



# **Saltburn-by-the-Sea**

## **Conservation Area**

### **Appraisal & Boundary Changes**

#### **2007**



(Planning (Listed Buildings & Conservation Areas) Act 1990)

# **SALTBURN-BY-THE-SEA CONSERVATION AREA** **DRAFT APPRAISAL**

## **CONTENTS**

- 1. Introduction**  
The Designation of Saltburn-by the Sea Conservation Area  
Other Protective Designations  
Local Plan Policies  
Local Development Framework Policies  
Conservation Area Appraisal – Aims
- 2. Physical Setting and Topography of Saltburn**
- 3. Historic Origins and Development**
- 4. Character Appraisal**  
Local context of Saltburn Conservation Area  
Identity areas  
The Victorian new town  
The glen, Valley Gardens and Hazel Grove  
The sea banks, foreshore and Old Saltburn.  
Views and vistas  
Summary of Character
- 5. Negative Features – Opportunities for Improvement**  
Buildings  
Building frontages  
Open space and landscape issues  
The Highway Environment  
Overhead Services
- 6. Review of Conservation Area Boundary**
- 7. Conclusions and Recommendations**  
**References, Sources and Notes**

## **APPENDICES**

- 1. Plan of Saltburn-by-the-Sea Conservation Area**
- 2. Buildings of Special Architectural or Historic Interest**
- 3. ‘Register of Parks and gardens of Special Historic Interest in England.’**
- 4. Planning Policies**
- 5. Historic Origins and development of Saltburn**

**January 2007**

# **Saltburn-by-the-Sea Conservation Area Appraisal**

## **1. Introduction**

1.1 As part of its continuing duties under the Planning Acts, Redcar and Cleveland Borough Council has a duty<sup>1</sup> to undertake appraisals of 15 of its 17 conservation areas.<sup>2</sup>

### **1.2 The Designation of the Conservation Area**

Saltburn-by-the-Sea Conservation Area was designated by Langbaugh Borough Council and Cleveland County Council concurrently, on 15<sup>th</sup> January 1976<sup>3</sup>. The conservation area boundary was tightly drawn to include most of the Victorian town, Old Saltburn, the Valley Gardens and a large part of the landscape setting, including the adjacent stretches of Hazel Grove, Skelton Beck valley and the foreshore. The reasons for designation and its purpose are set down in the designation report<sup>4</sup>.

1.3 On 13<sup>th</sup> February 1986<sup>5</sup> the conservation area was extended to include the 'Jewel Streets,' which had been excluded from the original designation. On 14<sup>th</sup> August 1991<sup>6</sup> a further extension included the Coastguards Cottages high above Old Saltburn.

1.4 A plan showing the present conservation area boundary is provided in Appendix 1.

### **1.5 Other Protective Designations within the Conservation Area Tree Preservation Orders**

A Tree Preservation Order (TPO No 67) covers the whole of the woodland on the east side of Skelton beck lying between Saltburn Railway Viaduct and the lower footbridge over the beck at the north end of the valley. It includes the grounds of Cliffden Court, White House and Rushpool Hall, White House Wood, Rigg Wood, Old Rigg Wood, Thompson's Wood, Rushpool Wood and the eastern part of Thorny Close Wood.

1.6 Another Tree Preservation Order lies just outside the conservation area at Nos. 1, 3, 4, 6 & 7 The Ridge, off the south end of Marske Mill Lane.

1.7 There are 45 listed buildings (buildings of special architectural or historic interest) within the conservation area<sup>7</sup>. See Appendix 2.

### **1.8 Register of Parks and Gardens**

The Valley Gardens, lying between the A174 road bridge and the Woodland Centre, are included in the 'Register of Parks and Gardens of Special Historic Interest in England.' The entry in the register is given in Appendix 3.

### **1.9 Scheduled Monuments and archaeology**

There are no scheduled monuments in the conservation area and the Heritage Environment Record presently shows no sites of archaeological interest within the conservation area.<sup>8</sup>

### **1.10 Article 4 Directions**

There are two Article 4 Directions as follows: -

- Nos. 2-12 Milton Street, approved by the Secretary of State for the environment on 26<sup>th</sup> September 1978.
- Nos. 19-21 Milton Street, approved by the Secretary of State for the environment in August 1994.

The directions withdraw certain permitted developments for domestic properties in order to prevent the erosion of the special character of the above buildings or the erection of inappropriate forms of enclosure.

#### 1.11 **Wildlife Conservation**

Information relating to protective designations relating to wildlife conservation is given in Appendix 4

#### 1.12 **Local Development Framework Policies affecting the Conservation Area**

The Redcar & Cleveland Local Development Framework (LDF) includes several policies relating to the conservation area. They are set out in Appendix 4.

#### 1.13 **Conservation Area Appraisal - Aims**

A conservation area appraisal is the first step in a dynamic process, the aim of which is to preserve and enhance the character and appearance of the designated area. This appraisal aims to provide a clear and sound understanding of Saltburn Conservation Area by recording, evaluating and presenting all of the key elements that together make up its special interest, character and attractiveness and by considering its relative importance in the Borough-wide context. It also identifies negative features and opportunities for improvement as well as considering whether any changes to the conservation area boundary are needed.

1.14 While it covers the topics referred to in PPG 15<sup>9</sup> and in guidance issued by English Heritage<sup>10</sup>, the appraisal is not intended to be comprehensive and the omission of any particular building, feature or space should not be taken to imply that it is of no interest. The appraisal should not be regarded as a static document. It will be subject to review and update, especially in the light of new research and as more information and knowledge becomes available.

1.15 The next step of the process will be to formulate conservation area management proposals to provide a basis for making sustainable decisions about the conservation area's future.

## **2. Physical Setting and Topography of Saltburn**

2.1 Saltburn is a coastal settlement lying approximately 7km (4½ miles) south-east of Redcar and 8km (5 miles) north-east of Guisborough. It straddles the A174 coastal route to Whitby.

2.2 The town occupies a broad, headland that slopes gently to the north and is defined by two deep wooded ravines and the grassy sea banks, rising 40m (131 feet) above the sea. This impressive physical landform with its dramatic, elevated site and setting was exploited to the most advantageous effect when the town was planned and developed after 1860. It is the setting and the developers' creative response to it that makes Saltburn special by

enabling the creation of a more attractive and characterful townscape than might have been possible with a flat site.

- 2.3 The two ravines are Hazel Grove on the west side of the town and the deeper and wider Skelton Beck valley, on the east. The latter is also known as 'The Glen' and the 'Valley Gardens', although the Gardens really only consist of the west side of the valley. In this appraisal, the valley will generally be referred to as 'the glen.'
- 2.4 A third and narrower ravine, Saltburn Gill, lies just to the east of the glen with which it merges as they open out onto the foreshore at the curiously shaped conical hill called Cat Nab. At the seaward end of this valley a cluster of cottages and farm buildings comprise the remnant of the ancient hamlet of Saltburn distinguished from its Victorian counterpart by the prefix: "Old." The stream passing through the Gill joins Skelton Beck just before it flows into the sea.

### **3. Historic Origins and Development**

- 3.1 A review of the historic development of Saltburn is important in order to understand how its development has contributed to the creation of the distinctive elements that make up its special character as a conservation area. Only a brief summary of Saltburn's development is given here to help place the conservation area in historical context.
- 3.2 There are two Saltburns; the Victorian planned new town and the ancient hamlet of Old Saltburn. The older of the two nestles below nestles under the shadow of Huntcliff. It has obscure origins, attracting only passing references in local histories and public documents, existing only to serve its few inhabitants making a living from such diverse occupations as farming, fishing, milling, lime burning and the export of alum, ironstone nodules and hazel rods. Its most exciting and lucrative activity was undoubtedly smuggling, led by the notorious John Andrew and the local gentry.
- 3.3 The Victorian new town was born out of the burgeoning iron trade on Teesside and the expansion of the railways into the East Cleveland iron ore field in the middle of the 19<sup>th</sup> century. Having the dual role of seaside resort and suburb, it developed to serve the residential and recreational needs of Teesside businessmen and artisans.
- 3.4 Led by the Saltburn Improvement Company, the initial phase of development occurred quickly after 1860 and in accordance with a town plan and detailed design codes prepared by the Company Surveyor, George Dickenson. While Saltburn can be classed as a 'railway town', 'a planned Victorian seaside spa town' and a 'dormitory suburb', its special interest is primarily rooted in the fact that it was projected and built by the same personalities who 35 years earlier built the Stockton and Darlington Railway.
- 3.5 During the initial flurry of development activity Saltburn acquired all of the accoutrements of the archetypal English seaside resort. Thereafter, the take-up of building sites slowed proceeding only in fits-and-starts in response to

peaks and troughs in the local economy. Over the next 140 years new buildings appeared incrementally upon the many remaining vacant sites, some of which were never satisfactorily developed, such as Tweed Street where rows of lock-up garages and workshops still survive.

- 3.6 In the face of competition from other developers on adjacent sites, and the inception of local government with its own system of public health controls, the Improvement Company relinquished its control over developments in Saltburn.
- 3.7 Saltburn's popularity as both a select residential suburb and seaside resort continued into the second half of the 20<sup>th</sup> century, when its holiday function declined sharply resulting in neglect and the loss of a number of its Victorian buildings. However, in recent years the town has begun to recover as it enters a new renaissance as one of the Borough's more desirable areas in which to live and as its attractive setting and historic, Victorian character attract visitors once again.
- 3.8 A more detailed account of Saltburn's history and development is given in Appendix 5 together with references to further reading, not least of which is John and Ann Harrison's detailed description of the inception and early growth of the Victorian town.

## **4. Conservation Area Character Appraisal**

### **4.1 Local Context of Saltburn Conservation Area**

In the context of the 16 other conservation areas in the Redcar & Cleveland area, Saltburn Conservation Area is unique in consisting of two settlements, the ancient hamlet on the seashore, now called Old Saltburn and the Victorian planned town purposefully developed after 1860 as a seaside holiday resort, perched high above on the cliff top. While the older hamlet is now a shrunken vestige of its earlier form, the centre of the Victorian town is characteristically urban in form and scale, in striking contrast to other settlements in Redcar & Cleveland whose centres tend to be the expanded cores of older rural village settlements.

### **4.2 Identity areas**

Although the conservation area is a coherent whole, it also articulates into three divergent parts or identity areas each with its own particular character. They are as follows: -

- The Victorian new town.
- The Glen and Valley Gardens.
- The sea banks, foreshore and Old Saltburn.

Each of these areas is appraised separately below.

### **4.3 The Victorian new town - settlement form and layout**

Of key importance to the Victorian new town's special character is its planned hierarchical layout. The essence of a model new town, it utilises its extraordinary physical setting to great effect. The urban and suburban components occupy the broad elevated headland, while its flanking ravines,

sea banks and the beach, provide attractive parks, playgrounds and pleasure grounds while serving as natural limits to development.

