storey living for older folk who didn't want to leave Harehills but could no longer manage the steep steps that you get in terraces, and for larger families. So they were actually going to look at knocking terraces like this together to make either larger family homes or to split them into single level living for older folk to be able to move in. And we chose Bellway, Bellway got the commission because they also had done where they were going to look at putting in pocket green corridors in as well and it felt really hopeful and then it all just disappeared. But I do think if there was the money, but this to me is a bigger next stage scheme than the ones we've been talking about, about maybe trying to improve the existing infrastructure. But I'm not against it.

FACILITATOR: Anybody else got any thoughts on kind of you know, whether they like this approach? Is it a step too far in terms of, you know, the historic character of the place? Could it solve problems? Obviously this addresses questions like parking and garden space and modern living and you know, is it a compromise or is it something you would actively want to see?

KG: I think it would be, as [KH] said, it might be good in the future potentially to look at houses that haven't got gardens to create a little bit of outside space at the back or something like on that picture it seems to create a through house or something so I think once obviously the area was maybe more desirable for people to want to live here longer

term, that could be something that then helps make it kind of stand the test of time really because with lockdown and everything, outside space is something that people were really crying out for, needing, so that could be a way of making houses that may be seen as slightly less desirable because they don't have outside space more useful perhaps.

BG: I think this idea is great. It seems like quite a middle-class idea. This is a kind of Titus salt idea. You're trying to turn something that's very old into something modern. To do that you've got to get past the greed of the people that already own the houses and introduce someone that's already got a lot of money that wants to introduce a forward-thinking viewpoint to something that already exists. If you give a lot of properties, owned by a lot of people, all they'll want to do is take the money and take it out of the area into the areas that they live in that are already nice. You need someone that's maybe not a Victorian industrialist but someone that has a vision that is maybe an architect that can do that to a street and then that catches on and then more investors coming. It's quite a middle-class idea. If not upper class. It needs a lot of money. If you want to change, whoever did that in Salford had a lot of money. There's a lot of financial backing in that idea.

FACILITATOR: Yes it was all government money, it wasn't sort of private money I think.

BG: It's brilliant, it's absolutely brilliant as an idea but if you've got a load of properties that are already there, they're going to sell, they're going to buy them and then they're going to rent them out to people that haven't got much money and make as much as possible and take it out of the area. If you want to keep the money in the area then you have to have capital in the first place.

KG: Well they would have cleared it out. Those houses that were nearly falling down, there would have been some kind of clearance scheme to kind of get rid of the people who live there and then it's very much attracting a different-

BG: And what happened to people that originally lived in those properties? Where did they go to?

FACILITATOR: I'm not sure if these were part of the Pathfinder, I don't know if you know about the Pathfinders from about, well it was about 15 to 20 years ago now but they were in a lot of the Northern towns and there was Manchester and Liverpool but there was particularly one, an example in Liverpool which I'll show you shortly which is a very famous case and the residents worked really, really hard together for years and years and

eventually kind of overturned the demolition and got to keep their houses. But because this whole kind of threat of demolition and been kind of hanging over their heads for so long, basically people kind of, they did move out, they hadn't particularly wanted to move out, but you know it just blighted the area so eventually when people were offered another house somewhere else in the city, it got to the point where they were like 'yes I'm going to go' because they didn't want to live in a street that was starting to look like this one here.

KH: Well it stops you investing in property Joanne, you do think twice about what money you're going to spend on your own property based on whether you think you've got any chance of ever getting that back.

KG: And that's why my grandparents left Harehills Lane because they were going to widen Harehills Lane and their house was under a compulsory purchase order for many years. And then they decided not to widen the lane but my grandparents didn't want to risk losing the house again or having that situation so they just moved to Oakwood to have a house which wasn't necessarily going to be bulldozed next time they think about doing it, so yes it does make people just want to get out when that happens.

C051: I was just going to say I don't think like Harehills is at that point of regeneration. For that to be a next step. I mean I'm just looking at that one on the top left there where it looks like things have kind of hit rock bottom, you've got boarded-up windows, boarded-up doors. Now I don't think I've ever seen a house with boarded-up windows and doors in Harehills ever. There's always people there. And I think you wouldn't need anything as, you know such a big next step as that to kind of lift the area or improve it.

X012: There are a few boarded-up around here. [BG] you just made me think about, Joanne were you aware of the Victorian studies Institute, an international Victorian studies department at Leeds Trinity University? It's got an international reputation, it's closed down a lot recently but it had an amazing international reputation. Just thinking about if some of those people that are still there got involved, doing exactly what they were saying about Victorian industrialists and if people have got an interest in what the area looked like and what it was capable of being at the time because I think I agree with what other people say. This is still quite futuristic and, I would be deeply cynical about it because looking at that chromed kitchen, I just imagine that that's costing a hell of a lot to buy or to rent and it's, it's not aimed at your traditional Harehills residents. Not that we're necessarily wanting

to stay the same exactly but you're going to probably outprice a lot of people if you turn something like that, but I do like the fact that they retained the façade of originality at least.

FACILITATOR: [GC], have you got any comments on this scheme?

GC: No, apart from the fact that it looks perfectly hideous, no.

C031: It does look hideous I agree, I agree with you [GC], it does.

FACILITATOR: Okay, tell me more! What is it you don't like?

GC: Well I don't like any of it and if you're going to introduce it to Harehills, where are you going to put it? Are you going to knock down perfectly good houses to replace it by this modern monstrosity or are you going to build it on Banstead Park if you can't knock any houses down?

FACILITATOR: No I wouldn't want to do that.

GC: No, I don't think anybody else would either.

C031: I think we need to concentrate on the basics. We need first of all to get the streets cleaned up and encourage people to tidy their gardens and take a bit of pride in their garden, in a basic simple way. You know you've got to do that first before you start on these other things.

FACILITATOR: I'm trying to kind of push you on what your vision is for the place, like what kinds of changes, because obviously other places that have had these big kind of regeneration, they have managed to just solve it through a change in the council services, it's been a much more comprehensive scheme generally. I mean there's been quite a lot happened in Holbeck which I can sort of, I don't really take too much about it but I was talking to the Neighbourhood Planning Manager who kind of led that project and you know they tried lots of different things and some things kind of worked better than other things but it's not just about kind of, it doesn't seem to be as easy as just getting the streets cleaned. It seems to be about providing kind of things in a much more kind of strategic scale so where people are kind of, the people who don't have gardens for example, you know you can't just kind of provide them with that space without doing something maybe pushing the boundaries. So all I'm trying to do really is ask you to think about the kind of, the longer-term vision and I'm not, I'm certainly not recommending any of these schemes

or saying any are better than the other, I'm just trying to gauge, I suppose what your appetite is. Are you very kind of keen on keeping the area looking effectively as it is but with the cleaner streets, you know, acknowledging that there are certain streets where there are problems that you can't solve just by cleaning them up, or are some of these things, do you think they could work in some areas and kind of start to solve some of those bigger kind of problems, you know, about narrow streets with no gardens and bin yards and all those kinds of things.

C031: Well the residents have got to want it, they've got to really appreciate it when it's there and they've got to support it, you know. Unless you've got that, it won't work. And I'm not convinced that a lot of people would appreciate it and maintain it.

KG: I like elements of the scheme and maybe changing bits that aren't working now so if someone wanted a garden or whatever, but it would be nice to have them in more of a balance with what's there now so period features or certain things, and I always had visions of you know, a kind of future for my house where it got knocked through to the back and the stairs stay the same just wider and you know, as you got to the next landing you could then move to the other side of the house and you know have kind of little ways of linking it to make you know people who needed a bigger house, have that expansion so something that was maybe done architectural, but keeping the original features and some of the maybe room proportions that work now because they are good size rooms you know, it's just that some people, if you were to have three or four children, you wouldn't have enough rooms. So looking at ways to kind of link the concept or the idea of this with what people have now would be lovely.

C031: I think it's incredible that first-time buyers aren't interested when you think of the prices of houses in general it's absolutely staggering really that they don't consider a back-to-back in this area. They are affordable, more affordable.

KG: They're put off by nasty comments.

KH: I would be all for, you know where the terraces don't have gardens, I think those are streets where actually introducing a kind of a Home Zone and reducing traffic to access only could have an amazing impact for the people living on those streets and then obviously building to that better use of the erected bin spaces and also I don't know if anyone knows about Tempest Road up at Beeston where there was a group, group improvement that

happened so what that meant was that all of the walls to the terraces, because they were in a similar state to a lot around Harehills, they were mended, beautifully, I mean restored so they kept the historical character and they all had beautiful railing fences put down except for where people had beautiful hedges and they were allowed to keep their hedges, but the overall impact on the whole street was absolutely amazing. It lifted it. I am however, I don't think it's fair that landlords should benefit from that when they've done bugger all to put money into the property. I'm really disappointed as well about the complete lack of looking at things like solar panelling for an area like Harehills where people have, live in fuel poverty. I know some people are on the shady side of the street but I don't see why they can't be schemes where effectively because we share the apex so I've got no problem being on the sunny side of the street and some of the energy coming from my sunny side supplementing the people who are on the less sunny side. And it would be lovely to see something like that and then just going back to what [KG] said, looking at maybe knocking through some terraces to make larger family homes so that we can keep and encourage families to stay and also to make single level living so that older people who don't want to leave Harehills, I know a lots of older folk who been really sad and they've had to leave in order to be able to get somewhere that's single level living.

X012: Not that I can add much to what [KH] said but thinking about the gardens, I think for a council that's hellbent on constructing as many blocks of flats so people don't have gardens, don't necessarily think that's the big problem, no hang on, it's been presented as the cause of all the antisocial behaviour in Harehills because people don't have gardens. Well they don't have gardens in other parts of Leeds, it's not just about gardens. So I think as [KH] said, focusing on those houses that open directly onto the street and greening those just really might be more of a solution, but yes I'm just looking at what you've put on the screen and I'm horrified.

FACILITATOR: So this is the one, the Welsh streets in Liverpool, so this is one of the streets there. So obviously these started off, you know, after the kind of Pathfinder disaster, looking fairly derelict and all boarded-up as well see can see here they've started to reconfigure them internally and you could almost imagine that this could be three back-to-backs, you know, with the three spaces and, you know, so I'm just trying to, I'm interested really in looking at kind of obviously you've mentioned already about sort of joining houses together to get different types of spaces and bigger homes but then also, and obviously these are through terraces, but at the back here they've got this little bit of private space

but then there's this big open space that everybody can share and I just wondered you know really, again what are your thoughts on this scheme? Is it something you, and there any ideas in it that you like?

KH: So are we looking at the back of the open space?

FACILITATOR: Yes so the front is this traditional, and then the back is this rendered one.

KH: And that's a shared space beyond the wooden railings?

FACILITATOR: Yes.

GC: So is the picture on the right, has that displaced what's on the left?

FACILITATOR: No, that's the back of what's on the left.

GC: Oh, I see. Well it's really strange.

FACILITATOR: I think basically what they're trying to do, they're trying to keep the traditional appearance on the main street at the front but then because they're reconfiguring them they're trying to make the more modern and they trying to get these garden spaces functioning a bit better than kind of yards with ginnels, so this is kind of the approach that they've taken at the back.

KH: So that bit on the left would be the effectively equivalent to the back of a row of terraced, through terraces that have a back lane?

FACILITATOR: Yes, the one on the right, so the one on the left is the street and then instead of having a yard with a ginnel, like a back lane, a ginnel at the back, you've got this kind of shared space.

KH: They've kind of incorporated it which I suppose is similar to if you tried to green up a back lane.

FACILITATOR: Yes.

KH: Effectively, which might be a better option for Harehills but, I can see how that would work.

FACILITATOR: Is it something you can see working in any of the back-to-back streets if they were sort of-

KH: It's shared responsibility, I don't know if we'd have that.

C031: No, we wouldn't.

C051: I might be in a minority here but I really like this. I like the look of it, and for me, so you get all the features at the front of the house that you absolutely love and you have the modern living that I also desire, so for me, I really like that and the idea of that shared space at the back which might be a backstreet, what's not to like? Look at the back streets now, even gated back streets are piled high in rubbish and filth. If you've got, if you've got a bit of greenery there, you've got a bit of a shared space, you know again, everything that you're showing tonight comes back to whether that could work in Harehills if you've got people that aren't that bothered.

C031: I agree.

C051: It's irrelevant really what we think about it. They can be amazing but if you've got people in there that actually don't care-

C031: I agree, it's the most important thing.

C051: It doesn't matter if it's a gated back street or what kind of back street it is if it's a shared space and you've got people that don't care, it doesn't matter. But for me personally, I actually really like that.

C031: I don't dislike it, but I agree with [C051] you know, people have got to appreciate it and want it.

FACILITATOR: Do you think that having an environment like this would encourage those people who don't care so that actually they do care because-

C051: No!

C031: No!

C051: If they don't care, they don't care. If keeping somewhere clean and looking nice isn't part of their make up I don't think it matters where they go.

C031: No it doesn't, no.

C051: And I think that's been, I think that stands the time around here when-



C031: It's so obvious yes, looking round.

C051: They either care or they don't care.

C031: Yes I agree.

X012: I think it looks to me like nothing more than Barracks accommodation, no offence to Barracks because I worked for Barracks for a long time but I just think all the individuality is lost and it's nothing more than just a concrete space. Because really you haven't got a garden, you've got another yard, another concrete space with a little bit of green thrown in for good measure but that's not enough for children to play football on. That's what it's about, it's just a nod in the direction of creativity.

C051: The thing is, you can't make space. We're talking about terraced houses.

X012: Exactly.

C051: You're looking for the best compromise that you can get.

X012: And in my opinion this isn't it.

C031: It would soon become full of litter, it wouldn't work.

X012: And who would maintain, again like [KG] said about watering plants, who would look after the green?

C031: Yes.

X012: Because they need to be maintained and if children are playing on it and it gets muddy and the grass disappears, like who's looking after it? I just think it's like Lego houses. I don't like it. It's lost the character of the front and why could the backs have not been maintained like the fronts? What was the issue about making them like this? Were they seriously extended and why did they brick up a window? Surely light is a...

FACILITATOR: I don't think they were a window to start with because if you look at the position of the, like you've got the door there and that would have been the door, the next one so I think it was always a false window.

KG: I'm a bit kind of surprised by the scheme because I'm trying to work out, have they split a house between two other houses and extended through? Yes I think they kind of interlinked so the next house will be like an L-shaped sort of slotting onto it.

KG: That kind of confused me a little bit. I found the contrast between the front and the back just too far removed and also like we're saying about the back, with that layout, set out, you're not really gaining much really so I kind of thought if that was a solution and the kind of back street was being given to the houses to use and things, it would have almost made sense to have given everybody just a bit of garden because there isn't a front garden and then give them their own space to sunbathe in or have barbecues or, you know, grow some plants or whatever and sort of divide it up and almost do away with the back street maybe you know, if it's not served a purpose. And also with this scheme there doesn't seem to be a solution for, in modern living, the car. Like they all park on the street because it looks nice without the cars but I can imagine if every house has a car or two, they've not kind of thought of that solution which the other scheme, although it was very futuristic, had at least thought there's some parking for people so I found this just a bit too, there's too much going on and too much contrasting stuff that doesn't seem to add up.

KH: Yes I agree because knowing some people who live in those kind of configured houses where they have a front that's straight on the pavement and it's a through terrace and I was quite surprised because their little back yards are already much smaller than the front yard I've got on a back-to-back but that space, even though it's much smaller is absolutely precious to those people who live there, so actually I think to lose it into the generality of the back lane would be really hard and the big issue really is about maintenance of the communal space. It's something that [KG] and I come up against with back to front. You know people, one person on the street might like the idea of doing up their back street but we keep having to say we can't come along and plant nice planters in a back street until there's absolute buy in from a good number of the residents in that street to look after it.

C031: That's right. You won't get that.

FACILITATOR: So this was a feasibility study that was done in the 2000s and this has never been implemented, I don't think it was even location specific other than being in Leeds. So you know, this I suppose is a fairly radical intervention of back-to-backs and yes, tell me what you think. Could you imagine this working in Harehills?

KH: No. Is that a bin yard?

FACILITATOR: I think it probably is, although I guess alternatively it could be where some houses have been demolished. I'm not even sure if, where that kind of is supposed to be but in my mind I think a big yard would be kind of-

KH: Have they turned it into flats? Are we looking at some terraces? I can see some steps going up so has it been turned into flats?

FACILITATOR: No, this particular one, the plans they're houses, but they did have some other options. There were lots of different layouts so there were some that were knocked through front to back, some that were knocked through side to side and flats amongst them as well so there was like quite a lot of different, you know, potential schemes that they looked at. But it was all hypothetical, it was never really going to happen.

KH: I don't dislike them. I wouldn't want to see it done wholesale across the whole of Harehills. I think Harehills, there's a lot of variety, people just think it's all terraces but actually when you look there's a lot of different configurations and varieties of terraces and it could be that in some blocks of terraces, that might be a good option, or similar other things. I don't know about that exact option but I do think that you have to, you can't come up with one solution that's going to fit every terrace and Harehills.

KG: I think, like [KH] was saying it's not one size fits all, it's maybe a solution for a bin yard that's problematic or hasn't got a proper use because we've talked as residents about how to, you know, make use of them so that could be I suppose some kind of solution to bring bin yards into some kind of function rather than being either locked off permanently or fly-tipped but again, it's whether it's too far removed from what the original structure and what the original house, whether something more subtle and aesthetically more blended way of doing rather than it being very much all building, steel and glass framework-

KH: Is it open? Is it like a greenhouse?

FACILITATOR: I think it's mainly open, there's a little bit of roof covering on it?

KH: So it's like they've added balcony space?

KH: Yes there's a little balcony there-

KH: That's what they done, they've added a balcony. I don't think that's a bad idea actually because if you think of somebody who's got no pavement, no space at all, having a balcony

that maybe they can come out of on the second floor that's safe, that isn't going to get vandalised and gives them somewhere to sit outside is not the worst idea really.

C051: But then if you had another, because what we see there is almost just like one house isn't it with the balcony space so if you visualise that as a row of terraces and then a row of terraces opposite, is that what we're visualising?

KH: I don't know, it would just depend wouldn't it, on the blocks of terraces. Not necessarily exactly like that but I think the idea of maybe adding external space-

C051: I just couldn't see that all the way down on the street, and on different levels and when you consider the amount of antisocial that we have going on at the minute, if you had antisocial in open spaces going up all levels and people will be like 'woah, get me out of here' so again I think it goes back to the community that are living in whatever scheme you are talking about. You know, if you've got the same issues as the layout is right now, it makes no difference does it? That to me would be horrendous if you had people out on every level all the way along your terrace.

KH: Making noise potentially.

C031: Yes.

C051: You could be in your bedroom and looking out at party people going on opposite you.

C031: Yes, dreadful yes.

C051: I would think, if you think of those levels, if the issues that we kind of a lot of us have right now carry on like this I would think woah-

KH: I get that, and that's the problem isn't it because what might be a nice idea in the right place could turn into a total 'mare here based on the behaviours of some of the people we currently have in the area.

FACILITATOR: What about GC, have you got any comments on this one?

GC: It's not the best idea I've ever seen to be honest. I'm not quite sure why you'd want to tack a greenhouse into the space between two, the ends of two terraces to be quite honest. I don't think it's a very good idea.

C031: I agree, I agree with what GC said. It's not a good idea, it wouldn't work. We need to concentrate on more basic things.

FACILITATOR: So we'll move onto the next one, so this is in Nelson in Lancashire. So the top image here shows it, again it was obviously in a much worse state than Harehills is in. This was part of the Pathfinder scheme where again, the communities have been displaced and you know, there was, I think again there was a fight not to have them demolished. So this is a much more, I suppose tame scheme, you know it's not radical like the others, it's just really kind of cleaned everything up, repaired it, and you know there is obviously some new build element on one side of the street but for the most part, you know it looks like, probably like it did when it was built. You know they've incorporated some parking and things.

C031: That's a good idea.

FACILITATOR: What do you think of this one?

C031: It's a very good idea, far better idea. Concentrate on what's already there and smarten it up. Make it like it was originally. Because Harehills originally, when it was first built would have been a lovely area, lovely houses, lovely gardens, lovely streets. They took pride in the area and the property. It would be extremely nice and you need to go back to that. Not try some new-fangled schemes.

KG: I think that one sits better in it's kind of kept the feel of the, you know the character of the original one but I do like the sort of adding of the, developing of the green space bit, a bit like they did in the Edgwares here, having that bit of open space kind of stops it feeling like there's built up a claustrophobic and everything so you can imagine the Edgwares, if all houses were then smartened up on the outside and stuff we could have a similar feel without losing all the history and the bits that people like in that side of stuff. It's just whether the green spaces would get abused like when we first started working on the Edgwares with the dog fouling and things like that. Again it's like who's responsible for it, is at the residents? Is it the council? Because where the council have neglected things then it then makes the buildings look tatty so you know there'd have to be that kind of understanding and compromise to keep it nice from whoever is responsible. But yes I think that one sits better with me for just looking nice.

X012: I think I was going to comment on the fact that Harehills is a densely populated area, the houses are close together, you cannot as has already been said, you cannot manufacture space unless you demolish buildings. So it's about working creatively with the space we have and I think that last seemed to create space from nowhere with the little parking space. I was thinking how could that fit in some of the streets here? I'm sure some of them are wider than others but I don't think it would work. This seems the most, what's the word, it kind of complements, it complements the period nature of the housing and it, it's not too radical. It's different but it's not deviating enormously as in the case of the steel and glass. It's in keeping with what you would expect to find in that kind of area. It looks like a Georgian terrace now. I can see that being really aspirational for buyers because it just looks nice. And they haven't got huge gardens but they've got their little bit of space in the front with the [inaudible] and then the green space so yes that kind of appeals to me most of all I think.

KH: Yes, I think again this is more in keeping and it's similar to Harehills. I'm going to go back to Tempest Road in Beeston because one of the things they did there was they did the houses up, the yards, a lot of the yards as we've got here, had over the years just been concreted over, really manky, horrible, boundaries and stuff and that was all re-put back in and they properly repaved the yards but what they also put in which is key, is they put actual proper raised planted bits into the design so it meant that people actually had earth that they could plant into as well and it helped to bring some green back into those streets and that's something that could certainly be done in a lot of the terraces in and around Harehills. It would tidy up the frontages, put in fencing, take out the total blanket concrete, do it properly, do it neatly and put some space in where people can actually grow a few vegetables or fruit bush or something.

C031: It would transform it, yes.

KH: Absolutely, it would make a real difference. And we have got that potential. And then think going back to the Home Zones for the streets that don't have any yards at all, just come straight onto the pavements.

KG: With the Edgwares I was talking about, they did bulldoze a couple of rows of houses and then it turned to just a very boring green space with, I think is one of them had a few trees put on, the other one was kind of left, so they did create green space by removing some, the same as Banstead Park and things but I was just thinking about what [KH] was

saying as well with the railings and stuff in this, in Harehills we've got a lot of people that build their own fences, you know some of them are nice, some of them are less nice and I just wondered how people would respond if suddenly it was like 'right we're going to make them all three, four foot high' and whether residents would be like 'well hang on a minute, I quite like my box that's six foot plus that's my little enclosed, where nobody can see me' kind of thing or whether people would find that a bit of an intrusion. You know, yes it's a beautiful railing and it looks gorgeous and the houses are sort of shown off but whether people would find that a bit-

KH: It has to be done in consultation and that certainly happened on Tempest Road and as I say some people kept their hedges which is fine but the overall improvement was amazing because you lost the manky, you know cobbled together with bits of old wood fencing so people had a bit more pride in their space, particularly if they're just transient tenants.

KG: I just think there'd be some resistance from some people and I think that's what we get in Harehills is the resistant people who don't want parking permits or don't want double yellow lines on dodgy roads. They seem to shout loudest and then nothing happens, nothing changes because of the people who, they might be landlords or they might be residents you don't know, but there's that straight off no to any change for whatever reason and that's kind of holding us back you know and I do think some of these imaginative solutions would be good but we just seem to always have this 'no' from people. And they seem to spoil it for any kind of change.

FACILITATOR: So this one, Homebaked in Liverpool, so I'm not sure if this has actually been implemented yet but we can see from the small picture again this is in a really bad state and they're looking at doing some, you know, keep in part the traditional character but really kind of putting a modern twist on that, on the fronts and then even more so as we wrap around the sides. They're looking at installing, I think this is all, you know green energy, I don't know if these are biomass boilers or something like that, and then obviously there is much more extensive planted garden areas around the houses as well. So I mean really quickly, but is there anything about this that appeals or strikes anybody with horror?

KH: It looks derelict now, isn't it, the space itself, is this this little picture? It looks pretty much a derelict area by the looks of it, is that right?

FACILITATOR: Yes, I think.

BG: Is there no one living there?

FACILITATOR: No, I think again this is one of the Pathfinder schemes where the communities were displaced and then they've kind of, come up with these plans.

KH: This is the worry, this is the worry because one of the pluses Harehills has got, I know we've got antisocial people but we've also got some fantastic, majority fantastic communities you know, and the majority of people just want to make a nice place to live but we're let down unfortunately by hardcore of antisocial thing so I would hate to see, it feels like this is what's actually happening to is now. It feels like, I feel personally that the council has deliberately neglected this area so that we all give up and go. And then at some point, just like they did with the Scarths which ended up derelict, it gave them the big chunk of space to bloody developed the Nightingale School on. And I feel that was literally socially engineered by the council, by neglect. And it's terrible, it's terrible, if that's what's happening.

C031: Yes it's possible.

C051: So just looking at the scheme, on a personal note I don't like it. I think it's too, too modern, too futuristic. However if you look at the picture of how it is now, it looks like that area's at rock bottom and it looks like you know, if there's going to be investment there's going to be regeneration and that's the way to do it, then fair play and get the area back up on its feet. If there's nobody living there and that area is just dead and if that's the case, and some areas are like that, that's not the case in Harehills at all.

GC: I agree.

C051: When an area hits rock bottom like that and there's nothing there, then go for it but I don't think I would want to see that in Harehills.

C031: No, no.

C051: And you don't really see the character of the houses do you, and the features that we all said are so important and the history. It looks like that's kind of, it just looks like it's gone.

FACILITATOR: What about if you kind of discount the buildings and look at the green space, does that do anything for you?



C051: So again that's more like a park. To me it looks more like a park space or a community park space and if there was somebody looking after it and if the council was looking after it all there was a [inaudible] looking after it then fine, but if not then again, what would it be?

KH: Yes exactly.

C031: I think when they did demolish some of the terraces many years ago, it did offer a dramatic improvement actually, gave a real feeling of space particularly on Bayswater Road ■■■■■■■■. It was quite dramatic, definitely a lot better. I felt sorry for the people who lost their homes of course but you do get the feeling of openness and space, and less densely populated.

KG: So with this one again, it's that contrast where they've gone, got something old, try to make it, force it, squeeze in something new and that last picture just reminds me of the Compton Centre grounds or something where you know it's kind of a bright new shiny building and then a bit of greenery but it doesn't quite sit, it could be anywhere and it doesn't quite sit and fit with the historic side and like [C051] was saying the period features and everything, so with a lot of these schemes it seems like they're almost trying to erase, with the history, with just the frontage but erase everything else. It seems a bit drastic really. So yes I'm not sure about this one. I don't how it's gated off, whether it's supposed to be like a little park or whether it's a garden, it just doesn't, it looks a bit weird really.

FACILITATOR: Okay, great. And then the last one, another one in Liverpool which was again part of the Pathfinder so communities, obviously a lot of them have been displaced and the houses are in absolutely terrible condition. So here, they did sort of renovate some of the houses to a more modest level but they've obviously had a big effort at planting and greening of the streets, and then in one of the spaces, one of these types of houses, they've actually made like a winter garden so this was like the artist's impression and then this is inside it so they've stripped out obviously all the plaster off the walls and everything and it's made it into like a community space for you know, for growing. So any comments or thoughts?

X012: This is the one me! I like all this, yes I just like it and I really like that idea of using a house as an indoor space as well. I really can't think of anything more to say about from I really like it.

KG: I was getting happy noises from [BG]. He likes this one! And I like the fact that, I mean even though one of those windows looks a bit boarded up, it still seems to have, it's a kind of feel of identity so there's the purple house and then there's the next house and that's one of the nice things about Harehills is that people have put their own, you know paintwork on the side or their own bit of you know personality into it and for them to just enhance that and green it up and have all that you know on top, that's nice and I do like that kind of greenhouse bit and you know whether that's community space or whether it's managed or whoever owns it or runs it whatever, I think that kind of thing, it has that sort of community feel. I can imagine that development could attract people who want to rent, want to rent long-term, want to live there and people might want to grow and add to it, so it's infectious, you know it looks like people are dragging tyres and planting in them. It looks like people are really wanting to get involved and it doesn't look trashed. Because whenever we've done something in Harehills 'it won't last it won't last,' most of the time it does, you know, to a certain extent but yes, it looks like it's got real buy in which is exciting.

KH: Yes absolutely, I really like, I love the front because it looks a bit higgledy-piggledy, it looks real, it looks like individuals have been able to express themselves but there's also an overall collective in to just green the area which I think is absolutely lovely. I love the idea of maybe, because this is the sort of thing that maybe could be applied to these bin yard spaces, the kind of collective community space but as [KG] says there's got to be some collective buy in as well and I do think there has to be support in dealing with those elements who would try to trash that.

C031: Yes.

KH: And maybe what we've got to start having is more of a zero tolerance to that kind of behaviour because actually those people are letting everybody down.

C031: Yes they are. I agree with what [KH] was just saying. You know it looks fine on there but would it stay like that? Would people appreciate it and keep it tidy? Would they have graffiti all over the place, litter all over the place? Would flower tubs be vandalised? I'm not convinced they wouldn't. I know it sounds negative but I'm just being honest.

FACILITATOR: That's fine.

KG: Just in relation to that, any planting project that we've done, with a kind of planter thing where it's been something beautiful like a wooden planter and stuff, they've actually been relatively well looked after. I think we had one instance where there was a fire round about bonfire night but that was slightly separate but most of them, people, if it looks like people do tend to keep it nice and that's what we have found overall when we had it done. So I don't think there's just people, you know, wanting, vandalising everything and graffitiing anything that is nice, it tends to be when something looks shabby or graffiti breeds graffiti and things like that so I think you know, I worry less about that element and obviously if there's residents that live near that care, they do keep an eye and have ownership and stuff. It's just about getting the support from the council to do the bits that are more, are bigger than us, that we can't do and I think that you know, I think those chairs are matching and a bit corporate so it looks like there must be somebody involved in that that isn't a resident and you know maybe it's a community group or a paid group that's their space to, you know something. I think that's what we lack in Harehills is all the kind of groups where the people being paid to do things in the area. So you either do for nothing and we're working full-time jobs and then on an evening, weekends, investing our time and effort and everything on top, and that ends up stretching people and they're burning out and it ends of being too much so yes having a balance with something maybe community groups or paid workers or something, stuff like this could maybe work.

FACILITATOR: Very good.

GC: No I think [KG and KH] have summarised the whole thing very nicely. I don't think I can add anything useful.

C051: It looks lovely, what's not to like?! I just had a question, in all of these schemes so for example this one, are the residents who live in those houses, are they moved on to live somewhere else, are they renters, and when the projects are finished, who comes back to living there?

FACILITATOR: I think some of, I think these ones, the residents were still living there. In the Welsh Streets there was a certain amount of displacement but there was kind of a hardcore of residents who kind of were fighting for years and you know took it to appeal with the Secretary of State and everything to kind of keep their houses so it is a bit of a mix but yes, I agree, you know, it does rely on people being emotionally invested in the area.

X012: I was just going to say Toxteth where Granby streets are, they have really hardcore communities who've really fought hard for a lot of things there so I think it probably would be very different. There's much more of a collective density of ownership in those areas. They've had huge fights over the years with the council so I can see why they got to this point. It feels like they actually had, they were able to take ownership of what has been done to the properties rather than it being done to them which is what some other projects look like. But this is creating a scheme for the area rather than the area generating an idea that works for them.

C051: We don't have that en masse in Harehills really do we? I know like for Harehills in Bloom and the Back to Front things, there's like a small group of residents who are always the same residents, always the same people that turn up to do stuff that go litter picking and do stuff and there isn't that buy in, and I don't know what you need to do to kind of shake people up a bit, or to get it.

KG: That's what I was just going to say, I think what we've talked about with the examples that Joanne's shown us, and the Methleys, it was very much a smaller scale and that think that's maybe the only way forward is you know, for it to be done on a smaller scale with the people that are keen and involved and active and then maybe that would incentivise or inspire people on other streets to go 'hang on a minute how come they've got that? We want that,' and then you know because we very much try to bring and things and go where people want to do stuff and cover what is huge, huge area Harehills, depending on which newspaper report you're reading can go all the way into Oakwood, Gipton, Burmantofts, Chapeltown. You know it's a huge, huge area of very similar properties, you know back-to-backs or rows and rows and rows of grey streets so maybe it's a matter of rather than looking at the whole of Harehills you know looking at the Ashtons, the Darfields, and working within communities within the community and then starting from somewhere to see if there is that overall interest.

KH: I think somehow we've got to nurture the coming together of residents because that's the only way that something happens. I've got a friend who's up in Newcastle and they've set up the Coquet Lane Backstreet Wilders and basically they live in terraces and they've got a back street and through lockdown they've got to know one another and they've come out collectively and started crowdfunding and they come out on a Saturday, one Saturday every month and they're all in the back street and they're collectively banding together and

making planters and that's how that's going to really work on take off. Our experience is we get approached by one person on the street who would really like something like that to happen but until you can get more of those neighbours willing to participate and be part of looking after that, people who don't live on the street can't be responsible for what goes on in that street. Because then it becomes a job. And we're not paid to do that.

## Task 2

FACILITATOR: So I'm going to quickly move on, and it's going to be a very quick presentation so you probably won't be able take it all in if you're not familiar with all of these things but I can always send you the slides afterwards if that would be useful to you. So I'm just going to quickly talk about the key sort of policies really that are within our grasp if you like for dealing with some of these big issues that we've been talking about over, not just today but the last kind of couple of two of three years or whatever....

[Presentation]

FACILITATOR: So I suppose first of all if we want to start off with Supplementary Planning Documents, so these are something that, they're normally put together by the local authority and it's, you know, do you think a document that's specifically about the back-to-backs, could that be helpful or a hindrance in Harehills?

KH: I just wanted to ask, why does the DDA sit in relation to this, because for us, some of the most negative developments are around where you've got the shops because obviously traditionally in Harehills you had the shopping parades with houses or flats above and over behind. But with all of the build out, there's loads of build outs, that literally have stepped into them so they are absolutely not accessible and I don't understand how they keep getting away with it and also the fact that when they have their business bins, they're blocking pavements so I just don't quite understand how in Harehills, this is being got away with and I don't know where it fits in. Does it fit in with any of this planning?

FACILITATOR: Yes, with the planning permissions. I don't know without kind of obviously trawling through them all but either, you know, they're building something different to what's on their drawings or they're maybe not being questioned enough about how these things are going to work, or you know, and I know there is a problem with enforcement as well and I think a lot of the enforcement system relies on people reporting. So if people aren't reporting things then they just don't know that they haven't been completed as they

should have been done and then even when they do know, they don't always have the capacity to do anything about it.

KH: No because I've actually reported one and I'm absolutely, I don't think it complies at all. But they did say they'd been out and they were okay with it. But from my knowledge and understanding of accessibility, I wouldn't pass it.

FACILITATOR: No, so I'm not sure specifically about those ones.

KG: I was just going to say you know what [KH] was saying as well, I have seen some where the planning for a shop build out had an enclosed inside bin area but then when the shop was built that turned into either some kind of storage or some part of the shop and then the bins were put very much on the street and when I brought it up and said 'hang on a minute, that's not on the plans,' they made them get smaller bins and put them on the side bit but it does seem to be this kind of once you've done it, nothing can be done about it attitude. So you know, I think that's one of the things I have mentioned with Harehills, that you are sort of fighting a little bit against either the landlords or the businesses, or the shops and things with all of this stuff. I think the most opposition would come from that side of the area. You know, so they would also be against any kind of listing or anything like that for the area because it would stop them having what they've had before which is pretty much a free for all and then doing what they want, even though they've submitted plans. So that's kind of a bit of a concern and I do think like [KH] said, the neighbourhood plan thing might be the best way, you know because you know, then it's engaging residents who are here now with what they want as opposed to having stuff put on them. But yes, it's kind of a difficult one because the opposition very much has a different agenda to what we've been saying.

X012: I just think given the conversation that we had last time and this time I'm only trying to wade through all of this but I think if we start with the things that we think are important about the area which is the character, the historical legacy, the architectural importance of the area and really focus on listings and conservation, then they give us an evidence to influence the other planning schemes which are broader and they give a certain level of protection and people will buy into those because they can see. You can see the area that you live in. People are interested, that will be interested in supporting these kinds of things, might not see how you can be involved in influencing permitted development or neighbourhood plans because they're much more complex and involved but they probably

will see how conservation area or getting listed, some kind of listing for the area would be helpful and I think it would be something to work towards. Either identify particular streets because actually if just this street is listed or in a conservation area, it has an impact on the streets either side and all around so you, it might be about having a chequerboard approach so it's really, really clever. So we could try and get the whole area listed, why not? It's an amazing area. There isn't one like it in the whole of the UK. Bingo. But if that seems like too big a dream, then a chequerboard approach so you actually take so many streets that are listed and it affects the whole of the area anyway by default. I don't know.

FACILITATOR: So are you kind of saying then, that out of all those kind of options for policy, conservation area designation, local listing would be-

X012: I think that's where I feel I would want to start because although the other things, we should be trying to influence them and creating a neighbourhood plan definitely, but in the shorter-term we might have more success with listing and conservation status. But obviously there would, they would also feed into longer-term success. That's kind of what I'm thinking.

KG: I think that's an interesting perspective because I think I'd have almost given up, thinking it's going to be such a big battle that you know with the opposition, but actually in a way I kind of wish we'd done this, you know, 10 years ago before all those lovely shops that had the original windows and glass and everything and before the build outs had happened, if we thought of something like that had been done on Harehills Road it would be a very different road now. You know, there'd be a lot more space, there'd be a lot less built up, maybe less antisocial behaviour because there'd still be some houses on there with gardens and you know things like that so you know maybe we do need, before more is lost, look at conserving some of the stuff we have got before all the nice things that we like about the area are destroyed or demolished, you know. That's not a bad idea.

FACILITATOR: So do you see that, the conservation area, is the way to do that or do you think more things like the Article 4 directions that stop permitted development?

KG: I think I'd need to look into them more because my brain's getting a bit tired but even something like a local listing where people, you know, say what's important and the streets, we don't want to lose this character, and these particular buildings or, you know, whichever angle you come from I think it would be nice to kind of, in 10, 20 years be looking back and

going 'oh yes those are still there and they've not trashed it' or, you know, so whichever one would maybe, depending on what people want to do, want to save, maybe it might be a combination of different approaches but I just don't want to in 10 years' time say what a shame we didn't do that and, you know, have more of the character gone.

KH: I agree with the conservation because I think it's also part and parcel of replacing how Harehills is viewed. I think we have to get away from this thing and start looking at ways of celebrating the positives of Harehills and I think, you know, looking at heritage and stuff is a good thing. But I do think that Article 4 direction thing seems like that could possibly be a useful tool because it was really interesting because when Headingley brought that thing in to not have the let signs out, I do remember bringing that up with the councillors at the time as to why has Headingley come up with that, why wasn't Harehills following suit because we were basically going down that line. And it feels really frustrating across Leeds that when you've got similar shared issues that there isn't more interchanging and sharing and rolling out of things that work in one area and then applying it to another.

C051: I don't have much more to add. Everything that people have said before is absolutely valid and of course, yes, on a personal level I don't know enough about any of these things that you've just talked through to comment any further apart from being involved in residents groups with [KG and KH] and other people but the neighbourhood plan has been mentioned several times but there hasn't actually been anybody there to guide and support. And I think we all felt like gosh were doing enough, we're all at work you know, we're doing, you know, gardening groups and residents' groups and other things and where do you even start with it? And it almost is too bamboozling to even get together and to even think about it. And even there was folk at the council when we were at a meeting saying 'oh yes you should do a neighbourhood plan. Yes I can give you a phone number of somebody,' and then it petered out and really that, that support and drive wasn't really there. I think it was just a lip service to kind of appease the residents and think oh well there's something we could do but none of us have got time so we can't do it. So I think that's possibly another avenue to go down because I just hear lots of good things about that and it's always brought up but none of us have ever had the time or the capacity to do it.

KG: It's interesting what you say about the support element because where other areas have done it there's been sort of various affluent areas where there's been lots of people



who are retired with loads of time on their hands who can spend, you know, all their free time doing it because they've got that ability and then there's the areas that are similar to ours that seem to have a kind of, again, a paid organisation that is leading it and doing a lot of the stuff that we just, and I don't have any more hours in my day kind of thing. But then it kind of works with the residents so it's a kind of balance between a paid role and the residents, or very much retired, affluent residents who can do this and I think that's where we've always kind of hit a wall where you know the council will be very happy for us to do it all but they don't really care how we do it or whether we've got the support or whether we're able to you know with the people we got at the moment and you sort of feel would it be a massive waste of time because you know we could come up with something amazing and then it just be rubbished by, you know, the people who don't want those things. Which some of them may be on the council or could be some of them you know the decision-makers who would be against us doing this because even with selective licensing we did get a feeling that other areas weren't wanting that because what if the ruffraff moved to somewhere near our doorstep. You know keep them in Harehills, and you sometimes feel there is agenda like KH: was saying with is there something more to kind of run it down? So you start think oh is it worth it and I think we are at the stage where it definitely is worth it. We want to preserve things, we want to do something but it's just how we do it and how we do it without all having a breakdown, you know. So I think there's some interesting ideas but, yes it would be good to get somewhere really.

KH: Just quickly to say, what we seem to have which I'm not sure you get elsewhere, there's a real disconnect between the wants of the business communities and that includes taxi drivers, the shop owners and the landlords, and wants of the people who actually live here. And unfortunately it feels like it always goes in favour of the business interests over the residents who really live here. And it's really frustrating because if you go elsewhere you feel as if, you know, up at Oakwood and Chapel Allerton, those businesses understand that by improving their curb appeal, by making things look nice, they then actually boost their business. I don't know why in Harehills, you just don't get a sense of that do you?

C031: No you don't.

KG: You get a great stinking bin outside your window.

C031: I keep coming back to the same thing, concentrate on the basics. I think they're too pie in the sky some of these schemes. Get back to basic things and sort them out.

FACILITATOR: So what kind your thinking about the waste, waste issues?

C031: Yes definitely. One important factor, encourage people to take pride in their gardens. Encourage landlords to take a pride in the house. And maintain the gardens.

FACILITATOR: So how would you do that?

C031: I don't know. I don't know how you do it. You'd have to change them all somehow I suppose but that's a really important thing that you need to do first of all. It really is.

KH: Absolutely, absolutely.

KG: But under selective licensing I think I've been told that they are supposed to be looking at their gates and fences and gardens and things like that but because of the whole pandemic thing it's now been nearly two years delayed. And there doesn't seem to be any kind of extension on the other end so our worry is that this whole sort of licensing thing that was very hard fought to get might be another waste of time because, you know, if they can't do what they were doing in five years in three, or they don't do it right, then you know it won't have actually helped or solved anything and it won't have benefited the people who, you know we were all saying it's a good idea for the residents in horrific conditions, so yes it's one of those. You know this is really, really important. It's just how, what's the best thing to do and how is the best way to do it really.

FACILITATOR: Yes, so I suppose the reason I'm putting these up, is to implement change you kind of need to do it through policy, I guess, is my thinking. And obviously these are kind of planning type policies but they're all kind of based around, you know, improving the environment. And I suppose, I don't know, maybe I'm kind of wondering, it's a question really, by using these to improve the environment, will that change people's attitudes? Whereas I think what you're saying is you need to change people's attitudes and then the environment will improve? But which way is it?

KH: It's a two-way thing I think Joanne. I think you need to, for those of us who care to help us to want to stay, we have to start seeing some tangible improvements.

C031: Yes we have.

KH: We have to believe that it's worth hanging on in there. I think there's a whole element around dealing with the antisocial behaviour which is obviously, falls with LASBT and the

police and that really needs to be improved. The response to antisocial behaviour needs to be much more immediate and much more effective because if you had to live with crap going on for eighteen months, the likelihood is you're going to have sold up and moved on by that and I've watched lots of friends move over the last couple of years and it's really sad to see. So that's got to stop because you also want to try to attract people who are coming in to live in Harehills and want to invest in it as a home. So you have to see that. But at the same time we do have to look at those long-term, we have a lot of people who I wouldn't want to turf out and make homeless. Everyone's got a right to have somewhere to live but I do think that we've got certain communities that we need real help to support them to understand about the value of caring for where you live. And it's about two things. One, they need to be in decent housing because if they've been moved into a shithole where there's a landlord who doesn't care, who's quite happy to take cash in hand but has left the house full of manky, you know, puked-on furniture and stuff, how can you expect those people to take pride in that place? So it's got to somewhere it's got to meet in the middle really.

C031: Yes I agree. Absolutely. Quite right. It's not easy is it?

FACILITATOR: No it's a very complex problem.

C031: It is yes.

KG: There's a vicious circle to it as well because I mean, I'm sort of trying to build myself up to writing an email about a property that I wrote the same email that I'm going to be writing about two, three years ago, and it's like you feel like you're going round the circle and going slightly mad because you know despite selective licensing coming in there's this property that is in a right state, covered in bindweed. It's almost like a hidden house and, you know, the last time I sort of mentioned this it was like 'well the landlord's got a difficult tenant,' but then I would think, also argue that that tenant's living in a house, a nasty house really and you know it's which, whose move is it first? Is it for the landlord to kind of make the property habitable for this tenant or you know, making basic living standards or is it for the tenant to be less difficult? I don't know what's right and what's wrong. And we've had another property next door that's also been in a horrendous state and we've heard, you know, rumours about how it was inside. But it always was like that so that resident moved into a very tatty horrible house and you know it's looked like that for maybe 12 years, 10 years, something like that so you know it's kind of, who, when you're going round and

round in circles, you know what is it, what pushes it that's going to make it start running in the right direction. Because that's another thing that's exhausting for us as residents who care, you know we will send these emails but that then stops us getting on with something else or doing something else more productive or more positive, and you know, a lot of the stuff that we have done that's been positive has stood the test of time, has lasted, has been well received and, you know, does maybe raise aspirations that things can look nicer and be nicer but it's, you know, a drop in the ocean when you're sort of fighting so many other things. So it's hard.

C031: It is hard yes. We appreciate people like KG: you know who's doing such good work. We need more people like that. I do my best but you know, you sometimes feel as though you're flogging a dead horse.

KG: You do.

KH: I think lots of individuals are putting the effort in and I was at Harehills Park and it was really lovely. I met a woman, and she does a power walk every morning and she litter picks while she's doing it. And it's fabulous, but where I feel we do get let down, and this is why I'm thinking now maybe doing the neighbourhood plan is the way forward, because somehow we've been let down by really bad, poor planning decisions and the classic one is the closure of the Stanley Road site because the issues we have with rubbish got significantly worse when they shut that Stanley Road site and they've never come up with any alternative have they, they just haven't. And a while back actually I actually raised the idea with 0 that we look at the site behind, you know the waterworks site next to Harehills Park, and it backs, it goes on to the Keplers. There's a really good road access and there was a possibility there to do a sort of a mini recycling centre, perhaps that only opens on Saturdays where people can come and bring large items. Personally I think that's a bloody brilliant idea and it's slap bang in the middle of the area that's most affected and Salma then said 'oh leave it with me.' And I'm kicking myself now. I think I should have done it but then I don't know where I would have started and I've got a job to do, you know. But the next thing we hear is they're talking about putting a medical centre on that site. And so bang goes something that I personally think we need far more, really, and there's other places to site a medical centre.

C031: Yes I agree. It certainly needs something to help with the litter problem definitely. People in this area don't have vehicles, they can't take things to a site.

KH: Absolutely, we can't all go to Kirkstall or Meanwood. It's ridiculous.

KG: It also seems to take, all the decisions seem to take land that would be either council land or open land or something and then makes it something that then is now never going to be usable again by the council. If it's a medical centre then it's under that potentially forever and we keep losing little chunks of like kind of what would have been like that useful bit of land that now is the car park for the primary school, or the school there, and we're constantly losing bits and we're not kind of gaining maybe more what we need like the recycling centre you know when that went. And it seems to be constant, you know, going in the wrong direction and they're saying the need of a school outweighed that and yes, that was great, but maybe it would have been better somewhere else like the Burton site you know that is now potentially going to get sold off and you know, it's such a built up area anyway and you know, we're not making the most of what we could do really.

FACILITATOR: I think that's when neighbourhood planning could help because it could help you sort of allocate certain sites to certain uses.

X012: I just wanted to ask you, are these, are all of these approaches, are they mutually exclusive? How many can you initiate at any one stage?

FACILITATOR: No, basically you could do all of them.

X012: So it's about which things will get you the most results in the fastest time to start with, so I think it's about finding, what's the timeline for each of them? That would help us decide. which one we go for.

FACILITATOR: Some of them, supplementary planning document, they're within the remit of the council but I think you know there are definitely people interested. Article 4, I mean I don't actually know how long they take. I suspect it's months not years, but obviously there needs to be a certain amount of you know, support for them. Neighbourhood plan, I guess if we go by Holbeck that's kind of three years kind of in the making really. The local listing project that's happening next year, so it's not got a deadline that's kind of ongoing so it's not that the whole of Harehills would have to be listed all at once. As and when nominations come in you know they will be assessed. Conservation area designation, I think, again that is something that the council would ordinarily do but I think, I'll have to check but I think it might be something that residents can request or suggest is looked into.

And I'm not really sure again on the timescale on that one but they're all things that you know I would imagine are kind of between a few months and a few years.

X012: It would make it possible to have a staggered approach wouldn't it?

FACILITATOR: Yes, and a lot of them go together so it's quite common to have Article 4 directions in a conservation area. Supplementary Planning Documents, they're already in use in kind of various generic terms but there's nothing specific to the back-to-backs. There's quite a few neighbourhood plans in various parts of the city, obviously nothing in Harehills. So these things are kind of happening and you can have a conservation area, as far as I know that's got a neighbourhood plan, there can be locally listed buildings in the conservation area, you can have an Article 4 direction in a conservation area, the Supplementary Planning Documents would apply to a conservation area, so you know you can do kind of you can go all out over a period of time and really go for it.

X012: I think it's a small victory if you manage to achieve a local listing. If somebody famous lived in Harehills, a local listing for a particular property, people would start to see oh you can do something, this area does have merit. And you start to build on that.

FACILITATOR: Yes but it's not even, just about, you know a famous person in a particular house... so I'm going to move onto my next slide and I will come back to this kind of funding thing for the neighbourhood planning. So what would you say is your vision for Harehills? [silence] Shall I say what I think you've said? I think you really, you're not after anything particularly radical. I think you want to keep the kind of character and the feel of the place fairly much as it is and potentially do slightly more radical work in various selected pockets where it could be most beneficial. That's what I think you've said to me. I don't know, is that right?

KH: I know, personally I would like to see more radical, a classic example is the traffic calming thing with accident reduction scheme. I think it's been an absolute fail on lots of levels and it started out without having consultation. I think it was a missed opportunity and they could have done something really radical that could have changed Harehills for everyone and it was [KG]'s idea, the idea of introducing a kind of a Harehills Triangle ring road. And that would have immediately made it no longer worthwhile for through traffic to come through Harehills. And it would have handed streets back to the residents of Harehills. It would have allowed the opportunity from main high streets to be developed

into a really environmentally enhancing way because with a one-way system you could then put in a cycling route, walking route and had room to get trees in there and I think that would have been an outward signal that Harehills is worth something. And if you're driving through it you're not driving through the shithole that you hear about on Leeds Live. And you know it's somewhere, it would just have been a signal and a message of hope to everyone living here that, you know, Harehills deserves better and can be better than currently is.

KG: I was going to say, I'd forgotten that one. It was when we were doing the consultation for Harehills Road and I just said 'what about a loop, what about a loop road that kind of ties them in and we can do the Methleys' greening to create space and allow for parking and all these different, you know oppositions that the shops were bringing, these objections and things. It would have kept everything happening with really being quite you know a difference but really potentially positive. But unfortunately I mentioned it to the wrong person and it was just a kind of fob off, you know and I think that's the problem with Harehills. You know, it's just quite easy to just give up when you're fobbed off so many times and I think [KH] is an absolute trooper for having kept on at it you know with the amount of times that she's been to consultations and you had different things and then it doesn't materialise or it doesn't happen or the 106 money vanishes or you don't hear anything back. And I will send another email to highways but it will be like my fifth one without reply and you're thinking you know at some point I'll wake up and they'll have done the work and, you know, it's not for kind of want of trying. You know, we want to do something, maybe not as radical as some of those really modern developments and things but certainly with, we'd like to have greater aspirations, have the greenery, have the things that other areas have. We're not asking for you know, gold-plated windowsills. You know we just want what other areas of got and take for granted, and are looking down on us for not having, you know, on social media comments. It's frustrating.

X012: It's paying homage to the area, to the amazing history of the area and not losing that in the desire to, I guess in some ways, it can be a gentrification though we might not be acknowledging that on some levels. It's kind of an unconscious, improving, gentrification at some point so yes, retaining the essential qualities of the area which contribute to the possibilities of the communities we live in, but not at the expense of the quality of the community that people end up living in.

C031: It's what I said already really, you know just take one step at a time, start with the basics and move forward.

FACILITATOR: So which problems would you solve first then, if you gave me a sort of progression of where you would start.

C031: Litter, certainly litter. Trying to get a few more streets traffic free, trying to reduce the amount of traffic on Bayswater Road would be a big plus ■■■■■. Just encourage people, encourage landlords, to maintain their properties. That's one of the main things I think. Just maintain the outside of the properties. And the gardens. Basic tidiness. That would make a big, big difference.

FACILITATOR: So do you feel that maybe the planning controls, neighbourhood planning that we've been talking about, they're not necessarily even needed if you can get these other things resolved?

C031: No I don't, I agree with that, no I don't think they are.

C051: I think I would just follow on from what [C031] has said really that I wouldn't even use the word radical. I don't think anything needs to be radical. I think if you are looking at something even slightly similar to the Methleys, not even maybe on that, with changing the layout of the road, what are we talking about? Some trees, slowing traffic down, and just a general improvement for the people who live there. That's not radical. That's normal.

C031: It's going back to what it used to be.

FACILITATOR: Yes.

C031: And it worked well then.

C051: And I feel like I do think some of those, the planning things that you shared, and yes they are important but like [C031] says get back to basics but in conjunction with those elements that you shared. To get that kind of holistic picture and what everybody said, you know, I couldn't disagree with anything anybody's said tonight. You know it's all, I'm sure that every resident in Harehills wants the same if they were really true with themselves and honest. Who wouldn't? Who doesn't want a nice place to live? Nobody, we just need the support.

...



KH: Salma definitely would be because she said at the PACT meeting that she would support us with the neighbourhood plan.

...

FACILITATOR: He thought maybe about two years ago that somebody did contact him asking about making a neighbourhood plan and he couldn't remember who it was.

KG: I think it was us. We had a meeting and I think his details were given to us or something and we had that chat but it very much, was very much the thing, this is a neighbourhood plan and very much put it over to us. And me and [KH] and the group we just didn't have the capacity to take it on ourselves at that point and you know we were trying to do a lot of other things and then obviously the pandemic hit and whatnot so it had to be kind of shelved.

FACILITATOR: He did say was really keen to do that but I think the way that it works is that he will kind of offer kind of guidance, I think I'm saying this right, on the process, but in terms of actually creating the group and running the meetings and all those kinds of things, I think it really is down to residents to do that and that's not specific to Harehills, that's just kind of how it works.

KH: I think what happened at the last PACT meeting, it was a really good one. There were lots of new people rocked up and I think what was very evident is that a lot of the failures in Harehills are rooted in bad, bad planning, a lack of a strategic approach to anything, lots of things happen that have a negative knock-on effect and a snowball effect and so it was, everyone was very keen that there might be, we try to do, because it feels like it's the only way also that we get monies because we totally had nothing from the £9 billion Inclusive Growth Strategy. We were told about that in 2017, we asked to be included in workshops, we never were. It's where the money's come from to do that Chapel Allerton green, you know where they've completely change the road layout on a major arterial road, and they've been able to literally do massive changes there and that money's come from that pot and we've missed out completely on that pot of money.

...

KG: I think we just need a few more people that are willing to help do the work because myself and [KH] and [C051], there's been quite a few of us that just very much felt it was just us and people would come and go and even [another resident], she's been involved with some Harehills Park stuff and has started to back off already because people are just

so time short and trying to get, even [C047], trying to get new jobs and other things and you know, I think that's something we very much felt, and that's where we were quite jealous of the neighbourhood improvement that was going on in Burmantofts and Mabgate area and stuff because it was being helped by an organisation and they were helping do a lot of just the general slog and organising the meetings and all the stuff that just takes up so much time every day and you know, it's like a we just don't have that extra capacity at the moment. You know that's where we kind of just couldn't do it. You know if there is an interest and there are more people that will get stuck in, many hands and all that make light work and all that, that would be brilliant. It would make such a difference. So yes it would be good to be considered but I always worry that when they talk about Harehills they always look at the bit that falls under Burmantofts that's up York Road way. Every plan and everything that's ever been implemented since I've been involved has away started up there and then never kind of made it through Harehills before it's finished so, and literally selective licensing has done it, the culverted impact, the bin one, the public space protection orders, everything seems to start up that way and never fully get implemented before it's just, either they think it hasn't worked or they've just run out of steam. So we'll have to see.

...

C031: Your input will really help a lot won't it? It really will.

KG: Well it's a fantastic body of work. It's just done so much that, you know, is overlooked about the area. And so yes it should hopefully help.

C031: It's got to help surely.

FACILITATOR: I hope so. I mean there's definitely interest. I've interviewed the conservation officer, neighbourhood planning officer and Leeds Civic Trust director and I just come away feeling like wow, actually people do really value these houses and the neighbourhood. They're absolutely not turning their noses up at it you know, they really want to do.

C031: That's good to hear isn't it?

FACILITATOR: It is, so I know it's not just down to individuals but the fact that they are so positive about it has got to be a step in the right direction hasn't it.

C031: Well they are brilliant houses aren't they, really, really good houses, well-built you know and spacious.

FACILITATOR: Yes. They are.

X012: I was just going to say that there is actually a senior planning officer in Leeds who is designated for supporting people in preparing neighbourhood plans. It's Abbie Miladinovic. She's a senior planning officer, and that's her role, 'supporting neighbourhood planning groups in Leeds to achieve positive outcomes including community cohesion, capacity building and social capital.'

X012: So if we get to that point and that stage then probably that will help us.

## Collaborative outputs

The Padlet and Jamboard collaborative outputs are shown in Figures 216-233.

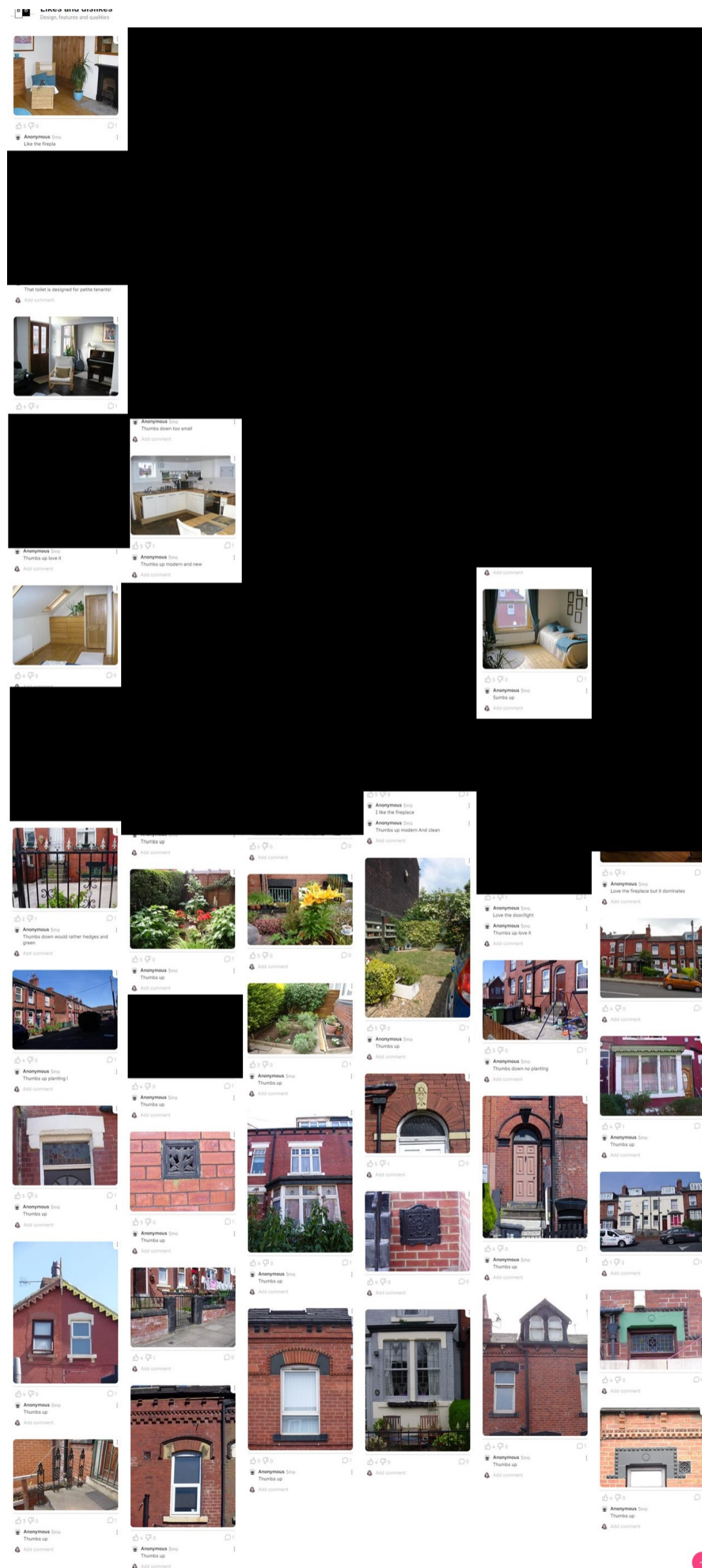


Figure 216 Workshop 1 Task 1, identifying likes and dislikes for houses / home.

padlet

REMAKE SHARE



### Values Map

Harehills and surrounding areas



Figure 217 Workshop 1 Task 2a, identifying likes and dislikes in the neighbourhood. See NVivo file Backtobacks\_in\_Leeds.nvp in the *Datasets / Nvivo* folder for the data contained on the pins.

# Ashton Grove



Figure 218 Workshop 1 Task 2b, values and detractors for Ashton Grove.

# Ashton Street



Amazing shop.

**Colourful street**

Don't like different dormer designs - prefer matching

**Lovely gate!**

Dislike uPVC cladding on side of dormers



Nice brickwork

Too many mismatched dormer.

Might be a through house? Knocked through

Not too many cars and kids can play out

Tidy street - neighbours take pride in the street

Figure 219 Workshop 1 Task 2b, values and detractors for Ashton Street.

## Bayswater Mount

Tree is a  
bit big!  
May block  
light



White breaks  
up the street -  
not sure I like  
this

Love these top  
windows, great  
shape



Small no  
gardens?

Let more light  
in when the  
blocks are  
smaller

Figure 220 Workshop 1 Task 2b, values and detractors for Bayswater Mount.



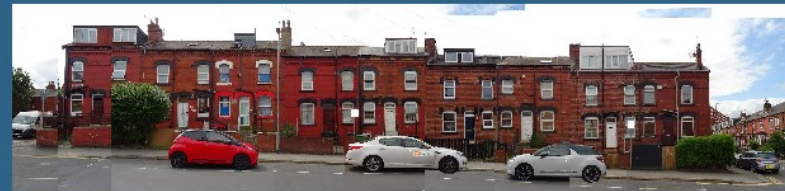
## Bayswater Road

**White  
stands  
out too  
much**



**Hedges could  
do with a trim,  
must make  
house dark**

**Like the  
hedges - but  
overgrown  
now**



**No. 92 -  
original house  
is lost behind  
the  
modifications**

Figure 221 Workshop 1 Task 2b, values and detractors for Bayswater Road.

## Bayswater Row

**Stark**

Imposing  
dormer -  
another storey  
on top

Looks odd -  
doesn't match  
rest of the  
street. Not in  
keeping



Looks like a  
block of flats  
but at least  
they lined the  
windows up

Concrete  
yards and  
street  
lined



Lack of  
greenery

Lots of cars -  
claustrophobic,  
hospital parking

Lovely big  
bay  
windows

Figure 222 Workshop 1 Task 2b, values and detractors for Bayswater Row.

## Bexley G

**Love the  
pointy roof  
bits**

**Look like  
Edwardian red  
brick houses,  
grand**



**Love the old  
roof design  
over the nasty  
new dormers.**

**Like the porch  
area next to  
the bay  
window -  
gives shelter**

**Don't like  
this - not  
in  
keeping**

Figure 223 Workshop 1 Task 2b, values and detractors for Bexley Grove.

## Bexley Place



Cohesion

Uniform,  
looks  
good

Shame  
about  
dormer  
designs

Great  
hedges.

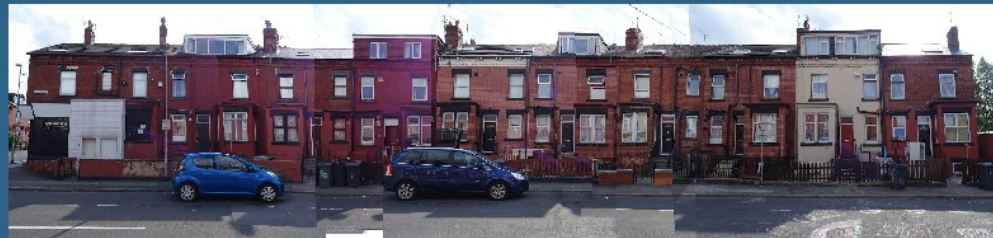


Figure 224 Workshop 1 Task 2b, values and detractors for Bexley Place.

