



THE ARCHAEOLOGY CO.

All Saints' Church, Rochdale
Heritage Statement

December 2023

1. Introduction

- 1.1 This Heritage Statement has been prepared by Steven Price of The Archaeology Co. on behalf of Saleem Architects to accompany a planning application for the use of the building. The building was built in 1865 as a purposely built All Saints' Church, Hamer by the renowned architect Medland Taylor. A heritage assessment which considers the potential for archaeology, and the impact of the proposals on this, is required to accompany the planning application.
- 1.2 This statement has been prepared in accordance with the policies and procedures of the National Planning Policy Framework (NPPF), in addition to an examination, analysis and assessment of available historic records and cartographic sources and consultation with the Warwickshire Historic Environment Record.
- 1.3 This statement includes:
- A description of the application site's location;
 - A summary of the application site's archaeological and historical background;
 - A summary of the heritage planning policy guidance context, and;
 - An assessment of the relative archaeological potential of the application site and the impact of the development upon it
- This statement is not intended to be a full or complete record of the site.

2. Site Location and Setting

- 2.1 The building lies on the south side of Foxholes road, opposite its junction with Blanche Street. The postal address is All Saints Church, Hamer, Rochdale OL12 9BS and the NGR is SD 90368 14537. The building is Grade II listed and recorded on the Greater Manchester Historic Environment Record (HER) as entry 11569.1.0 "Church of All Saints". No other HER entries are on the site and it does not lie within a conservation area.
- 2.2 The Greater Manchester Historic Environment Record was consulted for the report. The HER records a further 56 entries within 1km of the site. The closest of

these is the site of Hamer Hall (Her No. 2672.1.0) which lies c. 200m to the southeast of the site. This is believed to have Medieval origins, with Robert de Hamer recorded as paying taxes in 1380–81. A new hall was built in 1755 but hall destroyed in the mid-20th century. To the north of this along Red Lane and an associated alleyway, is a stone flag boundary wall (HER No. 16814.1.0), relating to the former site of a small reservoir associated with Hamer Hall cotton mills. 200m northeast of the site is the location of the former Hamer Vale Mills (HER No. 5103.1.0), first shown on the 1908 OS mapping as a woollen mill. Northeast of this is the site of Buckley Lower Mill (Her No. 5237.1.0), and early 19th century woollen mill. To the southwest of the site, around 200m away, is the site of grounds to Foxholes (HER No. 2490.2.0), a historic park type A1 of 11 hectares. Foxholes house (HER No. 2490.1.0) lies to the west and was built in 1793 although has since been demolished. Of the remaining sits, the vast majority related to the mid – late 19th century, in terms of mills and workers housing. An exception to this is an iron age Stone Head (HER No. 9093.1.0), which was found 1km northeast of the site.

3. The Heritage Planning Policy Context

- 3.1 The proposed scheme should be assessed against National Planning Policy Framework which replaced Planning Policy Statement 5. The NPPF represents a significant overhaul of the planning system for the historic environment. Whilst the changes are intended to be evolutionary rather than revolutionary, the fundamental principle of conserving heritage as a precious, fragile and finite legacy remains at the heart of national policy.
- 3.2 At the core of NPPF is the principle of supporting appropriate development that delivers the long-term viability of 'heritage assets' (defined in Annex 2: Terminology as: 'a building, monument, site, place, area or landscape positively identified as having a degree of significance meriting consideration in planning decisions') while conserving their significance for the benefit of generations to come.

4. Archaeological and Historical Background

- 4.1 The site is shown on the 1851 Rochdale town plan as undeveloped at this time, as field with wooded area to the east. In 1865 a meeting of the Manchester Diocesan Society was held, during which a grant of £50 was made towards the cost of the erection of All Saints' Church, Hamer (Rochdale Observer 14/01/1865). The ceremony of the laying of the chief corner stone was held a few months later, in April, performed by John Smith Entwisle of Foxholes, "in the presence of at least 15,000 persons" (Manchester Courier 01/05/1865). A further article in the Manchester Courier went on to describe the proposed church in detail:

ALL SAINTS' CHURCH, HAMER. The stone of this proposed new church be laid to-day. It is to be built on remarkably eligible site adjoining the grounds of Mr. Entwisle, Foxholes, whom the ground is presented. The rapid fall of the ground on the south and west will greatly add the effectiveness of the building, and the neighbouring shrubberies are also no small advantage. The plan of the church consists of a rectangular chancel, having north and south aisles, the former of which, under a lean-to roof, roof, will contain the organ; and the latter, gabled towards the east, is arranged for vestries for the clergy and choristers. A lofty arch, springing from corbelled marble columns, marks the division between chancel and nave; the latter is of six bays, with north and south aisles, the pillars supporting the arcades of which have carved and flowered capitals of white stone, and cylindrical shafts of fine red sandstone. At the south-west corner of the south aisle is the steeple, the basement of which forms a spacious porch, and is the chief entrance to the church. Just inside the inner tower door is the font, raised on a step; and opposite to it, in the north wall, is another door for congregational use, and more especially for exit. From the south aisle projects a double transept, equal to two nave bays in length, and with a porch and double doorway for the use of the school children, whose seats are here. There is central passage up the nave of rather more than ordinary width, and other passages in each aisle for access to seats. These the chancel floor will laid with tiles in pattern. The chancel rises two steps from the nave, the sacrarium two steps more, and the Lord's table stands upon foot pace. In the south chancel wall is an arched recess for Sedilia, in the north wall credence niche. The altar rails will be low and as open possible.

Facing north south are stalled seats for the men and boys who sing in the choir. To the west of the choristers' seats, on either side, are the prayer desks, two stalls being reserved for the officiating ministers. In the nave, against the north pier of the arch, stands the pulpit; and on the south side the Bible lectern. The chancel fittings will be all oak. The style of architecture is what is technically called early "second pointed," or, in other words, "early decorated." There is crispness and vigour about the forms this period of architecture which commend it to the uninitiated as well as to the ecclesiologist. The spire will rise to total height of 133 feet from the ground. Its springing from the tower is marked by boldly carved cornice, and the broaches at the four corners do not slope or die into the spire as is usual, but stand out pinnacle fashion, and are terminated carved finials. The bedfry is adapted to receive a full octave of bells, with about a 14 cwt. tenor. On the south face of the tower, in its lowest stage, a shallow open porch, with moulded, enriched, and shafted archway, through which the tower porch before spoken of is entered. There is a large west window four lights, and an eastern window of five lights. The aisle windows are of two and three lights, and clerestorial lights are circular and cusped. From the south chancel wall rises the chimney, not disguised, but made to look as if it would serve its purpose, which by no means involves ugliness as necessity. Each main gable is surmounted by a cross, and the minor ones moulded by finials. The church will, of course, in this stone country, be of stone, and altogether there will be eight or nine kinds employed. The roofs will be slated, with coloured bands, and the ridges finished with ornamental cresting. There will seats for about 650 persons in open benches of easy height and slope ; and the endeavour will be made to make the churchgoers feel comfortable, not only by the form of the seats, but by careful attention to light by day and night, warmth in winter, coolness in summer, good ventilation, and freedom from draughts. The contracts have been taken by William Leach for the masonry, James Dawson for the joiner's work, W. H. Best Brother for the plastering and painting, George Kirkley for the slating, and John Kershaw for the remaining trades. The architect is Mr. J. Medland and Taylor, of St. Anne's Churchyard, Manchester.

