

SALTAIRE
Two Authors of the
Landscape

by
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25

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BY VISITS TO SALTAIRE

Carol 6th Sobo Saltare

Carol: I have just watched your video & I'm very impressed. The coordination of visuals with music & voice-over was excellent, the overview, presented visually from a range of sources, of Saltare, was very informative & appropriately compact. And also it's full of ideas. I'm almost tempted to have 'making a place video' as a part of the course.

Stimulating intro p11 is industrial-feudalism your term? if not quote source. An excellent integration of photos & words. How different are the lions? Could one read 'war' or 'peace'? 'Vigilance' seems rather laid back! Day what makes the detail 'slightly Italianate' p28

p55 I'm not sure Norberg-Schulz is adding very much to this, but I like p55.

Isnt Pevsner a pain in the neck. p38 CNS improves.

p38 Bonta concluding remark begs questions: needs a bit more

p40 stretching Bantus

p42 low culture! Explain/give an example! Ho denry!?

Some nice up-to-date referencing.

p45, argument abbreviated, but an interesting & good one.

Its an interesting essay on place. The extent to which Salt's landscape limits or inspires (its a very solid one) is a relict or an opportunity is a very challenging question & I think you did very well with it.

66

agreed y19

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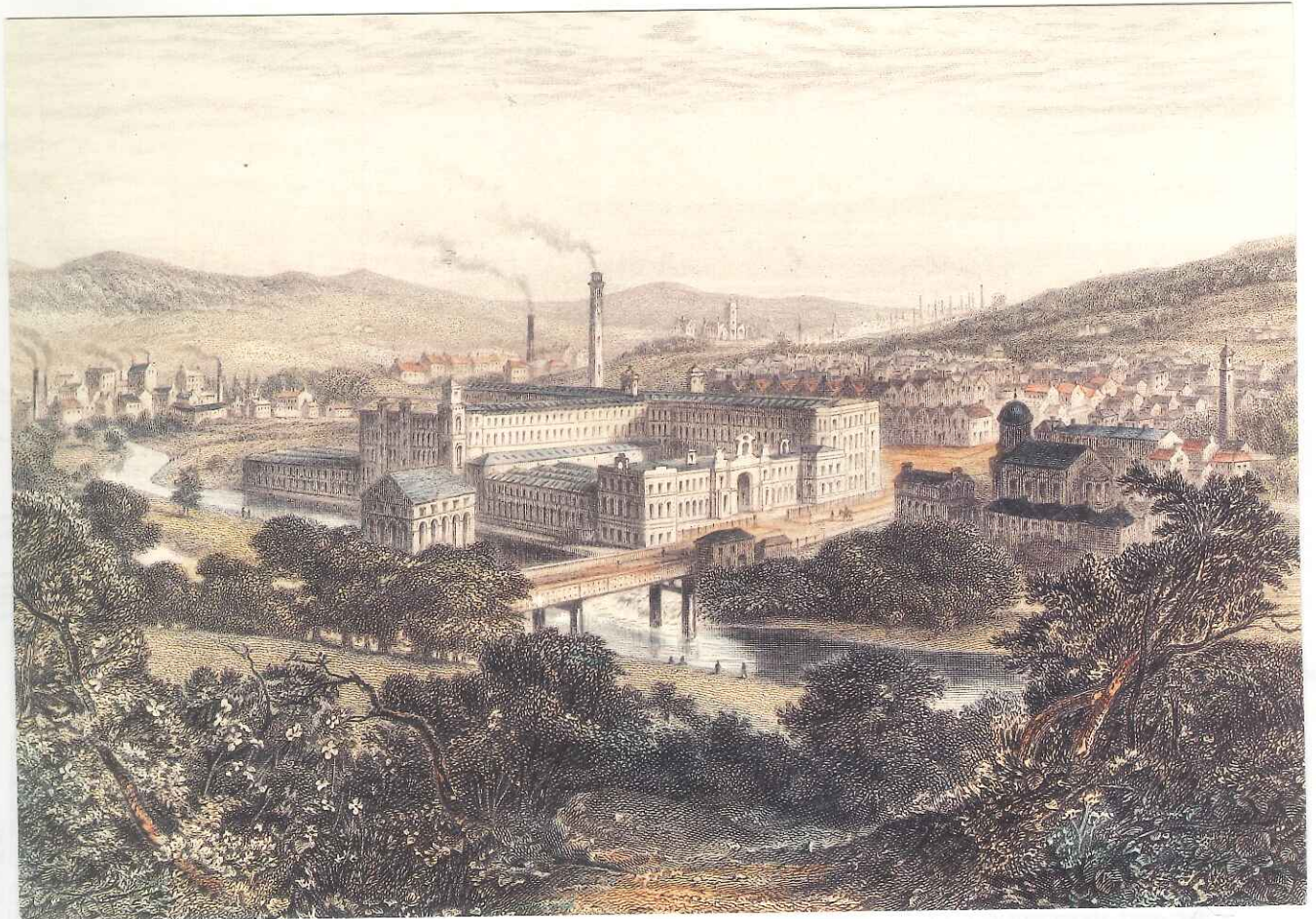
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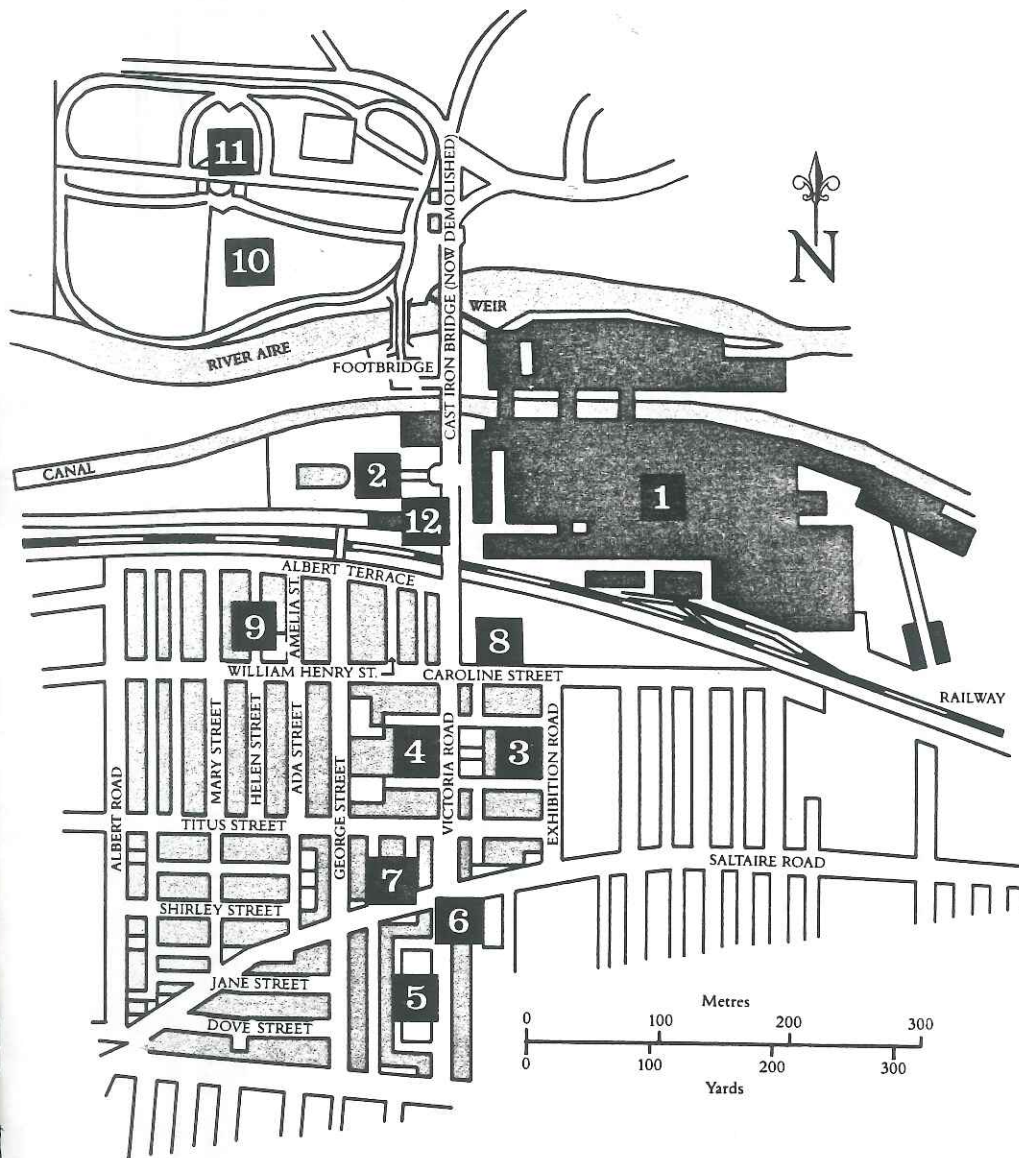
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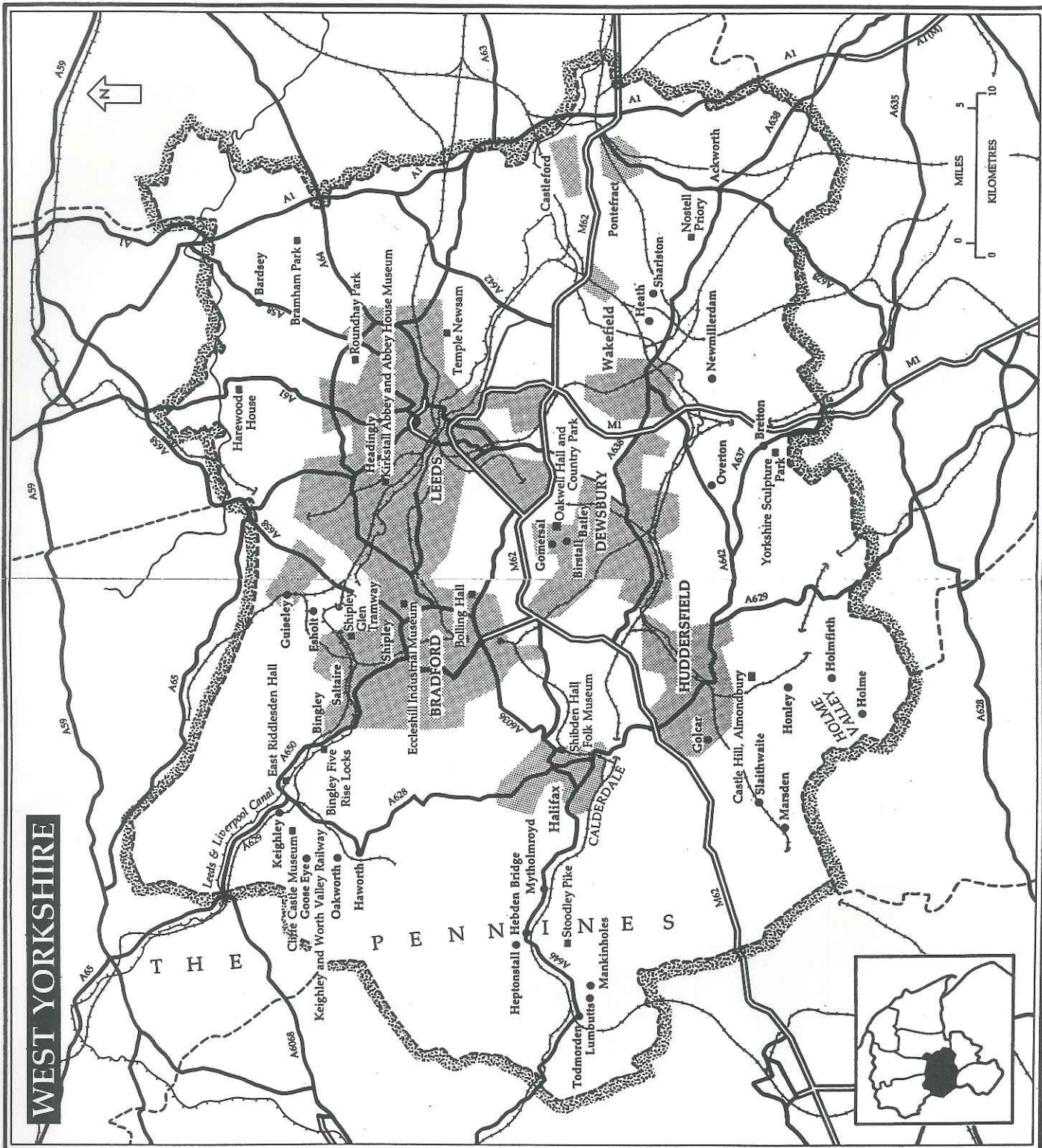
19TH CENTURY COLOURED STEEL ENGRAVING
OF SALTS MILL