## Conway Mount

Slightly  
offensive  
fence



Do they  
eat Hovis  
here?

Looks  
like a  
mount

One of the Conways  
had street trees but  
only a couple are  
left which is a  
shame

This house  
really stands  
out



Like the look  
of the street,  
uniform, like  
the slope

Ugly shop  
extension

Figure 225 Workshop 1 Task 2b, values and detractors for Conway Mount.

## Cowper Avenue



**Not as tall**

**Like the bay windows, with mullion - character**



Figure 226 Workshop 1 Task 2b, values and detractors for Cowper Avenue.

## Darfield Place



Smaller windows?

Don't like brick dormer

Windows in funny place

End houses look odd - doesn't fit

Lovely hedges



Figure 227 Workshop 1 Task 2b, values and detractors for Darfield Place.

## Darfield Road



**Fences  
become more  
'ramshackle' -  
anything will  
do attitude**

Figure 228 Workshop 1 Task 2b, values and detractors for Darfield Road.



## Edgware Avenue

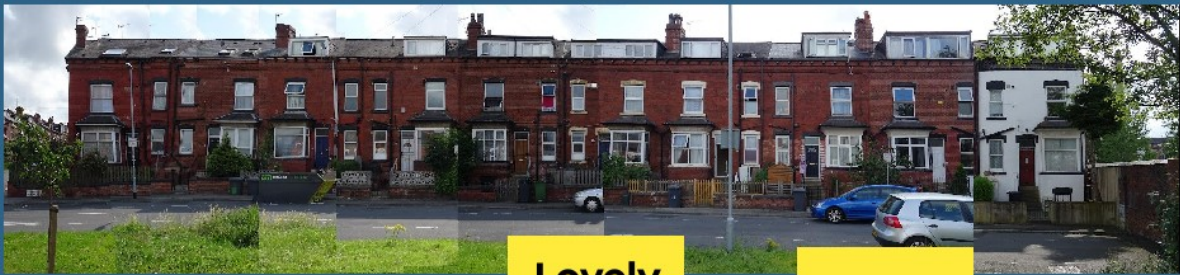
Demolition was a dramatic improvement

Open space is welcome, landscaped a bit too

Planted it with Harehills in Bloom

Community cohesion

Neighbours concerned when a tree was broken



Query over greenspace vs parking - residents are concerned

Lovely green space.

Appealing green space, benefits residents

Wildlife haven

Figure 229 Workshop 1 Task 2b, values and detractors for Edgware Avenue.

Florence Avenue

Fantaise about having one of these houses

Like the uniformity to the height of the garden walls

Smaller streets are a good size for community



Love the trees

I like this street

Uniform dormers, none on other, similar scale, doesn't overwhelm

Like mullioned windows

Distancing from neighbours - anti-community, blocks from contact

Know almost all the residents in this street



Gate bucks the trend - different to the rest of the street

Figure 230 Workshop 1 Task 2b, values and detractors for Florence Avenue.

## Lambton Place

Can open window when it's raining - can't do that with rooflights



Ugly pipes over windows

Like the original dormers - can imagine someone sitting up there and writing a novel

Bin yards begging to be 'greened up'



Figure 231 Workshop 1 Task 2b, values and detractors for Lambton Place.

## Lascelles Street



Businesses seem to be able to do what they want with the buildings - no consideration for heritage



Claustrophobic

I complained to the council about the chicken shop - they put the bins in front of the neighbour's house

**Conflict between businesses and residents**

## Lascelles View



Imagine bare-footed children, workhouse, stereotype. Others look more luxurious. Nothing hidden in these houses.

**No privacy**



Might know neighbours more

Figure 232 Workshop 1 Task 2b, values and detractors for Lascelles Street and Lascelles View.

## Luxor Road

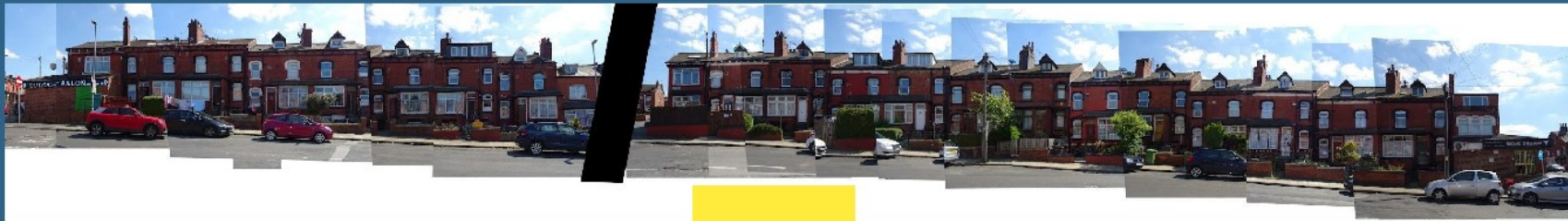
Dormers less  
offensive if  
other good  
things are  
happening

Always  
admired them.  
They look a lot  
posher



Nice greenery  
- looks nice  
against the  
red brick

Real sense of  
harmony, nothing  
jarring, blends with  
surroundings, pretty



Impressive  
triple window  
bays

Figure 233 Workshop 1 Task 2b, values and detractors for Luxor Road.

## Luxor View

**Look like  
faces with  
teeth!**

**Bedroom  
windows  
look  
superior**



**Ugly shop  
extension,  
stuck at  
bottom of  
street**

**That bay  
window's  
showing  
off!**

Figure 234 Workshop 1 Task 2b, values and detractors for Luxor View.

# Appendix E Datasets

## Assessing data quality and purpose

### Approach

Of relevance to all ethnographic research is a concern for assessing the quality of evidence. Scott (1990, 6) for example, recommends using four criteria when assessing documentary evidence: authenticity, credibility, representativeness and meaning (by which he means the clarity of the evidence). Acknowledging that there may also be differences between what people say and what they actually do (Hodder 1982b, 41-43), it may be appropriate to apply Scott's criteria to the analysis of all evidence sourced from documents or participants in this research.

A complementary analytical approach concerned with purpose is also accepted by leading scholars: understanding the *reason* for a document's or story's creation; who it was *created* by; who it was intended to be *used* by; and what happens as a *result* of creating the document or telling the story (Sparkes 2015, 31; Prior 2003, 4; 14; 17-18; 59-60; 191; Scott 1990, 30). Prior (2008, 485) explains that once a document has been created, its observers and its function in socially or culturally specific contexts are unpredictable, and there appears to be acceptance among scholars that our understanding of the fragments we retrieve from archives is made from interpretations in the context of our own era, society and experience (Jordanova 2006, 90; Scott 1990, 34; 56; Schutz and Luckerman 1973, 3-20 and Schutz 1970-71, 104-106 both cited in Hill 1993, 68). This is equally true for other data types such as questionnaire responses and oral data, and suggests the need for a heightened contextual awareness. The broader methodology of historical archaeology further extends these concerns on interpretation to material culture, with its scholars suggesting that we need to question the things that do not appear to correspond to current ways of thinking so that we can understand the previous meanings and make interpretations that are more representative of past realities (Mayne 2011; Joyce 2006; King 2006). Prior (2003, 24; 112; 122) however, attests that understanding meaning is an impossible task, that it is something that is produced, not discovered, and that that it is much more useful to study content or *what is referenced*, than meaning.

## Data triangulation and discrepancies

### Resident awareness

62% of questionnaire respondents stated that their house has one or more traditional features. Based on evidence from the detailed surveys this is likely to be an underestimate as all houses in that sample had at least one interior feature, and likewise, all houses in the neighbourhood survey had original exterior elements (Figure 235). This difference might be explained by knowledge or perceived value. Oral history evidence for example, highlights that the word 'cornice' is not understood universally, and so it may not have been listed in questionnaires because people didn't know what to call this feature. It is also possible that skirting boards and architraves are not typically valued or observed in the same way as more 'high profile' features such as doors, fireplaces and ceiling roses, and so may have been inadvertently omitted from questionnaire responses.

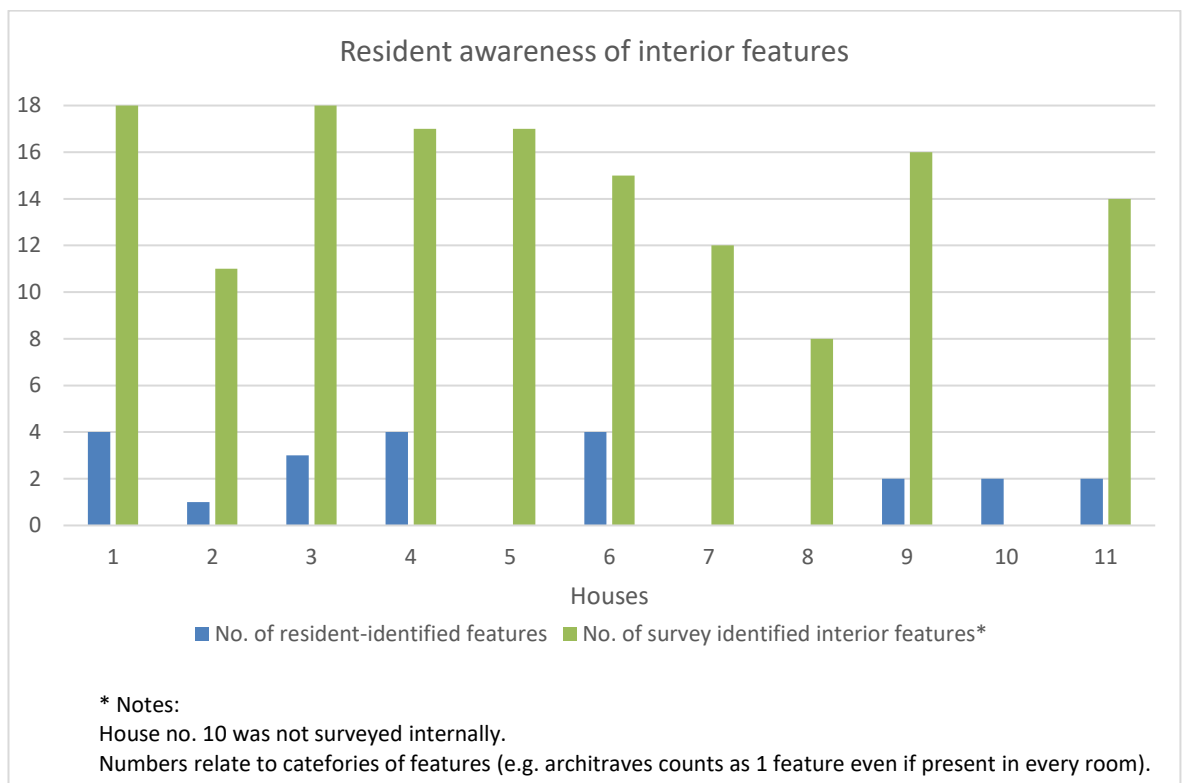


Figure 235 Significantly more features were identified during survey than by residents indicating that resident awareness is limited.

### Inconsistent application of assessment procedures

The EPC reports and SAP ratings highlight significant discrepancies in the assessment process. One South-facing house for example, was assumed to have no insulation, full double glazing and electric heating. It was rated as G15, and the recommendation was only to increase the hot water cylinder insulation to increase performance to G16. The further



measures that could be implemented to achieve even higher standards were listed in order of preference: solar water heating and external wall insulation at a combined cost of at least £9500 would raise the performance to F22, and installing central heating after this, at a cost of at least £3000, would increase performance to D63 (Preston 2011a). By contrast, a South-West-facing house with the same construction and heating scored G15 but the report did not recommend actions, stating instead that the further measure of installing a gas central heating system would alone increase performance to D62 (Ponsford 2009). Another South-facing house, again assumed to have no insulation, but with single glazing and gas central heating system supplying the hot water, was rated as D67 (Preston 2011b), further demonstrating the apparent inconsistencies. The data from these reports should therefore be treated with caution.

The same three houses have since been reassessed and now provide more consistent information. The first house has had a combi boiler and controls fitted and achieves D57; the second house has had a major refurbishment with internal wall insulation, roof insulation and a combi boiler with controls and achieves C73; and the third house has had double glazing and a reduction in energy efficient lighting, and now achieves a lower, D60 (Cook 2019; Clapham 2017; Didymus 2015). This suggests that an efficient heating system is the most effective energy efficiency measure, followed by insulation, and that efficient lighting has more of an impact on the rating than double glazing. It appears therefore, that EPCs favour improving building services over fabric. This contrasts with the accepted 'fabric first' approach, but may be beneficial to traditionally built houses where there is justification for protecting original fabric from both aesthetic and technical perspectives.

### **Incomplete and small datasets**

The number of houses surveyed in detail was small, and this data is supplemented with both archival evidence and resident questionnaires. The number of feature types and individual interior features identified was higher in the survey dataset than the archive or questionnaire datasets (Chapter 4 Figure 35). It is interesting to consider the data on a house-by-house basis however, as within each dataset, the number of features per house is relatively steady (Figure 236). It seems sensible to suggest that had the archive data been complete, then the figures would have been at a similar level to the survey dataset.

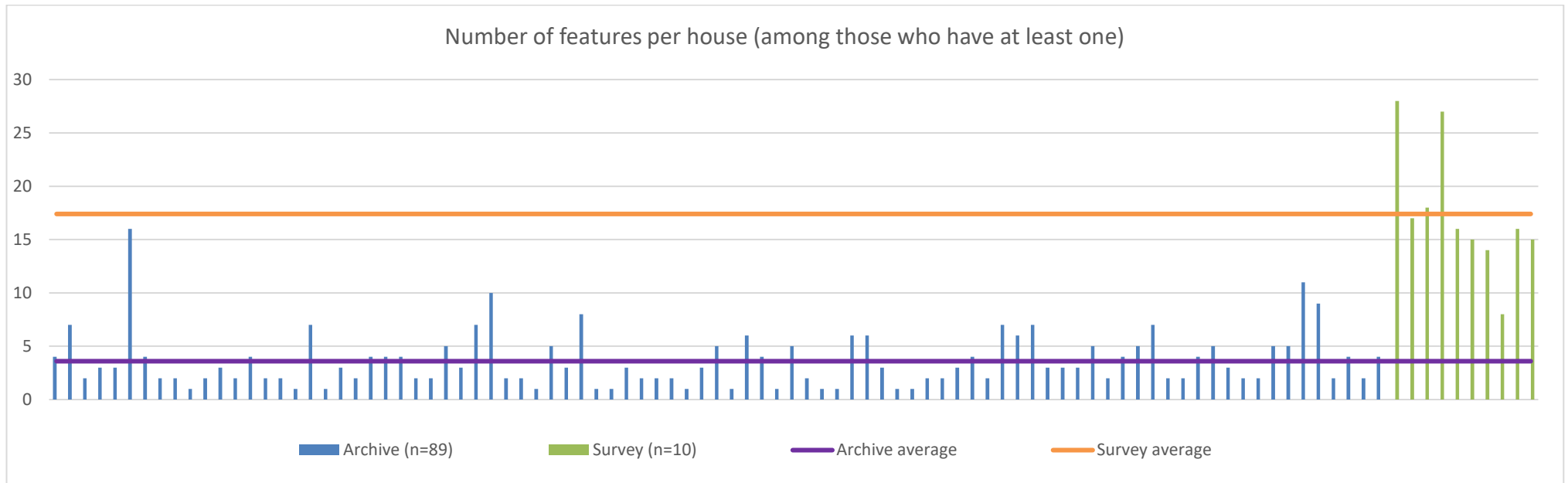


Figure 236 The number of features per house varies quite widely across the archive dataset, and the average number of features in the archive dataset is only around one fifth of that in the survey dataset (Data source: Rightmove 2019; Zoopla 2019).

On account of the relatively small number of properties in Character Areas 1 and 4, the available archive and questionnaire data has produced small datasets that may not be representative of the whole. The absence of interior survey and oral history data compounds this. Interpretations that make comparison between character areas therefore make some adjustment for this, taking into account data from the other character areas and the neighbourhood survey.

Despite attempts to engage a representative sample of residents, it became clear early in the research process that some communities, primarily the Eastern European residents, but also South Asian residents, were 'hard to reach.' This was compounded by the Covid-19 restrictions which meant that opportunities to engage via existing networks within the neighbourhood were 'locked down.'

The Q1 and Q3 questionnaire datasets are too small to produce results that can be considered statistically accurate. The data on participant age suggests that the sample is not representative of the neighbourhood. Possible reasons for this discrepancy might be:

- The government dataset with which the Q1 dataset was compared, is of an earlier date and the demography of the neighbourhood is known to have changed since then, particularly in relation to immigration (ONS 2011 cited in Leeds Observatory 2018a; 2018b; 2018c).
- Young adults may be less willing to engage in research, perhaps because they are more likely to be immigrants with poor language skills or are less 'invested' in the neighbourhood because of short-term residencies (Chapter 5 *Education and House income and tenure*, and Appendix F *Socio-demographic profiles* provide discussion and data).

The data on duration of residence certainly suggests that shorter-term residents are less willing to engage in the research (Appendix F *Duration of residency*). Further analysis shows differences between the four character areas, though the two largest character areas (CA2 and CA3) appear more similar than the smaller CA1 and CA4 (Figure 237). Participation was lowest in Character Area 1, and it is not clear whether the data is skewed to the minimum duration of residence because of the sample size, or because of other factors (such as the houses being street-lined for example) which make them less desirable as long-term residences. Character Area 4 data by contrast, represents only those resident for more than ten years. A question that remains unanswered is whether there are fewer short-term

residents in this area, or whether other demographic characteristics might have impacted participation.

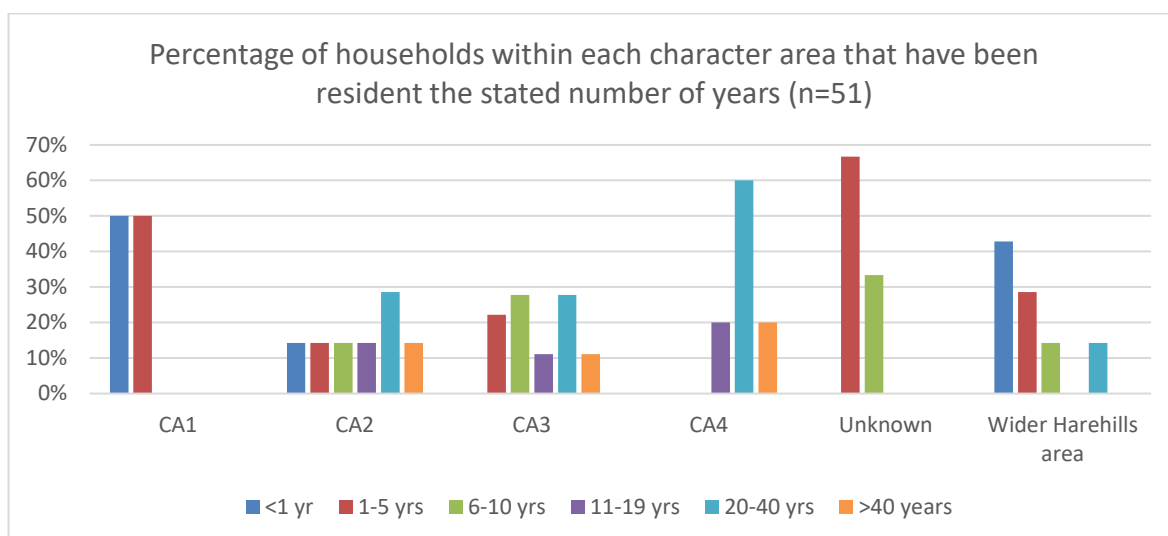


Figure 237 Variation in the duration of residency between the character areas might result from the small dataset sizes, or characteristics of the housing or residents.

Refer to Appendix D *Participant metadata* sections for further information.

### Estimates and assumptions

All houses which were occupied at the time of the 1901 Census are included in the figures cited in Chapter 5 and Appendix B (the ‘survey’ streets plus shop-houses throughout the neighbourhood). In 1911, only those houses which were occupied but not present in the 1901 census (i.e. not built) are included. Consequently, the 1911 dataset is small, and data should be treated with caution. For the purpose of analysis, adults are those aged eighteen plus, and children are under eighteen.

Birthplace counties are generally as listed in the census, but where the county no longer exists or boundaries have changed, the county is listed as the current county (e.g. Liverpool is now in Merseyside not Lancashire, Middlesex is considered to be London). It is possible that not all boundary changes have been picked up in cases where both counties still exist.

Some occupations have been categorised without certainty of their nature. In general, if someone is listed as an agent, broker or traveller, it is assumed that they are involved in sales, but not from a shop. Dealing is used to describe those workers who own their own shops, manage retail business, and assist in the running of shops, and these occupations are categorised as retail. Again, assumptions have been made, for example, butchers have been interpreted as those who sell meat from a shop rather than those who are involved

in abattoirs or wholesale. A small number of occupations are unknown. For example it was not possible to determine whether a 'Railway Wheny lad' was an engineer, labourer / porter or administrator – this example was omitted from the occupation figures. Similarly, a 'Woolcombe maker' could not be established, so this was included as factory work based on the possibility it is someone who makes machinery. Alternatively, it could be a type of cloth in which case it should be categorised as cloth and clothing. However, this makes little difference to the general findings.

Household income and expenditure data is drawn from a number of sources, some of which provide average figures or categorised / aggregated data (Table 9). The following assumptions were made in the calculations:

Source(s)	Data	Assumption
Expenditure		
Allen 1994; Bastomsky 1990; Hannam 1984; Co- operative Press Agency 1922	a) Working-class family spends 6-7% of income on fuel. Wage to sustain a family = 30s b) 50% of income spent on food. Food = £22s 6d. Average income = £2 5s. 6-7% of income on fuel.	a) Fuel = 1s 10d - 2s 1d b) Fuel = 2s 5d - 2s 8d  Flat fuel cost of 2s 4d used in calculation, regardless of household size
Atkinson (2010, 91); Yorkshire Evening Post (1896); Yorkshire Post and Leeds Intelligencer (1890, 2)  Lupton (1906) cited in Beresford (1971, 115)	Gross income for 8 houses = £114 and 8 shillings  Weekly rental 5s  Four room house 4s 6d – 5s  Rental of a superior (Type 3) back-to-back in 1906 was between 3s 9d and 5s 6d per week	Rent = 5s 6d
Co-operative Press Agency (1922)	Weekly food bill in 1904 = 22s 6d Average family size = 5.2	Cost to feed an adult for 1 week = 5s 8d Cost to feed a child for 1 week = 3s 9d
(Continued on next page)		

Source(s)	Data	Assumption
Income		
Bowley (1937, 51)	Miscellaneous jobs (includes transport and local government, among others) 25s 6d  Textiles (average) 13s 4d	Brewer's drayman 25s 6d Clerk 25s 6d Letter sorter 25s 6d  Tailoress / Tailor's machinist (female) 13s (see Hannam)
Burnett (1969, 301)	Bus and tram drivers (London) £107 / year (= 41s 2d / week)  Postman (London) £81 / year (= 31s 2d / week)	Tram car driver 34s . Postman 25s 6d
Hannam (1984, 369)	Bricklayer 39s 2d Plasterer 39s 2d Carpenter 37s 1d Engineer (Fitters and turners 33s; Smiths 34s; Patternmakers 37s; labourers 20s 4d)  Tailoring (Hand cutters 30s 9d; Machine cutters 32s 7d; Pressers 26s 4d; Warehouseman 30s; Average 31s 11d)  Boot and shoe (Clickers, lasters and finishers 28s; Pressmen 25s)	Wood carver 37s 1d Electric lamp maker 33s Carter 20s  Tailor / Tailor's cutter (male) 31s 11d Warehouseman 30s  Boot riveter (male) 28s
Hannam (1984, 379)	Labourer (17 year old male) – 6s 6d – 7s	Railway Wheny lad (child) 6s 6d Grocer's assistant (child) 6s 6d
Hannam (1984, 380)	Housekeeper 1s 6d /day.	Housekeeper 5 days / week = 7s 6d
Hannam (1984, 681)	Milliner (female) – 14s 8d  Dressmaking (fitters and cutters 31s 2d; Dressmakers 11s 4d – 12s 7d)	Cap finisher (female) 14s 8d  Tailoress / Tailor's machinist (female) 13s (see Bowley)
Hannam (1984, 682)	Boot machinist (female) 13s 10d Boot machinist (child) 6s 2d	
Hannam (1984, 369 & 378)	Carpenter 37s 1d  Tailoring (Average- 31s 11d  Male tailoring apprentice at 18 years 9s	Young males earn approximately 28% of adult males in tailoring  28% of male carpenter's wage = 10s therefore 18-year-old wood carver = 10s

Table 9 Income and expenditure assumptions for a small sample of houses in Harehills in 1901.

Calculations involving pre-decimal money (here and in the chapters) have been carried out using an online calculator (Retrowow n.d.).

As discussed in Appendix B, the historical *Electoral Registers* do not include all residents. Only Divisions One and Two of the register were used in the analysis: Division One being the main register of male electors who qualify on account of their property ownership or tenancy, Division Two being those males who qualify on account of being in service, and lodgers paying more than £10 per year. This means that the data for households that have moved in the previous twelve months is incomplete because:

- the current and previous residences of households headed by most women are not recorded;
- the previous residences of households in Leeds where the status was not sufficient to qualify the male as an electorate is not recorded; and
- the previous residences of households from outside of Leeds was not recorded.

For houses listed, it is not possible to know whether the absence of ‘successive’ information is due to:

- the household not having moved in the previous twelve months;
- the household moving from a low status property (e.g. a shared house) or the possibility that the male previously paid a low lodging rate / lived with parents, and the house in question is the first time the household has resided together in a ‘single family’ home; or
- the household moving from outside Leeds.

For houses not listed, the following reasons might apply:

- the house was occupied by someone not entitled to vote (i.e. males under twenty-one, unmarried women, married women not qualifying through occupation);
- the house was not yet constructed or was unoccupied.

Acknowledging that lodgers could pay in excess of £10 per year for a room in Harehills, it is unlikely that a house occupied by a single unit (i.e. a family) did not qualify the male head (aged at least twenty-one) as an electorate. Consequently, only young male heads and female-headed households are excluded from the occupancy figures. The use of the ‘successive’ information to determine the number of house movers provides a minimum figure as some movers are not included in the dataset.






Census data indicates that less than 5% of households were headed by a woman in 1901, and there is no evidence to suggest that female headed households had a different migration pattern to those headed by males, therefore the *Electoral Register* data can be considered to be representative of the Harehills population.

Use of current government data has been methodologically complex; there are varied dates and some is ten years old, having been compiled for the 2011 Census, but more than that, the data is not available for the specific sub-set of the population of concern in this research (Figure 239). Depending on the data theme, it is aggregated for either Middle Super Output Areas (MSOAs) or Lower Super Output Areas (LSOAs), ward, or occasionally, post-code areas. Interpretation is therefore made in the context of the data being the closest available, rather than an absolute match. Interpretation of the literature is similarly approximated, as it references MSOAs, LSOAs and other notional geographical boundaries incorporating Harehills.



# Lower and Middle Super Output Areas (LSOAs and MSOAs)

## Key

-  MSOA boundary
-  LSOA data included in the research
-  MSOA data included in the research
-  No MSOA or LSOA data included in the research
-  Back-to-back houses in the study area

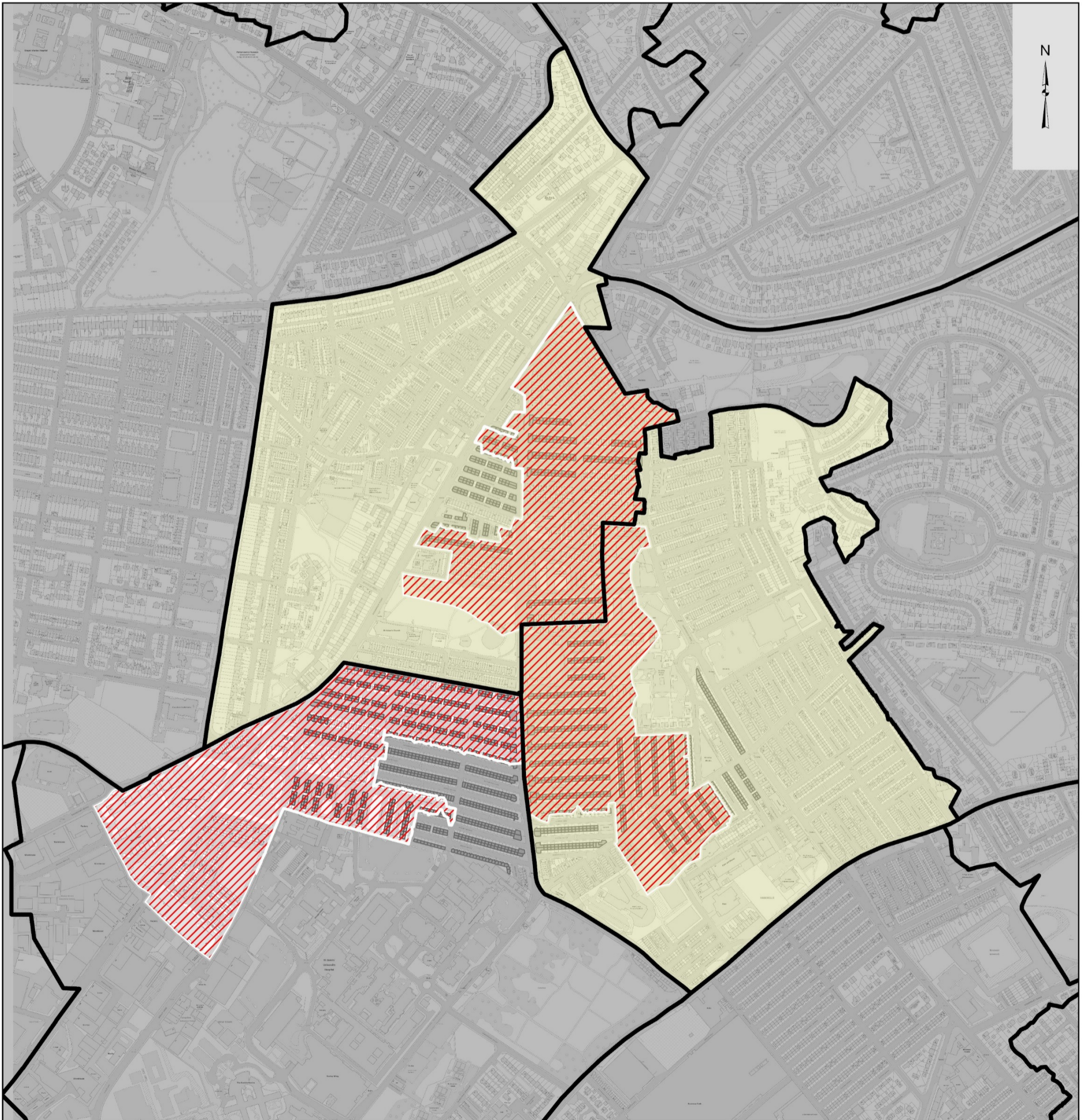


Figure 238 Lower and Middle Super Output Areas (LSOAs and MSOAs)(Background maps and boundaries: Leeds City Council 2018; ONS 2018; Ordnance Survey (GB) 2018b).  
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0 115 230 460 690 920  
Metres

## **Analysis**

### **Background**

#### **Thematic analysis**

Thematic analysis can be used for everything from a dataset to all of the research data (Braun and Clarke 2006, 79). It aggregates and categorises data into codes, which are themselves then grouped into broad themes so that patterns can be identified at micro or macro scales (Gavin 2008, 275; Braun and Clarke 2006, 87-93). It is a flexible approach used in research concerned with people's experiences and opinions, and in constructionist research such as this, is well-suited to analysing multiple realities as a social construction of the participants' communities and society (Braun and Clarke 2006, 78; 81; 85). There are two main approaches to thematic analysis: *inductive*, which is a 'bottom up' approach where the researcher codes the data with as open a mind as possible, something akin to grounded theory, and *deductive*, which is 'top down' in that the researcher actively searches for pre-determined themes that are related to the research questions (Braun and Clarke 2006, 79; 83-84). The importance of a theme might be determined by prevalence, by the number of people identifying it, or by its relevance to the research question (Braun and Clarke 2006, 82-83).

In this research, coding was used to identify key themes based on either the number of references or the number of participants discussing the theme, depending on the individual situation. For example, much of the questionnaire data was concerned with identifying themes from a large number of people and was used to make tentative generalisations and so this focused on the number of participants coded to a particular theme. By contrast, the interviews and workshop participants were primarily analysed in terms of the number of references to identify which themes were most important to those individuals / small groups.

#### **Quantitative analysis**

Unlike qualitative data analysis, quantitative data analysis is concerned with measurement as a means of exploring concepts and is implemented through statistical or mathematical analysis. In social research, the analysis uses measures (direct quantities, such as the number of people living in a house) and indicators (indirect quantities that represent a concept, such as how the number of kitchen appliances might indicate social class) to inform interpretation (Bryman 2008, 144-145).

## **Datasets and analysis software**

### **The database and geographical information system**

The *Access* relational database contains a series of linked tables, each containing a different aspect of the data. For example there are tables for the individual houses, house types, occupants (historic), historic photography, house condition, energy efficiency, heritage features, property sales / lettings, and planning and building regulations applications.

The relational database is a powerful tool which enables the creation of queries so that data held in separate but linked tables, can be combined to answer complex questions. For example, it is possible to query the data to see if there is a relationship between the survival of original features and house condition, and to determine how many housing developments had the same architect and developer combination, or the gender division of household heads in standard size houses and shop-houses in 1901.

Selected database queries were exported to *Excel* spreadsheets and these are linked to a Geographical Information System (GIS) geodatabase in *ArcGIS* which means that query results can be viewed graphically on a map of the neighbourhood. This required the creation in *AutoCAD 3D Map*, of a shapefile with polygons containing attribute data for each individual back-to-back house.

Visualisation of the data in *ArcGIS* brings the additional benefit of being able to identify groups not evident in the database, for example, if there are clusters of houses sharing a particular characteristic (such as poor energy efficiency), then the database can list all the houses but it does not 'know' that two houses on different streets are actually back-to-back with each other. This can also be achieved by manual mapping of course but would be a more laborious process.

### **Statistical analysis**

Analysis of quantitative data was carried out using *SPSS* and *Excel*. An *SPSS* file was created for each of the three questionnaire datasets and the neighbourhood survey dataset, and syntax files were created for running the statistical analyses. These were limited to simple frequency, cross-tabs frequency, multiple response frequencies and normality. The results were exported to *Excel* where they were further manipulated to create additional insights and used to create charts for visualisation of the findings. In addition, the neighbourhood

survey data was added to the *Access* database where it was used in queries with other data and then exported to *Excel* for further visualisation.

### **Computer-assisted qualitative data analysis software**

*NVivo* software was used to analyse the qualitative data from questionnaires, interviews, exploratory workshops, social media and miscellaneous sources such as biographies, email correspondence and photographs. In addition, the relevant literature was also included. The documents were arranged into folders, cases were created for each participant to record their attributes such as house type and stakeholder type, and additional sets were created to group participants into further categories to enable the creation of complex queries.

Two main query types were used:

- Coding queries which return data coded to a particular theme, for example all data coded to 'Community spirit'.
- Matrix queries which return quantitative data (e.g. the number of references or the number of participants coded to the theme) for a selected number of themes and case or attribute categories. For example a table might show the number of current residents in one column and former residents in another column, with the selected themes in the table rows.

Matrix queries were exported to *Excel* for quantitative analysis and visualisation, and once the key themes had been identified, these were further explored in *Nvivo* using coding queries to collate the data for interpretation and to select appropriate quotes.

### **Data**

Dataset files and documentation are included in the *Datasets* folder (see Volume 1 *List of accompanying material*).

# Appendix F Supplementary information

## The houses

### **Neighbourhood development and design**

The historical development of the neighbourhood is demonstrated spatially on the following maps (Figures 236-239):

- Architects / Designers
- Developers
- Approval date (as indicator of construction year)
- Historical building control applications

The design of the houses is also demonstrated spatially (Figures 240-250):

- Design – architectural style
- Design – Plan form type
- Design – Size / use
- Facilities – attic rooms
- Facilities – basement provision
- Facilities – bath location
- Facilities – chimneys / fireplaces
- Facilities – dormers
- Facilities – gardens, yards and toilet location
- Facilities – set-pot location
- Facilities – WCs and earth closets

The full design permutation of each house is provided in the database (see *Datasets* folder: *Access / Backtobacks\_in\_Leeds.accdb – Houses* and *House types* tables). The code for each house type is formulated from the combination of its basic characteristics (Table 10)

# Architects / Designers

<span style="color: red;">■</span> D. Dodgson - 263 houses	<span style="color: lightgreen;">■</span> Charles Berry - 97 houses	<span style="color: cyan;">■</span> Charles E. Dodgson - 22 houses	<span style="color: magenta;">■</span> Ambler and Bowman - 8 houses	<span style="color: tan;">■</span> George F. Airey - 2 houses
<span style="color: orange;">■</span> Carby Hall and Dalby - 93 houses	<span style="color: limegreen;">■</span> J.W. Thackray - 98 houses	<span style="color: lightblue;">■</span> George W. Atkinson - 22 houses	<span style="color: pink;">■</span> John Dodgson - 5 houses	<span style="color: gold;">■</span> J.P. Crawford - 2 houses
<span style="color: darkorange;">■</span> W. Carby Hall - 86 houses	<span style="color: darkgreen;">■</span> John Hall and sons - 97 houses	<span style="color: blue;">■</span> Henry Crompton - 17 houses	<span style="color: purple;">■</span> Charles Spiney - 6 houses	<span style="color: brown;">■</span> Chas. Fowler - 1 houses
<span style="color: yelloworange;">■</span> William Joshua and Henry Lax - 66 houses	<span style="color: lightcyan;">■</span> Percy Robinson - 66 houses	<span style="color: darkblue;">■</span> Chas. Finnerty - 16 houses	<span style="color: darkred;">■</span> Fred Mitchell - 6 houses	<span style="color: lightgrey;">■</span> J.H. Horsefield - 1 houses
<span style="color: orangeyellow;">■</span> George Lax Junior - 33 houses	<span style="color: cyan;">■</span> H. Preston - 55 houses	<span style="color: purple;">■</span> Harry Swanwick - 15 houses	<span style="color: darkolivegreen;">■</span> Edwin Hill - 4 houses	<span style="color: grey;">■</span> W.H. Lister - 1 houses
<span style="color: yelloworangeyellow;">■</span> Henry Lax - 22 houses	<span style="color: teal;">■</span> J.E. Farmery - 47 houses	<span style="color: lightpurple;">■</span> W.S. Braithwaite - 12 houses	<span style="color: olivegreen;">■</span> L. Harris - 4 houses	<span style="color: black;">■</span> Unknown - 84 houses
<span style="color: yellowyelloworange;">■</span> George Lax - 17 houses	<span style="color: lightbluecyan;">■</span> Fred H. Worsnop - 42 houses	<span style="color: purplemagenta;">■</span> Frederick Roland Pullan - 11 houses	<span style="color: tanbrown;">■</span> James Atkinson - 4 houses	<span style="color: darkgrey;">■</span> No drawing - 670 houses
<span style="color: yellowyellowlightgreen;">■</span> Clifford Lax - 14 houses	<span style="color: bluecyan;">■</span> Fred H. Worsnop/ Jas. and H. Lax - 2 houses	<span style="color: pinkpurple;">■</span> John E. Preston - 11 houses	<span style="color: lightolivegreen;">■</span> Frase Wilson - 3 houses	
<span style="color: yellowlightgreen;">■</span> James Charles and sons - 137 houses	<span style="color: darkteal;">■</span> W.H. Beevers - 23 houses	<span style="color: lightpink;">■</span> Swale and Mitchell - 9 houses	<span style="color: tanbrown2;">■</span> Lazenby Brothers - 3 houses	

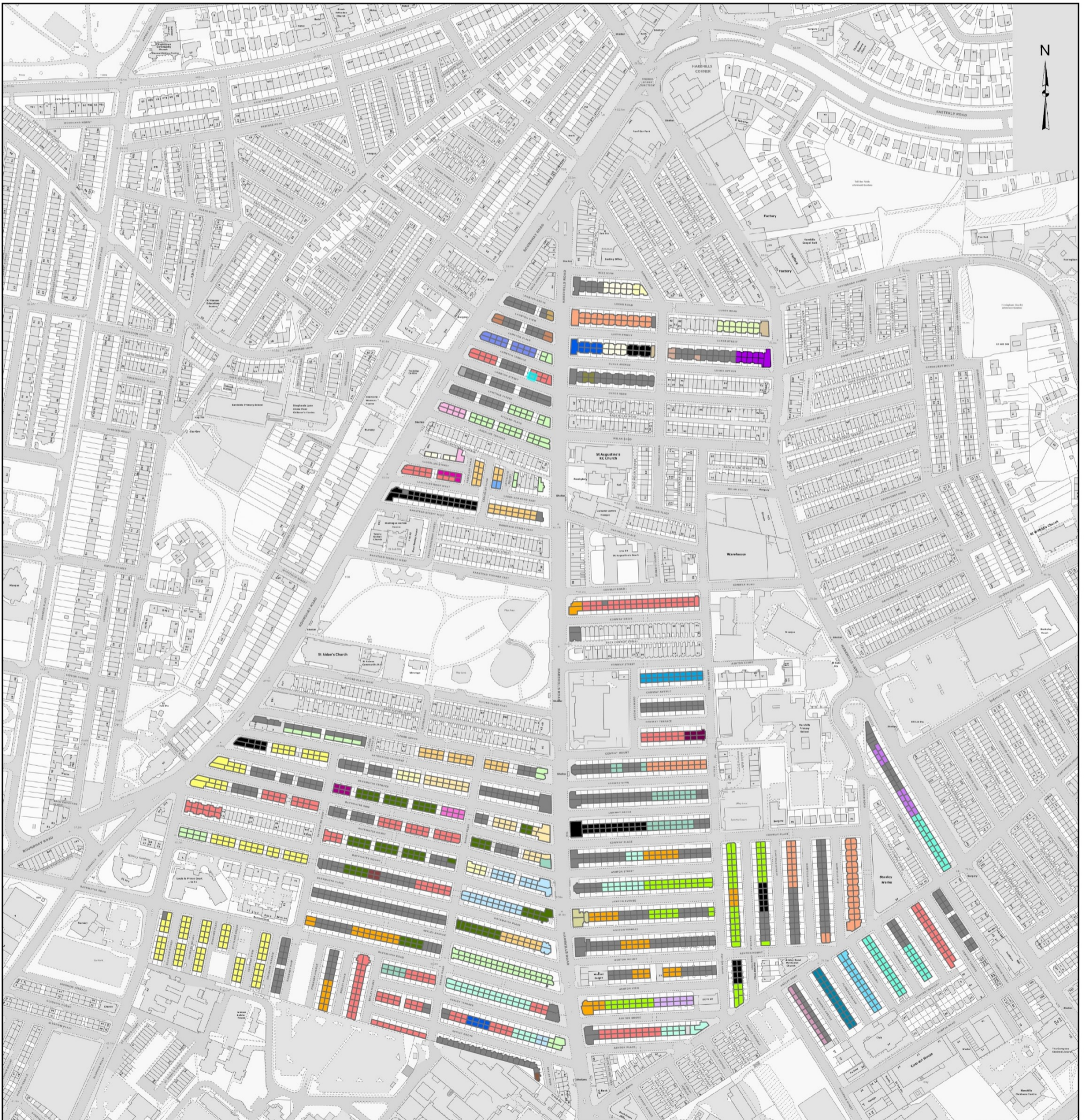
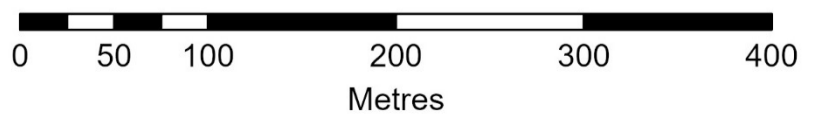


Figure 239 Architects / Designers. (Background map: Ordnance Survey (GB) 2018b; Data: WYAS Historic building control register and drawings - see database).  
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# Developers

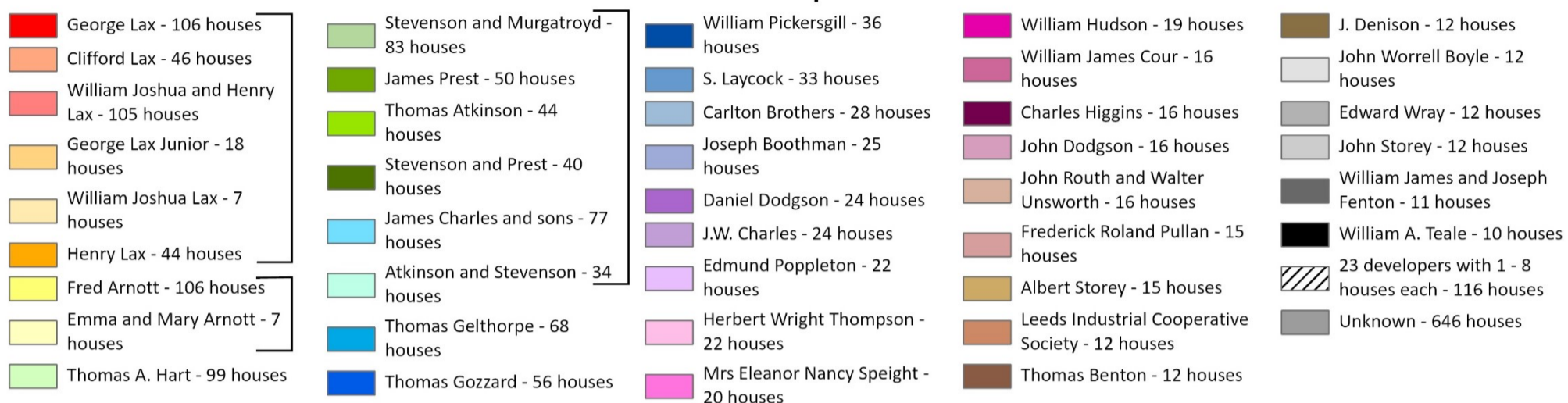
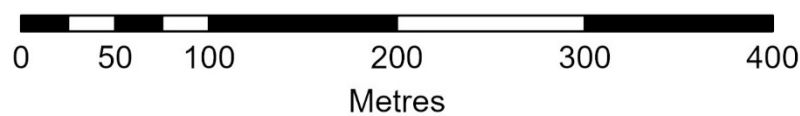


Figure 240 Developers (Background map: Ordnance Survey (GB) 2018b; Data: WYAS Historic building control register and drawings - see database).  
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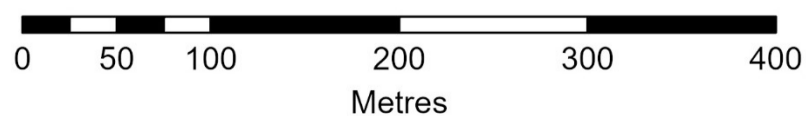


# Building control approval date (as indicator of construction date)

Year



Figure 241 Building control approval date (as indicator of construction date). (Background map: Ordnance Survey (GB) 2018b; Data: WYAS Historic building control register and drawings - see database). © Crown Copyright and Database Right (2018) OS (Digimap Licence)





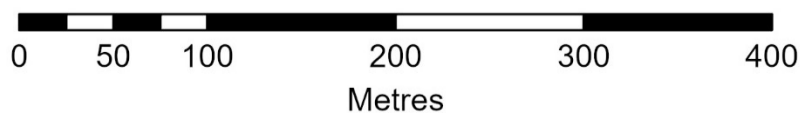
# Historic building control applications

Approval ID in database

7	31	44	55	69	95	126	153	174	195	213	228	244	276	305	324	362	419	495
10	32	45	56	70	99	133	158	179	199	218	229	256	277	306	325	366	432	496
11	33	46	57	71	100	135	159	181	200	219	230	260	289	307	326	373	433	502
12	34	47	58	73	105	141	161	182	203	220	231	261	290	308	328	374	436	503
14	35	48	59	77	108	142	162	183	204	222	232	262	294	318	329	389	446	504
16	36	49	60	78	109	143	164	185	206	223	234	265	299	319	333	397	448	505
18	37	50	63	79	110	145	168	187	207	224	237	266	301	320	335	400	470	508
25	38	51	64	80	112	149	169	188	208	225	239	270	302	321	352	403	471	510
27	40	52	65	81	113	150	171	192	211	226	240	273	303	322	354	411	492	
29	43	53	68	90	123	151	172	193	212	227	242	274	304	323	358	415	493	



Figure 242 Historic building control applications (Background map: Ordnance Survey (GB) 2018b. Data: WYAS Historic building control register and drawings - see database).  
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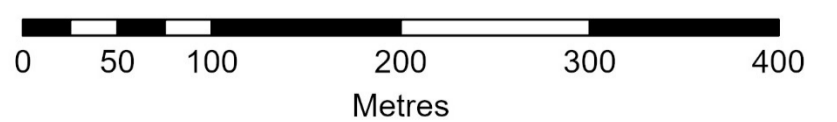
# Design - architectural style

## Key

01	04	07	11B	17	21C	25	32	35C	39A	42	49A	54	60	67	68F	75	81B	85	90
01A	05	08	11C	18A	22A	26	32A	35D	39B	43	49B	55A	61	68	69	76	81C	86	91A
02	06	09	12	18B	22B	27	33	35E	39C	44	49C	55B	62	68A	70	77	82A	86A	91B
02A	06A	09A	13	19	22C	28	34	36	40	45	50	56	63	68B	71	78	82B	86B	92
02B	06B	09B	14	20	22D	29	35	37	41A	46	51	57	64	68C	72	79	83A	87	
02C	06C	10	15	21A	23	30	35A	38	41B	47	52	58	65	68D	73	80	83B	88	
03	06D	11A	16	21B	24	31	35B	39	41C	48	53	59	66	68E	74	81A	84	89	



Figure 243 Design - architectural style. See database for characteristics and photographs of the designs (Background map: Ordnance Survey (GB) 2018). © Crown Copyright and Database Right (2018) OS (Digimap Licence)



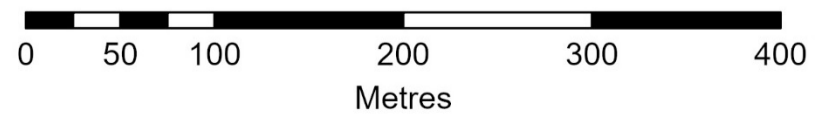
# Design - plan form

## Key

- Type 1 - 3 houses
- Type 2 - 677 houses
- Type 3 - 1425 houses
- Pseudo Type 3 - 15 houses
- Modern - 18 houses
- Other - 18 houses
- Through (part of a back-to-back development) - 41 houses



Figure 244 Design - plan form (Background map: Ordnance Survey (GB) 2018).  
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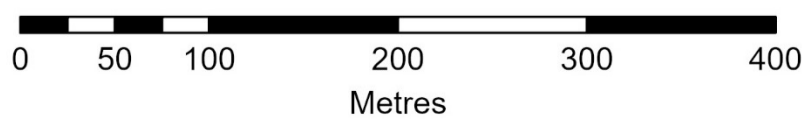
# Design - size and use

## Key

- Standard size - 1918 houses
- Wide - 23 houses
- Large - 71 houses
- Shop-house - 100 houses
- Former shop-house, now house - 31 houses
- Former house, now shop - 8 houses
- Blind back, standard size - 31 houses
- Blind back, wide - 2 houses



Figure 245 Design - size and use (Background map: Ordnance Survey (GB) 2018b;  
 Data: WYAS Historic building control register and drawings - see database).  
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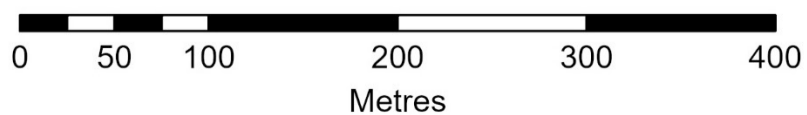
# Facilities - attic rooms

## Key

- No attic - 30 houses
- 1 room - 1176 houses
- 2 rooms - 307 houses
- 3 rooms - 1 house
- 4 rooms - 1 house



Figure 246 Facilities - attic rooms (Background map: Ordnance Survey (GB) 2018b;  
Data: WYAS Historic building control register and drawings - see database).  
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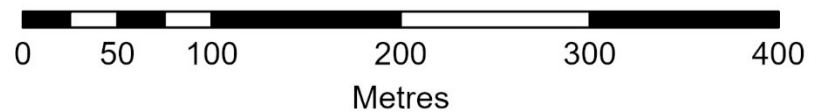
# Facilities - basement provision

## Key

- Full
- Partial



Figure 247 Facilities - basement provision (Background map: Ordnance Survey (GB) 2018b; Data: WYAS Historic building control register and drawings - see database).  
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# Facilities - bath location

## Key











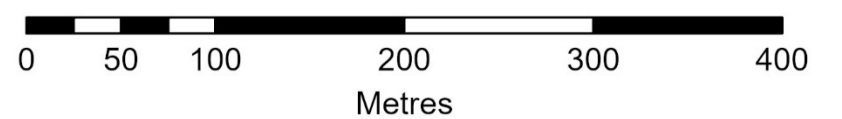
- |   |                 |   |                   |
|---|-----------------|---|-------------------|
|  | Attic bedroom   |  | Basement scullery |
|  | Large bedroom   |  | Cellar kitchen    |
|  | Small bedroom   |  | Wash cellar       |
|  | Attic bathroom  |  | Store room        |
|  | Bathroom        |  | Living room       |
|  | Cellar bathroom |  | No bath           |
|  | Scullery        |   |                   |



Figure 248 Facilities - bath location (Background map: Ordnance Survey (GB) 2018b; Data: WYAS Historic building control register and drawings - see database).  
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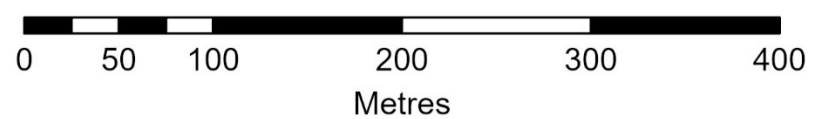
# Facilities - rooms with a range or fireplace

## Key

- 2 rooms - 961 houses
- 3 rooms - 421 houses
- 4 rooms - 72 houses
- 5 rooms - 24 houses
- 6 rooms - 27 houses
- 7 rooms - 1 house
- 13 rooms - 1 house



Figure 249 Facilities - rooms with a range or fireplace (Background map: Ordnance Survey (GB) 2018b;  
 Data: WYAS Historic building control register and drawings - see database).  
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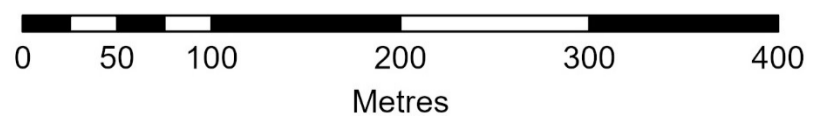
# Facilities - dormer windows

## Key

- No original dormer
- Original dormer



Figure 250 Facilities - dormer windows (Background map: Ordnance Survey (GB) 2018b).  
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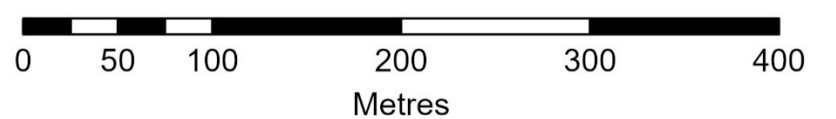
# Facilities - gardens, yards and toilet location

## Key

- Street-lined with shared toilet in yard
- Buffer garden with shared toilet in yard
- Full size garden with shared toilet in yard
- Full size garden and outdoor WC shared with 1 neighbour
- Full size garden and own outside WC
- Street-lined and internal WC
- Buffer garden and internal WC
- Full size garden and internal WC



Figure 251 Facilities - gardens, yards and toilet location (Background map: Ordnance Survey (GB) 2018b). © Crown Copyright and Database Right (2018) OS (Digimap Licence)



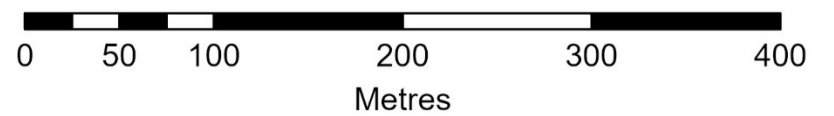
# Facilities - set-pot location

## Key

- Living room
- Dining room - basement
- Kitchen - ground floor
- Kitchen - basement
- Scullery
- Wash cellar
- None



Figure 252 Facilities - set pot location (Background map: Ordnance Survey (GB) 2018b; Data: WYAS Historic building control register and drawings - see database).  
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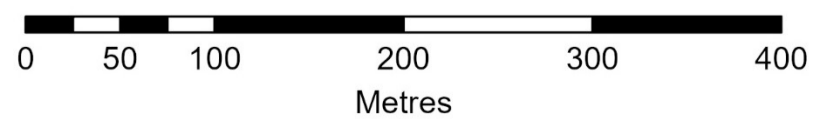
# Facilities - WCs and earth closets

## Key

- WC
- Earth closet



Figure 253 Facilities - WCs and earth closets (Background map: Ordnance Survey (GB) 2018b; Data: WYAS Historic building control register and drawings - see database).  
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<p><b>Type</b></p> <p>1 Type 1  2 Type 2  3 Type 3  P Pseudo Type 3  M Modern  O Other, non-standard plan-form  T Through</p> <p><b>Size / Use</b></p> <p>1 Standard  2 Wide  3 Large  4 Shop-house  5 Former shop-house (now house)  6 Former house (now shop/ shop-house)  7 Blind back  8 Wide blind back</p>	<p><b>Plot / Amenity</b></p> <p>1 Street-lined  2 Buffer garden  3 Full size garden  4 Full size garden and shared outdoor WC  5 Full size garden and own outdoor WC  6 Full size garden and internal WC  7 No garden but internal WC  8 Buffer garden and internal WC</p> <p><b>Aspect</b></p> <p>1 Single aspect  2 Dual aspect  3 Triple aspect</p> <p><b>Style</b></p> <p>01-94 Architectural style (Suffixes are provided where there are minor variations e.g. to layout, the position of the bath, part of the string course etc)</p>

Table 10 House type coding.

A small number of through terraces are included in the database, GIS maps and figures. These are through houses that are at the end of a row of back-to-back houses and were built in the same architectural style, at the same time (i.e. by the same architect and developer as part of a single development project). Through terraces that were built as a standalone development of through terraces are not included.

## House design and typologies

### Finish floor levels

The ground floor level of the street-lined Type 2 houses is generally raised above the pavement level and any necessary steps leading to the entrance door are integral to the floor plan of the house. While this has a minor detrimental effect on the available floorspace in the living room, it has the advantage of raising the floor above ground level, so that the cellar can receive more light and ventilation through its window. These originally had a pavement grate above a small lightwell within the public pavement.

A minority of garden-fronted houses are raised only minimally, but many are raised to such an extent that the basement is semi-subterranean, and the garden is approximately mid-height between the basement and ground floors. This has the advantage of improving the basement rooms by increasing natural lighting levels and by facilitating exterior access. The ground floor also benefits from increased privacy to the living room and scullery from the street, which is reinforced by the transition of the entrance steps.

A quirk of the interior floor levels is found in two situations (Figure 254). The first demonstrates how the plan could be adapted to accommodate topological, legislative and economic constraints, and is found in Type 3 houses where the basement is set low compared to the garden level. Local by-laws required WC ceilings to be at least three feet above the height of the garden, and so in some cases, the WC was offset between the basement and ground floors to achieve this. Consequently, there is a raised void area to some sculleries, although at the time of construction, this supported the scullery sink or set-pot and was not an obstruction. In the second situation, the upper two floors of the Modern houses are split so that the two rooms at each of the two upper floors are not at the same level. This has the advantage of lowering the small attic bedroom sufficiently for it to have an increased ceiling height which maximises useable footprint (Harrison 2019). While this was not a direct result of by-laws or other regulation, it was certainly a response to the tightening of the regulations and prohibition of the back-to-back type, and demonstrates how the design could be adapted to provide optimum physical conditions and respond to concerns about social decency.



Figure 254 Partial cross-section showing how some Type 3 WCs are offset from the main basement and ground floor levels (left); and longitudinal section through a split-level Modern house showing the maximisation of useable space (right).

### Room layout and use

A sample plan form and room use analysis demonstrates the wide variety of designs that do not directly fit the established typology (Figures 255-261). There are proportionally more variations in the design of Type 2 houses compared to Type 3 houses which reflects the nature of earlier development occurring in smaller phases by a greater number of developers compared to the later Type 3 houses. The other plan form types, occurring in much smaller numbers, indicate that there can be as few as one house per design (Table 11). Analysis of the most common Type 2 and Type 3 arrangements for baths, set-pots and basements (all of which had a significant impact on the use of the house) further demonstrates the more standardized approach to the design of the later houses (Figure 262).

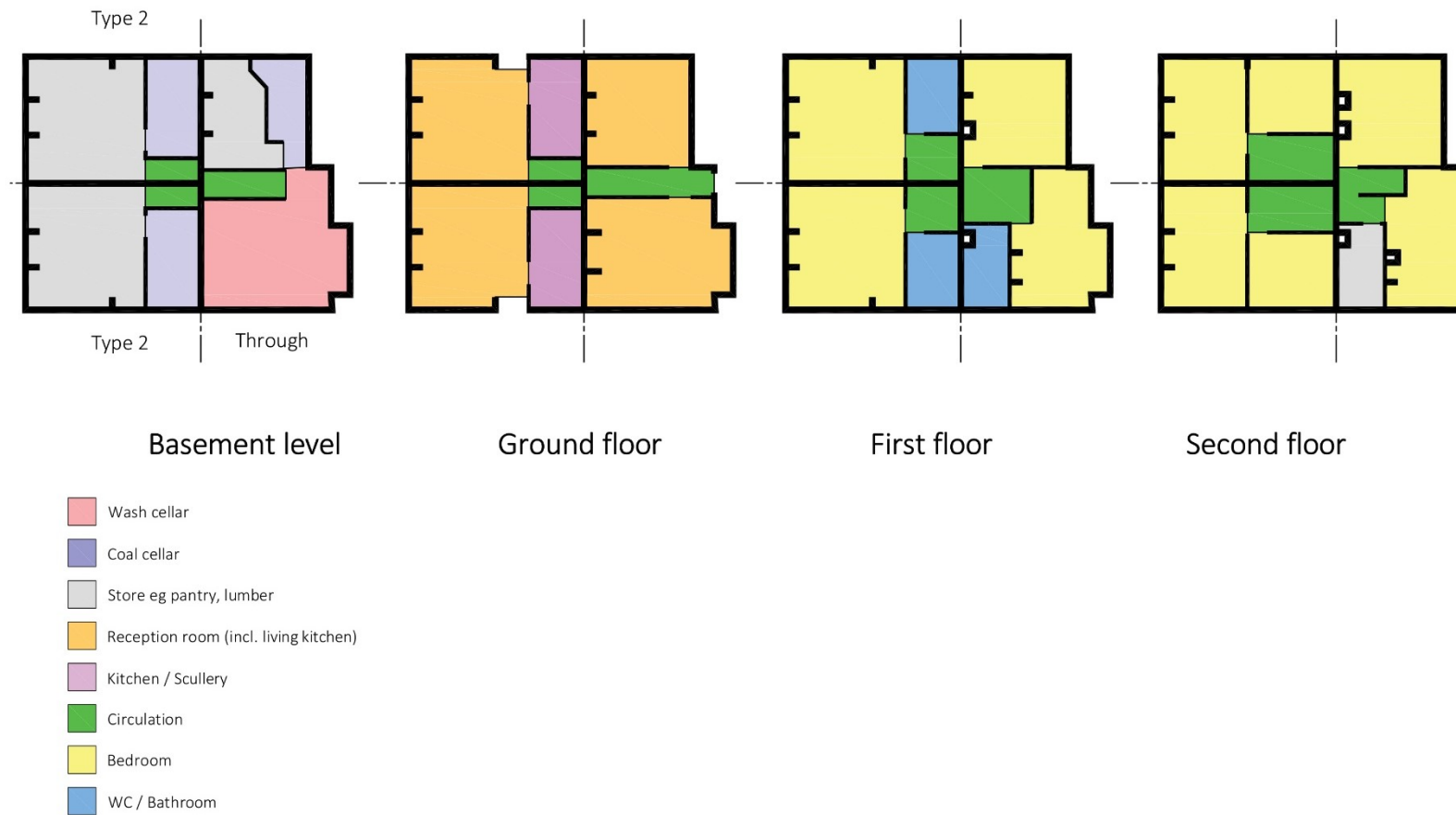


Figure 255 Through and Type 2 houses at the end of a street (Redrawn from original plans by Berry 1892).



