

# Saltire

## CONSERVATION AREA ASSESSMENT

MARCH 2004





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# Acknowledgements

We would like to thank:

The residents, property owners and people involved in trade and business in Saltaire conservation area who attended the workshop held at Victoria Hall on 30<sup>th</sup> September 2003 or sent comments and suggestions to the Conservation Team during the consultation period. The input of the local community has been fundamental to the redrafting of this assessment in its final form.

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# 1. Introduction

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## **What does Conservation Area Designation Mean?**

A conservation area is 'an area of special architectural or historic interest the character or appearance of which it is desirable to preserve or enhance' (Section 69 Planning (Listed Buildings and Conservation Areas) Act 1990). They were first introduced into British legislation by the Civic Amenities Act of 1967 and are an attempt to protect the wider historic environment. An area may warrant designation if, for example, it has an historic layout of streets, or exhibits the characteristic materials, style and landscaping of the region in which it is situated or of a certain period of history. They are cohesive areas in which the interaction of buildings and spaces creates unique environments that constitute irreplaceable components of our local, regional and national heritage.

Conservation areas are designated by the Council, which has a statutory duty to review its historic districts from time to time, in order to ascertain whether further designations are deemed to be appropriate. Designation confers a general control over the demolition of buildings, strengthens controls over minor development and makes special provision for the protection of trees. In addition, in exercising its planning powers, the Council has a statutory duty to pay attention to the desirability of preserving and enhancing the character and appearance of conservation areas and their setting. The vast majority of the buildings in Saltaire Conservation

Area are listed buildings. The control over listed buildings is far stronger than for buildings that are solely situated within a conservation area. Consent must be sought to demolish a listed building and for any works of alteration or extension, both external and internal, which would affect its character as a building of special architectural or historic interest. More detail on legislative controls can be found in *Appendix 3* of this document. There are a number of policies in the Bradford Unitary Development Plan that have been formulated to provide protection for listed buildings and conservation areas in the district (see *Appendix 3*). These measures aim to ensure that our heritage is retained for future generations, the environmental quality of places is preserved or enhanced and local distinctiveness and sense of place is safeguarded.

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

The City of Bradford Metropolitan District Council has prepared this assessment of Saltaire Conservation Area in order to fulfil its statutory duty to review its conservation areas from time to time and to formulate and publish proposals for their preservation and enhancement. It forms part of an ongoing programme of conservation area assessment and review being undertaken by the Conservation Team, which aims to:

- Clearly define and record the special interest of all of the district's conservation areas, to

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ensure that there is a full understanding of what is worthy of preservation;

- Reassess current boundaries, to make certain that they accurately reflect what is now perceived to be of special interest and that they are readable on the ground;
- Increase public awareness of the aims and objectives of conservation area designation and stimulate their involvement in the protection of the character and appearance of these unique places; and
- Assess the actions that are necessary to safeguard the individual character of each conservation area and put forward proposals for their enhancement.

This document will provide a framework for the controlled and positive management of change in Saltaire Conservation Area and form a basis on which planning decisions in the area are made. It may also provide the foundation on which the Council can make further bids for funding to assist property owners with works to the fabric of their buildings, or to restore significant structures and spaces. **It is, however, not intended to be comprehensive in its content and failure to mention any particular building, feature or space should not be assumed to imply that they are of no interest.**

The assessment should be read in conjunction with the *Bradford Unitary Development Plan* and national planning policy guidance, particularly *Planning and the Historic Environment*. These documents provide more detailed information on local and national policy relating to conservation areas.

### Conservation Area Designation in Saltaire

Saltaire Conservation Area was originally designated in 1971. It covers the extent of the nineteenth century industrial model village built by Titus Salt, and significant later developments.

It is proposed that the boundary of the conservation area remains largely unchanged. With the exception of including all of the allotment gardens to the west of Saltaire United Reformed Church, half of which are in the existing boundary, all of the mill, the far eastern section of which is excluded from the existing boundary and the skateboarding area adjacent to the entrance to the park, as the area formed a part of the original entrance to the park.

### Saltaire: A World Heritage Site

The village was inscribed as a World Heritage Site in December 2001. A World Heritage Site is a cultural or natural site that is deemed to be of 'outstanding universal value' to all humanity. Saltaire meets two of the criteria that are used to judge if cultural sites are of outstanding universal value and was inscribed for the following reasons:

- Saltaire is an outstanding and well preserved example of a mid 19<sup>th</sup> century industrial town, the layout of which was to exert a major influence on the development of the "garden city" movement.
- The layout and architecture of Saltaire admirably reflect mid 19<sup>th</sup> century philanthropic paternalism, as well as the important role played by the textile industry in economic and social development.

The World Heritage Site boundary is drawn closely around the original model village, as designed by Lockwood and Mawson architects for Titus Salt. This differs slightly from the conservation area boundary, which also incorporates significant developments on the periphery of the model village, including land dedicated to Titus Salt's memory and land bequeathed by him.

A number of policies have been incorporated into the Replacement Unitary Development Plan that complement Listed Building and Conservation Area Policies and aim to protect the World Heritage Site.



*A selection of the buildings situated within the conservation area*

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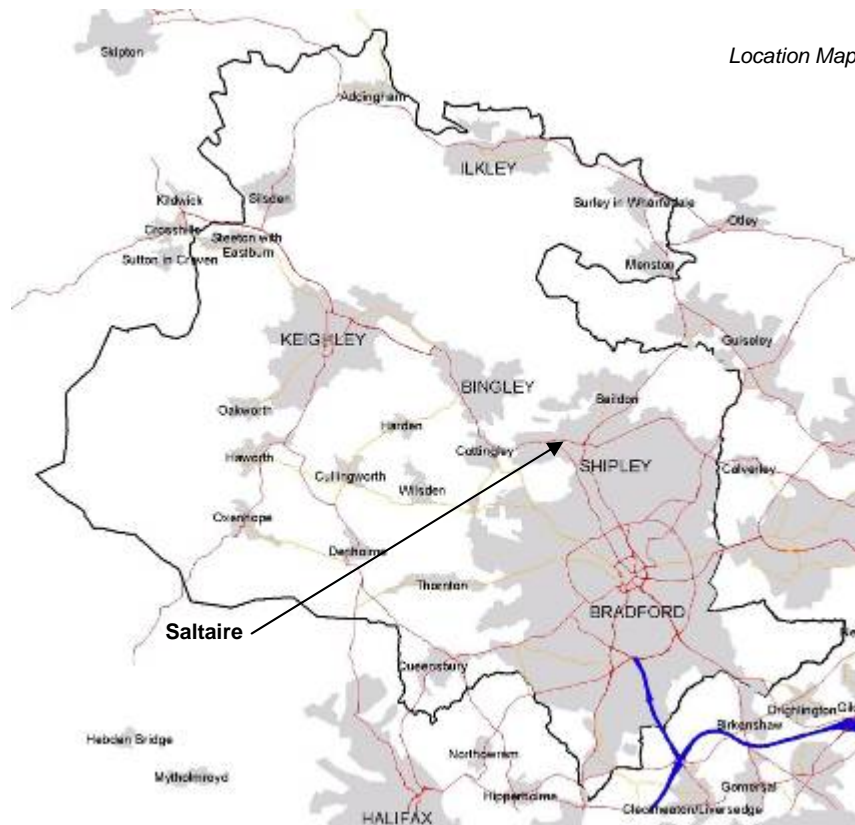
## 2. Location and Population

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Saltaire is now a part of the town of Shipley, which is situated about 4 miles north of the city of Bradford in West Yorkshire. At the time of its construction Saltaire was quite separate from Shipley, but development on the outskirts of Shipley quickly enveloped the model village.

The conservation area has a well established and varied communications network: the River Aire and the Leeds and Liverpool Canal flow through the north of the conservation area; the railway that links Leeds and Bradford to Airedale and Skipton runs through the conservation area; and the A650 (Bingley Road) forms the southern extent of the conservation area. The Leeds and Liverpool Canal conservation area borders Saltaire conservation area to the east and the west.

Information from the 1996 mid-census survey reveals that the population of the conservation area was 1,395 at that time, increasing from 1,345 in 1991. The population is relatively young, with the 20-39 age-group being well represented. The 1991 census reveals that the population of the conservation area is predominantly white – accounting for 98.2% of the population of the village at that time, compared to 84.4% of the district as the whole. It is also relatively wealthy with 86% of the properties owner occupied in 1991 and an unemployment rate of only 5% compared to 11.1% across the whole district. In 1991 single adults or couples without children inhabited the majority of the properties in the conservation area.







*The Leeds and Liverpool Canal flows between Salts Mill and New Mill*

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## 3. Origin and Historic Development

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### **Summary of Historical Significance**

*The historic significance of an area can be judged by the extent of the survival of elements that testify to past ways of life, such as street pattern, built form, archaeological remains and detail. If the area has associations with an historical figure or event, or has traditionally been of local importance, as a meeting place or cross roads, its historic interest can be considered to be greater. The quality of what has survived naturally has a bearing on its level of interest.*

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

- It is considered to be the finest and most complete example in England of an integrated mill and associated village and marks the culmination of this form of development.*
- It is a testimony to the important role played by the textile industry in the economic and social development of the country.*
- The design of the village has a place in the history of town planning. As an early example of 'planned dispersal' (moving populations out of established towns and cities), it impacted the development of the 'garden city movement' of the early twentieth century.*
- The village encapsulates the spirit of mid-Victorian Britain, including the growing philanthropic attitude of many of the industrial middle classes at that time.*
- Titus Salt, the founder of Saltaire, was an important local figure. He developed a process of spinning alpaca wool, a significant development in the history of textiles, which brought great wealth to the Bradford area. He was also heavily involved in local politics and became Mayor of Bradford in 1848 and MP for Bradford between 1859 and 1861. Saltaire stands as his legacy.*

The history of Saltaire as a place is, in comparison to many surrounding settlements, very short, but it is this that makes it unusual and special. The built form of the village provides a glimpse of life in the mid-nineteenth century, during the height of the industrial era in Britain, and charts developments and changes in ways of life and attitudes during the post-industrial age. Its history is intrinsically linked to that of the textile industry in Britain and the history of Bradford, its parent city.

The village is considered to be the finest and most complete example in England of an integrated mill, in which almost the complete process of textile production from sorting to finishing took place, and its associated housing and public buildings. There has been very little alteration to the physical structure of the nineteenth century village. Consequently the interrelationship of the buildings, which is indicative of the nineteenth century way of life in the village, is still evident.

Saltaire was part an established tradition of model settlements within the eighteenth and nineteenth century British textile industry, but marks the culmination of their development. The technology used in the construction of the mill was the best of the era, designed by William Fairbairn, one of the best engineers of the day,

*The completed village in full operation, the original structure of the village is still evident today*



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and the standard of housing and public facilities was particularly high. The cloth produced in the mills was exported through ports, in the case of Saltaire through Liverpool, bringing great wealth to the country and particularly mill owners. The structure of the village stands as a testimony to the important role that the textile industry played in the economic and social development of the country. It also illustrates the importance that the mill owners of the day attached to the industry and its role in the future of Britain. The design of the village influenced changes in social and industrial standards. The village was revered world-wide and impacted the design of later industrial settlements, for example Port Sunlight, Bournville and Crespi D'Adda in Italy, which is a World Heritage Site. William Cudworth wrote in 1895:

“There is probably no manufacturing establishment or social organisation in the whole world better known than the town of Saltaire” (*Saltaire, Yorkshire, England. A Sketch History with Brief Descriptions of its Origin and Later Developments*, p.23).

Saltaire is considered to have been instrumental in the development of the ‘garden city movement’ of the early twentieth century, which promoted the idea of moving the population to greener more pleasant surroundings. It is an early example of ‘planned dispersal’ i.e. developing settlements away from established centres, as a means of combating the squalid conditions of industrial towns and cities. Saltaire was also exemplary in its day in relation to the provision for the health and well-being of its habitants, which is indicative of the philanthropic mood of the industrial middle classes during the nineteenth century.

The name of the settlement derives from the name of its founder, Titus Salt, and the River Aire that flows through the north of the village. Titus Salt was a very influential local figure. He was a successful businessman and owned a number of mills in Bradford, prior to his acquisition of the land on which Saltaire was developed. His great success in business was largely founded on the process that he developed to overcome the difficulties of preparing and spinning alpaca wool, a significant development in textile history. He was also involved in local politics and became Bradford's second Mayor in 1848, was elected as president of Bradford Chamber of Trade in 1856, was Member of Parliament for Bradford between 1859 and 1861 and became chairman of the town's parliamentary committee in 1871. He was honoured in 1869, when Queen Victoria made him a Baronet and in 1867 Emperor Napoleon III of France made him a Knight of the Legion of Honour for his work in Saltaire.



*A portrait of Titus Salt – the founder of Saltaire*

Titus Salt's interest in the piece of ground on which Saltaire is now situated began in 1850, when he made his first purchase of land from W. R. Stansfield, the proprietor of Esholt Hall. A year later he began to construct the mill and village. There has been much conjecture concerning Titus Salt's reasons for undertaking this at such a late stage in his life. It may be that he did it to establish a business for his family, or, as many have argued as a charitable gesture to move his workers out of the squalid conditions of industrial Bradford, the discontent with which was expressed by the growing unease of the working classes. Others have viewed it as a shrewd business move, to integrate all the processes of textile production under one roof, for which there was not space in Bradford, and to ensure the health and productivity of his workers. It is likely that it was a combination of the aforementioned.

In 1851, the site of the village was little more than open fields, although the principal communications network that made the area such an attractive location for the construction of a mill and company village was already established. The River Aire was the first naturally occurring line of communication that passed through the site, which was complemented during the eighteenth and early nineteenth century by the Leeds and Liverpool Canal, the railway and two turnpike roads. The Leeds and Liverpool Canal opened through the area during the 1770s, the Keighley and Bradford Turnpike (Bingley Road) was opened in



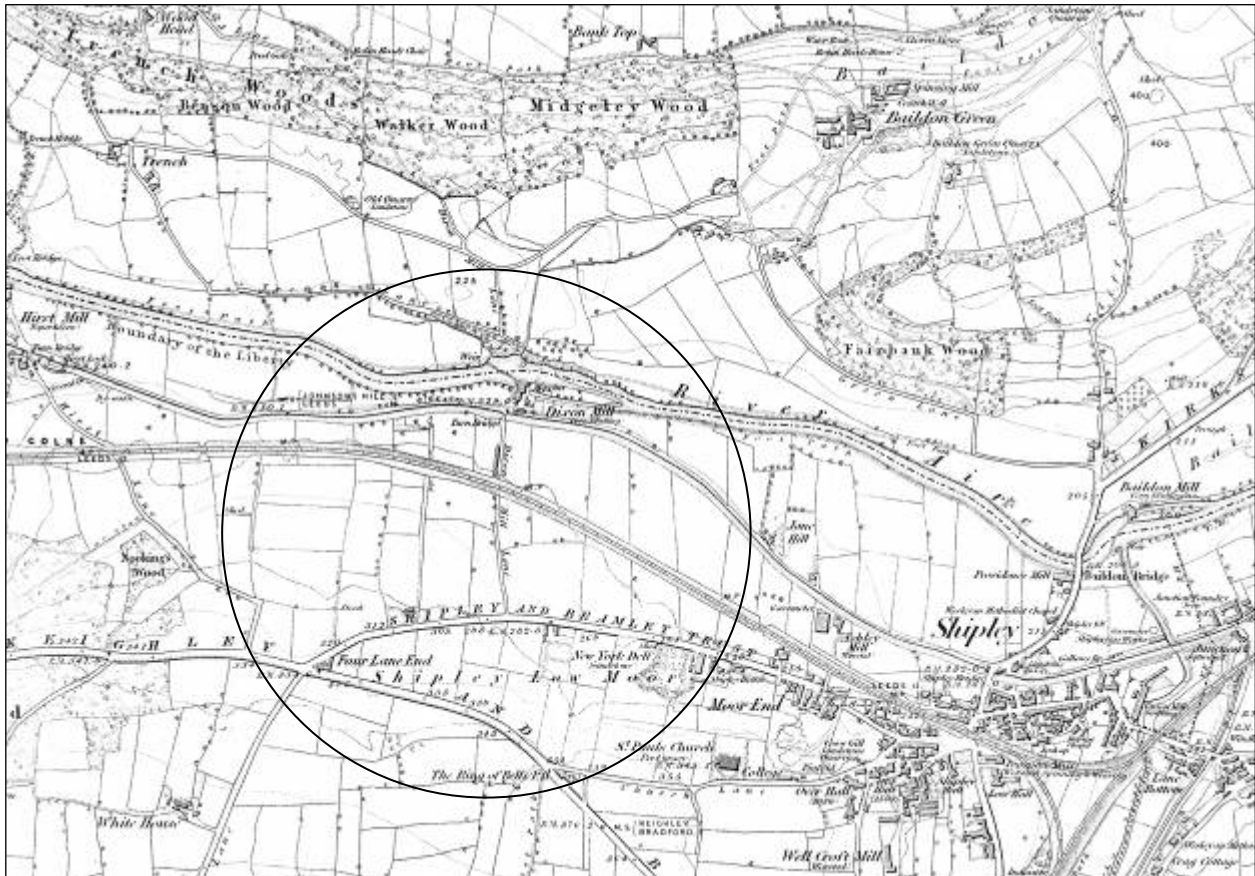
1825; the Shipley and Bramley Road (Saltaire Road) was opened in 1827 and the railway was extended through the area in 1847. These developments are in themselves significant as a record of the rapid advances in technology and communications that characterise stages of the Industrial Revolution in Britain. The only building on the site of Saltaire in 1851 was Dixon Mill, accessed along Dixon Mill Lane, which ran northwards from the Shipley and Bramley Trust Road.

The area was to be transformed over a period of just over 20 years and by 1876 a magnificent mill with its associated housing and public buildings had been constructed, changing the face of the area forever. The mill itself was opened on 20<sup>th</sup> September 1853, Titus Salt's fiftieth birthday. A banquet was held in the combing shed, thought to have been the longest room in Europe at that time, which 3500 guests attended, the majority of which were workers in the mill. The mill itself was revered on any grounds:

"...the appropriateness of its architecture, the notable excellence and ingenuity of the machinery, and novel contrivances for performing all the processes of the manufacture, the admirable arrangements for ensuring the health and comfort of the

workpeople, and preventing accidents from the shafting and gearing, it certainly, as the largest and best contrived of factories, stands supremely at the head of those in the worsted department (John James, 1857 *History of the Worsted Manufacture in England, from the Earliest Times*).

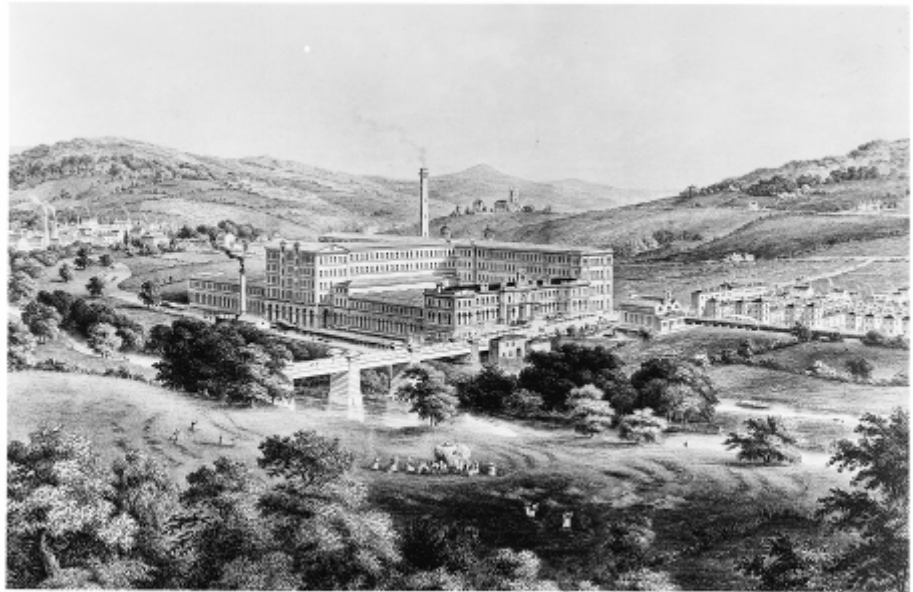
Workers were initially transported to the mill from Bradford by train, but work quickly began on the construction of terraced housing. The first streets to be built were those closest to the railway line: Albert Terrace (1854-61), Victoria Road (1854-69), William Henry Street (1854), George Street (1854-68), Amelia Street (1854), Edward Street (1854), Fanny Street (1854), Herbert Street (1854) and Titus Street (1854-68). Victoria Road was built following the north-south orientation of the old Dixon Mill Lane, to which the other early streets run parallel. The village then developed southwards towards what is now Saltaire Road and Bingley Road: Whitlam Street (1857), Mary Street (1857), Helen Street (1857), Ada Street (1857), Constance Street (1861), Shirley Street (1862), Lower School Street (1868), Upper School Street (1868), Mawson Street (1868), Katherine Street (1868), Jane Street (1868), Dove Street (1868), Myrtle Place (1868), Daisy Place (1868), Fern Place (1868), Harold Place (1868), Gordon Terrace (1868) and



1852 Ordnance Survey Map of the area where Saltaire is now situated – the communications network of the river, canal and roads was already established.

Albert Road (1868). The streets are mainly named after the Salt family, but the royal family and the architects of the village – Lockwood and Mawson are also remembered. A station (1858), Congregational Church (1859), washhouse (1863), New Mill (1868), Factory Schools (1868), Methodist Church (1868), almshouses (1868), hospital (1868), Institute (1871), Saltaire Park (1871) and a Congregational Sunday School (1876) were also constructed. Titus Salt was responsible for commissioning most of the buildings of the village, however he gifted the land for the Methodist Church, which was constructed using money from public subscription. By the time of the 1871 census the village of Saltaire occupied an area of 50 acres, which included 40 shops and 824 houses with a population of 4389 people. The village was an independent community, based around the mill and situated in the open countryside.

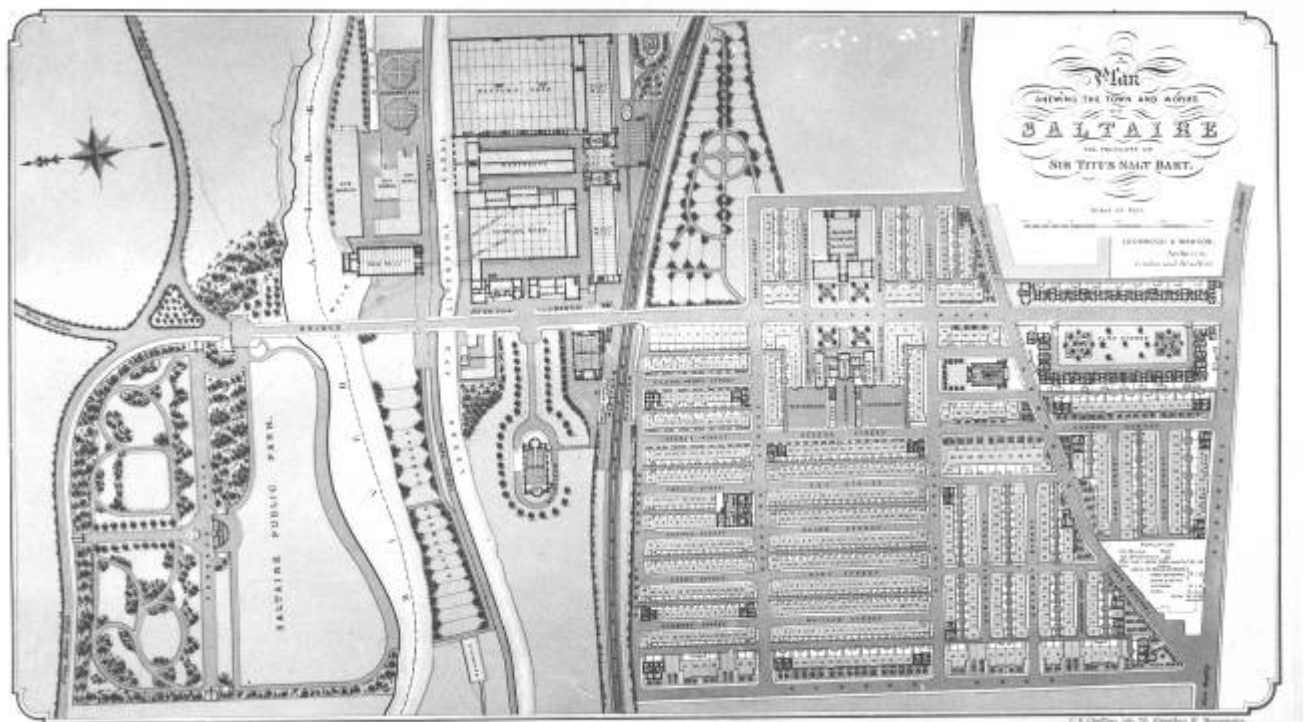
Sir Titus Salt died shortly after the completion of the village on 29<sup>th</sup> December 1876 at the age of 73. He was given the honour of a public funeral,



*Early image of the mill and the village. The village is set in the open countryside and is not complete*

which took place in January 1877, on the occasion of which over a hundred thousand people lined the streets. Sadly the death of this great man was also the beginning of the end of his dream of the complete industrial village. After his death only three of his sons took any interest in the business – Titus Junior, Edward and George.

