

## Saltaire (United Kingdom)

No 1028

### Identification

<i>Nomination</i>	Saltaire
<i>Location</i>	West Yorkshire
<i>State Party</i>	United Kingdom
<i>Date</i>	26 June 2000

### Justification by State Party

[This is a slightly shortened version of the Statement of Significance in the nomination dossier.]

The settlement of Saltaire is of outstanding universal significance in three ways. First, it encapsulates the maturing of industrial society and the industrial system. Secondly, it represents an important stage in the development of a formal land-use planning system. Thirdly, in its unified architectural style, its construction quality, and its building hierarchy it exhibits mid-Victorian society's pre-eminence in European imperialist and technological domination, and the paternalistic, moral, and practical philanthropy that was characteristic of that society. All this exists in a remarkably complete physical entity, which continues to operate as a living and working community.

Saltaire provided a model for resolving the problem of how to deal with rapid urbanization in an industrial society. This problem did not really exist before 1800, but it erupted in Britain in the 19th century and spread rapidly, first to mainland Europe and North America and subsequently to the rest of the world. The creation of Saltaire was one of the first successful solutions to the problems of the unprecedented urban growth of industrialization. The planned model settlement, which was a complex and self-contained socio-economic unit, represents an important stage in the development of modern town planning. Not only does it represent the integration of industrial, residential, and civic buildings and open spaces within a framework of unified design, but it also showed how this could be created on a greenfield site away from the parent city by means of "planned dispersal."

#### Criterion ii

By the middle of the 19th century Great Britain was the first industrialized nation in the world. Its international trade, colonization, and political linkages led it to become the first truly global "superpower," albeit for only a few decades. While its supremacy lasted, much of the urban development which took place showed the self-confidence and technological flair and sense of civic pride and social philanthropy that mirrored the spirit of the mid-Victorian

age. This is seen in Salt's Mill, which was built to resemble an Italian Renaissance palace whilst operating at the cutting edge of industrial technology. It is also evident in the ordered hierarchy and unified architectural style of employees' housing and the institutional buildings. The survival of the ensemble at Saltaire, almost intact, provides its own authenticity for it meeting this criterion.

#### Criterion iii

The town of Saltaire, as it was built in the mid 19th century, constitutes an architectural and technological ensemble that reflects the culmination of the first wave of the Industrial Revolution. It shows this in two ways. First, Salt's Mill is a most remarkable industrial complex, which demonstrates both the most advanced technology of the age and a sophisticated use of integrated transport networks to optimize the area's locational advantages. Salt's Mill is described as "one of the largest mill complexes to be designed in a unity," and is indisputably one of the largest, best designed, and most architecturally accomplished textile mills of the 1850s. Secondly, the construction of a settlement for the workforce, which included not only good-quality housing but also a range of handsome and "improving" facilities, demonstrates Victorian philanthropic paternalism at its best. The fact that William Fairbairn was the best mill engineer of the time and that the prominent architects Lockwood and Mawson designed the settlement as a harmonious whole undoubtedly contributed greatly to the success of Salt's enterprise.

#### Criterion iv

### Category of property

In terms of the categories of cultural property set out in Article 1 of the 1972 World Heritage Convention, this is a *group of buildings*.

### History and Description

#### History

The worsted trade began in Bradford in the mid 18th century as the centre of a semi-rural production system, but it did not develop rapidly until the advent of steam power. The result was an urban population explosion: between 1780 and 1850 it rose from 8500 to nearly 104,000. The living conditions of the workforce was abysmal, and the life expectancy for both men and women was little over twenty years, in a town recognized as one of the most polluted in England.

Titus Salt joined his father as a partner in his wool business in 1824. His success in spinning Donskoi wool from Russia and then spinning and weaving Peruvian alpaca wool made him very wealthy and influential. He became Mayor of Bradford in 1848 and committed himself to reducing Bradford's pollution problems. When the town council refused to take any action, he resolved to remove his operations away from Bradford.