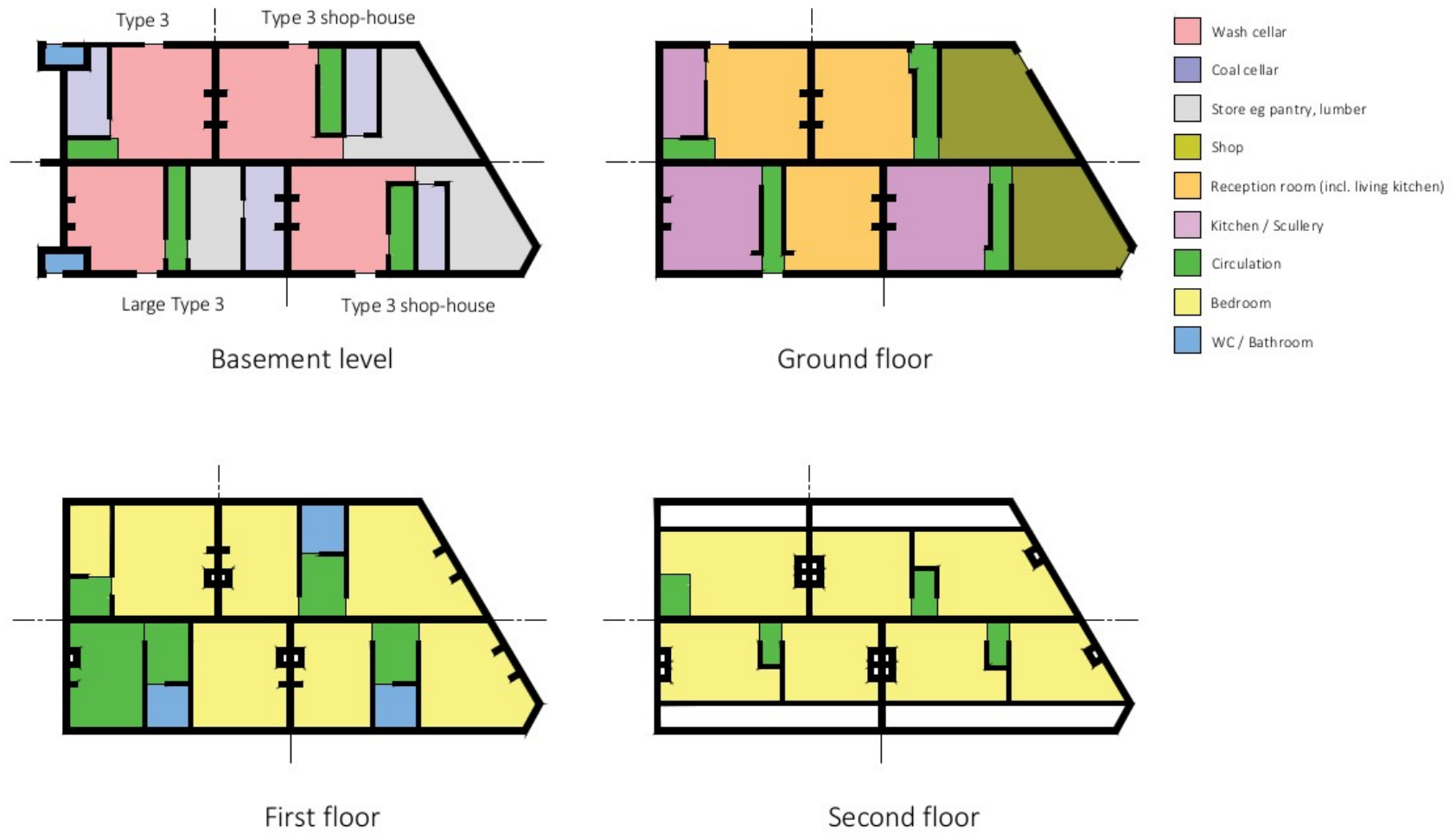


Figure 256 Type 3 houses and shop-houses at the end of a street (Redrawn from original plans by Thackray 1899a).

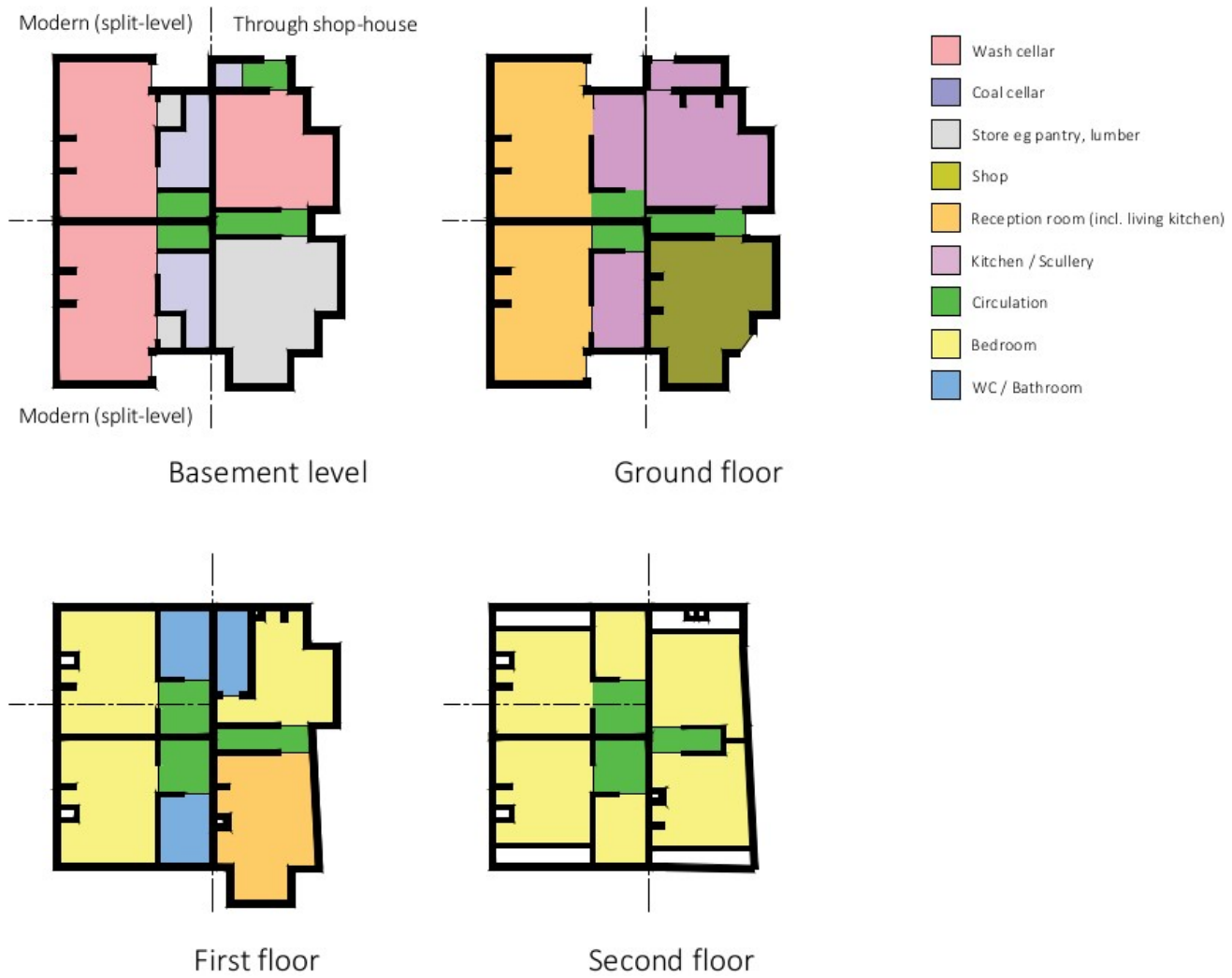


Figure 257 Through shop-house and Modern (split-level) houses at the end of a street (Redrawn from original plans by Pullan 1912a; 1912b).

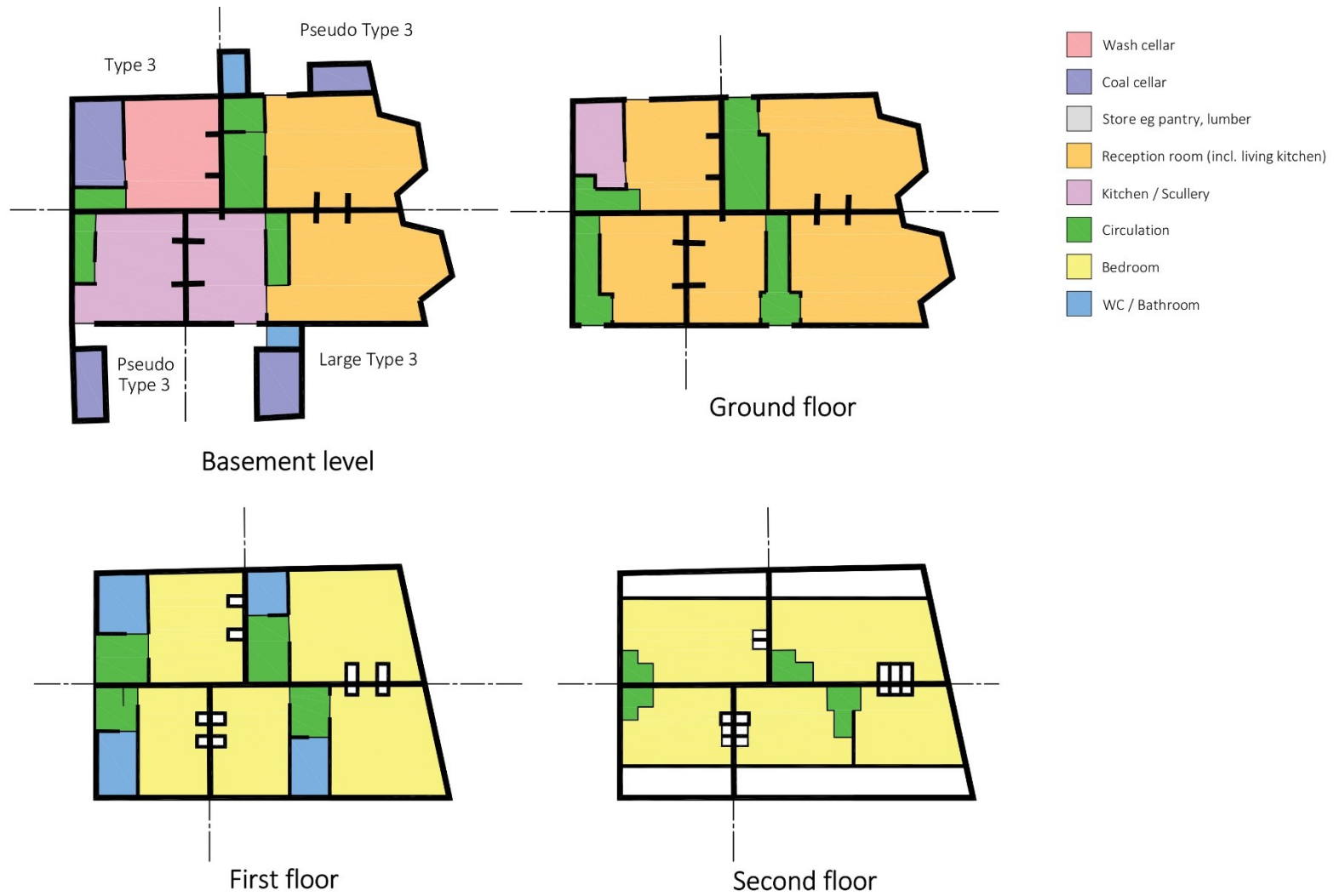


Figure 258 Multi plan-form configuration at the end of Bayswater Row and Bayswater Terrace facing Harehills Road. Large bay windows to the basement and ground floor rooms, express a status commensurate with their prominent position on a main road (Redrawn from original plans by Lax 1893a).

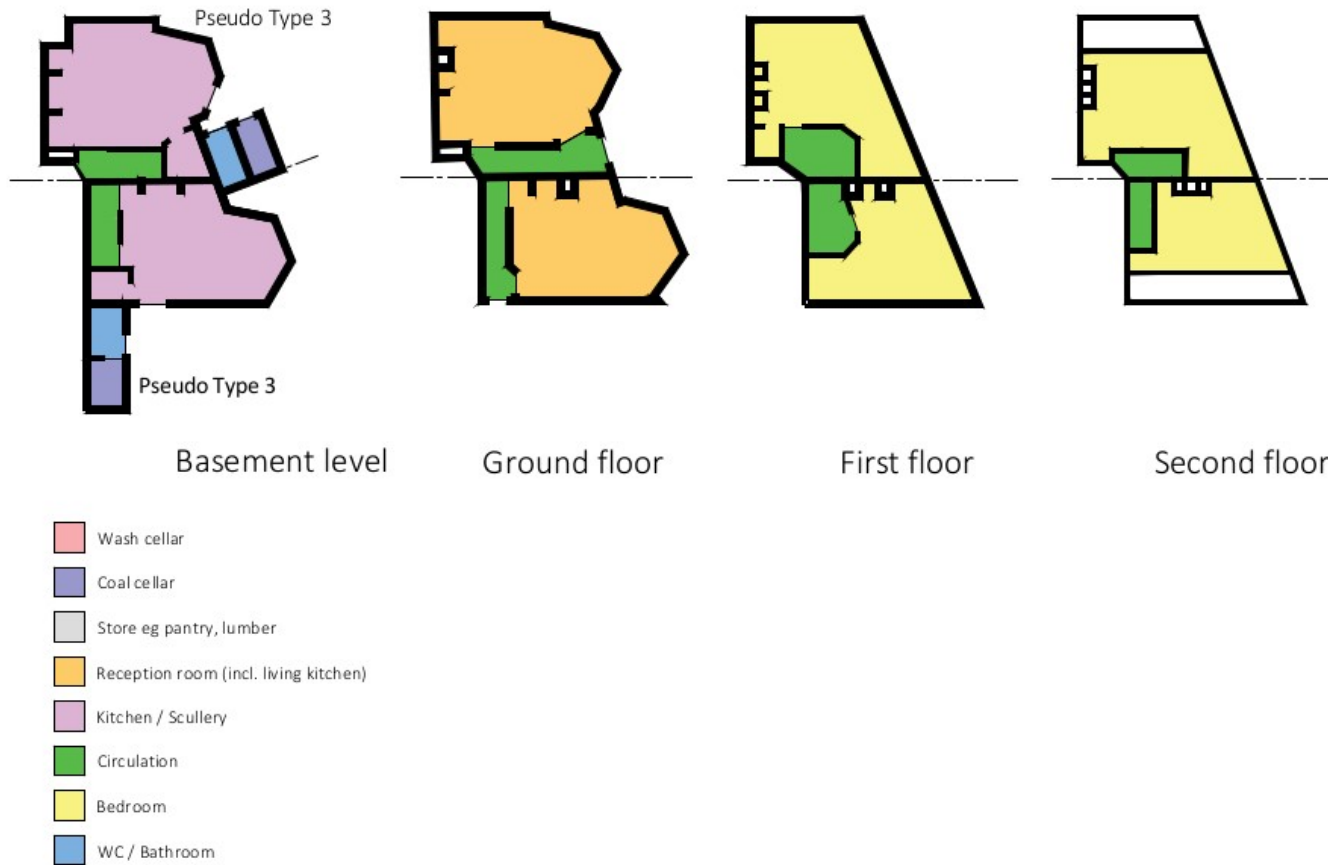


Figure 259 Pseudo Type 3 houses. These use the basement level for primary living accommodation. They also feature the high-status windows on the Harehills Road elevation (Redrawn from original plans by Berry 1893).

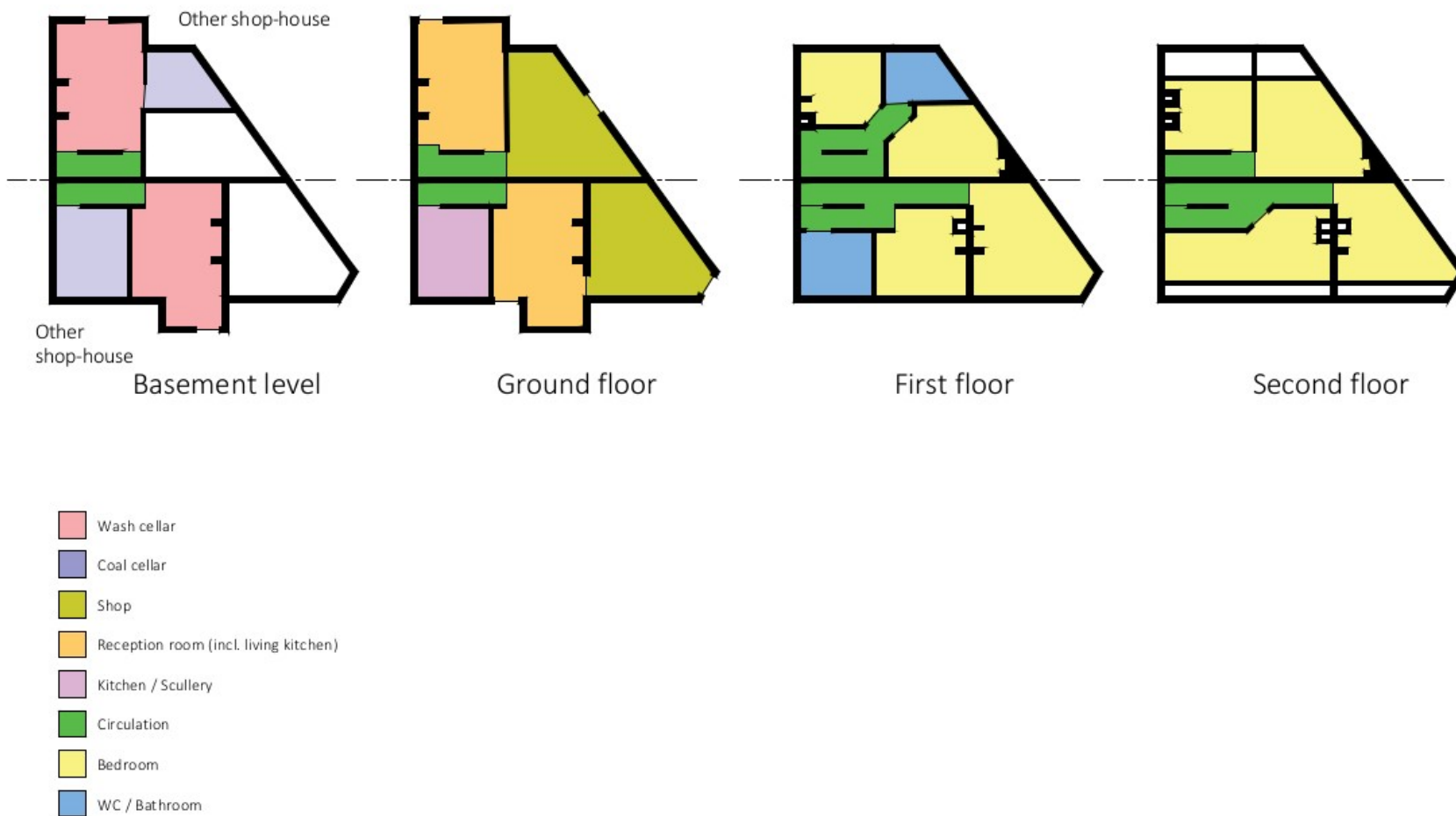


Figure 260 'Other' shop-houses with unique plan layouts. In one house the first floor has an unusual arrangement where the bedrooms are separated by a bathroom, and the other has three rooms in a linear arrangement on the ground and first floors. In both cases, the shop has a splayed form that is aligned with the street (Redrawn from original plans by Carby Hall and Dalby 1907).

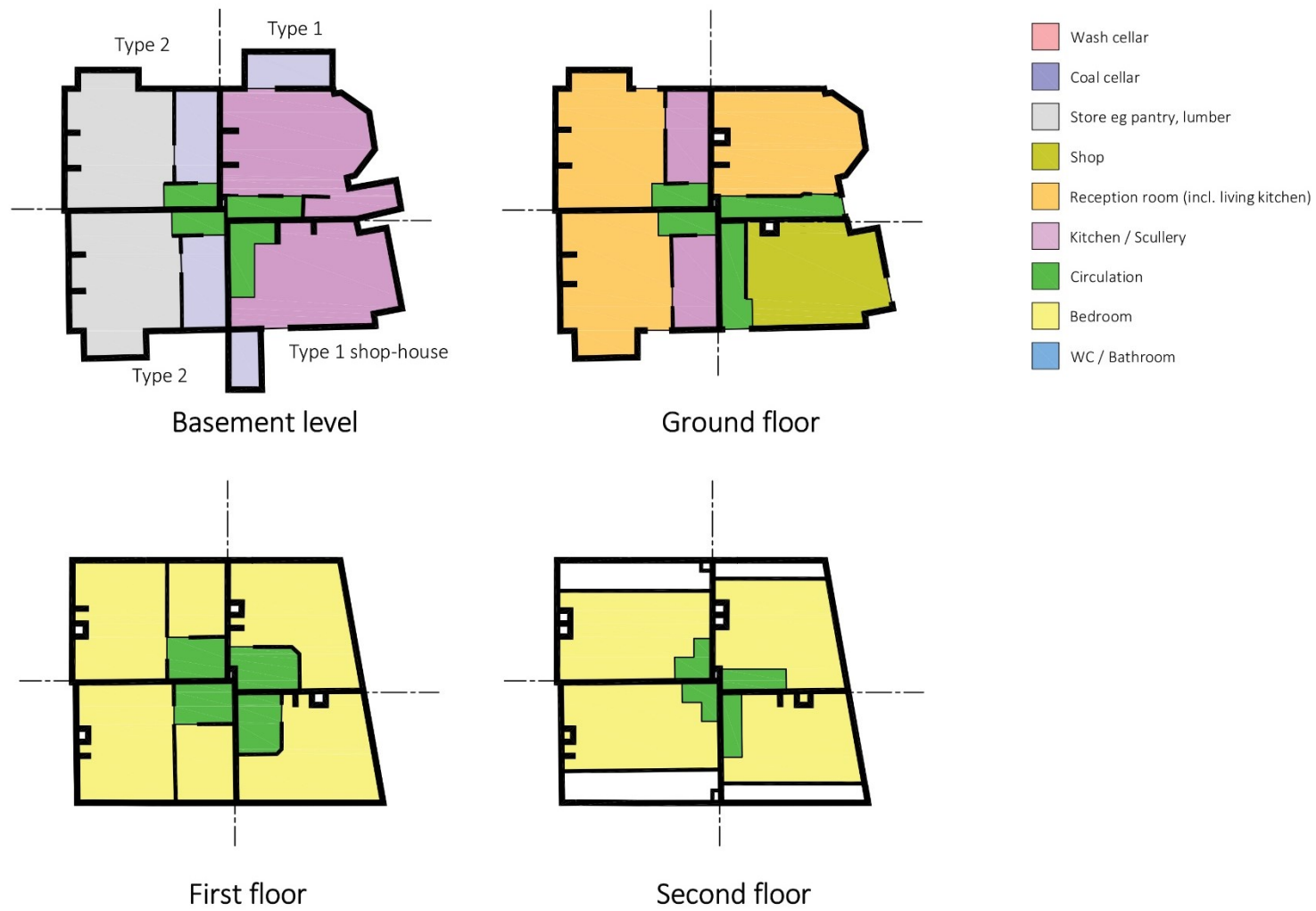


Figure 261 At the end of a standard row of Type 2 houses are two Type 1 houses that are superior to the typical Type 1 form because of their large bay windows. Both make full use of their basements; in the house this is likely to have been used only as a kitchen, while the in shop-house which has no ground floor reception room, it would likely have been used as a living-kitchen (Redrawn from original plans by Lax 1893b; Farmery 1895).

Plan form	No. of variations	Total no. of houses*
Type 1	3	3
Type 2	56	479
Type 3	73	1006
Pseudo Type 3	5	13
Modern	1	10
Other	7	10
Through	16	24

\* extant houses for which archive drawings are available

Table 11 Plan form variations across the archive drawing dataset, taking account of provision of a bathroom, bath location (if present), WC / earth closet provision, set-pot location, stair position, number of attic rooms, presence of dormer window, number of fireplaces, chimney position, and extent of basement room provision. (Source: WYAS Leeds Building Control collection. See *Datasets* folder: *Access / Backtobacks\_in\_Leeds.accdb – G\_number of each type in archive collection* query).

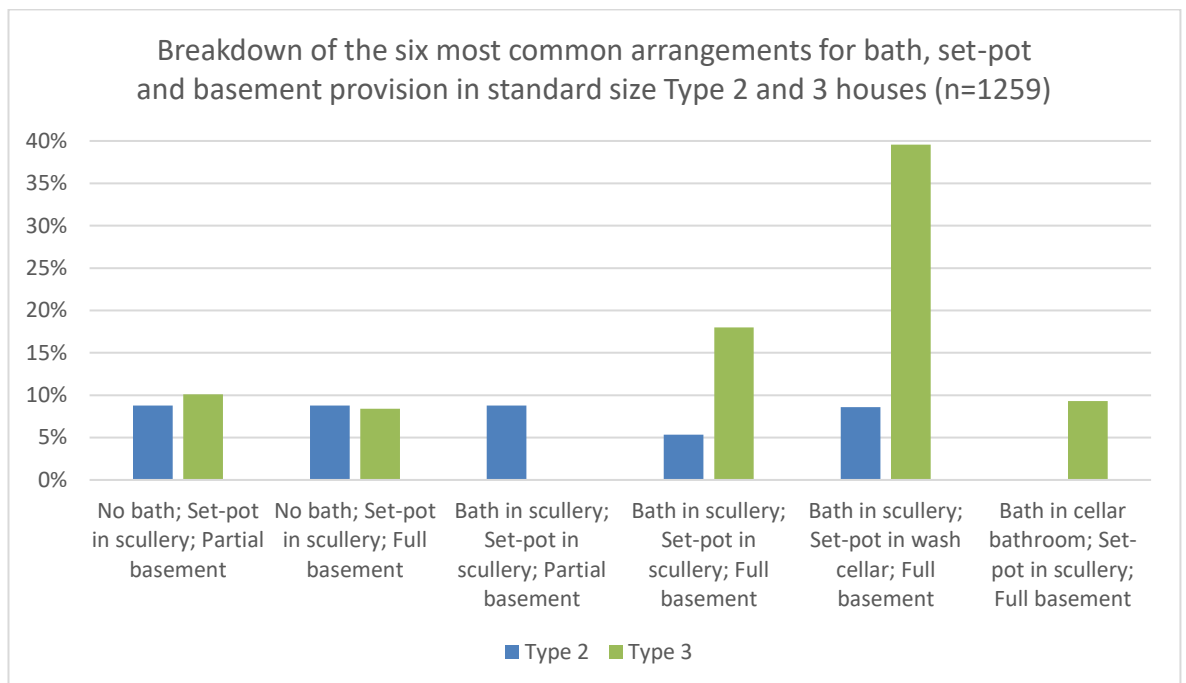


Figure 262 There is much greater uniformity in Type 3 houses. 85% of houses have one of five combinations of bath, set-pot and basement provision compared to 40% for the Type 2s. (Source: WYAS Leeds Building Control collection. See *Datasets* folder: *Access / Backtobacks\_in\_Leeds.accdb – HA\_plan form variations* queries).

## Original construction and materials

### Structural and exterior elements

#### Walls

It is likely that bricks were sourced locally – possibly from the brick works within the study area (on Ashton Road) – and that brick-making machinery was used in their production (Historic England 2015b, 394), although their tolerance is slightly larger than stipulated in current British Standards (Ibstock Brick Ltd n.d.). The bricks themselves measure approximately 9” long and 3” high (219-234mm x 66-87mm) which coincides with brick sizes used from 1841 (Lloyd 1925 and Brunskill 1990 both cited in Historic England 2015b, 395). Walls are one brick thick and most retain the original lime mortar.

The decorative brick friezes vary from a single course, to several courses, each of a different design. In addition, some houses have a decorative string course (often matching the frieze bricks) that flows horizontally across the face of the house, wrapping around the top of the window and door lintels. Although there is a huge variety of decorative bricks, there is one design that is seen throughout the area, used from the earliest constructed houses c.1890 to the last split-level houses constructed c.1926 (Figure 263).



Figure 263 The pyramidal cross feature is found throughout the area. The unit is a standard brick size with three crosses on the long face.

The first requirement for damp-proof courses came in the 1902 by-laws (CoL 1902, 16), and they are specified on building control drawings after this date (e.g. Lax 1907). Most of the houses in the neighbourhood were built before 1902 so they would not have been required to have a damp-proof course, and there is no survey evidence from the houses constructed before 1902 that sheet lead, asphalt or slate bedded in mortar was installed. Only three of



the houses surveyed were constructed from 1902 onwards, so it may be that in these cases it is either well-concealed in mortar, or was not installed.

### Roofs

The size of timber roof purlins was regulated in both the Model and Leeds by-laws (Table 12).

	Span	14'6"-17'6"	16'3"-18'3"	18'3"-20'3"*
Liverpool Building Act Amendments Acts 1835 and 1839 and Liverpool Building Act 1842 (valid until 1914)	Purlin spacing max. 6'	9x9"		
	Purlin spacing 6'-7'6"	10x9"		
Following Public Health Amendment Act 1890 * Variation from Liverpool Improvement Act 1882	Purlin spacing max. 6'		10x7"	11x8"
	Purlin spacing 6'-7'6"		11x7"	12x8"
City of Leeds Bye-laws as to Streets and Buildings 1902	Purlin spacing max. 6'	10x5.5"		
City of Leeds Bye-laws as to Streets and Buildings 1902	Purlin spacing 6'-9"	11x6"		
Back-to-back houses in Harehills	Purlin spacing max. 6'			8x3" / 8x3.5" / 11x3"
	Purlin spacing 6'-9"		10x2.5"	8x4" / 10x3" / 11x3"

Table 12 Comparison of the purlin sizes stipulated in the Model By-Laws from 1890-1905 and the Liverpool Building Act, with those installed in the back-to-backs in Harehills. Timber requirements of the Liverpool Building Act were incorporated into the Model By-Laws (Source: Knight 1905 cited in Harper 1985, 100-101).

The Welsh roof slates are generally around nine or ten inches wide and could therefore have been from what were traditionally known as the Header, Ladies or Countess ranges of slate sizes (Bolingbroke 2019). According to Yorke (2006, 36), 20 x 10" slates were the most common size so it is certainly possible that these Countess slates are used in Harehills.

The by-laws required attic rooms without fireplaces to be ventilated via air flues (where an air brick was not a possibility) however there is no extant evidence to the roofs of their existence (CoL 1902, 50; BoL 1879, 19-20)

### Chimneys

It was common in the late Victorian period for chimneys to be positioned directly above the fireplaces, and so appearing half-way down the roof slope (Yorke 2005, 66), and this is

found throughout Harehills. Chimneys are therefore, generally paired with one neighbour to the side. A small number, mainly to the larger houses and shop-houses, are positioned on the back wall of the house and are therefore paired with the neighbour at the rear. This brings three advantages: the gable end can have windows or a shopfront positioned without regard to a chimney; the elimination of a single chimney at the end of a row improves resilience to storm damage or structural problems; and there is greater economy in the use of materials.

There are numerous chimney pot designs; most are tall and glazed with decorative tops (such as the Bishop and louvred beehive designs) (About Roofing Supplies Ltd 2019), and either red or brown in colour, although some of the post-1900 houses have shorter, unglazed red pots.

### Floors

Suspended timber floors in the back-to-backs appear to be well-constructed, and in accordance with the regulations (Table 13). Model By-laws of 1899 stipulated floorboards to be  $\frac{7}{8}$ " thick generally, and  $\frac{3}{4}$ " for bedrooms, whereas the Leeds By-laws 1902 exceeded this, requiring a thickness of  $\frac{7}{8}$ " for all domestic floors (Ley 2000, Appendix 10; CoL 1902, 47). From 1902 the Leeds By-laws also required square bridging or herringbone strutting between floor joists, however it was not possible to verify the presence of this during survey (CoL 1902, 46).

Most basements have a concrete floor but there are variations in the older properties. One Type 2 house for example, has stone flags to the large cellar room, loose-laid bricks to the coal cellar, and the cellar stair has open risers, with the stone treads built into the walls each side (Figure 264). Basement steps generally have a stone riser and the space behind the stair is an inaccessible void.

	Span	4'-6'	6'-8'	5'4"- 7'3"	7'3"- 10'	8'-10'	10'- 12'	11'3"- 13'3"	12'- 14'	12'- 14'6"	13'3"- 14'3"	14'- 15'	14'3"- 16'3"	14'6"- 16'	15'- 17'	17'- 19'	19'- 21'
Liverpool Building Act Amendments 1835 and 1839 and Liverpool Building Act 1842 (valid until 1914) *	Floor joists at 11" centres				6x3"					7x3"				7.5x3"			
Following Public Health Amendment Act 1890 *	Floor joists at 15" centres			5x4"				8x3"			9x3"		9x3.5"				
City of Leeds Bye-laws as to streets and buildings 1902	Floor joists at 15" centres	4.5x2"	4.5x2.5"			5x2.5"	6x2.5"		7x2.5"			7x3"			7.5x3"	8x3"	9x3"
Back-to-back houses in Harehills		6x2"	6x2"						6x3" / 7x3"			6.5x3"			Not known		6x3" / 8x3"

\*Dimensions are scaled from a table, not taken from written dimensions.

Table 13 Comparison of the floor joist sizes stipulated in the Model By-Laws, Liverpool Building Act, Leeds By-laws and those installed in the back-to-backs in Harehills. (Source: Knight 1906 cited in Harper 1985, 100-101; CoL 1902).



Figure 264 Atypical basement floors: Brick coal cellar floor (left); open stone stair treads (right).

### Lintels and sills

Few of the lintel designs are plain, with most incorporating a simple motif and / or filleting to the inner corners, and a minority having a highly decorative or stylistic design. Sills tend to be much plainer, although most do have some form of filleted design at the inner window corners, and some designs are supported off decorative corbels built into the main wall construction.

### Windows and doors

The attic room skylights were originally top hinged, with a casement stay allowing them to open to varying degrees. Size estimates from former residents vary from around 18x12" to 36x24" while building control drawings show 30x18" to be the most common size (Thackray 1899b; Anon. 1898; Carby Hall 1897b) with 30x24" windows used in a minority of cases (Dodgson 1890).

A few early examples of sash windows show that they were divided by glazing bars into two by two panes, but the majority had a single pane of glass to each sash, and the horns necessary for strengthening. Some houses have bay windows, which were particularly fashionable during the Edwardian period (Yorke 2013, 17), and there are numerous designs throughout the area, reflecting to some degree, the changing styles as time advanced. The earlier designs include semi-hexagonal bays with a sliding sash to the centre, and two smaller sashes to the sides; and square bays, generally comprising paired sash windows

separated by a stone or occasionally timber mullion to the front, and remaining solid at the sides. Later designs include square bays with casement windows to the front and sides, square bays with a pitched roof that extends to provide a porch area or extends over an interior entrance lobby, and in the case of Luxor View, bays that are paired at the party wall with an adjacent neighbour, and which splay towards the entrance door. At this time, casement windows were a relatively new alternative to sash windows (Yorke 2013, 12) and in common with the fashion for middle-class houses, some include glazing bars to either the top casement or to the top sash. In the latter, there is additionally, a move to a window design that has a smaller top sash rather than top and bottom sashes of equal height.

All houses were built with a fixed (non-opening) fanlight above the ground floor door. With the exception of the last houses to be built, they are generally rectangular with geometric stained glass designs such as rectangles or diamonds and a narrow border, but a small number are arched and include floral designs. Clear glass with glazing bars is found in some of the later houses in Character Area 4.

The 1879 By-laws stipulated that water closets should have a window and that there should also be constant ventilation by one 9x6" airbrick in the external wall. Where the water closet was within the footprint of the house or shop (but accessed externally) louvre boards were permitted in the door (BoL 1879, 24).

## Interiors

### Walls and partitions

There are four basic wall / partition constructions to the back-to-back houses (Table 14).

Wall / partition location	Type	Thickness
Exterior / party walls	Solid masonry with lime plaster interior face	25mm (plaster)
Basement	Masonry	105-145mm
Ground floor	Masonry with lime plaster finish both sides	127-150mm
First and second floors	Timber stud with lath and lime plaster finish both sides (except attic dwarf walls which are finished to the room side only)	100-117mm

Table 14 Construction of interior walls and partitions varies by location within the house.

## Doors

As discussed in Chapter 4, most of the interior doors were of the four-panel design. The lack of beading to the attic bedroom corresponds with the lack of joinery in that room generally and the hierarchy whereby doors, joinery and decoration are simpler on the more private upper floors (Yorke 2013, 39). Similarly, adornment would not have been necessary in the basement which was designed as a purely functional space, and explains the lack of beading to the rear of the door at the top of the basement steps.

Coal cellar doors generally had two horizontal battens positioned near the top and bottom of the door, and occasionally a third in the centre position. The triangular hinges were surface mounted on the planks, and the doors fastened with a latch that had a small round knob for lifting.

## Joinery

Skirting boards were originally present in the ground and first floor rooms only. In some houses, the skirting boards in the living room are larger than in the other rooms, but there is no such hierarchy in many. The most common profile is the 'torus' design, although four houses have an alternative design to the living room (Figure 265). Architrave design is more varied, both between and within houses, although the size is more uniform (Figure 266). These are present in the ground, first and second floor rooms. It appears that it was common for the architrave to the interior face of the entrance door to be different from that of the interior doors, perhaps indicating that this was an important threshold. Designs incorporate ogee curves, ovolo, covetto, scotia, torus and flat profiles, all of which were common during the Victorian period (Yorke 2005, 83).



Figure 265 The most common, torus profile, skirting board (left) and an alternative design (right).

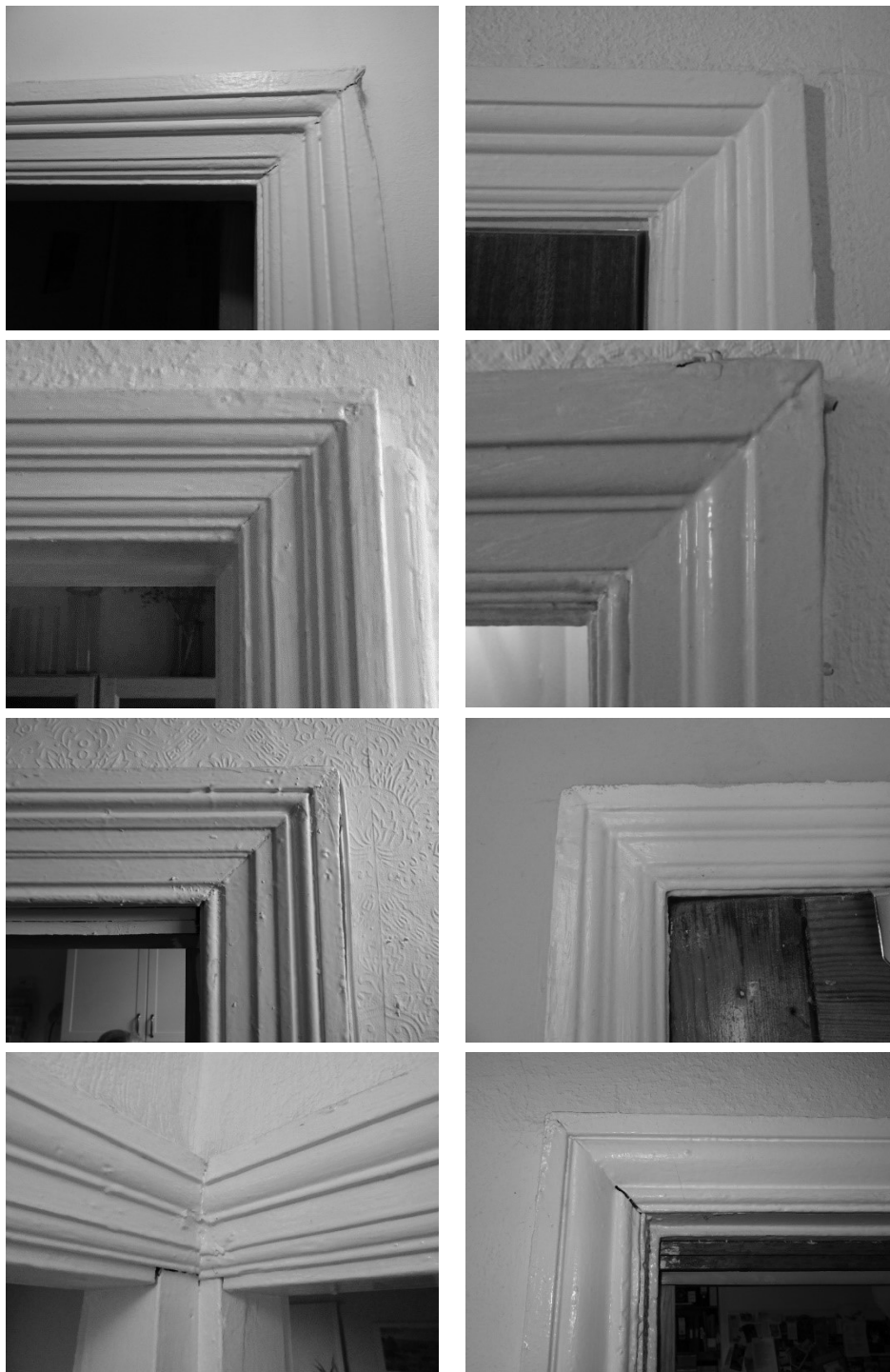


Figure 266 A wide variety of architraves can be found in the back-to-back houses.

In general, the central staircase support to the standard size houses is positioned between the two flights of stairs travelling in opposing directions, and measures approximately two feet (600mm) in length. It comprises two square supports, measuring around 3x3" (70x70mm), clad in tongue and groove boarding (Figure 267). Two houses in the survey sample without this construction have an open balustrade with newel post (Figure 268). Other than that, the staircase construction is relatively uniform across all the houses in the survey dataset, and each transition between floors incorporates both straight steps and

winders (Figure 269). Strings have a variable visible thickness of approximately 1-2" (18-46mm), steps have a rise of around 8" (220mm), and straight stair treads vary between houses from approximately 7 $\frac{7}{8}$ -9" (190-230mm). Stair treads have a simple curved nose protruding beyond the riser, and in some houses, a decorative bead is placed at the junction between the tread and its riser.



Figure 267 Most houses have full height panelling to the central staircase support. The floor edges are clearly visible, demonstrating a utilitarian approach to construction, and one which is innately honest about both the nature of construction and the need to maximise every inch of available space.



Figure 268 A minority of houses include a balustrade with a newel post at first floor. The example here is in a block of houses which are built to larger dimensions and a higher specification, and it retains the original faux-wood grain finish.





Figure 269 Six winder steps are used in a dog-leg arrangement in the transitions between ground and first, and first and second floors. Some houses have strings that are 'utilitarian' while others incorporate curves which add aesthetic interest.

### Ranges, fireplaces and set-pots

Evidence of ranges, including their design and functionality is provided by oral history participants:

It was a black, cast-iron range. Very popular in the area, well all over really, Leeds. So it had an oven. That was to the left-hand side, and to the right-hand side was where you stood the kettle, on what looked like a small cupboard ... And then between the two ... the actual fire was lit that you could put the kettle on to boil and you could cook on it. Above it there was a brass rail. It was part and parcel of the range. It wasn't separate. In front ... was a ... brass fender with a bit of thing to stand the coal bucket ... in... I think it must have had a back boiler because we had

the hot and cold taps... I don't recall ever boiling water for the bath while we had the range so I think it must have been a back boiler. (Norris 2019)

[A] black leaded fireplace ... and it had an oven to the right-hand side... And above it there was like a big, there was a frame, a fireplace so to speak and that had like a cord underneath so we could dry washing there. And then of course it had a mantelpiece top... The left-hand side of the fire grate, initially I think that was where they used to get the water from; the fire heated the water, but I remember my father telling me that and this was in Grandma's day, the landlord had approached and said for an extra shilling a week you can have... running hot water... (Childs 2019a)

MB: And you could open something and flames went under the oven. It was a weird thing wasn't it. But everybody had them... because that were the main source of heating and cooking...

Interviewee: And did it have ... a surround as well?

MB: Yes, big surround yes... I think it... were plain... I mean some of these fancy houses with really big ornate things but it was very plain wasn't it?

PR: Yes I think it was... didn't it have a shelf? A wooden shelf?

MB: I think so yes, yes." (Bunting and Rogers 2019)

Fireplaces provided heating to at least one other room in the back-to-backs. They were always present in the largest first-floor bedroom, and sometimes to the attic room above, although this was less common. In the larger houses, there were often three to six fireplaces, indicating not only the increased need for heat, but that the houses were occupied by those more able to afford the cost of heating them. Shops rarely had a fireplace. There appears to be no relationship between build date and the number of fireplaces / chimneys, except in the case of set-pot chimneys (discussed in Chapter 4).

Set-pots were used for heating water for washing and cleaning. Oral history, building control and photographic evidence shows them to have been brick built with a small grate at low level, a stone slab to the top, and a wooden lid with separate wooden handle over the inner copper pot (Figure 270). By the time the last few streets were constructed from 1910, gas rather than coal-fired set-pots were being installed in some houses,

demonstrating that technology was already moving on from the facilities installed in the rest of the neighbourhood.



Figure 270 Set-pot housing - brick casing with a stone top and vented into the chimney stack (left); Set-pot inner 'copper' now used as a flowerpot (right, Childs 2019b).

### Fixtures and fittings

Many houses had built-in living room and bedroom cupboards located within a chimney alcove, and there appears to be no pattern as to whether this is to the front or rear of the room. The scullery cupboard was almost always located in the corner of the scullery, adjacent to the cellar door, and backing onto the wall separating the scullery from the cellar steps. The cupboards appear to have been well-finished, to include panel doors with beading, architraves and even cornices in some cases. The original interior shelves are present in some extant cupboards. The cupboards appear to have had the same faux-woodgrain finish as other interior joinery and doors, thereby creating a coherent decor throughout.

Shelving to the ancillary rooms was much more utilitarian, and without decoration; timber shelves were provided to sculleries, stone or timber shelves were provided to the cellar steps, and stone shelves were positioned in the alcoves of some cellar chimneys.

[A]t the top of the cellar door was the big stone slab to put the milk and cheese on.  
(Cutts 2019)

And there was a huge stone slab on brick, standing on two little brick walls. And the butter and bacon and dairy produce were all kept down there under cover. (Norris 2019)

All houses had a scullery sink, and many of those with a wash cellar, also had a sink there. The scullery sink tended to be white, with deep sides, although not always, while the wash cellar sinks were often of a large format, but with shallow sides and a salt glaze finish. These were mostly supported off brick pillars although occasionally timber was used (Figure 271).

Mine is very plain, but some of the ones I looked at when I looked down the basements were beautifully ornate, you know like they'd been moulded, so they had relief, like floral designs and stuff going round. They were really quite fancy. (Harris 2019)



Figure 271 Salt-glazed wash cellar sinks.

Most researchers (Hoskins 2014; Graham 2008; Smith 2007; Gore and Gore 1991; Muthesius 1982) appear to agree that bathrooms were still uncommon by the end of the century, even as late as the First World War in working-class houses, but Long (1993) found that by 1900 only the smallest houses were built without one. This appears to corroborate Caffyn's findings on the inclusion of baths in working-class houses in Leeds and is further supported by archival evidence for back-to-back housing in Harehills, where many of the houses approved to be built from 1888 had an internal plumbed bath. The baths in these houses were not generally in a dedicated bathroom and it is therefore sensible to make a distinction between the provision of a plumbed bath and a bathroom, the former not being dependent upon the latter (Harrison 2015a; Caffyn 1986).

Earth closets were installed to some of the yards serving Type 2 houses built from 1888 to 1892, but water closets were also in use in nearby streets during this period, signalling that the neighbourhood was one of the first to provide improved sanitary facilities to the working-classes (Figure 254). Only one house visited during the research has an original functioning WC, accessible internally (Figure 272). Oral history participants provided further information:

It was just very basic. It was the high tank, the wooden seat, the newspaper on a string on the back of the door, and a toilet brush [in an enamel jug]. (Norris 2019)

It was a proper toilet... Whereas my Auntie Louis lived two streets away and theirs was like a plank... [I]t was quite comfortable actually. It was better than the toilet; it was warmer. (Bunting 2019a)



Figure 272 High level cistern and wall tiling to a WC that is accessible both internally and externally.

The houses originally had gas lighting as gas was more popular than electricity until around 1914 (Yorke 2013, 44). One interviewee remembers gas in a neighbour's house, and another suspects her relatives had it on the ground floor only (with no lighting to the bedrooms), but no-one interviewed remembers their own home having gas lighting. It is likely that the shades were made from glass (Arber 2005, 39).

### Decor

As mentioned previously, most interior joinery was finished in a faux-woodgrain paint and glaze. This original finish appears to have been maintained until at least the 1950s.

They painted them like an undercoat and then they went over with like a brown scumble... You had a pattern, and you went down with it and created a wood

effect... And then you'd varnish it over the top... It made it look like it was all fancy panelled wood, but was just paint that did it. (Bunting 2019)

The four main windows of the houses were usually dressed with curtains, sometimes accompanied by net curtains, but skylight windows and basement windows would often be undressed. Some households had more than one set of curtains which were used in accordance with seasonal need (Morris 2019).

They had... red velvet curtain in front of the door to stop the draught.... They usually had sort of heavier curtains in winter just for the cold really. (Bunting 2019a)

Floors were generally covered with linoleum. Many living-kitchens had a large rug on top so that the linoleum could only be seen around the perimeter, but bedrooms tended to have a rug next to the bed, or one each side of a double bed. Several oral history participants mentioned making these rugs using rags (Bunting and Rogers 2019; Cutts 2019; Parker 2019). The ground to first floor stairs tended to have carpet with stair rods to hold it in place, while bare boards were more common to the first to second floor stairs, aligning with the public / private hierarchy and reduced status of the attic floor.

As discussed in Chapter 4, the quantity and quality of furniture to the bedrooms also appears to demonstrate the hierarchy of the spaces and the status of the room occupants. The question of where children kept their (few) clothes was a particular puzzle for some oral history participants.

I can't remember at all. Good question. That's strange yes, where did we keep our clothes? ... Well that might be somewhere where things were hung up, at the back of the bedroom door. (Childs 2019a)

I don't know! In the chest of drawers in my mum's room probably. Gosh that's so weird. No I really don't know. (Cutts 2019)

## **Exterior**

Boundary walls are generally brick, with stone copings that have an approximately oval or trapezoidal profile to the top. Some are smooth cut, but most have a rough appearance. Originally, these were topped with iron railings, some of which were highly decorative, but all but one of the houses had these taken for the war effort. A small number of houses had a stone 'kicker' with railings, but photographic evidence suggests that the final height of

both boundary types would have been approximately the same (Figure 273). There are also a small number of houses with large stone gate posts, and these have a similar rough appearance to many of the coping stones. Within gardens, retaining walls to the basement 'area' are constructed of brick, but the stone coping on these is a rectangular stone slab.

Most Type 2 houses in Character Area 1 had a boot-scraper positioned next to the door, comprising a stone casing with a metal bar across the open area (Figure 274), perhaps indicating that the residents were expected to be manual workers. Their absence in the rest of the neighbourhood suggests that there was no widespread need for them.



Figure 273 Brick walls with stone coping with decorative iron railings and gate (left, LLIS 1939); stone 'kicker' with tall iron railings (right, Armitage n.d.)



Figure 274 Type 2 street-lined house with entrance steps integral to the plan, a window at pavement level (now bricked up and with the lightwell filled and grate removed), a coal grate (now bricked up), and a boot-scraper next to the door (now badly damaged).

## **Maintenance**

As discussed in Chapter 5, the oral history evidence indicates that residents were responsible for decoration, but maintenance tasks were the responsibility of the building owner (the landlord, if the house was not owner occupied). This could include anything from minor repairs to structural repairs and upgrades to building services (e.g. the installation of electric lighting or new hot water systems) (Bunting 2019a; Childs 2019a; F032 2019; Norris 2019). Most residents appear to have had electric lighting by the 1940s, but the case study Fraser household still had gas lighting in the 1950s. The residents' advanced age, might provide one explanation for this, and perhaps a resistance to change or disruption, or it could be explained by theirs or their landlord's financial means. These are also valid conclusions for the approach to large repair works required to their home. For their neighbours, their inaction was a cause for concern.

[W]e got... woodworm and... we had to go and live at my gran's because the whole of the ground floor had to come out and be replaced. And Mr Brownbridge, the joiner, did that... And I can remember my mother blaming Mrs Fraser next door because the joiner had said it could be that next door's affected. So my mum went round to have a word with Mrs Fraser for her to check and... in the kitchen leaning against the wall was a broom and the head of it was covered in woodworm holes. (Norris 2019)

The Fraser's tenure is unknown, and they may of course, have been at the mercy of their landlord. Most landlords however, acted promptly to maintain their property's condition (F032 2019; Norris 2019). For residents, this at least eased the financial and time burdens if not the inconvenience.

## **Housing Acts and improvement grants**

Two Acts made provision for five types of grant which were available for improving houses from the 1950s to 1980s (Table 15).



	Housing (Financial Provision) Act 1958 and House Purchase and Housing Act 1959		Housing Act 1974		
	Standard Grant	Discretionary Grant	Intermediate Grant	Improvement Grant	Repairs grant
<b>Funds and availability</b>	Half the cost of improvement works to a maximum of £155	Half the cost of improvement works costing between £100 and £800	Contribution* towards £700 maximum expense	Contribution* towards £2000 maximum expenditure	Contribution* towards £800 maximum expenditure for properties in Housing Action Areas and General Improvement Areas
			* 75%, 60% and 50% depending on whether the house is in a Housing Action Area, General Improvement Area or neither		
<b>Mandatory provision</b>	Bath or shower in a bathroom Wash-hand basin Hot water supply Toilet in or adjoining the house Food storage areas	As the Standard Grant plus: Good repair and free from damp Properly lit and ventilated rooms Internal drinking water supply Drainage Adequate gas and electric points Fuel storage area (where required)	Bath or shower in a bathroom Wash-hand basin Sink Hot and cold water supply to bath, basin and sink Toilet in the house Good repair Conforms to insulation requirements Fit for human habitation	As the Intermediate Grant plus: Conforms to construction and physical conditions specified by the state	Repair or replacement works not covered by the Intermediate or Improvement grants
<b>Minimum lifespan of property</b>	15 years		15 years generally, but discretionary reduction available	30 years, generally but discretionary 10 years minimum available	Not specified

Table 15 Improvement grants available to private owners (Source: Housing Act 1974, 58-73; 154; The Leeds Journal 1960, 375-376).

## Analysis of the current housing stock

### Exterior

Figures 275-282 visualise the key data referenced in Chapter 4.

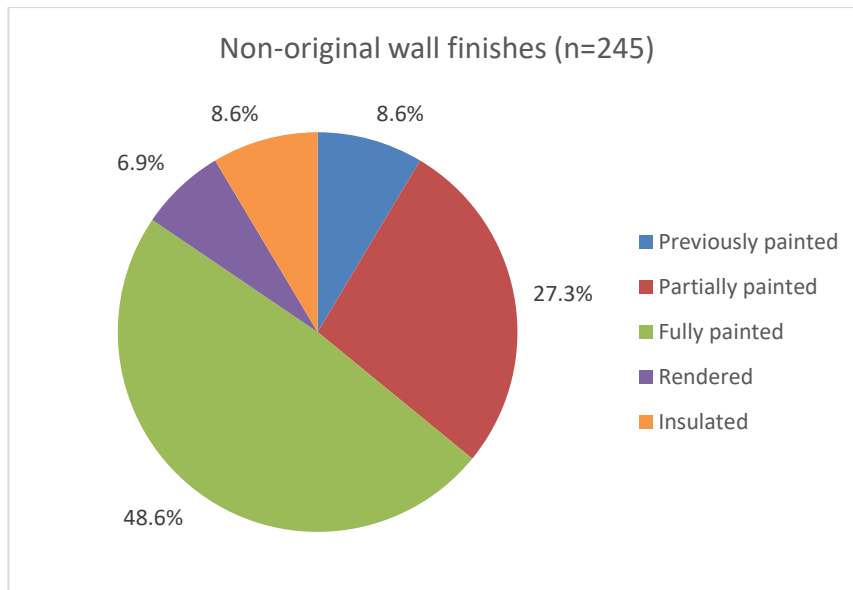


Figure 275 Almost 85% of the surface treatments to exterior walls involve paint.

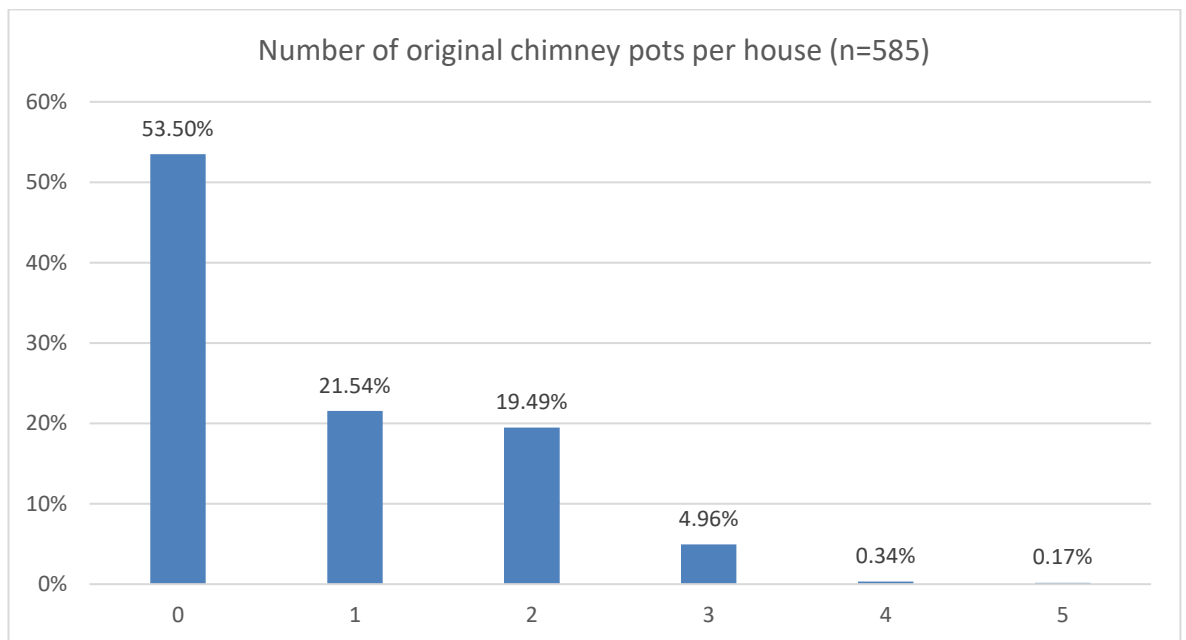


Figure 276 While almost all chimney stacks remain, there has been a high attrition rate for pots.

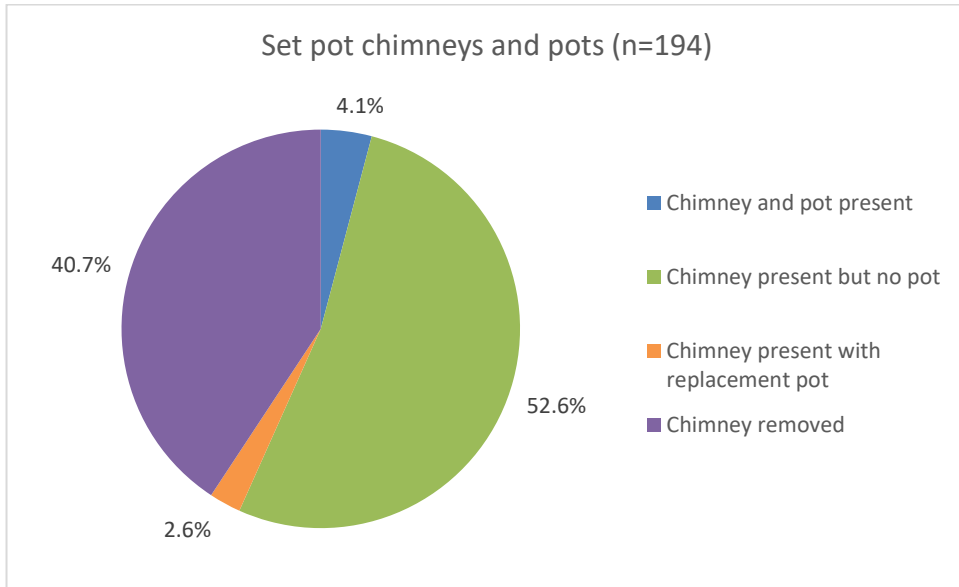


Figure 277 There is a particularly high attrition rate for set-pot chimneys and pots.

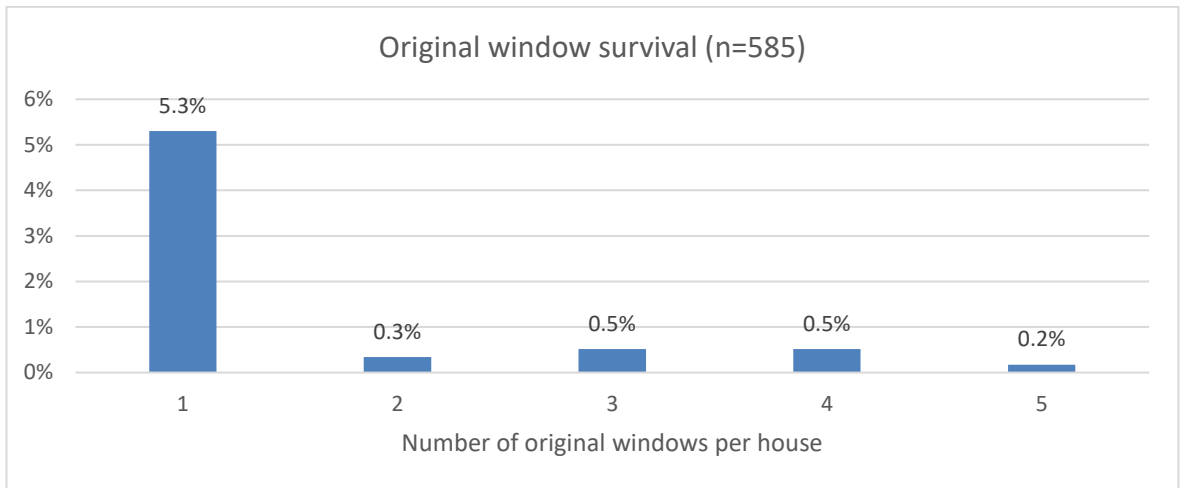


Figure 278 Around 7% of houses retain one or more original windows. Of these, most houses have just one.

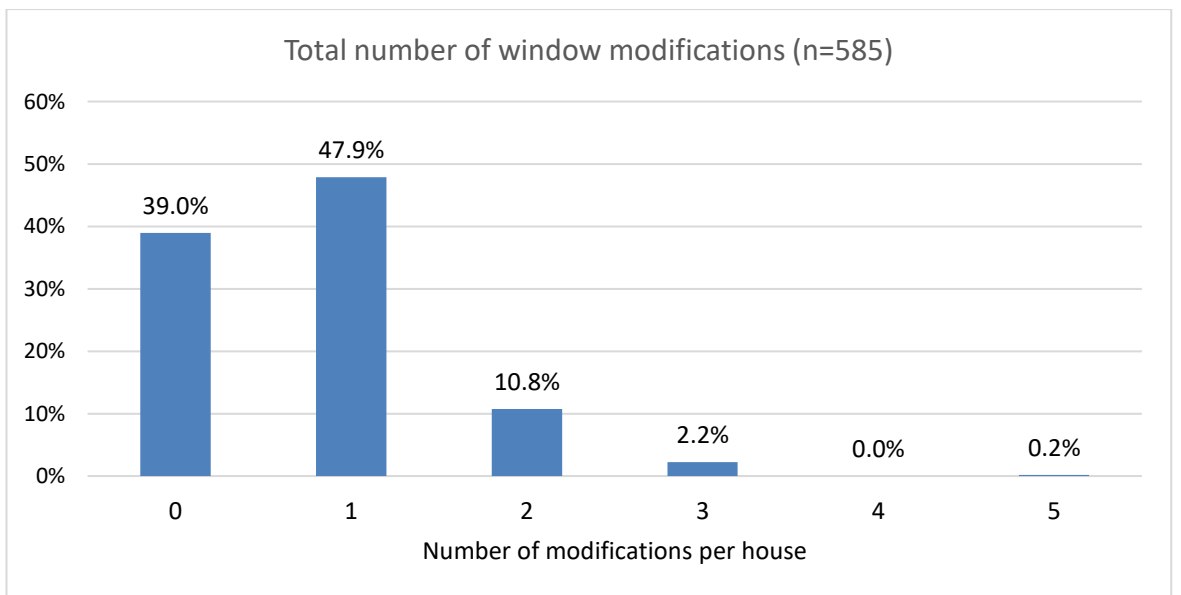


Figure 279 Almost half of the houses have a window modification other than replacement of the fitting. A minority have three or more.

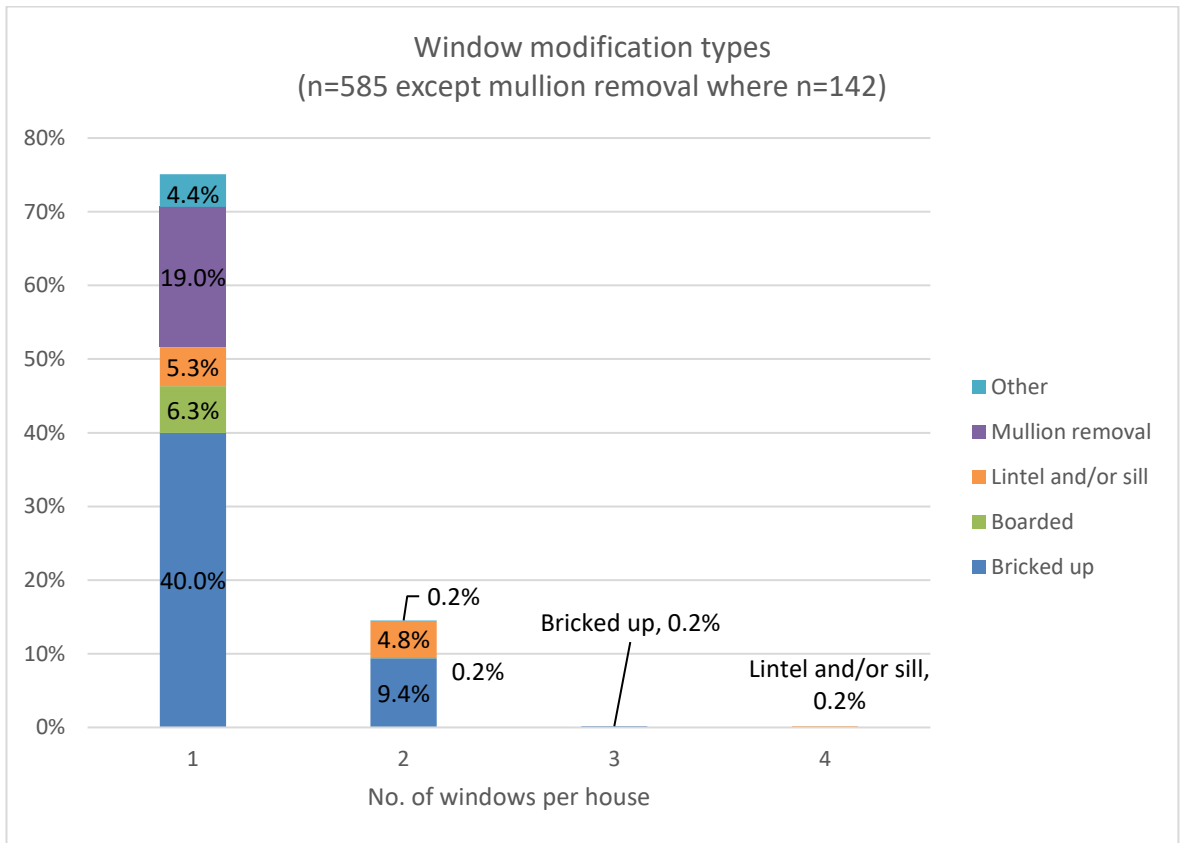


Figure 280 Bricked up windows are the most common modification type.

