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TransPennine Route Upgrade

Huddersfield Station
Statement of Significance
Network Rail

August 2018



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Introduction

1.1. Purpose and Scope

The TransPennine Route Upgrade will involve some changes to historic railway structures and stations. As part of the design process for GRIP 3 (single option selection) it was decided that a clearer understanding was required of Huddersfield Station, Grade I listed. Network Rail commissioned Atkins Ltd to produce a Statement of Significance to provide this clearer understanding.

Figure 1-1 Location of Huddersfield Station (Google Maps)

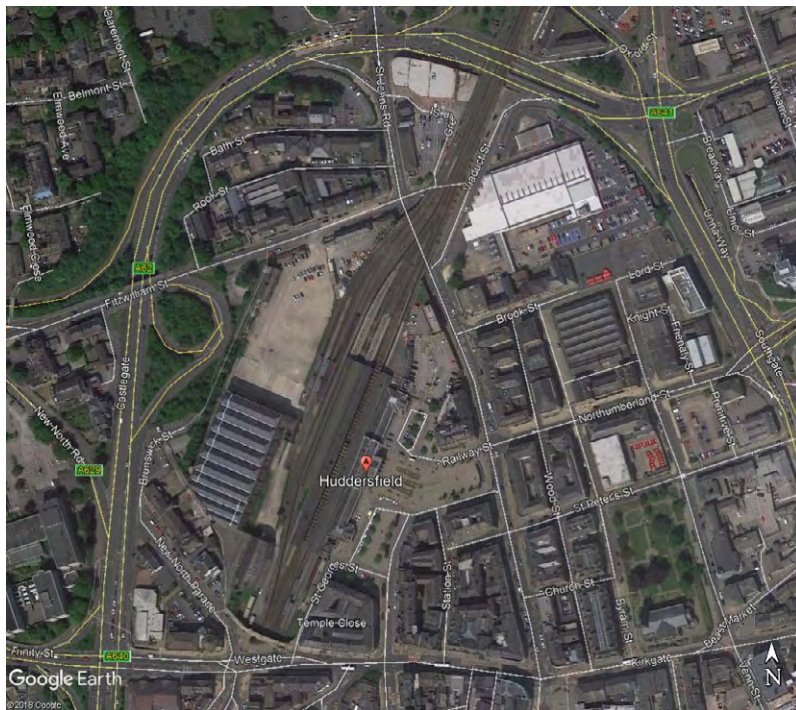
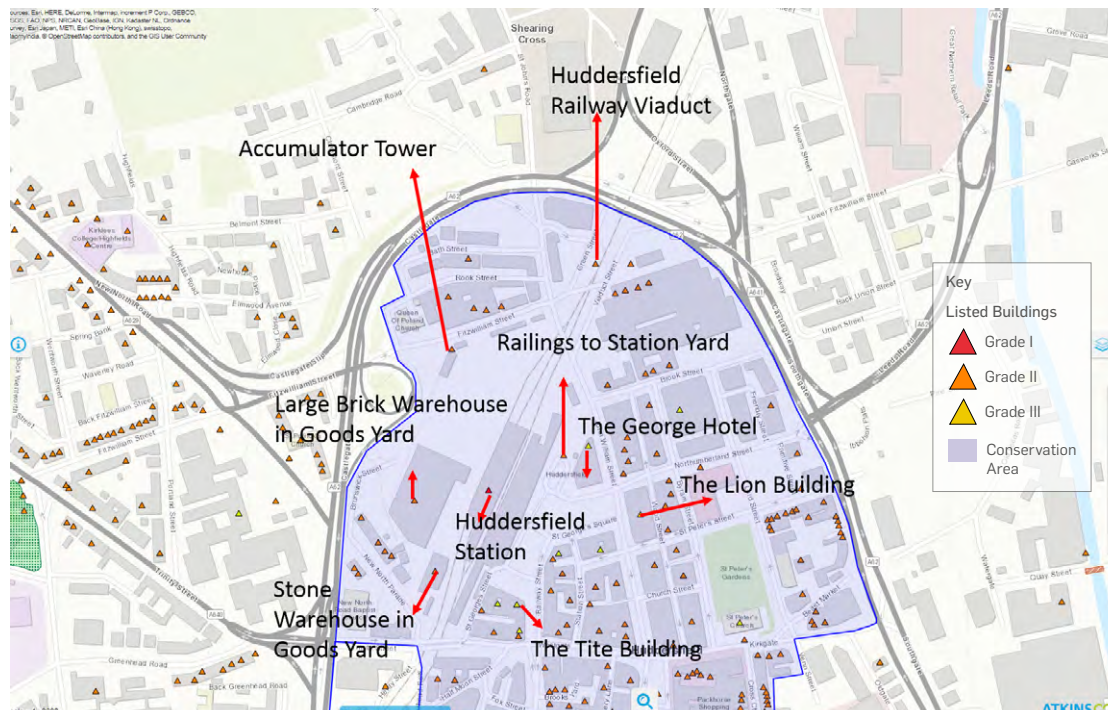


Figure 1-2 Atkins GO! asset plan





This Statement of Significance will provide a detailed understanding and specialist professional assessment of the Station's components; revealing where there is special interest and value. The report is not intended to be used as a guide specifically supporting change and new design, nor to directly provide design solutions; instead it is focussed more on identifying where heritage significance/values exist within the Station, to be used as a basis for developing informed detailed design and planning. The report can be referenced in ascertaining where the needed changes could provide opportunities to better reveal the Station's significance, or be accommodated with the least loss of significance. The aim is that through dissemination of this report and its reference material, a considered and sensitive design response to the 21st century new phase of development of the Station will be made possible.

This report concentrates on two heritage assets¹: the Grade I Listed Huddersfield Station (listed in 1952) and Grade II Listed Huddersfield Viaduct (MVL3/92, listed in 1978). The report makes reference to designated assets that lie within their curtilage and elements that form part of their setting, while it should also be remembered that the Station lies within the Huddersfield Town Centre Conservation Area. These latter elements have been assessed to a level of detail relevant to the needs of the project. The location of designated heritage assets around Huddersfield Station are shown in Figure 1-2.

The inclusion of Huddersfield Viaduct within the scope of this Statement of Significance is based on the close relationship between the Station and the Viaduct, particularly in relation

to the Station's setting and the wider character of the historic townscape of Huddersfield, as well as the potential scope of the changes involved in the TransPennine Route Upgrade. Though, as aforementioned, the Station sits in proximity to a number of historic buildings and structures, its relationship with the Viaduct is particularly important in the context of the operation of the railway. This rationale for including the Viaduct in this study was supported by both Network Rail and Historic England.

An interactive 3D model of Huddersfield Station was also created in conjunction with this report. The model was used to highlight some of the station's main features and included brief descriptions and historic photos. The model can be viewed alongside reading the report to aid orientation and provide an added layer of interaction and understanding.

1.2. The Site/Location

Huddersfield Station is located in West Yorkshire, England, to the east of the A62 Castlegate ring road. The station is orientated north-north east to south-south west. For ease of reference in this report, the station orientation is nominally tilted slightly anticlockwise, so that the station is assumed to be orientated north-south instead.

The station is approached through St. George's Square, situated east of the station, at the junction of John William Street and Railway Street (see figure 1-1). Vehicular access to the front (east) of the station, including to the station's short and long-stay car parks, is gained via Railway Street and St George's Street off Westgate, or via John William Street or Northumberland Street from the A62 ring road.

To the west of the station is a former goods yard, today a car park accessed from Fitzwilliam Street. To the north, the railway lines cross the area to the north of the town centre via Huddersfield Viaduct, which spans across a number of streets, including John William Street, Fitzwilliam Street, and the ring road via Unna Way. To the south, the railway lines enter a tunnel, the portals for which are beneath Westgate.

The station's approximate grid reference, as given by the National Heritage List entry, is SE 14313 16909.

1.3. Methodology

In order to produce this Statement of Significance for Huddersfield Station, a number of processes have been undertaken. These have included research into primary and secondary sources; consultation with Historic England and the Railway Heritage Trust; a site visit and collation of a high level photographic record. This methodology was shaped partly by meetings held in the early stages of the project, in particular with Historic England (see Section 1.5 below).

1.3.1. Research and understanding

This involved visits and access to records held in West Yorkshire Archive Service, Kirklees, Huddersfield; The Huddersfield Local History Library, Huddersfield; The National Archives, Kew; Network Rail National Records Centre and the National Railway Museum, York. This was supplemented with on-line research.

A full list of primary and secondary sources consulted are listed in the bibliography (section 7)

1. A 'heritage asset' is defined as "A building, monument, site, place, area of landscape identified as having a degree of significance meriting consideration in planning decisions, because of its heritage interest" (National Planning Policy Framework, revised 2018)



1.3.2. Site Visit

This was carried out on Thursday 16 August 2018, with the aim to understand the nature, type, condition and survival of the Station's components. This supported the documentary research and initial assessment on the various elements and aspects that contribute to significance.

Photographs were made to demonstrate and support text descriptions.

1.3.3. Assessment of Significance

In considering the various heritage values and special interest of Huddersfield Station, a number of guides have been used to help unlock an understanding of where the contributors to significance exist for the Station.

Historic England's Conservation Principles Policies and Guidance (Historic England, 2008) is currently being revised and will soon be reissued. It was agreed with Historic England in a meeting² that the 2008 Guidance should be referred to in undertaking this study. The 2008 guidance sets out four values that can be used as a framework for describing contributions to significance. These are: Evidential; Historical; Aesthetic and Communal.

- › Evidential: this value is about the potential of a place to reveal evidence of past human activity;
- › Historical: this value considers how past people, events and aspects of life are connected to a place;
- › Aesthetic: this value explores how people draw sensory and intellectual interest from a place;

- › Communal: this value is about the meanings of a place for people who relate to it and have experience or memory of it.

These have been used to understand the overall significance of the station site.

Principles of Selection for Listing Buildings (DCMS, 2010) expands on the statutory criteria of special architectural or historic interest and provides guidance on the general principles for deciding whether a building is worthy of listing. This examines the architectural interest and historic interest and the application of general principles such as age and rarity; aesthetic merits; selectivity; national interest; state of repair.

Listing Selection Guides provide supplementary information to support the statutory listing guidance, and set out criteria for specific types of building for deciding whether they should be listed. Historic England's Listing Selection Guide for Infrastructure: Transport (Historic England, 2011), provides an overarching context of significance for transportation buildings and structures, and specific considerations to take account of in analysing their significances of railway structures. The Guide has identified four distinct phases of railway heritage:

- › Pioneering phase, 1825 – 1841: from the opening of the Stockton to Darlington railway to the completion of the Great Western Railway
- › Heroic phase, 1841 – 1850: period of huge expansion in railway building providing the main network routes known today

- › Third phase, 1850 – 1870s; consolidation of railway network, including the opening of Settle to Carlisle line
- › Fourth phase, 1870s – 1914; completion of the network. Historic England's The Setting of Heritage Assets: Historic Environment Good Practice Advice in Planning Note 3 (Second Edition) (2017) provides guidance on assessing the setting of heritage assets, and the extent to which an asset derives significance from its setting. This includes identifying and examining potential attributes of a setting that may elucidate its contribution to the significance of a heritage asset.

1.3.4. Comparative Analysis

This study includes a comparative analysis between key elements of the station and how they relate to the overall development of railway station architecture and design as well as comparison with examples elsewhere. This involved conducting research using both archival resources and secondary sources to identify other railway stations which shared notable elements of Huddersfield's design: the architectural style and form of the station building; the arrangement and development of the station platforms; the iron framing; and the buildings and structures on the platforms. A consideration of the period, origins, constructing and operating companies, engineers and architects, design, and historic development of such stations enabled a list of comparators to be drawn, with the relevant information compared and contrasted in a spreadsheet. From this, a comparative analysis comparing and contrasting

2. Thursday 5 July 2018



Huddersfield with other stations was developed. The results of this comparative analysis are detailed in Section 4.

1.4. Assumptions and Limitations

Every effort has been made to review and consult known primary sources and previous research studies. A meeting with Kirklees Council³ referred to a Conservation Plan for Huddersfield Station. During the process of locating this document, it was discovered that the report was actually an Archaeological Assessment and Fabric Appraisal of the station's main building, as opposed to a Conservation Plan. The document was prepared by Wessex Archaeology for First/ Keolis Transpennine Limited in 2010. The document helped understand and clarify changes within the main station building, however due to the scope of the appraisal, it did not provide much information on any of the changes related to other station features including the station roof, tea rooms, platform arrangement, etc..

Huddersfield Station is located within Huddersfield Town Centre Conservation Area. A Character Appraisal or similar analysis has not been produced for the Conservation Area, however, and consequently details of key views or characteristics of the station in relation to this have been identified or analysed based on professional judgement and our understanding of the character, appearance and significance of the conservation area.

The setting of Huddersfield Station and Huddersfield Viaduct are discussed within Section 3; this assessment of setting is not intended to be an exhaustive setting study, and should not be considered as such. The discussion of setting considers a number of the key elements of the setting of each asset, and how the Station and Viaduct derive significance from their setting. The setting of this section of the TransPennine Route will be discussed in more detail in the forthcoming Route-Wide Statement of Significance.

The development of the analysis of comparators detailed in Section 4 identified a wide number of examples of railway stations which were either contemporary to Huddersfield, which were also constructed by the LNWR or L&YR, or included similar features, whether Classical architecture or iron-framed pitched roofs. However, this analysis should not be considered to be an exhaustive comparison of all stations within these categories of comparison. The comparator analysis was based on research of primary and secondary documents, consultation, professional knowledge and judgement.

Huddersfield Station was listed Grade I in 1952. The list entry mostly consists of an architectural summary of its various features and does not draw out any special interest or heritage values and the reasons for listing. Therefore, the list entry is only partially useful in deciphering where within the station complex the main significant elements exist and why they are considered important. It was suggested⁴ that Huddersfield Station could benefit from the process set out in the Enterprise and Regulatory Reform Act, 2013,

for enhancing list descriptions. This would more accurately define which components of the station contribute to its Grade I listing.

As stated above, the railway lines through Huddersfield Station are aligned approximately north-north-east to south-south-west. For ease of explanation, when describing elements of the station, this report refers to the station building being to the east, the rail line aligned north-south (towards Leeds-towards Manchester) and the former goods yard being to the west. Though the rail directional parlance of "up" and "down" is not used in this report, it should be remembered that on the TransPennine Route "up" refers to towards Manchester, and "down" to towards Leeds.

The site visit undertaken to inform this report did not involve access to all areas of the station. A number of the rooms within the station interior could not be accessed at the time of the visit. Similarly, certain rail operational areas, such as the signal box, could not be accessed at the time of the visit, including the basement beneath the station building.. All platform areas were accessed, however, along with all publicly accessible areas of the station and platform buildings.

3. Kirklees Council, meeting held on 23 April 2018

4. Historic England, meeting held on 5 July 2018



1.5. Consultation

A meeting with Historic England⁵ was held at the start of the project to outline early research and discuss methodological approaches. The meeting involved discussion of the approaches to considering significance and how the Statement of Significance would be presented making use of 3D models and interactive report which could easily accommodate links to sources, figures and photographs.

A meeting with Kirklees Council⁶ was held to discuss issues surrounding Huddersfield Station, including within the wider context of the TransPennine Route Upgrade. This meeting included the suggestion that a statement of significance or conservation plan for the station had been produced previously (see above, Section 1.4), as well as confirmation of the current divided ownership of the station between Kirklees Council and Network Rail. The Group Leader for Conservation and Design at Kirklees Council identified that they supported the approach of this report in better defining the areas of significance within the station.

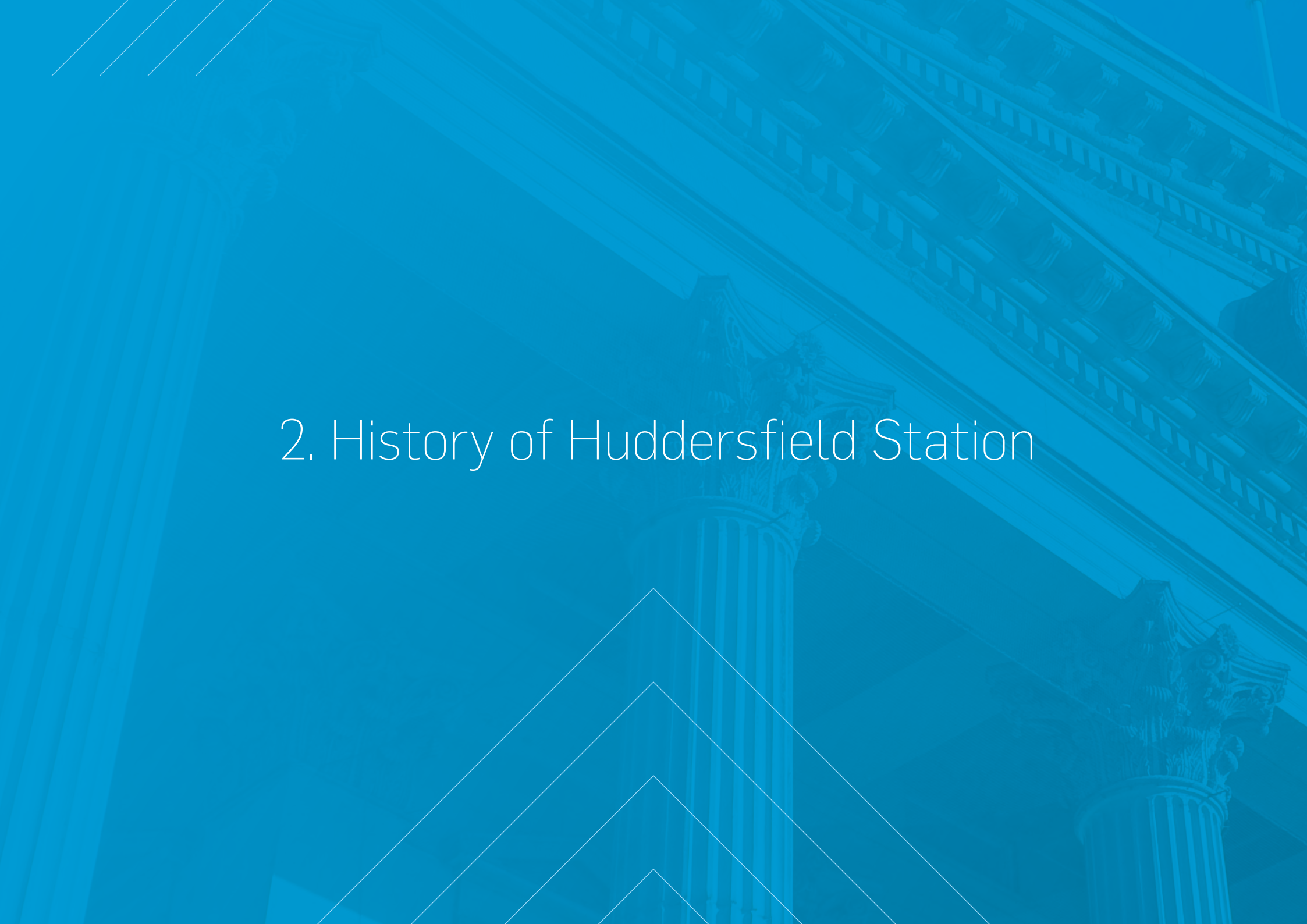
A meeting was held with the Railway Heritage Trust⁷ to discuss the project and provide their insights into the history and build elements of Huddersfield Station. A site visit was also undertaken with the Executive Director of the Trust.

