Contents

Saltburn-by-the-Sea Conservation Area Appraisal

Appendices

August 2018

1. Introduction

1.1 The Council has a duty to designate conservation areas under the requirements of the Planning (Listed Buildings and Conservation Areas) Act 1990[1]. The Act also imposes a duty to review these areas from time to time and to formulate and publish proposals for the preservation and enhancement of any parts of the borough that are designated as conservation areas[2] through Sections 69 and 71 of the Act. The Saltburn Conservation Area Appraisal has been undertaken as part of fulfilling this duty.

1.2 Saltburn-by-the-Sea Conservation Area was designated by Langbaurgh Borough Council and Cleveland County Council concurrently, on 15th January 1976[3]. The conservation area boundary was tightly drawn to include most of the Victorian planned 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.[4]

1.3 The former boundary of the conservation area[5] on its north, east and south sides was coherent, and consistent with Saltburn's historic core and landscape setting. However, there were striking anomalies on its west side where the boundary followed 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 seemed to have been to exclude unattractive sites and buildings that were considered ordinary or modern at the time, although elsewhere in the conservation area similar buildings are inevitably included where it would be impossible to draw the boundary to exclude them. The result undermined the principle of area-based conservation in this with an area's special character. Furthermore, unattractive sites included in a conservation area present a challenge to bring about their improvement and enhancement and to ensure future developments are carried out in sympathy.

1.4 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, resulting in expansions of the conservation area. On 13th February 1986[6] the conservation area was extended to include the 'Jewel Streets,' which had been excluded from the original designation. On 14th August 1991[7] a further extension added Coastguard Cottages high above Old Saltburn and on 18th July 2008 another extension was agreed to include formerly excluded areas in the Victorian town which helped to rationalise the boundary of the conservation area, making it more coherent and easy to comprehend.

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SALTBURN CONSERVATION AREA

Tree Preservation Orders

1.5 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 Marske Mill Lane. There are further individual Tree Preservation Order's at:

- Overdene, Victoria Tce;
- 30 Marske Mill Lane;
- Rear of Ravensworth, Victoria Tce;
- 6 Glenhow, Lune St;
- Brockley Hall, Glenside, and
- 147 Milton Street.

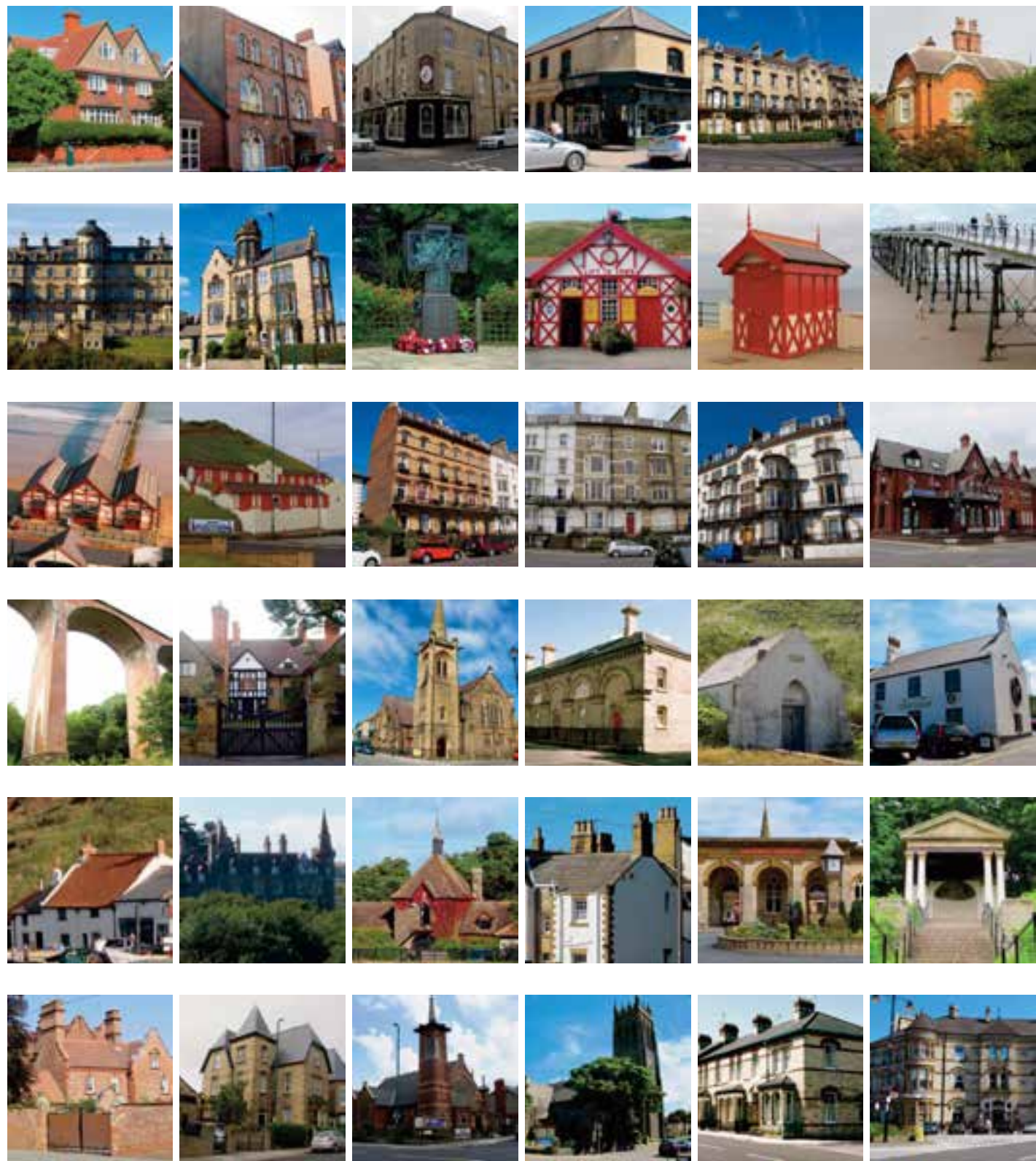Brockley Hall, Glenside

TREE PRESERVATION ORDERS

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Listed Buildings

1.7   There are 45 listed buildings (buildings of special architectural or historic interest) within the conservation area,[8] some of which are shown below.

LOCATION OF LISTED BUILDINGS WITHIN AND NEAR THE CONSERVATION AREA

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Register of Parks and Gardens

1.8   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.


REGISTERED PARKS AND GARDENS

Scheduled Monuments and archaeology

1.9   There are no scheduled monuments in the conservation area and the Heritage Environment Record currently shows no sites of archaeological interest within the conservation area.[9]

Article 4 Directions

1.10   There are two Article 4 Directions as follows: -

- Nos. 2-12 Milton Street, approved by the Secretary of State for the environment on 26th 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 in order to prevent the erosion of the special character of the above buildings or the erection of inappropriate forms of enclosure.
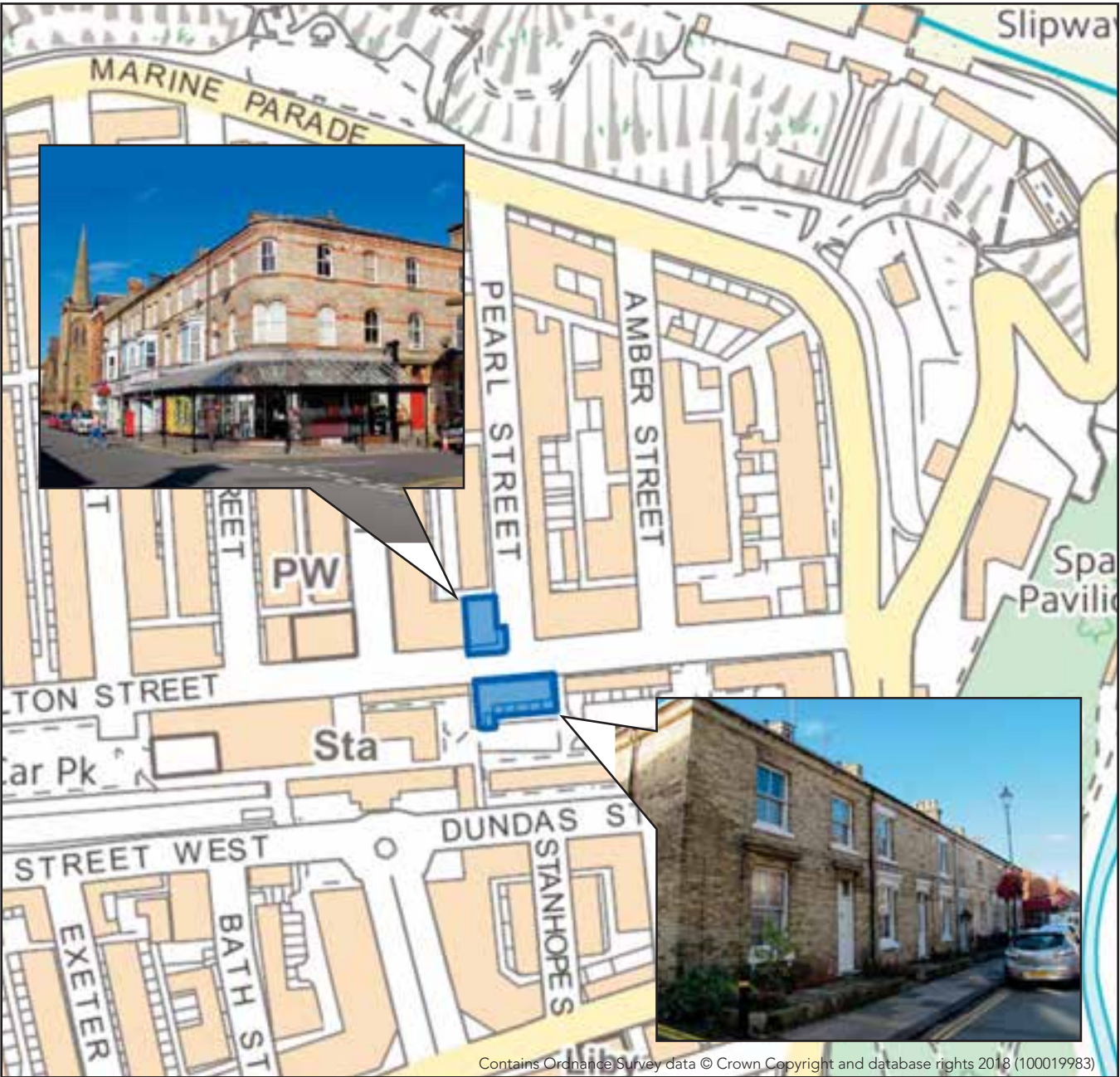
ARTICLE 4 DIRECTIONS

Wildlife Conservation

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

Planning Policies affecting the Conservation Area

1.12   The Redcar & Cleveland Local Plan includes several policies relating to the conservation area. They are set out in Appendix 4.

Conservation Area Appraisal - Aims

1.13   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 provides 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 considers its relative importance in the Borough-wide context. It also identifies negative features and opportunities for improvement and considers whether any changes to the conservation area boundary are needed.

1.14   Saltburn Conservation Area covers a wide expanse and for that reason different sections of the town have been identified based on character and geography and appraised separately. It is intended that this will make the Conservation Area Appraisal more accessible and user-friendly.

1.15   To encourage the active use of this document, be that by building owners or occupiers wishing to carry out alterations or maintenance, civic groups wishing to improve their local area or any others with an interest in the historic town and surroundings of Saltburn, this appraisal has been broken down into separate sections so users can refer directly to the section relevant to them.

1.16   In outlining the architectural styles found in each different part of the conservation area some descriptive terminology of architectural styles have been used. It is not however necessary to be familiar with these terms or with architectural history in order to use this document as the features are illustrated by photographs throughout. What is important is that those who are planning work on buildings within the conservation area are informed by this appraisal and take care to identify the elements that make a building and thus the conservation area, special.

1.17   Based on the background information provided by this appraisal, along with the negative features also identified, it is hoped that those designing schemes or arranging maintenance will take the time to ensure their proposals do not inadvertently harm the historic character of Saltburn. Simply taking the time to appreciate the different elements of a building will be sufficient to generate an understanding of which elements are important, be that the materials the property is built from, the style of the windows, decorative features, fences and walls and more details that all contribute to the townscape ensuring that the special character of Saltburn is preserved for years to come.

1.18   While it covers the topics referred to in the National Planning Policy Framework[10] and in guidance issued by Historic England[11], the appraisal does not cover every feature of the conservation area 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 also 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.

1.19   The second part of this document outlines conservation area management proposals to provide a basis for making sustainable decisions about the conservation area's future.

this is Redcar & Cleveland
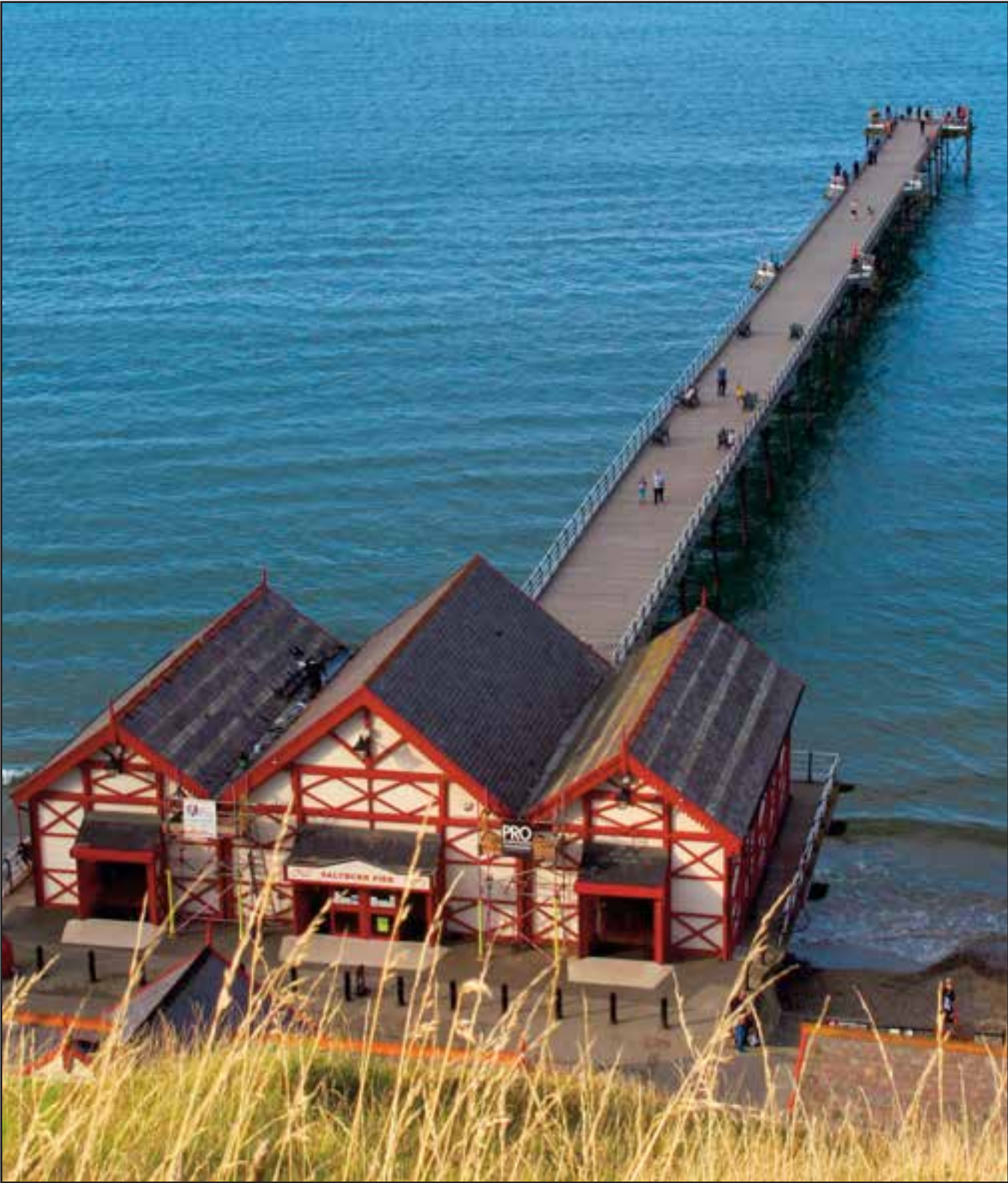
2. Physical Setting and Topography