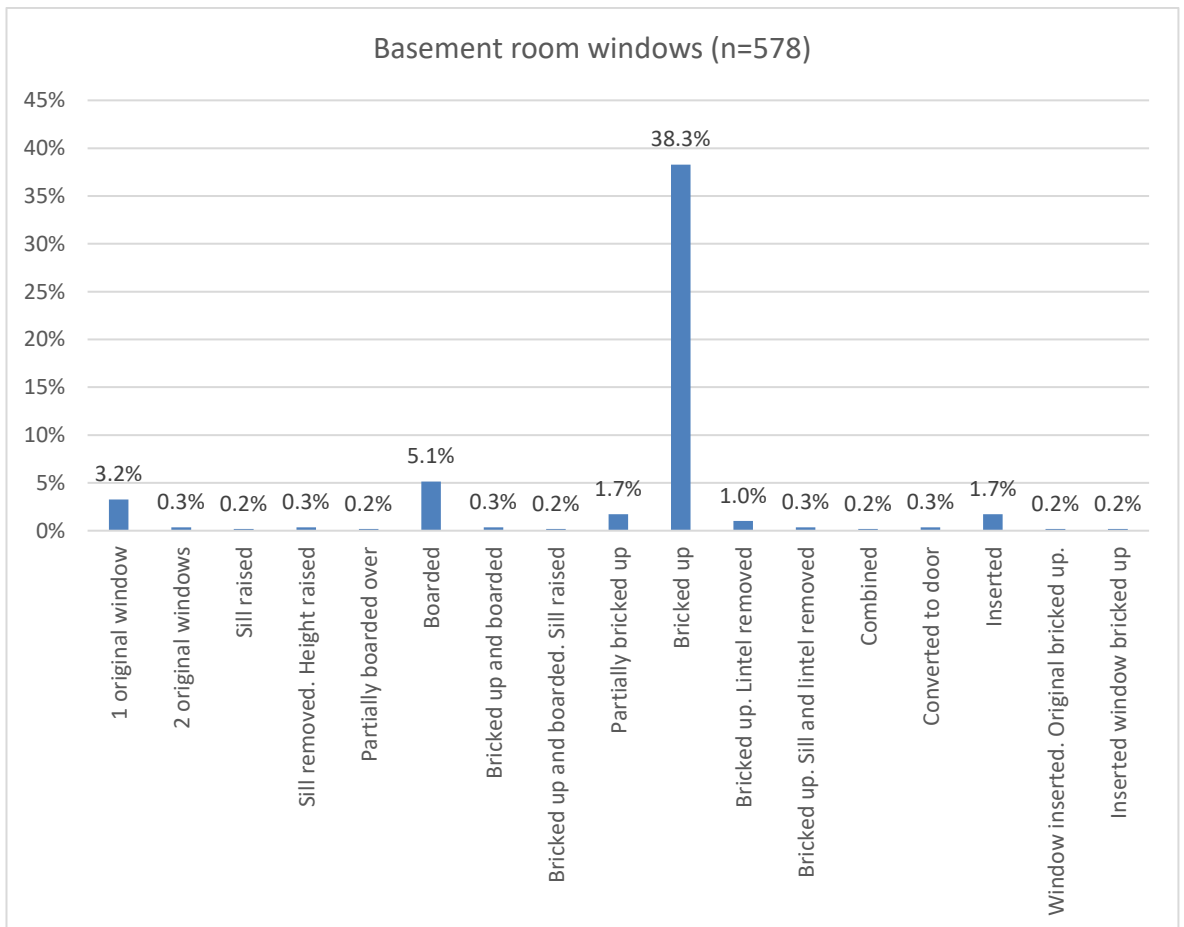


Figure 281 The majority of window modifications are to basement windows. 39% of basement windows are bricked up, 5% are boarded, and a further 5% are bricked up or boarded in combination with at least one other type of modification.

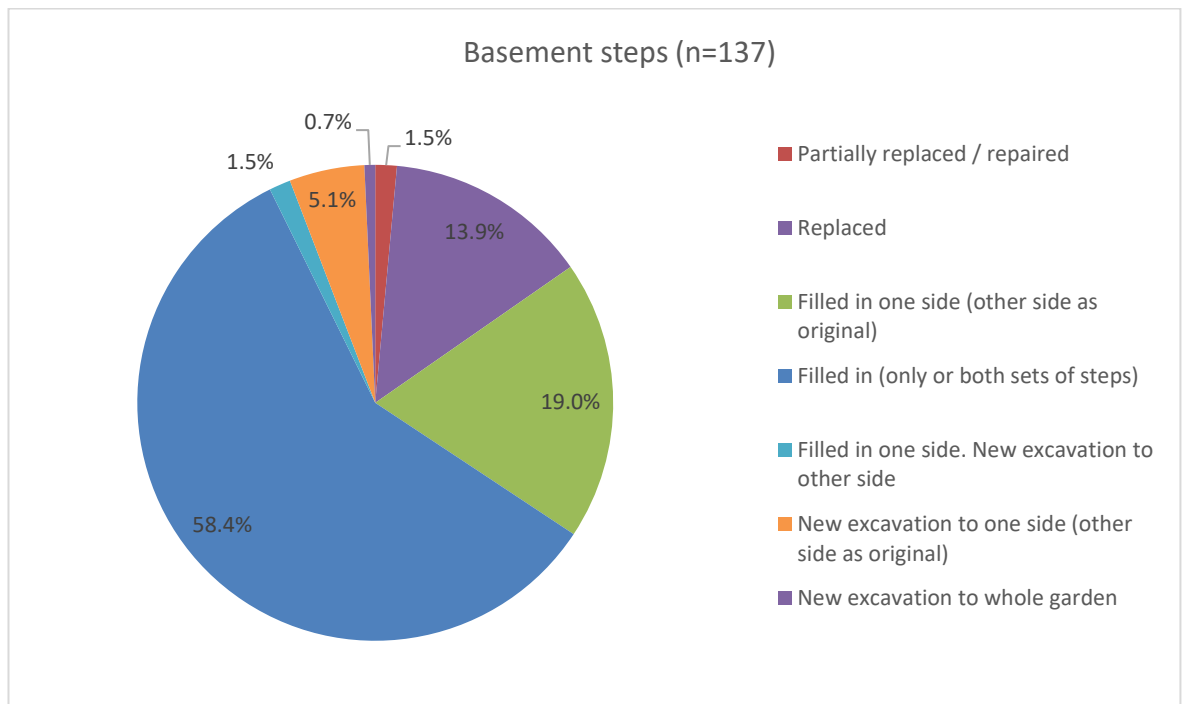


Figure 282 Basement steps have been modified in many ways, but their position limits the impact on the streetscape.

Eight of the original twenty-eight shop-houses in the neighbourhood survey dataset have been converted to domestic use only, and all of these have bricked up the shopfront window(s) and inserted between one and three windows instead. One such house has two new doors inserted to give access to self-contained flats, and four have bricked up the corner door to the shop. Two shop-houses still in commercial use have also removed the shopfront; one has bricked up one of the two shopfront windows and inserted a window into this and the other has boarded the shopfront for privacy (the business is marketed as a spa with jacuzzi, sauna and steam room but it is known locally as a brothel).

Analysis of property condition shows relative consistency across the neighbourhood (Figure 284). Using 1 to represent good, 2 for average and 3 for poor, the mean condition of all houses in the survey dataset is 1.72. In relation to private rental, council and other tenures, this research is possibly helpful in dispelling the belief that landlords do not maintain their properties. Data from the neighbourhood survey used in conjunction with official data shows that there is little difference in condition or historic feature retention between some tenure types (Figure 285).

Key findings relating to the level and distribution of original and modified elements, condition and energy efficiency are visualised in maps of the neighbourhood (Figures 286-291).

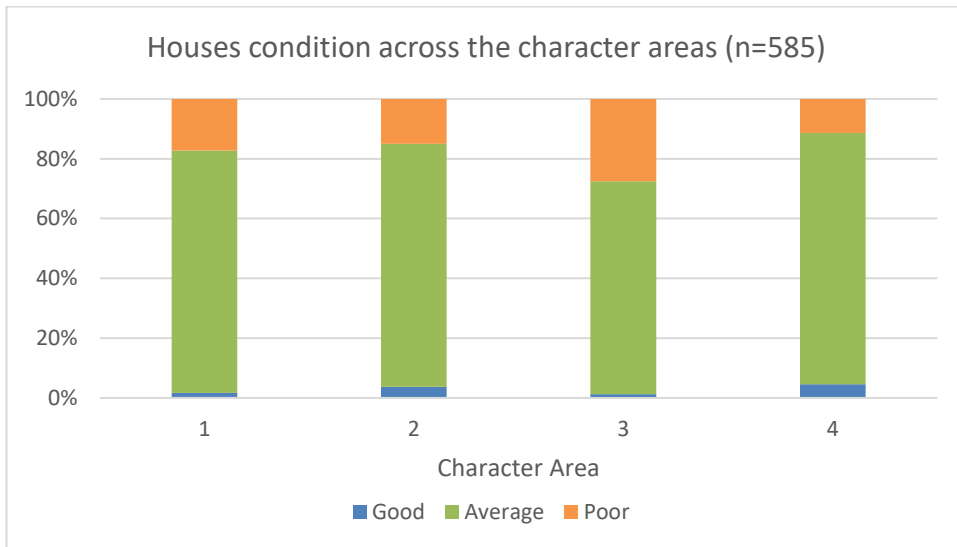


Figure 283 Variation in the overall condition of houses across the character areas.

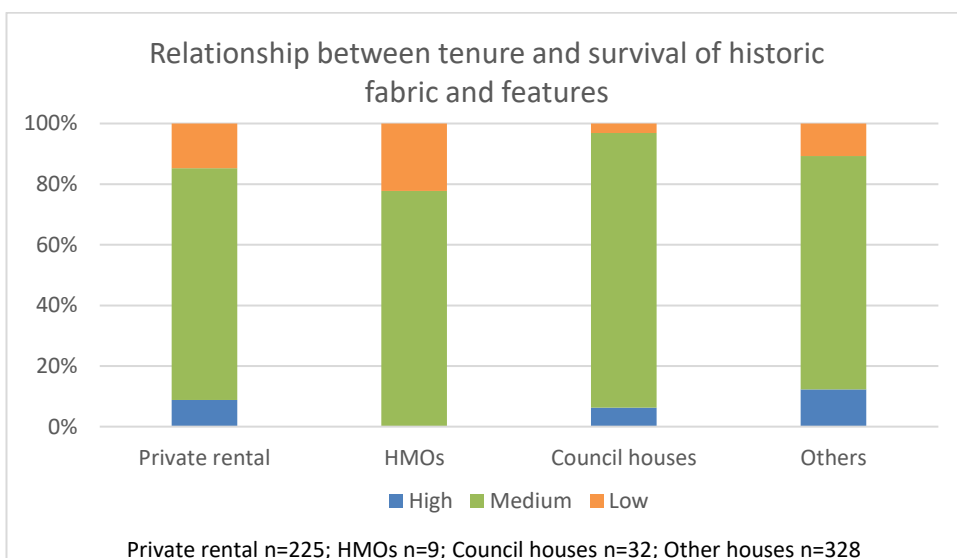
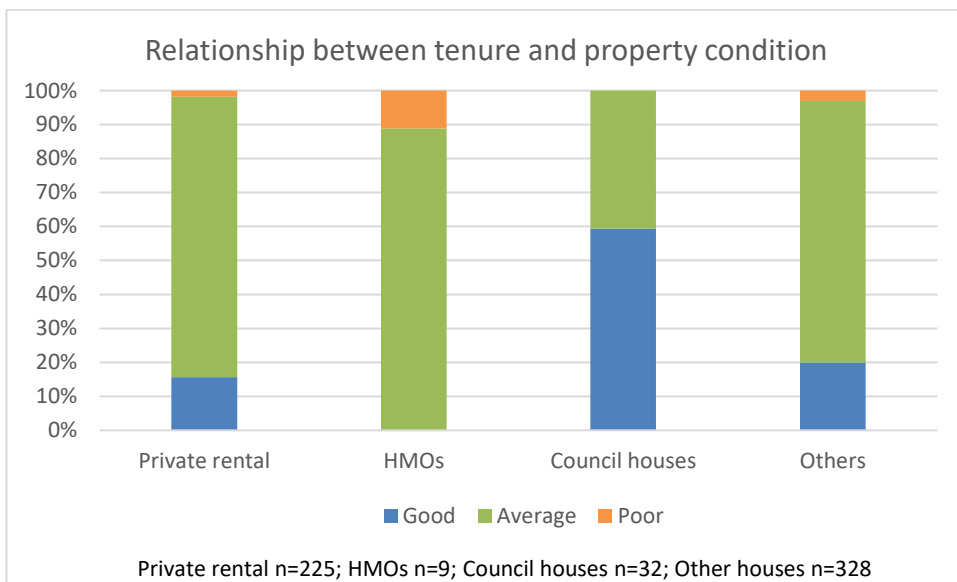


Figure 284 Tenure does not have a significant impact on property condition, although council houses are possibly maintained to generally higher standards and HMOs to lower standards (Source: LCC 2021b; 2021c; 2019b; 2019c). The minimal difference between the private rental sector and the other houses (assumed to be primarily owner-occupied), suggests that the association participants make between private rental properties and poor condition is not related to the fabric of the houses. There is similarly little difference between the survival of historic fabric and features between tenure categories.

# Modifications to exterior walls

## Key

- Original
- Previously painted
- Partially painted
- Fully painted
- Rendered
- Insulated

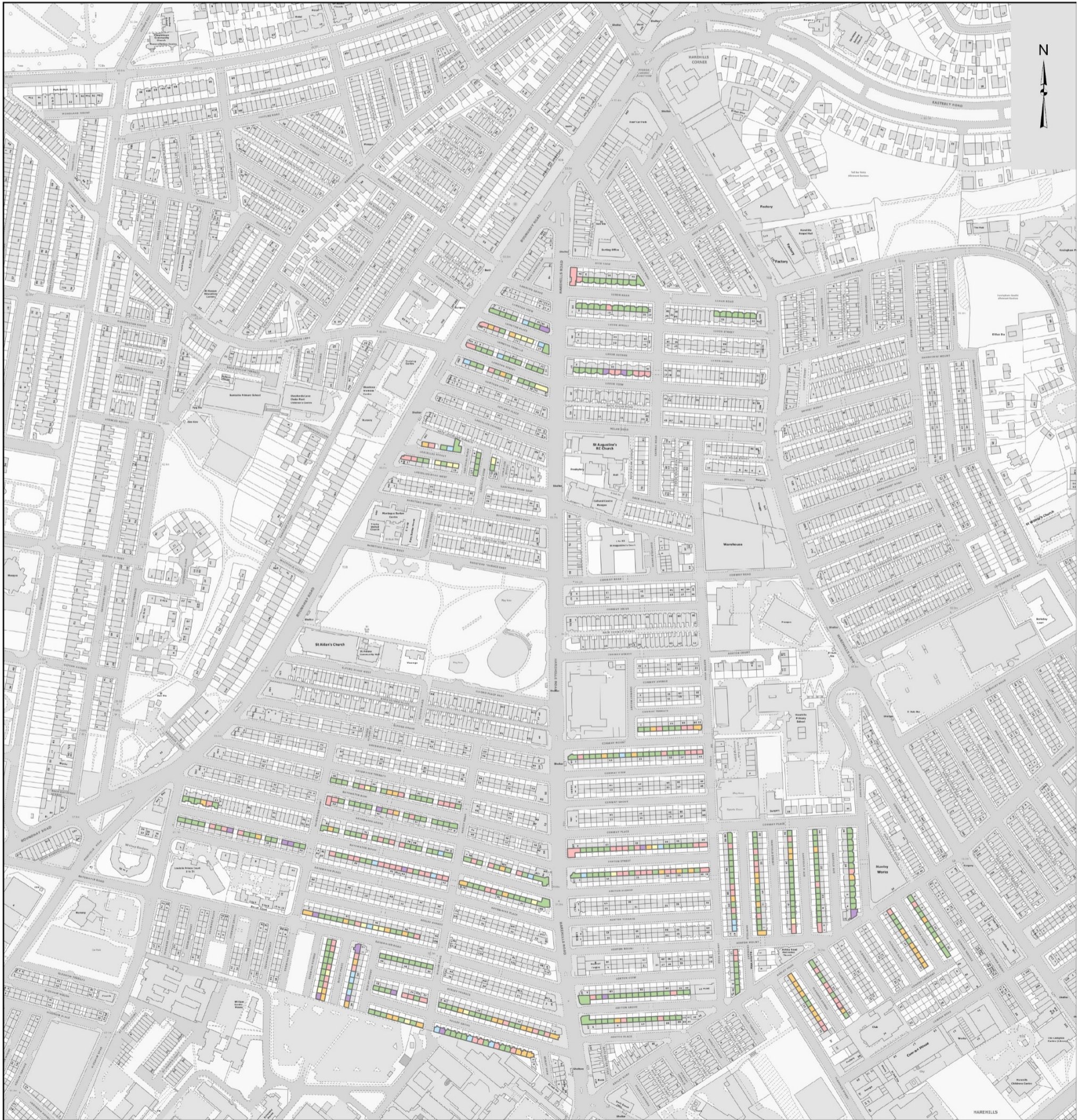
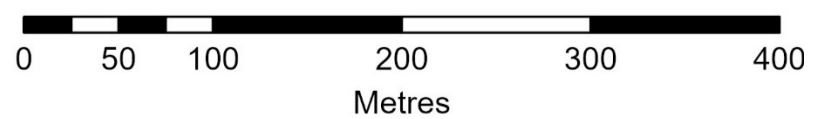


Figure 285 Modifications to exterior walls (Background map: Ordnance Survey (GB) 2018b).  
 © Crown Copyright and Database Right (2018) OS (Digimap Licence)



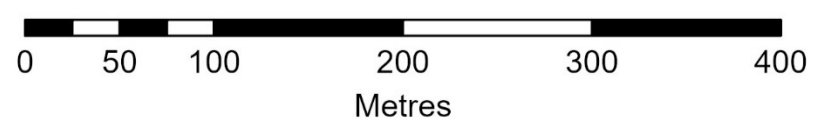
# Houses with one or more basement windows bricked and / or boarded up

## Key

- Not bricked up, boarded or modified
- One or more windows bricked up, boarded over or modified



Figure 286 Houses with one or more basement windows bricked and / or boarded up (Background map: Ordnance Survey (GB) 2018b).  
© Crown Copyright and Database Right (2018) OS (Digimap Licence)





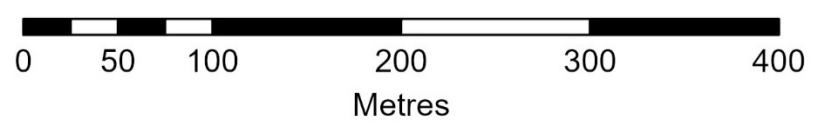
# Houses with a dormer window extension

## Key

- Not extended
- Dormer added or extended



Figure 287 Houses with a dormer window extension (Background map: Ordnance Survey (GB) 2018b).  
© Crown Copyright and Database Right (2018) OS (Digimap Licence)



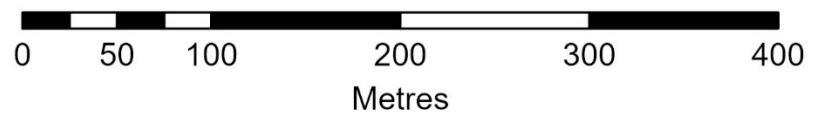
# House condition

## Key

- Good - 119 houses
- Average - 452 houses
- Poor - 15 houses











Figure 288 House condition (Background map: Ordnance Survey (GB) 2018b).  
© Crown Copyright and Database Right (2018) OS (Digimap Licence)



# Original external feature survival levels and relationship with overall house condition

## Key

	Good condition, high retention		Average condition, low retention
	Good condition, medium retention		Average condition, high retention
	Good condition, low retention		Poor condition, high retention
	Average condition, medium retention		Poor condition, medium retention

## Features included in the figures:

Walls, lintels, sills, terracotta frieze, windows, doors, dormer windows, skylight windows, gutters, gable posts, chimney pots, air bricks, coal grates, boot-scrapers, boundary walls, coping stones, gate posts, exterior steps, handrails and 'miscellaneous other' features

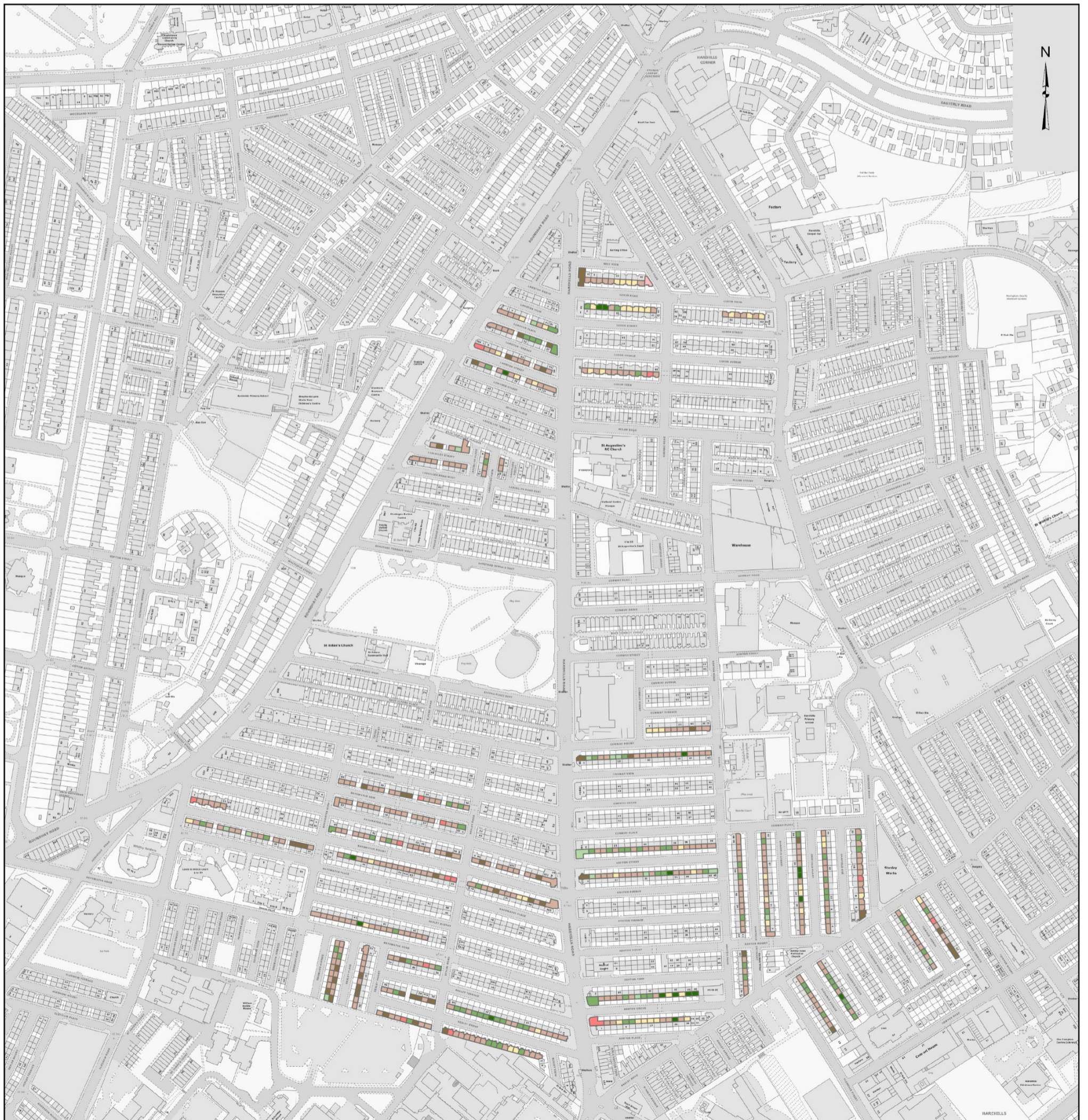
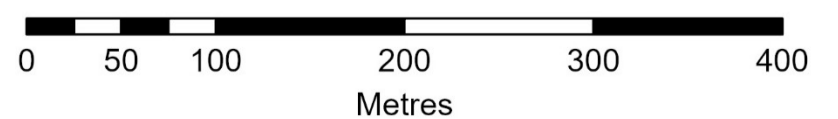


Figure 289 Original external features survival levels and relationship with overall house condition (Background map: Ordnance Survey (GB) 2018b). © Crown Copyright and Database Right (2018) OS (Digimap Licence)



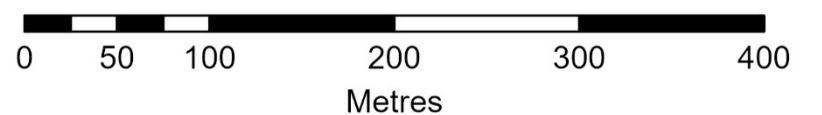
# Energy efficiency (SAP ratings)

## Key

- C - 8 houses
- D - 70 houses
- E - 85 houses
- F - 12 houses
- G - 8 houses



Figure 290 Energy efficiency (SAP ratings) of houses, 2012-2019. Note that data is only available where an energy efficiency report has been carried out in connection with the sale or rental of a property. (Background map: Ordnance Survey (GB) 2018b; Data: Rightmove 2019; Zoopla 2019). © Crown Copyright and Database Right (2018) OS (Digimap Licence)



## Interiors

Figures 291-294 visualise the key data referenced in Chapter 4.

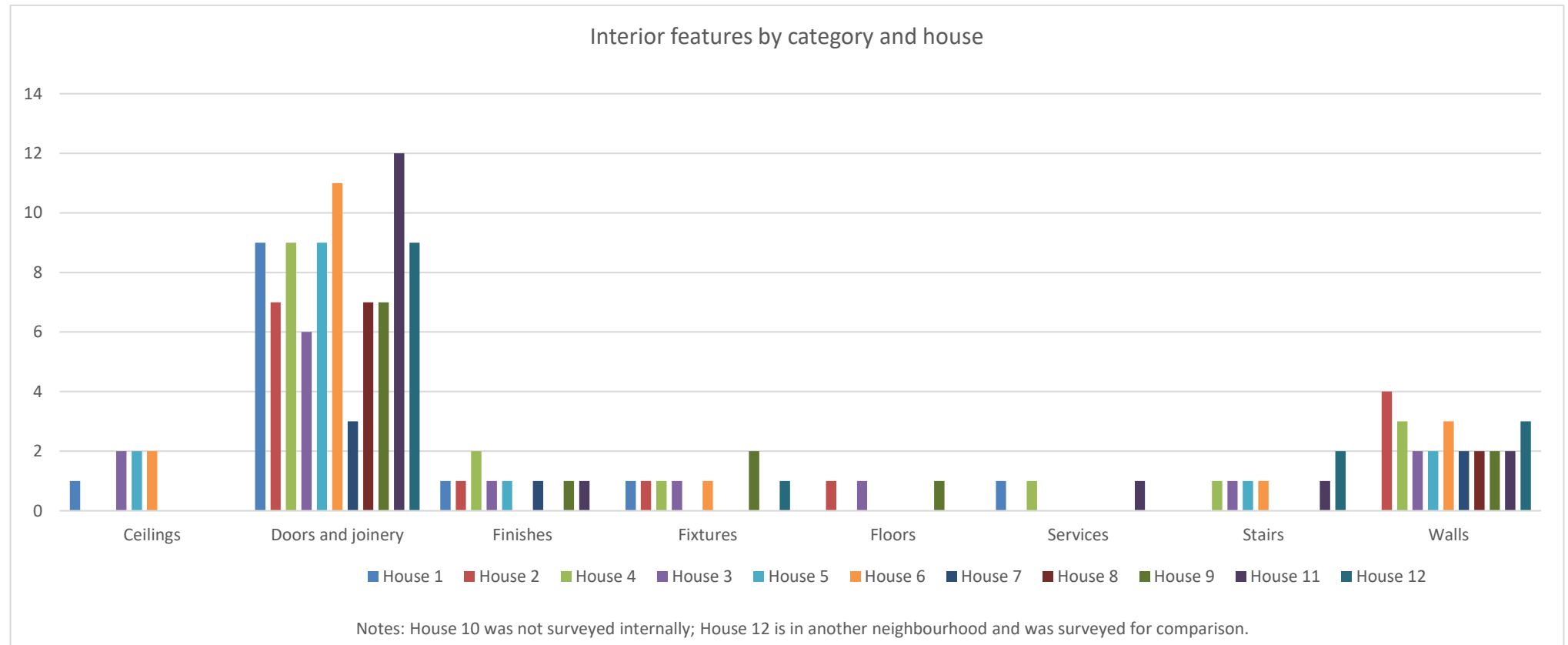


Figure 291 The number of interior elements found in each house surveyed, within each of the eight main building component categories.

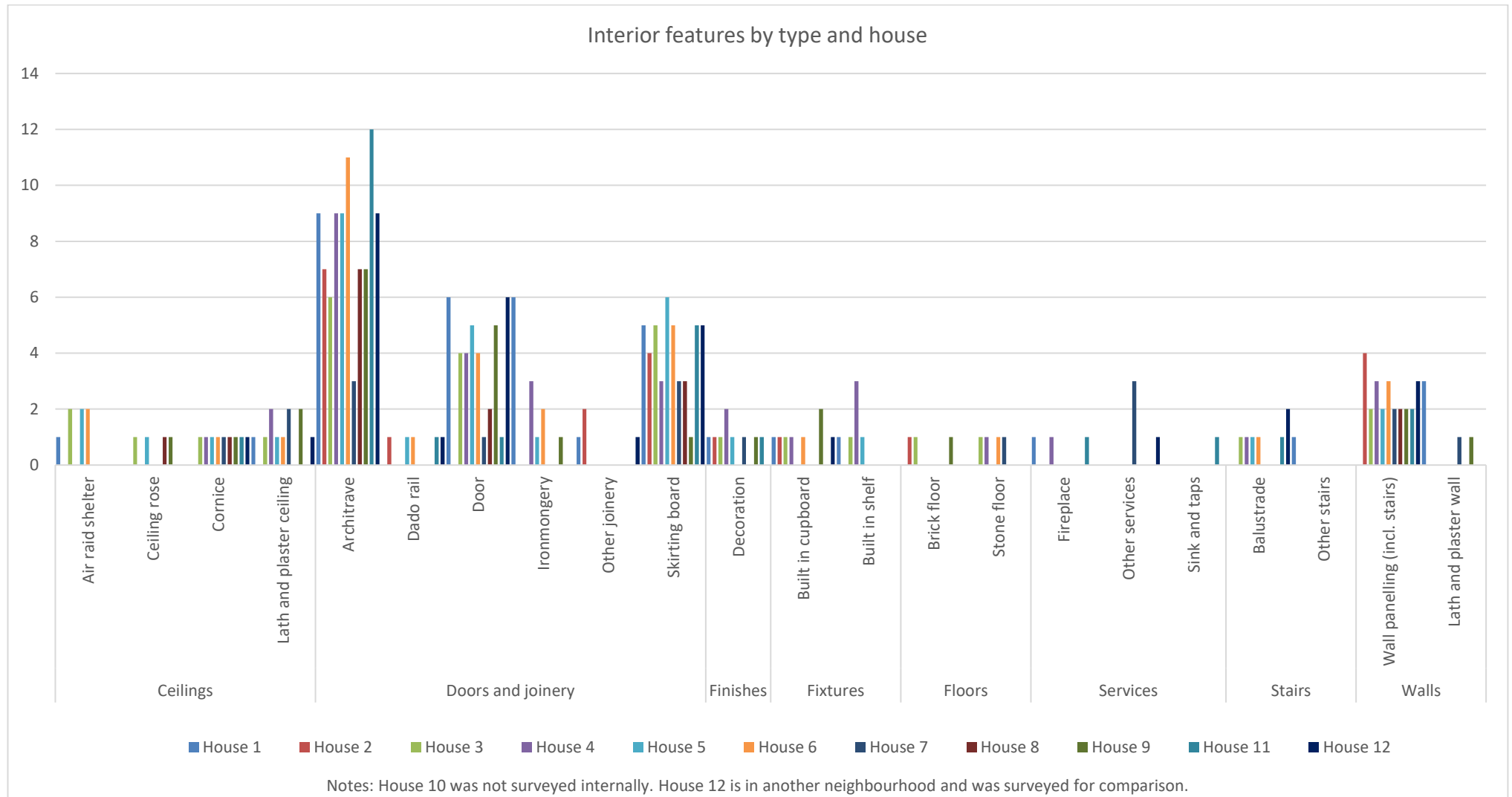


Figure 292 The number of interior elements found in each house surveyed.

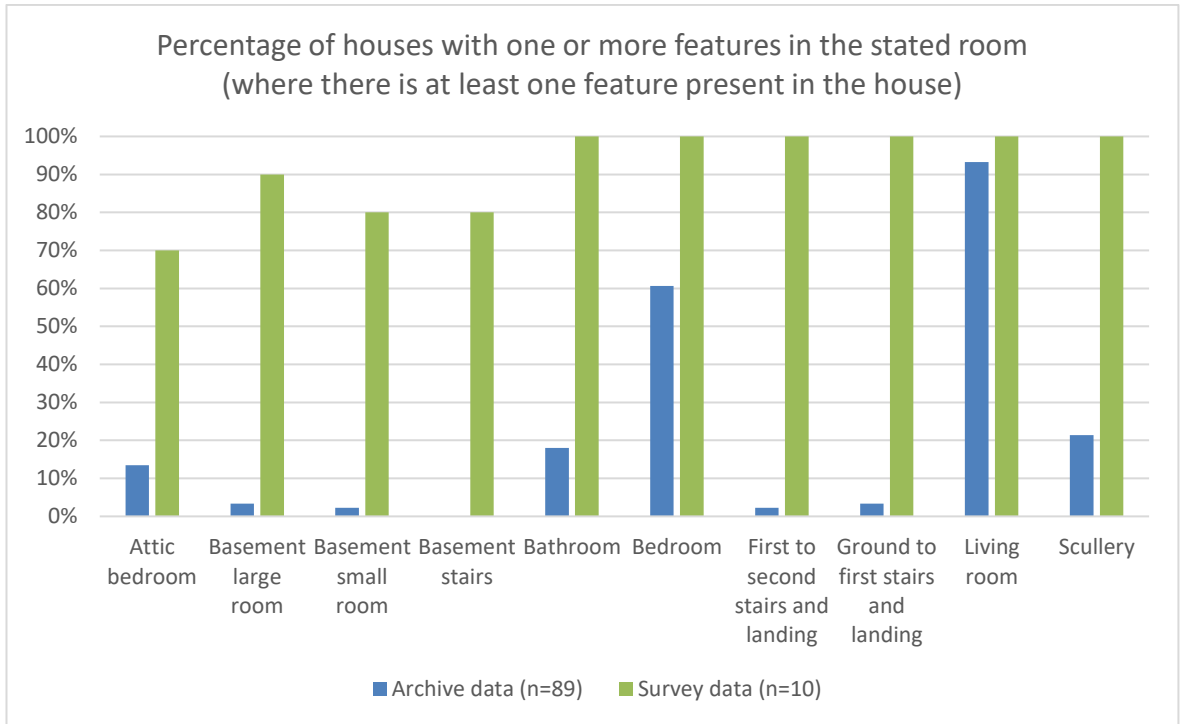


Figure 293 The location of features identified in the sales and rental archive dataset and during survey (Source: Rightmove 2019; Zoopla 2019). Refer to Appendix E *Data triangulation and discrepancies* for a full discussion about the differences between datasets.

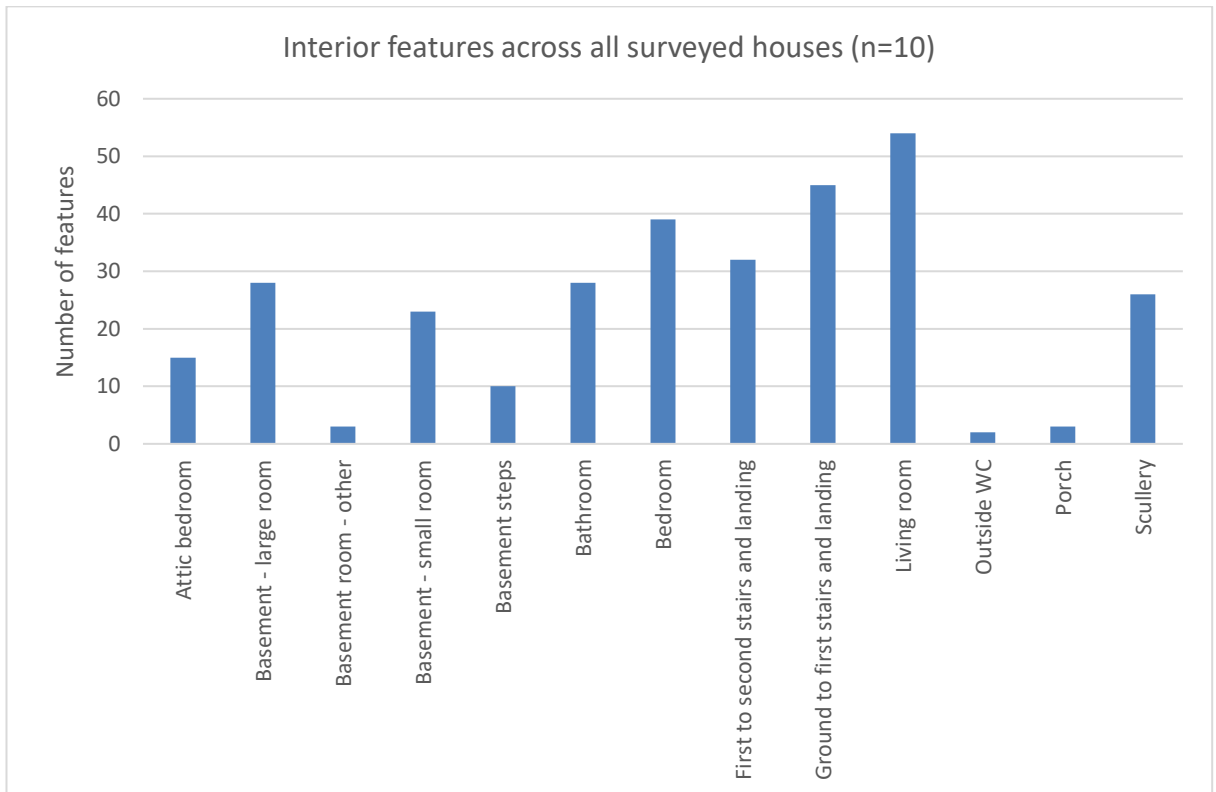


Figure 294 The prevalence of interior features i.e. the number of feature types (built-in cupboard, built in shelf, ceiling rose, cornice, doors and ironmongery, fireplace, hearth, heating system, sanitary facilities, set-pot, sink, skirtings and other joinery, stone shelves and structural elements) in a room, aggregated across the survey dataset.

## Life in the houses, 1888-1920

Figures 295 to 302 visualise additional key data for birthplace, migration and immigration referenced in Chapter 5.

### Birthplace

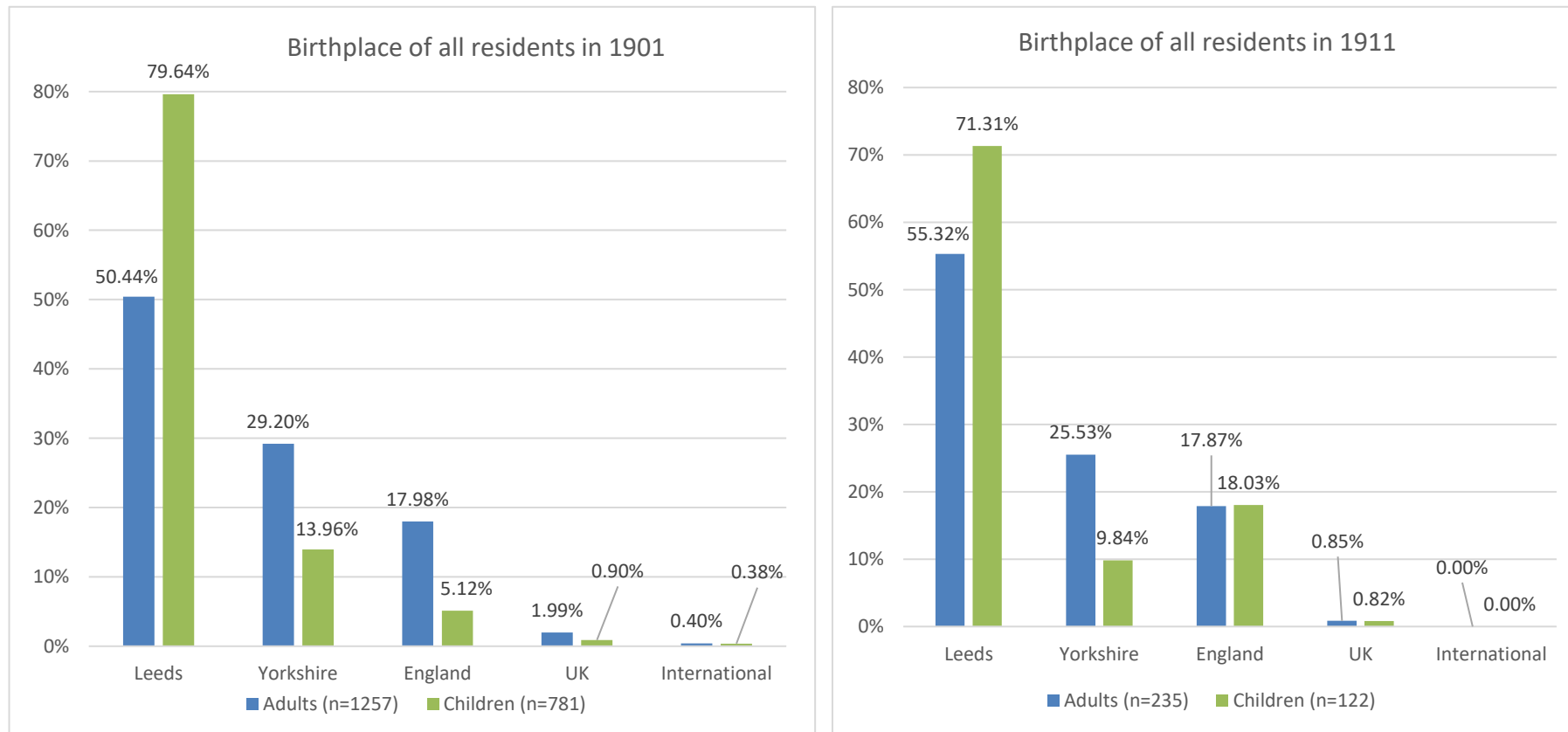


Figure 295 The birthplace of residents in 1901 and 1911 suggests that most residents were local to Leeds or Yorkshire. It was very uncommon for residents to have migrated to Harehills from outside of the UK (Source: FMP 2020).



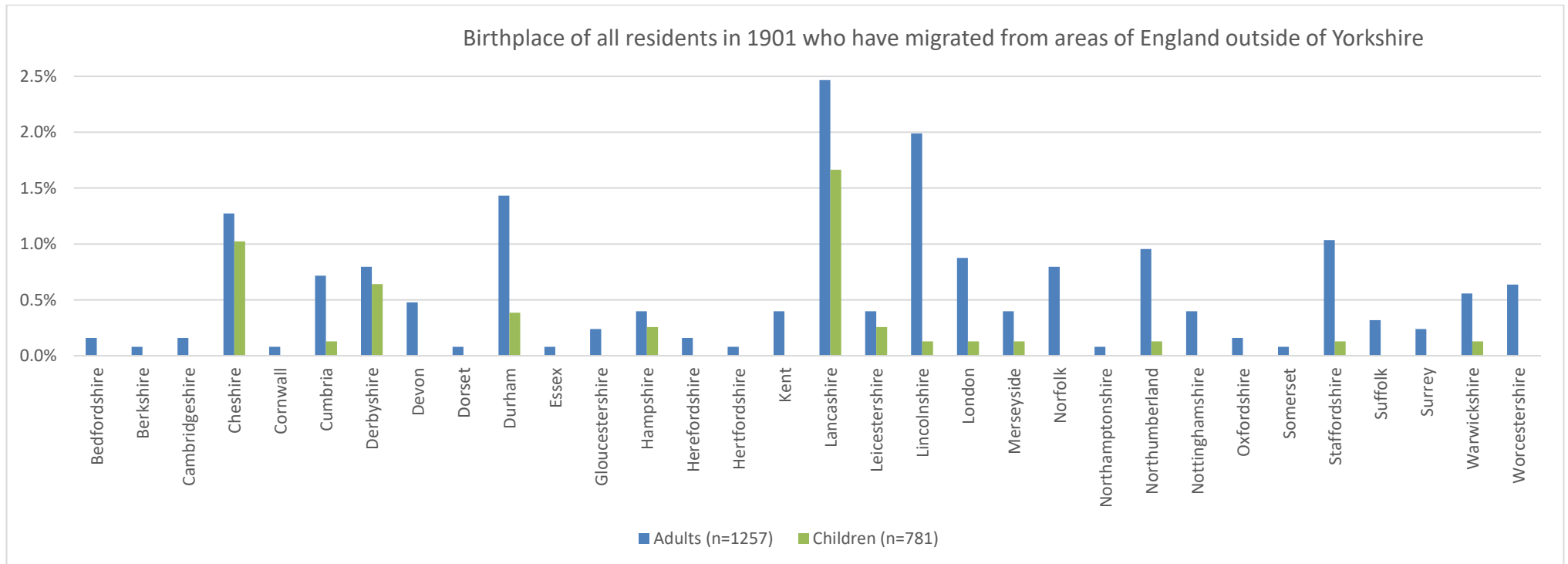


Figure 296 In 1901, residents migrating to Leeds from outside of Yorkshire, tended to come from the nearer counties in the Midlands and North, but thirty-two counties are represented in total (Source: FMP 2020).

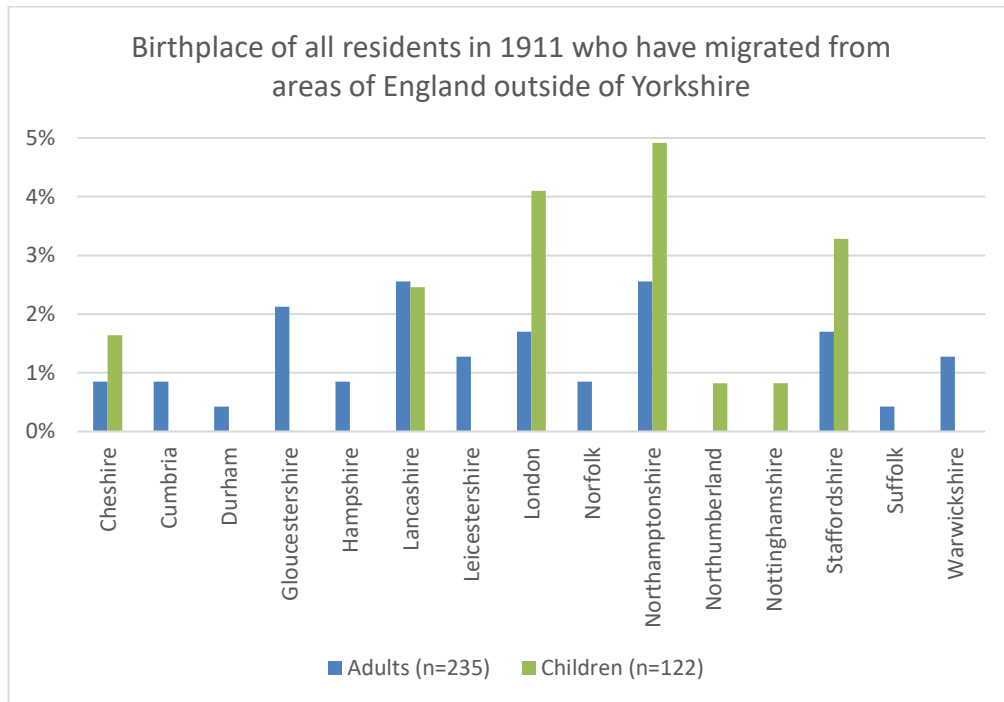


Figure 297 The beginnings of a similar pattern of migration are seen in the 1911 data, and the more limited range of origin may be reflective of the smaller dataset size. The increased level of migration among children compared to a decade earlier is notable (Source: FMP 2020).

# Micro-migration

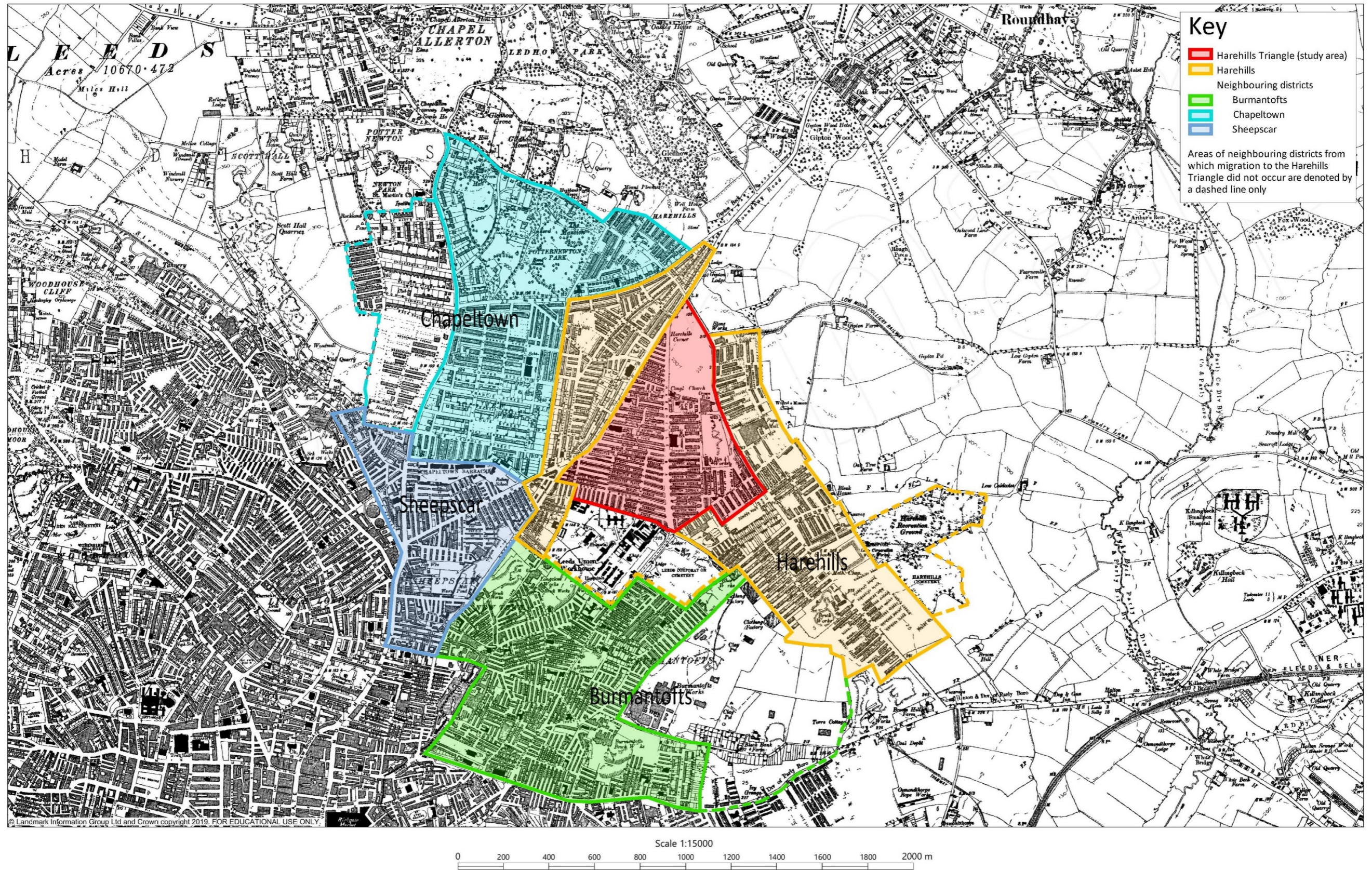


Figure 298 Neighbouring districts from which Harehills residents migrated (Base map: Ordnance Survey (1908) © Crown Copyright and Landmark Information Group Ltd).



Figure 299 Residents moved from through house 1 Alma Terrace, Burmantofts (WYAS 1955b) and back-to-backs 7 Armenia Grove, Sheepscar (WYAS 1961) and 13 Bertie Street, Burmantofts (WYAS n.d.a) to back-to-back houses in Character Area 1 in 1890.



Figure 300 Residents moved from through houses at 8 Low Road Place, Hunslet (LLIS 1903), 4 Cross Heald Street, Hunslet (WYAS 1964) and Back Carlton Terrace, Little London (LLIS n.d.a) to back-to-back houses in Character Area 2 in 1890.



Figure 301 Residents moved from back-to-back houses at 70 Beckett Street, Burmantofts (WYAS 1960a), 12 and 16 Chapman Street, Burmantofts (WYAS 1955a) and 9 Nippett Street, Burmantofts (WYAS 1960b) to back-to-back houses in Character Area 3 in 1896.



Figure 302 Residents moved from through house 51 Shakespeare Street, Burmantofts (WYAS n.d.c), and back-to-backs 49 Boston Street, Burmantofts (WYAS n.d.b) and 35 Granville Terrace, Burmantofts (WYAS 1955c) to back-to-back houses in Character Area 3 in 1897.

Oral history evidence for the period 1930 to 1960 indicates that there was a visible immigrant population of Irish and Jewish families living in Harehills, but without access to census data for this period, it has not been possible to undertake a detailed analysis. Consequently, it is unclear whether this can be explained by increased immigration from Ireland or Eastern Europe in the first half of the twentieth century, movement from other areas of Leeds (such as the nearby 'Jewish' Leylands neighbourhood, or neighbouring Burmantofts and Sheepscar where Jewish residents are recorded in the 1901 and 1911 Census), or whether participants were talking about second or subsequent generation families with an Irish or Eastern European heritage.

It was quite an Irish immigrant area... I never really knew where in Ireland they were from... Because... they must have come over generations earlier. (Armitage 2019)

There were quite a lot of Jewish people in that area. Yes. Of course my mum's always worked for Jewish people... being in the tailoring... (Parker 2019)

## Households

Figures 303 to 307 visualise additional key data for household composition referenced in Chapter 5.

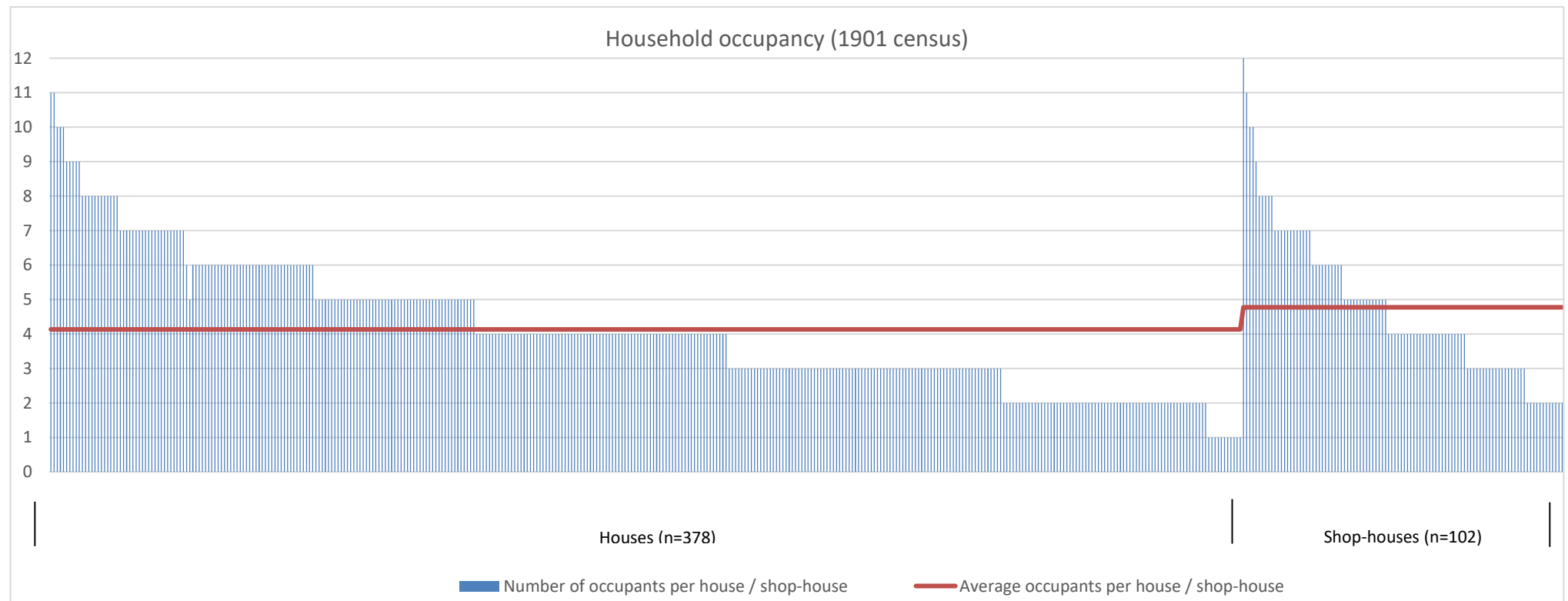


Figure 303 The number of residents per house in 1901 (Source: FMP 2020).

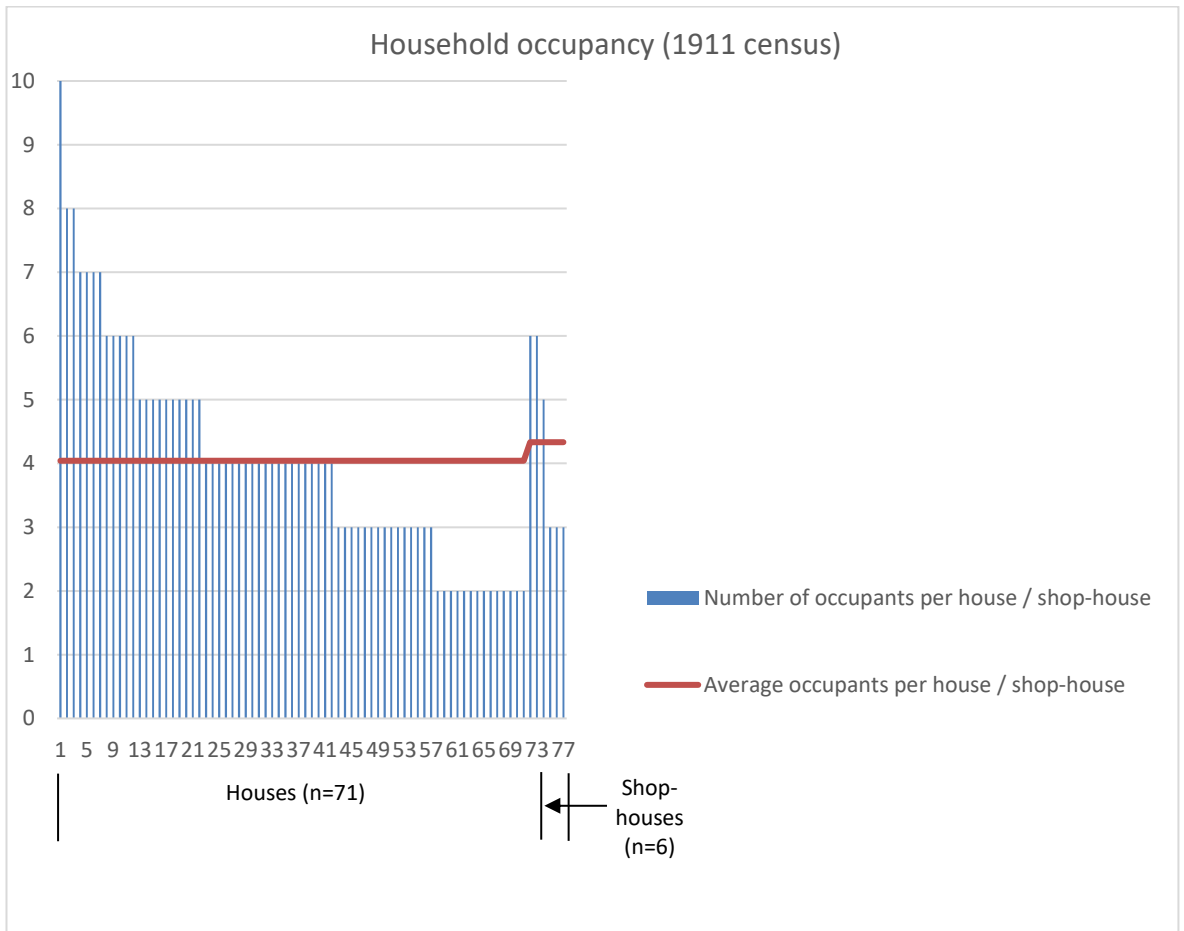


Figure 304 The number of residents per house in 1911 (Source: FMP 2020).

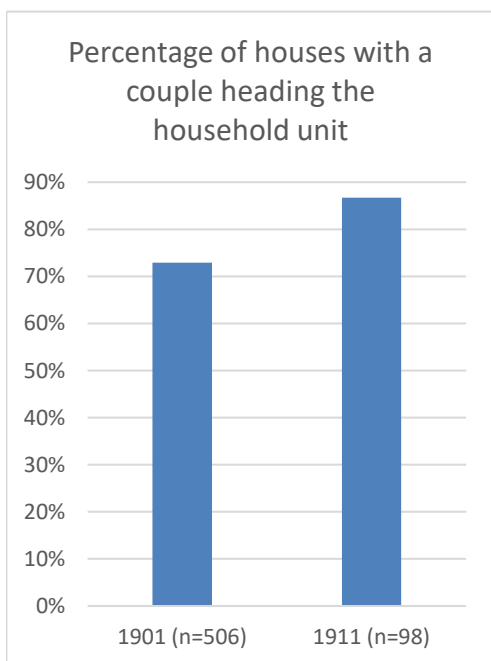


Figure 305 Two-parent family units were the most common household type in both 1901 and 1911 (Source: FMP 2020).

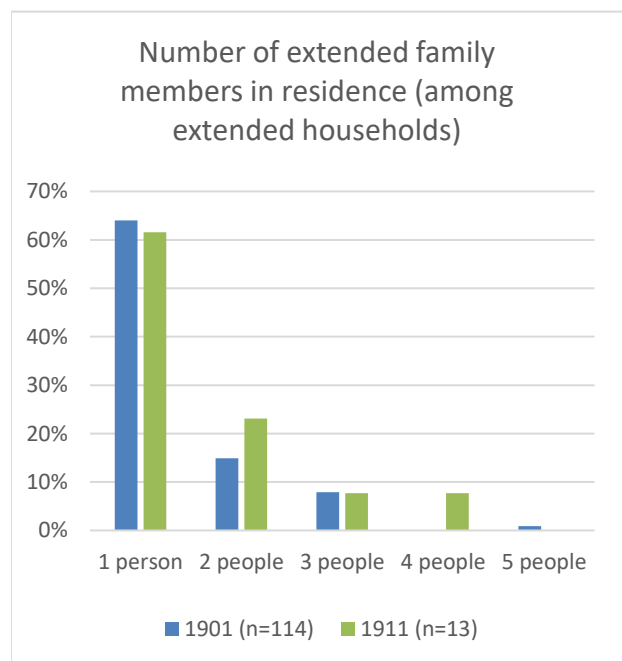


Figure 306 Most extended households had just one additional family member (Source: FMP 2020).



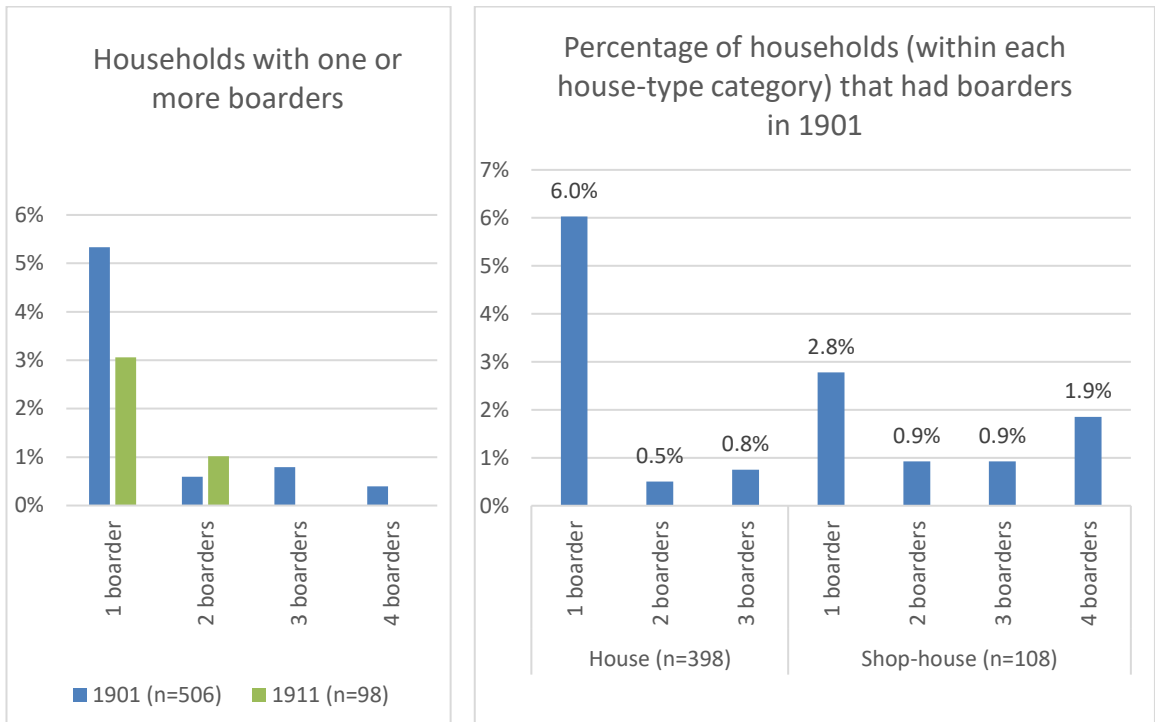


Figure 307 Few households had a boarder in both 1901 and 1911, and most of those that did, had just one (Source: FMP 2020).

