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WEST DEWSBURY HISTORIC AREA ASSESSMENT KIRKLEES, WEST YORKSHIRE

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SUMMARY
This report details the findings of a Level 3 Historic Area Assessment, undertaken as part of the Dewsbury: Living Market Town Heritage Action Zone (HAZ) initiative.

The study area is located in the western portion of central Dewsbury, representing both the relict medieval street layout and the extraordinary period of Victorian growth and innovation that drove the development of modern Dewsbury.

From origins as a medieval ecclesiastical centre, Dewsbury grew relatively slowly until the coming of the railway and the explosion of the West Yorkshire woollen industry in the early 19th century. The majority of the extant buildings in the study area relate to this intense period of change and growth, most notably the nationally important assemblage of textile warehouses that are characteristic of the town.

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Cover image: The classic 'gateway view' of Dewsbury down Bond Street form the railway station forecourt on Wellington Road.

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INTRODUCTION

West Dewsbury Historic Area Assessment

The West Dewsbury Historic Area Assessment (HAA) provides an evidence base for the study area's historic environment.

It can be used to:

- Understand the components of the heritage significance of the study area.
- Identify the architectural and historic interest of the study area's heritage assets.
- Understand the distinctive historic character and appearance of the study area, and how the past continues to contribute to the current townscape.
- Highlight issues and opportunities for change for the area's historic environment and heritage assets.

This evidence and interpretation can be used to:

- Achieve more informed management of Dewsbury's historic environment and heritage assets.
- Assist planners, property owners, developers, historic environment specialists, communities and others in shaping a sustainable future for Dewsbury.
- Celebrate the study area's distinctive sense of place informed by its rich industrial heritage.
- Build on existing strengths and unlock opportunities for heritage to assist and inform the regeneration of the town centre, rebuilding an appreciation of the town's importance and value.

For more information on the background, principles and processes of Historic Area Assessment, please see:

https://historicengland.org.uk/images-books/publications/understanding-place-historic-area-assessments/

Heritage Action Zones

The Heritage Action Zone (HAZ) initiative aims to unleash the power of England's historic environment to create economic growth and improve quality of live in villages, towns and cities.
Working with local people and partners, including local authorities, Historic England is helping to breathe new life into old places that are rich in heritage and full of promise – unlocking their potential and making them more attractive to residents, businesses, tourists and investors. Historic buildings that have deteriorated through decades of neglect will be restored and put back into viable, sustainable use; conservation areas improved to kick-start regeneration and renewal; and unsung places will be recognised and celebrated for their unique

character and heritage, helping to instil a sense of local pride wherever there is a Heritage Action Zone.

Dewsbury: Living Market Town HAZ

'Dewsbury Living Market Town' was identified as one of Historic England's Heritage Action Zones (HAZ) following the call for applications in September 2017.

It is one of 18 areas nationwide that will be the focus of funding from Historic England and various local authorities in order to tackle a wide range of heritage-related projects. Run down and neglected buildings in historic Dewsbury town centre will be revitalised and brought back into use as housing, community or commercial spaces as part of a five-year scheme delivered in partnership by Kirklees Council and Historic England.
Launched in May 2018 and running for 4 years, Dewsbury's HAZ will seek to:

- improve the condition and appearance of key buildings within the Dewsbury Town Centre Conservation Area;
- support the living town concept by introducing new activity through reuse of vacant buildings and sites;
- develop a new heritage home ownership model with Historic England;
- improve public spaces within the town centre and connectivity between them;
- deliver a programme of engagement with the multi-cultural communities to celebrate and enhance the area's heritage.

These aims will also support the wider objectives of the North Kirklees Growth Zone, which is a key spatial priority within the Leeds City Region Strategic Economic Plan.

Project aims

The Historic Area Assessment (HAA) is a key first step in achieving the HAZ objectives. The HAA sets out the historical origins, development and changing fortunes of the historic centre of Dewsbury to the west of the marketplace. The work is required in order to improve understanding and perceptions of significance for these streets and the areas immediately surrounding them. This will in turn provide:

- An improved information base for planners and others in managing the heritage of the city centre.
- Improved understanding of the significance of the historic buildings and infrastructure of this part of Dewsbury, which may lead to revised or further listings, require aid or support through the planning system, or benefit from further investigation.
- Information which can be used in the preparation of various forms of public engagement as well as providing a well-researched basis for an intended Conservation Area Appraisal and Management Plan.

Methodology

Historic Area Assessment (HAA) is a practical tool to understand and explain the historic environment interest of an area or place. It was developed to help determine and articulate the character of an area, explain its significance and highlight issues that have potential to change this character or affect its significance.

HAA is valuable in areas where major change is anticipated or planned, providing evidence to both understand what is special and inform planning responses to that significance to guide appropriate change.

Key tasks

The project was carried out as a 'Level 3' detailed assessment in accordance with Historic England HAA guidance, Understanding Place: Historic Area Assessments (2017), reflecting the long sequence of development and complexity within the proposed project area.

Research

The first phase of project research was a desk-based assessment, collating data sources including current and historic mapping; local authority planning data such as conservation area boundaries and planning decisions; Historic Environment Record and historic landscape characterisation. Information was gathered from a wide range of evidence such as published histories of the area; online sources such as tithe and insurance maps and 3D imagery; and map regression was carried out. This process allows an understanding of the underlying chronology and the influence of key processes and events on the morphology and character of the settlement, ensuring that analysis and interpretation has a strong foundation.

Character areas were identified, each being a sub-division of the study area which could be identified as having shared characteristics as a result of history and use. On completing the initial survey of the study area, the project team held an open workshop with stakeholders and the local community to explain the purpose of the project, exchange views, understand the values attached to the area, and gather relevant information.
Archive access and fieldwork formed the second phase of research, building on and enriching the initial information gathered. West Yorkshire Archives, Huddersfield Local Studies Library and other local archival sources were consulted. Finally, fieldwork was carried out to create a record of the buildings, character areas, streetscape, materials and other features in the form of notes and photography.

Assessment
These findings were then drawn together to explain the origins, evolution and influencing factors on the area, to understand its current character and condition. The historical narrative discusses Dewsbury's historic processes through time and how these processes have shaped the present. Individual elements – streets, buildings, spaces and other features - were then drawn out to illustrate and provide evidence for the broader processes of change across the area.
The next step was to assess the significance of the study area and its constituent character areas, using Historic England guidance on Understanding Place (2017) and Conservation Principles, Policies and Guidance (2008). Each character area was appraised for how users may consider its evidential, historic, aesthetic and communal value. Considered together with the fabric, condition and context, its relative importance within the town and compared with similar places elsewhere, these values allow an appreciation of overall significance.

Assessment of risk, threats and opportunities
Identifying significance, and understanding the physical, economic, social and political context of the area, then allowed the team to examine pressures for change; sensitivity or capacity to absorb change; threats and opportunities; and make recommendations.

Summary of conclusions

Significance
The HAA finds that important evidence relating to historic Dewsbury's principal phases of development is retained and remains legible in the study area. The most significant parts of this evidence are the medieval/post-medieval street form of Northgate, Westgate and Daisy Hill and their surviving 18th and early 19th-century buildings; the large-scale textile warehouses of Wellington Street and Bond Street which reflect the growth of the textile recycling industry and urban design responses to it in the later 19th century; and, the civic and commercial buildings built to service this growth industry and the communities that supported it. This unique 19th-century assemblage is held to be of national importance.

Individual buildings and features provide important physical reminders of political and economic events, such as the Poor Law Amendment Act of 1834 or the coming of the railway in 1848, while demonstrating the effects of key figures, industrial and commercial innovations upon Dewsbury and its communities.

Condition

Condition varies through the area, depending largely on the original purpose of the building type and its adaptability. The large-scale textile warehouses, with large, open internal spaces and robust materials and detailing, have generally fared well through changes of use and economic circumstances. Similarly, the larger public buildings have proved quite flexible and adaptable and remain in generally good condition. Pockets or clusters of smaller-scale buildings in poor or very poor condition occur in some places, particularly on Union Street and Westgate. Some of the 18th or earlier 19th-century residential and commercial structures have been susceptible to a lack of viable uses and consequent dereliction. Unsympathetic adaptation and alteration have caused deterioration in some cases.

Threats

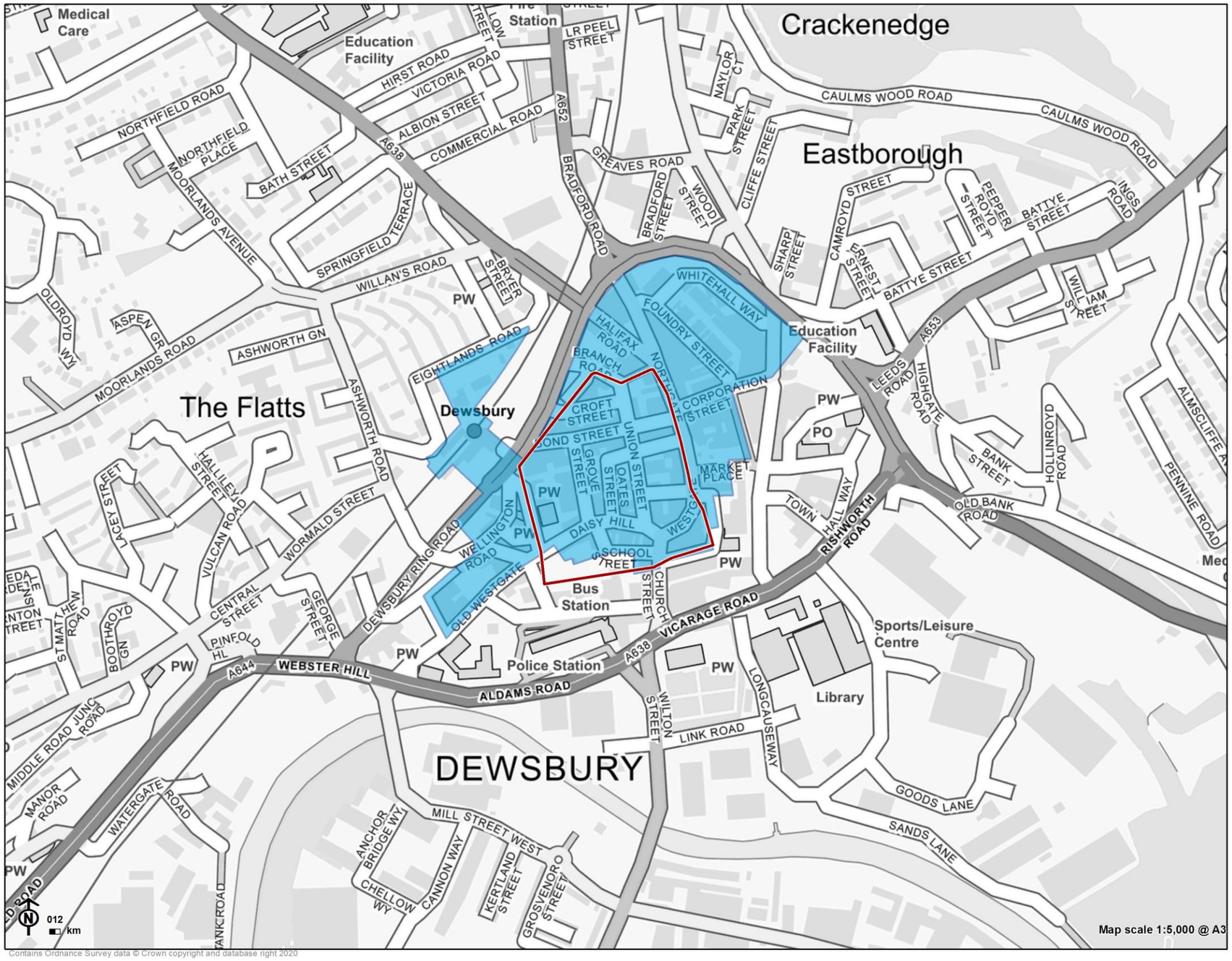
The HAA identifies a range of existing and potential threats to the historic significance of the area, including of: vacant and decaying assets; gap sites and predominance of formal and informal car parking; change of use of shops to residential and loss of shopfronts; lack of sustainable uses; incremental change; building management and maintenance; and, harm to the setting of assets from inappropriate development.

Next steps

The evidence base provided by the HAA is intended to be a key tool for planners and others with a stake in managing the area to help guide future change in a way which addresses the threats to the area and sustains its special historic character. A range of planning tools or guidance could be created using the HAA, including conservation area management plans, design guidance or site development briefs. Different forms of action such as grant aid or enforcement could be targeted more effectively at conserving or enhancing character.

Figure 1: Location map

Location map



HISTORICAL OVERVIEW

This section provides a synthesis of the growth of the western portion of Dewsbury's historic core; charting its rural medieval origins, its development into a commercial centre for the town's textile industry, and the international links that contributed both to its 19th-century success and its decline during the 20th century.

The overview provides historical context, illustrating how the study area's heritage significance and its distinctive character and appearance have evolved. It summarises the major drivers of change, highlighting key events, people and forces both local and macro-scale.

The next section ('Historic Character') sets out how the town's history can be read from the extant fabric, and examines the study area's historic buildings and areas in more detail.

The historical overview is divided into the following subsections:

- Setting the scene
  Setting out the influence of the local landscape, topography and geology on the settlement's location and origins, and exploring place-name evidence.

- Early history
  Charting Dewsbury's origins and evidence for early use and occupation of the area.

- Mercantile beginnings and growing connections
  The development of Dewsbury's links to the outside world: the influence of industrial development in West Yorkshire, the development of the canal network and setting the scene for the 19th-century textiles boom.

- Industry, innovation and international links
  Dewsbury's rapid transformation from rural market town to thriving commercial centre.

- Decline and deindustrialisation
  Exploring the forces that contributed to the comparatively short life of Dewsbury's industrial and commercial success, and the subsequent change in the town centre.

Setting the scene

Location

Dewsbury is an historic minster and market town forming part of the Metropolitan Borough of Kirklees in the West Riding of Yorkshire. The town lies within the West Yorkshire Urban Area. A location map is provided as Figure 1 above.

The Historic Assessment Area is located in the heart of modern Dewsbury, and falls entirely within the Dewsbury Conservation Area. The Assessment Area is bounded on the east and south by two of the ancient thoroughfares of medieval Dewsbury: Market Place/Westgate and Daisy Hill. The western boundary runs along the centre of Wellington Street and the northern boundary is along Wellington Road.

The Assessment Area contains Character Areas 1A (part), 3 (part), 4 and 5A of the Dewsbury Conservation Area Appraisal.[1]

Topography and geology

The town centre is located at about 40m-55m above sea level on the slopes to the north-east of a large loop in the River Calder. Surrounding the town are the hills of Earlsheaton, Dewsbury Moor and Thornhill. There is a dramatic view of the town centre from the Wakefield Road cutting, made in 1830. The urban form of the town is structured by the hills and the River Calder and its tributary, Dewsbury Beck (largely culverted through the town in the 1850s).

The town stands on Carboniferous Period rock, dating back about 300 million years, comprising Pennine Lower Coal Measures mudstone, siltstones, sandstone and coal.[2]

Toponymy

There are numerous theories for the origin of the name 'Dewsbury', ranging from the Welsh personal name 'Dewi' and 'burh' (Dewi's stronghold) to 'Dui', a god of the Brigantes. The name of the town is spelled variously in historical documents. Some of the more common variants include: Dewsborough, Dewsburrough, Duisburgh, Dewsburi, Dewesbury, Deusberie, Deusberia, Dewysbir, Deusbereia, Deubire, and Dawesberg.

[1] *Dewsbury Conservation Area Appraisal, p.14.*
[2] A.H. Green, J.R. Dakyns, J.C. Ward, R. Russell, *The Geology of the Neighbourhood of Dewsbury, Huddersfield & Halifax*, London, 1871 and West Yorkshire Archaeology Advisory Service, *Dewsbury Historic Landscape Characterisation Settlement Report*, Leeds, 2015, p.3.

Early History of Dewsbury: prehistory to the 16th century

The origins of the settlement of Dewsbury are obscure. No prehistoric finds have been made in the town centre and the oldest archaeological find, a single Roman pot, was discovered in Church Street in 1821. The Roman missionary and saint, Paulinus, is supposed to have preached and baptised beside the River Calder, near the site of the current Minster, in about 627.[3]

Fragments of an Anglo-Saxon church and monuments have been found in the Minster, and two coins of the period are thought to derive from Dewsbury.[4] From the mother church at Dewsbury, Christianity spread to the surrounding areas to the west and north-west. The royal lands of Dewsbury recorded in the Domesday Book of 1086 supported six villagers, two smallholders, four men's plough teams, a priest and a church.[5]

Little is known about Dewsbury in the early medieval period, but it seems to have followed the pattern of market towns across Europe with an improved, cash-based trading economy, and a more urbanised society. A new church was founded on the current site in about 1220, and continued to expand into the 15th century. The Moot Hall, or hall of the manor, which survived near the church until road-widening in 1962, was thought to date from the 13th century.[6]
Documentary evidence of a fulling mill (used to thicken and cleanse cloth of dirt and oils) suggests that the woollen industry – driven by the great monastic houses of the region – was probably active on a small scale by the end of the 13th century.[7]

A market followed in the next century. Account Rolls of Dewsbury Rectory (1348-56), Parish Registers (from 1538 onwards) and Poll Tax Records, provide some insight into the population and development of the town.[8] The Dewsbury Poll Tax of 1379 records 37 inhabitants, which suggests a total population of 100-150 people. Plague was a persistent problem in the 14th century. Although the physical appearance of the town is a matter of conjecture, what can be said with certainty is that by the end of the 16th century the normal institutions of a market town were in operation and the layout of the core streets was in place. While much of the putative medieval street network lies on the edge of or outside the study area, Daisy Hill, the southern end of Westgate and Market Place appear to be the key survivals, with both layout and plot morphology broadly illustrative of the period – although without surviving contemporary fabric.

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[3] See William Camden, *Britannia* (London, 1607; ed. Dana F. Sutton, 2004) Brigantes, Section 8: http://www.philological.bham.ac.uk/cambrit/yorkseng.html#brigs1.
[4] West Yorkshire Archaeology Service, *Dewsbury Town Survey* (Leeds, 2001), p.55. See also the online *Corpus of Anglo Saxon Stone Sculpture*:
http://www.ascorpus.ac.uk/catvol8.php?pageNum_urls=59
[5] Open Domesday: https://opendomesday.org/place/SE2421/dewsbury/.
[6] Chadwick (1911), p.346.
[7] WYAS Town Survey, p.11. The evidence is from the Wakefield Court Rolls of 1297, recording an affray between the fullers of Mirfield and Dewsbury.
[8] Chadwick 1898, p.1 and Chadwick 1911.

Mercantile beginnings and growing connections: 17th and 18th centuries

In 1606 James I is recorded as having sold the Manor of Dewsbury to Sir George Savile, 1st Baronet of Thornhill. In spite of outbreaks of plague, the town continued to develop in the 17th century. Hearth Tax returns of 1672 record 105 households, suggesting a population in the region of 400 inhabitants. The town remained largely within its medieval footprint throughout the 17th century and into the 18th century.

In 1740 the town gained a charter to hold a weekly market. John Wesley preached at Dewsbury Moor in 1742, establishing a strong following in the area. Four years later a Wesleyan Methodist Society was formed.

The construction of the Calder and Hebble Navigation between 1759 and 1770, to plans by the engineer John Smeaton, marked a significant improvement in the transport infrastructure of Dewsbury. This enabled heavy goods to be transported via the Aire and Calder Navigation, River Ouse and River Humber to and from Wakefield, Leeds, Hull and the North Sea. The completion of the Leeds and Liverpool Canal in 1816 allowed a connection to the west coast. The Rochdale Canal from Sowerby Bridge formed a link to Manchester in 1804.

Although the town was a hub in the turnpike road network, with routes to Halifax and Wakefield (1741) and Elland (1759), the roads were still rough and insecure, and no great weight could be carried by horse and cart.

According to the Records of the Archbishop of York's Faculty Jurisdiction, faculties, or permissions, were issued for rebuilding the church in 1737[9], depicted as an inset on Figure 2 below (annotated 'new church'). Further faculty for rebuilding and enlargement of the church was issued in 1765. Commissioners were appointed to control the project and the architect John Carr of York drew up a Gothick scheme that was carried out between 1766 and 1768.[10] Such was the poor condition of the structure that the 'outwalls' (aisles) of the church collapsed in 1766 and 1767, presumably during Carr's works.[11] Carr purchased the Rectory-Manor of Dewsbury in 1799, and his family retained ownership until 1847.

[9] Evans 1995, p.23.
[10] Greenwood 1859, pp.110 and 253.
[11] *History, Directory & Gazetteer of Yorkshire, West Riding (1822), p.162 and Greenwood 1859, p.153.*

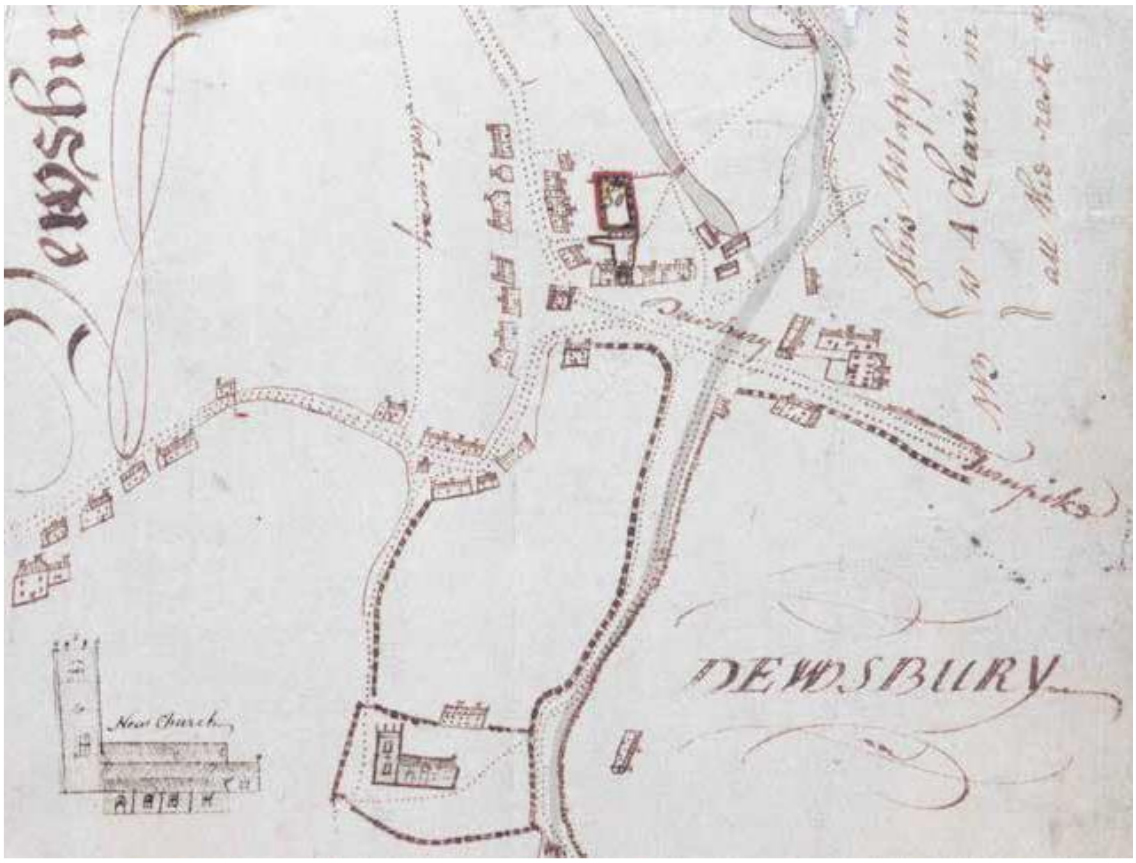

Figure 2: Anonymous plan of Dewsbury, c.1760. (Reproduced courtesy of West Yorkshire Archive Service)

Characteristics and key buildings: pre-1800

Introduction

63 Daisy Hill and 16-18 Market Place are the two buildings that are definitely of pre-1800 date and retain some of their early characteristics. Both are listed at Grade II. Other buildings in the Assessment Area appear to have late 18th-century or very early 19th-century characteristics and are possibly represented by the structures marked on Jonathan Taylor's 1804 plan, but it is difficult to be certain. The following may also date from this period: 43-45 Daisy Hill; 53 Daisy Hill; 55-57 Daisy Hill; 59 Daisy Hill (rear only); 65 Daisy Hill; 67 Daisy Hill; 58 Daisy Hill; 21 Westgate.

It is nevertheless possible to determine some general characteristics of the buildings from the late 18th-century development of the town.

Built form and details

Firstly, in terms of materials, where original fabric survives, the buildings are constructed of red brick with a stuccoed finish to the street elevation, and have roofs of Yorkshire stone slate and brick chimney stacks. The stucco at 14-1616-18 Market Place and 53 and 63 Daisy Hill shows signs of having been lined to imitate stone. Few original timber windows survive, but the proportions of the openings suggest that they are likely to have been 12-pane sash and case.

With the exception of 16 and 18 Market Place , which are remnant parts of a high-status house, all the late 18th-century buildings appear to have been 2-storey houses of 2 or 3 bays originally. A distinctive design feature seems to be the use of stone wallhead corbels, or brackets, to support rainwater gutters. 16 Market Place also has a modillioned eaves course and 18 Market Place has a modillioned pediment. (Modillions are more numerous and regular brackets supporting a cornice or other stone course.)

63 Daisy Hill

The 3-storey building has two bays facing Daisy Hill and three bays facing School Street. It has a distinctive chamfered plan, with the south-eastern corner cut off, that is clearly identifiable on Taylor's 1804 plan. The list description identifies the building as a house that was later converted into shops with flats above. A grocery warehouse was added to the back of the building sometime after 1855.

From an image of circa 1900 showing an advertisement for Hovis bread, it would appear that the building was a baker's or general grocers at that date. There are advertisements in the Dewsbury Reporter going back to at least 1882 for Charles White's 'White's whole meal and whole meal bread, made as suggested by the 'Bread Reform League', and it is possible that he operated from that shop.

16-18 Market Place

These two buildings represent the surviving two-thirds of a symmetrical pedimented house or hotel facing the Market Place. It is not clear whether the classical frontage to Market Place was original. It has been suggests that the frontage was re-built in the 1830s .

In the later 19th century the Royal Hotel extended into No. 18. In 1913 the Picture House replaced the wing of the hotel at No.18 with a grand arched entrance to its cinema on the site behind. The auditorium, constructed by J.W. Bulmer Jr. of Halifax, was demolished in 2009, but part of the entrance arch survives.

Industrialisation, innovation and international links

Early 19th century to 1848

The end of the 18th century was period of considerable expansion in the township of Dewsbury. The population in 1793 was 1,050, but by 1801 it had more than quadrupled to 4,500, and by 1851 it was just over 14,000.[12] Dewsbury was considered an ideal location for industrial development, particularly the heavy woollen trade, because it had a plentiful supply of coal as fuel and was near the navigable part of the River Calder and its linking canals for the transportation of goods.

In 1800 the town itself remained a nucleated settlement around the Market Place and surrounded by fields, but development along Daisy Hill/Old Westgate had almost connected it to the neighbouring hamlet of Daw Green, as depicted in Figure 3 below. White's Directory of 1837 described the old parts of the town as having '*not a very prepossessing appearance; no regular plan having been adopted in the erection of the buildings and the formation of the streets…*'.[13]
Most of the mills were located to the west of the town, and it was natural that housing for the new workers, including numerous Irish immigrants from the 1840s, should be located on that side of the town.

Figure 3: Jonathan Taylor, *'A Plan of the Township of Dewsbury'*, 1804. (Reproduced by permission of West Yorkshire Archive Service.)

[12] *Broadbent 1997, p.209 and White's Directory 1858, p.538.*
[13] *White's Directory (1837), p.351.*

The 1822 *History, Directory & Gazetteer of Yorkshire* provides evidence of the thriving state of the town and its businesses, listing a post office, six academies, two (woollen trade) auctioneers, the bankers Hague & Cook, three solicitors, five carpet manufacturers, three dyers, three fulling/scribbling mills, eight joiners/house builders, two machine makers, 12 woolstaplers (a person who buys wool from a producer, grades it, and sells it to a manufacturer), and 82 woollen manufacturers, amongst a host of other supporting and domestic trades.[14]
A new road to Leeds was constructed under the Dewsbury surveyor, Thomas Marriott Birmingham, from 1816 to 1821.[15] A further road to Bradford opened in 1833. In 1823 the Parish Church was repaired again and extended to cater for the increasing population. Gas lighting was introduced to the town in 1829 and a gas works built in 1844 to supply the mills and the inhabitants.

Living and working conditions for workers were poor and there were high numbers of destitute, who received poor relief under the ancient Elizabethan Poor Law. Such conditions were a long-standing social problem, and probably contributed to the town's radical reputation and dissenting/nonconformist religious inclinations. Nonconformist congregations continued to flourish, and new buildings were constructed throughout the township of Dewsbury for Methodists, Congregationalists, Baptists and others.

The passing of a new Poor Law in 1834, which aimed to reduce the financial burden on rate payers, transferred responsibility to Poor Law Unions and required the construction of workhouses. The Dewsbury Union was created from a grouping of the eleven townships around Dewsbury in 1837, but the prospect of paupers having to claim relief at the workhouse led to riots in the town in August 1838.[16] Throughout 1838 and 1839 there were Radical Association (Chartist) demonstrations in favour of universal suffrage, voting by secret ballot and annual parliaments.[17] The town took part in the so-called 'Plug Riots' of 1842, when boiler plugs were removed from steam engines and factories brought to a standstill, in protest against the House of Commons' rejection of the People's Charter. The Wellington Tavern (33-35 Westgate), likely of early 19th century date, is reputed to have played a role in the town's history of radical politics, providing a meeting place for key figures in the region's Chartist movement.