- 4.4 The railway arrived in Saltburn before a plan was prepared for its layout, and consequently slices it in two. While this inadvertent error of judgement makes the railway a very visible part of the townscape, it nonetheless impairs the town's physical and social cohesion. The main highway reinforces this subdivision by running parallel to the railway and the station, to which it is linked via Station Street. Road links between the two parts of the town occur only at its outer edges and it was not until the 1980s when the Railway Station buildings were converted to shop units that an adequate pedestrian link was provided between the three main shopping streets.
- 4.5 The town is laid out to a modified 'gridiron' pattern, characteristically urban in scale with a clear block structure and network of streets and back lanes and with a suburban outer fringe and extension lying to the south and east.
- 4.6 The great, curved, sweeping edges of the headland and the serpentine glen are skilfully used to determine the building line of the impressive parade of grand terraces, villas and former hotels on Marine Parade, Glenside and Albion Terrace, enjoying uninterrupted views out to sea and along the coast to the majestic Huntcliff and Warsett Hill. This outer 'curtain-wall' of development encircles the more ordinary, parallel rows of formal terraces and the town's commercial hub centred on the railway station.
- 4.7 The hierarchical elements of the layout are as follows: -
  - Varied street widths defining the relative importance of each thoroughfare, of which the widest are Albion Terrace and Station Street, the latter being one of the two main shopping streets and the principal approach to the railway station. All streets are generously wide, making for an open, airy and spacious urban environment that would have been the envy of many other Victorian towns.
  - Urban and suburban areas. The urban area includes Marine Parade, the 'jewel' streets and the town centre and is built to a high density, its buildings comprising terraced blocks of two to four stories plus basements and attics, with small, enclosed front areas and rear yards. The suburban area lying to the south includes the 'river' streets, Glenside, Albion Terrace and the town's south extension. Here the density of development progressively falls from 2-storey, terraced rows of artisans dwellings to detached and semi-detached villas in private grounds.
  - The clearly defined separation of land uses, with business, shopping and residential areas occupying the upper level of the town, while leisure and entertainment pursuits take advantage of the natural attractions of the Lower Promenade, the beach and the wooded valleys.
  - The distribution of properties according to relative status, whereby the most prestigious sites with unrestricted views out to sea and across the glen, are given over to the choicest (former) hotels, 'set piece' terraces such as Balmoral and large villas in gardens, whereas the lesser lodging houses and terraced dwellings, are to be found in the 'jewel' and 'river' streets<sup>11</sup>.

- 4.8 When the rival Saltburn Extension Company developed the southern end of Saltburn it adopted layout principles similar to those of its earlier counterpart. So that, having all the archetypal characteristics of a low density, Victorian, leafy suburb, it forms a seamless addition to the town.
- 4.9 Outside the planned area entirely different patterns of development have taken place, but these are separated from the Victorian town by the railway<sup>12</sup> and do not therefore have an adverse effect upon the appearance and character of the conservation area.
- 4.10 **The Victorian town - building character**  
The buildings in the conservation area, their relationship to the spaces between them and the ways in which those spaces are used, help to determine the area's particular character. Most of the older buildings in the new town are distinctive and help make it a special place. Their different aspects of character are assessed separately here as follows: -
- Building form and scale
  - Fronts and backs
  - Building material
  - Architectural style
  - Architectural detail
  - Key buildings
  - Summary
- 4.11 **The Victorian town – building form and scale**  
The early development in the new town strongly reflects Dickenson's design codes stipulating the heights of buildings and the materials used to build them. Within the more urban parts of the town the preferred use of terraced blocks of two to four stories in height, punctuated with higher-status architectural set pieces, produced a harmony of building form, scale and general appearance.
- 4.12 To the south of the town the character becomes more suburban with terraced dwellings of two storeys giving way to much larger, detached villas. The largest of these are set in extensive, mature and well-wooded gardens located on the fringes of the area overlooking the glen. For enhanced privacy they turn their backs to the street and are screened from public view by high brick screen walls and gates.
- 4.13 As adherence to the design codes waned and the pace of development slowed down, the scale and density of housing developments in the urban area was reduced, initially to 2-storey terraced and later to 2-storey semi-detached. In departing from the original vision for the town, many of the 'post-design-code' buildings have introduced a greater diversity of form, scale, proportions, style and materials, than was originally conceived and which has served to enhance Saltburn's special character.
- 4.14 The incomplete 'Regent Circus'<sup>13</sup> at the south end of Station Street, is testimony to the 'watering down' and eventual abandonment of the Improvement Company's strict standards of control. However, the unique Grade II listed, Arts and Community Centre at its south-east corner, possesses



an architectural and townscape dynamic that the completed 'Circus' would probably have lacked.

- 4.15 Undeveloped 'backland' areas, generally discretely tucked away and well concealed from the streets, were used for builders yards, lock-up garages and workshops. In the late 20th and early 21<sup>st</sup> centuries some of these sites have been redeveloped for housing, often of inappropriate form, scale, style or materials.
- 4.16 **The Victorian town - Fronts and backs**  
Small rear yards enclosed by high brick walls and accessed by narrow back lanes, are characteristic of much of Victorian Saltburn. However, the fronts appear in various guises. In the urban area only three of the humbler terraces (Stanhope, Cleveland and Convalescent Streets) are built hard against the pavement edge while most others are set back behind small enclosed, front gardens, 'areas' or basement wells. Balmoral Terrace is unique among the earlier terraces in having long front garden spaces.
- 4.17 Enclosure in the urban area is provided by the following: -
- Brick and stone walls, plinths and gatepiers, generally matching the building facing materials and having stone copings and pier caps of a variety of patterns, many now painted.
  - Decorative iron railings.
  - Timber fences of a variety of types, though predominantly picket fences; close-boarded and larch-lap being the least attractive.
  - Hedges, frequently behind walls and fences and of various species, though predominantly privet.
  - Steps leading to front doors, flanked by walls and/or decorative handrails.
  - Combinations of more than one of these.
- 4.18 Such features are visually important in the streetscape and contribute positively to the character of the conservation area.
- 4.19 Within the suburban area the front and rear garden spaces are larger and the boundary structures more substantial with robust brick walls and piers having stone or concrete copings and caps, or, close boarded fences and gates. Collectively they can give the street a strong sense of enclosure.
- 4.20 During the two world wars characteristic iron railings were removed for recycling from properties throughout the town. Some railings on Marine Parade were reinstated to a very high standard in the early 1990s, but most modern steel and timber replacements elsewhere are often of a lesser quality than the originals. Where boundary structures have been lost entirely the street scene is significantly impaired.
- 4.21 **The Victorian town – building materials**  
The design code's limited palette of materials required the use of the following materials: -
- Creamy white 'Pease' facing bricks relieved by bricks of contrasting colours, used for embellishment, particularly around windows, doorways,

etc. and for patterned eaves detailing. The bricks were laid in a range of different bonds, including 'Flemish' and 'English Garden Wall,' while brick embellishment was achieved using specially moulded and patterned bricks.

- Stone used for bay windows and for decorative dressings surrounds to doors and windows
- Timber used for windows, barge boards and other decorative details.
- Grey/blue/black Welsh or grey/green Lakeland slates used to clad roofs, sometimes with 'fish-scale' shaped slates in alternating bands of blue/grey and purple used on high status buildings.
- Ornate, Regency style ironwork used for balcony fronts and front railings.

4.22 This blend of materials produces an attractive appearance unified by colour and texture and enhanced by the architectural detail – an appearance that is peculiarly Saltburn.

4.23 Most developers adhered strictly to the Improvement Company's building materials code, but some clearly found ways around it. For example: -

- Teddy's Nook and the Church of Emmanuel are faced in rock-faced sandstone.
- Bridge End, the Glenside villa built for John Anderson, a prime leader in Saltburn's development, is faced in locally-made red brick.

4.24 Later developments are characterised by the use of the following building materials: -

- Facing bricks, locally made as well as from further afield, of a range of colours and textures ranging from the local orange/red rustic handmade and machine-made bricks to smooth, red engineering bricks with which very tight mortar joints were used. They quickly replaced Pease bricks as the preferred facing material.
- Stone used for bands and dressings around windows and doorways and frequently for bay windows.
- Panels of decorative, polychrome, encaustic and glazed tiles, e.g. on Hilda Place.
- Rendered, pebble-dashed and painted finishes infrequently appear as authentic period facing materials, but are also used inappropriately, concealing historic finishes, e.g. on Marine Parade.
- Plain, clay 'Rosemary' tiles or 'patented' tiles as well as the continued use of slate.
- Man-made slates and tiles have been used in modern re-roofing and work on new buildings, but they lack the enduring subtleties of patina and colour to be found in their more natural counterparts and detract from the character of the area.
- Stained glass used in door panels, fanlights and the upper parts of windows.

#### 4.25 **The Victorian town - architectural style**

As the Improvement Company's design codes did not extend to architectural style, developers and their clients were able to express their own taste. In true reflection of contemporary taste and fashion much of the architecture of the

early development is restrained, drawing on the late Georgian style, e.g. the east side of Station Street. However, the higher status developments are much more adventurous, using the following diverse influences: -

- Neo Classical, e.g. the Albert Memorial in the Valley Gardens.
- Italianate e.g. The Zetland and the Railway Station
- Diverse and eclectic variations of gothic revival styles e.g. churches for the Methodists and the Church of England, the Convalescent Home and Glenhow on Albion Terrace.
- Scottish Baronial influences, e.g. Tower Court, Glenside and Hazelgrove Villa, on Marine Parade

4.26 To these are added the later fashionable styles such as: -

- Arts & Crafts and Art Nouveau, e.g. The two Edwardian Methodist churches on Albion Terrace and Milton Street, Cotswold and Bidston on Marine Parade, Bardencroft on Albion Terrace and no 2 Laurel Road.
- Vernacular and Domestic Revival styles, e.g. Manesty and Chards on Marske Mill Lane and Riftswood on Victoria Road
- Queen Anne Revival, e.g. Red Houses, Marine Parade and Cloneen, Ghyll Close and Crossbeck on Albion Terrace.
- Suburban 'Mock Tudor' on Marske Mill Lane and the south side of Exeter Street
- Art Deco, e.g. the chalets at the foot of Saltburn Bank.

4.27 In a townscape context the broad mix of architectural styles enhances the area's special character and appearance.

4.28 In the second half of the twentieth century, the designs for new buildings tended to discard superfluous decoration in favour of plain functional, utilitarian forms with flat or shallow-pitched roofs. In doing so they frequently lacked the form, scale, proportions and the quality of materials of earlier building phases, possessing instead a different aesthetic. Some buildings are light and airy whereas others possess the soulless character of much post-war architecture. Modern buildings in Saltburn include: -

- The public library on Windsor Road.
- The furniture shop on Station Square.
- Marine Court, on Marine Parade.
- The De Brus & Langbaugh Courts on Marine Parade.
- The supermarket and offices next to the railway station.
- The mid-20<sup>th</sup> century, brick and rendered fire station building on Leven Street.

4.29 Although some of these developments have attempted to reflect the scale, stature and facing materials of the Victorian vision, they still sit somewhat uneasily with the predominant architectural character of the town. However, it can be argued that some are truly representative of their period and will in time acquire greater recognition and appreciation.