SALTAIRE



- 1 The Mill
- 2 The Congregational Church
- 3 The Institute (Victoria Hall)
- 4 The School
- 5 The Almshouses
- 6 The Hospital
- 7 The Methodist Chapel (Now demolished)
- 8 The Congregational Sunday School (Now demolished)
- 9 The Bath and Washhouse (Now demolished)
- 10 The Park
- 11 Statue of Sir Titus Salt
- 12 Worker's Dining Room (ShIPLEY College Annexe)

(styles 1990)



'It has been said that every building is, in some degree, an historical document, a demonstration of structural technique, a performance test of building materials, a comment on the values of the society which produced it, and a reflection of the richness or poverty of its designer's imagination. But buildings are not all of these things all the time for all the interpreters; interpreters judge buildings only according to certain classes, and these classes are bound to change with time.' (Bonta 1979 p196)

1 INTRODUCTION

AIMS

This project considers the landscape of Saltaire, a village three miles north of Bradford in West Yorkshire (see Maps 1 & 2), and using one of Bonta's classes (above), considers in what way the buildings are a comment on the values of society at two points in time. The text will be structured around what I have identified as the two critical authors of that landscape, one from the 1850s and one from the present day. The underlying ideologies of these two authors are examined through the built environment, and the relationship of that ideology with society at that time.

METHODOLOGY

Having been inspired by the significance of Saltaire as a place, using Christian Norberg-Schulz's definition of place as, 'a space where life occurs ... a space which has a distinct character,' (Norberg-Schulz 1980 p5) I was aware that this was not enough for a project, I needed a theme around which to structure a narrative.

Through observation and orientation during field visits at different times of the day, week and year (see Appendix one), I developed my sense of Saltaire as a place, identifying its boundaries, paths and centre, using Christian Norberg-Schulz's methodology.