2.1 Saltburn is a coastal settlement lying approximately 7km (4 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 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 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.
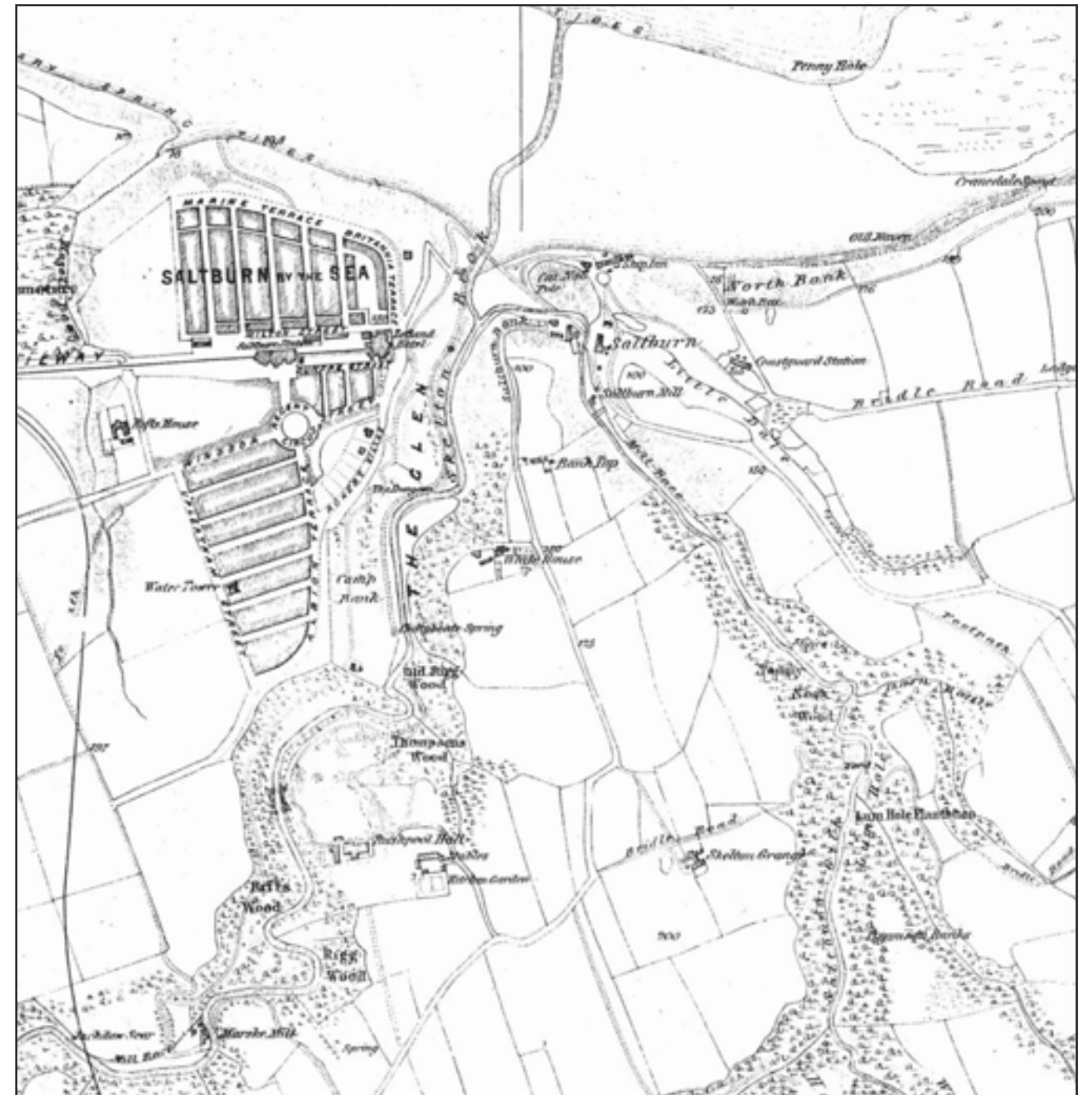
3.3   The Victorian new town was born out of the burgeoning iron trade on Teesside and the expansion of the railways into the East Cleveland iron ore field in the middle of the 19th century. Having the dual role of seaside resort and suburb, it developed to serve the residential and recreational needs 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.

Seawater baths, demolished in 1976

Saltburn's original cliff lift, a hoist mechanism dismantled in 1883

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.

3.7   Saltburn's popularity as both a select residential suburb and seaside resort continued into the second half of the 20th 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 coastal setting and historic, Victorian character attract visitors once again.
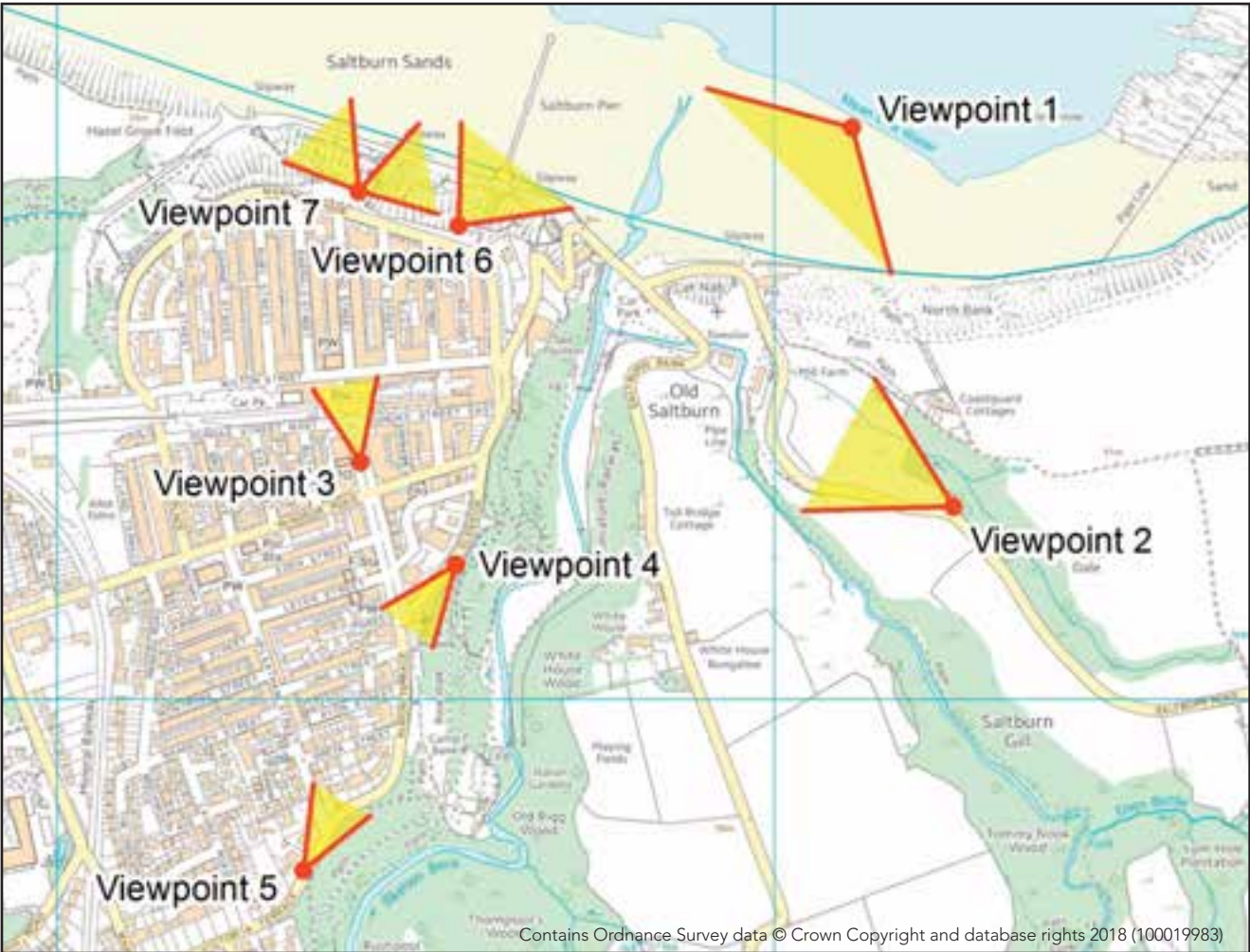

Old Saltburn

Views and vistas

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3.9   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.

3.10   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. Historically, vistas of the developed headland would be commonly appreciated from the sea by passengers embarked upon pleasure steamers who would access the new resort by the pier before being propelled up the cliff by the cliff tramway; a continuous and still extant marvel of Victorian engineering providing access from sea to resort.

3.11   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.

3.12   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.

- Whilst there are similar views and vistas throughout the town that collectively contribute to its attractiveness and special character, sweeping seascapes including the Durham coastline in the northwest around to Huntcliff in the east with the pier in the foreground are surely the most memorable.

The Victorian new town - settlement form and layout

3.13 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.

3.14 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 1980's when the Railway Station buildings were converted to shop units that an adequate pedestrian link was provided between the three main shopping streets.

3.15 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.

3.16 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.

3.17 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.

3.18 Outside the planned area, beyond the boundary of the conservation area, entirely different patterns of development have taken place, but these are separated from the Victorian town by the railway[12] and do not therefore have an adverse effect upon the appearance and character of the conservation area.

4. Character Appraisal

Local context

4.1   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.

Identity areas

4.2   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. Due to the size of the Victorian new town, that particular part of the conservation area has been sub-divided to ensure this document is more user-friendly.
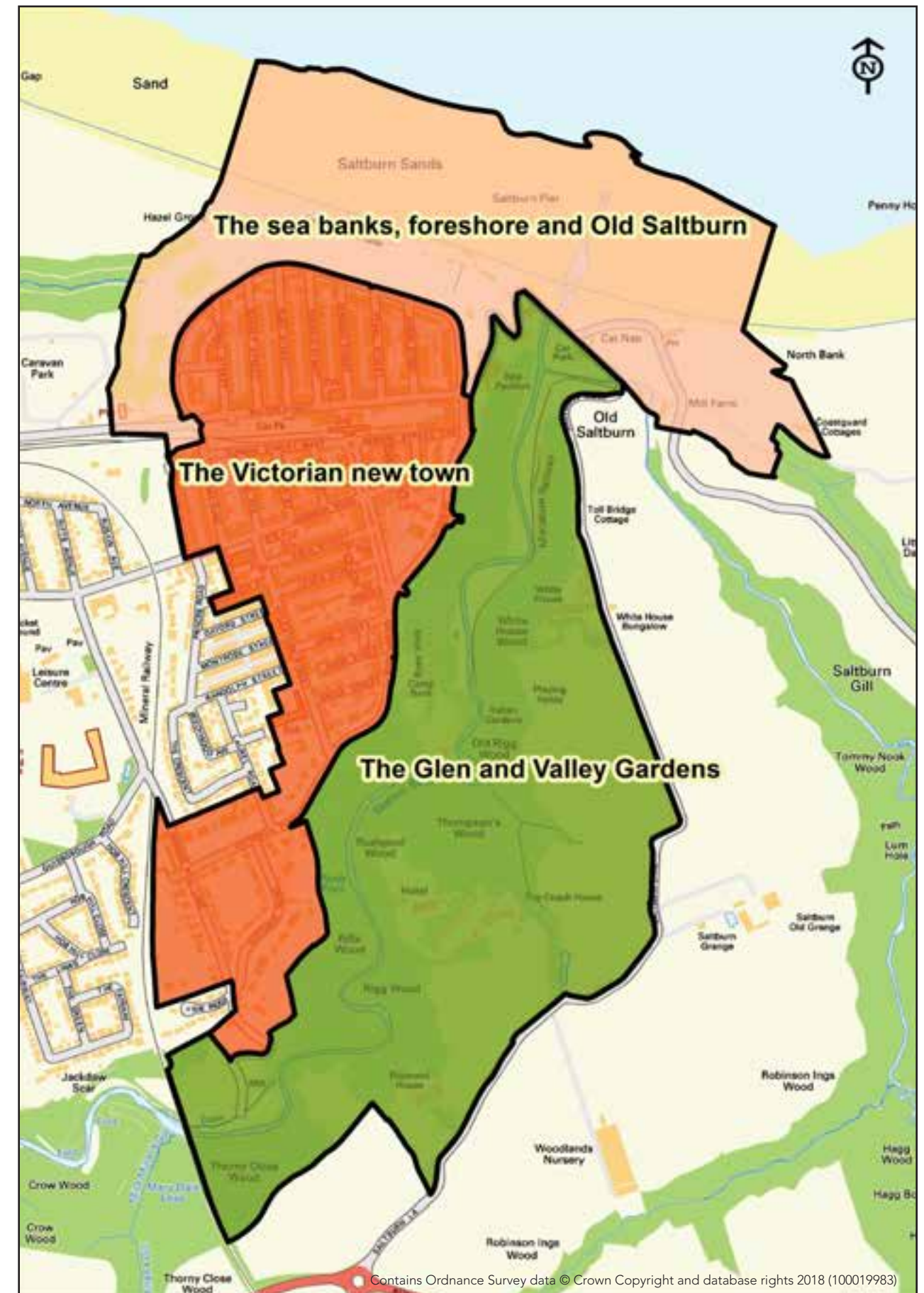

The Victorian new town

The Glen and Valley Gardens

The sea banks, foreshore and Old Saltburn

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The Victorian town - key buildings

4.3 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.

The former Zetland Hotel

The Railway Station buildings

Saltburn Pier

Balmoral Terrace

The Convalescent Home

The Church of Emmanuel

Saltburn Community & Arts Association

Saltburn Methodist Church
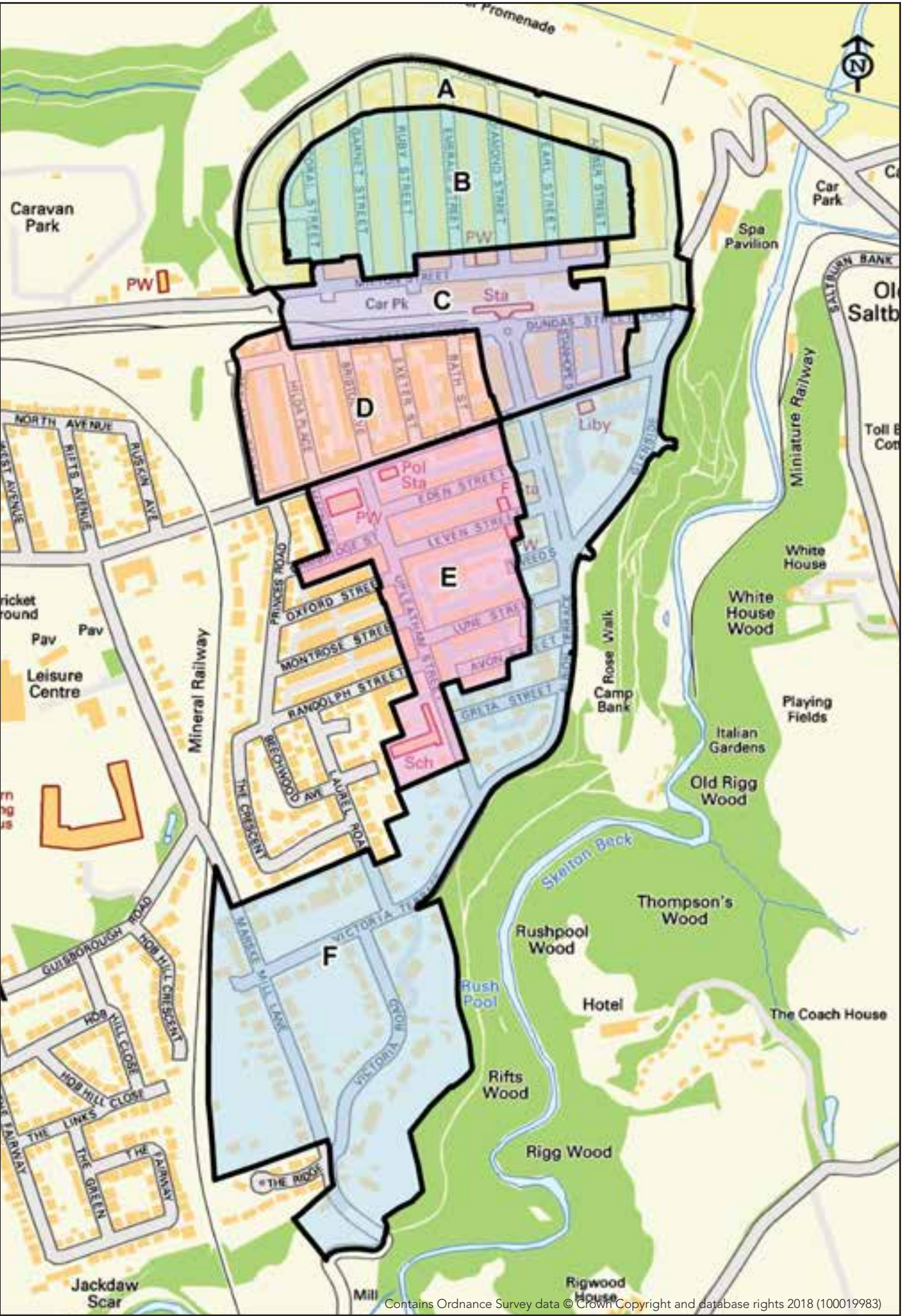
Milton Street

Rushpool Hall

The Victorian town - building character

4.4   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. Due to its large size the conservation area has been sub-divided into separate sections based on character and geography. Each section has been assessed and different aspects of character are explained here as follows: -

- Building form and scale
- Architectural style
- Architectural detail
- Building material
- Forms of enclosure

The Victorian town - summary of building character

4.5   Overall however, it can be seen that 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 19th and early 20th 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.