(Manchester Courier 29/04/1865)

- 4.2 The issue of who was the largest contributor to the creation of the church was a matter of some debate a few years later. It was reported by the Manchester Courier that in the bishops Sermon he said that the late Mr W. W. Schofield was the largest contributor. However, a writer to the newspaper, identified only as "ONE WHO KNOWS" stated that "the promoter, founder and giver of land whereon it is built, and quite the largest contributor in various ways to the church was the deeply lamented Mr. Entwistle (Manchester Courier 08/07/1874). This was rebutted the following week by "A LAYMAN", who stated that "the simple facts are these: -The Rev. Canon Cook, Vicar of Smallbridge ... was the sole promoter or originator of the erection of the church at Hamer, and all the money in connection with its erection passed through his hands. ... Canon Cook originally proposed to Messers. Entwistle and Schofield that they would each give £1,000 towards the cost of the church that he wished to build. ... During the erection of the church the two gentlemen suggested several additions and alterations which entailed additional cost, for which they each gave an additional £500. ... Their money contributions, therefore, were equal. [The correspondent's letter] partially embodies what is stated on a tablet in the church, which has been erected since Mr. Entwistle's death. The erection of this tablet ought never to have been permitted on account of its misstatements" (Manchester Courier 15/07/1874)
- 4.3 Regardless, the church was opened, with the consecration by the Lord Bishop of Manchester on 22nd November 1866 (Rochdale Observer 17/11/1866). Rev. J. A. Lobleigh was presented to the incumbency in January the following year (London Evening Standard 22/01/1867). It is unclear where the Reverend lived initially, as in 1868 tenders were sought for the erection of the parsonage house (Rochdale Observer 11/04/1868). In early 1874 the church was closed, as it was reported in the Rochdale Times (11/07/1874) that "On Sunday morning All Saints' Church, Hamer, Rochdale, was re-opened after extensive repairs and cleaning".
- 4.4 By 1880 Rev. J. H. Fox was the vicar of the church (Rochdale Observer 10/01/1880) and in 1883 the church was closed for decoration once again. It was reported that "The painting has been executed by Messers. Best and Lea, under the direction of the architects of the church, Messers. Medland and Taylor. ... The nave has been much improved by the darkening of the arches. On the walls is a quiet pattern of

squares, marked out in red hues, and in the centre of each square there is on the north side a rose, on the south a fleur-de-lis, surrounded by a dotted circle. Below the clerestory is a rich border, and simple one is placed beneath the wall plate. In the side aisles are a dado of dark green, surmounted by red lines, and a slight border under the wall plate" (Rochdale Observer 08/12/1883). It is worth noting that James Medland Taylor began practicing in 1860 and only later, in 1868 formed a partnership with his younger brother Henry Taylor (Architects of Greater Manchester 2023). The papers refer to the architects as "Medland and Taylor", suggesting the partnership had already started, although perhaps in an unofficial capacity.

- 4.5 Rev William Purvis accepted the curacy of the church in 1885 (Manchester Courier 23/06/1885), although vacated it the following May (Manchester Courier 04/05/1886). In 1889, at a sitting of the Manchester Consistory Court, it was proposed to place a memorial window in the church "on account of the great estimation in which Dr. Lobley, the first vicar of the parish, was held" (Rochdale Times 05/06/1889). The building is first shown in detail on the 1892 Rochdale Town Plan, where it appears to have the same plan form as at present.
- 4.6 In 1903 Rev. H. Davies was the vicar, and a sale of work was held in order to cover a small debt. The debt resulted from the installation of "a water supply into the church and [to] provide hot water apparatus for the cleaner. Looming in the distance was the prospect of untold expenditure. They would be wanting to decorate the church, the cost of which would be between £120 and \$150" (Rochdale Observer 02/05/1903).
- 4.7 The church is shown again in the 1910 OS mapping. It appears the same as previous, accessed from Foxholes Road and with a footpath leading from the southern corner of the grave yard towards the woodland to the southwest. In 1911 it was reported that a new choir vestry was to be provided to the church (Manchester Courier 21/04/1911). In 1921 Arthur Howarth was elected as one of the vicars' sidesmen and it was reported that "the new war memorials were almost complete, the stained glass window having already been put in the church"

(Rochdale Times 02/04/1921). A window was also dedicated to Arthur Howorth by his son Harold soon after this time.

- 4.8 In 1939 at the Consistory Court “the Rev. Henry Davies, vicar, and the churchwardens of All Saints’ Church, Hamer, applied for a faculty to erect a memorial window in the centre of the north aisle, the subject to be ‘Our Lord’s commission to St. Peter.’ The cost is estimated at £42 and has already been raised by subscriptions.” (Rochdale Observer 08/07/1939) Sydney Crossley was the organist at the church in the early 20th century and composed original music which was used at a thanksgiving Eucharist in 1950 (Rochdale Observer 25/10/1950). A window was dedicated to him and his wife by their son Joseph in 1955.

5. Site visit

- 5.1 The site was visited on the 21st November when photographs were taken.

- 5.2 The building is described in the HER thus:

Church. 1865-6. J. Medland Taylor. Coursed rubble, ashlar and slate roof. Chancel and nave with aisles, clerestory, double south transept, south-west tower and north west porch. 6-bay aisles and clerestory, 2 and 3-light windows with plate tracery, weathered buttresses, steep roofs and coped gables. 4-stage tower has set back buttresses, one incorporating a staircase, a south porch, 2-light openings to the bell stage, enriched eaves and a broach spire. The transept has two gables of unequal dimensions. The 2-bay chancel has a 5-light east window. Interior: double- chamfered nave arcade with circular columns and elaborate non-archaeological capitals. Scissor-braced roof trusses, in the chancel supported on elaborate columned corbels. One of Medland Taylor’s plainer churches but not without interest.

