

The Manchester Group of the Victorian Society  
**NEWSLETTER**  
Summer 2025



**COVER      MERCER MEMORIAL TOWER, TOWN HALL SQUARE, GREAT HARWOOD**

1900-1903	Mercer Memorial Tower, Town Hall Square, Great Harwood
Client	Great Harwood UDC
Architect	A H Dunkin Borough Surveyor
Contractor	Edward Lewis and Sons of Shorrock Delph Blackburn
Clock	William Potts and Sons of Leeds
Listed	Grade II
Image	© Neil Darlington April 2025

The views expressed within this publication are those of the authors concerned and not necessarily those of the Manchester Group of the Society.

© Please note that articles and photographs published in this newsletter are copyright and may not be reproduced in any form without the consent of the author concerned. The Newsletter is published in pdf format and issued by e-mail to Manchester Group members and friends three times a year. Back issues can be downloaded from the Manchester Group section of the Victorian Society website.

NEWSLETTER EDITOR: NEIL DARLINGTON



# Manchester Group of the Victorian Society

## Newsletter Summer 2025

### A message from the Chair

Welcome to our Summer Newsletter.

Spring was filled with a varied range of events including the launch of our new 'Victorian Society Presents the Lunch Hour' series aimed at expanding our audience to those who work in the city centre or are unable to attend in the evening or at weekends. These have attracted a new and younger audience. Particular thanks go to Ken Moth whose walking tour of Ancoats was repeated owing to popular demand, with a follow-up of warehouses in central Manchester. He will be back in September with a tour of Castlefield. This will be followed later in the month by Katie Wray, Director at Deloittes, who will be leading a tour focused on regeneration in Manchester's historic environment.

As a committee we were deeply saddened by the fire at the Hotspur Press which serves as a timely reminder of the need for organisations such as ourselves campaigning for the protection of our heritage alongside others including SAVE Britain's Heritage to whom we wish a happy 50th birthday.

As we take a break in our programme of events, I hope you all have a lovely summer and see you in September.

In the meantime do stay in touch: our email address is [manchester@victoriansociety.org.uk](mailto:manchester@victoriansociety.org.uk) or you can follow us on Facebook (The Victorian Society – Manchester) and Instagram (@manvicsoc).

Kate Martyn (Chair)



## CONTENTS

- 4 TOWN HALL SQUARE, GREAT HARWOOD
- 7 EDGAR WOOD AND JAMES HENRY SELLERS IN HUDDERSFIELD, CONTINUING PUZZLES. PART 2
- 10 OBITUARY: CHRIS MAKEPEACE
- 11 THE HEYWOOD FAMILY OF CLAREMONT
- 18 FIRE AT THE HOTSPUR PRESS
- 19 PAST EVENTS: George Edmund Street at Swinton  
PAST EVENTS: The Northern Art Workers Guild and the Arts and Crafts Movement In Manchester  
PAST EVENTS: Ancoats – Canals, Cotton Mills, and Housing  
PAST EVENTS: Manchester's Warehouse Legacy  
PAST EVENTS: Trafford Local Studies and Archive Centre Waterside House (Sale Library)  
PAST EVENTS: Lunchtime Visit to John Rylands Library
- 24-25 FUTURE EVENTS: September - December 2025

# Town Hall Square, Great Harwood

Neil Darlington

A small mill town north-east of Blackburn, Great Harwood represented the northern limit of Pevsner's "industrial south Lancashire." The first cotton mill was established here in 1844 and by 1877 eleven mills for both weaving and spinning had been built. The arrival of the railway with the opening of the Blackburn to Brierfield loop line in that year encouraged a further expansion of the industry resulting in eleven more mills being erected by the First World War. By-passed by the main road from Blackburn to Whalley the town remains somewhat isolated and forgotten yet contains buildings of some quality, especially those facing Town Hall Square. It deserves to be better known.

Great Harwood became an urban district in 1894. Almost immediately the Urban District Council commenced work on new municipal offices which were to be erected on a prominent roughly triangular site at the junction of Queen Road and Blackburn Road, then occupied by a row of old cottages. These offices were part of a larger development to create a new Town Hall Square, involving the building of the Manchester and County Bank (later the NatWest Bank) on a corner site to the north of the town hall, also completed in 1900, and the Mercer Memorial Tower commemorating the life of the scientist, John Mercer, completed in 1903. A covered market hall to the designs of Briggs and Wolstenholme and facing Blackburn Road was originally proposed in Town Hall Square but fortunately never materialised.



Image  
Copyright

Great Harwood Town Hall. Elevation to Town Hall Square. Architects Briggs and Wolstenholme,  
Neil Darlington. April 2025



GREAT HARWOOD TOWN HALL - Designed by Briggs and Wolstenholme in the Baroque style, the Town Hall opened in 1900 at a cost of about £5,000. The building consists of council chamber, court room, and committee rooms at first floor level with separate offices for the clerk, surveyor, sanitary inspector overseer and collector on the ground floor. The scheme had a symmetrical main frontage of five bays facing onto the new square with the end bays, which slightly projected forward, displaying Diocletian windows on the ground floor, three-light sash windows on the first floor flanked by corbelled corners with turrets above and oculi in the gables. The central section of three bays featured a doorway with a Gibbs surround and a segmental pediment on the ground floor, two-light sash windows in each of the bays on the first floor and dormer windows at attic level.

The Town Hall remained in use until 1974 when local government reorganisation led to the formation of the much larger Hyndburn Borough Council. It subsequently remained vacant in a semi-derelict state until it was acquired by a developer, Globe Enterprises. After a programme of works costing £500,000, it re-opened as an office development known as "The Chambers" in May 2011. (It is unfortunate that better provision was not made for refuse disposal or street signage.)



Image                      Former NatWest Bank. Elevation to Town Hall Square. Architects Briggs and Wolstenholme,  
Copyright                Neil Darlington. April 2025

MANCHESTER AND COUNTY BANK - The remainder of the site was occupied by premises for the Manchester and County Banking Company Limited in a free Jacobean style with main frontages to the square and Queen Street. The bank occupied only part of the premises. Two shops were provided on Queen Street while the upper floors were used as offices. The bank entrance on the Queen Street facade has a doorway with decorated surround, oval fanlight

and corniced canopy on large, moulded consoles. Ashlar, with slate roof and originally with a copper-clad dome. In free Jacobean style.

The bank later became part of the Nat West Group, but this has now closed.

Image                      Former NatWest Bank. Entrance to Queen Street  
Copyright                Neil Darlington. April 2025



MERCER MEMORIAL TOWER - Completed in 1903 a clock tower, 52 feet high, was erected on land given for the purpose by the Urban District Council, to the memory of John Mercer, (1791-1866) J.P, F.R.S., F.S.C., Mercer was possibly Great Harwood's most famous son who had spent more than half his life in Great Harwood. A self-taught chemist and the inventor of 'Mercerisation', he gave his name to 'Mercerised' cotton – cotton cloth given a silk-like sheen by the process which Mercer had discovered by accident while experimenting with caustic soda.

The idea of erecting a memorial to his memory caught the public imagination and quickly gained ground. The decision to build a clock tower was made by the Urban District Council. The design of the clock tower was prepared by Alfred Henry Dunkin, Surveyor to the Urban District Council. The cost was estimated at £1,000 and raised by public subscription. The contract was let to Edward Lewis and Sons of Shorrock Delph, Blackburn, using stone from Howley Park Quarries, Morley, Leeds.

