

APPENDIX E

ACCRINGTON MARKET CHAMBERS NATIONAL LOTTERY
HERITAGE FUND



MARKET CHAMBERS OUTLINE CONSERVATION PLAN

A historical black and white photograph of a street scene in Blackburn, showing Market Chambers and former Bradshaw's and Woolworths buildings. The image is overlaid with a semi-transparent blue filter. The street is lined with multi-story buildings. On the left, a building has a sign that reads 'COOPERSON'. Next to it is a building with a sign that reads 'ARGENTA'. Further along, a building has a sign that reads 'MEADOW DAIRY CO. LTD.'. In the center, a building has a sign that reads 'WILL BRADSHAW'. To the right, a building has a sign that reads 'Woolworths'. On the far right, a building has a sign that reads 'DADDY'S BREAD'. The street is filled with people, and there are street lamps and a flagpole visible in the background.

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Market Chambers and former Bradshaw's and Woolworths buildings,
Blackburn Road, Accrington, BB5 1JJ

For Hive Projects Ltd

Draft Conservation Management Plan



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Executive Summary

The purpose of this Conservation Management Plan (CMP) is to act as a tool to:

- provide an understanding of the significance of the Site (its separate components here referred to as Market Chambers and the Bradshaw's and Woolworths buildings), and its setting
- unlock future ambitions for its restoration and adaptation
- ensure the continued use of the building in a manner consistent with its conservation
- sustain and enhance its significance and its role within the historic civic and commercial core of Accrington

It is important to ensure the continued and viable use of this Site of significance to a standard of design and quality worthy of its status as a non-designated heritage asset situated within the Accrington Town Centre Conservation Area, in the immediate setting of the Town Hall (Grade II*) and Market Hall (Grade II).

The understanding provided by the study and analysis will enable informed decisions to be taken to find an appropriate balance between repair, conservation, restoration and adaptation and to provide a framework upon which the future management of the building can be based. This critical analysis of the building, why it is important and to whom will also serve to underpin engagement and interpretation strategies for the future community use of the building.

This CMP comprises two elements, which are described below:

1. Appraisal
2. Management Plan

The Appraisal provides an assessment of the significance of the Site, underpinned by historical and contextual analysis. Section 2 provides a summary account of the building's design and development, its use and its role in the wider context of Accrington's historic commercial and civic core. The building's current form and architecture is described in Section 3 whilst its wider setting is outlined in Section 4. Collectively this analysis has informed the assessment of significance of the building and its context which is provided in Section 5 and can be summarised as follows:

The Site is significant at a local level, Market Chambers being of the greatest interest and the Bradshaw's building being of the lowest interest relatively. This interest is principally derived through their architectural character and the contribution this makes to the collection of buildings set around the Town Square – principally the Grade II* listed Town Hall and Grade II Market Hall - and the character and appearance of the Accrington Town Centre Conservation Area more widely. Some historic interest is derived from the buildings' origins in successive phases of the creation and recreation of Blackburn Road as Accrington's principal high street and their contribution to the legibility of the civic and commercial core created during Accrington's heyday as a prosperous industrial town.

The Management Plan will follow at a later date and identify the main risks and opportunities presented by the heritage of the Site following stakeholder engagement, these will be supported by management policies which seek to address these.



1. Introduction

BLACKBURN RD, ACCRINGTON. No 6.

952.

1. Introduction

1.1 Aims and Use of the Conservation Management Plan

This CMP meets the requirements of the NPPF to understand the significance of heritage assets as part of the development of proposals to change and to inform their management and on-going conservation.

The purpose of the CMP is to summarise the heritage significance of the buildings, to better understand the potential threats to significance and opportunities to make improvements to their condition and long-term sustainability. It provides guidance on its conservation and management and is intended to serve as a tool in the development of proposals for the transformation of the buildings. The understanding it provides of what is important, and to whom, will inform *'the art of the possible'* both in terms of the building's capacity for physical change but, perhaps more critically, its ability to be successfully adapted into a cultural heritage space which will serve its local community.

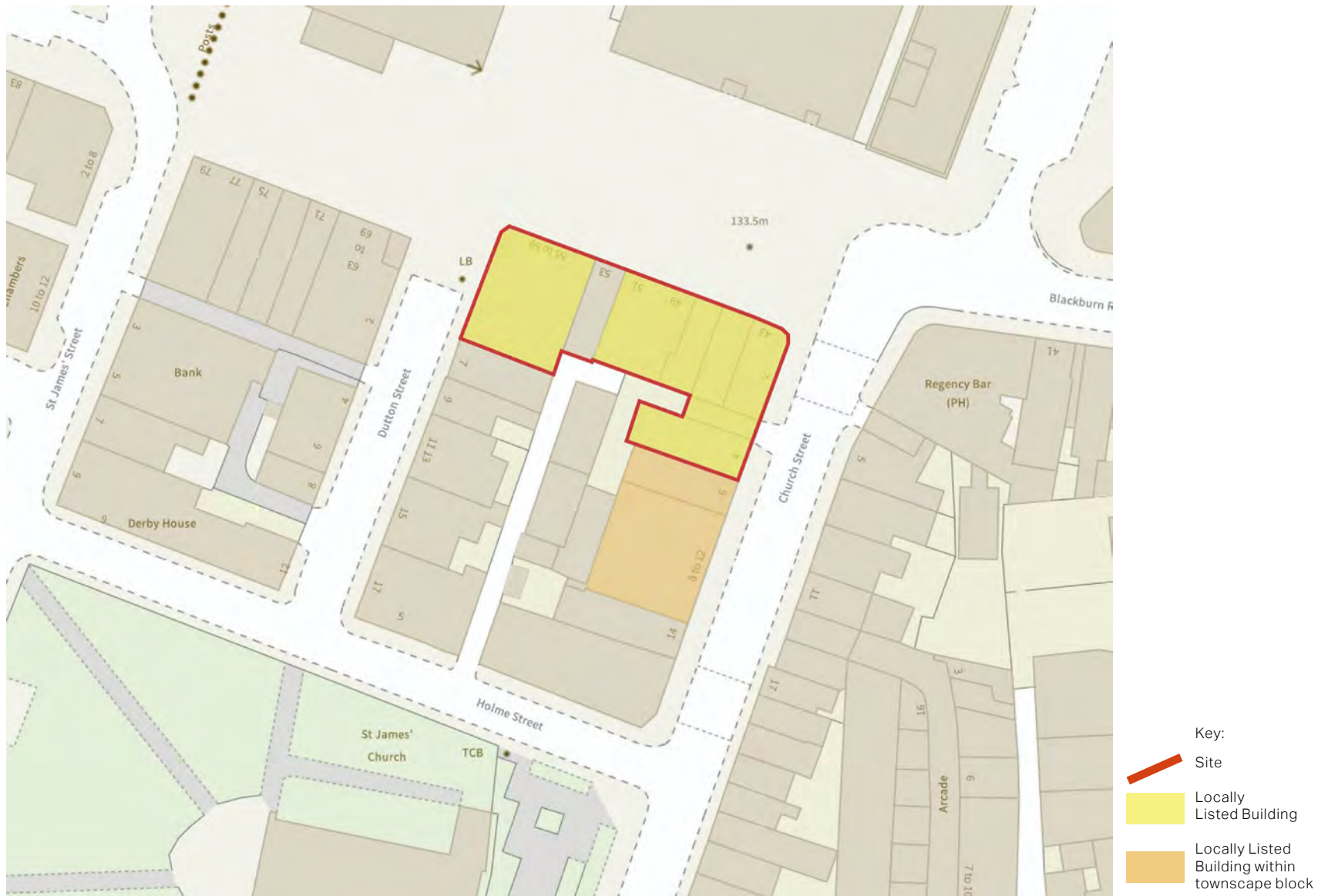
The document is not intended to be a final once-and-for-all reference work, but rather lays the foundation for decision-making and forward-looking conservation management at this time. It is intended that CMP will be updated following the completion of works to provide policies for the management and maintenance of the building going forward and thereby secure the long-term conservation of the building.