- 5.3 The building is built in sandstone and aligned northeast – southwest, with the main entrance to the western end of the northwest face. A series of 5 windows line the side aisle, with sandstone surrounds and a pointed arch lintel. A pair of leaded glass

windows lie within, with sandstone mullion above which is are circular windows. These alternate between trefoil and quatrefoil appearance. The western of the windows has been boarded over. Above and set back from the face are a further five circular windows, with alternating between cinquefoil and quatrefoil appearance. This construction is matched on the southeast elevation, although here three of the lower windows are of stained leaded glass. Both the northeast and southwest elevations, large stained leaded glass windows are present.

- 5.4 Internally the building retains much of the church furniture, including the numbered pews and the font. The font is large and of carved marble. A carved timber pulpit is also present, set on a carved stone base. An organ is also present within the northern transept, although the pipes have been removed due to vandalism. The floor is tiled to the side aisles and nave, as well as the chancel. The floor has been raised through the insertion of a timber floor to the eastern end. A side chapel has been inserted to the south side, through the insertion of timber partitions. East of this is the southern transept, which has been fitted out bas a modern kitchen and wc.
- 5.6 Several of the stained glass windows bear inscriptions. The window to the north elevation, in the centre of the side aisle reads "In Memory of J.A. Lobley L.L.D. first vicar of the Parish AD1866 to 1873 died at Sedbergh, Jan 6 1889 aged 48 years". To the south are three further dedicated windows along the side aisle. The easternmost is in memory of Arthur J Howorth. The central was erected in 1921 "as a memorial to the fallen in the Great War". The western is to "the memory of his parents by Joseph Crossley".

6 Statement of Significance

- 6.1 The Historic England Publication "Statements of Heritage Significance: Analysing Significance in Heritage Assets" (HE 2019) suggests three areas of interest for assessing a heritage assets significance. These are to be described, following which the level of the general significance of the heritage asset should be assessed, with

the particular contribution of any described features. The three areas of interest are:

- **Archaeological interest** if it holds, or potentially holds, evidence of past human activity worthy of expert investigation at some point.
- **Architectural and artistic interest** which are interests in the design and general aesthetics of a place. They can arise from conscious design or fortuitously from the way the heritage asset has evolved. More specifically, architectural interest is an interest in the art or science of the design, construction, craftsmanship and decoration of buildings and structures of all types. Artistic interest is an interest in other human creative skills, like sculpture.
- **Historic Interest** which is an interest in past lives and events (including pre-historic). Heritage assets can illustrate or be associated with them. Heritage assets with historic interest not only provide a material record of our nation's history, but can also provide meaning for communities derived from their collective experience of a place and can symbolise wider values such as faith and cultural identity.

Archaeological interest

The building remains much as it was when constructed, with the exception of a blocked doorway to the south wall and the insertion of several stained glass windows in the early 20th century. It was designed by the renowned architect James Medland Taylor and as such has a medium – high archaeological interest.

Architectural and artistic interest

James Medland Taylor designed the church who was as an ecclesiastical architect with more than fifty new churches built from his designs, and charged with the restoration or extension of some ninety more. While All Saints Church is plainer than many of his other churches throughout the region, it still has several features of interest both internally and externally, and demonstrates his minute attention to detail. The building therefore has a high architectural interest

Historic interest

The building began constructed in 1865, making it an early church of Medland Taylor, who commenced practice in 1860. The church was the first in the area with the Manchester Courier newspaper recording 15,000 persons attending the ceremony of laying the corner stone. Regardless of the accuracy of this number, it was certainly a large local event. The building therefore has high historic interest.

7. Analysis

- 7.1 The church was constructed by renowned architect James Medland Taylor in 1865 as the first in the area. The building remains much as it was when first constructed, retaining the external facades, as well as several internal features and fixtures, such as the font, pews and lectern.
- 7.2 The proposed development seeks to retain the external façade, and install a series of rooms along the north and south aisles, with dining room and lounge to the chancel and nave. The southern vestry is to be the kitchen, which is already modernised and fitted out as such. The internal walls which form the rooms are proposed to be installed without damaging the existing fabric of the building and their installation to be reversable, without causing undue damage to the building.
- 7.3 As noted, several of the original fixtures and fittings are present and will need to be moved. Where possible these are to be retained and relocated within the building, such as the lectern and the font. The pews and organ, however, are unlikely to be retained.

8. Conclusions and Mitigation

- 8.1 The majority of the development proposed will have no impact on the heritage significance of the building. The proposal will not alter the exterior elevations and the internal alterations will be reversable. The exception to this the removal and/or

relocation of the some of the internal fixtures, such as the pews and font. This will have a minor negative impact on the architectural significance of the building.

- 8.2 The building is Grade II listed and has high historic and architectural significance, with med – high archaeological significance. The proposed development allows for the continued use of the church with a minor negative impact with the removal of some features, including the pews and organ. However, the continued use of the building through the current proposal will allow the building to be properly maintained and cared for, resulting in a longer life for the building whilst retaining the vast majority of what makes it significant. No mitigation is deemed necessary.

9. Statement of Indemnity

- 9.1 All statements and opinions contained within this report arising from the works undertaken are offered in good faith and compiled according to professional standards. No responsibility can be accepted by the author of the report for any errors of fact or opinion resulting from data supplied by any third party, or for loss or other consequence arising from decisions or actions made upon the basis of facts or opinions expressed in any such report, however such facts and opinions may have been derived.
- 9.2 The author will retain the copyright of all documentary and photographic material under the Copyright, Designs and Patent Act (1988).