The structure was built in the Renaissance style on a foundation of concrete with steps on four sides forming the approach. Visually of three stages, the tower was supported on four large piers forming the base, these being connected with semi-circular arches. Over the four arches are four inscribed tablets giving details of construction, etc. The base, 12 feet square and 14 feet 4 inches high is surmounted with balustrading and moulded finials at each corner. The shaft of the Tower, 13 feet 8 inches high, is square in form with large wide buttresses projecting at an equal angle from each corner giving a somewhat octagonal appearance. In each face of the shaft a window was inserted. At the top of the shaft is the Clock Chamber and belfry, commencing with a carved string course on which stands moulded bases supporting red Scotch Granite columns surmounted with carved capitals supporting the moulded frieze, cornice and pediment, these columns forming a continuation of the angle buttresses of the shaft. The stone surrounds of the clock faces are moulded and carved.

The whole was originally covered with a burnished copper dome within which four bell openings covered with louvres were provided to allow the sound of the bell to escape. The copper now appears to have been replaced with lead. Crowning the dome was a weathervane featuring a mortar and pestle, symbolic of John Mercer's work. To protect the Tower from the surrounding market stalls a balustrade boundary wall was erected around the base of the tower.

Constructed from the designs of Lord Grimthorpe, the clock was manufactured by the renowned firm of William Potts and Sons of Leeds, makers of some of the most important public clocks in the country, including those at the town halls of Preston, Bolton, Wakefield, Burnley and Manchester. The hours are struck upon a bell which weighs 2 cwt. It has four external dials, each 3 feet 6 inches in diameter, lighted automatically.

The opening ceremony took place on 20th June 1903 when the memorial was unveiled by His Worship the Mayor of Accrington (Alderman Thomas Broughton) and handed over to Councillor James Cran, M.D., J.P., Chairman of the Urban District Council.



# Edgar Wood and James Henry Sellers in Huddersfield: New Findings, Continuing Puzzles. PART 2

David Griffiths, Edgar Wood Heritage Group (Yorkshire)

## PART 2: CONTINUING INFLUENCE AND PROJECTS

*The previous article presented new evidence of the direct involvement of Wood and Sellers in Huddersfield housing schemes before 1914. This article considers the work of Wood's pupil Dennis Bamford, the continuing activities of the Arts & Crafts network centred around decorator and developer Albert Lunn and architect Oswald White, and inter-war Huddersfield work by Sellers.*

### The work of Dennis Bamford

Dennis Bamford (1883-1961) was Edgar Wood's pupil for 2 ½ years from 1901 to 1904, continuing his articles with Beresford Pite to qualify as ARIBA in December 1906.<sup>(1)</sup> He was the only son of joiner and millwright Edmund Bamford, who worked for Huddersfield's largest employer just before World War I, Martin & Sons, worsted manufacturers of Wellington Mills, and the family home neighboured the mills in Wellington Street, Oakes. The 1901 Census finds Dennis, some weeks short of his 18<sup>th</sup> birthday, already identifying as an 'architect' and justifiably so, as his first Huddersfield Building Plan had been approved on 4 February 1901 (BP1045).<sup>(2)</sup>



This was for a row of three houses at Langley Terrace, off Crosland Rd (left), close to his home. Conservation architect Craig McHugh, who lives in the central house, has described them as 'quite a well-studied design based on an Elizabethan hall house with no 4 the central hall and 2 and 6 the projecting wings'. The stone-built 16<sup>th</sup>/17<sup>th</sup> century hall-and-wings house is common in the South Pennines, and half-timbering is certainly deployed on some local examples. The client was James Nield Sykes, Lindley industrialist, Edgar Wood's uncle (Wood's mother was James Nield's sister Mary), and client for Lindley Clock Tower (1902) and other works by Wood in Lindley. The Sykes' brothers' Acre Mills virtually adjoined the Martins' Wellington Mills, and the two families must have known each other well. Given these connections, it is not hard to imagine how the precocious aspiring architect Bamford came first to Sykes' and then to Wood's notice.

Having moved to London for his second pupillage with Beresford Pite in December 1903 (making room in Wood's office for J H Sellers)<sup>(3)</sup>, his next recorded work in Huddersfield is not until 1910 – perhaps he continued to assist Pite during those years. From then until 1922 (although his career was interrupted by war service in the RAF), he designed at least 20 individual houses around the town, most of which were built. Varying in size from quite modest pairs of semis to substantial villas, these are largely in what I previously called the Pennine vernacular Arts & Crafts manner pioneered by Edgar Wood. A characteristic feature of several is multi-gabled elevations receding across several parallel planes. The example below is very much in 'Wood's Huddersfield', on Talbot Avenue between Briarcourt and Banney Royd. However, Bamford did not follow Wood's rapid development towards art deco and modernism. Returning to London in 1922, he is recorded as a bank architect in 1939, living in Colwyn Bay.



### Post-war schemes by Albert Lunn and Oswald White

Part 1 of this article introduced the developer Albert Lunn (1872-1957), who worked with Edgar Wood, his client George Pepler Norton and local architect Oswald White on the Birkby Lodge and Avenues estates. Before either of those, Albert Lunn's first foray into suburban estate development, from 1905, had been the Oakfield estate, across Birkby Hall Rd from Birkby Lodge; Norton was also involved. Comprising semis and short terraces fairly described as 'Arts & Crafts-ish', none individually of particular note, these were largely designed by the local architects Lunn & Kaye, who would go on to do good suburban Arts & Crafts between the wars, and was aimed at a more middle-class market than Avenues.



In 1919, however, Albert Lunn moved much further up-market, buying a tranche of land on the north side of Daisy Lea Lane in Lindley, running in a straight line between Wood's two masterpieces, Banney Royd and Lindley Clock Tower. This he divided into large plots for substantial villas, in effect creating a north-westerly extension of the elite Victorian suburb of Edgerton.<sup>(4)</sup> Here, from 1923 to 1935, some 15 detached houses were built, of which all but two were designed by Oswald White; presumably Lunn, in releasing the plots, recommended White to the buyers. His houses there are variations on a theme – clearly post-Wood Pennine vernacular Arts & Crafts, typically with Tudor-arched doorways, tall, angled chimneys, splayed eaves and a distinctive triadic stone motif in the gables (*left and below*). Amongst these Hope Garth on Halifax Rd, one

of the smaller ones, was White's own home (BP13142, approved 4 January 1923). Today, Daisy Lea Lane, a private road, and its adjoining cul-de-sacs, East and West Avenues, remain a highly-priced enclave.

As soon as the land was his Albert Lunn had commissioned his own house at Daisy Lea Lane from J H Sellers. This would have been a large neo-Georgian house but went unbuilt.<sup>(5)</sup> However, Lunn did eventually move into a house on the estate designed by White (BP19548, approved 4 June 1931), at 7 West Avenue, which remained his home until his death in 1957.





Once Dennis Bamford had left the town in 1922 White (1883-1960), his exact contemporary, was the town's pre-eminent architect in the Arts & Crafts tradition. It is easy to establish an indirect connection with Edgar Wood through the Avenues project, with Lunn as the node in the network, and indeed a strong stylistic connection, but there is no evidence of a more direct link. White was an incomer to Huddersfield from Staffordshire, first recorded in the town in 1911. His work was very largely domestic (though with two churches to his name) and spread widely across the town, with works still being identified. On the Avenues estate alone, Lunn's major Fartown project, he had some 30 plans approved, and in other areas of the town another 20 or so houses have been identified to date, as well as the 15 at Daisy Lea Lane. Many of these are quite modest short terraces and semis, but at the other end of the scale are some large, detached villas in upper Birkby. One of these, Birch Royd, is pictured *below*.