The CMP is designed to provide:

- A summary of the history and development of the Site, and its cultural context
- An external survey of the Site as visible from public rights of way and the internal service alleys
- A summary assessment of the Site's significance

And, to follow at a later date:

- An internal survey of the buildings
- A summary of issues that affect or may affect the significance of the Site and of the opportunities that the Site presents
- Policies for the future management and conservation of the building



1.1 Site map

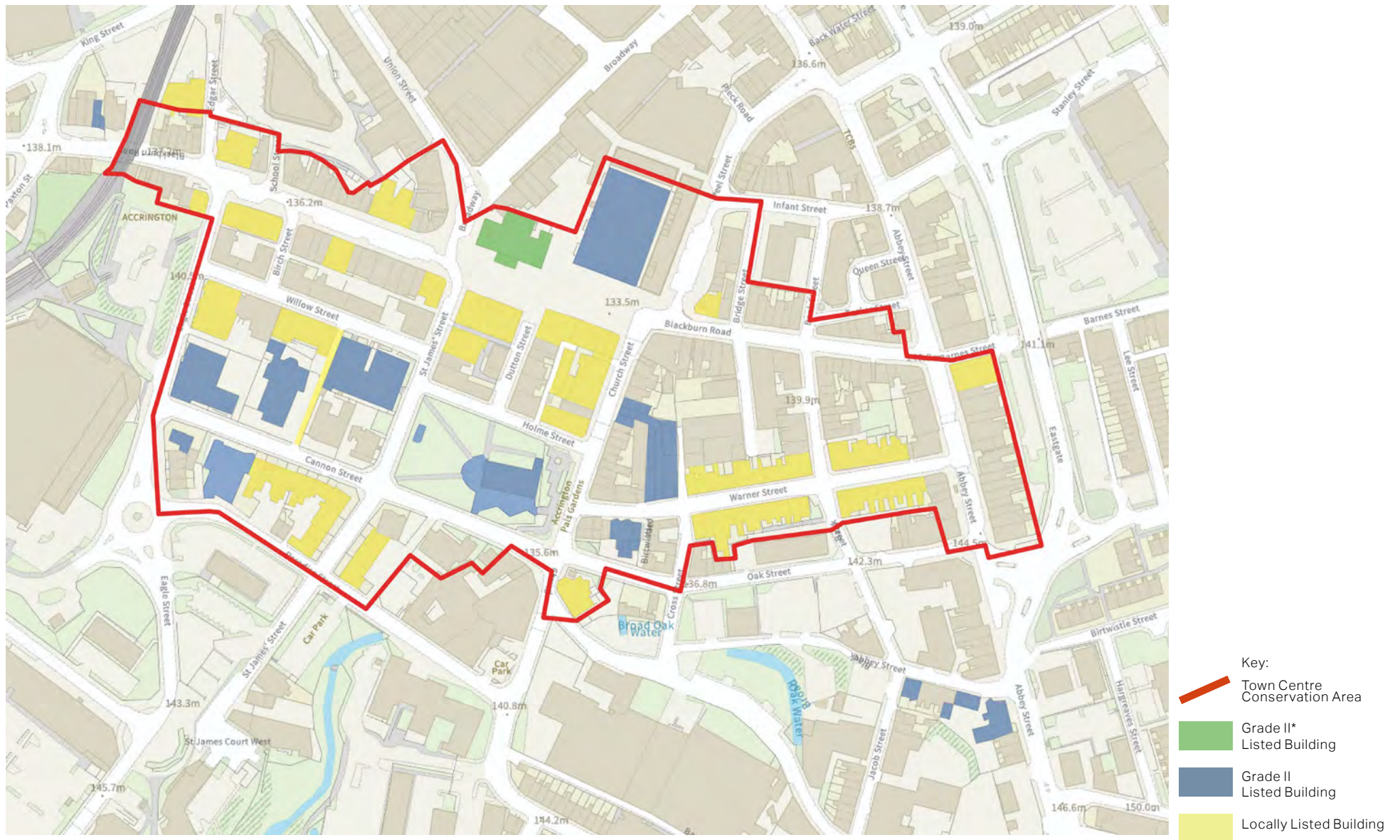
1.2 Defining Heritage Assets

At the heart of conservation is the creative process of caring for a building or place. Historic buildings should be constantly maintained and sensitively adapted so that they may be lastingly used and enjoyed. This begins by understanding a building or place thoroughly; including researching and analysing its history, purpose, materials, construction, aesthetic qualities, setting, use, and condition. The first step in the process of conservation is to establish the significance of a building or place; this can and usually does reside in the fabric of a historic building or place, but it can also be manifest in its historical associations, design, setting, use, or cultural value. Historic buildings are a powerful source of identity and inspiration and provide a tangible link between past, present and future, helping to sustain our culture. This is of particular importance given the Site's location within the immediate setting of Accrington's grandest civic set-piece, the Town Hall and the Market Hall.

The National Planning Policy Framework (NPPF) defines a heritage asset as: a building, monument, site, place, area or landscape identified as having a degree of significance meriting consideration in planning decisions, because of its heritage interest. This includes non-designated heritage assets which Paragraph 39 of the National Planning Policy Guide (2019) defines as *'buildings, monuments, sites, places, areas or landscapes identified by plan-making bodies as having a degree of heritage significance meriting consideration in planning decisions but which do not*

meet the criteria for designated heritage assets.' Local heritage lists are one means of identifying locally listed buildings.

The NPPF outlines a requirement to 'recognise that heritage assets are an irreplaceable resource and conserve them in a manner appropriate to their significance, so that they can be enjoyed for their contribution to the quality of life of existing and future generations'. It defines significance as: 'the value of a heritage asset to this and future generations because of its heritage interest. The interest may be archaeological, architectural, artistic or historic. Significance derives not only from a heritage asset's physical presence, but also from its setting.'