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Appendix 1: Figures

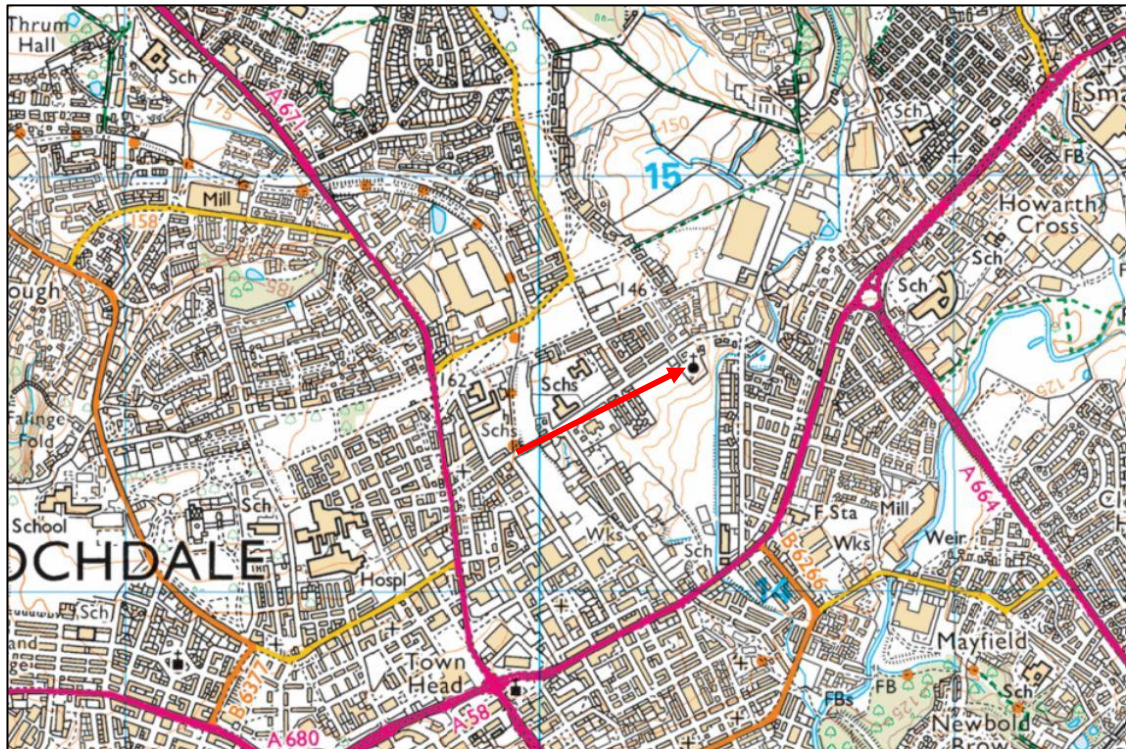


Figure 1: Location Plan



Figure 2: 1851 OS map Rochdale 1:500 town plan Sheet 3 showing approximate site location