- 4.30 The more recent post-modernist developments have made a conscious attempt to observe the original Victorian design code and in so doing have respected the integrity of the character of the conservation area, for example: -
- No 2 Garnet Street
  - Zetland Court on Dundas Street East
  - Nos. 1-7 Milton Street
  - Rosewood on Windsor Road
  - Coral House on Milton Street

4.31 **The Victorian town - architectural detail**

The predominant characteristic architectural features of the buildings in the new town include the following: -

- Pitched roofs, usually with gable ends but sometimes hipped and occasionally with mansards.
- Eaves, ridge-lines and angles of pitch that may form a constant level or may step up and down.
- Elevations may be articulated with projecting features such as bay windows and porches.
- Bay windows that may be canted, square/rectangular or less commonly bowed or semicircular in plan. Most are topped with moulded cornices, while some have embattled parapets or slated, pitched roofs.
- Roofscapes are often articulated by rooflights, gabled or flat-roofed dormer windows and substantial banded and corniced chimney stacks with rows of clay pots.
- Cast ironwork used for heavily ornate balcony fronts, brackets and railings and for plain rainwater gutters and pipes.
- Window openings are slightly recessed and may have flat or rounded arches of rubbed brick and/or stone, or stone lintels, sometimes with moulded or carved enrichment.
- Windows were originally of wood, and are generally 'portrait' in format. They include vertically-sliding sashes as well as side hung casements and French windows giving access to balconies and gardens.
- Sashes are of a variety of forms and patterns. They include tripartite arrangements and projecting bay windows (see above). Victorian sashes in front elevations tend to have a large, single pane of glass of square or portrait format, in each sash, whereas rear elevations often have multiple-paned sashes with thin glazing bars. A number of later Victorian and Edwardian houses have multi-paned upper sashes in the front elevations.
- Doorways, similarly recessed have the same surrounds as the windows, or may be set in Classical-style doorcases or architraves.
- Doors may have two, four or more panels in moulded surrounds, of which the uppermost panels may be glazed. Many have curved or plain rectangular overlights.

- 4.32 A notable characteristic feature of hotels such as the Zetland, the Alexandra and the Queen, is the belvedere or round tower.

- 4.33 The overall effect of projecting bay windows, porches, dormer windows, chimney stacks of all shapes and sizes and other contemporary features,

enriches the drama of the street scene and serves to articulate and add interest to otherwise flat, featureless elevations and roofscapes, thus enhancing the townscape aesthetic and character of the conservation area.

4.34 In the main shopping streets a number of attractive Victorian and early 20<sup>th</sup> century shop fronts still survive<sup>14</sup> together with a smaller number of very important, late Victorian and Edwardian cast iron and glass pavement canopies on Milton and Station Streets<sup>15</sup>. These attractive, practical and visually striking features add an extra dynamic to the streetscene that is not repeated anywhere in the North East of England.

#### 4.35 **The Victorian town - Key buildings**

Key buildings in Saltburn's townscape and landscape include several buildings and architectural 'set pieces', that are either larger in scale than the majority of buildings, or occupy visually prominent locations. Individually, they possess such character that they are visually and historically memorable and act as visual anchors contributing greatly to the special identity of the conservation area. They include the following: -

- The former Zetland Hotel – Saltburn's largest and most impressive individual building in architectural and townscape terms.
- The Railway Station buildings – the architectural centrepiece of the commercial heart of Saltburn.
- Saltburn Pier and Cliff Lift – together the principal historic foreshore structures.
- Balmoral Terrace, Nos. 7-17 Marine Parade and Alexandra House - significant set-piece terraces of villas complementing The Zetland.
- The Convalescent Home – the first significant historic building seen on the approach to Saltburn by rail.
- The Church of Emmanuel and its majestic Gothic tower is a prominent landmark viewed from within and without the town.
- The Arts and Community Centre (former Methodist Church) on Albion Terrace, a rare Arts & Crafts style building occupying a visually strategic corner site.
- The prominent tower and spire of the Edwardian, Milton Street Methodist Church, a key eyecatcher in views along Milton Street, Station Street and Albion Terrace,
- The two groups of shopping frontages on Station, Dundas and Milton Streets linked by the converted Station Buildings.
- Rushpool Hall and grounds, an important listed building and impressive eyecatcher in views up the Glen from the beach and the Valley Gardens.

#### 4.36 **The Victorian town - summary of building character**

Where the Improvement Company's regulations were successfully applied, even with variations in architectural style, there is a consequent conformity in appearance that affords a visual unity to the areas in which they occur, e.g. on Milton, Dundas and Station Streets, the east end of Marine Parade and the earlier parts of the 'jewel streets'. However, the gradual and incremental way in which plots were developed in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries resulted in a much greater diversity of building form, scale, materials and style, which

at its best enriched the character of the area, making it a more visually dynamic yet homogenous whole.

#### 4.37 **The Victorian town - open spaces and landscape**

The only significant public open spaces within the urban and suburban parts of the conservation area, are as follows: -

- Station Square – designed as a traditional public square although its current purpose is a traffic roundabout!
- The somewhat unkempt car park on Milton Street.
- Zetland Terrace allotments, occupy a short ravine that once connected with Hazel Grove. Having all of the unprepossessing characteristics of the untidy, workaday appearance of East Cleveland allotments and serving as a strangely rustic foil to its backdrop of Victorian terraced dwellings, it is nonetheless a positive component of the character of the conservation area.

4.39 The notable lack of open space within the town however, is amply compensated by the spaces that surround it – the Glen, Hazel Grove, the sea banks and the foreshore which are described below.

#### 4.39 **The Victorian town - the highway environment**

The spaces formed by the adopted highway are mostly surfaced with innocuous standard materials, e.g. concrete flagged footpaths and tarmacadam carriageways. Only a few examples of attractive, traditional hard surfacing materials survive within the conservation area, as follows: -

- Several scoria-block surfaced back lanes off Albion Terrace and road-edging channels, e.g. on Bristol Street.
- The attractive, Yorkstone paving in front of the terraced villas and former hotel on Marine Parade, reinstated in the 1990s.

4.40 The design of street lighting units was improved many years ago with the introduction of black-painted, Victorian style columns and lanterns in keeping with the character of the area, particularly those on Station Street and the north end of Albion Terrace. However, these do not extend throughout the conservation area.

4.41 Simple fencing comprising concrete and metal posts supporting a single round section tubular rail, painted black and white, provides a neat, innocuous edging along the northern footpath edge on Marine Parade and along the edge of the Valley Gardens on Albion Terrace. An attractive white painted wooden picket fence separates the railway from Dundas Street West.

#### 4.42 **The Victorian town - trees**

Trees tend to be stunted by the hostile marine environment and therefore figure sparsely in that part of town closest to the sea. As one moves inland the microclimate improves and the tree cover becomes a more significant characteristic, adding an extra dynamic to the sense of place. Significant groups of trees include the following: -

- The woodland setting of Rushpool Hall\*.

- The woodland edge of the Valley Gardens creates a strong sense of enclosure on Albion Terrace.
- The row of trees at the west end of Milton Street that help to screen and soften the appearance of the car park.
- An avenue of 'street trees' on Exeter Street.
- The row of mature trees fronting Zetland Mews on Dundas Street East.
- The fringe of trees around the churchyard on Windsor Road.
- Garden and street trees through the conservation area

(Those marked with a \* are protected by a Tree Preservation Order.)

#### 4.43 **The Glen and Valley Gardens and Hazel Grove**

The wooded valley of Skelton Beck stretches from the foreshore, inland to the railway viaduct and beyond, towards Guisborough. It provides an enviable landscape setting for the town when viewed from the east. That part of the valley known as the Valley Gardens occupies the long narrow landform of the steeply-sloping, west side of the valley together with the flat valley floor, lying between the foreshore and the Woodland Centre, just south of the Italian Garden. This attractive area is the town's public park. The whole of the east side of the valley and the west side lying between the Woodland Centre and the viaduct, are more natural in character and the woodland more dense.

#### 4.44 **The Valley Gardens**

The various buildings and features of the Valley Gardens are situated at its entrances and along two main paths, running north-south through the full length of the site: the upper path on the steep western bank, the lower path following the valley floor. Additional paths and steps link the upper and lower paths. The western bank, informally planted with sycamore and other mixed woodland trees and shrubs, overlooks the valley floor below which is grassed and planted with shrubs. Vegetation is stunted at the north end of the valley owing to the hostile marine climate.

4.45 The original private entrance, provided for guests staying at the Zetland Hotel, still survives on Glenside, directly opposite the former Hotel. Consisting of elaborate stone gatepiers flanked by decorative cast iron railings, the opening leads onto a bow-fronted viewing platform with symmetrical staircases leading down into the gardens. The 'Pease' brick and stone staircases and viewing platform are neglected and have lost their balustrades.

4.46 Nearby, on Saltburn Bank, on the edge of the gardens is the Spa Hotel, built as Assembly Rooms to designs by Alfred Waterhouse in 1884-85. It has been altered and extended throughout its history, but still possesses a presence that is beneficial to the appearance of the conservation area.

4.47 Of the original Victorian attractions only the Italian Garden, the Classical temple called the Albert Memorial and the remains of the fountain and chalybeate spring<sup>16</sup> survive. The croquet lawn, bandstand and Ha'penny Bridge are long gone.

- 4.48 At the south end of the Gardens are the dilapidated mid 20<sup>th</sup> century café building and the nondescript buildings of the Saltburn Valley Woodland Centre, while nearby a high brick wall is all that survives from the Victorian nursery garden. At the north end is the derelict wooden building that formerly contained the seawater pump to supply the Brine Baths in Station Square.
- 4.49 The miniature railway, dating from 1947 and recently re-routed along the east bank of the beck, runs the full length of the Valley Gardens.
- 4.50 Extensive views are to be enjoyed from various points on the network of footpaths, towards the Lower Promenade and the sea, across the valley to White House Wood and Bank Top and south to Thompson's Wood and Rushpool Hall. The latter is a substantial, grade II listed Victorian mansion and an eyecatcher and terminal feature in views up the valley from the foreshore.
- 4.51 Standing on the edge of the Valley Gardens on the site of the entrance to the Ha'penny Bridge, is a joyful, late 20<sup>th</sup> century interpretation of a typical Victorian bandstand. It is an attractive eyecatcher in the streetscene in views from the Valley Gardens.
- 4.52 **Beyond the Valley Gardens**  
Beyond the Woodland Centre the valley floor narrows and the vegetation changes to natural woodland. Long distance footpath, the Cleveland Way joins the footpaths through the valley, past the ruined remains of Marske Mill, to the grade II listed railway viaduct that also serves as the conservation area boundary. Here the footpaths connect with the network of public rights of way. The Cleveland Way continues to Skelton while others fork off into the countryside and back into the town via Marske Mill Lane.
- 4.53 Here, the footpaths are punctuated with a number of attractive metal bench seats sculpted to a wildlife theme.
- 4.54 At Marske Mill the Valley floor widens and flattens to support an open area of natural grassland and scrub providing an attractive foreground to the tall, brick and stone railway viaduct, a majestic visual terminus to vistas up the valley.
- 4.55 **Hazel Grove**  
This narrow ravine, its stream now culverted, is a diminutive version of the glen, having similar vegetation but few attractions other than a formal garden high up the valley side and footpath links to the town, the caravan site and along the coast to Marske.
- 4.56 **The sea banks, foreshore and Old Saltburn**  
The sandy beach provides an attractive foreground to the towering backdrop of the grass and shrub clad sea banks. This scene is visually dominated by the iron and timber pier and the cliff lift, elegant and fascinating engineering structures and rare survivals from Saltburn's Victorian heyday.



There are open views towards Old Saltburn and Huntcliff, along the coastline to Redcar, of the cliff-top town and up the two valleys leading inland.