4.6   The highway environment covering surfacing, street furniture and features within the public realm found in each separate section of the conservation area has also been assessed.

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The hierarchical elements of the layout of the new town: -

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.

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[13].

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.

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.

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 Glen and Valley Gardens

The sea banks, foreshore and Old Saltburn

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5. Area A - Marine Parade

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The Zetland

Alexandra House

Balmoral Terrace

Convalescent Home

7-9 Marine Parade

43-47 Marine Parade

83-85 Marine Parade

Marine Court

Cotswold & Bidston

Langbaurgh Court

Alexandra House

Overview

5.1   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. Characterised by terraced blocks mainly four storeys in height, punctuated with higher-status architectural set pieces, produced a harmony of building form, scale and general appearance forming the cliff top "curtain wall" development. The buildings in this part of the conservation area overlook the North Sea and the Valley Gardens to the east and Hazelgrove to the west, separated from the coastal slope and the glens by a wide road and pavement. Due to the hostile marine environment trees are sparse in this part of the conservation area.

Architectural Style

5.2   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 this part of the conservation area is restrained, drawing on the late Georgian style, e.g. the east facing aspect of Marine Parade. However, the higher status developments are much more adventurous, using the following diverse influences: -

- Italianate e.g. The Zetland
- Variations of gothic revival styles e.g. Convalescent Home
- Scottish Baronial influences in Hazelgrove Villa, on Marine Parade

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

- Arts & Crafts e.g. Bidston on Marine Parade,
- Queen Anne Revival, e.g. Red Houses, Marine Parade.

5.4   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 on Marine Parade include: -

- Marine Court
- De Brus and Langbaurgh Courts

5.5   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 may in time acquire greater recognition and appreciation.

Architectural Detail Key architectural elements of buildings within Area A are highlighted in the following images.

Window openings are slightly recessed. Some have flat or rounded arches of brick or stone, whilst others have stone or timber lintels, sometimes with moulded or carved enrichment.

Elevations may be articulated with projecting features such as bay windows. Bay windows are usually canted, although Alexandra House features some bay windows semicircular in plan. Most are topped with moulded cornices, some of which were topped with cast iron railings to form balconies.

Cast ironwork used for heavily ornate balcony fronts, brackets and railings and for plain rainwater gutters and pipes.

Eaves, ridge-lines and angles of pitch that may form a constant level or may step up and down.

Steps leading to front doors, flanked by decorative handrails.

Doors may have two, four or more panels, usually solid although some may be glazed, e.g. The Zetland. Many have curved or plain rectangular overlights.
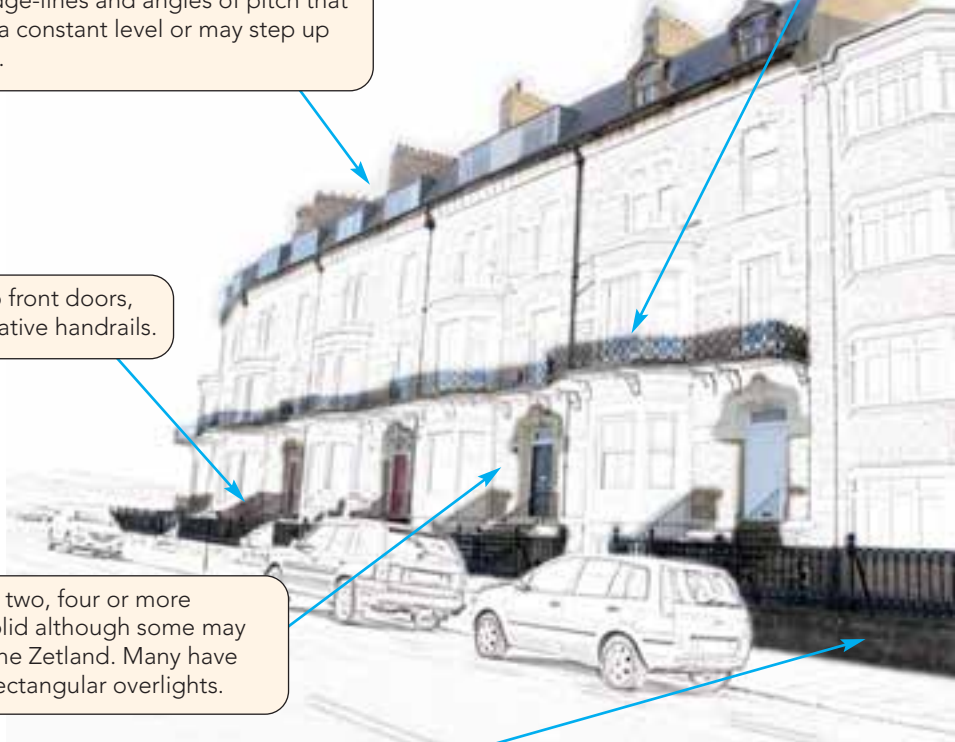
Doorways similarly recessed frequently have the same surrounds as the windows.

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.

Roofscapes are often articulated by gabled or occasionally flat-roofed dormer windows and substantial banded and corniced chimney stacks with rows of clay pots.

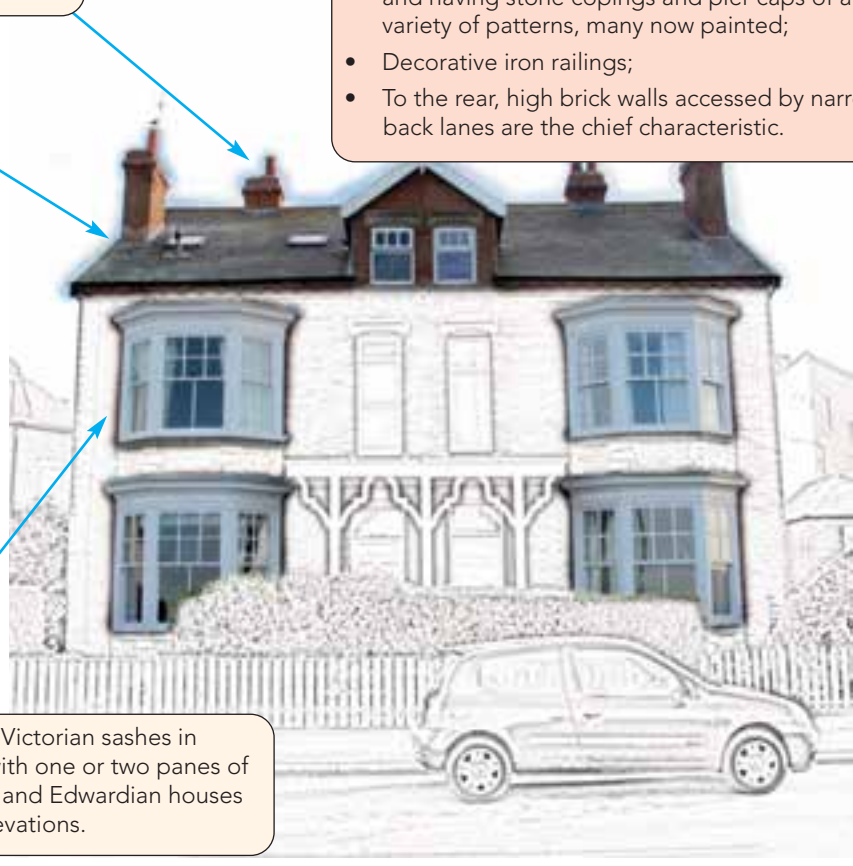Pitched roofs, usually with gable ends but sometimes hipped.

Enclosure

Front Enclosure in Area A is generally 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;
- To the rear, high brick walls accessed by narrow back lanes are the chief characteristic.

Negatives

- Rendered walls;
- Timber fencing;
- Non historic walls built of inappropriate materials;
- To the rear are examples of brick walls being replaced with high metal gates and unsympathetic flat roofed garages.

Negatives

- Loss of bay window mullions, replaced with thinner uPVC sections;
- Loss of cast iron detailing such as balcony railings;
- Unsympathetic expansive flat roofed dormer windows;
- Inappropriate top hung casement windows, frequently with ineffective internal glazing bars and overly bulky frames;
- Some instances of historic doors replaced with doors glazed throughout;
- Some buildings have a proliferation of satellite dishes which diminish architectural coherence;
- Chimneys removed or shortened;
- Some inappropriate render or cladding.

Sashes are of a variety of forms and patterns. Victorian sashes in front elevations tend to be in portrait format with one or two panes of glass in each sash. A number of later Victorian and Edwardian houses have multi-paned upper sashes in the front elevations.
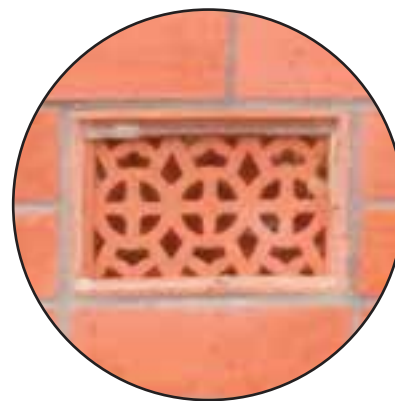
Building Materials

Predominantly creamy white 'Pease' facing bricks.
Later developments are characterised by red facing bricks ranging from the local orange/red rustic handmade and machine-made bricks to smooth, red engineering bricks with which very tight mortar joints. They quickly replaced Pease bricks as the preferred facing material.
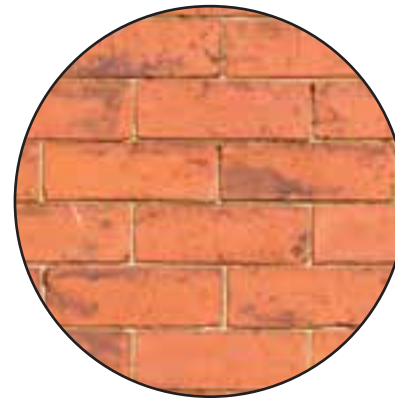
The bricks were laid in a range of different bonds, including 'Flemish' and 'English Garden Wall', while brick embellishment was achieved using specially moulded and patterned bricks.
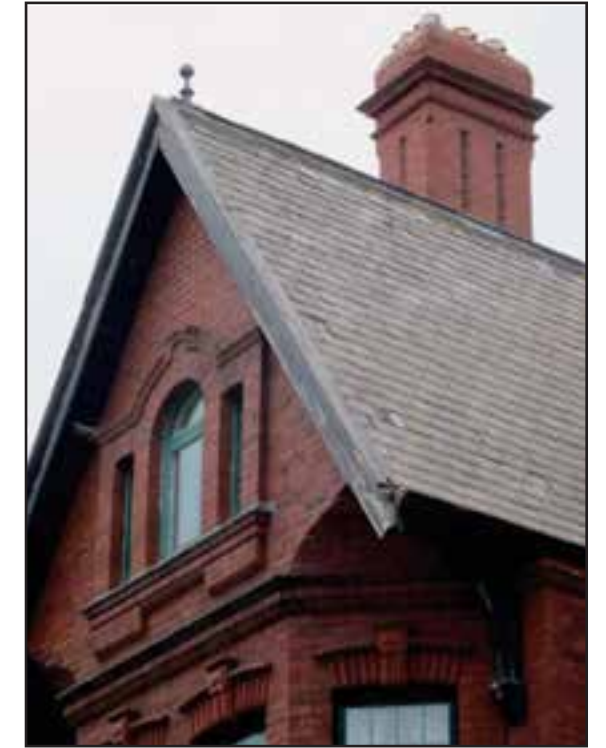
Timber window frames.

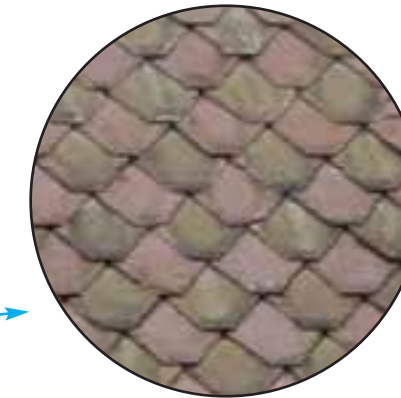Stone used for bay windows and for decorative dressings surrounds to doors and windows.

Later developments feature 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, ironwork used for balcony fronts and front railings.

Negatives:

- Man-made slates and tiles have occasionally 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;
- Some buildings have suffered from paint/render applied to facades, obliterating historic facing materials.

The Highway Environment

Street furniture such as cast iron benches and pedestrian signposts are traditionally designed. Modern plastic planters add colour during the summer and act to break up the tarmac mass of the pavement.

The only attractive, traditional hard surfacing material within this part of the conservation area is the Yorkstone paving in front of the terraced villas and former Alexandra hotel on Marine Parade, reinstated in the 1990's.

Simple railings comprising concrete posts supporting a single square section rail, painted black and white, provides a neat, innocuous edging along the northern footpath edge on Marine Parade. The ornamental Green on Marine Parade is fenced with black hooped steel fencing intended to replicate the historic railings found in front of nearby buildings. The widened section forming a viewpoint overlooking the cliff tramway and pier is fenced with ornamental steel pillars and double tubular rails, painted black.

The fencing along Marine Parade therefore fulfils its role without causing harm to the character of the conservation area and in places, such as around the viewpoint and along the pavement edge can be considered a positive element.

Negatives
Street lighting on Marine Parade generally consists of modern lamp posts which detract from the character of the conservation area. Expansive stretches of tarmacadam footpaths are the pre-dominant paving material.

6. Area B - Jewel Streets

Overview

6.1   Urban development characterised by terraced streets, all named after gemstones, with buildings of 3 and occasionally 4 storeys on narrow plots with rear alleys resulting in a sense of enclosure. This section of the conservation area illustrates how adherence to the design codes waned as the pace of development slowed, with streets to the east host to lower terraces of 2 storeys which, whilst still being dense developments with a well defined building line, have a slightly more suburban character due to their less imposing height and small front gardens.

Architectural style

6.2   Early development is restrained and reflects architectural styles seen on Marine Parade, such as the late classical style displayed on Amber Street. Later streets are much more adventurous, following later fashionable styles such as:-

- Queen Anne Revival influences, as seen on Diamond Street and Emerald Street;
- Arts & Crafts influences displayed on Emerald Street, such as gable fronted terraced houses with overhanging eaves and ornate timber bargeboards.