Considering the landscape as text, (Duncan & Barnes 1992 p5) through research into Titus Salt's background, the history of Saltaire and planned villages in the north of England it was possible to identify Titus Salt as an author of the landscape. However, I also wanted to incorporate the current changes that I was observing at Saltaire. Through research in Saltaire's library of local newspapers it became obvious that Jonathan Silver was the current author of a new text and from here the project took shape.

Attempts to interview Jonathan Silver failed, however, I optimistically consider that a more balanced project has resulted, as I have interpreted the underlying ideology of both critical authors through what I have observed in the built environment and through what others have written about them, rather than analysed their motives through their own words.

THE ORIGINS OF SALTAIRE

Saltaire was built by Titus Salt from 1851 to 1872. To understand its creation, it is necessary to understand something of mid-nineteenth century Bradford. Titus Salt had become a wealthy man producing worsted fabrics spun and woven from Alpaca and Angora wool in five separate mills in Bradford. In 1850 he conceived the idea of building a model industrial village, a concept not new, earlier employers had attempted similar projects and it was championed by Benjamin Disraeli in his book 'Sybil' (1845). The influence of Disraeli and earlier employers on Titus Salt has been noted by many authors. (See Appendix two)

Bradford in the mid-nineteenth century was an expanding town, the population had risen from 16,000 in 1811 to 103,700 in 1851 (Reynolds 1985 p8). The living conditions for the working classes were appalling, with overcrowding, inadequate drainage and sanitation, pollution and insecurity of employment. Jack Reynolds quotes George Weerth's comments on Bradford from the 1840s:

'Every other factory town in England is a paradise in comparison to this hole. In Manchester the air lies like lead upon you; in Birmingham it is just as if you were sitting with your nose in a stove pipe; in Leeds you have to cough with the dust and the stink as if you had swallowed a pound of Cayenne pepper at one go - but you can still put up with all that. In Bradford, however, you think you have been lodged with the devil incarnate ... If anyone wants to feel how a poor sinner is tormented in purgatory, let him travel to Bradford.' (Reynolds 1985 p8)

The moral, as well as the physical condition of the people was also considered to be deteriorating. Titus Salt initiated an inquiry into the moral and social condition of the people of Bradford as mayor in 1849, which found that Beer Shops and Brothels disgraced certain parts of the town and advocated expanding religious instruction, educational provision and public parks. A Town Mission developed from this report with Titus Salt as its principle force and largest subscriber.

These conditions were seen to be alienating the working classes from society, expressed through the Chartist movement which in 1848 seriously threatened to annex Bradford as a Socialist Republic, when thousands rioted in the streets.

Titus Salt recognised that to create social harmony, the working classes needed to be reconciled with industrialisation, but possibly became frustrated with the lack of progress towards this aim in Bradford. As an active Congregationalist he also considered it his Christian duty to promote the physical and moral well-being of his workforce.

Saltaire then developed from three ideologies; Christianity, which imposed a moral duty to improve working class conditions; Capitalism and the economic desirability to integrate all processes on one site, and a new industrial-feudalism, which would underpin the former two aims, enabling them to be realized.

THE BUILDING OF SALTAIRE

The history of the building of Saltaire, shown here through photographs, can also be enjoyed on the video which accompanies this report.

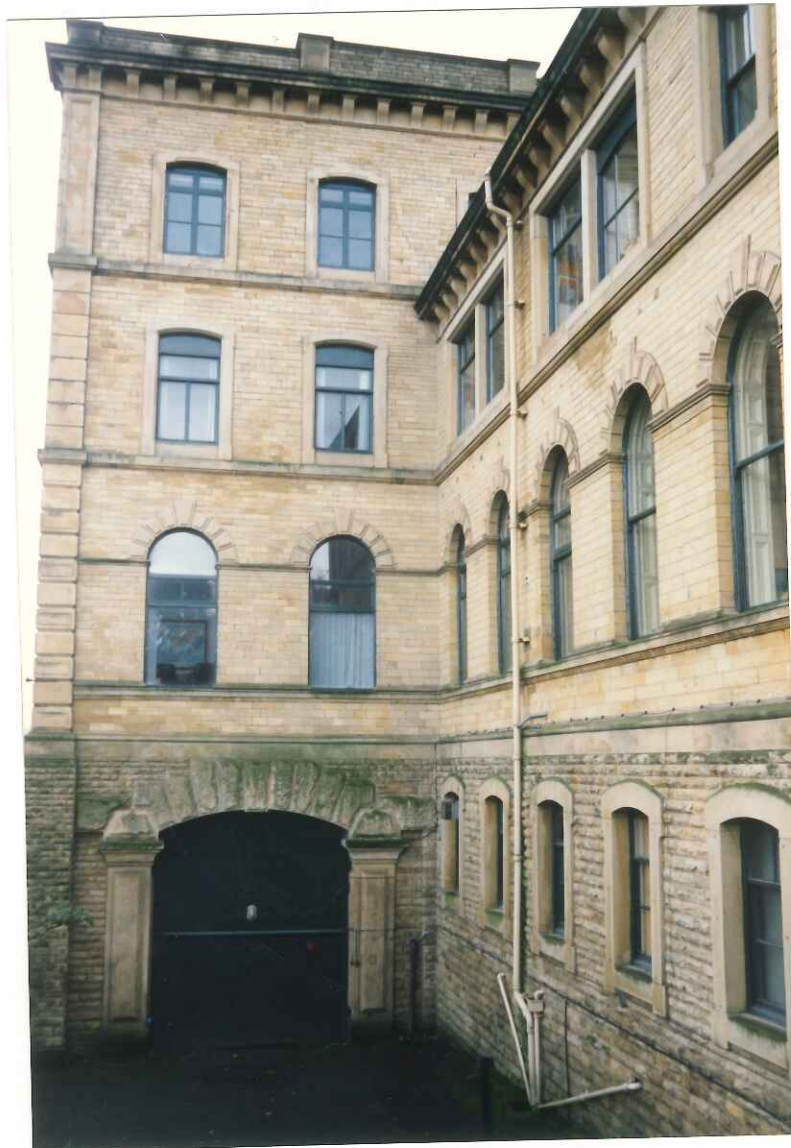
The site he chose was 49 acres of farmland and allotments with a canal and railway line running through it.