- 4.57 The rockfaced stone retaining wall of the Lower Promenade with its traditional metal seaside railings, is enhanced by the historically important slipways. They are constructed from recycled Victorian stone railway sleepers that still bear the marks left by the rail fixings.
- 4.58 The buildings and the new street lighting columns on the Lower Promenade possess a stimulating and attractive mixture of old and new styles. These range from the Victorian 'Tudoresque' character of the pier and cliff lift buildings to the pre-war, Art Deco style chalets, the recently built 'sea front building' and the tall lighting columns with their nautical feel imparted by their colourful banners, complementing the surfing and kite flying activities taking place on the beach.
- 4.59 Behind the promenade, a network of challenging and somewhat neglected footpaths and long flights of steps, climb the grass and scrub covered sea banks, rising steeply up to Marine Parade.
- 4.60 Away to the east, the layout of Old Saltburn does not seem to conform to any of the typical historic layout patterns. In 1856<sup>17</sup> it consisted of the Ship Inn, an adjoining short row of cottages facing the sea and a cluster of farms and a watermill scattered around the valley floor of Saltburn Gill. Today, it consists of the Ship Inn and adjoining former cottages, a converted farm outbuilding and the historic, former public mortuary nestling under the shadow of Cat Nab. High above on the cliff top and just within the boundary of the conservation area, stand Coastguard Cottages, a terraced row of lime-washed cottages provided to accommodate the men who finally brought Old Saltburn's 'free trade' to an end.
- 4.61 The older buildings display the typical, characteristically plain, East Cleveland domestic and agricultural vernacular building tradition. This is expressed in their straightforward building form, the use of indigenous materials and in the proportions and functional detail of windows and doors. Of one or two storeys, they are constructed from indigenous sandstone blocks bearing a diversity of surface dressings. Some are traditionally rendered and/or painted to provide protection from the hostile marine climate. Roofs are clad in traditional clay pantiles or Welsh slate. Other characteristic historic features are traditional, wooden, horizontally and vertically sliding sashes and vertically boarded or panelled doors
- 4.62 **Views and vistas**  
Perhaps the finest views of Saltburn are to be had from the road from Brotton and the Cleveland Way on Huntcliff, to the impressive centrepiece of The Zetland flanked by tall handsome terraces giving way to large detached villas, all topped by the distant and distinctive tower of the Church of Emmanuel.

- 4.63 From Old Saltburn and the foreshore the scene is dominated by the towering headland lined with the town's outer curtain of hotels and terraced villas, while below, the pier, cliff lift and lower promenade buildings take prominence.
- 4.64 The town's elevated location ensures that impressive, unobstructed panoramic views are enjoyed from the encircling parades, out to sea, over the cliffs and beaches stretching north to Redcar and across the glen to Huntcliff and the East Cleveland countryside. From within the new town the gridiron layout of streets leaves the ends of the streets open, allowing glimpses of the same panoramas.
- 4.65 Other important views and vistas are as follows: -
- The view along Albion Terrace and Station Street, is closed by the impressive Italianate Railway Station, visually topped by the lofty tower and spire of the Edwardian Methodist Church in Milton Street.
  - At the south end of Glenside the vista is closed by Glenhow Villas creating the illusion of a sense of enclosure.
  - Looking north-east along Victoria Terrace the vista is closed by the row of attractive Victorian and Edwardian villas on Albion Terrace.
  - There are similar views and vistas throughout the town that collectively contribute to its attractiveness and special character.
- 4.66 **Summary of character**  
The area's special architectural and historic interest is demonstrated in the way in which its history and development translates into the physical character of the town today. As a rare and surprisingly intact survival of a planned Victorian seaside watering place, Saltburn has the dynamic of a town that has evolved through a relatively short period of time, acquiring the latest fads and fashions of architecture and building style along the way. Although there are many examples of inappropriate design, in the majority of cases, newer buildings make their own individual and positive contributions to Saltburn's rich townscape tapestry.
- 4.67 Much of the character of the area is derived from the broad variety and juxtaposition of building styles and materials set in the context of at least two contrasting situations, as follows: -
- Those located in parts of the town possessing a reasonably consistent building height and continuous building frontages.
  - Those in areas where heights and frontages are less well defined, but where all is drawn together in the context of the pre-planned street layout.
- 4.68 Variety is further to be seen in the building materials where red brick and stone provide an attractive contrast to the early, planned use of cream coloured 'Pease' brick.

## **5. Negative Features – Opportunities for Improvement**

- 5.1 This section summarizes a number of negative elements in the conservation area, some of which are referred to above, and suggests possible remedial actions and opportunities for improvement.

## 5.2 **Buildings**

Many buildings, particularly domestic, have lost authentic, characteristic features and suffered unsympathetic alterations and additions that not only detract from their character and appearance, but spoil the look of the area. Such works include the following: -

- Renewal of roofing materials with concrete substitutes for slates and tiles.
- Replacement of windows and doors, usually with UPVC 'look-alikes'.
- Altered and enlarged window openings.
- Poorly designed, incongruous extensions.
- Over-large dormer windows.
- Crude conversions of shops back to dwellings.
- Repairs using inappropriate materials and techniques, e.g. repointing brickwork.
- Removal of chimney stacks.
- Visual clutter on the frontages of properties includes the proliferation of satellite dishes, wires and cables, disused brackets, burglar alarms, etc.

5.3 Although much of this damaging change is due to the absence of planning controls for minor alterations, some listed buildings have suffered a similar fate.

5.4 Article 4 Directions withdraw certain permitted development rights for domestic and commercial properties so that planning permission is required for relatively minor building alterations including the replacement of windows, doors and minor extensions. However, such controls are difficult to monitor and cannot be used to re-reinstate lost features. It may therefore be more appropriate to encourage owners of property to undertake future changes in keeping with the special character of the buildings themselves as well as the conservation area.

5.5 The buildings detracting most from the character of the conservation area are as follows: -

- Throughout the 'jewel' street area several properties have a neglected, down-at-heel appearance owing to lack of repairs and maintenance.
- The derelict 'train' shed in the Valley Gardens formerly housing the hydraulic pump for the Brine Baths.
- The buildings in the Valley Gardens comprising the Woodland Centre and the remains of the nursery garden, have a neglected run-down appearance.
- The grade II listed Albert Memorial in the Valley Gardens, defaced by graffiti.
- The surroundings of the remains of the chalybeate spring and its inappropriate domestic water tap let down the appearance of this important historic feature.

## 5.6 **Building frontages**

Numerous front gardens and boundary structures of both domestic and commercial properties have been destroyed to create car parking spaces, leaving the frontages surfaced in a variety of hard materials, the worst being unsightly patches of concrete or tarmacadam.

## 5.7 **Open Spaces and Landscape issues**

The network of public footpaths and steps that traverse the sea banks, has suffered damage from the long term effects of neglect and landslips, giving the area an air of neglect. In recent years significant improvements have been made to the footpaths at opposite ends of the sea banks, but much work remains to be done. Consideration should be given in the context of a Conservation Area Management Plan to rationalise the footpath network down to a manageable size and remove those no longer required.

## 5.8 Other sites requiring attention are as follows: -

- The attractive metal railings forming the north boundary of the Milton Street car park are worn out with sections missing.
- The inadequately screened and untidy appearance of the public recycling compound at the west end of the Milton Street car park.
- Plastic covered chain link and concrete post fencing along the east side of Marine Parade and Teddy's Nook, provided to protect the mixed species hedging.
- A rusting, free-standing disused steel column stands just within the Valley Gardens opposite The Zetland.
- The neglected appearance of the surfacing and enclosures to the car park and beer garden of the Ship Inn.
- The unsightly 'temporary' security barriers blocking the pedestrian access to the Valley Gardens on the west side of the beck.
- The neglected appearance of the surroundings to the Cliff Lift Lower building.
- The unnecessary 'sea' of tarmac surfacing of the former car park in Hazelgrove.
- The seasonal use of weedkiller around the edges of grassed open spaces throughout the area, creates unsightly sterile borders of bare earth that detracts from the attractiveness of the area.

5.9 These matters require further consideration and should be addressed in the context of a Conservation Area Management Plan.

## 5.10 **The Highway Environment**

Station Square presents one of the biggest challenges in terms of achieving a major public realm enhancement to the character of the conservation area. It possesses all the townscape characteristics of a town square, although its sole current purpose is to facilitate the circulation of traffic. It is considered that the opportunity should be grasped to address the issues relating to the future use of this space in the context of a Conservation Area Management Plan.

5.11 Most areas of carriageway and pavement are surfaced in innocuous, standard materials, e.g. concrete flags or tarmac. Some areas are poorly maintained or have been 'patch' repaired using inconsistent materials and are inappropriate in the context of their surroundings e.g. the tarmac footpaths on the north and east sides Marine Parade in contrast to the restored Yorkstone flagged paths on the opposite side.

- 5.12 The location, design and quality of materials used for traffic signage and other street furniture tend to be in visual disharmony with the special character of the conservation area, resulting in visual clutter. Highway, and advertising signs, street lighting columns, concrete and plastic bollards, litter bins, seats, older bus shelters, and lighting paraphernalia are the principal culprits and are to be found in following areas: -
- The occasional clutter of signs and street furniture, e.g. the litter and 'drinking in public places' signs on the lighting columns in front of Station Buildings – the signs are placed too high to be legible to most people.
  - Electricity feeder post next to the clock tower on the Station Square traffic roundabout.
  - The consistent use of drab grey/blue paint for many modern metal street lighting columns and all of the steel traffic sign poles.
  - Unattractive, utilitarian, concrete and steel street lighting columns of various designs on Glenside opposite The Zetland, impairing the setting of this key townscape building.
  - Concrete bollards, e.g. in Coral Street.
  - Utilitarian galvanised steel pedestrian barriers, e.g. at the foot of the sea banks steps on Saltburn Bank, Lower Promenade and elsewhere.
  - The unsightly, improvised use of wheeled plastic bins as public litter bins, fixed to the railings on the lower promenade.
  - The unsightly vehicle barrier formed by a row of bench seats and improvised gate on Lower Promenade.
- 5.13 The opportunity presents itself for special highway standards in conservation areas that will improve the streetscape and enhance their attractive character and appearance. Adoption of a coherent and rational approach to highway design and management would be beneficial, but as a first step, consideration should be given to improving the choice of paint colour for lighting columns and traffic signs. Continuing efforts are also needed to reduce the number of traffic signs and to consolidate signs onto single rather than multiple poles in a considered and attractive way.

#### 5.14 **Overhead Services**

Most services appear to be under-grounded, although limited number of telephone distribution poles with their characteristic umbrellas of wires, are to be found for example in Lune Street, Marske Mill Lane, and the back lanes of the 'jewel' streets. However, these are inoffensive relative to the area's special character.

## 6. **Review of Conservation Area Boundary**

- 6.1 The present boundary of the conservation area<sup>18</sup> on its north, east and south sides is coherent, and consistent with Saltburn's historic core and landscape setting. However, there are striking anomalies on its west side where the boundary follows a tortuous and incomprehensible route through the built-up area, including some blocks of properties and excluding others, making it difficult to comprehend. The purpose seems to have been to exclude unattractive sites and buildings that were considered ordinary or modern at the time, although elsewhere in the conservation area they are inevitably

included where it would be impossible draw the boundary to exclude them. The result has been to undermine the principle of area based conservation in this part of Saltburn.

