

Heritage Statement

12 Clarkes Lane

Rochdale

OL12 6PY

Two Storey Side Extension Including Alterations to Existing Ground Floor Rear Doorway to a Window.

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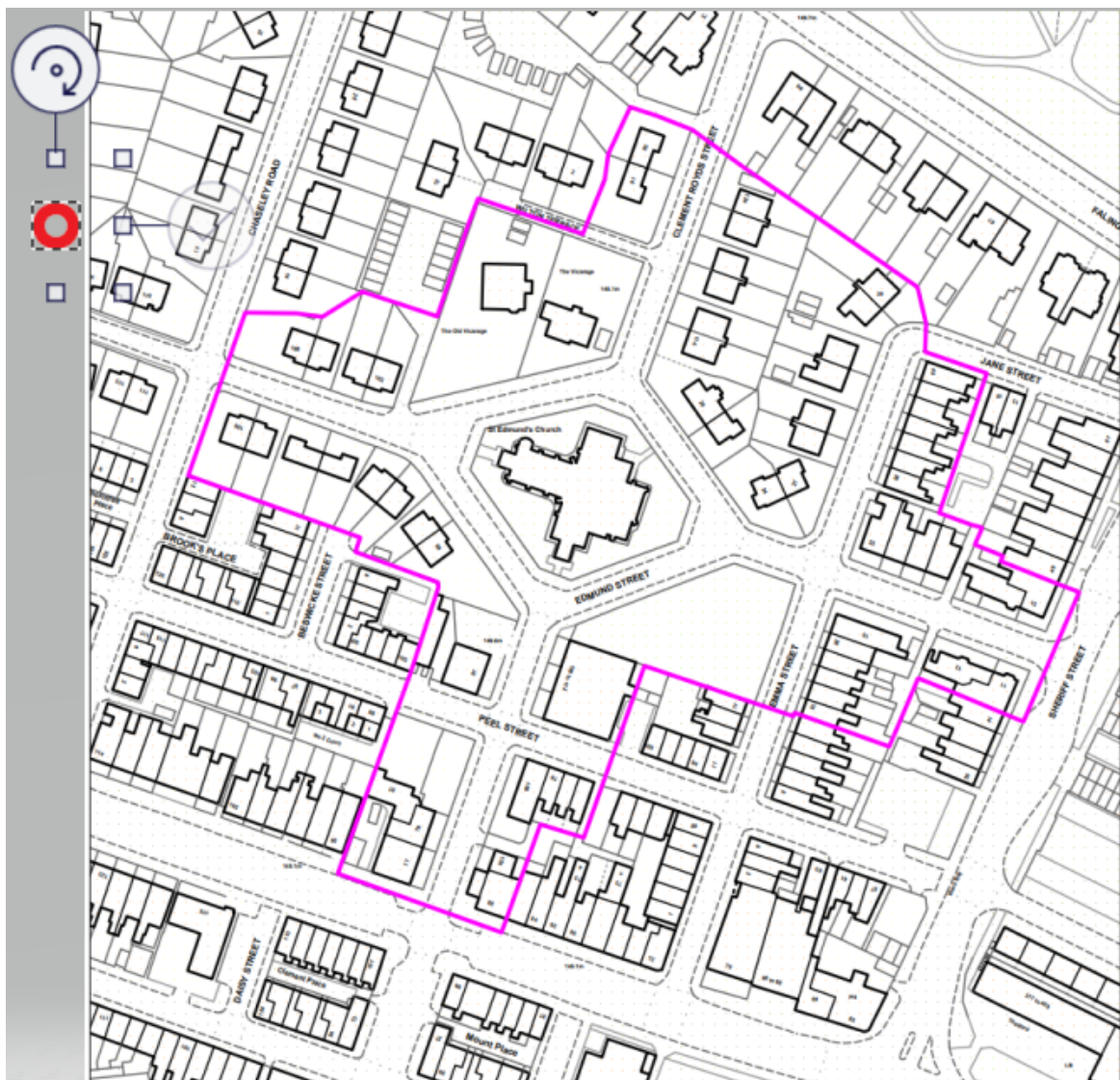
1.0 INTRODUCTION

This statement accompanies an application for planning permission to erect a two-storey side extension and the alterations of a rear door into a window at number 12 Clarkes Lane, Rochdale.