In July 1881, the firm was registered as a limited company – Titus Salt's Sons & Co., with Edward Salt, Titus Salt Junior, Charles Stead and William Stead as its directors. Titus Salt Junior died



*Map of the Village of Saltaire in 1870s, prior to the construction of the Congregational Sunday School in 1876*

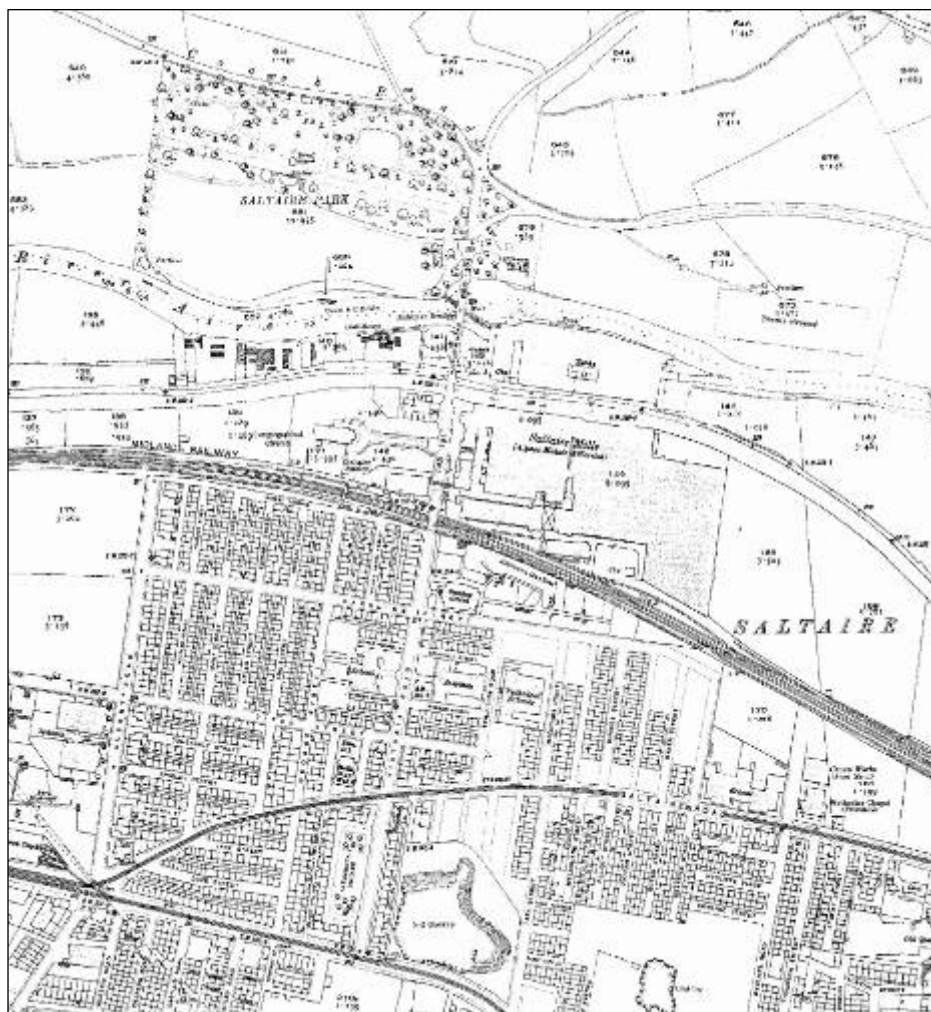
suddenly at the age of 44 in 1887, leaving the business in the hands of the remaining directors. This occasioned the further weakening of the Salt family involvement in the village and in June 1893 the company was sold. The company had faced some financial problems with the effective closing of the American market when President McKinley imposed heavy duties on manufactured goods. In a last attempt to secure a corner of the market in America, Salts established a plush fabric plant at Bridgeport USA, but this enterprise failed, and in September 1892 the company was wound up. Four Bradford businessmen, John Rhodes, John Maddocks, Issac Smith and James Roberts took over the mill and the village, trading under the name Sir Titus Salt, Bart. Sons & Co. Ltd.

Some changes were occurring within the village at this time. Albert Road Schools opened in 1878. These were constructed by the newly established Shipley Education Board, with which the Salt family were heavily involved, on land that was gifted to them by Sir Titus. This was one of the early extensions of the original model village. In the course of the 1880s trams arrived in Saltaire. By 1893, there was a tram service along Saltaire Road and Bingley Road, both terminating close to the junction of these two roads to the west of the village, with a depot situated to the south, on Moorhead Lane. These early trams were steam powered, but in 1902 electric trams were introduced. Later in 1904, Bradford Corporation Tramways built a tram shed to the west of the village, at the junction of Bingley Road and Saltaire Road. This improvement in transport from Shipley to Saltaire further spurred the speculative building that had occurred, which was gradually surrounding Saltaire and integrating it with the town of Shipley. During the ownership of Rhodes, Maddocks, Smith and Roberts

Saltaire was extended to the east, with the laying out of Caroline Street, Maddock's Street, Rhodes Street and Bakers Street. The company also submitted plans for 15 houses and 1 shop on Park Street. In 1894, one of the original buildings, the washhouse, which had proven not to be popular, was demolished.

In 1887, the Science and Art school was constructed on Exhibition Road to extend the facilities of the Institute. It was initially opened to accommodate the Royal Jubilee exhibition, which was opened by HRH Prince Henry of Battenberg and Her Royal Highness Princess Beatrice. This was one of a number of royal visits to the village, which have included the Prince and Princess of Wales in 1882, King George VI and Queen Elizabeth in 1937 and Princess Anne in 1977.

James Roberts became sole owner of the village in 1899. He was himself a prominent local figure and like his predecessor, was made a baronet in 1909.



1922 Ordnance Survey Map of Saltaire, by this time Maddocks Street, Rhodes Street and Baker Street had been laid out to the east of the original village and development had encroached on the village to the south





*The old station building, which was demolished in the early 1970s*

It was whilst Roberts controlled the company and village that the ownership and control of the village began to separate. In 1902 Shipley Urban District Council took over the control of Salts Schools and then in 1908 the Technical College and Institute. Roberts sold his assets to a syndicate of James Hill, Henry Whitehead and Ernest Gates in 1918. However he retained Saltaire Park, later, in 1920, presenting it to Bradford Corporation, at which time it was renamed Roberts Park, as a memorial to his son. The syndicate reformed in 1923 to become Salts (Saltaire) Ltd.

The next major change to the village came in 1933, when Bradford Property Trust bought the village, thus separating the ownership of the village buildings and the mill. The property trust made properties available for occupiers to buy for the first time. This period saw rapid improvements to properties, including the installation of electricity and flushed toilets. The few back-to-back houses in the village, which

were situated along Albert Terrace, Caroline Street and Titus Street were demolished around this time.

The inter-war period saw the new business flourish. During the Second World War production was concentrated on manufacturing goods for services, employing displaced persons from Eastern Europe. In the 1950s, the ethnic structure of the workforce was to be complemented by male immigrants from the Commonwealth countries, employed for the night shift, which women were not allowed to do by law at that time.

Illingworth, Morris & Company Ltd. purchased the Salts Mill complex in 1958 and the business continued to thrive. The 1960s and 1970s sadly saw the demolition of some of the village's buildings. The station was closed in March 1965 and was demolished in the early 1970s. Saltaire Road Bridge was demolished in 1967, Saltaire Methodist Church was demolished in 1970 and replaced with a smaller modern building and the Sunday School was destroyed in 1972. The top 8m of the chimney had to be removed in 1971 for safety reasons. However, at the same time the importance of the village was being recognised and efforts made to conserve its interest. A number of the major buildings were listed in 1966 and the rest followed in 1984 and the area was designated as a conservation area in 1971.

In the early 1980s, Salts Mill was in economic decline, which affected the village, too. Many of the major buildings became semi-redundant and the fabric of the whole complex fell into a state of disrepair. The station reopened in 1984, re-establishing the rail link through the village. The



*The Wesleyan Chapel on Saltaire Road, demolished in 1970*

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same year the Saltaire Village Society was formed to campaign for the future of the village. The mill eventually closed in 1986.

In June 1987, Jonathan Silver, a local businessman, purchased the mill. His dynamic personality was to have a tremendous influence over the whole of Saltaire. In 1987 he opened the 1853 gallery, exhibiting the works of David Hockney, who is also from Bradford. This was the beginning of the rebirth of the mill and the village. In 1990 Pace Micro Technology moved into the mill, followed by Filtronic Comtek 6 years later. The mill now has a high technology

industry base, which is complemented by the art exhibitions, bookshop, diner and designer kitchenware that attract visitors to the building. This spurred the regeneration of the village, which was awarded the Civic Trust's Centre Vision Award, the Europa Nostra Medal for conservation led regeneration and the BURA (British Urban Regeneration Association) Award for best practice in urban regeneration in 1996.

The significance of the industrial model village of Saltaire was recognised by the international community when it was designated as a World Heritage Site in December 2001.



*Historic postcard of activity on the river*





*The attractive setting of Saltaire is one of its many charms – this is the view northwards from Albert Terrace*

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## 4. Topography and Setting

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

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

- *Saltaire is situated in the valley of the River Aire, through which the Leeds and Liverpool Canal and the railway that links Saltaire to Bradford, Leeds and Skipton also pass.*
- *Some of the most important buildings of the conservation area – the mill and Saltaire United Reformed Church are situated in the valley, which means that despite their size and stature they do not dominate views and vistas through the site.*
- *The gradient of the land rises to the north and south of the river. The houses of the village are built on the southern slope and they have stepped rooflines to reflect the gradient.*
- *The high ground of Shipley Glen and Baildon Moor forms an attractive backdrop to all views north out of and through the conservation area.*
- *Residential development surrounds the conservation area to the south, east and west. Most of this contributes little to its setting. However the stone terraced properties of Maddocks Street, Rhodes Street and Baker Street are important to the setting of the conservation area for historical and townscape reasons.*

The topography and setting of Saltaire was no doubt given careful consideration by Titus Salt, when he selected the land on which to build his model village. The built form of the village reflects the unique topography of the site, which opens up views and vistas within, into and out of the conservation area. The direct relationship between the village and the surrounding landscape and the perspectives this allows

through the area are an integral part of the character, sense of place and appeal of Saltaire.

The village is set in the valley of the River Aire, through which the Leeds and Liverpool Canal and the railway that links Saltaire to Bradford, Leeds and Skipton now also pass. Many of the important buildings of the settlement, including the mills and the United Reformed Church are situated in the river valley and consequently they do not dominate views through the site.

The gradient of the land rises to the north and south away from the river, canal and railway. The terraced housing of the village is situated on the southern slope. The design and siting of the properties reflects the gradient of the land. Some are constructed down the slope and have stepped rooflines, whilst other follow the contours of the site and each row steps down the hillside.

The gradient of the land rises again to the north of the village and attractive views into the village open up from the north of Roberts Park. Beyond the northern extent of the village the gradient is particularly steep, where the wooded Shipley Glen and Baildon Moor form a breathtaking backdrop to all views out of and through the village in this direction. These attractive natural surroundings made Saltaire a popular leisure destination during the 19<sup>th</sup> century and continue



*View from the north of Roberts Park into the valley, with glimpses of the village on the southern slope*

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to attract people to the area. The Shipley Glen tramway was constructed in 1895 to transport people from the village up to the moorland. This is an interesting heritage asset of the area that continues to run at weekends.

To the south, east and west Saltaire has lost its rural setting, as new development has gradually reached its boundaries. Much of this development, particularly that to the west makes little contribution to the character of the conservation area. However the rows of stone terraces to the east, Maddocks Street, Rhodes Street and Baker Street offer some continuity in character with Saltaire Conservation Area and form an important part of its setting. These are through terraced properties that are later extensions to the village; they were constructed on streets laid out by the owners of the mill at the end of the nineteenth century: Rhodes, Maddocks, Smith and Roberts, from which the streets took their names. The streets have an interesting townscape value, offering vistas down to the chimney of Salt's Mill.



*View down Rhodes Street to the chimney of Salt's Mill – this street forms an important part of the setting of the conservation area*



*View down Upper Mary Street – Shipley Glen and Baildon Moor form an attractive backdrop to views north through the conservation area. This relationship between the village and the surrounding landscape is crucial to its sense of place and character*



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## 5. Traditional Building Materials

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

*The traditional building materials of the conservation area contribute greatly to its character, these are:*

- Local stone – used for buildings and structures, including boundary walls
- Welsh slate – used for roofs
- Timber – used for doors, window frames, rear gates, shopfronts and gutters
- York stone – used for the surfacing of footways
- Cast iron – used for gutters, downpipes and railings

Honey coloured local stone that glows in the sunlight dominates the conservation area. The use of this stone throughout the conservation area for the buildings, structures and boundary walls is one of the unifying elements that contributes to the coherence and clear identity of the place. The colour and texture of the stone harmonises well with the surrounding landscape, which together provide a strong sense of place. This could only be West Yorkshire. The majority of buildings are constructed in hammer-dressed stone, although ashlar has been used for some of the grander structures. Stone is also used as a decorative element, particularly for



*Titus Street - All of the buildings in the conservation area are constructed of warm coloured local stone*



*The setted surface of Albert Terrace and the decorative cast iron railings contribute to the unique character of the street*

stringcourses, dentil courses and door and window surrounds.

The predominance of stone is carried through to the street surfacing within the conservation area. York stone flags cover the footpaths, the quality, colour and texture of which complements the qualities of the buildings themselves. The fan like arrangement of flags at street corners is indicative of the attention to detail in the design of Saltaire. Flags were also used to surface the rear yards of the terraced properties. Stone originally



*Fanned York stone flags*

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covered some of the carriageways, although not all. The majority of these have now been overlaid with modern road surfacing materials, but where they have survived they contribute greatly to the visual interest of the area. The stone setted carriageway of Albert Terrace makes it one of the most atmospheric streets of the conservation area.

The pitched and hipped roofs of the buildings of the conservation area are covered in Welsh slate. This material was widely used for roofing throughout Britain and abroad during the second half of the nineteenth century. However, it only became widely available when the establishment of the rail network improved transport links. Consequently when work began on Saltaire, only a few years after the opening of the railway through the area, Welsh slate would have been a relatively new roofing material in West Yorkshire, where locally sourced stone slate was previously used. The use of Welsh slate for all of the roofs of the conservation area again contributes to the unity of the village.

Timber with a painted finish was used for the doors, window frames, rear gates, shopfronts and gutters of buildings in Saltaire Conservation Area. The windows within the conservation area were originally some form of timber sash, often with round heads and the doors were variations on the timber panelled variety. Many of these have survived, however it is these features that are the most susceptible to change and some have been replaced by modern alternatives. The Council has a record of the original designs of all the doors and windows within the conservation area and is working with individual property owners to reinstate them over time.

Painted cast iron downpipes run down from the timber or cast iron gutters. This is a quality material that sits well on the buildings. It was also used as a decorative element for railings within the conservation area. The use of decorative railings tended to be confined to the larger, grander buildings and spaces, particularly those of Victoria Road. Sadly some of the railings have been lost, but there is evidence in the stonework of where they were once situated.



*The ashlar stone of the buildings, the setted carriageway and flagged footpaths and cast iron railings all contribute to the character and quality of this part of the conservation area*



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## 6. Architectural and Historic Qualities of the Buildings

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### *Summary of Architectural Interest*

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

- *The vast majority of the buildings in Saltaire Conservation Area are listed, including the Grade I United Reformed Church and the mill and Victoria Hall, which are both grade II\* Listed Buildings.*
- *The 'model village' of Saltaire is an architectural set piece and one of the finest examples of its type. It was designed and built in a period of just over 20 years in a coherent Italianate style, which is testimony to the fashion of the era.*
- *Lockwood & Mawson were the architects of the mill and the village. These were probably Bradford's most renowned architects of the late nineteenth century, who were responsible for many of Bradford's grand structures including City Hall and St. George's Hall.*
- *The village has a mix of building types, arranged hierarchically. These vary in size, stature and level of detail. The village can be divided into 3 character zones: character zone 1 to the north of the railway is characterised by large monumental structures, character zone 2 is the terraced housing and character zone 3 is the grander Victoria Road, where many of the community buildings have been sited into the grid street pattern of the village.*



*An aerial view of this architecturally exceptional model industrial village*

Buildings are naturally a dominant feature of the conservation area and it is their quality, siting and interest that chiefly accounts for the designation of Saltaire as a conservation area and a World Heritage Site. The design, decoration and craftsmanship of the buildings are all factors in determining their significance, however buildings that are good examples of a particular age, building type, style or technique and those that are evocative of a given region are of particular interest. The group value of buildings and the interrelationship of form and space is also a consideration in judging the relative importance of buildings. Where buildings form part of a comprehensive design, for example, the significance of each individual building is increased, as its loss would ultimately have a detrimental impact on the overall scheme. The finest examples of buildings of historic or architectural interest in the country are listed by the **Department of Culture, Media and Sport (DCMS)** and are subject to Listed Building

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controls, which aim to protect them from unsympathetic alteration.

Saltaire is architecturally exceptional in many ways and the vast majority of the buildings of the conservation area are Listed Buildings. Listed Buildings are graded according to their relative importance, grade I being buildings of exceptional interest, grade II\* particularly important buildings and grade II are of special interest. Only about 8% of the Listed Buildings in England fall within the higher two categories, but Saltaire has a number. The United Reformed Church is grade I listed and Saltaire Mill entrance block and main block and Victoria Hall are grade II\* listed. The rest of the buildings of the original village are grade II listed. The group value of these buildings is particularly significant, as it is the fact that Saltaire is a set piece 'model industrial village' that was designed to high standards taking into account the welfare of its inhabitants that makes it such an important and interesting place. The architecture of the village and particularly the mill was held with great international acclaim during the nineteenth century and continues to be today.

The whole village was designed by the architects Lockwood and Mawson and built within a period of just over 20 years, between 1853 and 1876. Lockwood and Mawson are probably Bradford's most renowned architectural firms of the mid -

late nineteenth century and in addition to Saltaire designed many of the city's grand Victorian buildings, including City Hall, St. George's Hall and the Wool Exchange. In Victorian England architecture was viewed as a means of displaying wealth and prestige. The fashion was for the ornate and architectural adornment and detail was all important. The Italianate style of architecture was used throughout the 'model village', to a varying level of detail, creating a unity and harmony that makes Saltaire so special. This style underwent a period of revival in the mid-nineteenth century and was patronised by many influential people, including Queen Victoria herself. The level of detail of some of the simpler workers houses was particularly exceptional and made Saltaire stand out from other industrial development. The architecture of the village was the height of fashion when it was built and brought great acclaim to Titus Salt and his company. Today the village stands as a monument to the tastes and values of the era.

The tradition of constructing housing around mills to accommodate workers was well established in the Yorkshire textile industry prior to Titus Salt's Saltaire. Saltaire is however exemplary in its location, the innovative design of the mill in terms of fire-proofing and health measures, the level of provision for workers and architectural detail. As well as being a monument to its time, its



*Salts Mill – built as an integrated mill to carry out all of the processes of textile production under one roof. It was innovative in design and incorporated fire-proofing and health and safety measures. This is one of the most important buildings of the village and its raison d'être. The level of architectural treatment of the building is exceptional and would have been a fine advertisement for the company and continues to be a focal point of the village.*



architecture is also, due to its relationship with the local textile industry, local tradition and the use of local materials, intricately connected to its locality in West Yorkshire.

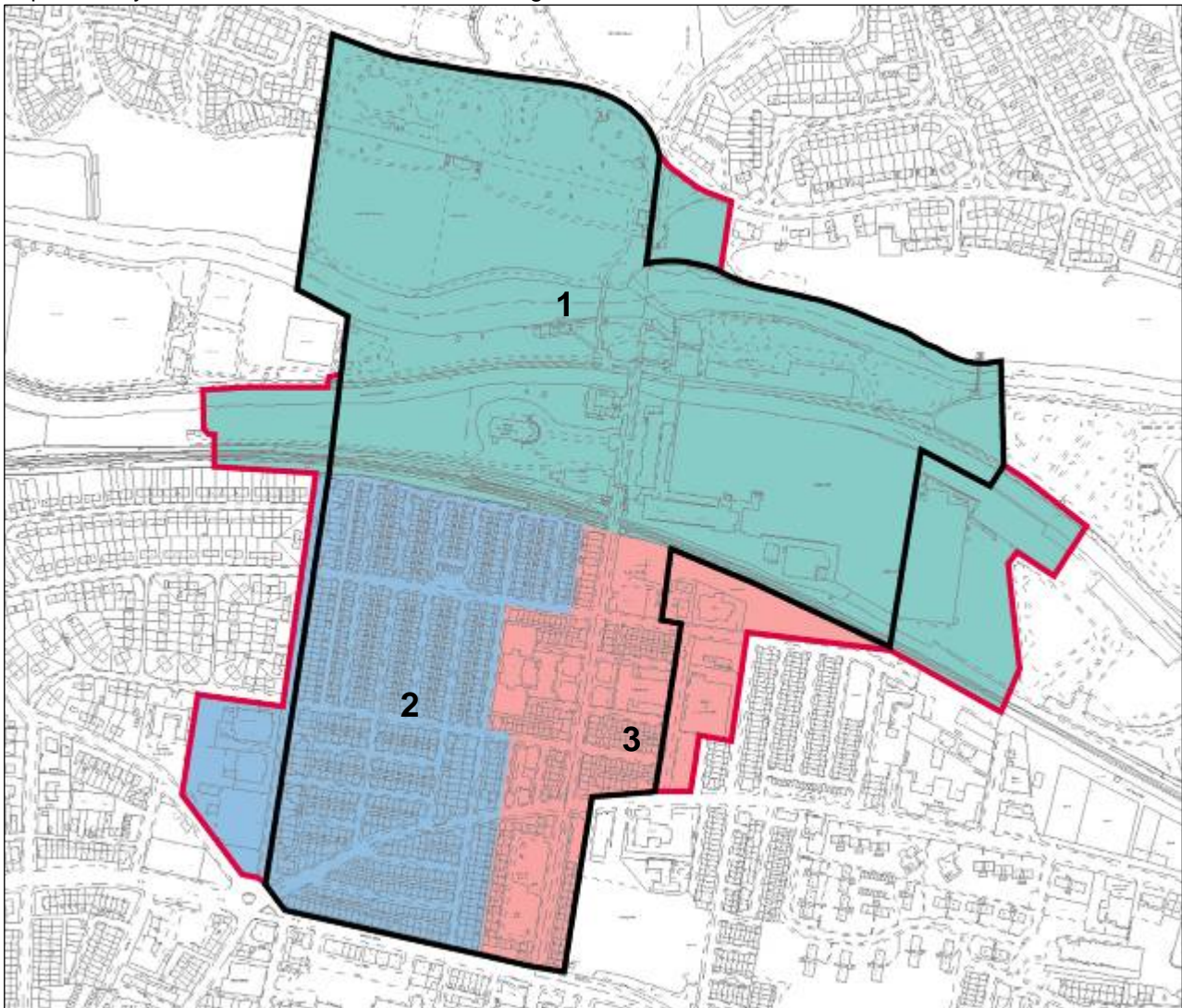
There is a variety of building types in the village that all contribute to the life of the village and are fundamental to the compact and independent character of Saltaire. These are arranged in an ordered and hierarchical manner, which is reflected not only in the buildings themselves, but also in the width of the streets, the plot sizes and their setting. A.J.M. Richards described Saltaire in the Architectural Review of 1936 as:

“...an ordered island in a sea of trams and shops and garages and slums, has the effect of a toy- the contents, rather of a box of toys, neatly arranged; one of a range of public buildings and the requisites number of the commoner kinds”.

The mill, church and public buildings are by far the grandest structures and are decorated in a superior way to the houses, however the housing

is also detailed in a hierarchical fashion. The houses built for the higher status workers at the mill are larger, with more architectural adornment and small garden areas, whereas those for the lower status workers tend to be smaller and simpler in detail. Although, there is clear hierarchy in the design of the buildings, there is evidence that lower status workers with larger families were able to accommodate the larger properties.

The larger and grander structures of the settlement tend to be located to the north of the village and along Victoria Road, whereas the housing is concentrated to the south. Consequently, the conservation area can be subdivided into different character zones, whereby the size, position, detail and function of the buildings and their relationship with surrounding streets and spaces creates distinct areas with differing characters. These have been identified as Character Zone 1: North of the railway, Character Zone 2: The Terraced Properties and Character Zone 3: Victoria Road.