PHOTOGRAPH 1

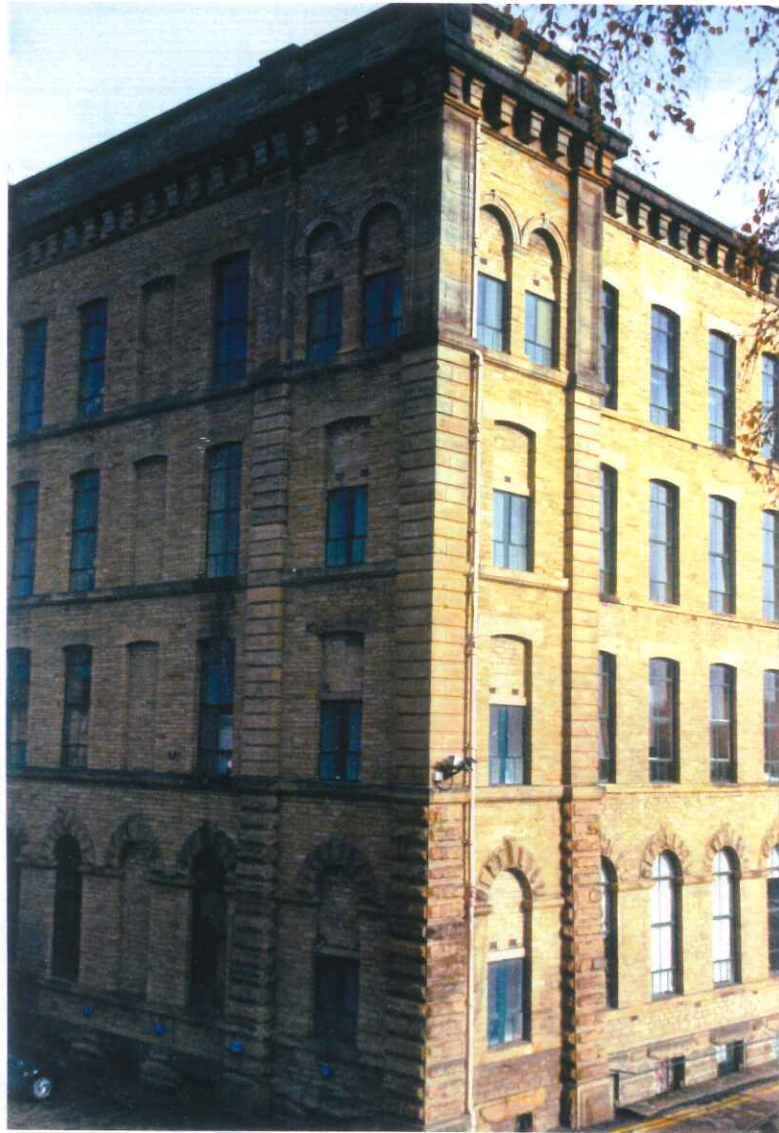
The mill was the first building completed, opened in 1853 on Titus Salt's 50th birthday, with a party for 3,000 people held in the combing shed, the cast iron columns decorated with laurels for the occasion. At the time the working conditions in the mill were considered superior. (Balgarnie 1877 p126)

The mill's symmetrical Italianate design in local sandstone was by a local firm of architects Lockwood and Mawson with William Fairburn responsible for the engineering. The subdued classical features include; two decorative lanterns central to the south facade;



PHOTOGRAPH 2

round-headed windows and rustication;



PHOTOGRAPH 3

pilasters and a frieze.



PHOTOGRAPH 4

The new mill, added some years later to the north of the original mill, included a Venetian campanile.



PHOTOGRAPH 5

The next public building completed was the Congregational Church placed opposite the main entrance to the mill.



PHOTOGRAPH 6

Opened in 1859, it was again designed by Lockwood and Mawson, this time in an ornate classical style with a semi-circular portico and a series of corinthian columns, supporting eight smaller columns and a dome.



PHOTOGRAPH 7

Detail of the capitals of the Corinthian columns



PHOTOGRAPH 8

The Salt family mausoleum is to the side of the church.



PHOTOGRAPH 9

Other public buildings followed; a Dining Hall; Public Baths; Almshouses, (above) in an Italian Gothic style; Hospital; Institute and Schools.



PHOTOGRAPH 10

These latter two face each other on Victoria Road, forming Victoria Square. The schools, one for girls and one for boys, built between 1867 and 1871 were ornately designed and include the Salt family coat of arms (above).



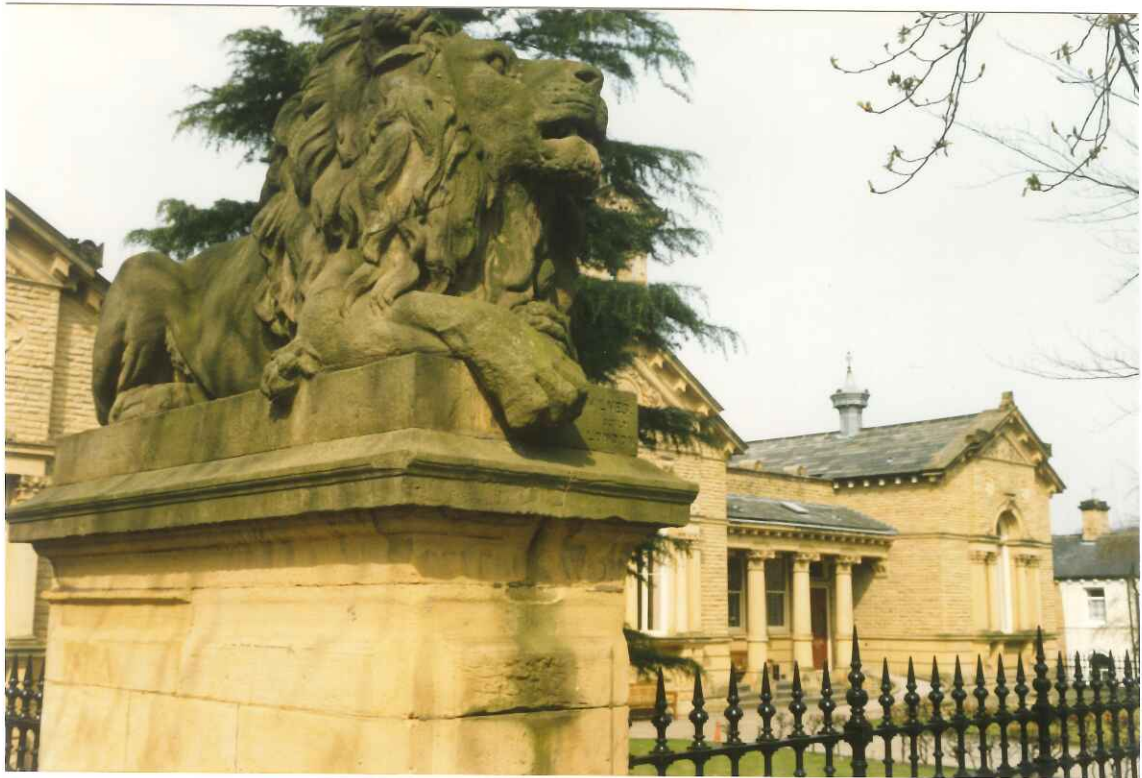
PHOTOGRAPH 11

The Institute with its Baroque facade was built at the same time as the Schools as a place for recreation, the aim of the building being to provide a wider range of facilities than those associated with Mechanics Institutes.



PHOTOGRAPH 12

Facilities included a library, reading room, smoking room, billiard room, laboratory, classrooms, gymnasium and ornate concert hall. The Institute was immensely popular and became the centre for village activities, including a choir, a gymnastics club and a brass band.