- 6.2 Furthermore, unattractive sites in a conservation area present a challenge to bring about their improvement and enhancement and to ensure future developments are carried out in sympathy with an area's special character.
- 6.3 Since the conservation area was designated in 1976, values have changed, local knowledge has expanded and buildings and areas then regarded as being of minor or even no significance are now seen as having a greater importance.
- 6.4 This part of the appraisal therefore reviews the conservation area boundary and gives consideration to modifications which will improve its coherence and relevance through consolidation of the designated area while including buildings and areas of value that are at present excluded.
- 6.5 **Bath, Exeter, Bristol and Dundas Streets and the railway track**  
The area comprising Bath, Exeter and Bristol Streets, most of Dundas Street West and the railway track and passenger platform, are currently excluded from the conservation area, even though they lie within the core of the town. The properties in these streets are largely of inter-war vintage. They include terraces of 2-storey, artisans dwellings and a parade of five shops. Many still retain their original architectural detail, including boundary walls and gatepiers to the front garden spaces of the dwellings. Architecturally they are of an assortment styles and details truly representative of their period and Exeter Street has an attractive avenue of 'street trees.' Exceptions to this overarching character include: -
- The somewhat ordinary, pink brick, mid 20<sup>th</sup> century clinic, on Bath Street.
  - The utilitarian vehicle repair workshop, also on Bath Street.
  - Several late-20<sup>th</sup> century infill housing developments, of undistinguished but benign townscape character.
  - The cleared site of the former Electricity Company offices.
- 6.6 The railway track and passenger platform have no distinguishing features other than the white-painted picket fence alongside Dundas Street West. Its importance lay in its central location, within but excluded from the conservation area, and in its significance to Saltburn's history and foundation as a Victorian railway town.
- 6.7 The inclusion within the conservation area of this area would enhance its visual coherence and help protect the characteristics of the properties and their settings as outline above.
- 6.8 **Upleatham, Tweed, Lune, Avon and Greta Streets**  
Between Windsor Road and the south end of Upleatham Street, the conservation area boundary meanders through the 'rivers' streets including one row of properties and excluding others. In doing so, it excludes a terrace of Victorian villas and much of Upleatham Street. In order to reinforce the

concept of area conservation through providing a coherent boundary, it is considered appropriate to include all of the properties in the 'rivers' streets and both sides of Upleatham Street including the Infants School. Although this re-aligned boundary will include properties that make benign or negative contributions to conservation area character, it should enable better conservation area management.

#### 6.9 **Victoria Terrace**

A row of five mid-20<sup>th</sup> century, single and 2-storey, detached and semi-detached properties fronting Victoria Terrace and one on Laurel Road are excluded from the conservation area because those on Victoria Terrace lack the architectural and historic of their neighbours and have suffered past alterations and additions. However they do have attractive mature front gardens. No 2 Laurel Road is an interesting and attractive early-to-mid 20<sup>th</sup> century detached house. It faces the east side of Laurel Bank and contributes positively to its setting. The exclusion of these properties leaves a 'hole' in the conservation area and a visual sense of discontinuity between Albion Terrace and the Victoria Road area. Their inclusion would enhance the cohesion of the conservation area.

#### 6.10 **Marske Mill Lane, Victoria Road and Victoria Terrace**

At the south end of the conservation area the boundary is contorted into a loop to exclude an 'island' of mid and later 20<sup>th</sup> century detached and semi-detached, 2-storey houses and one bungalow, fronting onto the above streets. They are of mixed architectural quality and not exemplars of their period, but are of pleasant enough appearance, with mature front gardens bounded by hedges, fences and brick walls, that on Victoria Road are set behind a broad grassed verge with mature 'fruit' trees. Collectively they contribute to and enhance the settings of the older and generally larger properties on the opposite sides of each street. Their inclusion within the conservation area would help to rationalise its boundary, making it more coherent and easy to comprehend.

#### 6.11 **The Ridge**

Another area excluded from the conservation area is the group of modern dwellings on The Ridge. They form a secluded enclave accessed by a cul-de-sac leading off Marske Mill Lane from which they are visually detached. The important trees in the gardens are already protected by a tree preservation order and little would be gained by including The Ridge within the conservation area.

### **7. Conclusions & Recommendations**

7.1 This appraisal of Saltburn Conservation Area summarises the key elements that collectively make up the special interest, character and attractiveness that justify its designation. It also identifies negative features and opportunities for improvement and considers whether any changes to the conservation area boundary are needed.

7.2 Saltburn Conservation Area embraces the whole of the Victorian planned new town and its south extension, together with its landscape setting comprising

the glen, Hazel Grove and foreshore and the much earlier hamlet of Old Saltburn. Since its designation in 1976, very few historic buildings have been demolished, but there has been significant erosion of their character and appearance through unsympathetic alterations. However, the architectural, historic and environmental qualities, rooted in Saltburn's historic development from the earliest times and in its evolution and expansion from 1861, are still clearly evident in the built environment today. It is also considered that the area still retains a strong visual cohesion and that the reasons for its designation as a conservation area are still valid and the continued protection of its elements is therefore considered key to the future survival of its special character.

7.3 The appraisal also highlights certain negative features that undermine the special qualities of the area and identifies opportunities and actions required to tackle them. A number of the more complex problems require further work to develop practical solutions and these should be addressed in the context of a Conservation Area Management Plan. Actions to address some of the less problematic issue are recommended as follows: -

- Owners of historic buildings should be encouraged to maintain and repair them and to carry out future changes, in keeping with their special character.
- Owners of historic buildings should be encouraged to maintain and restore front 'areas,' garden spaces and historic means of enclosure and to undertake future changes in keeping with their special character.
- When considering proposals for development, care should be taken to ensure the design for the highway component is visually sensitive and in keeping with the character of the conservation area.
- Consideration should be given to extending the use of the existing Victorian style street lighting columns into the rest of the Victorian parts of the conservation area. In other areas great care should be taken to select lighting columns of a style that will be in keeping with the prevailing character.
- Continuing efforts are also needed to reduce the number of traffic signs and to consolidate signs onto single rather than multiple poles, tasks to be addressed in co-operation with the Council's Highways function.
- The removal of the derelict 'train' shed and the improvement and future management of the Albert Memorial in the Valley Gardens, should be addressed in co-operation with the Council's Parks and Countryside Management function, whereas other issues in the Valley Gardens should be addressed in the context of a Conservation Area Management Plan.

7.4 The survey of the conservation area undertaken in connection with this appraisal has revealed a number of issues relating to the existing boundary. On the west side of the conservation area the tortuous route of the boundary undermines the concept of area conservation by excluding 'islands' of buildings within the designated area and makes irrational deviations to include one block of buildings and exclude another. Many of the buildings in the excluded areas are now valued more highly in architectural and historic terms than was the case when the area was first designated and they are now perceived as making a positive contribution to its special character.



- 7.5 These matters have been given full consideration and it is therefore recommended that the conservation area boundary be extended to include the following areas: -
- All of the area comprising Bath, Exeter and Bristol Streets, most of Dundas Street West and the railway track and passenger platform, currently excluded from the conservation area.
  - All of those properties on the 'rivers' streets and on both sides of Upleatham Street that are currently excluded from the conservation area.
  - All of those properties lying between and including, Southrifts and Alverton on Victoria Terrace, together with No 2 Laurel Road.
  - All of those properties lying on the west side of Victoria Road, the east side of Marske Mill Lane and the south side of Victoria Terrace, that are currently excluded from the conservation area.
- 7.6 Their inclusion within the conservation area would help to rationalise its boundary, making it more coherent and easy to comprehend.

Stewart Ramsdale  
January 2007

### **REFERENCES, SOURCES & NOTES**

1. Planning Policy Guidance Note (PPG) 15: "Planning and the Historic Environment," HMSO, 1994; and English Heritage, "Guidance on Conservation Area Appraisals," 2005.
2. Staithes and Hutton Lowcross Conservation Areas fall within the planning jurisdiction of the North York Moors National Park Authority.
3. Notice published in The London Gazette, p. 852, 25<sup>th</sup> January 1976.
4. "Saltburn Conservation Area," Cleveland County Council, Report No 55, October 1975.
5. Notice published in the Evening Gazette on 27<sup>th</sup> March 1986.
6. Notice published in The London Gazette, p. 12904, 22<sup>nd</sup> August 1991.
7. "The 27th List of Buildings of Special Architectural or Historic Interest for the District of Saltburn, Marske and New Marske, the Borough of Redcar and Cleveland," Department of Culture, Media and Sport," published on 26<sup>th</sup> May 1999.
8. Tees Archaeology, Historic Environment Record, P. Rowe, December 2006
9. Planning Policy Guidance Note (PPG) 15: "Planning and the Historic Environment," HMSO, 1994.
10. English Heritage:
  - "Development in the Historic Environment," June 1995.
  - "Conservation Area Practice," October 1995.
  - "Conservation Area Appraisals," March 1997.
  - "Guidance on Conservation Area Appraisals," English Heritage, August 2005.
11. The 'jewel' streets are those encircled by Marine Parade and Milton Street and named after precious stones: Coral, Garnet, Ruby, Emerald, Diamond, Pearl and Amber. The 'river' streets, named after rivers, are bounded by Albion Terrace, Upleatham Street and Windsor Road.

12. When the railway was linked through into East Cleveland in 1872, it was diverted to the south, around the west side of the town, crossing the Skelton Beck valley by the existing grade II listed Saltburn Viaduct.
13. Dickenson's plan shows Regent Circus on the crossroads formed by Station Street, Windsor Road and Albion Terrace. This was intended to be a grand urban centrepiece comprising a circle of buildings, of which only the Queens Hotel and the much later Post Office building were built.
14. In the town centre a number of attractive Victorian and early 20<sup>th</sup> century shop fronts still survive as follows: -
 

9/11 Station Street	11 Milton Street
19 Station Street	15 Milton Street
The Victoria public house	17 & 17A Milton Street
Dundas Street East	19 Milton Street
6 Dundas Street East	31 Milton Street
11 Dundas Street East	14 Milton Street
12 Dundas street East	16 Milton Street
3 Amber Street	18 Milton Street
9 Milton Street	22 Milton Street
9A Milton Street	24 Milton Street
15. Glazed cast iron pavement canopies survive at: -
  - 15 & 17 Milton Street
  - 19 & 21 Milton Street
  - 31 Milton Street
  - 9 & 11 Station Street

16. A mineral spring containing salts of iron, similar to that at Harrogate.
17. Ordnance Survey, First Edition, Six Inches to One Mile map surveyed 1853
18. The existing conservation area boundary starts at the beach and follows public paths and natural contours from the beach, up North Bank behind the remnants of old Saltburn onto Saltburn Lane. Here it follows a natural ridgeline to just beyond Rigwood House, then follows a field boundary enclosing Thorney Close Wood as far as the railway viaduct, thus including a major part of the Skelton Beck valley. From this southern limit the boundary follows the railway viaduct and embankment northwards, before meandering through the urban area to exclude 20<sup>th</sup> century housing development. It then crosses the railway tracks close to Station Square to exclude the present railway station platforms and follows the north side of the railway to the west. Wrapping around the Roman Catholic Church the boundary follows the east side of the caravan site to include part of Hazel Grove valley before dropping down to the foreshore.