Guidance for heritage statements emphasises the need for the documents to be appropriate in length. The nature of the property, which encompasses a number of distinct elements with different features, and the extent of the proposed works have driven the length of this document.

The site lies within the setting of the Grade I listed St Edmunds Church. The setting of St Edmunds is an important aspect of its character, with the diamond-shaped surrounding townscape and streamlined, homogeneous housing framing views of this landmark building.

The site is also located outside but adjacent to the St Edmund Conservation Area which was designated in 2011. Please see map below which shows the Conservation Area extent outlined in pink with the application property marked in red close to the Conservation Area boundary.



2.0 PLANNING POLICY

The key theme of delivering sustainable development is at the core of all the policies and objectives in this document. Sustainable development incorporates not only an environmental role (protection of heritage and townscape assets of value), but also a social role (supporting the communities health and social needs) and economic role (contributing to building a strong, competitive and responsive economy by supporting growth and the provision of infrastructure).

There is a presumption in favour of sustainable development. This means approving development that accords with the development plan without delay (where the development plan is up to date) and (where the development plan is silent), granting permission unless any adverse impacts of doing so would significantly and demonstrably outweigh the benefits, when assessed against the policies in the Framework taken as a whole.

Section 66 of the Planning (Listed Buildings and Conservation Areas) Act 1990 (as amended) states that in considering whether to grant planning permission for development which affects a listed building or its setting, the local planning authority shall have special regard to the desirability of preserving the building or its setting or any features of special architectural or historic interest which it possesses.

Policy P2 of the Rochdale Core Strategy sets out that the Council will conserve, enhance and promote key heritage assets, including consideration of their wider settings.

Significance with regard to heritage assets is defined by the NPPF as: The value of a heritage asset to this and future generations because of its heritage interest. That interest may be archaeological, architectural, artistic or historic. Significance derives not only from a heritage assets physical presence, but also from its setting¹.

Planning practice guidance identifies that substantial harm is a high test and may not arise in many cases. Whether a proposal causes substantial harm will be a judgment for the decision taker, having regard to the circumstances of the case and the policy in the National Planning Policy Framework. In determining whether works to a listed building constitute substantial harm, an important consideration would be whether the adverse impact seriously affects a key element of its special architectural or historic interest. It is the degree of harm to the assets significance rather than the scale of the development that is to be assessed. The harm may arise from works to the asset or from development within its setting.

When considering potential impacts, the NPPF provides the guidance below-;

199. When considering the impact of a proposed development on the significance of a designated heritage asset, great weight should be given to the asset's conservation (and the more important the asset, the greater

the weight should be). This is irrespective of whether any potential harm amounts to substantial harm, total loss or less than substantial harm to its significance.

203. The effect of an application on the significance of a non-designated heritage asset should be taken into account in determining the application. In weighing applications that directly or indirectly affect non-designated heritage assets, a balanced judgement will be required having regard to the scale of any harm or loss and the significance of the heritage asset.

204. Local planning authorities should not permit the loss of the whole or part of a heritage asset without taking all reasonable steps to ensure the new development will proceed after the loss has occurred

ROCHDALE CORE STRATEGY - ADOPTED OCTOBER 2016

Policy DM1: General Development Requirements This seeks to ensure that new development meets a range of criteria including: a) Are of a high quality of design and take the opportunity to enhance the quality of the area b) Are compatible with surrounding land uses c) Do not adversely affect the amenity of residents through visual intrusion, overbearing impact, overshadowing or loss of privacy e) Provide satisfactory vehicle access and parking h) Minimise opportunities for crime against people or property.

Policy P2: Protecting and enhancing character, landscape and heritage. This seeks to protect and enhance the Boroughs character through amongst other things; Conserving and enhancing townscape character and conserving, enhancing and promoting key heritage assets both statutory and non-statutory.