Edgar Wood had of course departed for Italy shortly after the War, and it now seems that the row of four houses at the Avenues, described in the previous article, was his last work in Huddersfield. But J H Sellers remained active for several more decades.<sup>(6)</sup> To date only one Sellers house has been identified, at Woodside Rd, Beaumont Park, described by Sellers' archivist Stuart Evans as a 'severely square small house, sort of Pennine vernacular'. But as an interior designer, Sellers continued to be sought after by Huddersfield 'high society', as he had been at Rose Hill, Birkby before the war. In this sphere his clients for furniture, fireplaces and complete room designs included Albert Lunn; George Pepler Norton at High Royd, Honley, where he moved from Birkby Lodge; his son, Col. Gilbert Pepler Norton, at Grice Hall, Shelley and again at High Royd; and a Mrs Sutcliffe of Greystones, Birkby Hall Rd. This last was a house originally built for Gilbert Norton by Lunn & Kaye (BP4131, approved 5 December 1907) but easily taken for Wood's work and soon extended, apparently by Oswald White (BP10378, approved 10 April 1913).

Although his 1919 house there was unbuilt, Sellers eventually made a modest mark at Daisy Lea Lane in 1936 with, in Evans' words, a 'very complex fitted dressing room' added to Ash Meadow, the one contribution by Lunn & Kaye (BP16346, approved 7 April 1927) to the White-dominated estate. The Nortons in particular were serial Sellers clients – Evans identified three other members of the family, among whom Sir James Farmer Norton of Salford told him that 'We have a great regard, as a family, for Mr Sellers' work', while W J Norton of Bowdon was a collector of

Sellers furniture, including several pieces made for Huddersfield houses. In at least one instance the Sellers furniture was manufactured by Lunn & Cardno, the business in which Albert Lunn was a partner.

### Conclusion

I suggested in the previous article that Edgar Wood had been connected in several ways to what I described as a 'Ruskinian network' of Arts & Crafts devotees in Huddersfield. Despite Wood's departure for Italy, this continued to operate in the inter-war years, with his architectural legacy sustained by Dennis Bamford and Oswald White. Moreover, the continued involvement of J H Sellers, through his relationships with the Norton family and with Albert Lunn, maintained the town's trans-Pennine connection with Manchester.

### Notes

- (1) I am grateful to Christopher Marsden for biographical details from his accumulative directory of Huddersfield architects and their work, available on the Buildings of Huddersfield website.
- (2) BP numbers refer to Huddersfield County Borough Building Plans at West Yorkshire Archive Service, Kirklees (WYAS-K), KMT18/EN/5.
- (3) David Morris, "Here, by experiment": Edgar Wood in Middleton' (2015), at <https://artsandcraftschurch.org/>
- (4) For which see David Griffiths, *The Villas of Edgerton* (Huddersfield Civic Society, 2017)
- (5) 'House for A Lunn', Sellers papers at Manchester Metropolitan University Special Collections, Folder 1. It was illustrated in the 1975 exhibition 'Partnership in Style' at Manchester Art Gallery, cat.ref. G1.
- (6) The information in this paragraph all derives from the Sellers plans and papers annotated and deposited by Stuart Evans at MMU, either in Folders 1 & 2 or PS549/JS, Boxes 1 & 2.

## Chris Makepeace BA, FSA, MCLIP (CM)

It is with great sadness that we record the unexpected death in May of Chris Makepeace. He had been seriously ill for some time but at the time of his death it was thought that he was well on the road to recovery.

Chris Makepeace lived in the Manchester area for almost forty years. A qualified librarian, he spent several years working in Manchester's Local History Library before moving to the Greater Manchester Council and taught local history for the University of Manchester and other academic bodies from 1971 onwards. He was the published author of several books about Manchester's history and many albums of photographs featuring localities in Greater Manchester and Cheshire.

For many of our members this news will be greeted with great sadness. A well-known local historian who over four decades brought the history of Manchester to countless people; also a founder member of Disley local history Society where for many years he had served as Treasurer. He had always been one of the mainstays of the Society.

Anthea Darlington writes:

Many years ago I had the privilege of attending a series of Chris's adult education lectures at Manchester University on the history and development of Victorian Manchester which he illustrated with a complete set of contemporary OS maps. At the end of the course he gave me all the maps so that I could use them as a resource for the pupils to whom I was then teaching 19<sup>th</sup> century history. Those maps helped to bring alive the period for them, and I'm pleased to say that I still have them!



# The Heywood Family of Claremont

Anthea Darlington

*Given as a talk at St Peter's Church Swinton on 26 April 2025 and reproduced in its entirety at the request of those present*



Image © NATWEST archive showing four of Sir Benjamin Heywood's sons, Oliver, Arthur Henry, Edward Stanley and Charles James, partners in Heywood's Bank in the early 1870s.

In 1791 a brick-built chapel of ease had been erected on Chorley Road at Swinton, still part of the parish of Eccles. On the death of the Reverend Robert Bradley in 1864, Henry Robinson Heywood, the fifth son of Sir Benjamin Heywood and curate at St. John's, Irlams o' th' Height, was offered the living. He accepted and was to remain at Swinton until his death in 1895. Heywood had ambitions of building a new church but, as a prerequisite to any building programme, a new parish had to be formed. This was finally achieved on 13 February 1865 when the District Chapelry became a separate parish of Swinton, with a population of approximately 6000.

As part of Heywood's plans, the diocesan architect, Medland Taylor, carried out an initial survey in October 1866. In March 1867 a public meeting agreed the provision of a new church, the choice of architect to be made between Street, Butterfield, G. Scott, Medland Taylor and Paley. Street was confirmed as architect at a public meeting held on 1 April 1867 and began the preparation of his design. The estimated cost of the new church was £8,000. Heywood had agreed to contribute £3000, the rest of his family £1,000 while the rest of the parish was to raise £4,000. Tenders for the work came in too high and Street therefore prepared revised drawings. In the end the Committee could not give up all aspects of the original design and it was decided to "adopt chiefly the reduced plans, retaining however some features of the first design". The extent of these changes is unclear although it is suggested that they included a reduction in the length of the chancel by two bays and the reduction in the height of the roof and clerestories.

Horseman of Wolverhampton was appointed the main contractor, and the foundation stone was laid by the vicar on 18 April 1868. Work proceeded rapidly and the church was consecrated by Prince Lee, Bishop of Manchester on 2 October 1869. However, work to the tower was still incomplete, the top stone being laid by Hugh S. Heywood on 13 April 1870 and all scaffolding being finally removed on 30 June 1870. Street also designed the church wall at



Swinton, built in 1881. The final cost of the church was a massive £17,922-2s-11d, the equivalent of £2.75 million in today's purchasing power.

The Heywood family – Sir Benjamin Heywood, (1793-1865) a Manchester non-conformist banker who later converted to the Church of England, and his sons and daughter dominated the religious life of Swinton and Pendlebury throughout the Victorian age and well into the twentieth century. Employing only the best architects of the period, they built two of the finest Victorian churches in Greater Manchester - St Peter's Church at Swinton by G E Street and the nearby St Augustine's at Pendlebury by Bodley.

SIR BENJAMIN HEYWOOD lived at "Claremont," Irlams o' th' Height having had the parish boundary of St John's parish Pendlebury extended to include his residence which he had inherited from his uncle. However, he had little involvement in the building of the original church, it being left to his second son, Oliver, (whose statue stands in Albert Square), to exert the Heywood influence on St John's parish later in the century.

However, in 1855 Sir Benjamin Heywood did defray the costs of St John the Evangelist Oldham Road, Miles Platting as well as paying for a school, baths and mechanics' institute. Designed by J E Gegan and completed after his death by W R Corson, the church was demolished in 1972-3.

Edward- Stanley Heywood was involved in adding the tower to another local church, Christ Church in Pendlebury Road by Corson, successor to Gegan. However, Corson failed to meet the Heywoods' exacting standards: this time Bodley was the architect.