5. Meeting held on Thursday 5 July 2018 in York

6. Meeting held on Monday 23 April 2018 in Huddersfield

7. Meeting held on Monday 6 August 2018 in London





2. History of Huddersfield Station



History of Huddersfield Station

2.1. History of the TransPennine Route

During the late 1830s to c.1850, two principal railways were advanced to link Leeds and Manchester: the Stalybridge to Leeds line, which is the main segment of the TransPennine railway route running 35 miles long, and another longer route via Sowerby Bridge, Todmorden and Rochdale.

The longer route was completed first, however the Stalybridge to Leeds line, completed nine years later, has always been the busier one (ABA 2017,2).

Construction of the line

During the mid-1840s, Britain went through a period of railway development frenzy termed 'Railway Mania'. The Stalybridge to Leeds line, constructed at the height of the railway boom, was a product of that trend. The construction of the line involved dealing with extremely difficult landscape conditions, resulting in the need to build several viaducts and tunnels including Standedge Tunnel, a major engineering feature running three miles through the Pennines watershed (ABA 2017,4).

The line was essentially the work of three railway companies (see Figure 2-1):

- › The Huddersfield & Manchester Railway Company, authorised in 1845, planned to follow the route of the Huddersfield Narrow Canal for much of its length. Its completion in 1849 marked the opening of the line.

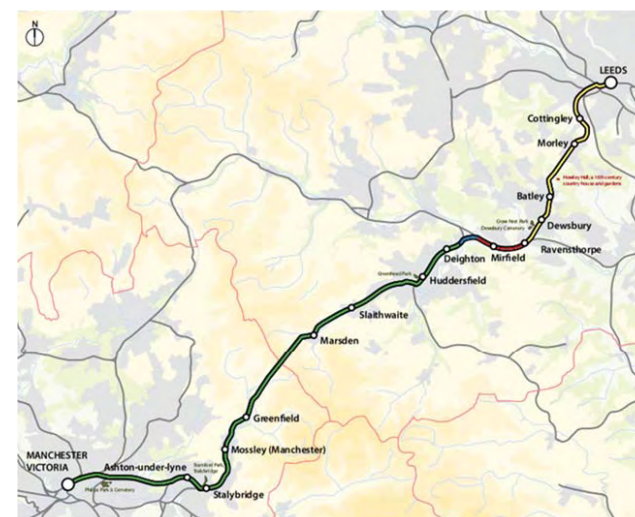
- › The Leeds, Dewsbury & Manchester Railway Company, also authorised in 1845 and completed in 1849, was responsible for the Leeds end of the route.⁸
- › The Manchester & Leeds Railway Company, which changed its name in 1847 to the Lancashire & Yorkshire Railway Company, was responsible for the small section of the present line at Mirfield, constructed in 1837-40. (ABA 2017,4)

Subsequent history

The line underwent several changes since its completion in 1849. During the period of 1881-1891, under the enabling Acts assented in 1878-1882, various widening works took place. The works included widening several stretches of the line two to four tracks, as well as the widening of bridges and the construction of more tunnels. The widening works also resulted in changes to stations, including Batley (1882), Dewsbury (1889) and Huddersfield (1885-6), as well as several station closures and reopenings (ABA 2017,5).

- › 1881-91: Huddersfield - Standedge Tunnel, in stages (LNWR)
- › 1881-84: Huddersfield Viaduct - Heaton Lodge Junction (LNWR)
- › 1881-85: Diggle - Stalybridge, a separate line along the Upper Tame Valley known as the Micklehurst Loop (LNWR; closed in 1966)
- › 1884: Heaton Lodge Junction - Thornhill Junction (LYR) (ABA 2017,5).

Figure 2-1 Construction Phases (ABA 2017,3)



- } Huddersfield & Manchester (1845-9)
- Manchester & Leeds Railway (1836-9)
- Leeds, Dewsbury & Manchester (1845-7)

8. In 1847, both the Huddersfield & Manchester and the Leeds, Dewsbury & Manchester companies were absorbed into a much larger company, the London & North Western Railway (LNWR).





2.2. Construction of Huddersfield Station

The first railway line to cross the barrier of the Pennines from Lancashire to Yorkshire was the Manchester & Leeds Railway (1839). The line followed the Upper Calder Valley, passing through Todmorden and Hebden Bridge before joining the existing North Midland Railway line to Leeds at Normanton. Several major towns and cities including Huddersfield were bypassed, forcing the residents of Huddersfield to travel to Cooper Bridge, the nearest station, to use the line. In 1842, pressure grew for the Manchester & Leeds Railway Company to build a branch line to Huddersfield, as local inhabitants were urging the company to do so. However, demands were unsuccessful as the Manchester & Leeds Railway Company did not want to consider the expensive option (Huddersfield Exposed 2018).

In 1844, the Huddersfield & Manchester Railway and Canal Company, later part of the London & North Western Railway Company, decided to support the venture, and in 1845 its construction was authorised, by Act of Parliament (Brook 1968). The railway company bought the Huddersfield Narrow Canal a year later and began work on a railway line that would partly run along the lower Colne Valley, joining the existing line at Heaton Lodge. Joseph Locke and A.S. Jee were the engineers commissioned to survey and design the line. Jee, who took the main responsibility for new line to Huddersfield, was assisted by resident engineers including Moreland Jee, his brother, and Herbert. F. Mackworth (ABA 2017, 4).

Huddersfield Station was jointly owned and operated by the London & North Western and the Lancashire & Yorkshire railways from 1849 until they amalgamated in 1922 (Rennison 1996, 188). The outcome of this unusual joint ownership agreement allowed the companies to build a railway station of unprecedented scale (Huddersfield Exposed 2018).

The station was designed by architect James Pigott Pritchett and built by the firm of Joseph Kaye. The station's foundation stone was laid on **October 9th, 1846** by Earl Fitzwilliam. The day was declared a public holiday and the local inhabitants gathered to witness public celebrations (Brook 1968). Work on the line was completed on **August 2nd, 1847**, when the station was partly opened for the commencement of services and the first train arrived into Huddersfield. The station building's central portion was completed in **1848**, followed by the outer wings flanking the central building from both sides. The final touch was a clock supplied by a local jeweller, placed in the centre of the station's front façade in **1850** (WYAS Kirklees⁹, Huddersfield Railway Station collections guide). Huddersfield Station was considered by many to have one of the finest station facades in Britain. The main station building was two -storeys tall and 416 ft. long, with eight Corinthian columns 68 ft. high in the central portico, flanked by single storey colonnades ending in small matching pavilions (Rennison 1996, 187) (see Figure 2-2)

The central building was originally intended to be a hotel and the pavilions the ticket offices for the two companies (ABA 2017, 30). However, according to Pritchett's original



Figure 2-2 Artistic Impression by Pritchett & Son Architects¹⁰, 1846 (The National Archives, ZPER 14/11)

plans (See Figure 2-3), the main building eventually contained elaborate refreshment rooms, which functioned until at least 1883, arranged on either side of a central passage connecting with the long single platform beyond. The outer wings at either end were symmetrical in design and housed duplicate booking offices, uniformly divided waiting rooms, parcels offices and staff accommodation for both companies (The National Archives, ZPER 14/11). The Lancashire & Yorkshire Railway Company occupied the western end, while the London & North Western Railway Company occupied the eastern end (Minter 1995).

The station had a single platform until the enlargement that took place during **1878-1886**. The original railway layout consisted of a platform road and a through line. A scissors crossing, in the centre of the station between the platform road and through line, existed to enable trains in either

9. A visit to the West Yorkshire Archive Service, Kirklees was conducted on June 25th, 2018.

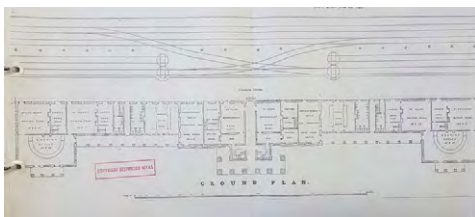
10. A visit to The National Archives- Kew was conducted on June 22nd, 2018.



Click on figure
to see full size image

direction to arrive at the platform. Carriage sidings parallel with the running roads were connected to them by a series of turn-tables (The National Archives, ZPER 14/11). (See Figure 2-3)

Figure 2-3 Pritchett's original 1846 Station and Platform Plan (WYAS Kirklees, Huddersfield Railway Station collections guide)



St. George's Square (1850s)

Huddersfield Station was built on a large piece of open land called George Close to the northeast of Market Place, which later developed into St. George's Square (Minter 1995) (see Figure 2-9 1846). The coming of the railway, during the **1840s**, stimulated the commercial growth of the surrounding area. The town went through a phase of rapid development, and by **1849** several new streets and buildings were planned or laid out (Minter 1995), which responded to the monumentality and orientation of the station. A decision that came out during that time was the development of the open space between the soon to arrive station and the Parish Church. The land was divided up into building plots and several schemes were considered (Brook 1968). However, following vocal

objections that pointed out the aesthetic advantage of an open square in front of the station to allow uninterrupted views of it, the Ramsden family's original intention to divide the space into building plots was abandoned and plans for St. George's Square were taken forward. The square, believed to be largely laid out to a plan by William Tite (ABA 2017, 30), began to appear in **1850s** maps after the completion of the station. Huddersfield Station was the earliest building around the square (Minter 1993) (See Figure 2-12 1864). Several streets and buildings consequently followed, and by the **mid-1850s** the town centre was completely built up (see Figure 2-13). As new tall buildings appeared in the area surrounding the station, travellers arriving into Huddersfield by train were undoubtedly impressed (Brook 1968). Some of the most notable structures surrounding or located within the square include:

› **The George Hotel: (1850, Grade II*)** The original George Hotel was located at the northern end of the Market Place. It was demolished in **1851** to make way for John William Street. The current George Hotel, located east of the station, was built in **1850** to coincide with the arrival of the railway in Huddersfield. The building, designed by William Wallen, was built in an Italianate style to complement the station's Classical façade (Minter 1995). It was built by Joseph Kaye, who also built the station and used stone left over from the construction of the station to build the hotel (Booth & Gibson 2005). The Hotel derives part of its historic significance as the birthplace of rugby league; it was at a meeting in the Hotel, in August 1895, that clubs from Lancashire and Yorkshire voted

to withdraw from the Rugby Football Union and form their own Northern Rugby Football Union, which would later become the Rugby Football League.

› **The Tite building: (1856, Grade II*)** Located south west of the square, it was built in **1856** by designer William Tite. This building was also built in a Neo-Classical style with elements reflecting Italian and Greek styles (Minter 1993).

› **The Lion Building: (1854, Grade II*)** facing the station across the square, is another building designed by Pritchett. The Lion Building was completed in **1854**. The original white lion on top of the building was replaced in **1978** by a fibreglass replica due to weathering. (Minter 1993).

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- › **John William Street:** Located to the east of St. George's Square, John William Street was built during the 1850s to provide a new direct approach to the station from the Market Place. It was the first of several new streets that soon followed including St. Peter's Street, Northumberland Street, Brook Street, Byram Street, Lord Street and Church Street with their attendant buildings. Its construction led to the demolition of old George Inn, located north of the Market Place, which stood in the way of the new road's continuation into New Street (Minter 1995).
- › **Statues/ monuments:** A pair of cannons, with two lamp posts on either side, was possibly situated in front of the station in 1862. Following that, in 1873, a statue of Sir Robert Peel was erected in the square. Peel (1788-1850), Prime Minister and statesman, was responsible for the re-organisation of the Police Force and was instrumental in abolishing the Corn Laws, which ended the protectionism and the depredations of the Irish potato famine, but kept the Conservatives out of power for over 21 years. The statue, by renowned sculptor William Theed, was made from Sicilian Marble. It stood 9-foot-high and was mounted on an 11-foot base made from Aberdeen granite (see Figure 2-7). In 1949, the statue had to eventually be removed after it decayed so badly that it became unrecognisable and was deemed unsafe. The statue itself was destroyed but the Aberdeen granite base was eventually re-erected in the grounds of the Tolson Museum in Ravensknowle Park in March 1971. In 1999, a bronze statue of Harold Wilson, Prime Minister from 1964 to 1970 and from 1974 to 1976, was unveiled in St. George's Square by Prime Minister Tony Blair (Huddersfield Exposed 2018) (see Figure 2-8).



Figure 2-9 1846 Proposed Huddersfield Railway Line (WYAS Kirklees, KC675 A16/3/3)



Figure 2-10 1848 Map of area surrounding Huddersfield Station (WYAS Kirklees, SR2)

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Figure 2-11 1851 Ordnance Survey Map Showing the layout of the Railway Station and surrounding buildings, before St. George's was developed (Huddersfield Local History Library). It shows that the station's orientation was at variance to that of the town.

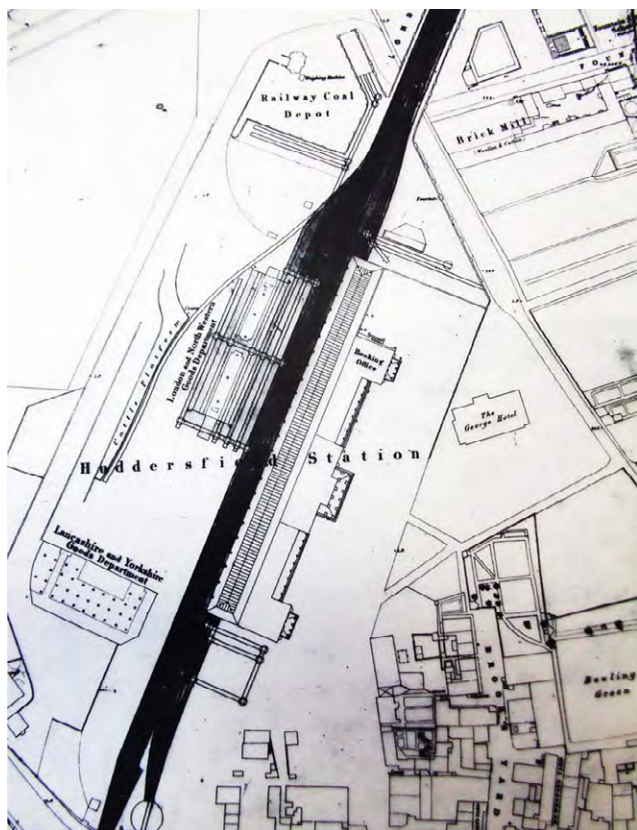


Figure 2-12 1862 Map of St. George's Square (Network Rail National Records Centre, 232780LNE)

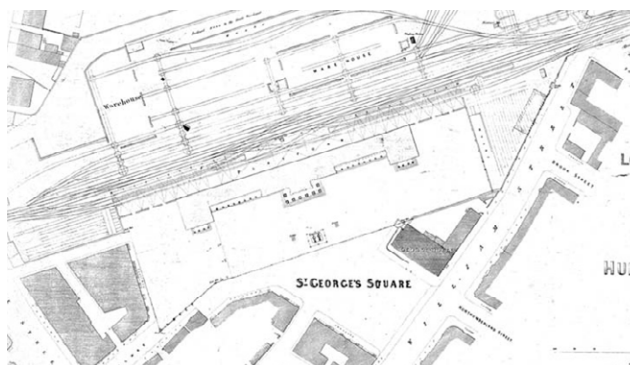


Figure 2-13 1893 Ordnance Survey Map (Huddersfield Local History Library)





2.2.1. The Architect

Huddersfield Station was designed by the architect James Pigott Pritchett (1789-1868). Born in Wales in 1789, he moved to York in 1813, becoming one of the most prolific Yorkshire architects of the mid-19th century, responsible for many commissions, notably in Huddersfield, York and Leeds (WYAS Kirklees, Huddersfield Railway Station collections guide). Pritchett mainly worked on a number of churches and non-conformist chapels across the Pennines, and smaller country house projects, however he was best known for his work on Huddersfield Station. His close relationship to Earl Fitzwilliam of Wentworth Woodhouse, principal trustee for the Ramsden Estate in Huddersfield, is what probably helped him secure the Huddersfield Station project (ABA 2017, 7-8), and perhaps also shaped his architectural design choices for the building (see below). However, according to local historian Edward J. Law, Pritchett seemed to have made a professional mistake later in his career (possibly in the construction of the church in the village of Brotherton, near Knottingley) that led to questioning the stability of his buildings and excluded him from further design commissions for the Ramsden Estate at a time when Huddersfield was being redesigned. Nevertheless, he did design a number of other buildings in Huddersfield, including the Lion Arcade, Ramsden Street Chapel, the Parish Church of St. Peter's and Huddersfield College (Huddersfield Exposed 2016).

Pritchett was asked to make designs for other wayside stations for the Huddersfield & Manchester Railway Company along the route in 1849 (ABA 2017, 29). Though no drawings of his designs survive, it is likely that these consisted of the stations at Milnsbridge, Golcar, Slaithwaite, Marsden, Saddleworth, Greenfield and Mossley. The closure of a number of these in the late 1960s, and alterations required to the structures and route such as those to facilitate track widening, along with the lack of historic drawings or plans, means that unfortunately it is difficult to identify any commonalities in design which may suggest a 'Pritchett style' for such structures, though the entrance building at Mossley Station may provide a surviving example. If so, it suggests that his choices for the smaller lineside stations were of a more vernacular, largely gothic, style, rather than for the Classical grandeur of Huddersfield. This would appear consistent with his wider portfolio, where he appears to have been undogmatic in choices of style (ABA 2017, 7-8), equally happy to work in Perpendicular or Tudor Gothic in his churches, or in a Neo-Classical or Greek Revival style, as at Huddersfield Station, and elsewhere such as his new frontage to the York Assembly Rooms (1828) or the chapel at York Cemetery (1837); the latter takes inspiration from the form of a country house, although without the fenestration and in that respect resembles the central part of the station building.