## Work and workers

Figures 308 to 309 visualise additional key data for work and workers referenced in Chapter 5.

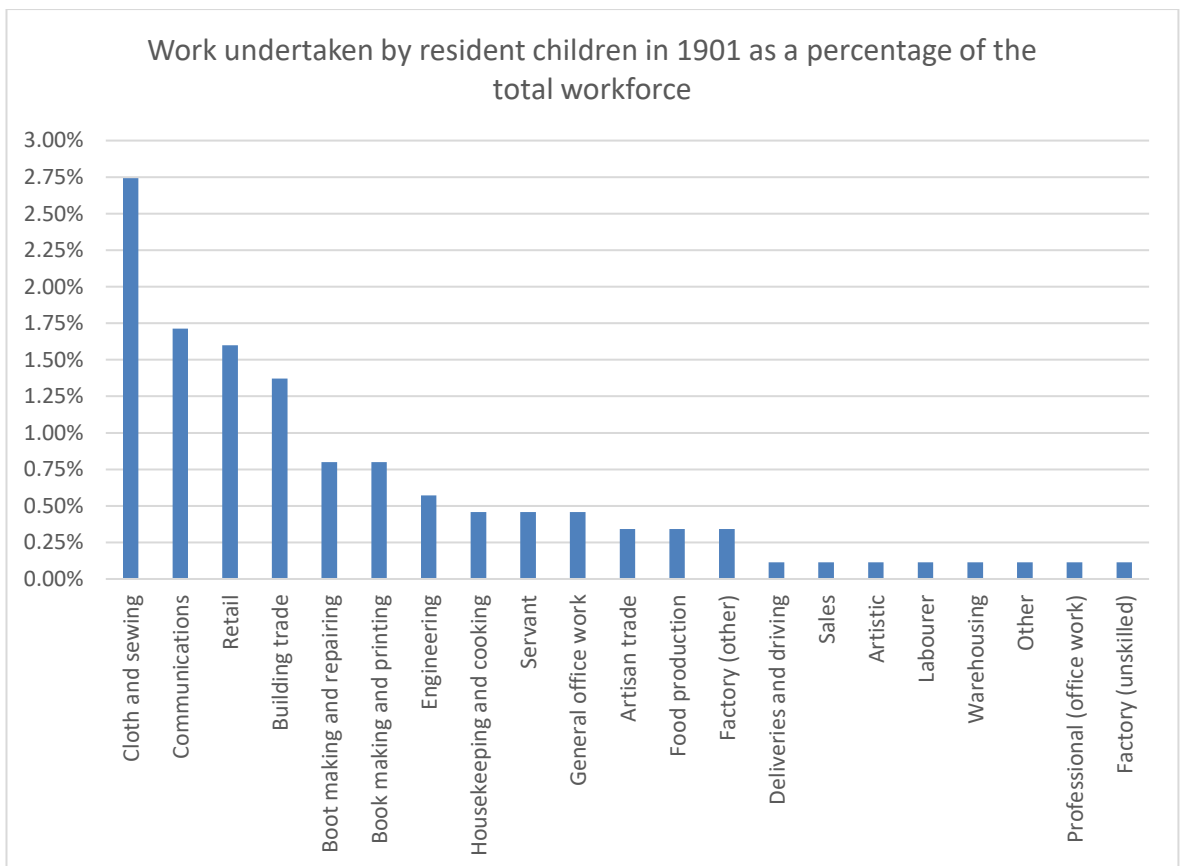


Figure 308 Children's occupations were largely similar to those of adults (Source: FMP 2020).

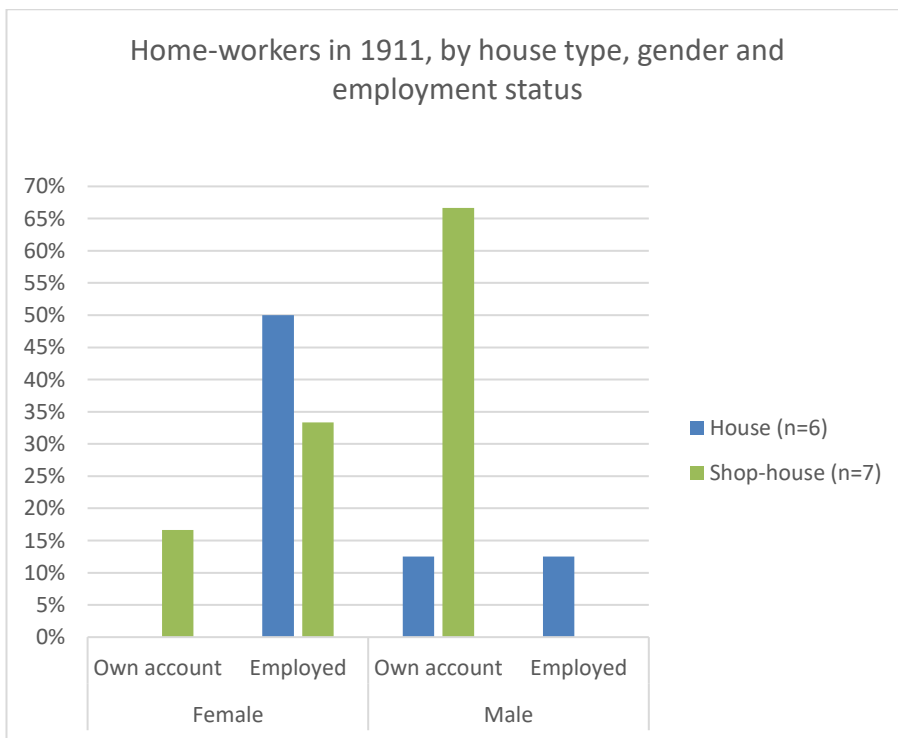
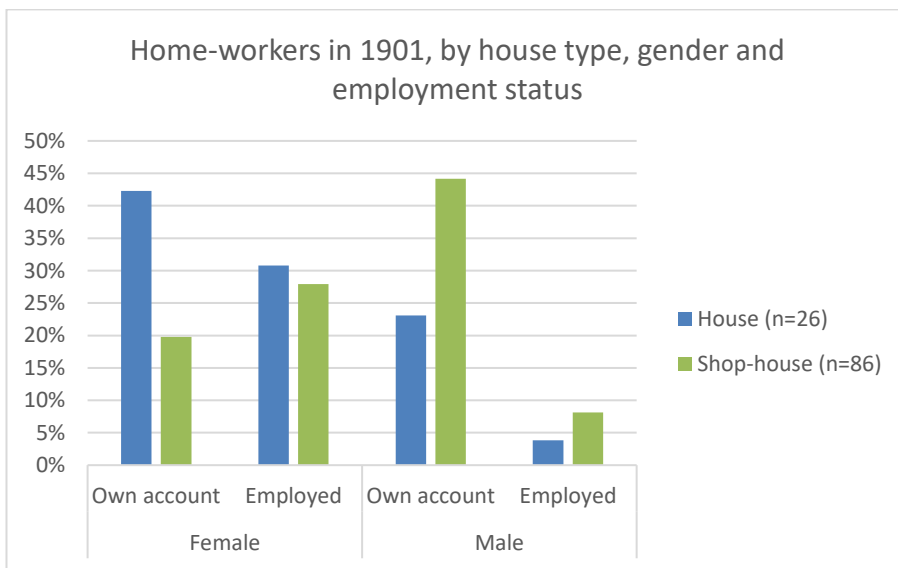
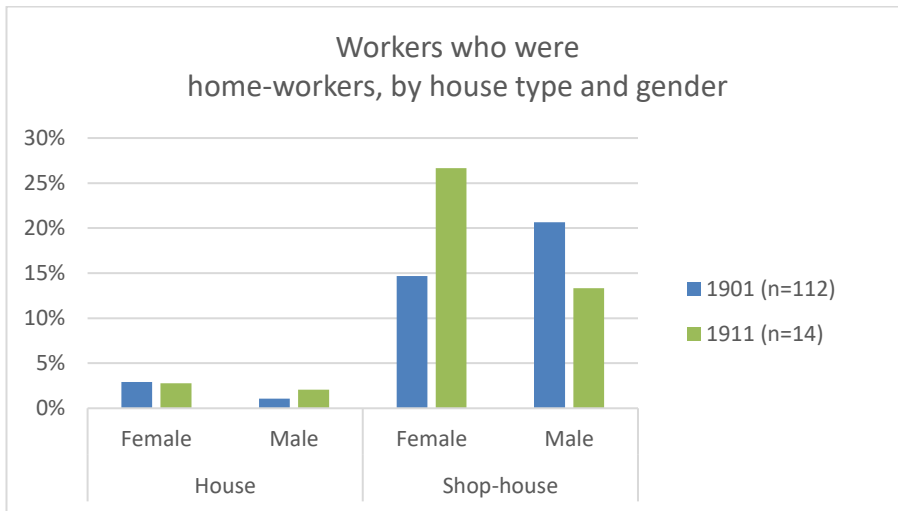


Figure 309 Among homeworkers, both men and women living in houses were more likely to be self-employed than employed, albeit the difference for men was greater. In shop-houses, the pattern of employment was similar for men, but women living in shop-houses were more likely to be employed (Source: FMP 2020).

Many of the oral history participants had a connection with the Montague Burton factory in the 1930s and 1940s, but there appears to have been a disconnect between the benefits of the philanthropic provision of medical care and leisure facilities provided, and the experience of actually working there (Figure 310).

With my mother and aunts, all the girls in the family were working for Montague Burton around the corner when they left school at 14... And it's got lots of pictures in there [a book produced by Montague Burton in 1936] about how wonderful an employer Burton's is and about... social activities and the dental facilities and medical facilities that they had, and all the treats that they were given. And my Auntie Kathleen ... said that they all hated working there. (MacDonald 2019)



Figure 310 Tailoresses in the Montague Burton factory in 1936 (Burton 1936, 184).

## **Shops**

Full details of shop-houses (address, proprietors, type of shop and dates) are included in the database (see *Datasets* folder: *Access / Backtobacks\_in\_Leeds.accdb*). It is worth here, however, highlighting a few of the businesses.

At 2 Bexley Grove, a boot dealer and grocer operated simultaneously from 1899 to 1905, while their rear neighbours, two greengrocers, worked together at 63-65 Bayswater Row from 1902-1905 (Figure 311). With four businesses operating from two adjacent shop-houses, it must have changed the dynamic of the immediate vicinity, reducing the sense of privacy for nearby houses.

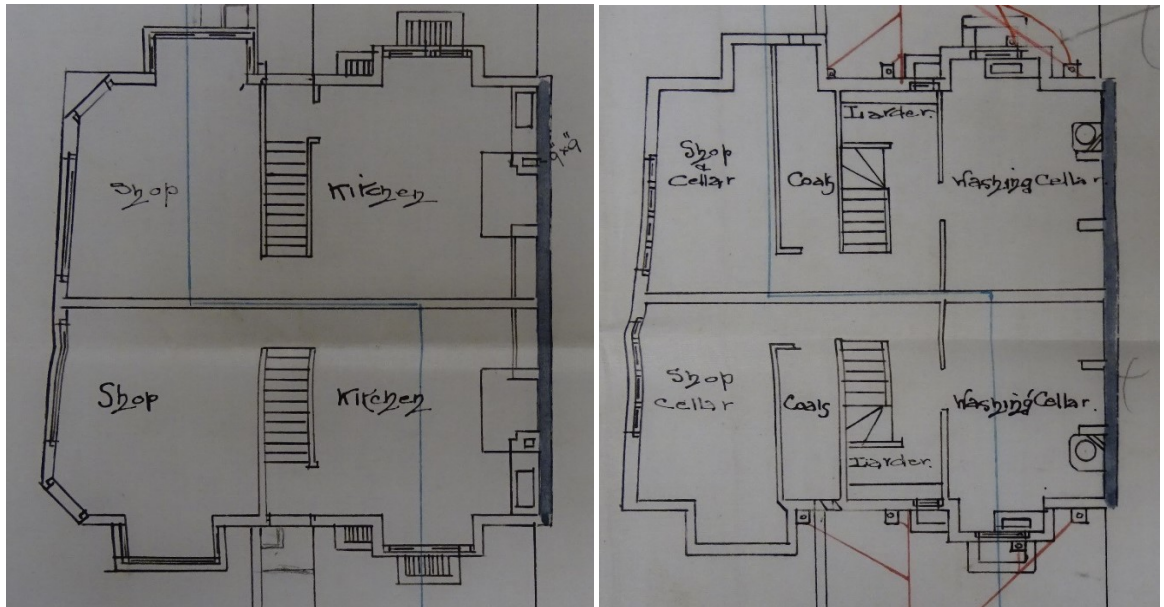


Figure 311 Original drawings for 2 Bexley Avenue and 63-65 Bayswater Road (Carby Hall 1896b). The directory records are not detailed enough to establish whether the two businesses listed at each shop-house ran from the same ground floor shop unit, whether they ran from the shop and shop cellar, or whether the kitchen was converted to a shop so that they were side by side. While the latter would have given the best opportunity for retail, it would certainly have had a negative impact on the domestic aspects of the houses.

The *Directories Collection* confirms a small number of shop-houses accommodated family-run businesses, though it is possible that informal help was provided by family members in other business as well (Table 16).

Year	Address	Shop	People
1897-1904	19a Lascelles Road East	Draper and dressmaker	Denis and Annie Armitage (Head and daughter)
1898-1903	79 Bayswater Place	Greengrocery	John and Margaret Neall (Head and wife)
1900-1906	40 Bexley Grove	Fried fish dealer	Thomas and Sarah Braithwaite (Head and daughter)
1905-1908	80-82 Bayswater Place	Grocery	Lucy and Elizabeth Kennedy (Sisters)
1908-1912	19-21 Conway Mount	Grocery	Enos and Elizabeth Gott (Head and wife)
1911	45 Darfield Crescent	Fish shop	Elizabeth, Alice and Doris Ingham (Head and nieces)

Table 16 Family businesses identified from directory records between 1891 and 1911. The dates are a minimum as there are not sufficient records to prove or disprove the continuation of businesses beyond those given (Source: Directories Collection).

The Gallon and Sons business operated from at least 1898-1906 from 156-158 Roundhay Road. Gallon and Sons resided in Harrogate but operated an office, warehouse and 130 other premises by 1908. In Harehills, it appears they employed the greengrocer John Heron, who operated his own account under the Gallon brand. He lived in the shop-house with his family at the time of the 1901 census.

An unusual offering was discovered at nearby 152 Roundhay Road where Henry Smith advertised himself as a hairdresser, tobacconist and confectioner in 1905-1906. It is possible that in the absence of public houses, grooming, smoking and pastry-eating was a social past-time for the local men.

Also in 1905-1906, Moorfield Laundry's receiving office operated from 89-91a Harehills Road and the Jubilee Steam laundry receiving office operated in Alfred Hogg's vacated butchers shop at 72 Harehills Road, possibly indicating that there was sufficient demand from local residents for a laundry service, and that they had the financial means to pay for it.

As discussed in Chapter 5, the dataset confirms that convenience foods were available in the shop-houses in Harehills (Table 17).

<b>Year</b>	<b>Bakery / confectionery</b>	<b>Fried fish dealer (fish and chips)</b>
1897	6	4
1898	5	4
1899	5	4
1900	7	4
1901	8	4
1902	6	5
1903	6	5
1904	8	5
1905	12	5
1906	9	6

Table 17 Around 10% of the shops in Harehills were convenience food retailers between 1897 and 1906 (Source: Directories Collection).

## Leisure

### Home-based leisure

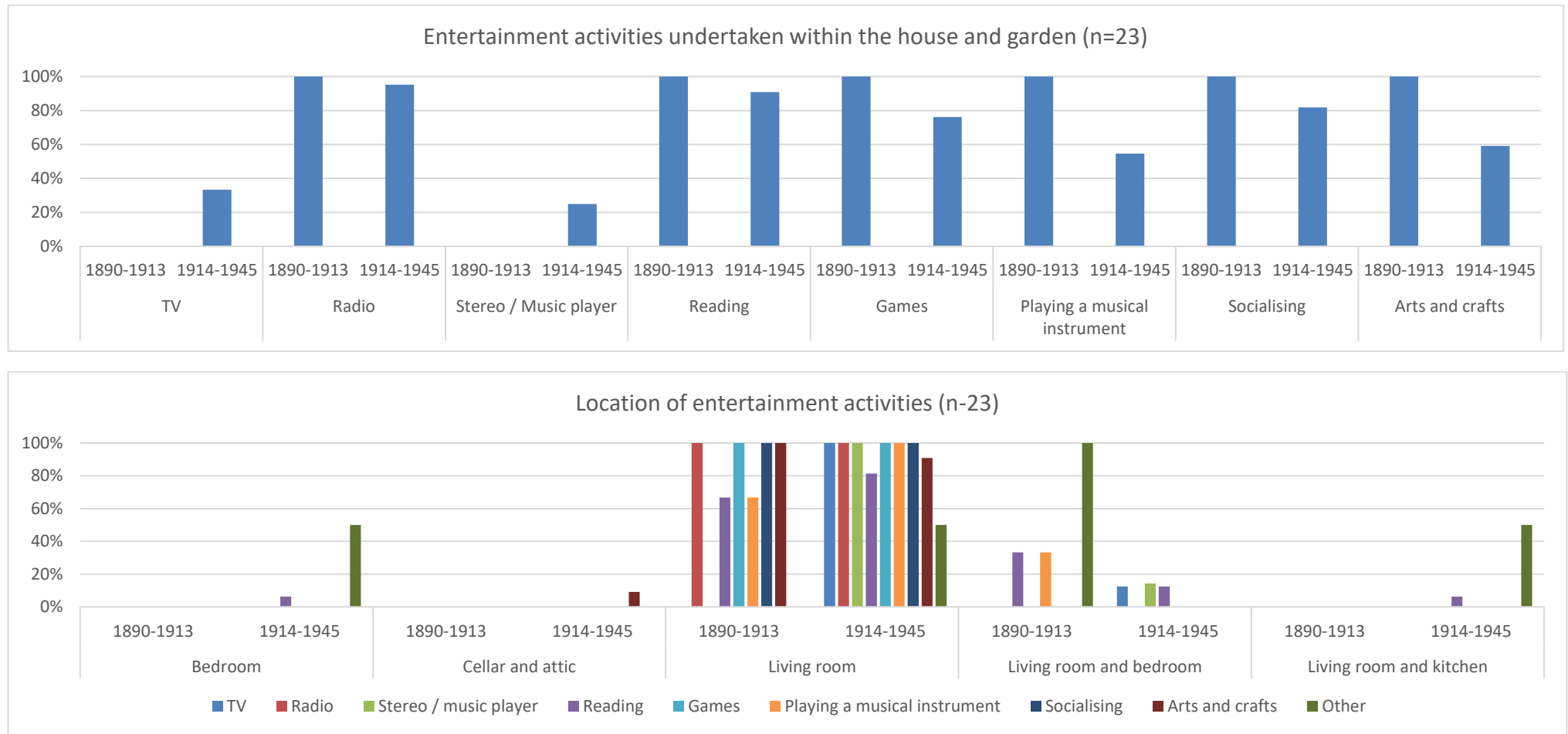


Figure 312 The prevalence, type and location of home-based entertainment recalled by former residents.

## **Leisure away from the home**

As indicated in Chapter 5, residents ventured further than the immediate neighbourhood for outdoor leisure time. Walking was popular at weekends, possibly because it was low cost and offered the opportunity not only for exercise, but to enjoy outdoor space, something which contrasted heavily with the density of the Harehills neighbourhood.

We went to Potternewton Park. And Roundhay Park. You know, we'd walk miles every Sunday. You know with a picnic... Mum, it was a case she used to take. Yes I can remember her putting in a tin of salmon and taking the opener... (Parker 2019)

We went out a lot. Probably to get away from this little house! So every weekend, and certainly school holidays and whenever possible we used to catch a bus, probably to its terminus and then walk, just walk through the countryside, and we'd walk up through Roundhay Park to Shadwell and that kind of thing. Lots of walking, lots of fresh air and countryside. (F032 2019)

They'd set off on a Sunday morning presumably after early mass. Because there'd be about four masses... And then they'd set off, get the tram to Guiseley and then they'd start walking. Ilkley, you know along there, down to Bolton Abbey and everything. No buses. They were very fit. They seemed to be a very fit family. They were very active. And of course all the things that they did were kind of more or less free. (Armitage 2019)

That families dedicated their limited non-working time to outdoor leisure at weekends indicates that they recognised the benefits of parks and countryside to their health, and furthermore they were committed to investing in their physical and mental well-being. Significantly, after hard labour all week, they were fit enough to walk many miles on their day off, suggesting that they ate sufficiently nutritious food and lived in houses that did not compromise their health.

## Housing satisfaction

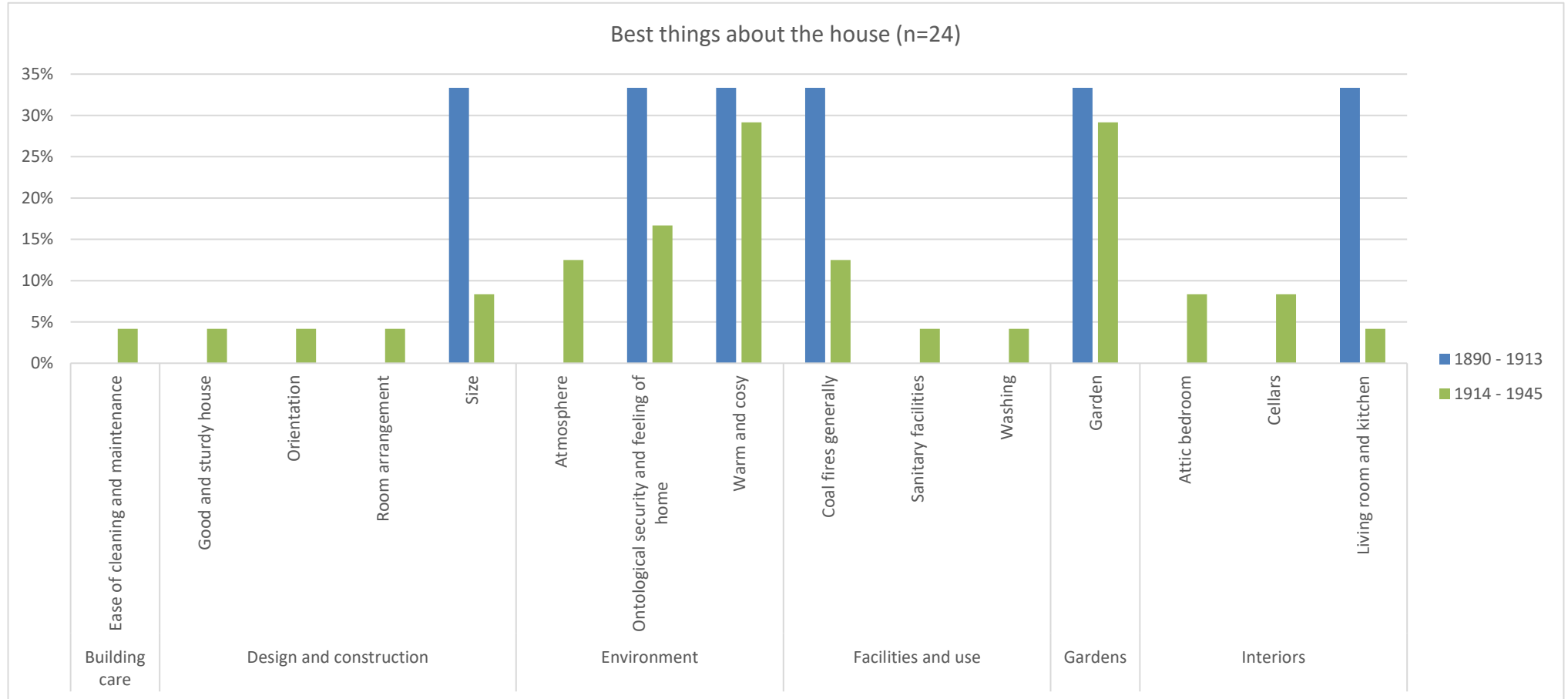


Figure 313 The best things about their house as recalled by former residents.



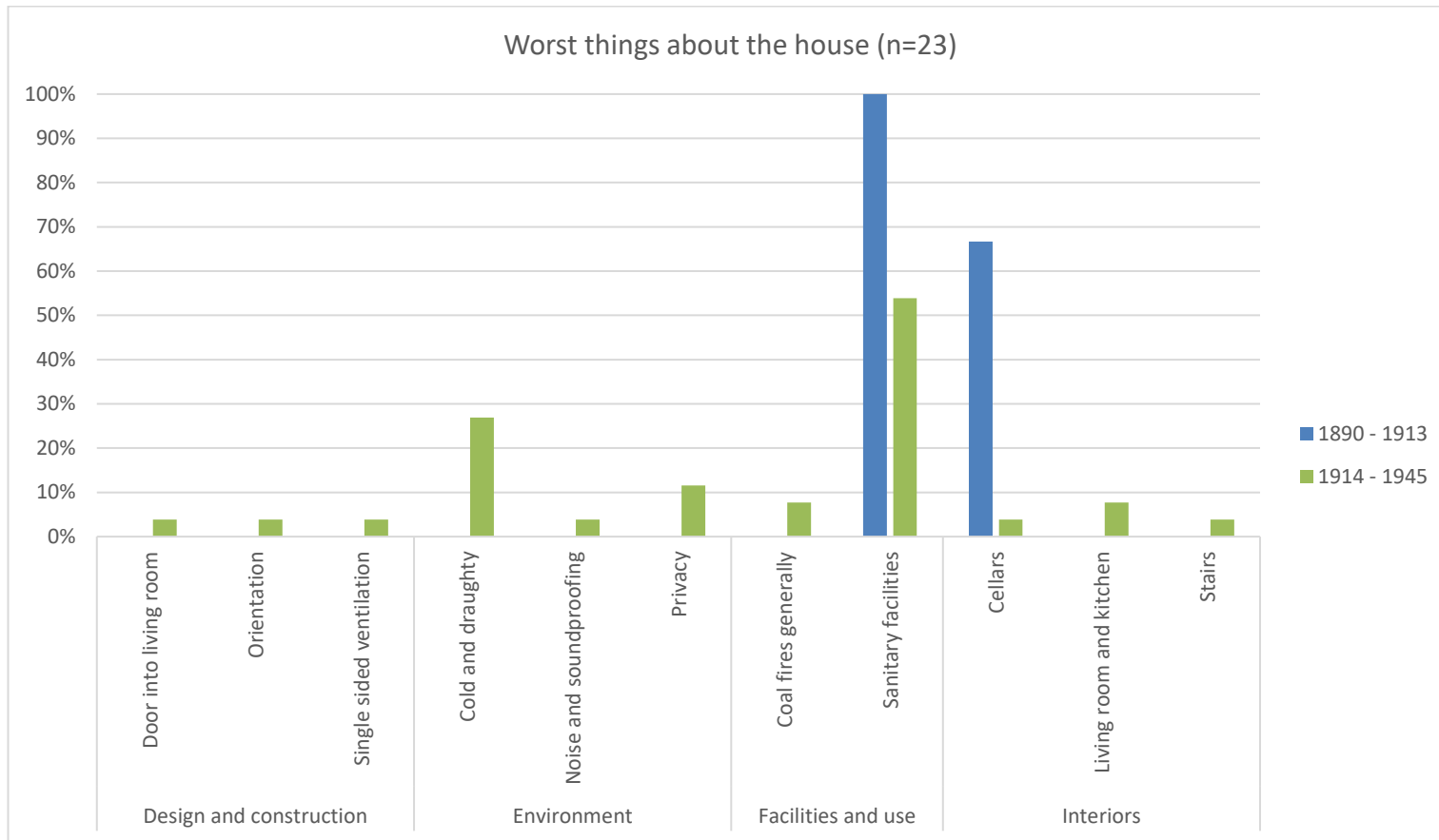


Figure 314 The worst aspects of their house as recalled by former residents.

## Life in the houses, 2017-2021

### Households

The Q1 questionnaire dataset provides more recent and detailed data about households than the available government data. Of the 57 households represented, all but one has one or more resident adults. The house that does not, is used as a business premises, so adults are present only during working hours.

Government population projections suggest that the Harehills population is younger than the Leeds average; 30% of Harehills residents are estimated to be under the age of fifteen, and a further 24% aged fifteen to thirty (Leeds Observatory 2018a; 2018b; 2018c). In the Q1 sample, households with children total just under 33% of the total, and of these, 90% are aged under eleven years, potentially indicating that residents recognise the houses are not suitable for families with older children (for example, because two children of different genders tend not to share a bedroom) (Figures 315-317).

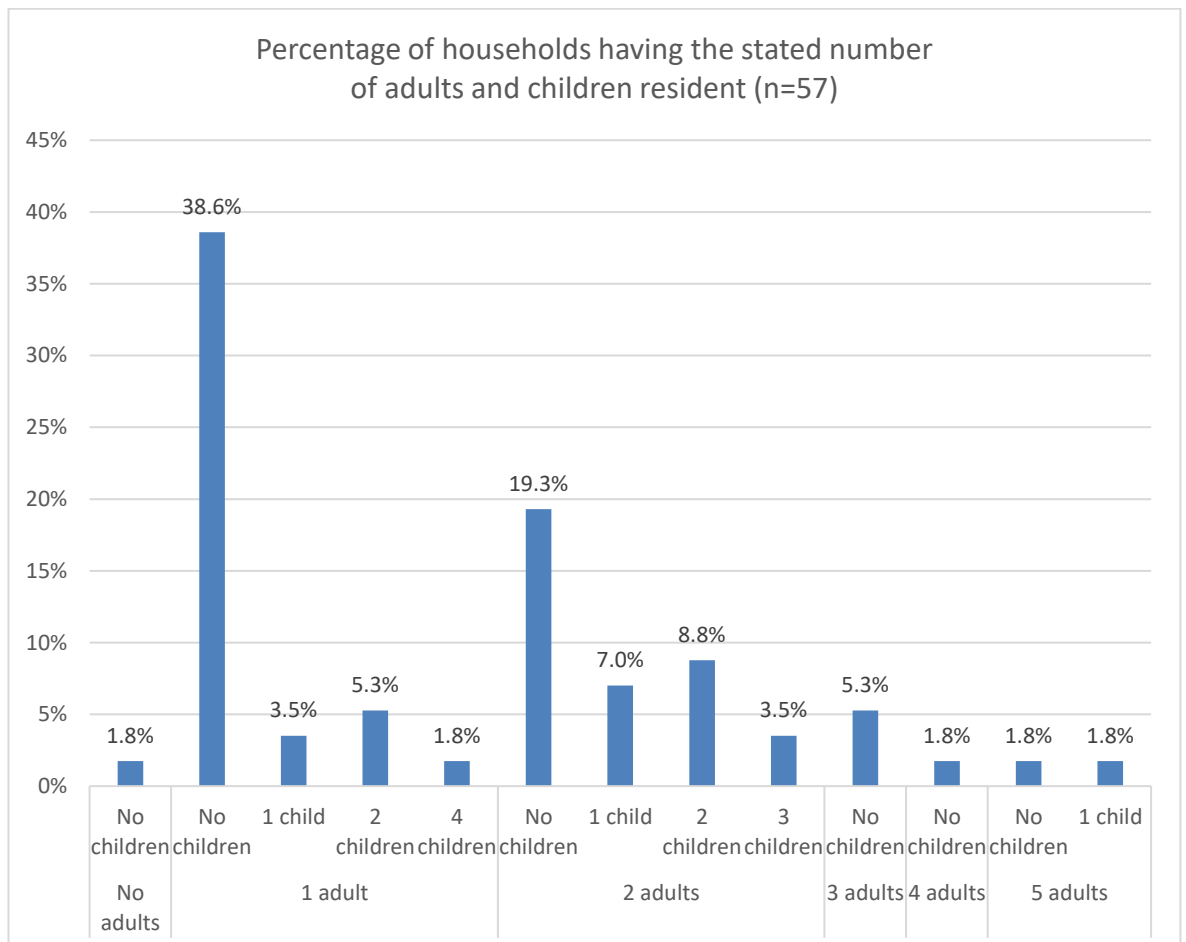


Figure 315 Q1 questionnaire data shows a wide range of household types in terms of the combination of adult and child numbers, but 78% of households with children have one or two adults and one or two children suggesting that this might feel like the maximum occupancy for most residents.

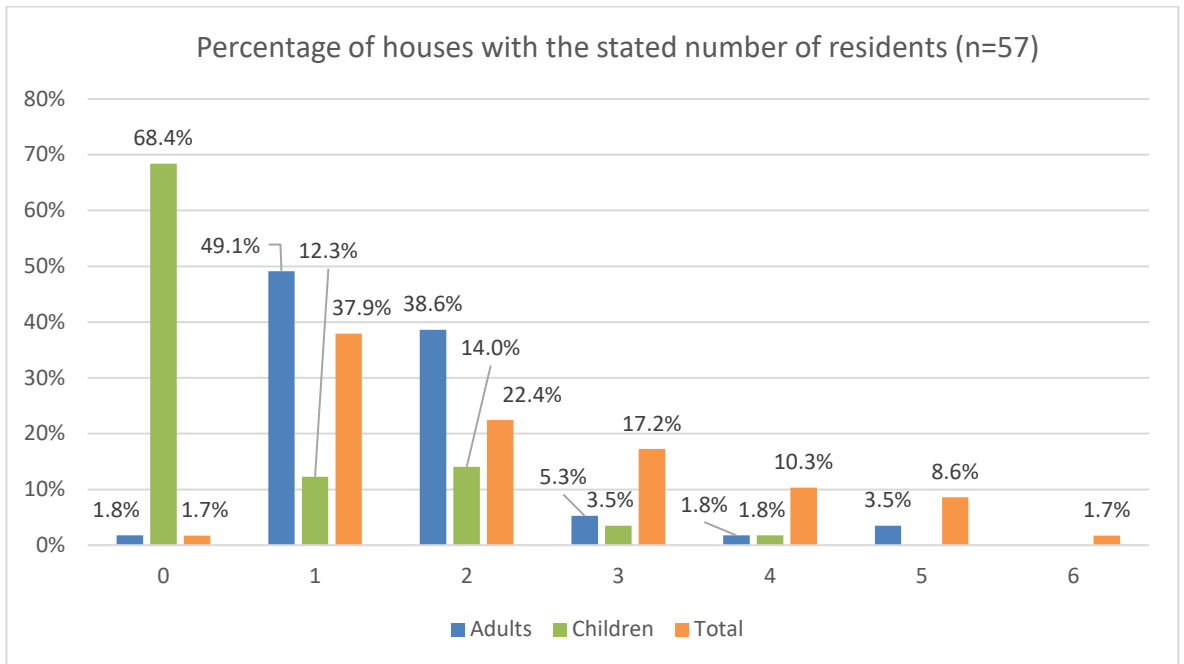


Figure 316 10.9% of Q1 questionnaire participants have five or more people in their household and this figure is comparable with the 10.5% household overcrowding reported in the three Harehills LSOAs, suggesting a representative dataset in this respect (ONS 2011 cited in Leeds Observatory 2020a; 2020b; 2020c)

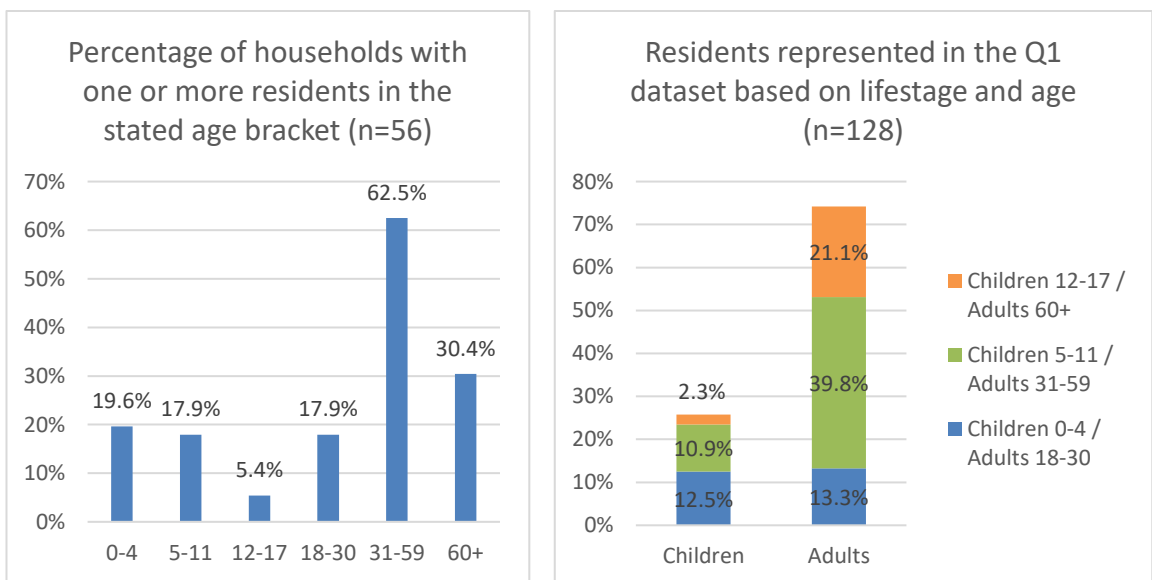


Figure 317 The Q1 dataset indicates that most children are pre-school or primary school age, while 73.6% of adults are in the middle years of their life. 28.9% of residents are aged 30 or under which is only around half the figure expected based on government figures (ONS 2011 cited in Leeds Observatory 2018a; 2018b; 2018c), therefore participant households are not representative of the neighbourhood in terms of age (see Appendix E *Incomplete and small datasets*).

The normality curve of the Q1 data for household size is skewed towards fewer adults, and for children, the curve is heavily skewed towards households with no children (Figure 318). Taking account of the physical house form of back-to-backs, which can generally be thought of as small (for the majority of standard size houses where the basement is not usable living space), this skew is an expected observation. While data for the UK is also skewed towards smaller households, there are proportionally more one-person than two-person households in Harehills, suggesting that the houses are considered to be particularly

suitable for single people. Conversely however, there is little difference in the proportion of households with one *or* two people (and therefore the proportion of households with three or more residents), between the Harehills and national datasets (ONS 2017). This suggests that some households in Harehills are occupied to a higher density than is typical for their small size.

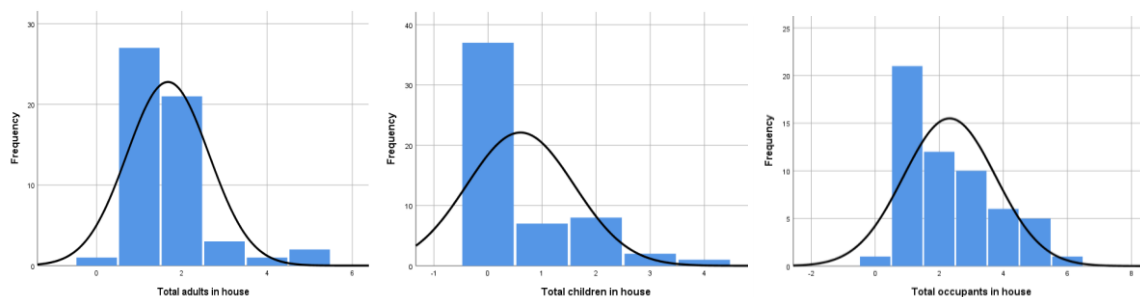


Figure 318 Histograms with normality curves for the number of adults (left), children (middle) and total occupants (right) per house. Most households in the Q1 dataset have one or two residents, and households without children are particularly prevalent.

This might be accounted for by the ethnic diversity in the neighbourhood. Data from the 1991 Census indicates that South Asian ethnic minority families can be almost double the size of White families on average (which is assumed to include White British, White Irish and other White groups), and Pakistanis had the highest proportion of households with a ‘traditional’ family structure (few single person, older person or same-gender households) (Owen 1993a, 3-7). More recently, Robards and Berrington (2016, 1042-1045) report that fertility rates for Polish women are similar to their English and Welsh counterparts in the five years after immigration. However in 2011, Polish born women in England and Wales had proportionally more children than any of the other non-UK born groups, including Pakistani women. Their total fertility rate of 2.13 in England and Wales is slightly above the rate of 1.84 for the British population, but below the Romanian and Pakistani rates of 2.93 and 3.82 respectively (Dormon 2014, 9; 13).

## Education

A review of qualifications reported in the 2011 Census shows that there are lower levels of educational attainment in Harehills compared to Leeds as a whole (Figure 319).

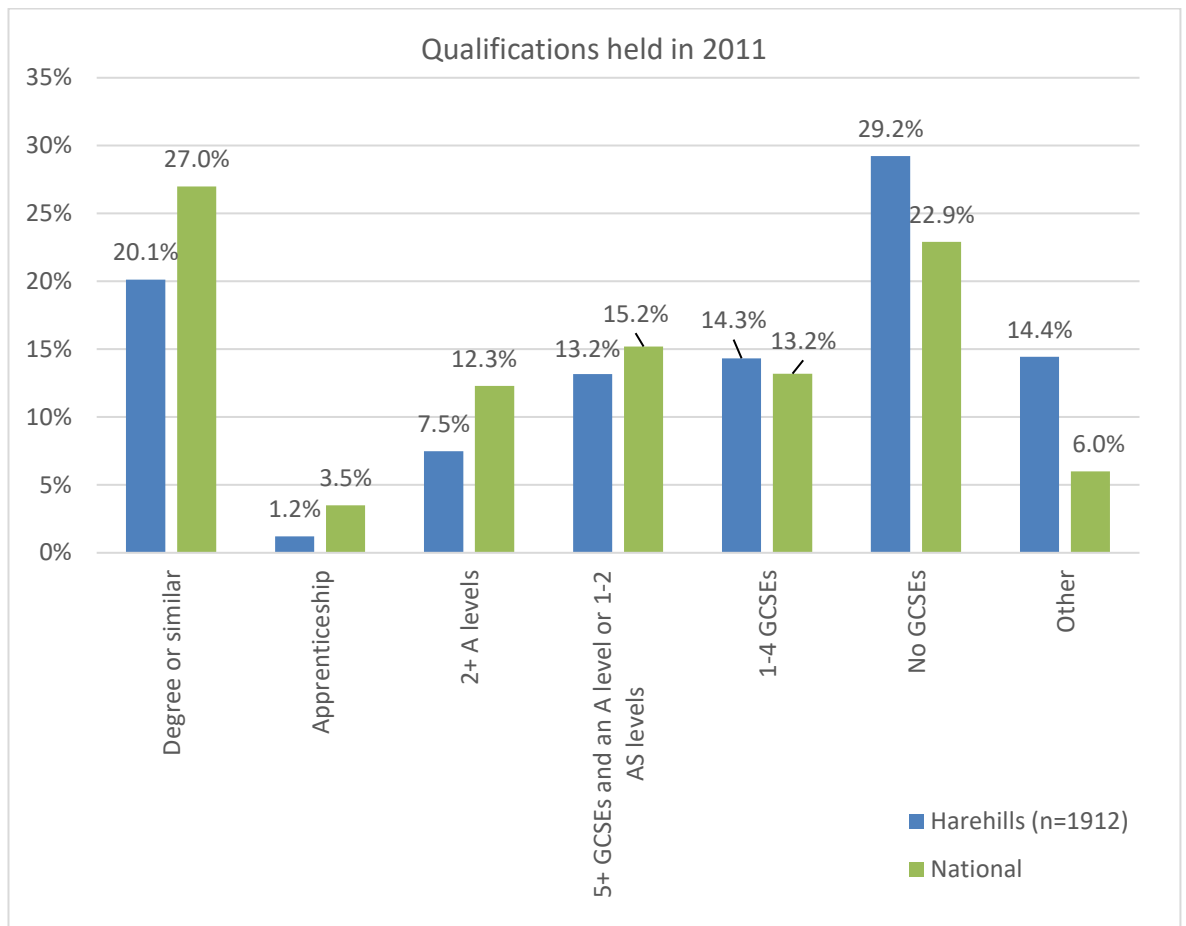


Figure 319 The achievement of post-16 qualifications in Harehills is poor compared to national figures, however, these, and the higher figure for residents with no GCSEs may be partly offset by the higher number of residents with 'other' qualifications (Source: ONS 2011 cited in Wired Software Ltd 2015). It is possible that some of these might be non-UK qualifications of a comparable nature to GCSEs and A-levels but were not recorded as being comparable in the census returns.

Scholars have found a direct relationship between English fluency and performance in national examinations which is significant given that it can take children of secondary school age around six years to achieve fluency (Demie and Hau 2013, 4-8; Demie and Strand 2006, 220; 225). Accordingly, the most recent data for school children and school-leavers provides insight into one of the reasons for lower educational attainment in Harehills. There is one primary school in the study area and 84% of its pupils have English as an additional language (EAL) (compared to 21% city-wide). Children with EAL perform below native English speakers at the end of primary education, and this is similar to the performance of disadvantaged children (those eligible for free school meals on account of low household income) (Figure 320). However, they do make good progress, especially in maths which is not so reliant on language skills. At the nearest secondary school, 73% of pupils have English as an additional language and 62% are from a disadvantaged household (compared to 16.5% and 14.5% respectively city-wide). Here, the EAL pupils perform slightly better than the native speakers at age 16, but disadvantaged children perform more poorly than the non-disadvantaged children (Figure 321).

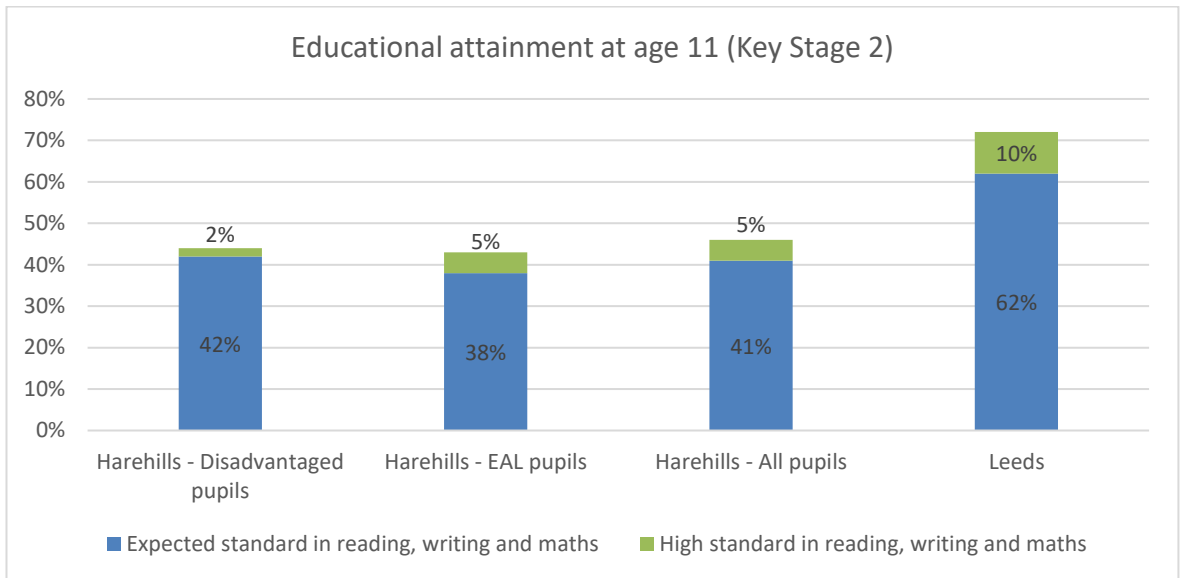


Figure 320 Educational attainment at the end of Key Stage 2 is similar for all pupils in Harehills, though this is likely to be because at least 84% of the pupils have English as an additional language and / or are disadvantaged. There is a significant contrast in performance compared to the average figures for Leeds. (Source: DfE2020b).

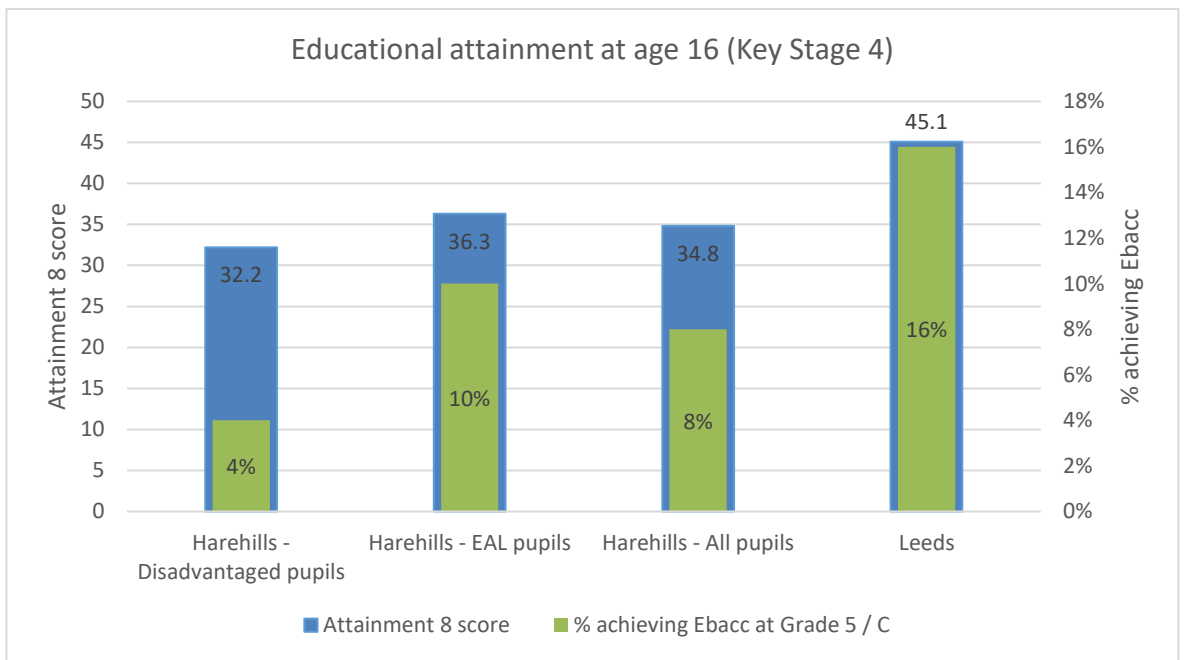


Figure 321 Pupils in Harehills have lower educational attainment at the end of Key Stage 4. EAL pupils outperform native speakers and disadvantaged pupils, but overall, the percentage of pupils achieving Ebacc at grade 5+ is only half of the Leeds average, and performance across eight subjects is 77% of the Leeds average (Source: DfE 2020a).

It goes without saying that children with English as an additional language, have parents whose first language is not English, and some of these have little or no English language skills. In 2011, over 18% of adults attending ESOL (English for Speakers of Other Languages) courses in Harehills were born in Pakistan, providing evidence that there are still large sections of the Pakistani community who are not fluent in English (Simpson et al. 2011, 18; 29). At that time, English language skills were similarly poor among some Eastern European immigrants, asylum seekers and refugees (Simpson et al. 2011, 53; Hufton et al. 2008, 23-

24; Waite, Dwyer and Cook 2008, 16; 29). A number of free and low-cost classes continue to operate locally, suggesting that demand is ongoing (Learn English in Yorkshire and the Humber 2020; St. Aidan’s Church Leeds n.d.).

## Housing

### Tenure and occupancy type

The tenure distribution in Harehills differs considerably from Leeds as a whole (Figure 322).

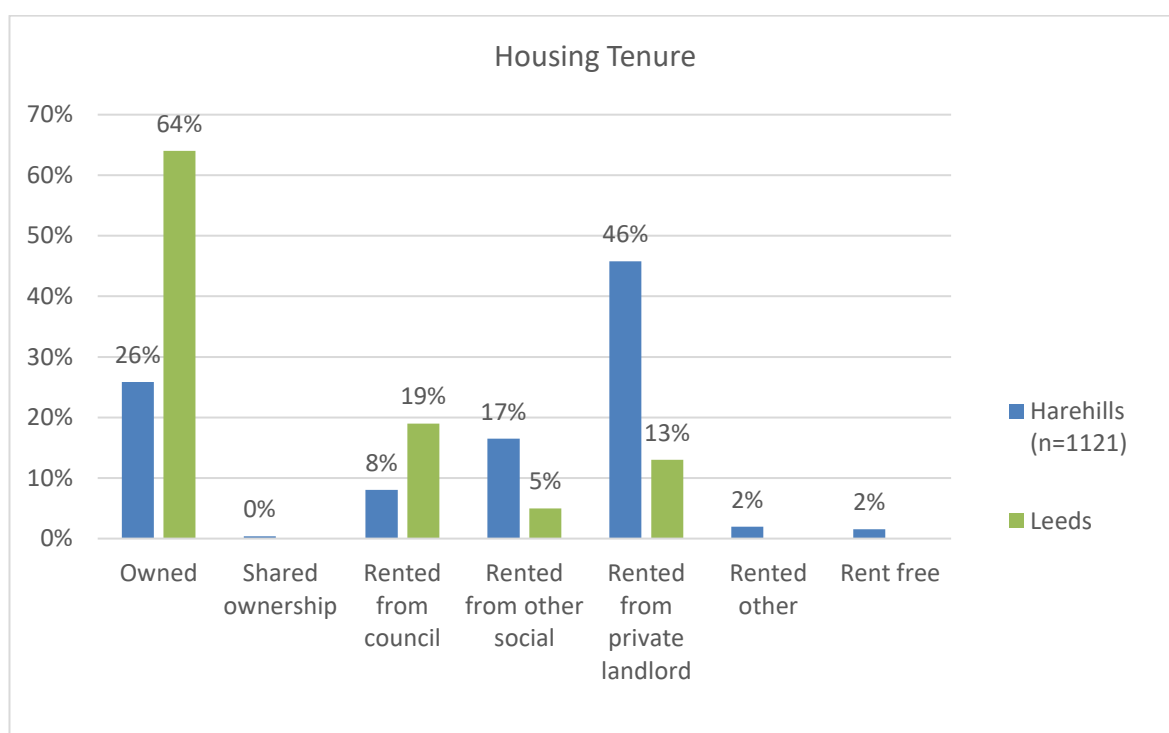


Figure 322 Census data from 2011 indicates significant differences in the four main types of tenure, with the Harehills figures being either less than half, or more than double the comparable figures for Leeds as a whole (Source: ONS 2011 cited in Wired Software Ltd 2015; Leeds City Council 2007c, 16).

Estimates from 2019 suggest that the proportion of houses in Harehills that are rented from a private landlord has increased to around 58% (Wildman 2019, 16) but the local authority datasets do not reflect that change. Analysis of official data indicates that 39.3% (860) of the back-to-back houses in the study area are privately rented or HMOs, while a further 4.6% (100) are council houses (LCC 2021a; 2021b; 2019b; 2019c). This suggests that while there may have been an increase in private renting across all house types in the wider neighbourhood, there may have been an increase in owner-occupiers in back-to-backs in the study area. Data on private rental sector landlords and non-owner-occupied houses is provided in Figures 322-326 and Figure 327 visualises the distribution of different occupancy types.

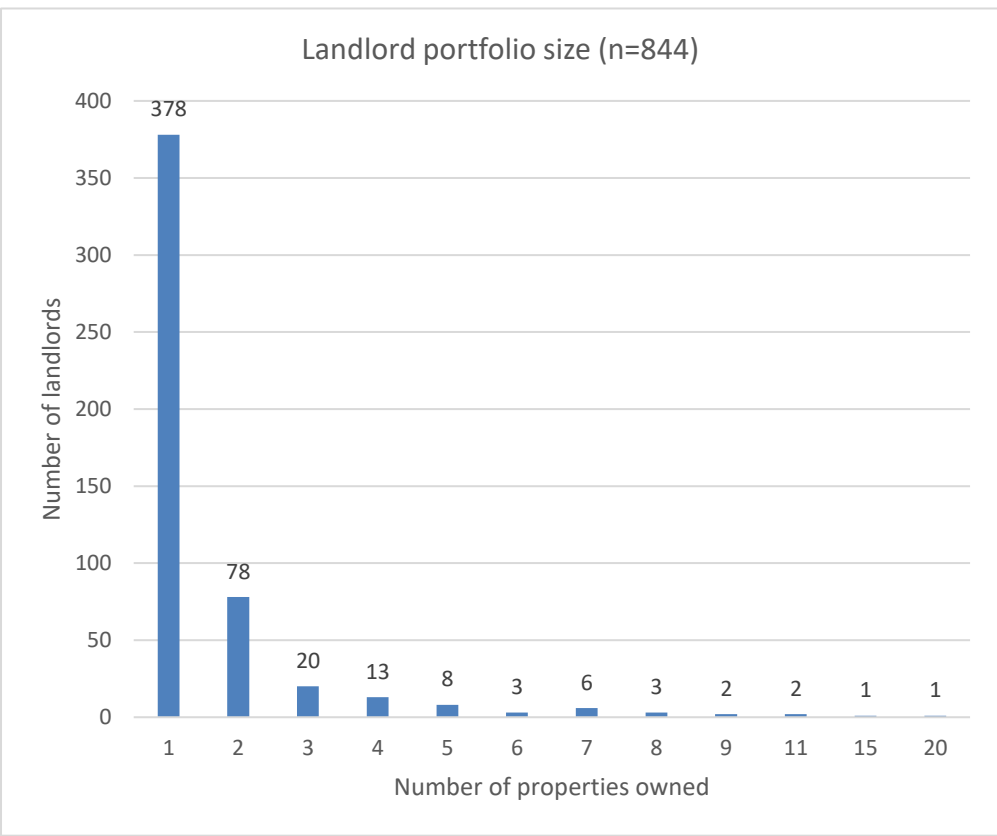
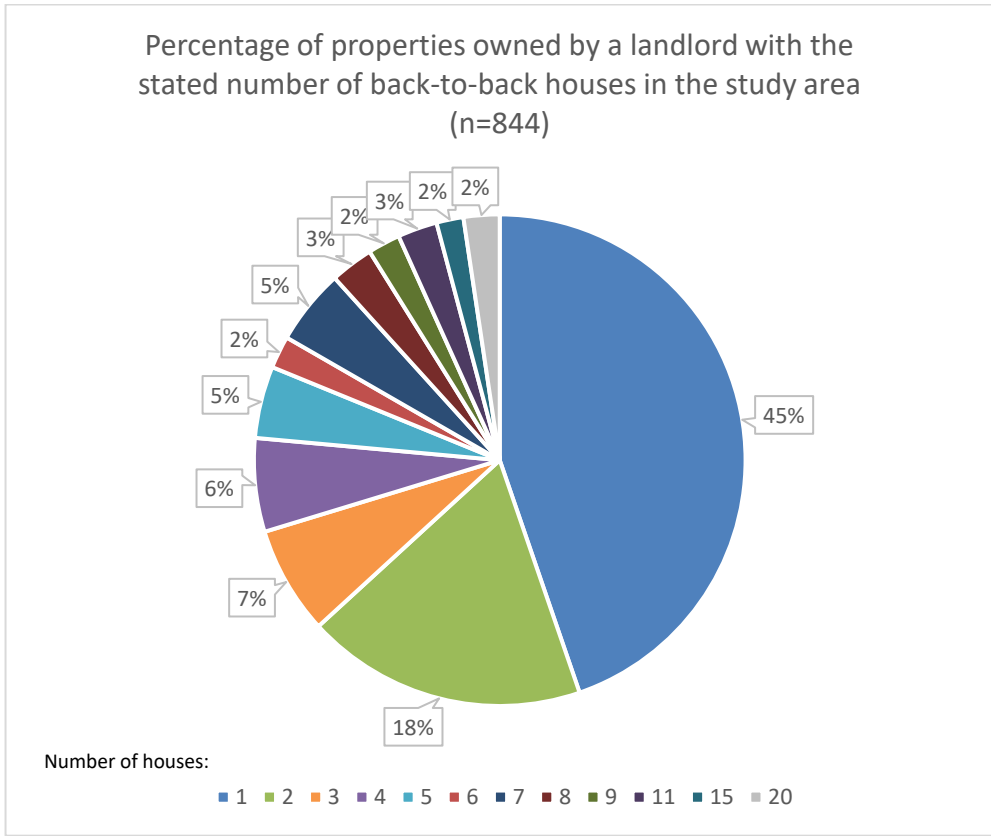


Figure 323 Most of the private rental properties are owned by landlords with just one or two back-to-back houses in the study area. This might dispel the myth among residents that landlords are large-scale businesses focused only on profit.



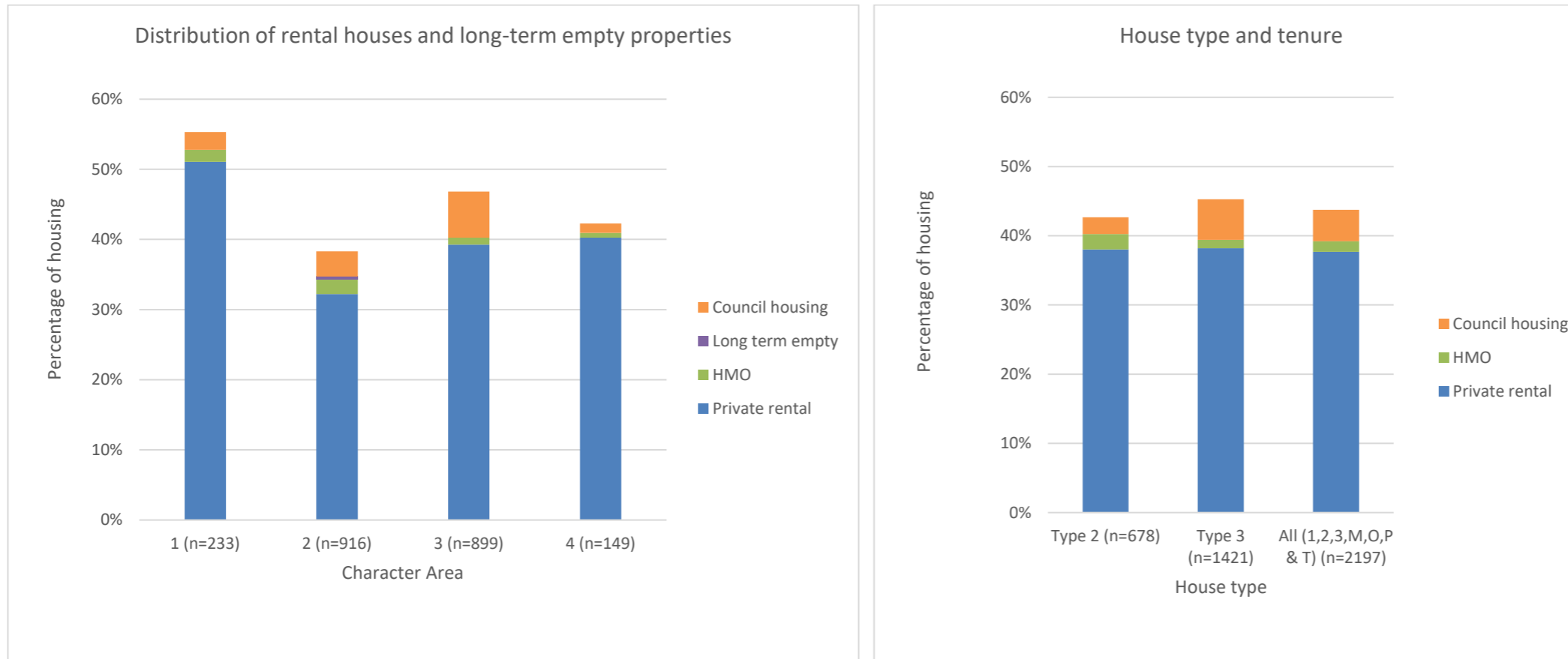


Figure 324 There are proportionally more rental properties in Character Area 1, but this is skewed because of the largest landlord in the dataset who owns 20 properties there. The rest of the data, and that for house type suggests that there is no relationship between tenure and either character area or house type (Source: LCC 2019b; 2019c; 2019d).