The expanding population brought with it accompanying requirements for public buildings including churches and chapels, schools, and administrative facilities. The surviving structures in the Assessment Area are described below, but some have been demolished. The Dewsbury Mechanics' Institution had been established in 1825 for the education of working men and women in the scientific principles of industry. The Institution built new premises for its library and teaching rooms in Union Street in 1842 (subsequently moved to the old County Court buildings in Church Street in 1860).[18]

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[14] *Baines 1822, pp.162-7.*
[15] White's Directory 1837, p.352.
[16] *Leeds Mercury,* 1 September 1838, p.5.
[17] *Northern Star & Leeds General Advertiser*, 21 April 1838, p.3.
[18] White's Directory 1858, p.540 and White's Directory 1866, p.400.

In 1845 a new court, offices and lock-ups (police cells) were built behind the Wesleyan Chapel. Bernard Hartley Jr (1779-1855), the West Riding Architect, was possibly responsible for the design.[19] However, when the functions moved to the new Town Hall in 1889, the building was demolished and replaced by offices for the Dewsbury Union.

The Rectory Manor remained within the Carr family until 1847, when it was sold to Jeremiah Marriott, whose family retained possession until the early 20th century.

[19] *Yorkshire Gazette, 13 April 1844, p.5.*

Characteristics and key buildings: 1800-1848

Introduction

Buildings survive in greater numbers from this period, but many have been altered. The principal public buildings are the Dewsbury Elim Pentecostal Church (former Wesleyan chapel) and Howlands Community Hub (former National School). The main concentrations of domestic and commercial buildings are in Northgate (No. 23), Market Place (Nos. 22, 24 and 26), Westgate (Nos. 33 and 32-34) and the west end of Daisy Hill (Nos. 67, 69, 71, 81, 85-87, 64, 68, 72, and 74). It seems unlikely that architects were involved, but rather builders/contractors using the pattern-books and manuals that were widely available.

Built form and details

A particular feature of the early-to-mid 19th-century 2-storey domestic buildings is the use of classical details, particularly the channelled stone voussoirs over the windows and channelled quoins, or corner stones. The windows of this period appear to be slightly wider than their predecessors and distinguished by the raised wedge-shaped stones forming the lintels. No original timer sashes survive, but early photographs show a traditional pattern of 12-pane sashes. Moulded stone cornices are to be found on most of the buildings of this period. As in earlier times, the predominant building materials appear to have been red brick with sandstone ashlar street frontages and Yorkshire stone roofs. In some cases, for example the buildings at the west end of Daisy Hill, the sandstone is 'tooled', or marked by chisel in horizontal bands. In other locations, the sandstone is smooth.

No. 74 Daisy Hill was probably the Wesleyan Chapel minister's house, which is reported as being completed by the contractor Thomas Gomersall in 1840. The same contractor possibly built the other similarly detailed houses in the Daisy Hill group at about the same time. As the town centre became more commercial, and less domestic, in the later 19th century, many of the ground floors were converted to shops and small warehouses added to the rears.

Dewsbury Elim Pentecostal Church (1839-40), Daisy Hill [Listed Grade II]

In 1839 the Wesleyan Methodists built a large new chapel (now the Dewsbury Elim Pentecostal Church) fronting Daisy Hill to celebrate the centenary of John Wesley's preaching in Dewsbury. Thomas Gomersall was the contractor, and possibly the designer of the 1,500-seat building and the adjacent minister's house. The austere classical structure cost £6,450 and opened on 4 June 1840. The building is unusual in the town centre and unique in the Assessment Area for having a small green garden setting in front. The garden maintains the original layout of a circular bed, and the original walls and cast-iron railings still surround the site.

Howlands Community Hub (1845), School Street

The National Society for Promoting Religious Education founded the National School in School Street in 1843.

Before the advent of a universal education system, such schools provided elementary education in accordance with the teachings of the Church of England to the children of the poor. The school was built to a long rectangular plan in the form of a severe Gothic church, with pairs of pointed-arched windows along the sides and stepped pointed-arched windows in the gables and corner pinnacles.

26 Market Place and 1, 3 and 5 Market Street
[Listed Grade II]

26 Market Place forms the end of a short terrace of three houses facing Market Place. It appears to have been constructed of brick with a sandstone frontage that is now painted. Like the adjoining properties, it has a long and thin plan. The elevation to Market Place has classical details including giant order pilasters (flat columns) and voussoirs (wedge-shaped stones) over the windows, a deep cornice and block parapet. At some point the ground floor corner has been removed and large shop windows inserted. Certainly from the advent of the Goad maps in 1887, the ground floor on the corner and No.3 Market Street have been in use as shops.

85 Daisy Hill
[Listed Grade II]

The list description describes the property as a 'former villa in Classical style, now divided with modern shops to ground floor'.

The shopfronts have been in-filled subsequently as part of its conversion and reorganisation as flats.

23 Northgate (earlier 19th century)

23 Northgate now forms a single unit, but it was built as two individual structures: the three bays on the left of the photograph formed one unit; and the two bays on the right formed the other. Within the left-hand structure, there were two ground floor shops. In terms of date, they appear to have been built at almost the same time. They do not appear on Taylor's map of 1804, but they do seem to be in place by the time of Walker's map in 1833.

Unlike most of the contemporary buildings, these two have hipped rather than pitched roofs. The channelled voussoirs over the windows and classical details, such as the channelled quoins, string courses below the windows, and cornices are typical of the period in the town. Entrances to the flats above the shop units were in the side walls below tall arched stair windows. The shopfronts and chamfered corners appear to be later alterations. By the time of the Goad Insurance Plan of 1893, the three ground floor units were in use as a bank (no.23), a chemist (no.25) and a restaurant (no.27). Numerous other uses followed. The property was vacant and in poor condition at the time of writing.

15 Union Street

This is probably one of the earliest woollen warehouses surviving in the town centre. It certainly appears on the Anonymous 1853 plan and 1854 Ordnance Survey town plan (surveyed 1850-51), and is possibly represented on Walker's 1833 plan.

The frontage to Union Street is designed in the manner of a temple with a pediment. The remains of a hoist are located at the centre of the pediment. The masonry is tooled in the same way as a number of the early-to-mid 19th-century domestic dwellings in the Assessment Area. The ground floor openings have been much altered, and the glazing appears to have been replaced in the early 20th century. By 1858 the warehouse was occupied by Samuel Oates & Sons, rag dealers.

The coming of the railway, 1848

Dewsbury Railway Station opened on 18 September 1848 as part of the London & North Western Railway between Leeds and Manchester, designed by the engineer Thomas Grainger.[20] It was a key event in the transformation of the town and its heavy woollen industry. A large goods shed was constructed adjacent to the station, on the site where the northern station car park is now located and the A638 dual carriageway cuts across. A small goods yard stood where the southern station car park is now. Two further stations on rival lines were to follow in other parts of the town.

Apart from providing access to a wider market for the traditional high-end heavy wool industry, the railway enabled the rapid expansion of shoddy and mungo production – explored in more detail below.

The construction of the railway station to the north-west of the centre had a significant impact on the town, drawing activity away from the traditional hub of the Market Place and prompting the development of the fields behind Daisy Hill and Market Place. The initial focus of interest was in the construction of warehouses, conveniently located near the station for the sale and distribution of goods. Most of the production mills were located near the River Calder and therefore inconvenient for sales and distribution via the railway.

Outside the Assessment Area, two further stations were opened by the Lancashire & Yorkshire Railway at Market Place in 1867 and the Great Northern Railway at Central Station, Crackenedge Lane, in 1874. These stations closed in 1930 and 1964 respectively.

The Woollen Industry, Shoddy and Mungo

Dewsbury long had a reputation as a place for the production of '*blankets, druggets* [coarse woven fabric for floor coverings]*, carpets, flushings* [heavy woollen fabric, similar to duffel] *and coverlets, and the finer description of woollen cloths … for the fulling of which the water of the Calder is peculiarly favourable…*'.[21]
The presence of Millstone Grit and relatively high acidity in the waters of the Calder were particularly effective for this purpose.[22] (Fulling being the process of treatment of woollen cloth to remove dirt, oils and other impurities; and, mechanical agitation to thicken the cloth.)

Pre-19th century wool recycling

There is a perception that the development of shoddy and allied materials in the early 19th century was entirely novel. However, clothiers – long-renowned as a

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[20] *Leeds Intelligencer, 5 August 1848, p.7.* The railway was granted permission by the Leeds, Dewsbury, and Manchester Railway Act of 1845 (full text online at: https://huddersfield.exposed/wiki/Leeds,_Dewsbury_and_Manchester_Railway_Act_of_1845); the line was leased to London & North Western under a subsequent Act of 1847
[21] *Schroder 1852, vol. 2, p.67.*
[22] Davies, S. and Morley, R. 2016. *County Borough elections in England and Wales, 1919-1938: A comparative analysis: Volume 3, Chester to East Ham*

parsimonious and enterprising profession – appear to have been recycling wool waste and incorporating it in new materials for almost as long as the textile industry existed.

This seems to have been of some consternation to government across much of recorded English history. Indeed, Charlemagne was moved to write to the king of Mercia in AD796 to protest at the short measures of cloaks being imported from the Anglo-Saxon kingdom.[23] Cloth was a highly regulated product, principally to maintain the overall quality, uniformity and reputation of English materials on the European market.[24] The 12th century Assize of Measures and Magna Carta itself set down strict standards of width and quality for woollen cloth, such was the importance of the medieval wool industry to the Crown. In this context, manufacturers' attempts at economising were not generally approved of. Radcliffe, in his account of the woollen industry, noted that in Yorkshire:

> *The record of our own county is as disreputable as that of any other industrial area, and the perverted ingenuity of the Yorkshire clothier presented a constant puzzle to the forces of government, so long as the State attempted to maintain a code of industrial ethics.*[25]

Cloth laws, and the network of King's ulnagers that enforced standards, were a feature throughout the medieval and early modern periods, with the state moving to secure standards as the power of the guilds fell away in later centuries.

In a forerunner of the shoddy industry, sixteenth century clothiers in West Yorkshire were recorded as utilising waste material accumulated through their normal business and re-carding, spinning and weaving these inferior yarns into new materials. A commission established during the reign of Henry VIII caused Thomas Cromwell, then Chancellor of the Exchequer, to note (at least three times) "*To remember to such as have caused cloths to be flocked in the North, and to know the Kynge's pleasure.*"[26] The commission records some 542 clothiers, distributed across West Yorkshire – including 13 in Dewsbury – as having been caught using inferior weft yarn made from flocks.[27] Little appears to have been done in practice as, in 1534, a writer declared to Cromwell that "*they doe nowe the same (flokkyng and false cloth making) moche more and worse than ever they dyd.*"[28] Radcliffe notes that commissions and legislation appear to have produced 'little effect upon the morality of the industry'.[29]

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[23] Letter from Charles the Great to Offa, A.D. 796 (English History Source Books, no. i, ed. Wallis, pp. 59-61)
[24] Radcliffe, J.W. (1950) *Woollen and worsted yarn manufacture.* Manchester: Emmott
[25] *ibid*
[26] Calendar of State Papers, Henry VIII, vol. vi, nos. 1370, 1371, and 1382, October 1533
[27] Flocks: waste ends of wool. Weft yarn (i.e. those woven by the moving shuttle of the loom) were better-suited to this practice as they are subject to less stress during manufacture than warp yarns that are stretched and held stationary on the loom.
[28] State Papers, Henry VIII, 88, pp. 119-20.
[29] Radcliffe, *op cit,* p.135

This dim view of reuse of waste material illustrates a long-held prejudice against the practice, and to a certain extent the people and geographical areas involved in its production – which would return to haunt Dewsbury in later centuries.

Shoddy

Benjamin Law of Batley invented the rag machine in 1813. Although the exact circumstances are somewhat unclear, it is likely that the truth hinges on his encounter with the use of shredded recycled wood as saddle stuffing and a timely visit to a mill where linen and cotton rags were shredded down to pulp for paper.[30]

The consensus is that his machine was first deployed at Law's brother-in-law Benjamin Parr's mill in Batley shortly after its invention. The processes that developed from this technology were – to at least some extent – contributors to the renaissance of the Yorkshire woollen industry in the early-mid 19th century. The machine ground down old woollen fabrics into a fibrous state so that they could be re-spun and combined with virgin wool into yarn, known as 'shoddy'. The term 'shoddy', meaning 'badly made' or 'poor quality', is derived from the yarn, which was of an inferior quality to that made with pure virgin wool. Initially, Law's process used old rags that required sorting and washing before they could be ground. The subsequent adoption of the new machinery at Aldams Mill in 1820 is regarded as a turning point in the development of Dewsbury.[31]

A later modification of the process by Law's nephews, using tailors' clippings and new rags, produced a more refined yarn called 'mungo'. Jubb, in a classic account of the rag trade of 1874,[32] notes that shoddy was produced from soft, used rags such as stockings, flannels and carpets, whilst mungo was made from hard rags such as dress coats, tailors' cuttings and disused fine tablecloths. The production of mungo required different, more specialised machinery to pull apart the finer weaves, harder cloths and smaller fragments generally employed in its manufacture. (Processes and machinery for the two products were therefore separate – although often made by the same firms.)

Batley, Morley, Ossett and Dewsbury were the main centres for the new processes. '*Flushings, druggets, and paddings*' were the first products of the shoddy manufacturing trade.[33] John Halliley Senior, who owned the innovative Aldams Mill, built the mansion of Grove House (formerly on the lands of Grove Street in the Assessment Area) on the proceeds of the heavy woollen/shoddy industry.

New materials, new opportunities

In addition to the work, and economic value, generated by the process of producing shoddy and mungo, and onward processing into fabrics, the allied industries of rag

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[30] Shell, H.R. (2014) *'Shoddy heap: a material history between waste and manufacture' History and Technology, 30:4, 374-394.*
[31] *Malin 1979, p.245.*
[32] *Jubb, S.* 1874 'On the Shoddy trade', *Report of the Annual Meeting, Vol. 45, Part 1874 of the British Association for the Advancement of Science*
[33] *Jubb 1860, p.40.*

sourcing, collection, sorting and grading required extensive staffing and a sizeable human and geographical network to feed the mills. Batley and Dewsbury were the major centres for these businesses.

Rags were generally obtained from two main sources:

- Old rags, in the form of worn-out clothes and other fabrics, collected by ragmen and sold to a rag merchant by weight; and
- New rags, such as roll-ends, damaged material and offcuts, purchased directly by rag merchants from clothiers and tailors.

An entirely novel occupation, rag-sorting was mostly done by girls and women. It required large, well-lit spaces to allow accurate sorting by quality and colour, and was considered skilled labour due to the care and knowledge required. Sorting of new rag was more highly-paid due to the additional care required because of the smaller pieces and higher quality end products.

The coming of the railway in 1848 revolutionised the import of rags, with comparatively fast, high-capacity connection to the key North Sea port of Hull opened an enormous market and source of raw material.

The development of a market for and the monetization of a previously worthless commodity exemplify the 19th-century entrepreneurial spirit of Yorkshire's industrial heartland. Previously, woollen waste was used as domestic and agricultural fertiliser, being placed on fields and smallholdings in the autumn. Winter rains and snows would aid the leaching of nitrogen into the soil, and the fibres, when dug or ploughed in, helped to retain moisture and improve soil structure.

The international dimension to the industry

Shoddy's emergence in the early 19th century as a viable product depended on two key factors: the availability of sustainable sources of rag in suitable volumes; and, a ready market for relatively low-cost, lower-quality but robust woollen fabrics.

Sources

The cloth trade in Britain suffered extensively during the Napoleonic Wars due to trade embargoes and merchants being cut off from lucrative continental markets. Similarly, the size of the contemporaneous textile industry depended on extensive imports, particularly from Spain and, from 1807 Australia, of raw wool and yarns to meet the needs of weavers. The recycling of rags provided a ready source of raw material – albeit one that required extensive processing before it could be spun into yarns and new fabrics manufactured.

The burgeoning textile industry as whole produced exponentially greater quantities of wool waste – and in broadly centralised, proximal locations – than had ever been

the case with the foregoing domestic, handwork-based industry.[34] Every stage of the process, virtually from sheep to garment, produced wool waste that could be harvested and fed into the recycling supply chain.
By 1830, hundreds of sorters were employed in at least thirty independent shoddy-grinding facilities in Batley and Dewsbury, all clustered within a few square miles, and the national prominence of the towns – and the industry – increased significantly.[35]

Inevitably, there were limits to the availability of rag in West Yorkshire, necessitating a larger-scale approach to sourcing material. With the coming of the railway in 1848, the reach of the shoddy dealers was greatly extended, with networks of suppliers importing huge quantities of waste from London and across Europe and, to a lesser extent, the Empire. Rag auctions were established at Dewsbury and Batley Railway Stations from the outset.[36]

Charles Dickens, in a typically-verbose 1871 account of Batley, noted that:

> "*Before the breaking out of the recent war,[37] the principal supply of rags and pieces for the preparation of shoddy and mungo came from Germany and Denmark, in which latter country manufactories for the production of rag-wool have existed for the last forty years.*"[38]

The link to the wider world would, for a time, provide the rag mills of Dewsbury with a major opportunity – but would also create critical vulnerabilities in the industry.

Markets for products
In addition to engendering a shortage of raw materials, the Napoleonic Wars also created a unique business opportunity for the manufacturers of the new, highly cost-effective fabrics.

In addition to pushing wool prices to hitherto-unknown heights, the need to equip huge field armies over long periods created a ready market for hardwearing, cheap wool cloth for uniforms, winter clothing (notably the characteristic grey greatcoat of the 19th-century British infantryman), blankets, horse tack and so on. This created ideal conditions for the shoddy and mungo industries to flourish.
The supply of the military continued through the 19th century – abetted by near-continuous warfare on the continent and across the Empire – and was particularly

[34] Shell, H.R. (2014) 'Shoddy heap: a material history between waste and manufacture' *History and Technology,* 30:4, 374-394.
[35] Radcliffe,
[36] Jubb 1860, pp.34-40.
[37] Assumed to be the Second Schleswig War of 1864, in which Denmark and the Kingdom of Prussia, with the Austrian Empire, were combatants.
[38] Dickens, C. 1871 'The City of Honest Imposture' *All the year round: a weekly journal,* Volume 5; Vol. 25 [8 April 1871]

strongly associated with Dewsbury. Trade from the Admiralty, War Office and India Office boosted the town's economy significantly into the 1860s.[39]

Movement of people and technology

In addition to the export of fabrics to Europe, the Empire and the Americas, people also travelled abroad, seeking business opportunities for West Yorkshire firms, and also, for less fortunate mill workers, to seek a better life for themselves. While some were unfortunate – Benjamin Law's son John disappeared in New England while arranging sale of a second consignment of shoddy –[40] others appear to have prospered. Initially, this international trade drew more people into the Yorkshire industry, but within decades of the development of the technology the industry itself spread to New England, apparently through the emigration of Yorkshire mill employees and/or their children. This emigration began in the 1820s, with locally-manufactured rag-grinding machinery being incorporated within existing textile mills in the centres of the American industry in Rhode Island, Massachusetts and Connecticut. Shoddy mill owners also expanded into Germany and the Low Countries, already the source of some of the raw rags used by the mills.[41] Over time, shoddy found its way into an increased variety of clothing and textiles produced in England, the US and on the continent. Such was the scale of the Yorkshire industry that Batley was described thus in a contemporary account:

> *the chief seat of that great latter staple of England – shoddy. This is the famous rag-capital, the tatter-metropolis, whither every beggar in Europe sends his cast-off clothes to be made into sham broadcloth for cheap gentility. Of moth-eaten coats, frowsy jackets, reechy linen, effusive cotton, and old worsted stockings – this is the last destination. Reduced to filament and a greasy pulp, by mighty tooth cylinders, the much-vexed fabrics re-enter life in the most brilliant forms.*
>
> Westminster Review, *Yorkshire*, 191, 1859

As noted above, a somewhat sneering, moralising view was never far from contemporary accounts. Nonetheless, the spread of the industry to the New World further underlined both the economic sense and viability of textile recycling, and the ingenuity and drive of Yorkshire people to succeed, applying their technical and economic know-how across the world. Unfortunately, it also serves to illustrate that – beyond the initial inventiveness of Yorkshire textile magnates – there was little inherent to Dewsbury, Batley and the other centres of the shoddy industry that

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[39] Davies, S. and Morley, R. *ibid*

[40] John, and the large consignment of goods that accompanied him, disappeared without a trace. His father travelled to America to search for him without success. Having sunk much of their resources into the trade mission, and the subsequent search for John, Benjamin Law returned to England a comparatively ruined man. He died in Stockport in 1837 and is buried in the churchyard in Batley. Summarised from the account given in McLaren, W.P. 'Wool and Worsted' in Cassell, Petter, Galpin and Co. (eds) (1884) *Great industries of Great Britain* London: Cassell, Petter, Galpin and Company

[41] Shell, *ibid,* p.380; Bischoff, J. (1842) *A comprehensive history of the woollen and worsted manufactures and the natural and commercial history of sheep, from the earliest records to the present period*. London: Smith and Elder.

meant their superiority was immune to challenge from elsewhere. Similarly, the globalisation of the industry meant that, increasingly, the viability of the Yorkshire industry would be tied to wool and fabric prices across a far larger area.

Dewsbury's advantage

Batley was, at least in many contemporary accounts, considered to be the preeminent centre of the shoddy industry. However, the innovative and entrepreneurial response of Dewsbury's clothiers to the emerging market created the most significant element of the study area's built heritage.

The development of the 'warehouse system' was to give Dewsbury a (perceived) competitive advantage for a time. The location of the London & North Western Railway station, on the edge of the study area, provided Dewsbury's clothiers with the opportunity to construct substantial, almost monumental, warehouses of high architectural quality on the routes buyers would be obliged to take into the commercial heart of the town.

This physical and conceptual separation of the production and wholesale of fabrics was, in essence, a masterclass in branding and marketing – helping Dewsbury's clothiers straddle the boundary between manufacturer and merchant. Where Batley mills would sell their goods from the mill itself, Dewsbury's producers were able to present a more refined, 'higher quality' experience for buyers – regardless of whether or not their product was actually any better. Indeed, the experience of the Dewsbury merchants inspired their colleagues in Batley to follow suit, although not to the same extent, or with the same degree of architectural flair.

The amount of construction stimulated by the industry was sufficient to support a number of local architectural practices, which in turn competed for clothiers' business.

Shoddy politics

Although Dewsbury was to prosper on the back of the shoddy and mungo processes, and higher-quality woollen production continued, not everyone approved of the new cheap fabrics. Henry Schroder, the author of *The Annals of Yorkshire from the Early Period to the Present Time*, wrote disparagingly of Dewsbury's adoption of shoddy:

> *"But if fine cloths are manufactured at Dewsbury, others of a very opposite direction have been put together here and at Batley, which by their extreme cheapness have found a ready sale, to the serious injury, not only of the trade itself, but of the reputation of the Yorkshire cloth manufacturers. The cloths (if such they can be called) to which we now allude, are composed of refuse called shoddy, with a very slight admixture of wool, and though worthless*

in point of durability, the high finish given to them is calculated to deceive any but practical men."[42]

The cultural biography of shoddy and its associated machinery is fascinating, and is imbued with much of the high-minded moral absolutism and prudishness associated with the Victorian era. The notion that even the machinery itself was somehow morally suspect was widespread – not assisted by its colloquial moniker of 'the devil' (presumably due to its inherently dangerous nature) – and linked to a general fear of dehumanisation thought to be inherent in an economy shifting increasingly rapidly to industrialisation.[43]

Shoddy attracted ire and criticism from opposite ends of the political spectrum; a convenient materialisation of perceived corruption and deceit inherent in the industrial system. At one extreme, William Ferrand – the Conservative MP representing a substantial area of West Yorkshire – presented the shoddy trade as an exemplar for the ills of industry. He, and others, characterised the shoddy industry as full of deceit, declaring to the Commons: "*...thanks to the knavery of our avaricious, covetous, cheating, canting selves. Nothing can show our baseness and deceit more than this* [the shoddy industry]."[44] He also introduced the term 'devil's dust' to the common lexicon and political discourse. While this term appears to have been in use across West Yorkshire, to describe the residues of the shoddy-grinding process, it entered the political mainstream as a proxy for all that was perceived to be wrong with industrialisation.

This was picked up at the opposite end of the political spectrum by a young Friedrich Engels – himself the son of a wealthy textile industrialist – who features the 'devil's dust' in his description and critique of England's industrial cities in *The Condition of the Working Class in England* (1845). He invokes shoddy ('rag shreds' and 'devil's dust') to depict the worst aspects of the conditions of working people. He is struck by the inadequacies of the working class's clothing for the climate of northern England. Clothing, in his formulation, is an indicator of societal adaptation to the environment, wellbeing and identity. He recognises the importance, in the mid-19th century, of wool for coping with the northern climate – but notes that the working classes are unable to afford this key commodity while being simultaneously critical to its manufacture for the middle and upper classes.

"The whole clothing of the working-class, even assuming it is in good condition, is little adapted to the climate...
...if a working-man once buys himself a woollen coat for Sunday, he must get it from one of the 'cheap shops' where he finds bad, so-called 'Devil's-dust' cloth, manufactured for sale and not for use, and liable to gear or grow threadbare in a fortnight..."

[42] *Schroder 1852, vol. 2, p.67.*
[43] Shell, H.H. *ibid,* p.383
[44] Shell, H.H. *ibid; Parliamentary Debates,* 60, cc.1018-82

Friedrich Engels, *Condition of the Working Class,* 1845[45]

The shoddy industry was, therefore, open to interpretation and, arguably, manipulation for political means. Ferrand and other Conservative politicians of the day chiefly sought to divert attention and animosity felt towards landowners leading up to the repeal of the Corn Laws in 1846. Painting industry as the source and sum of all Britain's ills was a convenient means of distracting from cripplingly high food prices, caused by protectionist tariffs that kept grain prices artificially high – benefitting landowners and disproportionately hurting the poor.
Equally, Engels' thesis of rapacious mill owners exploiting the poor was equally convenient, although perhaps closer to the truth.

Despite its bad press, shoddy was not universally despised. The value and importance of recycling was widely recognised, while others viewed it in metaphysical terms – emphasising the regeneration of old cloth in new garments and, for the unusable waste, as fertiliser for crops. For some of the working class, the availability of lower-cost fabrics undoubtedly enabled them to purchase 'new' clothes, potentially for the first time in their lives.

Effects on the Assessment Area: 1848-80

The heavy woollen industry was highly volatile, depending on numerous factors, such as the availability and price of virgin wool, the general state of the economy and periods of high demand. The Crimean War from 1853 to 1856 and the Franco-Prussian War from 1870 to 1871, were highly profitable periods for the industry, when the British Admiralty, War Office and India Office ordered enormous quantities of blankets and cloth for coats and uniforms.

By 1860 there were some twenty-three woollen mills in Dewsbury, of which fifteen specialised in shoddy cloths.[46] Ten years later there were some forty coalmines within three miles of Dewsbury, enabling a plentiful supply of power to the steam-driven mills.[47] While the 1870s were difficult for the woollen industry, some renewal of the town centre took place along the south-western part of Westgate.

With the first boost to the wealth of the town from the Crimean War came new entrepreneurs and workers, and a consequent need to service and house the incomers. The town centre increasingly became a place of commerce, pushing residential accommodation into new suburbs. A key requirement for the development of the town was finance. In order to take advantage of the boom, various banks established branch offices in the town centre.

Some development had already taken place within the Assessment Area on the fields behind Daisy Hill and Market Place before the arrival of the railway – Grove House, the Court House, the Wesleyan Chapel and some scattered housing. The construction of the railway station made the area an obvious choice for more

[45] Engels, F. (1845; translation 1891) *Condition of the Working Class in England*
[46] Jubb 1860, p.117.
[47] Davies 2016, p.350.

intensive development, and the introduction of new streets to link it to the Market Place and town centre.

It is not clear that there was an overall strategic plan for the new streets and development, other than general 'regularity', by which it was meant straight lines and standard 12-feet widths with pavements, hard surfaces, drainage and lighting. The Market Cross, only constructed in 1829, was an early victim of the quest for regularity, as it was deemed to obstruct the Market Place and removed in 1853.[48]

The new roads were probably laid out along existing property boundaries and to tie in with existing developments. From the evidence of the mid-19th-century mapping and newspapers it seems likely that each landowner, having determined the street layout with the town's magistrates, divided up the plots in the way that they thought fit and sold them on.

The Grove House estate was sold by auction for development in fifteen separate lots, including the mansion house, in December 1866.The *Yorkshire Post & Leeds Intelligencer* advertisement for the auction states that '*the whole Estate is well adapted for the erection of Warehouses and other places of business, being but a short distance from the Market Place and the London and North-Western and Lancashire and Yorkshire Railway Stations*'.[49] The estate remained unsold, and was offered for sale again in June 1872.[50] Grove House was finally demolished in about 1885 to make way for the new West Riding Court House. Figure 4 below captures the town in this transitional stage – with the warehouse complexes in place, but with Grove House and its grounds still extant.

A Royal Charter constituted the Municipal Borough of Dewsbury on 11 April 1862. A mayor, 6 aldermen and 18 councillors were to administer the three wards of the borough. George Fearnley was elected as the first mayor on 21 July 1862. Parliamentary Borough status (along with the townships of Batley and Soothill) followed in 1868 and County Borough status in 1913.