Figure 2-14 Fulford Chapel at York Cemetery (1837)





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It is probable that the close relationship between Pritchett and Earl Fitzwilliam formed an important element in the choice of the Neo-Classical style for Huddersfield Station. The long Classical façade of the station, with its central portico and symmetrical low wings with end lodges, imitates a country house and may have taken some inspiration from the east façade of Wentworth Woodhouse where the wings and end pavilions are elaborately extended. The design is closer to that of Colen Campbell's third design for Wanstead House of 1720, with its rustic removed, in line with the late 18th to early 19th century fashion for bringing the entrance to ground level. Wentworth Woodhouse was itself a development of Campbell's design and Pritchett would have been aware of this. There is undoubtedly the influence of country house Classicism in Pritchett's station, and it is possible he was directly influenced by Earl Fitzwilliam's taste. The station can also be seen to have been influenced by John Carr's design for Harewood House (1771), north of Leeds, although the lower wings of the station have been elongated (Harewood House was altered in the mid-19th century) and the small rustic removed. Carr also designed a mausoleum at Wentworth Woodhouse. Pritchett would also have been aware of James Wyatt's designs and there is a similarity between the station and Wyatt's 1790 Castle Coole, in Northern Ireland, although the latter's Ionic portico has only four columns.





2.2.2. Huddersfield Viaduct (1847, Grade II)

The Huddersfield and Manchester Railway Line cut across extremely challenging landscape, requiring the construction of several significant viaducts. There are seven viaducts along the line, including Milne, Golcar, Crimble and Slaithwaite, Huddersfield Viaduct is the longest of them all, at 45 spans. The viaducts are mainly of masonry construction, utilising materials such as Millstone Grit and Lower Coal Measures Sandstone from extraction points along the route (ABA 2017).

The Huddersfield Railway Viaduct spanned approximately 606m (45 arches) from Huddersfield Station across the town towards Leeds, in the direction of Deighton. The viaduct construction began in 1845, it was constructed of rock faced stone. However, it was only completed in 1847 due to errors in calculating gradients during its construction that required the viaduct to be raised. The viaduct's contractor was possibly Thomas Nicholson, who was employed by LNWR to build other structures along the line including Standedge Tunnel (Historic England Listing Description¹¹).

The viaduct was widened in the 1880s, around the same time the station was enlarged. The widening was part of a widening scheme by the LNWR, which extended from Huddersfield to Heaton Lodge Junction. The viaduct carried five tracks along its length after the widening, and the additional tracks opened in 1884 (Network Rail National Records Centre).

Figure 2-18 Length of the viaduct (Network Rail National Records Centre 002357LNE)

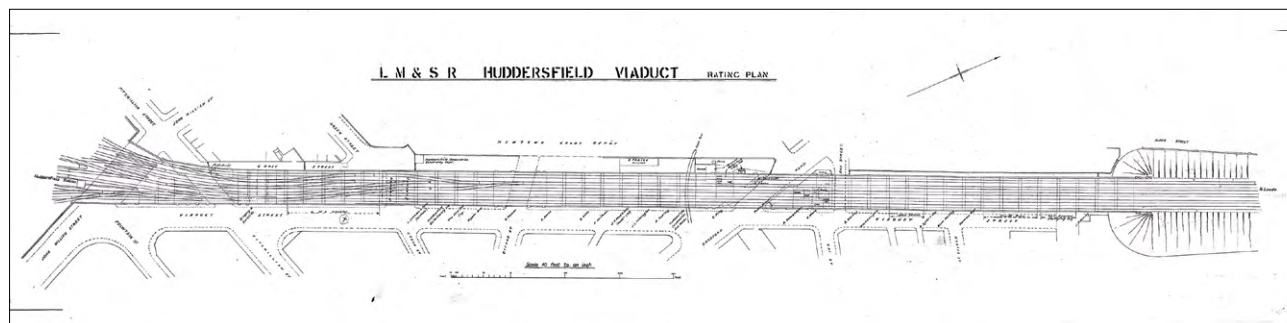


Figure 2-19 Photograph of the viaduct post- widening (Network Rail National Records Centre DMFP00116989)

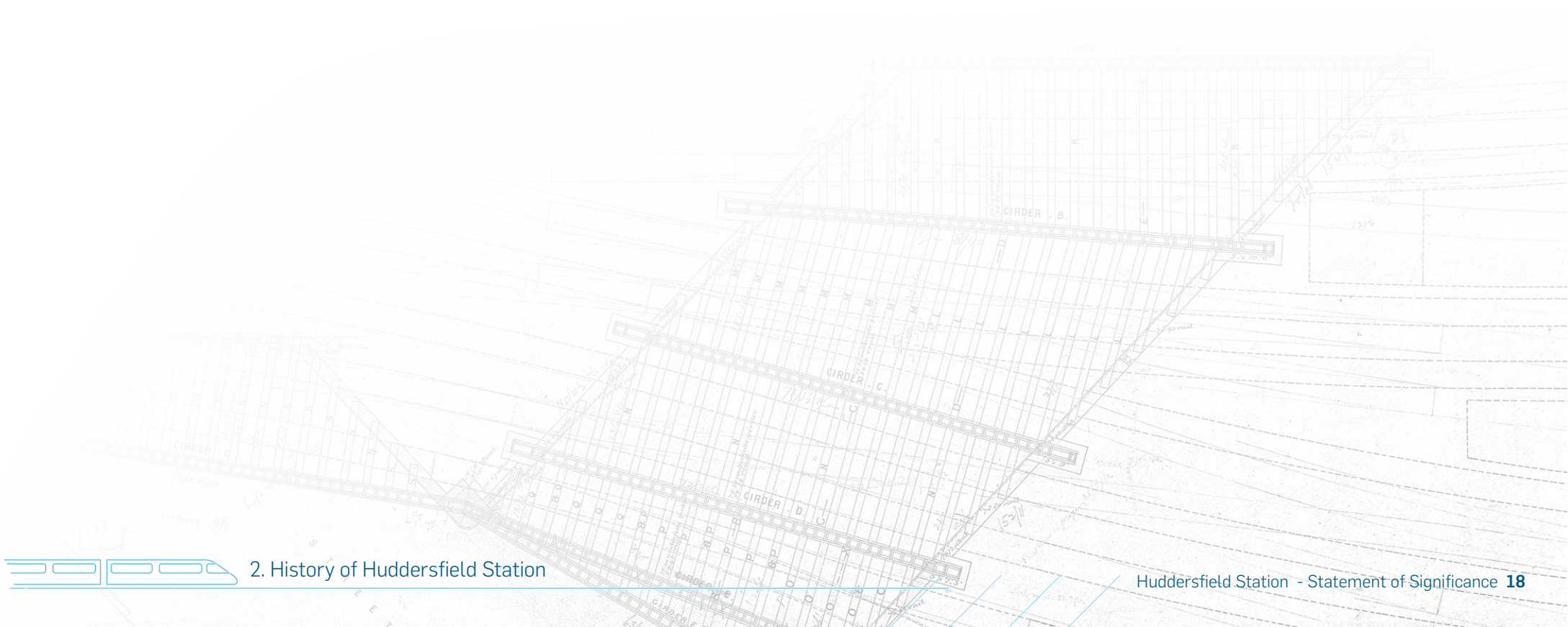


The widening of the viaduct also resulted in the widening of the bridges over John William Street and Bradford Street (today known as A641 Oxford Street, and hereafter referred to as such). The arch over John William Street (no. 4) originally carried four tracks, an additional track was added on the north side, using wrought iron main girders, cross girders and floor plates. The arch over A641 Oxford Street (no.29) originally carried two tracks and was widened by two tracks on the north side and one track on the south side, also using wrought iron main girders, cross girders and floor plates (Network Rail National Records Centre).

11. <https://www.historicengland.org.uk/listing/the-list/list-entry/1223531>



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2.3. Operation of the Station

The relationship between the Lancashire & Yorkshire Railway and the LNWR at Huddersfield continued following completion of construction, with the operation of the station shared between the two railway companies. Both railway companies had their individual goods warehouses (see figure 2-11), and they shared the water supply (Salveson 2001).

The station staff wore cap badges labelled with "H.J.S." for "Huddersfield Joint Station", until the merging of the two railways into the London Midland & Scottish Railway (LMS) in 1922 (Brook 1968, Salveson 2001). The LNWR coaches were painted purple with white upper parts and gold lining, and in contrast, L&YR coaches were painted in shades of brown (Brook 1968). Both companies' booking offices were decorated with logos representing each company; red and white roses representing L&YR on top of the western wing, and Huddersfield & Manchester's motto (later absorbed by LNWR) "Devant si je puis" on top of the eastern wing (Minter 1995).

2.4. The 1886 Enlargement

Around twenty years following the opening of the station, the state of the public accommodation had become the subject of many complaints. Station facilities became less fit for purpose with the increase in usage and the limited capacity of the single platform proved a considerable issue, with a number of collisions known to have taken place.



Figure 2-23 Former LNWR logo



Figure 2-24 Former L&YR logo

Several attempts to persuade the railway companies to attend to the issues were unsuccessful. The issues were only exacerbated by the prospect of the Midland Railway's proposals to construct an alternative route into West Yorkshire, which would involve running their trains into the station (Salveson 2001).

It was only a decade after that, in 1870, when public pressure had reached a high and Col. Zollard, a Government Inspector, held an inquiry into matters at the station, that things began to improve (Minter 1995). The arrival of bigger locomotives and longer carriages made the old track obsolete, causing many serious accidents, and it became necessary to enlarge the station platforms (Brook 1968). In 1881, at a time when the London & North Western Company was doubling most of its railway lines through Huddersfield, the decision was taken to extend the station by the addition of an island platform, providing a subway link to the new platform and erecting a large roof to cover both the old and the new platforms (Minter 1995).

By 1886, the station enlargement was completed, and the station had three through-platforms and five bays for local and terminating services. The accommodation in the main building was rearranged so that the booking offices occupied the central portion, and a large dining and refreshment room took the place of some of the duplicate offices and rooms in one of the wings (The National Archives, ZPER 14/11) (see figure 2-27).

Figure 2-25 1878 Proposed Improvement to Huddersfield Station
(The National Archives, Rail 795/ 292)

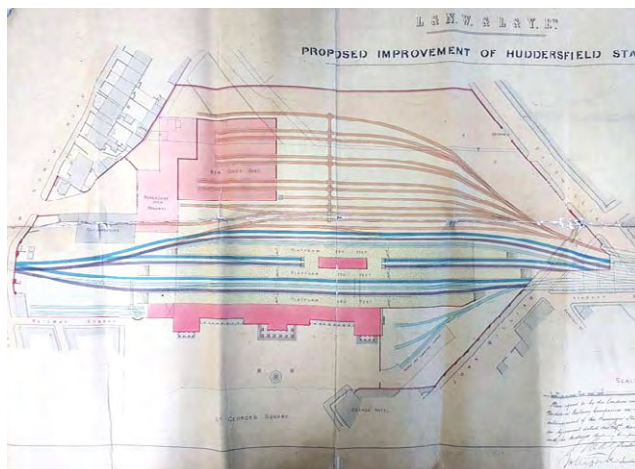


Figure 2-26 LNWR & LYR Enlargement of Huddersfield Station
(Network Rail National Records Centre, 119519LNE)

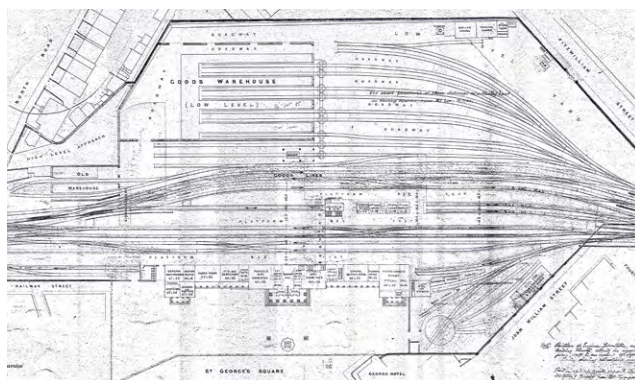
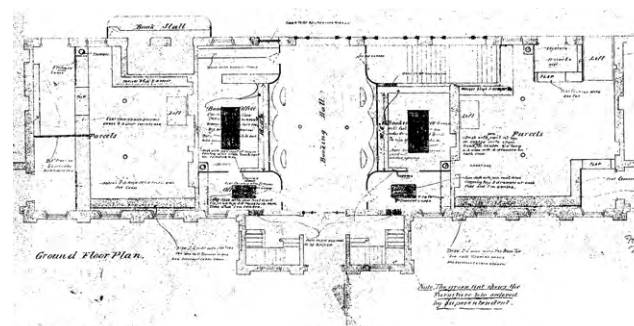


Figure 2-27 Changes to Central Block- Now Booking Hall (Network Rail National Records Centre, 00940198)

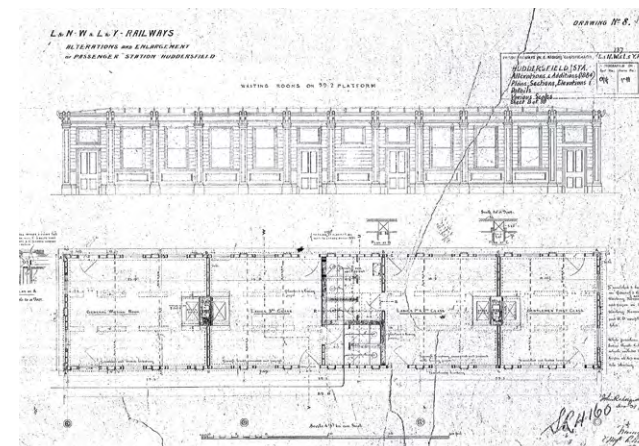


2.4.1. Waiting Rooms

During the platform enlargement, waiting rooms were built on the new island platform located between platforms 4 and 8. The rooms were of timber match-boarded construction, ornamented with a cornice and panelled pilasters, each taking paired brackets (Historic England Listing description¹²) (see Figure 2-28). Though by no means reflecting the grandeur of the Neo-Classical façade of the original station building, this choice of architectural style for the waiting room nevertheless reflected the wider Classical grain of the station.

Presumably constructed as part of the overall movement to improve the facilities for station passengers, these provided four separate waiting rooms: Gentleman First Class, Ladies First and Second Class, Ladies Third Class, and a General Waiting Room (see Figure 2-28). Toilets were also included in the building, though only serving the two Ladies waiting rooms, with male passengers serviced by urinals in between platforms 4 and 8.

Figure 2-28 LNWR & LYR ISLAND PLATFORM WAITING ROOMS
(NETWORK RAIL NATIONAL RECORDS CENTRE, DMFP00107176)



2.4.2. Underpass

An underpass was built to provide access to the added platforms and platform buildings. Steps down to the underpass between platforms 4 and 8 utilised patent wooden non-slip steps and had wooden handrails and cast-iron balustrades with turned newels, both around the stair well and the centre of steps. The underpass was paved with massive stone slabs (Historic England Listing description).

In 1898, the stairs between platforms 4 and 8 were widened and moved slightly west, taking the place of the WCs which, in turn, were relocated to the south of the steps (see Figure 2-31)



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12. <https://www.historicengland.org.uk/listing/the-list/list-entry/1277385>
13. <https://www.historicengland.org.uk/listing/the-list/list-entry/1277385>





2.4.3. Station Roof

A simple composite iron roof originally covered the station's single platform (see Figure 2-34). This pitched roof sat on a row of columns on the far side of the tracks, with a further colonnade on the edge of platform 1.

The 1886 station enlargement allowed for a new wider roof, that covered the extended platforms, to be built. The new platforms were given an overall pitched roof, consisting of two spans. Both spans, the wider being 77 ft. 6 in., comprised a series of wrought iron queen rod trusses, supported on longitudinal beams and columns with elaborate bosses at the intersection of the bracing members (ABA 2017, 30) and cast iron decoration at the joints.

On August 10th, 1885, a collapse during the construction of the station roof occurred, killing four men and injuring several others. According to a report by Mr. W. J. S. McCleary (Engineering Journal 1885), reasons for the collapse included using the wrong type of clip connections and column bases, which could not withstand heavy storms. Another defect he pointed out was the absence of the extra provisional strength of the screen columns at the north end of the roof, in addition to the absence of wind-ties or counter bracing as well as longitudinal tie-rods connecting the principal tie-rods together. The roof was reconstructed by Joseph Butler & Co. of the Stanningley Ironworks, and was completed in 1886. .

Stanningley Ironworks

Founded by Joseph Butler (1797- 1870) and his brother-in-law in 1828, Stanningley Ironworks was originally established as a brass and iron foundry in Pudsey to supply local woollen industries. The firm expanded into engineering and railway-plant manufacturing by 1838, and was run solely by Butler. In 1851, after his son John inherited the business, the company produced large ironwork structures for worldwide projects including ones in China, Russia, India and South Africa. It also worked on projects in Britain, mostly for early iron bridges on the Leeds & Selby Railway and later for larger structures such as the roofs of Huddersfield Station and York Station and the Leeds Corn Exchange. In the 1930s, the company shut down and its site was redeveloped (ABA 2017).

Roofs on Platforms 2 and 3

Smaller canopies were also installed during the mid-late 1880s over platforms 2 and 3. Over platform 3, a single span wrought iron roof, topped with a glazed lantern, was constructed at the same time as the main pitched roof. In 1887, plans were made to extend the roofing over the platform on the south side of the station (platform 2) by building a similar, if not identical, roof to that over platform 3; a 45 ft. wrought iron structure, with longitudinal Howe trusses, topped by two roof lanterns (see figure 2-34).





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2.5. 20th and 21st Century incremental change:

A number of changes and alterations occurred at the station between the 1890s and the early 21st century, the main changes are summarised below:

- › A pair of canopies with glazed hipped roofs located on either side of the station's central block portico appeared sometime between 1890-1905. The southern of these roofs was possibly used as cover to protect carriages from adverse weather conditions and was later used as car parking. The northern roof, covered the exterior entrance to the station subway from St. George's Square. They eventually both disappeared between 1970-1974.

Figure 2-40 Station facade with sheds (Huddersfield Exposed)

- › In 1938, the booking office was rebuilt. With the amalgamation of LNWR and LYR in 1922, there was no longer a need for two separate booking offices, therefore the two offices amalgamated and took up the space to the west of the central block and the rest of the central space was used as a booking hall

Figure 2-41 Changes to the booking office (Network Rail National Records Centre, 00940224)

- › In 1956, the tea room's elevation was reconfigured. Two of the window openings on the building's left-hand side were converted into a single door and a wide passage opening, and the door on the building's far left side was converted into a window. However, the building retained its function as waiting and refreshment rooms

Figure 2-42 1956 Tearoom Plan and Elevation (Network Rail National Records Centre, 00940234)

- › In 1958, the station was re-signalled, with the previous two LNWR signal boxes replaced by one on the island platform (between platforms 4 and 8) (Salveson 2001). Based on the evidence of a 1943 plan of the station, it is likely that a relay room was already located in this position, with this new signal box being a replacement or reconstruction on largely the same footprint. The construction of this earlier relay room would also have been facilitated by the shortening of platform 7.