Figure 3: 1892 OS map Rochdale 1:500 town plan Sheet LXXI.13.22 & 23

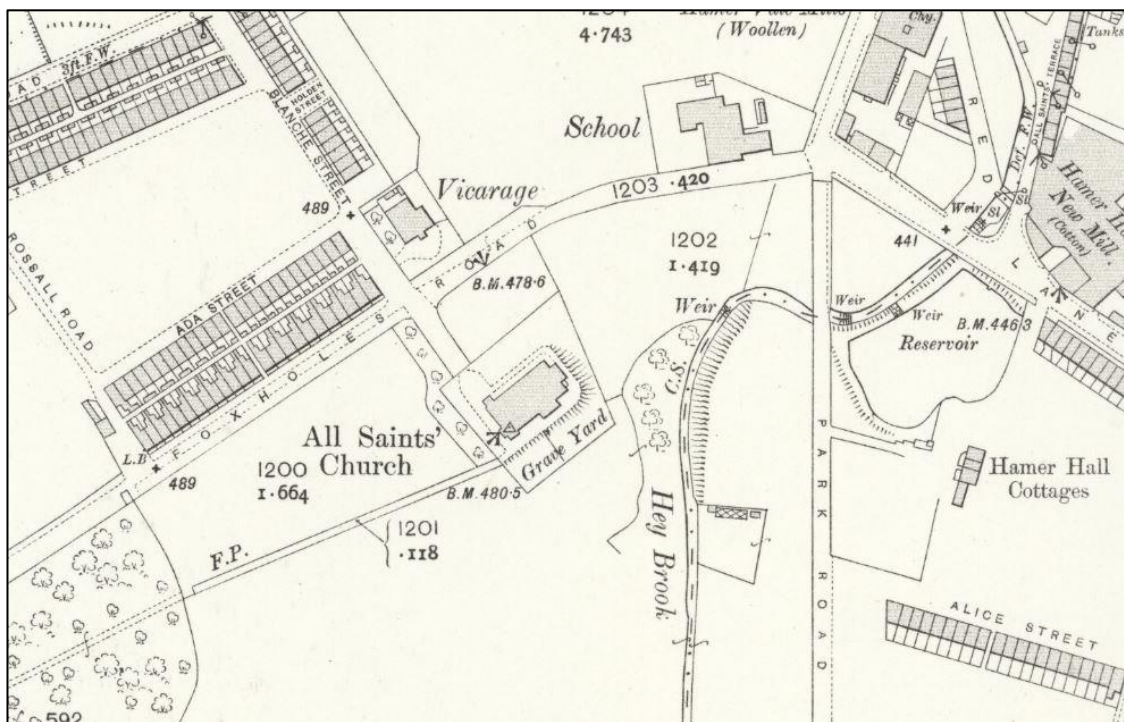


Figure 4: 1910 OS map Lancashire Sheet LXXI.13

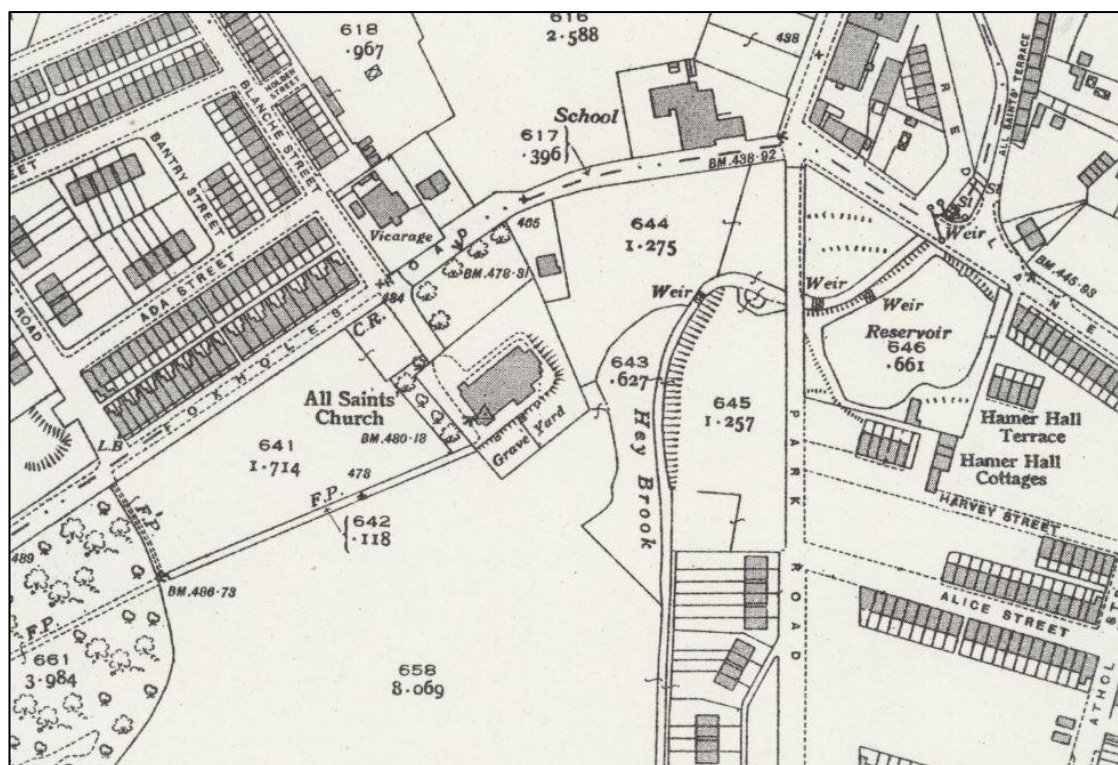


Figure 5: 1943 OS map Lancashire Sheet LXXXI.13

Appendix 2: Plates



Plate 1: North elevation of church



Plate 2: Blocked doorway in south elevation of church



Plate 3: South elevation of church



Plate 4: Detail of window shown above with metal grate over



Plate 5: East end of south elevation



Plate 6: Large stained glass window in west elevation, covered with perspex



Plate 7: Detail of above



Plate 8: East end of north elevation



Plate 9: Window detail



Plate 10: Quatrefoil window