A host of new officials brought systematic control and oversight to the development process in the town. A primary concern in the new development control system was health. All new structures and alterations needed to be submitted to the Local Board of Health for the Borough of Dewsbury. Many of the drawings accompanying these applications are now preserved in the West Yorkshire Archive Service's Huddersfield office. With the advent of the Public Health Act in 1875 and the establishment of the Dewsbury Urban Sanitary Authority, the General Works Committee required additional details relating to materials and construction, dimensions, sanitary provision, floor levels, roof coverings, flue sizes, ventilation, drainage (size, depth and inclination) and water supply. Through the use of bye-laws and technical advice from the Borough Surveyor, the committee laid down minimum requirements in terms of room sizes, outdoor space, window sizes and

[48] White's Directory, 1866, p.400.
[49] *Yorkshire Post & Leeds Intelligencer*, 8 December 1866, p.2.
[50] *Dewsbury Reporter*, 1 June 1872, p.4.

opening, and drainage. The Urban Sanitary Authority's Surveyor enforced the system.

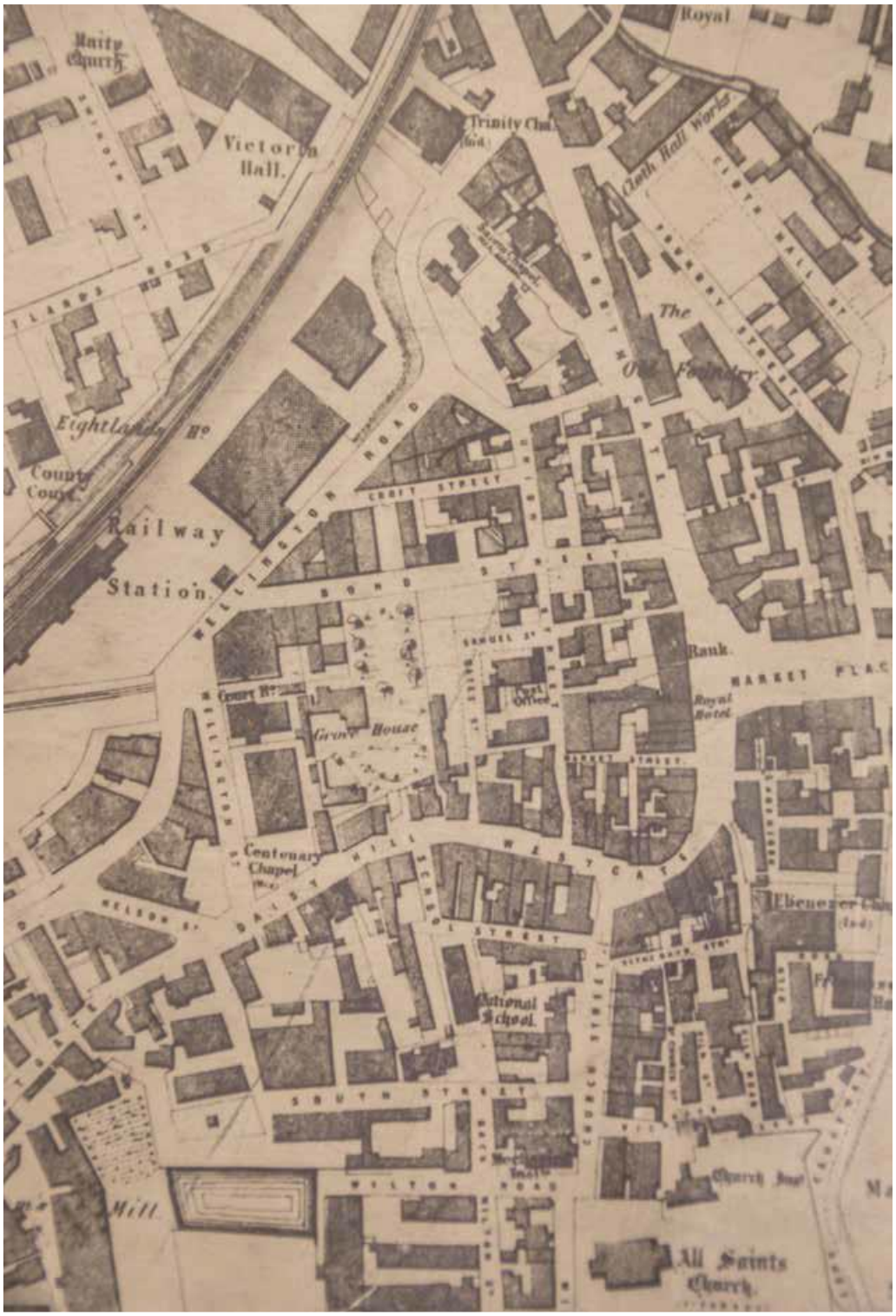


Figure 4: Malcolm Paterson, '*Plan of Dewsbury*', 1870. (Reproduced by permission of Kirklees Council, Dewsbury Library.)

The increasing demand for buildings and the higher standards required by the local authority provided a sufficient market for professional architects, surveyors and engineers to take up residence in the town. Local architects designed almost all the buildings of this period in the Assessment Area, hinting at the competition between established West Yorkshire practices and new businesses catering to this lucrative market.
The key practices active in this period were those of:

> John Kirk & Sons: originally a Huddersfield practice, Kirk expanded his business to meet the demand of Dewsbury's economic boom. Originally a joiner, the 1851 Census records Kirk as a 'master builder employing 30 men'; the 1861 Census lists him as an architect.
> At least three of his four sons, Albert (who led the Dewsbury office),[51] James and Frederic, joined the family business. This practice had potentially the single biggest influence on the character and appearance of the study area, responsible for seven standing buildings in the study area and the long-demolished GPO Building on Oates Street.
>
> Charles Henry Marriott: whilst neither as large or prolific as Kirk, Marriott's Dewsbury-based firm[52] of architects and surveyors was responsible for a number of significant buildings in the town, including three within the study area.

Dewsbury was quick to capitalise on the passing of the 1870 Tramways Act. In 1873 the Dewsbury, Batley & Birstall Tramways Order Confirmation Act authorised the company to lay tram tracks and operate horse-drawn trams between Birstall and Dewsbury.[53] The line duly opened in 1874. Steam trams operated from 1880, followed by electric trams from 1903. The tramlines passed through the Assessment Area along Northgate, Market Place, Westgate and Church Street, making travel to the town centre from the suburbs and wider area cheap and easy. This boosted the commercial heart of the town around these streets and up Daisy Hill. The trams remained in use until the early 1930s, when cars and buses took over as the favoured forms of mass transportation.

Following its spectacular rise in the 1850s and '60s, the shoddy and mungo market appears to have declined from 1870, with a drop from 80 merchants to 52 merchants in 1875.[54] Increasing competition from overseas and cheaper virgin wool affected the rag market.

[51] Huddersfield Weekly Chronicle, 13.3, 1886
[52] Directory of British Architects, 1834-1914: Vol 2 (L-Z), p.134
[53] Pickles 1980, p. 11.
[54] Malin 1979, p.70.

Characteristics and key buildings: 1848-1880

Introduction

Some of the earliest plans in the West Yorkshire Archive Service's Dewsbury planning collection relate to the sequence of warehouses lining the south side of Wellington Road and both sides of Bond Street. The warehouses on Wellington Road date from about 1860 to 1870. There are no known guidelines for their design, but most adopted fine ashlar sandstone frontages and Italianate detailing. John Nash invented the revived style in the early 1800s, but it became widespread following the publication of John Ruskin's 3-volume history and campaigning treatise, The Stones of Venice in 1851-3. Through its associations with the mercantile architecture of Venice, the style had a particular resonance for use in commercial buildings.

The 'Battle of the Styles', an argument about national identity and the appropriateness of the Gothic Revival or Italianate style for new government offices on Whitehall, raged between 1856 and 1860. It was eventually settled by the Prime Minister, Lord Palmerston, who insisted on 'a design in the ordinary Italian' for the new Foreign Office, in spite of the architect George Gilbert Scott's preference and expertise in Gothic. The outcome of the battle reverberated around the UK in the design of joint stock and private banks, insurance buildings, clubs and mechanics' institutes, hotels, suburban villas and warehouses.

The increasing demand for buildings and the higher standards required by the local authority provided sufficient market for professional architects, surveyors and engineers to take up residence in the town. Local architects designed almost all the buildings of this period in the Assessment Area.

Built form and details

Key features of 19th-century Italianate design looked back to 16th-century Italian Renaissance architecture of Florentine and Venetian palazzi, or palaces, and included: prominent cornices, usually with corbels or brackets; low-pitched roofs; rows of regularly-spaced windows, sometimes round-headed or flat-arched; band courses dividing the floor levels; decorative moulded window architraves (surrounds) and pediments; decorative quoins (corner stones) and pilasters (flat columns) and keystones; deeply-corniced chimneys.

The high-end warehouses, such as Howgate's at 3 Wellington Road East were constructed of sandstone with cast-iron post and beam frames providing the internal structure for the large open areas of floor space. Less prestigious firms, usually those involved in the shoddy trade, used brick construction with frontages of stone. The arrival of the railways allowed the importation of building materials from longer distances, particularly roofing slate. A common trait of all the warehouses was a frequent change of ownership and sometimes of use too.

Later in the period, during the 1870s, there was an increasing tendency to use rock-faced sandstone masonry, for example at 16 to 22 Bond Street, 41 Daisy Hill and 22 Westgate. Rock-facing gave each stone a rugged rounded finish and a rough texture that heightened the contrast and drew attention to the more expensive and smooth ashlar dressings. Daisy Hill was transforming from a residential street to a commercial street in this period. A number of buildings were rebuilt or re-fronted to provide large shopfronts.

21 Bond Street (1862) [listed Grade II]

Charles Henry Marriott designed this warehouse and its rear extension in Italianate palazzo style for John Greenwood, Woollen Manufacturer, in 1862. The decorative stone carvings over the ground floor door and windows are not shown on the plans. The carving over the door represents a sheep, the symbol of the woollen trade, while the other carvings are heads. The female head with corn in her hair probably represents Ceres, the Roman goddess of agriculture and fertility. The two male heads have hats and appear to be Shakespearian characters. Similar carvings can be found in other locations in the town (e.g. 4 Grove Street; 1 Market Place; Barclay's Bank, Market Place; 23-25 Wellington Road; Cloth Hall Mills, Foundry Street) and in Huddersfield.

The sculptor is not known, but the local monumental mason John Schofield is recorded in contemporary street directories as having an additional specialism in architectural carving, and may have been responsible. Dewsbury Grammar School Association leased and converted the building from 1884 for a high-class mixed school 'on Christian but non-sectarian principles'.

21 Bond Street - details

23 Bond Street (circa 1860)
[listed Grade II]

There are no archival plans for 23 Bond Street, but a note on the plans for 21 Bond Street in 1862 shows that the woollen warehouse was already in existence and in the ownership of Day, Nephew & Son of Calder Wharf Mills.

The style is similarly Italianate, with rows of arched windows, deep cornice and corniced chimneys.

18 Bond Street (1871)

Designed by local architects John Kirk & Sons, this 3-storey and basement warehouse was built for Simon Crawshaw Jr. in 1871. The building borrows some of its detailing from its earlier neighbour at No. 20. S. Crawshaw & Sons specialised in currying (dressing, finishing and colouring tanned leather hide to make it strong, flexible and waterproof), selling leather goods, and making driving belts for mill machinery. The firm's belting factory was in nearby Oates and Union Streets (now a car park).

20 Bond Street (1863)

The Dewsbury architect and surveyor Charles Henry Marriott designed 20 Bond Street as a warehouse in an Italian palazzo style for the woolstapler Matthew Grandidge in 1862. A rugged rock-faced masonry with ashlar dressings contrasts with the more expensive finishing of the Bond Street buildings nearest the station. From 1866 until the construction of the new Town Hall in 1889, the building served as the Borough Offices, hosting Town Council meetings and the offices of officials, such as the Borough Surveyor, and their departments. The fine shopfront with decorative coloured glass panels was presumably added after the Corporation vacated the building in 1889.

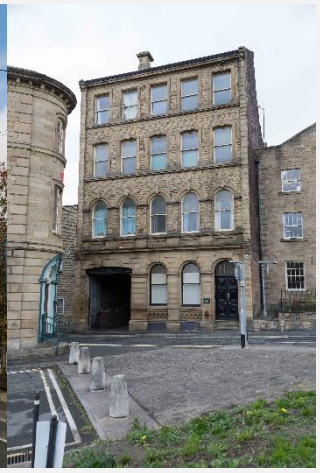
22 Bond Street (1868)

22 Bond Street was also designed for Matthew Grandidge in an Italian palazzo style, but this time, five years later, it was a different Dewsbury architect, William Thornton of Leeds Road.

24 Bond Street and 19 Croft Street (1870) [listed Grade II]

The building was designed as two woollen warehouses for M & W Thackrah by John Kirk & Sons Architects in 1870. Deliveries were brought in and out via a covered yard from the Croft Street entrance. Built of brick with stone frontages, the 5-storey, 4-bay, building forms a prominent termination to Grove Street. The adjacent site to the east was a timber yard and remained undeveloped until after the First World War. Thomas Thackrah, wool and shoddy merchant, seems to have run the business and lived at Eightlands House, just outside the Assessment Area to the north of the railway station. By that time the firm was described as a maker of English shoddy and importer of foreign shoddy.

Croft Street façade



Bond Street façade

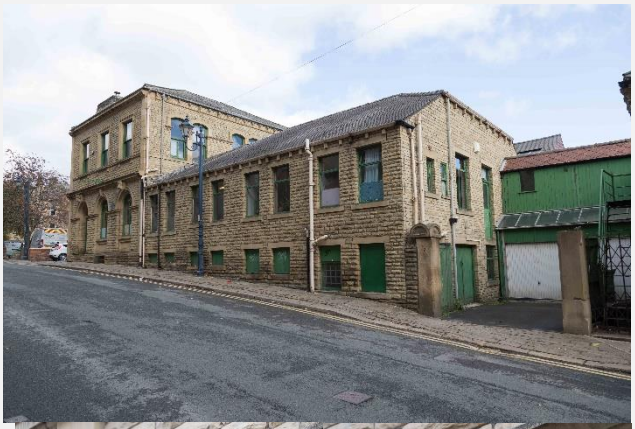
26 Bond Street (circa 1865)
[listed Grade II]

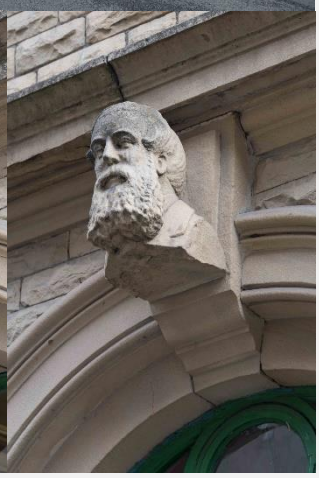
There are no archival records for the construction of this warehouse. However, it is recorded as being in the ownership of Day, Howgate & Co. on the plans for the adjacent 24 Bond Street in 1870 (see above). This firm built Calder Bank Mills in 1861. The Bond Street warehouse is lower in height than its neighbours and adopts the classical features of channelled voussoirs, tooled stonework and raised quoins of the earlier Dewsbury domestic buildings. The Berlin rag merchant Frederick Wutow operated from the building by the time of the first Goad plan in 1887. F. Wutow Ltd. was one of the more stable shoddy rag import/export companies, surviving into the 20th century and taking on the adjoining warehouse at 19 Croft Street/24 Bond Street.

41 Daisy Hill (circa 1875)

It has not been possible to find documentary evidence for the construction of this building, but stylistically it shares some details with works by the local architects John Kirk & Sons and seems likely to date from the 1870s. There is a possibility that an older building was remodelled/refaced in the 1870s. The building takes the form of a mini-palazzo, with rock-faced masonry, a deep bracketed cornice, decorative window architraves and bracketed cills. The upper floors contain heraldic glass panels, possibly of later date than the building.

4 Grove Street (1878)





John Kirk & Sons, architects, designed the buildings at 4 Grove Street as purpose-built salesrooms for the auctioneer William Frederick Fox in 1878. Kirk & Sons employed their usual Italianate references: rock-faced masonry; a deep bracketed cornice; architraved windows with bracketed cills; round-headed openings. Particularly noticeable features of the salerooms are the carved heads over the outer arches at the ground floor. The head over the doorway on the left is William Frederick Fox himself. The other head depicts Dr. George Fearnley, the first mayor of Dewsbury, former owner of the land on which the salerooms were built and resident of Grove House, which still stood on the opposite side of Grove Street when the salerooms were built.

Previously Fox had operated from various hotels around the town. Fox sold all sorts of things from his new salerooms, from buildings and land to horses and furniture, but not woollen trade materials. To accommodate the horse sales, there was a yard and stables to the south of the main saleroom building. The yard was lost when the building was extended, but the old stable building survives. Fox owned the salerooms until his death in 1907. Luke Howgate, the trade funeral furnisher, acquired the premises in the 1919, and the firm still operates from there.

HSBC Bank, 14a Market Place (1858) [listed Grade II]

The Huddersfield Banking Company had opened a branch in 1841 in competition with the existing bank, the West Riding Union Bank. Such was the success of the venture that the Huddersfield Banking Company looked to construct a new building on the same site in 1857. The directors selected William Cocking as the architect, and he produced a magnificent Italian palazzo design that was completed in early 1859. Although no original plans survive, it is clear from Ordnance Survey mapping that the building was divided into two parts. It seems likely that the manager lived on site in the northern part of the building. The first manager of the new branch building, Joshua Walker, was also an agent of the Economic Life Assurance Company later became the Borough Treasurer. In 1897 the Huddersfield Banking Company merged with the Midland Bank (now HSBC Bank).

10 Union Street (1863)

Charles Henry Marriott designed this woollen warehouse for George Oates in 1863. It is of three floors with a basement and occupies the corner of Market Street (5 bays) and Union Street (3 bays). The masonry is rock-faced with ashlar quoins (corners), moulded cornice, and channelled segmental-arched window lintels with extended keystones (wedge-shaped central stone). The central windows on each floor of Market Street are wider, and have been reduced in height. From the original drawing it is clear that these openings were originally used for hoisting goods to and from the various floors of the warehouse. The corner entrance was to the warehouse office. A deeply corniced chimney over the corner indicates that the office was heated by means of a stove or open fire. Original 'lying-pane' (horizontal) sash and case windows still survive in a number of the windows. George Oates is described as a 'wool and waste merchant' (shoddy merchant) in White's 1866 Directory. The building is currently in use as flats.

Howgate House, 3 Wellington Road East (1863) [listed Grade II]

The warehouse was designed by the local architectural practice, John Kirk & Sons, in 1863. It is built on a sloping site on a very grand scale in Italianate style, with 4 storeys facing Wellington Road East and 5 storeys facing Branch Road. The impressive character of the building is derived from the long rows of regularly-spaced windows on each floor. James Howgate & Sons of the Ravensthorpe Mills sold plain and fancy woollen fabrics. It is clear from the more elaborate design and skyline on the corner of Wellington Road East and Branch Road that the building and the name of the company were intended to be seen from the trains arriving from Leeds and London.

7 Wellington Road East (circa 1860, extended 1862)
[listed Grade II]

This warehouse with a distinctive rounded corner to Croft Street was built for William Blakeley & Co. in two phases. The date of the earliest phase, including the corner with Croft Street, is not known, but the later phase, filling a gap between the corner building and Howgate's adjacent site to the east, was built in 1862. The firm, of the Wellington Mills in Wilton Street, is described as 'fullers and woollen manufacturers' in White's 1870 Directory. Blakeley himself was involved in local politics and was elected Mayor of Dewsbury in 1868-9.

9-13 Wellington Road East (circa 1860)

James Walker, Sons & Co. commissioned the building as a woollen warehouse. The firm's mills were at Ravensthorpe. Although the warehouse was sold at an early date, the company went on to become a large player in the UK woollen industry. It established a blanket factory at Crofts Mill in Witney, Oxfordshire, in 1930.

15 Wellington Road East (circa 1860) [listed Grade II]

John Oldroyd (trading as Oldroyd, Bros & Company from 1873) owned one of the largest carpet manufactories in the UK, employing about 700 people, at Britannia Mills in Dewsbury. The 'Velvet Pile, Brussels, Tapestry, Kidderminster and Dutch Carpeting; Chenille, and Axminster Rugs, &c' produced by the firm were sold from his warehouses at Wellington Street and in London. At the time of the firm's liquidation in 1877, the Wellington Road warehouse was valued at £10,000. Eventually Mark Oldroyd acquired the warehouse from his brother. Mark Oldroyd built one of the greatest enterprises of the UK woollen industry in the late 19th century, with over 2,000 employees.

6-10 Westgate (1876)

Designed by John Kirk & Sons, architects of Huddersfield and Dewsbury, 6-10 Westgate was built as a tailor's and draper's shop for Mark Phillips. The materials are brick with an unusually ornate sandstone frontage. All the upper floor windows have shouldered arches. The first floor windows have elaborate architraves, or surrounds, and chip-carved (chiselled) details. An open pediment containing the 1876 construction date and Mark Phillip's initials crowns the central first floor window. By the end of the 19th century the building was known as Victoria Chambers and from 1912 it housed a bazaar at the first floor.

Municipal enhancement, industrial uncertainty and external pressure

Industrial diversification, municipal confidence: 1880-1920

By 1880, the town had expanded beyond its traditional woollen industries to embrace industrial-scale iron foundries, boiler and machine factories and flour milling.[55] The Municipal Borough had a population of about 28,000 and large areas of workers' housing had been erected at The Flatts, Eightlands and Daw Green. The town centre streets were paved and lit by gas from a new gas works (1877). Water was supplied from reservoirs at Dunford Bridge, Broadstones, Whitley and Staincliffe. There were numerous new churches, chapels and schools and a theatre outside the Assessment Area. A large post office, built to designs by John Kirk & Sons in 1873 in Union Street, served the town.[56]

The shoddy and mungo industry stabilised after the drop in the 1870s until a new boom between 1904 and 1912, when the domestic demand for the fabrics surged.[57] The First World War too marked a period of increased profitability for the heavy woollen industry.

From 1883 to 1884, Henry Holtom served as Mayor of Dewsbury. Naturally, as an architect he took an interest in the built environment of the town, and promoted a controversial scheme of improvements during his term of office as Mayor in 1884.

Not all the proposed improvements were carried out, but there was an increased focus on upgrading the fabric of the town centre. Amongst a large number of commissions, Holtom had designed the Dewsbury Co-operative Society's Pioneer Building in Northgate in 1872 and Dewsbury Town Hall in 1886. He retired to his birthplace, Stratford-on-Avon, in about 1890.[58]

The Assessment Area benefitted from more general improvements across the town, such as the advent of the telephone exchange in 1880, the new town hall in 1889, the supply of electricity to central Dewsbury in 1889, repair and extension of the Parish Church, the opening of a refuse destructor in 1896, a new Public Baths and Library in 1896, expansion of the reservoir system to Harden and Snailsden in 1899, a new covered market in 1904 and a new TB hospital in 1920.[59]

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[55] Kelly's Directory 1881, p.290.
[56] West Yorkshire Archive Service, ref. CBD/2455 (application for post office, 30 August 1873). The post office was incorporated with Simon Crawshaw's leather-belting factory complex. The building has been largely demolished and replaced by a car park. A fragment of the complex survives at 1a Oates Street.
[57] Malin 1979, p.78.
[58] *Warwick & Warwickshire Advertiser*, 13 April 1901, p.3. Anne Holtom, Henry's wife, who died in 1909, owned Anne Hathaway's Cottage, before selling it to the Shakespeare Birthplace Trust in 1892.
[59] *Yorkshire Post & Leeds Intelligencer*, 24 December 1889, p.6 and Smith 1967, pp.12-15.

Characteristics and key buildings: 1880-1920

Introduction

Much of the Assessment Area had been developed previously, so necessarily most of the constructions in this period were renewals or 'improvements'. Large-scale schemes could only take place outside the Assessment Area.

Of the key buildings, only the Working Men's Club in Oates Street was built on a previously undeveloped site.

Built form and details

Stylistically the new buildings mainly continued in the town's classical tradition, looking to the Italian Renaissance for architectural inspiration. By this period there were six professional architects living in or around Dewsbury. In terms of materials, the use of brick with sandstone street frontages remained predominant. There was perhaps an increase from the previous period in the use of high-quality sculptural stone carving. The new buildings were mainly commercial or public in character, with residential accommodation incidental or ancillary.

8 Church Street (1901)

8 Church Street was designed as the Market House Inn ('Ye Market Howse Ynne' on the name stone) for Joshua Tetley & Son Ltd., brewers by Frederick W. Ridgway, architect, surveyor and valuer in 1901, and opened in 1902. The style is an Edwardian Free Style, combining historicist details. Key aspects of the design are the tall, corniced chimneys, mullioned (divided by stone elements), rosemary-tiled roof and carved details, such as the dragons on the name-stone and the 'batman' corbel to one of the chimneys on School Street.

10 Church Street (1890)

This building was built in two parts. The front of the building came first, probably in the late 1870s or early 1880s, then the rear wing was added in 1890 by the architects John Kirk & Sons for as offices for the Dewsbury & West Riding Permanent Benefit Building Society. It is likely that Kirk & Sons were also responsible for the earlier frontage. This has an eclectic mix of details, including shoulder-arched windows, pilasters, a modillioned cornice and large plate-glass shopfront. The Dewsbury & West Riding Permanent Benefit Building Society was founded in 1866, and maintained offices in Church Street from an early date.

Oates Street, Working Men's Club (1883)

W & D Thornton, architects designed the Oates Street Working Men's Club for the Trustees of the Club in 1883. The Club had been founded in the 1860s as a recreational club, probably with the aim of keeping working men away from pubs and providing a space for more innocent activities, such as chess, reading newspapers and smoking pipes. Working men's clubs were intended to be less formal and have a broader appeal than Mechanics' Institutions, which were high-minded and specifically educational in purpose. The Club had met in temporary premises initially, then rented rooms in Nelson Street from 1871. In 1883 the Club Trustees determined to build permanent premises in Oates Street comprising a library, coffee room, card room, committee room, billiards room and manager's flat. The design was cheap and basic, with a bare minimum of ornamentation in the bracketed cornice and the mouldings with carved heads distinguishing the doorway to the manager's flat and the main entrance. The manager's flat was in the two bays to the right, and the club itself was housed in the next symmetrical three bays (doorway in the centre, bipartite windows flanking). A slightly later extension, probably by W & D Thornton again, expanded the facilities southwards.

Former Registrar's Office, Wellington Street (circa 1890)

This building was constructed as offices for the Dewsbury Union in about 1890 on the site of the old court, police station and lock-ups (police cells). The design draws on Italian Renaissance models for details such as the gables containing niches with conch-shell domes, the Palladian windows (two windows flanking a central round-headed window) and Corinthian (acanthus-leaf) capitals to the fluted porch columns.

The court, police station and lock-ups transferred to the new Town Hall on its completion in 1889, freeing up the site for new accommodation for the Dewsbury Union. This body administered the Poor Law in the eleven associated townships. Until relatively recently the building served as the town's registry office.

24-28 Westgate (1886)

24-28 Westgate is a high-quality speculative development of four shops and flats by Henry Holtom of Holtom & Fox Architects of 1886. The block was designed on an axis with Church Street as a symmetrical Italianate palazzo with arcaded rows of windows. The structure is of brick with a fine sandstone ashlar façade and crisply carved details, such as the alternating floreate (flowers) and foliate (leaves) band course through the first floor. The doorway to the flats is in the centre. There are two shopfronts, now much-altered, on either side of the doorway. The original drawing for the block shows a stretch of cast-iron brattishing (decorative ironwork) above the shops, but this seems never to have been implemented. The design is labelled 'Westgate Improvement', and was intended to both widen the street and to establish a new quality of design in the area.

1920-present

It is not possible to chart in detail the huge range of factors influencing the Assessment Area in the 20th and 21st centuries, but the gradual decline of the heavy woollen industry has perhaps the most bearing.

The period after the First World War was volatile for the heavy woollen industry. The boom of 1919-20 was followed by a slump until 1924-5 and brief recovery in 1937, but the general trend was downwards.[60]
Exports slumped from 1924 and markets in the Far East were lost. The woollen industry continued its decline in the post-War period in the face of three major problems: cheap overseas competition; shortage of workers; and poor training.[61]
Even Sir Mark Oldroyd's huge mills, employing 460 people, closed in 1958 because they could not maintain a full order book. Slow technological innovation, demand for synthetic materials, and short fashions (using less fabric) exacerbated problems in the 1960s and 70s.

The long decline of the heavy woollen industry had a direct effect on the warehouses in the Assessment Area. Even by the 1930s warehouses were being used for purposes other than the sale of woollen goods or rag storage. 10 Union Street, for example, had been converted to office and club use.[62]

The Aden Emergency of 1963-67 has been suggested as the last conflict to benefit the shoddy industry. Henry Day & Sons is recorded as making hundreds of tons of shoddy for military uniforms and blankets[63]. The writing was, however, on the wall as the military moved away from heavy woollen uniforms, eliminating the need for shoddy.

While the textile recycling industry did, until comparatively recently, continue in Dewsbury the closure of Henry Day & Sons in 2000 – despite serial attempts to innovate in the field of materials recovery and reprocessing – marked the full-stop of the town's characteristic industry. It is understood that some textile recycling, albeit on a far smaller scale than historically, is still current in Batley.[64]

[60] Malin 1979, p.95.
[61] Price 2015, p.28.
[62] Goad plan, 1931.
[63] Day, C. (2016) *The rise and fall of Henry Day & Sons Ltd. shoddy business,* http://www.henryday.co.uk/documents/Rise-and-fall-of-Henry-Day-and-Sons-Ltd..pdf
[64] Shell, 'Shoddy Heap'.

Characteristics and key buildings: 1920-present

Introduction

Relatively few new structures have been built in the Assessment Area since the 1920s. In addition to the buildings noted in details below, there are a number of other developments of significant size: 44-48 Daisy Hill (1960s); the former Court House (1980s-90s), Grove Street; 1-9 Northgate (1960s); the Time Piece, Northgate (re-fronted pre-2008); 25-27 Westgate (1960s).