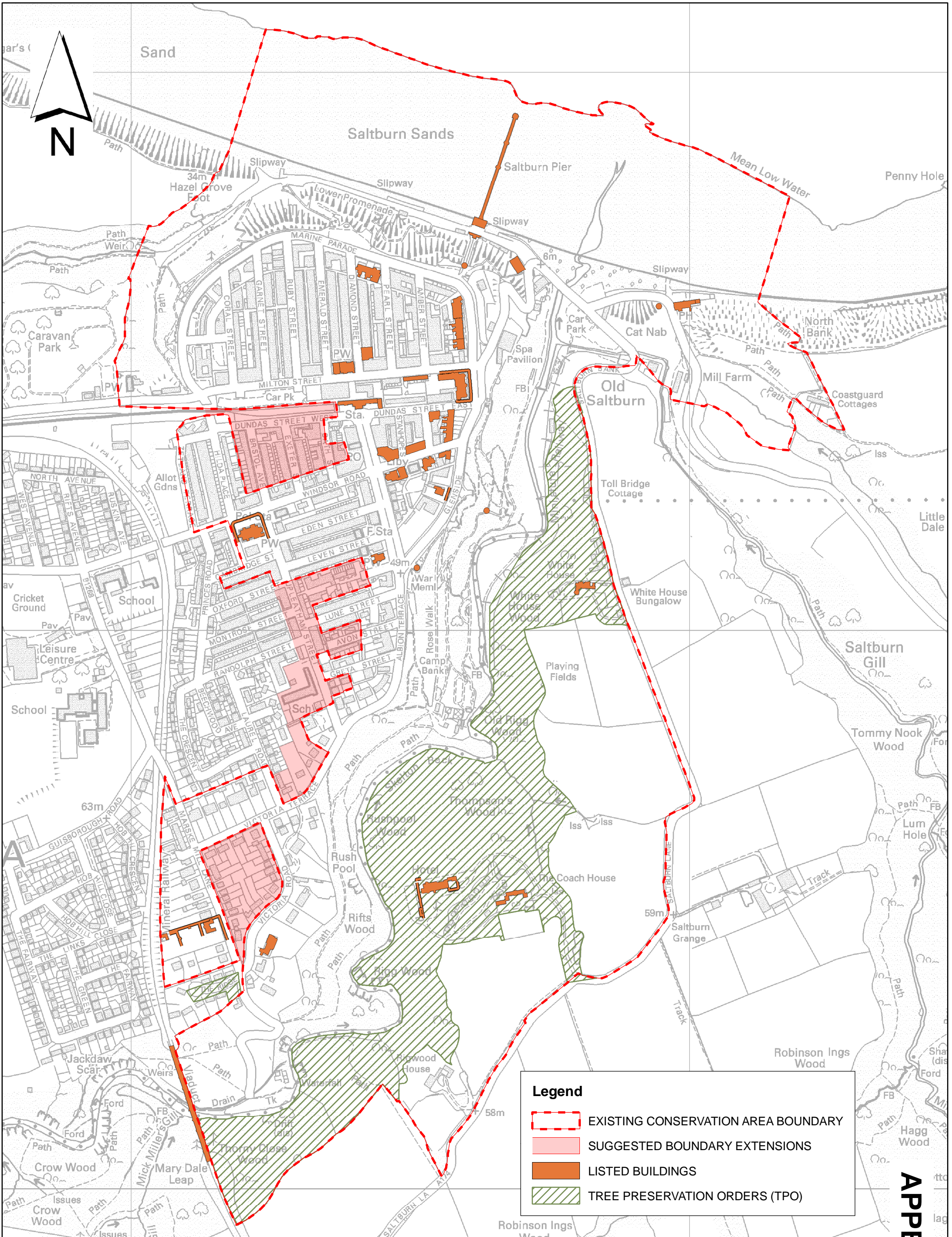
## **BIBLIOGRAPHY**

### **Local Authority Reports**

- Redcar & Cleveland Local Development Framework: Core Strategy DPD Submission, May 2006 Policy CS5: Spatial Strategy for Redcar, items z and bb (p.28).
- Redcar & Cleveland Local Development Framework: Core Strategy DPD Submission, May 2006 Policy CS25: Built and Historic Environment (p.71).

### **Legislation & National Policy Guidance**

- Planning (Listed Buildings & Conservation Areas) Act, 1990.
- Planning Policy Guidance Note (PPG) 16: "Archaeology and Planning," 1990.
- English Historic Towns Forum, "Conservation Area Management," June 1998.



**Legend**

- EXISTING CONSERVATION AREA BOUNDARY
- SUGGESTED BOUNDARY EXTENSIONS
- LISTED BUILDINGS
- TREE PRESERVATION ORDERS (TPO)



**Saltburn Conservation Area Appraisal**

Produced from Ordnance Survey mapping with the permission of the Controller of Her Majesty's Stationery Office © Crown Copyright. Unauthorised reproduction infringes Crown Copyright and may lead to prosecution or civil proceedings. Redcar & Cleveland BC Licence No. 100019983 2007

Date: 12/02/07      Drawn By: DM  
 Scale@A3: 1:6,000      Dwg No: CON 057B

BROTTON CP  
 Hagg Farr  
 Subway

## APPENDIX 2

### **LIST OF BUILDINGS OF SPECIAL ARCHITECTURAL OR HISTORIC INTEREST IN SALTBURN CONSERVATION AREA**

Albion Terrace, Bardencroft, grade II  
Diamond Street, No 3, grade II  
Dundas Street East, Nos. 3, 4 & 5, (The Victoria), grade II  
Dundas Street East, Signals Coffee Shop, grade II  
Glenside, Nos. 1-6 Balmoral Terrace, grade II  
Glenside, Bridge End, grade II  
Glenside, wall, piers & railings at Bridge End, grade II  
Glenside, The Zetland (including terrace walls & steps), grade II  
Glenside, Tower Court, grade II  
Glenside, War Memorial, grade II\*  
Lower Promenade, Inclined Tramway (lower building), grade II\*  
Lower Promenade, Inclined Tramway (upper building), grade II\*  
Lower Promenade, Saltburn Pier, grade II\*  
Lower Promenade, Saltburn Pier entrance building, grade II  
Lower Promenade, Beach Huts, (chalets) Nos. 1-20, grade II  
Marine Parade, Nos. 7 & 9 Britannia Mansions and attached railings, grade II  
Marine Parade, Nos. 11 - 17 & attached railings, grade II  
Marine Parade, Alexandra House and attached railings, grade II  
Marine Parade, Marine Hotel, Masonic Hall, Red Gables and attached wall, Nos. 43, 45 & 47 Marine Parade, grade II  
Marske Mill Lane (off), Railway Viaduct, grade II  
Marske Mill Lane, Manesty, grade II  
Marske Mill Lane, garden walls, east, north & west of Manesty, grade II  
Marske Mill Lane, greenhouse, west of Manesty, grade II  
Marske Mill Lane, summerhouse, rear of Manesty, grade II  
Milton Street, Methodist Church & attached railings & walls, grade II  
Milton Street, Methodist Church Hall, grade II  
Milton Street, Nos. 1-11 & 15-19 Zetland Mews, grade II  
Old Saltburn, Mortuary, grade II  
Old Saltburn, The Ship Inn, grade II  
Old Saltburn, Ship House, grade II  
Saltburn Lane, Rushpool Hall, grade II\*  
Saltburn Lane, stable, coach house, coachman's hut & screen wall, adjoining Rushpool Hall, grade II  
Saltburn Lane, stable block south-east of Rushpool Hall, grade II  
Saltburn Lane, White House, grade II  
Station Square, Railway Station, grade II (See also Signals Coffee Shop).  
Valley Gardens, Albert Memorial, grade II  
Victoria Road, Riftswood, grade II  
Windsor Road, Windsor Court, grade II  
Windsor Road, Saltburn Community Centre and Theatre, grade II  
Windsor Road, Church of Emmanuel, grade II  
Windsor Road, Walls and gates around grounds of Church of Emmanuel, grade II  
Windsor Road, Nos. 1 to 6 Warrior Terrace, grade II  
Windsor Road, Queen Hotel and Queens public house, grade II

**REGISTER OF PARKS AND GARDENS**  
**OF SPECIAL HISTORIC INTEREST**

**VALLEY GARDENS, SALTBURN**

**CLEVELAND**

**Date Registered: 10 May 1999**

**REDCAR AND CLEVELAND**

**Grade: II**

**NGR: NZ6621**

**Site Reference Number: 4184**

Late C19 public pleasure grounds begun in 1861 by the Saltburn Improvement Company, for which Joseph Newton subsequently prepared design proposals which were implemented between 1865 and 1867.

**HISTORIC DEVELOPMENT**

The Valley Gardens form part of the late Victorian Seaside resort of Saltburn-by-the-Sea which was developed between 1861 and 1873 by the Quaker Henry Pease. In 1860 he founded the Saltburn Improvement Company (SIC) with his brother John Pease, his nephew Joseph Whitwell Pease, several iron masters and industrialists, and the Stockton and Darlington Railway Company. In the same year land for the creation of the new town and its pleasure grounds was bought from Lord Zetland and in the winter of 1861, the Saltburn railway branch from Darlington and Middlesbrough was opened. The layout of the town, with the allocation of the site for the pleasure grounds, was designed by George Dickenson, surveyor for the SIC from 1861 to 1863. The design for Saltburn was inspired by the description of the Holy City in the Book of Revelations of the New Treatment.

The subsequent layout of the Valley Gardens was accomplished by the SIC in three phases. Following the first phase, in 1861-5 in which the upper and lower paths and the fountain were laid out on Camp Bank to the east of the town, the SIC considered several design proposals for the remaining area. Joseph Newton's proposals were accepted and implemented between 1865 and 1867. These included a walled propagation and nursery area, extensive tree planting, a croquet lawn, a bandstand with banked seating, a network of woodland paths and steps linking the existing lower and upper paths, two new entrances with pay booths at the coast, the Albert Memorial, several summerhouses, seating, and the formal 'Italian Garden' described by Newton in the Gardeners' Chronicle of October 1871.

After Newton's services were dispensed with in 1867, the head gardener, Mr Everatt, continued the development of the gardens. In 1869 the Saltburn Bridge, also known as Ha'Penny Bridge, was built (demolished early 1970's), and in the following year the existing fountain was enlarged. In 1884-5 the Concert Room Buildings (or Assembly Hall), designed by Alfred Waterhouse (1830-1905), were built, followed in 1891 by the brine baths sea-water pump house. In the late C19 Newton's bandstand was replaced by a new one.

In the C20, the park was further extended to the east. A dam was built in Skelton Beck to create a boating lake to the north of the site. This was filled-in in the late 1980's and turned into a car park and now lies outside the site boundary. In 1947 a miniature railway was opened, which resulted in the inclusion of a part of White

House Wood into the pleasure grounds. There are currently (1999) plans to relocate the northern part of miniature railway to the east bank of the glen.

In 1936 the Valley Gardens were purchased by the Saltburn and Marske Urban District Council. The site is currently (1999) owned and managed by Redcar and Cleveland Borough Council. The former Spa Pavilion to the north west of the site is in private ownership.

## **DESCRIPTION**

### **location, area, boundaries, landform and setting**

The c.10ha Valley Gardens lie on the eastern edge of Saltburn, on the west bank of a steep wooden glen (formerly called Camp Bank) along Skelton Beck, and they follow the long narrow landform of the glen. The eastern boundary of the site runs along White House Wood and Rigg Wood which cover the east bank of the glen. To the north, the site meets the Lower Promenade (formerly The Esplanade) which runs along the sea front, while the western boundary abuts two roads: Albion Terrace and Glenside. To the south, woodland merges into Rifts Wood, which is linked to the Valley Gardens by a series of footpaths.

There are extensive views from various points within the site, the principal one being north towards the Lower Promenade and the sea. Formerly this included Saltburn Bridge (Ha'Penny Bridge) which is shown on contemporary photographs. There are also important views east towards White House Wood and Saltburn Bank, and south to Thompson's Wood and Rushpool Hall. The latter, a C19 villa now converted to a hotel, is situated on top of a hill and forms an important eye catcher.

### **Entrance and approaches**

There are three main entrances to the site. The west entrance is situated along Glenside, directly opposite the east front of the Zetland Hotel. This, with elaborate gate piers and steps, was formerly a private entrance, used only by the Zetland Hotel guests. In the south corner of the site is a second entrance, with a Gardener's Cottage, situated on Rose Walk. This entrance can be approached from Albion Terrace through Camp Bank or via Glenside to the north. The third entrance lies at the north end of the site, along the Lower Promenade, and also gives access to the nearby miniature railway platform. Part of this platform was built in the late C19, perhaps to house the former brine baths sea-water pumps.