1.2 Heritage Asset Map

1.3 The Site, its Legal Status and Policy Context

The Site includes two non-designated heritage assets recognised by both Hyndburn Borough Council (2008 and 2015) and the Lancashire Local List Project (2022) as Locally Listed Buildings of architectural and/or historic interest. It is located in the Accrington Town Centre Conservation Area [Plates 1.1-1.2].

The Site is situated within the immediate setting of:

- Accrington Town Hall (Grade II*)
 - Market Hall (Grade II)
 - Arcade (Grade II)

The Site is also situated within the setting of the following buildings and structures, which themselves form part of the Site's own wider setting:

- Church of St James (Grade II)
- Nos. 53, 55 (Warner's Arms) and 57 Warner Street (Grade II)
- Monument to Adam Westwell (Grade II)
- Sundial (Grade II)
- The Mechanics' Institute (Grade II)
- Carnegie Public Library (Grade II)

The Planning (Listed Buildings and Conservation Areas) Act 1990 is the legislative basis for decision-making on applications that relate to the historic environment. Sections 66 and 72 of the Act impose

statutory duties upon local planning authorities which, with regard to listed buildings, require the planning authority to have '*special regard to the desirability of preserving the listed building or its setting or any features of special architectural or historic interest which it possesses*' and, in respect of conservation areas, that '*special attention shall be paid to the desirability of preserving or enhancing the character or appearance of that area*'.

Section 38(6) of the Planning and Compulsory Purchase Act 2004 requires planning applications to be determined in accordance with the development plan, unless material considerations indicate otherwise. The Local Plan applicable to the Site includes the Hyndburn Borough Council Core Strategy (2012), the Hyndburn Council Development Management Plan (2018) and the Accrington Area Action Plan (2010). These have policies that deal with development affecting the historic environment. In particular, the Core Strategy requires development to maintain and enhance townscapes, local distinctiveness and the setting of heritage assets, adopt innovative design in response to landmark buildings and those at gateways and on key transport routes, and promote derelict and under used sites for high quality development.

The Development Management Plan builds on the strategic policies and similarly states that any proposals affecting buildings within conservation areas or their settings should preserve or enhance their special character, appearance and setting, with a presumption in favour of the retention of those buildings, features and open space that make a positive contribution. In addition, proposals are expected to preserve and enhance listed buildings

and their settings, having regard to the contribution that their setting makes to the wider area in which they are located. Where buildings are locally listed the Council will encourage maintenance and improvement that is sympathetic, expecting alterations and extensions to demonstrate a high standard of design. For all heritage assets, designated and non-designated, there is an expectation that proposals must preserve or enhance their setting.

The Accrington Town Centre Conservation Area Character Appraisal and Management Plan were adopted in 2008. The Management Plan lays out several proposals, one of which states that all new development (including alterations to existing buildings) within both the conservation area and its immediate setting '*will respect the historical context, preserve and enhance the character and appearance of the conservation area and accord with local, regional and national policy*'.

The courts have held that following the approach set out in the policies on the historic environment in the National Planning Policy Framework 2021 will effectively result in a decision-maker complying with its statutory duties. The Framework forms a material consideration for the purposes of section 38(6). The key message of the NPPF is the concept of 'sustainable development', which for the historic environment means that designated and non-designated heritage assets 'should be conserved in a manner appropriate to their significance'.

The NPPF recognises that, in some cases, the significance of a designated heritage asset can be harmed or lost through alteration or destruction of the heritage asset or development within its

setting. The NPPF therefore states that any harm or loss to a designated heritage asset '*should require clear and convincing justification*' and that any '*less than substantial*' harm caused to the significance of a designated heritage asset should be weighed against the benefits of the proposal including, where appropriate, securing its optimum viable use.

1.4 Consultation

The CMP has been prepared in accordance with National Lottery Heritage Fund Guidance on preparing Conservation Plans and the 2008 Historic England publication *Conservation Principles, Policies and Guidance*. A process of stakeholder engagement will be undertaken prior to the completion of this document.

1.5 Authors and Copyright

This CMP was written by Kate Martyn BSc, MSc, IHBC and Alison Montgomery BA, PG CERT, PG DIP, MA, PhD, both of Donald Insall Associates.



2. Understanding the Heritage: Historic Context

TOWN HALL, BLACKBURN ROAD, ACCRINGTON.

M.6

2. Understanding the Heritage: Historic Context

2.1 Summary History of Accrington to the Present Day

2.1.1 Overview¹

Accrington is believed to have medieval origins but the town as we know it began as a poly-focal settlement formed along the turnpike road from Haslingden to Clitheroe (opened in 1791, today Manchester Road/ Abbey Street/ Whalley Road), with clusters of buildings also forming at its junction with Burnley Road. Another cluster of buildings lay at the junction with Blackburn Road, focused around St James's Church (believed to have emerged as an Anglo Saxon place of worship, re-founded in 1546 as a chapel of ease and rebuilt in 1763). Church Street, along its edge, had emerged as part of the ancient route from Manchester to Clitheroe and was probably the first 'high street', but was later superseded by Abbey Street. Another focal point lay at Milnrow (now the Railway Arch).

Accrington was still comparatively small in the 1750s, probably no larger than a village and reliant on spinning, weaving and farming.

The mechanisation of the textile industry in the final quarter of the 18th century, followed by the adoption of the factory system, brought rapid growth and by the 1830s Accrington was becoming a local centre for calico printing, cotton spinning and weaving. This in turn stimulated the growth of the local

mining, metalworking and machinery manufacturing industries. This early-19th century settlement remained focused around Warner and Abbey Streets, its core running as far west as Peel Street and Church Street (both laid in c.1815), although there were small clusters of buildings further to the west **[Plate 2.1.1.1]**.² The Blackburn turnpike road (1827), Abbey Street and Church Street remained the three main commercial streets.

By the 1850s Accrington was becoming an urban, industrial settlement, with a growing number of mills, printworks, engineering works and other manufactories, interspersed side-by-side with houses and shops. A nascent middle class of industrialists and professionals emerged, eager to demonstrate its refined tastes, and by 1888 the town had five architectural practices, Haywood & Harrison, Grimshaw & Cunliffe, and Henry Ross being based in the town in 1900. Whilst older buildings were also rebuilt or refaced a 'new' town was constructed to the west of the original settlement, mixing commercial, civic and domestic uses. By the late Victorian period a building boom was underway, influenced by national 'polite' tastes and capitalising on the access to Yorkshire ashlar and Welsh slate made possible by the railways **[Plate 2.1.1.2]**. The core retained its new commercial focus, worker housing laid out around its edges, set out in grid-iron patterns clustered around the mills **[Plate 2.1.1.3]**.

Accrington's cotton industry reached its peak in the Edwardian period, with 38 cotton mills and 41.5% of its population employed in the industry.³ The Second World War temporarily reversed the effects of the Great Depression of the 1930s and was followed by a short-term boom, but by 1960 only a third of the number of spindles and looms in use in 1931 were still in operation.⁴ As in many other towns, post-industrial decline (prompting a fall in population), the loss of train lines in the 1960s, competition from other local centres and, more recently, national changes to shopping habits, have all combined to reduce the vibrancy of the historic high streets of the Victorian core.