Built form and details

The characteristics of the three key buildings are different, but two (Telephone Exchange and Wesley Chambers) share some structural commonality through the use of concrete floors for fire protection. The Telephone Exchange is built in a heavy neo-classical style, typical of its early 1920s date, and Wesley Chambers is in a lighter Art Deco style, with large steel-framed windows, flat roof and geometric styling, again typical of the 1930s period.

'Peacocks', purpose-built in a simpler, broadly Art Deco style for Marks and Spencer in 1936 (rebuilt in 1950s) to supersede the smaller original premises (1900-1936) at 10 Westgate.

The Picture House (opened 1913) entrance hall was inserted into the space where the south (left) wing of 16 and18 Market Place had been, and subsequently removed by extension of the adjacent Royal Hotel (now Lloyds Bank). The main auditorium was located in the backlands of Market Street and operated, through many changes in ownership and management, until 1993. Latterly, the building was used as a furniture outlet, but was demolished in 2009, with only the narrow entrance, cupola and façade surviving. .

Telephone Exchange, Bond Street (1922)

Ethel Mary Balden, the Mayoress of Dewsbury, opened the new Bond Street Telephone Exchange on 28 October 1922. Built in a monumental classical style by an Office of Works' architect, possibly Archibald Bulloch, the building picks up on the rock-faced masonry treatment of the woollen warehouses in the street. Initially the street frontage was symmetrical, with a deep 'mutuled' (underside blocks in Greek and Roman temple architecture) cornice and three deeply-pedimented windows. Each of the ornamented windows has a balconette, or false balcony, containing pierced stone panels in the form of a St Andrew's cross. There is a broad architrave, or surround, to the doorway with the words 'Telephone Exchange' carved in stone. It retains its original metal-framed windows. The three western bays belong to a later extension in similar style. It stands on the site of an old timber shed.

Wesley Chambers, Union Street (circa 1938)

Wesley Chambers were built between 1934 and 1938 in a mildly Art Deco manner. The 2-storey and basement building is constructed of red brick with contrasting concrete dressings (band courses and door surrounds). Goad's 1958 plan notes that the floors and open gangways at the back were made of concrete. Although a number of the windows are replacements, they replicate the appearance of the original metal-framed windows. The rounded corner, projecting triangular windows with block corbels and the flat roof behind a parapet are typical Art Deco features.

The building appears to have been a speculative office development. An advertisement for office space in 1938 describes the new building as 'air raid and fire resisting'.

Peacocks, 2-10 Northgate (1936)

Purpose-built for Marks and Spencer, this sizeable broadly Art Deco department store building occupies a whole-block plot between Northgate, Bond Street, Prince Street and Union Street. Replacing the older, far smaller premises, held by M&S since 1900 (10 Westgate), the building underlines the success, influence and confidence of fast-growing 'chain stores' – and their importance to the British high street in the early 20th century.

The building was rebuilt and re-fronted in a faithful reconstruction of its original form in the 1950s, and has been subsequently remodelled internally following M&S' disposal of the property in 2007.

HISTORIC CHARACTER

This section of the report sets out how the history and development of the study area can be read and appreciated in its physical form, layout, architectural styles and public realm.

Many historic characteristics can be readily appreciated – particularly in the impressive architectural forms of the town's textile warehouses – whilst others a more subtle and are less obvious on the ground, such as the relict medieval street pattern of Daisy Hill.

This section of the report is divided into the following sections:

- Topography
  How the town's development has been shaped and informed by local landform, geology and geomorpohological features.

- Urban grain
  How the urban morphology of the town has inherited elements from the rural landscape, and how the scale, form and massing of the study area's built environment is dominated by the legacy of a relatively short period of intense 19th-century growth.

- Forms of historical development
  Setting out the types of development and land use that characterise the study area.

- Public realm and open space
  How the streetscape and open spaces of the study area contribute to understanding of the town's history and development.

- Views, gateways and landmarks
  The nature, character and history of views of and from the study area.

The study area is then divided into **character areas** in the subsequent section of the report, reflecting areas of shared historic character to aid understanding of how the settlement has formed – and also the issues and opportunities affecting the surviving historic fabric.

Topography

Dewsbury is a town shaped by local topography; it owes its urban form and industrial legacy to the presence of watercourses.

The settlement developed on the south-facing hill slopes rising above the meanders of the River Calder. The intricate local topography, formed principally by the river corridor and that of its tributary the Dewsbury Beck (largely canalised and culverted at some point between 1850 and 1888[65]), rises sharply from the floodplain with a general southeast-northwest trend. While development has somewhat smoothed out the local contours in places, the steepness of the local topography can readily be appreciated.
Despite local undulations, the town sits within a relatively low-lying (40-55m AOD) landscape 'bowl', formed by the higher hills of Earlsheaton, Eastborough/Hanging Heaton, Dewsbury Moor and Thornhill. Earlsheaton in particular plays an important and dramatic role in the setting of the town.

From the relatively level shoulder of land that houses the (1848) station, the study area slopes from away both northeast and southwest along its northerly boundary on Wellington Road. The more pronounced slope, however, drops away relatively sharply due east down Bond Street and Croft Street – creating dramatic, enclosed views to the wooded hills beyond, emphasising the height of the impressive Italianate warehouse buildings to either side.

The main industrial area of the town lies outside the study area, the need for water power, and water as a resource in itself, necessitating close proximity to the Dewsbury Beck or the River Calder.

Urban grain

Settlement morphology

The historical core of the study area is formed around Daisy Hill / Westgate / Church Street, part of the town's surviving medieval layout and clearly depicted on the earliest available mapping of the area, dating to 1600.[66]

Saxton's map (Figure 5 below) clearly depicts the Market Place, the east-west sweep of what is now Daisy Hill and 'Prest Laine' (presumably Priest Lane, given the ecclesiastical connection) following the line of what is now Church Street – connecting the medieval streets to Dewsbury Minster. It is unclear whether the

[65] Depicted on the first edition of the Ordnance Survey 6-inch map (1:10,560), Yorkshire, sheet 247, surveyed 1850-51, published 1855. It is shown open and in situ, flowing from the north, culverted under the eastern end of Market Place and continuing to join the Calder unimpeded. It has disappeared from the urban area south of what is now approximately the corner of Crackenedge Lane and Corporation Street by the 1888-89 resurvey (Ordnance Survey 25-inch map, Yorkshire CCXLVII.3, surveyed 1888-89, published 1894). This is chiefly because of the construction of the Lancashire and Yorkshire Railway (1867), the Great Northern Railway (1874) and their attendant stations in the town centre.
[66] *Christopher Saxton's 'Plat of the Towne of Dewesbury', 1600.*

pictograms used on the map to denote buildings were intended to represent specific locations, or whether they were intended as a more schematic view of the general location of settled areas and the relative positions of key features. The open field systems that would almost certainly have accompanied rural settlement of this nature during this period are not depicted.

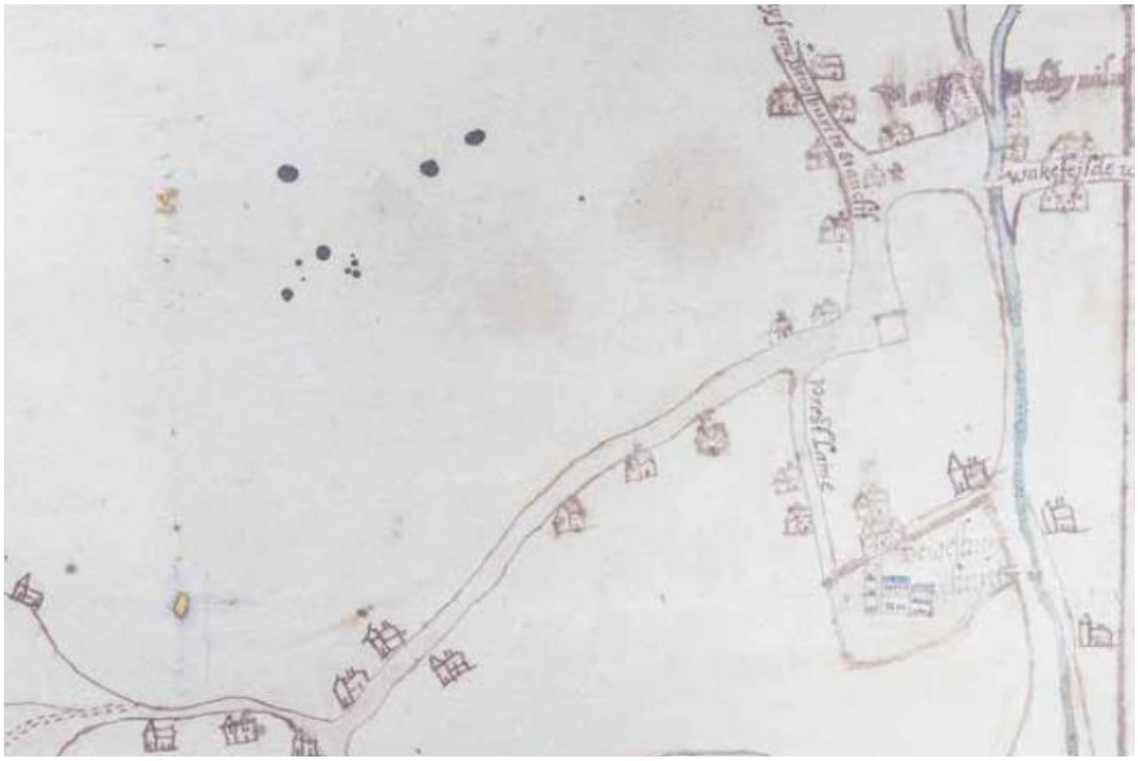

Figure 5: Christopher Saxton's '*Plat of the Towne of Dewesbury*', 1600. Reproduced by permission of West Yorkshire Archive Service.

An unattributed map of 1760 (Figure 2) indicates that Dewsbury did not grow particularly far or particularly fast during the 17th and 18th centuries. Dwellings appear to have been clustered around the Market Place and a short distance along Northgate, with a second cluster around the intersection of Daisy Hill and Church Lane. Both sides of Daisy Hill appear to have remained open for a short distance, before a further cluster of buildings at the intersection of Daisy Hill/Old Westgate and Southgate.

Parson and Thompson's '*Map of the Manour or Rectory of Dewsbury'* of 1761 (Figure 6 below) represents a step-change in the quality of cartography, demonstrating good fidelity of position for key features and, for the first time, the layout of the field systems surrounding the town and a network of what are assumed to be paths. This field pattern and path network is important in informing the morphology and development of the 19th-century components of the town – reflecting patterns of land sales and development.

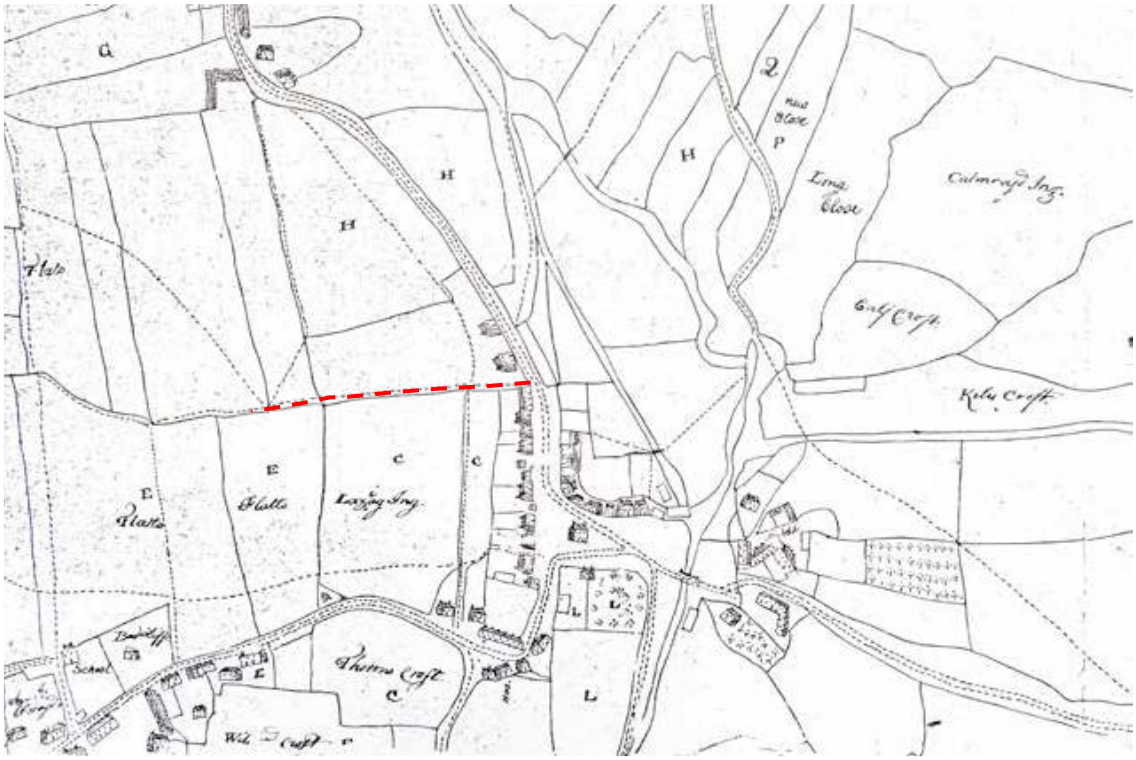

Figure 6: John Parson and John Thompson's *'A map of the mannour or rectory of Dewsbury'* of 1761. (Reproduced by permission of West Yorkshire Archive Service.) – approximate line of Bond Street picked out in red.

As Figure 6 illustrates, the line of what would become Bond Street is clearly established by the east-west-orientated northern boundary of the named fields north of Daisy Hill. Similarly, the lines of the perpendicular streets (Wellington, Grove and Union Streets) may derive from the long north-south boundaries of these fields.

An anonymous plan of 1765 illustrates some additional growth in the settlement, including the development of the 'New Road from Ealand [Elland] to Dewsbury (from approximated Old Westgate out to the west), authorised as a turnpike in 1758, and a small square of dwellings to the west of Market Place, within the study area. Due to the schematic nature of the depiction, it is not possible to definitively identify individual buildings from this period – with the exception of Dewsbury Minster and, potentially, the town tithe barn. (Outside the study area, this map provides a valuable record of the growth of early industry to the south and west of the main town. Enclosed by a meander of the Calder and the recently-constructed 'Dewsbury Canal',[67] later associated with a large limeworks, a number of mills are depicted, both for fulling and milling cereals, along with a series of mill leats.)

[67] The canal is not depicted on Parson's 1761 map – although smaller mill leats are.

Until the early 19th century, the town retained its essentially linear, if convoluted, form. The Dewsbury Inclosure Act of 1803 was in part prompted by uncontrolled housing development on common lands around the town, particularly at Daw Green. Taylor's 1804 plan represents a further modest development of the town centre, but the pace of new building was beginning to grow to cater for a rapidly increasing population. The only new road within the Assessment Area to emerge in the late 18th century was School Street. Church Street is shown with small-scale development on the east side and backlands and some further building on the west at the north end.

Figure 7: John Walker's *'Plan of Dewsbury'*, 1833. (Reproduced by permission of Kirklees Council, Dewsbury Library.)

By 1833 however, the town has started to grow relatively rapidly, as depicted on John Walker's contemporary plan (Figure 7 above). Potentially drafted for

valuation purposes, including the significant extension of the franchise the previous year,[68] the plan reveals substantial growth and the establishment of key streets that remain extant: Union and Prince Streets and the beginning of the east end of Bond Street, effectively formalising the rear boundary of Market Place and Westgate into a proper street and tidying up existing lanes or passages. The west side of Union Street remained mainly undeveloped apart from a single large structure to the southwest of Prince Street. The date of naming the street as 'Union Street' is not known, but it might reflect the formation of Dewsbury Union in 1837. A further large structure can be seen further west, which was Grove House, the mansion built sometime around 1820 by John Halliley Senior, the owner of Aldams Mill.

The construction of the London and North Western Railway in 1848 spurred major development across the study area. The first edition of the Ordnance Survey 6-inch map (Yorkshire, sheet 247, surveyed 1850-51, published 1855), depicts the station and the first of its large goods sheds in place. At this point, none of the characteristic warehouses appear to be in place.
An anonymous map of 1853 more clearly illustrates the development of a number of new streets, including: (New) Bond Street, connecting Wellington Road to Northgate; Croft Street, running parallel with Bond Street; Market Street, linking Union Street to Westgate; and Fearnley Street (now Grove Street) linking Bond Street to Daisy Hill. All the new streets are regular in their width and follow a straight line, whatever the topography. As previously indicated, these streets fossilise part of the layout of the previous field system.
The first edition and Paterson's plan of 1870 (Figure 4) are the last maps to depict Dewsbury Beck as an open watercourse, and reveal the role it played in structuring the settlement into the mid-19th century. Paterson – the engineer who promoted Dewsbury's new sewerage system in the 1870s – produced a comprehensive plan that illustrates that, with the exception of Grove Street, the extant street network and attendant warehouses to Wellington Street were in place.

The construction of the Lancashire and Yorkshire Railway, with its station to the east end of Market Place, in 1874 created a major restructuring impetus on the edge of the study area. Dewsbury Beck was largely canalised and the open area to the east of the watercourse – formerly used as a tenter ground (a large, open area for stretching and drying woven fabrics after fulling) – was developed. In addition to the station itself, an extensive series of goods sheds were installed, all served by sidings. The Great Northern Railway was built a little further east in 1874, with a tunnel beneath the Wakefield Road and adjacent development. The Town Hall, of 1889, was added between Market Place and the extensive Great Northern goods yards immediately to the east of their Lancashire and Yorkshire counterparts. Very little evidence remains in the morphology of the town of this railway landscape. While the Town Hall remains, its setting has changed substantially, not least due to the influence of the Ring Road (A638). (Although outside the study area, the reuse of part of the G.N.R. Dewsbury Central Station[69] in part of the Ring Road overbridge is an interesting, evocative survival.)

[68] The Representation of the People Act 1832 ('The Great Reform Act'), which, in boroughs, extended the vote to all males living in properties worth at least £10 a year, and owners of land in copyhold worth £10 or more a year, in addition to those renting land worth £50 a year or more.
[69] Central Station closed in 1964

Broadly, the urban form of the study remains consistent with its late 19th-century layout and has largely escaped the effects of the large-scale demolition and change of the area immediately to the east. Figure 8 below provides a graphical summary of the dates and hierarchical relationships between the streets in the study area. The contrast between the sinuous, gently-sloping medieval streets (Daisy Hill, Westgate and Northgate) and the often-steep cross-contour grid pattern of the 19th-century additions is particularly striking.

Figure 8: Hierarchy and date of streets in the study area

Forms of historic development

Specific elements of Dewsbury's historic built form make defining contributions to the study area's inherited character. As the study area is relatively tightly-drawn, this does not represent the totality of the town's character – rather the formative influences on this small part of the urban core. It therefore needs to be considered in parallel with a wider understanding of the origin, development and character of the wider settlement.

The following types are identified and discussed in this section, providing an overview of their origins, forms and functions with key illustrative examples. They have been selected as key determinants of historic character, rather than as an exhaustive list of all types occurring within the study area.

The key types identified are:

- Commercial: derived from and related principally to the textile wholesale business, shoddy and mungo rag sales, and supporting service industries (as distinct from the textile manufacturing industry, which was located outside the study area).
    i) Textile warehouse: the characteristic building form of a significant proportion of the study area, these assets relate to a relatively short-lived phase of mid-late 19th-century development fuelled by the burgeoning of the textile recycling industry.
    ii) Bank: reflecting the importance of finance to the textile industry, and ongoing provision of banking services to the community.
    iii) Auction house: a single example in the study area.
    iv) Shop: taking a range of forms across the study area, from large-scale department stores to single frontage stores.

- Civic and Institutional: although confined to a single example[70] – the Poor Law Union offices – this reflects the role of the town historically as an administrative centre.
- Nonconformist chapel: again, while only a single example exists within the study area – the former Wesleyan Methodist Chapel – its very large size embodies the importance of Methodism in Dewsbury's social, physical and economic development.
- Residential: purpose-built and converted properties for use as accommodation.

Commercial

[70] the former Magistrates' Court, built in the late 1980s, is not considered to be a heritage asset

Textile warehouse

Textile warehouses, perhaps more than any other type of historic development, characterise and represent the significance – both of the historic environment and in terms of local culture – of Dewsbury's 19th-century development.

It is difficult to pin down the definitive earliest example of the type in the study area, as the explosion of building activity from around 1860 onwards places the majority of examples within a tight 15-year period.

Closely-dated examples include:

- 15 Union Street: pre-1850 – depicted on anonymous 1853 town plan, 1854 OS town plan (surveyed 1850) and potentially Walker's 1833 plan.
- 23 Bond Street (Listed Gd.II): c.1860 – from note on plans for No. 21 indicates that this warehouse was already in existence (owned by Day, Nephew & Son).
- 7 Wellington Road (Listed Gd.II): c.1860, extended 1862 – noted as extant on plans for 3-5 Wellington Road East
- 21 Bond Street (Listed Gd.II): 1862
- 20 Bond Street: 1863
- 10 Union Street: 1863
- 3-5 Wellington Road East (Listed Gd.II): 1863
- 26 Bond Street (Listed Gd.II): c.1865 – listed on plans for 24 Bond Street
- 22 Bond Street: 1868
- 24 Bond Street / 19 Croft Street: 1870
- 41 Daisy Hill: c. 1875

While there is little functional distinction in the structure and form of the warehouses between those for the wholesale of fabrics and the sale (and indeed processing) of rags for shoddy and mungo, there does appear to be a measure of differentiation in levels of ornamentation.
The buildings are generally of cast iron frame construction as shown, with brick and stone skins; the use of stone tended to be more extensive in buildings constructed for the more prestigious firms – such as Howgate's at 3-5 Wellington Road, where even the rear 'working elevation' is built from high quality masonry.

The buildings are, with few exceptions (see 15 Union Street, 19 Croft Street), strongly Italianate in style – ranging from the restrained, elegant neoclassicism of 7 Wellington Road, to the almost baroque exuberance of 3-5 Wellington Road's façade and the exquisite carved head keystones of 21 Bond Street. As indicated above, the palazzo form executed in high quality ashlar and rock-faced masonry must have meant 'textile warehouse' to any merchant visiting the town, and certainly to local people. The range of scales of the form across the town is striking: from the miniature (41 Daisy Hill) to the very large (15 Wellington Road).

Figure 9: Textile Warehouse examples. Clockwise from top left: 9-13 Wellington Road East, one of few non-Italianate designs; Plan and section for 24 Bond Street/19 Croft Street showing cast iron structure (note columns in centre of section); 'show front' of Field House, 15 Wellington Road East

In addition to the generally good levels of preservation of the 'show fronts' of these buildings, a good selection of technical details – in the form of taking-in doors and hoists (see 3-5 Wellington Road East; 9 Wellington Road/26 Bond Street; unnumbered warehouse to Tithe Barn Street), some with extant joinery.

Internally, the key requirement for large, open, well-lit spaces for sorting and sales means that comparatively few features exist (given that the absence of internal fitting is a key requirement). Arguably, this could be seen as a critical feature that has contributed to the conservation of such a wealth of these assets – in that they are comparatively straightforward to convert to residential and other uses.

As a type, these assets have high levels of historical value being tied directly to key figures in the development and success of the highly-localised textile recycling industry, as well as luminaries of the wider heavy woollen industry. They are a key part of the continuum of the Yorkshire textile industry spanning centuries, and embodying the importance and value of innovation in developing – with Batley – a virtually unique industry. Similarly, the development of local architectural practices, catering in no small part to the textile industry, underlines the importance of the business in driving wider success during the later 19th century. They provide a physical document of the architectural, engineering and construction responses to a particular set of requirements – and reflect a specific architectural and aesthetic response to market forces. The spatial, functional and historical relationship of the warehouses to the railway station – and then to each other, sharing a common architectural language but engaged in cutthroat business competition – is critical to their significance. In addition to the individually-designated examples, this could be held to convey a greater level of importance on the group as a whole.
Generally, the warehouses have considerable aesthetic value as they have been carefully designed, specifically to be both functional and impressive – and hence they inform the iconic views of the town.

While Italianate warehouses of slightly later date can be found in Batley, these are a rather looser group and are not as well preserved. They are, in any case, a reaction to and directly inspired by the Dewsbury assets. (Manchester's extensive warehouse complexes are a corollary but are generally earlier and are principally concerned with cotton and the preparation of goods for export.)

Bank

While a number of purpose-built banks are located in the town, a single example lies within the study area. The HSBC Bank, 14a Market Place, was built for the Huddersfield Banking Company in 1858 to replace the existing building on that site, and is illustrated in Figure 10 below. The presence – and relative ostentation – of the bank building is owed to the textile industry. A local banking boom was created out of the need for finance (i.e. lending), and banking services (i.e. deposits, transactions) from the exponentially-growing textile industry, driven by the opening of the railway in 1848. Lending was required to finance the construction boom for wholesale and shoddy/rag warehouses that underpinned the trade and were a key part of Dewsbury's competitive advantage over neighbouring Batley.

William Cocking's magnificent palazzo, rich in carved detail, cuts an imposing figure on Market Square quite deliberately dwarfing neighbouring buildings – and 'staring down' the slightly less grand palazzo of Barclay's (the West Riding Union Bank) on the other side of Market Square. (Outside the study area – but potentially by Charles Henry Marriott, based on the style and carved heads that closely echo those on 21 Bond Street.)

In addition to its significant aesthetic value, as a masterful piece of Italianate design, the bank has important historical value as a record of the contemporary importance of banking in supporting the growth and development of the textile industry. The growth of local banking institutions, both private and joint stock, was critical as a keen understanding of the local economy, individuals and their prospects were clearly required to managed the not-inconsiderable risk.

Additional interest derives from the unbroken chain of custody of the bank building, as the Huddersfield Banking Company merged with Midland Bank, which in turn was acquired by HSBC. (Consequently HSBC holds extensive archives.)

Figure 10: HSBC Bank, 14a Market Place. Note the richness of carved details, particularly to ground and first floors (including numerous sheep heads, suggestive of the wealth generated by the wool industry.

Auction House

While there is a single example of the type in the study area, it has particular interest for *not* being part of the textile industry that so dominated the 19th-century economy of the town. John Kirk & Sons designed the buildings at 4 Grove Street as purpose-built salesrooms for the auctioneer William Frederick Fox in 1878.[71] Kirk & Sons employed their usual Italianate references. The carved heads set over the outer arches of the ground floor are a particularly distinctive feature - depicting William Frederick Fox himself and Dr. George Fearnley, the first mayor of Dewsbury, former owner of the land on which the salerooms were built.

The building was used for the sale of furniture and a range of goods as well as, initially, horses – indicated the breadth of market for a range of generally higher-end commodities. While the yard used for horse sales was subsequently filled by an extension to the saleroom, the separate stable building and smaller service yard survive.

The building has value as a comparatively large, specialised and largely intact physical example of a form of trading that is – with some key exceptions – generally absent from modern life and economies. It is also a fine example of the non-warehouse design skills of Kirk & Sons, one of a handful of local practices catering to local commercial needs. It has value as a well-executed example of a relatively uncommon building type, and makes a positive aesthetic contribution – particularly to a street with a number of negative influences.

Figure 11: Auction house, 4 Grove Street; note carved heads to the main entrance and window keystones

[71] West Yorkshire Archive Service*, ref. CBD/3209 (application for new sale room, 2 February 1878).*

Shop
Outside the main shopping street of Westgate – Market Place – Northgate, smaller shopfronts particularly on Daisy Hill face significant development pressure.

Good examples do survive, although often few clues exist as to their historical uses. For example, the Goad insurance maps simply list 'shop' unless the use poses a particular fire risk (e.g. baker).

74 Daisy Hill contains an attractive, classically-inspired shop front on its ground floor to the street (technically the basement of a three-storey townhouse above). Its elegant pilasters and cast iron columns create a strong frontage; it is however unlikely the full-height set back glazing reflects the original frontage.
Similarly, the ground floor of 41 Daisy Hill retains historic features in the form of classical decoration, with pilasters to either side of the frontage supporting a cornice, dentil mouldings and a plain entablature. Both are depicted in Figure 12 below. 2-6 Union Street, although unoccupied, retains three consecutive historic shopfronts with all external mouldings intact.

Figure 12: Example shopfronts, from left: 41 Daisy Hill, a small textile warehouse with shop to ground floor; 74 Daisy Hill, shopfront to ground floor of Methodist Minister's House.

On Westgate, historical features survive generally only where they form part of the structural surrounds of the shopfront openings: for example 24-26 Westgate; 22 Westgate; 14-16 Westgate. Even perhaps the finest example of a purpose-built shop in the study area, **6-10 Westgate**, has lost its historic frontage. Again designed by John Kirk & Sons, 6-10 Westgate was built as a tailor's and draper's shop for Mark Phillips in 1876. A brick structure with an ornate sandstone frontage, this building – despite the effects of the loss of the frontage – retains much interest. It is an unusually fine design, and its large size is suggestive of both significant ambitions on the part of its builder, but also the existence of a ready market for higher-status clothing in the town. It has been suggested that the advent of shoddy and mungo use in the production of cloth helped to reduce prices to the point where ordinary working people were able to afford – at least for 'Sunday Best' – better clothing. While it is not possible to speculate what Phillips' target market was, the timing of the investment could be suggestive of a link to the wider period of economic growth in the 1870s. (It does not appear to have been a long-lived venture, at least not on this site, as by the end of the 19th century the building was known as 'Victoria Chambers'.)[72] The building represents a comparatively rare example of the retail end of the textile industry within the study area – which is otherwise principally concerned with raw materials or wholesaling. This provides a historical dimension to the undoubted aesthetic dimension of the building's value.