### **Gardens and pleasure grounds**

The various buildings and features are situated along two main paths, laid out c.1861-5, which run north to south through the full length of the site: the upper path on the steep western bank and the lower path, which follows the course of the river, along the valley floor. The additional network of paths and steps, which links the upper and lower main paths, was introduced by Newton when his proposals for the pleasure grounds were implemented in 1861-5. The western bank, informally planted with sycamore, overlooks the valley below which is grassed and planted with small shrubs. The miniature railway line runs the full length of the site. At the halfway point it crosses Skelton Beck and then continues south through part of White House Wood on the eastern bank of the glen; this area was added to the site when the railway was laid out c.1947.

The northern part of the site includes the Assembly Hall (also called the Concert Rooms) built by T D Ridley after designs by Alfred Waterhouse in 1884-5, which is

situated off Glenside. This building, now (1999) called the Spa Pavilion, was considerably altered in 1937 and again in the 1960's. To its east, in the valley below, the miniature railway station stands adjacent to the former entrance booths (now used by the railway) to the park.

In the central part of the park, south of the site of Saltburn Bridge, stands the Albert Temple (listed grade II), formerly the portico of Barnard Castle railway station. The portico was brought to the Valley Gardens in 1867 to be reused as a memorial to Prince Albert and was incorporated into Newton's landscape design. The building has two pairs of Corinthian columns and in its new location is provided with a back wall and apsidal recess.

Immediately south of the Albert Temple paths lead into the valley. Along the lower main path is a semicircular banked seating area which formerly surrounded a bandstand, now (1998) removed. This replaced a previous umbrella-shaped bandstand by Newton which had stood on the site until 1884. To the north, a series of steps from the seating area lead up to the west bank forming a link with the upper main path. Along the steps are the remains of two of Newton's summerhouses; these are shown on the OS map of 1894. In the late 1990's, stone walling, new paving, and rose beds were introduced in the banked seating area.

Parallel to the upper main path on the west side of the Valley Gardens runs the Rose Walk. To the west of this lies Camp Bank, which on the west side is partly covered by a small remembrance garden, originally constructed in 1919 and added to in 1945. In the centre of the remembrance garden stands a war memorial (listed grade II\*) by W Reynold-Stephens. To the south of this memorial garden is a children's playground introduced in the late 1980's.

In the far south corner of the pleasure grounds is Joseph Newton's Italian Garden with, to the east, a croquet lawn, now no longer used (1999). The croquet lawn has a tea room to the south constructed in the late 1930's. The Italian Garden is laid out on a terrace consisting of an oval-shaped flower parterre with chain borders of box (replanted and restored 1996). The garden is surrounded by a gravel walk, a shrubbery, decorative cast-iron columns and seats. In 1868, a year after Newton's design had been implemented, the Italian Garden and its extensive planting scheme was praised and described in the Middlesbrough and Stockton Gazette. North-east of the Italian Garden are the remains of the former spa and fountain which were incorporated by Newton and subsequently enlarged in 1870. Further north a mid C20 footbridge crosses Skelton Beck, from which a path leads to the miniature railway platform.

To the south of the Italian Garden and the croquet lawn stand the buildings of the Woodlands Centre, built mainly during the late C20. The Woodland Centre gives access to Rifts Wood, lying beyond the south boundary, and is partly built on the late C19 nursery of the Valley Gardens. It incorporates some late C19 greenhouses, now no longer used (1999).

## **REFERENCES**

Saltburn-by-the-Sea, Middlesbro' and Stockton Gazette, 3 July 1868; 27 January 1869.

Gardeners' Chronicle, (14 October 1871), p1325.



'Middlesbrough, Redcar, Saltburn, and Cleveland District Building Society',  
Middlesbrough Weekly News, 3 June 1882.

N. Pevsner, *The Buildings of England: Yorkshire and the North Riding* (1966), p315.  
*Industrial Archaeological Review* IV, no 2 (Spring 1980), pp 135-58.

B. Elliot, *Saltburn-by-the-Sea Italian Garden*, (report for EH 1992).

*A Landscape Baseline outlining the History of Saltburn and the Evaluation of its  
Historic Importance*, (AJT Environmental Consultants 1998).

### **Maps**

OS 6" to 1 mile: 2<sup>nd</sup> edition published 1930

OS 25" to 1 mile: 1<sup>st</sup> edition published 1865

2<sup>nd</sup> edition published 1894.

### **Illustrations**

Italian Garden, Saltburn-by-the-Sea, view towards north with Saltburn Bridge in the  
background, 26 October 1871 (N6413), (Rock & Co, London)

Photograph showing the croquet lawn below the Italian Garden with Rushpool Hall in  
the background, c1890 (Langbaugh Museum Services)

Postcard views of the Valley Gardens, c.1903 and c.1959 (private collection).

Description written: February 1999

Amended: May 1999

Register Inspector: FDM

Edited: November 2004

### Planning Policies

#### Local Development Framework Policies affecting Saltburn Conservation Area

- 1.1 The Redcar & Cleveland Local Development Framework, which includes policies in the adopted Core Strategy and Development Policies Development Plan Documents (DPDs) as well as saved policies of the adopted Local Plan, set out several policies relating to this conservation area. Those current at the time of writing are as follows; for an up to date list of extant policies, please visit the Council's website, [www.redcar-cleveland.gov.uk/ldf](http://www.redcar-cleveland.gov.uk/ldf).
- 1.2 Policy CS25 of the Core Strategy indicates that development proposals will be expected to contribute positively to the character of the built and historic environment of the Borough, and that the character of the built and historic environment will be protected, preserved or enhanced.
- 1.3 The spatial strategy for East Cleveland and the Villages (Core Strategy policy CS6) indicates that for the location generally, the Council and its partners will aim to improve the environmental quality of settlements and streetscapes, improve tourism and leisure initiatives at Saltburn and safeguard the railway station.
- 1.4 The western part of the conservation area is located within the '**Limits to Development**' and the eastern part is outside the limits to development. Policy DP1 of the Development Policies DPD sets out the limited types of development that will be permitted outside the limits to development, and indicates that within the limits, development will generally be acceptable, subject to other development plan policies and designations. The limits to development are indicated on the Local Plan Proposals Map.
- 1.5 A north-south swathe of the conservation area following Skelton Beck is also a **site of nature conservation importance**, and lies within the **Tees Forest** area. Policy CS24 indicates that these areas will be protected and enhanced as opportunities arise, whilst Development Policies DP2, DP3 and DP4 indicate that biodiversity interests must not be seriously adversely impacted and that any biodiversity interest is fully incorporated in any proposals. Land to the north-west of Marine Parade is also an SNCI, and its northern part is also within the **Tees Forest** area, within which there is a strategy to regenerate and revitalise the green space, creating well wooded environments. (Policy CS22 of the Core Strategy refers, notated on the Local Plan Proposals Map as Community Forest).
- 1.6 The beach area is within an identified **wildlife corridor**, and CS24 gives priority to improving the integrity and biodiversity of these. The beach area and the cliffs behind are within the **Coastal Special Landscape Area** to which Policy ENV24 of the Local Plan applies, giving special consideration to the protection and conservation of its visual character and quality<sup>1</sup>.
- 1.7 The conservation area also encompasses Saltburn **district centre**, one of six second tier shopping centres in the Borough. Its extent is shown on the Local Plan Proposals Map. Policy CS18 seeks to maintain and where appropriate enhance its vitality and viability, and these could include enhancing the appearance and environmental quality of the centre, promoting the reuse of vacant buildings. There is also an area at the head of the pier where amusement facilities will be permitted (Local Plan Policy SH10).

---

<sup>1</sup> This policy is unlikely to be kept beyond 27<sup>th</sup> September. Please check the Council's website [www.redcar-cleveland.gov.uk/ldf](http://www.redcar-cleveland.gov.uk/ldf) for an up to date list of extant policies.

- 1.8 A long distance footpath also passes north-south through the conservation area, and this is safeguarded from development by Policy TO5 of the Local Plan and its route is shown on the Proposals Map.
- 1.9 General criteria around site selection, sustainable design and the matters that the Council may seek developer contributions for are set out policies DP2, DP3 and DP4 of the Development Policies DPD. Policies DP9 and 10 set out development control criteria for conservation areas and listed buildings respectively.

## APPENDIX 5

### **Historic Origins and Development of Saltburn**

#### **1. Introduction**

- 1.1 In order to fully comprehend the special character of the conservation area, it is important to understand how Saltburn developed and evolved to its present form and acquired the distinctive elements that make it a special place. It is also important to consider it in the context of other historic settlements in the Redcar and Cleveland area and beyond. Saltburn has a complex history and this report consequently provides only an outline of the past to help place the conservation area in its historical context. References to further reading, not least of which is John and Ann Harrison's detailed description of the inception and early growth of the Victorian town, are given below.

#### **2. Local Historical Context**

- 2.1 The distinctive character of Redcar and Cleveland's built environment emanates from its mix of industrial, urban, semi-urban and rural settlements. Although the district still retains a large rural base, most of its older settlements, originally rural in character, have taken on an urban or semi-urban character under the influence of the industrialisation of the wider Tees Valley area in 19<sup>th</sup> and 20<sup>th</sup> centuries. Industrialisation also brought about the establishment of new settlements, including South Bank, Grangetown, New Marske and Saltburn, although the latter was not entirely new, being located alongside a more ancient hamlet bearing the same name. While the purpose of most of these was no more sophisticated than to provide 'on-site' living accommodation for employees engaged in particular industrial activities, Saltburn was unique in being developed as a combined seaside holiday resort and 'select' out-of-town suburb.

#### **3. Old Saltburn**

- 3.1 The original settlement, now called Old Saltburn occupies the narrow floor of the seaward end of Saltburn Gill. Its obscure origins, attract only passing references in local histories and public documents and seems to have existed only to serve its few inhabitants engaged in such diverse occupations as farming, fishing, milling and lime burning, as well as the export of locally manufactured alum, of ironstone nodules collected from the beach and of hazel rods for use in the Durham coalfield. Its most exciting and lucrative activity in the 18<sup>th</sup> and early 19<sup>th</sup> centuries was smuggling. The Ship Inn was the centre for this free-trade and its landlord, one John Andrew, the notorious 'King of the Smugglers' found his best clients among the local gentry<sup>1 & 2</sup>.
- 3.2 The layout of Old Saltburn does not seem to conform to any of the typical historic layout patterns of settlements. In 1856<sup>3</sup> it consisted of the Ship Inn, an adjoining short row of cottages facing the sea and a cluster of farms and a watermill scattered around the valley floor.

#### **4. The Victorian Town**

- 4.1 The Victorian town of Saltburn is a by-product of the development of the railways and the iron industry on the River Tees. Rediscovery of ironstone in the Cleveland Hills and the consequent growth of Middlesbrough's iron industry, led to fierce competition between the Stockton and Darlington

Railway Co (S&D) and the West Hartlepool Harbour and Railway Co. to drive their iron roads into East Cleveland's ironstone field.