PHOTOGRAPH 13

Victoria Square is marked at the corners by four lions;
Determination;



PHOTOGRAPH 14

Vigilance;



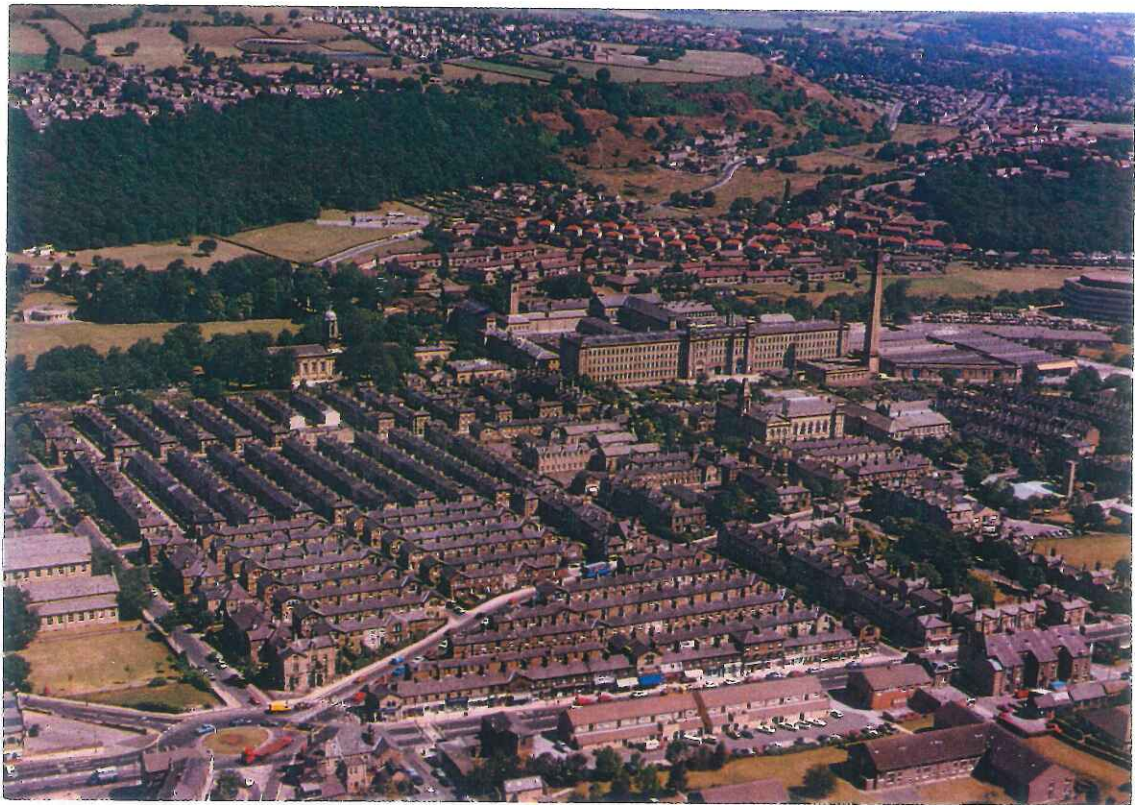
PHOTOGRAPH 15

War (above) and Peace.



PHOTOGRAPH 16

Outside of the Institute, allotments were provided and a thriving horticultural society met, as well as a cricket club and fishing club. The final provision made in Saltaire was the park, opened in 1871, a place for orderly exercise with a terrace, pavilions and now includes Titus Salt's statue (above).



PHOTOGRAPH 17

The residential area of over 800 houses was built on the north facing slope of the valley between 1854 and 1872, and covers approximately 25 acres.



PHOTOGRAPH 18

Again mostly designed by Lockwood and Mawson, their style reflects that of the mill, with subdued Italianate detail.



PHOTOGRAPH 19

Titus Salt's conviction, shared by many at that time was that good housing made good people. In 1851 Dr Hector Gavin MD stated that:

'The moral character of a working family is almost without exception to be gauged by the character of their dwellings.' (quoted in Reynolds 1983 p256)



PHOTOGRAPH 20

Therefore, the housing at Saltair, although densely packed is open-ended, in comparison to the back-to-backs in Bradford and the houses were provided with what were considered the essentials for the physical and moral well-being of the working-classes; separate lavatories; backyards and two or three bedrooms.

FROM 1872 TO THE PRESENT DAY

Titus Salt died in 1876. The mill stayed within the control of the Salt family through his youngest son Titus junior until his death in 1887. By then the loss of American markets and changing fashions were heralding the end of Salts and in 1892 the firm was put into liquidation and bought by a local consortium. The fortunes of the mill fluctuated through the first half of the twentieth century as society changed, state rather than private provision becoming increasingly important. The close tie between mill and houses finally severed in the 1930s when the houses were sold off to raise capital. In 1958 the Salts Group was taken over by Illingworth, Morris and Co Ltd, a large business, but production in textiles declined nationally through the 1960s and 70s and in 1986 production of fabric ceased at Saltaire.

In 1971 Saltaire was designated a Conservation Area and in 1985 the buildings were listed as being of Architectural and Historical Importance, restrictions on improvements were imposed and grants made available. The church is a Grade 1 listed building.



PHOTOGRAPH 21

In 1987 the mill was bought by Jonathan Silver, a local entrepreneur, who had made his fortune through a chain of clothing shops. (Telegraph and Argos 12 September 1990) He has changed the function of the mill to that of high-class retail outlets and light industry and successfully developed the site as a tourist attraction. The local shops now mostly meet the demands of the tourist trade, the houses are popular with the young middle classes and Saltaire is considered a 'symbol of industrial regeneration' (Telegraph and Argos 27 November 1990).

2 THE AUTHORS OF THE LANDSCAPE

TITUS SALT

Orientating oneself in the nineteenth century landscape of Saltaire, using Christian Norberg-Schulz's terms, Victoria Road can be identified as the 'path', which leads to the 'centre' of Saltaire (Norberg-Schulz 1980 p56). A path is an enclosure of movement and this can be experienced at Saltaire. Entering Saltaire down Victoria Road it is obvious this is not residential space, it is public space for movement, through the welfare and recreational provisions of Saltaire and on to the commercial sector.



PHOTOGRAPH 22

It is a social path, with public space in front of the Almshouses (above) and in Victoria Square. The examples

of Titus Salt's liberalism are concentrated along this path for anyone approaching Saltaire to admire.



PHOTOGRAPH 23

The goal of this path is the centre of Saltaire where the two driving forces behind the building of the village can be identified on the ground. Here church and mill face each other, spirituality and industry, Christianity and capitalism, both central to Saltaire ideologically and spatially.

The other path I have identified in Saltaire runs at right angles to Victoria Road, that is the path of the valley, followed by the River Aire, the canal and the railway line, Saltaire's links to the rest of the world. Whereas the residential area creeps away from this path, the mill, all 550' of it, follows it, and whereas Victoria Road is a social enclosure, this is an enclosure of industrial

movement, where the canal barges and trains bring Alpaca and mohair from Peru and Turkey and the finished cloth leaves for customers in Britain, North America and Europe.

Moving out of Bradford to Saltaire gave Titus Salt greater control over his workforce, allowing him to manipulate social discipline and harmony through spatial discipline and identity with a common source of employment. The industrial-feudal system operated at Saltaire is concretized in the grid-plan of the residential area, the rhythmic uniformity of the houses and the hierarchy of ornamentation on the buildings, all indexical of social order.

The Neo-classical Italianate style of Saltaire can be seen as a positive choice which reflects nineteenth century discourses. The beauty and dignity of the Italianate style was considered to overpower disorder and discontent and encourage discipline and order (Norberg-Schulz 1974 p254), there is virtue in its geometric purity. Titus Salt rejected the contemporary popularity of the Gothic style, possibly because of its associations with the high church, yet Italianate maintains a Christian link, which a pagan Greek style would not. (Curl 1990 p86) The golden sandstone brings the warmth of Italy to Yorkshire. The fifteenth century renaissance buildings the style echoes were a celebration of human achievement, appropriate for a mill at a time of industrial expansion and optimism (Onians 1993 p515 & Norberg-Schulz 1974 p254). John Onians suggests that responses to architectural features become institutionalised, maintaining social order and power (Onians 1993 p512). The mill, therefore, with its Venetian campanile, rustication and symmetry exploits accepted meanings. Its size makes it the dominant building in the landscape and its extended horizontal line roots it firmly into the ground, marking it as a place of

everyday work, emphasising the capitalism underpinning the existence of village.