6.3   Other later development follow the typical architectural style of quality terraced housing excepting a single row of more modest terrace housing at Convalescent Street.

6.4   Later 20th century development has in some cases failed to respect the scale and character of buildings prevalent in this section of the conservation area, e.g. bungalows on Pearl Street and modern terraced housing on Amber Street. Designs for other larger buildings dating from the late 20th century, such as Hanover House on Pearl Street and 21 Amber Street, attempt to replicate architectural detail and decoration seen in the vicinity although proportion and quality of materials is frequently lacking. A more sympathetic development which has successfully respected the character of this part of the conservation area is the flats at the southern end of Garnet Street.

Amber Street

Pearl Street

Ruby Street

Diamond Street

Emerald Street

Garnet Street

this is Redcar & Cleveland

Architectural Detail Key architectural elements of buildings within Area B are highlighted in the following images.

Pitched roofs. Terraces usually with gable ends but occasionally hipped.

Some terraces have eaves , ridge-lines and angles of pitch that sometimes form a constant level or may step up and down.

The classically inspired terraces feature dentilation at eaves level and multi-coloured, or polychromatic, brick detailing.

Window openings are slightly recessed. Some have flat or rounded arches usually of brick, whilst others have stone lintels.

Elevations usually have projecting features such as bay windows and porches.

Windows were originally of wood, generally vertically sliding sashes which tend to be in portrait format with one or two panes of glass in each sash. A number of later Victorian and Edwardian houses have multi-paned upper sashes in the front elevations.

Doors are frequently of six panels, usually solid although some may be glazed. Many have plain rectangular overlights.

Bay windows are usually canted, there are examples of square bays, e.g. 47-49 Ruby Street. Most are topped with moulded cornices with a flat lead covering.

Roofscapes often feature ornately gabled dormer windows, for example on Emerald St and Diamond St, and corniced chimney stacks with clay pots.

Enclosure

Front Enclosure in area B is provided by the following: -

- Stone plinths and occasionally low brick walls with stone copings, matching the building facing materials;
- A few hedges;
- Decorative iron railings;
- To the rear, high brick walls accessed by narrow back lanes are the chief characteristic.

Negatives

- Non historic walls built of inappropriate materials or rendered and painted walls;
- Timber fencing;
- Loss of characteristic iron railings, many removed for recycling during the two world wars;
- To the rear are examples of brick walls being replaced with concrete block walls, both rendered and bare, and installation of large gates for vehicle access.

Doorways, similarly recessed sometimes have the same surrounds as the windows or may feature substantial canopies or heavy pilasters.

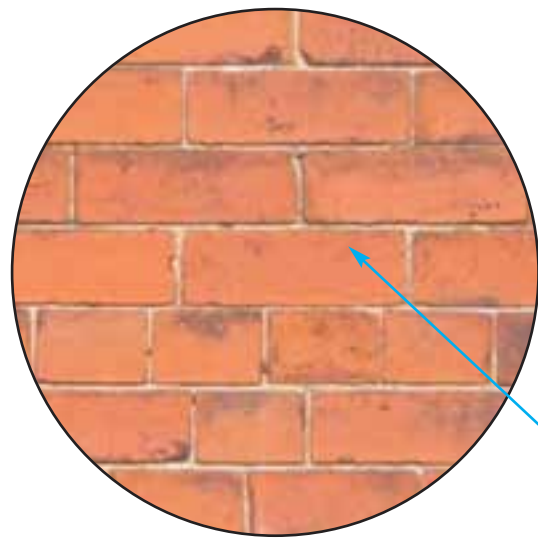Cast ironwork used for rainwater gutters and pipes.

Building Materials

Stone used for bands and dressings around windows and doorways.
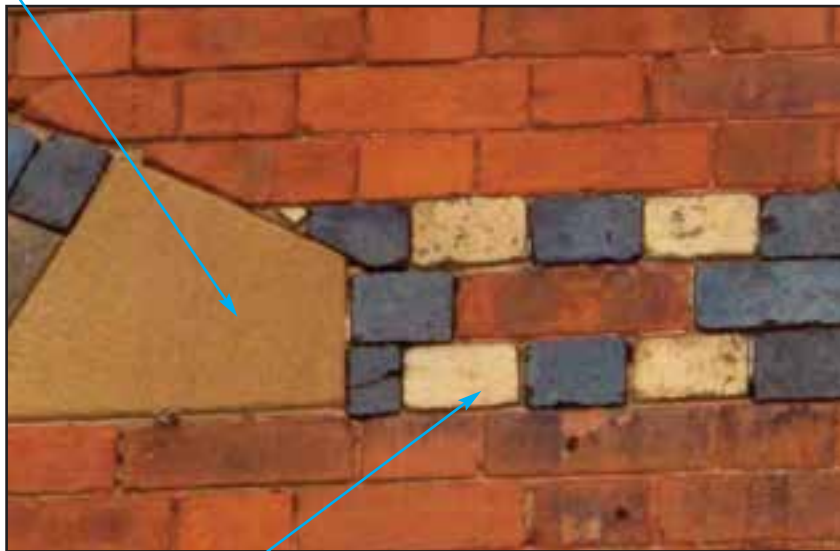
Iron used for front railings.

Use of coloured bricks for decoration, for example in brick arches above both doors and windows and for banding.

Timber used for windows, barge boards and other decorative details.

Creamy white 'Pease' facing bricks sometimes relieved by bricks of contrasting colours, particularly around windows and doorways. Use of orange/red rustic handmade and machine-made bricks to smooth, red engineering bricks with which very tight mortar joints. The bricks were laid in a range of different bonds, including 'Flemish' and 'English Garden Wall'.

Grey/blue/black Welsh or grey/green Lakeland slates used to clad roofs.

Negatives:
- Man-made slates and tiles have been used in modern re-roofing work and on new buildings.
- Rendered, pebble-dashed and painted finishes which obliterate historic facing materials.

The Highway Environment

The adopted highway is mostly surfaced with innocuous standard materials, e.g. concrete flagged footpaths and tarmacadam carriageways and footpaths. On certain streets the original Scoria block guttering is left exposed which adds character to the highway.

Some traditional street signs are still evident.

Street lighting in this part of the conservation area consists of replica traditional style lampposts which add to the character of the conservation area.

Negatives
- Concrete flagged footpaths and concrete kerbs.
- Non-traditional street name signs.
- Patch repairs.

7. AREA C - Town Centre

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Building Form and Scale

7.1   There are three main shopping streets, bisected by the railway station which forms a central focal point, being at the northern end of Station Street which is the main commercial thoroughfare, with the southern end host to the incomplete 'Regent Circus'[14]. Characterised by terraced blocks of three storeys with shop fronts at ground floor level forming two groups of shopping frontages on Station, Dundas and Milton Streets linked by the converted Station Buildings. With a straight building line, these blocks often form the oblique ends of the longer terraces making up the gridiron planform of the town. There is also a row of two and single storey shop buildings and integrated into area C are some residential terraces of 2 storeys, some with small curtilages to the front. Whilst urban in character this part of the conservation area has retained space for trees, such as the mature row fronting Zetland Mews on Dundas Street East and those at the western end of Milton Street, which help to soften the visual impact of the expansive car park.

Architectural Style

7.2   Generally restrained neo-classical architecture on Milton Street, punctuated with later styles. An especially strong example of the neo-classical style is shown in the former bank premises on Station Street. Gothic Revival influences are seen in the arched windows and tower of 11-15 Dundas St East and the Queen Anne Revival style architecture is displayed on the western side of Station Street.

There are some negative buildings within Area C, including one with the appearance of a portal framed shed on the western side of Station Street and the hangar like edifice of the supermarket, adjacent to the railway platforms. Another modern unsympathetic building, located directly opposite the station, has recently seen some alterations to its external décor in connection with its use as a restaurant which has improved its appearance, resulting in a neutral impact.

Architectural Detail Key architectural elements of buildings within Area C are highlighted in the following images.
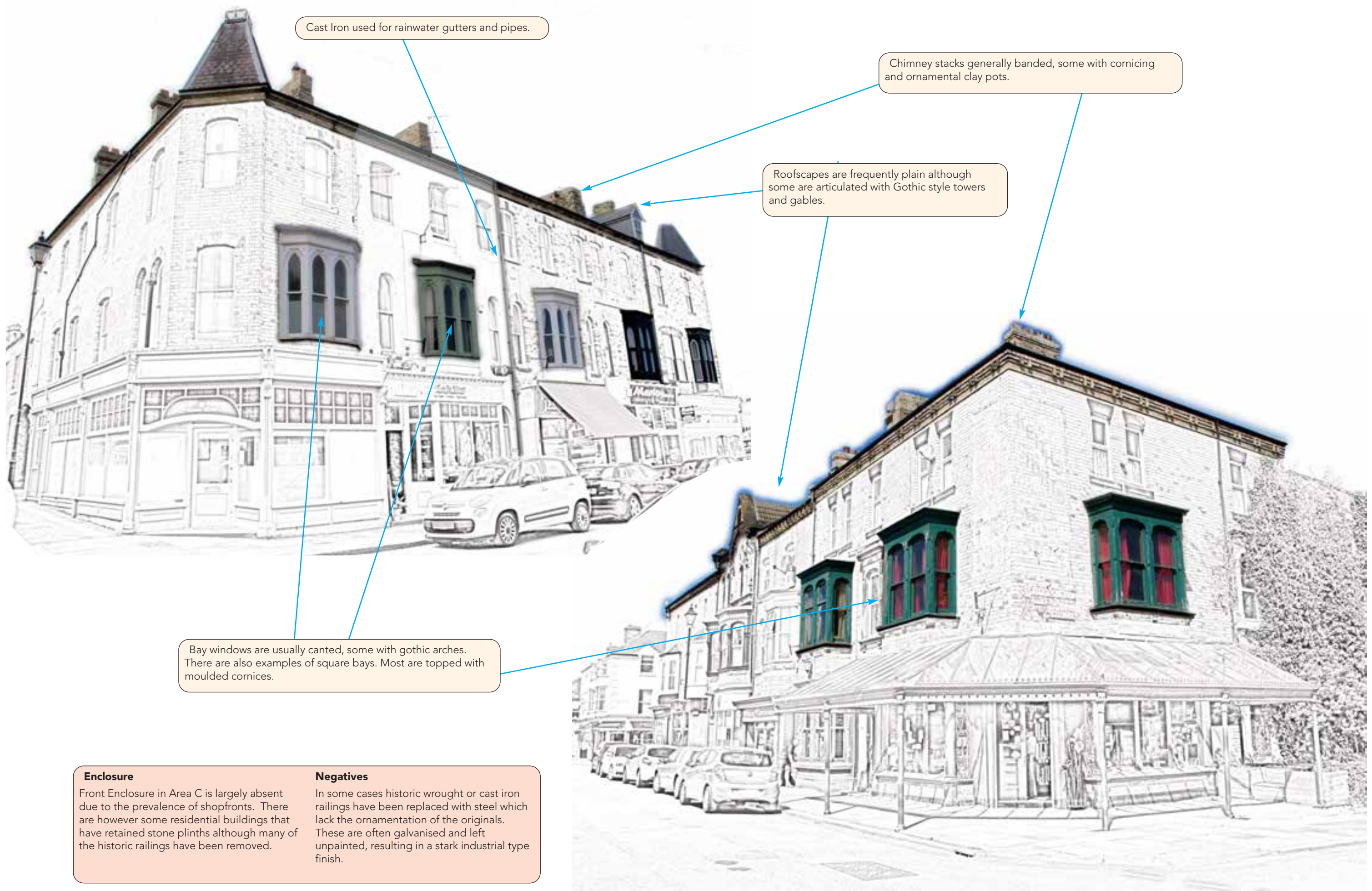

Cast Iron used for rainwater gutters and pipes.

Chimney stacks generally banded, some with cornicing and ornamental clay pots.

Roofscapes are frequently plain although some are articulated with Gothic style towers and gables.

Bay windows are usually canted, some with gothic arches. There are also examples of square bays. Most are topped with moulded cornices.

Enclosure

Front Enclosure in Area C is largely absent due to the prevalence of shopfronts. There are however some residential buildings that have retained stone plinths although many of the historic railings have been removed.

Negatives

In some cases historic wrought or cast iron railings have been replaced with steel which lack the ornamentation of the originals. These are often galvanised and left unpainted, resulting in a stark industrial type finish.

this is Redcar & Cleveland

Architectural Detail
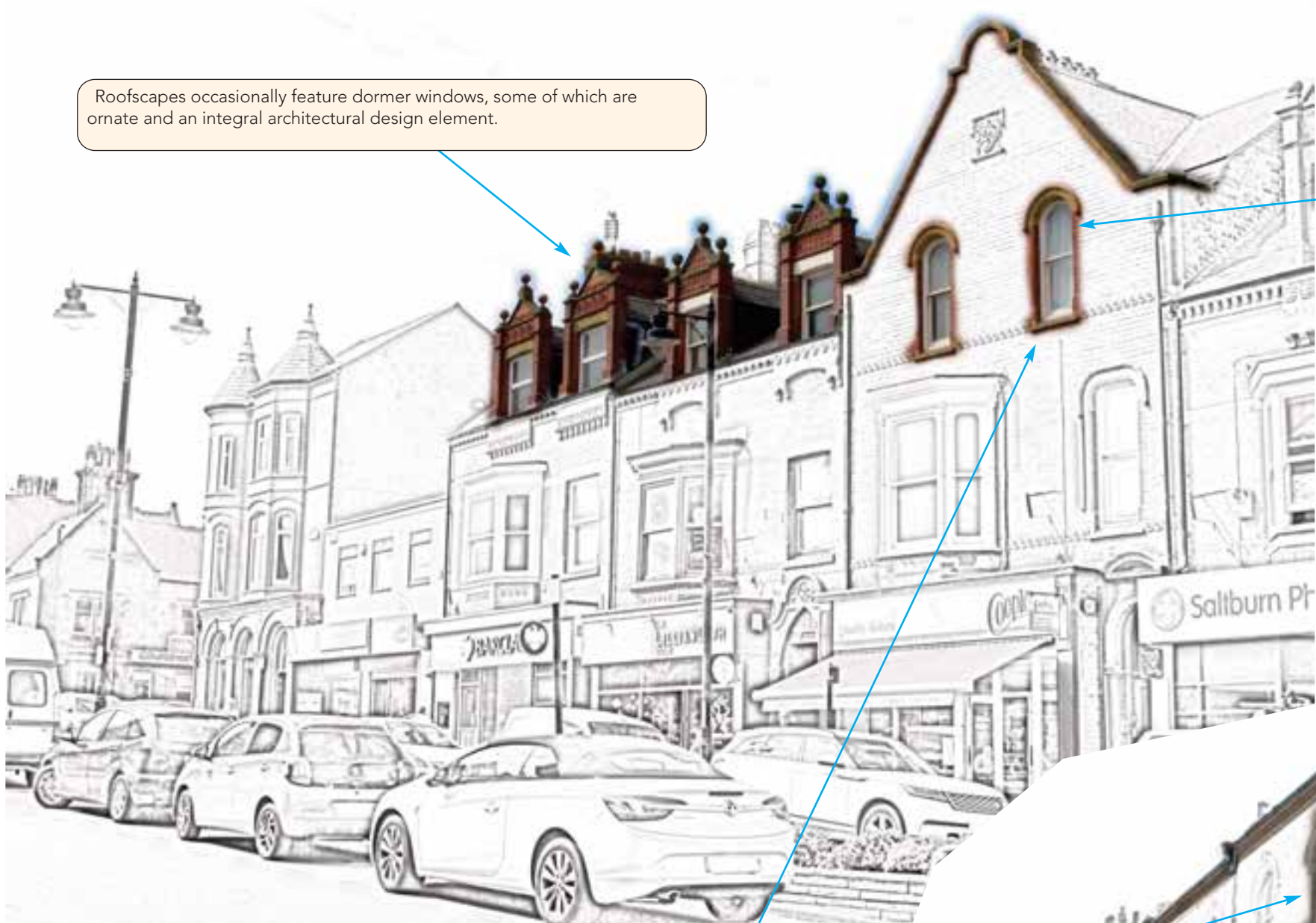
Roofscapes occasionally feature dormer windows, some of which are ornate and an integral architectural design element.