3 Duckworth and Barrett (2004), p. 11.

4 Ibid., p. 11.

1 This section uses information from Anon. [undated]. 'Architecture of Accrington Town Centre'.

2 Hartwell and Pevsner (2009), p. 74.



2.1.1.1 Accrington, OS map surveyed 1844 to 1846, published 1848 (NLS)



2.1.1.2 Accrington, OS map revised 1930, published 1931 (NLS)



2.1.1.3 Accrington, OS map surveyed 1890, published 1894 (NLS)

2.1.2 The Historic Civic and Commercial Core

Accrington's growing size and wealth came with increased responsibilities, new recognition and, consequently, more formal powers. Accrington's population was growing – rising from 3,075 in 1801 to 43,122 in 1901 – and the new core around Blackburn Road was now built (and rebuilt) to meet its growing commercial and civic needs. The Peel Institution was built as assembly rooms in 1857 (Grade II*), to designs by James Green and dedicated to Sir Robert Peel, initially used as a mechanics' institute, and converted into a Town Hall and council offices subsequently. The Market Hall (Grade II) followed in 1868, as a tall two-storey classical building faced in ashlar.

The Town Hall, Market Hall and adjacent Market Place thereby became the focal point for civic celebrations and commemorations, with numerous processions and marches passing along Blackburn Road. The 'improvement' of Blackburn Road was underway by the 1890s, its southern side incrementally cleared to create a road width of exactly 20 yards along the entire length from the Railway Arch to the Market Hall. The land was acquired in a piecemeal manner, reduced in size to accommodate the widened road, and resold, some of the plots rebuilt by a development company employing local architect Henry Ross.⁵ Secondary shopping streets also ran to the south of Blackburn Road, the most substantial perhaps Church Street. Here, the Arcade was built in c.1880 as one of

5 P. Barrett & Co. (1903), p. 547; Anon. [undated]. 'Architecture of Accrington Town Centre'. It is not clear whether this was the Blackburn Road Improvement Company (Accrington) Ltd. or another company.

England's first shopping arcades, also including a post office with sorting office and, on the Warner Street frontage, further shops with offices above.

Further redevelopment of this side of the road continued until around 1930, with the Accrington Improvement Act following in 1931. The site opposite the Town Hall was thus cleared of its building (Piccadilly) and sold to Burtons (already occupying premises at 83-85 Blackburn Road), which constructed an art deco shop with classical nods informed by the Town Hall (1927, Burtons' Chief Architect, Nathaniel Martin). In the west, neighbouring the Railway Arch, nos. 109-117 were also rebuilt in the 1920s, in an art deco style (architect unknown).

The presence of the station encouraged the westwards expansion of the town, Blackburn Road becoming a commercial high street along its entire length. This was sustained by the growth of the local population (which reached a peak of 50,000 in c.1910) and strong transport links by train, tram and (from the 1950s) Corporation buses.

By the interwar period, however, Accrington's cotton industry was beginning to feel the effects of overseas competition. Spring Mill was closed and its site cleared in 1926 with the intention of creating a wide boulevard-like connection between the two high streets. This was opened in the 1930s as Broadway, but the Council's aspirations were interrupted by the Second World War and when development recommenced in the 1960s it was much more commercially focused. It is here, on Broadway and to its immediate west, that new post-war development

– and growing provision for car parking – was mainly focused. Subsequent new commercial development, at the end of the 20th century and beyond, was concentrated in new retail parks, initially situated around the immediate edges of the historic core, alongside supermarkets including Tesco and Asda.

2.2 Summary Timeline of Key Dates

Pre-1850s



1721 and 1763: St James's Church (Grade II) rebuilt (1)

1816: St James's National School built at the Church Street/ Holme Street corner (2)

1830s: A Coaching inn built at the corner of Church Street/ Blackburn Road (3)



1847-48: Railway Viaduct (Grade II) and station built, providing access to Manchester, Blackburn and Burnley (4)

1850s-1880s



1850s: Cannon Street begins to develop as an area of middle-class housing (5)

1853: Accrington Local Health Board constituted and begins sanitation improvements



1857: Peel Institution assembly rooms erected on Blackburn Road, soon housing the Local Board of Health, Post Office, Magistrates Court and Mechanics Institution (6)



1867: Manchester & Liverpool District Bank erected (7)

1868: Accrington Market Hall (Grade II) built by Accrington Local Board, fairs and outdoor markets relocating to a new Market Place at its front (8)

1873: Cannon Street Baptist Church (Grade II) and the Willow Street Baptist School built (9)

1874: Accrington incorporated as a municipal borough

1878: The Peel Institution turned into the Town Hall and a new Mechanics Institution (Grade II) built, catering for the middle classes (10)

1880: On Church Street, Edmund Riley opens the Post Office Chambers and shops (11)



1881: The Commercial Hotel replaces the coaching inn (12)

1885: Liberal Club built by the Accrington architectural practice Maxwell and Tuke (13)

1886: Corporation steam trams begin, running down Blackburn Road (electrified in 1907)

1889: Start of the scheme to 'improve' the southern side of Blackburn Road (14)

1890s



1891: Conservative Club (Grade II) opens (15)



1894: Edmund Riley builds the Arcade and its Post Office and sorting office (all Grade II) on Church Street (16)

1896: Replacement St James's School and School House built south of the church (designed by Thomas Bell) (17)

1900s-40s



1890s: Blackburn Road is a major commercial street, with a tram stop at Peel Street and shops and pubs from Peel Street to the Railway Arch



1908: Carnegie Public Library completed on St James's Street (Grade II) (18)

1910: The Exchange built at 99-101 Blackburn Road as a tailors' shop with workrooms above



1926-27: Opposite the Town Hall, the Piccadilly shops demolished and replaced by Burtons (19)

1929: Corporation bus services begin, with a terminus at the Market Place

1933: Police Station, Fire Station and Magistrates Court moved out of the town centre



1936: Broadway opened (20)

1950s-80s



1960s: Arndale House and the car park to its rear completed (1960) and Broadway redeveloped with modern shops (21)



1960s: Blackburn Road remains a busy high street with growing motor traffic



1962-63: Broadway modernised, the outdoor market relocated to the 'umbrella market' behind the Town Hall and its old site turned into the Central Bus Terminus (23)



1964-66: Town Hall Extension constructed, combining shops with Council offices (24)



1980s: Arndale Centre and its multi-storey car park constructed (1987) and a roundabout added in the ring road, directing traffic away from Union Street (25)

1990s to the Present Day



Early 1990s: Creation of a pedestrianised Town Square outside the Market and Town Halls (later reversed) (26)



1990s: Retail parks built around the edges of the core at Hyndburn Road and Eastgate, and Broadway's Odeon replaced with shops (27)



2003: 'Umbrella market' to the rear of the Market Hall replaced by new shops, the outdoor market moved to Peel Street, and the Viaduct Leisure Park built to the west of the core (28)



2010: Tesco Extra built on Eagle Street (29)