The Church, in comparison, is reaching for the heavens, its structure much freer. It is considered the most architecturally successful building in Saltaire, reflecting the importance of religion to Titus Salt and Saltaire. Nikolaus Pevsner describes it as, 'the only aesthetically successful building at Saltaire' (Pevsner 1959 p428)



PHOTOGRAPH 24

Unlike the mill, whose entrance leads directly on to Victoria Road, the church has its own path, placing it slightly apart and allowing one to move from capitalism to Christianity with some reverence, in a similar way to an aisle inside a church.

Where the presence of Saltaire begins, its boundary, is strongly defined, even now that urban sprawl has incorporated Saltaire into Shipley. The unity of the buildings gives them and the people who live in them identity, ensuring social distinction from Bradford through this spatial distinction.

Titus Salt wanted to improve conditions for his workforce, but this improvement was defined in a capitalist's terms, that is improvements which would produce a reliable workforce. Social discipline acceptable to an industrial system was required, Titus Salt wanted loyal, hard working employees who would live to the rhythm of the mill's working day, what better way to achieve this than by juxtaposing mill and housing, creating a feudal-industrial landscape, as Jack Reynolds' puts it:

'It was trying ... to marry the social experience of the eighteenth-century village to the economic structure and technology of the nineteenth century.'
(Reynolds 1983 p264)

Titus Salt never lived in Saltaire, although he planned to, but he maintained his authority through a continued presence, naming most of the street names after members of his family, for example Titus Street and Caroline Street, named after his wife and in his coat of arms on the facade of the school, the latter being both an icon through the Alpaca and a symbol of the Salt family's status.

Through this presence Titus Salt is not only maintaining authority, he is also proclaiming his power over the landscape and the people. Building an industrial site in a rural setting connotes power over nature. The Italianate style connotes the power of fifteenth century Venice and Rome and the power of the British monarch, as the style had been given royal approval when chosen by Queen Victoria for Osborne House on the Isle of Wight in 1845 (Curl 1990 p87). The power of the monarchy is also extended to the naming of Victoria Road and Albert Terrace.

Titus Salt gave the space which is now Saltaire meaning. Christian Norberg-Schulz writes of the human need to give space meaning:

'With the aid of architecture he [sic] has gained a foothold in space and time. Architecture is therefore concerned with something more than practical needs and economy. It is concerned with existential meanings. ... Architecture translates these meanings into spatial forms.' (Norberg-Schulz 1974 preface)

Like any text, the meanings of these spatial forms are free, the interpretation dependent on the social and historical context of the interpreter (Bonta 1979 p29 & Kenny 1992 p178). Bonta argues that in architecture there is not so much meaning as significance and successful communication, which allows different cognitions from new interpreters (Bonta 1979 p200).

JONATHAN SILVER

Today the meaning of Saltaire has changed, as it has become a landscape devoted to tourist consumption with Jonathan Silver, a Bradford born entrepreneur and friend and contemporary of David Hockney, as its author. Now, after eight years as the owner of the mill he is established in Saltaire and his authorship of the landscape text is becoming more evident.

He began his authorship inside the mill; leasing space for light industrial use; opening the 1853 Gallery, which houses a permanent display of the artist David Hockney's work and an elegant book store and providing space for other retail outlets, including a soft furnishings store, Salt's Clothing, Salt's Diner and an outlet for exclusive goods for the home.

In 1990 having consolidated his base Jonathan Silver began extending his influence outside, but still connected to the mill. He put lights in the two lanterns on the south facade of the mill, illuminating and emphasising the landmark (Telegraph & Argos 27 November 1990).



PHOTOGRAPH 25

Today, in 1995 he is advancing the boundaries of his influence still further. He is currently restoring Victoria Road to cobbles, as it was in the nineteenth century. Using Roland Barthes second order of signification, the re-cobbling of this enclosure of movement can be seen as Jonathan Silver accelerating the extension of his influence into the whole of Saltaire.



PHOTOGRAPH 26

Jonathan Silver is also reported to be spending £160,000 transforming the former stables, between the church and the canal, into a five-bedroomed home for himself and his family (Greenhalf 1994). Jonathan Silver is placing himself in the identified centre of Saltaire, in a

position of power, ensuring he will continue to be the central author of the landscape of Saltaire today.

At Saltaire Jonathan Silver's policy is stated as, 'regeneration through the arts' (Styles 1990 p42). I would argue that this ideology is a postmodern ideology and Jonathan Silver is creating a postmodern landscape, using Fredric Jameson's definition of postmodernism as:

'a periodizing concept whose function is to correlate the emergence of new formal features in culture with the emergence of a new type of social life and a new economic order.' (Jameson 1983 p113)

By regenerating an industrial site through the arts, he is breaking down the horizontal differentiations between two institutional spheres, combining industry and the arts, and in the anti-hierarchical spirit of postmodernism shattering the vertical differentiation between high and low culture, combining art with a working-class environment (Urry 1990 pp84-85). (See also Harvey 1990 & Hutcheon 1989 p13) Jonathan Silver has made art accessible, taking it out of conventional museums and putting it into a working-class environment, the mill, rejecting the elitism of high art by bringing it in contact with low culture.



PHOTOGRAPH 27

David Hockney is important as the artist to make this idealism work; he is an accessible artist. As a symbol for this postmodern landscape he connotes; Yorkshire and Hollywood; wealth and the working-class; good taste and frivolity; class and equality, extremes which can come together in a postmodern landscape. His association is positive and is deliberately and overtly made use of.



Salts Diner

ILLUSTRATION 28

David Hockney is everywhere, not only is the mill a gallery for his work, but he also drew the menu in the diner and the picture on the serviettes and the waiting staff's T Shirts (above). He also appears alongside Jonathan Silver in a video which rolls constantly in the Diner.

Saltaire is also a postmodern landscape in the consumption patterns it reflects, their exclusivity expressing the current rejection of mass-consumption and production and a move to flexibility in production and an emphasis on niche-markets, choice and individualism (Urry 1990 p14 & Harvey 1990 p147 & 167). The goods for sale make no reference to reality, 'Tin-Tin' socks and Art Deco style serviettes are the successful marketing of hyper-reality and represent postmodernism at its most extreme. (Urry 1990 p85 & Appignanesi & Garratt 1995 p55) Consumers have become a political force; society a consuming rather than a producing society and individuals gather identity through what they consume, rather than what they produce. The economic base of the landscape at Saltaire reflects the change in society. (Rose 1991, Harvey 1990, Jameson 1983 & Urry 1990) The mill was a unit celebrating its production capacity, now it is a celebration of consumption. Saltaire can be seen as a metonym for the decline of industry and the rise of consumerism in contemporary British society.

Douglas Crimp suggests that postmodernism promises the end of museums. (Crimp 1983) John Urry, while not going this far quotes Stephen Bayley from the Museum of Design in London, suggesting that museums and shops are merging,

'museums becoming more commercial, shops becoming more intelligent and cultural.' (Urry 1990 p131)

Sir Roy Strong reiterates this in his speech to re-launch the Victoria and Albert Museum in October 1985 titled, 'Towards a more consumer-orientated V & A' (Hewison 1989 p18).