Above Christ Church, Pendlebury  
Architect Church by Corson, Tower by Bodley for Edward Stanley Heywood

Images © Neil Darlington



Four of Heywood's six sons became partners in the bank when they came of age during the ten years after 1847, two of whom were given responsibility for one of the new parishes carved out of the original St John's, Pendlebury.

THOMAS PERCIVAL HEYWOOD - Benjamin's eldest son, Thomas Percival, (1823-97), the heir to the baronetcy took up residence at the Heywood country estate at Doveleys, near Uttoxeter (The Heywoods also had a seaside house at Blackpool - Blackpool Tower now stands on the site.)

The Doveleys estate was acquired around 1831 by Sir Benjamin Heywood and later given to Sir Thomas Percival Heywood. Thomas Percival replaced the existing small farm with a large country house further extended and rebuilt after a devastating fire in July 1874. Doveleys remained one of the Heywood family homes until the death of Lt. Col. Sir Graham Percival Heywood in 1946 at which point it was put up for sale. Sir Thomas Percival Heywood played a major role in the founding of Denstone College and also paid for the construction of All Saints' church, the Vicarage and the village school in Denstone, all by Street.

ARTHUR HENRY HEYWOOD. In 1855 Benjamin Heywood built "Light Oaks" close to "Claremont" for Arthur Henry Heywood and his new wife. Following her death within a year of their marriage, Arthur could not bear to live in the house any longer and left the Claremont enclave moving firstly to Sedgley Park and later to the Elleray Estate at Windermere. Orrest Head and Elleray Wood formed part of this Estate and in 1902 his widow and daughter gave Orrest Head in trust to Windermere Council to be held "for public walks or pleasure grounds".

EDWARD STANLEY HEYWOOD (1829-1914) OF LIGHT OAKS. Following Arthur Henry Heywood's departure "Light Oaks" became the home of his brother, Edward Stanley Heywood (1829-1912). The house was demolished in the 1920s and its grounds became part of Light Oaks Park, Claremont, Irlams o'the' Height. Having shed responsibility for the church at Pendlebury Edward set about creating the church of his dreams - St Augustine's at Pendlebury. designed by Bodley.

HENRY ROBINSON HEYWOOD M.A. was educated at Cambridge. He was the curate at Swinton 1864-5 and vicar 1865-95. Appointed Rural Dean of Eccles and Hon. Canon of Manchester Cathedral. He lived at Moorfield, Swinton and is buried at St. Peter's. Other members of the Heywood family buried at St. Peter's include Mary Ella Sophia Heywood (large white cross between the church and lych gate), Ella Sophia Heywood and Hugh Sumner Heywood. There is also a memorial to his son, Bernard Oliver Francis Heywood, the vicar of Leeds and bishop, and his wife Marion Maude. More about him later.

CHARLES JAMES HEYWOOD, the sixth and youngest son of Sir Benjamin Heywood was given responsibility for St Anne's Church, Brindle Heath, Pendleton. About 1911, Frank Oakley, successor to J S Crowther, had taken Gerald Sanville, the son of Edward Salomons, into partnership, the practice now styled Oakley and Sanville. Their only new church commission would prove to be that for St Anne's, Sharp Street, Brindle Heath, Pendleton, described by Pevsner as "a very remarkable little church." A chapel of ease to St Thomas, Pendleton, and built at the expense of Mrs Charles Heywood in memory of her husband, it was consecrated on 23 July 1914 just days before the outbreak of the First World War. Although it maintained an active congregation for some fifty years, Salford Corporation's slum clearances of both the Hanky Park and Brindle Heath areas of Pendleton in the 1960s decimated the congregations of both St Thomas's and St Anne's churches. Selected for sacrifice, St Anne's closed in 1969, subsequent vandalism hastening its demolition.

Charles James Heywood lived at Chaseley Hall, the estate next to Claremont, on Eccles Old Road and built by the merchant Robert Gardener in 1830.

ISABEL, ETHELDRED, AND MONICA HEYWOOD. On the death of Thomas Percival in 1897 his daughters, Isabel and her sisters, Etheldred and Monica, moved from Dove Leys to Claremont, the main Heywood family residence in Pendleton. They sold the estate for housing about 1924 and moved to Chaseley which they re-named Claremont leading to decades of confusion over the name. During the Heywood sisters' residency their two Claremont homes became the centre for many local garden parties and events for Isabel's two pet projects, the support of the blind and the building of Holy Angels Church. These two endeavours consumed Isabel up to her death at the age of 89 in 1940 at Much Wenlock, to which she had moved in 1937. Purchased by Salford Corporation, the house was demolished and Salford Grammar School built on the site in 1956.

While their wealth had much diminished, the sisters were nonetheless much involved in the creation of Holy Angels Church on Moorfield Road Claremont. The first step was taken in 1915 when a small temporary mission church was opened on Sumner Road, Irlams o' th' Height on land provided by their brother, Arthur Percival Heywood. The precursor to Holy Angels this later became the church hall and survived in that form until 1965 when it was finally demolished. Slices were taken out of the parishes of St. John's, Pendlebury; St. Thomas's. Pendleton; and St. James's, Hope, to form the new parish where housebuilding was accelerating. Early on Isabel had approached the celebrated church architect John Ninian Comper for designs for a new permanent church on land between Acresfield and Moorfield Roads. Comper had met Isabel through mutual friends before the First World War, confirmed by letters in the Comper archives in the RIBA. In the end the new parish was unable to raise sufficient money to fund a Comper church and the Bolton firm of Bradshaw, Gass and Hope, were eventually appointed as Holy Angels' architects. In 1923 Graham Percival Heywood provided the land for the new church, valued at £2,350, at a knock down price of £800. It was built 1925-6. Graham gave ten stained glass panels from the chapel at Doveleys, for the church windows. After 65 years and with a declining congregation, the decision was taken to demolish the building in 1995. The windows were removed and reinstated in its nearby replacement where they remain to this day.

OLIVER HEYWOOD Benjamin's second son, was born in Irlams o' th' Height, and educated at Eton. Oliver Heywood joined the family business, Heywood's Bank in the 1840s. Oliver Heywood sponsored many philanthropic causes, including Manchester Mechanics' Institute, Chetham's Hospital, Manchester Grammar School and Owens College. He was selected as High Sheriff of Lancashire for 1888. As a believer in universal education, he promoted the Manchester and Salford School Boards. Heywood also provided his support and contributed to the healthcare organisations and facilities of Manchester, including: the Hospital for Sick Children, St Mary's Hospital, Manchester Royal Infirmary, Salford Royal Hospital, the Royal Eye Hospital Manchester and the Royal Asylum.

He was a staunch supporter of the Anti-Slavery movement in England, and in turn, the world. Interestingly, his family tree is full of connections to the slave trade- West India merchants- and the original Heywood Bank was founded by Benjamin's father and uncle with money from supplying textiles to slave traders at the request of fellow cotton traders also involved in the slave trade. One of the more notable anti-slavery meetings, held in November 1872, recorded Heywood in attendance; it was focused on the stopping of the African slave trade that was being carried out in East Africa. Despite Heywood's father's political legacy and his own public record of charity and public service, Heywood never took a career in politics seriously. His local connections resulted in the erection of a major memorial to him at Cross Lane in Salford and a statue in Albert Square. His church connection is with St John's Pendlebury (1842), where he is buried.

Three more Heywoods deserve mention.