Figure 13: 6-10 Westgate, from left: street elevation; ground floor plan by John Kirk & Sons, March 1876 (reproduced courtesy of West Yorkshire Archive Service).

[72] Goad plan, 1899

Civic and institutional

Dewsbury Poor Law Union Office is the sole historic civic building in the study area. Built around 1890 on the site of the old court and police station (the functions of which transferred to the Town Hall on opening in 1889), this Renaissance-inspired institutional building has considerable historical and social resonance – both in its original function and its subsequent use as the town Registry Office.

Prior to the Poor Law Amendment Act of 1834, administration of the Poor Laws in England was the responsibility of individual parishes and its rate-payers. That Act transferred responsibility to newly-created Poor Law Unions covering a number of settlements each. The Dewsbury Union, covering eleven townships around Dewsbury, was created in 1837, with the first workhouse being a converted farm at Balk Hill[73] to the west of the town (in Crow Nest Park). Dewsbury was the scene of extensive protest and rioting in 1838, 1840 and 1842 in support of the Radical Association ('Chartists') and in response to the establishment of Poor Law Unions. The Wellington Tavern (33-35 Westgate) was reputedly the site of meetings of local radicals.

The polite, decorative design – depicted in Figure 14 below – belies the grimness of the task of the Poor Law Union; administering a system that did little to prevent poverty and, in many analyses, is shown to have exacerbated the issue. Nevertheless, it is an important document of 19th-century Dewsbury's response to legislative requirements and discharge of civic responsibilities – particularly in a town that had proved particularly hostile to the Poor Law, adding to its historical value. It has considerable aesthetic value as a well-executed example of a late 19th-century Italianate public building, with extensive and particularly fine detailing.

Its subsequent use as the town Registry Office is likely to have added to its communal value, as the site of many emotionally-charged family events (weddings, birth and death registrations). It has considerable aesthetic value as a well-designed, harmonious composition that can – despite a profusion of Italianate architecture – be discerned as an institutional building of some gravitas.

The former Dewsbury Magistrates Court complex, built in the late 1980s, sits at the heart of the study area. It is not discussed further as, although it has some architectural and communal interest, including through its current use as a dedicated wedding venue, it is not considered as a heritage asset for the purposes of this assessment.

[73] Depicted on the first edition of the Ordnance Survey 6-inch map, Yorkshire 247 (Dewsbury), surveyed 1850, published 1855

Figure 14: Former Dewsbury Union office, Wellington Street

Nonconformist chapel

The Elim Pentecostal Church, built as a Wesleyan Methodist Chapel in 1839-40,[74] has a strong influence on the character of both the 'Wellington Street' and 'Daisy Hill' character areas, as discussed below. Its impressive scale, accentuated by its position on an elevated platform above Daisy Hill, serves to underline its importance in the spiritual and cultural life of mid-19th-century Dewsbury.

It bears the inscription 'Centenary Chapel' on the central tablet of the main façade. John Wesley visited Dewsbury and preached in the town on many occasions during the mid-18th century, and may commemorate the centenary of such a visit.[75]

The building was designed to seat over 1,000 worshippers over two floors – the upper being an elliptical gallery on cast iron columns – in the characteristically austere classical style of mid-19th-century chapels. While some of the chapel's fixtures and fittings, most notably the organ and the original pews, have been lost it remains in ecclesiastical use and continues to play a role in the spiritual life of local people. It therefore has considerable communal value to accompany its undoubted aesthetic and historical values.

It forms a group with the contemporary Sunday School building, to the rear (north) of the main chapel, and what was the Minister's House (74 Daisy Hill) facing onto the small garden to the front (south) of the chapel. The Chapel is Listed at Grade II.

Figure 15: Former Dewsbury Central Methodist Chapel, view north from Daisy Hill, showing garden area, perimeter wall and railings (listed separately at Gd.II) and Minister's House (47 Daisy Hill, to right)

[74] Recorded as built by Thomas Gomersall, a local contractor: *Slater's Directory*, 1848, p.1008; opened June 4 1840: *Leeds Intelligencer*, 30 May 1840, p.4.

Residential

Broadly, the study area does not have a strong residential character. The majority of dwellings are either secondary – as flats above a ground-floor economic use – or as conversions. However, this was not always the case, and there has been considerable flux between residential and commercial uses, particularly in Daisy Hill and Westgate. Daisy Hill retains the strongest 'domestic' character, conveyed by the generally smaller-scale buildings and the prevalence of units intended for 'living above the shop'. For the most part, these appear to date from the early-mid 19th century. While the buildings follow the line of the medieval street pattern, there is little convincing evidence for the alteration or re-fronting of older buildings from accessible exposures of masonry, mapping or aerial photography.

Daisy Hill also contains the few surviving buildings designed as single-occupancy houses, in the form of: 74 Daisy Hill, built as the Methodist minister's house; and 63 Daisy Hill (Listed Gd.II), set on the corner of School Street which is probably a late 18th century house.

85 & 87 Daisy Hill (Listed Gd.II) is a large, early 19th-century villa directly opposite the former Methodist Chapel. It appears to have had a colourful history, the ground floor having been converted to shops in the later 19th century.[76] The upper floors were divided into flats when listed in 1977, but had changed to office use during the 1980s or 1990s as an application for conversion from that use to residential was lodged in 1996. Consent for conversion to six flats was granted in 1998 and the shop fronts were replaced with a stone frontage, fenestration and central doorway. All have been converted to flats, but their survival – and mapped evidence – confirms that the study area was significantly less residential in the past.

Figure 16: Residential examples (built as single-occupancy dwellings), from left: 63 Daisy Hill; 85-87 Daisy Hill

[76] Goad map, 1877

Ground floor residential conversions, as illustrated in Figure 17 below, are a particular feature of Daisy Hill, and are visible at: 81, 68, 56-62 (two separate frontages), 61 , 55-57, and 45. These comparatively small-scale incremental changes to buildings of individually no more than local importance has the potential to amount to a major change in character, potentially eroding the physical evidence of historical retail and commercial uses where handled insensitively.

Figure 17: Examples of residential conversion of shopfronts, clockwise from top left: 55-57 Daisy Hill; 58-62 Daisy Hill; 59-61 Daisy Hill

Public realm and open space

Public realm

Dewsbury's public realm is of mixed character with – in general – comparatively little surviving in terms of street surface treatments, historic boundaries and street furniture.

Daisy Hill was relatively recently resurfaced in high quality stone setts, as illustrated in Figure 18 below, which adds significantly to the historic character of the street. Sandstone flag paving and kerbs have been reinstated, with an attractive mix of flags and setts in the wider section of pavement on the north side in front of 56-62 (1960s offices). The flag paving and setted roadway continue to the junction with Westgate.

Figure 18: Daisy Hill, street scene - note human scale and high-quality pavement and road surface finishes

Westgate has sandstone flag paving on its northern side until approximately 16/20 Westgate. Beyond this point, older kerbs are evident, accompanied by blonde concrete pavers. On the south side, concrete pavers are introduced by 47-51 Westgate. This surface treatment, accompanied by a bitmac roadway, continues the full length of Market Place and Northgate within the study area. Red tactile pavers are used on the main crossing point on Northgate.

Figure 19: Surface treatments, from left: Bond Street, historic flag paving and restored setts to roadway; Market Place, mix of surfaces and street furniture

Bond Street has also benefitted from restored setts, extending from Union Street up to the junction with Wellington Road, illustrated above. Historic kerbs and flagstones remain extant, and have been conserved or replaced as necessary. Similar public realm enhancement has also benefitted Wellington Road, from the junction of Bond Street east to Wellington Street. Wellington Street has restored flagstone paving, but with a bitmac road surface.

The public realm of the intermediate streets, particularly Union Street, Oates Street (see Figure 20 below) and Market Street, is less consistence and of lower quality, with often fragmented bitmac pavement and road surfaces and derelict ancillary features (e.g. broken bollards and low-quality fencing to Union Street).

The main streets in the study area have broadly consistent street furniture in the form of modern 'heritage' lampposts in the style of Victorian gas lanterns, with octagonal segmented lanterns. Metal bollards, with a ball finial and octagonal (chamfered square) shaft, are used extensively across the study area (both illustrated in Figure 19 above), on: Daisy Hill, Westgate, Market Place, and Northgate. 'Heritage style' pedestrian barriers are employed on Wellington Road, west of Bond Street (standard galvanised barriers are used east of Bond Street). Bins, lampposts and seating (e.g. at the top of Wellington Street) are painted a standard dark blue, although tree-guards – where these occur – are not.

Open spaces

There are few formal open spaces within the study area. The key spaces are as follows.

The small garden to the front (south) and west sides of the Methodist Chapel is a key resource. While not publicly accessible, the gardens and the trees therein are a rare piece of greenery within the town, both allowing the Chapel to 'breathe' within the dense urban grain and allowing more open views and from Daisy Hill.

A small area of paving at the top of Wellington Street, with street trees and seating installation, is an attractive use of this artefact of the meeting of awkwardly-shaped plots – although the ring road makes this a less attractive proposition in use.

The other open spaces in the study area are the product of historical demolitions, and have generally been adopted – formally or otherwise – as parking. This is exemplified by the former GPO site on Oates Street, depicted in Figure 20 below).

Figure 20: General view of Oates Street carpark (former GPO site), showing mix of surface and boundary treatments – a key view for understanding the relationships of the town with the wider landscape.

Figure 21: Open space, clockwise from top left: Methodist Chapel garden, looking approximately north up Wellington Street; Wellington Road East; small open space at the top of Wellington Street

Views and gateways

The iconic views of, and through, the study area are available from Wellington Road and the station – of the monumental warehouses and down Bond Street and Croft Street of the town against a wooded, upland backdrop. The arrival from the station is the critical historical gateway to the study area, if not the town, being the raison d'etre for the warehouse district – as shown in Figure 22 below.

Figure 22: Characteristic 'gateway' view down Bond Street from Wellington Road, with wooded hills in the background – the experience fundamental to the success of Dewsbury's 'warehouse district'.

The glimpsed, partial views available down Daisy Hill from the west in particular are an important part of the experience of Dewsbury – an example is provided as Figure 23 below. The intimate scale of the street provides an important contrast with the monumentality of the warehouses and Methodist Chapel, hinting at its more ancient origins and the development of the town.

Figure 23: Incidental views along Daisy Hill from the west - human scale and tight,winding street contributes to the sense of time-depth; glimpses to landmarks (e.g. spire of Dewsbury Baptist Church, or the dome of the Town Hall) and the wider landscape help orientate the visitor

The view northwards up Northgate to the tower of the Pioneer Building is also important both for appreciating the building, but also understanding the role of 'people-power' in shaping the social and political development of the town – in parallel with its industrial success.

The view west across Market Place is valuable in viewing the study area from its wider context, helping to understand the relationships between the civic centre (the town hall) and the centre of commerce – somewhat dominated by the HSBC bank.

Figure 24: Character areas

CHARACTER AREAS

The study area has been divided into five broad character areas. Within each of these areas, shared historic character, developmental history and management issues act as unifying factors.

These areas, as depicted in Figure 24 above, are as follows:

- 'Warehouse District' – the northwest of the study area, typified by a strongly-planned street layout and imposing 19th-century textile warehouses addressing Wellington Road and the railway station.

- Westgate and Northgate – the 'spine' of the medieval/post-medieval town (with Daisy Hill), these spacious streets have a strong commercial character, befitting one of the town's main shopping streets adjacent to its historic marketplace.

- Wellington Street – the western side of the study area, comprising the civic and religious component of the study area, represented by the former Dewsbury Poor Law Union offices (latterly the town Registry Office), the modern Magistrates' Court (now an events venue) and the former Methodist Chapel and minister's house (now, respectively, the Elim Pentecostal Church and a private dwelling).

- Central – this area has a more mixed character, reflecting both the transition from mercantile to retail activity and domestic buildings and the area's history of substantial change as a consequence of evolving communications technology. This area has some of the most significant issues in the study area – but also potentially the greatest opportunities.

- Daisy Hill – the narrow, sinuous street of Daisy Hill, lined by long and narrow perpendicular plots, is redolent of the street and the town's medieval/post-medieval origins. School Street is a later addition, describing the back plots of the southern side of Daisy Hill. The character area is bounded on its eastern side by Church Street, forming a key axis of the settlement core and linking the town to the Minster.

Figure 25: Warehouse District character area

‘Warehouse District’

This character area is inextricably linked to the railway: providing the origins, orientation and commercial driving force for the development of this part of the study area. Wellington Road takes its orientation from the route of the London and North Western Railway, with the ‘show fronts’ of the textile warehouses lining it southern side designed to create an impression on business travellers arriving in Dewsbury.

This character area is the most intact in the study area, and appears to have experienced comparatively little change – beyond changes in use / conversion. Consequently, it has a particularly strong historic character and its commercial origins and building functions can be readily understood.

Key characteristics

This area is characterised by:

- Large-scale textile warehouses:
    - Built in Italianate style to a broad ‘palazzo’ form
    - Common orientation, form, function and heights (3-4 storeys over basement to main frontage)
    - Monumental ‘show’ facades to Wellington Road
    - Full-plot depth, with facades to streets on either side – often differentiated into formal and working frontages
    - Consistent materials: sandstone ashlar, rusticated to ground floor, smooth or decorated dressings
    - Strong rhythm to facades created by regular fenestration
    - Fine detailing and considerable architectural sophistication, particularly to ground and first floor (*piano nobile*), including the use of figurative sculpture
    - Distinctive ‘flatiron’ corners on Croft Street and Bond Street formed by the acute angles of these subordinate streets
    - Successful conversion to other commercial, office and residential uses

- Commercial and local government uses originally intended to support the textile industry:
    - Commercial and local government uses (e.g. former Yorkshire and Lancashire Bank, 22 Bond Street; former printers, 18 Bond Street; former Borough Offices, 20 Bond Street) built in complementary Italianate style.
    - Former Borough Engineer’s Office (7 Croft Street) built in contrasting, utilitarian style in red brick
- Subordinate streets slope steeply eastwards from Wellington Road down towards the town core:

  - Creates distinctive narrow 'canyon-like' streets as warehouses increase in relative height to the east to deal with sloping sites
  - Narrowness of streets and height of adjacent buildings creates tightly-framed views of, and over, the town to wooded hills beyond – a key aspect of the setting of both the buildings and the study area more generally
  - Stone sett surfacing enhances the historic character of Bond Street

- Spatial and visual relationship between the extensive Wellington Road facades of the warehouses and the railway station
  - Currently detracted from by traffic, street furniture and size of dual carriageway Ring Road.

Main phases of development

The development of much of this character area dates from between 1860 and 1870, when a flurry of activity – spurred by the sale of surplus railway land – created a localised architectural boom. The consistency of form and style created a distinctive architectural language that renders the warehouses instantly recognisable. Their robust, but flexible, internal division has readily facilitated conversion – which has undoubtedly contributed to their long-term sustainability. Indeed, 21 Bond Street – built in 1862 – had already been converted for use by the Dewsbury Grammar School Association by 1887. The broad stylistic uniformity of the character area means that later insertions, such as former workshop at 24B Bond Street (now converted to six flats), are particularly noticeable.

Street and plot layout

The character area is defined by the northeast to southwest diagonal of Wellington Road, laid out following the coming of the railway in 1848. Linking Wellington Road to the heart of the town are the parallel Croft Street and Bond Street. Orientated broadly east-west, these streets meet Wellington Road at an acute angle, creating distinctive triangular plots at the junctions. The monumental warehouse built for Oldroyd and Sons on the corner of Wellington Road and Wellington Street – at the southwestern corner of the character area – providing a counterpoint to the 'flatiron' forms of the other corner plots.

Apart from the corners, plots are generally regular and between 10 and 12m in width. The larger warehouses often extend the full depth of the plot – with facades to both Bond Street and Croft Street, or Croft Street and Wellington Street respectively.

Built form

Wellington Road – key assets

Forming the northern boundary of the study area, Wellington Road could be considered to be the architectural high watermark of Dewsbury's unique contribution to the 19th-century heavy woollen industry. Lined entirely on its southern side by warehouses, this series of monumental commercial buildings were specifically designed to impress.

Although broadly uniform in function, the buildings vary in height from three to four storeys, the latter being the more prevalent (generally over basements, facilitated by the steeply-sloping ground). The strong rhythm created by regular and relatively standard-sized – if not styled – fenestration and consistent sill band/string course heights contributes to a sense of uniformity, aided by consistency in use of ashlar, rusticated quoins and corbelled/modillioned eaves. In addition to their height, the mass of the warehouses is impressive; no example presents fewer than seven bays to Wellington Road – with the exception of 9-13 Wellington Road (Listed Gd.II, illustrated on p. 42).[77] It is far smaller than its neighbours and, although well-executed with some fine details, it is also much more utilitarian in form. Sitting gable-end on to the road, it features large taking-in doors to its central bays with a steel hoist in situ beneath a distinctive Diocletian window.

Within the broad Italianate style and consistent meter of the warehouses, which gives the impression of uniformity at a distance, there is significant richness in detailing that gives each building a strong character and identity. As indicated above, these buildings were meant to impress textile buyers, so applying a common architectural language – where palazzo form equated to 'textile merchant' for the intended audience – could be viewed as a wise business decision. The classically-influenced forms, popular in institutional architecture of the day, were probably intended to suggest stability and establishment values. The application of distinctive details within that framework could be viewed as being equally important for conveying individual identity and, crucially, reflecting the quality and success of the business. Given the context, politics and reputation of shoddy and mungo, this should not be underestimated.

The regularity of the block plans of the streets off of Wellington Road (Bond Street, Croft Street, Branch Road) and the acute angles at which they meet creates wedge-shaped plots. The architectural response to this provides some of the area's most distinctive features, in the prow-like approach to turning the sharp corners of the plots' southwest ends. The 'flatiron' forms of 11-13 Wellington Road (Listed Gd.II) and 7 Wellington Road (Listed Gd.II, illustrated on p.42), with rounded, single-bay fenestration, silhouetted against the sky and the wooded hills above Eastborough is perhaps the iconic view of the study area.

[77] Listed as 9 Wellington Street/26 Croft Street (and numbered as such on the building), the numbering scheme appears correct on the ground but does not match OS MasterMap.

15 Wellington Road (Listed Gd.II), by virtue of the spacings of cross-streets, lacks the acute angles of its contemporaries but dominates the view from the station and was, therefore, arguably in the prime position. Its elegant curved façade directs the viewer down Wellington Road, and past the sharp corner of the Dewsbury Reporter[78] building (outside the study area).

While the character of the southwest side of Wellington Road is very much intact, the insertion of the Ring Road – taking both the name of the street and much of its space – has somewhat divorced it spatially from the railway station. While the functional and historical relationship, in terms of its contribution to the setting of the assets, is still legible and valuable the experience of it is a little diminished.

Branch Road – key assets

Forming the northern boundary of the study area, Branch Road is characterised by its steeply-sloping and recurved layout, with the impressive edifice of 3 & 5 Wellington Road East (Listed Gd.II, illustrated on p. 41) towering over it. This offers perhaps the best view of the basements underlying the palazzo warehouses, reaching a full five storeys to the rear of 3-5 Wellington Road. It marks the edge of the study area's 'monumental warehouse district', and Branch Road's character is one of transition between uses.

On the opposite side of the street, much more domestically-scaled two-storey premises take over. 53, 55 & 57 Branch Street (Listed Gd.II) form three conjoined shops. Late 19th century in date, these premises mirror the classical influence of the broadly contemporary warehouses but at a more human scale. Ashlar is retained for dressings, but the regular coursed rock-faced masonry creates a less formal – albeit polite – feel. In turn, these premises are dwarfed on their eastern side by the rear of Holtom and Fox's dramatic Pioneer House, fronting on to Northgate (1878-79, outside the study area).

Croft Street and Bond Street – key assets

These two parallel streets can be considered almost mirror-images at their western end, with large warehouses set in the block between having frontages to both.

Croft Street's almost canyon-like form at its western end – intensified by its relative narrowness (~6.4m between frontages) – is created by the tall warehouses to either side: 24 Bond Street/19 Croft Street (Listed, Gd.II, illustrated on p.38), and 7 Wellington Road (Listed Gd.II). The sense of this street being slightly subordinate, implied by its smaller dimensions, is further suggested by the presence of a large cart entrance in the façade of 19 Croft Street, with extant joinery, and the partially walled-up ground-level taking-in door on 7 Wellington Road. The perception of the street as the 'tradesman's entrance' to the warehouses is confirmed by the façade of 5 Wellington Road East that addresses Croft Street. The use of rock-faced masonry provides a strong contrast to the ashlar dressings, and also to the 'show front' façades to Wellington Road East and Branch Road. Extant timber taking-in doors

[78] Although universally known by the name of the local newspaper, based in the building for a considerable period, this was also built as a textile warehouse.

to all four storeys (over basement) underline the working aspect of the building, along with the extant steel hoist above the fourth-floor door. A massive, rounded-arched cart entrance occupies the easternmost bay, with glazed lights above timber cross-braced doors. This is a building that means business and, despite its utilitarian function, wants to look good doing so.

On the south side of the street, the effect is dampened by the presence of the lower, two-storey 24 Bond Street/11-17 Croft Street; which appears to be a later industrial building converted to residential use. (This appears to have been infill development in the early 20th century[79]). Its domestic-style uPVC windows and panelled front doors and ancillary clutter (central heating flue outlets, extractor vents and overflows) are somewhat incongruous. A small courtyard with intact setts in the backlands of 22 Bond Street is an historic feature, but is currently 'domesticated' by its use as parking for the residential development and the solicitors' office in 22 Bond Street.

East of this courtyard, the building scale drops dramatically on the south side of the road, with a red brick property – the former Borough Engineer's office[80] – standing in strong contrast to the blonde stone.

Bond Street is a little more consistent in character and, while the heights of the four-storey warehouse blocks are still impressive they are perhaps a little less oppressive due to the increased street width. Due to the steep slopes, there are some awkward changes in level between warehouse blocks that are more pronounced than on Croft Street (e.g. between 9 Wellington Road/26 Croft Street and 11-13 Wellington Road, and again to the façade of 26 Bond Street).

The corner of Bond Street and Grove Street appears always to have been open space, and remains so. This relieves the effect of building height, exacerbated by the carpark to the east corner of Grove Street and Bond Street (formerly smaller-scale buildings). After 24 Bond Street, the building height drops to three storeys and a generally more modest scale, framing the typical view, over a glimpsed Northgate, to wooded hills beyond.

East of Union Street, Bond Street's character changes substantially. The street is addressed by the attractive, and highly distinctive, corner of the Wesley Chambers – a mid-late 1930s office development (illustrated on p.48). Its red brick contrasts with the stone finishes of the older building stock and, with a strong horizontal profile to Union Street is a marked departure from the general verticality of the 'warehouse district'. Because of the slope, the frontage to Bond Street is three full storeys, providing direct access to the basement. The junction to Northgate marks a major change, to that of a shopping street. Peacocks department store, 2-12 Northgate (illustrated on p. 50), built for M&S in 1936, continues the broad Art Deco theme – albeit expressed mainly in the frontage of a whole-block building. The opposite corner, 1-9 Northgate/1-4 Bond Street, a 1960s mixed use office and retail

[79] An open timber yard (use from Goad) is depicted on the 1922 edition of the OS 25-inch map (surveyed 1915), but has been filled by the 1941 revision (surveyed 1938); Yorkshire CCXLVII.3 (Dewsbury)
[80] Named on Goad

building, in a broadly Modernist style, continues the large-scale and strong horizontal theme.

Significance

Summary
Overall, this character area is considered to be of **national importance** due to:

- Relative rarity of the warehouse assemblage – restricted to the 'Heavy Woollen District'.
- Integrity and authenticity of the assemblage – generally in good condition with sustainable uses, with few losses in contrast to other key distribution in Batley.
- Quality and local distinctiveness of the architectural response – local architects and builders responding to specific local demands, resulting in a characteristic style.
- Presence and association with material remains of allied service industries and administrative/regulatory premises stemming from the textile industry.
- Very strong and distinctive historic character, supported by a strong setting with clear, legible historical and functional relationships – particularly between the warehouses and the railway.

Heritage values
The character area contains the largest proportion of listed buildings in the study area – a reflection of the special architectural and historical interest of the individual warehouse buildings. Listed buildings are individually of national importance, and as a group the textile warehouses of this character area (and others in the immediate environs outside the study area), are undoubtedly of **national significance**.

The warehouses represent the earliest and most intact group of this type of distinctive and highly localised commercial building in the country. They form an impressive statement of the innovation, prestige and wealth of Dewsbury's textile merchants – but also represent a comparatively short-lived social and economic moment in the history of the town, and the Heavy Woollen District.

The closest comparators to Dewsbury's assemblage of textile warehouses are those grouped to the north and west of Batley railway station – to Warehouse Street and Station Road. The group contains a number of fine buildings, in very similar style to Dewsbury's warehouses and serving the same purpose for the region's shoddy dealers. However, the Batley group is best viewed as a reaction to Dewsbury's innovation – they uniformly date from 1870 onward, post-dating the main phase of development in the study area. That group also lacks the integrity of their Dewsbury equivalents, having suffered from loss to fire, partial – and in some cases entire –

demolition and extensive alteration. The integrity and authenticity of Dewsbury's warehouses is therefore a key part of their significance.
They, and the character area, have a **high level of historical (illustrative) value**, in addition to the **physical evidence** of construction techniques and architectural responses to a specific brief. It is likely that the character area has **relatively low archaeological potential relating to earlier periods** as the warehouses are generally constructed with basements, cut into the steep slope. It is therefore likely that any archaeological remains have been truncated.

Their association with key figures in the town's – and West Yorkshire's – textile industry, that were instrumental in the development of the innovations of the shoddy and mungo industry adds to their value, providing the commercial counterpart to the mills elsewhere in the town. Similarly, their design by local architectural practices further underlines the thriving economy generated by the textiles business – and the extensive service industry required to support its operation. They also illustrate, to a degree, the international connections of the industry as 26 Bond Street was built for F. Wutow, a Berlin rag merchant – and one of the longest-lived rag businesses, operating into the 20th century.

The survival of buildings originating from service industries allied to this mercantile activity (notably the former Yorkshire and Lancashire Bank, 22 Bond Street) adds richness and provides a more complete understanding of the role and significance of the textile magnates in supporting the development of the wider local economy and built environment.

The character area, and individual assets, therefore have a **high level of historical (associative) value**, and due to the quality of their planning, design and construction, a **high level of aesthetic value**. These values are carried through to the whole character area, as the urban grain and wider character are indivisible from both the buildings and the historical processes that gave rise to them.

The combination of heritage values suggests that the character area should be considered to be of **national importance**.

Contribution of setting to significance
Setting makes an important contribution to understanding the significance of the character area as a whole, and individual assets therein.

The spatial and visual relationship between the Wellington Road facades and the railway station is critical in understanding the origins, development and rationale for the monumentality of the warehouse structures. It has been somewhat eroded by the development of the ring-road, with the attendant introduction of infrastructure, street furniture and the visual and aural influence of heavy traffic. This makes the relationship particularly sensitive to further change.

The ability to understand the relationship of the character area and its assets to the town centre, and the wider landscape, through the contained views framed by Bond Street and Croft Street are also important. The sense of being somewhat removed

from the town centre is again helpful in understanding the – at least initially – separateness of this character area from the historic core, underlining its essentially speculative nature and its interdependence with the railway.

Condition

The character area is generally in good condition, with the majority of assets in active use and good repair. To some extent, this reflects the flexibility of the warehouse form in being converted to a range of uses. The recent sale of 15 Wellington Road for residential conversion is likely to secure the future of the asset, provided alterations are undertaken in a manner that understands and conserves its significance.

Only a handful of assets are in poor condition, but these retain strong historic character and may be capable of restoration and/or sustainable reuse. Gap sites, in use as car parking, may offer some potential for public realm enhancement or indeed small-scale sensitive redevelopment. There are wider opportunities for public realm enhancement – building on the successes of the sympathetic restoration and resurfacing of Bond Street. For example, enhancing the small areas of open space to Wellington Road East.