Map of the character zones in Saltaire conservation area



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## 6.1 The Architectural and Historic Qualities of Buildings in Character Zone 1: North of the railway.

The area to the north of the railway is accessed by crossing the railway bridge on Victoria Road. This leads away from the residential heart of the village towards the grandeur of the mill and surrounding landscape. The zone is characterised by the large monumental structures of Salts Mill, New Mill and the United Reformed Church.

The first building encountered on crossing the bridge is the Mill Building of Shipley College, which originally opened as the **dining room** in 1854. This was the first building to be completed after the mill itself. The single-storey building is constructed of hammer-dressed stone, with ashlar dressings and a hipped Welsh slate roof. Above the central bay of the building is the Salt coat-of-arms.



*Titus Salt's coat-of-arms carved in stone surmounting the entrance to the Shipley College's Mill Building, which was originally the dining room for the mill*

**Salts Mill** is by far the largest and grandest structure of the conservation area. It was intentionally designed to be impressive. The main frontage of the mill was designed to face the railway, and it was clearly intended to be an important advertisement for the firm. It is an impressive highly detailed structure that was opened in 1853, accommodating the integrated processes of textile production and providing the rationale for the construction of the rest of the village.

The mill complex was constructed in hammer dressed stone with ashlar and rock-faced dressings, with red brick lining and a hipped Welsh slate roof. The brick and cast iron internal framework were designed by the engineer William Fairbairn to minimise the risk of fire. The roof structure was also of an advanced design,

with cast iron struts and wrought iron rods that did not require cast iron columns for support. The resultant huge space was considered to be the largest room in Europe at that time.

The mill is made up of a number of separate structures. The entrance block and office block on Victoria Road is two-storeys in height, with a basement level to the left. It is an ornate structure, where particular attention has been paid to the main entrance which is surmounted by a turret. The main building is four-storeys and basement in height in a T-shaped plan, with lower sheds in the angles and extending to the east. The central section of the main façade has two projecting bays with square towers attached that break up the monotony of the façade. There are also projecting bays to the far east and west of the building. The ground floor windows are round-arched with rusticated rock-faced voussoirs, linked by a singular stringcourse, and the upper floors have simpler cambered-headed windows linked by stringcourses at sill level. The dramatic mill chimney continues to dominate this façade, although the top had to be removed for safety reasons. Cast iron railings surround the mill, completing its composition.

The mill has undergone a series of alterations and extensions and was extended during the 1920s to cover its maximum area of nine acres. It was re-roofed in 2003, using slates that match the original as closely as possible. This constitutes a great investment for the future of this great building.



*New Mill - before and after its 1990s renovation*



*The impressive entrance and office building of Salts Mill*

**New Mill** was constructed on the piece of land between the Leeds and Liverpool Canal and the River Aire on the site of Dixon's Mill, an old water-powered worsted mill, in 1868. Further additions are dated 1871, including the dye house. It is again detailed in a fine Italianate style and constructed in similar materials to Salts Mill. The ornate chimney that is situated between the two blocks of the mill is modelled on the campaniles of the church of Santa Maria Gloriosa dei Frari in Venice. The structure fell into a poor state of repair during the 1980s, but work began on its renovation to offices and apartments in 1992.



*Saltaire United Reformed Church – one of the finest independent Churches in the Country*

The impressive structure of the **United Reformed Church and Salt Family Mausoleum** (originally the Congregational Church) stands opposite the main mill entrance. The church, with eye-catching round tower is generally accepted to be one of the finest independent churches in the country. It is constructed of fine ashlar stone with a Welsh slate roof and leaded mausoleum roof. The semicircular portico with great Corinthian columns supporting the entablature provides the grand entrance to the building.

Between the church and the Leeds and Liverpool Canal the **stables and carriage houses** are situated, which were built between 1855 and 1868. Two-storey houses sit with this single-storey stable block on Victoria Terrace, forming an L-shaped composition. The carriage house at the rear encloses the central courtyard. The 4 houses of the group have 4-panel doors and tall sash windows to the first floor and 8 symmetrically placed square sash windows to the upper floors. Chimneystacks break the line of the Welsh Slate Roof and have bracketed cornices. The carriage house has three large entrances and two high level occuli.



*Carriage entrance to the old stables and carriage house*



Further north, the **boathouse** nestles against the banks of the River Aire. This is one of the few unlisted buildings in the conservation area. It was constructed later than the 'model village', but dates from the end of the nineteenth century. This single storey structure is constructed of stone with a Welsh slate roof and has round-arched windows in the gables that front onto the river. It harmonises with the rest of the buildings of Saltaire and has formed part of the village for most of its history and can consequently be considered to form part of the character of the place. It has been extensively altered and converted to a restaurant and public house.

The boathouse overlooks Roberts Park, which contains a number of buildings and structures of interest. Lockwood and Mawson designed most of these as an integral part of the design of the village. A single-storey stone **lodge building** with Welsh slate roof is situated at the eastern entrance to the village. The Italianate style manifests itself in the round-arched mouldings of the doors and windows and the use of columns to the porch and bay window on the eastern gable. The southern gable is crowned by a hooded bellcote that rises above the roofline, along with a pair of corniced chimneys. The gate-piers are an equally important part of the design of the entrance to this Victorian Park. There are three **shelters** within the park – one at each end of the straight promenade and one to the far north. These are all three sided stone structures with open fronts. The stone pilasters of the front elevation are intricately carved with three carved open timber arches. These shelters formed part of the original design of the village and are listed buildings.

The '**Half Moon**' pavilion forms the central piece of the park. This was designed by Lockwood and Mawson in collaboration with William Gay, the designer of the park. It was originally a tearoom, the roof of which is covered in stone flags to form a balcony area. A pair of sweeping stone staircases link the entrance to this building



*The 'half- moon' pavilion, originally a tearoom, and statue of Titus Salt, which form the focal point of Roberts Park*

with the balcony above. A statue of Titus Salt now stands on top of the balcony. The bronze statue set on an ashlar stone plinth was sculpted by F. Derwent Wood of Chelsea in 1903 on behalf of Sir James Roberts to commemorate the centenary of the birth of Titus Salt and the fiftieth anniversary of the opening of the mill. This is now also a grade II listed structure.

The two-storey **cricket clubhouse** stands at the far southwest corner of the park. This was probably built in the late nineteenth or early twentieth century in an Arts and Crafts Style. It has tripartite multi-paned windows to the ground floor above which a balcony is situated; this has a balustrade identical in style and pattern to the opening of the half moon pavilion. This building is not listed, but is a fine example of its type. It stands as an allusion to the importance of the cricket club in the history of Saltaire, which was established in 1869 and continues to this day.

## 6.2 The Architectural and Historic Qualities of Buildings in Character Zone 2: The Terraced Properties

The south-west of the conservation area is dominated by rows of terraced properties. These were also designed and laid out by Lockwood and Mawson and the influence of the Italianate style of architecture on their design is evident. All are grade II listed buildings.

The terraced properties of Saltaire were revered at their time of construction as particularly fine examples of workers housing. J. Hole in his book *The Houses of the Working Classes* explains that "comfort and utility, healthiness and convenience, have been the primary considerations" in the design of the buildings and their layout. They were well ventilated, with a system of drainage and water and gas provided to every house. The houses are all through terraced properties, through which light and air can penetrate, with small backyard areas



*Through terraced properties dominate this zone, rear alleys allow alternative access to the flagged yards and facilitated the servicing of the outbuildings*



Row of terraced properties on George Street. - this is one of the grander streets of the conservation area that accommodates overlookers cottages with small front garden areas. The terrace is punctuated by buildings that protrude slightly from the building line. The round-arched windows with keystones are particularly characteristic of Saltaire conservation area.

containing the privies and coal sheds, which could be serviced from the alleyways that run to the rear of the rows of terraces. Many of these outbuildings have survived and are an important record of the historical arrangement and use of the properties and contribute greatly to the character of this character zone. This arrangement of workers housing was unusual in Bradford at a time when back-to-back terraces were the norm.

There is a clear hierarchy in the houses of the village. They have been divided into what have been described as executive houses, overlookers houses and workers houses. The **executive houses** are all located on Albert Road to the far west of the village, which would at one time have looked out over open fields. These were designed for the officials working at the mill and are a mixture of semi-detached properties and short rows of larger terraced properties, all



Larger terraced properties of Albert Road – higher status properties with carved stone details

with small front garden spaces. The semi-detached properties have gables to the street, which contain particularly ornate Venetian Gothic windows to the first floor, with alternatively coloured voussoirs. The architecture of these properties is notably more ornate than the overlookers houses and workers houses, particularly around the door and window openings. Stone stringcourses and dentil courses adorn the buildings and stone corniced chimney stacks project above the roofline. Timber sash windows, some of which are round-headed and timber panelled doors would have filled the openings, where these have survived or been reinstated they make a great contribution to the character of individual properties and the street. The architectural style and details of these buildings has been carried through to the sole detached property of the conservation area, which stands on the corner of Albert Road and Bingley Road.

The **overlookers houses** are generally larger and more ornate than the workers cottages. J. Hole reports that these cost in the region of £200 to build and had basements that contained a washhouse, a pantry and a coal cellar, a ground floor with a parlour and a kitchen, and chamber storeys with between three and six bedrooms. They also generally have front gardens. The workers houses are generally smaller and cost in the region of £120 to build. They had a basement with a cellar and a pantry, a ground floor had a living room, a scullery and a large closet, and the chamber floor had three bedrooms. William Henry Street and George Street accommodate early overworkers cottages. These typically have small front garden areas and round arched windows and doors to the ground floor, linked by a stone stringcourse, and rectangular sashes to the second floor. Larger three-storey buildings punctuate the skyline of these streets.





*Round-arched window frame with keystone containing a painted timber sash window, linked by a stone stringcourse to the round-headed arch of door frame, containing a painted panelled door. These features are characteristic of the conservation area.*

The style of the early workers housing was relatively plain, dominated by simple two-storey terraced properties with plain frontages. The window and door openings of these properties are noticeably less ornate than overlookers cottages and the later workers cottages to the south. However, some of the detail was carried though. They too had timber sash windows, panelled doors and corniced chimneys. The properties of Amelia Street, Edward Street, Fanny Street, Herbert Street, Whitlam Street, Mary Street, Helen Street and Ada Street accommodate this form of building. The buildings at the end of these early terraces were

designed as boarding houses and are three storeys in height, the ground floor of which has a typical round-headed sash window, which is so characteristic of Saltaire. These end properties had no backyards, so sections were demolished in 1937 to create private space. Small hollows adjacent to the doors once held shoe scrapers.

The later housing further up the slope tended to be more ornate and pretentious. The properties are generally larger than the early workers houses and have similar details to the overlookers cottages. To add interest, the houses at the end of the rows are gabled to the street and protrude slightly from the building line.

Gordon Terrace is similar to these later terraces, but the buildings are in commercial use. Well-proportioned timber shopfronts with recessed entrances now contribute to the character of this terrace.

Saltaire Primary School is situated on Albert Road, in this predominantly residential part of the conservation area. Titus Salt gifted the land to Shipley Education Board and originally stipulated that the building be designed by Lockwood and Mawson. This condition was later dropped and the school was designed to a Prussian prototype which was considered to be revolutionary in scope. The school opened in 1878 and although not part of the original model village is contemporary to it. The use of stone and slate in



*Early workers terraces – simply detailed*

its construction means that it sits harmoniously with the rest of the conservation area and contributes to its character.

### 6.3 The Architectural and Historic Qualities of Character Zone 3: Victoria Road

Victoria Road is the main access route into the heart of the conservation area and consequently its character is quite distinct from surrounding streets. All of the major buildings of the conservation area are located along its length and the few terraced houses of the road are notably larger and grander than those of the surrounding streets.

Victoria Hall (The Institute) and Shipley College (the school) sit proudly on this road. The size, mass and architectural detail of these buildings gives them a presence in the area. Victoria Hall is particularly massive and its central square tower with pyramidal roof soars above the terraces of adjacent streets. The T-plan building is two-storeys in height with a basement and is constructed of fine ashlar stone. The central bay breaks forward, providing a strong focus to the building. The central portal has a tympanum, with a cartouche bearing the Salt coat-of-arms, flanked by carved figures by Thomas Milnes. Two rows of round-arched windows dominate the façade. The building originally contained a lecture hall, a library, reading room, games' room, billiard room, drill room, gymnasium, armoury, kitchen and meeting rooms.



Outside, on the corner piers, two sculpted lions representing 'War' and 'Peace' sit on large square bases. These were the work of Thomas Milnes. Opposite, in front of the school building, a matching pair, which represent 'Determination' and 'Vigilance' can be found. Both Victoria Hall

and the school building are set back from the road and railings surround the school building. These are an integral part of the design of the building and help to distinguish it from surrounding properties. The railings that once surrounded the front of Victoria Hall have been lost.

The single storey school building is built of rock-faced stone with ashlar dressings. It is made up of three pedimented pavilions joined by an open colonnade, with lower rooms behind. The central pavilion has two large round-arched windows under a tympanum, which is elaborately carved with a roundel bearing the Salt coat-of-arms with

an alpaca to each side. There is an elaborate bell-turret with the carved figures of a boy, a girl and a globe. A new annex has been built in the school grounds.



*The bell-tower of Shipley College*

The detailing of the new structure closely follows the style of Saltaire. The annex is connected to the original school by a glazed link which creates an inner courtyard. The Exhibition Building of Exhibition Road is a later addition to Saltaire and was constructed in memory of Titus Salt, as a new building to house the Schools of Arts and Science. It was opened in 1887 and was refurbished by Shipley College in 1996. The architectural style of the building is clearly divergent from the rest of the village, but



*Victoria Hall – the size, siting and architectural detail of this building means that it stands out from surrounding terraces*



in its height and materials it sits harmoniously in the streetscape. It is a two-storey building with steps leading up to the impressive stone doorway of the main entrance to the building. Evenly spaced large rectangular windows run around the structure, to the front elevation two bays project forward, which accommodate mullioned and transomed windows.



*The Exhibition Building – built in memory of Sir Titus Salt*

Further south along Victoria Road the almshouses (now residential properties) and the hospital (now converted to apartments) are situated. On the west side of Victoria Road, the Italianate style almshouses form a symmetrical U-shaped composition around Alexandra Square. There were originally 45, but 41 remain as 4 were incorporated into the hospital. The houses are one and two-storeys in height with alternating gabled and entrance bays. The paired entrances had four-panel timber doors in open porches with central colonnettes. Stone chimneystacks project from the roofline. To the east side of Victoria Road is an ordered and near symmetrical Italianate-style façade of 14 houses, consisting of alternate gabled bays and entrance bays. Stone ashlar piers and square-section cast-iron railings surround both groups of houses.



*The hospital building on Victoria Road – now apartments*

The original hospital and dispensary on the east side of Victoria Road was two-storeys high and had only nine beds. A third floor was added in 1908-09 and it was further extended during 1926-27. The building is constructed of pitch-faced stone with ashlar dressings. The windows of the building are round-arched and are single light, or paired with a central colonnette; some have decorative friezes. Larger windows have cambered heads and all have pointed hoodmoulds. The façade that faces Saltaire Road is symmetrical with the gabled centre bay breaking forward, its tympanum enriched with foliage and the Salt

coat-of-arms. There is a central three-light canted bay window to the ground floor and a central triple-group window at the second floor with a panel below reading 'SIR TITUS SALT'S HOSPITAL'. Flanking windows are paired with round-arched lights and central colonnettes. The hospital has tall chimneystacks with modillioned cornices.

The terraces of Victoria Road are larger and grander than elsewhere in the conservation area and many accommodate shops and cafés, giving the area a commercial backbone. The phased building of the road is evident. The terraces to the north are particularly grand, as is befitting of their proximity to the mill and the major buildings of the village. They are two storeys, with central three-storey element, and have particularly prominent quoins, string courses, round-headed windows with central keystones, and timber shopfronts with narrow fascias and recessed entrances. Beneath the windows, narrow arches provide light to the basements below.



*Timber shopfronts of Victoria Road, with well proportioned glazing and recessed entrances*

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## 7. Open Spaces and Natural Elements

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### **Summary of the Contribution of Open Spaces and Natural Elements to the Character of the Conservation Area**

*The number, size, shape and treatment of open spaces within the conservation area form an integral part of its form and interest.*

- *Character Zone 1: The area to the north of the railway is characterised by large monumental structures set in open landscaped areas, separated by water courses. Roberts Park (Included on English Heritage's Register of Parks and Gardens of Special Historic Interest), the River Aire and the Leeds and Liverpool Canal are concentrated in this zone.*
- *Character Zone 2: This zone has a definite urban feel that is only interrupted by the small front garden spaces of some of the larger properties and the street trees along Albert Road.*
- *Character Zone 3: Victoria Road is greener and leafier than most of the village. It is a wide tree-lined avenue that runs down the gradient of the land towards the mill. A number of significant landscaped spaces complement the stature of the buildings in this zone. The landscaped areas in front of Victoria Hall and Shipley College and Alexandra Square are important to the setting for some of the conservation area's key buildings.*

The interrelationship of the built form and open space in the conservation area is a fundamental component of the character of the place. The size, shape and treatment of these spaces are all factors in determining whether, for example, the area takes on a domestic, rural, urban, industrial or civic aspect. The variety in size and quality of the open spaces serves to reiterate the

differences between the three character zones identified in the previous chapter.

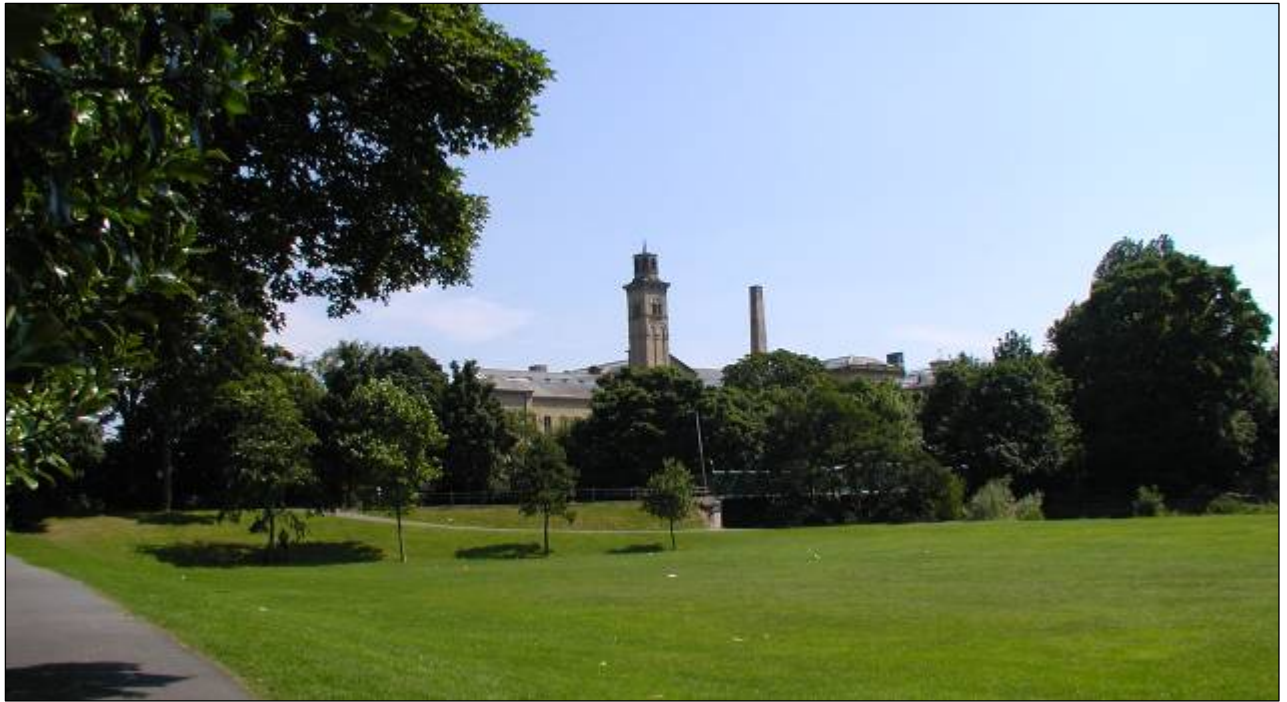
The area to the north of the railway (character zone 1) is characterised by monumental structures set in landscaped surroundings, creating a green, pleasant and relaxing atmosphere. The notable absence of open spaces in character zone 2, in contrast gives this part of the conservation a definite urban feel. Whereas the formally landscaped grounds that surround the larger buildings of Victoria Road (character zone 3) contributes to the grandeur of this street.

### **7.1 Open Spaces of Character Zone 1**

Character zone 1 is dominated by Roberts Park, which forms the pleasant and attractive northern extent of the conservation area. The park was designed by William Gay for Sir Titus Salt with buildings and structures by the architects of the village, Lockwood and Mawson. It opened as Saltaire Park in 1871, to provide recreational facilities for the village community. Although there has been some alteration to planting, the original plan of the park, with its central terraced walk, open area to the south and serpentine paths to the north is clearly evident today. Its historic importance was recognised when it was included on English Heritage's Register of Parks and Gardens of Special Historic Interest.

The land on which the park is situated slopes down to the River Aire. This variation in ground-level opens up views and vistas across the greenery of the park to the grandeur of the mill and the urban part of the village. The park is divided into three areas: the gardens, the sports fields and the river. The gardens to the north provide a pleasant space to amble around and were originally planted with a variety of plants that were labelled for the benefit of public botanical knowledge.





*View across the openness of the park to New Mill and Salts Mill - the juxtaposition of the working heart and the recreational hearts of the village*

This area is fairly secluded and leafy, as long views are blocked by the existence of foliage. Further south the open space of the playing field, an open expanse of mown grass, provides an area for sports and recreational activities. The cricket club was established in the park by the end of the nineteenth century and still utilises this site today. The River Aire flows to the south of the playing field.

The watercourses of the river and the canal contribute to the character of the conservation area. The constant flow of water of the River Aire is an integral part of the park, which can only be entered from the village via a footpath over the river. It also forms an attractive backdrop for the Boathouse (now a public house)



*The River Aire forms an important part of the character of the conservation area, historically it provided a power source and a communications link, and today forms a visually pleasing part of Roberts Park*

and the New Mill. The Leeds and Liverpool Canal is an historically significant waterway within the conservation area, which opened up lines of communication into the area. The importance of the Leeds and Liverpool Canal to the development of the Bradford district in the course of the eighteenth and nineteenth century has been recognised and its entire length through the district is covered by a conservation area designation. This conservation area borders Saltaire Conservation Area to both the east and the west. It is also visually appealing. Its reflective qualities contrast with the faster moving water of the river. The canal towpath offers impressive views of Saltaire United Reformed Church and a particularly domineering



*The Leeds and Liverpool Canal provided an important communication link into the district. It continues to be a means of transporting people through the area and opens up impressive vistas through the conservation area*

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image of the mills as it passes between the intimidating facades of New Mill and Salts Mill.

Across the river is an area known as the Rose Garden, which early maps of the area indicate was designed as part of the original model village as allotment space with a reservoir to the far west. By the time of the 1934 Ordnance Survey Map, the use of the land had altered and the allotment gardens had been relocated to their present position to the west of the grounds of the United Reformed Church. Both the allotments and the Rose Garden are consequently of historic and aesthetic interest to the conservation area. The allotments continue to be used and although the Rose Garden currently has no specific use, its openness as a space is significant to the understanding of the design of the village and is aesthetically important to the greenness of this character zone.

The United Reformed Church is also set in an expanse of green space that clearly separates it and distinguishes it from the mass of buildings to the south and emphasises its status within the village. The distinguished approach to the Church from Victoria Road was flanked by magnificent beech trees until 1974, when one blew down and the others were deemed to be unsafe. Rows of deciduous trees do however

continue to define the entrance to this spectacular building.

## 7.2 Open Spaces of Character Zone 2

Character zone 2 is predominantly urban in nature, comprising rows and rows of terraced properties with flagged rear yards. The only element of greenery in the area comes from the small front garden areas of the larger properties. As these larger properties with gardens are concentrated on certain streets within the conservation area, there is some notable difference in character from street to street. For example, the properties of William Henry Street and George Street all have front garden areas. This makes them more colourful and cottage like than those without, which are more utilitarian in nature. The large front garden areas and street trees of Albert Road accentuate the relative grandeur of the street.



*George Street – the small front garden areas of the grander streets are the only green intervention into this distinctly urban part of the conservation area*



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### 7.3 Open Spaces of Character Zone 3

Victoria Road is a wide tree-lined avenue and as such is greener and leafier than most of the village. The larger, grander, community buildings of the village are concentrated on this street, which are often set in small landscaped areas surrounded by stone walls and piers with decorative cast iron railings (some of which have been lost). All these elements contribute to the relative grandeur of Victoria Road. Victoria Hall and Shipley College are set back from the street and have front landscaped spaces that help to distinguish the buildings from the simpler terraced properties of the conservation area. The symmetry in the composition of these spaces is evident. Square grassed areas with planting are situated on either side of the paths that lead to the entrances of Victoria Hall and Shipley College. Stone gate-piers mark the entrance to the buildings and their grounds from Victoria Road. These are arranged in a u-shape configuration and decorative iron lamps surmount them. The four lions 'War', 'Peace', 'Determination' and 'Vigilance' stand proudly on the front corner pillars of these spaces.