3.0 LISTED STATUS AND SURROUNDING BUILDINGS – LISTINGS

CHURCH OF SAINT EDMUND AND ASSOCIATED BOUNDARY WALL, RAILINGS AND GATES, EDMUND STREET

Heritage Category: Listed Building

Grade: I

Date first listed: 12-Feb-1985

Date of most recent amendment: 12-Aug-2010

Statutory Address:

REASONS FOR DESIGNATION

St Edmund's Church, Edmund Street, Rochdale, is designated at Grade I for the following principal reasons:

- * Design: Gothic revival and Masonic symbolism are merged to create a building which is both a successful parish church and a temple to Freemasonry
- * Architect: James Medland Taylor is a highly individual and inventive architect with a number of listed churches including the Grade I St Anne's Church, Denton
- * Rarity: the completeness of the scheme and all-encompassing nature of the Masonic symbolism, apparent in both the dimensions of the church and its detailing and embellishment, is unparalleled in an English context.
- * Historic Interest: as a record of the strength of Freemasonry in the north-west and Rochdale in particular in the late C19
- * Decorative quality: the church is a tour-de-force of high-quality craftsmanship. Highlights include: the foliate stone carving of corbels and capitals, vine reredos, and white marble font by Thomas Earp, the roof joinery (notably the highly elaborate hammerbeam chancel roof), and the complete stained-glass scheme by Lavers, Barraud & Westlake.

HISTORY:

St Edmund's Church was funded by Albert Hudson Royds in memory of his parents, Clement and Jane Royds, who had lived at the nearby Falinge Hall, Rochdale. The Royds family were a prominent local family of wool merchants who had helped finance the Rochdale canal, and owned a local bank called Clement Royds and Co. Albert was a prominent Freemason, Deputy Provincial Grand Master of the East Lancashire Lodges of

Freemasons (1856-66), before assuming the same role when he moved to Worcestershire, and latterly Provincial Grand Master of Worcestershire. His Freemasonry had a huge influence upon the design of St Edmund's. The Taylors were responsible for designing a number of churches in the north-west, many of which are listed.

They include a group of five in Rochdale of which St Edmund's was the last; the others are All Saints' Church, Foxholes Road, 1865 (q.v.), St Mary's Church, School and Vicarage, Oldham Road, 1865 (q.v.), St Peter's Church, St Peter's Street, 1868 (q.v.), and the Church of St John the Evangelist, Market St (1871). The design is acknowledged by many to be James Medland Taylor's masterpiece, and was influenced by the brief from Royds, and also the design input of the first incumbent, the Revd E W Gilbert, artist and Freemason. St Edmund's Church cost £22,000-£28,000 at a time when a decent church could be built for £4,000.

Thomas Earp, the London architectural sculptor, produced the carvings, font, and reredos. He also provided significant amounts of sculpture at Rochdale Town Hall (q.v.) and Rochdale's medieval parish church, St Chad's Church (q.v.) at this period. The reredos and dedication brass were designed by the Revd E W Gilbert. The scheme of stained glass was by Lavers, Barraud & Westlake, and the church organ was manufactured for the church in 1871 by the leading organ builders William Hill & Son., who also built an organ for Manchester Cathedral in the same year. The ornamental iron doorway gates were designed by Messrs Hart, Beard & Co of London.

In 1887 J Murgatroyd advised that the crossing lantern be ceiled to combat complaints about down-draughts, though this does not appear to have been implemented until 1911. the Royds chapel was converted into a children's chapel in the early C20, before being rededicated as a memorial chapel after World War II, with the children's chapel being relocated to the north transept, and the font was then also moved into the north chapel.

MATERIALS:

Irregularly coursed sandstone rubble with occasional bands of red sandstone, ashlar dressings, slate roofs. Gothic revival style with hints of Arts-and-Crafts detailing. PLAN: Latin cross with large, square crossing tower with staircase and bell turret to north-east corner, short, wide aisleless nave with west porch and west gallery reached by semi-circular stair turret in north-west corner, wide transepts, that to the south with a porch, chancel with Royds chapel to south and vestry to north.

EXTERIOR: The church is built on a deep battered plinth, with stepped buttresses, and deep slate roofs with ashlar copings and gable finials resonant in Freemasonry symbolism. The nave is of three bays with square headed one, two and three-light windows with highly individual Decorated and Free Gothic tracery

and hoodmoulds. The west windows have blank panels relating to the gallery within. The west gable wall has a rose window above the projecting porch, which has a raked parapet and raked blind arcading with two traceried mandorlas to each side lighting the flight of steps within rising to the raised floor level. The porch entrance has a flattened ogee opening with a cusped panel above containing a relief carving of the martyrdom of St Edmund set in a mandorla. In front of the double wooden doors are hung decorative iron gates.