ARTHUR PERCIVAL HEYWOOD. Son of Thomas Percival, born and lived at Doveleys and with no Manchester, Salford or church connections other than being churchwarden at his local church and founding the Central Council of Church Bell Ringers. He is worthy of mention because he trained as an engineer and invented the 15-inch minimum gauge railway and a locomotive which could manage tight turns on steep gradients. He built such railways near his home in Derbyshire, then at Eaton Hall and finally at Doveleys when he inherited it. They occasioned enormous interest among the gentry both at home and abroad, but nothing practical ever came of it. He tried to connect his Doveleys railway up to the main line at Norbury, but his neighbouring landowner wouldn't sell the piece of land needed to finish it. Interestingly this neighbour was one Colonel Clowes of Broughton Hall Higher Broughton Salford! For those of you who are interested, when the Ravenglass to Eskdale railway in Cumbria, the first public narrow-gauge railway in Britain, was converted to 15" gauge in 1915, several engines and rolling stock came from Sir Arthur Heywood. 'River Irt', much rebuilt, still pulls trains on 'La-al Ratty' today.

BERNARD OLIVER FRANCIS HEYWOOD mentioned briefly above, the sixth son of Henry Robinson Heywood, ordained priest by James Moorhouse Bishop of Manchester, at Manchester Cathedral in 1895. He was Vicar of St Paul's Church, Bury from 1897 to 1906; Vicar of St Peter's Church, Swinton from 1906 to 1916; and Vicar of Leeds Parish Church from 1916 to 1926. In January 1926, Heywood became Bishop of Southwell. He served that diocese until ill-health necessitated his resignation in 1928. From June 1929 onwards, Heywood served as an Assistant Bishop of York with oversight of the East Riding becoming suffragan Bishop of Hull and Archdeacon of the East Riding the same year. He served in both posts until 1934, when he became Bishop of Ely, retiring (again on grounds of ill



health) in 1940/41. From October 1942 to 1951 he was Assistant Bishop of St Albans. Heywood died in Winslow, Buckinghamshire, to where he had retired in 1951 and died in 1960. Thus, despite giving up twice on health grounds, he managed to sustain five posts as bishop or assistant bishop during his church career!

MARY SUMNER NEE HEYWOOD: not a builder of churches but of a great church institution. Daughter of Thomas Heywood, the brother of Sir Benjamin Heywood, she was born in Swinton in 1828 but moved to Herefordshire soon after when her father gave up being part of the banking empire. She married the son of the Bishop of Winchester who eventually became Bishop of Guildford. She had the radical idea that mothers who lived in the same parish could provide each other with mutual support. She set a group up successfully in her own parish and despite being a self-effacing person was persuaded to give a speech about it at a religious conference. So passionate was she that she inspired other women to go home and found their own support groups within her home diocese of Winchester. The Bishop of Winchester decided to make it an official organisation and named it the **Mothers' Union**. It spread rapidly throughout the UK from diocese to diocese until by 1899 there were 169,000 members. By 1893 they were holding AGMs and a central council was set up, chaired by Mary herself into her 90's. Queen Victoria became its patron in 1897 and it spread throughout the Empire. Mary lived on until 1921, working in her 90's to support her members as they helped to rebuild domestic life after the First World War.

St Peter's listing II\*.

1869. By G.E Street for Rev. H.R Heywood. Rock-faced stone with slate roof. Nave, aisles, west tower and chancel with flanking side chapels and vestries.

Gothic revival, five bay nave with projecting plinth and weathered buttresses. Each bay has a three-light window with Geometrical tracery and continuous sill band all below a blind arch. Aisles have pitched roofs; no clerestory. The chancel with its five-light east window is flanked by gabled side chapels with three-light windows. A double-gabled vestry with transverse roofs adjoins to north. The steeply pitched roofs have diamond patterns in green, blue and grey slates. The gables are coped and have cross finials.

Unbuttressed three-stage tower with corner octagonal stair turret which rises above the castellated parapet like a gabled pinnacle and has grotesque heads at the lower stage. Four-light west window below clock faces and two-light belfry openings which are flanked by blind recesses. Corner pinnacles.

Interior: double-chamfered nave arcade on clustered columns which have naturalistic capitals carved by Earp. Impressive rafter roof to nave; barrel roof to chancel. Two bay chancel separated from side chapels by elegant wrought-iron screens. Polychromatic inlaid masonry Gothic panelling to reredos and chancel which has Minton floor tiles and a sedilia and piscina.

Font and pulpit in stone with fleuron motif enrichment. Unusual cast-iron font cover. Timber pews, stalls, organ chamber etc. A stone at the base of the tower records the death of the architect in 1881. Stained glass by both Kempe and Morris and Co. The building is an accomplished piece of design by one of the leading Victorian architects. Whilst showing restraint in detailing, it expresses many of the ideals of high Victorian church design.

Windows and fittings:

E window Clayton and Bell; W window Clayton and Bell; tower window Clayton and Bell; N aisle (2) Clayton and Bell N chapel E Kempe c. 1871; N aisle w end Whall and Whall; N aisle Edward Frampton; S aisle Morris & Co: W Christ blessing the children 1909; calling of Peter JH Dearle 1902; miraculous draft of fishes 1896; S aisle W Powell & Sons 1898

The lychgate, built in 1922 was intended as a memorial to all Swintonians killed in the First World War. It was designed by Harold C King M.A. of Westminster, London. The foundation stone was laid on Saturday 18 February 1922 by the Rev Bernard Heywood, when he was the Vicar of Leeds and the opening ceremony performed on Saturday 7 October 1922 by Thomas Stuttard J.P. of Lawnswood, Swinton Park, cotton manufacturer, owner of Albert Mill on Chorley Road and late MP for Eccles, who had been married at St Peter's in 1872. He's buried at St Mark's Worsley incidentally! Inside the lych-gate were inscribed the names of all Swintonians who died in World War 1. The builder was William Clare of Farnworth and the sculptor J. Lenigan of Manchester. The stone used was the same as the main church. About 1990 the gate was taken down and rebuilt closer to the church as part of a road improvement scheme.



All Saints Denstone near Uttoxeter, Staffordshire. Architect GE Street

## POSTSCRIPT



The listing text for St Peters states that Minton floor tiles were employed. One of those on the visit\* suggested that some at least were the product of William Godwin's Lugwardine Works near Hereford, producing Godwin catalogue images on his phone

William Godwin had started manufacture of encaustic tiles at his Lugwardine Works in 1852. Within a few years, the firm had become a major supplier of encaustic tiles and remained so throughout the Victorian period. Since Godwin focussed on reproducing "medieval patterns in their entirety, both as to facsimile of form and ornament, and antique appearance of surface," he was the supplier of choice for both George Gilbert Scott and G. E. Street. In 1878 he had taken his son into partnership and opened a new works at Withington, near Hereford (Advert from Builders Journal April 1897)

\* Would this visitor kindly contact Anthea Darlington email: [www.manchester@victoriansociety.org.uk](mailto:www.manchester@victoriansociety.org.uk)



## Hotspur Press Building

About 4.30pm on 23 June a major fire broke out at the former Hotspur Press Building and by the time commuters were making their way home the inferno was so intense that trains into the nearby Oxford Road Station were stopped and around 140 residents were forced to evacuate nearby apartments as smouldering embers landed on their balconies. The following day the extent of the destruction became apparent. In Many areas the roofs and floors had been totally destroyed leaving only the external brick walls standing. In other areas, the roofs had not collapsed completely, but it is not possible to ascertain the state of the interiors at this stage.

The Hotspur Press also known as Medlock Mill, is sited beside the River Medlock in Chorlton-on-Medlock. It was of special historic and architectural interest as it retained evidence of early mill technology in which a waterwheel was connected to a steam-powered pumping engine. There is also evidence that it was, unusually, operating as an integrated mill with both spinning and weaving. It represented an important stage in the evolution of power generation from the late 18th to 19th century, making it the only surviving mill of this type in Manchester.

Parts of the structure date from as early as c.1794, though it was substantially rebuilt in 1801 after a fire, one of the earliest surviving cotton mills in Manchester. As such the building represents the early evolution of mill technology in Manchester where the cotton industry drove the city's growth and development. Despite some later 19th-century alterations, many early features, such as the 1801 five-sided fireproof stair tower on the spinning block's northwestern facade, remain.