Figure 2-43 Signal box on island platform (Network Rail National Records Centre, DMFP00107015)

- › In 1965, the Building Design Partnership recommended that the station be demolished and replaced by a rail bus and heliport hub; in 1968 the Huddersfield Corporation bought the station building for £52,400 and undertook extensive renovation work in the subsequent years (Salveson 2001).
- › In the late 1970s, a survey found structural issues with the three northern-most bays of the station roof. Subsequently, these three bays of the entire roof structure (both the main span and that over platforms 5, 6 and 8), along with that over platform 3, were removed. It is likely that the lantern of the roof was also removed at this point; photographs from the time show the entire cladding of the roof was removed during the works.





Figure 2-44 Station roof during deconstruction of three northern-most bays of the train shed, c.late 1970s.

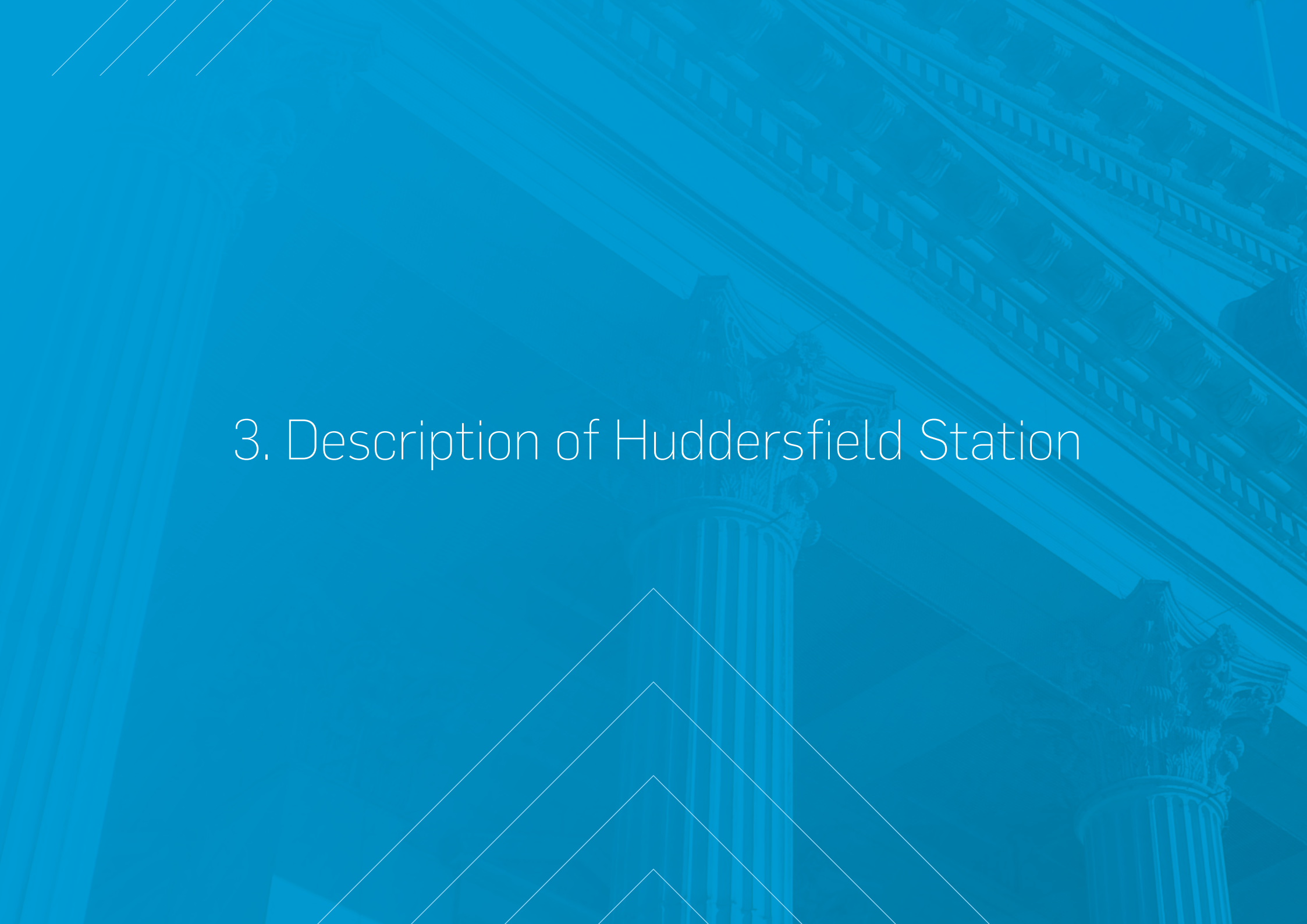
- › By the mid-late 1980s, both areas of sidings and goods yards had been reduced in size; though a limited number of sidings to the west of the station continue in use until today, the majority of the goods yard infrastructure had been removed. To the north-east of the station building, the sidings adjacent to platform 3 were completely removed during the 1980s, with the platform bay itself filled in. The turntable which was once located in these sidings had been removed or filled in earlier, c.1950.
- › In 1985, the station's southern wing (originally L&Y booking office) was occupied by the National Children's Centre, and the northern wing (originally LNWR booking office) by The Station Tavern public house.
- › In 1990, the station underwent major track layout remodelling; the widening of platform 1 resulted in the creation of Platform 2 for the Penistone line, and through lines between Platforms 1 and 4 were removed (Salveson 2001).

Figure 2-45 1985 station plan (Network Rail National Records Centre, 262170LNE)

- › In 1996, the station's southern wing (originally L&Y booking office) was converted to the Head of Steam public house (Salveson 2001).
- › In 2010, a series of improvements to the station were carried out to provide better access for passengers. These consisted of two new lifts, and a new staircase to the subway on Platform 1, replacing the existing staircase inside the booking hall. In addition, each platform received new information screens.
- › In May 2013, automatic ticket barriers were installed in the central block at the station.

Figure 2-46 Ticket barriers in central block

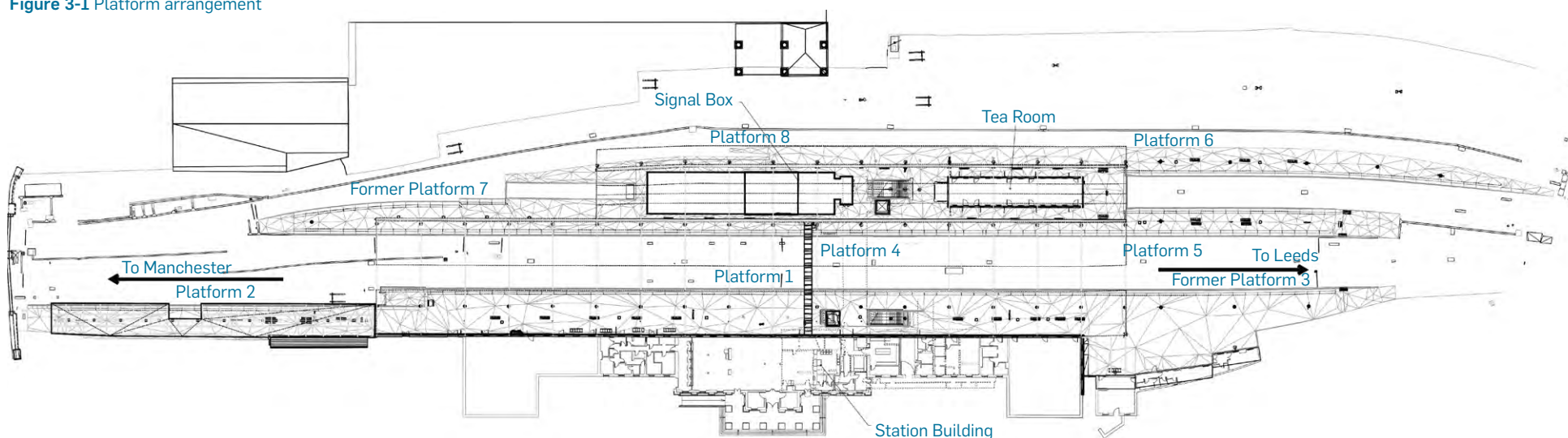




3. Description of Huddersfield Station

Description of Huddersfield Station

Figure 3-1 Platform arrangement



3.1. Plan Form/Arrangements

The current overall layout of Huddersfield Station largely preserves the layout following the 1886 expansion; the original station buildings are retained as the entrance to the station from the east, providing access directly onto platforms 1 and 2. The entrance is located in the centre of the station building, within the projecting portico (see below). To the west, the island platforms are accessed by a subway from platform 1, with the platforms themselves laid out largely as they were constructed in 1886. Platform 4 is opposite platform 1 on the eastern side of the island platforms, with platform 8, the other through platform, on the west side of the island platforms. To the north are the bay platforms of platforms

5 and 6. The only changes to the platform arrangement from the 1886 expansion has been to platforms 3 and 7, which are no longer extant; platform 3 has been removed completely, while platform 7 has been infilled and today comprises an area of planting.

A plan showing the platform numbering is shown in figure 3-1.

To the north-east of the station building, in the area historically occupied by platform 3 and adjacent sidings, are two car parks; these operate as the short stay and long stay car parks for the station. These are separated by the historic Grade II listed railings marking the boundary of the

station yard¹⁴, while to the east of the two car parks is the former water tower (now the offices of The Association of Community Rail Partnerships (ACoRP)). It should be noted that, dependant on how much of the sidings previously located in this area were removed, buried archaeological remains of features such as the turntable may survive beneath the present-day car park.

To the west of the island platforms, the two Grade II listed goods yard warehouses both survive. The southern of these warehouses is currently occupied by Yorkshire

14. These historic railings are themselves Grade II listed (NHLE 1232086). The list description for these can be found at <https://www.historicengland.org.uk/listing/the-list/list-entry/1232086>



Children's Centre. The former goods yard itself is another car park, operated by Kirklees Council and accessed from Brunswick Street/Fitzwilliam Street, with a number of buildings along the west and north-western boundary walls of the historic goods yard surviving, albeit some currently redundant. This includes a former hydraulic power accumulator tower (Grade II listed) in the north-western corner of the yard, though this now appears to be in poor condition.

A number of sub-surface features remain within the station complex. A basement lies beneath the northern pavilion block, northern wing and northern half of the central block of the station building. As well as historically connecting to the subway, via an entrance from in front of the station building, there is also a sub-surface parcels tunnel between the basement and the tea rooms buildings on the island platform.

3.2. Station Building

Huddersfield Station building is faced in sandstone ashlar, with a pitched slate covered roof. The principal entrance façade faces east, out onto St George's Square, with the western façade facing directly onto platform 1.

The principal entrance façade of the station building retains almost all of its historic features. The façade consists of a two-storey plus attic central block of 11 bays, with adjoining wings on each side, consisting of nine-bays fronted by colonnades, and terminal pavilion blocks of five bays each. The central block is articulated by giant Composite

Figure 3-2 Station Elevation Drawn by F. M. Thomas (The National Archives, ZPER 14/11)



pilasters, with a dentilled and modillioned entablature, with the central five bays having a projecting pedimented portico with giant Composite columns. The central block is gabled, with the gables expressed as plain pediments on the north and south side. The adjoining colonnades feature Composite columns with a full entablature. Each of the terminal blocks, today housing the two public houses, also feature projecting porticos across their central three bays of Composite columns, with no pediment but a panelled parapet, solid at the front and balustraded on the sides. The central block of the principal façade is raised on a five step podium. To the south side of the projecting portico, a later addition of a stone access ramp with steel railings provides step free access. The colonnades on either side, and the two terminal blocks, all sit on 3-step podia .

All the windows of the principal façade are 12-light sashes, set in moulded surrounds. The windows of the central block have cornices on the ground floor and triangular pediments

on the first floor. It is unclear whether any of these are later replacements, or if any survive from the 1850 construction.

The triangular pediment of the central block has a large station clock, while behind the portico the British Rail double-arrow symbol hangs above the central double doors. The balustrade of the porticos on the terminal blocks are adorned with the names of the two public houses ("King's Head" on the north block and "The Head of Steam" on the south block), with elaborate scrolls flanking the carved and painted emblems of the two railway companies set atop the balustrade: the Huddersfield & Manchester Railway & Canal Company (as opposed to the LNWR into which it was amalgamated) on the north block, and the Lancashire & Yorkshire Railway Company on the south block. The survival of these provide visual evidence of their role at construction as the two booking offices for each railway company (see Section 5.2.4).



The western façade facing onto platform 1 has undergone more alterations than the principal façade. The elevation presents as a continuous façade of 41 bays, though the bays vary, comprising a mix of windows, doorways, passageway openings and later additions, such as the bay window of the Head of Steam public house or the current entrance booking hall (see below). The fenestration comprises 12-light sash windows, as on the principal façade, albeit in plain surrounds, with simple moulded stone aprons beneath. The panelled doors are largely in the same style, with six-light glazing above. The three bays providing access between the current entrance booking hall and platform 1 comprise glazed automatic doors located within large timber surrounds articulated with Tuscan pilasters, moulded panels, and a plain entablature. The entire length of the façade has a plain entablature, with a simple moulded architrave and cornice; set below the architrave are more ornate carved corbels, featuring feather motifs, from which the roof trusses appear to be sprung, though whether these do perform a structural task or are merely decorative is unclear. A variety of signage has been added to the façade, including station signage directing the public towards platforms and station facilities, small advertising hoardings and poster panels, and signage for the two public houses.

The interior of the station building has also seen a number of alterations since its construction, though some areas retain the room layout of the 1850 building. The entrance and booking hall in the central block has been altered, and comprises a largely open plan space, with ticket barriers across the centre of the room. A mix of arched and ceiling-high openings lead from the ticket office and ticket barriers into a small waiting room and newsagent to the north. The majority of the wings of the station building are occupied by offices for station staff as well as station passenger facilities, such as toilets within the north wing. At the southern and northern ends of the building, the interiors of the two public houses appear to have retained some of the features from the 19th century station building, such as some interior walls and fireplaces, though when comparing Pritchett's 1846 plan of the building with the layout today it is unclear whether any features survive from the 1850 booking offices of the two railway companies.

As mentioned above, there is a basement to the station building, located largely beneath the north wing, but also partly under the northern part of the central block. Historically the basement comprised a variety of workrooms and storerooms, along with access to the passenger subway to the island platforms, and a parcels tunnel connecting the basement with the island platform. It is not known at exactly what date this parcels tunnel was inserted, though it is likely to have been constructed alongside the island platforms itself in the late 1880s, and was almost certainly in use by the 1920s. At the time of the 2010 Fabric Survey, it was noted that within the basement level of the station, the historic fabric of the station is still visible, due mainly to disuse in recent years, preserving early functional facilities necessary for the operation of the station (Wessex Archaeology 2010, 15). Evidence from plans, cited in the Fabric Survey, suggest the basement was still in use by the mid-20th century, with a number of workshops and workrooms, kitchens and storerooms associated with refreshment facilities, and a boiler room (Ibid, 7). Access from the subway into the basement of the station building has been blocked up since the construction of the lift and movement of the stairwell onto platform 1 in 2010.





Figure 3-3 Front principal elevation of Station



Figure 3-4 Figure 3-4 Western platform 1 elevation of the Station building





Figure 3-5 Interior of the Station building, showing alterations and additions, including the ticket barriers

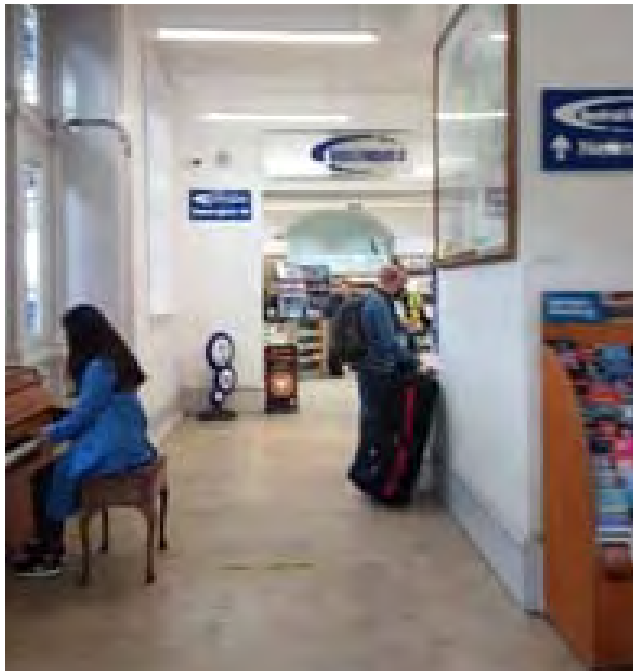




Figure 3-6 The King's Head Pub



Figure 3-7 The Head of Steam Pub



Figure 3-8 Listed Railings





Figure 3-9/10/11/12 Main station building and warehouses





3.3. Roof Structure

The station's main roof is a pitched roof with wrought iron trusses, with longitudinal lattice girders. Its design represents the 'Euston Roof' design, commonly used during the 19th century. The overall roof structure retains most of its 1886 features.

The roof structure is comprised of two spans; a major span (24m) spanning between the station building on platform 1 and a lattice girder above platform 4, and a minor span (12m) spanning between lattice girders above platforms 4 and 8. The minor span supports a canopy (4m) that extends over platform 8, connected by riveted lattice wrought iron brackets (see Figure 3-10). The lightweight roof trusses are comprised of wrought iron angles, tees, flats and round bars, connected with rivets and bolts (White Young Green 2004). The longitudinal trusses are generally of Howe configuration.

The major span, historically covered by a roof lantern, is now exposed in the centre. The covered section of the roof is covered by slates, profiled steel sheets and profiled translucent fibre sheets (Amey 2010). The minor span is covered by a raised roof lantern that runs along its length.

The major span is supported at one side by the station buildings and on platform 4 by a row of 19 columns. The minor span is supported by the 19 columns on platform 4 and 14 columns on platform 8. The girders that span between over the columns are composite lattice beams consisting of a deep Howe truss with a smaller truss above it, of a configuration that is a composite of a Howe and double Warren truss.