The almshouses, which are situated further south along Victoria Road are built around a landscaped rectangular space, called Alexandra Square. The space was designed for the enjoyment of the elderly and infirm residents of the almshouses and continues to provide a



*Alexandra Square, around which the almshouses were built*

pleasant foreground to these properties. The setting of the almshouses was described in the Airedale Observer and Ilkley Free Press, Friday 6<sup>th</sup> May 1887: "At the rear are flagged yards, and in the front are asphalted walks, green parterres, and flowerbeds".

Allotment gardens provide an attractive foreground to the mill, when viewed from Victoria Road and Caroline Street. These allotments formed a part of the original structure of the village and were designed to provide space for residents to grow their own produce, a function that they maintain today. As such, they are an important functional and aesthetic part of the conservation area.



*The tree-lined avenue of Victoria Road – this distinguishes Victoria Road from the rest of the conservation area and adds to its grandeur*

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## 8. Permeability and Streetscape

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

*The form, width and orientation of the streets and paths through the conservation area are important in distinguishing the character and sense of place of the area, as well as determining views and vistas throughout the conservation area.*

- *Character zone 1: The footbridge over the River Aire provides access to this highly permeable area of open space and meandering paths. East-westerly movement through the area is by rail or boat along the river or canal, or on foot along the towpath of the Leeds and Liverpool Canal. Setted paths allow access through the mill, these are fundamental to the character of the building.*
- *Character zone 2: The gridiron street pattern of this zone gives it a sense of order and also makes it highly permeable, which is complemented by alleys that run to the rear of the properties. The width of the streets varies to reflect the hierarchy of the village.*
- *Character zone 3: This wide, grander street is the major road into the heart of the village.*

### **8.1 Permeability and Streetscape in Character Zone 1**

To the north of the railway the conservation area is dominated by parkland. Paths meander through this area and provide a pleasant environment for strolling and relaxing. The winding nature of these paths offers a stark contrast to the order of the streets of the village, with the exception of the wide straight promenade that runs from east to west through the space. The park is accessed via the footbridge over the River Aire, which effectively allows movement between Saltaire and Lower



*The canal allows for movement through the site, both along the towpath and boats on the watercourse*

Baildon, with the historic Shipley Glen Tramway. The road bridge over the river was demolished during the 1960s, which would have led from Saltaire to the original entrance to the park adjacent to the lodge building.

The Leeds and Liverpool Canal provides for east-west movement through the conservation



*The view west along the railway line – this is particularly evocative of Saltaire as a place*



area, both on boats and along the canal towpath.

The railway also carries people in an east-westerly direction through the conservation area. Historically, the railway is a significant element of the conservation area and like the village itself is testament to the terrific engineering advances of the Victorian era. It provided for the transportation of materials, goods and people to and from the factory. The views west along the railway line from the Victoria Road bridge is particularly evocative of the place, with the three-storey properties of Albert Terrace to the left, the open and leafy area around the United Reformed Church and the allotments to the right and the open countryside beyond the village.

Salts Mill is situated adjacent to the railway. Pedestrians are presently able to pass between the buildings of the mill to reach the car parking area to the rear. The setted surfaces that surround the mill are a feature of this area and are typical of industrial Victorian Britain. They complement the character of the mill, the railway and the conservation area and add to the interest of Saltaire conservation area.

## 8.2 Permeability and Streetscape in Character Zone 2

To the south of the railway, Saltaire is laid out on a gridiron street pattern, which creates a sense of uniformity and order.

“The ordered regularity of the streets reflects the principle of order and control which had been a major part of its inspiration” (*The Great Paternalist Titus Salt and the Growth of Nineteenth Century Bradford*, Jack Reynolds 1983).

The gridiron plan is characteristic of Victorian development and clearly affiliates Saltaire Conservation Area to its nineteenth century origins. The roads are straight and form a criss-cross pattern across the site. This pattern was



*Caroline Street, a wide road that runs across the site. Its straightness, like all streets of the conservation area, allows extensive views through the area*



*The setted route through Salts Mill – these setts are a feature of industrial Britain and are an important part of the character of the area*

laid on top of the earlier streets of Saltaire Road and Bingley Road, which cut through the village. Their orientation remains very much unchanged and can still be seen in the present structure of the village, although engineering alterations have necessarily altered their structure.

The street pattern of the village accentuates its hierarchical nature, with the grander properties situated on the wider streets. The majority of properties in the conservation area front directly onto the rear of the footpath creating closed tunnel like vistas along the narrow streets. Vistas down the grander streets are however less enclosed due to their width and the presence of small front garden areas. Alleys run parallel to the streets of the conservation area, which provide access to the rear of the properties. These serve to increase the permeability of the area. Views down the alleys are defined by the stone walls that surround the flagged rear yards (where they have survived). To the north of the conservation area the earlier roads were constructed parallel to Victoria Road in a north-southerly direction. The wider Caroline Street and Titus Street cross these in an east-westerly direction across the conservation area. Caroline Street is unusual in the conservation area, as there are very few properties that front onto the street instead end gables dominate the streetscape. Further south, the orientation of the



*The gridiron street pattern of character zone 2 was laid on top of the earlier Saltaire Road and Bingley Road that cut through the conservation area. This street pattern is characteristic of the Victorian age.*

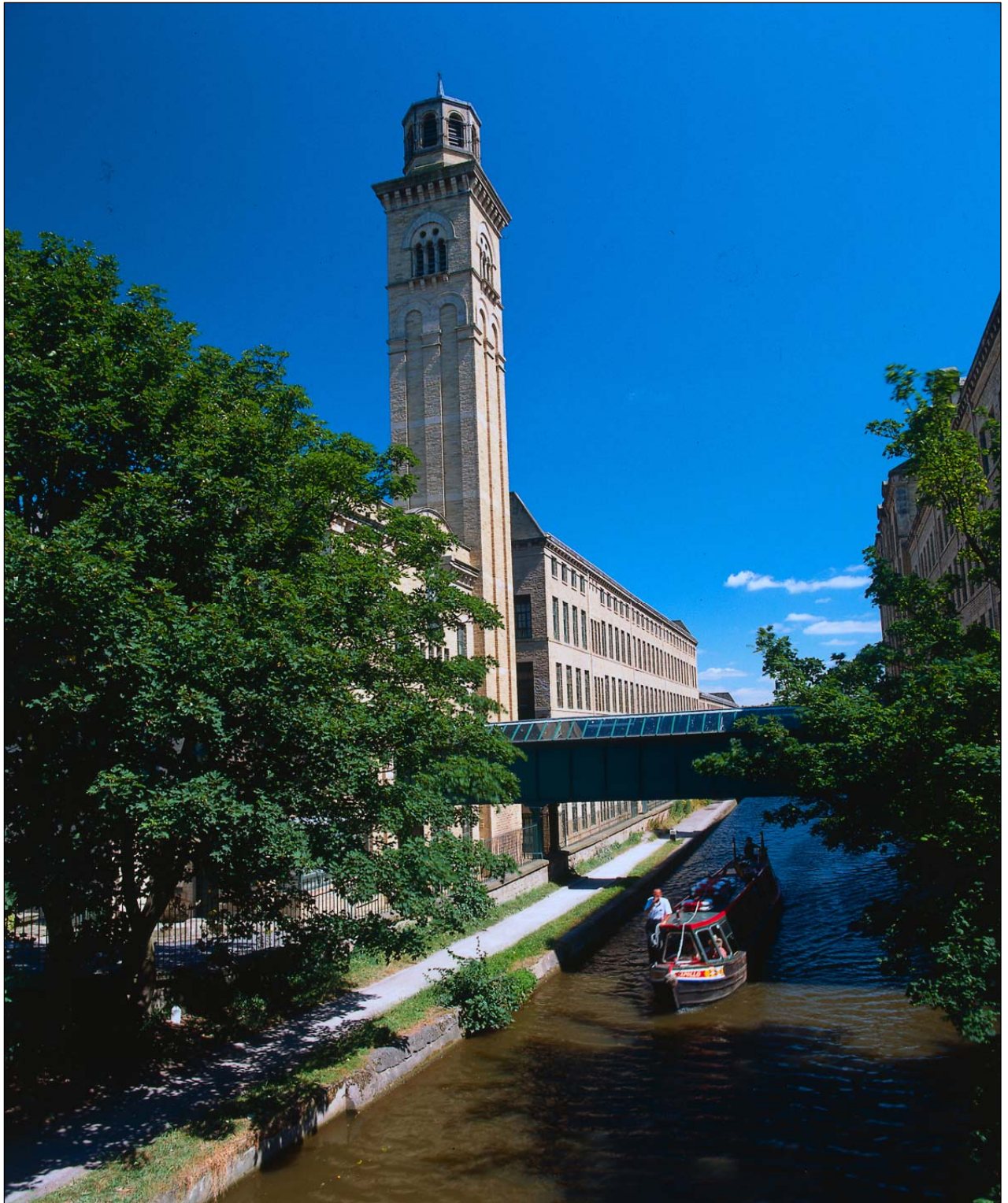
roads change and most are constructed in an east-westerly direction, crossed by Upper Ada Street and Upper Mary Street.

The majority of the roads in the conservation area are now surfaced in tarmac and the rear alleys in concrete. Originally some of the grander thoroughfares would have been setted. The only setted street in the village is now Albert Terrace, and small sections of Victoria Road, the character of which is greatly enhanced by the colour and texture of this surface.

### **8.3 Permeability and Streetscape in Character Zone 3**

Victoria road is the main road into the heart of the conservation area. It is a long straight street that links the major thoroughfares of Bingley Road and Saltaire Road to the village and the mill. It is notably wider than the other roads of the conservation area, with the exception of Albert Road, which contributes to its sense of importance.





*The Leeds and Liverpool Canal is a focus for activity in the village. It is used by the waterbus, canal boats and for walking and cycling*

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## 9. Activity

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### Summary of Activity

*The conservation area boundary covers the village of Saltaire, which is a complete entity accommodating a range of interrelated activities that provide for the local community.*

- *Character Zone 1: This zone accommodates some of the most important buildings and spaces of the conservation area. It provides for work, education, residential use, worship, transportation, recreation and leisure pursuits.*
- *Character Zone 2: This zone is the residential zone of the conservation area and is consequently relatively quiet. The exception is Gordon Terrace, to the south, which is a bustling commercial core of the conservation area situated on the major thoroughfare through the village.*
- *Character Zone 3: Victoria Road is the bustling heart of the conservation area. To the north it accommodates a range of shops, Victoria Hall, and Shipley College and provides the main road to access the mill, the church and the park.*

The physical form of the conservation area sets the stage for the activity that takes place within its confines, but it is the range of uses and the level of activity that brings the place to life. This is much harder to control, as it is in many ways influenced by market forces, however it does have a direct impact on the character of the area and ultimately on the changes to its built form. One of the most important things about Saltaire Conservation Area is that it is a living and working community and continues to accommodate a range of facilities that makes it a complete settlement providing for its residents and visitors.

“While Saltaire was a transient experiment in industrial living and in Victorian class relationships, as well as a means to wealth and prosperity for its founder, it was always, and still is, all about people and individuals who lived, loved and worked there” (Gary Firth, 2001 p.111).

As well as providing work and homes for the local community, Saltaire has always been a popular tourist destination, due to its interest as a place and its proximity to the natural beauty of Shipley Glen. An article in the Airedale Observer and the Ilkley Free Press on 6<sup>th</sup> May 1887 reports how inmates of the almshouses would open their doors to the ‘crowds of excursionists who visit Saltaire on Sundays and holidays’ for a fee. Saltaire continues to be an attractive place for visitors, on account of its historic and architectural interest, its beautiful natural setting and the attractions in the mill itself. Many of the buildings and spaces retain uses similar to the original. It is this mix of activities and interest that Saltaire provides that makes it such a unique place.

### 9.1 Activity in Character Zone 1

Character zone 1 is a mixed-use area. The park, river and canal provide for a range of recreational and leisure facilities, from sitting in the sun or taking a stroll, to a range of sporting activities, including cricket and rowing. It is also a hub of transportation links with the Canal and Railway passing through this zone.

The mill itself now accommodates a variety of uses. Industry remains in the building in the form of high technology industries, but art galleries, retail uses and dining areas are now also situated within its buildings, adding a cultural and leisure dimension to this once hard working building. The largest collection of David Hockney works in the world is displayed here. Workers continue to arrive and depart each day





*The diner in Salts Mill*

and visitors are drawn to the building for its variety of attractions. Directly opposite Salts Mill is the United Reformed Church, a magnificent structure that retains its original function as a place for the community to meet and worship. These two buildings would have formed the heart of village life in the nineteenth century and in many ways continue this function today. The Mill Building of Shipley College, which once functioned as the dining room for the mill, also draws people into this zone, as many students study there.

Roberts Park to the north of the mill is a recreational resource for the village and surrounding areas. It is used for a variety of sports, walking and relaxation. This is complemented by the Leeds and Liverpool Canal, which has now evolved from a communication network to a leisure attraction for boating, walking and cycling.

New Mill, situated on the opposite side of the canal, has successfully been converted to offices and apartments, providing a new use for the building after it became redundant from its original purpose. The stable block and cottages opposite are now also in residential use. This makes the area around these two buildings

slightly more private and consequently quieter than surrounding areas.

## **9.2 Activity in Character Zone 2**

Character zone 2 is primarily residential with some business premises scattered through the area. The majority of streets are therefore relatively peaceful. A number of busier thoroughfares cut through this quieter zone. Saltaire Road is particularly busy thoroughfare. To the far west of this zone, Saltaire Primary School is situated, an educational establishment that makes this part of the conservation area busy at the beginning and end of the school day.

The most bustling part of this zone is without doubt Gordon Terrace on Bingley Road, which is now a commercial road, accommodating an array of shops and businesses.

## **9.3 Activity in Character Zone 3**

Victoria Road is the busy major road into the heart of the conservation area; consequently it is more frequented by vehicles and pedestrians than many of the smaller streets of character zone 2. It contains some of the village's major buildings, including Victoria Hall, a community building used for a variety of events and

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meetings, and two buildings of Shipley College, which bring many students into the village. To the north of the zone a number of shops are located close to the railway, the mill and the church, which enhance the sense of arrival at the

heart of the village. Lockwood and Mawson Streets to the east of Victoria Road are distinctly residential and have a close affiliation to character zone 2.



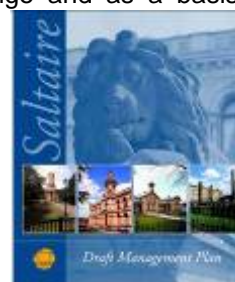
*The shops of Victoria Road, which form part of the heart of the village*



## 10. Conclusion: Character Specification and Guidance

To safeguard the special interest of an area, conservation area designation aims to protect and enhance the character and appearance of the place. Many features interact to form the unique qualities of Saltaire Conservation Area, things like, style, form, orientation, massing, height and scale of buildings; the way the built structure interfaces with the spaces created; the width and orientation of streets; the colour and texture of the materials used; the topography and setting of the area; the roofscape and streetscape; how the area interacts with the surrounding environment; natural elements; and local detailing. However, less physical features, such as the current uses of buildings and spaces, their condition, the amount of activity in the area and intangible ingredients such as sounds and smells are all factors in creating the identity of Saltaire. This section highlights the elements that contribute to the character and appearance of the conservation area, summarising the information contained in the body of this document, and puts forwards

policies that will provide the framework for the protection of these features. Owners and occupiers of sites and buildings within the conservation area, prospective developers and the Council should use this to determine what constitutes appropriate change and as a basis for the future management of the area. It should be read in conjunction with the policies set out in the Bradford Unitary Development Plan (see Appendix 3) and Saltaire World Heritage Site Management Plan.



Saltaire has a number of characteristics that are common throughout and contribute to the character of the whole conservation area. However, it is also possible to distinguish distinct character zones with notable features that differ from one another.

### Characteristics Common to the Entire Conservation Area

Common Characteristics	Guidance
<p><b>Topography and setting</b> – Saltaire Conservation Area is situated in the valley of the River Aire, from which the ground rises to both the north and the south. The Leeds and Liverpool Canal passes through the valley, which was an important early line of communication. The Leeds and Liverpool Canal Conservation Area borders Saltaire Conservation Area to the east and west. Residential development now surrounds the conservation area to the south, east and west. The terraced properties to the east are particularly important to its setting, having a townscape value in terms of views from Saltaire Road to the mill. To the north Shipley Glen and Baildon Moor provide breathtaking views out of the conservation area, which contribute greatly to its attractiveness and</p>	<ol style="list-style-type: none"> <li>1. It is essential that the significant views and vistas into, out of and through the conservation area are respected in development within the conservation area or its setting. Applicants will be requested to provide evidence that this has been considered as part of the evaluation of the site (see Policy BH10 of Replacement Unitary Development Plan).</li> <li>2. New development that will impact the setting of the conservation area, as being either immediately within the vicinity or clearly visible from within its confines, should echo the principles of good design and not over dominate its form or buildings and respect important areas of green space and woodland</li> </ol>





sense of place.	(see Policy BH7 of the Replacement UDP).
<p><b>Traditional building materials</b> – the vast majority of buildings in the conservation area are constructed of local sandstone with Welsh slate roofs. Cast iron was traditionally used for the rainwater downpipes and the decorative railings that surround certain buildings and roads and timber was traditionally used for window frames, doors, gutters and shopfronts.</p>	<p>3. There should be a presumption in favour of retaining original materials and repairing as necessary. Where the replacement of a feature is essential and the traditional has survived this should be done on a like-for-like basis. Where features have been replaced by modern alternatives the reinstatement of traditional style features constructed in traditional materials will be encouraged (see Policy BH7 of the Replacement UDP).</p> <p>4. Stone cleaning should be resisted where it would interfere with the uniformity of the colour of the stone, particularly in regard to terraced properties. Listed Building Consent is required prior to cleaning any of the Listed Buildings in the conservation area, as it can have a drastic affect on the character of the building and in some cases on its fabric.</p> <p>5. Repair and maintenance work to stone buildings within the conservation area (e.g. repointing, repairs to roof, etc.) should be carried out in an appropriate manner. The conservation team can advise (see Policy BH7 of the Replacement UDP).</p> <p>6. Any new development should make use of quality materials that reflect the interest of the area and sit harmoniously with the existing fabric (see Policy BH7 of the Replacement UDP).</p>
<p><b>Flagged footpaths and yards and some setted carriageways</b> – York stone flags cover the vast majority of footpaths and rear yards of the conservation area. These are carefully detailed with fanned paving at the corners of streets. A number of setted areas are also evident, notably Albert Terrace and parts of Victoria Road.</p>	<p>7. There should be a presumption in favour of preserving the setted and flagged surfaces of the conservation area (see Policy BH11 of the Replacement UDP).</p>
<p><b>Boundary walls and cast iron railings</b> – stone boundary walls surround the vast majority of buildings within the conservation area, demarking back yards, front gardens and the areas around buildings and spaces. Cast iron railings top these to distinguish certain buildings and areas of the conservation area. Some of these have been lost.</p>	<p>8. Existing boundary walls and iron railings should be retained and restored (see Policy BH9 of the Replacement UDP).</p>

#### Characteristics of the three character zones

<p><b>Architecture and building details</b> – the Italianate style of architecture has been used throughout the conservation area and has a strong unifying effect.</p> <p><b>Character Zone 1:</b> This zone is characterised by large ornate monumental structures. Salts Mill, New Mill, the United Reformed Church, the stable block and the Mill Building of Shipley College (constructed as the dining room for the mill) are all located in this zone. The architectural treatment of each relates to its stature and importance in the village and the ornate details of each, particularly</p>	<p>9. There should be a presumption in favour of preserving all buildings within the conservation area that have been identified as contributing to the interest of the place. The fact that the vast majority of buildings in Saltaire Conservation Area are Listed Buildings gives them specific statutory protection. In any work carried out to the buildings, every effort should be made to ensure that the features that form an integral part of their design, including materials, proportions, windows, doors, shopfronts, stone details and timber details, or interesting</p>
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<p>the carving, is extraordinary. Each is different in design to meet its individual purpose, but the Italianate style of architecture is expressed in all. Common details include stringcourses, dentil courses, corniced chimneystacks and elaborately carved window and door surrounds.</p>		<p>features that testify to the evolution of the buildings and are good quality in their own right, are preserved (see Policy BH9 of the Replacement UDP). Listed Building Consent must be sought for any alteration or extension to Listed Buildings that would affect their character as a building or special historic or architectural interest.</p>
<p><b>Character Zone 2:</b> This zone is dominated by simpler two and three-storey terraced properties. Some larger semi-detached and a single detached property can be found on Albert Street. The Italianate style has been carried though to these properties, although the level of detail varies according to the status of the streets and the date of the properties. The overlookers cottages, built for the higher status workers of the mill tend to be larger and more ornate than the workers properties, the earlier of which are simply detailed. The workers houses that were built slightly later are more ornate. Typical features include stringcourses, dentil courses, round arched windows and doors with central keystones, square headed windows, timber sash windows and timber panelled doors. The small hollows adjacent to the doors once accommodated shoe scrapers.</p>		<p>10. The reinstatement of traditional features will be actively encouraged, but should be based on an historical understanding of the structure and where possible evidence of the original detail. The conservation team has details of the original design of doors and windows of all of the streets in the conservation area. Special attention should be paid to the design of new shopfronts: new shopfronts must demonstrate a high standard of design and be sympathetic in design and materials to the building on which they are situated. This should be based on historical research into the original design of the shopfront (see Policy BH8 of the Replacement UDP).</p> <p>11. New development within the conservation area should reflect the predominant building form of the locality in which it is situated. This relates to height, scale and siting. It should not over dominate the existing fabric of the conservation area (see Policy BH7 of the Replacement UDP).</p>
<p><b>Character Zone 3:</b> This zone accommodates some of the larger community buildings of the conservation area including Victoria Hall (originally the Institute), Shipley College (originally the factory school), the almshouses and the hospital (now converted to apartments). There are also a number of two and three-storey terraced buildings, which are notably grander than those of surrounding streets. These have similar features to the properties of character zone 2, but have additional details, including ashlar stone quoins that distinguish them. Traditional timber shopfront details contribute to the character of the shops and cafes of the north of the street.</p>		<p>12. There should be a presumption against building in open spaces that have been identified as contributing to the character of the conservation area (see Policy BH10 of the Replacement UDP).</p> <p>13. The identify of the spaces, where they have been identified as significant should be respected. This means that the treatment of spaces should be preserved, in that green spaces should remain green and hard surfaced spaces should remain hard surfaced. There should be a presumption in favour of retaining</p>
<p><b>Open Spaces</b></p> <p><b>Character Zone 1:</b> The large buildings to the north of the railway line are set in open landscaped areas, which create a green, pleasant, relaxing atmosphere. Roberts Park, which is included on English Heritage's Register of Parks and Gardens of Special Historical Interest, dominates this zone. This is complemented by the River Aire, the Leeds and Liverpool Canal, the space surrounding the United Reformed Church, the Rose Garden and the allotments.</p>		

<p><b>Character Zone 2:</b> This is predominantly an urban area. The back yards of the properties of the area are traditionally flagged and only the small front gardens of some of the larger properties and the trees of Albert Road add greenery to the zone.</p>		<p>the original function of the spaces.</p>
	<p><b>Streetscape and Permeability</b></p> <p><b>Character Zone 1:</b> The parkland in this zone makes the area highly permeable. The footbridge over the River Aire is particularly important to movement between the village and the park and out to Lower Baildon and the historic Shipley Glen Tramway. The Leeds and Liverpool Canal and its towpath and the railway allow for east-westerly movement through the conservation area.</p> <p><b>Character Zone 2:</b> The gridiron street pattern of this zone is made up of straight streets that cross one another. Straight alleys run parallel to the streets that provide access to the rear of the properties and increase the permeability of the conservation area. The two major thoroughfares of Bingley Road and Saltaire Road run in an east-westerly directions through this zone, making this a highly visible part of the conservation area.</p> <p><b>Character Zone 3:</b> Victoria Road is a wide straight road that links Bingley Road and Saltaire Road to the heart of the village.</p>	<p>14. The street layout of the conservation area is important to its character and its historic interest. Therefore the width, direction and origination of roads that make up the conservation area and pass through it should be preserved (see Policy BH7 of the Replacement UDP).</p>
<p><b>Activity</b></p> <p><b>Character Zone 1:</b> This is a mixed-use zone. It is mostly characterised by business use, worship, transportation and recreation and leisure uses, although education and recreational use is also evident.</p> <p><b>Character Zone 2:</b> This is an urban, residential zone, with the exception of Gordon Terrace, which is commercial in character.</p> <p><b>Character Zone 3:</b> This zone accommodates many of the community buildings of the conservation area, in addition to a collection of shops to the north and a range of residential accommodation.</p>		<p>15. There should be a presumption in retaining the mix of activities in Saltaire, which is so important to its character as a complete and independent entity.</p>



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# 11. Proposals

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## Conservation Area Boundary

The Conservation Area boundary underwent a review in 2003, which included a consultation on the boundary. The boundary remained largely unchanged as a result of this process and encompasses Titus Salt's industrial village and a small number of significant later developments on the periphery that were dedicated to his memory or built on land bequeathed by him.