Plate 11: Porched entrance to church



Plate 12: Porch window detail



Plate 13: General shot of interior looking east from entrance



Plate 14: Tiled floor to northern aisle



Plate 15: Western end of church looking east along Nave



Plate 16: Detail of column capital shown above



Plate 17: Detail of more simple capital



Plate 18: Large stained glass window to west end



Plate 19: Numbered pews



Plate 20: Oak lectern on stone base



Plate 21: Raised step to chancel

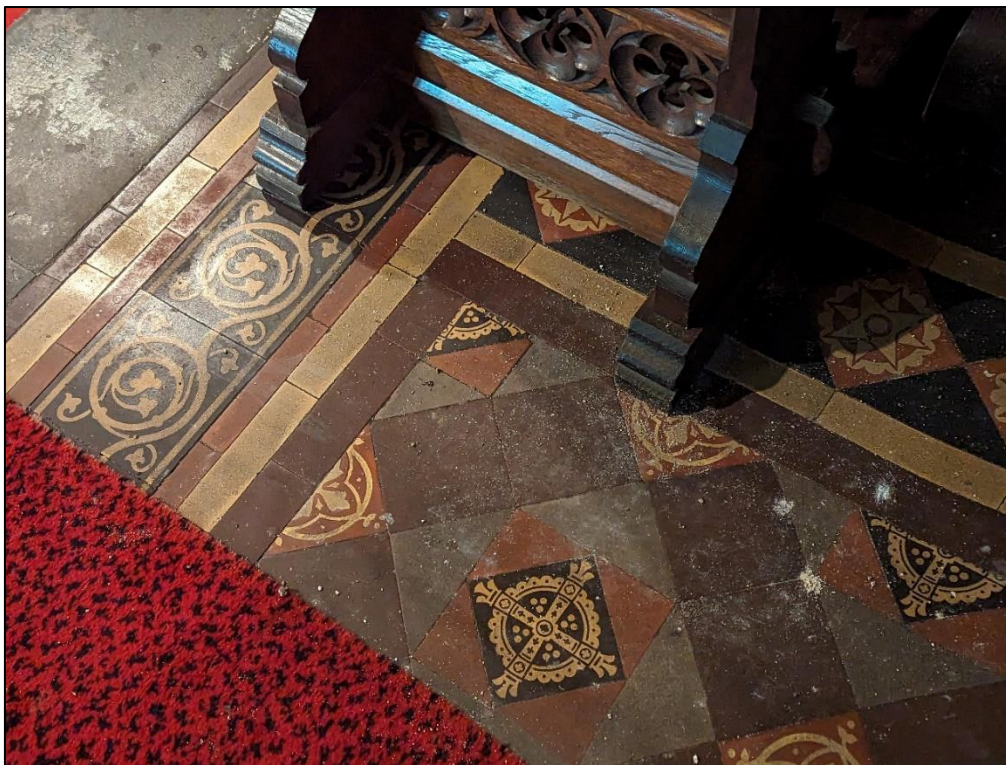


Plate 22: Tiled floor to chancel



Plate 23: Organ with removed pipes



Plate 24: Arched recess for Sedilia in south chancel wall



Plate 25: Credence niche to north chancel wall



Plate 26: Organ panelling