Figure 3-9 Overall Roof Plan (Serco 2003)

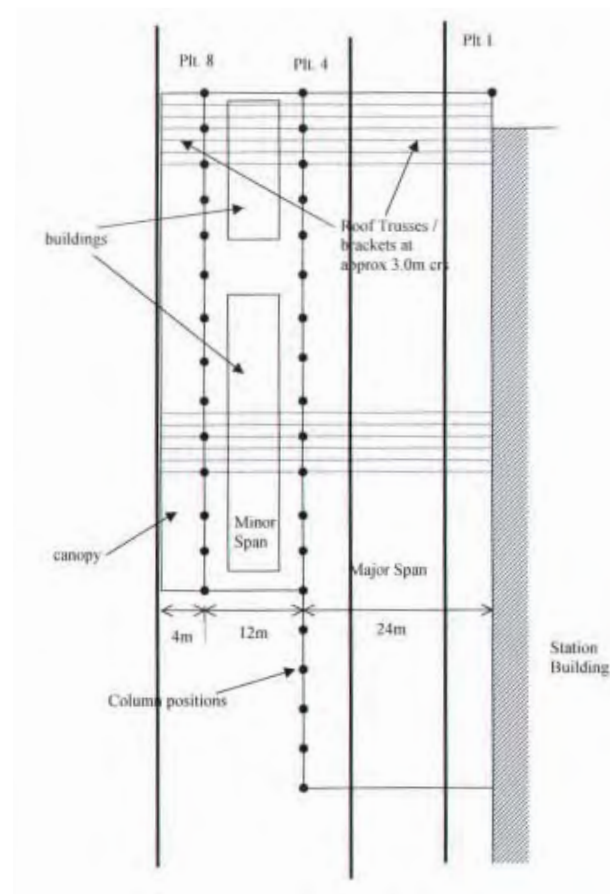
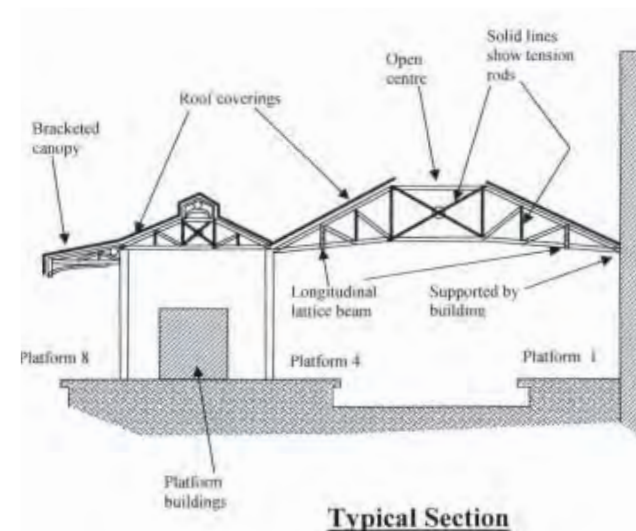


Figure 3-10 Overall Roof Structure (Serco 2003)



Most columns are of compound riveted wrought iron construction, originally designed to be covered with ornate cast iron plates (now mostly removed). The way the columns connect to the roof trusses above, indicate that they are likely to date back to the 1886 phase of the roof construction. Two cast iron columns with decorated capitals and bases are located on either side of the subway on platform 4. The origin of these columns is not known for certain, however a number of reasons for their presence can be postulated. The decorated cast iron columns could date from the first roof of the station, and have been reused when the 1886 roof was built; however, drawings of the first roof from 1846 suggest



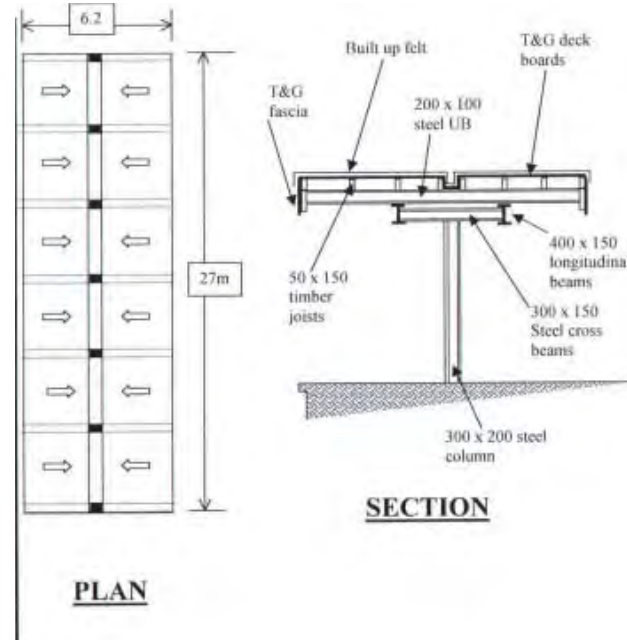
a disparity in the height of the roof which may suggest this is unlikely. Another possibility is that they were columns which survived the collapse of the 1886 roof during construction, and were reused when the structure was rebuilt. The position of the two cast iron columns appears out of sequence with the position of the other columns: instead of being spaced evenly, the two cast iron columns are further apart, leaving a larger gap between them and they are also set off grid, when compared with the other columns. It is possible that this was a design decision to avoid placing a column directly over the buried subway, reducing loading on the subway ceiling.

In 2010, following the failure of a roof member and iron debris falling on to the tracks, Amey carried out a roof examination report for Network Rail. The report concluded that the train-shed roof was generally in good condition considering its age. There were several defects to the supporting columns, however they are inspected regularly during the normal cycle for the survey of the station. A brief visual examination at the time of the survey revealed no extraordinary deterioration to any of the columns. The trusses under the open section of the roof all showed signs of surface corrosion. There was more significant corrosion in areas to the top beams, the joists, the tie rods and the joint plates, but nothing that appeared to be an immediate risk. The report also suggested that the roof would benefit from a full refurbishment, with all corrosion removed and a full application of protective paint covering (Amey 2010).

Platform 2 Roof

The canopy on platform 2 is of a later period than the main station shed. The canopy is of steel construction in the form of bolted and welded tee columns set into the mass fill on the platform surface, forming a free standing balanced structure. The roof is flat and is supported on timber joists with a deck of T&G timber boards covered with built up felts. A timber fascia formed from T&G boards is fitted to the perimeter (Serco 2003).

Figure 3-11 Platform 2 Roof (Serco 2003)





3.4. Platform Buildings

The platforms of Huddersfield Station feature a number of buildings in addition to the main station building itself. The majority of these are later additions date from various phases of station facilities' improvements, though the tea room building, on the island platforms between platforms 4 and 8, dates from the 1886 expansion of the station, albeit with subsequent alterations.

3.4.1. Tea Rooms

Aside from the main station building (see above Section 3.2), the timber boarded tea rooms building between platforms 4 and 8, is the earliest building on the platforms of the station, dating from the construction of the island platforms in 1886. Both the east and west elevations of the tea rooms, facing platforms 4 and 8 respectively, comprise 12 bays, articulated by Tuscan pilasters topped with paired finial brackets and a plain cornice. Each bay contains either a door or window; those bays with entrances to waiting rooms, toilets or station buffet, consist of doors with upper glazed panels, set below single light windows, while the majority of the others contain larger two-light sash windows set above moulded panels. The north and south elevations, facing platforms 5/6 and the entrance to the subway respectively, are each of two bays, articulated in the same style as the two longer elevations. The windows of these elevations are also larger two-light sashes, set above moulded double-panels. Today, the tea rooms house a customer assistance point, toilets, waiting room and the station buffet. The internal layout of the building has been altered from the plans of 1886, including the altering of some of the doorways to

windows and vice versa; externally these changes have been masked successfully by sympathetic retention of the panelling, and it may be the case that entire bays have been swapped around when access has changed. Though the interior has changed considerably, it is possible that some internal walls and features are retained from the 1886 construction.

3.4.2. Other Platform Buildings and Structures

There are a number of small buildings and structures on platforms 1 and 2, the majority of which provide facilities for passengers, in addition to those housed in the main station building. Both platform 1 and platform 2 feature waiting rooms set on the platforms, separate from the main station building. Located towards the northern end of platform 1, and the southern end of platform 2, these were added in the early 2010s. At the northern end of platform 1, beyond the end of the roof coverage, is a large bike shed, constructed in c. 2016.

A refreshment kiosk is located immediately south of the tea rooms, facing the top of the stairs from the subway. To the south of the subway stairs, there is a small waiting room, of similar style to those on platforms 1 and 2.

Between platforms 4 and 8, to the south of the subway, a signal box straddles the end of the former platform 7. This building is partly two-storey and partly one storey and is constructed of red brick, with flat roofs. The signal box dates from 1950s and appears to be largely unaltered.

Access between platforms 1 and 4/8 is provided by a subway, dating from the construction of the island platforms in

1886. This is accessed via stairs on platform 1 and between platforms 4 and 8. On both platforms the stairs have with cast iron balustrades, comprising a moulded banister with twisted balusters. At regular intervals along the balustrade, and at the corners, are larger moulded uprights/newels. Around the platform 1 stairwell, the balustrade is set on a low plinth, whereas on platforms 4/8 the balusters are set directly into the platform surface. The stairs on platforms 4/8 also have a central banister, with flat unadorned balusters set into a plinth, and moulded uprights/newels at the top and bottom of the stairs. Both staircases on either side of the subway have moved from their original 1886 locations. In 1898, the stairs on platforms 4/8 were widened and moved slightly west of their original location. In 2010, the stairs on platform 1 were also relocated, moving from inside the station building to where they currently sit on platform 1. Despite the relocation of the stairs on both sides of the subway, stair features such as the iron balustrade and moulded uprights/newels are most likely surviving features from the 1886 subway construction, though the side handrails on both stairs are probably later additions dating from the time of their relocation.

The subway itself features a York stone flag floor, which appears to be largely unaltered since its construction in 1886. A central steel handrail to separate passenger movement is a later addition, along the centre of the subway, with additional handrails added on either wall of the subway. The subway has a painted brick jack-arched ceiling, which is set lower across the majority of the subway where the railway lines cross above.



In addition to the subway, lifts also offer access between the two platforms. These lifts - added in 2010, at the same time as the relocation of the subway stairs to platform 1 - form prominent elements towards the centre of platforms 1 and 4/8.

The surfaces of the platforms are largely asphalt tarmac, with paving along the platform edges. However, the island platforms do feature some York stone flags, similar in appearance to those comprising the surface of the subway. These flagstones make up the surface of the platforms around the stairwell and lifts between platforms 4 and 8, stretching from the southern edge of the stairwell, to the southern elevation of the tea rooms. It would appear that these flags were discovered during construction work on the island platforms in 1999, and were subsequently re-laid in their current arrangement around the stairwell (Taylor Woodrow 1999).





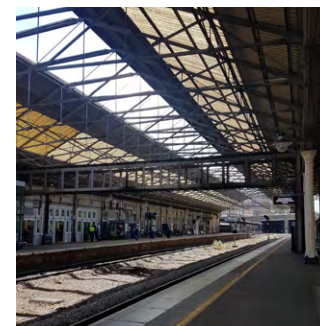
3.5. Ancillary Structures

Additional to the buildings mentioned above, the platforms and station surroundings contain a number of ancillary structures. These are largely associated with the incremental change of the 20th and 21st centuries discussed above in section 2.5.

All platforms include a number of metal benches, and information displays for passengers. These comprise departure and arrival electronic display screens, train timetables and posters, and digital and analogue clocks. There are also a number of assistance points and rubbish bins.

Between platforms 1 and 4, a steel cable bridge has been installed, carrying electric cables over the lines between the station building and the island platforms. The cable bridge forms a considerable element of views along the platforms, and somewhat detracts from the scale of the roof. The bridge has an associated electrical cabinet at its western end on platform 4, while its eastern end is directly tied into the platform elevation of the main station building.

The former goods yard and sidings areas to the west and north-east of the station site contain a number of buildings and structures. These include the former water tower to the north-east of the main station buildings, the tower at the north-western corner of the former goods yard, and the two Grade II listed warehouses to the south-west of the station. These goods yard buildings are all Classical and industrial in character.





3.6. Huddersfield Viaduct (1847, Grade II)

Huddersfield Viaduct carries the TransPennine line north from Huddersfield Station across the town towards Leeds, in the direction of Deighton. Constructed of rock faced stone, the viaduct comprises a total of 47 arches, carrying the line a total length of approximately 606m (663 yards). Due to the topography of the area, the height of the railway alignment above ground level varies along the viaduct's length, with the railway alignment broadly level; the ground falls from south to north, with the viaduct's lowest height above the ground at its southern end over John William Street, and tallest arches at the northern end where it meets the embankment. At the southern end of the viaduct, a bridge with wrought iron plate parapets carries the line across John William Street. Between John William Street and A641 Oxford Street, the viaduct consists of 26 segmental headed arches, while between A641 Oxford Street and the northern end of the viaduct, the structure comprises 18 round headed arches. Where principal roads pass through the arches, these feature rusticated voussoirs. The viaduct has pilasters acting as buttresses, in the same style as the rest of the masonry facing; these are located in pairs or groups of four at critical points along its length, notably on either side of those larger skewed arches through which principal roads pass, some featuring wrought iron ties. The parapet is constructed with smoother stone.

A number of both major and minor roads pass under the viaduct through the arches. Where historically principal roads, such as Fitzwilliam Street and A641 Oxford Street, pass under the viaduct the segmental headed arches are wider; in the case of the latter, the original 1847 arch is





supplemented by wrought iron bridge decks on either side, with wrought iron plate parapets, dating from the widening of the bridge in 1881 (see below). Over John William Street, the wrought iron railway bridge has painted parapets. A number of the arches are today occupied by businesses, which has altered any historic pattern of arches being partly or wholly blocked (the Historic England list description suggests this was once the case, particularly in the round arches at the northern end of the viaduct ¹⁵).

The viaduct was widened in 1881, and the structure today bears evidence of this, in the form of material changes. The original 1847 structure carried four tracks from its southern end until span 27 (on the southern side of A641 Oxford Street), with the section north of this only two tracks wide. In 1881, the viaduct was widened by an extra track width to the western side on the southern section, up to span 27, and then on both sides north of span 27, resulting in the entire length of the viaduct being the same width. Though the widened sides of the viaduct are also faced in the same rock faced stone as the earlier sections, the intrados of the arches feature a straight butt joint where the addition was made, with smaller red or blue engineering bricks used for the intrados. Over A641 Oxford Street, the original arch remains, with the viaduct widened through the addition of wrought iron spans on either side of the original structure. A similar arrangement exists over Fitzwilliam Street, where a wrought iron span was added to the western side of the original 1847 arch. Over John William Street, there is little visible evidence to differentiate the additional wrought iron span on the western side of the bridge from the earlier eastern part, both being constructed and styled in similar fashion.

Today, for the majority of the viaduct's length, the structure carries two railway lines: a single up-line and a single down-line. On the approach to the station at the southern end of the viaduct, this increases, with a total of six lines by the crossing the span over John William Street (two of these splitting immediately after). Historically, the viaduct carried a total of five lines, following its widening in 1881; aside from the width of the structure, few features remain from this historic layout.

3.7. Setting of Huddersfield Station

Setting is defined as the "surroundings in which a heritage asset is experienced" (NPPF, Annex 2: Glossary). Elements of the setting of an asset may make positive or negative contributions to the asset's significance and may enhance or detract from the ability to appreciate that significance. Guidance on assessing the settings of heritage assets, and how historic places derive significance from their setting, is provided by Historic England in *The Setting of Heritage Assets: Historic Environment Good Practice Advice in Planning Note 3 (Second Edition)* (December 2017).

The extent of an asset's setting is not fixed and may change as the surroundings of the asset evolve or develop. Notably, setting is not limited to features or elements which are visible from the asset, or from where the asset is visible; elements within a wider area such as historic relationships, extents of influence, or socio-economic associations, may also comprise aspects of an asset's setting, and contribute to an understanding of its significance.

The historic development of the area around east side of the station has defined and over time accentuated a major element of the station's setting. The principal façade of the station forms the west side of St George's Square, with the building being the main focal point across the open space, emphasised by the vistas produced by the patterns of movement of those entering and moving across the square towards the portico of the station entrance. Historically, St George's Square responded to the development of the station; the station was the first element of the square to be constructed, with the rest of the buildings following in the subsequent years. The station, and thus the square, are aligned at variance to the surrounding historic streets of Huddersfield. Entering the square from these obliquely arranged streets has emphasised the contrast, monumentality and regularity of the square. This historic development is reflected and accentuated in the scale and massing of the buildings around the square, and the choice of a common grain of Classical architecture, which define the townscape character of this area. The changes which have happened to St George's Square, such as those resulting from recent masterplanning, have not detracted from this element of the station's setting and have reinforced the scale and character of the space. The contrast with the alignment of the roads beyond the square forms part of the station's setting and helps create its unique sense of place, as few long-distance views exist along streets towards the principal façade of the station, thus creating dramatic suddenly revealed vistas of the monumental square as one arrives into St George's Square and is faced by the station. The relationship between the principal

15. Historic England list description for Huddersfield Railway Viaduct (NHLE 1223531). <https://www.historicengland.org.uk/listing/the-list/list-entry/1223531>.





façade and St George's Square, connecting it to the town beyond, and evidenced by such views and movement patterns, form the main aspect of the station's setting, in that this contributes mostly to its significance.

The relationships of the other sides of the station with the surrounding townscape also form an element of its setting, if not contributing as strongly as that between the principal façade and St George's Square. The topography of the townscape around the station provides views across the south end of the station. From Westgate, above the tunnel portals, views are offered along the length of the station, with such views providing opportunity to appreciate the scale and engineering design of the station roof. To the west of the station, the historic relationship with the former goods yard can be appreciated from Fitzwilliam Street and Brunswick Street and the streets to the west in views towards the station, and also by those using the station, looking out over the sidings and warehouses (Grade II listed) from the island platforms. From the Fitzwilliam Street car park, views are offered of the station from the area originally occupied by the goods yard; though not an obvious viewpoint, these do present a view which emphasises the historic connectivity of the station, warehouses and goods yard features. The view from the platforms westwards, also gives a sense of enclosure, something generally experienced from the southern half of the station platforms, due to its setting partly within a cutting, and the scale and massing of the warehouses, and smaller features such as the survival of the historic boundary wall of the goods yard. A different view is offered from the very northern end of the station, where vistas are offered from the platforms along the viaduct (Grade II listed) and out across the townscape to

the north of the station. The long-distance views offered from the ends of the island platforms and platform 1 evidence the presence of the railway within the townscape.

From all sides, the station reflects its historic importance, evidenced in views and vistas, as well as historic relationships and contributions to townscape character. The relationship between the principal façade and St George's Square reflects the importance of the station in both the civic life and 19th century development of Huddersfield, with the common architectural grain defined by the station. The relationship between the 'operational' side of the station, looking out across the platforms and former goods yard and warehouses reflects the historic importance of the railway to industry and commercial growth, with the scale of the warehouse buildings and formal architecture of buildings such as the accumulator tower (Grade II listed), reflecting the importance of this element of the railway to the town. The fact that the statues of two Prime Ministers (Robert Peel and Harold Wilson) linked with the town have taken centre stage within St George's Square is illustrative of the primacy the station holds in the municipality's self-image.

The patterns of movement and experiences of those using, arriving at or departing from the station also forms an aspect of its setting. This experience is enhanced by the way that the interior of the station has largely retained its character and has changed little overall. Passenger movement today is, for the most part, similar to how it was following the expansion of the station in 1886, and even, in parts, at the station's opening. Arriving or departing through the grand portico of the principal façade, the passenger experiences the combined ticket



hall, and the revealed grand view offered by moving out onto platform 1 with the largely uninterrupted sweeping views across the station platforms and roof. Similarly, the retention of the subway as access to the island platforms retains the historic legibility of accessing these, also offering further suddenly revealed views across the station and surrounding townscape (from the island platforms) as passengers emerge from the subway to further vistas. This is not to say that changes haven't occurred which alter such viewsheds across the station; the additions of platform features such as waiting rooms, and larger structures such as the lifts and signal box, has compromised the historic integrity of the passenger experience to a degree. Nevertheless, such changes have had little impact on the extent to which passenger experience contributes to the station's setting.