The semi-circular north-west stair turret is castellated, with a small turret with spire to the west side. The transepts are of two bays with similar square-headed windows in the west elevations and outer bay of the east elevations. The north transept gable has three lancet-shaped windows. The outer, one-light windows have star tracery. The central two-light window is taller and in two tiers. Beneath is a relief carved panel commemorating the founder's parents, Clement and Jane Royds. The pointed-arch window in the south transept gable is of three lights with quatrefoil tracery above. It is flanked by narrow bands of relief foliate carving. The projecting south porch is similar to the west porch, though with one and two-light windows in the side walls. The porch entrance has a pointed arch opening.

In front of the double wooden doors are hung decorative iron gates. The crossing tower has angle buttresses which become clasping and diagonal at a lower level, with a projecting octagonal stair turret to the north-east corner. Each face has square-shaped blind arcading, two large two-light geometrical traceried windows interspersed with blind arches, crocketed banding and decorative crenellations with crocketed corner pinnacles. The stair turret has a traceried bell-stage and small spire. The chancel is of two bays with stepped diagonal corner buttresses. The north wall has a similar square-headed, one-light window. The pointed-arch east window is of five lights with Decorated tracery, carved voussoirs of alternating colours and hood mould.

The chancel roof is steeply pitched and of the same height as the nave roof. The north vestry is of one bay with a lower, double-pitched roof. It is approached by a flight of steps and a cusped doorway in the north wall. The east gable wall has three lancet-shaped windows in two tiers, the central light being taller. The Royds chapel is of three bays with a lower, double-pitched roof. The entrance doorway in its south wall is flanked by columns with moulded bases and unusual diagonal moulding above the pointed arch with a relief carving of the family coat of arms. There are three square-headed, single-light windows in the south wall and a similar larger, three-light window with double triangle, or Seal of Solomon, tracery in the east gable wall. A narrow ashlar band above has the relief-carved inscription SEMPER PARATUS. I.

INTERIOR: the interior is designed around the geometric form of a cube, two for the nave, one apiece for the crossing, chancel, and transepts, and the seventh cube being the volume of the crossing tower above the inserted ceiling. The church is entered by either the west or south porches, both of which offer an initially

restricted view created by the west gallery and organ case structure respectively, before emerging into the main church body. The weight of the crossing tower appears to be carried on four massive polished granite columns with moulded stone capitals, bases and mid-point bands. The lantern, which would have flooded light into the centre of the church, is no longer visible having been enclosed in 1911. The chancel and Royds chapel have irregularly coursed ashlar stone walls, with a three-bay arcade between the two of polished granite columns with particularly finely carved foliated capitals, and patterned woodblock flooring. The nave and transepts have plastered walls with stone flags.