Windows were originally of wood, generally vertically sliding sashes which tend to be in portrait format. Sometimes one or two panes in each sash.

Eaves, ridge-lines and angles of pitch usually form a constant level or may step up and down.

Classically inspired buildings feature dentilation at eaves level, other architectural styles have moulded copings.

Window openings are slightly recessed with flat or rounded arches of brick or stone. Others have moulded masonry arches whilst many have masonry cills.

Negatives
- Loss of bay window mullions, replaced with thinner uPVC sections;
- Unsympathetic expansive flat roofed dormer windows;
- Inappropriate top hung casement windows, frequently with ineffective internal glazing bars and overly bulky frames;
- Alteration of window apertures result in a portrait format contrary to rules of proportion;
- Chimney stacks removed or shortened;
- Some inappropriate replacement doors;
- Proliferation of satellite dishes.

Station Street

Corner of Milton Street/Emerald Street

Corner of Milton Street/Pearl Street

Shopfronts and Advertisements

7.3 Of equal or perhaps more importance than the architecture of the buildings is the design of the shop fronts found in the town centre, where a number of attractive Victorian and early 20th century shop fronts still survive[15]. A good example of these can be seen in the parade of shops on the southern side of Milton Street as, whilst the building is architecturally unremarkable, the row of preserved shopfronts provides a strong illustration of Victorian character. Dundas St East also has a selection of traditional commercial frontages, a key one being the timber façade of the GII listed Victoria Public House. Nearby, another shop premises at 8 Dundas Street East has an early 20th century modernist shopfront with art deco influenced display windows at first floor level, which is a departure from the Victorian origins of the town but illustrates the evolution of commercial premises.

7.4 Many advertisements are in the traditional style, although examples of hand painted sign writing are not obvious with many resorting to cut vinyl lettering. There are however limited examples of overly bright and uncoordinated advertising schemes which detract from the character of this part of the conservation area.

Shopfronts on Milton Street

Warrior Terrace on Windsor Road

Architectural Detail

Solid wood mullions and transom.

Stall riser matches facing materials. Others are frequently timber or sometimes glazed tiles.

Intricate carved detailing.

Ornate woodwork adorning fanlight.

Cornicing detail above fascias.

Fluted pilasters.

Fascias in proportion with generally traditional style lettering.
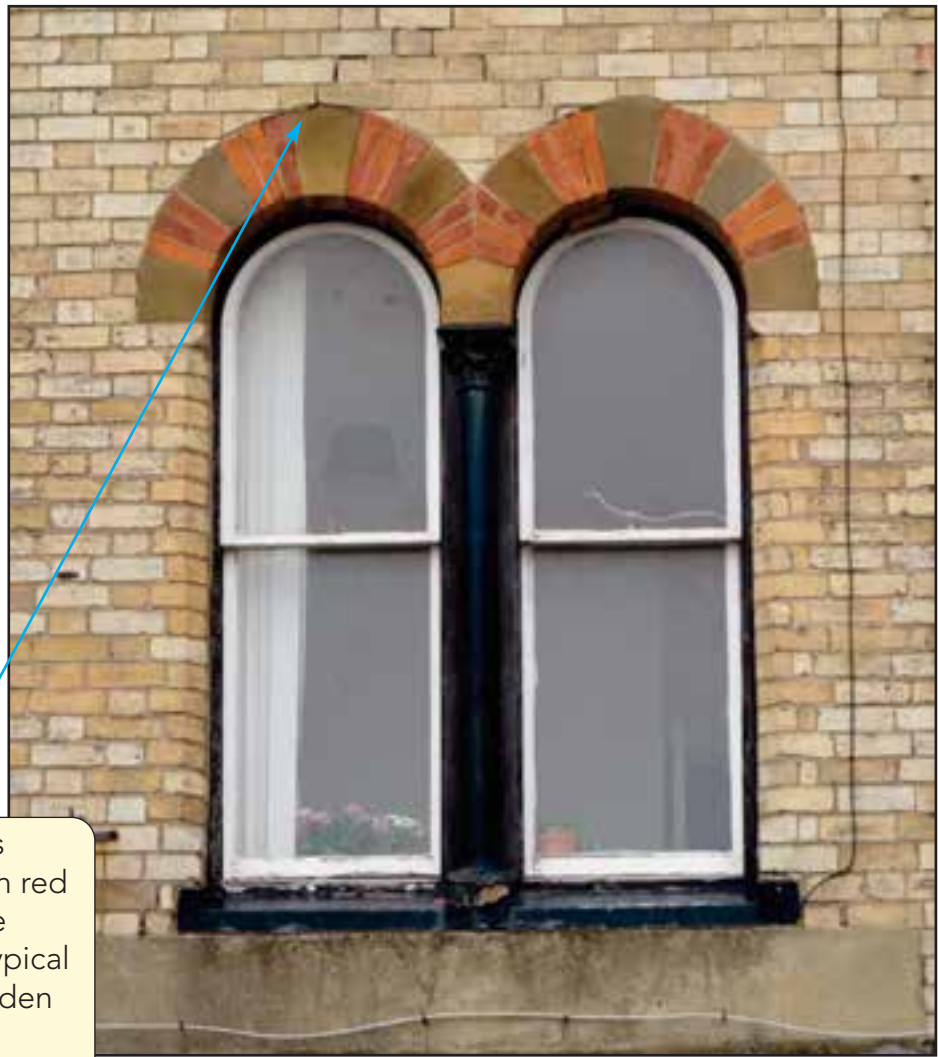
Turned mullions with carved detailing.

Negatives
- Historic shopfront detailing removed, or replaced with plain modern timber.
- Some instances of inappropriate non-traditional shopfront advertising, such as overly large or gaudy signage.

Building Materials

Stone frequently used for sills lintels and archways, occasionally for masonry door and windows surrounds and for decorative banding.

Buildings on the western side of Station Street are red brick with masonry and terracotta ornamentation and detailing, in keeping with the later Victorian Architectural styles.
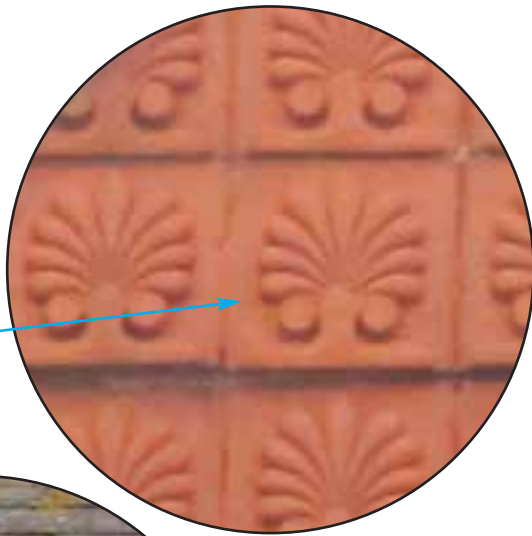
Grey/blue/black Welsh or grey/green Lakeland slates used to clad roofs.

Negatives:

- Man-made slates and tiles have been used in modern re-roofing and work and on new buildings.
- Some buildings have suffered from paint & render applied to facades, obliterating historic facing materials.

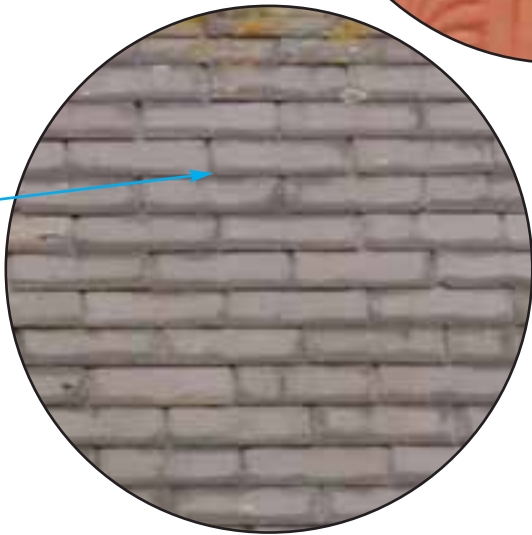Timber used for windows, doors and shopfronts.

Creamy white Pease brick is predominant, frequently with red brick or masonry inserts. The bricks were laid in either a typical stretcher bond, 'English Garden Wall', or 'flemish' bond.

The Highway Environment

Whilst the pavement consists of concrete flags with concrete kerbstones, there is significant historic street furniture preserved in Area C. Chief amongst these are the glazed cast iron pavement canopies[16] to be found outside on Milton Street and Station Street and the rare hexagonal Penfold pillar box which provide a strong reminder of the towns Victorian origins.

The carriageway of Station Street is divided by a row of stone built planters which, although not historic, are an attractive feature when the plants within are in bloom. These complement the planting within the late 20th century stone traffic roundabout with its small clock tower, located in front of the station in the centre of the concourse. The planters also continue to the south along Albion Terrace in adjacent Area E. Along with double headed street lamps used centrally on both streets, these details are instrumental in conjoining this key approach to the station. Many lighting columns are host to hanging planters, further contributing to the floral appearance of the town centre. Traditional pedestrian signage is also evident.

**Hexagonal Penfold pillar box**

Negatives:

- Pavement canopies are corroded and suffering from neglect.
- Whilst the roundabout and small clock tower dominating Station Square are not unattractive features in themselves, it has resulted in the station concourse being re-purposed as a traffic roundabout, with pedestrians side-lined to the surrounding pavements.

8. Area D - Western Approach

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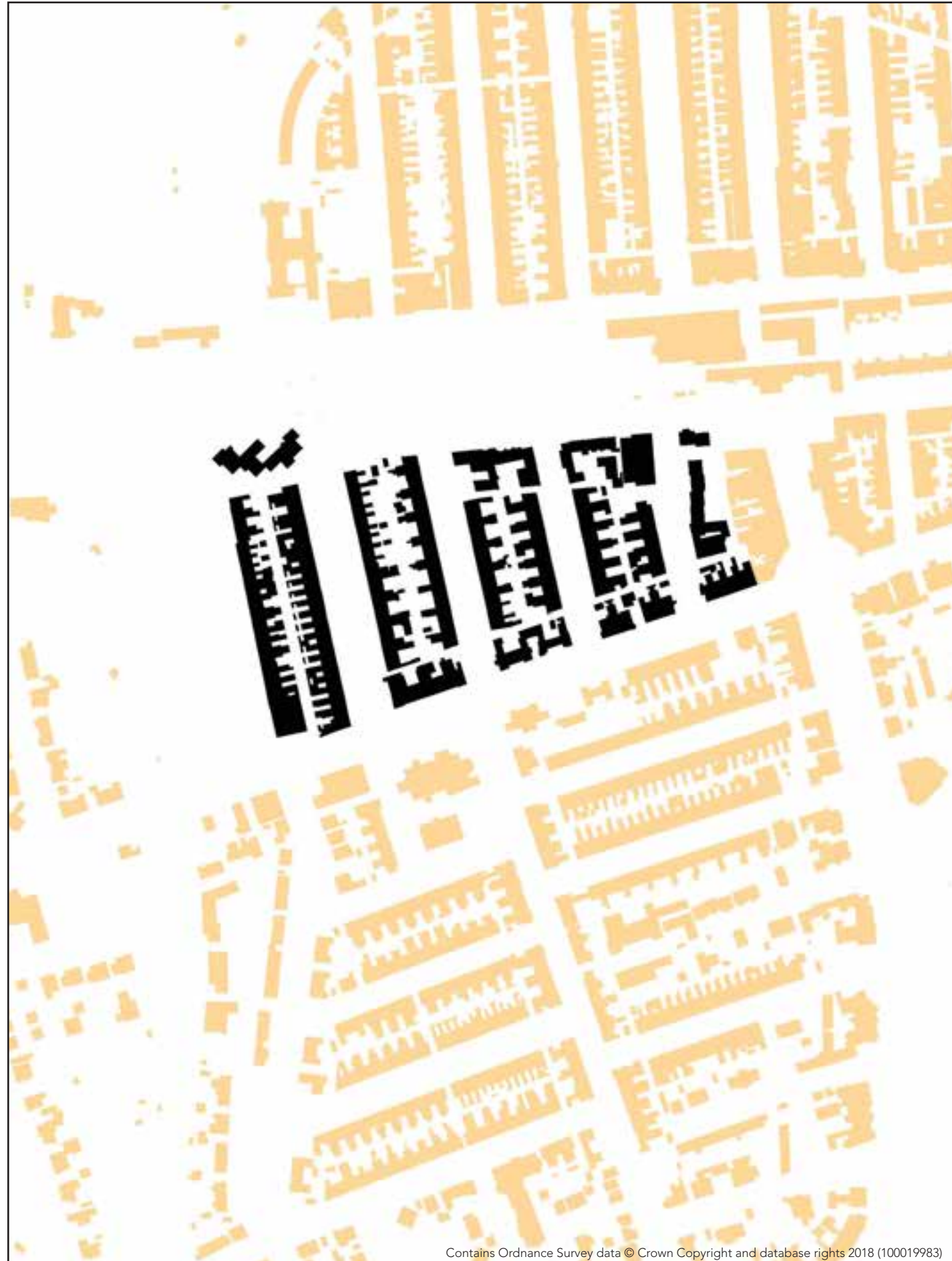
8.1   The western gateway to the conservation area with the classically inspired Zetland Terrace provides an initial impression of the town and the conservation area to the majority of vehicle traffic. The foreground is occupied by Zetland Terrace allotments, occupying a short ravine that once connected with Hazel Grove. Having all of the unprepossessing characteristics of the untidy, workaday appearance of East Cleveland allotments they serve as a rustic foil to the backdrop of Victorian terraced dwellings.

8.2   Building form generally consists of two storey terraces with a straight building line following a grid street pattern. The architectural character displayed by Zetland Terrace quickly changes when heading eastwards towards the town centre. The properties in these streets are largely of inter-war vintage and includes a parade of five shops. There are taller blocks of slightly earlier origin in the Arts & Crafts style on Windsor Road resulting in an assortment of styles and details representative of their period. Gardens provide separation from the pavement which, along with the lower building heights, the prevalence of hedges, grassed strips on the outside of the pavement and the row of "street trees" on Exeter Street, result in a suburban rather than urban ambience.

8.3   This part of the conservation area also includes the railway track and passenger platform. Whilst they have no distinguishing features other than the white-painted picket fence alongside Dundas Street West, its importance lay in its central location, within but formerly excluded from the conservation area, and in its significance to Saltburn's history and foundation as a Victorian railway town. This area has therefore been included within the conservation area to enhance its visual coherence and help protect the characteristics of the properties and their settings as outlined above.

Architectural style

8.4   Initial impressions are set by the classically inspired architecture of Zetland Terrace and the Gothic Revival essence of the western side of Hilda Place. However the tone is quickly changed by later developments inspired by the Arts & Crafts and Domestic Revival movements, with especially strong examples on the northern side of Windsor Rd.

8.5   At the eastern extent of this section of the conservation area are a number of late 20th century developments which pay no heed to the historical origins of the town and can be considered negative features. This part of the conservation area also contains Burton Terrace with its large block of flats constructed in the 1980's which, whilst apparently referencing a number of architectural styles within the area, fails to combine these in a coherent manner.

8.6   However, nearby on Bath Street lies the early 21st century medical centre where masonry detailing and segmental arches have successfully been employed to respect the architectural traditions of the town, the only downside being omission of classical window proportions.

Hilda Place, west

Hilda Place, east

Exeter Street, east

Bristol Avenue, west

Exeter Street, west

Bath Street, west

this is Redcar & Cleveland

Architectural Detail Key architectural elements of buildings within Area D are highlighted in the following images.

There are also examples of upper projecting bays which add significant character.

Some terraces have eaves and ridge-lines that sometimes form a constant level or may be stepped to follow the gradient of the plot.