Land was acquired a few miles away which met Salt's requirements. It had access to a plentiful supply of soft water for washing the wool. The transportation links were excellent: the river Aire and the Leeds and Manchester Canal by water and the Midland Railway line by land. The site lay almost equidistant from the two major ports of Liverpool in the west and Hull in the east. Almost the entire operation could be brought under a single roof using the most up-to-date technology and the vertical integration of the process.

Technological developments made it possible for the building to be fireproofed. For this workers there would be a healthier environment and access to the open countryside.

Having selected the site for his new town to the north-west of Bradford city centre, Salt commissioned the leading Bradford architects Henry Lockwood and Richard Mawson to design and supervise the realization of his visionary plan. To ensure that the new mill would meet the highest standards of cleanliness and safety, Salt enlisted the services of the celebrated engineer William Fairbairn. The Mill, work on which began in 1851 and which was opened in 1853, incorporated every recent structural and mechanical innovation in its equipment and design.

Titus Salt was business man enough to ensure that the mill itself was given top priority in construction, but work began as soon as it was completed on the first workers' cottages. Until they were ready, workers were brought in by train from Bradford, and even after they were completed workers continued to travel in from surrounding districts.

Salt's new village eventually had over 800 dwellings in wide streets with a large dining hall and kitchens, baths, and wash-houses, an almshouse for retired workers, a hospital and dispensary, an educational institute and a church. There was ample recreational land and allotments, in order to improve the diet of the workers.

He gave his new village his own name, coupled with that of the nearby river, and the streets were named after members of his own family (as well as the Queen and her Consort and the architects). However, this pardonable self-promotion in no way detracts from his achievement. He had a genuine philanthropic concern for his workers and succeeded in providing them with a healthy and secure environment (not unconscious, of course, of the economic benefits that this bestowed).

Salt and his model village were given national and international recognition. Many tributes paid to him on his death in 1876, shortly after the last house in the village was completed, from the highest to the lowest, and some 100,000 people lined the route of his funeral cortege.

After his death, the firm was taken over by three of his sons, but its profits declined, to the extent that it was wound up in 1892. Four Bradford businessmen bought the Mill and the village in 1893, one of them (James Roberts) becoming sole owner in 1899. Roberts sold his assets in 1918 for £2 million to another syndicate which was reformed in 1923 as Salts (Saltaire) Ltd. The village was sold in 1933 to the Bradford Property Trust, enabling their occupants for the first time to purchase them.

Following booming business in the inter-war years and full operations during World War II, the Mill progressively declined, finally closing down in 1986. Many of the major buildings became semi-redundant and fell into disrepair, and this had an adverse effect on the entire village. With the formation of the Saltaire Village Society in 1984 serious efforts began to regenerate the entire area. The Mill itself was purchased in 1987 by Jonathan Silver, whose enthusiasm and imagination turned it into a major cultural centre.

### *Description*

#### - The village

The village is laid out on a gridiron pattern, so as to make the maximum possible use of the land. In the first phase the streets were organized on a north-south orientation, those in the second phase running east-west. Almost all the public and community buildings were constructed along Victoria Road, leading to the Mill.

#### - Housing

The houses, built between 1854 and 1868, are fine examples of 19th century hierarchical workers' homes. All are constructed of hammer-dressed stone with slate roofs. Each was equipped with its own water and gas supply and an outside lavatory. They vary in size from "two-up two-down" terraces to much larger houses with gardens, for the use of the managers. They are all "through" terraces, allowing light and air to penetrate and refuse to be evacuated without passing through the houses. The monotonous rhythm of the unbroken frontages of the terraced rows was interrupted by the insertion of three-storey buildings, designed as lodgings for single people.

The design and disposition of the houses developed as successive groups were built, ending with the final phase in 1869 when Albert Road was lined with 22 large well appointed properties with more elaborate detailing and larger gardens. They were used by senior executives of the company and worthies such as the Minister of the Congregational Church, the Registrar of Births, Deaths and Marriages, and schoolteachers. No 1 Albert Road is only detached house in the village, occupied in 1871 by the chief cashier of the company.

#### - Salts Mill

The Mill is an imposing building in a grand Italianate style. It fronts on the former Midland Railway line and the Leeds and Liverpool Canal runs behind it, roughly parallel with the river Aire.