This movement within postmodern society to change the form of museums can be observed at Saltaire. When the mill

closed in 1986 one plan was to convert it into an industrial heritage museum (Bradley 1986 p361). Jonathan Silver, however, made a different choice from the available paradigm. But although the mill is not classified as a museum in the traditional sense, it shares many characteristics of a museum. We go to museums to revere what we consider authentic historical objects, as visitors do at the mill, the difference being that at Saltaire these objects are unmarked, they lack any interpretation we associate with museums. Yet they remain there as recognisable signifiers of heritage and through this unpretentious display gather even more perceived authenticity. The mill at Saltaire is a consumer-orientated museum, a merging of shops and museum in the most complete sense, here the shops and the museum are one.

3 CONCLUSION

As I have demonstrated, both authors have established their authority to write the landscape, and that power can be read in the built environment.

The ideologies under-pinning Saltaire have changed, reflecting those of society and Saltaire can be seen as a comment on the values of society and the individual authors from the mid-nineteenth century and today. Titus Salt created Saltaire as a place and the work of all subsequent authors is intertextual with the landscape-text Titus Salt wrote, in this way layers of meaning are created.

To use John Smith's term, a palimpsest of ideologies can be observed at Saltaire, later values superimposed over those which preceded, never quite erasing them.

AFTERWORD

Perhaps a consumer dominated postmodern society, as demonstrated at Saltaire, will lead to a complete breaking down of institutional barriers, the difference between commerce, art, state and industry becoming superficial. However, Jameson sees postmodernism as reinforcing consumer capitalism, not questioning it, (Jameson 1983 p125) so whereas the anti-hierarchical nature of postmodernism can be seen as revolutionary, it may only be producing cultural capital for the middle-classes and spectacle to divert the attention of the discontented.

3850 words

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SUNDAY OCTOBER 30 - SALTAIRE
1994

Fine sunnyish morning. Arrived early, 10am, the steps of the church were being swept ready for the service. The sun gives the sandstone an autumnal glow.

We arrived down Victoria Road and parked there. This appears to be the main path into Saltaire.

The Bakery is opening, they sell a wonderful array of bread, continental rye etc.

The main entrance to the mill used to be opposite the church, this seems to still be the main entrance for the industrial units, but not for tourists. But it is still the centre of the village. It was difficult to find the entrance into the mill for visitors, I'm surprised there are no large tasteless signs.

There are plenty of trains going through, even on a Sunday.

The houses are all very well looked after, tidy with pretty gardens, not neglected. Is it a popular place to live? How expensive are the houses?

The Bookstore in the mill. Browsed around this with the hushed reverence it seems to demand, lots of 'arty' books, definitely a place to linger. Books are not arranged alphabetically, how do you ever find what you want?

The shop which advertises itself as an information centre on Victoria Road is very low brow in comparison to the Bookstore in the mill. Two different guides to Saltaire are available, one from inside the mill and one from outside, different versions? A different class of postcard and souvenir available outside also, Saltaire tea-towels against David Hockney serviettes.

Saltaire houses are identifiable, all in the same stone and most with round-headed windows, but very unadorned. Boundaries/edges - you know you are here, there are no signs 'Welcome to Saltaire', they're not actually necessary.

BRADFORD & SALTAIRE TUESDAY 28 MARCH 1995

Walking out of Bradford, lots of derelict land and also large villas, now mainly Dentists, Accountants, Nursery's etc.

LISTER PARK

With Cartwright Hall, Art Gallery and museum. The hall came as a shock, very ornate and grand. The park was deserted, but the Gallery was bustling. The building is a purpose built gallery. Lister's statue is at the front entrance.

TITUS SALT'S statue is very much at the back entrance of the park, although the info suggests this was the main entrance. It is facing away from Bradford, towards Saltaire.

Walking through Shipley, suddenly came down a hill, and I saw the mill. Behind rows of terraced houses, at right-angles to them, it looked massive, much bigger even than it is, and unmistakable.

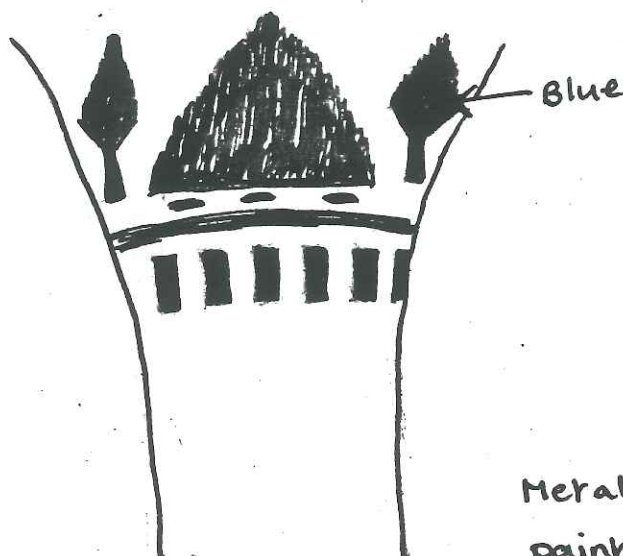
It is snowing and cold and I was weary and footsore after walking 3 miles from Bradford.

I approached Saltaire in a very different way to arriving in a car. This is the way workers who walked there would have seen it, before the houses were built.

THE AMERICAN DINER

This must be postmodernism, an American Diner, in an Italianate, English woollen mill.

The brick walls are cream, but details are blue, eg radiators, a trolley, the metal on the chair legs and tables and the detail on the metal capitals of the columns.



Metal columns
painted cream + blue
in the Diner

It is not taking itself seriously! Even the sugar granules on the table are multi-coloured, they do not look real.

Sells lots of drinks and deserts, meals are on a special menu, painted by David Hockney on one of his visits. Sticky Toffee Pudding came on a dinner plate - a whole cake covered in warm syrup. The crockery is classy white and the cutlery is solid, quality - reality/fiction.

Around the walls are what are described as David Hockney's Holiday snaps of Yorkshire, they are large pictures in his bright style. Hockney is a recurring them, with his picture of his dog on the napkins and T-Shirts of the staff.

The bar is a wavy line of wood panels, from the office of the mill, mahogany.

12 noon on a cold Tuesday in March, 7 other diners here already. By 1 pm it was crowded. I think I spotted Jonathan Silver here, the owner, in a barbour jacket and mobile phone. Where do all the people come from? Some were in suits, possibly workers at Pace etc, others had obviously never been before, gazing around, visitors.

The Home - sells glass wear, candles, crockery etc, plays 1920/30s Jazz.

In the furniture shop they play classical music, different shop, different music, different atmosphere.

THE LIBRARY - Beautiful plaster ceiling, in the Institute. Closes on Saturday, because of Bradford City Council cutbacks, there may be a mobile. A constant trickle of users, all told the sad news and commiserated.

Excellent selection of local books, cuttings from newspapers on all the trivia of Saltaire.

Jonathan Silver wants to convert the old stables into a 5 bedroom house, and work is going ahead. It is right by the river.

Going back to Bradford, on the train this time, there are lots of derelict mills, some still being used. They all look so flimsy next to Saltaire.

SUNDAY APRIL 9 - SALTAIRE

Horrendous traffic jams down the Aire valley, where is everyone going?

Arrived at Saltaire 11.30 pm, its not too busy yet. A fine day, some sunshine, but got straight to filming in case it rains.

Soon there are more people about, people looking, tourists. In the park thee are children on bikes racing around, parents on foot or sitting watching.