The Hotspur Press building has fallen into dereliction since printing stopped on the site in 1996. although it remained in mixed use occupation until 2017. It's been subject to numerous refurbishment attempts, including a plan to convert the mill into a 171-home, 28-storey block of flats. Although a Georgian building it has also been of interest to the Victorian Society. Many years ago, Ray Makin, a past chair of the Manchester Group, suggested that it should be made into a museum of Letter Press Printing. It was then still full of the type, machines etc. but his proposal came to nought.

A recent attempt to have the building listed failed in February 2025 when it was decided that the former mill and printing press on Gloucester Street was not worthy of protected status, paving the way for its redevelopment into a 37-storey student tower.

The cause of the fire remains unknown, as firefighters have yet to properly investigate the site. To do so they need to partially demolish parts of the Georgian structure. This is now scheduled to commence in mid- July. The developers claim that "This process is being undertaken carefully and in stages, with every effort made to retain as much of the building as possible, in line with structural guidance."

In the meantime, SAVE Britain's Heritage has submitted a Freedom of Information request to the Department of Culture Media and Sport, asking why Secretary of State Lisa Nandy turned down the listing proposal.

Of course, speculation is rife as to the causes of the blaze. However, until the investigations are complete little meaningful can be done

## PAST EVENTS

### George Edmund Street at Swinton

Saturday 26 April 2025 at 11am: at St Peter's Church, Swinton M27 0WA, at the invitation of Fr Jeremy Sheehy

Some 30 members and friends, including members of Greater Manchester Churches Preservation Society, took the opportunity to visit St Peter's Church, Swinton built to the designs of the Victorian architect G E Street, the bicentenary of whose birth was celebrated last year.



St Peter's Church stands on Chorley Road, Swinton, at its junction with road and close to Salford Civic Centre. The church was built in 1869 at a cost of £18,000, largely at the expense of the Heywood banking family and replaced a chapel-of-ease on the same site. The 2004 edition of Pevsner's *Buildings of England, Lancashire: Manchester and the South East* says 'One looks at St Peter's with respect ... we ought to be grateful for three such Victorian churches distant from each other by only a few miles [St Peter's, Swinton, St Augustine's Pendlebury and St Mark's Worsley]. Pendlebury and Swinton stand out above any

contemporary Gothic buildings in France or Germany.' It is one of a very few churches which contains a memorial to the architect (on the pier close to the main door).

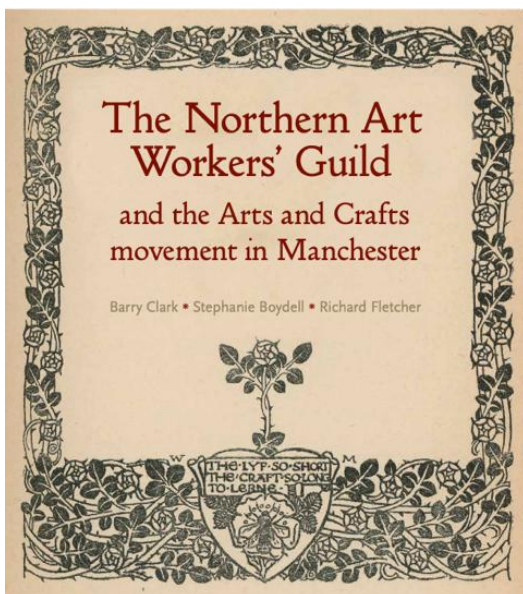
Thanks to Fr Jeremy Sheehy for allowing access and organising refreshments.

## PAST EVENTS

### The Northern Art Workers Guild and the Arts and Crafts Movement in Manchester

Wednesday 14 May 2025 7pm at the Friends' Meeting House, Mount Street, Manchester.

A talk by Barry Clark following the publication of "The Northern Art Workers' Guild"



The Art Workers' Guild was an organisation established in 1884 by a group of British painters, sculptors, architects, and designers associated with the ideas of [William Morris and the Arts and Crafts movement](#). The guild promoted the 'unity of all the arts', denying the distinction between fine and applied art. The Northern Art Workers Guild followed in 1896, and until the publication of the book in 2024 its history has been largely overlooked or made up, partly because its membership records have never been found. One thing that can be stated categorically is that unlike the national organisation, women were members from the start. Edgar Wood and Walter Pearce were early Masters, and Will Mellor its secretary for many years. This book is a major study giving us at last a reliable history of the Guild and its members, and its role as 'an essential component of the Arts and Crafts movement located in the heart of industrial England,'



## The Lunch Hour 1 and 2 : Ancoats Canals, Cotton Mills, and Housing

Lunchtime walks round Ancoats led by Ken Moth. Tuesday 20 May 2025. 12.30pm- 2pm, repeated on 1 July 2025



### *'A flame to a Moth'*

A lunchtime on a warm but overcast Tuesday brought together an eager group of working professionals and retirees ready to be conducted by the inimitable Ken Moth. Starting with a brief history of Manchester ("It was never Mamucium!") in Piccadilly Gardens, we strode off eastward towards the focus of our tour.

The first pause followed shortly after, on Back Piccadilly, where attention was drawn to the age of the adjacent buildings, 'Look at the sashes' was the direction; 'There are no horns on the sashes. They came in about 1850 following improvements on glass production making possible larger

and heavier panes of glass.' Next, we were invited to look at the recess in the façade, known locally as a 'hovel'. Manchester byelaws prohibited carts from stopping in the highway, so convenient pull-ins were needed. These hand carts also lacked brakes – something that the cast iron kerbs helped to mitigate by providing a robust barrier against which to bang your wheels, replete with anti-frost knobbles. They thought of everything, these Victorians.



Proceeding along Dale Street and Port Street, noting the rag trade warehouses and various fine detailing, we arrived at Piccadilly Basin. The 'short term' warehouse function was explained, and examples identified. Walking along the canals was made possible thanks to Barbara Castle, who, as Transport Minister under Harold Wilson, brought the canals into public ownership. Prior to this they were private, and you were liable to prosecution for trespassing; think like the railways now. Heading along the Rochdale Canal toward Great Ancoats St, past filled-in canal branches to long-demolished warehouses (including some thanks to the Luftwaffe), we stopped at Brownsfield Mill. Proving the adage there are no new ideas under the sun, attendees learnt the mill was developed as a 'shared office space for startups' with accommodation rentable by area to suit needs, with power available from a central communal steam engine. It was here that Alliot Verdon Roe founded the company to build those new-fangled flying machines, changing the direction of the family business away from the manufacture of textile machinery. Of course, this company would become well known as Avro, with manufacturing across the city and Cheshire, producing the Lancaster Bomber, amongst others.

Ancoats – the term meaning ‘one cottage or dwelling’ – would develop from semi-rural open land to the world’s first industrial suburb; and the group headed under Great Ancoats Street into its centre. Walking along the Rochdale Canal we crossed over the recent ‘Cast No Shadow’ Oasis bridge at the New Islington Marina, and, with interesting juxtaposition, came up to street level via the tow horse spiral ramp and bridge.

Standing on Redhill Street, the huge scale of Murray Mills and Royal Mills was impressed upon the viewer. Adam and George Murray moved down from Fife in order to manufacture machinery but realised that manufacturing the textile itself was more profitable, and the complex of mills were constructed over the period 1798-1806. The immigration of these Scots is an example of what was generally regarded as the superior Scottish schools education, producing so many era-defining engineers.

Attendees learnt that the bricks of the mills would have been manufactured from the earth of the site itself, with a tunnel-like clamp being formed to fire the earth into usable bricks. The hardest-fired bricks to the centre of the clamp were the best quality, used for facing the building; the outer ones, called ‘loafs’, were for the centre of the walls. The resultant void in the centre of the site became a canal basin linked to the Rochdale canal via a tunnel. Now filled in as part of re-development, Ken explained how it had yielded all sorts of historical items that had been chucked in, when closing off the tunnel.