The entire structure was built of stone, with a brick and cast-iron internal framework to minimize the fire risk. The main material is a local sandstone, hammer-dressed with ashlar and rock-faced dressings, red brick lining, a hipped Welsh slate roof, and a deeply bracketed cornice. The entrance and office block on Victoria Road has two storeys with a basement level to the left imposed by the sloping ground. The facade is made up of a symmetrical arrangement of twenty bays with two symmetrically placed projecting bays. The frontispiece of three bays had a giant portal with a round-headed arch extending into the first storey and it is surmounted by a tall turret with a segmental pediment and flanking scrolls. The ground-floor windows are round-arched with rusticated voussoirs and those on the first floor have cambered heads.

The main mill building is four-storey with a basement in a T-shaped plan; there are lower sheds in the angles extending to the east. The south facade is 166m long by 22m high, consisting of sixty bays arranged symmetrically, with a pair of symmetrically placed projecting bays with round-headed openings on the ground floor. Two square attached towers, also symmetrically placed on either side of the projecting bays, project above the eaves and are

pierced by pairs of round-arches openings; they are capped by hipped roofs.

The three upper floors of the facade are punctuated by camber-headed windows linked by string courses at sill level, whilst the ground-floor windows are round-arched with rusticated rock-faced voussoirs, also linked by a similar string course. A deep-bracketed eaves cornice caps the whole composition and a parapet links the central bays and towers.

The roof structure is of an advanced design, composed of cast-iron struts and wrought-iron rods which, unlike the floors below, did not require decorative cast-iron columns for support. The result was a huge undivided space, considered to be the largest in the world at the time it was built.

The mill chimney standing 68m high dominates the main facade, offset to the eastern end. It is constructed of hammer-dressed stone and tapers upwards from a square base with rusticated quoins and a cornice on large square brackets.

Power was supplied from two beam engines designed by William Fairbairn, with ten subterranean boilers, underground shafting, and upright shafting and belting. The drive shafts and other machinery were housed underground so as to minimize the risk of injury. The vast underground reservoir to supply the engines and boilers was supplied partly by rainwater.

#### - New Mill

New Mill, the work of Lockwood and Mawson, stands on the site of the former Dixon Mill. Further additions were made in 1871. It is built in similar materials to Salts Mill and consist of two four-storey blocks with lower sheds attached to the north and east. The larger block, running parallel to the canal, faces south and has 28 bays by four bays of industrial casement windows. The other block is on the west side of the group and has fourteen bays of industrial casement windows, with segmental heads to its western facade. Between the two blocks is the ornate chimney, based on the campanile of the church of Santa Maria Gloriosa dei Frari in Venice. It is a square tower with paired round-arched sunken panels, above which there are three-light rounded arched louvred openings with hood moulds. An octagonal lantern with round-arched openings surmounts a deep-bracketed cornice.

#### - The Dining Room

Built in 1854, this was the first building to be completed after the main Mill. Its role was to provide cheap meals for those workers who had to travel to work – 600 breakfasts and 700 dinners daily. It also served as a schoolroom, public meeting hall, and place for religious services until custom-built properties had been erected within the village. It stands opposite the mill complex, with which it was once linked by means of a tunnel under the road. It is a single-storey structure of hammer-dressed stone, with ashlar facings and a hipped Welsh slate roof. The elevation to Victoria Road has seven bays, with the central one forming the doorways and surmounted by the Salt coat of arms.

#### - Other buildings

The *Congregational (now United Reform) Church* (1856–59), sited opposite the main mill complex, is an elaborate structure in the Italianate style. It has an aisle-less nave and a

semi-circular portico, with a round tower at the east end supported on giant Corinthian columns: above this eight engaged columns support the dome. The interior has dark-blue scagliola pilasters, a richly decorated coffered ceiling, and oak pews for 600 people.

The Italianate *Almshouses* (1868) form a U-shaped group around Alexandra Square, one of the few open spaces in the village. There were originally 45 individual houses, each with oven, boiler, and pantry and a single bedroom; four have been absorbed by the expansion of the Hospital and Dispensary. They are alternately single- and two-storeyed.