Consideration was given to extending the boundary to incorporate Maddocks Street, Rhodes Street, Baker Street and Park Street, which are thought to be historical additions to the village, built by subsequent owners of the mill. They form an important part of the setting of the area, specifically regarding views down the mill from Saltaire Road and Bingley Road. The streets have through terraced properties, similar to the original 'model village', rather than back-to-back properties that dominated the surrounding area. However, architecturally they are inferior to those of the existing conservation area, having lost many of their original features and seen the addition of modern insertions. The character of these streets is also different, the roads are wider and concrete paving covers the footpaths. Consequently, although the area is of some historic interest and forms an important part of the setting of the conservation area, it was deemed that the quality of the architecture of the area is not exceptional enough to warrant its inclusion in the conservation area.

The only significant alterations were:

- To include all of the allotment gardens to the west of Saltaire United Reformed Church, only half of which were included in the previous boundary.
- Include all of the mill, the far eastern section of which was excluded from the previous boundary.
- Include the skateboarding area adjacent to the entrance to Roberts Park, the area of

which as part of the village in early maps of the 'model village'.

## 11.2 Enhancement Proposals

Naturally there are some elements of the conservation area that do not contribute to the predominant character of the village or the understanding of its historical development. These may detract from its character and appearance or may simply not contribute to it in a positive way. Proposals to strengthen the quality and identity of the place by the active co-operation of the Council, developers and the local community have been drawn up. These have been prioritised in light of the public consultation by post, telephone and email that took place during September and October 2003 and a workshop held in Victoria Hall on 30<sup>th</sup> September 2003. The consultation followed the deposit of the draft of this document.

The proposals in order of priority are:

- 1) **Restoration of Roberts Park** – the buildings in Roberts Park are in a particularly poor state of repair and create a poor impression of the conservation area, when entered from the north. The buildings are a significant part of the design of the park and the village, if they are allowed to continue to erode there is a risk that they could be lost forever. Repair and new use would help to secure their future. Much of the original design of the park is still evident in its current layout, but elements of the planting have been lost. The park would benefit from some investigation to establish the original planting and the reinstatement of this where possible.
- 2) **Continued restoration of properties** – grant aid has been available to property owners for a range of restoration works to their properties. This has served to strengthen the character of the village and it is important that this process of restoration works continues.

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- 3) **Street surfacing works** – York stone flags traditionally cover the pavements in Saltaire. In some instances these have been lost, due to engineering works, damage and theft. The fan detail of the flags on street corners is particularly evocative of the place and many have been quite badly damaged. The reinstatement of flags on Victoria Road and Saltaire Road and in gaps where they are missing would strengthen the character of the conservation area. Consideration could also be given to reinstating stone setted surfaces, where there is evidence that this was the original surfacing material.
- 4) **Replacement of the railings** – some of the cast iron railings that form the boundary of parts of the conservation area have been lost. There is evidence of the original design of these railings from old photographs. Reinstatement of the railings would add to the understanding of the design of the village and its visual interest, particularly around Victoria Hall.
- 5) **The old washhouse site** – there is potential to improve the site of the old washhouses, which currently offers views of a rather unattractive row of garages.
- 6) **Co-ordination of street furniture** – there is a mismatch of street furniture within the conservation area; this includes lighting columns, bins etc. The design of these features could be co-ordinated throughout the conservation area to strengthen the sense of place.
- 7) **Restoration of open spaces** – the definition and design of open spaces in the conservation area is being lost. Consideration could be given to restoring the design of Alexandra Square and of Victoria Square would increase understanding of the original design of the village.
- 8) **Guidance on the repair and maintenance of stone buildings** – the production of guidance on the appropriate means of repairing and maintaining historic sandstone buildings would help owners to ensure that works carried out to their properties are in the best interest of the buildings and the conservation area.
- 9) **Shopfront design guidance** – to provide advice on how the character of the area can be strengthened through the design of shopfronts, where the originals have been lost.
- 10) **Rationalisation of signage** – there are many street signs within the conservation area. The way in which these are situated, in parts of the conservation area, creates a visual clutter. This is a particular issue on the main streets of the area. Some rationalisation of the signs to ensure that they are needed, co-ordinated and carefully positioned would greatly benefit views and vistas through the conservation area.

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## Glossary of Terms

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

**Camber-headed:** A slight convexity to the upper part of the opening.

**Cartouche:** An ornamental panel enclosed in scrolls.

**Colonnade:** A row of columns.

**Cornice:** In classical architecture the top, projecting, horizontal division of the beam between columns.

**Dentil course:** Rectangular projecting blocks (dentils), tightly spaced like teeth, below cornices on a building.

**Frieze:** A decorated band above a doorway and underneath a cornice. Usually heavily decorated.

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

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

**Hipped roof:** The ends of the roof are sloped rather than vertical.

**Hoodmould:** Projecting moulding over a door or window designed to throw off water, also down as dripstones.

**Keystone:** A prominent stone at the centre of the arch, often larger and decorated.

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

**Occuli:** Semi-circular panels or windows.

**Pavillion:** Richly decorated garden building.

**Portico:** A porch in the form of a classical colonnade.

**Quoin:** Stones larger or better shaped than those of which a wall is composed, used to form the corners of walls or door and window openings. Laid in an arrangement of headers and stretchers on alternate courses, this gives

strength to the build and allows the facework of the walling to tooth into the corner.

**Rock faced:** Stonework dressed to look natural.

**Sash:** A form of window in which two sashes, separated by parting beads, slides within a frame, the case, counterbalanced by weights hung on ropes, the sash cords. The glazing slides in two parallel frames within the case, the upper sliding outward of the lower. The projection of the top sash beyond the bottom sash traps a certain amount of shadow which gives the sash and case window a very satisfying 3D effect.

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

**Stringcourse:** shallow moulding continued across a whole façade.

**Tympanum:** the area enclosed by mouldings of a pediment or the lintel of a doorway and the arch above it, often richly carved or decorated.

**Voussoirs:** The radiating wedge-shaped blocks forming the arch.

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## Further Reading

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### Historical Resources

There is a wealth of historical information available on Saltaire. Please consult the following:

Bradford Central Library  
Shipley Library  
Bradford Archives  
Shipley College

### Planning Policy

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

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

Department of the Environment (1990): 'Planning Policy Guidance 15 (PPG15) – Planning and the Historic Environment

Department of Culture, Media & Sport (2000): Saltaire Management Plan



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## Contacts

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This document can be accessed on the City of Bradford Metropolitan District Council's website:  
<http://www.bradford.gov.uk>

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# **Appendix 1:**

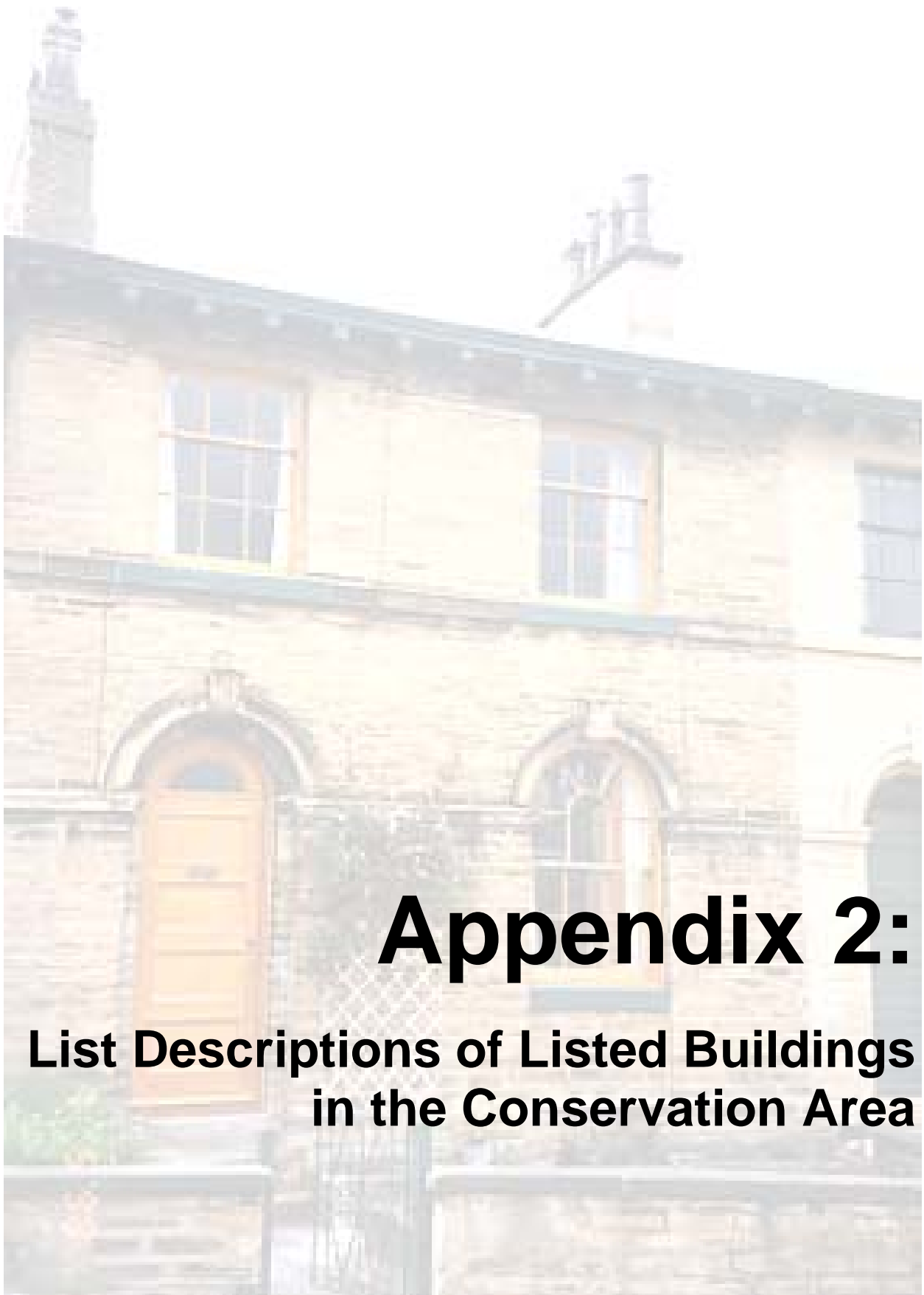
## **Map of Conservation Area Boundary**











# **Appendix 2:**

**List Descriptions of Listed Buildings  
in the Conservation Area**



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## List Description of Grade I Listed Building

**Victoria Road (west side)  
Congregational Church (including Salt family  
mausoleum to south)  
22.11.66 8/151  
GV I**

Congregational church and Salt family mausoleum. 1858-59. By Lockwood and Mawson for Titus Salt. Ashlar. Welsh slate roof with leaded mausoleum roof. Italianate style 6-bay aisle-less nave with semicircular portico at west end and mausoleum to south. Portico, 7 bays wide on a 5-step podium has central, double, 6-panel door with similar flanking doors and giant Corinthian columns supporting a deep dentilled and modillioned entablature. Above is a round tower the base of which has 4 clock faces and 4 oculi. The upper part of the tower has 8 engaged columns supporting a dome.

Nave: Bay divisions marked by giant Corinthian pilasters. Large square-headed windows with eared architraves and marginal glazing. Basement level of rock-faced stone on south side due to sloping ground. Smaller apse at east end flanked by pilasters.

Interior: Small gallery at rear. Nave bays are marked by dark blue scagliola pilasters which support a dentilled and modillioned entablature and richly-decorated, segmental, coffered ceiling. Panelled organ in east apse. Oak, straight-backed pews. Two massive gilt chandeliers. Round vestibule at west end with a carved marble bust of Titus Salt by Thomas Milnes of London. The bust is on a square pedestal with the Salt coat of arms with helm and crest of an alpaca. At the base is an Angora goat and an alpaca with a fleece at their feet wrapping a cornucopia.

Salt family mausoleum: Square with domed roof. Elaborately detailed, the three main sides have Corinthian pilasters enriched with foliage. The central panels are round-arched with radiating decoration to the tympana. Entablature with modillioned cornice. The front has engaged columns to each side with urn. Central Roman altar with festoons and lions' heads, surmounted by an urn decorated with figures and festoons.

Part of Saltaire model village.

D. Linstrum, West Yorkshire Architects and Architecture, 1978

## List Descriptions of Grade II\* Listed Buildings

**Victoria Road (east side)  
Victoria Hall including wall, gate-piers and  
sculpted lions to front area, and railings to  
rear  
22.11.66 8/145**

## GV II\*

Saltaire Institute. 1867-71. By Lockwood and Mawson for Titus Salt. Ashlar, with rock-faced stone to basement. Welsh slate roof. T-plan. Two storeys and basement. Symmetrical, 11-bay Italianate facade. Vermiculated quoins to ground floor and portal. Pilaster-quoins to 1st floor. The central bay breaks forward and is surmounted by an elaborate square tower with pyramidal ashlar roof. Each side of the tower has a modillioned segmental pediment on an enriched entablature, supported by Corinthian columns which frame slender round-arched windows. Elaborate central portal with double, panelled doors, fanlight, and large open segmental pediment supported on large consoles, the tympanum with a cartouche bearing the Salt coat of arms, and flanked by the carved figures of Art and Science by Thomas Milnes. Square-headed basement windows. Round-arched archivolted ground and 1st-floor windows, the latter framed by fluted Corinthian colonnettes, and with carved head keystones and blind balustrade with turned balusters. Dentilled cornice between ground and 1<sup>st</sup> floors. Modillioned cornice forms base to deep, panelled parapet decorated with rosettes and pedimented piers with grotesque winged beasts supporting iron finials. Three-bay return elevations. The main hall projects at rear and is 7 bays long by 5 bays wide with tall slender round-arched windows with glazing bars and circles in heads.

Interior: The entrance hall has a large, stone dog-leg staircase with large square piers and vertically symmetrical turned balusters. The main hall has an elaborately plastered, coffered roof. Pilasters mark the bay divisions and support a bracketed entablature. Raking gallery at rear on fluted cast-iron columns. Former side galleries removed. Later glass panelling at rear. Dwarf wall (railings missing) to front area with two pairs of square ashlar piers to centre, two of which retain the decorative bases of cast-iron lamp standards. At the front corners, on large square bases, are 2 sculpted lions, by Thomas Milnes of London, representing War and Peace. At the rear of the wall are round section castiron railings with spear-head finials on a dwarf wall.

The institute cost £25,000 to build and contained a main hall to seat 800, a lecture room, 2 art rooms, a laboratory, a gymnasium, a library of 8,500 volumes and a reading room. A quarterly fee was charged and ranged downwards from 2s. for adult males.

**Victoria Road (east side)  
Victoria Hall (continued)  
9/145**

## GV II\*

The institute is set back from the road and the front area, along with that of the school opposite (q.v.), forms a garden square. Part of Saltaire model village.

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D. Linstrum, West Yorkshire Architects and Architecture, 1978  
J. Reynolds, The Great Paternalist, 1983

**Victoria Road (east side)**

**Saltaire Mills - the entrance block**

**8/139**

**GV II\***

Entrance and office block to mill complex. 1851-53. By Lockwood and Mawson, for Titus Salt. Hammer-dressed stone with ashlar dressings. Welsh slate roof. Two storeys with basement level at left due to sloping ground. Italianate-style symmetrical facade of 20 bays arranged A. B. C. B. A. The frontispiece of 3 bays has a giant portal with round-arched head extending into the 1st storey, and is surmounted by a tall turret with segmental pediment and flanking scrolls. To each side of the portal is a 3-light canted bay with round-arched centre light. Bays B have 6 windows to each floor, round-arched to ground floor with rusticated voussoirs, and with cambered head to 1st floor. Bays A project one bay and are 3 windows wide as before. Deep bracketed cornice. Hipped roof. Interior not inspected. Part of Saltaire model village.

**Victoria Road (east side)**

**Saltaire Mills - main block including sheds**

**8/140**

**22.11.66 2/140**

**GV II\***

Mill complex. 1851-53. By Lockwood and Mawson. Engineer: Sir William Fairbairn. For Titus Salt. Hammer-dressed stone with ashlar and rock-faced dressings. Welsh slate roof. 4 storeys and basement in a T-plan with lower sheds in the angles and extending to the east. The main facade is 60 bays long arranged symmetrically A. B. C. D. E. D. C. B. A. with number of bays as follows: 1. 22. 1. 3. 6. 3. 22. 1. Bays A and C project. Bays D project slightly. Bays C are surmounted by square open towers with paired round-arched openings. Window heads are cambered except to ground floor where they are round-arched with rusticated rockfaced voussoirs, and to the top floor of the central bays and the projecting bays where they are also round-arched with archivolts and keystones. Three have central segmental-headed carriage entrances with rusticated rockfaced voussoirs, that to the left infilled with a small extension and that to the right part-blocked. At the base of each bay D is a slender 2-storey round-arched opening, that to right infilled with contemporary glazing and that to left infilled with recent materials. Ashlar rusticated quoins, and ashlar pilaster-quoins to upper floors. String course between floors. Deep bracketed eaves cornice. Parapet to centre bays. Single-storey sheds to right with round-

arched windows, segmental-headed cart-entries and deep parapet. The leg of the \_T\_, the warehouse, is 25 bays long with plain casements and terminates in a 5-storey block, 12 bays long by 6 bays deep. Its rear facade, overlooking the canal, is near-symmetrical with segmental pediments surmounting the 2 loading bays. At low level, opening directly onto the canal, are 7 large, round-arched openings with rockfaced rusticated voussoirs, now infilled with glazing. The side elevations of this end block are pedimented. To the right of the rear facade is a 4-storey 23-bay block and to the left, a 22-bay shed with north-lights, both running parallel to the canal. The building is of fire-proof construction with cast-iron columns and beams, stone floors on hollow-brick arches, and a cast-iron roof.

Part of Saltaire model village.

N. Pevsner, The Buildings of England, 1967

D. Linstrum, West Yorkshire Architects and Architecture, 1976

**Victoria Road (west side)**

**Saltaire School including wall, gate-piers and sculpted lions to front area, and gate to south side**

**22.11.66 9/154**

**01.8.95 upgraded to II\***

**GV II**

School, now part of Shipley College. Dated 1869. By Lockwood and Mawson for Titus Salt. Rockfaced stone with ashlar dressings. Welsh slate roof. Italianate-style. Single storey. Three pedimented pavilions joined by a tower, 3-bay open colonnade with lower rooms behind. The central pavilion has central part breaking forward with 2 round-arched windows with console keystones flanked by Corinthian columns which support an entablature. The tympanum is elaborately carved with a roundel bearing the Salt coat of arms with an alpaca to each side and foliage decoration. Above is an elaborate bell-turret (bell missing) with the carved figures of a boy and a girl and a globe. The side pavilions project and each has a single large Venetian window. In the tympanum of each is a roundel with the initials \_T. S.\_ with surround. Deep, bracketed eaves cornice and pediments with acroteria. A 9-bay, 2-storey wing projects at the rear. The left and right returns are of 8 bays, with 3 bays to each side of a more elaborate 3-bay gabled centre. Round-arched archivolted windows, those to centre with Corinthian colonnettes and single oculus over. Basement to right elevation due to sloping ground. Low, rockfaced stone boundary wall to front area. Cast-iron railings to right and left sides with round bars and dog-bars with spear-head finials. Two pairs of square ashlar piers to centre with caps removed. Two large corner piers with sculpted lions by Thomas Milnes of London, representing

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Determination and Vigilance. The school was designed to take 750 children, boys and girls segregated, in the two principal rooms, and infants in the smaller central room. The school is set back from the road and the front area, along with that of the Institute opposite (q.v.) forms a garden square.

Part of Saltaire model village.

D. Linstrum, West Yorkshire Architects and Architecture, 1978

A. Holroyd, Saltaire and its Founder, Sir Titus Salt, Bart., 1873

## **List Descriptions of Grade II Listed Buildings**

### **Ada Street (east side)**

**Nos 23-44 (consec.)**

**9/46**

**GV II**

Terrace of workers' houses. Completed by 1857. By Lockwood and Mawson for Titus Salt. Hammerdressed stone. Welsh slate roof. Two storeys. One bay each except the end houses which are slightly larger, break forward and are of 2 bays with round-arched archivolted doorway and window. Two square-headed 1st-floor windows on sill band. The rest of the houses each have a plain doorway and one window to each floor. Some have inserted bathroom window. Some are rendered and some are painted. Wooden brackets to gutter of end houses. Hipped roof. 2-bay return elevations to the end houses. The end houses are more architectural because of their visual importance to Caroline Street and Titus Street.

Part of Saltaire model village.

### **Ada Street (west side)**

**Nos 1-22 (consec.)**

**9/47**

**GV II**

Terrace of workers' houses. Completed by 1857. By Lockwood and Mawson for Titus Salt. Hammerdressed stone. Welsh slate roof. Two storeys. One bay each except the end houses which are slightly larger, break forward, and are of 2 bays with round-arched archivolted doorway and window. Two square-headed 1st-floor windows on sill band. The rest of the houses each have a plain doorway and one window to each floor. Some have inserted bathroom window. Some are rendered and some are painted. Wooden brackets to gutter of end houses. Hipped roof. Two-bay return elevations to the end houses. The end houses are more architectural because of their visual importance to Caroline Street and Titus Street.

Part of Saltaire model village.

### **Albert Road (east side)**

**No 1 including Lloyds Bank Saltaire Road**

**9/48**

**GV II**

Detached executive's house, now offices, and bank. Completed by 1868. By Lockwood and Mawson for Titus Salt. Hammer-dressed stone. Welsh slate roof. Two storeys and attic. Symmetrical 3-bay façade with central round-arched porch, with pilaster jambs. Above this is a 2-light Venetian Gothic window with central engaged colonnette, blind circle in tympanum, alternately coloured voussoirs and slightly pointed hoodmould. Above this is a gabled dormer with round-arched light, which breaks through eaves. Singlelight sash windows to side bays. 1st-floor sill band. Shaped stone brackets to gutter. Stone stacks with cornices. The right elevation, onto Saltaire Road, has a gable to left with canted bay to ground floor and Venetian Gothic window to 1st floor, as before. 2-light attic window in gable. The right part is set back and in the angle is a later projecting single-storey flat-roofed stone porch.

Included for group value.

Part of Saltaire model village.

### **Albert Road (east side)**

**Nos 3, 5, 7 and 9**

**9/49**

**GV II**

Terrace of executive's houses. Completed by 1868. By Lockwood and Mawson for Titus Salt. Hammerdressed stone. Welsh slate roof. Two storeys. A symmetrical arrangement, each house of 2 bays. Two central doorways in a single doorcase with pilaster jambs, central engaged colonnette, frieze and cornice.

Entrances to end houses are set back in a single bay to left and right. The 2nd bay to each end house breaks forward slightly, is gabled and has a 1st floor a 2-light Venetian Gothic window with central colonnette, blind circle in tympanum and alternately coloured voussoirs. Formerly 2-light sashes with cornice to ground floor now with mullions removed, except No 3. Single light, to rest of 1st floor, on sill band. Stone stacks to front and rear pitches. Hipped roof.

Part of Saltaire village.

### **Albert Road (east side)**

**Nos 11 and 13**

**9/50**

**GV II**

Handed pair of executives' houses. Completed by 1868. By Lockwood and Mawson for Titus Salt. Hammer-dressed stone, No 13 is painted. Welsh slate roof. Two storeys, 2 bays each. The centre 2 bays are gabled and the outer bays are set back and have the entrances. 2-light windows to ground floor (mullion removed from No 11). 2-light Venetian Gothic window to 1st



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floor of gabled bays, with central engaged colonnette (removed from No 11), blind circle in tympanum and alternately coloured voussoirs. Single-light window to 1st floor of side bays. Moulded stone brackets to gutter. Bracketed copings to gables. Hipped roof.

Part of Saltaire model village.

**Albert Road (east side)**

**Nos 15, 17, 19 and 21**

**9/51**

**GV II**

Terrace of executive's houses. Completed by 1868. By Lockwood and Mawson for Titus Salt. Hammerdressed stone. Welsh slate roof. Two storeys. A symmetrical arrangement, each house of 2 bays. Two central doorways in a single doorcase with pilaster jambs, central engaged colonnette, frieze and cornice.