Proceeding down Murray St, the main entrance was viewed, with Ken telling the group about his involvement in the design of the replacement wrought iron gates, drawing attention to the design of the entrance bay, sitting at odds with the ‘Functional Tradition’ style of the rest of the mill complex.



Heading past the Halle St Peters, originally a church built to serve Ancoats immigrant workers, the group proceeded to Anita Street. Previously Sanitary Street, it was named thus to commemorate the innovative types of housing comprising houses and maisonettes, with a block of flats in the adjoining Victoria Square building, and their outside flushing toilets. Residents became embarrassed with the name so the ‘S’ and the ‘-ry’ were quietly lost, though the gap is still there on the street signs. Time was ticking on, and a final call was paid at some grand townhouses on Lever Street. However, around the back, was some less grand housing, where the entrepreneurial spirit of the day caused the building of one-up-one-down houses directly on the rear of the aforementioned grand houses. A commemorative plaque describes that as many as 12 people might live in such a tiny space.

And that was that: leaving those who could repairing to the pub, and those who couldn’t to head back to places of work, heads full of new knowledge about this significant area in the story of industrial Britain.

Article and Images - Martin Sykes

Images

Ken Moth leading the walk in Dale Street

Redhill Street Early mills next to the Rochdale Canal

Anita Street looking towards Victoria Square. Some of Manchester’s earliest local authority housing



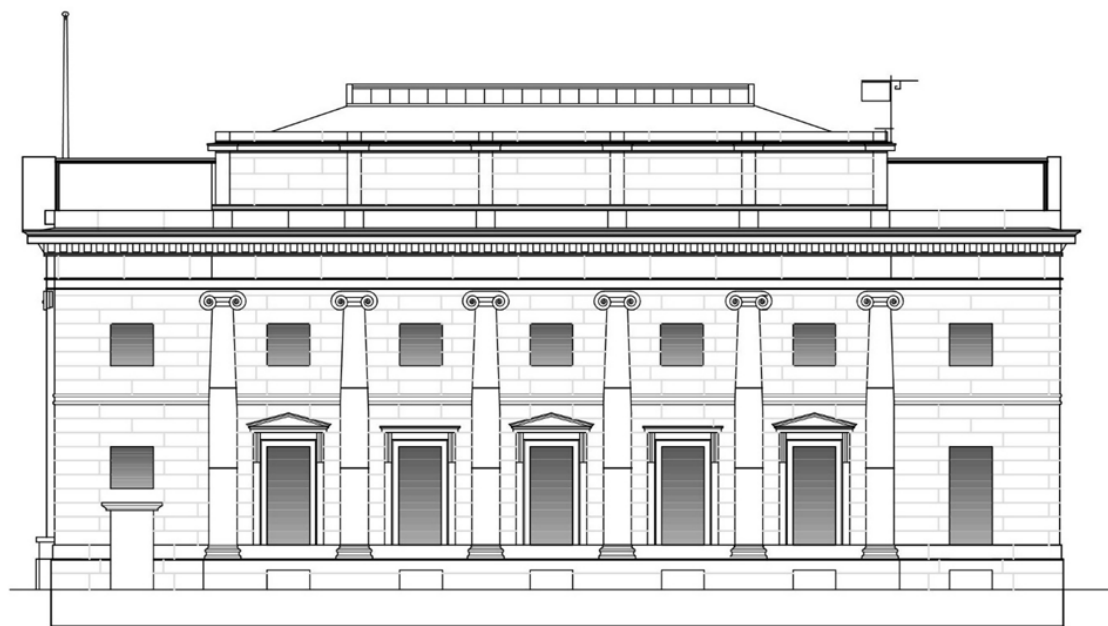
## Manchester's Warehouse Legacy

Saturday 7 June 2025 led by Ken Moth

Nineteen members and guests assembled outside the Britannia Hotel on Portland Street. Built in 1851-6 as Watts Warehouse and designed by Travis & Mangnall, S & J Watts was the largest and most elaborate of Manchester's textile warehouses. The walk moved off towards Mosley Street just as the rain began to fall.

Leading from Piccadilly to St Peter's Church, by 1820 Mosley Street marked the southern edge of the Georgian town. Lined with fine houses at its eastern end, St Peter's still stood among open fields. On to Mosley Street we viewed the earlier cultural buildings in the neoclassical style.

First, the Portico Library designed by Thomas Harrison (1744-1829) as a private library and gentleman's club between 1803 and 1806. The first floor still functions as a private library and holds exhibitions open to the public. The ground floor originally functioned as a newsroom but is currently sublet. A major project is currently underway with the help of the National Lottery Fund to reunite the building and create a revitalised, fully accessible venue for literature, learning, and history in the heart of the city.



ELEVATION TO CHARLOTTE STREET

Images © AND

Next, Manchester Art Gallery designed by Charles Barry as the Royal Manchester Institution between 1824-35. It was established by local businessmen and artist keen to dispel the negative perception of the city. It housed a semi-circular lecture theatre, exhibition spaces, classrooms and for a period housed the School of Design. By the late 1870s the Institution was in financial difficulties and in 1881 the building and its collections were handed to the City corporation and became Manchester City Art Gallery

The commercial area spread southwards to the area bounded by Charlotte Street, Mosley Street, Princess Street and Portland Street. New building types developed, including the commercial warehouses of Walters and Gegan.

The south side of Charlotte Street has one of the very best preserved and most complete ranges of mid-19th century purpose built commercial warehouses anywhere. Built between c.1850 and c.1860 and almost all by Edward

Walters, the style is based on his interpretation of the Italian palazzo which was to influence the form of future textile warehouses and the character of the commercial district of Manchester. Many had loading bays directly off the street with cast iron protection to avoid damage to the building by vehicles entering the premises. No 83 Princess Street c1847 by Travis & Mangnall is one of the earliest warehouses on Princess Street with round headed windows



and a basement. The Builder described it in 1847 as ‘perhaps the best warehouse erected since our previous visit’ (in 1845).

On Princess Street two non-commercial buildings also appeared among the warehouses. The Atheneum was designed by Charles Barry in the palazzo style as a gentleman’s club. It opened in 1836-7 providing a newsroom and lecture facilities for the city’s businessmen. It suffered a fire in 1873 following which an attic storey was added by Clegg and Knowles which severely compromised the original proportions of Barry’s design. In 1998-2002 a scheme by Michael Hopkins and Partners brought the Art Gallery and Athenaeum together linked by a modern extension and glazed atrium. 103 Princess Street is the Mechanics Institute of 1854-1855 by J E Grogan in a modified Palazzo style. Founded in 1824 the Mechanics Institute had outgrown premises on Cooper Street. The building has strong links to the Labour movement being the birthplace of the TUC in 1868 and housed the People’s History Museum before it relocated to Bridge Street.

*Images: (above) Mechanics Institute Princess Street. J. E. Grogan*

The American Civil War and associated Lancashire Cotton Famine hindered development of Manchester’s commercial core. However, the opening of the Manchester Ship Canal provided new impetus leading to the development of the canyon-like Whitworth Street. Notable is Bridgewater House designed by Harry S Fairhurst and built in 1912 incorporating warehouse, show rooms and offices for Lloyd’s packing and shipping company founded in 1899.

St James’s Buildings built in 1912 in Edwardian Baroque style was the headquarters for the Calico Printers Association Ltd which had been formed in 1899 by the amalgamation of 13 textile merchants and 46 textile printing companies. The Oxford Street facade is very impressive in Portland stone with a very plain rear elevation conforming to Professor Reilly’s comment on Manchester buildings – “a Queen Anne front and a Mary Ann back.”