The *Hospital* (1868) was originally two storeys high and had nine beds, but was progressively extended in the first half of the 20th century and now has 47 beds. It has an asymmetrical facade of eleven bays in an ordered Italianate style. The left facade, on Saltaire Road, has an elaborate central bay, its tympanum enriched with foliage and the Salt coat of arms.

The *School* (1869) is a single-storey structure consisting of three pedimented pavilions linked by a tower and three-bay open colonnade. The central part has a central section breaking forward with an elaborate bell turret above, with the carved figures of a boy, a girl, and a globe. It was designed to take 750 children, boys and girls being segregated.

The *Institute* (1867–71) is a symmetrical T-plan building of two storeys and a basement. The front facade has a central bay that breaks forward with an elaborate square towers and pyramidal roof. In front of the building are two large sculpted lions, representing War and Peace. It originally contained a lecture theatre for 800 people, a smaller hall for 200, a library, reading room, games room, billiard room, drill room, gymnasium, armoury, kitchen, and meeting rooms.

*Roberts Park* (1871) is a landscaped open space of 6ha with a cricket ground, promenade, bandstand, refreshment rooms, and facilities for swimming and boating.

## Management and Protection

### *Legal status*

The entire nominated area was designated a Conservation Area under the provisions of the Civic Amenities Act (1967). Nearly every building and structure within the area is listed under the provisions of the Planning (Listed Buildings and Conservation Areas) Act (1900): the Church is Grade I, the Institute, the School, and Salt's Mill are Grade II\*, and the others (c 800) are Grade II. Roberts Park is designated Grade II in the Register of Parks and Gardens of Special Historic Interest.

All these complementary forms of statutory protection require authorization by the local planning authority for any form of development. There is an appeal procedure against refusal of consent operating at central government level.

### *Management*

Ownership of the properties that make up the nominated area is varied. Owners include the local authority, the local health authority, private utilities (waterways, railways), church authorities, and private owners (all the residential accommodation, shops, and four almshouses).

The local planning authority is the City of Bradford Metropolitan District Council, which has produced a Unitary

Development Plan (UDP), as required under the land-use planning legislation. These plans are subject to regular review and extensive public consultation. The current Bradford UDP was adopted in 1998 and is due for review in 2001. It contains specific policies relating to conservation, including Conservation Areas and Listed Buildings. The Saltaire-Shipley Corridor is one of two areas identified as a regeneration area, in which conservation of the built heritage and encouragement of tourism management is one of the main issues identified.

Although World Heritage List inscription does not carry with it additional statutory controls under UK legislation, central government does recognize the need for extra protection being afforded to them. Local planning authorities are required to formulate specific planning policies for them. The central government Planning Policy Guidance Note (PPG) 15 *Planning and the historic environment* requires management plans to be prepared for World Heritage sites.

A draft management plan has been prepared for Saltaire, based on the *Management Guidelines for World Heritage Sites* (Feilden and Jokilehto) and on management plans prepared for other UK World Heritage sites. The plan aims to:

- establish a forum for those with ownership of and management rights over sites within Saltaire;
- identify the incidences and levels of vulnerability of the cultural heritage of the area;
- be a working document that is comprehensive and flexible, written in a clear and factual style, and capable of continuous development;
- produce a strategy to protect the significance of the site that is realistic and achievable and which will be implemented in a sensitive and sustainable manner;
- identify and review the status and effectiveness of current measures within the site that are designed to protect and enhance the area's special status and significance;
- develop new strategies for the protection and enhancement of the significance of Saltaire.

The nomination dossier contains a map showing the buffer zone around the nominated property which takes the form of a roughly drawn circle. ICOMOS suggests that this delineation, although adequate, should be made more realistic and amended so as to take account of features such as roads and district boundaries.

## **Conservation and Authenticity**

### *Conservation history*

In the mid 1980s the state of conservation of many of the buildings in Saltaire, including Salts Mill and the New Mill, had deteriorated alarmingly, and a number of the buildings in the village were in a poor state of repair. The first move to regenerate the area was the establishment of the Saltaire Village Society in 1984. A major contribution was made by the late Jonathan Silver, who purchased Salts Mill in 1987. He established an art gallery there and succeeded in attracting tenants who undertook sympathetic and imaginative rehabilitation projects.