This part of the conservation area displays a mix of building materials, from creamy white pease brick with multi-coloured, or polychromatic, brick inserts, to red brick, original roughcast rendered finishes and timber inserts in keeping with the later Victorian Architectural styles.
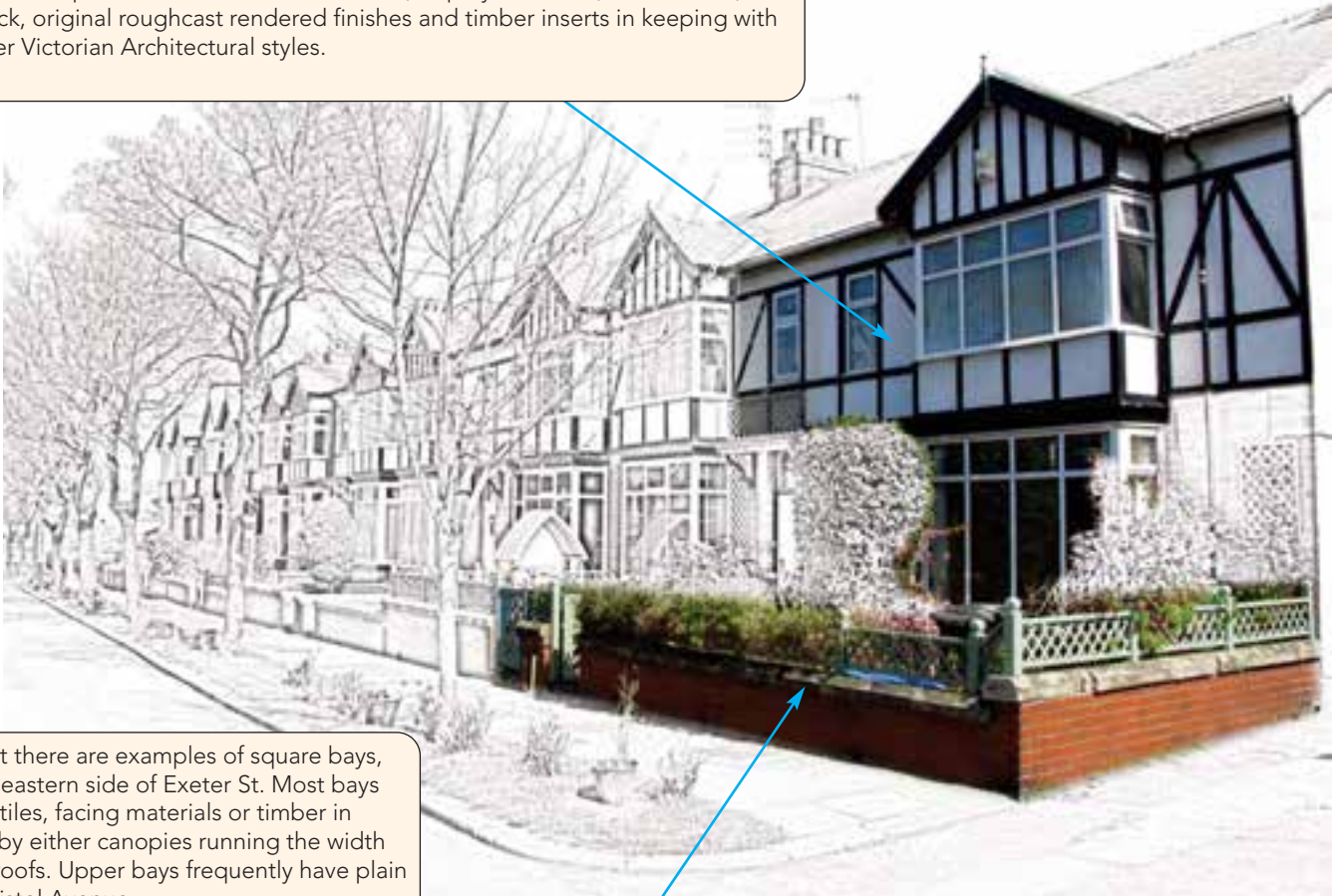
Bay windows are usually canted but there are examples of square bays, e.g. the domestic revival terrace on eastern side of Exeter St. Most bays are two storey with sloped hanging tiles, facing materials or timber in between, whilst others are covered by either canopies running the width of the front elevation or by hipped roofs. Upper bays frequently have plain flat tops or timber cornicing, e.g. Bristol Avenue.

Pitched roofs with large slopes, illustrative of the Arts & Crafts style. Other roofs Terraces with gable ends, sometimes with contrasting banding.

Enclosure

Front Enclosure in Area D is provided by the following: -

- Low plain red brick walls, sometimes topped with timber fencing whilst others have concrete copings. There are also examples of Pease brick walls to match the facing materials of the building, e.g. Hilda Place;

- Hedges;

- To the rear high brick walls accessed by narrow back lanes.

Negatives

- Non historic walls built of inappropriate materials or original rendered and painted;

- Inappropriate close boarded timber fencing;

- To the rear some brick walls being replaced with concrete block walls, both rendered and bare, and installation of large gates for vehicle access.

Windows were originally of wood, frequently in landscape orientation in conjunction with the Arts & Crafts design inspiration seen in this part of the conservation area. Window types in the area are a mix of sliding sash and side and top hung casement windows, some with stained glass detailing.

Architectural Detail

Window openings are slightly recessed with flat arches of brick or ornate stone, or occasionally rounded arches of brick with contrasting keystones. Others have crease tiling above windows with lintels hidden behind render.

Dormer windows are not commonly found although the few examples seen are ornate in design and add character to roof slopes.

Cast ironwork used for rainwater gutters and pipes.

Doorways were originally set far back behind archways, many of which have been infilled with glazed outer door and surrounds , e.g. Bristol Avenue and Hilda Place. Others are topped by flat or sloped canopies. surrounds.

Doors are frequently of four or six panels whilst others may be glazed. Many have rectangular or arched overlights, sometimes with stained glass.

Negatives

- Loss of bay window mullions, replaced with thinner uPVC sections;
- Occasional examples of unsympathetic expansive flat roofed dormer windows;
- Inappropriate top hung casement windows, frequently with ineffective internal glazing bars and overly bulky frames;
- Some instances of historic doors replaced with uPVC doors of inappropriate appearance, or doors with excessive glazing;
- Chimneys removed or shortened;
- Occasional prominent satellite dishes.

Building Materials

The bricks were laid in either a typical stretcher bond or 'English Garden Wall'.

Stone sometimes used for sill and lintels, occasionally for masonry door and windows surrounds and for decorative banding.
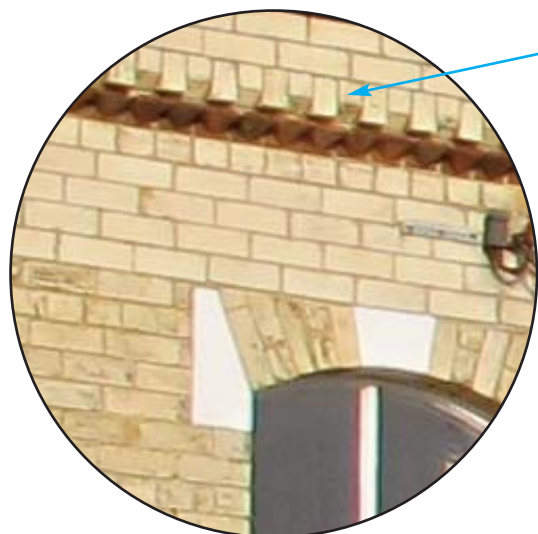
Timber used for windows, barge boards and other decorative details, such as in producing the half-timbered effect on some terraces.

This part of the conservation area displays a mix of building materials, from creamy white pease brick with multi-coloured, or polychromatic, brick inserts, to red brick, original roughcast rendered finishes and timber inserts in keeping with the later Victorian Architectural styles.

The rendered buildings sometimes feature red brick quoins and inserts to contrast with the uniform finish, whilst others have crease tile type detailing instead of quoins.

Grey/blue/black Welsh or grey/green Lakeland slates used to clad roofs.

Negatives:
- Some examples of man-made slates and tiles being used in modern re-roofing and work and on new buildings.
- Some examples on Zetland Terrace of render or paint obliterating historic facing materials.

The Highway Environment

The adopted highway is mostly surfaced with innocuous standard materials, e.g. concrete flagged footpaths and tarmacadam carriageways and footpaths In places foopaths are backed by grassed areas fronting houses and an avenue of street trees on Exeter Street are significant in contributing to a more serene, less urban character. In some locations the original Scoria block surfacing is still exposed, e.g. the gutter on Bath Street.

In places foopaths are backed by grassed areas fronting houses and an avenue of street trees on Exeter Street are significant in contributing to a more serene, less urban character.

In some locations the original Scoria block surfacing is still exposed, e.g. the gutter on Bath Street.

Negatives

- Street lighting in this part of the conservation area consists of modern lampposts.
- Non- traditional signage, is minimal and discreet.

9. Area E - River Streets

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Overview

9.1 Characterised by terraced streets, all named after rivers of northern England, with houses generally of 2 storeys, although there is a terrace of 3 storey houses at the northern end of Area E, on Windsor Road. Generally a tight development grain with a straight building line set close to the pavements, following a planned grid pattern but with some recent less regimented development. Also within this part of the conservation area is found the large Parish Church of Emmanuel with its substantial curtilage and fringe of trees on Windsor Road. Although largely terraced, the lower height of the houses along with the mix of styles and small demarcated curtilages to the front lends a slight suburban character, eventually giving way to the large villas of Area F.

9.2 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 21st centuries some of these sites have been redeveloped for housing, often of inappropriate form, scale, style or materials.

Architectural style

9.3 Style is generally restrained, but shows an evolution from the typical architectural style of quality terraced housing of the late Victorian period through to the early 20th century. Some terraces display Queen Anne Revival influences in places, e.g. timber dormers on Leven Street. Later developments from the early part of the 20th century occasionally dispense with classical proportions but still retain many characteristics of the earlier terraces. In some cases later terraces include more extensive detailing inspired by the Arts & Crafts movement, e.g. timberwork and stained glass on Cambridge St and Oxford St and Domestic Revival influences, e.g. Upleatham St.

9.4 Recent 21st century development has in places attempted to respect the character and detailing of historic terraced housing but is lacking the proportions of the earlier developments, e.g. northern end of Upleatham St. However, Upleatham Street itself features an example of modernist architecture, some unsympathetic later 20th century development and different styles of terraced development resulting in an eclectic mix.

Leven Street, north

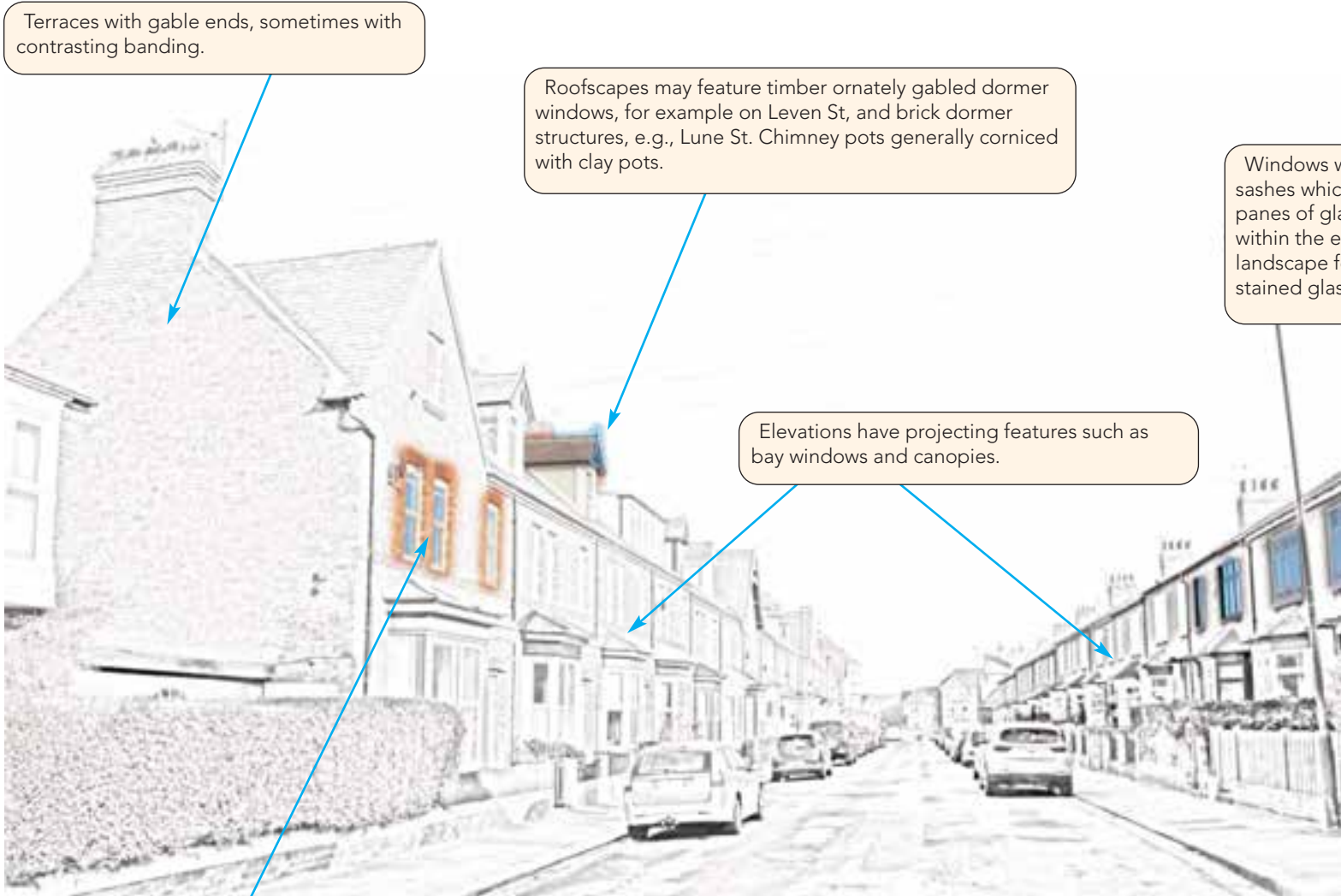Leven Street, south

1 Lune Street

Lune Street, north

Lune Street, south

Cambridge Street

Architectural Detail Key architectural elements of buildings within Area E are highlighted in the following images.

Terraces with gable ends, sometimes with contrasting banding.

Roofscapes may feature timber ornately gabled dormer windows, for example on Leven St, and brick dormer structures, e.g., Lune St. Chimney pots generally corniced with clay pots.