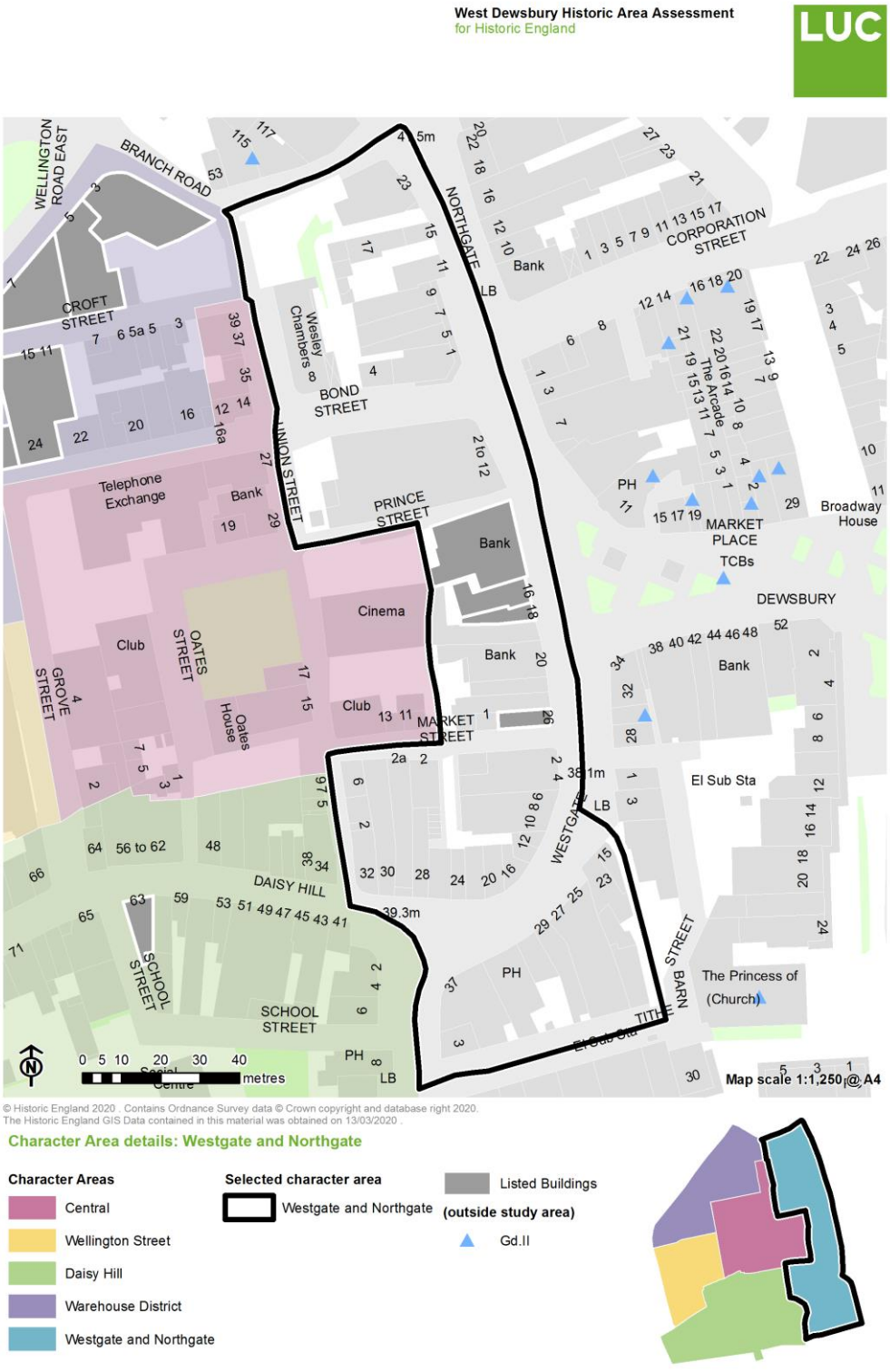

Figure 26: Westgate and Northgate character area

Westgate and Northgate

Westgate and Northgate, along with Daisy Hill, form the spine of the medieval/post-medieval core of Dewsbury. While to some extent they retain the characteristic long, narrow plot form of medieval settlements, these origins are not readily legible at street level as the building stock in the character area dates mainly from the mid-19th century – with some notable exceptions.

As one of Dewsbury's main shopping streets, the area has a strong commercial character with a mix of purpose-built commercial and converted historic buildings.

Key characteristics

The area is characterised by:

- Broadly Italianate commercial buildings, to a range of styles and proportions
  - Particularly the north side of Westgate

- Scattered survivals of earlier buildings, clearly identifiable by their:
  - Simpler, classically-derived styles
  - Stuccoed brick facades (contrasting with later stone)
  - Smaller windows (particularly 16 and 18 Market Street)

- Juxtaposition of a variety of building heights, plot widths, architectural styles and detailing
  - Creates a rich urban fabric, but can be confusing and discordant in places
  - Strong sense of history, but punctuated by large-scale and sometimes insensitive 20th-century interventions

- Strong visual, spatial and functional relationship with the historic Market Place
  - Architectural competition between 19th-century bank buildings across the public open space
  - Linking the commercial heart of the town to the administrative heart – the Town Hall

Main phases of development

As indicated above, Westgate and Northgate, and the section of Market Place that links them, comprise much of the medieval/post-medieval heart of Dewsbury. The broad street framework of Daisy Hill – Westgate – Market Place – Northgate is depicted on Christopher Saxton's map of 1600, although the schematic illustration of buildings gives little away in terms of layout. However, by Parson and Thompson's map of 1761 (see Figure 6) the current configuration is clearly legible, with a cluster of buildings around the junction of Church Street and Westgate and another around Market Place echo the shape – if not the buildings – of the current

character area. It is unlikely that the buildings depicted on either of these maps survive entirely intact. The c.1760 and 1765 town plans show infill (see Figure 2), rather than much extension, of the built area suggesting that growth was comparatively slow, a continuing pattern illustrated by Taylor's 1804 town plan (see Figure 3). That plan in particular, however, shows far greater variation in building lines and frontages, suggesting wholesale change between 16 and 18 Market Street and contemporary Prince Street / Bond Street.

The bulk of the building stock relates to the mid-late 19th century, reflecting the increased prosperity of the town as a whole – derived in no small part from the boom in textiles from the 1860s onwards.

Street and plot layout

The sinuous form of Westgate – Market Place – Northgate, coupled with the narrow, deep plots visible on plan underline the medieval/post-medieval origins of the character area. The streets are consistently significantly wider than Daisy Hill, leading into Westgate at its western end, creating a more spacious, higher-status feel – reinforced by generally greater building heights.

The relationship to the open space of Market Place is a key spatial relationship, creating both a spacious feel and identifying the eastern side of the character area as the heart of the historic core of the town. However, the function of this space is slightly obscured due to the lack of historic features within it, the 1829 Market Cross having been demolished in 1853 and the market itself having moved to its present location in 1904.

The rising (south to north) profile of Northgate and consistent building heights to the east of the road, contribute to a sense of increased enclosure and frame views to the tower of the Pioneer Building. This is facilitated by the step back in building line taken by 1-9 Northgate. The plot layout of Market Place – Northgate has been substantially altered between 14a Market Place (HSBC Bank) and 11 Northgate ('The Time Piece' public house) due to large-scale insertions in 1859 (HSBC), 1936 (Peacock's department store) and the 1960s (1-9 Northgate, mixed-use commercial development).

Built form

Westgate – key assets

For all that Westgate and Northgate share a common origin with Daisy Hill, they have somewhat grander building stock – reflecting their role as a commercial thoroughfares of Dewsbury, and the more extensive later 19th-century change that affected this part of the study area.

Buildings are generally three-storey, with four-storeys on the north side at 20 Westgate, 16 Westgate and 12-14 Westgate. Although all in a broadly Italianate style, these buildings display considerable variation – with 20 Westgate being particularly ornate, with elaborate fenestration and mouldings. 16 Westgate is considerably simpler, with round-headed and square hooded-moulded windows alternating between storeys; four bays to the first and second floors, six on the third. The general consistency in height and mass creates a more formal street scene than Daisy Hill, with more variation on the southern side of the street, where, for example, the crisply-executed classical details of 37 Westgate (Halifax Building Society) contrast with the simple rendered façade of the Wellington Tavern, 33-35 Westgate, which is probably of early 19th-century date.

The rhythm created by the fairly regular fenestration is reminiscent of the broadly contemporary warehousing in the northwest of the study area. This readily-legible historic character is generally uninterrupted on Westgate, with the exception of the somewhat discordant 25-27 Westgate. Its broad Modernist style, strong horizontal banding, materials and colour palette, and complete lack of reference to the proportions or storey heights of the surrounding buildings serve to increase this effect. Inexplicably, it also deviates from the original building line, starting almost flush to 29 Westgate, but rather than mirroring the previous plot form its long frontage meets the side of 23 Westgate over 2m back from the building line. 21-23 Westgate, due to the insertion of the above, appears somewhat 'marooned' jutting out into the street scene. This apparently late 18th-century building represents a rare survival on Westgate and, quite apart from the contrast with its 1960s neighbour, stands out from the generally taller, more ornamented commercial and residential premises of the mid-late 19th century that comprises most of the Westgate environs.

6-10 Westgate is a fine, and particularly ornate, example of the period's commercial buildings. Built as a tailor's and draper's shop by local architect John Kirk & Sons, [81] this building represents part of the retail component of the local textile industry, which is significantly less visible in the town's historic environment (illustrated on p.43).

Market Place / Northgate – key assets

Market Place is, with Daisy Hill, Westgate and Northgate, part of the medieval/post-medieval core of Dewsbury. It is the principal shopping thoroughfare in the study area. Broadly, three-storey buildings predominate on the

[81] Drawings held by West Yorkshire Archives

west side of the street, with the public open space of Market Place itself (outside the study area) the key influence on urban form. The east side of the street is also outside the study area; individual buildings are therefore not discussed in detail.

From the transition from Westgate, at the junction with Market Street, a broad neoclassical theme is established by the elegant detailing of 26 Market Place (Listed Gd.II). With giant pilasters spanning the second and third floors, restrained cornicing, flat-arched windows with rusticated voussoirs and blocking course, this single bay building sets the stylistic tone for this section of the street. Separate buildings, 22 and 24 share similar details, with flat-arched windows and cornice which does not meet that of 26. Lloyds Bank, 20 Market Place, originally the Royal Hotel, continues the classical theme, albeit in slightly grander form with a four-bay ground floor/three bay upper floor composition with more finely-executed carved details.

To the north of 20 Market Place, there is a dramatic change in height, form and proportion. 16 and 18 Market Place comprises the remains of a much-altered 18th-century house, or possibly hotel, in simple Palladian style (illustrated on p. 15). The pediment to the projecting left (originally central) two bays is highly distinctive, and contrasts with the regular level treatment of eaves in the street. The tall chimney stacks are also distinctive in views from Market Place itself, adding interest to the skyline.[82] Despite deploying the form and style of often much larger polite houses, 16 and 18 is a relatively modest building in height and is rather towered-over – particularly by the baroque bulk of the HSBC bank abutting to the north (illustrated on p.40). As noted above the original composition of 16 and 18 was disrupted by the extension of the Royal Hotel, being subsequently demolished to facilitate the construction of the (now lost) cinema in the backlands of 14-18. The much-altered single-storey entrance, with fascia boards above and cupola over what was the entrance hall, to the cinema survives as contrasting element in the otherwise solidly 18th-19th-century frontages.

While 14 Market Place (Listed Gd.II) continues the broad three-storey trend, it is significantly taller than any other building on this section of the street.[83] Dating to around 1900, this was presumably a wholly intentional design decision – intended to convey the power, prestige and success of the Huddersfield Banking Company that commissioned it. While Italianate buildings are, as discussed, a key feature of the study area, this example has little in common with the generally restrained mid-late-19th-century textile warehouses. Its ground floor is almost equal in height to the three storeys of 16 and 18 next door, and the richness of the carved detailing is a powerful statement, somewhat emphasised by the relative plainness of the adjacent buildings.

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[82] A quirky and interesting feature is the particularly tall brick stack at the north end built onto the south wall of the HSBC Bank, 14 Market Place, presumably to continue to allow fireplaces in 16-18 function without either smoking out the then Huddersfield Banking Company employees or – interestingly – allowing any penetration into that building's fabric. While this would have been a more elegant solution, and readily achievable, this may have been perceived as a security risk.
[83] By William Cocking, a key figure in West Yorkshire architecture in the late 19th and early 20th centuries – although this is the only example of his work in the study area.

Peacock's department store, 2-12 Northgate, is a further significant change in form and height. Dropping to two storeys, the 1930s frontage of this store is a neat, simple composition that breaks from the verticality and rhythm of the HSBC building. Nevertheless, its mass, relatively flat façade and the narrowing of the street from Market Place makes it feel like a larger building. Originally purpose-built for Marks & Spencer in 1936, has – in addition to its aesthetic value – communal value as a key fixture of the high street and local people's lives over a considerable period.[84]

The remaining section of Northgate has a substantially less historic feel, with 1-9 Northgate/1-4 Bond Street, a three-storey 1960s mixed use office and retail building, in a broadly Modernist style, with a strong horizontal design. Abutting this, The Time Piece public house is a recent re-fronting/rebuild of an earlier structure. While it takes on the neoclassical cues of buildings throughout the study area, it is clearly legible as being of its time. Its tall three storeys pulls the eaves height up to meet the adjacent former Cooperative Society funeral directors' – now semi-derelict – which continues the neoclassical theme, albeit in a very restrained and somewhat austere manner.
The south corner of Branch Road to Northgate is formed by, latterly, the former Cooperative Society funeral directors' building. This large, austere classically-influenced building housed a bank, chemist and restaurant reflecting the more retail-focused nature of Northgate. Although the block was originally complete, it appears always to have been somewhat fragmented, perforated by narrow lanes to facilitate access to the rear of commercial properties.

The roofline of the buildings is rarely visible from street level, except in longer views from the east end of Market Place, partly as a consequence of the buildings' cornicing and the set-back from the eaves to the pitch of the roofs, but also because of the narrow street. While this is comparatively broad for Dewsbury (not counting the open section at Market Place itself), it is still feels narrower than it actually is because of the tight one-way roadway and on-street parking.

Tithe Barn Street – key assets

Of the titular Barn, no trace survives. This street is formed almost entirely of the rear of buildings to Westgate and generally lacks formal frontages. The street scene is formed partly of single-storey service extensions to Westgate properties, with the exception of the towering rear of 25-27 Westgate office building. The sole historic frontage that addresses the street is that of the unnumbered textile warehouse that forms the eastern corner of the street. Its narrow south frontage features taking-in doors to each level, with an intact hoist to the third floor opening. Its east-facing elevation addresses a non-vehicular lane. The edge of the study area is formed by

[84] Store dates, courtesy of Marks and Spencer Archives. Photographs of original Westgate and purpose-built Northgate stores in the Marks and Spencer online archive: https://archive-catalogue.marksandspencer.ssl.co.uk/p2.87.83

this unnamed lane, connecting Tithe Barn Street to Westgate, with the remainder of the frontage formed by the diminutive two-storey 21-23 Westgate.

Significance

Summary

Overall, this character area is considered to be of at least **regional importance** due to:

- Preserving key medieval/post-medieval street layout fundamental to the understanding of Dewsbury's origins and development.
- Retaining strong, legible character as a historic market town – preservation of key features, notably the Market Place itself and historic streets that maintain physical links between the historic commercial centre and original foci for the town's growth (the Minster and along Daisy Hill).
- Longstanding importance as the commercial heart of the town – evolution from medieval market to 19th-century retail and service industries supporting the textile boom, including banking, hotels and tailoring; all legible in the rich mix of building forms and styles, creating a strong sense of time-depth.
- Important evidence for and illustration of the wider influence of the 19th-century textile boom on the wider economy: providing impetus for mid-later-19th-century rebuilding in fashionable styles.
- Associations with Dewsbury's history of 19th-century radical politics, intimately connected with industrialisation and the strong tradition of non-conformist religion.
- Key function in supporting and contextualising significance of the whole study area.
- At least moderate archaeological potential along historic street network and in 'backlands'.

Heritage values

This character area is important in understanding the history and development of Dewsbury. While it may not contain buildings relating to the earliest phases of the town's development, its ancient origins are clearly legible in the morphology of the character area – most notably with regard to the Market Place and the continuity in plot form. Nevertheless, it does contain what is probably the oldest building in the study area – 16 and 18 Market Place. In itself, this asset is already recognised as being of national importance through its listing, along with the other earlier 19th-century buildings on the street (along with 26 and 3 Westgate) this building is important in underlining the time-depth and **high evidential value** of the street itself – as part of Dewsbury's historic medieval/post-medieval urban core, and the continuity of social and economic functions of the Market Place. While the 19th-century development of the street is likely to have compromised the remains of earlier buildings, it is likely to have **at least moderate archaeological potential** as few buildings appear to have basements (from the plans available).

The area has **high historical (illustrative) value** in representing the wider effects of the town's increased prosperity from the 1860s onwards, which spurred significant

redevelopment and significant architectural ambition on this main shopping thoroughfare. Although at least partly fuelled by the shoddy and mungo boom, there is comparatively little evidence of the retailing of cloth and finished clothing for the local market. This makes 6-10 Westgate (built in 1876 for a local tailor and draper) particularly valuable in illustrating the development of local markets for local products – and increased accessibility and affordability (despite contemporary moral panic surround the quality of shoddy-infused fabrics).

Being in the heart of the town, the character area also includes important associations with 19th-century radical politics that were a key part of West Yorkshire's social, political and economic history. Reaction to the Reform Act of 1832 and, particularly, the Poor Law Amendment Act of 1834 was particularly strong and, combined with the desire to reform and regulate working time and practices in the still relatively recent factories of the region, militancy was widespread and fed into the development of the Chartist movement locally. The Wellington Tavern (33 Westgate) was reputedly a meeting place for local activists in support of anti-Poor Law candidates for the 1838 elections, and in preparation for rioting in January 1840. Stylistically, it is one of the earlier buildings in the character area, and would certainly have been extant during this period. It therefore has **high historical (associative) value**.

As with many historic high streets, the character area has seen considerable evolution through its long history. However, the palimpsest of styles, functions and forms have – in general – developed a rich urban form that retains much of Dewsbury's story in its fabric. This history, from small post-medieval town to thriving industrial and commercial centre can be readily understood and makes an important contribution to the significance of the study area as a whole. This richness of dates and architectural styles provides a **moderate-high level of aesthetic value** to the character area – although individual buildings are often of greater value in this respect.

Contribution of setting to significance

The setting of the character area is important in terms of understanding the spatial and functional relationships between the historic commercial town centre – catering to local service, financial and retail needs – and the administrative centre of the town in the form of the Town Hall. This character area, although very close to the mercantile 'Warehouse District' feels very separate in terms of layout and style – underlining the organic development of the town centre and the wider range of periods and uses represented.

Setting, through visual relationships, is also important in understanding the nature of the later 19th-century economic context in Dewsbury – embodied in the 'architectural arms race' between local banks during this period. The elegant, and relatively restrained, palazzo of the West Riding Union Bank (now Barclays, on the corner of Market Place and Crackenedge Lane, outside the study area) faces off across Market Place against the very fine but out-of-scale baroque edifice of the Huddersfield Banking Company (now HSBC) at 14 Market Place. This relationship, and the commercial competition that it implies, was at the heart of Dewsbury's

success in the later 19th century – but also, as a consequence of external forces, contributed to the relatively short period of that success.

Condition

While the condition of the majority of the buildings and public realm in the character area is good, there are significant issues, some of which form clusters, which pose particular management challenges (for example at the intersection of Westgate, Daisy Hill and Union Street). This concentration of poor condition is, however, potentially more than the sum of its parts, affecting assets that are, individually, of local or greater importance and form a group of some interest – representing the functional and architectural hierarchy between the grander commercially-focused principal streets and the more modest retail of the side streets.

Balancing commercial needs and the conservation of historic features, particularly shopfronts, fenestration and signage, is a challenge on many high streets – and this character area is no exception. There are clear opportunities, building on successes elsewhere in the town, to promote the positive management and enhancement of historic shops. The aspiration to cluster retail and commercial activity within this character area should help to facilitate this.

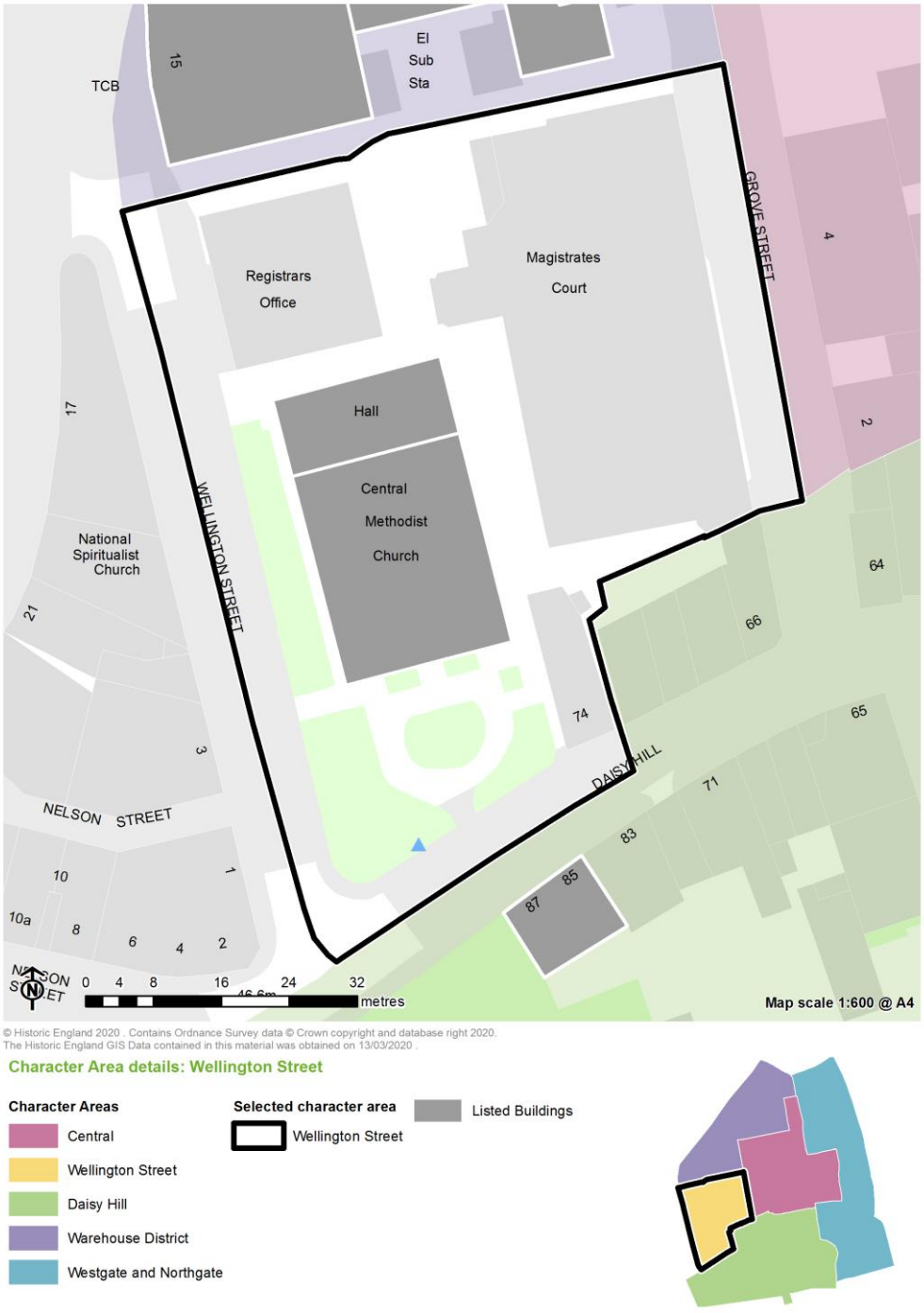


Figure 27: Wellington Street character area

Wellington Street

Comprising much of the western side of the study area, this character area – while small by comparison – has a distinct identity and makes an important contribution to the story and significance of Dewsbury.

Key characteristics

This area is characterised by:

- Substantial civil and administrative buildings – both historic and relatively recent:
    - Dewsbury Union Offices (latterly the Registry Office and vacant at the time of writing)
    - Magistrates' Court (now converted to a specialist wedding venue).

- The physical legacy of non-conformist religion:
    - Former Methodist Chapel (now the Elim Pentecostal Church) – a large-scale building with an attractive but austere presence greater than the sum of its two storeys, in part due to its elevated location with an area of open space.
    - Set within the only green space in the study area, which contains a number of attractive mature trees and limited planting
    - Adjacent, highly distinctive, minister's house, by the same builder and in a matching austere classical style

- Influence of the former Dewsbury Reporter building (built as a textile warehouse in 1851, making it one of the earlier examples of the type), but occupied by the newspaper from 1897), on the edge of the character area
    - Highly distinctive curving wedge-shaped form, filling an awkward triangular plot between Wellington Street and Wellington Road

- Strong contrast of architectural styles, echoing the contrast in functions and philosophy behind the buildings:
    - Clean classical austerity of the Wesleyan Methodist Chapel (and minister's house).
    - Impressive, but highly functional, Italianate style of warehouse (Dewsbury Reporter building) with practical rock-faced masonry[85] to ground floor and openings – with the exception of the composite order columns and decorated architrave to the single bay main office entrance.

[85] Rougher finish more robust and any inevitable knocks from deliveries etc. would be less obvious than, for example, on ashlar finishes

  - Baroque detailing and decoration of the Victorian Dewsbury Union Offices: a more decorative Italianate form, in keeping with shifting fashions in public architecture of the later 19th century

- Views south along Wellington Street help link the character area to the wider context, with views across former mill sites by the River Calder to the open landscape beyond

Main phases of development

The southern edge of the character area is formed by Daisy Hill, one of the town's surviving pre-1600 streets. However, historic mapping suggests that the north side of the street, west of what is now School Street, was undeveloped until the insertion of the Wesleyan Methodist Chapel in 1839.[86] Although the distinctive triangular Wellington Road – Wellington Street – Nelson Street block appears to have been laid out by the time of the 1852 Ordnance Survey town plan, no buildings were in place.[87]

The site now occupied by the former Dewsbury Union Offices (c.1890) was initially developed in 1845 as the local court, police station and cells. With the construction of the new (current) Town Hall in 1889, these functions were relocated, freeing the site for the Poor Law Union's development.

The warehouses to Wellington Street appear to have been added rapidly from around 1850, following the sale of surplus land by the London and North Western Railway.

The County Police Station, which fronted on to Grove Street, survived rather longer than the court but the site was cleared entirely in the 1980s[88] for the development of the new Magistrates' Court that currently occupies the site – although not now in its intended use.

Street and plot layout

The dominant influences on the street layout of the character area is the presence of Daisy Hill to the south – creating one of the two key axes of the historic town core – and the approximately parallel Wellington Street and Grove that meet Daisy Hill at either side of the character area.

The regular block plan of the character area, derived from mid-19th-century land sales and layout, contrasts strongly with the more organic, sinuous and altogether smaller scale of Daisy Hill and its commercial and domestic properties.

[86] See Figure 5, Figure 2, Figure 7 and Figure 4
[87] Surveyed 1850-51
[88] Kirklees planning files

Built form

Forming the western boundary of the study area, Wellington street is also the westernmost example of the parallel streets laid out in the mid-19th century to capitalise on the development opportunities conveyed by the railway.

At its north end, turning the corner from Wellington Road, the grand four-storey warehouse of 15 Wellington Road (Listed Gd.II, illustrated on p. 42) sets an impressive, monumental tone. Its height is accentuated when approached northwards up Wellington Street due to the relatively steep slope. On the other side of the road, outside the study area, the Dewsbury Reporter building (now residential, and originally also a textile warehouse) forms a distinctive gateway with its single-bay entrance to the corner and wedge-like profile.

The Dewsbury Union Offices, latterly the town Registry Office, (illustrated on p. 47) sits at the north end of the street. Although built in an Italianate style, like much of the study area, its more elaborate Renaissance-inspired form and detailing speak to its institutional rather than commercial origins. The slightly elevated view afforded from Wellington Road allows appreciation of its complex roofline and chimney stacks.

The Elim Pentecostal Church, the former Wesleyan Methodist Chapel (Listed Gd.II, see Figure 15), is set back from the road, behind a stone perimeter wall lined with widely-spaced trees. This affords the street a more spacious feel than its relatively narrow dimension suggest. From the south, the chapel, set on a raised platform above Daisy Hill, dominates the street scene.

The former Magistrate's Court, although the largest single building in the study area, is largely imperceptible from much of the area. While its sheer walls and unrelieved mass dominates the southern end of Grove Street, it is screened from Wellington Street and Daisy Hill by the break in slope, the height of the chapel and minister's house and its stepped profile to the west and south. Somewhat oddly, it does not address any of the streets in the study area, instead having its formal entrance off a small courtyard to the rear (east) of the Dewsbury Union Offices. Access to undercroft parking is taken from Grove Street, via rolling shutters. Ancillary doors for pedestrian access lie adjacent.
Pedestrian access between Wellington Street and Grove Street is facilitated by a relatively steep setted ramp, or parallel steps.

Significance

Summary

Overall, this character area is considered to be of **regional importance** due to:

- Clearly illustrating the importance of Methodism in the 19th-century political, social and economic development of the town.

- The dominant contribution to the character of Wellington Street/Daisy Hill of the chapel and its garden – a stark stylistic contrast with the complexity and ornamentation of some of the warehouses.
- The association of the Poor Law Union office (more recently the Registry Office) with Dewsbury's history of radical politics – inspired in part by reaction to the reforms to the Poor Laws in the early-mid-19th century.

Heritage values

The character area is important in providing a key physical link between the study area and the history of non-conformist religion that was so important to communities in West Yorkshire. Non-conformist Christians, including Methodists, were central to the political and social development of the labour, trades union and cooperative movements in industrial areas. (While their early contribution is somewhat contested by scholars as, at least in the early-mid 19th century Wesleyan Methodism was, at least at the official level, opposed to all forms of radicalism and working class protest[89].) Nonetheless, the role of churches as both educators of the poor and providers, consciously or otherwise, of organising principles, structures and approaches, cannot be underestimated.

The chapel is therefore an important symbol of the connection between the town and its religious history and has **high levels of historical (illustrative) value** in demonstrating this tradition and its physical legacy. As a Centenary Chapel, it also has **some historical (associative) value** in commemorating John Wesley's preaching in the town.[90]

The asset also has **considerable aesthetic and architectural value** as a fine example of a large early-mid 19th-century Methodist chapel, with some intact internal features and set within largely unaltered grounds. The presence of the minister's house adds further value to the group, mirroring the classical style of the chapel and maximising the use of a constrained plot through its tall, thin form. Similarly, the Sunday School building – which is an original feature[91] but takes the appearance of a two-storey hipped roof extension to the rear of the chapel – completes what is in many ways an archetypal early-mid 19th-century Methodist complex. These buildings have further associative value, as they are attributed to local builder John Gomersall.

The Dewsbury Union Office is, in some ways, a historical and stylistic counterpoint to the chapel – embodying the administration of the hated Poor Laws in Dewsbury, against which there had been significant rioting and unrest in previous decades. This office, however, was built over 40 years after the riots and represents the last phase of the Poor Laws in the Victorian era, by which time the system had become a

[89] E.g. Edward P. Thompson's classic account (1963) viewed Methodism's contribution to the labour movement as dysfunctional due to its control over people's loyalties, and the strict discipline of Methodist factory managers. Hobsbawn (1971), despite also taking a broadly Marxist perspective, viewed the protest element of non-conformist tradition as being critical and notes a stark distinction between the essentially conservative nature of national gatherings of Methodism versus strong local activism.