As an aspect of its setting, the experience of those using the station also extends to those traveling through the station by train. As the tracks themselves as within the station's setting, the kinetic views offered from trains arriving into and departing from the station are notable for contributing to setting. From Manchester, existing the portal of Huddersfield tunnel into the south end of the station offers a dramatic reveal of the platforms, and (considering the use of platform 8 for Leeds-bound trains) the warehouses and former goods yard to the west. From Leeds, the kinetic views are more expansive, with the viaduct offering a raised vista across the northern townscape of Huddersfield itself, before arriving into the more enclosed environment of the station. The experience of passengers passing into, through and out of the station by train emphasises the integrated historic railway infrastructure around the station, and though some elements such as the scale of

the roof or grandeur of the station building are not experienced so clearly, it nevertheless provides and understanding of the station's historic importance within the town.

3.7.1. Setting of Huddersfield Viaduct

Huddersfield Viaduct is one of the most prominent features of the townscape north of the centre of Huddersfield; this visual prominence is one of the defining elements of the structure's setting. The 47 arches of the viaduct, and the movement of trains along the top of it, have been a notable element of the townscape since its construction. Evidenced by its presence in short and longer distance views across this area of the town, and by the experience of those passing along roads underneath it, the prominence of the viaduct reflects the historic significance of the engineering achievements of the railway itself. Its scale and form mean that it is characterised as a permeable barrier and focal point within the urban landscape. Huddersfield has largely retained its historic low rise townscape, with only a small number of exceptions such as the chimney of the Energy from Waste plant, and this has ensured that the viaduct retains its historic prominence, while the townscape around retains historic legibility, grain and scale.

From various locations across the rhythm of the arches and scale of the structure is emphasised by different views. The way in which the majority of the roads that approach the viaduct do so from an oblique angle, offers views along sections of the viaduct. Fewer roads approach the viaduct square on, or terminate in junctions perpendicular to it, but





such occasions do offer views emphasising the profile and scale of the structure; though examples of historical street alignments perpendicular to the viaduct are few, today the large number of people using the ring road of Unna Way do experience this square on view of the arches. In the case of Viaduct Street, which runs parallel alongside the viaduct, a view along the length of the viaduct emphasises its scale and the rhythm of the arches. The way that the roads move through it enhances its prominence within the townscape.

The rhythm of the viaduct arches also enhances the legibility of the changes over time and the historic development of the surrounding townscape. For example, those larger and historically more important roads pass underneath the viaduct through wider bridge sections (in the case of John William Street) or segmental arches (in the case of Fitzwilliam Street), while the construction of the ring road of Unna Way in the 1970s utilises three adjacent arches. Where changes over time have occurred, this has both altered and accentuated the rhythm of the arches and the viaduct's prominence. The development of more major roads such as Unna Way has accentuated its presence in the townscape. However, the blocking of arches, or their utilisation for commercial use, while introducing communal value to the viaduct, has also altered and infiltrated onto its historic form. A plan of the viaduct dating from the 1920s or 1930s suggests that commercial businesses had ownership of individual or multiple arches of the viaduct by this period; though not an entirely recent phenomenon, the use of spaces beneath the arches by businesses through the 20th century, has resulted in changes to the viaduct's character and how it is experienced from the streets around it.

The viaduct also shapes the experience of those traveling along it by train; the elevated position atop the viaduct offers kinetic views across the townscape, and this also forms an element of the structure's setting. For those passing through, arriving at or departing from Huddersfield, these views represent first or last impressions of the town. From the elevated position, the views emphasise the topography and historic nature of the townscape of Huddersfield. The kinetic nature of the views also introduces dramatic incrementally revealed vistas of this townscape on approaching the viaduct from the north, or when departing the station.

Views of, from or along viaducts form a common element of the townscape and landscape around Huddersfield generally, with a number of other viaducts constituting prominent features within the wider area. As a consequence, rhythmic arches crossing valleys form part of the Huddersfield's townscape grain, and Huddersfield Viaduct contributes to this. The viaducts all have common characteristics, such as permeability, rhythm of repeated arches (albeit others such as the Bradley, Golcar and Lockwood Viaducts are characterised by shorter lengths and taller heights compared to Huddersfield Viaduct), and none of them particularly act as divisive elements representing breaks in townscape character or development. Together they evidence the long-distance connections offered to the people of Huddersfield by 19th century railway development.



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Comparative Assessment

A comparative assessment can identify how a historic building reflected or responded to architectural or historical trends, and in turn whether its significance is enhanced by it today reflecting a rare survival of its style or typology, or by specific elements of the building.

This comparative assessment focusses on four elements in particular of Huddersfield Station: the station building, the arrangement of the platforms, the tea rooms between platforms 4 and 8, and the roof structure of the train shed. By examining wider historical trends relating to these elements at other stations across the country from the same period, it is possible to identify more clearly how they can contribute historical, evidential and aesthetic value to the overall significance of the station.

4.1. Station Building

Huddersfield Station is one of the most magnificent surviving examples of Classical architecture in a station building in the UK. Though by no means a pioneering station in terms of Pritchett's choice of style and materials, the station façade nevertheless represents the grandeur of Classical railway architecture during the mid-19th century.

The Pioneering and Heroic periods of railway construction saw particular architectural quality in station building design, though it would be incorrect to say that this trend dissipated during the later 19th century. The choice of

Classicism for station facades and details was widespread, but specific styles varied across the country, dependant on the preference of particular architects (often favoured by specific railway companies), and factors such as the size, scale and orientation of each station. The use of monumental and imposing Classicism can be considered, to a certain degree, to be representative of the wider trends of railway mania, emphasising the triumph of the expansion of the railways and their impact on towns and cities, as well as the triumph of science and reason epitomised by both the railways and by Classicism. The primary early example of this was Philip Hardwick's use of Classicism for the London and Birmingham Railway's stations at Euston (1837) and Curzon Street, Birmingham (1838). Hardwick's architecture, in particular the

stations in Classical and Italianate styles. The Midland Counties Railway used Classical buildings at their Nottingham (Carrington Street) station (1839) and Leicester Campbell Street (1840), both of which featured two-storey Classical facades, Leicester Campbell Street incorporating a projecting portico not dissimilar to Huddersfield. Similarly, the Manchester, Sheffield & Lincolnshire Railway adopted a Classical style for their station at Sheffield (Wicker) (1845), also with an arcaded portico, and for a number of smaller station buildings, including at Retford and Gainsborough (1849). Classical was seen as an equally eloquent choice for smaller stations during this period, for example at Lytham (Preston & Wyre Railway, 1846) and Newmarket (Newmarket & Chesterford Railway, 1848).

Huddersfield Station is one of the most magnificent surviving examples of Classical architecture in a station building across the country.

Doric propylaeum of the Euston Arch, symbolised the arrival of the railway and gateways to the north and south represented by each terminus station. A year after Curzon Street's opening, Sir William Tite's station building at Southampton (later Southampton Terminus) for the London and Southampton Railway, pioneered the Italianate style for station buildings.

After its debut in London, Birmingham and Southampton, the most monumental and high quality expressions of railway Classicism were in the north (Biddle 1973, 31). During the 1840s, a number of railway companies constructed multiple





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Though a number of these earlier stations featured elements or motifs similar to those employed by Pritchett at Huddersfield, none were of quite the same quality or scale, although some appear to have taken inspiration from the country house form. The same can be said for the period between 1845 and 1860, which arguably saw the building of most of the best railway Italianate (Biddle 1973, 37). Stations such as Tunbridge Wells Central (South Eastern Railway, 1845) and the Sancton Wood-designed Ipswich (Eastern Union Railway, 1860) demonstrate impressive use of the Italianate style, but not quite the triumphal grandeur of the Classicism reflected in Huddersfield.

The closest comparator to Huddersfield surviving today, "second to Huddersfield only in scale" (Biddle 1973, 31), is Monkwearmouth, originally constructed as a terminus of the Brandling Junction Railway in 1848 for the York, Newcastle & Berwick Railway. Designed by Thomas Moore of Bishopwearmouth, the station's entrance consists of a grand central portico akin to Huddersfield, albeit with Greek Ionic columns as opposed to Pritchett's use of the Corinthian order. Nevertheless, from the front, the station adopts a similar design approach to Huddersfield, although with a temple at its centre flanked by single storey wings, rather than a country house flanked by single storey wings. Monkwearmouth was passed through when the line was extended to Sunderland in 1879, though the station building remained largely unaltered until its closure in 1967, and from 1973 until recently was a railway museum. The rail line survives too, now used by the Tyne and Wear Metro, though the platforms at Monkwearmouth proved too narrow under current safety standards to be used.

Along with its Classical architecture, the other defining feature of Huddersfield Station's design is its long plan form, partly defined by its status as a joint construction between two railway companies. Constructed parallel to the alignment of the railway, the station building is of considerable length (approximately 126.5m), comprising the central portico, station facilities on either side, and the two railway company booking offices, which have in the 20th century been partially converted to public houses.

The monumental Classical architecture of Huddersfield Station undoubtedly contributes to its significance. The scale and quality of the architecture is rare.

A long station building aligned alongside the railway lines was a common approach to through stations (and some terminus stations) during the Pioneering and Heroic period of railway development. Often this followed the same overall configuration of Huddersfield, with a station building, and associated facilities, a long single platform behind, accommodating trains traveling in both directions, sometimes with the rail lines arranged in a way to allow through travel, with points or small turntables to bring trains into the platform itself. Comparators with regard to the use of a single platform are considered further below in 4.2.

A number of similarly configured station buildings from the Pioneering and Heroic periods also survive relatively unchanged. At Cambridge, Sancton Wood's station building for the Eastern Counties Railway (1845) comprises

a projecting central arcade of 15 round headed arches, with other station facilities in wings on either side, totalling approximately 128m in length. Chester Station represents an even grander use of the Italianate style; constructed in 1847-8 and designed by Francis Thompson for the Chester and Holyhead Railway, the station consists of a very long façade, with projecting pavilions incorporating balconies and corner turrets. At approximately 140m, the main station façade is slightly longer than Huddersfield and Cambridge. The scale and architectural quality of Chester is comparable to Huddersfield, although the use of the Italianate style at Chester and the use of brick with stone dressings, instead of ashlar renders the overall impression of the two quite different.





Later periods also saw the use of long facades for station frontages. At Ipswich (Eastern Union Railway, 1860), Sancton Wood reprised his long Italianate façade from Cambridge, albeit in a more domestic polite style, without the arcading, and slightly shorter at closer to 100m in length. The station buildings at Exeter St Davids, constructed in 1864 as part of Francis Fox's expansion of the station for the London and South Western Railway, the main façade of which survives, also presents a long Italianate frontage to the station, almost exactly the same length as at Huddersfield. The grandeur of Exeter's façade remains today, though the station buildings behind have been much changed.

Though some of the earliest examples of such long station buildings and frontages have been lost (such as the original Derby Tri Junction 1840 station building), the above examples demonstrate that there is good survival of Classical a station architecture as reflected in Huddersfield Station. What does appear relatively unique to Huddersfield, however, is the reflection in the design of the railway companies under which the station was jointly constructed and operated. Historically, this wasn't entirely unique – Derby Tri Junction had the same principle, though with three railway companies, which shared the original station buildings, each utilising a third of the single long platform – however, the extent to which this is reflected at Huddersfield in the form and detail of the architecture, with the separate booking offices, adorned with each company's emblem, and the buildings' (and details') survival, does appear to be unique.

The monumental Classical architecture of Huddersfield Station undoubtedly contributes to its significance. The scale and quality of the architecture is rare, and though other examples demonstrate the use of Classical styles was relatively common within station buildings during the Pioneering and Heroic eras, the survival of such buildings or facades in a largely unaltered condition is unusual; perhaps this is reflective of the changing trends in station facilities and construction, that have led to Classical examples suffering more frequent alteration or removal than other styles. This is possibly as a result of their rigid symmetrical form, whereas Gothic architecture was often designed to express the functions of the various elements of a building differently, so that designs were often better tailored to variations in station operation at the outset. The architectural design the station to share its operation across two railway companies, would appear to be a unique surviving element which contributes to significance. Though other examples of joint stations can be identified, rarely are there any where this is reflected in the architecture effectively and they rarely survive.

Figure 4-7 Exeter St Davids (1864) (Image source: Geoff Sheppard, Wikipedia)



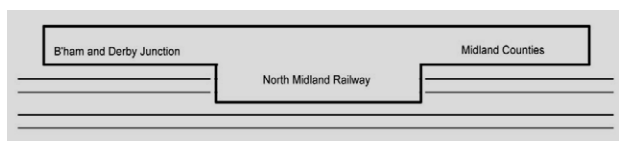
4.2. Platform Arrangement

As identified above, the original configuration of Huddersfield Station incorporated a single long platform, servicing trains travelling in both directions: a common configuration for stations both large and small during the Pioneering and Heroic period. Not only did this original configuration reflect the trends of the time, but so did the development of the platform arrangement. A single platform proved inadequate as the volume of passengers and trains increased, and by the mid-1870s it was necessary to expand the station to accommodate this growth. Across the railway network this was a common trend, with numerous single-platform stations expanding with the addition of island platforms during the eras of Consolidation and Completion between the 1850s and 1890s. Such island platforms often, as at



Huddersfield, not only incorporated new through platforms, but also bay platforms to accommodate local or terminating services, particularly with the expansion of the network of branch lines.

Figure 4-8 Original platform arrangement of Derby Tri Junction, showing the three platforms for the three railway companies (Derived from Huson, S. 2009. Derbyshire in the age of steam)



The issues of capacity and necessary expansion were encountered relatively early on by a number of those stations built during the Pioneering era. Derby Tri Junction provides one such example, having been constructed in a similar configuration to Huddersfield; originally shared by three companies – the Midland Counties Railway, the Birmingham & Derby Junction Railway and the North Midland Railway – the station incorporated one large platform, in the form of one through and two bays, servicing the three railway companies. By the 1850s, expansion was proving problematic and a set of island platforms was constructed under the operation of the Midland Railway in 1858 (a further expansion took place with a second island platform added in 1892).

In the 1880s, as well as expansion at Huddersfield, LNWR and Lancashire & Yorkshire Railway were both involved in similar expansions at other stations, involving the construction of island platforms. At Rugby, the LNWR were facing exactly the same issues of capacity and added island platforms including bay platforms for local services to the station in 1885. Chester was another example where the original single through platform and two bays were proving inadequate, with the LNWR, likely assisted by GWR, constructing island platforms in the late 1880s. At Blackburn, the station's development formed an even closer chronology, having been built at the same time as Huddersfield, with the Lancashire & Yorkshire Railway constructing an island platform (and new roof) between 1886 and 1888, concurrent with the works at Huddersfield

The other solution to the problem of capacity was, of course, to largely, or entirely, rebuild the station to accommodate increased services, a process which usually involved the retention of an original platform but often not the station buildings or track arrangements. Such changes took place at stations such as Exeter St Davids (LSWR, 1864), Crewe (LNWR, 1867), and Preston (LNWR and Lancashire & Yorkshire Railway, 1880). These examples resulted in platform arrangements similar to those at Huddersfield, sometimes with the addition of similar features such as roofs (see below) but also saw the major alteration or removal of station buildings.

The platform arrangement at Huddersfield Station reflects common trends in station design and development, both in terms the use of an original single long platform, common in early stations during the Pioneering and Heroic eras, and also in the expansion of such stations from the 1860s onwards, as increasing volumes of traffic caused issues with station capacity. As such, the platform arrangement is an important element reflecting the wider trends of railway development across the network in the 19th century. However, the examples referenced above demonstrate that it is not an element of particular rarity. The island platforms arrangement is common to stations today, not only those surviving from the same era of development, but also those of the same railway companies.



4.3. Tea Rooms

As discussed above in Section 3.4.1, the tea rooms are located between platforms 4 and 8. Dating from the construction of the island platforms in 1886, they represent a surviving element of the station's expansion. The tea rooms building was constructed to provide improved facilities for passengers, housing waiting rooms, toilets and refreshments. As such, the building evidences a common trend for improving the quality of such offerings for passengers during the periods of station expansion from the 1860s onwards.

As discussed above, the expansion of stations with the addition of island platforms to increase capacity during the later 19th century was a common feature amongst those lines and stations developed during the Pioneering and Heroic periods. The inclusion of new waiting rooms was a common feature of such expansion. In this respect alone, the tea rooms are not a rare element of mid-late 1880s station design, and indeed it is difficult to identify common trends; such station facilities are rarely recorded, discussed or analysed in as much detail as principal station buildings, roofs, architectural style or technological advances in engineering. However, across the network, though single storey station waiting rooms and buffet facilities are common, the majority of examples are constructed of stone or brick. Huddersfield's timber boarded tea rooms are very much a minority example of material choice. Likewise, while the classical styling of such buildings to match the motifs or characteristics of a station's principal buildings is not uncommon, the use of timber for such an approach is more unusual.

It is possible to identify some notable comparators for the tea rooms, however, which also demonstrate a similar style of timber boarding for station platform buildings. Goostrey Station, in Cheshire, on the Crewe to Manchester line provides one such example; the station retains a timber boarded waiting room on one platform, though it is not currently in use. Though a simpler, plainer example than the tea rooms at Huddersfield, there are nevertheless similarities in construction and the arrangement of doors and windows for example. Goostrey was also constructed by LNWR, and though a few years later than Huddersfield, being opened in 1891, it also represents expansion of sorts, being a new station added by LNWR on the original Manchester and Birmingham Railway Company line. An earlier example of timber boarded platform buildings can be seen at Kettering (Grade II listed), where the Midland Railway commissioned timber boarded waiting rooms to be constructed as part of the station's expansion in 1879. The station was expanded with island platforms, and the waiting rooms formed part of the design of these new platforms, with canopies carried on cast iron columns and spandrels to match those designed for the original station. The arrangement and rhythm of doors and windows is slightly different to those at Huddersfield, though Kettering's buildings do have similar classical detailing, such as decorative cornices and paired brackets. The relatively extensive platform buildings at Newton Abbot provide a later example of the use of timber boarding for such structures, dating from the rebuilding of the station by GWR in 1927. Like at Goostrey, these are somewhat plainer than the Huddersfield tea rooms (not quite reflecting the grandeur of the main Newton Abbot station building), but again demonstrate similarities with classical styling in the

use of pilasters, and similar rhythm to their fenestration. At both Kettering and Newton Abbot, as at Huddersfield, these platform buildings remain in use, offering waiting room space, toilets and refreshments.

The tea rooms at Huddersfield are reflective of the trends for providing improved station facilities for passengers alongside wider works to expand stations from the 1860s onwards. Comparative examples are difficult to come by, though this is partly due to the relative lack of research given over to such structures when compared to principal station buildings or engineering structures such as station roofs. Nevertheless, it is clear that Huddersfield represents a rare example of the use of timber boarding in such buildings, even though isolated examples do survive elsewhere of timber platform buildings of similar date or as elements of station expansion, a number of which remain in use.