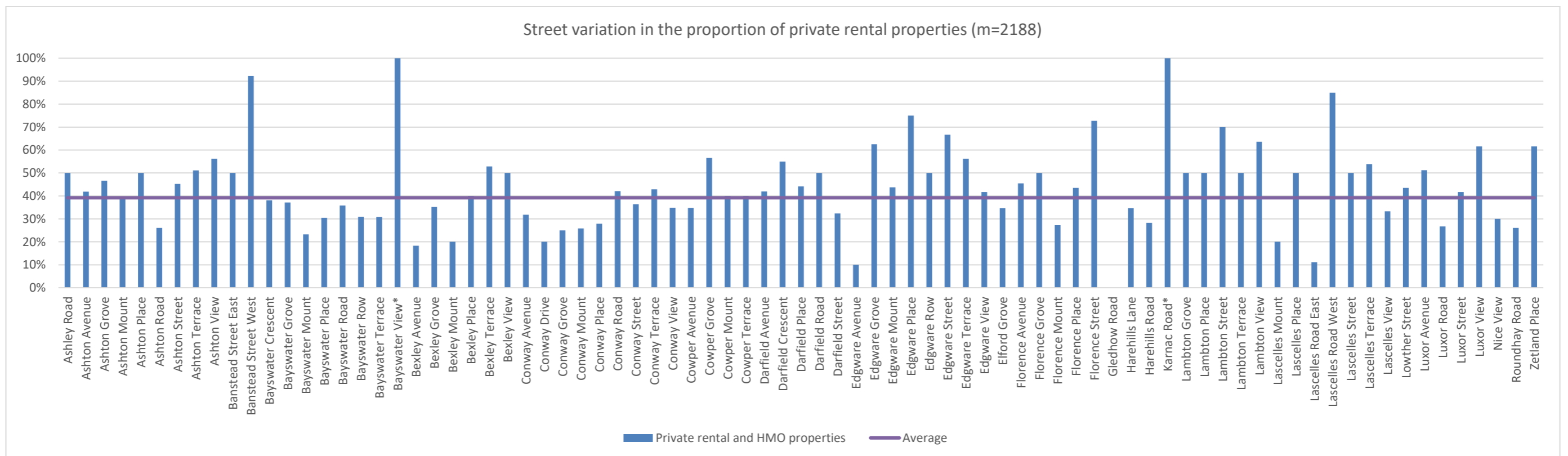


Figure 325 There is a wide variation in the proportion of private rental properties in each street, ranging from 0% to over 90% (excluding the two streets with only one property in the study area, indicated by\*). This might explain the differences in the feel of streets that residents have commented on. It is more likely to result from behavioural differences that affect the built environment rather than the condition of the building

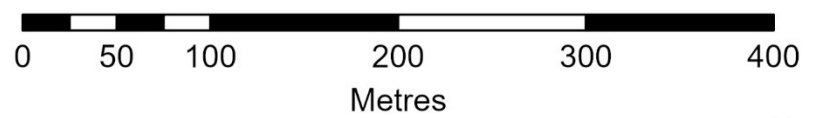
# Distribution of rental properties

## Key

- Council house - 100 houses
- Private rental - 860 houses
- Other tenures - 1237 houses



Figure 326 Distribution of rental properties (Background map: Ordnance Survey (GB) 2018b;  
 Data: LCC 2021b; 2021c; 2019b; 2019c).  
 © Crown Copyright and Database Right (2018) OS (Digimap Licence)



# Property occupancy type

## Key




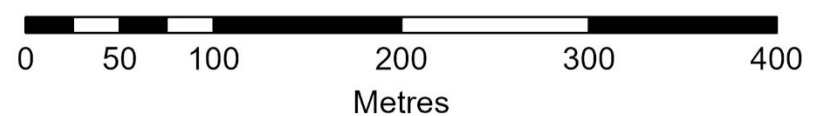
- |   |  |   |
|---|--|---|
|  Single dwelling unit        |  2+ commercial uses                                 |  Divided into self contained flats |
|  Dwelling with basement flat |  2+ commercial uses with domestic                   |  HMO                               |
|  Single commercial unit      |  House with internal shop access                    |  Long term empty                   |
|  Commercial with 1 flat      |  House with lock-up commercial unit                 |   |
|  Commercial with 2 flats     |  House with lock-up commercial unit in an extension |   |



Figure 327 Property occupancy type (Background map: Ordnance Survey (GB) 2018b; Data: Survey and LCC 2021b; 2021c; 2019b; 2019c).  
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## Duration of residence

Q1 questionnaire respondents varied greatly in the duration of their residence. The overall range was 60 years, with a mean residence of just under sixteen years, and a median residence of ten years (Figures 328-329).

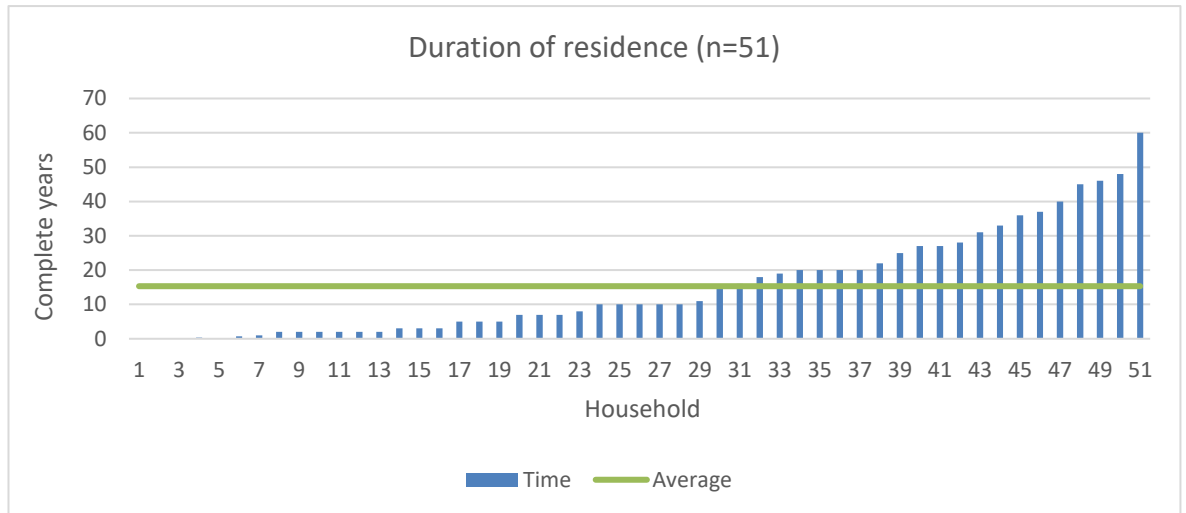


Figure 328 The duration of residence for Q1 participants suggests a balanced neighbourhood with residents of both short and long duration. This appears to contradict government data (Experian Mosaic 2018 cited in Leeds Observatory 2018a; 2018b), and may be an example of bias in the dataset; it is possible that long-term residents are more emotionally invested in the area and therefore more likely to participate in the research than short-term residents.

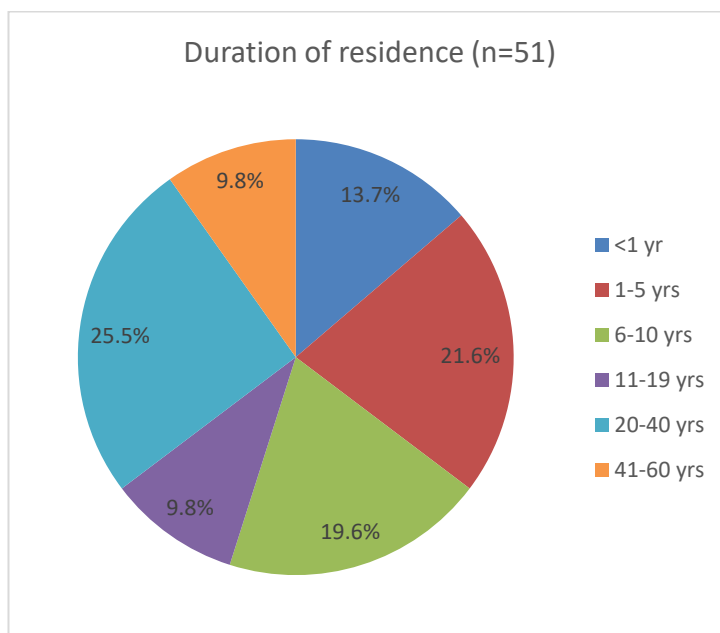


Figure 329 12.2% of participants had lived in their home for less than one year and 34.6% of all participants had been resident for five years or less at the time of completing the Q1 questionnaire. Conversely, 18.4% of participants had lived in their home for more than 30 years.

Differences in the duration of residency between the character areas are discussed in Appendix E *Incomplete and small datasets*.

## Socio-demographic profiles

The Experian Mosaic data on household profiles provides generic information about the types of households that are found throughout the UK (Experian Mosaic 2018 cited in Leeds Observatory 2018a; 2018b; 2018c). The profile information provided below for the types present in Harehills, is an edited quote (The Audience Agency n.d.):

- **Transient Renters**

Single people privately renting low cost homes for the short term (6% of UK households). Transient Renters are single people who pay modest rents for low cost homes. Mainly younger people, they are highly transient, often living in a property for only a short length of time before moving on.

- Make Do & Move On - Yet to settle younger singles and couples making interim homes in low cost properties.
- Disconnected Youth - Young people endeavouring to gain employment footholds while renting cheap flats and terraces.
- Midlife Stopgap - Maturing singles in employment who are renting short-term affordable homes.
- Renting a Room - Transient renters of low cost accommodation often within subdivided older properties.

- **Urban Cohesion**

Residents of settled urban communities with a strong sense of identity (5% of UK households). Urban Cohesion are settled extended families and older people who live in multi-cultural city suburbs. Most have bought their own homes and have been settled in these neighbourhoods for many years, enjoying the sense of community they feel there.

- Community Elders - Established older households owning city homes in diverse neighbourhoods.
- Cultural Comfort - Thriving families with good incomes in multi-cultural urban communities.
- Asian Heritage - Large extended families in neighbourhoods with a strong South Asian tradition.
- Ageing Access - Older residents owning small inner suburban properties with good access to amenities.

- **Vintage Value**  
Elderly people reliant on support to meet financial or practical need (7% of UK households). Vintage Value are elderly people who mostly live alone, either in social or private housing, often built with the elderly in mind. Levels of independence vary, but with health needs growing and incomes declining, many require an increasing amount of support.
- **Municipal Challenge / Municipal Tenants**  
Urban renters of social housing facing an array of challenges (6% of UK households). Municipal Tenants are long-term social renters living in low-value multi-storey flats in urban locations, or small terraces on outlying estates. These are challenged neighbourhoods with limited employment options and correspondingly low household incomes.
- **Family Basics**  
Families with limited resources who have to budget to make ends meet (7% of UK households). Family Basics are families with children who have limited budgets and can struggle to make ends meet. Their homes are low cost and are often found in areas with fewer employment options.
- **Modest Traditions**  
Mature homeowners of value homes enjoying stable lifestyles (6% of UK households). Modest Traditions are older people living in inexpensive homes that they own, often with the mortgage nearly paid off. Both incomes and qualifications are modest, but most enjoy a reasonable standard of living. They are long-settled residents having lived in their neighbourhoods for many years.

## Facilities and amenities

### Kitchen appliances

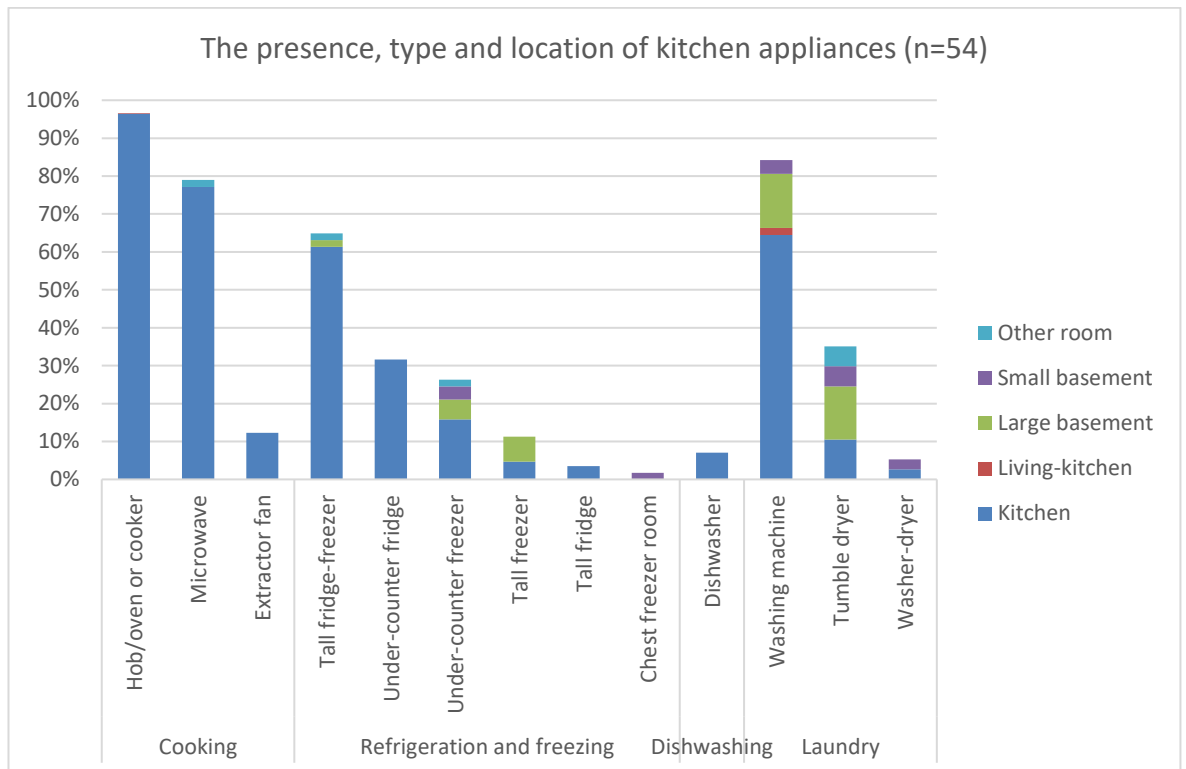
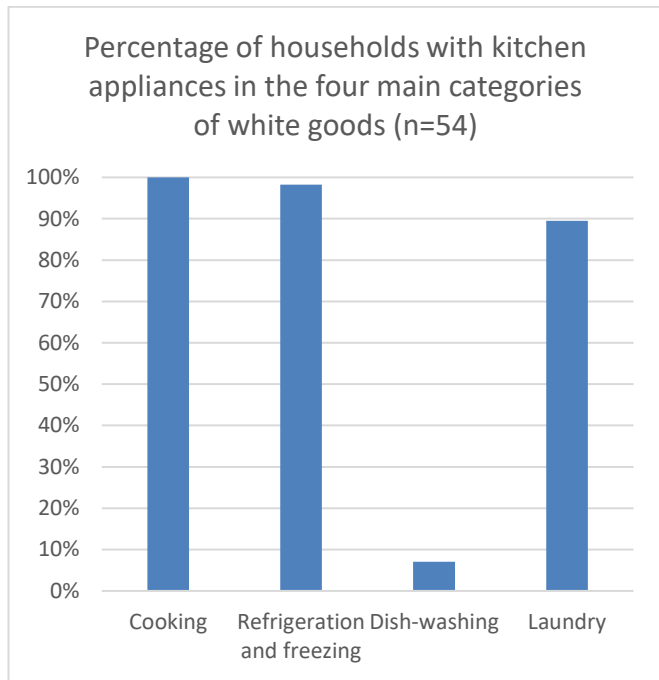


Figure 330 Kitchen appliance ownership and storage location.

### Sanitary facilities

As would be expected, all houses have a toilet and wash-hand basin. In all but one house, there is just one toilet, although two additional houses do still retain their original outside WC, both of which are now accessible internally (note they are not included in Figure 92).

84% of houses have one wash-hand basin with the remaining minority claiming to have two or three in total. It is likely that the only house with two wash-hand basins is the house with a bathroom and separate toilet, and that the other wash-hand basins listed, are in fact sinks; there seemed to be confusion in the Q2 questionnaire responses between sinks and wash-hand basins, and in the cases here, the houses did not have an additional bathroom in which to locate an additional basin, there is no evidence to suggest that basins are located in bedrooms, and it is relatively uncommon in the UK for two basins to be located in the same bathroom. 94% of houses have a bath and almost 81% have a shower. Over-bath showers are more common than separate shower cubicles / wet rooms. Of the houses with a shower cubicle, half have a bath as well. Only one house, the shop-house, has a wet room, and this house does not have a bath. None of the houses have a bidet.

Flint raises interesting questions about the influence of house design on their appeal to Muslims, noting that some believe the toilet should not face Mecca (National Housing Federation 1998 cited in Flint 2010 265-266). In Harehills the back-to-back houses are oriented such that this would not be the case (Google 2021b) but there is no evidence to suggest whether this has been relevant in residents' housing choices.

### **Entertainment and communication technology**

Most houses have a variety of entertainment and communication technology devices (Figures 331-332). Televisions are present in 93% of homes. Of these homes, 90% have one in the living room, and 33% have one in a bedroom. Just under 53% of homes have some form of TV recording equipment, and almost 83% of these houses keep this in the living room, with a further 26% having one in a bedroom, corresponding closely with the location of the television.

Smart phones are the second most prevalent technology at 76%. Landlines however, are present in just 47% of houses. Among these houses, all have the landline in the living room, and just one house (6.7% of this small sub-set) has an additional landline in another room.

71% of houses have an internet connection, and for 70% of these, this is used in the living room. 18% however, say they use the connection in all rooms. 63% of houses use portable computing equipment such as laptops, tablets or games consoles. By contrast, desktop computers are present in only 27% of houses and their location in the home suggests that these are used for work / schoolwork rather than entertainment / general living technology.



Less than 53% of houses have a stereo or radio, perhaps indicating the shift to streaming on smartphones and other portable computing devices. Musical instruments are played in 18% of houses; the living room is used in 75% of houses, with 12.5% of houses using a bedroom, studio, music room or all rooms in the house. The only house to have another type of technology is the house used for business only, and here, specialist equipment is located in the first-floor editing room.

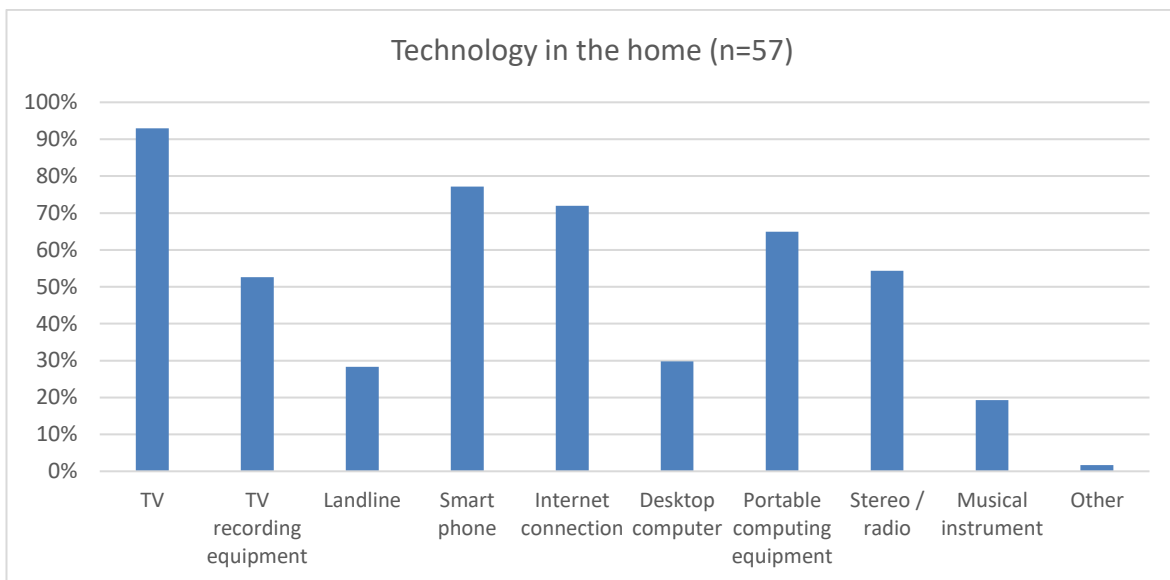
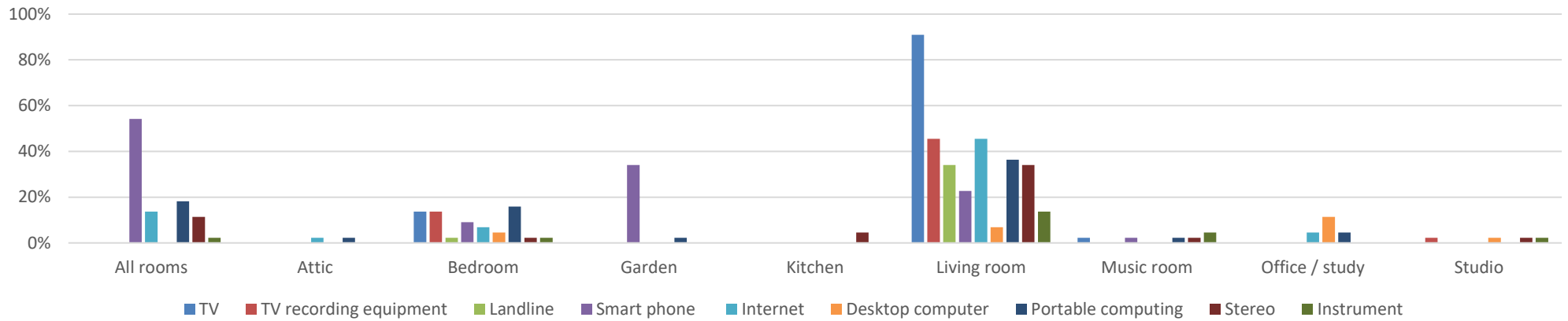


Figure 331 Ownership of entertainment and communication technology.

The location of entertainment and communication technology in the home (n=57)



The location of entertainment and communication technology according to its primary or secondary use status (n=57)

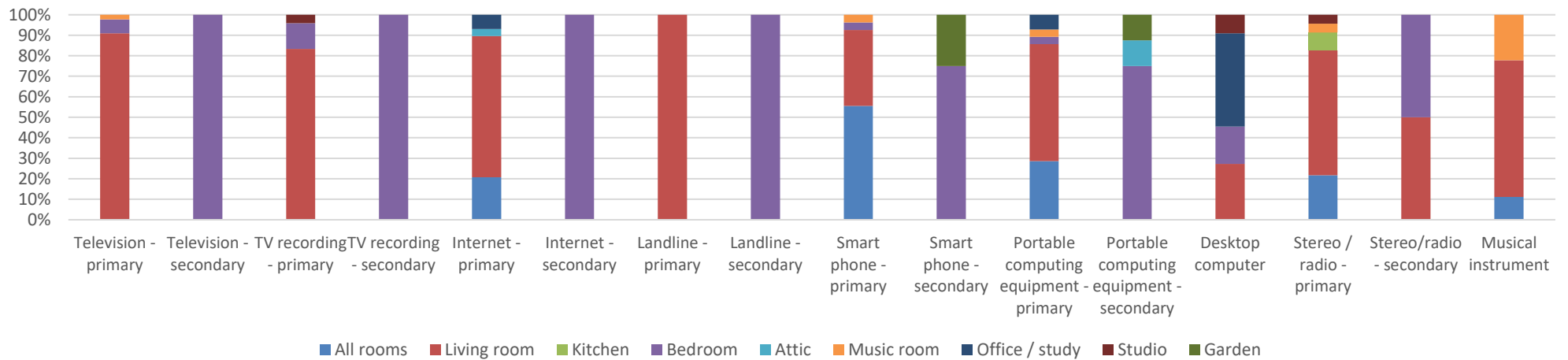


Figure 332 The placement of entertainment technology around the home.

## Leisure

Like the early residents, current residents socialise mainly in the living room (Figure 333).

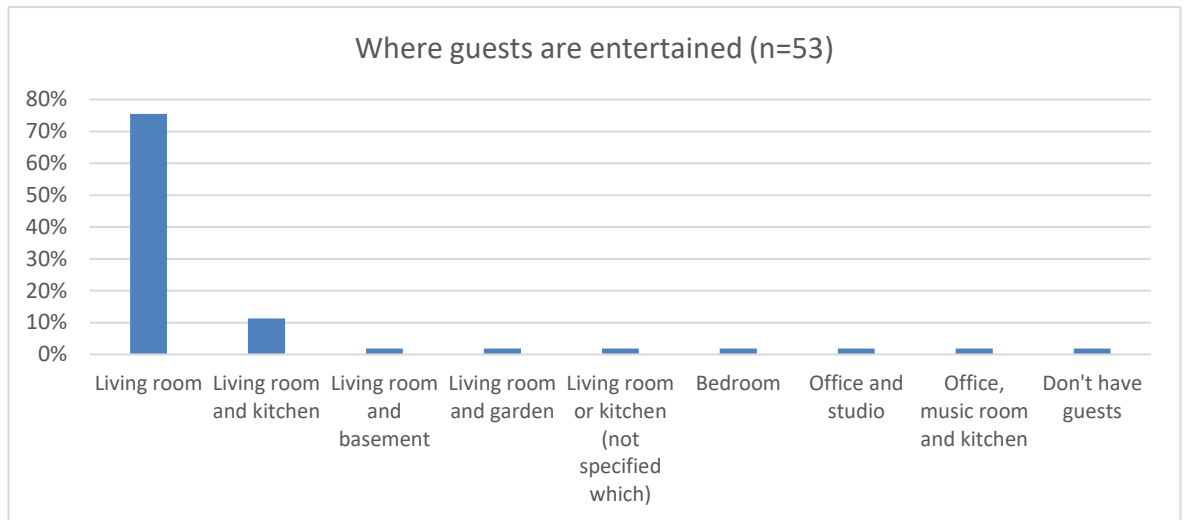


Figure 333 Most guests are entertained in the living room, with only a few having access to other areas of the house.

## The future of the back-to-backs

### Community values

#### The neighbourhood

Across the Q2 questionnaire dataset 95% of former residents said they liked Harehills. Considering the period during which participants first moved into their home, 100% of those first resident in the 1890-1913, 1945-1965 and 1966-1989 periods liked Harehills. Around 95% of those moving in during wartime 1914-1945 liked Harehills, but only 80% of participants first residing from 1990 onwards liked Harehills. Among Q1 respondents, only 53% of current residents like living in Harehills, representing a significant decline.

Community and neighbourhood factors were the most common reasons former residents gave for liking Harehills (Figure 334). Within the community category, 48% of the participants cited community spirit and 15% of participants cited proximity to family members. Within the neighbourhood category, local amenities were mentioned by 43% of the participants and 32% mentioned shopping facilities, but several other factors were also given by between 5% and 17% of the participants, notably, that it was convenient for work, it was well located to give good access to the city centre and other areas of Leeds, it was safe to play outside when they were children, people took pride in the appearance of the neighbourhood, and the neighbourhood was clean and tidy. 7% cited positive memories of the neighbourhood.

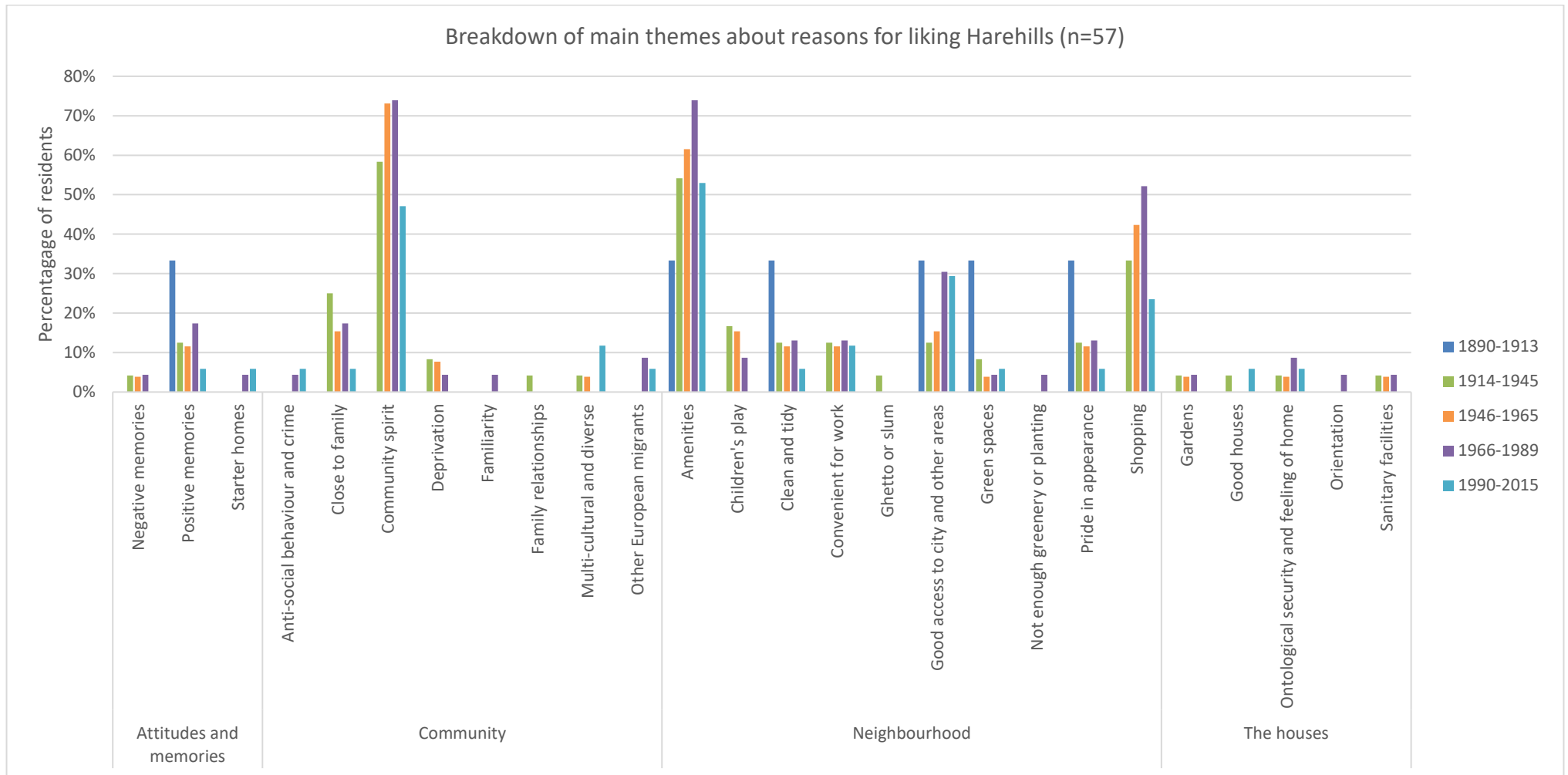


Figure 334 A breakdown of the main themes cited as reasons for liking Harehills based on the time period(s) during which Q2 participants were formerly resident. The key themes are generally stable across the different time periods. Note that many participants were resident in more than one time period.

Among current residents responding to questionnaire Q1, community and neighbourhood factors were also given as the primary reasons for liking Harehills, but significantly, they were also given as reasons for disliking the neighbourhood (Figures 335-336). A small number of residents also cited the community and neighbourhood as the worst thing about their home (Figures 337). Many of the same themes emerged during the workshop, but some issues which had not been raised by the questionnaire respondents emerged with prominence (Figure 338).

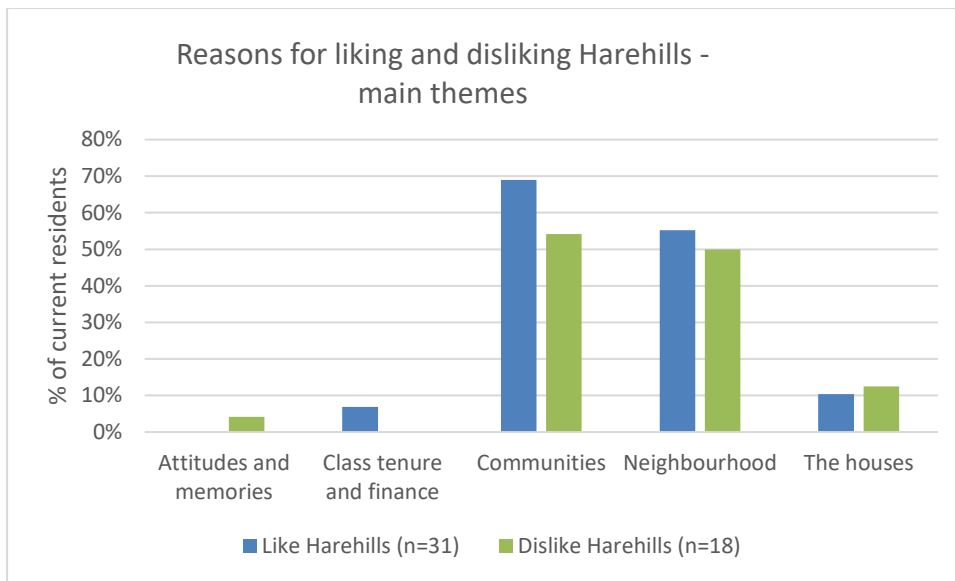


Figure 335 Communities and neighbourhood factors have significantly more impact on current residents' feelings for Harehills than other factors such as affordability and the houses.

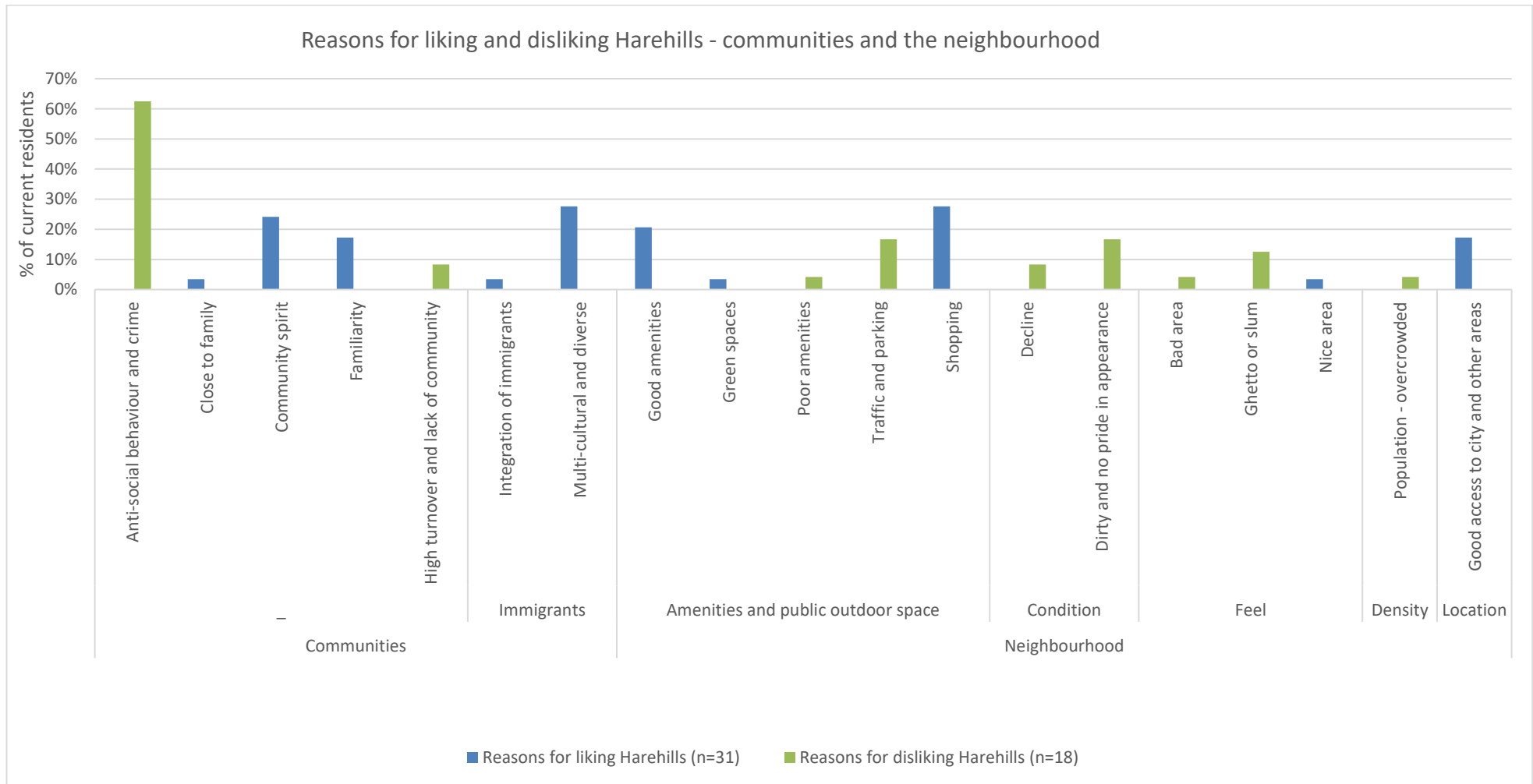


Figure 336 Detailed analysis of the community and neighbourhood factors indicates the main reasons why current residents like Harehills. Community spirit, the multi-cultural and diverse communities, the amenities and shopping facilities, and its convenient location are the most common reasons for liking Harehills, while anti-social behaviour and crime was the most common reason for disliking Harehills. A much smaller number of people cited traffic and parking problems, the condition of the neighbourhood, and its feel.

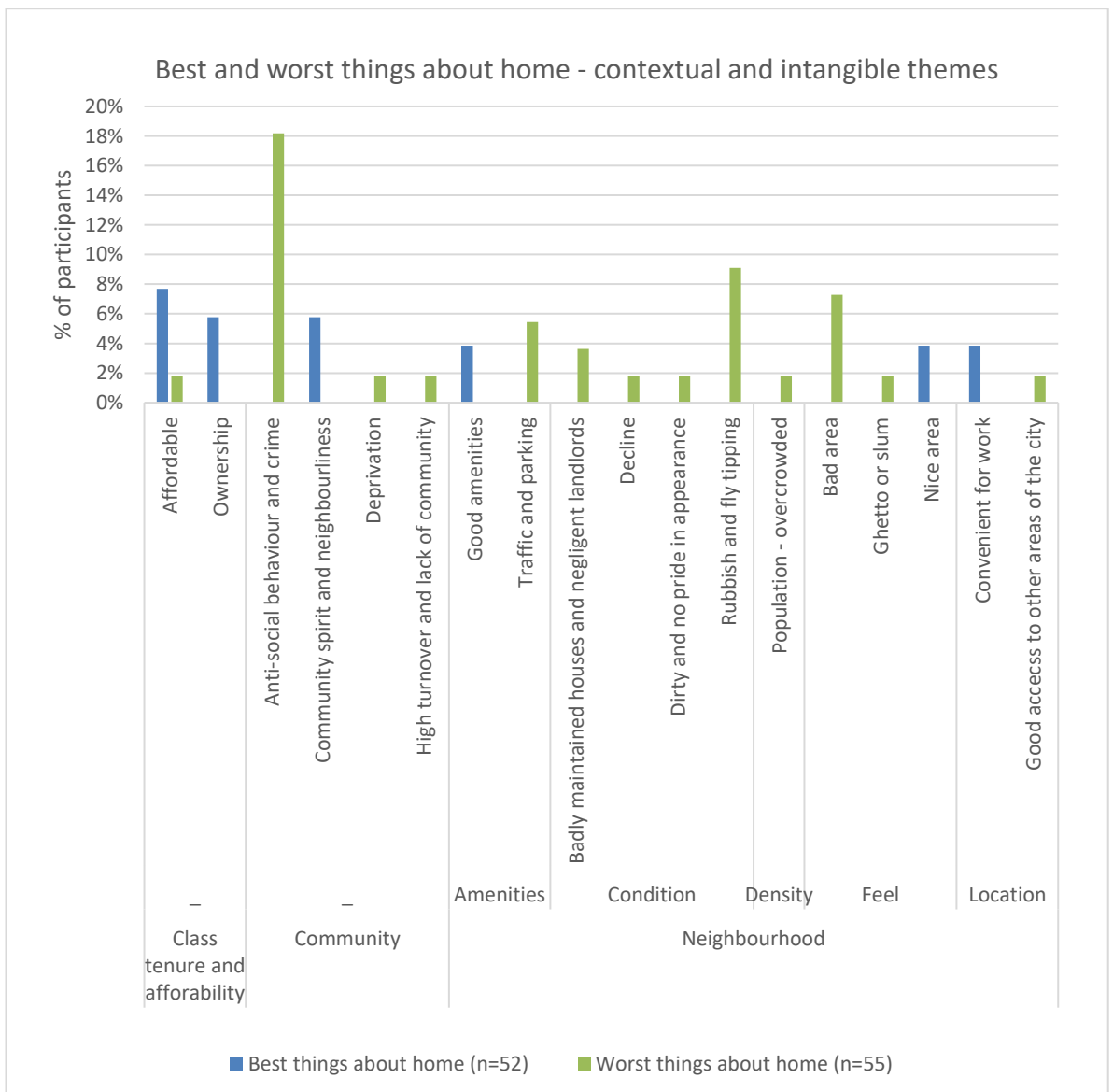
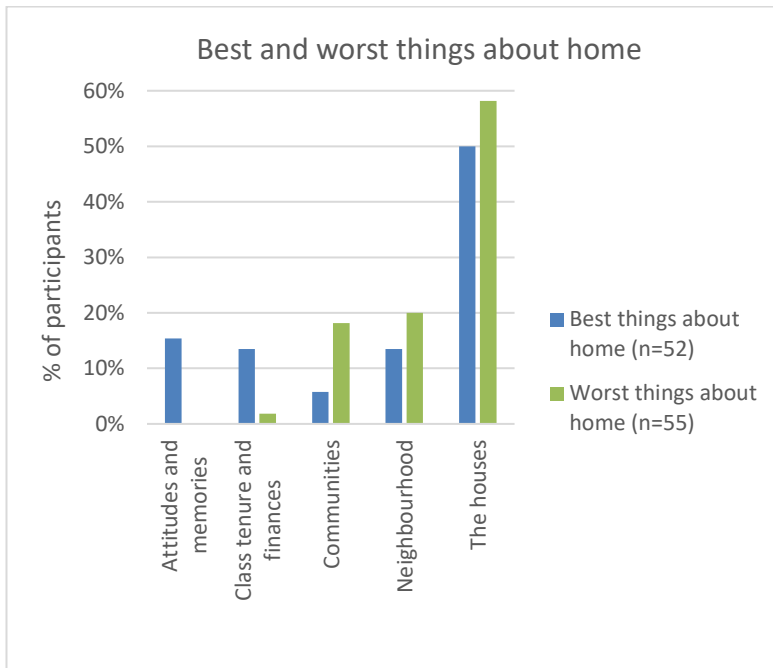


Figure 337 For some current residents, the best and worst things about their home are contextual rather than directly related to the house. The community and neighbourhood themes reflect the likes and dislikes for Harehills, notably the negative impact of anti-social behaviour and crime. This is followed by rubbish and fly-tipping.

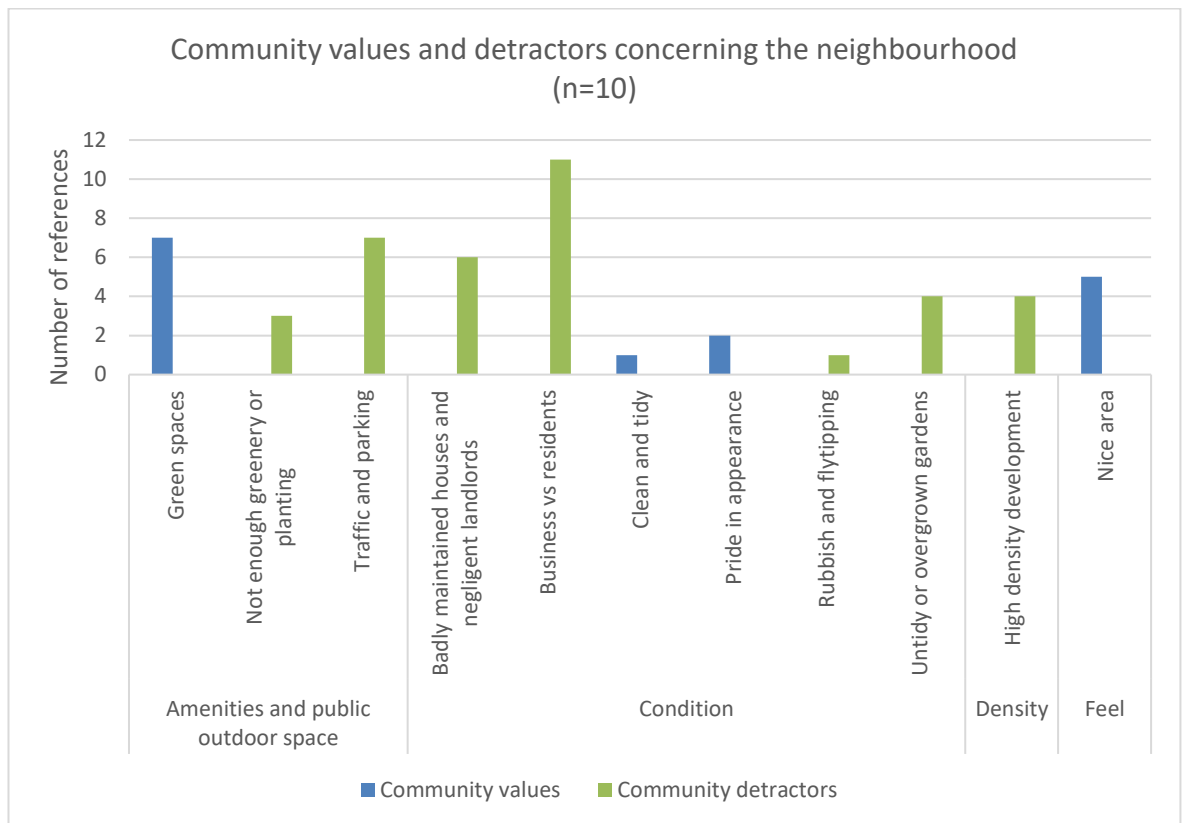


Figure 338 Workshop participants agreed with each other about the key values and detractors in the neighbourhood. Many of the themes reflect those identified in questionnaire Q1 but the differing needs of residents and businesses emerged with strength.

### The houses and home

56% of current residents who responded to questionnaire Q1 like back-to-back houses. 56% also like their own home a great deal or somewhat, compared to 22% who dislike it a great deal or somewhat, and 21% who neither like nor dislike their home. Most Q1 participants cited the design and construction of the houses for either liking or disliking back-to-back houses generally, but some also noted broader themes (Figure 339). An exploration of the house themes highlighted considerable disagreement on some aspects of their design, construction and internal environment (Figure 340). When asked specifically about their own home, the same themes emerged (Figure 341), suggesting that feelings about back-to-back houses generally are heavily influenced by feelings about one's own home.

The workshop participants explored values and detractors for the back-to-back houses and while their values reflect the Q1 dataset to some degree, the data includes new themes and highlights the greater importance of historical design and features (Figure 342). This is in part because of the participant group who have a relatively limited range of demographic characteristics, but also because they have a specific interest in the heritage of the neighbourhood.



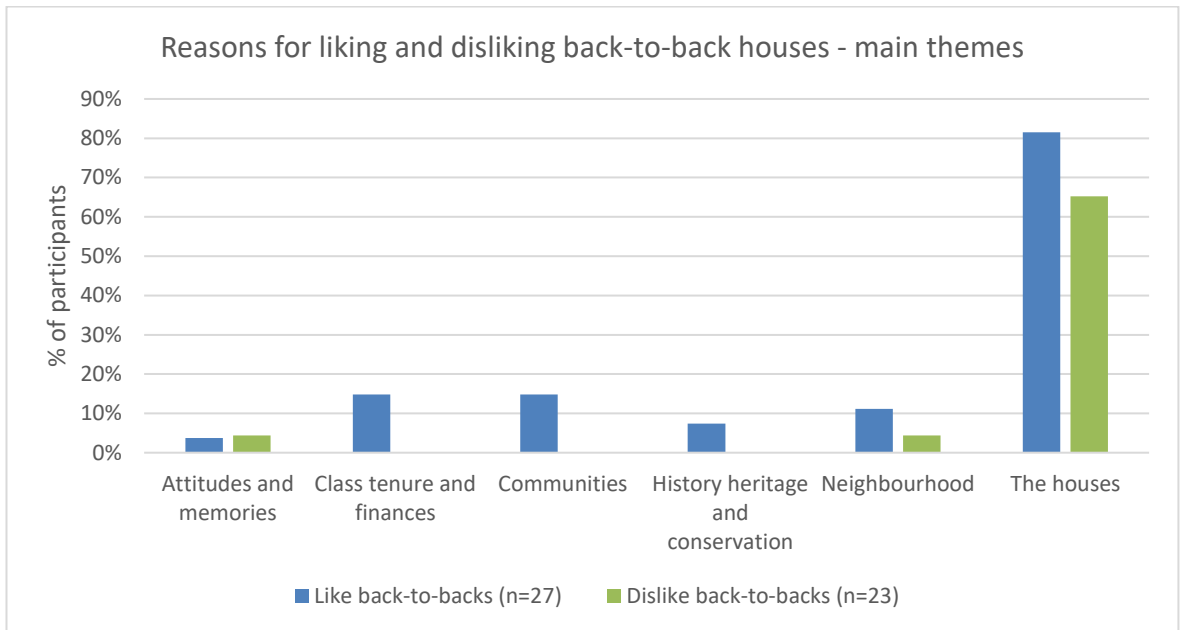


Figure 339 The design and construction of the back-to-back houses appears controversial, but the wider themes incorporating affordability, communities, heritage and the neighbourhood tend to have more positive associations among current residents.

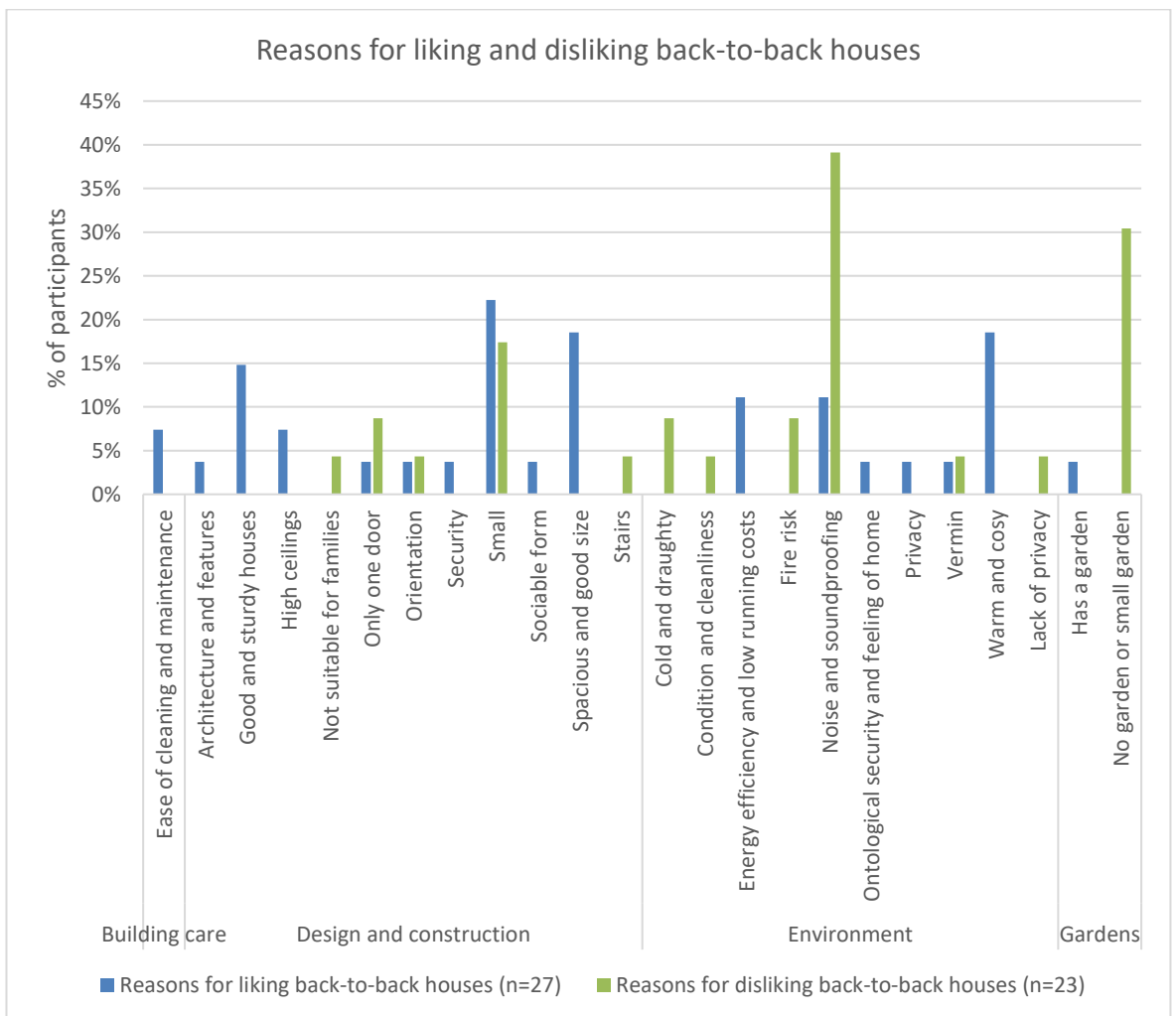


Figure 340 Noise from neighbours and a lack of or small garden, are the most problematic aspects of back-to-back houses for current residents. Opinion is split on house size, with some residents feeling they are too small, some feeling that their small size is a good thing, and others feeling that they are spacious. Orientation, having one external door and thermal comfort are also contentious, but to a much lesser degree.

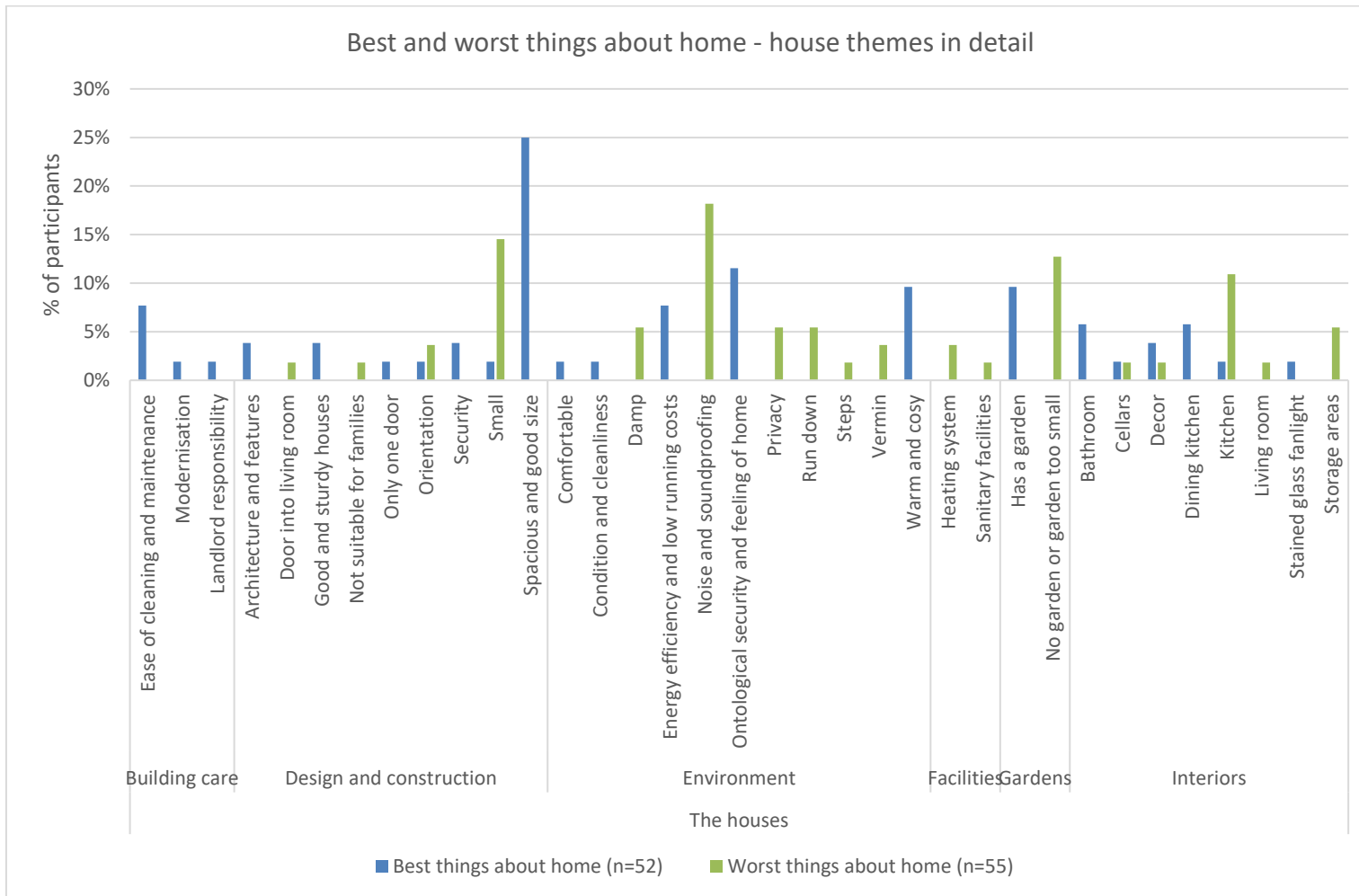


Figure 341 As with thoughts about back-to-backs generally, the key likes and dislikes for one's own home relate to size (including kitchen size), gardens and the indoor environment (notably noise, privacy and thermal comfort). Almost 12% of Q1 participants mentioned ontological security and a feeling of home.

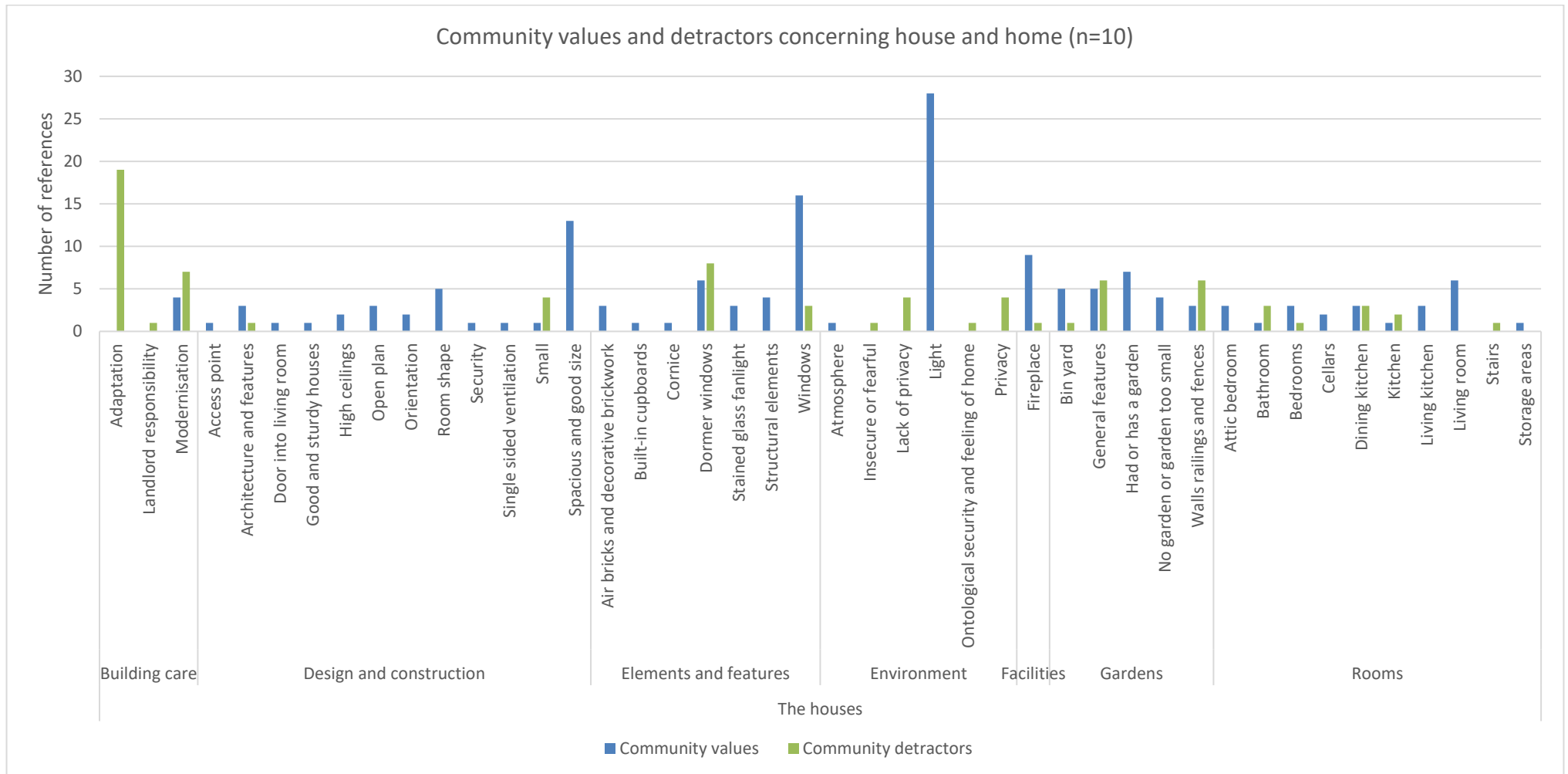


Figure 342 Workshop participants' references to values and detractors. Adaptation and modernisation, including the addition of dormer windows are considered to harm the character of the houses. Large windows (especially bay windows and those with additional features) and light indoor spaces are highly valued, while indoors, the most referenced period feature is fireplaces. Most participants value the size of back-to-backs.

## Community identity

Five main themes emerged in relation to elements that contribute to community identity, and it is notable that the back-to-back houses being a common type was the dominant sub-theme (Figures 343-344).

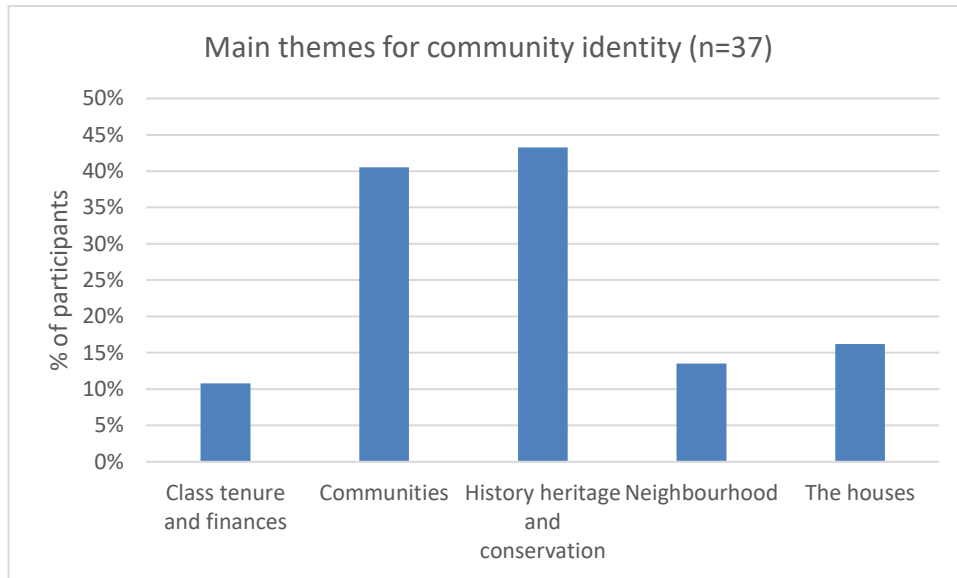


Figure 343 When asked whether back-to-back houses are part of the identity of the community, most Q1 respondents made reference to community behaviour and relationships, and to history, heritage and conservation.

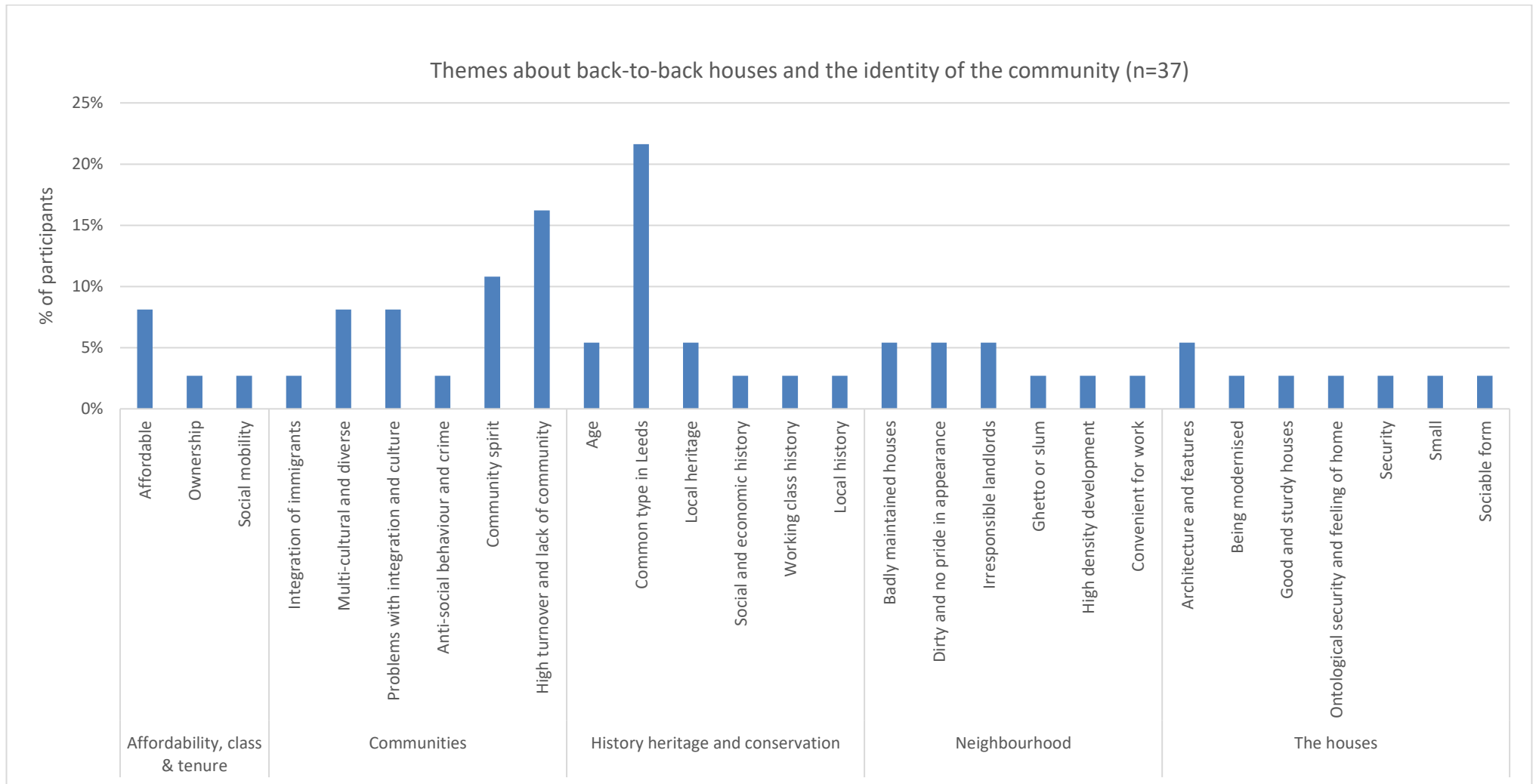


Figure 344 Analysis of the sub-themes identified three themes that were cited by more than 10% of respondents. There is dichotomous community opinion in relation to communities; some value the community spirit while others feel there is a lack of community. There is also a clear recognition of the back-to-back type being a common in Leeds.