Entrances to end houses are set back in a single bay to left and right. The 2nd bay to each end breaks forward slightly, is gabled and has on 1st floor a 2-light Venetian Gothic window with central colonnette, blind circle in tympanum and alternatively coloured voussoirs. Two-light windows to ground floor, with cornice (mullion removed from No 21). Single lights to rest of 1st floor on sill band. Stone stacks to front and rear pitches. Hipped roof.

Part of Saltaire model village.

**Albert Road (east side)**

**Nos 23 and 25**

**9/52**

**GV II**

Handed pair of executives' houses. Completed by 1868. By Lockwood and Mawson for Titus Salt.

Hammer-dressed stone. Welsh slate roof. Two storeys, 2 bays each. The centre 2 bays are gabled, and the outer bays are set back and have the entrances. 2-light windows to ground floor. 2-light Venetian Gothic windows to 1st floor of gabled bays, with central engaged colonnette, blind circle in tympanum and alternately coloured voussoirs. Single-light window to 1st floor of side bays. Moulded stone brackets to gutter. Bracketed copings to gables. Hipped roof.

Part of Saltaire model village.

**Albert Road (east side)**

**Nos 27-61 (odd)**

**9/53**

**GV II**

Terrace of improved overlookers' houses. Completed by 1868. By Lockwood and Mawson for Titus Salt.

Hammer-dressed stone. Welsh slate roof. Nos 39-49 are 3-storey the rest 2-storey. Each house is of 2 bays. Nos 27, 39, 49 and 61 break forward slightly and are gabled, and on 1st floor have Venetian Gothic 2-light window with central

engaged colonnette, blind circle in tympanum and alternately coloured voussoirs.

Entrances and ground-floor windows are round-arched and archivolted. Nos 27 and 43 each have later, large square-headed window. Square-headed windows to the rest of the 1st and 2nd floors. Sill bands to 1st and 2nd floors. Shaped stone brackets to gutter. Long brackets to gable copings. 2-bay side elevations.

Part of Saltaire model village.

**Albert Road (east side)**

**Nos 63 and 65**

**9/54**

**8/54**

**GV II**

Handed pair of executives' houses. Completed by 1868. By Lockwood and Mawson for Titus Salt. Hammer-dressed stone. Welsh slate roof. Two storeys, 2 bays each. The centre 2 bays are gabled and the outer bays are set back and have the entrances. 2-light windows to ground floor (mullion removed from No 63). 2-light Venetian Gothic windows to 1st floor of gabled bays, with central engaged colonnette, blind circle in tympanum and alternately coloured voussoirs. Single light to 1st floor of side bays. Moulded stone brackets to gutter. Bracketed copings to gables. Hipped roof.

Part of Saltaire model village.

**Albert Road (east side)**

**Nos 67, 69, 71 and 73**

**8/55**

**GV II**

Terrace of executives' houses. Completed by 1868. By Lockwood and Mawson for Titus Salt. Hammerdressed stone. Welsh slate roof. Two storeys. A symmetrical arrangement, each house of 2 bays. Two central doorways in a single doorcase, with pilaster jambs, central engaged colonnette, frieze and cornice.

Entrances to end houses are set back in a single bay to left and right. The 2nd bay to each end house breaks forward slightly, is gabled and has on 1st floor a 2-light Venetian Gothic window with central colonnette, blind circle in tympanum and alternately coloured voussoirs. 2-light windows to ground floor, with cornice. Single lights to rest of 1st floor on sill band. Stone stacks to front and rear pitches. Hipped roof.

Part of Saltaire model village.

**Albert Road (east side)**

**Nos 75 and 77**

**8/56**

**GV II**

Handed pair of executive's houses. Completed by 1868. By Lockwood and Mawson for Titus Salt. Hammer-dressed stone. Welsh slate roof. Two storeys, 2 bays each. The centre 2 bays are gabled and the outer bays are set back and have

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the entrances. 2-light windows to ground floor. 2-light Venetian Gothic windows to 1st floor of gabled bays, with central engaged colonnette, blind circle in tympanum, and alternatively coloured voussoirs. Single light to 1st floor of side bays. Moulded stone brackets to gutter. Bracketed copings to gables. Hipped roof. Part of Saltaire model village.

**Albert Terrace (north side)**

**Railings between Victoria Road and Albert Road**

**8/57**

**GV II**

Railings. Circa 1860-70. Probably by Lockwood and Mawson, for Titus Salt. Square-section cast-iron railings with square cast-iron piers with pyramidal caps. Scrolled fillets are used at the changes in level due to sloping ground.

Part of Saltaire model village

**Amelia Street (east side)**

**Nos 1-13 (consec.) including No 10 Caroline Street and No 10 Albert Terrace**

**8/58**

**9/58**

**GV II**

Terrace of workers' houses with end lodging houses now houses. Completed by 1854. By Lockwood and Mawson for Titus Salt. Hammer-dressed stone. Welsh slate roof. End houses are 3-storey, the rest 2-storey, one bay each. End houses project. Each house has a plain entrance and a single window to each floor. Some inserted bathroom windows. Paired stone brackets to gutter. At each end is the single bay of the end houses which have round-arched archivolted ground-floor openings, square-headed 1st-floor openings on sill band and wooden brackets to gutter. Hipped roofs. Two bay return facades.

The end houses are more architectural because of their visual importance in Caroline Street and Albert Terrace.

Part of Saltaire model village.

**Amelia Street (west side)**

**Nos 14-22 (consec.) including No 11 Albert Terrace**

**8/59**

**9/59**

**GV II**

Terrace of workers' houses with lodging house at north end, now house. Completed by 1854. By Lockwood and Mawson for Titus Salt. Hammer-dressed stone. Welsh slate roof. End house 3-storey, the rest 2-storey, one bay each. End house projects. Each house has a plain entrance and a single window to each floor. Some inserted bathroom windows. Paired stone brackets to gutter. At the left end is the single bay of the end house which has a round-arched, archivolted ground-floor opening, square-headed 1st floor

opening on sill band and wooden gutter brackets, hipped roof. Left return: 2 bays as left front. The right gable end is plain and formerly adjoined the wash-houses (now demolished). The end house is more architectural because of its visual importance to Albert Terrace.

**Bingley Road (north side)**

**No 49**

**7.3.85 495/9/80**

**GV II**

Includes: Nos 2-18 George Street, Saltaire.

Terrace of overlookers' houses. Completed by 1868. By Lockwood and Mawson for Titus Salt. Hammer-dressed stone. Welsh slate roof. Nos 7-12 and 18 are 3-storey, the rest 2-storey. Each dwelling is of 2 bays. Nos 7, 12, 18 George Street and 49 Bingley Road break forward and are gabled. Entrances with fanlights, in stepped reveals and ground-floor windows, with sunk panels below sills, are all roundarched with keystone and archivolted. Square-headed 1st-floor windows. First floor of No 49 has a 2-light round-arched window with central colonnette. Blind oculus in tympanum and alternately coloured voussoirs with hood in Venetian Gothic style. No 49 has doorway part blocked. Shaped brackets to gutter. Long brackets to gable. Broad stone stacks with cornices, some rendered. Right return elevation (No 49) has recent Building Society frontage. Part of Saltaire model village. (The Great Paternalist (J Reynolds), 1983).

**Bingley Road (north side)**

**Nos 51-97 (odd)**

**9/60**

**GV II**

Formerly overlookers' houses and shops, now all shop premises. Completed by 1868. By Lockwood and Mawson for Titus Salt. Hammer-dressed stone. Welsh slate roof. 2 and 3 storeys, each of 2 bays. End and 2 intermediate blocks break forward and are gabled. Shop fronts to ground floor, mainly recent but some in original stone surround with cornice. 1st-floor windows all round-arched, some with keystones, all archivolted. windows are paired in the gabled blocks. Nos 61 and 63 have segment-headed windows to 2nd floor. Some original upper-floor windows. Bracketed eaves, large brackets to gables. Hipped roofs to Nos 61 and 63. Broad stacks with cornices.

Part of Saltaire model

**Caroline Street (north side)**

**Nos 41-50 (consec.)**

**9/63**

**GV II**

Terrace of improved workers' houses. Completed by 1868. By Lockwood and Mawson for Titus Salt. Hammer-dressed stone. Welsh slate roof. Two storeys. Each house of 2 bays, end houses

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breaking forward slightly with bracketed gables. Entrances, in stepped reveals with fanlights, and window to ground floor are all round-arched and archivolted. End dwellings have a triple group, with round-arched lights to 1st floor. The rest have square-headed windows to 1st floor. 1<sup>st</sup> floor sill band. Stone brackets to gutter. Two-bay return elevations.

Part of Saltaire model village.

#### **Caroline Street (south side)**

**Nos 30-39 (consec.)**

**9/64**

**GV II**

Terrace of improved workers' houses. Completed by 1868. By Lockwood and Mawson for Titus Salt. Hammer-dressed stone (No 39 is part rendered). Welsh slate roof. Two storeys. Each house is of 2 bays except No 30 which has an extra bay to bay to left. Each end house breaks forward slightly and is gabled.

Entrances, with fanlight, in stepped reveal, and ground-floor windows are all round-arched and archivolted.

No 30 is now a launderette and has C20 ground floor frontage. Square-headed 1st floor windows except end houses which have triple group of round-arched windows. 1st floor sill band. Stone brackets to gutter.

Part of Saltaire model village.

#### **Caroline Street (south side)**

**No 40**

**9/65**

**GV II**

House. Completed by 1868. By Lockwood and Mawson for Titus Salt. Hammer-dressed stone. Welsh slate roof. Entrance, with fanlight, in stepped reveal, and ground-floor window, with sunk panel below sill, are both round-arched with keystone and archivolted. 1st-floor triple group with round-arched lights and long keystones. Original sashes. Sill band. Brackets to gable.

Part of Saltaire model village.

#### **Constance Street (north side)**

**Nos 1-9 (consec.)**

**9/66**

**GV II**

Terrace of improved workers' houses. Completed by 1861. By Lockwood and Mawson for Titus Salt. Hammer-dressed stone. Welsh slate roof. Two storeys, 2 bays each. End houses break forward slightly, and are gabled. Entrances, with fanlights, in stepped reveals, and ground-floor windows are all roundarched and archivolted. Square headed 1st floor windows except end houses which have triple group with round-arched lights. Original 6-pane sashes to No 6. 1st floor sill band. Shaped stone brackets to gutter.

Part of Saltaire model village

#### **Constance Street (north side)**

**Nos 10-16 (consec.)**

**9/67**

**GV II**

Terrace of improved workers' houses. Completed by 1861. By Lockwood and Mawson for Titus Salt. Hammer-dressed stone. Welsh slate roof. Two storeys, 2 bays each. End houses break forward slightly and are gabled. Entrances with fanlights, in stepped reveals, and ground-floor windows are all roundarched and archivolted. Square-headed 1st-floor windows except end houses which have triple group of round-arched lights. 1st-floor sill band. Shaped stone brackets to gutter. Change in level, due to sloping ground, between Nos 12 and 13.

Part of Saltaire model village.

#### **Constance Street (south side)**

**Nos 17-23 (consec.)**

**9/68**

**GV II**

Terrace of improved workers' houses. Completed by 1861. By Lockwood and Mawson for Titus Salt. Hammer-dressed stone. Welsh slate roof. Two storeys, 2 bays each. End houses break forward slightly and are gabled. Entrances with fanlights, in stepped reveals, and ground-floor windows are all roundarched and archivolted. Square-headed 1st-floor windows except end houses which have triple group of round-arched lights. 1st-floor sill band. Shaped stone brackets to gutter. Change in level, due to sloping ground, between Nos 20 and 21.

Part of Saltaire model village.

#### **Constance Street (south side)**

**Nos 24-32 (consec.)**

**9/69**

**GV II**

Terrace of improved workers' houses. Completed by 1861. By Lockwood and Mawson for Titus Salt. Hammer-dressed stone. Welsh slate roof. Two storeys, 2 bays each. End houses break forward slightly and are gabled. Entrances with fanlights, in stepped reveals, and ground-floor windows are all roundarched and archivolted. Square-headed 1st-floor windows except end houses which have triple group of round-arched lights. 1st-floor sill band. Shaped stone brackets to gutter.

Part of Saltaire model village.

#### **Daisy Place**

**Nos 1-5 (consec.)**

**9/70**

**GV II**

Terrace of executives/overlookers' houses and shops. Completed by 1868. By Lockwood and Mawson for Titus Salt. Hammer-dressed stone. Welsh slate roof. Two storeys, 2 bays each, except No 1 which has a further 2 bays set back



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to the right and would formerly have been 2 dwellings. Nos 1 and 5 have shop window with cornice on long brackets (No 5 part blocked) and are both gabled. Entrances and ground-floor windows are round-arched and archivolted. Square-headed 1st-floor windows except No 5 which has a triple group of round-arched lights and No 1 which has paired round-arched lights. Shaped stone brackets to gutter. The right gable end to No 1 has 3-light canted bay to ground floor and paired round-arched windows to 1st floor.

Part of Saltaire model village.

**Dove Street (north side)**

**Nos 1-12 (consec.)**

**9/71**

**GV II**

Terrace of improved workers' houses. Completed by 1868. By Lockwood and Mawson for Titus Salt. Hammer-dressed stone. Welsh slate roof. Two storeys, 2 bays each. Nos 1 and 12 break forward slightly and are gabled. Entrances with fanlights, in stepped reveals, and ground-floor windows are all roundarched and archivolted. 1st-floor windows are plain except for Nos 1 and 12 which have triple group of round-arched lights. Ground-floor windows to Nos 9 and 10 altered, the former enlarged to take recent bow, the latter with recent square casement. 1st-floor sill band. Moulded stone brackets to gutter.

Part of Saltaire model village.

**Dove Street (north side)**

**Nos 13-21 (consec.)**

**9/72**

**GV II**

Terrace of improved workers' houses. Completed by 1868. By Lockwood and Mawson for Titus Salt. Hammer-dressed stone. Welsh slate roof. Two storeys. Each house is of 2 bays. No 21 has a further bay set back to right. Entrances with fanlights, in stepped reveals, and ground-floor windows are all roundarched and archivolted. 1st-floor windows plain, with sill band. No 21 has blind windows to main façade of entrance in recessed bay. Square stone brackets to gutter. Right gable end has 3-light canted bay to ground floor and paired round-arched lights to 1st floor.

Included for group value.

Part of Saltaire model village.

**Dove Street (south side)**

**Nos 22-28 (consec.)**

**9/73**

**GV II**

Terrace of improved workers' houses. Completed by 1868. By Lockwood and Mawson for Titus Salt. Hammer-dressed stone. Welsh slate roof. Two storeys. End houses is of 2 bays. Entrances with fanlights, in stepped reveals, and ground-floor windows are all round-arched and

archivolted. Square-headed 1st-floor windows paired to No 22. Square-headed 1st-floor windows paired to No 22. Square stone brackets to gutter. The right gable end has a 3-light canted bay to ground floor and paired round-arched lights to 1st floor.

Included for group value.

Part of Saltaire model village.

**Dove Street (south side)**

**Nos 29-40 (consec.)**

**9/74**

**GV II**

Terrace of improved workers' houses. Completed by 1868. By Lockwood and Mawson for Titus Salt. Hammer-dressed stone. Welsh slate roof. Two storeys, 2 bays each. End houses break forward slightly and are gabled. Entrances with fanlights, in stepped reveals, and ground-floor windows are all roundarched and archivolted. 1st-floor windows are plain, except for end houses which have triple group of round-arched lights. Original 6-pane sashes to No 30. 1st-floor sill band. Moulded stone brackets to gutter.

Part of Saltaire model village.

**Edward Street (east side)**

**Nos 6-14 (consec.) including No 14 Albert Terrace**

**9/75**

**8/75**

**GV II**

Terrace of workers' houses with lodging house at north end, now house. Completed by 1854. By Lockwood and Mawson for Titus Salt. Hammer-dressed stone. Welsh slate roof. Two storeys, one bay each. Each house has a plain entrance and a single window to each floor. Some inserted bathroom windows. Paired stone brackets to gutter. At the left end of the terrace is the projecting single bay to the end house which has a round-arched archivolted ground-floor opening, square-headed 1st-floor opening on sill band, and wooden gutter-brackets. Hipped roof. Two bay left return as left front. The right gable end is plain and formerly joined to washhouses (now demolished). The end house is more architectural because of its visual importance to Albert Terrace.

Part of Saltaire model village.

**Edward Street (west side)**

**Nos 15-27 (consec.) including No 12 Caroline Street**

**and No 15 Albert Terrace**

**9/76**

**8/76**

**GV II**

Terrace of workers' houses with end lodging houses (now houses). Completed by 1854. By Lockwood and Mawson for Titus Salt. Hammer-dressed stone. Welsh slate roof. Two storeys,

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one bay each. Each house has a plain entrance and one window to each floor. Some have an inserted bathroom window. Paired stone gutter brackets. At end each of the terrace is the single projecting bay of the end houses which have round-arched archivolted ground-floor openings, square-headed 1st-floor openings on a sill band and wooden gutter brackets. Hipped roof. Two-bay left and right returns as front end bays. The end houses are more architectural because of their visual importance to Caroline Street and Albert Terrace.

Part of Saltaire model village.

**Edward Street (east side)**  
**K6 Telephone Kiosk opposite No 27**  
**26.8.87 9/170**

**GV II**

Telephone kiosk. Type K6. Designed 1935 by Sir Giles Gilbert Scott. Made by Saracen Foundry. Cast iron. Square kiosk with domed roof. Unperforated George VI crowns to top panels and margin glazing to windows and door.

**Fanny Street (east side)**  
**Nos 1-13 (consec.) including No 14 Caroline Street**  
**and No 18 Albert Terrace**

**9/77**

**8/77**

**GV II**

Terrace of workers' houses with end lodging houses (now houses). Completed by 1854. By Lockwood and Mawson for Titus Salt. Hammer-dressed stone. Welsh slate roof. Two storeys, one bay each. Each house has a plain entrance and one window to each floor. Some have an inserted bathroom window. Some are painted. Paired stone gutter brackets. At end each of the terrace is the single projecting bay of the end houses which have round-arched archivolted ground-floor openings, square-headed 1st-floor openings on a sill band and wooden gutter brackets. Hipped roof. Two-bay left and right returns as front end bays. The end houses are more architectural because of their visual importance to Caroline Street and Albert Terrace.

Part of Saltaire model village.

**Fanny Street (west side)**  
**Nos 14-27 (consec.) including No 15 Caroline Street**  
**and No 19 Albert Terrace**

**9/78**

**8/78**

**GV II**

Terrace of workers' houses with end lodging houses (now houses). By Lockwood and Mawson for Titus Salt. Hammer-dressed stone. Welsh slate roof. Two storeys, one bay each. Each house has a plain entrance and one

window to each floor. Some have an inserted bathroom window. Paired stone gutter brackets. At end each of the terrace is the single bay of the end houses which, have round-arched archivolted ground-floor openings, square-headed 1st-floor openings on sill band and wooden gutter brackets. Hipped roofs. Two-bay left and right returns as front end bays. The end houses are more architectural because of their visual importance to Caroline Street and Albert Terrace.

Part of Saltaire model village.

**Fern Place**  
**Nos 1-5 (consec.)**  
**9/79**

**GV II**

Terrace of executive/overlookers' houses and one shop. Completed by 1868. By Lockwood and Mawson for Titus Salt. Hammer-dressed stone. Welsh slate roof. Two storeys, Each house is of 2 bays. No 1 is set back to the right. Nos 2 and 5 break forward slightly and are gabled. Archivolted round-arched windows and doorways with square-headed 1st-floor windows on sill band. No 5 has large 2-light groundfloor shop window, and triple group with round-arched lights to 1st floor. No 2 has paired round-arched lights to 1st floor and is entered from its right return in an altered window opening. No 1 has in gable end a 3-light canted bay to ground floor, a later doorway, and paired round-arched lights to 1st floor.

Included for group value.

Part of Saltaire model village.

**George Street (east side)**  
**Nos 2-18 (consec.) including**  
**No 49 Bingley Road**

**9/80**

**GV II**

Terrace of overlookers' houses. Completed by 1868. By Lockwood and Mawson for Titus Salt. Hammer-dressed stone. Welsh slate roof. Nos 7-12 and 18 are 3-storey, the rest 2-storey. Each dwelling is of 2 bays. Nos 7, 12, 18 and 48 break forward and are gabled. Entrances with fanlights, in stepped reveals, and ground-floor windows, with sunk panels below sills, are all round-arched with keystone and archivolted. Square-headed 1st-floor windows. First floor of No 48 has a 2-light roundarched window with central colonnette. Blind oculus in tympanum and alternately coloured voussoirs with hood in Venetian Gothic style. No 49 has doorway part blocked. Shaped brackets to gutter. Long brackets to gable. Broad stone stacks with cornices, some rendered. Right return elevation (No 49) has recent Building Society frontage.

Part of Saltaire model village.

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**George Street (east side)  
Nos 19-26 (consec.) including Nos 48 and  
49 Titus Street (south side)  
9/81**

**GV II**

Terrace of overlookers' houses. Probably completed by 1861. By Lockwood and Mawson for Titus Salt. Hammer-dressed stone. Welsh slate roof. End blocks are 3 storey, the rest 2 storeys. A symmetrical arrangement with central 2 houses and each end house (Nos 20 and 48) breaking forward. Nos 19 and 49 project at rear. Each house is of 2 bays. Entrances have deep fanlights, and, along with ground-floor windows, have cornice on long brackets. Plain 1st- and 2nd-floor windows with sill bands. Moulded stone brackets to gutter. Broad stacks with cornices. Hipped roofs. Left return has entrances to Nos 48 and 49: each house of 2 bays with details as front. Large shop window to No 48 now blocked. Right return has entrances to Nos 19 and 20 with details as front. No 19 has recent porch. Original sashes to No 20.

Included for group value.

Part of Saltaire model village.

**George Street (east side)  
Nos 27-37 (consec.) including No 6 Caroline  
Street**

**and No 6 Albert Terrace**

**9/82**

**8/82**

**GV II**

Terrace of overlookers' houses with lodging house (now house), at each end. Circa 1854. By Lockwood and Mawson for Titus Salt. Hammer-dressed stone. Welsh slate roof. End houses and No 31 are 3-storey, the rest 2-storey. Each house is of 2 bays except single-bay end houses. No 31 breaks forward slightly. Round-arched, archivolted ground-floor openings and square-headed 1st floor openings (several blind). Sill bands, wooden brackets to gutters. Hipped roofs. Two-storey projecting wings to rear. Twobay return elevations with an additional bay set back to No 6 Albert Terrace.

Part of Saltaire model village.

**George Street (west side)  
Nos 38-47 (consec.) including No 7 Caroline  
Street**

**and No 7 Albert Terrace**

**9/83**

**8/83**

**GV II**

Terrace of overlookers' houses with lodging house (now house), at each end. Circa 1854. By Lockwood and Mawson for Titus Salt. Hammer-dressed stone. Welsh slate roof. End houses and No 43 are 3-storey, the rest 2-storey. Each house is of 2 bays except the end houses which are a single bay. End houses and No 43 breaks

forward slightly. Round-arched, archivolted ground-floor openings and squareheaded 1st floor openings on sill band. Wooden gutter-brackets. Hipped roofs. Two-bay left and right returns.

Part of Saltaire model village.

**George Street (west side)**

**Nos 48-65 (consec.)**

**9/84**

**GV II**

Terrace of overlookers' houses. Completed by 1857. By Lockwood and Mawson for Titus Salt. Hammer-dressed stone. Welsh slate roof. Nos 53 and 48 are 3-storey, the rest 2-storey. Each house is of 2 bays. Nos 48, 53, 59 and 65 breaks forward slightly. Entrance and ground-floor windows are roundarched with keystones. No 56 has large C20 bow window. 1st- and 2nd-floor windows are squareheaded. Large wooden brackets to gutter. Hipped roofs.

Part of Saltaire model village.

**George Street (west side)**

**Nos 66-75 (consec.) including No 47 Titus  
Street**

**and 101, 103 and 105 Saltaire Road**

**9/85**

**GV II**

Terrace of overlookers' houses, and shops. Probably completed by 1861. By Lockwood and Mawson for Titus Salt. Hammer-dressed stone. Welsh slate roof. Central 2 houses and right block are 3-storey and break forward slightly, the rest are 2-storey. Each house is of 2 bays. Entrances, with deep fanlights, and ground-floor windows have cornices on long brackets. Plain upper-floor windows on sill band. Nos 73 and 74 have recent bow windows. Large wooden brackets to gutter. Broad stacks, with cornices. Hipped roofs. Left return elevation (Saltaire Road, Nos 101, 103 and 105) has shop fronts with original paneled stone jambs and cornices. Square-headed 1st-floor windows. Gabled dormers break through eaves of 101 and 103 as attic storey. Two right return bays to No 66 and a further 2 bays to No 47, the left of which is a square tower with entrance to ground floor and a 3rd storey with 2 round-arched lights to each side. Tall staircase window to right return of No 47.