Windows were originally of wood, generally vertically sliding sashes which tend to be in portrait format with one or two panes of glass in each sash. A number of later houses built within the earlier part of the 20th century feature some landscape format windows and top hung casements with stained glass detailing.
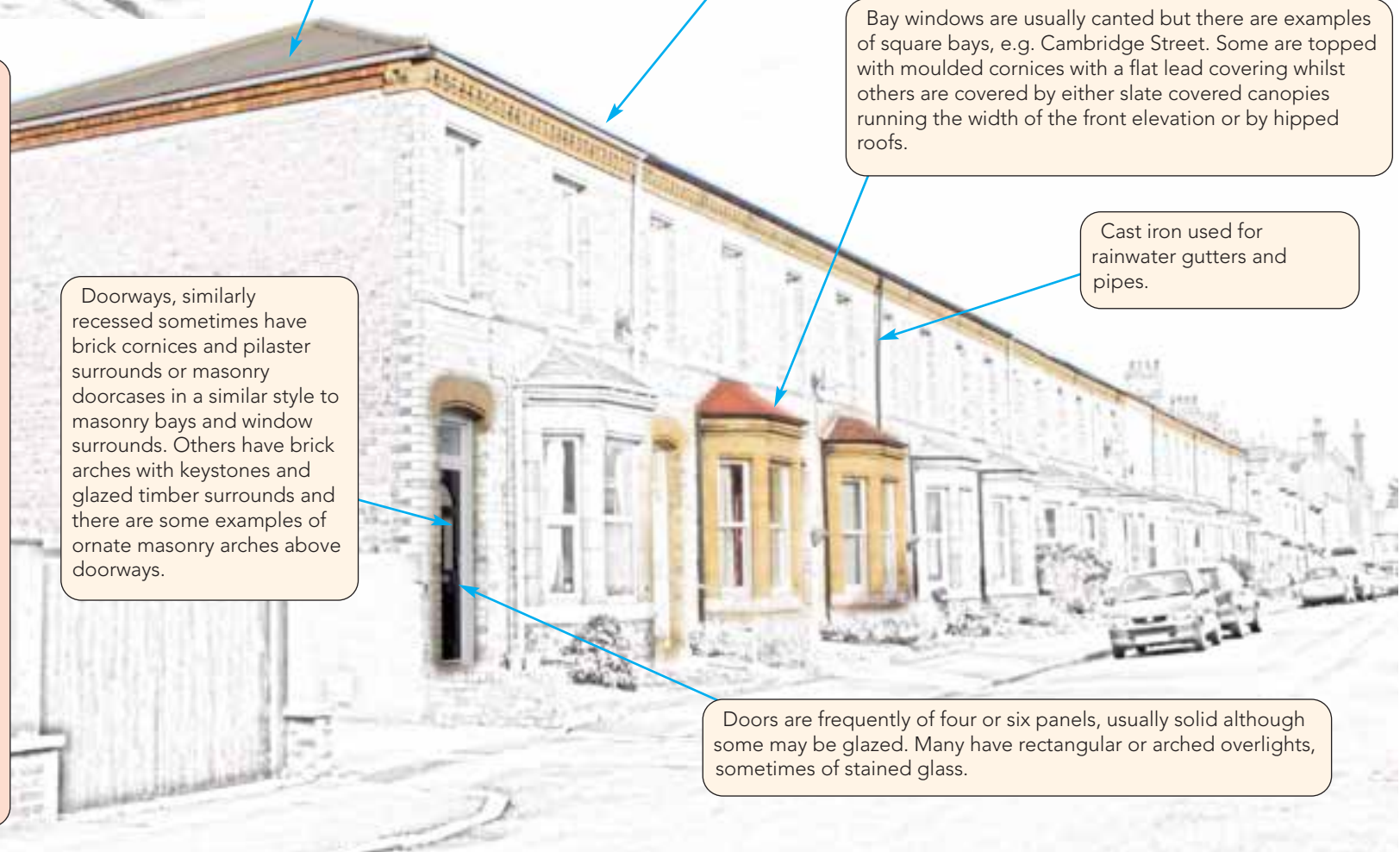
Negatives

- Loss of bay window mullions, replaced with thinner uPVC sections;
- Unsympathetic expansive flat roofed dormer windows;
- Inappropriate top hung casement windows, frequently with ineffective internal glazing bars and overly bulky frames;
- Alteration of window apertures result in a portrait format contrary to rules of proportion;
- Some instances of historic doors replaced with uPVC doors of inappropriate appearance, or doors with excessive glazing;
- Shortening and removal of chimney stacks and pots;
- Introduction of inappropriately designed and proportioned dormer windows.

Elevations have projecting features such as bay windows and canopies.

Terraces have eaves, ridge-lines and angles of pitch that either form a constant level or may be stepped, depending on the gradient of the street.

Dentilation at eaves level.

Bay windows are usually canted but there are examples of square bays, e.g. Cambridge Street. Some are topped with moulded cornices with a flat lead covering whilst others are covered by either slate covered canopies running the width of the front elevation or by hipped roofs.
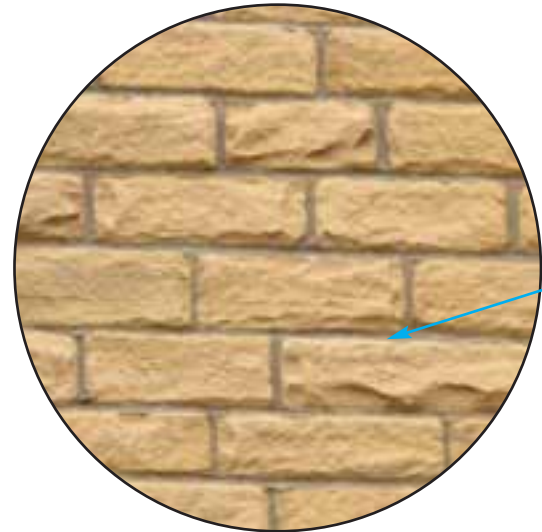
Window openings are slightly recessed with flat or rounded arches of brick or stone, whilst others have stone lintels and mullions.

Iron used for front railings.

Enclosure

Front Enclosure in Area F is provided by the following: -

- Stone plinths and low brick walls with stone copings, matching the building facing materials;
- Hedges;
- Decorative iron railings.
- Combinations of more than one of these;
- To the rear, high brick walls accessed by narrow back lanes are the chief characteristic.

Negatives

- Non historic walls built of inappropriate materials or rendered and painted walls;
- Close boarded timber fencing;
- To the rear are examples of brick walls being replaced with concrete block walls, both rendered and bare, and installation of large gates for vehicle access.

Doorways, similarly recessed sometimes have brick cornices and pilaster surrounds or masonry doorcases in a similar style to masonry bays and window surrounds. Others have brick arches with keystones and glazed timber surrounds and there are some examples of ornate masonry arches above doorways.

Cast iron used for rainwater gutters and pipes.

Doors are frequently of four or six panels, usually solid although some may be glazed. Many have rectangular or arched overlights, sometimes of stained glass.

Building Materials

- Creamy white 'Pease' facing bricks and stone typically used on front elevations with red common brick used to the side and rear, e.g. found on Lune St and Eden St.
- Use of red brick throughout or sandstone facing materials, as seen on Upleatham St and Cambridge St.
- Use of shaped brick and terracotta for decoration, for example in brick arches above doors and for banding.
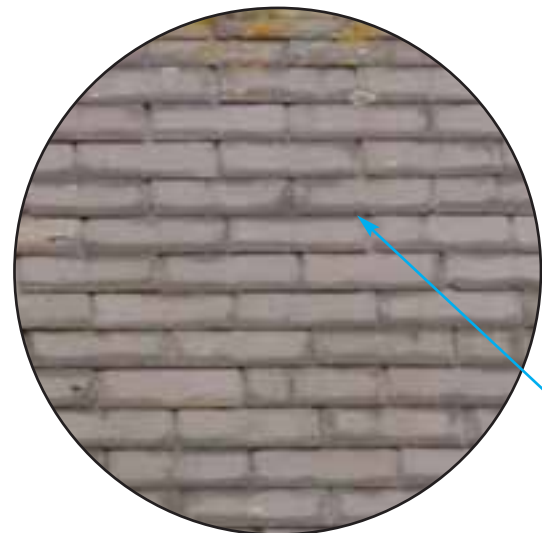
Occasional examples of Render and timber inserts.

Timber used for windows, barge boards and other decorative details such as the domestic revival inspired houses on the western side of Upleatham St which have a half-timbered appearance.

The bricks were laid in a range of different bonds, including 'Flemish' and 'English Garden Wall'.

Grey/blue/black Welsh or grey/green Lakeland slates used to clad roofs.

Stone used for bands and dressings around windows and doorways and frequently for bay windows.

Negatives:
- Man-made slates and tiles have been used in modern re-roofing and work and on new buildings.
- Rendered, pebble-dashed and painted finishes which obliterate historic facing materials.

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- The adopted highway is mostly surfaced with innocuous standard materials, e.g. concrete flagged footpaths and tarmacadam carriageways and footpaths. A number of rear alleyways retain their original Scoria block surfacing.
- Traditional pillar box at the corner of Lune St and Upleatham St adds colourful traditional character.

Negatives
- Non-traditional street name signs.
- Modern lampposts.

10. Area F - Arcadian Villas

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Overview

10.1 To the south of the town, located on the fringes of the area overlooking the glen , the character becomes more suburban with larger, detached villas set well back from the pavement, some deep within extensive, mature and well-wooded gardens and screened from public view by high brick screen walls and gates. Accessed by wide roads bordered by long brick walls and hedges combined with many mature trees, especially those comprising the woodland edge of the Valley Gardens creating a strong sense of enclosure on Albion Terrace, all result in a strong rural impression; Saltburn's own 'garden suburb'.

Architectural style

10.2 Architectural character is dominated by the later Victorian styles of the Arts & Crafts movement e.g. Glenside and Bardencroft on Albion Terrace and no 2 Laurel Road. , Domestic Revival styles, e.g. Manesty and Chards on Marske Mill Lane and Riftswood on Victoria Road and Queen Anne Revival, e.g. Cloneen, Ghyll Close and Crossbeck on Albion Terrace. The surroundings of these larger buildings are complemented by smaller suburban dwellings reflecting the Arts & Crafts and Domestic Revival, or 'Mock Tudor' styles and later evolutions of the Arts & Crafts movement reflective of the Voysey style can be seen on Albion Terrace. There are also examples of other architectural styles –

- Scottish Baronial influences, e.g. Tower Court, Glenside and Hazelgrove Villa, on Marine Parade
- Some instances of a mixture of many styles, e.g, Glenhow on Albion Terrace

10.3 A number of later additions, including those from the 21st century, such as Huntcliff Court, have been largely successful in reflecting the character of the locality resulting in sympathetic developments. There are however some other rather anodyne developments dating from the latter half of the 20th century where more imaginative design would have yielded better results.

Tower Court

Bardencroft

2 Laurel Road

Glenhow

Cross Beck

Manesty

Architectural Detail Key architectural elements of buildings within Area F are highlighted in the following images.

Enclosure

Front Enclosure in Area F is provided by the following: -

- Red brick walls punctuated with pillars;
- Occasional pease brick walls to match the facing materials of the building;
- Walls frequently have masonry copings and pillar caps, or entire masonry pillars;
- Hedges;
- To the rear, some properties have high brick walls accessed by narrow back lanes.

Negatives

- A few examples of rendered and painted boundary walls or inappropriate timber fences.

Roofscapes occasionally feature dormer windows, generally plain in design to complement the Arts & Crafts styles. Chimney stacks generally banded, some with cornicing with clay pots.

Window openings are slightly recessed with flat or rounded arches of brick or stone. Others have more complex masonry arches whilst others have stone lintels and mullions.

Pitched roofs with large slopes, illustrative of the Arts & Crafts style. Other roofs on buildings in the earlier Gothic Revival and Scots Baronial styles are frequently complex with many valleys and gables.

Timber bargeboards at eaves level, occasionally featuring intricate "gingerbread" work, with dentilation and cornicing on the earlier Victorian buildings.

Doorways are in a variety of styles. Some have glazed surrounds, some have intricate glazed porches whilst others have substantial brick built porches with stone columns and arches, i.e Ingleside, The Gables and Greenhow. There are also examples of timber porches with columns and canopies as well as more restrained brick porches, but overall doorways in this part of the conservation area tend to be a significant feature of the houses.

Cast ironwork used for rainwater gutters and pipes.

Elevations have projecting features such as bay windows and canopies.

Doors are frequently of four or six panels, usually solid although some may be glazed. Many have rectangular or arched overlights, sometimes of stained glass.
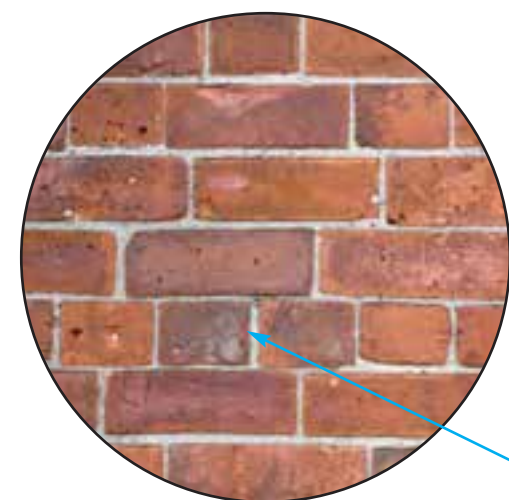
Windows were originally of wood, generally vertically sliding sashes which tend to be in portrait format. Sometimes one or two panes of glass in each sash but also examples of multiple panes in upper sashes. There are also examples of side opening leaded windows in some Arts & Crafts style buildings.

Negatives

- Some relatively rare instances of loss of bay window mullions, replaced with thinner uPVC sections;
- A few unsympathetic expansive flat roofed dormer windows;
- Inappropriate top hung casement windows, frequently with ineffective internal glazing bars and overly bulky frames;
- Instances of historic doors replaced with uPVC doors of inappropriate appearance, or doors with excessive glazing.

Bay windows are usually canted but there are examples of rounded bays and some bays contain arched sashes. Some are topped with moulded cornices with a flat lead covering. Others are covered by either slate covered canopies running the width of the front elevation or by hipped roofs.
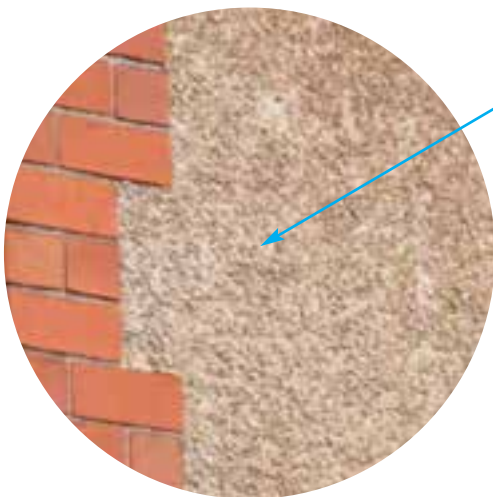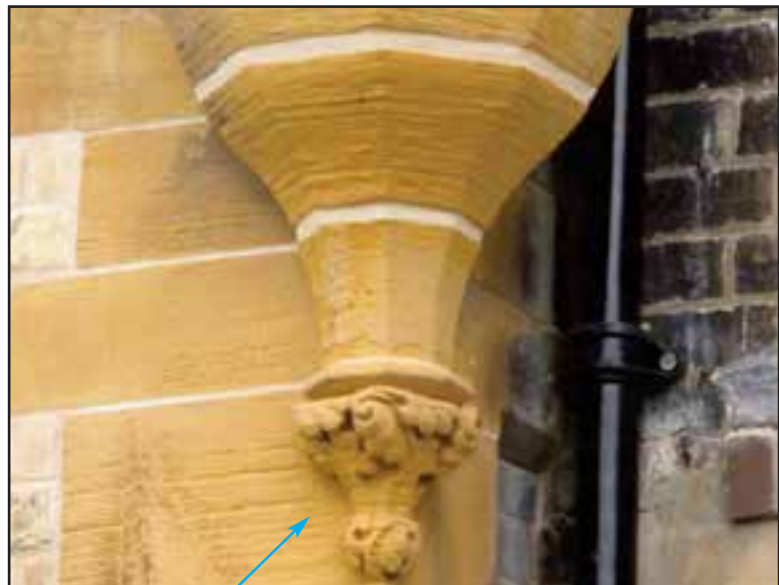
Building Materials

Creamy white 'Pease' bricks with stone quoins and banding are however still to be found , used for buildings in the Gothic or Scots Baronial style rather than the later Victorian styles which typify the surrounding area.

Red brick is the predominant facing material seen throughout this part of the conservation area, sometimes combined with a roughcast type render.

The bricks were laid in a range of different bonds, including 'Flemish' and 'English Garden Wall'.

Use of shaped brick and terracotta for decoration, for example in brick arches above doors and for banding.
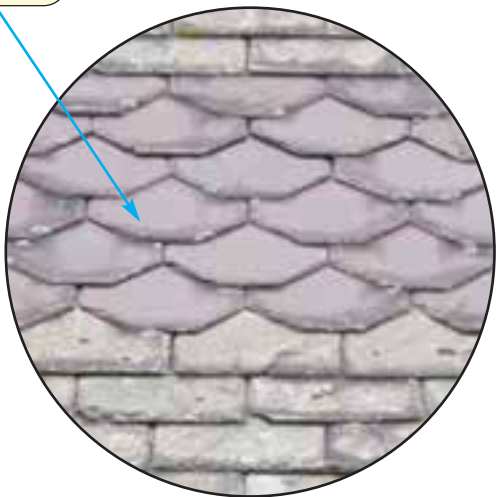
Stone used for bay windows and dressings around windows and doorways, also forming arches above both doors and windows.

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.

Flat clay 'Rosemary' type tiles commonly found on the smaller buildings to the west of this part of the conservation area.