[90] His visits are relatively poorly dated and further research would be helpful in clarifying what the chapel was built to commemorate, as accounts vary.

[91] Depicted on historic mapping, and stonework is keyed into that of the main chapel

little more humane with regard to treatment of the sick, the elderly and children, as attitudes to the causes of poverty evolved. It therefore has **moderate historical (illustrative and associative) value.**
The detailing of the building, with projecting bays, extensive mouldings, columns and decoration, along with its asymmetrical facade, stands in marked contrast to the classical austerity of the chapel. It has **considerable aesthetic value**, as a good example of an Italianate baroque revival public building. In addition, its longstanding function as the town register office is likely to imbue it with **substantial communal value**, as the scene of innumerable emotionally-charged events for local people – whether weddings or birth and death registrations.

Contribution of setting to significance
The setting of the chapel group is particularly valuable, being the only area of greenspace in the study area. In addition to helping to understand the original position of the chapel somewhat apart from the contemporary urban grain – as is often the case for non-conformist chapels – it makes a substantial contribution to the setting of other assets to Wellington Street and Daisy Hill. It provides one of the few opportunities to appreciate the study area in relation to the historic mills lining the Calder and to the wider landscape.

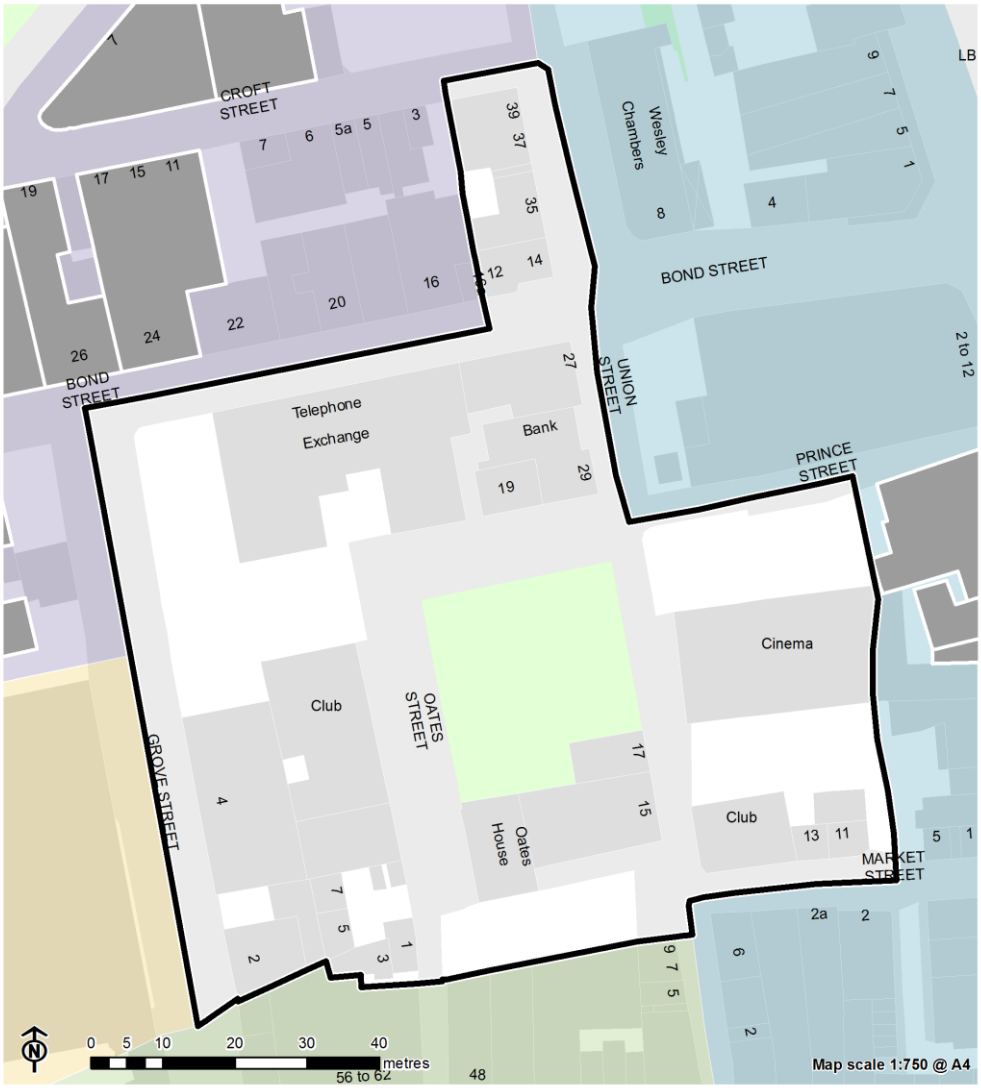
Condition
Generally, the condition of assets in this character area is good, with all but the former Dewsbury Union Offices in active use at the time of writing.[92]

While the chapel is in good condition and active use, the original cast-iron railings affixed to the boundary walls and gatepiers (listed separately to the chapel itself) are in need of conservation. While their current condition is reasonable, they appear to have recently been partially stripped of their paintwork, leaving bare metal exposed to the elements.
The chapel gardens are largely as depicted on historic OS town plans, with the distinctive roundel of planting in front of the main door. The grounds appear well-maintained, but succession planning for trees and shrubs will be necessary in the longer term.

The minister's house, although clearly no longer tied to the chapel, appears to be in good condition despite its conversion into flats.

The character area has benefitted from recent public realm improvements, with new (and/or re-laid) flagstone paving and setted road surface to Daisy Hill.

[92] Planning permission for conversion to a hotel, with extensions, was granted in 2016; similarly permission for conversion to seven dwellings was granted in 2015 – although at the time of writing neither appeared to have been commenced and may therefore have expired.



Character Area details: Central

Character Areas
- Central
- Wellington Street
- Daisy Hill
- Warehouse District
- Westgate and Northgate

Selected character area
- Central

Listed Buildings

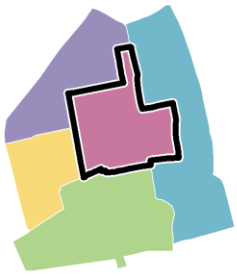


Figure 28: Central character area

Central

The Central area has a mixed character, befitting an area of transitions – functionally, between mercantile and more retail-focused commercial activity; and, spatially between the planned layout of the mid-19th-century urban expansion and the more organic forms of the historic core.

This character area has experienced significant change, adding to the transitional feel – compounded by the relatively extensive gap sites and areas of dereliction. While the area does have some significant heritage assets, the nature and extent of sites that currently detract from the character of the study area suggest that its capacity to accommodate sensitive change may be greater than elsewhere.

Key characteristics

This area is characterised by:

- Legacy of technological advancement in communications:
    - Large, imposing 1930s Telephone Exchange – Art Deco classicism to Bond Street, but red brick engineering-focused structure to rear (Oates Street)
    - Large gap site (Oates Street carpark), left by the demolition of the redundant GPO building
    - Large gap site to rear of Market Street, left by the demolition of the cinema

- Significant variation in building uses, dates and forms, but impressive consistency in stylistic cues:
    - Extensive use of characteristic blonde, rock-faced masonry with ashlar details, bracketed/modillioned eaves and detailed figurative carvings
    - Influence of a comparatively constrained main period of development, and the influence of six long-lived and influential local practices

- Informal and private parking:
    - All available open space in the character area is used for parking, meaning that cars are – for better or worse – a key aspect of character
    - Exacerbated by bay parking on narrow streets, increasing the perception of cars dominating the street scene

- Extensive dereliction and effects of demolitions (at the time of writing):
    - Perception of 'seeing that which is not meant to be seen', particularly views from Union Street into the backlands of Market Place, and

exposed former internal walls of ?15 Market Street (where adjacent building was demolished) – street number unclear
- Buildings in a state of partial collapse: 3-7 Oates Street entirely derelict
- Dewsbury Textile Working Men's Club has some significant structural issues, with first floor façade to Oates Street bowing outwards – suggesting lost or significantly weakened roof trusses (no longer able to triangulate outward thrust of weight of the roof structure)

Main phases of development

Union Street appears to be the earliest of the streets in the character area. While not appearing specifically on Taylor's 1804 plan (see Figure 3), the enclosure boundaries (which this map was principally concerned with) to the rear of Market Street presage its alignment. It is then depicted, entirely built-out on its eastern side on Walker's 1833 town plan (see Figure 7).

The 1852 Ordnance Survey town plan shows the character area's layout in flux, with Union Street and Bond Street in place, Market Street with a slightly different alignment and the line of Grove Street still occupied by a jumble of earlier buildings, with Grove House to the west. Patterson's 1870 plan shows Oates Street having been established, and the GPO building in place; Grove Street remains absent. By the OS 1894 revision (surveyed 1888-89) the current street layout is extant.

The buildings in the character area are largely later 19th century in date, with the small warehouses to Union Street and Market Street probably dating from the mid-late 1860s, the initial phase of the auction rooms on Grove Street to 1878, and the Working Men's Club to 1883 (extended 1888). The first phase of the Telephone Exchange dates to the 1920s, illustrated on p.48, with numerous later additions.

Street and plot layout

The character area has a broad grid layout, inherited from the laying out of Union Street and the perpendicular cross-streets of the warehouse district – although only Bond Street cuts through to Market Street. Because of this, the area has a slightly closed-off feel, exacerbated by extensive views of the rear of buildings. Plot size is somewhat irregular, given the numerous insertions and demolitions.

Built form

Bond Street – key assets

On the south side of the road, the Telephone Exchange (1922) echoes the classical forms of the warehouses to the west, with similar rock-faced masonry and ashlar details, but is clearly differentiated by its stronger horizontal elements and stylisation of features. These features, most notably the main entrance and its carved text in the lintel, original metal fenestration and restrained, schematic corbelling speak to its date and reference contemporary Art Deco forms. A 1960s/70s extension to the northern end is in a broadly modern style, but is relatively subtle due to close mirroring of proportions, sill heights and the use of rock-faced masonry to match.
Where Bond Street meets Union Street, the building line drops to lower two-storey and three-storey blocks on the north and south sides of the street respectively, with residential flats over shop units on the ground floor. Historic, if not original, shopfronts survive in 12-14 Bond Street and 16 Bond Street, marking a transition to the more retail-focused Northgate to the east.

Oates Street – key assets

Oates Street forms an inverted L-shape, running from Daisy Hill to Union Street. From the extremely tight junction with Daisy Hill, between a two-storey 19th-century shop with projecting frontage (now converted to residential) and the light Modernist frontage of 56-62 Daisy Hill, Oates Street has a mixed character. Relatively recent residential insertions in the backlands of 62 Daisy Hill, taking some cues from adjacent historic buildings, adds to the sense of enclosure and produces a slightly uncanny effect – incorporating rock-faced masonry and a sympathetic roof profile, but is marred by wholly modern, incongruous fenestration, unhelpful routing of drainage and rainwater goods and small entrances.

1-7 Oates Street, former office buildings set around a small courtyard, revert to the local late 19th-century language of commercial architecture – with characteristic minor classical details. This pattern is continued into the adjacent Dewsbury Textile Working Men's Club (illustrated on p.46). This 10-bay purpose-built club is relatively imposing, emphasised by its relatively isolation, flanked by and overlooking gap sites (particularly and, despite its relatively utilitarian design, features some interesting details – most notably carved heads to hood mouldings on the main entrance and one ground floor window. The rest of the street is dominated by parking that fills the northern portion of the block between this street and Union Street.

The rear of the Telephone Exchange (faces onto Bond Street), while less elegant than its formal façade (shown on p.48), is readily legible as a series of utilitarian technical buildings. The separate phases of extension are of different heights and materials. Along with the small enclosed yard, glazed stair tower and mirrored glass extension on the roof of the north wing, this serves to break up the mass and bulk of what is a large building for this part of the town. This height and mass dwarfs 19

Oates Street / 29 Union Street 'Union House'. Orientated to face Oates Street, the hipped roof, prominent chimneys, light neoclassical details and red engineering brick (of what may be a later extension to the rendered southern portion) are reminiscent of railway architecture.

Union Street – key assets

More than any other street in the study area, Union Street has borne the brunt of unfavourable change in recent decades that has resulted in significant erosion of its historic character. At its northern end, a gap site left by demolition is used as informal parking. A two-storey profile is established on the west side of the street, with the Wesley Chambers rising slightly higher to the east. The service yard behind Peacocks fills the east block on the south side of Bond Street, while the north side comprises the side elevation of commercial and residential premises to Bond Street, and the single-storey brick frontage of 29 Union Street 'Union House'.
Large gap sites occupy both sides of the road south of Oates Street – the former sites of the Picture House cinema on Market Place (to the east) and the former GPO building (to the west). Both areas are in use as parking.

To the south of these open areas, three-storey commercial buildings re-establish the general pattern, although this gives way to more domestic-scale retail properties generally of two stories, with residential accommodation above. The exceptions are two small, single-storey lean-to style shops with monopitch roofs orientated towards the street. These abut the rear of 34 Daisy Hill, which appears to have been re-clad[93] in rock-faced stone (or possibly rebuilt) relatively recently.

Market Street

Market Street is another street of transitions – and one that, while it retains much historic character, suffers particularly from dereliction and under-occupancy.

The north side of the street is three storeys, with a former textile warehouse and office turning the corner from Union Street (street number unclear).[94] In typical rock-faced stone, with three storeys over a basement, this is a surviving outlier from the main warehouse district appears large for its context – exacerbated by demolition of formerly abutting buildings to the rear (to Market Street). The abutting three-storey red brick former warehouse **11-13 Market Street** (now residential over ground floor retail) is somewhat diminished in scale by its bulkier neighbour. It appears that half of this building was demolished at some stage,[95] creating the somewhat 'skinny' profile of the extant structure. Glimpses of gable above this building's roofline serve to enhance this effect. The intact shopfront turns the corner from Market Street into an unnamed alley and yard in the backlands of 20-26 Market Place.

[93] Block size visible on building corners suggest non-structural; planning records unavailable
[94] 10 on entryphone-controlled door to Market Street, but this does not work with the scheme for the rest of the street – may be 10 Union Street.
[95] The distinctive chamfered corner is depicted on Goad (1887), as part of a musical instrument warehouse; and the change in confirmed in views from Union Street, as some scarring is visible – along with no rear (north) facing window or entrance openings.

The south side of the street is more domestic in scale, of generally two storeys. 2-6 Union Street, a possible office[96] (latterly residential) over retail block – five bays to Union Street, two to Market Street – turns the corner. Its distinctive paired windows, corbelled eaves and rock-faced masonry is reminiscent of commercial buildings throughout the study area. Its ground floor shopfronts, while boarded up, retain a range of historic features – most noticeably the neat neoclassical cornice and corbelled mouldings. To Market Street, it abuts a two-bay red brick equivalent (unnumbered, potentially 4 Market Street). Small dormers to the roof of that building are just visible from street level, suggesting residential conversion. The large shop window to the ground floor suggests a retail element, while the large opening above the arched doorway is somewhat suggestive of a taking-in door rather than a window.

2a Market Street, a small two-storey single bay gable-on commercial / storage building abuts on the east side. A large full width and height opening on the first floor is suggestive of at least originally an industrial use. The ground floor entrances appear to have been heavily altered, obscuring their original form and potential function.

2 Market Street appears to be a 1930s[97] commercial building, with light Art Deco touches in the proportions, fenestration and banded brickwork. Its shallow-pitched hipped roof is distinct from those of its neighbours, although the use of stylised corbelled eaves echoes a detail common across the study area and in older buildings on the street.

As the street joins Market Place, the 'alley' character of Market Street is emphasised by a tightening of the road and footways, as the street is squeezed between the largely blank brick side of 2-4 Market Place and the façade of 26 Market Place/1, 3 & 5 Market Street (Listed Gd. II). Now in use as a solicitor's office, this long thin building appears to be one of the older properties to Market Street being of early 19th-century date.

Grove Street

Orientated approximately north-south, connecting the 'warehouse district' to Daisy Hill, Grove Street's historic character has been substantially eroded at its north end. The conversion of gap sites to parking – albeit relatively sensitively, including street trees – and piecemeal ancillary development present a confused and slightly degraded picture.

The side elevation of 21 Bond Street towers over the north end of this street, with the east-facing three-storey smoked glass addition – part of the conversion to office use – particularly prominent.

[96] Interpreted from the apparently single original entrance to the upstairs units – which would be redundant if each shop/flat unit was self-contained

[97] First appears on the OS 25-inch revision of 1938, Yorkshire CCXLVII.3 (Dewsbury), published 1942

The west side of the street is dominated by the imposing bulk of the rear elevation of the former Magistrate's Court (built 1980s, closed 2011-12; now an events venue).[98] A large and complex building, its postmodern style contains a range of influences – doubtless drawing on the neighbouring warehouses for some inspiration, particularly with regard to materials – but the effect is more 'postmodern medieval' than particularly contextual.

The east side of the street, to the south of the open space, is occupied by the former salerooms of auctioneer William Frederick Fox, 2-4 Grove Street (1878; owned and operated by Luke Howgate, funeral furnisher since 1919), see Figure 11. This complex, built in the dominant Italianate style by Kirk & Sons, features two distinctive carved heads as keystones to ground floor entrance/window. The low, single storey over basement, profile of the later addition (in the same style) that replaced the open yard used for horse sales, is a particular contrast to the height and mass of contemporary commercial buildings – and the adjacent Courts.

At the corner of Grove Street and Daisy Hill, a two-storey 1960s office development is juxtaposed, being significantly lower in height than the Courts and, less so, the buildings to Daisy Hill.

Significance

Summary

Overall, this character area is considered to be of **local importance** as a consequence of:

- Value as a transitional area, marking the spatial and functional shift from mercantile to support industries, providing equipment and consumables to the textile industry, and commercial and administrative uses.
- Locally important Working Men's Club, giving wider social context to the textile industry.
- Individually important historic buildings, with clear links to the wider significance of the study area, including a group by Kirk & Sons.
- Significant adverse effect on historic character arising from loss of buildings (e.g. Oates Street GPO building, and the former cinema) and extensive dereliction – resulting in the domination of Oates Street and Union Street by parking and waste ground.

Heritage values

A number of buildings within the character area make a positive contribution to the character and significance of the study area as a whole, but the extent of negative influences – principally gap sites and derelict buildings – is a key issue. The significance of the character area is vested principally in individual assets, rather than the area as a whole – such is its fragmentary nature and character.

[98] planning permission granted 1985

It is likely that the **archaeological potential of the character area is relatively low for pre-19th century phases of development**, as there have been multiple phases of occupation and demolition, particularly in the block between Oates Street and Union Street, and in the backlands of 14-18 Market Place (the former cinema site) and 11 and 13 Market Street. This does, however, suggest that **archaeological potential relating to 19th-century phases is likely to be moderate.**

The area contains a few examples of smaller textile warehouses in a more mixed urban context, setting them apart from the far larger monumental structures of the 'Warehouse District'. The pedimented form and simple style of 15 Union Street (like 9 Wellington Road) sets it apart from the vast majority of its contemporaries, suggesting a relatively early date which is corroborated by map evidence[99]. While these represent outliers from the main distribution of textile warehouses, they are nonetheless part of the same story relating to the mid-late 19th-century economic success of the town, and therefore have **high historical (illustrative) value** – particularly the early examples. The assets also have **moderate aesthetic value** as well-executed – if less monumental – warehouse forms.

The Grove Street auction house is a type apart from the rest of the study area. Unconnected to the textile industry, the asset was built for Frederick Fox, a notable local figure, and depicted as one of the carved heads set in the keystones of the doorway arches. In addition, the multi-phase suite of buildings was designed by John Kirk & Sons, one of the main local architectural practices – whose success was very much founded on catering to the textile industry market. It therefore has a **high level of evidential and historical value**, both providing a well-preserved physical document of a comparatively scarce asset type, designed for and by local figures, and illustrating the wider economic activity in the town at least partly supported by the textile boom of the mid-19th century.

The Dewsbury Textile Working Men's Club is an interesting and locally-important survival that adds the social and human dimension to the built environment legacy of the industry in the town. Working men's clubs were a key part of social infrastructure and, although perhaps having a less formal focus than Mechanic's Institutes, still contributed to the education, betterment and political organisation in industrial communities. In addition to its **moderate historical (illustrative) value**, and **communal value** to local people that may have been members, it has **moderate aesthetic value** as a simple, well-executed and functional set of buildings. That its style, materials and presence of figurative carved heads[100] are in dialogue with the established architectural language of the warehouse buildings adds to its interest. It is, nevertheless, in poor condition and at significant structural risk.

The Club (1883), Oates House (1a Oates Street, 1873)[101] and the auction house (1878) form a stylistically unified group of buildings designed by Kirk & Sons'

[99] Depicted on 1850 OS plan, and probably on Walker's map of 1833
[100] Unlike other instances, these examples are incorporated in the terminals of the hood moldings of what was the main entrance, and the window of the second bay of the ground floor.
[101] the only surviving remnant of the GPO building and Crawshaw & Sons leather belting factory

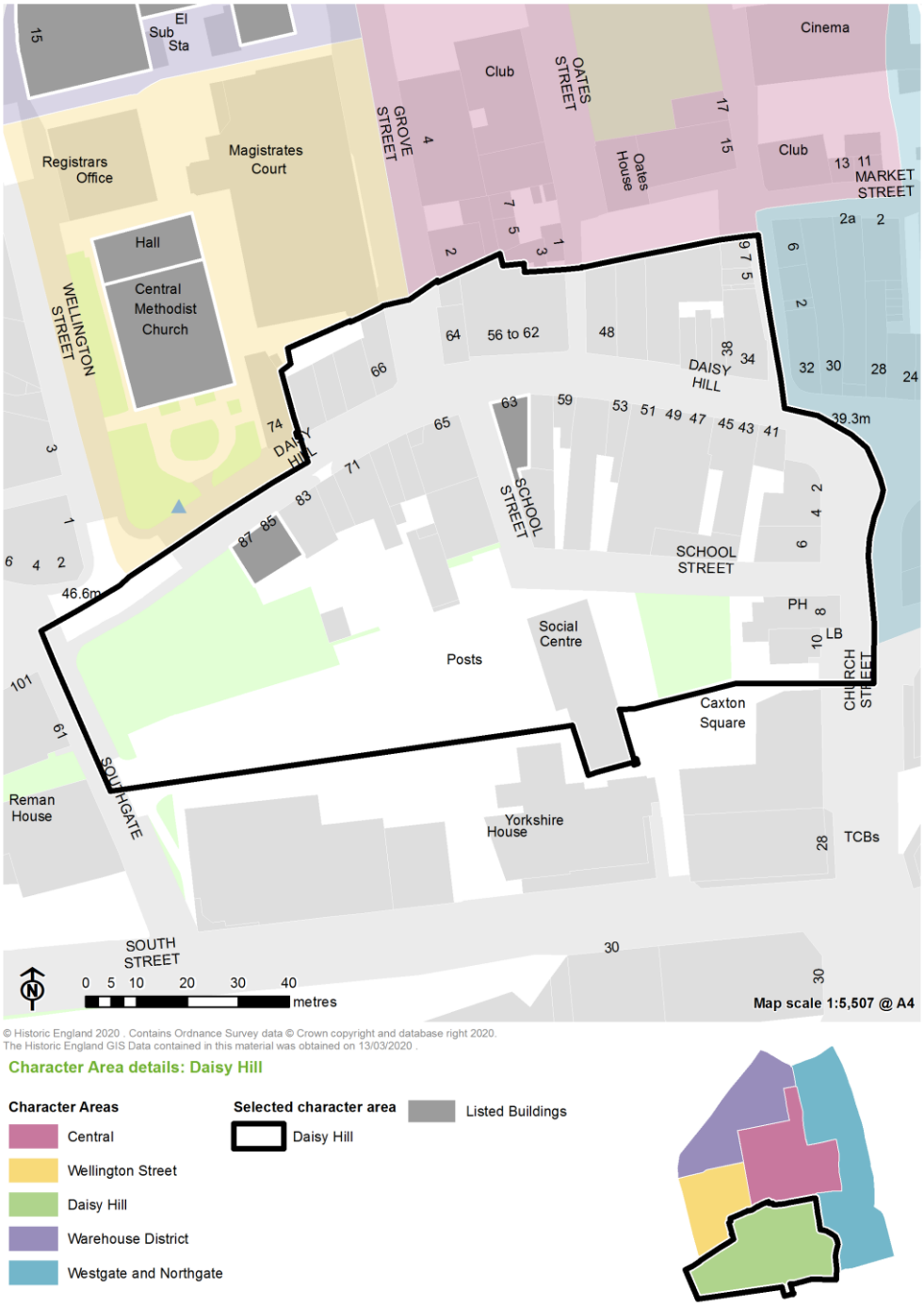
Dewsbury office, adding to their aesthetic and associative values and providing a measure of consistency in character to an otherwise disparate area.

Contribution of setting to significance

This character area is quite restricted in its visual relationships to the rest of the study area; consequently, there are few longer-distant views that contribute to its significance. Nevertheless, the spatial relationships between key assets relating to the textile industry do make a contribution to their – and the character area's – significance through aiding an understanding of the origins, function and context of their development.

Condition

Unfortunately, the legacy of the extensive change to which this character area has been subject includes some significant dereliction of extant buildings, creating particular management challenges. Buildings that are occupied and in use appear to be in generally fair condition. The extent and distribution of parking is a strong feature of the character area and, while providing a valuable local resource – particularly in terms of supporting the employment and retail offer – there are opportunities for public realm enhancement.



Character Area details: Daisy Hill

Character Areas
- Central
- Wellington Street
- Daisy Hill
- Warehouse District
- Westgate and Northgate

Selected character area
- Daisy Hill

Listed Buildings

Figure 29: Daisy Hill character area

Daisy Hill

With Westgate, Market Place and Northgate, Daisy Hill forms the spine of the historic core of Dewsbury. It is a sinuous, intimate street with a strong historic character that is markedly different to that of the other older streets in the study area, being smaller in scale and having a more pronounced sense of time-depth – in no small part created by the recent restoration of the setts to the roadway and the lack of parked cars.

Key characteristics

The area is characterised by:

- Two or three-storey buildings, generally lower-rise and less imposing than equivalents elsewhere in the study area.

- Dominant building type is shop with flat(s) above, often purpose-built with some conversions, generally to simple designs with minimal detailing:
    - Residential conversion of ground floor shop units is a distinctive, and increasing, trend.

- Narrow, single vehicle-width setted carriageway, with flagstone pavements.

- Sequential, glimpsed views:
    - Curves in the road restrict the length of views along the street, creating interest and tension;
    - Longer views to landmarks (e.g. Town Hall clock tower) and wider landscape.

- Strong contrasts to the surrounding character areas add to the experience of entering/leaving Daisy Hill:
    - Smaller, lower buildings contrast with the tall, massive buildings of the 'Warehouse District' and Wellington Street.
    - Simple, uncomplicated retail and domestic forms contrast with the larger, more complex and ornate commercial and residential forms on Westgate.
    - Intimate 'domestic' character of the narrow and visually constrained street contrasts with the more open and spacious feel of Westgate – Market Place – Northgate.

Main phases of development

While on plan Daisy Hill's curving form and narrow perpendicular plots are strongly suggestive of medieval/post-medieval origins, nothing appears to remain of the area's early building stock. Historic maps, the earliest dating to 1600 (see Figure 5), clearly depict the unmistakeable alignment of the town's core streets – including Daisy Hill – albeit with relatively sparse development. The anonymous 1760 town plan and Parson and Thompson's map of 1761 [reproduced as Figure 6] show development clustered around the intersection of Daisy Hill, Westgate and Church Street with a further group along the road to the west. However, with the possible exception of the crossroads group, these buildings appear less 'urban' and more a loose agglomeration of cottages set within a landscape of strip fields.

The current plot layout appears to largely be a product of the late 18th and 19th centuries. An anonymous town plan of 1765 shows an albeit schematic version of the current layout developing from the west, and Taylor's map of 1804 [Figure 3] shows a less regular layout than visible in contemporary Daisy Hill, suggesting a measure of reorganisation and potentially rebuilding during the early 19th century.

Some extant buildings are identifiable, as depicted in Figure 30 below, such as the distinctive trapezoidal plan of 63 Daisy Hill, its neighbour 65 Daisy Hill (somewhat obscured by modern projecting shopfront and entrance bay) and 85 to 87 Daisy Hill. While No. 63 is probably late 18th century, the other buildings appear – from extant fabric and styles – to date to the early-mid 19th century.

The remainder of the buildings in the character area chiefly mid-19th century in date, with later examples such as 60-62, and notably 59-61 and 41, being more ornate and taking on elements of the palazzo forms so popular elsewhere in the study area during the 1860s and 1870s.

Later insertions, including 66, 44-48 and especially 47-51 (despite the application of rock-faced masonry cladding) can be visually jarring due to their more modern lines, rhythm and material choices.