Newton Abbot (platform buildings constructed 1927)



Goostrey (1891)



Goostrey (1891)



Kettering (platform buildings constructed 1879)





4.4. Roof Structure

The iron framed pitched roof is a notable feature of Huddersfield Station, an impressive element both in terms of scale and engineering design. This was, as discussed above, constructed at the time of the island platform expansion in the mid-1880s, to cover both platforms as part of the improvement of station facilities. The original roof which it replaced was cast iron framed, pitched example, but was simpler in design and smaller in scale than its replacement. The roof represents an example of a wrought iron framed pitched 'Euston Roof', a design common to a number of stations during the 19th century, particularly those of the LNWR.

The 19th century was essentially the age of the engineer; this was reflected in the construction of stations as the century went on, with earlier close collaboration between architect and engineer, such as that which likely occurred between Francis Thompson and Robert Stephenson at Derby and Chester, fading from the 1850s onwards (Biddle 1973, 89). The increase in engineering knowledge and ability, particularly with the use of iron, after Joseph Paxton's demonstrated its potential at Crystal Palace, resulted in railway construction engineering of increasing complexity and architectural merit. This was especially the case in the construction of station roofs, or train sheds.

It is possible to outline an approximate chronology of the style and type of station roofs during the 19th century (Biddle 1986, 224-229). It should be noted that the timeline of construction of almost all the major types of roofs

overlapped to a degree, and that this is very much simplified, however the broad chronology was as follows:

- › Wooden and wooden-trussed pitched roofs (c.1830 to c.1880)
- › Iron-trussed pitched roofs (1837 to c.1910)
- › Trussed arch roofs (1849 to c.1885)
- › Arched roofs – both tied arch and clear arch (c.1850 to c.1910)
- › Ridge and furrow roofs – both transverse and longitudinal (c. 1860 to c.1920)

A consideration of station roofs constructed during the 19th century would appear to suggest that the major railway companies appeared to favour certain designs of roof, although no company would seem to have constructed solely one typology at all their stations. Often these trends in roof design were the product of the use of a single company engineer or their designs across a company's estate. In the case of the LNWR and the Lancashire & Yorkshire Railway, a preference would appear to have been the iron-trussed pitched roof, certainly for medium sized stations during the mid-19th century. However, it should not be considered that this was their only approach; during the same period between the late 1840s and late 1880s, LNWR, for example, also constructed a number of notable trussed arch roofs at larger stations in Birmingham, Liverpool and Manchester (Biddle 1986, 226-227).

The station roof at Huddersfield is an example of the 'Euston Roof': the iron-trussed pitched train shed pioneered by the London & Birmingham Railway at Euston in 1837. Open at the ends, the pitched roof at Euston rested on plain iron



Figure 4-10 An early print of Euston showing the 1837 roof (Image source: Wikimedia Commons)





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to see an image



columns and simple spandrel beams decorated with circles in the spandrels. Other early examples of the iron-trussed pitched roof had end gables filled with glazing over the transom, a feature added to the Euston sheds when they were extended at the end of the 1840s. The roof trusses sat over the beams and were generally of cast and wrought iron, with wrought iron superseding cast iron in the 1860s. These were essentially the defining characteristics of the 'Euston Roof' designs which appeared at a number of LNWR stations at intervals throughout the rest of the 19th century (Biddle 1973, 92), as well as those of a number of other railway companies.

The iron-trussed pitched roof adorned a number of stations in single spans; this design was amended with the inclusion of either longitudinal or cross girders to reinforce the span as weight increased with width, as at Huddersfield, with its use of longitudinal lattice girders of Howe configuration. A large number of smaller stations had lightweight bracketed versions of the 'Euston Roof', including at Windermere and Swansea Victoria (both LNWR), Yarmouth Vauxhall (Norwich & Yarmouth Railway, 1844), Sittingbourne and Canterbury East (both London, Chatham & Dover Railway, 1860). At Gainsborough Central (Manchester, Sheffield & Lincolnshire Railway, 1849) and Exeter Queen Street (LSWR, 1860), the iron-trussed pitched roofs even more closely resembled that at Huddersfield. It is perhaps unsurprising, considering the wider fate of smaller stations during the later 20th century, that none of the examples identified here survive. The same fate befell the original 'Euston Roof' style railway sheds over the platforms at Derby Tri Junction, which were removed during one of the island platform expansions of the

station constructed by the Midland Railway in 1858 or 1881.

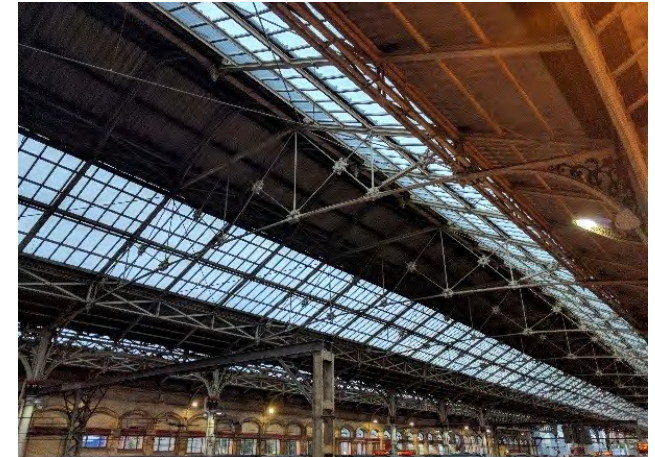
The construction of larger 'Euston Roofs' at stations from the 1860s onwards often went hand-in-hand with the expansion of stations to address issues of capacity, as discussed above (4.2). This was, of course, the case at Huddersfield, and two other prominent LNWR and Lancashire & Yorkshire Railway examples of this occurred during the same years in the mid-1880s. At Blackburn the Lancashire & Yorkshire Railway constructed a roof of a similar style to that at Huddersfield to cover the original platform and new island platforms between 1886 and 1888. At Rugby the expansion of the station in 1886, carried out by LNWR in similar fashion to that at Huddersfield, included the construction of roofs of a very similar design, albeit with not as wide a span. They did, however, feature the same queen rod roof trusses with diagonal ties between the queen rods and raking struts as at Huddersfield. Once more, neither of these examples survive, having been removed with later alterations and expansions of the stations.

Three notable comparable examples of LNWR 'Euston Roofs' do, however, survive. At Chester, Francis Thompson and Robert Stephenson's station, constructed for the Chester & Holyhead Railway and others in 1848, incorporated iron-trussed pitched roofs, and more were added by the LNWR when the station was expanded in the 1880s by the LNWR. Both the original roofs and later examples survive, though recent refurbishments and insertions on the platforms and footbridges have resulted in some structural changes. At Crewe, in 1867, two separate iron-trussed pitched roofs were constructed over the expanded station

by LNWR, both of which survive today, albeit with slight alterations. At Preston, from 1879 onwards, in a joint effort by LNWR and the Lancashire & Yorkshire Railway, iron-trussed roofs were constructed as part of the expansion of the station, as at Crewe and Huddersfield. As with the now-removed roof at Rugby, the Preston roofs include queen rod roof trusses with diagonal ties between the queen rods, in the similar style as Huddersfield.

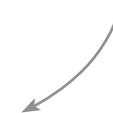
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Figure 4-18 Preston (roofs constructed 1879-80)





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One of the most notable aspects of the Huddersfield roof is the width of its span. At 77 ½ ft, the span is considerable, wider than those surviving at both Preston and Chester, and one of the two roofs at Crewe (the second being c.80 ft in span). In this context, its survival is significant, as other examples of very wide single span 'Euston Roof' designs have been lost through station alteration and closure. This has been the case, for example, with both the 132 ft span roof at Exeter St David's (LSWR, 1864), and joint Lancashire & Yorkshire Railway and East Lancashire Railway 136 ft span roof at Liverpool Exchange (originally Tithebarn Street, 1850). The former was removed between 1912-13 due to the expansion of the station, while the latter was demolished in the late 1970s following the station's closure. A similar fate has befallen arguably the final 'Euston Roof' to approach the airy spaciousness of earlier examples (Biddle 1973, 102), the Great Central Railway's roof at Nottingham Victoria (owned jointly with the Great Northern Railway, 1900); not as wide as the previous examples, but larger than Huddersfield at 84 ft. The station closed in 1967, and was demolished.

The roof at Huddersfield Station represents a surviving example of the 'Euston Roof' iron-trussed pitched roof. Though the comparators discussed above demonstrate that this was in widespread use as a design used across the network during the 19th century, and particularly by LNWR, a number of the prominent examples of such roofs have subsequently been lost with station expansion and redesign. However, comparable examples do survive, most notably at Crewe and Preston. The significance of the Huddersfield roof across platforms 1 and 4, lies in its scale, and width of its span. Its survival is notable in the context of train shed construction during the Fourth Phase of railway building expansion, with the loss of similar examples at Exeter St David's, Liverpool Exchange and Nottingham Victoria, as well as comparable LNWR or Lancashire & Yorkshire examples at Rugby and Blackburn. Huddersfield's survival adds to the roof's value and its contribution to the station's significance.





Assessment of Significance

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5.1. Assessing Significance

Huddersfield Station was listed in 1952 and has not been subject to a listing review to update its record. This means that the list entry does not contain a section on the reasons for designation and there has been some confusion as to what is of special heritage interest and what is not. This has, in part, led to the need for this Statement of Significance in order to understand which elements of the Station exhibit heritage values that contribute to its Grade I listing.

There are components of the station that very clearly contribute to its exceptional interest. However, there are other elements which form less of a contribution, or make no contribution at all. The purpose of this section is to examine more closely the individual elements that make up Huddersfield Station and assess what and how they contribute to our understanding of why the Station is important. It uses Conservation Principles Policies and Guidance (Historic England, 2008) to also reflect on historical, communal and aesthetic values. This is intended to guide where there could be greater capacity for change and possible enhancement and where there are areas of high sensitivity that would warrant a greater level of protection in any Station modifications.

5.2. Significance of Constituent Elements

5.2.1. Station Building

The original station central building and platform 1 were completed in 1848. This was closely followed by the flanking wings to the central block, providing a fully operational station at Huddersfield by 1850. Built in the heroic phase (1841 – 50) of railway building mania, Huddersfield stands today as a testament to this period of railway expansion and growth. Designed in the Classical style and built of sandstone, the façade of the main station is still recognisable from J.P. Pritchett's original architectural drawings and his artistic sketch from 1846. The fact that the façade has remained relatively unaltered and has stood for 168 years, would suggest that there is a sense of respect and appreciation for the Station's architectural character. Its survival despite several expansion programmes and modern enhancements at the station, indicates the importance attached to the principal station building. The first passengers travelling in 1850 would be familiar with the Station façade as it exists today. This clearly demonstrates historical value (both illustrative and associative) as well as aesthetic value.

The historical values of the principal station building are further demonstrated through its design concept and evidential value is apparent in understanding the architectural influences from the northern country house style. J.P. Pritchett's design for Huddersfield Station is very much in the country house style and his artistic impression of 1846 very much reveals this with the Station almost looking as if it is set within parkland. Although Pritchett's experience

24. Railway Times (17/Oct/1846) - Laying of the Foundation Stone of the Huddersfield Station [https://huddersfield.exposed/wiki/Railway_Times_\(17/Oct/1846\)_-_Laying_of_the_Foundation_Stone_of_the_Huddersfield_Station](https://huddersfield.exposed/wiki/Railway_Times_(17/Oct/1846)_-_Laying_of_the_Foundation_Stone_of_the_Huddersfield_Station), accessed 9 Aug 2018





was more in ecclesiastical architecture, having designed several churches and non-conformist chapels, he had carried out some commissions for small country houses. It was Earl Fitzwilliam of Wentworth Woodhouse that commissioned Pritchett to design Huddersfield Station. There is no evidence to state that Pritchett and Fitzwilliam conceived a country house style that reflected the character of Wentworth Woodhouse, but there certainly appears to be some stylistic similarities and Pritchett would have been aware of John Carr's work (who also had a connection with Wentworth Woodhouse) and whose Harewood House bears an even closer resemblance to the Huddersfield Station and which may have come from this connection. Pritchett would also have been aware of Colen Campbell's Wanstead House which was certainly influential and closer to the station in design than Wentworth Woodhouse, and also James Wyatt's work, which included the 1790 Castle Coole in Enniskillen, which also appears to be a closer influence. The monumentality, proportionality, symmetry and order of the Station's architectural style not only celebrated the arrival of the railway into Huddersfield but also reflected the grand

architectural expressions of the country houses of the North: making it appeal to local residents as both new and familiar at the same time. **On laying the foundation stone, Earl Fitzwilliam's speech included these words:**

With respect to the structure of which I have this day had the honour of laying the first stone, I can only hope that the beauty of the fabrics of Huddersfield will rival the beauty of that building, a model of which is before me, and which reflects so much the taste of my excellent friend by whom it was designed. I trust that the solidity and magnitude of that great stone which I have had the satisfaction of hammering into its place this day, is an emblem of the prosperity of the town of Huddersfield, and the prosperity of its commercial interests.

The façade of Huddersfield Station forms the principal backdrop to the Northern side of St George's Square. The Square was planned after the erection of the station building and probably completed by the mid to late 1850s. The open square was not originally intended, but local pressure was successful in obtaining a large public space in front

of the station. The buildings around St George's Square compliment the Station's Classical architectural style and this urban planning is still evident today. This is another example of the Station's significance demonstrated through its historical value. The Station was very much celebrated as a gateway to the town and its architectural expression was considered a benchmark of quality and distinction. There was a conscious decision to ensure that the development around St George's Square reflected the splendour and style of Huddersfield Station and this can be seen in the most notable buildings of The George Hotel, The Tite Building and the Lion Building, which was also designed by Pritchett. The close relationship between station and town has been retained and is very much visible in the connectivity of space and architectural character. The principal façade of Huddersfield Station looks out across St George's Square and the complementarity in scale and spatial proportions between town and station is clearly evident, revealing a conscious design philosophy that has been largely retained revealing a strong aesthetic value.





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Huddersfield Station was slightly unusual in that two separate companies came together to invest, build and operate it. The LNWR and the Lancashire & Yorkshire Railway companies both operated their separate business out of the Station. This influenced the station building design as two separate booking offices were created: these were housed within the flanking wings either side of the central section. The illustrative bosses of the railway company logos can still be seen above each wing portico. Huddersfield Station design reflects the business enterprise and investment that was occurring during the Heroic Phase of the mid-19th century. There were a considerable number of railway companies seeking to develop profitable and new railway routes and stations as travelling by train became increasingly popular. The LNWR and the Lancashire & Yorkshire Railway companies merged in 1922, and this resulted in some internal re-configuration of the building, but the façade retained its symmetrical dimensions. This planned investment and building of the station provides a substantial contribution to its historical and evidential value.

The Station has received high praise, for example being described by John Betjeman as the finest façade of any such building in the country and by Nikolaus Pevsner as one of the best early railway stations in England.

There is also a considerable contribution made to the significance of the Station from communal value. Over the years, St. George's Square has been used as a space for communal gatherings and celebrations, almost serving the purpose of a civic or town square with Huddersfield Station holding a prominent position on the north west side. The Square has been at the heart of local politics with mass meetings marking the major issues of the day (Huddersfield Local History Society & Huddersfield Civic Society 2012). To this day, the square acts as host to many events, including the public celebration of Huddersfield Town Football Club's promotion to the Premier League in 2017, the Festival of Lights and the Tour de France 2014 (started in Yorkshire on 5 July), the latter marked with the recreation of a French farmyard and vegetable plots outside the station. These events form part of collective memories with numerous photographs, videos and news streams documenting the events with Huddersfield Station as a prominent landmark in these. This connection communicates an image of Huddersfield town as closely associated with the station, solidifying its presence in people's individual and collective memories.

The main Station building is the principal reason for its Grade I listed status. This section has revealed that contributions to its significance come from all heritage values: historical, evidential, aesthetic and communal.





5.2.2. The Train Shed

The two station roofs at Huddersfield Station are both examples of iron-trussed pitched roofs. The principal train shed which covers platforms 1 – 4 is of considerable width, measuring 77ft and 6in. Both roofs were built in 1886, as part of the station expansion when Huddersfield was modified from a single platform station to multiple platforms which resulted in the creation of the island platforms to accommodate trains travelling in both directions along the route. The train sheds are in the 'Euston Roof' style, a design commonly used across the country's networks, and were evident on a number of both LNWR and Lancashire & Yorkshire Railway's stations.

The roof trusses sit on Howe configuration trusses and there are additional longitudinal Howe trusses acting as stiffening struts and beams as part of the roof trusses. The continued investment and development of Huddersfield Station by LNWR and use of its architectural and engineering office to complete new station designs is evident in this. The visibility of the wrought iron columns is also unusual, as columns in the other comparator stations tend to be either cast iron or wrought iron with wrought iron plate cladding to make the columns appear more Classical. This has resulted from change rather than being part of the original design. The significance of the train shed is demonstrated in both historical and evidential values; which provides a visual reference to the process of original design, construction and later alteration.

The 'Euston Roof' as the names suggests was first used at Euston Station by the London and Birmingham Railway. Other notable examples of large-span 'Euston Roofs' were erected at Exeter St David's, Liverpool Exchange and Nottingham Victoria; all have been demolished. There are some surviving examples, but these do not match Huddersfield in width: Preston, Crewe and Chester Railway Stations retain a substantial portion of their Euston Roofs. Preston and Crewe are Grade II listed and Chester station is Grade II*. Therefore, these remaining station Euston roofs are statutorily protected as part of the station listings. Huddersfield Station roof is a very rare survival and example of how train sheds were being designed and erected in the fourth phase of improvement and consolidation of the rail network. Its engineering design and use of wrought iron to create an expansive structure is a remarkable achievement and of architectural interest.

It is one of the few remaining 'Euston Roofs' existing throughout the national railway network, and as such plays an important part in our understanding of the style, materials and type of engineering advancements that were taking place in stations improvement works at the end of the 19th century. The fact that the new roof was erected to work with the principal station building, resulting in very little alteration to it, is noteworthy. Other 'Euston Roofs' erected at this time, for example at Preston and Crewe, were constructed as part of wider reconfigurations which included alterations to the main station buildings. The rarity of the 'Euston Roofs' throughout the UK rail network means that the survival of the train shed

at Huddersfield Station is an important contribution to its significance through to historical value.

Improvements to the station roofs have resulted in most of the cast iron columns being replaced. The two cast iron columns inserted in 1886 can be found on platform 4 next to the subway stairs. They still display the decorative capitals and bases and provide evidence of details of the station's development. They additionally provide interest as they are open to more than one interpretation as to their history. They are of a different casting from the cast iron columns shown in the photograph of collapsed roof of 1886 (see figure Figure 2-37) and may have come from the earliest phase of the station (although drawings of the original station suggest that its columns were possible shorter) or from elsewhere.