## Heritage value

Almost 97% of former residents said they think the back-to-back houses are part of the history and heritage of Leeds. 100% of those first resident between 1890 and 1965 think of the back-to-backs as being part of the history and heritage of Leeds. This reduces during the 1966-1989 period, to around 92%, dropping again, to 90% among those first resident from 1990 onwards. 85% of current residents think that back-to-back houses are part of the heritage and history of Leeds, indicating an ongoing shift.

Community, the houses and history / heritage / conservation factors were the most common reasons former residents gave for thinking of the back-to-back houses as part of the history and heritage of Leeds. Within the community category, 17% of the participants cited community spirit. That the houses are 'good' and sturdy was indicated by 15% of respondents. Within the history / heritage / conservation category, working class history, and social and economic history more generally were cited by 19% and 17% respectively, and 8% made reference to their own personal history and heritage. A further 8% recognised the prominence of the house type in the city. Current residents' answers to why the back-to-backs are part of the history and heritage of Leeds focus on the history / heritage / conservation theme, with 85% citing this. Notably, age, local history, working-class history and a sense of the houses being living museums were dominant sub-themes, each cited by 12.5% of respondents (Figure 345). The next most common main theme, cited by 17.5% of respondents, was the design and construction of the houses. Further insight is provided by considering themes emerging across all Q1 qualitative responses and the values and detractors identified by workshop participants (Figures 346-349 and Tables 18-19).

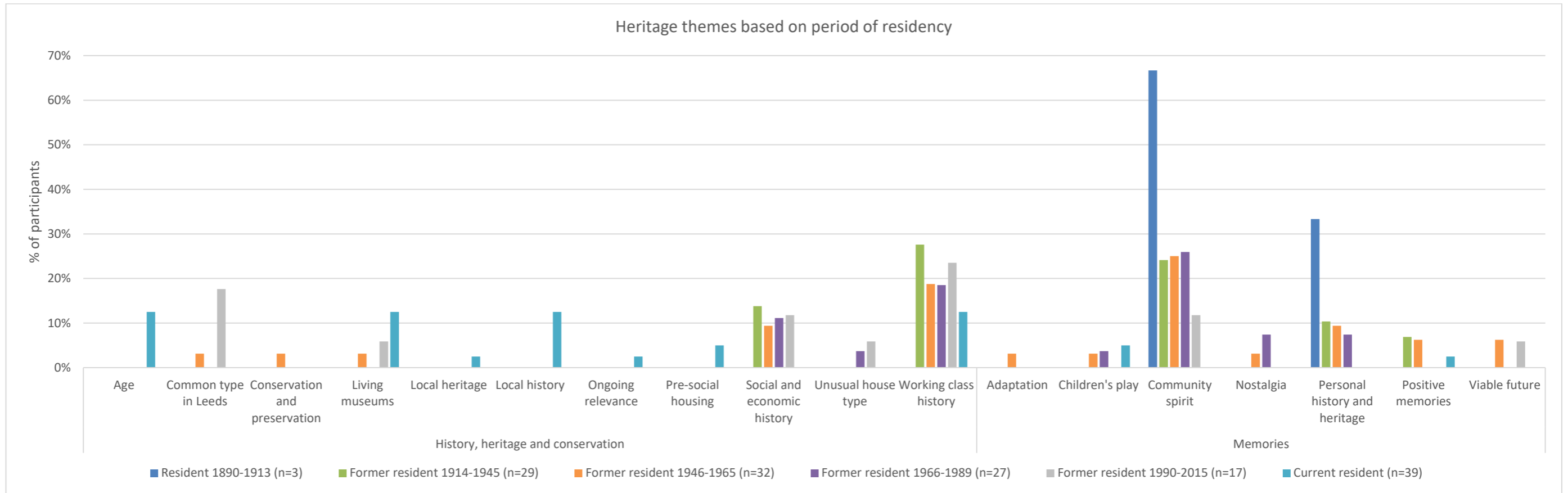


Figure 345 A breakdown of the main themes cited as reasons for thinking of the back-to-backs as part of the history and heritage of Leeds based on the time period(s) during which participants were resident. The key themes are generally stable across the different time periods although former residents are more likely to cite reasons relating to their own experiences while current residents think of heritage in relation to local and national histories. Note that many participants were resident in more than one time period.

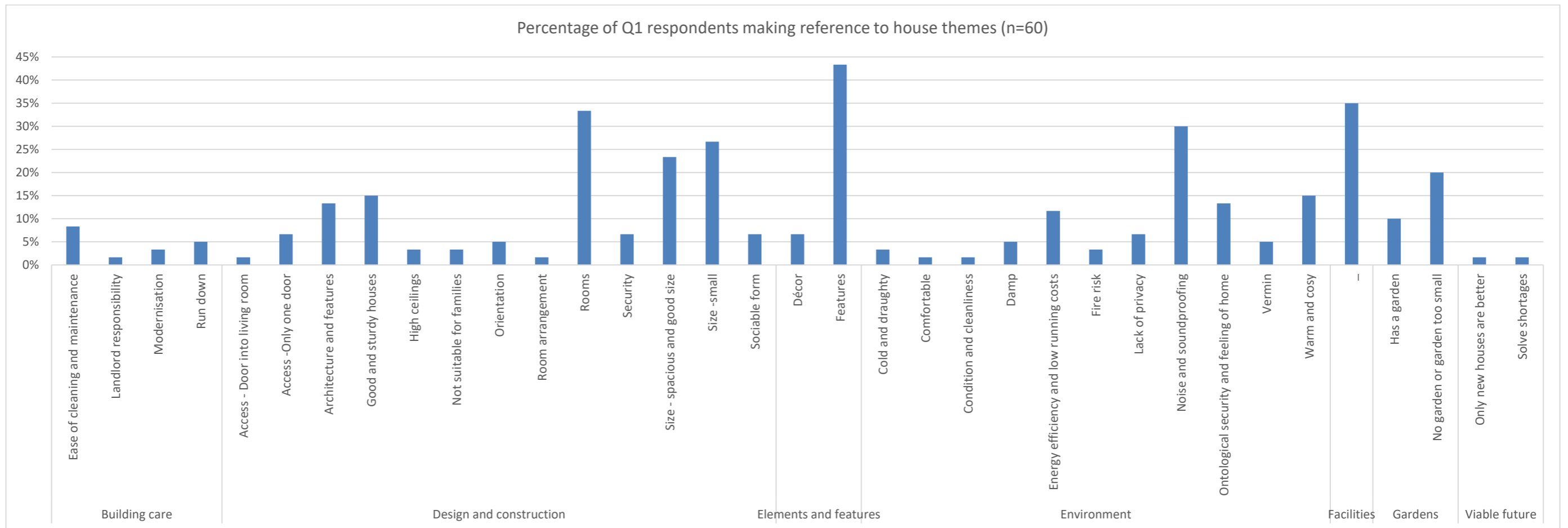
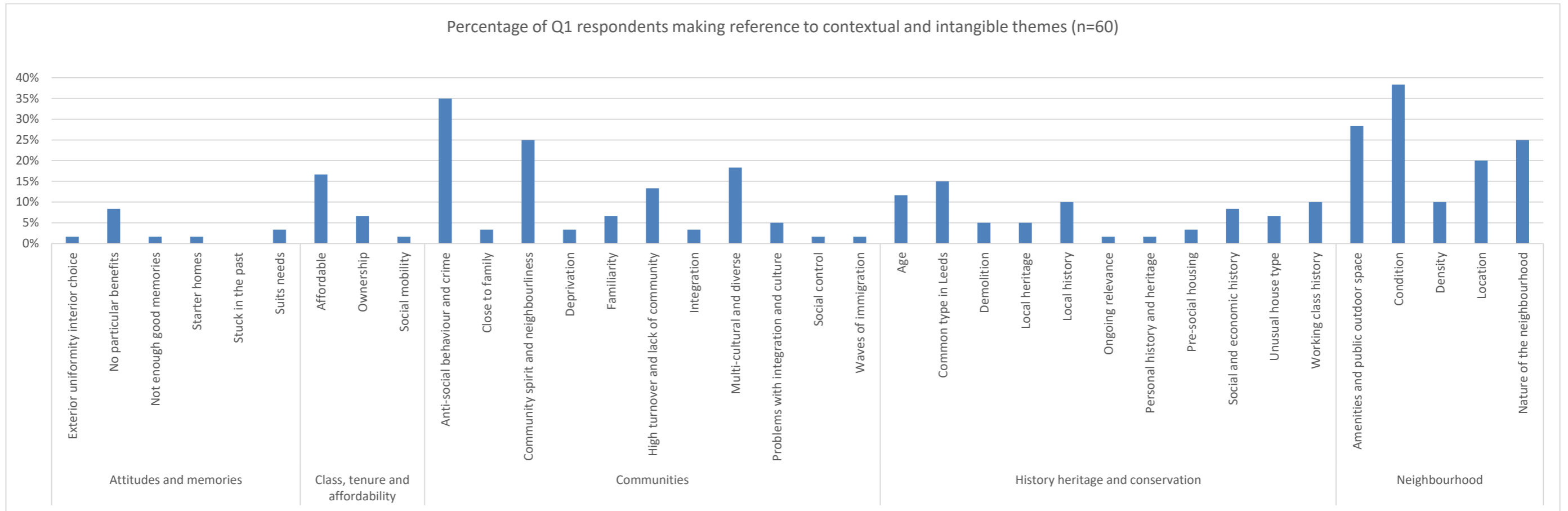


Figure 346 Across the Q1 dataset, there were references specifically to the tangible aspects of the neighbourhood and houses, but also many that related to intangible aspects. The house themes covered a broad spectrum with many respondents referring to specific features, facilities and rooms in their house. Noise and soundproofing was raised by almost 30% of respondents, and there was a dichotomy of opinion on the acceptability of house size.



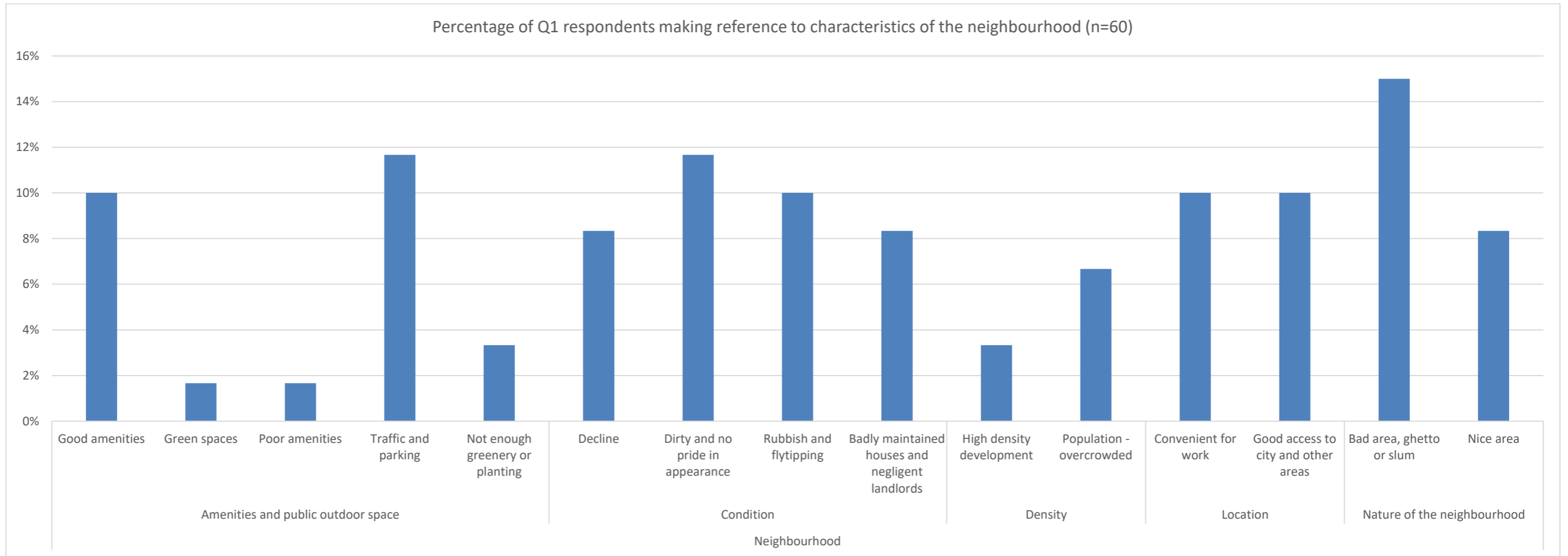


Figure 347 A more granular analysis of the neighbourhood themes identified in Figure 342 shows a wide range of sub-themes, although only six of these are cited by 10% or more of the residents. There are significantly more negative than positive references to the nature of the neighbourhood.

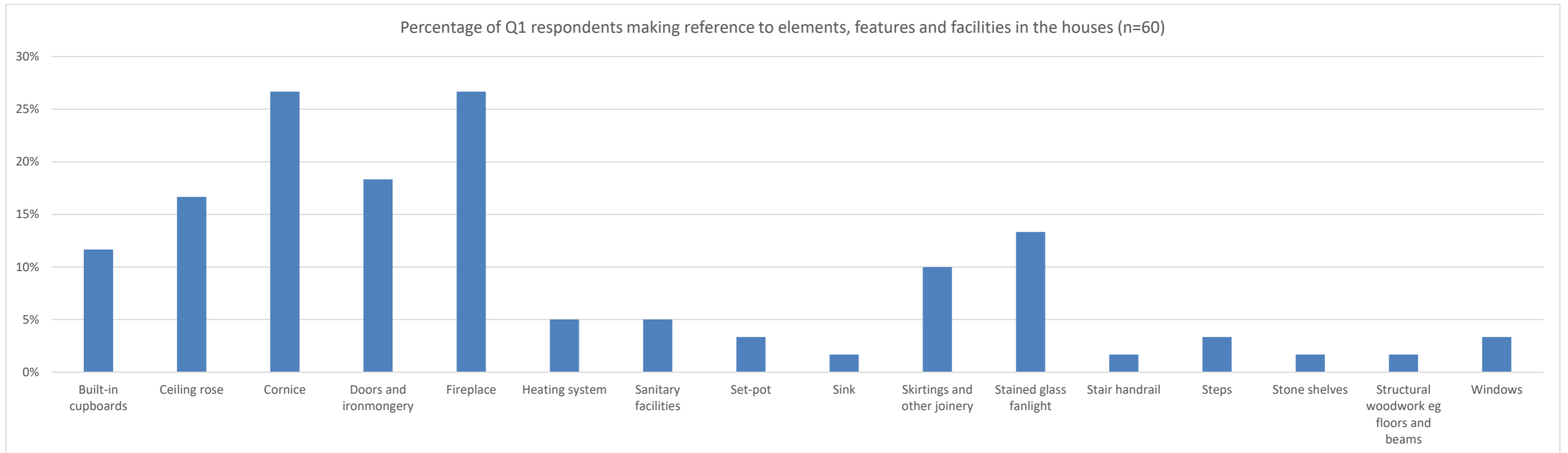


Figure 348 Some features are more likely to be identified in relation to history and heritage; this is in part because of their level of survival (with fittings such as set-pots being less likely to remain) but also because respondents appear to be less able to identify the age of features such as skirting boards and architraves.

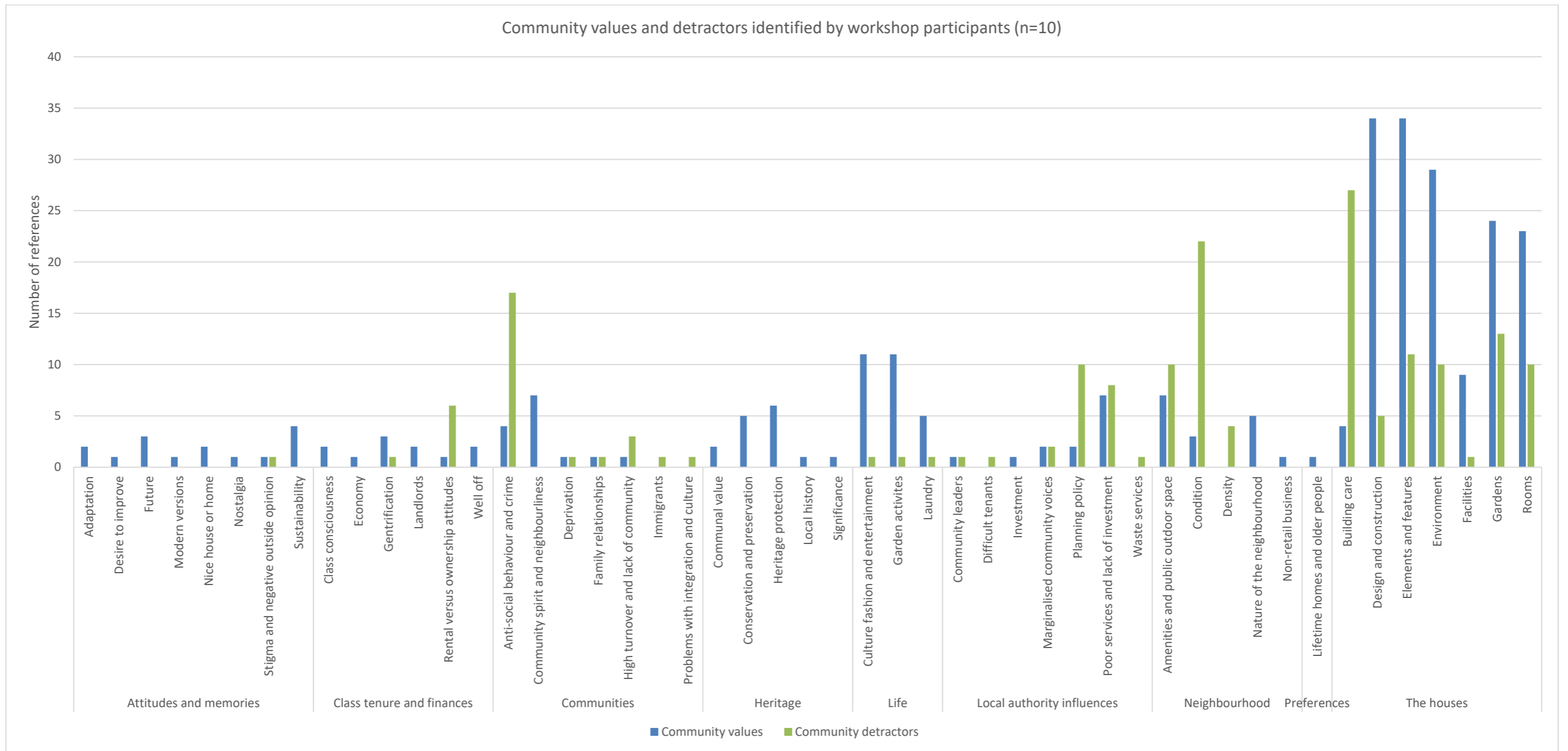


Figure 349 Properties in good condition are highly valued by the workshop participants as this impacts not only the house but the neighbourhood. Despite the concentration of detractors relating to the houses, there is much greater positivity about them than negativity.

Values	Detractors
Urban form and architecture	
Access to space and light that is preserved by respect for the original building line	Oversized extensions, especially those that limit use of public space
Historic character / architecture	Ad-hoc extensions and modifications that harm the historic character, especially to shop-houses
Streetscape uniformity	Properties or elements that stand out as being different
Well-maintained properties	Poorly-maintained properties
Gardens and open space	
Presence of gardens	Absence of gardens
Greenery / planting	Concrete gardens / lack of planting
Well-maintained spaces	Overgrown planting and lack of maintenance
Open space between streets (e.g. Edgwares)	Untidy gardens (e.g. stored rubbish)
	Ad-hoc approach to infrastructure and hard landscaping works
	Modern and mis-matched street furniture

Table 18 Architectural values and detractors as indicated by residents during individual interviews and workshop sessions.

Values	Detractors
Community relationships	
Community spirit and neighbourliness	Anti-social behaviour and crime
Diverse communities	Negative outsider opinion
Long term residents who invest emotionally and financially in the area	Transient communities
Quantity and diversity of amenities	Amenities not serving all residents' needs
Location, traffic, parking and waste	
Affordability	
Convenient for workplaces, access to other parts of the city, and the national road network	Through traffic
Traffic calming schemes that improve safety	Parked cars
Restricted access to side streets to improve safety and use by residents, especially for children	Fly-tipping and litter

Table 19 Communal and community values and detractors relating to communities and use of public space. There is a close correlation between the values of former and current residents. Some of the former residents cite environments and experiences that the current residents no longer have but desire.

See Appendix D *Questionnaire data, Interview transcripts and Workshop data*, and Appendix F *Community values* for full details.

## Variation

Among former residents, the proportion who reported liking Harehills varied from approximately 93% in Character Area 2, to 94% in Character Area 3, and 100% in Character Area 1 and the wider Harehills area. There is a similar variation amongst former residents' opinion on the heritage value of the back-to-backs. This varied from approximately 94% in Character Area 3, to 96% in Character Area 2, and 100% in Character Area 1 and the wider Harehills area. No responses were received for Character Area 4, but it is likely that this would have given a similar result, i.e. that circa 95% of the total would have liked living in Harehills and circa 97% of the total would think of the back-to-backs as being part of the history and heritage of Leeds.

A small amount of variation is also seen among current residents based on where in the neighbourhood they live. This is likely to reflect the small sample size of some character areas (and therefore the variation may not be representative of the neighbourhood population), but it is also possible that differences in the character areas have influenced residents' feelings (Figure 350).

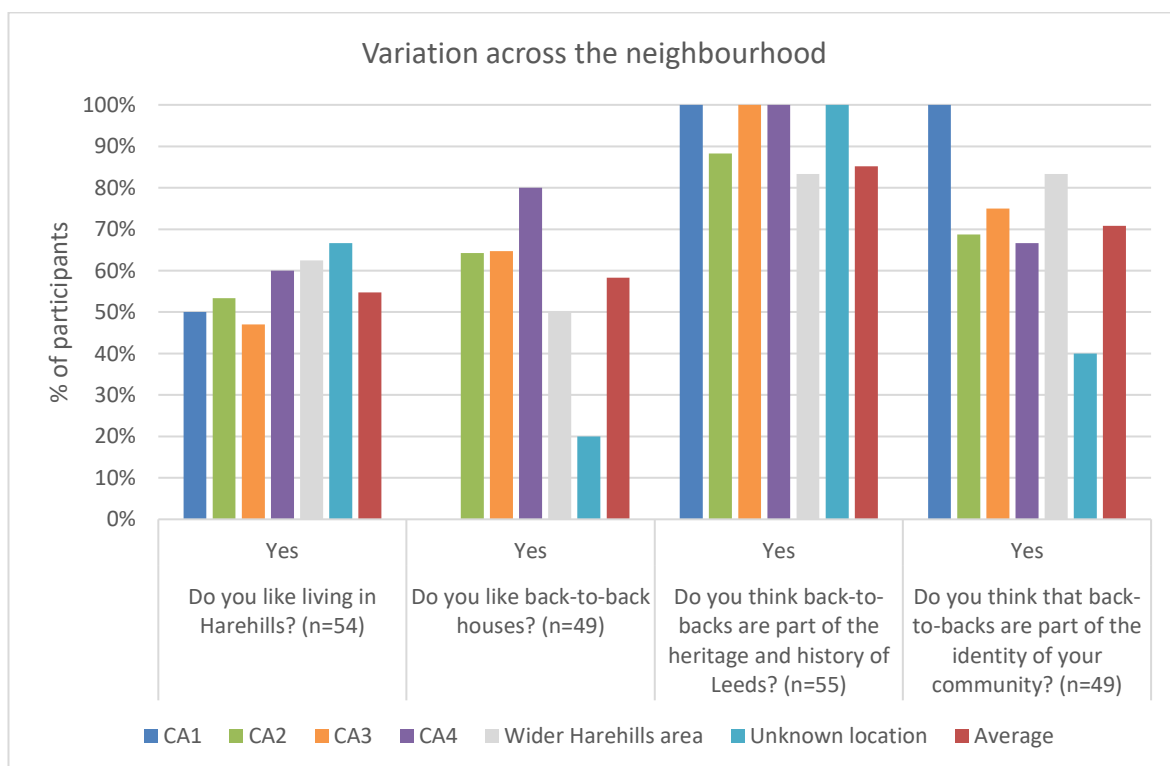


Figure 350 The percentage of Q1 respondents who like living in Harehills varies from 47% to 67%; the percentage who like back-to-back houses ranges from 0% to 80%; the percentage thinking that back-to-backs are part of the history and heritage of Leeds ranges from 50% to 100%; and the percentage thinking that back-to-backs are part of the identity of the community ranges from 40% to 100%.

Feelings about home also vary by character area (Figures 351-352), with no-one in Character Areas 1 or 4 liking it a great deal. This may possibly be explained by the small sample size. The percentage of people in Character Areas 1, 2, 3 and 4 who like their home somewhat, is much more consistent, ranging between 39% and 50%. There are residents from all areas of the neighbourhood who neither like nor dislike their home, but the level to which this occurs is highly varied. Only residents in Character Areas 2 and 3 dislike the home somewhat. Character Areas 1 and 4 are absent in the figures for residents who dislike their home a great deal. The larger sample sizes available for Character Areas 2 and 3 probably give a more accurate estimation of true feelings in those areas, and the other figures should be treated with caution.

Analysis of the workshop data relating to the photographic montages of twenty streets showed that in Character Areas 1, 3 and 4, residents were able to identify more values than detractors, but in Character Area 2, and notably in the Bayswater streets, there were strikingly more detractors than values (Figure 353).

There also appear to be differences in feelings towards Harehills and back-to-back houses between ethnic groups, however this may be attributable to the small dataset sizes of minority groups. Despite that however, feelings towards one's own home appears stable across all residents who participated in the Q1 survey (Figure 354). Eastern European residents are notable by their absence.

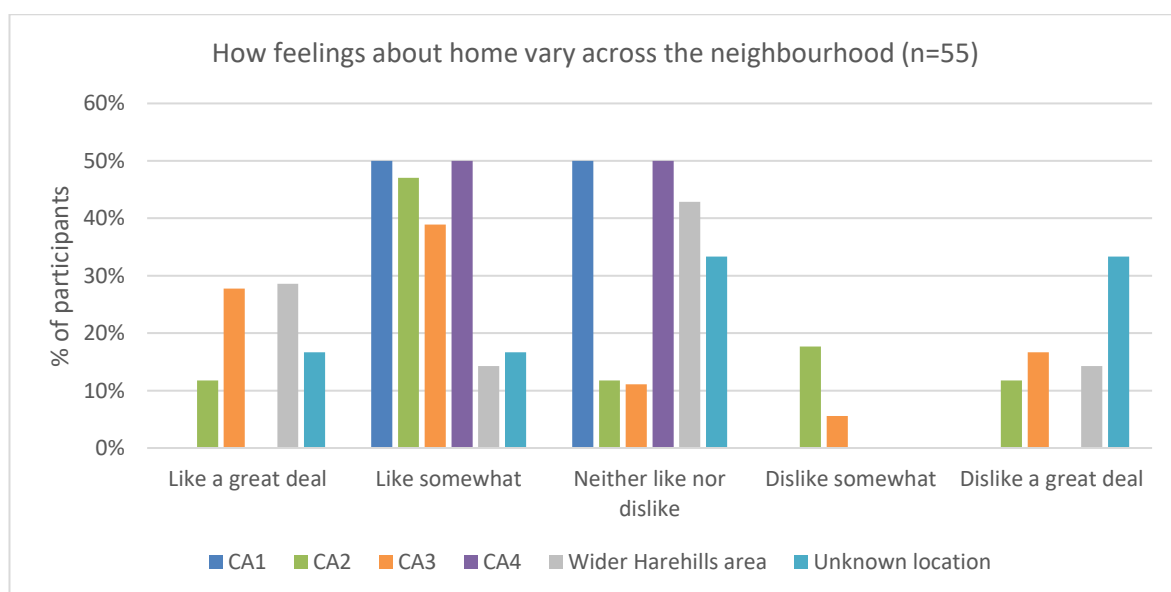


Figure 351 There is variation between character areas in feelings for one's own home but much of this might relate to the differences in dataset sizes.

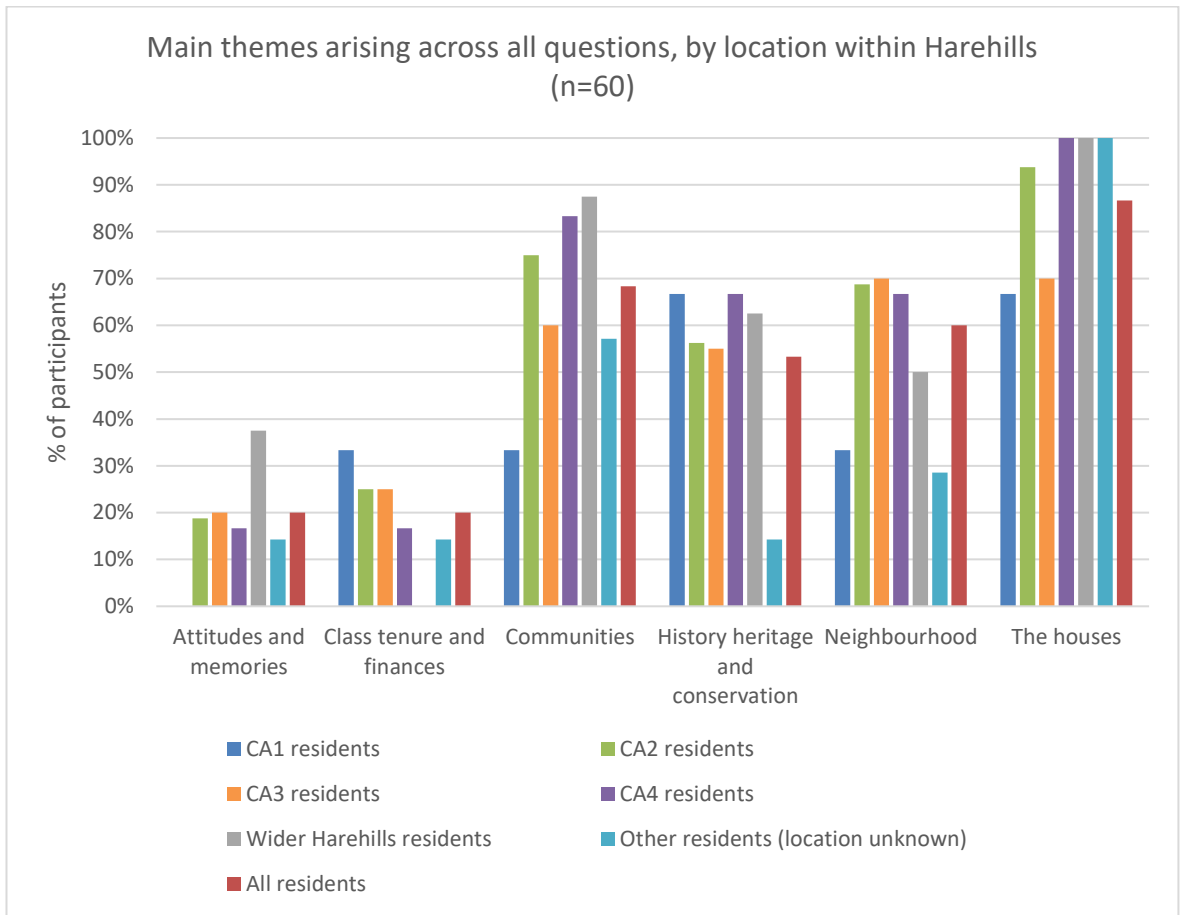


Figure 352 There is relatively little variation in the main themes arising across the neighbourhood, although those from within the study area are slightly more likely to reference the neighbourhood and history, heritage and conservation.

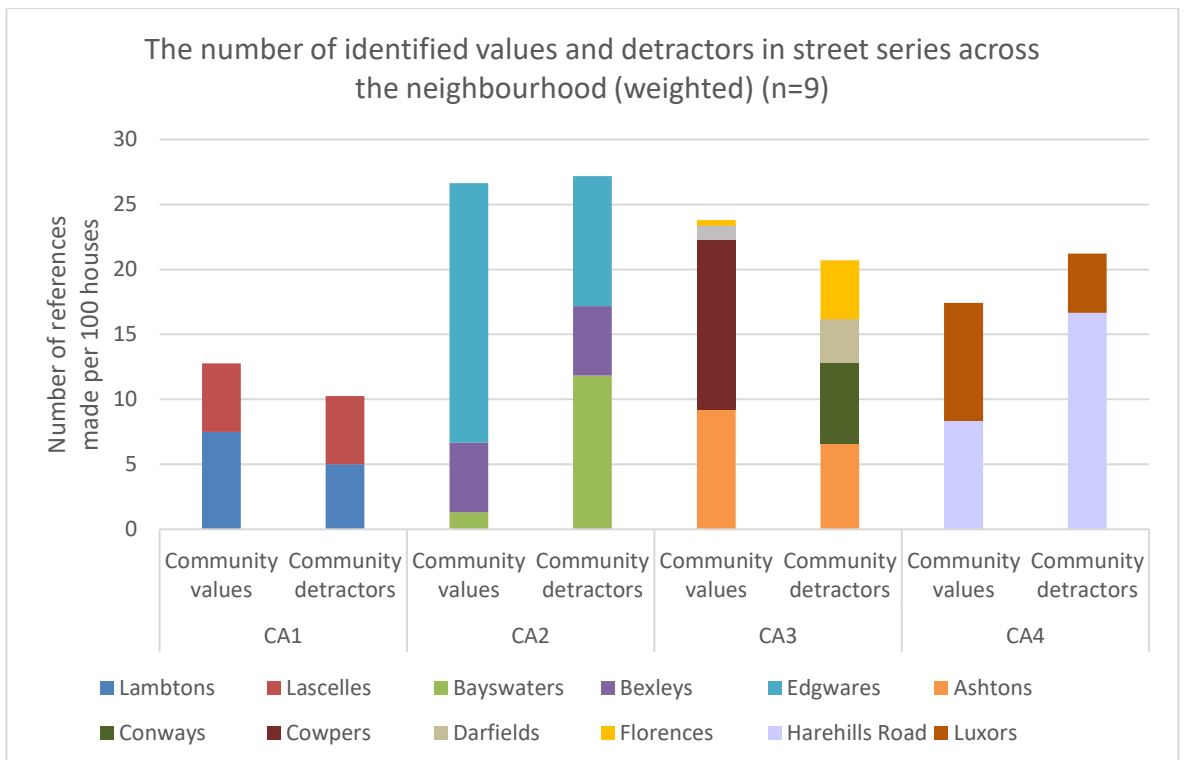


Figure 353 Data from the workshop participants suggests that values and detractors vary across the neighbourhood and despite weighting the data to reflect the number of references made per 100 houses, there appears to be a correlation between the overall number of values and detractors identified in each character area.

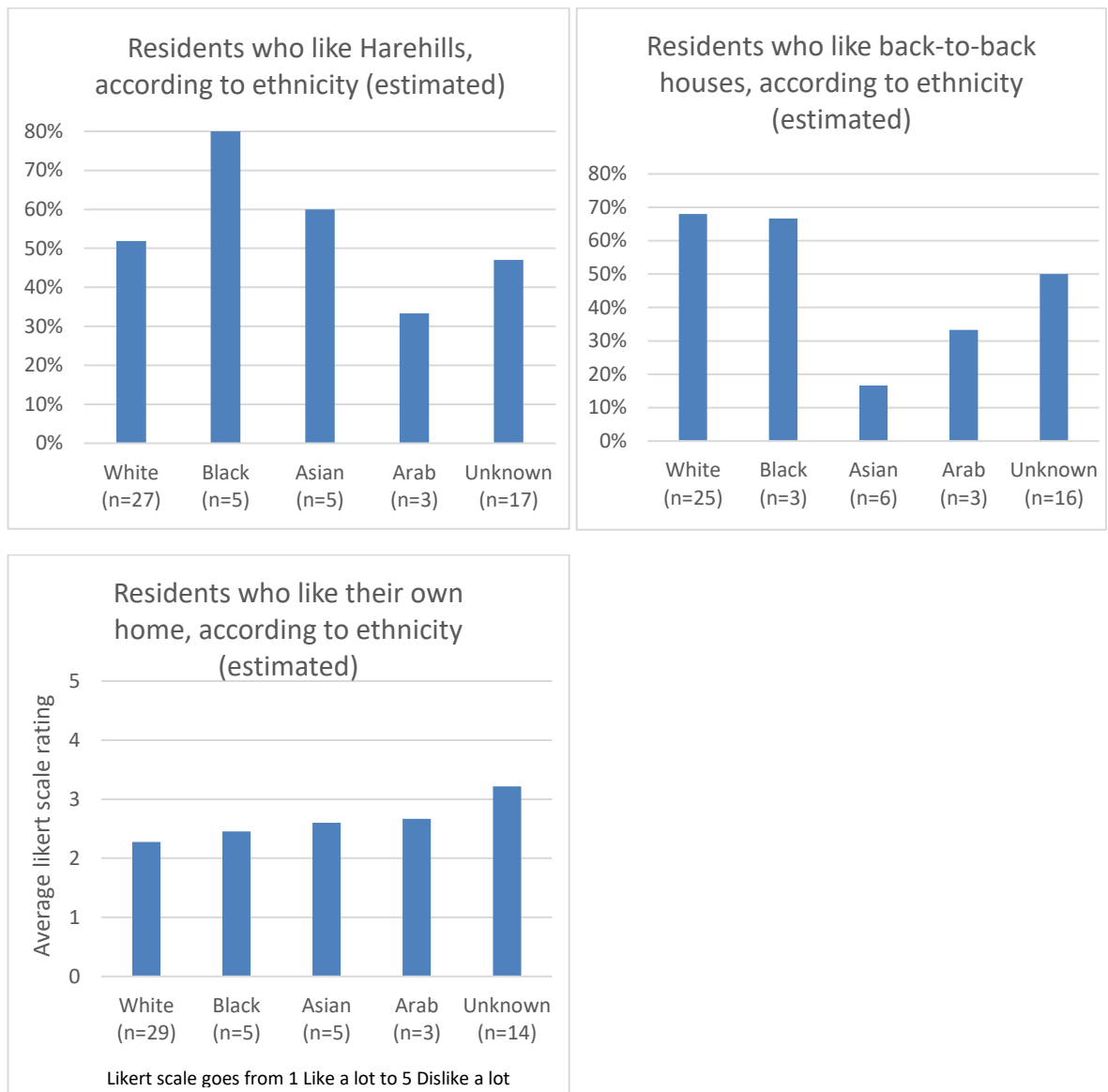


Figure 354 Feelings towards the neighbourhood, house type and home among Q1 respondents, according to ethnicity.

## Professional values

Professionals discussed the history, heritage and conservation value of the back-to-back houses and Harehills neighbourhood in much the same ways as residents. Echoing residents' opinions on the neighbourhood and houses more generally, they recognised both the value that amenities and outdoor public space bring, but also the problematic aspects of these. The overall condition of the neighbourhood and its density are considered to be detractors, as is the condition of the houses. Opinion on the design and construction of the houses however, is mostly positive (Figure 355).

Analysis of themes raised by each professional and the 'average' workshop participant suggests that there is a degree of consensus, albeit influenced by the particular participant's role or stake in the community (Figures 356-358).

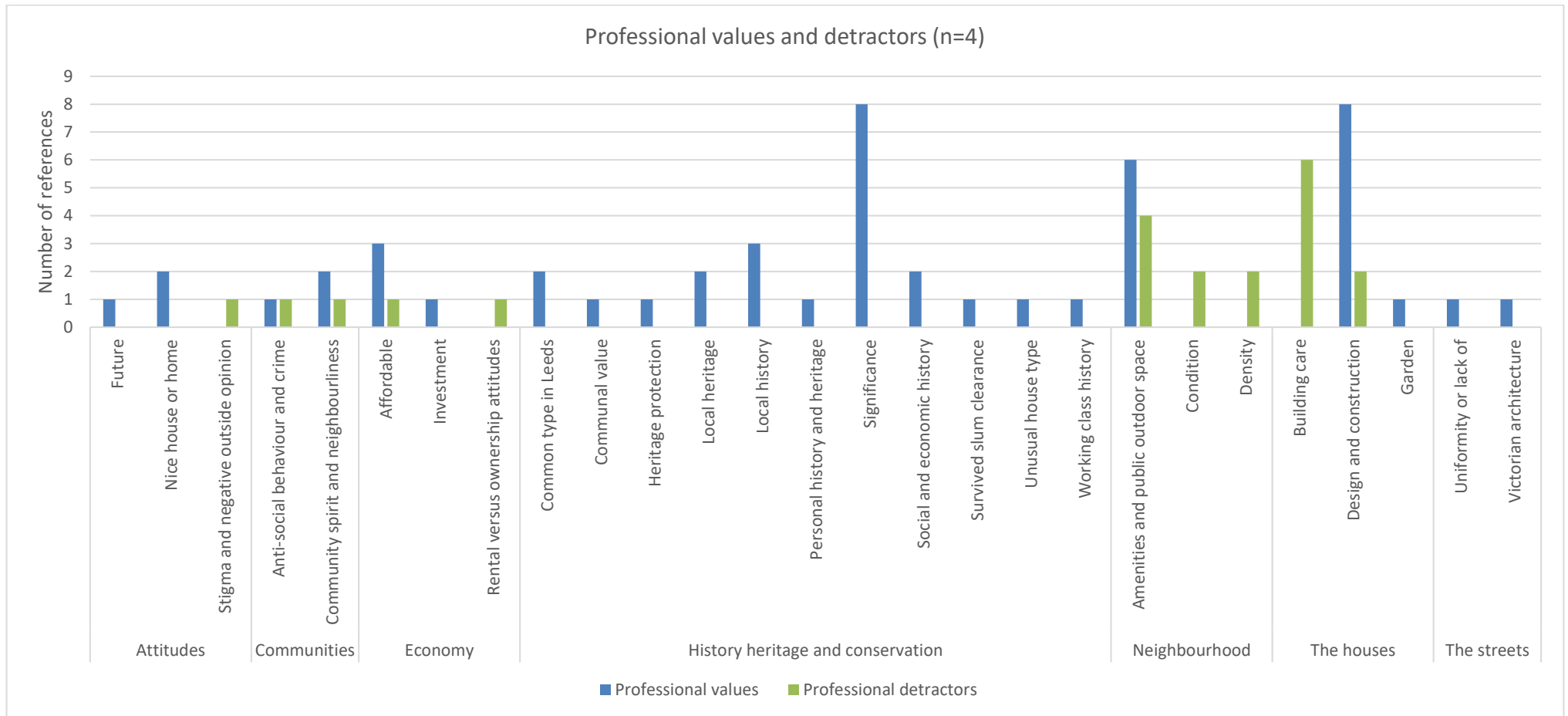


Figure 355 Themes discussed by professionals working in the historic built environment in Leeds.



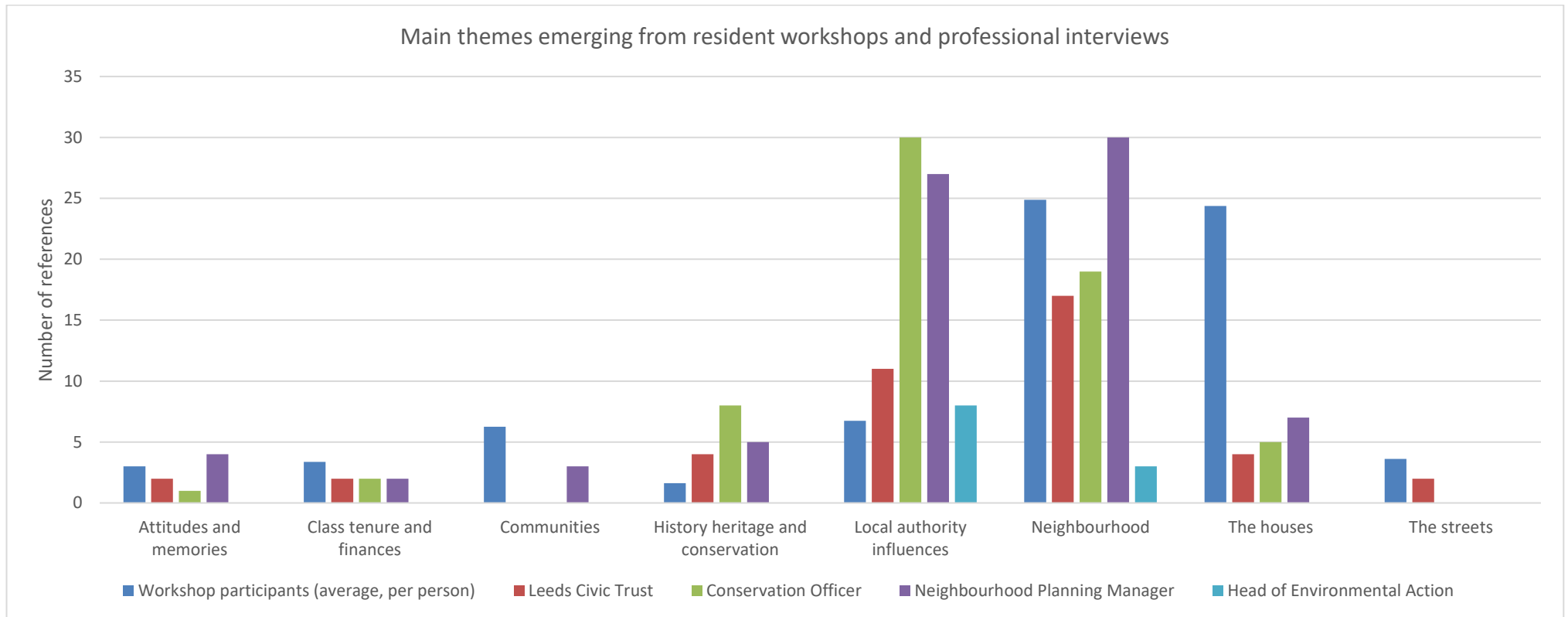


Figure 356 The number of references from workshop participants and the professional stakeholders. The workshop participants' responses have been weighted to average the number of references per person to allow direct comparison with the professional interviews.

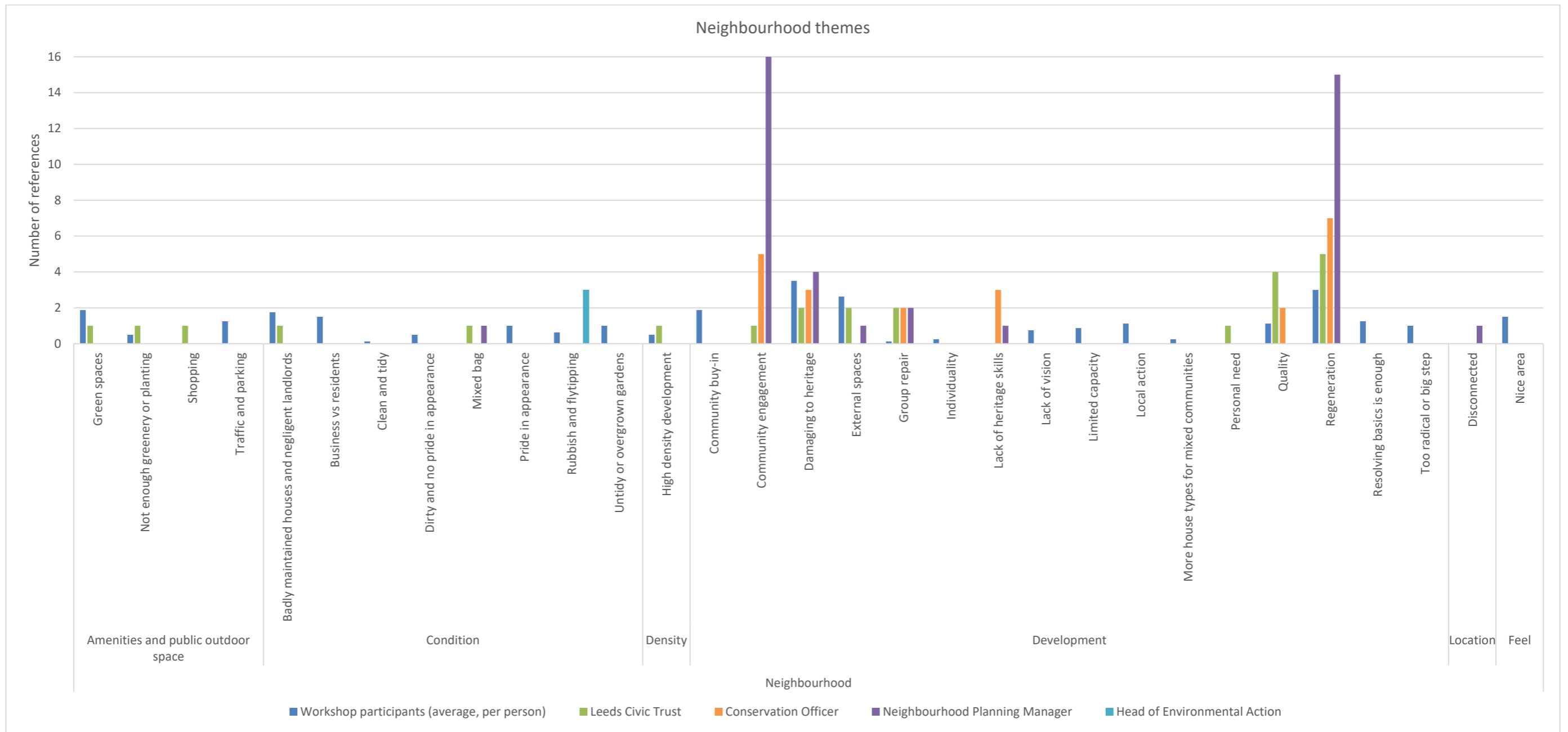


Figure 357 Themes arising across the workshop and professional datasets, adjusted to represent the average number of references per participant. Community engagement, harm to heritage, group repair schemes, quality and regeneration were each mentioned by at least three of the five stakeholder groups.

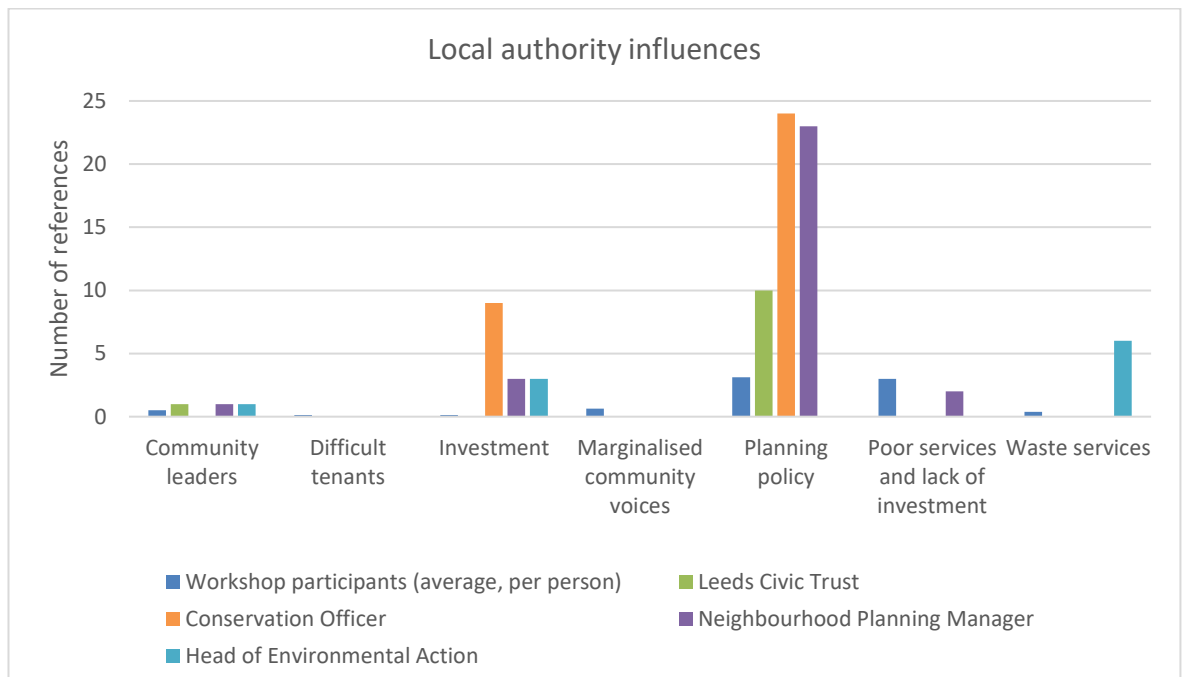


Figure 358 Residents discussed a wider range of local authority influences than the individual professionals, possibly reinforcing the observation that local authority departments do not have well-developed collaborative networks with each other.

## Previous findings on heritage value and significance

The findings from the MA research (quoted below) make an important contribution to the assessment of heritage values and significance (Harrison 2015a, 75-77; 85).

### Evidential value

Evidential value is concerned with how a place is able to provide evidence of past human activity, primarily through physical remains, and it is therefore reduced where fabric has been lost or replaced (English Heritage 2008, 28). The distribution of back-to-backs has contributed to their evidential value as their survival is linked to both the fact that the form was such a popular regional type, built in far greater numbers in Leeds than elsewhere, and also because the design and construction was continuously improved, leading to them being built for longer in Leeds, the improvements enabling compliance with by-laws and improvement Acts, and also giving them resilience to slum clearance programmes. The evidential value is strongest when considered in terms of urban form and the development process, because loss of fabric has reduced the evidential value of architectural style.

### Historical value

Historical value, which can be illustrative or associative is concerned with the connection between a place and past lives and events. Illustrative value is enhanced if a place has the first or only remaining example of a social or technological innovation, while associative

value is that which exists because of links to a notable person, family, event or movement (English Heritage 2008, 29). It can be argued that in the case of the Leeds back-to-backs, the houses were the only back-to-backs in the country to have evolved to provide a good standard of accommodation, and arguably, more so than many other types of workers' housing that were held in higher esteem (Chapman and Bartlett 1971, 234). They overcame the social and technological concerns of the health and sanitary critics and reformers, and the retention of such great numbers at high density in Leeds provides evidence of the historical regional popularity – the determination of the people of Leeds to keep building their vernacular style against the attempts of officials nationwide over almost a century – and therefore both illustrative and associative value are demonstrated.

### **Aesthetic value**

Aesthetic value is related to sensory and intellectual responses to a place, and can be a result of design or evolution that is usually specific to a particular period (English Heritage 2008, 30). The development of the back-to-back form in Leeds was certainly an evolutionary local response to national pressures, but it is known that for the houses that survive (in Harehills from the 1890s onwards), architects were involved in their design, including plan layout, elevational composition, architectural and constructional detailing. Trowell (1982, 74) commented that some of the well-respected architects were not involved in designing back-to-back houses, but many architects did this work as a staple of their workload. The building control plans and extant evidence show that many houses were highly decorative, and the high level of variation in the Harehills Triangle adds to both the sensory and intellectual experience, the former on a more superficial level of interest but with a clear link to architectural styling in the Victorian, Edwardian and inter-war periods, and the latter because it evidences the way development occurred in small phases. While much of the original structural fabric and its decorative detailing still exists, loss of other fabric, and the dormer and shop extensions have diminished the stylistic integrity of the streetscape, lowering the aesthetic value.

### **Significance**

#### Setting and context

The setting is particularly important to the significance of the back-to-back houses in Harehills because part of their value is the strong identity of the neighbourhood which comprises few variations in plan-form type and elevational composition, but encompasses

a very wide range of architectural styles and details. With such great diversity, regeneration of the area which includes even selective re-modelling or clearance of a small number of properties, could result in the loss of all examples of particular designs, and once the diversity is reduced, one of the special features of the neighbourhood is diminished.

The analysis and documentary evidence suggests that in terms of urban plan forms, typology, condition, environmental performance and its community, Harehills is similar to that of the other districts in Leeds where there are high concentrations of back-to-backs (Barraclough, Horner and Jones 2008a; 2008b; Dolman 2007; LCC 2007c). This reinforces the values of the setting further by demonstrating that back-to-backs in Leeds have a unified city-wide character, with a high sensitivity to change.

Comparison further afield in Yorkshire and in Birmingham presents additional evidence of the back-to-backs in Leeds being distinct from those elsewhere.

#### Statement of significance

The significance of the back-to-backs in Leeds lies in their group value which demonstrates their historical development, linking closely to the wider movement of social and sanitary reform. This culminated in a locally unique and advanced solution to the design and construction of workers' housing with a wide variety of architectural styles that enhances the collective interest. Primary documentation concerning both the history of back-to-back housing in Leeds in the context of national concerns and legislation, and the building control plans which provide a link between this and the extant housing, increases the significance of the back-to-backs because the information so comprehensively supports the identified values. While these factors provide robust support for their significance, the level of modification has undoubtedly diminished it, certainly beyond a level at which listing could be considered, but arguably, within the scope of conservation area designation which could provide protection from further loss of significance.

## Regeneration

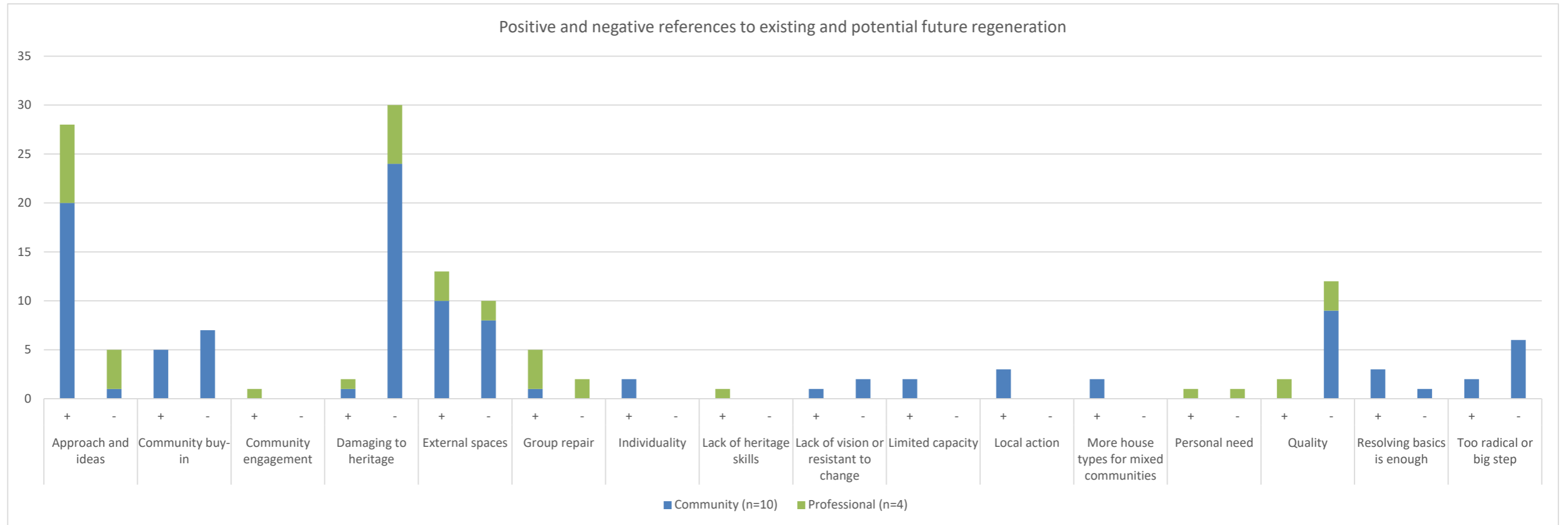


Figure 359 Workshop participants made more value judgements than professionals when they discussed regeneration but there was a level of consensus over the most important issues.

## Wider community feedback

### Values

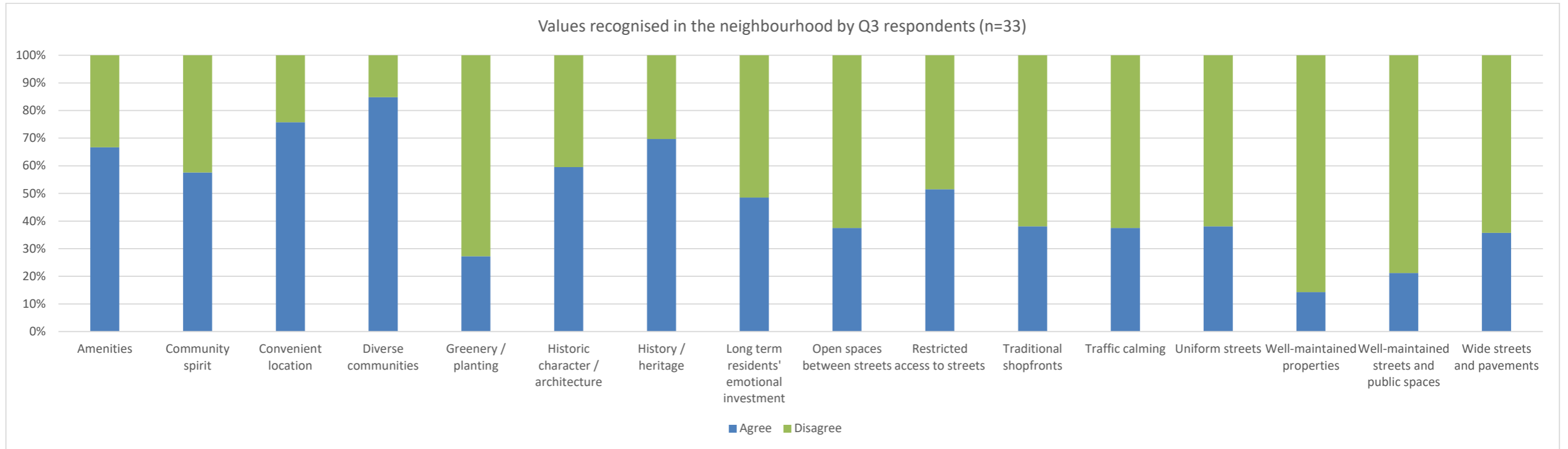


Figure 360 More than half of the respondents in the wider community have not recognised many of the neighbourhood values that were identified by workshop participants, suggesting they feel it either does not exist at all or there is an insufficient quantity.

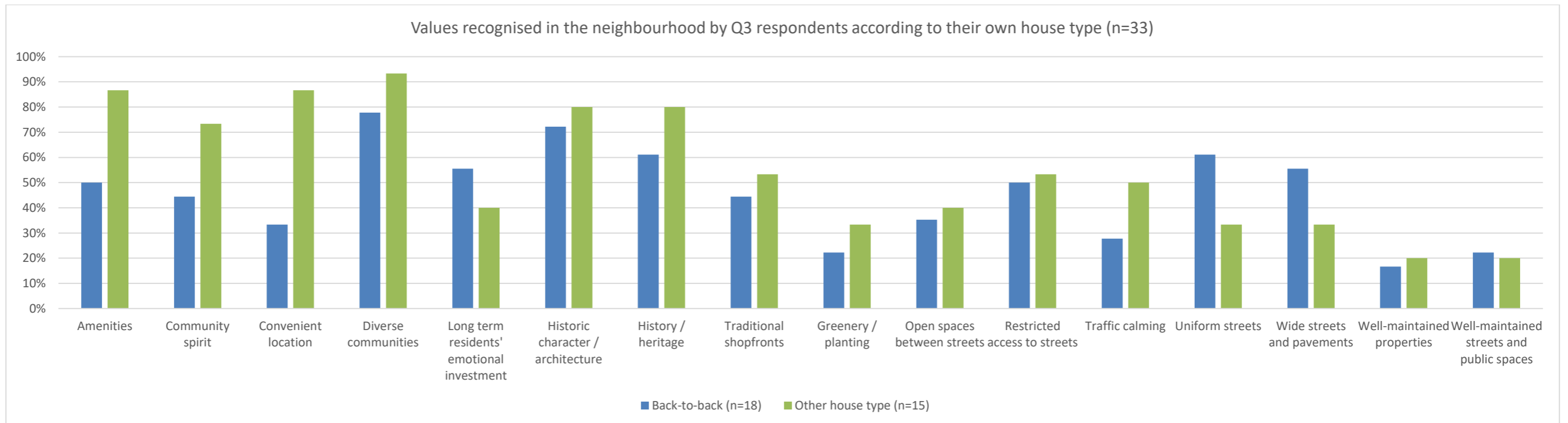


Figure 361 Respondents living or working in house types other than back-to-backs appear to value the neighbourhood more for its amenities and community aspects, while those in back-to-backs value the uniformity of the built environment and its wide streets more.

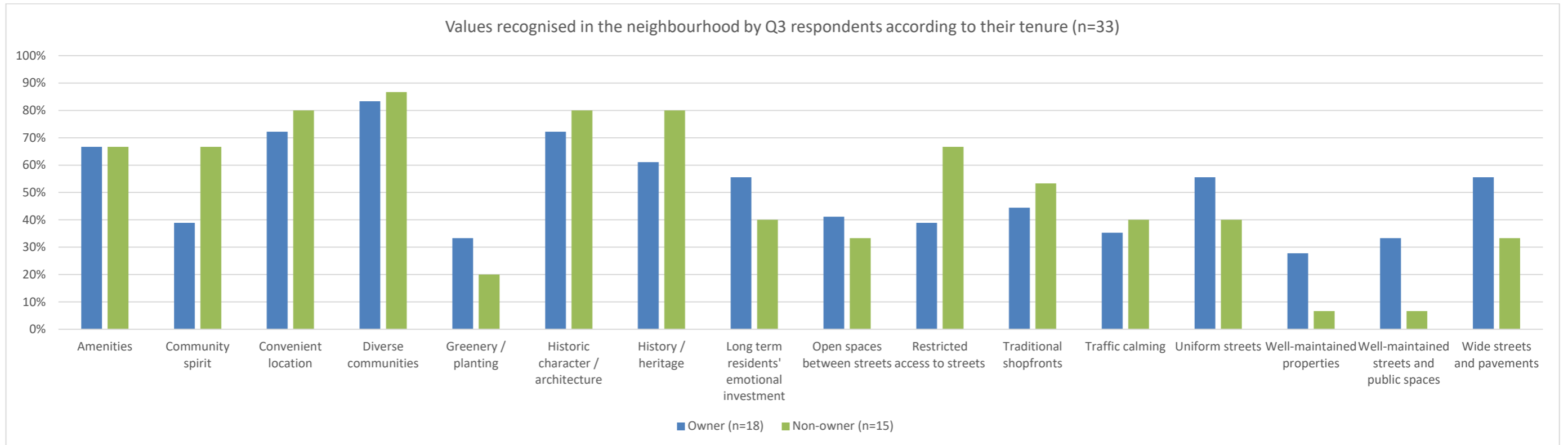


Figure 362 Owners appear to recognise well-maintained properties more readily, along with wide streets and planting, while non-owners appear to value the community, history and heritage of the built environment and restricted street access.