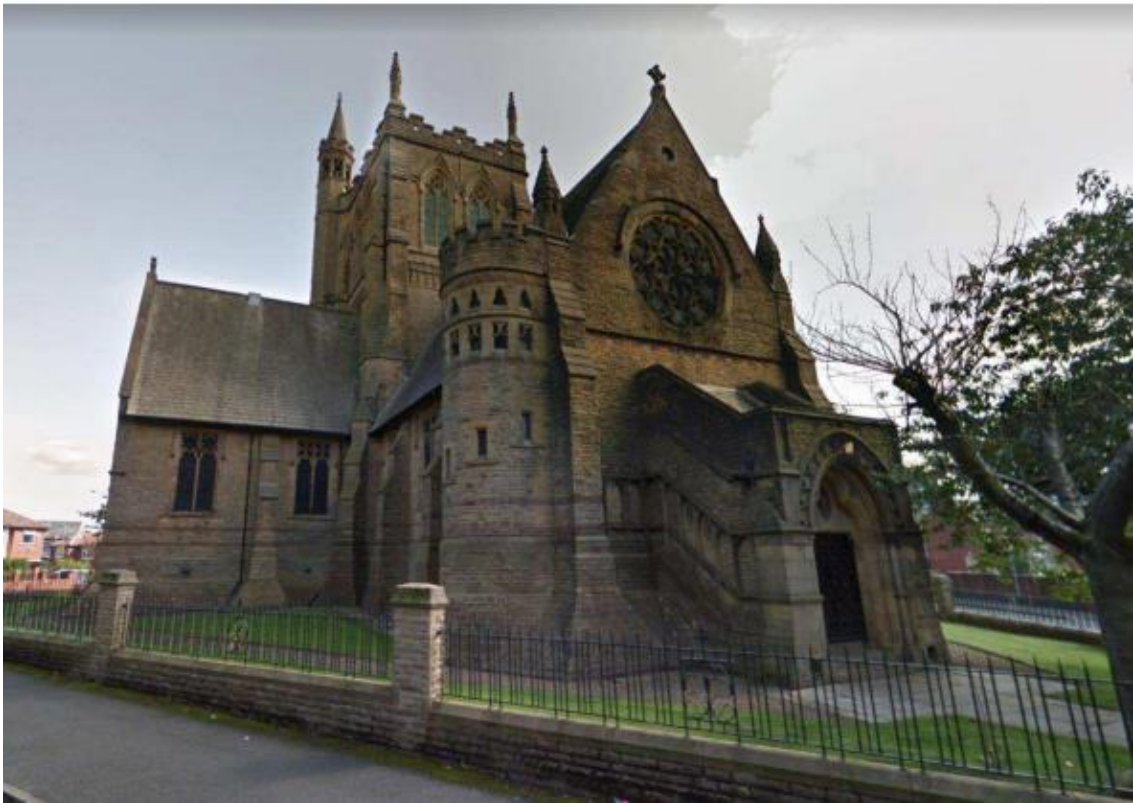
The roofs are a tour-de-force of massive joinery, particularly the chancel roof with exaggerated hammerbeams decorated with foliate carving and notching, which spring from individually foliated stone corbels with granite shafts. A complete scheme of stained glass (excepting the south transept window which held a Te Deum, exhibited in Vienna in 1887) exists by Laverns, Barrand and Westlake, with a Building theme on the south side, including scenes of Noah's Ark and the Tower of Babel, and a Sacrifice theme on the north side, including Abraham and Isaac, and the Last Supper. The climax of the theme is in the Royds chapel, where the east window depicts Nehemiah, Ezra, the Masonic Tyler wielding a sword, and the Building of the Temple in Jerusalem with a likeness of Albert Hudson Royds as one of the master masons. The chancel east window has tiers of scenes from the Life and Passion of Christ and is dedicated to the memory of Albert's three brothers who died in 1838, 1865, and 1871. Above is a small window shaped as a stained glass All-Seeing Eye.

The chancel has a stone reredos of the True Vine by Earp, which is integral with the stone of the building and grows out over the architecture. It is deeply cut, with the words I AM THE emerging from the foliage. In the north wall is an exaggerated ogee-headed doorway into the vestry, with hood mould and foliate carved spandrels. To the left is a dedication brass by the Revd E W Gilbert, using a variety of fonts and letter sizes, and to the right is a carved piscina dated 1896 in memory of Charles Norris, a vicar. The choir stalls have pierced quatrefoils.

In the north-east corner of the crossing is an open tracery hexagonal oak pulpit on a square stone base with columns. In the south-east corner of the crossing is a lectern donated by Clement, the founder's son, in 1871. On an imperfect block of dark stone stands a perfect white cube of ashlar, supporting three brass columns: Doric, Ionic, Corinthian. Engraved on their bases are the symbolic tools of the Masonic Craft. On top is a horizontal brass tray, fretted with pomegranates, lilies, and intertwined snakes, and to carry the bible is a pyramid formed out of set-squares and compasses.

The nave has a heavy, timber west gallery, with a modern light-weight screen erected beneath the balcony. The north transept contains a white marble font dated 1871 with a round bowl carved with the symbols of the

Evangelists set on clustered columns at the base and supported by four angels kneeling on the capitals of clustered columns. The south transept contains the organ with two tower cases flanking the gable window and entrance doorway. The nave, transepts and Royds chapel have contemporaneous pews with carved ends.



4.0 PROPOSAL IMPACT

The proposed two storey side extension has been set back from the main front elevation of the dwelling to reduce its impact upon the character of the street scene and the conservation area in general. The setting back of the extension results in it appearing as a subordinate section of the dwelling and prevents the inevitable scarring of a front elevation which happens with side extensions that are set flush.