2012: St James's churchyard reordered as a green space






2014-2020: Accrington Townscape Heritage Initiative transforms the Town Square and renews shopfronts at properties including 99-101 and 54-56 Blackburn Road

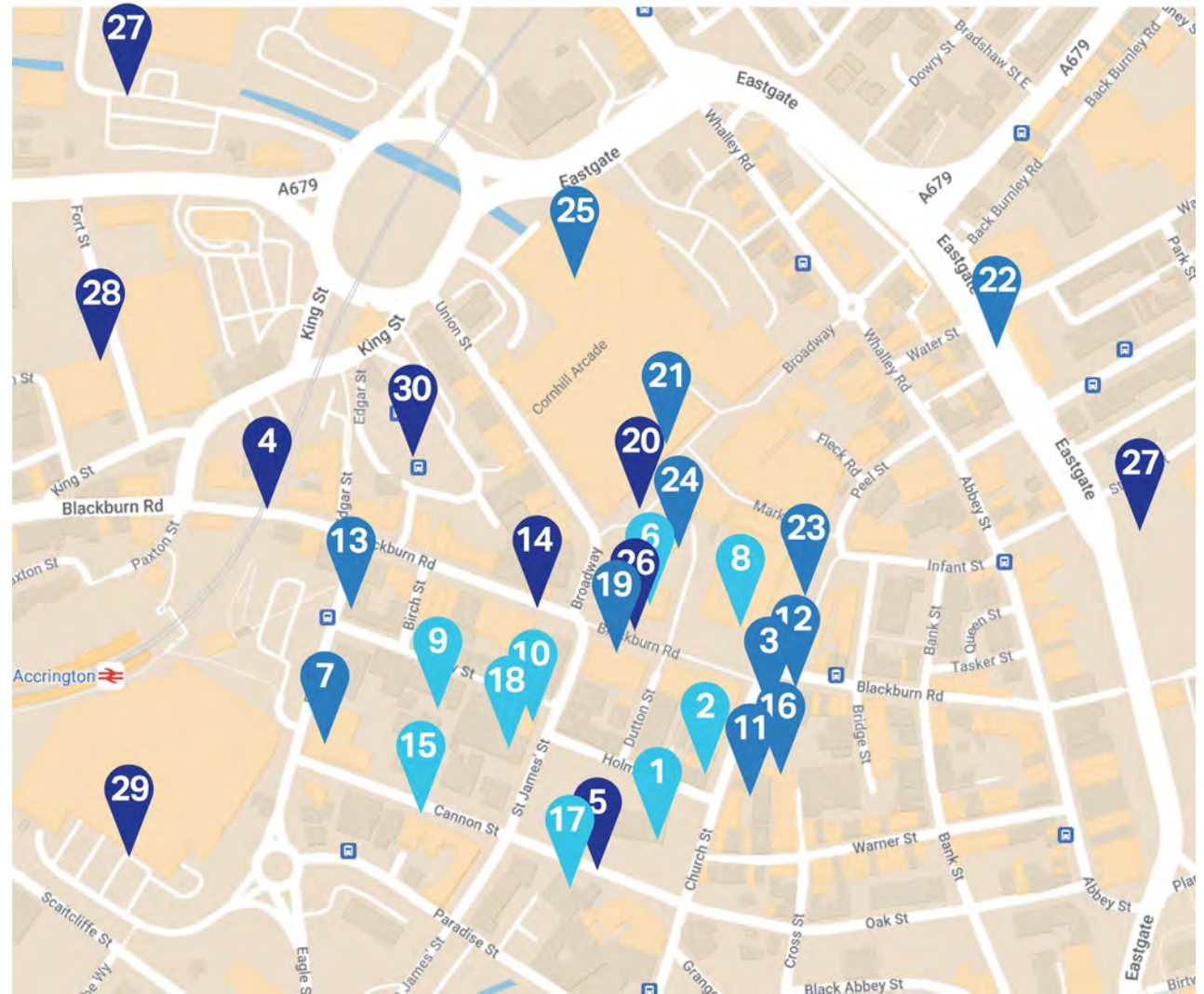


2015: Closure of Oak Street County Court

2016: Bus station moved from Peel Street to the west of the Arndale Centre (30)

Key:

-  Civic buildings
-  Commercial buildings
-  Infrastructure or roads



Numbered points from previous timeline in Accrington

2.3 The Site

2.3.1 Summary Overview

The Site as it exists today is comprised of three buildings, here referred to by their original identities – Market Chambers (1890, 43-51 Blackburn Road and 2-4 Church Street), Bradshaw's (53 Blackburn Road, 1925) and the Woolworths building (55-59 Blackburn Road, 1925).⁶ It also includes the east-west orientated section of service alley that runs into the interior of the block from Church Street. Market Chambers also continues to the south, this part of the building lying beyond the site (6-14 Church Street and 1-4 Holme Street) [Plate 2.3.1.1].

Market Chambers is believed to have been built for local entrepreneur Edmund Riley and designed by Accrington architect Henry Ross (see Section 2.3.3 below).⁷

⁶ It is likely that the name Market Chambers originally applied only to a set of lettable offices on the upper floors, accessed via the pedimented doorway on Blackburn Road (which bears the carved tablet announcing 'Market Chambers') and probably located on floors one to three of bays 1 and 2 (north range). A similar system of independent offices named 'Chambers' can be seen at both the adjacent Burtons building and the former Yorkshire Bank, where side doors provided independent access to offices above. The units at ground floor at least never appear to have been numbered as 'Market Chambers', those in the northeast initially numbered as Market Place, those in the northwest as Blackburn Road and those in the east as Church Street. Today, however, the entire building is generally referred to as Market Chambers.

⁷ Halstead and Duckworth (eds.) (2000), p. 58.

The development of Market Chambers seems to have been an independent endeavour, unrelated to the improvement scheme that began in 1899 but was still underway in the mid-1920s (and perhaps beyond) [Plate 2.3.1.2].

The historic relationship between the ground-floor shop units and the 'chambers' above is unclear. Signage visible in historic photographs suggests that in the early years Bridge's at least used the upper floors directly above its own shopfloor, whether as showrooms, stores or workrooms [Plate 2.3.1.3]. An

area of the upper floors is also likely to have been let out as offices, signage indicating that by 1953 the Royal Liver Assurance Office was trading from some or all of the 'chambers'. Censuses give no evidence (at least up until 1911) of any domestic occupation.

The Bradshaw's and Woolworths buildings were both built as commercial endeavours, on land acquired by the local authority as part of the Blackburn Road 'improvement' and resold for development on an adjusted building line.