Plate 27: original windows to south wall



Plate 28: Detail of sandstone walling with brick built lintel



Plate 29: Timber panelling to opening to north transept and rear of organ

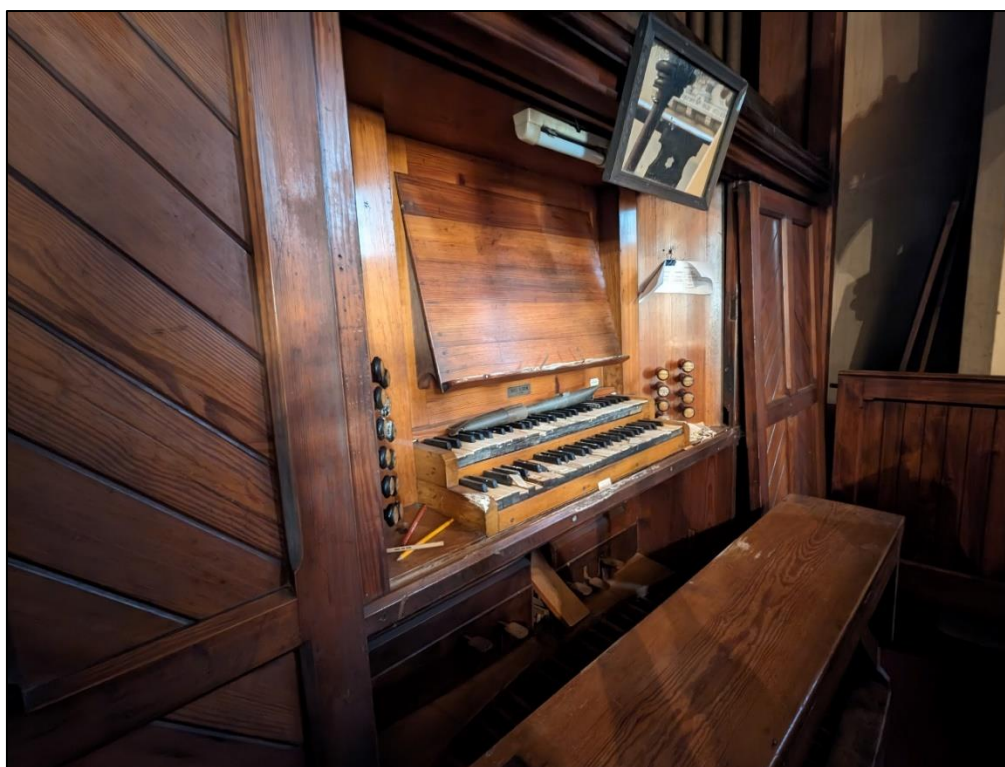


Plate 30: Organ detail



Plate 31: Organ pipes detail



Plate 32: Timber panelling to opening to south transept

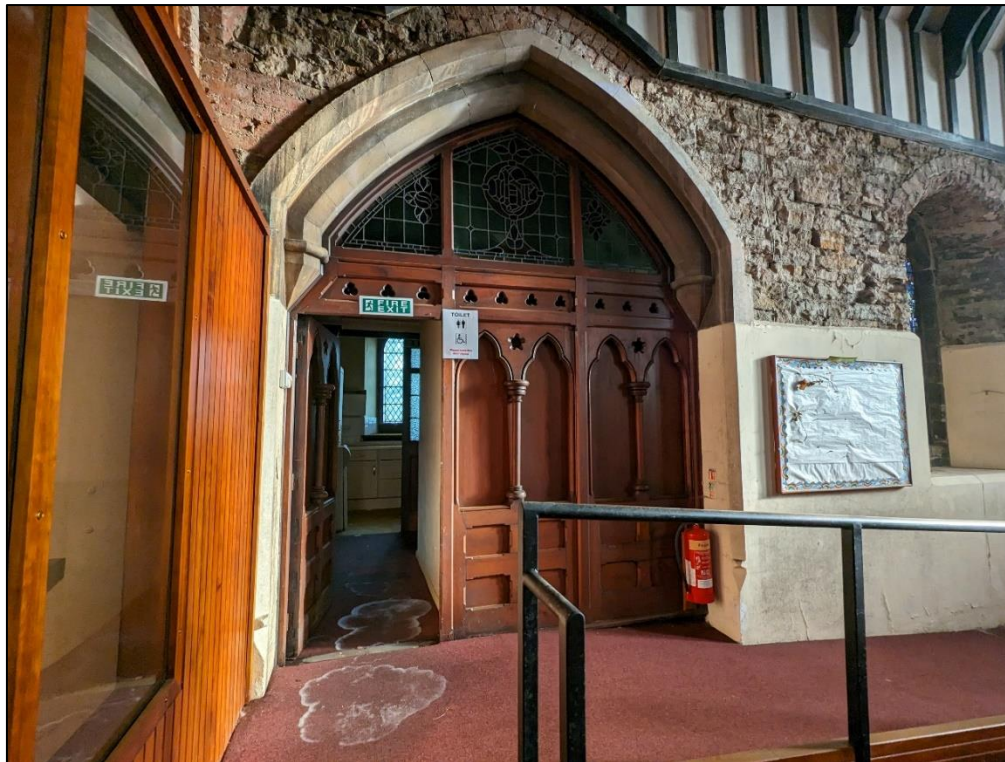


Plate 33: Panelling detail



Plate 34: Modern kitchen to south transept



Plate 35: Modern toilet to south transept



Plate 26: Small side chapel to east end of south aisle

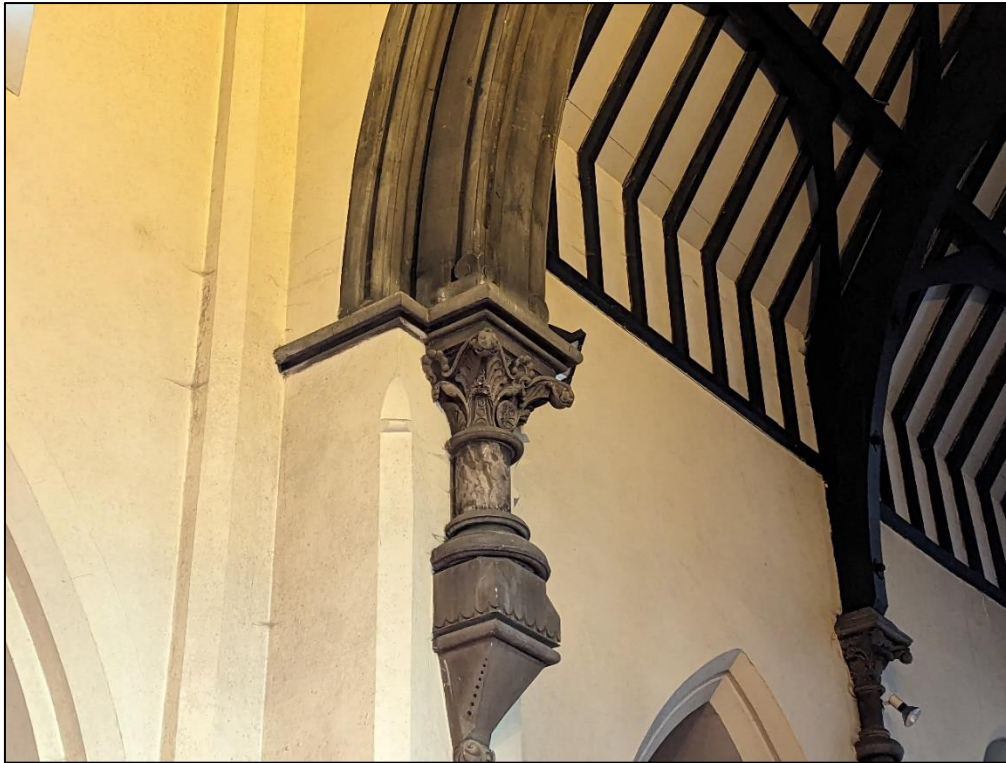


Plate 27: Detail of stone corbel

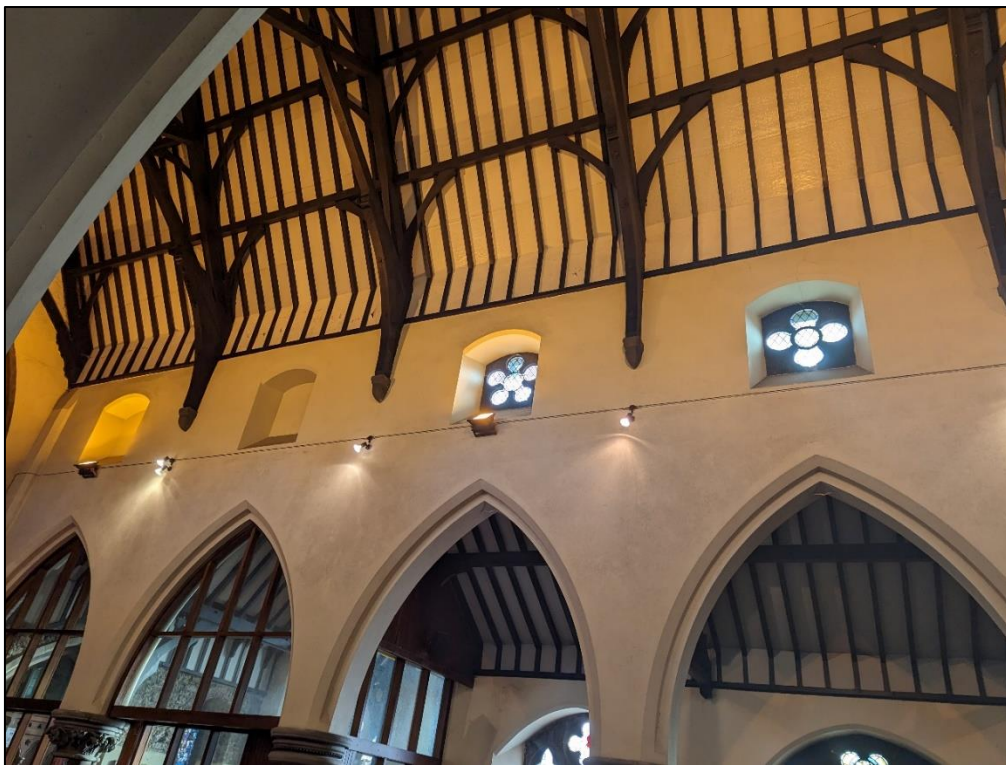


Plate 28: Detail of upper windows and roof



Plate 29: Font