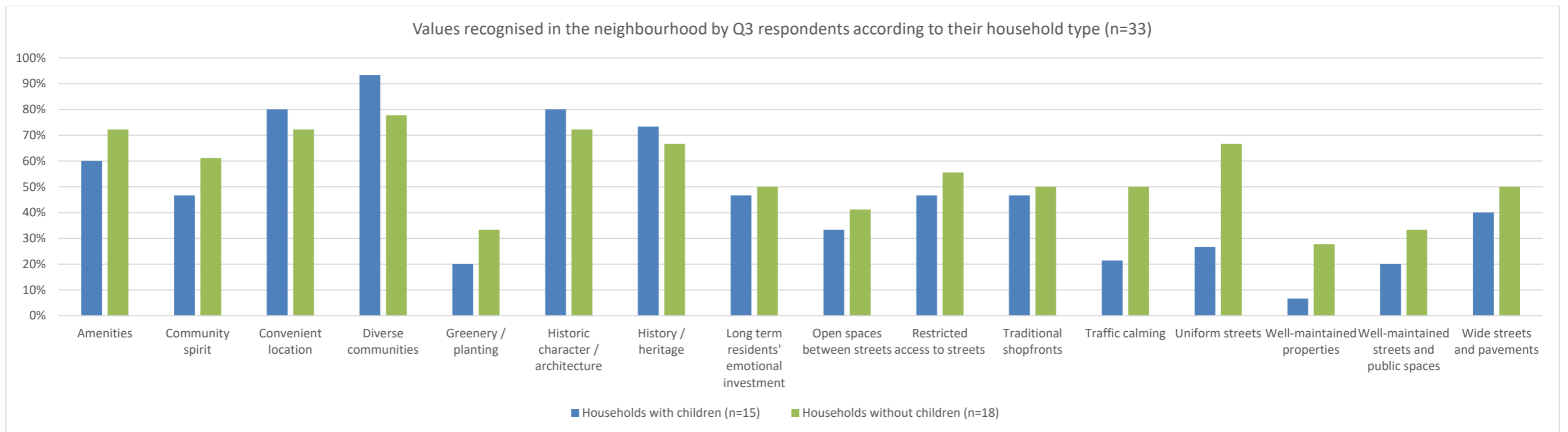


Figure 363 Respondents with resident children appear more likely to value the diverse community and history and heritage of the neighbourhood, while those without children are more likely to value everything else identified by the workshop participants. This may be a result of the demographic characteristics of the workshop participants as only one of the ten participants has resident children.



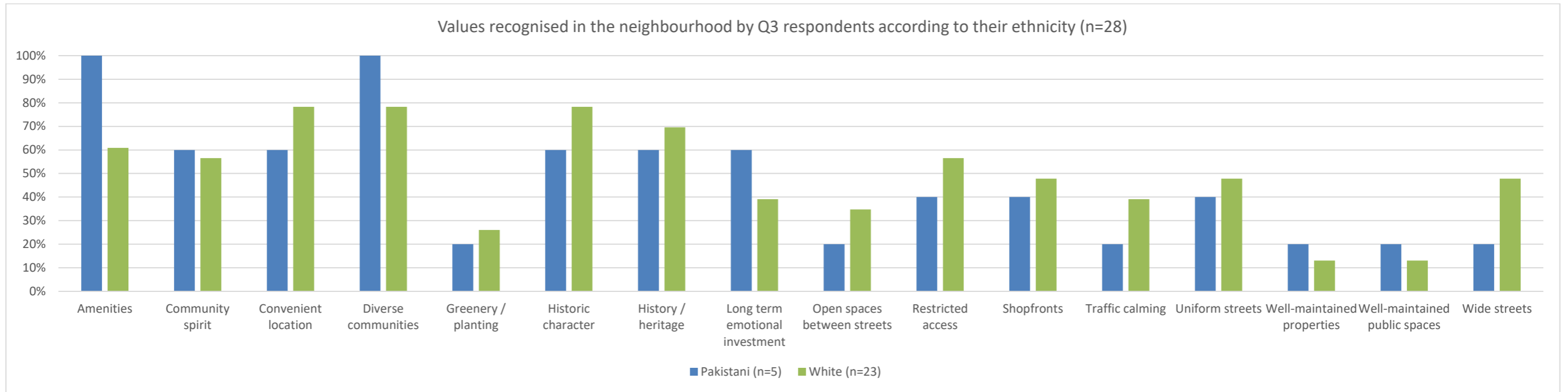


Figure 364 It appears that White respondents value the physical aspects of the neighbourhood, along with its history / heritage more than Pakistani respondents, while Pakistanis value the amenities, diversity of the community and long-term emotional investment in the area. If this held true for a larger dataset, it could have important implications for the research findings and might give additional insight into residents' values and priorities.

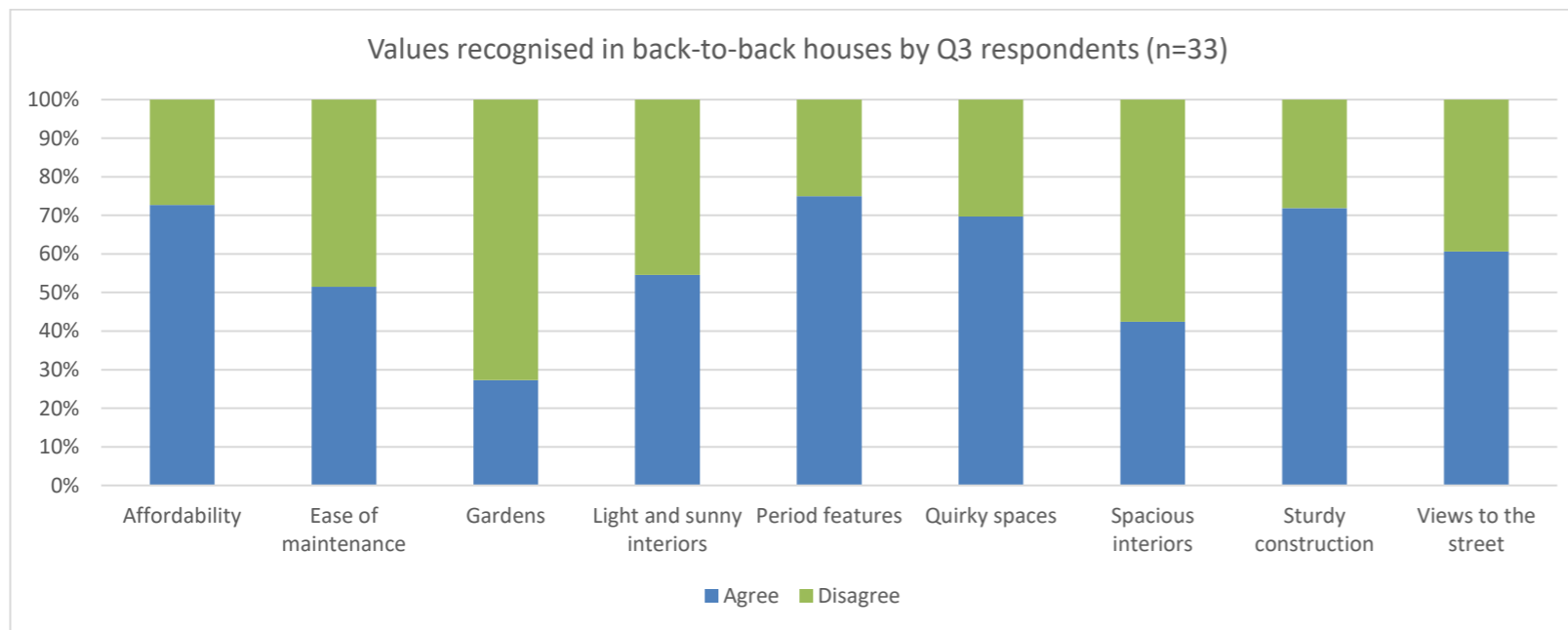


Figure 365 Levels of agreement relating to back-to-back house values are much lower for the houses than they were for the neighbourhood. This may reflect differences in personal experience, notably that not all respondents will have lived-experience of life or work in back-to-backs. Gardens appear to be the least recognised value, indicating that most people would like a larger one than back-to-backs can provide.

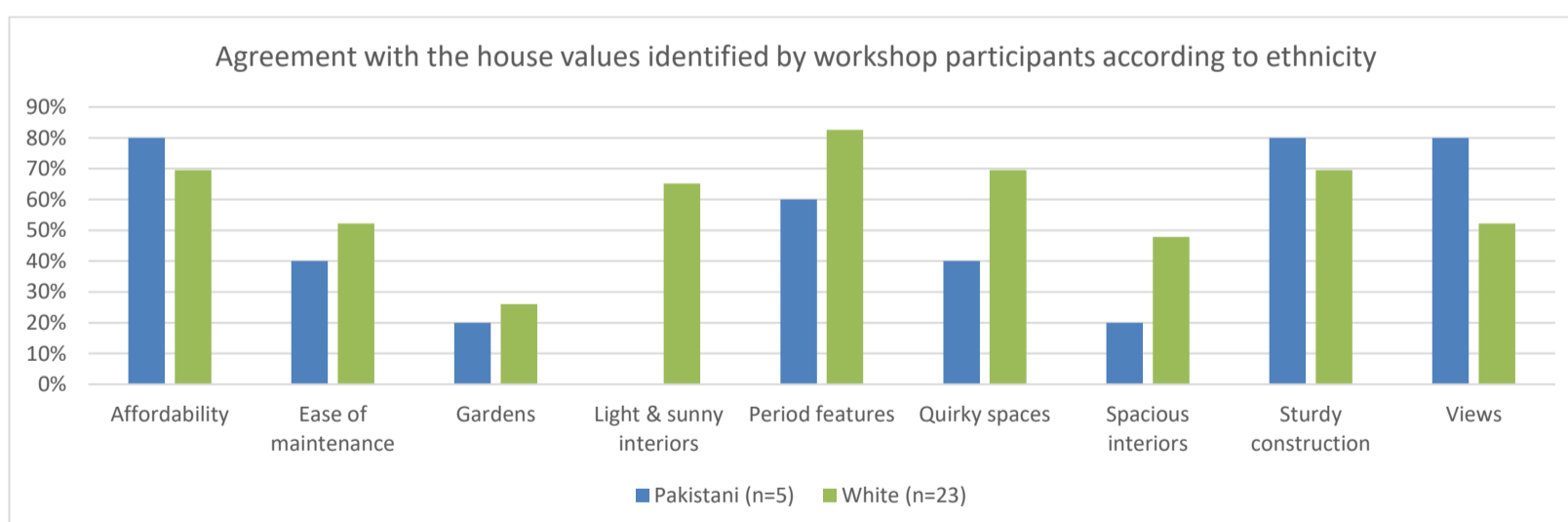
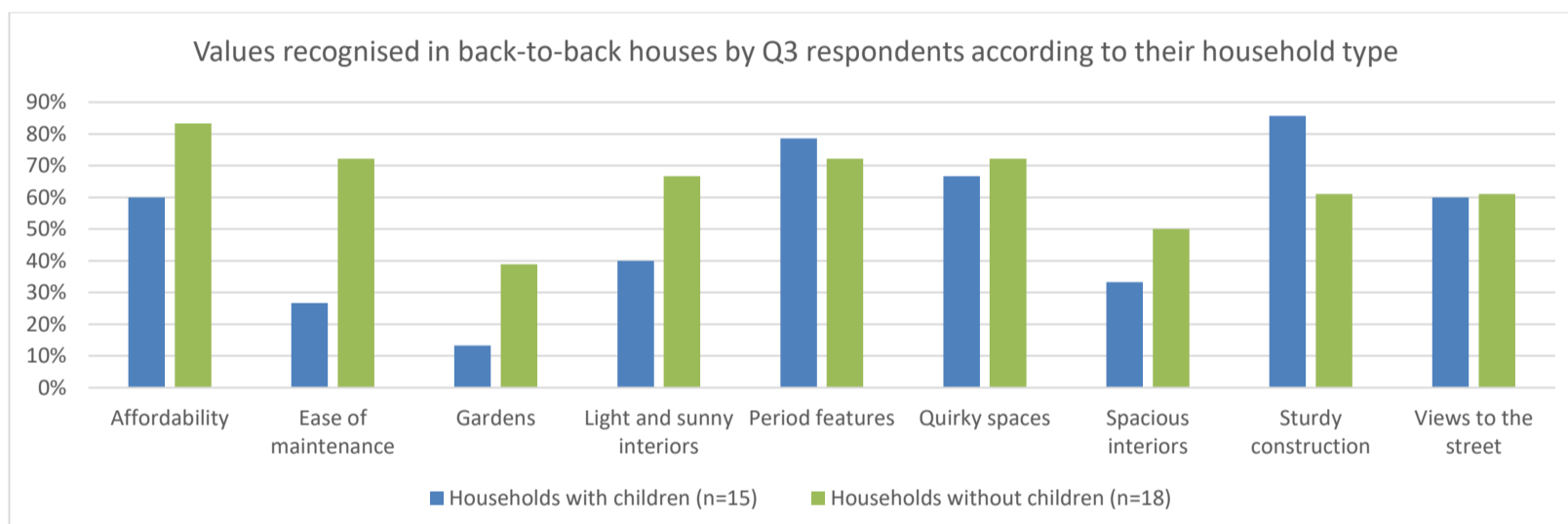
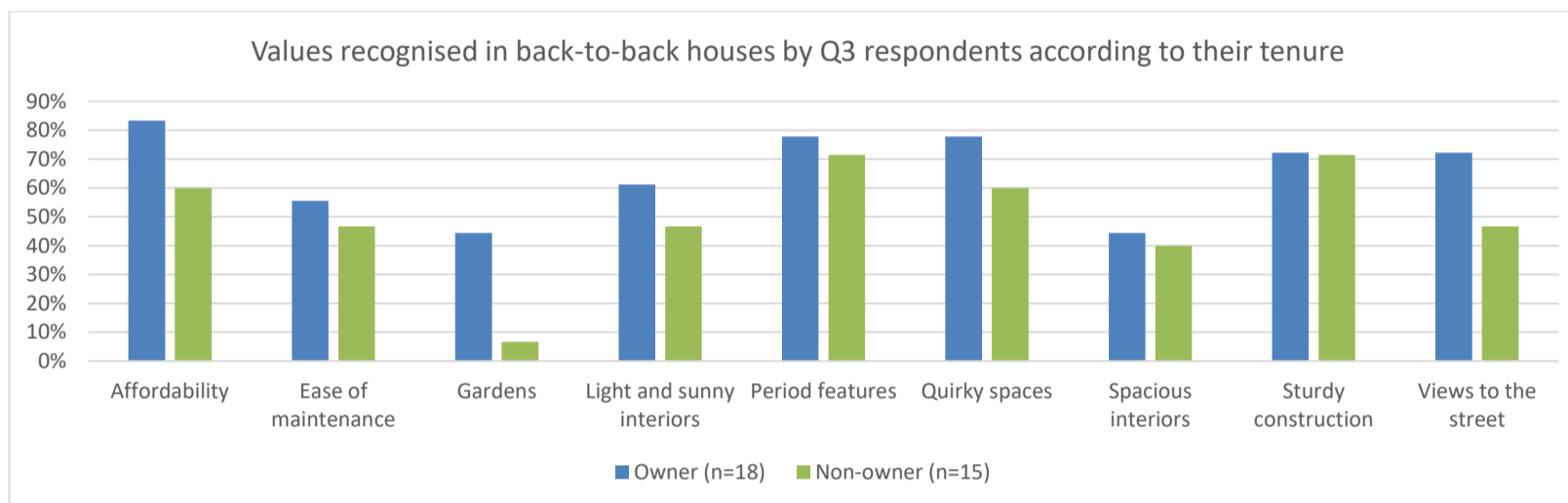
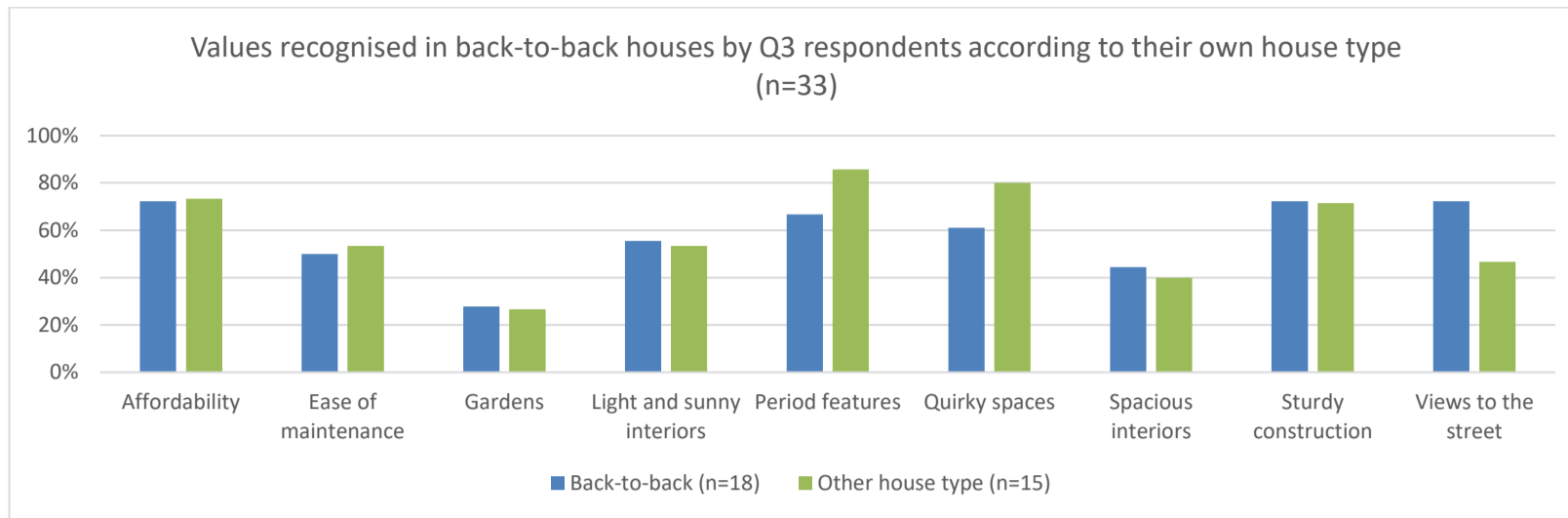


Figure 366 The responses suggest that there is little difference between the ways in which those who do and do not live or work in back-to-backs value them. However, owners (regardless of their own house type) are more likely to value back-to-back houses than non-owners. In general, respondents without resident children are more likely to recognise the values identified by the workshop participants, although those with children are notably more likely to value their sturdy construction. The lower level of agreement among respondents with resident children is likely to be a consequence of the demographic characteristics of the workshop participants. There are notable differences between the Pakistani and White ethnic groups, with White people appearing to value light and sunny interiors and physical architectural characteristics more highly.

## Detractors

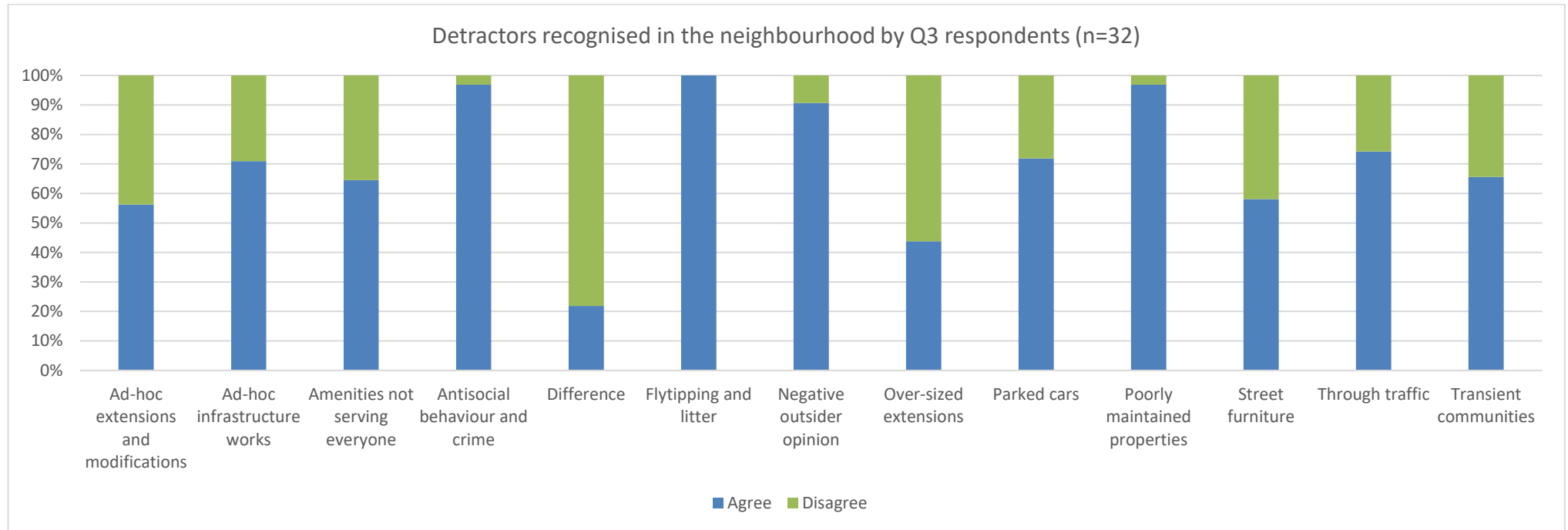


Figure 367 There is a high level of agreement among the wider community for neighbourhood detractors identified by the workshop participants. Detractors relating to the design and development of buildings are much less problematic for the community than issues relating to infrastructure, condition and community life.

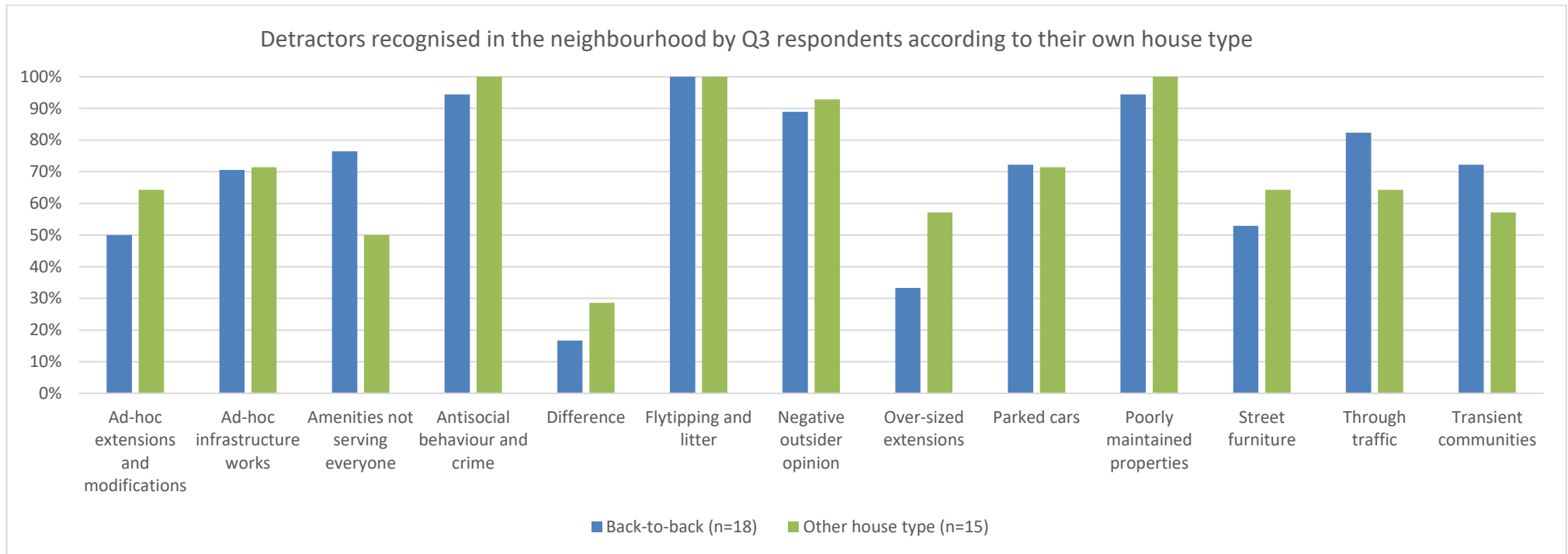


Figure 368 There is relatively little difference in agreement of the detractors depending on the type of house the respondents live or work in, however, there is notably higher agreement for detractors relating to amenities, through traffic and transient communities among those in back-to-backs.

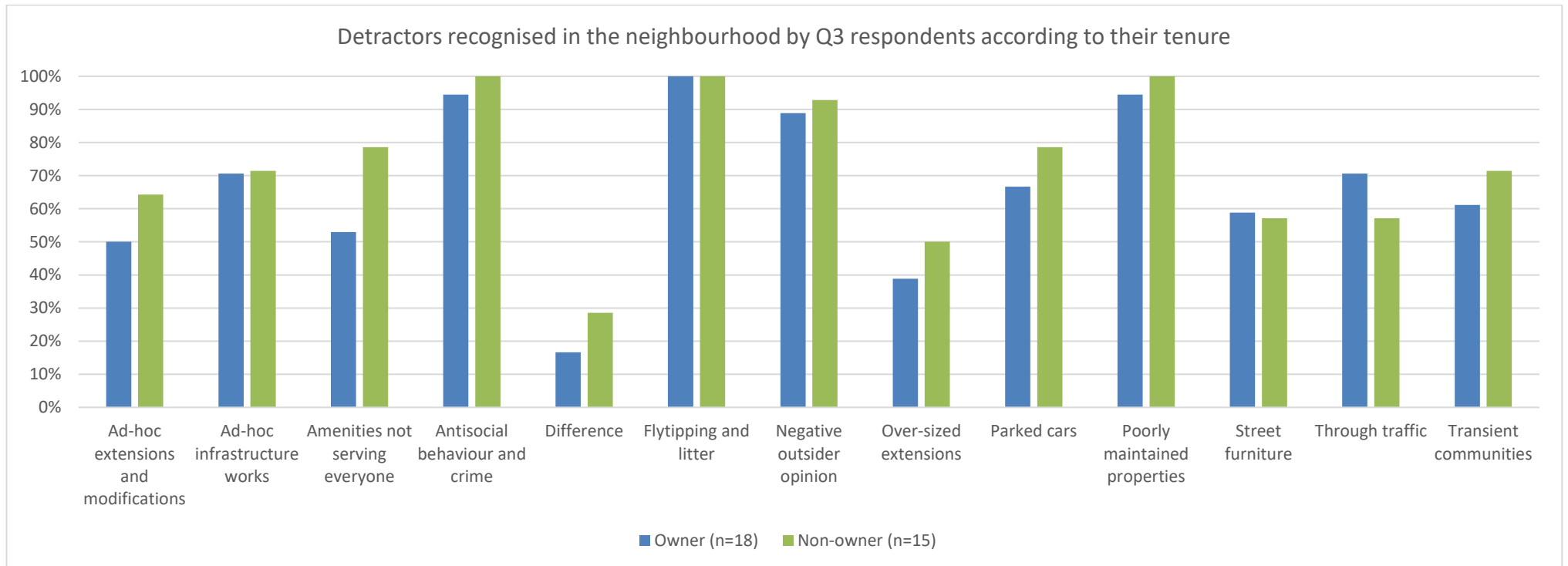


Figure 369 There is no clear pattern to levels of agreement for detractors in relation to tenure.

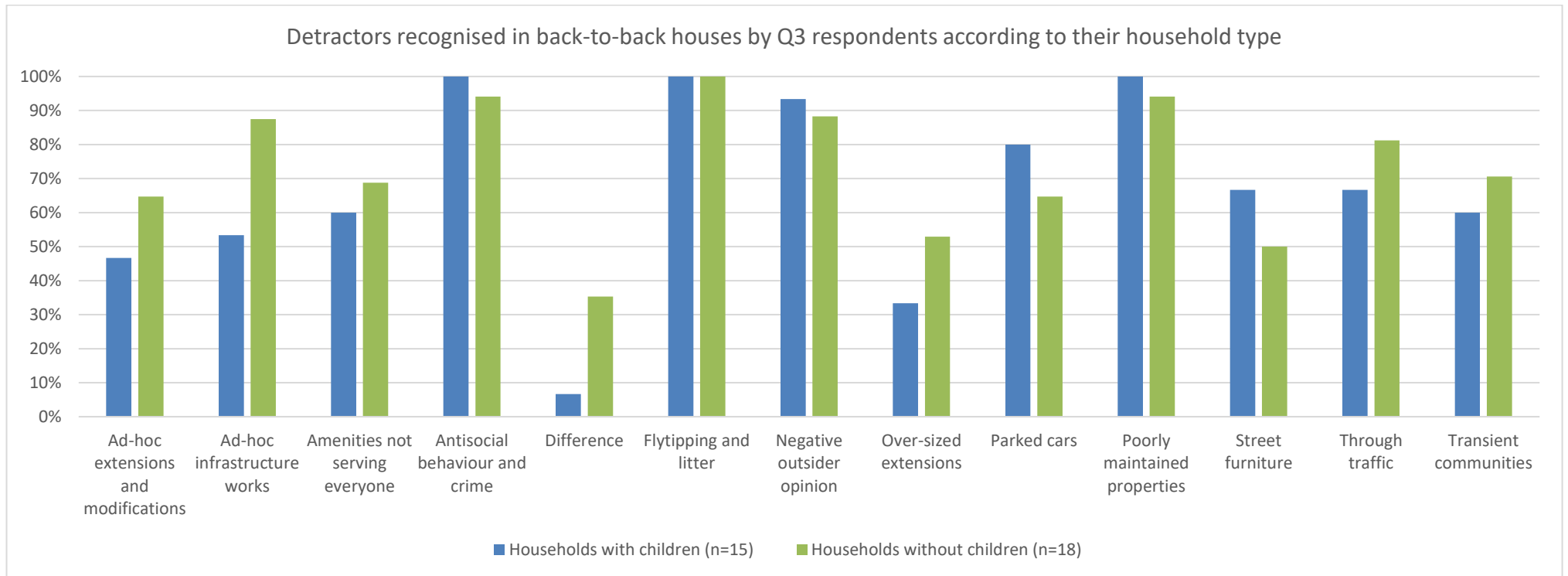


Figure 370 Among the wider community, respondents with resident children are more likely to cite detractors relating to crime, neighbourhood condition and parking, while those without, are more likely to cite infrastructure and building works (including traffic) and community transience.

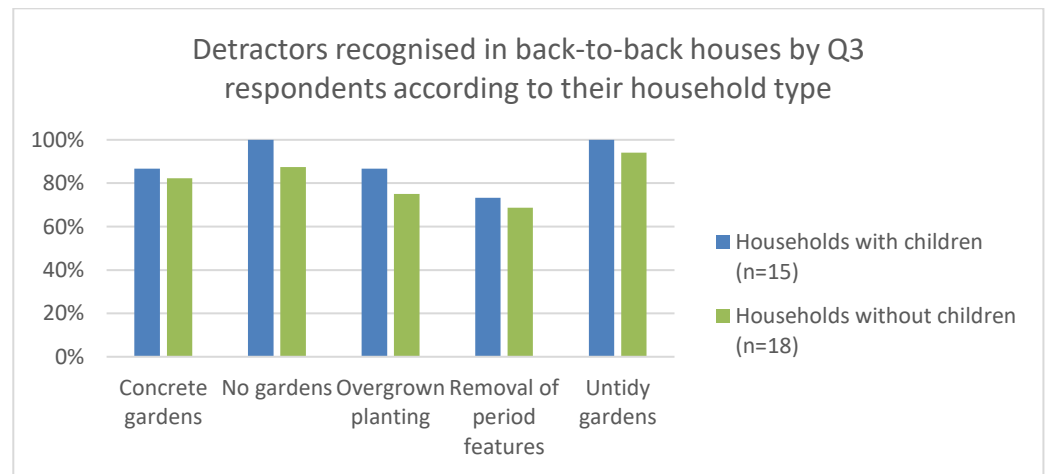
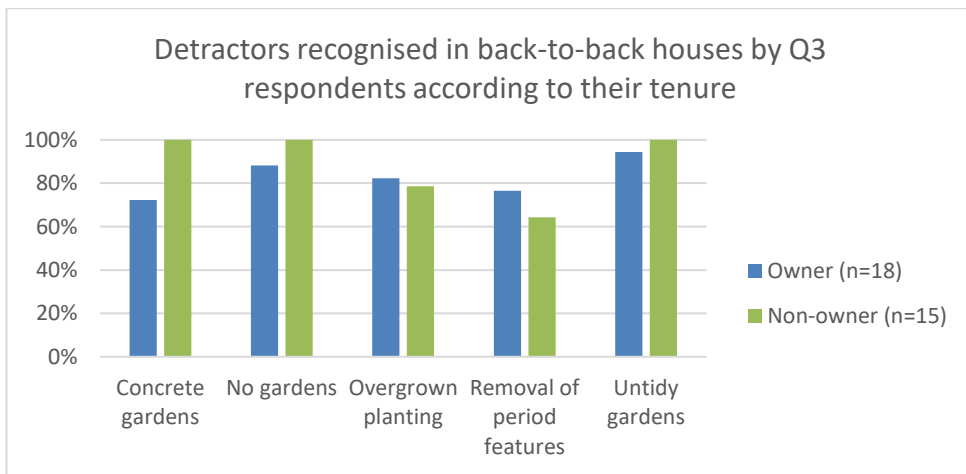
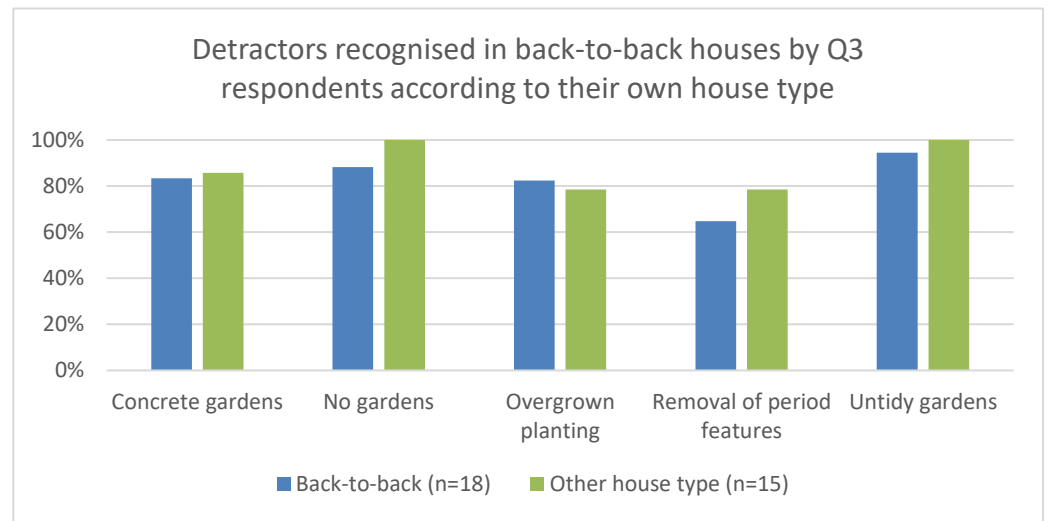
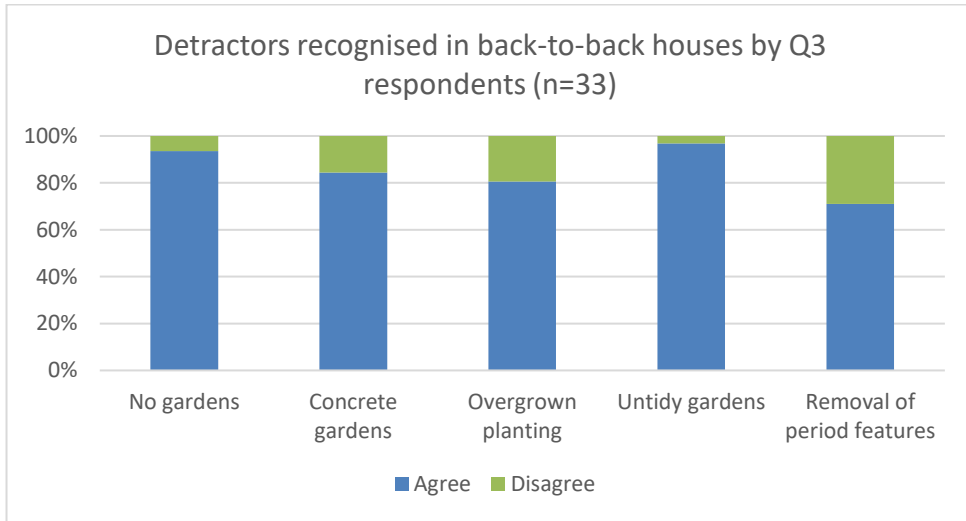


Figure 371 There is a very high level of agreement among the wider community about the neighbourhood detractors identified by the workshop participants, although the removal of period features is the least important. There appears to be higher agreement among those not living or working in back-to-back houses and among those with resident children but there is no clear pattern for differences in tenure.

## Aspirations

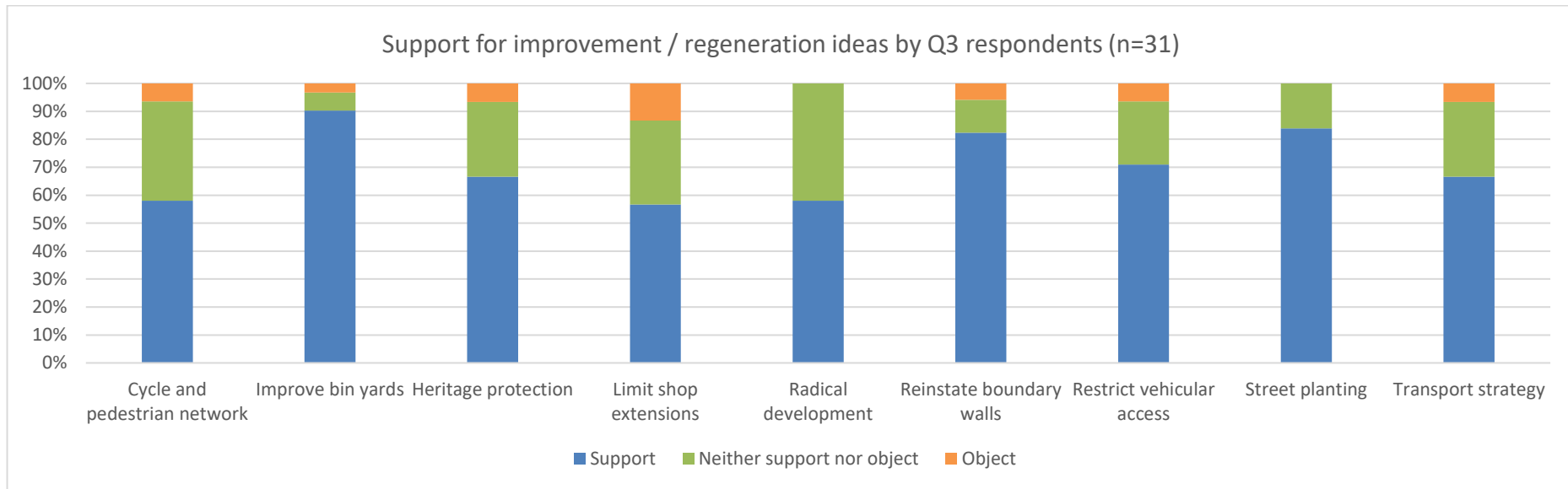


Figure 372 Community support for the improvement and regeneration ideas suggested by the workshop participants. There is a high level of support, ranging from 57-90%, and only the potential limiting of shop extensions prompted more than 10% of respondents to object.



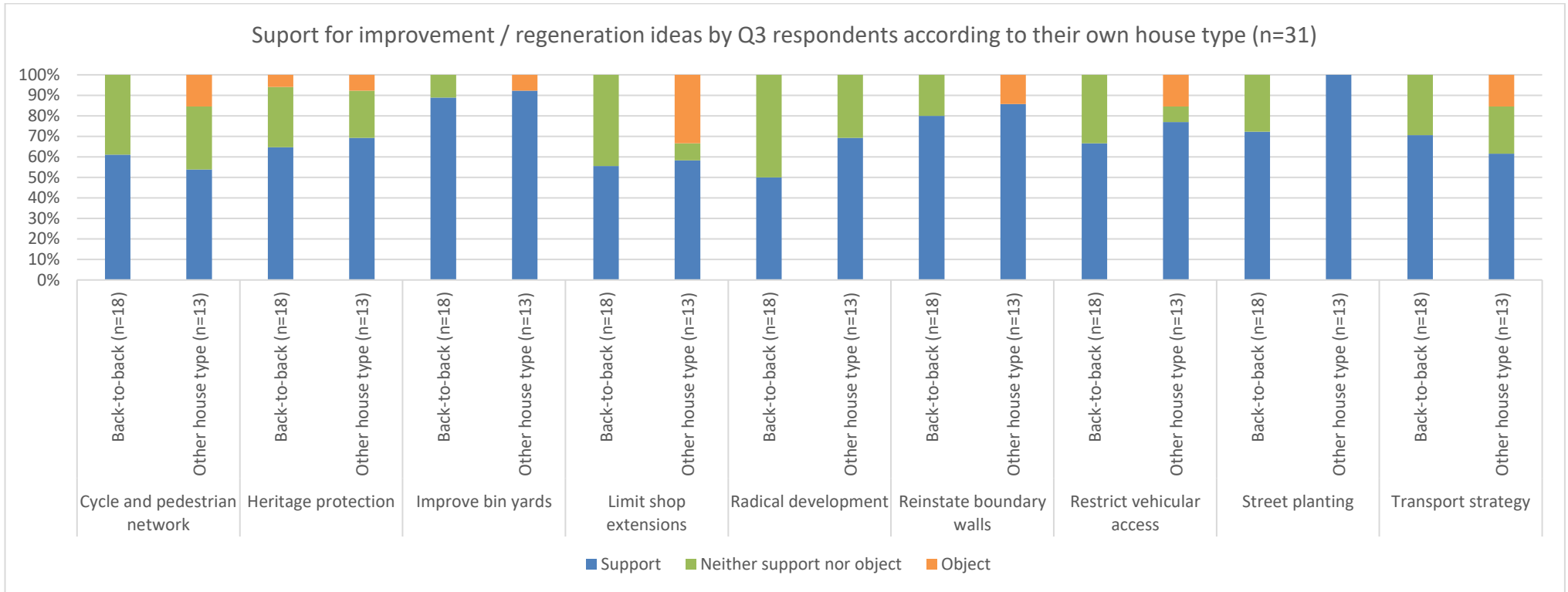


Figure 373 Community support for the improvement and regeneration ideas suggested by the workshop participants, split according to respondents' own house type. There is slightly greater support for most ideas from those living or working in other house types than for back-to-backs, and notably so for radical development and street planting. This suggests there may be higher satisfaction with the historic and natural environments among back-to-back occupants.

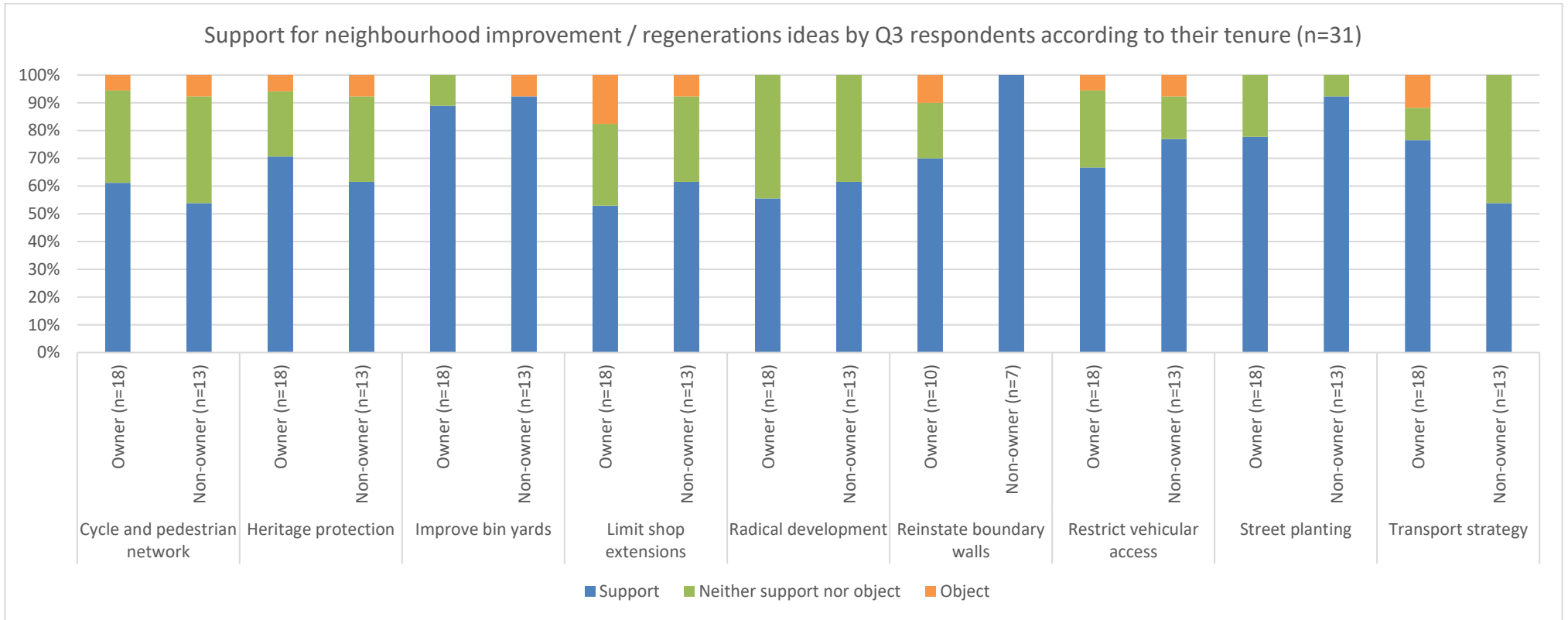


Figure 374 There is no clear pattern of support for the workshop participants' ideas between home-owners and non-owners, with only the reinstatement of boundary walls having an appreciable difference. This might relate to concern about the costs of reinstatement, or the right of homeowners to tailor their boundaries to their own preferences.

## Policy

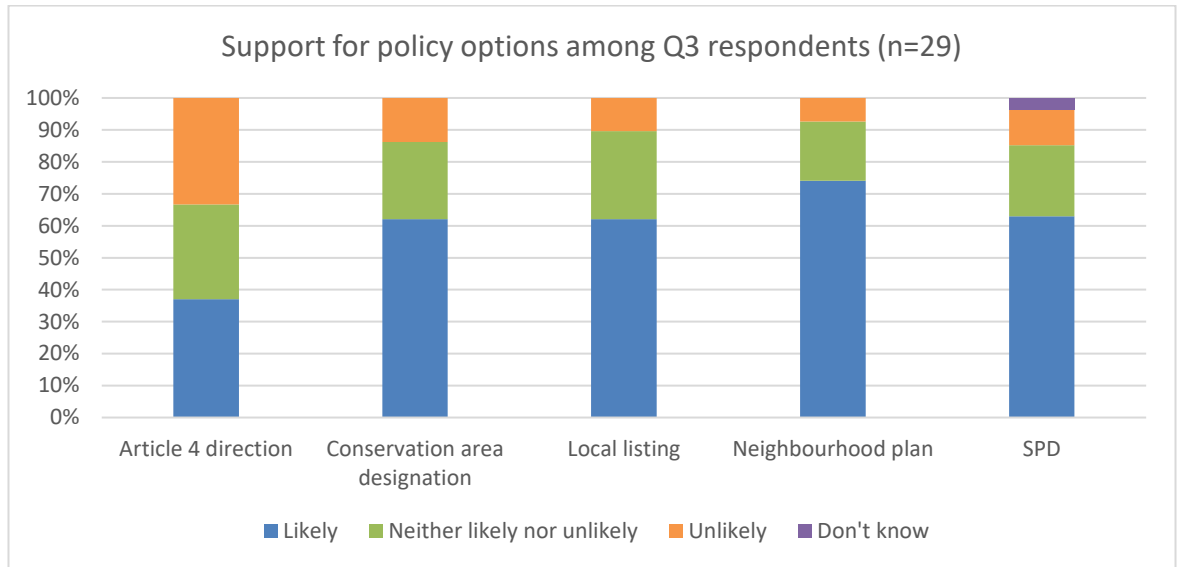


Figure 375 There is a high level of support for four of the five policy options considered. Article 4 Directions are notably least likely to gain support, and also the most likely to attract objection. This may be attributable to the removal of rights which could be perceived as more restrictive than the other options.

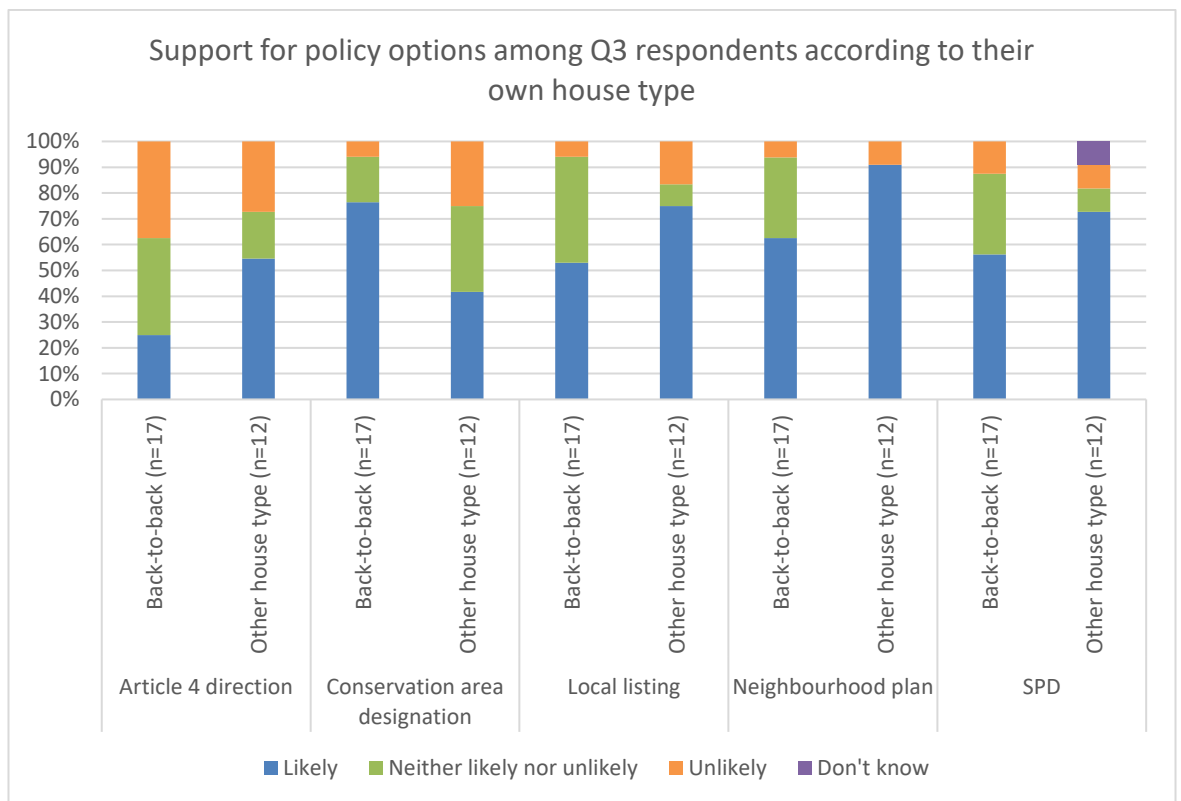


Figure 376 There is a significant difference in support of policy options depending on respondents' own house type, with the greatest support for four of the options coming from those who do not live or work in a back-to-back. Conservation area designation is likely to attract more support from those who do live or work in back-to-back, while a neighbourhood plan is the most attractive option to those in other house types.

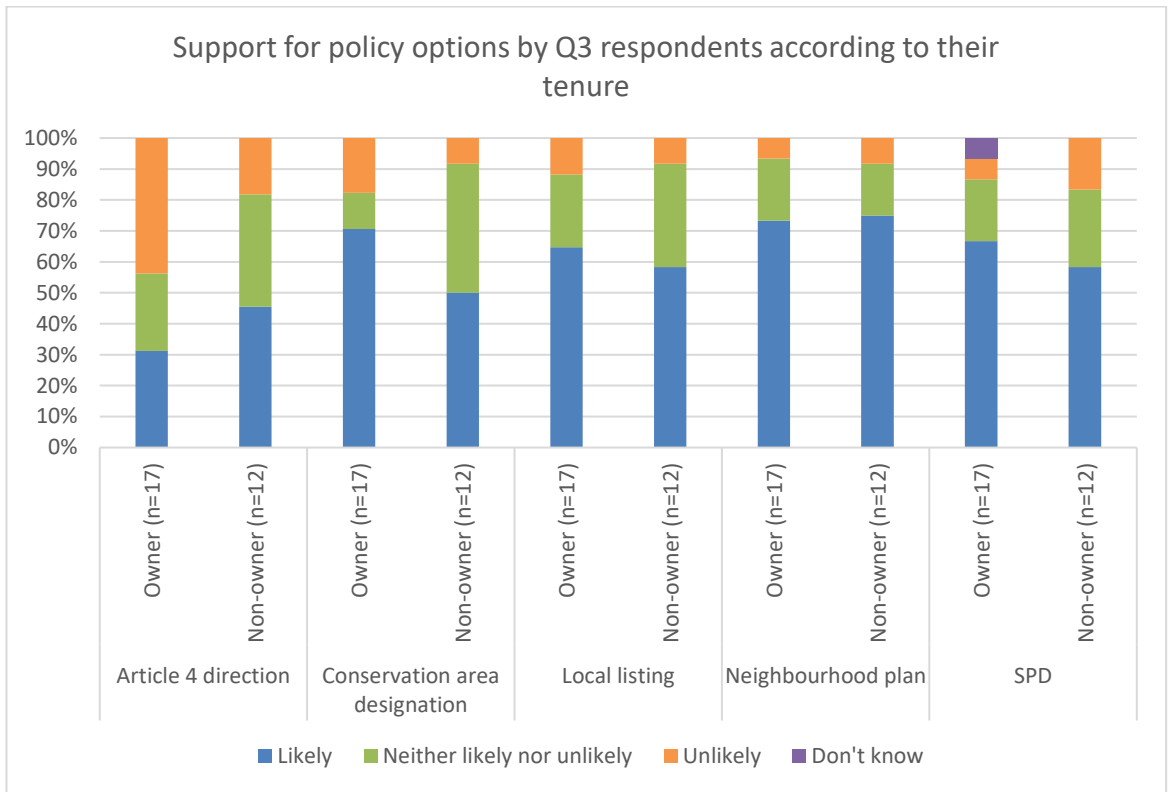


Figure 377 There appears to be universal support for a neighbourhood plan with negligible difference between owners and non-owners. Article 4 Directions are the least attractive to owners, possibly because this might be perceived as affecting personalisation to a greater extent. The remaining policy options appear slightly more attractive to owners than non-owners suggesting that they would prefer the long-term benefits rather than short term convenience.

# Appendix G Research outputs and engagement

## Peer-reviewed publications

- **2019**
  - Back-to-back houses in twenty-first century Leeds. *The Historic Environment: Policy & Practice*. 10 (2), 122-151. [Online]. Available at: <https://doi.org/10.1080/17567505.2019.1571773>
- **2018**
  - The origin, development and decline of back-to-back houses in Leeds, 1787-1937. *Industrial Archaeology Review*. 39(2), 101-116. [Online]. Available at: <https://doi.org/10.1080/03090728.2017.1398902>  
This is one of the most read articles in the journal's history.
- **2017**
  - Heritage conservation – the forgotten agenda in Victorian terraced communities. In Chitty, G. (Ed.), *Heritage, conservation and communities*. London: Routledge. 192-211.

## Conferences and academic talks

- **2021**
  - *Back-to-back houses in Leeds: development & decline*. Unpublished paper presented at 'Building the Victorian and Edwardian terraced house.' The Victorian Society. 23 November. Online.
  - *Leeds Back to Backs – origin, development and decline*. Unpublished paper presented at 'Lunchtime CPD.' Karakusevic Carsen Architects. 20 April. Online.
  - *Back-to-back to the future?* Unpublished paper presented at 'Lecture series.' Wakefield Civic Society, July 22. Online.
- **2020**
  - *Back-to-back houses in twenty-first century Leeds*. Unpublished paper presented at 'Housing and power in the modern world.' University of York and University of Sheffield. 11 November. Online.  
I co-organised this conference.
- **2019**
  - *Housing, heritage and digital technologies*. Poster presented at 'Digital heritage conference.' University of York. 24 June. York.
  - *Back-to-back houses and their communities in 21st century Leeds*. Unpublished paper presented at 'Space network forum.' University of York. 17 May. York.

- **2017**
  - *Back-to-back-houses-and-their-communities-in-the-21st-century-leeds*. Digital visualisation presented at ‘Heritage jam 2017: The bones of our past.’ University of York. October. Online. Available at: <https://heritagejam.hosted.york.ac.uk/index.php/back-to-back-houses-and-their-communities-in-the-21st-century-leeds/>
- **2016**
  - *Back-to-back houses and their communities in 21st century Leeds*. Poster presented at ‘WROCAH conference.’ University of York. 20 October.
  - *Heritage at risk: Victorian back-to-back houses in 21st century Leeds*. Unpublished paper presented at ‘Association for Industrial Archaeology conference.’ Association for Industrial Archaeology. 10 September. Telford.

## **Public engagement**

- **2022**
  - *Back-to-back houses and their communities in 21st century Leeds*. [Exhibition]. Compton Centre Community Hub Library, Leeds. September 10 – October 6; Leeds Central Library, Leeds. October 10 – November 3; Leeds City Museum, Leeds. November 7 – December 2.  
This is a new and updated exhibition that disseminates the research findings to participants, the local community, and the wider Leeds community.
  - *Great British railway journeys* [TV]. Naked / Freemantle Media, March – May. I assisted the production team by providing research information and an on-location tour; I was filmed being interviewed by the programme host; and facilitated an opportunity for a participant to feature in the programme.
  - *Back-to-back houses and their communities in 21st century Leeds*. [Exhibition]. My world, my city, my neighbourhood. Shine, Leeds. March 25 – April 14.
- **2021**
  - *A house through time* [TV]. Twenty Twenty Productions, April 2021.  
I advised on the rental costs of back-to-back houses in Leeds.
  - *Heritage Open Days: Back-to-back houses and their communities, Harehills, Leeds*. [Video]. Previously available at: [https://www.youtube.com/watch?v=A1-gY4Sg\\_zU](https://www.youtube.com/watch?v=A1-gY4Sg_zU). 10-19 September.
  - *Heritage at risk: Back-to-back houses in 21<sup>st</sup> century Leeds*. [Talk]. Meanwood Women’s Institute, 19 April. Online.
- **2020-2022**
  - Rediscovering the lost streets of Victorian Burmantofts and Sheepscar, Leeds [Workshops]. January – May 2021. Online.  
I designed, managed and led a series of public workshops in collaboration with Leeds Libraries and Leeds Museums and Galleries, to create a new online resource to enhance the existing online photographic archive and add to the social history offering in the Abbey House Museum. The project was funded by a Jane Moody Scholarship, University of York, 2020-21. Outputs include:

- *Rediscovering the lost streets of Victorian Burmantofts and Sheepscar, Leeds*. [Exhibition]. Abbey House Museum, Leeds. 23 July – 22 October 2021; Leeds Central Library, Leeds. 23 October 2021 – 17 January 2022; Leeds City Museum, Leeds. 18 January – 25 February 2022; Leeds Industrial Museum, Leeds. 28 February 2022 – 12 May 2022; Reginald Centre Community Hub, Leeds. 13 May – 31 May 2022; Abbey House Museum, Leeds. 1 June – 22 July 2022.
- *The lost streets project*. [Online]. Available at: <http://bit.ly/loststreetsleeds>
- *The lost streets project goes live*. [Online]. Leeds: LLIS. 23 July 2021. Available at: <https://secretlibraryleeds.net/2021/07/23/the-lost-streets-project-goes-live/>
- *Rediscovering the lost streets of Victorian Burmantofts and Sheepscar, Leeds*. [Video]. Available at: <https://www.youtube.com/watch?v=7V7kG5Tw3dA>
- *Rediscovering the lost streets of Victorian Burmantofts and Sheepscar, Leeds*. [Online]. Leeds: LLIS. 29 January 2021. Available at: <https://secretlibraryleeds.net/2021/01/29/rediscovering-the-lost-streets-of-victorian-burmantofts-and-sheepscar/>
- **2019**
  - *The bones investigators*. [TV]. Tern TV, June 2019.  
I advised on the likely living conditions of early Victorian residents living in back-to-back houses in Leeds city centre.
  - *Back-to-back houses in 21st century Leeds*. [Talk]. Moor Allerton Elderly Care, Leeds. 22 May.
  - *Heritage at risk: Back-to-back houses in 21st century Leeds*. [Talk]. Leeds Library, Leeds. 22 April.  
This attracted the library's largest ever audience and received great feedback.
  - *Heritage at risk: Back-to-back houses in 21st century Leeds*. [Talk]. 1152 Club, Kirkstall Abbey Visitor Centre, Leeds. 17 April.
- **2018**
  - *Heritage Open Days: Back-to-back houses, Harehills*. [Online]. Leeds: LLIS. 24 August. Available at: <https://secretlibraryleeds.net/2018/08/24/heritage-open-days-back-to-back-houses-harehills/>
  - *Back-to-back houses and their communities in 21st century Leeds*. [Manned exhibition]. Great Get Together, Compton Centre Community Hub library, Leeds. 23 June.
- **2017-2019**
  - *The back-to-back houses, Harehills* [Tour]. Heritage Open Days, September.  
I organised and led walking tours. I received funding from HOD via Leeds Civic Trust for a portable microphone and speaker set.

- *Back-to-back houses and their communities in 21st century Leeds*. [Manned exhibition]. Harehills Festival, Leeds. August / September.
- **2017-2018**
  - *Back-to-back houses and their communities in 21<sup>st</sup> century Leeds*. [Exhibition]. Heritage Open Days, Compton Centre Community Hub, Leeds. September.
- **2017**
  - *Walking tours of the back-to-back houses, Harehills*. [Online]. Leeds: LLIS. 20 September. Available at: <https://secretlibraryleeds.net/2017/09/20/walking-tours-of-the-back-to-back-houses-harehills/>
  - *Back-to-back houses and their communities*. [Online]. Leeds: LLIS. 22 May. Available at: <https://secretlibraryleeds.net/2017/05/22/back-to-back-houses-and-their-communities/>  
This is the library's most viewed blog.
  - *Back-to-Back Houses. Back-to-back houses and their communities in 21st century Leeds*. [Online]. Available at: <https://backtobackhouses.wordpress.com/>
  - *Back-to-back houses, Harehills*. [Online]. Available at: Available at: <https://www.facebook.com/groups/Backtobackhouses>
  - *Back-to-back houses, Harehills*. [Online]. Available at: <https://www.facebook.com/backtobackhouses>



# Glossary

Disadvantage / Disadvantaged children – In the context of school and educational achievement, this refers to pupils eligible for support through the Pupil Premium (DfE 2020c). These are the children who are or have been eligible in the last six years, for free school meals on account of low household income, and children who are, or have been in care (DfE 2020c; Long and Bolton 2015, 4).

LSOA – A set of geographical areas containing a population of 1000-3000 people or 400-1200 households, which are used for aggregating statistics (ONS n.d.).

MSOA - A set of geographical areas containing a population of 5000-15000 people or 2000-6000 households, which are used for aggregating statistics (ONS n.d.).

Pathology / Building pathology – the holistic analysis of building defects and performance that takes account of how construction and materials affect the building's environment, with the goal of specifying appropriate remedial measures and management (Delgado 2021, v). Traditionally constructed buildings have breathable fabric which requires that they are adapted and maintained differently to modern buildings which tend to be impervious and / or sealed.

Roma – An ethnic group that originated from India but who now live throughout Europe, the Middle East and Americas (Wikipedia 2022a). Roma (also called Romani) are the second largest ethnic minority group in Romania (Wikipedia 2022b; Recensamantromania n.d.). Many of the Romanian immigrants in Harehills are Roma.

Selective Licensing – The licensing of private rental properties in a designated area in accordance with section 80 of the Housing Act 2004 in order to alleviate problems caused by low housing demand and / or social problems (DLUHC and MHCLG 2022).

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- C031. (2021b). Workshop 2 with C051, G. Coulson, B. Greaves, K. Greaves, K. Harris and X012. Regeneration and policy for PhD thesis. Online with J. Harrison, 5 October 2021 (see Appendix D).
- C043. (2019). Conversation with J. Harrison, 24 July.
- C049. (2019). Questionnaire response. Q1 questionnaire for PhD thesis (see Appendix E *Data and Datasets* folder).

- C051. (2021a). Personal interview. The use and meaning of back-to-back houses (current residents) for PhD thesis. Online with J. Harrison, 2 March 2020 (see Appendix D).
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- C051. (2021c). Workshop 2 with C031, G. Coulson, B. Greaves, K. Greaves, K. Harris and X012. Regeneration and policy for PhD thesis. Online with J. Harrison, 5 October 2021 (see Appendix D).
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- F034. (2019). Questionnaire response. Q2 questionnaire for PhD thesis (see Appendix E *Data and Datasets* folder).
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- Greaves, B. (2021b). Workshop 2 with C031, C051, G. Coulson, K. Greaves, K. Harris and X012. Regeneration and policy for PhD thesis. Online with J. Harrison, 5 October 2021 (see Appendix D).
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