2.3.1.1 Site components



2.3.2 Market Chambers and adjacent earlier shops, c.1900 (Red Rose Collection)



2.3.3 Signage at upper floors, c.1906 (Red Rose Collection)

2.3.2 Timeline of Key Developments and Known Occupants

Key:

Orange text - Woolworths Building

Red text - Bradshaws Building

Pink Text - Market Chambers Building

Black text - Adjacent Buildings

1800-70s

1816: St James's Church National School opens in the southwest of the block⁸

8 Anon. [undated].
'Architecture of
Accrington Town Centre'.

1840s: OS map shows the school and a yard in the south and what were probably small cottages, converted into shops, in the northeast. Dutton Street and Holme Street were yet to be laid



1880s-90s

1880s: A row of two-storey cottages (some or all built by Joseph Bridge), by now converted into shops, occupies the west of the Site. Shops include Tyler's boot and shoe shop, Edmund J. Riley, Mcrae watchmaker and jeweller and Ainsworth's optician



1900-1919

This row also extends into the future site of Bradshaw's



1889: Local architect Henry Ross commissioned to design the Market Chambers

1890: Market Chambers built for Edmund Riley in 1890 with 8 units (one double-sized) at ground floor and a hovel service alley entrance. J. W. (Joseph) Bridge occupies the east corner at ground floor, the street adjacent becoming known as Bridge's Corner



1897: the double gabled building at the south of Market Chambers built

By 1919: , William E. Bradshaw, gentleman's outfitter, occupies the Blackburn Road shop at the immediate west of the pedimented doorway of Market Chambers

1920s

Blackburn Road occupants of Market Chambers include J. W. Bridge, Coupe & Son pianos and music (later Coupe, Ebenezer & Sons) and Argenta, with Brown's Restaurant possibly accessed via the pedimented doorway.

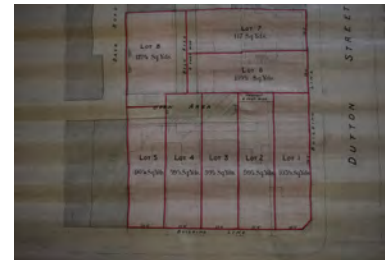
Bridge's occupies the Church Street units as far as the hovel, the Victoria Restaurant to its south. Photographs show large plate glass shopfronts and a variety of shopfront fascias, the west wall rendered or painted white and a roof lantern possibly above



Messrs Williams Ltd, Drapers, opens on the National School site in c.1905, an unadorned service alley at its west. The shop is rebuilt after a fire in 1910 and later becomes Moffitts



1920s: The Council acquires Bradshaw's and adjacent shops and advertises eight lots. Woolworths buys four, the Council approving its plans in 1924.



29 May 1925: Woolworths opens, having a narrow fascia and large plate glass windows across its corner shopfront (recessed doorways on Blackburn Road expressing its three bays), with matching metal framed casement windows of frosted glass above. Two smaller windows of frosted glass sat in the rear, adjacent to the public WCs, perhaps for offices



1930s-60s

1925: Bradshaw's rebuilt on its existing site



J. W. Bridge, Couper and Argenta still occupy Market Chambers, Argenta and the shop to its west (Meadow Dairy) seemingly entered through the pedimented doorway



7 September 1961: Woolworths, its shopfront still unchanged, relocates to Broadway. By the mid-1960s the Co-Op furniture store is trading here, a new plate glass shopfront with large fascia inserted and new dividing bands added to the windows above. It is not clear how long Co-Op stayed



1950s-60s: Bradshaw's retains its historic shopfront in the 1950s and is still trading in the 1960s



1950s: Dewhurst has a shop on Blackburn Road and Royal Liver Assurance operates from chambers upstairs

1970s

1960s: Bridge's, still trading, is soon to close

By 1979: Bradshaw's is combined with the west bay of the Market Chambers (trading as an amusement arcade), with a modern shopfront



1970s: Photographs show at least some historic and traditional shopfronts retained, whilst nos. 4 and 6 Church Street have been combined (as a bingo hall)



1978: Moffitt Brothers (outfitters) closes, the draper's shop having undergone little internal modernisation

1980s

By 1985: The Woolworths building is operating as three shop units at ground floor, the first and second floors in 'retail' use. Permission is granted to convert the 1st and 2nd floors to a pool hall and (separately) to create offices and a dance studio above what nos. 55-59.

1990s

1986-87: The ground floor is reorganised into two units, a shop (no. 53) and a McDonalds (nos. 55-59), their large shopfronts partially infilled and replaced with modern windows and fascias



1980s: Permission to convert the first and second floors above No. 43 from storage to retail granted in 1987. Nos. 4 and 6 Church Street remain in bingo hall use, all of the shopfronts to this elevation seemingly modernised



1990s onwards: Occupants include a lap dancing club (upstairs), various hospitality units (nos. 55-59) and a travel agents (no. 53)



1990s: Growing levels of vacancy on all floors



1996: Permission to convert the 1st, 2nd and 3rd floors above the amusement arcade (49-51 Blackburn Road) to flats. 6 Church Road converted to a shop in c.1996, suggesting its separation from No. 4

20th Century

2012: The first floor to nos. 55-59 converted to a lap dancing club (later a nightclub)



By 2013: Photographs show only one historic shopfront surviving on Blackburn Road

2019: No. 47 receives a new shopfront and other improvement works as part of the Townscape Heritage Initiative

2.3.3 External Footprint Over Time (Map Sequence)

1890

Note the northeast corner of Market Chambers divided into two units, and the floors over the hovel only a single bay deep. The detached warehouses in the interior of the block were seemingly unrelated, fronting onto the separate service alley running from Church Street. The Blackburn Road section of Market Chambers was set slightly behind the front and rear building lines of Bradshaw's and adjacent shops, its frontage aligned with the block to the west (Piccadilly).

1909

The two ground-floor units in the northeast of the Market Chambers now combined.

1930

Woolworths and the replacement Bradshaw's now built (both set slightly further back and on deeper footprints than their predecessors), and the southern service alley from Church Street re-opened at the north end to provide delivery access (there being no through route via the east service alley, serving Market Chambers).



OS map surveyed 1890, published 1893



OS map revised 1909, published 1912



OS map revised 1930, published 1931

1957

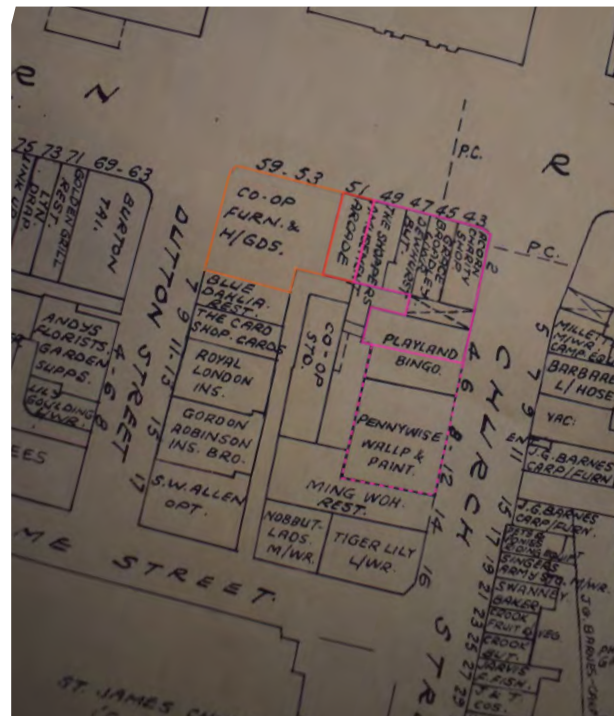
Market Chambers extended out an extra bay over the hovel entrance, a loading platform added to 4 Church Street and a link bridge built connecting it to the warehouse at the rear. The Blackburn Road shops to Market Chambers were still numbered 1, 3 and 5 Market Place at this time (the westernmost bay having no number) but had been renumbered by 1968.