The proposal would continue the gable roof design of the dwelling and window proportions would match those of the existing dwelling, including the cills below. As such it is considered that the proposal would preserve the character of the conservation area in accordance with Policy BE/17, particularly given that two storey side extensions are very common in this area and many are set flush with the front elevation of the house, the proposal would therefore have less of an impact upon the surrounding area than other extensions in the vicinity.

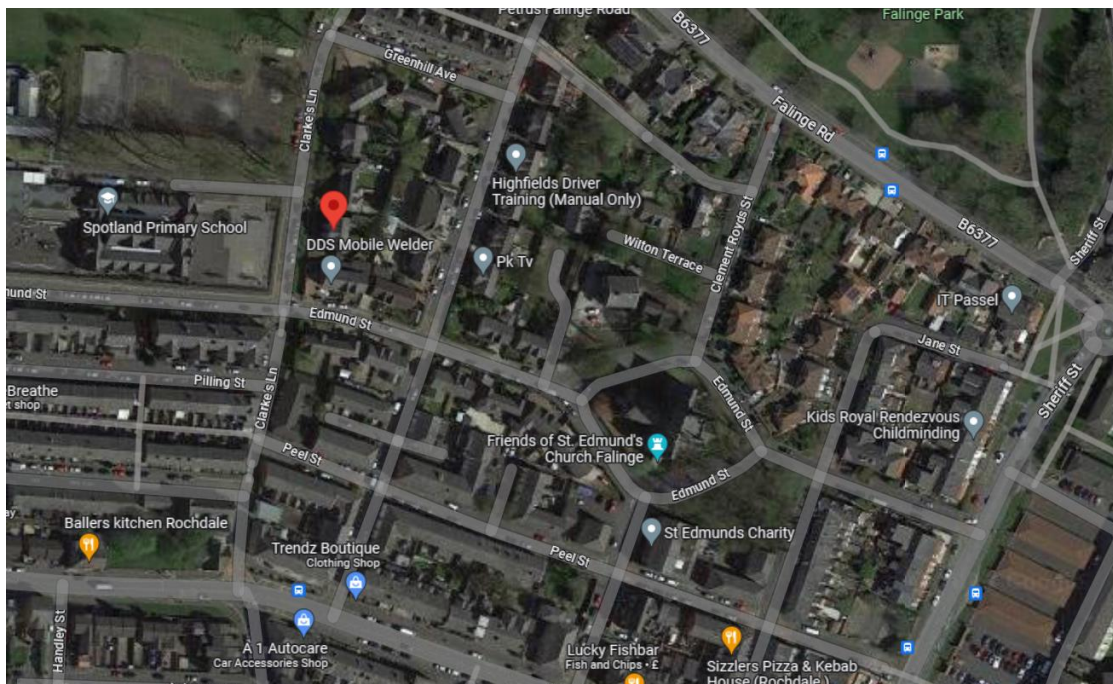
The alteration from a door to a window would be located to the back of the property and would not be viewed by the public except by a number of neighbouring property windows to the backs and of houses which would be limited in number. The window would be small in size and of traditional standard design. It would complement the dwelling and be proportionate in size and depth with a pitch roof design. As mentioned above, other properties have extended at the side, including dwellings that actually directly face the Listed Church and therefore the application site, being positioned further away from the Listed Church and with the extension set back from the main front elevation, it is considered that the proposal would not harm the setting of the Listed Building in accordance with Policy BE/15.

Overall, the proposed development of the two storey extension and the alterations to the rear would not harm the setting of the listed building, would preserve the character of the conservation area and would not have a detrimental impact upon the character of the street scene in general.

5.0 CONCLUSION

In conclusion, the application would not harm the character or appearance of the street scene, conservation area or the setting of the listed buildings. The application therefore accords with Policies DM1, P2 and P3 of the adopted Core Strategy, Policy BE/17 of the UDP and the NPPF, in addition to Sections 66 and 72 of the 1990 Act.

APPENDIX



Aerial image showing location of dwelling and St Edmunds Church to the east



Proposed dwelling front Elevation.



Similar Extension at 116 Edmund Street



Similar Extension at 110 Edmund Street