Included for group value.

Part of Saltaire model village.

**Harold Place**

**Nos 1, 2, 3, 4, 5 and 6**

**9/88**

**GV II**

Terrace of executive/overlookers' houses. Completed by 1868. By Lockwood and Mawson for Titus Salt. Hammer-dressed stone. Welsh slate roof. Two storeys, 2 bays each. No 1 is set



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back to right, Nos 2 and 6 break forward slightly. Entrances with fanlights and ground-floor windows, with sunk panels below sills, all have cornices on long brackets. Plain windows to 1st floor. Band between floors. Stone brackets to gutter. Hipped roof to projecting blocks. Stone stacks with cornices. The right gable of No 1 has a 3-light canted bay window, with cornice and blocking course, to ground floor, and paired round-arched lights, with central colonnette, to 1st floor. Bracketed gable copings.

Include for group value.

Part of Saltaire model village.

### **Helen Street (east side)**

#### **Nos 23-44 (consec.)**

**9/889**

#### **GV II**

Terrace of workers' houses. Completed by 1857. By Lockwood and Mawson for Titus Salt. Hammerdressed stone. Welsh slate roof. Two storeys, one bay each except the end houses which are slightly larger, break forward and are of 2 bays with round-arched archivolted doorway and window. Squareheaded 1st-floor windows on sill band. The rest of the houses each have a plain doorway and one window to each floor. Some have inserted bathroom window. Some are rendered. Wooden brackets to gutter of end houses. Hipped roof. Two-bay return elevations to the end houses. The end houses are more architectural because of their visual importance to Caroline Street and Titus Street.

Part of Saltaire model village.

### **Helen Street (west side)**

#### **Nos 1-22 (consec.)**

**9/90**

#### **GV II**

Terrace of workers' houses. Completed by 1857. By Lockwood and Mawson for Titus Salt. Hammerdressed stone. Welsh slate roof. Two storeys, one bay each except the end houses which are slightly larger, break forward and are of 2 bays with round-arched archivolted doorway and window. Two squareheaded 1st-floor windows on sill band. The rest of the houses each have a plain doorway and one window to each floor. Some have inserted bathroom window. Some are painted. Wooden brackets to gutter of end houses. Hipped roof. Two-bay return elevations to end houses. The end houses are more architectural because of their visual importance to Caroline Street and Titus Street.

Part of Saltaire model village.

### **Herbert Street (east side)**

#### **Nos 1-14 (consec.) including No 18 Caroline Street**

#### **and No 22 Albert Terrace**

**9/91**

**8/01**

#### **GV II**

Terrace of workers' houses, with end lodging houses, now houses. Completed by 1854. By Lockwood and Mawson for Titus Salt. Hammerdressed stone. Welsh slate roof. Two storeys, one bay each. Each house has a plain entrance and a single window to each floor. Some have an inserted bathroom window. Paired stone gutter brackets. At each end of the terrace is the single bay of the end houses which have round-arched and archivolted ground-floor openings, square-headed 1st-floor openings on sill band and wooden gutter brackets. Hipped roofs. Two bay left and right returns as front end bays. The end houses are more architectural because of their visual importance to Caroline Street and Albert Terrace.

Part of Saltaire model village.

### **Herbert Street (west side)**

#### **Nos 15-28 (consec.) including Nos 19 and 20 Caroline Street and Nos 23 and 24 Albert Terrace**

**9/92**

**8/92**

#### **GV II**

Terrace of workers' houses with end lodging houses (now houses). Completed by 1854. By Lockwood and Mawson for Titus Salt. Hammerdressed stone. Welsh slate roof. Two storeys, one bay each. Each house has a plain entrance and a single window to each floor. Some have an inserted bathroom window. Some are rendered. Paired stone gutter brackets. At each end of the terrace is the single bay of the end houses which have round-arched archivolted ground floor openings and square-headed 1st-floor openings on sill band. No 19 Caroline Street has an inserted door. Wooden gutter brackets. Hipped roofs. Two bay right return, 4-bay left return, the left 2 bays (No 20 Caroline Street) being set back slightly, all as front end bays. The end houses are more architectural because of their visual importance to Caroline Street and Albert Terrace.

Part of Saltaire model village.

### **Higher School Street (south side)**

#### **Nos 1-6 (consec.)**

**9/93**

#### **GV II**

Terrace of improved workers' houses. Completed by 1868. By Lockwood and Mawson for Titus Salt. Hammer-dressed stone. Welsh slate roof. Two storeys. Each house is of 2 bays. No 6 breaks forward slightly and has bracketed gable. Entrances in stepped reveals, with fanlights, and ground-floor windows are all round-arched and archivolted. No 6 has triple group to 1st floor with round-arched lights. The rest have square-

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headed windows to 1st floor. 1st-floor sill band. Original sashes to Nos 2 and 3. 4-panel doors to Nos 1 and 3.

Part of Saltaire model village.

**Jane Street (north side)**

**Nos 1-11 (consec.)**

**9/96**

**GV II**

Terrace of improved workers' houses. Completed by 1868. By Lockwood and Mawson for Titus Salt. Hammer-dressed stone. Welsh slate roof. Two storeys. Each house is of 2 bays. Each end house breaks forward slightly and is gabled. Entrances, with fanlights, in stepped reveals, and ground-floor windows are all round-arched and archivolted. Square-headed 1st-floor windows on sill band. Original sashes to Nos 2, 7 and 9. Stone brackets to gutter.

Part of Saltaire model village.

**Jane Street (south side)**

**Saltaire**

**Nos 12, 13, 14 and 15**

**9/97**

**GV II**

Terrace of improved workers' houses. Completed by 1868. By Lockwood and Mawson for Titus Salt. Hammer-dressed stone. Welsh slate roof. Two storeys. Each house is of 2 bays. No 13 breaks forward slight and is gabled. No 12 is set back to right. Entrances with fanlights, in stepped reveals, and ground-floor windows are all round-arched and archivolted. Square-headed 1st-floor windows on sill band. No 13 has original 6-pane sashes and door. No 12 has recent porch infilling the angle. Square stone brackets to gutter. The right gable end of No 13 has 3-light canted bay to ground-floor and paired round-arched lights to 1st floor.

Included for group value.

Part of Saltaire model village.

**Jane Street (south side)**

**Nos 16-27 (consec.)**

**9/98**

**GV II**

Terrace of improved workers' houses. Completed by 1861. By Lockwood and Mawson for Titus Salt. Hammer-dressed stone. Welsh slate roof. Two storeys. Each house is of 2 bays. Each end house breaks forward and is gabled. Entrances with fanlights, in stepped reveals, and ground-floor windows are all round-arched and archivolted. Square-headed 1st-floor windows except far end houses which have triple group of round-arched lights. 1st-floor sill band. Original 6-pane sashes to No 16 and No 25. Stone brackets to gutter.

Part of Saltaire model village.

**Katherine Street (north side)**

**Saltaire**

**Nos 1-7 (consec.)**

**9/99**

**GV II**

Terrace of improved workers' houses. Completed by 1868. By Lockwood and Mawson for Titus Salt. Hammer-dressed stone. Welsh slate roof. Two storeys, 2 bays each. End bays break forward and are gabled. No 1 has part-blocked shop front with cornice on long brackets. Entrances with fanlights, in stepped reveals, and ground-floor windows are all round-arched and archivolted, except No 1 which now has square-headed window. Square-headed 1st-floor windows except end houses which have triple group of round-arched lights. 1st-floor sill band. Shaped stone brackets to gutter.

Part of Saltaire model village.

**Katherine Street (south side)**

**Nos 8-14 (consec.)**

**9/100**

**GV II**

Terrace of improved workers' houses and shop. Completed by 1868. By Lockwood and Mawson for Titus Salt. Hammer-dressed stone. Welsh slate roof. Two storeys, 2 bays each. End houses break forward slightly and are gabled. Shop front to No 14 with cornice on long brackets. Entrances, with fanlights, in stepped reveals, and ground-floor windows are all round-arched and archivolted. Square-headed 1st-floor windows except end houses which have triple group of round-arched lights. 1st-floor sill band. Shaped stone brackets to gutter. Left return has recent shop window.

Part of Saltaire model village.

**Lockwood Street (south side)**

**Nos 1-10 (consec.)**

**9/109**

**GV II**

Terrace of improved workers' houses. Completed by 1868. By Lockwood and Mawson for Titus Salt. Hammer-dressed stone. Welsh slate roof. Two storeys. Each house of 2 bays. End houses breaking forward slightly with bracketed gables. Entrances, in stepped reveals with fanlights, and windows to ground floor are all round-arched and archivolted. End dwellings have a triple group, with round-arched lights, to 1st floor. The rest have square-headed windows to 1st floor. 1st-floor sill band. No 5 has original 6-pane sashes. Stone brackets to gutter. Two-bay return elevations.

Part of Saltaire model village.

**Lower School Street (north side)**

**Nos 2-7 (consec.)**

**9/108**

**GV II**

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Terrace of improved workers' houses. Completed by 1868. By Lockwood and Mawson for Titus Salt. Hammer-dressed stone. Welsh slate roof. Two storeys. Each house is of 2 bays. No 7 breaks forward slightly and has bracketed gable. Entrances in stepped reveals, with fanlights, and ground-floor windows are all round-arched and archivolted. No 7 has triple group with round-arched lights to 1st-floor. The rest have square-headed window to 1st floor. 1st-floor sill band. Original sashes to No 7. Part of Saltaire model village.

**Mary Street (east side)**

**Nos 23-44 (consec.)**

**9/111**

**GV II**

Terrace of workers' houses. Completed by 1857. By Lockwood and Mawson for Titus Salt. Hammerdressed stone. Welsh slate roof. Two storeys, one bay each, except for the end houses which are slightly larger, break forward and are of 2 bays with round-arched and archivolted doorway and window. Two square-headed 1st-floor windows on sill band. The rest of the houses each have a plain doorway and one window to each floor. Some have inserted bathroom window. Some are rendered. Wooden brackets to gutter of end houses. Hipped roof. Two-bay return elevations as front end bays. The end houses are more architectural because of their visual importance to Caroline Street and Titus Street.

Part of Saltaire model village.

**Mary Street (west side)**

**Nos 1-22 (consec.)**

**9/112**

**GV II**

Terrace of workers' houses. Completed by 1857. By Lockwood and Mawson for Titus Salt. Hammerdressed stone. Welsh slate roof. Two storeys, one bay each except the end houses which are slightly larger, break forward and are of 2 bays with round-arched archivolted doorway and window. Two squareheaded 1st-floor windows on sill band. The rest of the houses each have a plain doorway and one window to each floor. Some have inserted bathroom window. Some are rendered. Wooden brackets to gutter of end houses. Hipped roof. Two-bay return elevations to the end houses. The end houses are more architectural because of their visual importance to Caroline Street and Titus Street.

Part of Saltaire model village.

**Mawson Street (south side)**

**Nos 1-10 (consec.)**

**9/113**

**GV II**

Terrace of improved workers' houses. Completed by 1868. By Lockwood and Mawson for Titus Salt. Hammer-dressed stone. Welsh slate roof. Two storeys. Each house is of 2 bays. End houses break forward slightly with bracketed gables. Entrances in stepped reveals with fanlight, and windows to ground floor are all round-arched and archivolted. End dwellings have triple group with round-arched lights to 1<sup>st</sup> floor. The rest have square-headed windows to 1st-floor. 1st-floor sill band. Stone brackets to gutter.

Two-bay return elevations.

Part of Saltaire model village.

**Myrtle Place**

**Nos 1, 2, 3 and 4**

**9/114**

**GV II**

Terrace of executives'/overlookers' houses. Completed by 1868. By Lockwood and Mawson for Titus Salt. Hammer-dressed stone. Welsh slate roof. Two storeys, 2 bays each except No 1 which has a further 2 bays set back to the right and would formerly have been 2 houses. Each end house is gabled but No 1 has lost its copings and brackets. Entrances and ground-floor windows are round-arched and archivolted. Square-headed 1st-floor windows except No 4 which has triple group with round-arched lights and No 1 which has paired round-arched lights. Shaped stone brackets to gutter. The right gable end has a 3-light canted bay to ground-floor and paired round-arched windows to 1st floor.

Included for group value.

Part of Saltaire model village.

**Shirley Street (north side)**

**Nos 1-9 (consec.)**

**9/119**

**GV II**

Terrace of improved workers' houses. Completed by 1861. By Lockwood and Mawson for Titus Salt. Hammer-dressed stone. Welsh slate roof. Two storeys, 2 bays each. End houses break forward slightly and are gabled. Entrances with fanlights, in stepped reveals, and ground-floor windows are all roundarched and archivolted. Square-headed 1st-floor windows except end houses which have triple group of round-arched lights. Original 6-pane sashes to Nos 2, 7 and 8 and 3-panel doors to Nos 7 and 8. 1stfloor sill band. Shaped stone brackets to gutter.

Part of Saltaire model village.

**Shirley Street (north side)**

**Nos 10-16 (consec.)**

**9/120**

**GV II**

Terrace of improved workers' houses. Completed by 1861. By Lockwood and Mawson for Titus Salt. Hammer-dressed stone. Welsh slate roof.

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Two storeys, 2 bays each. End houses break forward slightly and are gabled. Entrances with fanlights, in stepped reveals, and ground-floor windows are all roundarched and archivolted. Square-headed 1st-floor windows except end houses which have triple group of round-arched lights. Original sashes to Nos 12 and 14. 3-panel door to No 12. 1st-floor sill band. Shaped stone brackets to gutter. Part of Saltaire model village.

**Shirley Street (south side)  
Nos 17-23 (consec.)**

**9/121**

**GV II**

Terrace of improved workers' houses and shop. Completed by 1861. By Lockwood and Mawson for Titus Salt. Hammer-dressed stone. Welsh slate roof. Two storeys, 2 bays each. End houses break forward slightly and are gabled. No 23 has a shop front with cornice on long brackets. Entrances with fanlights, in stepped reveals, and ground-floor windows are all round-arched and archivolted. Squareheaded 1st-floor windows except end houses which have triple group of round-arched lights. Original 6-pane sashes and 3-panel door to No 21. 1st-floor sill band. Shaped stone brackets to gutter. Part of Saltaire model village.

**Shirley Street (south side)  
Nos 24-32 (consec.) including No 107 Saltaire Road**

**9/122**

**GV II**

Terrace of improved workers' houses and shops. Completed by 1861. By Lockwood and Mawson for Titus Salt. Hammer-dressed stone. Welsh slate roof. Two storeys, 2 bays each. End houses break forward slightly and are gabled. Each has shop front with cornice on brackets. No 24 is part-blocked. Entrances with fanlights, in stepped reveals, and ground-floor windows are all round-arched and archivolted. Square-headed 1st-floor windows except end houses which have triple group of round-arched lights. 1st-floor sill band. Shaped stone brackets to gutter. Attached to the rear of No 32 is No 107 Saltaire Road. This is a contemporary single-storey addition and is now a hairdresser's shop. Rounded corner and glazed front with cornice and blocking course. Part of Saltaire model village.

**Titus Street (north side)  
Nos 1-10 (consec.)**

**9/126**

**GV II**

Terrace of improved workers' houses. Completed by 1868. By Lockwood and Mawson for Titus Salt. Hammer-dressed stone. Welsh slate roof. Two storeys, 2 bays each. End houses break

forward slightly with bracketed gables. Entrances with stepped reveals and fanlights, and ground-floor windows are all round-arched and archivolted. End dwellings have triple group with round-arched lights to 1st-floor. The rest have square-headed windows to 1st floor. 1st-floor sill band. Stone brackets to gutter. Two-bay return elevations.

Part of Saltaire model village.

**Titus Street (north side)**

**No 11**

**9/127**

**GV II**

House. Completed by 1868. By Lockwood and Mawson for Titus Salt. Hammer-dressed stone. Welsh slate roof. Entrance with fanlight, in stepped reveal, and ground-floor window with sunk panel below sill, are both round-arched with keystone and archivolted. 1st-floor triple group of round-arched lights and long keystones. Sill band. Brackets to gable.

Part of Saltaire model village.

**Titus Street (north side)**

**Nos 12-21 (consec.)**

**9/128**

**GV II**

Terrace of improved workers' houses, No 21 now shop. Completed by 1861. By Lockwood and Mawson for Titus Salt. Hammer-dressed stone. Welsh slate roof. Two storeys. Each house is of 2 bays. Each end house breaks forward slightly and is gabled. Ground-floor shop frontage to No 21. Entrances with fanlights, in stepped reveals, and ground-floor windows are all round-arched and archivolted. Squareheaded 1st-floor windows. Original 6-pane sashes to Nos 13 and 19. Original door to No 13. 1st-floor windows to end blocks are triple groups with round-arched lights. 1st-floor sill band. Square stone brackets to gutter. Two-bay left return with blind windows.

Part of Saltaire model village.

**Titus Street (south side)**

**Nos 31-37 (consec.)**

**9/129**

**GV II**

Terrace of improved workers' houses and shop. Completed by 1861. By Lockwood and Mawson for Titus Salt. Hammer-dressed stone. Welsh slate roof. Two storeys, 2 bays each. End houses break forward slightly and are gabled. No 37 has shop front with cornice on long brackets. Entrances with fanlights, in stepped reveals, and ground-floor windows are all round-arched and archivolted. Squareheaded 1st-floor windows except end houses which have triple group of round-arched lights. 1st-floor sill band. Some 3-panel doors. Shaped stone brackets to gutter.

Part of Saltaire model village.



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**Titus Street (south side)**  
**Nos 38-44 (consec.) and No 46**  
**9/130**  
**GV II**

Terrace of improved workers' houses and shops. Probably completed by 1861. By Lockwood and Mawson for Titus Salt. Hammer-dressed stone. Welsh slate roof. Two storeys, 2 bays each. End houses break forward and are gabled, and have shop front with original stone cornice. No 45 is now part of No 46. Entrances with fanlights, in stepped reveals, and ground-floor windows are all round-arched and archivoluted. Square-headed 1st-floor windows except end houses which have triple group of round-arched lights. Original 6-pane sashes to Nos 40 and 46. 1st-floor sill band. Shaped stone brackets to gutter. Part of Saltaire model village.

**Titus Street (south side)**  
**Nos 52-61 (consec.)**  
**9/131**  
**GV II**

Terrace of improved workers' houses. Completed by 1868. By Lockwood and Mawson for Titus Salt. Hammer-dressed stone. Welsh slate roof. Two storeys, 2 bays each. End houses break forward slightly with bracketed gables. Entrances, with stepped reveals and fanlights, and ground-floor windows are all round-arched and archivoluted. End dwellings have a triple group, with round-arched lights, to 1st-floor. 1st-floor sill band. No 56 has original 6-pane sashes. Stone brackets to gutter. Two-bay return elevations. Part of Saltaire model village.

**Victoria Road (east side)**  
**Nos 50-64 (consec.) including railings**  
**and piers to Bingley Road**  
**22/11/66 9/134**  
**GV II**

Almshouses. Dated 1868. By Lockwood and Mawson for Titus Salt. Pitch-faced stone. Welsh slate roof. One and two storeys. An ordered and near-symmetrical Italianate-style facade of 14 houses, consisting of alternate gabled bays and entrance bays. The central 3-bay block has gabled left and right bays with enriched tympana, each with a roundel with *\_T. S.\_* and *\_C. S.\_* to right. Central square bellturret with enriched pedimented top is inscribed *\_OPENED/SEPTEMBER/1868\_*. Paired entrances, with 4-panel doors, in open porches with central colonnettes. Paired round-arched sash windows with central colonnettes, some with decorative friezes. Bracketed eaves and gables. Tall stacks with cornices. Right return (Nos 50 and 51) is similar, and of 3 bays with a projecting gabled wing to right. Attached to right is dwarf wall with 2 square ashlar piers with

decorative caps, and cast-iron square-section railings.  
Part of Saltaire model village.

**Victoria Road (east side)**  
**Sir Titus Salt's Hospital including wall**  
**and piers to Saltaire Road**  
**9/144**  
**GV II**

Hospital, now old people's home. Dated 1868. By Lockwood and Mawson for Titus Salt. Pitch-faced stone with ashlar dressings. Welsh slate roof. Three storeys. Italianate-style ordered but asymmetrical facade of 11 bays. Several bays break forward and are gabled. Windows are round-arched and single light, or paired with central colonnette and some have decorative friezes. Larger windows have cambered heads. All have pointed hoodmould. The doorway to left, with C20 door, has fanlight with glazed words *\_SIR TITUS SALT'S HOSPITAL/1868\_*. To the right is an open porch with central colonnette infilled with C20 glazing, with inner glazing reading *\_PRIVATE ENTRANCE\_* and *\_SIR TITUS SALT'S HOSPITAL\_*. Band between floors. Bracketed eaves. Modillioned gables, the tympanum of one being richly carved with foliage with central roundel. Tall stacks with modillioned cornices. The left facade, on Saltaire Road, is symmetrical with the gabled centre bay breaking forward, its tympanum enriched with foliage and the Salt coat of arms. Central 3-light canted bay window to ground floor; central 2nd-floor triple group window with a panel below with raised letters *\_SIR TITUS SALT'S HOSPITAL\_*. Flanking windows are paired with round-arched lights and central colonnettes. Bracketed eaves and modillioned gable. The rear elevation is plainer, but the right end, nearest Saltaire Road is treated as the main facades. Attached to the left facade is a dwarf wall with square ashlar piers with decorative pyramidal caps. Part of Saltaire model village.

**Victoria Road (east side)**  
**Nos 67, 68, 69, 70 and 71 and attached arcade**  
**22.11.66 9/135**  
**GV II**

Terrace of overlookers' houses and attached arcade. Completed by 1868. By Lockwood and Mawson for Titus Salt. Hammer-dressed stone. Welsh slate roof. No 71 is 3-storeys, the rest 2-storey. Each house is of 2 bays. The entrances have rectangular fanlights, and ground-floor windows have sunk panels under sills. All have cornices on long brackets. 1st-floor windows are plain, 2nd-floor windows smaller. Original sashes to No 71. Sill bands between floors. Stone brackets to gutter. Hipped roof. Stone stacks with cornices. Left and right returns: 2 similar bays. Attached to left is a 2-bay arcade

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joining the block to No 52 Titus Street (q.v.) and forming entrance to rear access road.  
Included for group value.  
Part of Saltaire model village.

**Victoria Road (east side)**  
**Nos 72, 73, 74 and 75 and attached arcade**  
**22.11.66 9/136**

**GV II**

Terrace of overlookers' houses and attached arcade. Completed by 1868. By Lockwood and Mawson for Titus Salt. Hammer-dressed stone. Welsh slate roof. Two storeys, 3 bays each. Symmetrically arranged in two pairs. End houses break forward slightly. Entrances with rectangular fanlights, and groundfloor windows with sunk panels below sills, have cornices on long brackets. 1st-floor windows plain. Band between floors. Original sashes with glazing bars to No 72. Hipped roof. Moulded stone brackets to gutter. Stone stacks with cornices. Right return of 2 similar bays with original sashes, and to right, a 2-bay arcade joining the block to No 10 Titus Street (q.v.) and forming entrance to rear access road. Left return of 2 similar bays with 2 gabled attic dormers which break eaves and, to left, a 2-bay arcade joining the block to No 10 Mawson Street (q.v.)

Included for group value.

Part of Saltaire model village.

**Victoria Road (east side)**  
**Nos 76, 77, 78 and attached arcade**  
**22.11.66 9/137**

**GV II**

Improved overlookers' houses and attached arcade. Completed by 1868. By Lockwood and Mawson for Titus Salt. Hammer-dressed stone. Welsh slate roof. Two storeys, each house of 2 bays. No 76 breaks forward slightly. Entrances, with rectangular fanlights, and windows, with sunk panels below sills, all have cornices on long shaped brackets. Square-headed windows to 1st floor. Band between floors. Moulded stone brackets to gutter. Hipped roof. Two, tall stacks with cornices. Two-bay right return, as front. To right a 2-bay arcade is attached, and joins the block to No 10 Lockwood Street (q.v.) and forms entrance to rear access road.

Included for group value.

Part of Saltaire model village.

**Victoria Road (east side)**  
**No 79 and attached arcade**  
**22.11.66 9/138**

**GV II**

Probably Post Office, now shop premises and attached arcade. Completed by 1868. By Lockwood and Mawson for Titus Salt. Ashlar. Welsh slate roof. Italianate style. Two storeys. On a corner site with one bay on Victoria Road, two bays on Caroline Street and a single corner

bay, divided by rusticated quoins. Doorway in corner bay flanked by slender lights separated by pilasters. Large shop windows to the two elevations. Archivoluted round-arched windows to 1st floor and ground floor left. Deep entablature between floors. Deep, bracketed moulded eaves cornice and parapet. Hipped roof. Two tall stacks with cornices. A 2-bay arcade is attached to the left and joins the building to No 41 Caroline Street (q.v.) and forms entrance to rear access road.

Part of Saltaire model village.