In 1989 the Saltaire Town Scheme was established by the City of Bradford Metropolitan District Council and English Heritage. It provided 40% grants for the restoration of original features and repairs to the properties. This scheme ran successfully for seven years; it has recently been superseded by a Conservation Area Partnership Scheme.

The success of these efforts may be judged by the fact that in 1997 the village was awarded the Europa Nostra Award for Conservation-Led Regeneration, Europe's highest conservation award.

### *Authenticity and integrity*

The authenticity of the buildings in Saltaire has been maintained to a very high degree. Little modification took place in the late 19th and early 20th centuries, beyond that required for the application of improved industrial processes. Since industrial activities ceased in the mid 1980s there has been an intensive programme of sensitive rehabilitation and conservation of the entire complex.

The integrity of Saltaire as a model industrial village is total: there have been no changes to its layout and appearance since work began in the 1850s.

## **Evaluation**

### *Action by ICOMOS*

An ICOMOS-TICCIH expert mission visited New Lanark in January 2001. ICOMOS consulted TICCIH experts on the cultural significance of this property.

### *Qualities*

Saltaire is an exceptionally complete and well preserved example of a mid 19th century industrial village. It is an outstanding illustration of the philanthropic approach to industrial management typical of this period, and one that acquires further value because of the quality of the architectural and engineering solutions adopted in its design.

### *Comparative analysis*

The concept and realization of Saltaire derive from the workers' housing provided by Sir Richard Arkwright and other mill owners in the Derwent Valley and the more idealistic development of New Lanark by Robert Owen. Saltaire represents the culmination of the tradition of paternalistic philanthropic development by enlightened textile manufacturers. It provided the model for similar developments, both in the United Kingdom and elsewhere in the world, more particularly in the USA. In Italy the layout of Crespi d'Adda (inscribed on the World Heritage List in 1995) was directly inspired by Saltaire, and this is acknowledged in the adoption of a similar form of name, combining that of the owner with that of the river passing through the site.

The TICCIH comparative study of "Workers' villages as elements of the industrial heritage" (1995) laid down certain criteria for the evaluation of monuments of this kind when proposed for the World Heritage List. Two main criteria were identified:

1. the size, number, and degree of comfort of the dwellings and their disposition in relation to the settlement pattern or the surrounding landscape – ie the provision of a way

of life for the workers that would ensure their remaining, but for more than simple financial reasons;

2. the quality of the materials used and their architectural style linked with a local or regional identity.

There can be no dispute that Saltaire fully satisfies these two criteria.

By comparison with other complexes of this type from the second half of the 19th century Saltaire is outstanding because of its completeness and its integrity. It also had a significant influence on town-planning developments in the United Kingdom, which can be seen in the late 19th century garden city movement, which was in turn to have a profound effect internationally.

### **Brief description**

Saltaire is a complete and well preserved industrial village of the second half of the 19th century. Its textile mills, public buildings, and workers' housing are built in a harmonious style of high architectural quality and the plan survives intact, giving a vivid impression of the philanthropic paternalism of the Victorian age.

### **Statement of Significance**

The industrial village of Saltaire is an outstanding example of mid 19th century philanthropic paternalism which had a profound influence on developments in industrial and urban planning in the United Kingdom and beyond. It survives in a complete and well preserved form as testimony to the pride and power of basic industries such as textiles for the economy of Great Britain and the world in the 19th and earlier 20th centuries.

### **ICOMOS Recommendation**

That this property be inscribed on the World Heritage List on the basis of *criteria ii and iv*:

*Criterion ii* Saltaire is an outstanding and well preserved example of a mid 19th century industrial town, the layout of which was to exert a major influence on the development of the “garden city” movement.

*Criterion iv* The layout and architecture of Saltaire admirably reflect mid 19th century philanthropic paternalism, as well as the important role played by the textile industry in economic and social development.

The State Party should be requested to supply a map showing a revised buffer zone as suggested by ICOMOS.

### **Bureau Recommendation**

That Saltaire be inscribed on the World Heritage List on the basis of *criteria ii and iv*.