Churchgate House was designed by J Gibbons Sankey and built as warehouse and offices in 1896-8 for textile manufacturers Tootal Broadhurst Lee. Behind this in Great Bridgewater Street and built as an extension to Churchgate House is Lee House. Designed by Harry S Fairhurst & Son with Henry Sellars and built in 1929-31 for Tootal Broadhurst Lee. It was a steel framed eight-storey base of a proposed seventeen storey skyscraper (claimed to be Manchester’s first). In the event the additional floors never materialised.

Canada House was built in 1908/9 by W G Higginbottom for J S Booth & Company textile manufacturers. The steel framed construction is revealed by the extensive glazed elevations, with the more public façades being clad in elaborate buff terra cotta employing a wide range of classically inspired motifs and Art Nouveau iron work. At the rear is a cast-iron frame of semi-recessed octagonal columns, defining three window wide, five storey high bays of unembellished sash windows.

Thanks to Ken for leading another fascinating walk. Moira Stevenson



## PAST EVENTS

### Trafford Local Studies and Archive Centre, Waterside House, (Sale Library)

Tue 27 May 2025 1pm-2.30pm Tour Daniella Bool archivist



With support from the Manchester Group of the Victorian Society, Trafford Council applied for and received grant funding from Archives Revealed, a partnership programme between The National Archives, The Pilgrim Trust and the Wolfson Foundation, to catalogue and unlock their archive collection of over 100,000 building plans, some dating back to the 1850s.

In July 2024 a Project Archivist, Dani Bool, was appointed as project archivist on a one-year contract. Assisted by Council staff and some 20 volunteers she set about making the plans searchable online.

The visit by a small group of Vic Soc members attended the Local at Sale Library to see progress to date and to examine a small exhibition of some of the gems of the collection including private houses, schools, churches, theatres, public houses and businesses spanning 139 years of Trafford's history up to 1989, including a visit to the newly installed stacks.

Many thanks to Daniella Bool for arranging the exhibition and tour.

*Image: Pyramid Cinema Sale, architects Drury and Gomersall re-drawn from Trafford records.*

## PAST EVENTS

### The Lunch Hour 3 - John Rylands Library visit

Tuesday 17 June 2025 at 12.30pm

A group of enthusiasts were given a tour of and talk about the Library following the opening of its two new



exhibition places. It was led by Rory Chisholm, chartered architect and Associate Member of the Manchester Academy of Fine Arts. This was the third of our new 'The Lunch Hour' visits designed to appeal to a wider audience.

The John Rylands Library was founded by Enriqueta Rylands in memory of her husband John Rylands, textile manufacturer and Manchester's first multi-millionaire. She purchased the incomparable collection of printed books belonging to the 2<sup>nd</sup> Earl Spencer and the manuscripts of the Earl of Crawford as the founding collections. Designed by Basil Champneys and opened in 1900, it is one of the finest examples of neo-Gothic architecture in Europe and is indisputably one of the great libraries of the world. The library became part of The University

of Manchester in 1972. It now houses the majority of Special Collections of The University of Manchester Library, the third largest academic library in the United Kingdom. This year the Library is celebrating its 125<sup>th</sup> anniversary with a range of events and the opening of two newly-designed galleries, the Collections Gallery and the Special Exhibitions Gallery. Our thanks go to Rory for showing us new aspects of one of Manchester's most significant Victorian buildings.

## FUTURE EVENTS

Following on from our summer break in July and August, our 2025-2026 programme begins in September 2025. Cost for all events is £10.00 payable on the day. Booking via email to [manchester@victoriansociety.org.uk](mailto:manchester@victoriansociety.org.uk) N.B. Organisations wishing to make block bookings can apply to the same address for an invoice.

### The Lunch Hour 4 - Castlefield history and development

Walk round Castlefield led by Ken Moth

Tuesday 9 September 2025 12.30pm meet at the Atlas Bar (Deansgate/Whitworth Street)

In 1970 Castlefield was a forgotten area of scrap yards, barbed wire fences, guard dogs and unsavoury night-time activities. Thanks to the efforts of VicSoc and the vision and persistence of David Rhodes, Castlefield became a conservation area in 1980 and the UK's first urban heritage park in 1982. The area served a vital role in the rapid industrialisation of Manchester in the 18th and 19th centuries. Join us to find out what makes Castlefield such a remarkable part of the city.

This event is now **FULLY BOOKED**.

### The Politics of Wallpaper

Talk by Rowena Beighton-Dykes

Saturday 27 September 2025 Stretford Public Hall at 2.15pm

A fascinating talk on the context of wallpaper schemes at two Cheshire houses- Dunham Massey and Oulton Park- at a time of political upheaval in Manchester in the early 19<sup>th</sup> century. Given by the Chair of the Liverpool Group of the Victorian Society, an expert on period interiors with a particular interest in wallpaper.

### The Lunch Hour 5 - The City Planning System

Walk led by Katie Wray

Tuesday 30 September 2025 12.30pm meet at entrance to Mayfield Park on Baring Street M1 2PY

A walk to illustrate the Manchester city planning system focusing on city regeneration in the 21st century, led by Katie Wray of Deloitte LLP. Manchester has long been a city of transformation, evolving from its industrial roots into a thriving hub of culture, business, and innovation. As we move through 2025, several districts across the city are undergoing significant regeneration, reshaping Manchester's urban landscape and enhancing its appeal for residents, businesses, and visitors alike. This walk looks at some aspects of this regeneration in the city centre.

[Booking essential](#)

### St Augustine's Church, Pendlebury: Bodley's Masterpiece

Visit and talk by Anthea & Neil Darlington

Saturday 25 October 2025 at 11.00am

Employing only the best architects, the Heywood family of Claremont dominated the religious life of Swinton and Pendlebury during much of the nineteenth century. Edward Stanley Heywood (1829-1914) of Light Oaks, Claremont, the fourth son of Sir Benjamin, built the church of his dreams to the designs of Bodley and Garner.

Known as 'the miners' cathedral', this is a rare opportunity to visit one of Greater Manchester's best Victorian churches.



## FUTURE EVENTS

### 2025

#### Mills Transformed: Pendle textile mills

Tuesday 18 November 2025 12.30-2pm

Talk by Neil Horsley

Venue and details TO BE CONFIRMED

#### 2025 Victorian and Edwardian non-ecclesiastical stained glass

(provisional) Saturday 17 November 2025 2.15PM at Stretford Public Hall.

Talk by Veronica Smith, stained glass artist, conservator and researcher. Veronica is the author of 'Stained Glass and the Victorian Town: Rochdale Library, Museum and Art Gallery.' She has recently been involved in the conservation and refurbishment of the stained glass in Rochdale Town Hall.

Date TO BE CONFIRMED

**PLEASE NOTE:** the annual Christmas Meal will NOT take place in December 2025 because of the anniversary lunch in January 2026 (see below)

**December event TBA** look out for future emails

### 2026

#### Nikolaus Pevsner 60th Anniversary Lunch at Rochdale Town Hall

Saturday 24 January 2026

On 18 January 1966 a meeting was held at Manchester Town Hall attended by an estimated 500 people and addressed by Nikolaus Pevsner, the Lord Mayor Bernard Langton and the group's first chair Frank Jenkins. This is generally considered as marking the start of the Manchester Group of the Victorian Society. We celebrate this anniversary in January with a major event at the newly refurbished Rochdale Town Hall.

DETAILS AND TICKET PRICES TO FOLLOW.

#### Manchester Group AGM

Saturday 28 February 2026 at Stretford Public Hall 2 for 2.15pm

Annual General Meeting followed by talk (TBA).

Agenda and details of talk to follow.