The ironwork of the 1886 train sheds were a product of Joseph Butler and Company's Stanningley Ironworks. They were a well-respected firm that held a national reputation for the quality of their work. They were highly skilled in ironwork and supplied cast iron and wrought iron for complex roof structures and bridges. They cast the ironwork for the roof at York Train Station and a plaque on the cast iron Calder and Hebble Navigation Bridge and the River Calder Bridge in Dewsbury acknowledges the Stanningley Works near Leeds.

The 'Euston Roof' has very visible structural elements that showcase the engineering skill being developed with cast iron and the increasing development and use of wrought iron, especially from c.1860 till the late 19th century. The linear form and expansive width of the roof at Huddersfield Station



offers an uninterrupted view along the platforms and beyond the station boundary to the railway lines. It has a huge visual presence on the approaches to the station and when standing under it, in spite of later additions and alterations along the platforms. The design and technological developments in engineering during this time, can be appreciated through the Train Shed construction, and as such historic values (technological values) contribute to the significance of Station.

5.2.3. Platform Arrangement and track layout

The station expansion which was mostly completed by 1886, included the introduction of new platforms, tracks, a subway with access stairs and tea rooms. This included the replacement of the roof over platform 1 to the current 'Euston Roof' spanning platforms 1-4 and the accompanying smaller roof on platform 8 (as discussed above).

The platform arrangement has been altered little since the enlargement of the station in the mid-1880s. Aside from the closure of platforms 3 and 7, the overall layout of the station from 1888 survives, increasing the legibility of the station's historic development. This is enhanced further by the retention of platform 1, albeit widened in 1990, which evidences the single platform of the station when construction was completed in 1850. The track arrangement has altered more than the platforms, as a result of developing operational standards and station capacity. Other than the basic alignment of through-lines between platforms 1 and 4, there is little in the current track layout around the station which survives from the 1850 layout. The overall platform arrangement contributes to the station's significance by evidencing its historic development, and those small changes

which have occurred haven't detracted from this. However, the current track layout is not of any great importance.

The listing description for the Station does make note of the stairs on platform 4 and 8. These have been slightly moved in 1898 from their 1886 location. Particular reference is made to the wooden handrails, cast iron balustrade and turned newels, and there may also be original steps that have been covered over by modern non-slip materials and advertising boarding. The original features of the staircase reflect the approach to creating station facilities in order to increase capacity, and the detailing incorporated emphasises their use as important movement routes. However, the stairs are of a typical standard from the LNWR design office and not of any great importance.

A parcels tunnel also survives as an element of the basement of the main Station building, historically providing a connection between the main building and the tea rooms on the island platform. Though this tunnel is still extant, it is no longer in use, and contributes little importance to the wider significance of the Station.

5.2.4. Tea Rooms

The timber boarded tea room on the island platform between platforms 4 and 8 was built as part of the station improvements and a drawing from the LNWR design office dated to 1884 corresponds to the facility evident on the Station today. Though it has retained its historic character, its internal layout has been altered considerably, and there have also been isolated alterations to its exterior. As part of this period of station improvements, it is likely that numerous waiting rooms / tea rooms were constructed to

service passengers using the new platforms, located away from the principal station building and the facilities housed there. Goostrey Station on the Crewe to Manchester Line still retains a timber boarded waiting room, although it is of a much simpler, plainer architectural design than the tea rooms at Huddersfield; Newton Abbot Station presents a later example of similar structures, while the island platforms at Kettering Station incorporate surviving timber boarded waiting rooms with classical detailing not dissimilar to Huddersfield. The continuing presence and function of the tea rooms on the island platform is a contributing element to the significance of the Station through historical value.

Whilst the tea rooms are of historic interest and their presence signifies the expansion programme and development of passenger facilities during the Fourth Phase of railway consolidation, they are of limited architectural merit and were a commonplace feature across the railway network. Although the number of surviving tea rooms has undoubtedly declined, as further modernisation of railway stations have taken place, some have been retained (for example York Station, The Tap Rooms). The location of the tea rooms contributes to its significance, though more in terms of specific design elements than exact location. The design of the tea rooms' elevations is grounded in the requirements for passengers to access the building from various sides, something which has also shaped historic changes to the building. Similarly, it forms an important element evidencing the development of the island platform and station expansion of the 1880s. Consequently, its position on the island platform and with access from either side are important elements of the building, closely tied to its design and the history of the station's expansion.



5.2.5. Public Houses

Although the Station building has remained relatively little altered from the outside; its internal spaces have undergone a number of changes. This provides the opportunity to understand originally conceived form and function and the eventual physical uses of spaces and later adaptations. Fixtures, fittings and décor have been altered to meet new functions, and this contributes to the significance of the Station through evidential value. The Head of Steam and The Kings Head (previously Station Tavern) were originally the LNWR and Lancashire & Yorkshire offices. These were converted and refurbished in during the later 20th century to offer travellers (and indeed non- travellers) refreshments. The use of these station pubs, has been further promoted by the Real Ale Trail and has brought about an extended use of the station building. The Real Ale Trail is a well-known and much enjoyed leisure activity which involves people travelling by train to stations on the TransPennine Route to sample real ale from the pubs that are located on the stations. Continued re-use of the main station building for a broader leisure and entertainment use has ensured a wider appreciation of its presence and contributes to its significance through communal value.

5.2.6. Setting of Huddersfield Station

Huddersfield Station derives significance from a number of aspects of its setting. In particular, the relationship between its principal façade and St George's Square, evidenced in views and vistas, contributes to the significance of the station. However, the relationships with the other sides of the station, how these are experienced by those using the station,

and the movement of public and passengers through the station buildings, also contribute to an understanding of the station's significance.

The historic development of St George's Square has defined and over time accentuated a major element of the setting of Huddersfield Station. The historic and communal value of the station is particularly closely related to this relationship. This evidenced by the common architectural style and grain of the townscape, as defined to reflect the formal classicism of the station façade, as well as views across the space, and the movement of public through the Square to and from the station, which combine in oblique approaches to the Square emphasising the monumentality of the station and regularity of the space in front of it. The contribution of these aspects of the station's setting reinforce the importance of the station to the civic life of the town and to its historic development.

The relationships between the station and the other sides of its surroundings also contribute to an understanding of its significance. From within the station, particularly on the island platforms, the topography of the area emphasises the former goods yard area to the west of the station. This evidences the contribution of the wider railway infrastructure both to the historic character of the station and also to the wider town and region. This understanding is further enhanced by the survival of the warehouses and goods yard buildings such as the accumulator tower and water tower.

A number of views and vistas also make some contribution to the significance of the station, as these evidence those historic relationships discussed above, or significant elements of the station's design. These include those views across St George's Square towards the principal façade of the station,



as well as those out from the station platforms towards the goods yard and along the viaduct. The station also derives some significance from views which evidence the engineering of the roof structure, including those from Westgate above the tunnel portals for example. Views of the station experienced by those traveling by train through the station also make some contribution, as they represent the historic approaches and experiences of, for example, the views across Huddersfield from the viaduct, and the dramatic reveal of exiting the tunnel portals and entering the station from the south.

The station also derives some significance from the movement routes of passengers. This is particularly the case where passenger movement routes remain unchanged from either the station's completion in 1850 or its expansion in the 1880s, for example the primary route through the principal station entrance and onto platform 1, or the route accessing the island platforms via the stairs and subway.



5.2.7. Huddersfield Viaduct

Huddersfield Viaduct represents one of the numerous large-scale engineering features which characterised the achievement of the original TransPennine route construction. The survival of the 47-arch viaduct evidences this great engineering achievement, the significance of which is enhanced by the relatively few alterations and additions which have been made to the structure, subsequent to its widening in 1881. The 1881 widening represents the one notable period of change which the viaduct underwent, and this change is still legible today, with the straight butt joints in the brickwork under the arches visible. As well as the historical significance of the viaduct as evidence of the engineering achievement of the route, the form of the structure also has evidential value in its notable form and profile. This is true both as a whole, spanning the wide valley to the north of the town centre, and also at more specific points along its length. This is the case, for example, in the wrought iron parapet of the span over John William Street immediately north of the station, the wider segmental arch over Fitzwilliam Street, and the three arches today utilised together to channel the ring road of Unna Way under the viaduct.

The viaduct derives significance from its setting, certainly in terms of the views offered to passengers arriving into or departing Huddersfield from the elevated line atop the viaduct. The viaduct is, consequently, integral to the first and final experiences of the town for those using Huddersfield Station, and the experience of the town those passing through while traveling along the line between Huddersfield and Leeds. Though Huddersfield has undergone considerable

urban change since the mid-19th century, nevertheless these views have some historic integrity, and the overall experience of an elevated vista across the town would be experienced in largely similar fashion today as by those using the railways in the years after its construction.

Similarly, the visual presence of the viaduct in the townscape of Huddersfield also contributes to its significance. It is a significant part of the townscape north of the town centre, characterised by views of the arches and along its length (with the addition of the frequent movement of trains atop it), as well as the permeability of the structure in terms of those using roads passing beneath it. The structure thus has communal significance as an element of the townscape experienced on a daily basis by the people of Huddersfield; this is enhanced further with a number of arches utilised by businesses, for example along viaduct street.

It also has group value with the other viaducts that together form an important element in the character of the town.

5.3. Summary

Since the completion of the station building in 1850, passengers to and from Huddersfield have made use of this transport hub for their journeys. The fact that the station remains operational today with its original main station building still in place is a remarkable achievement and testament to the 168 years of use. Huddersfield Station is a very good example of the growth and phasing of railway infrastructure and reveals the influence of the country house on the design of the railways. The grade I listed status is principally in respect of the main station building. This is

the most substantial and important element of its historical significance.

Even during periods of expansion and change, the original station building of 1850 built adjacent to the original single track is retained and still recognisable today. The additional elements brought in in the 1880s are also evident, and again have mostly been retained during more modern improvements. The legibility of station design, function and purpose from the elements that remain and their association with different phases of operation (such as the Euston roof and tea rooms) also provide a contribution to the station's historical significance.

New modern elements have been introduced to meet 20th and 21st century passenger needs; this has included bike sheds, lifts, kiosks, waiting rooms, ticket barriers, and re-location of subway stairs to platform 1 from within the building. These elements are necessary features that enable the station to operate as per its original purpose. These modern elements, in themselves, do not contribute to the overall significance of the Station and their presence does not detract from the main building that gives Huddersfield its Grade I listed designation.

Huddersfield Station provides the town with an identity and emblem of civic pride which is an important contributor to its significance through communal value. The Station's image often adorns postcards and other tourist paraphernalia. The image of the Station is synonymous with the town; it is a key landmark and provides residents with a sense of place.





Conclusion

Huddersfield Station is a significant piece of architecture and engineering, reflecting the historic importance of the TransPennine rail line; the exceptional interest of the Station, as reflected in its Grade I listing, is evident, with key elements contributing to this overall significance. The station as a whole derives its significance largely from its historical and evidential value as an element of the line which has undergone only limited change, evidencing the historic railway architecture, engineering and operations, and its communal value grounded in its role in shaping Huddersfield's townscape and as a focal point for the civic life of the town, a role it continues to play to this day.

The station building, with its magnificent principal façade and country house Classical architecture, makes a large contribution to the station's significance. This is further enhanced due to the limited changes which the building has undergone since its completion in 1850. The architecture of the principal façade evidences the magnificent grandeur of the Heroic age of railway expansion, as well as contributing to the aesthetic value of the station. Classical architecture was a common choice for stations during this period, but very few were close to matching the presence of Huddersfield, and even fewer of those surviving today. The survival of unique elements such as the two booking halls for the two railway companies which historically operated the station, today converted to the two public houses, along with the retention of their crests on each of their pediments, contributes to the historical and evidential value of the station. The approach to the station building, and movement through it to the reveal of exiting the entrance hall onto platform 1, would be

recognisable today for anyone who used the station in the years after it opened in the mid-19th century.

The station building also derives significance from its relationship with St George's Square, and its role as a focal point for the town. The Square responded to the Classicism of the principal façade, being developed around it to form a common grain defining the 19th century townscape of Huddersfield. To this day, the communal civic importance of the station and the Square is reflected in its continuing use as a location for public events, celebrations and civic life. It is a focal point for the town, and in being so, reflects the historic importance of the station to the people of the area.

The roof of the main station train shed contributes to the historical and evidential value of the station, in representing a rare survival of a large span 'Euston Roof'. The 'Euston Roof' was a common choice of engineering for station roofs during the 19th century, notably used by both the LNWR and Lancashire & Yorkshire Railway at multiple stations. However, Huddersfield's is rare in having survived station modernisations, and its rarity is further enhanced when considering other examples with such a wide span. The roof evidences the engineering which characterised the period of station expansion during the 1880s, and reflects the historic development of the station and the line during this period.

Though not contributing as much to the overall significance of the station as the roof, and considerably less than the station building, the arrangement of the platforms are nevertheless an important element. Aside from the closure of platforms 3 and 7, and the widening of platform 1,

there has been no change to the platform arrangements since the island platforms' construction in 1886. The platform arrangement thus evidences this period of the station's expansion, as well as reflecting the historic trend of stations expanding through the construction of one or multiple island platforms during the second half of the 19th century. Later platform fabric is of less interest.

Individual features associated with the station expansion, such as the subway, stairs and tea rooms, also make some contribution to the station's overall significance. However, in the case of many of these features, this is limited given the extent to which these have been altered over the years. In the case of the tea rooms, these represent a common feature of expanding and improving station facilities during that period, though its construction of timber as opposed to brick is notable, with far fewer examples of similar timber-boarded buildings surviving across the network. The position of the tea rooms is also of some significance; historically associated with the island platforms, its elevations offering access on both sides evidence its position between two platforms, and its location contributes to the significance of the station in evidencing the period of station expansion in the 1880s.

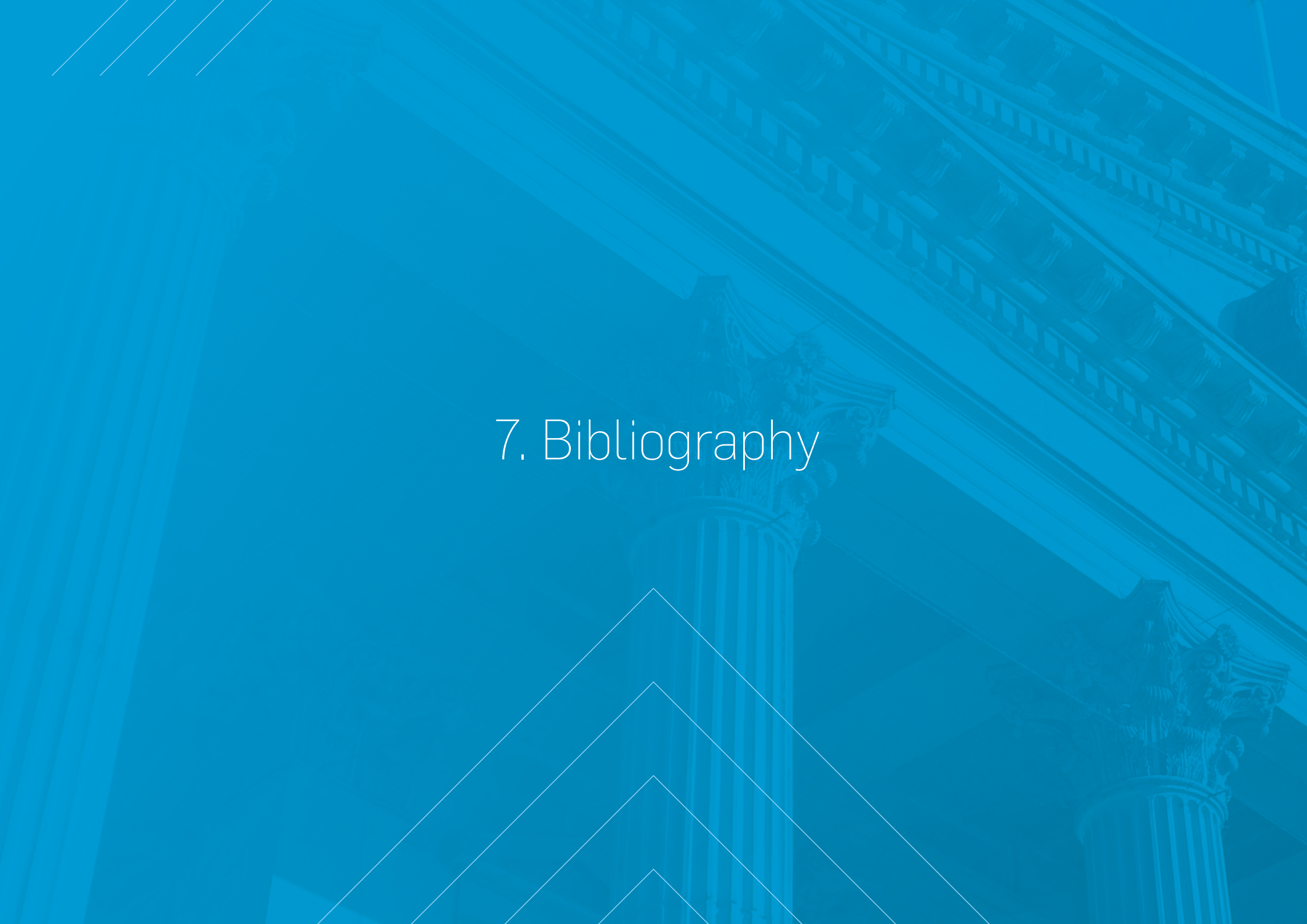
Huddersfield Viaduct represents one of the many feats of engineering which characterised the TransPennine line, alongside numerous other viaducts and tunnels. Such engineering in turn characterised the Heroic period of railway construction, as 'railway mania' resulted in the development of lines within more challenging landscapes. The viaduct forms a prominent element of the townscape north of the



Huddersfield town centre, with roads passing through its arches. Looking along its length, or passing underneath it, its widening in 1881 is legible in the brickwork and wrought iron parapets, evidencing the increasing capacity of the line and the expansion of Huddersfield Station that also took place during the 1880s. For those passing over the viaduct by train, the kinetic views offered across Huddersfield towards the town centre characterise traveling along the line, arriving at, passing through or departing Huddersfield Station. These views have characterised the experience of traveling on the line since its opening in 1847.

The significance of Huddersfield Station and Huddersfield Viaduct is undoubtedly enhanced by the limited change which the station has undergone since the completion of its construction in 1850, and the expansion of 1886. The historical and evidential value of the station lies in the understanding of its historic development which can be gleaned from surviving features and elements. Similarly, the continuing operation of the station is integral to its significance. The communal value lying in the station's historical importance to the town of Huddersfield, reflecting in turn how the railway helped to shape the development of the region in the 19th century, is evidenced by its continuing role as a focal point for population movement, civic life and community celebration.





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