Plate 30: Columns to northern aisle

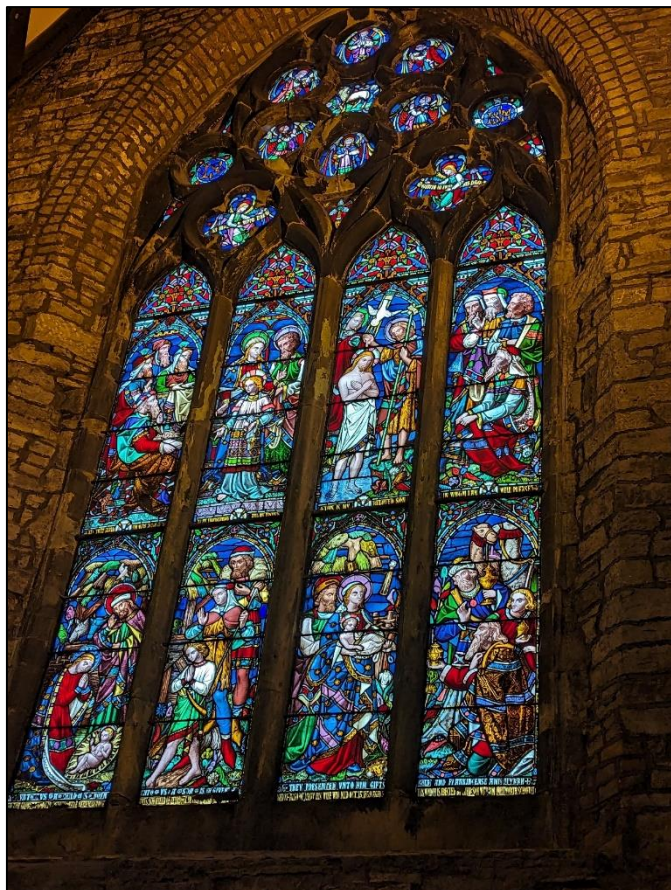


Plate 31: Detail of large window to west end

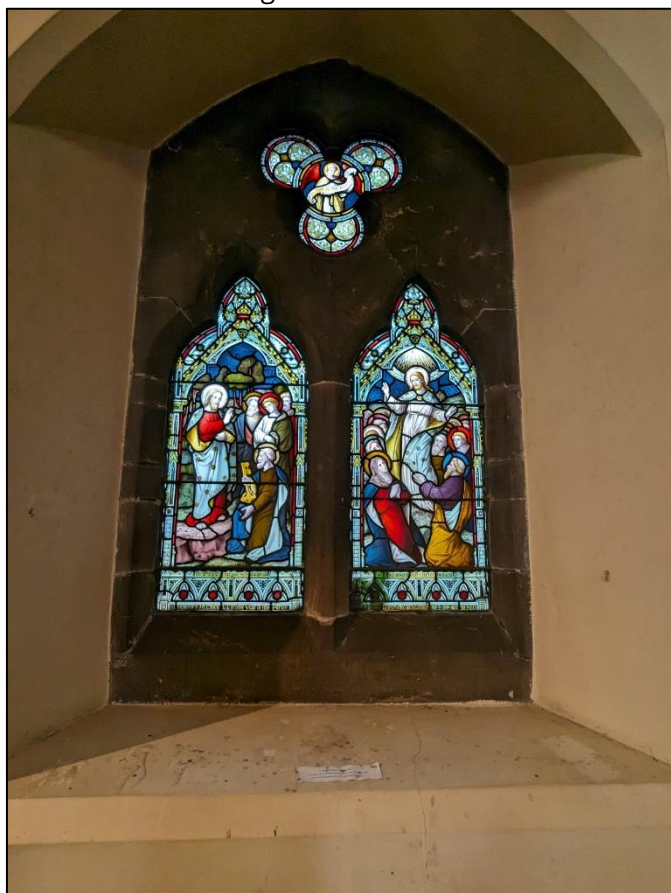


Plate 32: Window dedicated to Rev. Lobley

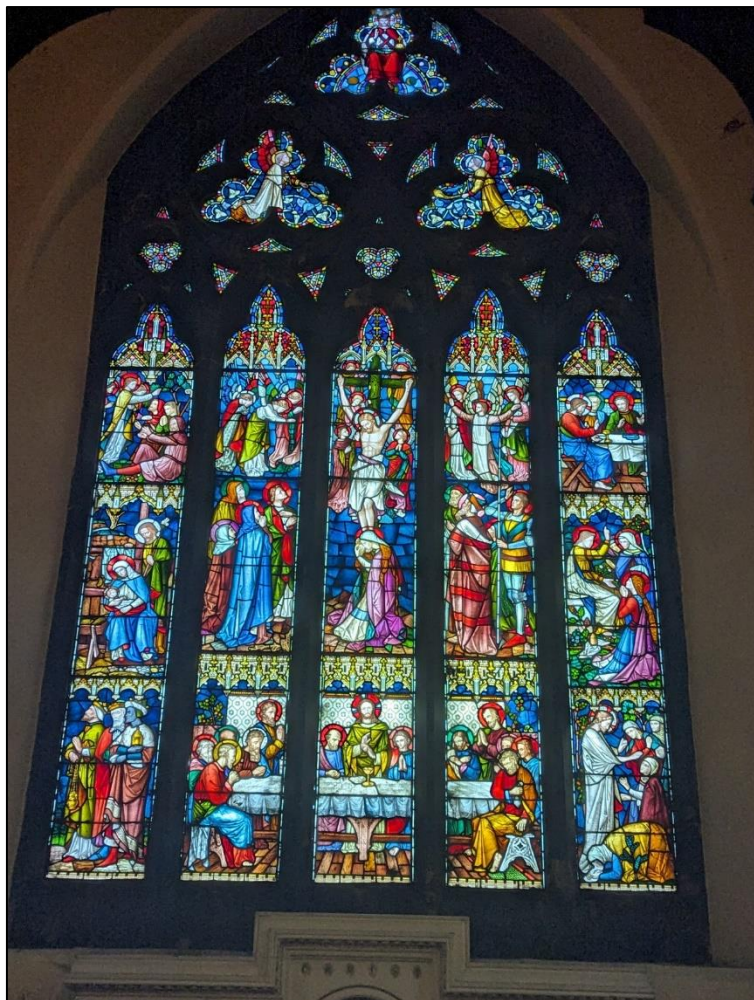


Plate 33: Detail of large window to east end



Plate 34: Detail of window dedicated to Arthur Howarth



Plate 35: Detail of window dedicated to the fallen in the Great War

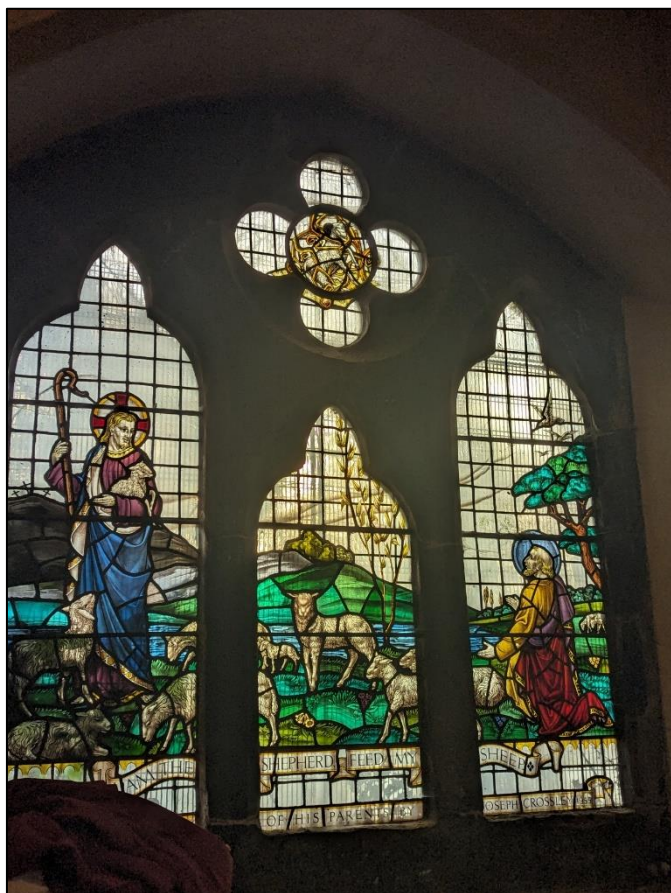


Plate 36: Detail of window dedicated to the parents of Joseph Crossley



Plate 37: Roof structure



Plate 38: Modern partitions to side chapel



Plate 39: Detail of numbering to pew

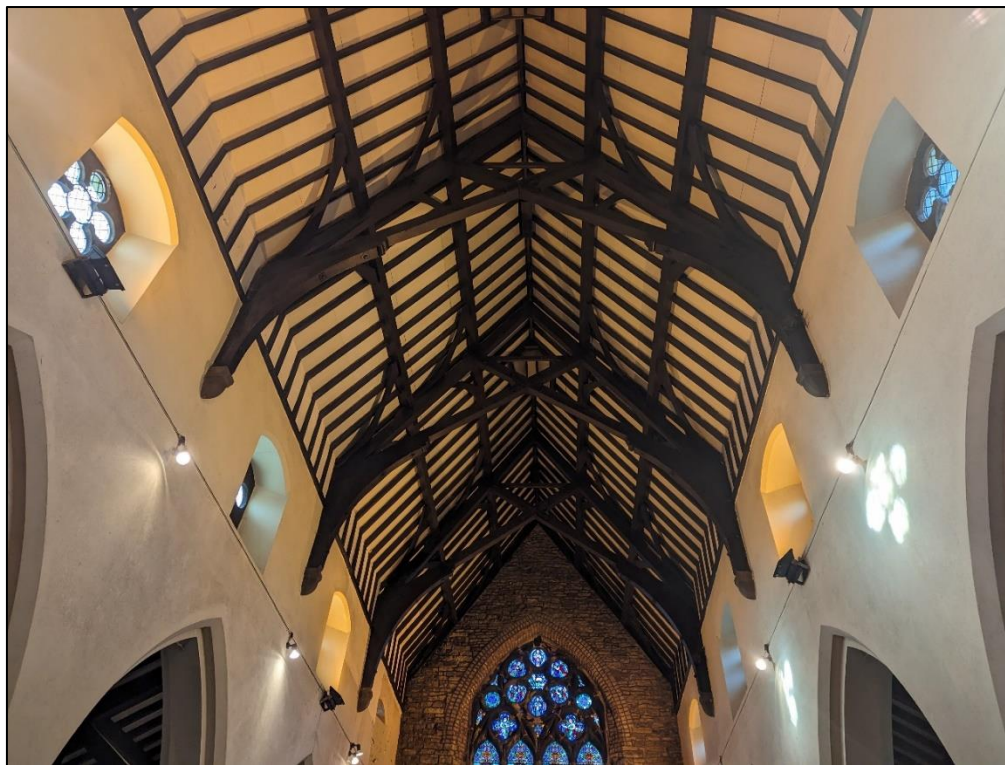


Plate 40: Roof detail