OS map published 1957

1979

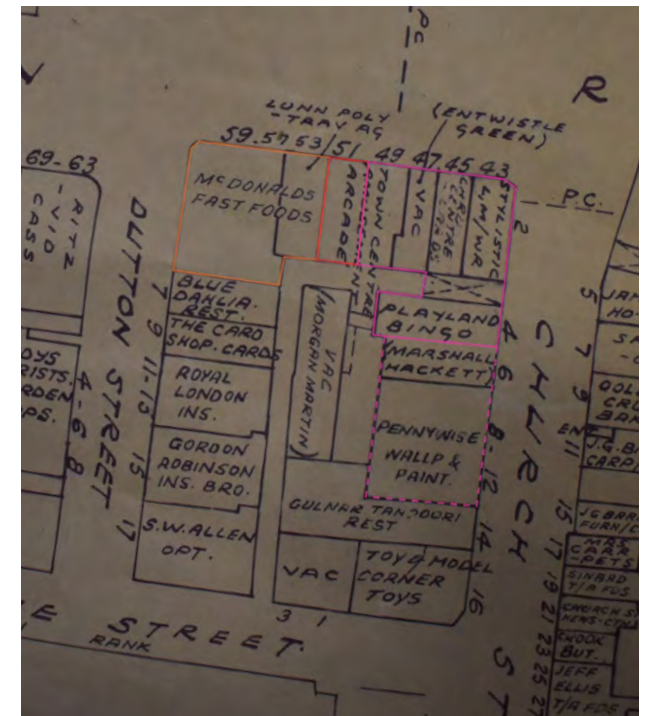
The Woolworths building now occupied by the Co-Op furniture store, which also uses the two warehouses (now combined) in the interior of the block. The former Bradshaw's building now combined with the western bay of Market Chambers (operating as an amusement arcade). 4 and 6 Church Street also now combined (used by Playland Bingo).



Annotated map drawn 1979

1989 to 1999

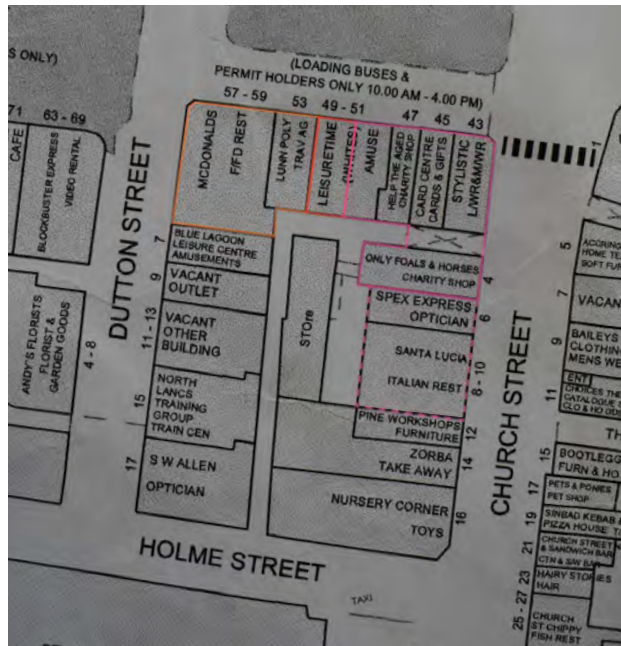
The former Woolworths building now divided, with McDonalds in the west and a travel agent in the east (neither making use of the warehouses). The wall/gate across the east service alley seemingly surviving, and the link bridge from 4 Church Street to the warehouse lost in around 1990.



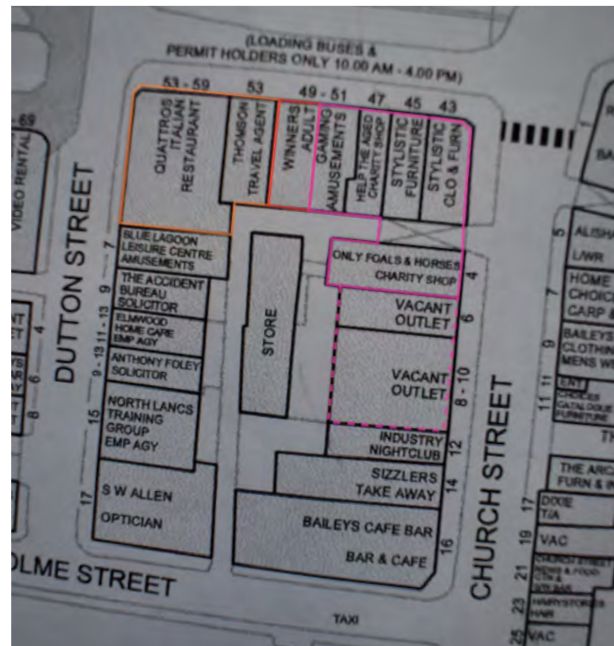
Annotated map drawn 1989

2000 to 2023

No changes to the external footprint or the ground floor divisions, the alleyway wall/gate still present in 2001 but removed at an unrecorded date subsequently.



Goad insurance plan of 1999



Goad insurance plan of 2009



Esri, 2023

2.3.4 Known Associated Figures and Companies

Corporation of Accrington (Accrington Council)

The Council (properly known as Accrington Corporation) was committed to the long-term formal scheme for the improvement of Blackburn Road that by the mid-1920s also extended to (some of) the blocks to its immediate rear and the connecting roads running to its south. Areas of Church, Warner, Birch, Bridge and Union Streets – particularly at their intersection with Blackburn Road were all acquired (or considered for acquisition) during the period that the Site was redeveloped. As-of-yet unimproved sections of Blackburn Road were also the targets of the Committee's attention at this time, most notably Piccadilly (subsequently redeveloped by Burtons). Acquisition was seemingly piecemeal, dependent upon land being released for sale, or owners proving amenable to the Council's approaches.