**Victoria Road (east side)**  
**Saltire Mills - north block (New Mill) and Chimney (formerly listed as part of Saltire Mills)**

**8/141**

**2/141**

**GV II**

Mill building and chimney. 1868. By Lockwood and Mawson for Titus Salt. Hammer-dressed stone. Welsh slate roof. Two 4-storey blocks at 900 with lower sheds attached to north and east. The larger block faces south and has 28 bays by 4 bays of industrial casements and runs east-west parallel to the canal. The other block, on the west side of the complex, has 14 bays of industrial casements, with segmental heads, to its west facade. A wing projects at the left of this and to the right is a small entrance lodge. This block framed by rusticated pilaster-quoins. Between the two blocks is the chimney, based on the campanile of the church of Santa Maria Gloriosa dei Frari in Venice. It has a square tower with paired round-arched sunk panels, above which are 3-light round-arched louvred openings with hoodmould. A deep bracketed cornice is surmounted by an octagonal lantern with round-arched openings. Attached to the east a further mill building added c1880. 3 storey over a basement, 22 bays by 9 bays, with continuous raised cill bands, and bracketed ashlar eaves cornice. At the corners the building is articulated with rustication on the ground floor and giant pilasters spanning the two upper floors. Interior not inspected.

Part of Saltaire model village.

**Victoria Road (east side)**  
**Railings and piers to front of Saltire Mills**  
**8/142**

**GV II**

Railings and piers to front of mill. Circa 1860-70. Probably by Lockwood and Mawson for Titus Salt. Square-section cast-iron arcaded railings with triangular top rail and square cast-iron piers with pyramidal caps. Two round stone piers with moulded cornice in front of entrance.

Included for group value.

Part of Saltaire model village.

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**Victoria Road (east side)**  
**Saltaire Mills chimney to east of complex**  
**2/143**  
**GV II**

Mill chimney. 1851-53. By Lockwood and Mawson for Titus Salt. Hammer-dressed stone. A tall, square, tapering chimney. Rusticated rock-faced quoins to base, above which is a cornice on large square brackets. The upper part of the chimney is plain apart from slit-like recesses. Part of Saltaire model village.

**Victoria Road (west side)**  
**Nos 1-11 (consec.) including railings to north**  
**9/146**  
**22.11.66 8/146**  
**GV II**

Shop premises, and railings. 1854. By Lockwood and Mawson for Titus Salt. Hammer-dressed stone with ashlar dressings. Welsh slate roof. Nos 5, 6 and 7 are 3 storeys, the rest 2 storeys. 21 bays. A symmetrical facade the ends and centre 7-bay block are marked by rusticated quoins. Shop frontages to the whole of the ground floor, with contemporary surrounds but some altered and recent fascias. 1st-floor windows are round-arched, and archivolted with long key-stone. 2nd-floor windows have cambered heads, eared and shouldered architraves, and sill band. Single-bay corners are rounded and marked by quoins with entrances and round-arched window to 1st floor. Bracketed eaves cornice. Three stacks to each side and three to centre, all tall with modillioned cornices. Side elevations have 2 round-arched windows to 1st floor, all blind. Tall casements and sashes to rear. Interiors not inspected. Attached to right elevation is short length of railing: Cast-iron square-section railings with square cast-iron piers with pyramidal cap. Part of Saltaire model village.

**Victoria Road (west side)**  
**Nos 12, 13 and 14 including No 1 Lower School Street**  
**22.11.66 9/147**  
**GV II**

Shop premises. Completed by 1868 by Lockwood and Mawson for Titus Salt. Hammer-dressed stone with ashlar dressings. Welsh slate roof. Italianate style. Two storeys. 9-bay facade, the centre 5 breaking forward slightly with parapet over. No 12 is on corner site with rounded corner bay. The building is framed by rusticated ashlar quoins and has deep entablature between floors. Shop fronts to ground floor, some with recent alterations. Round-arched, archivolted 1st-floor windows with original sashes with glazing bars. Centre light blind. Deep bracketed eaves. Hipped roof. Broad rendered stacks with cornices. Side elevations

similar, 3 bays to left, 2 bays to right with parapet over.  
Part of Saltaire model village.

**Victoria Road (west side)**  
**Nos 15, 16 and 17**  
**22.11.66 9/148**  
**GV II**

Terrace of houses and shops. Completed by 1868. By Lockwood and Mawson for Titus Salt. Dressed stone. Welsh slate roof. Two storeys. Italianate facade of 9 bays, the central 5 breaking forward with parapet over. The building is framed by rusticated ashlar quoins with deep entablature between floors. Central round-arched shop doorway to No 16 with shop window to left and 2 plain sashes to right. Doorway with deep fanlight to No 15 and 2 plain sashes. Round-arched archivolted windows to 1st floor. Deep bracketed eaves. Hipped roof. Tall, broad stacks with cornices. Side elevations similar, 2 bays to left side, 3 bays to right (2 blind). Part of Saltaire model village.

**Victoria Road (west side)**  
**Nos 18-23 (consec.) including Titus Street**  
**Nos 50 and 51**  
**22.11.66 9/149**  
**GV II**

Terrace of overlookers' houses. Completed by 1868. By Lockwood and Mawson for Titus Salt. Hammer-dressed stone. Welsh slate roof. Nos 50 and 51 are 3-storey, the rest 2-storey. Each dwelling is of 2 bays. Nos 22 and 51 break forward and Nos 23 and 50 are attached to the rear of these. Entrances have rectangular fanlights and ground-floor windows have sunk panels below sills. All have cornices on long brackets. 1st-floor windows plain. Band between floors. Original sashes to No 51. Stone brackets to gutter. Hipped roof to end blocks. Stone stacks with cornices. 4-bay right and left returns with entrances to Nos 22, 23, 50 and 51. Recent porch to No 22. Included for group value. Part of Saltaire model village.

**Victoria Road (west side)**  
**Nos 24-49 (consec.) including wall, piers and railings to south, and wall and piers to north**  
**22.11.66 9/150**  
**GV II**

Almshouses. Dated 1868. By Lockwood and Mawson for Titus Salt. Pitch-faced stone. Welsh slate roof. A symmetrical U-shaped composition around Alexandra Square in Italianate style. One and 2 storeys with alternate gabled and entrance bays. The end blocks and 4 intermediate blocks are 2-storeyed and gabled. The 3-bay, 2-storey central block has gabled outer bays with enriched tympana each with roundel with initials: \_T. S.\_ to left and \_C. S.\_ to right. Also the motto

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\_QUID NON DEO JUVANTE\_ with palm and oak leaf support and a small alpaca as crest. Central, square, bell-turret with pedimented top, inscribed \_OPENED/SEPTEMBER/1868\_. Paired entrances, with 4-panel doors, in open porches with central colonnettes. Paired round-arched sash window with central colonnettes, some with decorative friezes. Bracketed eaves and modillioned gables. Tall stacks with cornices. left and right returns and end blocks treated similarly. In the porches of Nos 38 and 35 are 2 upright stone slabs with the names of residents, the 1st, 1868-75, inscribed 'HERE THE WICKED CEASE FROM TROUBLING AND THE WEARY BE AT REST', the 2nd 1875-78, inscribed 'BLESSED ARE THE DEAD WHICH DIE IN THE LORD'. On the south side, to Bingley Road, is attached wall with ashlar coping, 6 square ashlar piers with decorated caps, and 2 lengths of square-section arcaded cast-iron railings with square cast-iron piers. On the north side, to Saltaire Road, is attached garden wall with one pair of square ashlar gate piers and 3 single piers with decorated caps. Part of Saltaire model village.

**Victoria Road (west side)**  
**Railings, gates and piers to front of**  
**Congregational Church**

**8/152**

**GV II**

Railings and piers to front of Saltaire Congregational Church (q.v.). Circa 1860-1870. Probably by Lockwood and Mawson for Titus Salt. One pair of round ashlar piers with pedestal and cap. Square, cast-iron arcaded railings curve inwards to the central iron gates on iron piers with ball finials.

Included for group value.

Part of Saltaire model village.

**Victoria Road (west side)**  
**Shipleigh College including railings to right**  
**and to left and to both sides of railway steps**

**8/153**

**GV II**

Dining room to mill, now Shipleigh College. Circa 1853. By Lockwood and Mawson for Titus Salt. Hammer-dressed stone with ashlar dressings. Welsh slate roof. Single storey, 7 bays. Central door with 8 deep panels in eared architrave. To each side are 3 bays framed by pilasters supporting full entablature with bracketed cornice. Window in each panel. Surmounting the centre bay is the Salt coat of arms with scrolled support, open-pedimented top, and festooned base. Hipped roof. Rear elevation has 3 gables each with a semicircular window. Left side has 5 tall panels with altered windows and corniced heads. Later additions to right side and at rear. Interior not inspected. Railings return to the building at right and left. Those to left continue

down both sides of the railway steps. Cast-iron, square-section railings with square cast-iron piers with pyramidal caps. In the dining room about 600 breakfasts and 700 dinners were served daily.

Part of Saltaire model village.

**Victoria Street**

**Victoria Works, the main blocks to south of**  
**complex**

**2/155**

**GV II**

Large textile mill. 1873. For Henry Mason. Hammer-dressed stone. Welsh slate roof. 5 storeys. Two main blocks, the left one 15 bays by 6 bays, the right one 23 bays by 6 bays. The left block has a loading bay to the right which breaks forward. The right block has a near-central bay of loading doors, with roundarched cart entry, with long and short voussoirs to ground floor and corbelled lintels to upper-floor loading doors. Industrial windows, taller to the left block, with later casements. Moulded cornices on square brackets and deep parapet. Corners are marked by round-arched turrets with pedimented tops. Joining the 2 blocks is a small contemporary gabled building.

Interior: Vaulted ceilings on cast-iron columns.

**Victoria Street**

**Victoria Works, the main block**  
**to north-west of complex**

**2/156**

**GV II**

Part of Textile mill. Circa 1873. For Henry Mason. Hammer-dressed stone. Stone slate roof. Four storeys, 16 bays. The central bay is wider and has loading doors to 3rd floor and to gabled dormer, the latter with hoist. Industrial windows with later casements on slightly raised sill band. Also band at window head level. Several 3rd-floor windows are blind. Some round-arched openings to ground floor. Square stone brackets to gutter. The left gable has a 3-light window with round-arched centre light in apex.

Moulded gable copings.

Interior not inspected.

**Victoria Street**

**Mill chimney to Victoria Works**

**2/157**

**GV II**

Mill chimney. 1873. For Henry Mason. Hammer-dressed stone. Ashlar cornice. Tall tapering octagonal chimney on square base. Cornice, on long shaped brackets, with rounded caps.

**Victoria Terrace**

**Nos 1, 2, 3, 4 and adjoining buildings**

**8/158**

**GV II**



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Stables and carriage houses, now houses. 1855-68. By Lockwood and Mawson for Titus Salt. Hammerdressed stone. Welsh slate roof. Single-storey 7-bay facade, with 2-storey houses at 900 giving L-shape. The carriage house at rear encloses the setted courtyard. Central, square-headed carriage entrance to each side of which are 3 blind bays framed and separated by pilasters which support full entablature with bracketed cornice. The blind panels to the right have recently inserted door and 2 windows in keeping. The 4 houses each have 4-panel door and tall sash window to ground floor. To 1st floor are 8 symmetrically placed square sashes. 2 of 3 stacks remain, and have bracketed cornices. The houses each have doors opening into the yard at rear. The carriage house has 3 large entrances, and 2 oculi at high level. The doorways may have been altered. Hipped roof.  
Part of Saltaire model village.

**Whitlam Street (east side)**

**Nos 23-44 (consec.)**

**9/161**

**GV II**

Terrace of workers' houses. Completed by 1857. By Lockwood and Mawson for Titus Salt. Hammerdressed stone. Welsh slate roof. Two storeys, one bay each, except the end houses which are slightly larger, break forward and are of 2 bays with round-arched archivolted doorway and window. Two square-headed 1st-floor windows on sill band. The rest of the houses each have a plain doorway and one window to each floor. Some have inserted bathroom window. Wooden brackets to gutter of end houses. Hipped roof. Two-bay return elevations to the end houses. The end houses are more architectural because of their visual importance to Caroline Street and Titus Street.  
Part of Saltaire model village.

**Whitlam Street (west side)**

**Nos 1-22 (consec.) including No 30 Titus Street**

**and 21 Caroline Street**

**9/162**

**GV II**

Terrace of workers' houses. Completed by 1857. By Lockwood and Mawson for Titus Salt. Hammerdressed stone. Welsh slate roof. Two storeys, one bay each except the end houses which are slightly larger, break forward and are of 2 bays with round-arched and archivolted doorway and window and two square-headed 1st-floor windows on sill band. Wooden gutter-

brackets, hipped roofs. The rest of the houses each have a plain doorway and one window to each floor. Some have an inserted bathroom window. Two-bay return elevations to end houses and 2-bays to No 30 Titus Street and No 21 Caroline Street, each with round-arched door and window, as before, and with one 1st-floor window. The end blocks are more architectural because of their visual importance to Titus Street and Caroline Street.

Part of Saltaire model village.

**William Henry Street (east side)**

**Nos 1-11 (consec.) including Nos 1 and**

**2 Caroline Street and Nos 1 and 2 Albert Terrace**

**9/163**

**8/163**

**GV II**

Terrace of overlookers' houses with lodging houses at each end. Circa 1854. By Lockwood and Mawson for Titus Salt. Hammer-dressed stone. Welsh slate roof. End house and No 4 are 3-storey, the rest 2-storey. Each house is of 2 bays except the single-bay end houses. No 4 and the end houses project slightly. Round-arched archivolted ground-floor openings; square-headed 1st floor openings. Sill bands, wooden brackets to gutters. Hipped roofs. Two-storey wings to rear. Two-bay return elevations with entrances to end houses, and a further bay to No 1 Albert Street and No 1 Caroline Street, the former with rear entrance.

Part of Saltaire model village.

**William Henry Street (west side)**

**Nos 12-22 (consec.) including No 3 Caroline Street**

**and No 3 Albert Terrace**

**9/164**

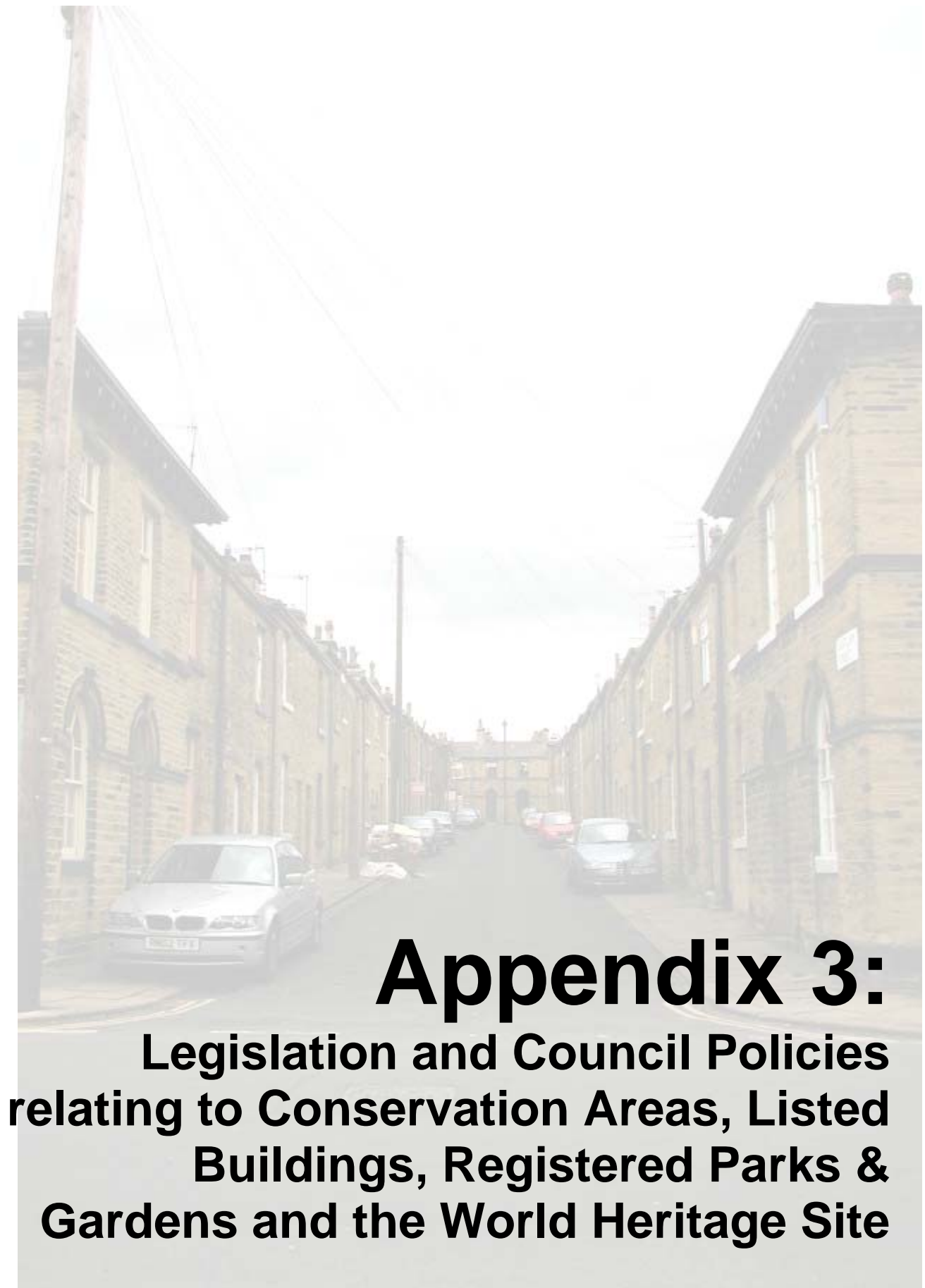
**8/164**

**GV II**

Terrace of overlookers' houses, with lodging house at each end. Circa 1854. By Lockwood and Mawson for Titus Salt. Hammer-dressed stone. Welsh slate roof. End houses and No 19 are 3-storey, the rest 2-storey. Each house is of 2 bays except the single bay end houses. No 19 and end houses project slightly. Round-arched, archivolted ground-floor openings; square-headed 1st-floor openings. Sill bands, wooden brackets to gutters. Hipped roofs. Two-storey wings to rear. Two-bay return elevations with entrances to end houses and a further bay to No 3 Albert Street and No 3 Caroline Street.

Part of Saltaire model village.









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## Appendix 3: Legislation and Council Policies Relating to Conservation Areas, Listed Buildings, Registered Parks & Gardens and the World Heritage Site

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This is a brief summary of the legislation and policies relating to conservation areas, listed buildings and the World Heritage Site at the time of the issue of this report. These will be subject to constant change

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

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

- Removal of certain permitted development rights including various types of cladding; the insertion of dormer windows into roof slopes; the erection of satellite dishes on walls, roofs or chimneys fronting a highway; the installation of radio masts, antennae or radio equipment. Applications for planning permission for these alterations must be made to the Local Planning Authority.
- Control over the demolition of buildings: applications for consent must be made to the Local Planning Authority.
- The Local Planning Authority is required to pay special attention in the exercise of planning functions to the desirability of preserving or enhancing the character or appearance of the conservation area. This requirement extends to all powers under the Planning Acts, not only those which relate directly to historic buildings. It should also be a consideration for proposals that affect the setting of the conservation area.
- The local authority has powers (under Article 4 of the General Development Order) to control development which would normally be allowed without the need for permission, but which could lead to the deterioration of the character and appearance of the

conservation area by the use of an Article 4 direction (For further details of these controls see PPG15).

- If you wish to carry out works to trees of more than 7.5cm diameter (measured 1.5m from the ground), which are situated within a Conservation Area, then 6 weeks notice in writing must be given to the Local Planning Authority. This gives the authority the opportunity to place a tree preservation order on the tree.
- Certain categories of 'deemed consent' advertisements which may have a significant visual impact are not permitted for display in a conservation area without the local planning authority's specific consent.

### Legislation to Protect Listed Buildings

The majority of buildings within Saltaire Conservation Area are Listed Buildings. The statutory protection for listed buildings is far stronger than for buildings that are solely situated within a conservation area. The restrictions apply to Listed Buildings:

- Listed building consent is required for the demolition of a Listed Building and for any works of alteration or extension which would affect its character as a building of special architectural or historic interest. It is a criminal offence to carry out such works without consent, which should be sought from the Local Planning Authority.

- Controls apply to all works, both external and internal.
- Consent is not normally required for repairs, but, where repairs involve alterations which would affect the character of the listed building, consent is required.
- Applicants for listed building consent must be able to justify their proposals.

## **Legislation to Protect World Heritage Sites**

Saltaire was inscribed on the World Heritage List in December 2001. No additional statutory controls follow from the inclusion of the site in the list. However, the outstanding international importance of the site is a key material consideration to be taken into account by Local Planning Authorities in determining planning and listed building consent applications and the Local Planning Authority should formulate specific planning policies for protecting these sites.

## **Legislation to Protect Historic Parks & Gardens**

No additional statutory controls follow from the inclusion of a site in English Heritage's Register of Parks and Gardens of Special Historic Interest, but Local Planning Authorities should protect registered parks and gardens in preparing development plans and in determining planning applications. The effect of proposed development on a registered park or garden or its setting is a material consideration in the determination of a planning application. Planning and highway authorities should also safeguard registered parks or gardens when themselves planning new developments or road schemes.

## **City of Bradford Metropolitan District Council's Policies Concerning Conservation Areas**

Structure, local and unitary development plans are the main vehicle that local authorities have to establish policies that can be utilised to protect the historic environment. The City of Bradford Metropolitan District Council has recently (June 2001) published the first deposit of the 'Replacement Unitary Development Plan', which will ultimately, following a period of consultation and amendment, form the basis of decision making on planning applications in the district. The adopted *Unitary Development Plan* has only two policies relating to conservation areas:

### **Policy EN23**

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

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

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

### **Policy EN24**

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

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

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

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

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

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

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

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

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

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

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

**Policy BH11: Space about buildings**

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

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

**Policy BH12: Conservation area environment**

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

- 1) The design, materials and layout of traffic management and parking areas must minimise the adverse visual impact which may arise from such development.

- 2) New and replacement street furniture should be appropriate design and materials that preserve or enhance the character of the surrounding street scene.
- 3) Proposals for resiting an historic feature or for the introduction of a well designed new piece of public art or street furniture will be encouraged where it can be shown that enhancement of the character or appearance of the conservation area will result.

**Policy BH13: Advertisements in conservation areas**

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

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

## **City of Bradford Metropolitan District Council's Policies Concerning Listed Buildings**

In addition to these there are separate policies relating to the **listed buildings**:

### **Adopted Unitary Development Plan**

**Policy EN20: Alterations to Listed Buildings**

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

- i. The essential character of the building is preserved;
- ii. Features of special interest are preserved;

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- iii. Materials sympathetic to the listed building are used;
  - iv. The development would be of appropriate scale and massing.

**Policy EN21: Setting of Listed Buildings**

Planning permission for development close to listed buildings will be granted provided it does not adversely affect the setting of listed buildings.

**Policy EN22: Listed Agricultural Buildings**

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

**First Deposit Replacement Unitary Development Plan**

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



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### **City of Bradford Metropolitan District Council's Policies Concerning Saltaire World Heritage Site**

As Saltaire World Heritage Site was only inscribed in December 2001, there are no policies relating to it in the adopted UDP. The First Deposit Replacement UDP, however, contains a policy that relates to the World Heritage Site:

*Policy BH14: Nominated World Heritage Site [now inscribed]*

*Within the Proposed World Heritage Site [now inscribed] and buffer zone as defined on the proposals map the following will apply:*

- 1) Development which would destroy, damage or otherwise adversely affect the character, appearance or setting of the proposed World Heritage Site will not be permitted*
- 2) Developments within the World Heritage Site will be required to demonstrate that they offer total protection to the heritage asset and produce no adverse environmental conditions*
- 3) All development in the buffer zone will be assessed as to any negative impact it might have on the proposed World Heritage Site [now inscribed] and where this is found the development will not be permitted unless the applicant agrees with the local planning authority a suitable programme of mitigation.*

### **City of Bradford Metropolitan District Council's Policies to Protect Historic Parks & Gardens**

There is no policy concerning historic parks and gardens in the adopted Unitary Development Plan.

The First Deposit Replacement UDP, however, contains a policy that relates to the historic parks and gardens:

*BH16: Historic Parks and Gardens*

*The Local Planning Authority will pay special regard to sites included in the English Heritage Register of Parks and Gardens of Special Historic Interest and will only permit development within or which would affect the setting of registered parks and gardens as shown on the proposals map, where it can be demonstrated that the proposals:*

- 1) Would not involve the loss of features considered to form an integral part of the special character or appearance.*

- 2) Would not detract from the enjoyment, layout, design, character, appearance or setting.*
- 3) Conform to a management plan agreed between the owners and where appropriate local planning authority and English Heritage.*