- 4.2 In 1861, ten years after the S&D Railway was extended from Redcar to Upleatham Ironstone Mine, it arrived at the site on which Saltburn now stands. Perhaps the original plan was to cross the valley to open up Brotton, Skinningrove and Loftus; but the race had been lost to the West Hartlepool Company and the extended line led nowhere.
- 4.3 The company opted to pursue an idea conceived by Henry Pease (son of the founder of the Stockton and Darlington Railway) of developing a new town at the end of the line. This was to serve as a seaside holiday resort and residential retreat for the burgeoning managerial population of Teesside. Later accounts claim a more romantic origin. That, in 1858, while visiting his brother, Joseph at his residence Cliff House in Marske, Henry Pease spent an afternoon walking along the sea-banks towards the tiny hamlet of Saltburn nestling at the foot of Huntcliff. There, he had *"a prophetic vision of a town arising on the cliff and the quiet, unfrequented and sheltered glen turned into a lovely garden."*
- 4.4 Pease persuaded fellow shareholders in the Stockton & Darlington Railway Company to form the Saltburn Improvement Company. Land was purchased from the Earl of Zetland and the Company's surveyor George Dickenson prepared a plan for the layout of the town with the glen earmarked for *"intended gardens"*<sup>4</sup>.
- 4.5 Dickenson's layout had to contend with the railway, already dividing the town's site in two, an issue that was never satisfactorily resolved. Showing nothing new in town planning terms, the plan utilised a modified version of the characteristic Victorian 'gridiron' pattern of streets. Its principle achievement was the successful and creative use of the natural landforms to achieve a dramatic visual effect and to apply clearly defined structural and social hierarchies and zones to different land uses and classes of holiday and residential accommodation.
- 4.6 The great, curved, sweeping edges of the headland and the serpentine Skelton Beck valley were skilfully used to define the courses of Marine Parade, Glenside and Albion Terrace, from which rows of tall terraces, villas and hotels enjoy uninterrupted views out to sea and along the coast to the majestic Huntcliff and Warsett Hill. This outer 'curtain-wall' of development encircles parallel rows of formal terraces and the commercial hub centred on the railway station.
- 4.7 A hierarchy of street widths dictates the relative importance of each thoroughfare, of which the widest are Albion Terrace and Station Road, the principal approach to the railway station and the main shopping street. The town's main highway access along Windsor Road, runs parallel to the railway, to which it is linked via Station Street.
- 4.8 A social hierarchy of residential and holiday accommodation was planned with the most prestigious sites overlooking the glen being given over to the choicest hotels and to private villas in gardens. The lesser lodging houses

were intended for northerly sea views and the 'jewel streets'<sup>5</sup>. Buildings throughout this part of the town were to be of between three and four stories, whereas two stories predominated to the south of Windsor Road. Here the residential development was intended for commuting businessmen and artisans.

- 4.9 The upper and lower levels of the town permitted physical separation of the resort's different functions. Residential, shopping, commercial and transportation uses occupied the upper level while leisure and entertainment pursuits took advantage of the more natural attractions of the lower esplanade, the beach and the glen, the sheltered west banks of which were to be cultivated to provide "*pleasure grounds*". The smaller Hazel Grove was left in its natural wooded state until the early 20<sup>th</sup> century when it too was laid out with gardens, walks and a bandstand.
- 4.10 To ensure the highest standards, Dickenson's design codes were applied to all new developments. They covered street widths, the heights of buildings, water supplies, drainage and building materials, the intention being to ensure public health and hygiene as well as conformity and harmony in building design and layout. All buildings were to be faced with the creamy white 'Pease' bricks manufactured by the Pease family's brickworks in County Durham, from which they were shipped by railway to Saltburn. Ornamentation around windows, doorways, etc., was to be executed in stone and roofs were to be clad in Welsh or Lakeland slates.
- 4.11 The initial impetus for development came from Stockton & Darlington Railway Company who erected two of the town's principal buildings – the Railway Station in 1862 and The Zetland Hotel in 1863 – billed as the largest and finest railway hotel in the world and served by its own railway platform. The Zetland, being ominously placed across the end of the railway track, prevented its further progress across the valley into East Cleveland<sup>6</sup>. Designed by the railway company's own architect William Peachey, both buildings served as exemplars of the high standard of architecture and quality of building to be achieved by other developers.
- 4.12 The company also laid out the west bank of the glen as "*pleasure grounds*", naming them the Valley Gardens. Landscape designer Joseph Newton was subsequently appointed to design new woodland areas, a network of footpaths and steps, a nursery garden and several shelters. Key visitor attractions included the Italian Garden, croquet lawn, fountain, bandstand and the Classical temple called the Albert Memorial. Dominating the scene visually and structurally from 1869 until its demolition in 1974, was the Ha'penny Bridge. This was constructed across the glen by the Skelton Estate as a component in a separate but failed venture to develop the land above the east side of the glen, alongside Saltburn Lane.
- 4.13 Private developments followed, along Marine Parade, Glenside and in Milton Street, Station Street and the "Jewel streets" and on the foreshore with the provision of such attractions as the pleasure pier. While most developers adhered strictly to Saltburn Improvement Company's building code, some clearly managed to express their own taste. E.g. Teddy's Nook and the Church of Emmanuel, both faced in rock-faced sandstone and Bridge End, the

red brick villa on Glenside built for John Anderson, a prime leader in Saltburn's development.

- 4.14 After an initial flurry of activity, confidence waned and development slowed down as the depression in the iron trade in the 1870's impacted upon the broader local economy. Further pressures were brought to bear by the rival Saltburn Extension Company, formed in 1874 by Lord Zetland and a group of local businessmen to develop land in his ownership at the south end of the new town, an area defined by Victoria Road, Victoria Terrace and Marske Mill Lane. These combined pressures caused Saltburn Improvement Company to relax their strict controls over new developments and the incomplete 'Regent Circus'<sup>7</sup> is testimony to this 'watering down' and the eventual abandonment of its rigid town planning standards.
- 4.15 With the death of Henry Pease in 1881 the Improvement Company's driving force was spent and the following year, after most of its functions had been taken over by the Local Board of Health, Saltburn Improvement Company amalgamated with the 'Owners of the Middlesbrough Estate' and effectively 'retired' from the scene.
- 4.16 Saltburn's development continued in fits-and-starts through into the 20<sup>th</sup> century, extending beyond the confines of the original plan and to the west of the railway extension into East Cleveland<sup>6</sup>. Throughout the town new buildings appeared incrementally upon the many remaining vacant sites, many of which remained undeveloped for over 100 years – the last site on Marine Parade not being taken up until 2002. Some sites suffered makeshift 'temporary' development, such as Tweed Street with lock-up garages and workshops, many of which remain today. The row of detached villas intended for Camp Bank on the east side of Albion Terrace, was never built and its site was eventually absorbed into the Valley Gardens. Teddy's Nook, off Saltburn Bank, occupies the whole of the site intended for Clifton Villas, a row of four detached houses.
- 4.17 While later developments within the planned town continued to observe the Dickenson's gridiron' layout, they departed from the building codes and the social and structural hierarchies. This loss of structural and architectural conformity frequently had a more positive outcome through the employment of diverse building styles, the best of which have contributed positively to the dynamic of Saltburn's townscape.
- 4.18 Saltburn's architecture from the Victorian and Edwardian periods is representative not just of the work of Stockton & Darlington Railway company architect William Peachey, but most of the local and regional practices based on Teesside and Tyneside.
- 4.19 At the height of its popularity as a seaside resort, attractions included: several high class hotels, numerous boarding houses, a convalescent home, the pier and cliff lift, the spa pavilion, the Brine Baths, the extensive and sheltered Valley Gardens including the Italian garden, a broad, sandy beach and esplanade, an extensive network of bracing walks into the countryside and several places of Christian worship. A notable absence from the town was the public house. Being a town founded by Quakers, only the best hotels were

permitted to serve alcoholic beverages, a tradition that survived for over a hundred years.

- 4.20 For many years Saltburn prospered as a desirable and select residential settlement while continuing to fulfil its role as a leisure venue and playground for Teesside and beyond. However, as with most English seaside resorts in the latter half of the 20<sup>th</sup> century, its holiday function has declined and some of the Victorian attractions and features have gone: the brine baths from Station Square, the Railway Station's train shed and excursion platform buildings, the Ha'penny Bridge over the glen, part of the Pier and much of the decorative ironwork from the grand terraces on Marine Parade and from the shops on Milton Street. Residential conversions have saved many of the larger Victorian terraces and hotels, including the stately Zetland Hotel and its stable block, while shops now occupy the original Railway Station booking hall and offices and the Edwardian Methodist Church on Albion Terrace is used as a theatre and community centre. The Valley Gardens have evolved to meet changing fashions and needs and are still one of Saltburn's most attractive and important assets.
- 4.21 Today the town is slowly recovering from many years of neglect as it enters a new renaissance as one of the Borough's more desirable areas in which to live and its attractive setting and historic, Victorian character attract visitors once again. In the last ten years new developments have shown a marked turn for the better, for example, Zetland Court on Dundas Street which possesses all of the best characteristics of the type of development promoted by the Saltburn Improvement Company in 1861.

### **References, Sources & Notes**

1. Langbaugh-on-Tees Tourism & Leisure, "A Guinea for the Brandy – Smuggling and the Saltburn Freetraders," 1993.
2. Smith, Graham, "Smuggling in Yorkshire 1700-1850," Countryside Books, 1994.
3. Ordnance Survey, First Edition, Six Inches to One Mile map surveyed 1853.
4. Dickenson, George, Civil Engineer & Surveyor, "Plan of Building Ground situated at Saltburn By The Sea," Darlington, 1861.
5. The streets encircled by Marine Parade and named after precious stones: Coral, Garnet, Ruby, Emerald, Diamond, Pearl and Amber.
6. When the railway was linked through into East Cleveland in 1872, it was diverted to the south, around the west side of the town, crossing the Skelton Beck valley by the existing grade II listed Saltburn Viaduct.
7. Dickenson's plan shows Regent Circus on the crossroads formed by Station Street, Windsor Road and Albion Terrace. This was intended to be a grand urban centrepiece comprising a circle of buildings, of which only the Queens Hotel and the much later Post Office building were built.

### **Further Reading**

Atkinson, Rev. J. C. "History of Cleveland Ancient and Modern," J. Richardson, London, Vol. I, 1874, pp.342/347.

Bainbridge, Norman, "Saltburn-by-the-Sea in Old Picture postcards," European Library, 1985 & 1992.

Fletcher, J. S. "A Picturesque History of Yorkshire – founded on personal observation" J. M. Dent & Co, 1902.



Gordon, Samuel, and Oliver, M. B. "The Watering Places of Cleveland," 1869.  
Harrison, J.K. & A. "Saltburn-by-the-Sea: The Early years of a Stockton and Darlington Railway company Venture," Industrial archaeology review, Vol. 4, No. 2, Spring 1980.  
Reddan, Minnie, "The Victoria History of the Counties of England: Yorkshire North Riding," Editor: William Page, The St Catherine Press, 1923, Vol. II, p.400  
Whellan, T. & Co., "History and Topography of the City of York and the North Riding of Yorkshire" Vol. I, pp. 804-806, 1859.  
Whitworth, Alan, "Saltburn-by-the- Sea – A Brief History," Culva House Publications, Whitby, 2006.  
Wiggins, Jean, "The Archive Photographs Series: Saltburn-by-the-Sea," The Chalford Publishing company, 1998.  
Wilson, Chris, Scott, "The History of Saltburn," Seaside Books, 1983.  
Wilson, Chris, Scott, "Saltburn Times," Seaside Books, 1985/87.

Stewart Ramsdale  
Conservation Officer  
January 2007  
July 2007: corrections