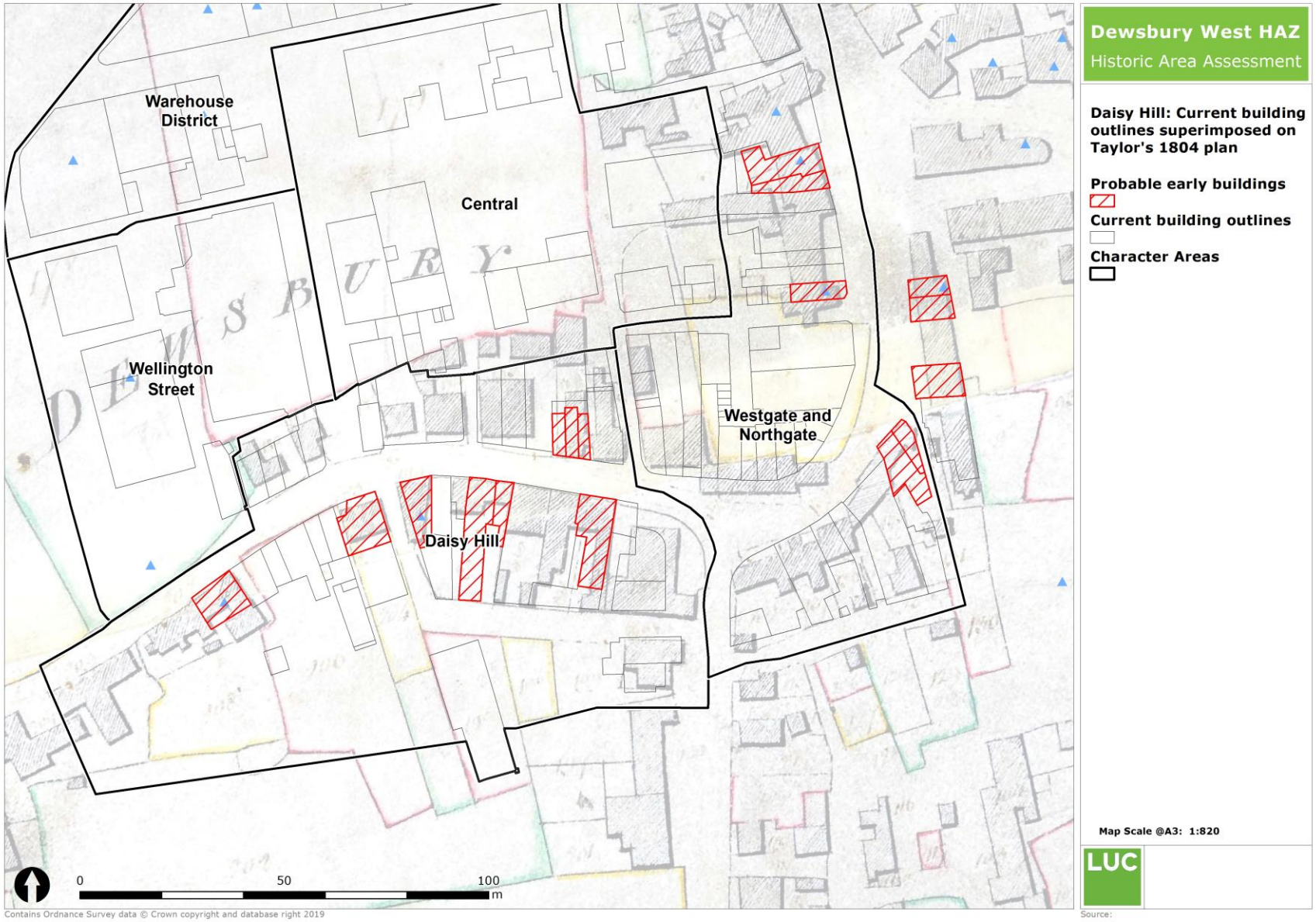


Figure 30: Daisy Hill – location of probably early (late C18 / early C19) buildings, OS MasterMap overlaid on Taylor's 1804 plan

Street and plot layout

Daisy Hill's somewhat meandering path downhill towards Westgate and Church Street presumably developed organically along a traditional route to market and the few amenities to be expected of a medieval/post-medieval centre.

The plot and street layout makes only very broad reference to the enclosure pattern put in place in the early 19th century, with the alignment of Union Street in particular drawn from land ownership boundaries. Plot widths are generally in the region of 5-7m, but there is considerable variance, and this is often obscured by later subdivision of properties for flats and shops to the ground floor.

Built form

Daisy Hill

The study area is relatively 'low-rise', with two- and three-storey buildings being the norm. As might be expected for one of the oldest streets in the study area Daisy Hill typifies this pattern. Where the buildings rise to three storeys, these are often lower in height and less consciously monumental than either the warehouses or other commercial buildings to the main thoroughfares, particularly Westgate/Market Place. The prevalence of residential conversions of shopfronts on Daisy Hill also serves to reduce the perceived scale of some buildings, reducing the visual differentiation through homogenisation of materials which can serve to foreshorten the buildings in some views. Similarly, the generally west-east trend in slope further foreshortens the buildings, affording glimpses of rooftops and gables. The relatively narrow street, and narrow building plots, both serve to emphasise the relative age of the area and give a finer-grained feel.

There is considerable variation in roofline and pitch, although this is generally less noticeable at street level. The majority of buildings' ridgelines run parallel to the road, making the exceptions particularly striking. 63 Daisy Hill (Listed Gd.II), set on the corner of School Street, is also striking for its apparently odd orientation. Interpreted as a former individual house it is potentially late 18th century in date, with characteristically small windows to the upper floors[102]. While the ground floor has been insensitively converted to retail use, the suggestion of a closed-up doorway is visible on the School Street façade in the central bay potentially underlining its origins. Fortuitously, this survival is visible in the only section of stonework not obscured by render, as depicted in Figure 31 below.

[102] List description ascribes an early 19th century date https://historicengland.org.uk/listing/the-list/list-entry/1134732

Figure 31: Blocked-up doorway to west-facing facade of 63 Daisy Hill, potentially the original entrance (indicated in red)

The frequent changes in fascia height, architectural styles and materials serve to give buildings individual identities. For example, 59 & 61 Daisy Hill is more clearly differentiated, and is therefore easier to appreciate its higher quality features, due to being sandwiched between the polite, simple features of 63 Daisy Hill, and the squat proportions of 53 and 55-57 Daisy Hill.
Within what is clearly legible as an historic streetscape with generally vertical rhythms, the broad modernist proportions and style of 56-62 Daisy Hill, along with its flat roof, create a marked contrast. Although less different in styles and materiality, the flat-roofed bulk of 47-51 Daisy Hill is potentially more jarring, its three-storey height emphasised by its juxtaposition with the domestic scale of 53 and 55-57 and the empty 'skyspace' above the flat roof of 56-62.

Where Daisy Hill meets Westgate, at the junction with Union Street, the building height increases to three storeys with an attendant increase in general scale. This serves to create a more formal, commercial character. 41 Daisy Hill, with its miniature palazzo form, high quality stonework and rich detailing makes a fitting transition.

School Street

Running from the south side of Daisy Hill in a supine L-shape, School Street is defined in part by the presence of the Howlands Community Hub – formerly the National School. The explicitly ecclesiastical form of the school (essentially a simple, severe Gothic Revival church, complete with pinnacles and pointed-arched windows to the façade and sides) and its separation from the rest of the urban fabric serve to emphasise its special status. This separation is intensified by an adjacent gap site, used for parking.

The sheer three-storey rear of 47-51 Daisy Hill somewhat dominates the rest of the street scene in this section. Small two-storey textile warehouse buildings line either side of the north-facing section of the street before it joins Daisy Hill, creating a very tight alley. 63 Daisy Hill (Listed Gd.II), and discussed in detail above, turns the corner into – and indeed was originally orientated to – School Street.

The former 'Ye Market Howse Ynne', 8 Church Street, sits on the corner of School Street and Church Street, and marks a stylistic departure from the area. Executed in a loosely historicist 'Edwardian Free' style, it incorporates gothic, Tudor and vernacular elements with extensive carved features.

Church Street

Named for Dewsbury Minster, situated at the south end of the street, the short section of Church Street within the study area is characterised by considerable eclecticism in building form and height, producing a rich and varied street scene.

A three-storey Italianate office building with a shopfront to the ground floor, 10 Church Street, abuts the Market House Inn. The north-south orientation of the former's roofs, visible as gable ends from the ground, and height contrast with the east-west orientation of the Inn, which projects around 4m beyond the building line. Its tiled, half-hip roof is a particularly obvious feature, as tile is otherwise absent from the study area, along with its consciously eccentric design.

To the north side of the junction with School Street, the corner into Daisy Hill is turned by the 1960s mixed-use office and retail development of 2-4 Church Street. Its flat-roofed, low three-storey form returns to the building line set by 10 Church Street, contributing to a relatively spacious feel that is subservient to the historic buildings at the east end of Daisy Hill.

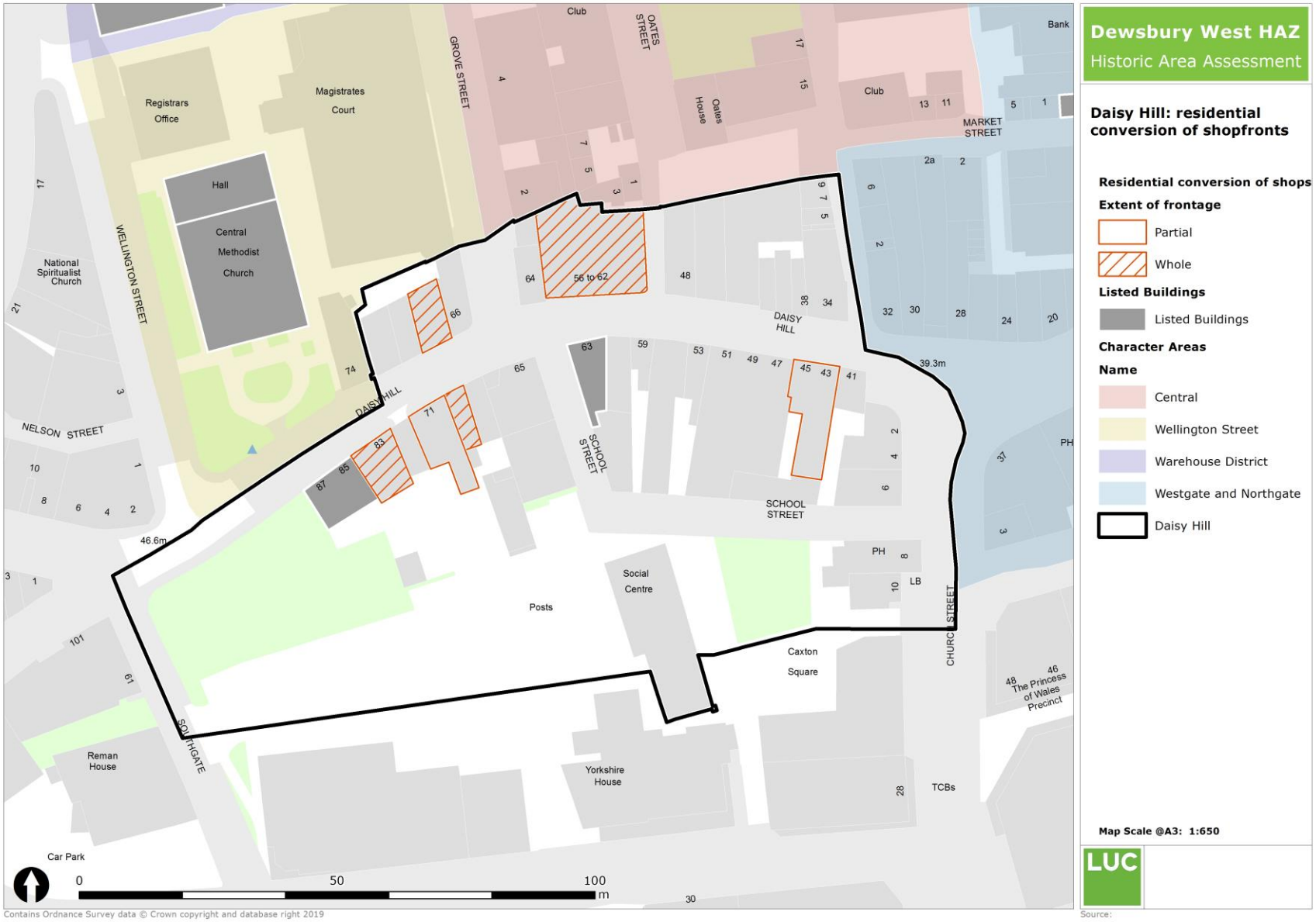


Figure 32: Daisy Hill - extent of residential conversion of shopfronts in 2019

Significance

Summary

Overall, this character area is considered to be of **regional importance** on account of:

- Preserving key medieval/post-medieval street layout fundamental to the understanding of Dewsbury's origins and development.
- Role as a key axis of early growth of the settlement, and physical and historical link between historic medieval/post-medieval core and 19th-century mercantile development.
- Strong sense of time-depth created by mix of built forms, dates and styles of building, and generally smaller-scale compared to the rest of the study area.
- Strong sequential and transitional views, important in both the experiential qualities of the character area and in physical and historical orientation – understanding relationships between parts of the study area and its development.

Heritage values

Daisy Hill provides important evidence for, and illustration of, the earliest surviving phase of the town's development visible in its urban fabric. The urban grain and plot layout, while not definitively 'medieval', speak to the origins and development of the town. It plays a valuable role in assisting the understanding of the layout of the historic core as a whole and expressing the spatial hierarchy that has shaped the subsequent functions, character and appearance of other character areas. Coupled with its moderate-high archaeological potential, Daisy Hill has a **high level of evidential value**. Daisy Hill provides the residential and small-scale retail element to compliment the larger-scale commercial buildings of Westgate, Market Place and Northgate – helping to understand both the context for those developments, and providing an insight into what is likely to have presaged it.

The contrast between the small-scale buildings of Daisy Hill and the large-scale, monumental structures of the 'Warehouse District' is important in underlining the innovative, alien nature of those structures. This stark contrast is valuable in aiding understanding of the physical, as well as social and economic change, which would have affected local people deeply – much major changes in the built environment often engender strong feelings today.

The survival of late 18th and early 19th-century buildings in reasonable numbers provides valuable insight into the modest, domestically-scaled forms that pre-date the textiles-fuelled boom in construction, in addition to what would have been an impressive three-bay house (63 Daisy Hill) when it stood alone on the corner of Church Street.

The palimpsest of styles and functions of buildings adds to the perception of time-depth, and contributes to the character area's significance as a physical document of

the multiple phases of development and change experienced by the town in the 19th century. The character area therefore has a **moderate-high level of historical (illustrative) value**, and a **moderate level of aesthetic value**, created by the diversity of built form.

The human scale of most of the buildings, the narrowness of the street and the restored sett and flagstone surface treatments are a key aspect of character that adds to the experiential qualities of the character area – making it a potentially evocative and attractive place.

Contribution of setting to significance

Daisy Hill's sinuous, sloping form generally restricts longer views, but the ability to understand and appreciate the intimacy and generally small-scale nature of the heritage assets that address the street – derived from their residential and family-run shop origins – is important to its significance. The character area would be particularly sensitive to change that was out of scale.

Where longer, glimpsed views of landmarks and the wider landscape are available, these contribute to the significance of the character area and its assets by aiding understanding of the spatial development and hierarchy of the town's historic core.

Views into the character area, from Northgate and from Wellington Street, across the open space surrounding the former Methodist Chapel, are particularly evocative. The latter also aids understanding of the relatively open context into which the chapel and minister's house were inserted – explaining why the minister's house appears to 'turn its back' on the neighbouring buildings.

Condition

There is considerable variance in the condition of assets along Daisy Hill, with the majority of those occupied and in use being in fair condition. There is, however, a number of unoccupied properties that are in comparatively poor condition – some of which occupy key 'gateway' locations.

Conversion of ground-floor retail premises to residential properties is a key feature of the character area's recent use. While approaches to conversion vary, it can provide a sustainable future for assets that can no longer fulfil their intended or recent use.

CONCLUSION

Statement of heritage significance

Dewsbury has a rich and extensive history, readily legible in the street pattern and historic buildings of the study area. While a relatively compact regional centre, Dewsbury's history has a global dimension as the home of textile recycling. Sitting within the centre of an international network of textile trade and supply that exemplifies the 19th-century imperial and industrial reach, Dewsbury's fortunes were closely linked to – and at the mercy of – economic forces spanning half the world. It was, despite this, principally shaped by the ingenuity and dynamism of local people.

The Statement of Significance provides a concise summary of the study area's significance, drawn from the character area descriptions. Evidential/archaeological value is considered where sufficient information exists. It should be noted that significance ratings for individual buildings are not provided.

Warehouse District

Overall, the Warehouse District character area is considered to be of **national importance.** This is due to, firstly, the number and density of distribution of 19th-century textile warehouses allied to the 'shoddy' industry; a comparatively rare and geographically-specific asset type. Secondly, the authenticity and integrity of the group – exemplified by the generally good condition of the assets and extensive preservation of original technical features – exceeds that of comparable assemblages, most notably in Batley.

The character area has a **high level of evidential value**, providing a physical document of the architectural and engineering response to a specific mercantile brief; this is backed by extensive documentary and archival evidence.
The area also has a **high level of historical (illustrative)** value in demonstrating a distinctive local response to the opportunity created by the arrival of the railway in 1848 – and exemplifying the innovative, entrepreneurial approach of the town's textile merchants in attracting and retaining business through speculative investment in architecture. The character area also comprises an important record of the suite of service industries and regulators that developed in parallel with the textile boom.

Setting makes a very important contribution to these values through the extant physical and historical relationships between the 'show fronts' of the warehouses to Wellington Road, addressing travellers arriving at Dewsbury station.

Good evidence exists to relate the warehouses to specific Dewsbury rag merchants and clothiers. These figures were, in no small part responsible for both the growth of the industry and establishing the international links that would contribute to its rise and, ultimately, contribute to its decline in importance. Similarly, the character area contains the work of a number of important local architectural practices,

further illustrating the economic importance of the textile industry in underpinning Dewsbury's – and the region's – development in the mid-19th century. The character area therefore has a **high level of historical (associative) value**.

The character area has **high aesthetic value**, as the quality of planning, design and execution of the warehouses and related buildings is generally very fine. The presence of historic and restored surface treatments, for example on Bond Street, add to this value.

Westgate and Northgate

Overall, this character area is considered to be of at least **regional importance**.

These streets, with Market Place, preserve the layout fundamental to understanding Dewsbury's origins and development as a historic market town, in addition to illustrating the centuries of commercial activity concentrated in this area. The street network itself therefore has a **high level of evidential value**, including what is likely to be the earliest building in the town, supported by at least moderate archaeological potential.

The mid-19th-century retail and commercial premises have **high levels of historical (illustrative) value** in demonstrating the scale of redevelopment facilitated by, and the service industries underpinning, the textile boom. This character area provides important context in aiding understanding of the local economic and social impact of the textile industry. In addition, the association of premises within the character area with the town's history of radical politics, in response to the Poor Law reforms of the early-mid-19th century and tied up with reactions to industrialisation, provides a **high level of historical (associative) value**. The richness of dates and architectural styles evident in the character area provides a **moderate-high level of aesthetic value**.

The setting of the character area is important in contributing to the understanding of the spatial and functional relationships between the historic commercial core of the town and the 19th-century administrative centre of the Town Hall.

Wellington Street

Overall, this character area is considered to be of **regional importance**.

Much of the character area is dominated by the Methodist Chapel and attached Sunday School, its garden and the former Minister's house. The group is therefore an important symbol of the connection between the town and its religious history and has **high levels of historical (illustrative) value** in demonstrating this tradition and its physical legacy. As a Centenary Chapel, it also has **some historical (associative) value** in commemorating John Wesley's preaching in the town, as well as **considerable aesthetic and architectural value** as a fine example of a large early-mid 19th-century Methodist chapel, with some intact internal features and set within largely unaltered grounds.

The Dewsbury Union Office, the other historic building in the character area, provides a historical and stylistic counterpoint to the chapel – embodying the administration of the hated Poor Laws in Dewsbury, against which there had been significant rioting and unrest in the 1840s. It therefore has **moderate historical (illustrative and associative) value**. In its later guise as the town registry office, it is likely to have accrued substantial communal value, as the scene of inherently memorable and emotionally-charged events for local people.

The character area also plays an important role in illustrating part of the social context in which the 19th-century development of the town occurred.

Central

Overall, this character area is considered to be of **local importance**.

The area is of a transitional, fragmentary character. This is in part due to its location between the historic commercial heart of the town, on Westgate and Market Place, and the mercantile focus of the 'warehouse district'; but also, as a product of the extensive change and loss of historic buildings.

The area contains important early outliers from the main distribution of textile warehouses, probably dating to before 1850 and the main 'boom' period. These have **high historical (illustrative) value**, setting the context into which the main period of intense building developed. The assets also have **moderate aesthetic value** as well-executed – if less monumental – warehouse forms.

The area also contains a stylistically unified group of buildings designed by Kirk & Sons' Dewsbury office (Working Men's Club, Oates House, and Fox's Auction House), which provides a measure of consistency in character to an otherwise disparate area. The latter building is of perhaps the highest value, but the group has at least **moderate historical (associative) value** in providing a record of the practice's work.

Daisy Hill

Overall, this character area is considered to be of **regional importance**.

The street itself has **high evidential value** in preserving the key medieval/post-medieval layout, and demonstrating its role as a key axis of growth, fundamental to understanding Dewsbury's origins and development. This is underpinned by **moderate-high archaeological potential**.

Daisy Hill provides the residential and small-scale retail element to complement the larger-scale commercial buildings of Westgate, Market Place and Northgate – and contrast with the monumentality of the warehouse district – aiding understanding of both the context for those developments. The palimpsest of styles and functions of buildings adds to the perception of time-depth, and contributes to the character area's significance as a physical document of the multiple phases of development and change experienced by the town in the 19th century. The character area

therefore has a **moderate-high level of illustrative value**, and a **moderate level of aesthetic value**, created by the diversity of built form.

Dewsbury's significance in context

Dewsbury shares a number of historical and developmental characteristics with settlements across the Heavy Woollen District, and with textile towns across the north of England. The following section places the study area in context, and discusses the relative significance of Dewsbury. It deals in turn with the key aspects of the study area's significance, drawn from the assessment.

Medieval origins

Batley retains some of its medieval/post-medieval morphology, however this is far less legible both on the ground and in plan than Dewsbury's urban form as a consequence of later reorganisations, caused in part by the construction (and later closure) of the railway. While some important relationships, for example between the street network and the Market Square, remain intact, the narrative of medieval/post-medieval expansion is less easily discerned than in Dewsbury.

Osset has a strong, and readily discernible medieval core, with a large and impressive market place – dominated by the fine Edwardian town hall (1906). Open air markets are still held weekly, retaining an important element of character and function. Although the historic street alignments into the settlement core remain, there is a less consistently commercial character than in Dewsbury.

Morley also retains an element of medieval/post-medieval morphology, particularly at the intersection of Chapel Hill, Station Road and Brunswick Street. The character, however, is principally 19th-century small-scale commercial and residential – giving more of a 'village' feel than Dewsbury's urban core.

The comparison with the larger settlements of the region is perhaps unfair, and less instructive. Wakefield, like Dewsbury, developed around a medieval ecclesiastical foundation – but as a royal manorial centre during the late Saxon period – was rather larger and more 'urban' at an earlier stage. Consequently, the medieval town core is significantly larger than that of Dewsbury, with much greater legibility of the characteristic 'herringbone' pattern of linear plots extending broadly perpendicular to the main street (Westgate). It should, however, be noted that Dewsbury's Market Place is much better-preserved, and its relationships to the wider medieval/post-medieval structure of the settlement more readily legible.

Similarly, Huddersfield is a far larger settlement with earlier origins, with good evidence for later prehistoric and Roman occupation in the vicinity, and a market charter since the Saxon period. However, far more extensive reorganisation and redevelopment obscure these origins; certainly more so than in either Wakefield or Dewsbury.

Dewsbury, then, while not the best-preserved medieval/post-medieval market town in West Yorkshire, or the wider region – given the importance of York itself – is

nonetheless a valuable survival. The preservation of the clear narrative of development from small market town to industrial and mercantile centre adds greatly to its significance. The relative compactness of the town core adds to the ability of the visitor to experience and understand this narrative in a comparatively small area.

Textile warehouses

Warehousing was a key part of the 18th- and 19th-century textile industries across Britain, from the cotton industries of Yorkshire and Lancashire to Dundee's jute industry; West Yorkshire's wool-based industries were no different. Although scales, building materials and details vary considerably, the core brief – delivering maximum storage space with minimal structural interference, good natural lighting, good access and latterly fire-resistance – encourages significant commonality in basic form.

The pre-1850 warehouses in the study area are relatively utilitarian buildings.[103] However, the main phase of development, from 1860 onwards, uniformly applies a more monumental Italianate design language. Dewsbury's warehouses predate those in Batley – the closest comparator in terms of date, allied industries, precise functions and, importantly, size of assemblage; those of the latter developed as a direct response to the perceived commercial advantage they provided to the former.

While links cannot be conclusively proved, it is very likely that these were inspired by the monumental warehouses of Manchester's cloth merchants.[104] One can readily imagine the impression that these structures would have made on Dewsbury's clothiers, arriving in Manchester by rail (possible directly since 1848), and making the connections with the opportunities present in their home town.

The earliest Manchester example may be Richard Cobden's warehouse on Mosely Street, completed in 1839 by Edward Walters – one of the foremost commercial architects of his day – which adopts the palazzo form, in a restrained Italianate style. Later examples, such as the Watt's Warehouse (1856) in Manchester city centre – albeit in this case with an eclectic design approach, employing Renaissance, Flemish, gothic, French and Elizabethan influences – illustrates the rapidly increasing ostentation employed – depicted in Figure 33 below.[105]

[103] None have been conclusively identified pre-dating this point in the rapid review of the other settlements in the Heavy Woollen District

[104] There are a range of warehouse types in Manchester, with mercantile warehouses being generally the more ornate, eye-catching examples. There are rather fewer of this type than packing and shipping equivalent.

[105] Taylor, S et al. 2002 Manchester – The Warehouse Legacy: An introduction and guide. English Heritage

Figure 33: Manchester examples of mercantile warehouses, from left: Watt's Warehouse, Portland Street (1856, Listed Grade II*); 63 George Street (1857, Listed Grade II). Italianate influences on Dewsbury's warehouse proprietors and designers is clear.
[Image credits: © Stephen Richards, 2011; Creative Commons licence CC BY-SA 2.0]

Dewsbury's warehouses can therefore be viewed as an extension of the type, originated in Manchester but adapted for the both the local market and conditions. The street layout of Dewsbury, and the steeply-sloping sites give the assemblage of warehouses a highly distinctive character. Unlike Manchester, where mercantile warehouses are distributed throughout the city centre and Northern Quarter,[106] interspersed with other commercial buildings and warehouse types, Dewsbury's warehouses have additional value in being clustered so tightly. This density of distribution, unified design approach – with significant richness in detailing – and uniformly high-quality execution is particularly important. This, coupled with the local architects and clients that so readily adopted and adapted the form to their specific purpose, further adds to the group's value.

Similarly, the historical importance of the warehouses in the development and success of both Dewsbury's textile recycling industry and the town itself affords them further value. That the clothiers of Batley were inspired to directly copy the approach – when it was the preeminent centre of shoddy production at the time – illustrates the contemporary view of their importance in securing a competitive advantage, and influencing the progress and perception of the industry and its products.

This supports the assessment that Dewsbury's warehouses are of national importance.

[106] Taylor, S. and Houlder, J. 2008 *Manchester's Northern Quarter: the greatest meer village.* Manchester: Manchester City Council and English Heritage

Further research
The study area holds a range of broadly unique features that are worthy of further investigation.

Inevitably, the passage of time and weather results in damage to stonework, and intricately-carved features are particularly vulnerable. The highly distinctive carved heads prevalent on a number of key assets, a feature of the works of Kirk & Sons and William Cocking, could be 3D laser-scanned. This would provide a very detailed record to enable further study and, should significant damage occur, provide a template against which replacements could be modelled.[107]
This could provide an opportunity for a partnership project, potentially with local universities – such as the Centre for Precision Technologies at the University of Huddersfield. Equally, this could be commissioned separately from commercial providers.

Other buildings that may benefit from similar study include the HSBC Bank, which features particularly intricate carvings to the ground and first floor.
Given the wealth of archival information connected to the main architectural practices, systematic study – potentially as part of a Master's or Doctoral thesis – could be valuable in establishing detailed chronologies of their work, and establishing the specific identities of key individuals (for example, the masons responsible for the figurative sculpture). Such research could also help to establish in more detail the extent of influences, or indeed direct contact, between the West Yorkshire architects and their contemporaries in Manchester.

[107] Equally, such techniques could be required as part of conditions on any planning permission affecting relevant assets, to ensure details are appropriate understood and conserved.

SOURCES

British Library (online Goad Insurance map 1887: www.bl.uk/).

Dewsbury Library holds a number of local maps, including editions of the Goad Insurance maps;

Domesday Online: Open Domesday:
https://opendomesday.org/place/SE2421/dewsbury/

Kirklees Image Archive (online historic images: www.kirkleesimages.org.uk/)

Kirklees Libraries (Dewsbury and Huddersfield Branches access arrangements and online catalogue: www.kirklees.gov.uk/beta/leisure-and-culture.aspx - libraries).

Huddersfield Local Studies Library holds photographs, directories, books and maps.
University of Leeds Special Collections (access arrangements and online catalogue: www.library.leeds.ac.uk/info/1500/special_collections). Holdings include the collections of the Yorkshire Archaeological & Historical Society, such as deeds, rare books, letters, photographs, postcards and manuscripts.

West Yorkshire Archaeology Advisory Service Historic Environment Record (access arrangements and online catalogue: www.wyjs.org.uk/archaeology-advisory/).

National Library of Scotland (online historic Ordnance Survey maps:
www.maps.nls.uk/).

West Yorkshire Archive Service (access arrangements and online catalogue: www.wyjs.org.uk/archive-service/). Most of the relevant records for Dewsbury are accessible at the Service's Huddersfield searchroom in the Central Library. Holdings include original maps, plans and documents.

Yorkshire Archaeological & Historical Society (membership, publications, collections: www.yas.org.uk).

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