Timber used for windows, barge boards and decorative details.
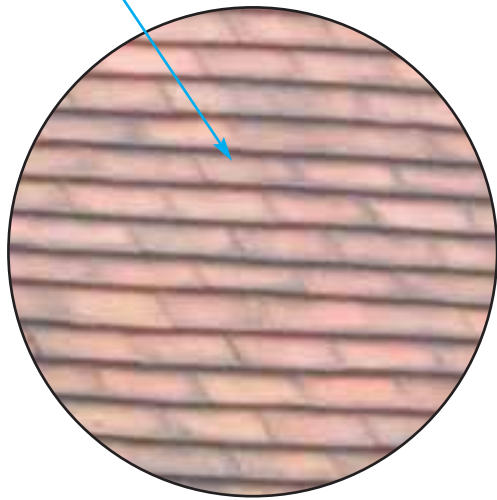
The Highway Environment

The adopted highway is mostly surfaced with standard materials including concrete flagged footpaths and tarmacadam carriageways and footpaths In places wide foopaths are bounded by grassed areas fronting houses, which are maintained in good condition.

Taller traditional lamp posts along Albion Terrace which are themselves something of a feature rather than background infrastructure.

Some rear lanes retain their original Scoria block surfacing.

Recently restored War Memorial and benches with adjacent Park and flagpole.

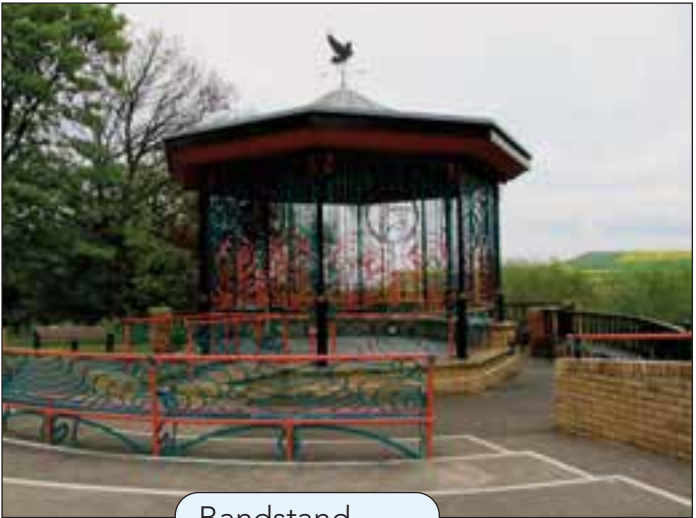Some traditional lampposts, e.g. Avon Close.

Post and chain estate style fencing along Glenside and Post and tubular railings, painted black and white.

Traditional pedestrian signpost on Glenside.

Negatives
- Modern unsympathetic lampposts, signs and planters, a cluster of which can be seen at the end of Upleatham Street.
- Non-traditional street name signs.

Bandstand.

11. The Glen and Valley Gardens and Hazel Grove

11.1 The wooded valley of Skelton Beck – The Glen - 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.

View down the Valley Gardens

The Valley Gardens

11.2 Saltburn Valley Gardens is a registered Historic Park and Garden, although is now on Historic England's At Risk register due to concerns over maintenance. With Historic England's involvement it is hoped that the formulation of a management plan will be instrumental in facilitating resources to address current concerns.

11.3 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.

11.4 The original private entrance, provided for guests staying at the Zetland Hotel survives on Glenside directly opposite the former hotel but the structure has been re-developed as a holiday home. 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, although the entire structure is now inaccessible to the public. However, redevelopment has resulted in the restoration and conservation of the 'Pease' brick and stone staircases and viewing platform which were once neglected. A short way south on the edge of the valley gardens lies the former Mary Martin building, now also redeveloped as holiday accommodation.

The Outlook

11.5 Nearby on Saltburn Bank, at 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.

Spa Hotel

11.6 Of the original Victorian attractions only the Italian Garden, the Classical temple named the Albert Memorial and the remains of the fountain and chalybeate spring[17] survive. The croquet lawn, bandstand and Ha'penny Bridge are long gone.

11.7 At the south end of the Gardens is the recently renovated mid 20th century café building alongside the Italian Gardens. Nearby a high brick wall is all that survives from the Victorian nursery garden with the buildings of the Saltburn Valley Woodland Centre being in close proximity.

Tea Rooms

Italian Garden

11.8 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.

11.9 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; an eyecatcher and terminal feature in views up the valley from the foreshore. However, vegetation management is paramount as these views are rapidly eroded by continual tree growth, diminishing the significance of this designed landscape.

11.10 Standing on the edge of the Valley Gardens on the site of the entrance to the Ha'penny Bridge, is a joyful, late 20th century interpretation of a typical Victorian bandstand. It is an attractive eyecatcher in the streetscene in views from the Valley Gardens.

Cleveland Way

Railway Viaduct

Beyond the Valley Gardens

11.11 Beyond the Woodland Centre the valley floor narrows and the vegetation changes to natural woodland. A 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.

11.12 Here, the footpaths are punctuated with a number of attractive metal bench seats sculpted to a wildlife theme.

11.13 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.

Hazelgrove Woodland

Albert Memorial

Hazelgrove

11.14 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.

Bridleway to Lower Promenade

Hazelgrove formal garden

Vegetation on coastal slope

Wildlife habitat on sea bank

Hazelgrove Rose Gardens

Hazelgrove end of the Lower Promenade

12. The Sea Banks, Foreshore and Old Saltburn

12.1   The sandy beach provides an attractive foreground to the towering backdrop of the grass and shrub clad sea banks. 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. The scene is visually dominated by the iron and timber pier and the cliff tramway, elegant and fascinating engineering structures; rare survivors from Saltburn's Victorian heyday and still the principal historic foreshore structures. 2018 saw an extensive and much needed restoration of the tramway involving the removal of many non-historic 20th century parts to be replaced with cast iron, using the original remaining material as a pattern.

Lower Promenade buildings from the Pier

12.2   The historically important stone retaining wall and slipways of the Lower Promenade, enhanced by traditional metal seaside railings, are constructed from recycled Victorian stone railway sleepers, re-purposed from the earliest railways that served the Durham coalfields. The stones still bear the marks left by the rail fixings.

12.3   Near the entrance to the pier a redundant naval mine can be found, once commonplace in most coastal towns and originally used to collect money for maritime charities. Once re-purposed from their original use these were painted bright red with a white horizontal stripe, although Saltburn's mine is now painted in red oxide with evidence of heavy corrosion.

Lower Promenade Buildings

Cliff Tramway

Beach Chalets

Sea Bank footpaths

Sea Wall

Slipway

12.5   Behind the promenade, a network of challenging and seemingly unused neglected footpaths and long flights of steps, climb the grass and scrub covered sea banks, rising steeply up to Marine Parade. Whilst the vegetation on the coastal slope is largely unmanaged, its role as a habitat for wildlife has been recognised and is explained in an interpretation board on Marine Parade.

12.6   Away to the east, the layout of Old Saltburn does not seem to conform to any of the typical historic layout patterns. In 1856[18] it consisted of the Ship Inn with an adjoining short row of cottages facing the sea huddling under the coastal slope with a nearby cluster of farms and watermill scattered around the valley floor of Saltburn Gill. Today, it consists of the Ship Inn and adjoining unused former cottages, a converted farm outbuilding and the historic but unused 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.

12.4   The buildings and the street lighting columns on the Lower Promenade possess a stimulating and attractive mixture of old and new styles. These range from the Victorian 'Tudorbethan' character of the pier and cliff lift buildings, likely influenced by the domestic revival architecture movement, to the pre-war, Art Deco style chalets and a thriving late 20th century sea front building, home to the Seaview fish restaurant. Tall lighting columns in the car park impart a nautical feel with their colourful banners, complementing the surfing carried out from the beach and facilitated by the low key but now long established Saltburn Surf Shop and the surf school businesses operating in the vicinity. Victorian style lighting columns have been installed along the promenade and further recent development has seen the introduction of brightly coloured beach chalets on the promenade between the cliff lift and Hazelgrove along with another traditional seaside attraction in the form of a crazy golf course.

12.7 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.

12.8 In between the modern foreshore and old Saltburn the boat park can be found, which contains a variety of vessels and tractors used for beach launching. However, commercial fishing which was the mainstay occupation of old Saltburn has all but ceased and it is believed that only one commercially permitted fisherman now operates from the foreshore. The near extinction of fishing from Saltburn means a loss of the historic character that differentiates the original part of the town from the Victorian resort.

Boat Park

Commercial fishing boat

The Ship Inn

The old Mortuary

13. Summary of Character

13.1 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 some cases newer buildings make their own individual and positive contributions to Saltburn's rich townscape tapestry.

13.2 Much of the built character of the Victorian Town 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, such as areas A, B, C & D.

- 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, such as E & F.

13.3 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, along with the evident evolution of architectural styles.

13.4 Aside from architecture the Victorian tourist attractions of the Pier and Cliff Tramway, which are designated heritage assets in their own right, continue to fulfil their original purpose with the resort town and provide superb illustrations of Victorian engineering.

13.5 The pre-Victorian vernacular buildings of old Saltburn, with their organic layout & vernacular architecture, provide a valuable contrast whose significance should not be overlooked and whose continued presence evidences the changes that took place from the mid 19th Century onwards.

14. Conclusions & Recommendations

14.1   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 considered changes to the conservation area boundary.

14.2   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, although there has been significant erosion of the character and appearance of buildings 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 so the continued protection of its elements is therefore considered key to the future survival of its special character.

14.3   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.

References and Notes

1. Planning (Listed Buildings and Conservation Areas) Act 1990, Part 2.   [online].

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, 25th January 1976.

4. Saltburn Conservation Area," Cleveland County Council, Report No 55, October 1975.

   The existing conservation area boundary starts at the beach and follows public paths and

5. 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 20th 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.

   Notice published in the Evening Gazette on 27th March 1986.

6.

7. Notice published in The London Gazette, p. 12904, 22nd August 1991.

   'The List', Historic England [online]

8.

9. Redcar & Cleveland Historic Environment Record

10. NPPF 2018 [online]

    Historic England

11. Conservation Area Designation, Appraisal and Management Advice Note 1 (2016) Historic England.

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. 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.

14. 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.

15. In the town centre a number of attractive Victorian and early 20th century shop fronts still survive as follows:-
    > 9/11 Station Street
    > 19 Station Street
    > The Victoria public house Dundas Street East
    > 6 Dundas Street East
    > 11 Dundas Street East
    > 12 Dundas street East
    > 3 Amber Street
    > 9 Milton Street
    > 9A Milton Street
    > 11 Milton Street
    > 15 Milton Street
    > 17 & 17A Milton Street
    > 19 Milton Street
    > 31 Milton Street
    > 14 Milton Street
    > 16 Milton Street
    > 18 Milton Street
    > 22 Milton Street
    > 24 Milton Street

    Glazed cast iron pavement canopies survive at: -15 & 17 Milton Street

16.
    > 19 & 21 Milton Street
    > 31 Milton Street
    > 9 & 11 Station Street

17. A mineral spring containing salts of iron, similar to that at Harrogate.

18. Ordnance Survey, First Edition, Six Inches to One Mile map surveyed1853

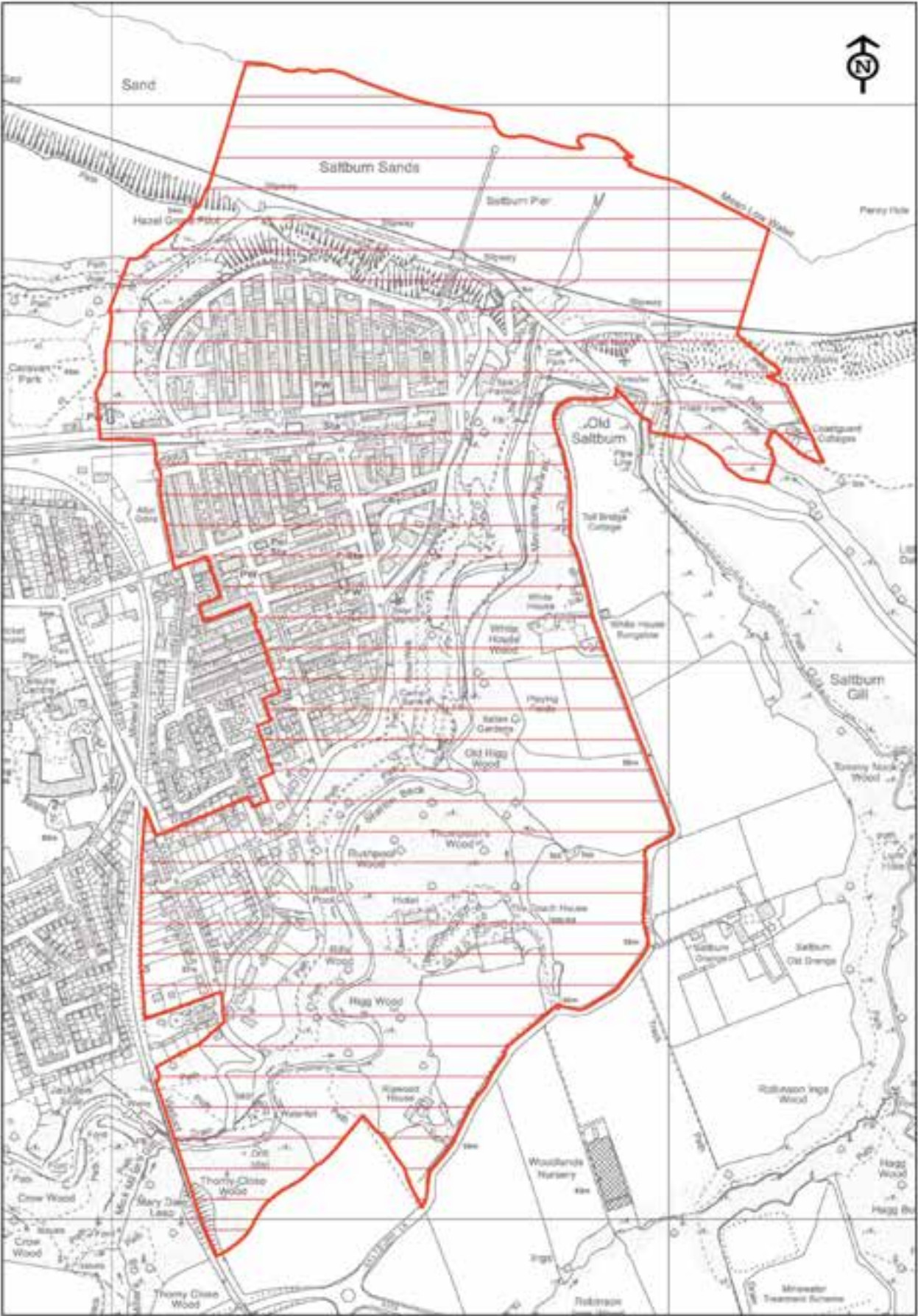## Bibliography

Local Authority Reports
> Redcar & Cleveland Local Plan 2018
> Policy HE 1 Conservation Areas
> Policy HE 2 Heritage Assets

Legislation & National Policy Guidance
> Planning (Listed Buildings & Conservation Areas) Act, 1990.
> NPPF (2018)
> English Historic Towns Forum, "Conservation Area Management," June 1998.

PLAN OF SALTBURN-BY-THE-SEA CONSERVATION AREA

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

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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).

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

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Planning Policies

1.   The Redcar & Cleveland Local Plan includes two policies directly related to this conservation area. Those current at the time of writing are as follows:

Policy HE1 of the Local Plan 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;

Policy HE2 takes the same approach to listed buildings or other heritage assets, of which there are 45 within Saltburn Conservation Area;

For an up to date list of extant policies, please visit the Council's website, https://www.redcar-cleveland.gov.uk/resident/planning-and-building/strategic%20planning/Pages/local-plan.aspx .

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 19th and 20th 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 18th and early 19th 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[1 & 2].

3.2   The layout of Old Saltburn does not seem to conform to any of the typical historic layout patterns of settlements. In 1856[3] 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"*[4].

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'[5]. 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 20th 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[6]. 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'[7] 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 20th century, extending beyond the confines of the original plan and to the west of the railway extension into East Cleveland[6]. 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 20th 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 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.

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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.

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