Jonathan Silver has started to re-cobble Victoria road. He's started right in the centre of the village, outside the main entrance to the mill.

The Diner was very busy at lunchtime. Lots of young families, the row of high-chairs was being utilised - a different cliental from Tuesday. Everyone is very gay, matching the surroundings.

Very intrigued to watch the two video screens about our table which roll the same short video over and over again. It shows Jonathan Silver and David Hockney and lots of other people in the Diner - is it the opening? Why is this being shown? It has no recognisable sound, just a hum of voices which mingle with the voices there in reality, its almost as if they are both here. Very Strange.

APPENDIX TWO

HISTORY OF MODEL VILLAGES

In 'Sybil' (1845), Benjamin Disraeli describes the village of Trafford, built by Mr Trafford around his factory in a rural setting. The factory was superior in ventilation and safety features, but Mr Trafford's influence went further than the factory:

'When the workpeople of Mr Trafford left his factory they were not forgotten. Deeply had he pondered on the influence of the employer on the health and content of his workpeople. He knew well that the domestic virtues are dependent in the existence of a home and one of his first efforts had been to build a village where every family might be well lodged. ... round of their house and their little garden, and of the horticultural society, where its produce permitted them to be annual competitors. In every street there was a well: behind the factory were the public baths; the schools were under the direction of the perpetual curate of the church, which Mr Trafford, though a Roman Catholic, had raised and endowed. ...' (page 182)

Disraeli saw the advantages of such a village as many:

'The connection of a labourer with his place of work, whether agricultural or manufacturing, is itself a vast advantage. Proximity to the employer brings cleanliness and order, because it brings observation and order. In the settlement of Trafford crime was positively unknown, and offences were slight. There was not a single person in the village of reprobate character. The men were well clad; the women had a blooming cheek; drunkenness was unknown; while the moral condition of the softer sex was proportionately elevated.' (page 183)

Egremont, visiting the village for the first time saw:

'The vast form of the spreading factory, the roofs and gardens of the village, the Tudor chimneys of the house of Trafford, the spire of the gothic church, with the sparkling river and the sylvan background, came rather suddenly on the sight of Egremont. They were indeed in the pretty village-street before he was aware he was about to enter it.' (page 183)

Jack Reynolds' suggests that Titus Salt may have been influenced by this account of Benjamin Disraeli, but concedes that this cannot be proved. More convincingly, he argues that interest in a model village may have stemmed from conversations with Samuel Bower, a Bradford contemporary of Titus Salt and follower of Robert Owen. (Reynolds 1985 page 7)

Most histories of model villages include Robert Owen, who took charge of New Lanark Mill in Scotland in 1799. A socialist, he provided subsidised food for his workforce, an Institute for education and housing, all without affecting the viability of the company. However, he left the company before his plans for a symmetrical residential area were achieved. (Ashworth 1954 p121)

Others put forward schemes, without the necessary finance, such as that by Minter Morgan and associates from the 1830s. They proposed a village with no Beer Shops, but instead, for leisure there would be:

'... lectures, reading-rooms and music and in summer cricket, botanic gardens and other recreations.'
(Ashworth 1954 p124)

The benefits for the workforce and employer would include; superior education; discipline and greater well-being.

James Silk Buckingham supported Morgan, seeing, 'a strong connection between architecture and morals,' (Ashworth 1954 p125) and in 1849 published a proposal for a new town named Victoria, achieving, 'order, symmetry, space and healthfulness' through low density housing, zoning of function and a social mix (Nuttgens 1972 p86). However, he failed to attract investors to his project.

There are, however, other concrete examples of industrialist with sufficient finance and incentive to build, many from the north of England where Creese suggests a strong paternalist/feudal tradition continued (Creese 1966 p13).

Bessbrook in Ireland was begun in 1846 by the Richardsons, who employed 2,500 people in a linen mill. They built cottages, a school, churches, an institute, meeting-hall, library and temperance hotel, all of superior quality, but dependent on the involvement of the Richardson family and the welfare ceased when the family was no longer involved in the mill. (Ashworth 1954 p126)

A Halifax industrialist, Edward Akroyd, built a 20 acre settlement around a mill at Copley, between 1844 and 1853, with allotments, recreation area, a Church and school. However, the houses here, in a neo-gothic style, were

back-to-backs and built with inferior materials (Creese 1966 p27, Ashworth 1954 p131 & Nuttgens 1972 p87). His later project was Akroydon, from 1861 to 1863, which was not attached to a production unit. This time there were no back-to-backs, but he retained the gothic style.

Following these examples came George Cadbury, who like Titus Salt needed to expand his business and so moved out of Birmingham to a site he named Bournville. The factory and a few houses were built in 1879, but it was not until 1900 that the village really developed with 300 houses on open tree-lined roads. Cadbury wished to avoid excessive paternalism and the development was run by the Bournville Village Trust, but with considerable financial assistance from Cadbury's. (Ashworth 1954 p132)

Port Sunlight, built by W H Lever, was begun in 1888. The housing was a means of spreading the profits of the business to the workforce through subsidised rents, although there were never enough houses for the number of employees. The houses were of good quality and a range of recreational and educational facilities were provided, including an inn. (Ashworth 1954 pp 133-134)

Raymond Unwin, an architect, Christian and socialist advocated a maximum density of 12 houses per acre and favoured traditional English cottages and tree-lined roads. His first commission was New Earswick, for Rowntrees at York in 1901. Roads were planned with children's safety in mind, groups of houses around a cul-de-sac. (Nuttgens 1972 p94)

These latter three examples were an extension of Titus Salt's ideas, industrialist assuming less of a feudal role and more an expression of their desire to improve the well-being of their workforce. They are, however, all villages dominated by a production unit and conceived as whole communities.

In 1883 a Society for Promoting Industrial Villages was founded to market model villages as a concept, they produced guidelines for good practice in such villages, ie housing densities, essential facilities etc (Ashworth 1954 p135).

Other enterprises continued at the end of the nineteenth century, Foyers on Loch Ness, built by the British Aluminium company, provided shops, school, social club, library and baths. The Birmingham Corporation provided exceptionally good quality housing and facilities for workers at the new waterworks in the Elan Valley. (Ashworth 1954 p139) Both of these latter two examples occurred because of the remote situation, rather than a

paternalistic desire, however, the facilities provided were above average for the time.

At the end of the nineteenth century attention was on the large projects at Bournville and Port Sunlight and there was increasing interest in the conditions of the working class. Into this debate came Ebenezer Howard's book 'Tomorrow', published in 1898 and the Garden City Association was established. Howard took the idea of model villages onto a larger scale. Fund-raising began and in 1903 land at Letchworth had been purchased, and despite financial handicaps, the garden city grew with not only housing, but also shops and industry. (Ashworth 1954 pp138-143 & Mumford 1961 pp586-594)

Nuttgens and Creese both link these nineteenth and early twentieth century developments with the post-second world war New Towns in Britain, which continued the values of traditional, good quality housing, community and aesthetics.

The New Towns Act was passed in 1946. Towns were to have a population of between 50,000 and 100,000, housing was to be low in density and mixed. The towns would be zoned, forming communities, with schools, shops, community centres and a public house provided. The fashion tended to be for bends and irregularities, however, Creese reports that in the 1960s, the dense, orderly housing pattern of Saltaire was admired and copied in Cumbernauld, near Glasgow, (Creese 1966 p328) and so the link between Saltaire and modernism is complete.