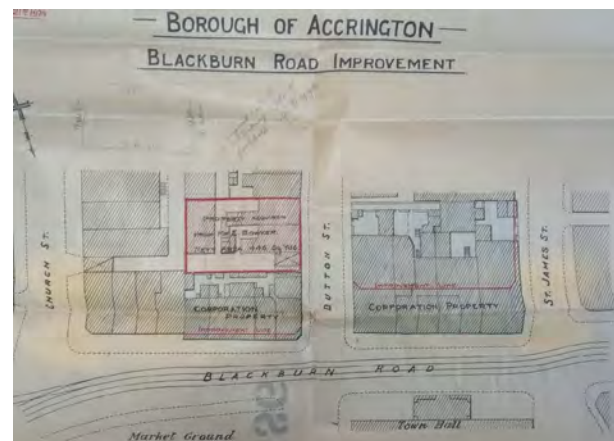
The Council already owned the site of Bradshaw's and the neighbouring shops in spring 1924, when it purchased the adjacent land on Dutton Street (containing shops, an office and a printing works) [Plate 2.3.41]. By April it had resolved to divide the combined area into eight plots, to be auctioned in July. Woolworths' later offer for a 999-year lease of four of the plots was accepted, with the condition that the street frontages were to be faced entirely in stone. The first plans – probably by the company's inhouse or preferred architects – were rejected by the Corporation both for neglecting this condition and on the grounds of the 'low appearance of the buildings', Woolworths being required to equip

each frontage with a three-feet high balustrade or other embellishment to match the roofline of Market Chambers. The Council accepted the revised plans in October 1924.⁹

Progress was slower with the redevelopment of Bradshaw's. In January 1925 the Council approved an agreement between Bradshaw and Woolworths that would allow him a wider frontage. In return, Bradshaw was asked to commence building as soon as Woolworths built its own frontage.¹⁰ His plans were approved in March 1925, Bradshaw finally acquiring the plot in June. It is not clear whether he purchased it outright or leased it and the designer of his new building is unknown [Plate 2.3.4.2].

9 Corporation of Accrington. *Annual Volume of Minutes, Agendas, Reports of Officials etc.*, for the year ended 1924, pp. 117, 335, 630.

10 Ibid., for the year ended 1925, pp. 517, 215, 218, 370.



2.3.4.1 Land acquired by the Council west of Dutton Street, January 1924 (Accrington Library)



2.3.4.2 Land transferred to Bradshaw, May 1925 (Accrington Library)

Edmund J. Riley – builder of the Market Chambers (believed)

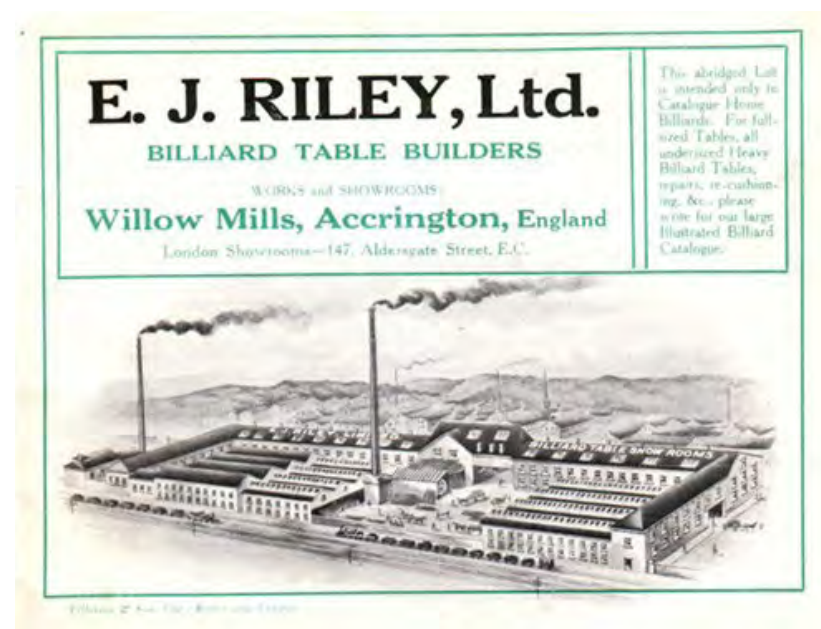
Born in Plantation Street, Riley was a local businessman and in 1899 owned or occupied a shop in the cottages adjoining Market Chambers (later the site of Woolworths). On completion of Market Chambers he opened a fishmonger's in one of the Church Street units (possibly no. 4 or 6), seemingly also retaining his Blackburn Road unit, from which sports equipment was sold.

As Crown Postmaster, working from a post office on Church Street, Riley also built the Arcade (1894-96) facing Market Chambers, containing a new Crown (or General) Post Office and sorting office, his original plans for a theatre having been thwarted. Designed by Accrington-based Haywood & Harrison, 'Post Office (or Riley's) Arcade' was one of the first shopping arcades in England.

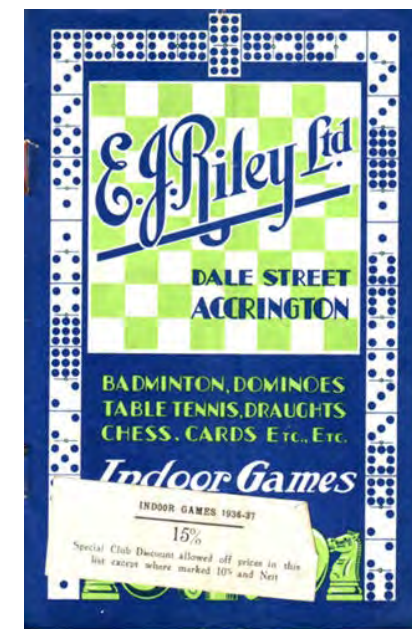
Riley also appears to have been the E. J. Riley (1856-1926), once a bank clerk, who made a living by buying failing retail shops. An amateur sportsman and billiards player, this Riley owned a sports outfitter on Abbey Street by the 1880s and the Northern Athletic Supply Co. shop on Bold Street subsequently. He set up with C. G. Kenyon in 1896 as E. J. Riley Ltd., a manufacturer and retailer of sports equipment and billiards tables, opening Pioneer Works in 1898. By 1908 they also began to acquire billiard halls [Plates 2.3.4.3-2.3.4.4].

By the 1920s, at its peak, the company was one of England's biggest billiard table companies and owned 40 billiard halls. It later purchased two local furniture manufacturers, merged with the billiard repair division of Burroughes and Watts to become Riley Burwat Ltd. and retained its billiards halls (by 1971 operating these as Riley Snooker Clubs Ltd.). The company entered administration in 2002.¹¹

11 For E. J. Riley Ltd. see E. A. Clare & Son Ltd. (2018), 'E. J. Riley. A great Lancashire Billiard Company', <https://www.snookerheritage.co.uk/company-histories/ej-riley/>.



2.3.4.3 E. J. Riley (Snooker Heritage Collection)



2.3.4.4 Dale Street shop (Snooker Heritage Collection)

Henry Ross (Architect) (1857-1937) – Architect of the Market Chambers¹²

Ross spent most or all of his adult life in Accrington, living at Birch Street, Albion Terrace and Canon Terrace. He trained under his father, the Architect and Clerk of Works at the Ingleborough Estate, in 1870-75 and subsequently under Eli Knowles of Accrington (1876-77). Having set up on his own in 1879, he qualified as an Associate of the Royal Institute of British Architects (ARIBA) in 1889, remaining in private practice until retiring in 1935. He was a member of the Manchester Society of Architects.

In Accrington, Ross was also responsible for works including Yorkshire Penny Bank (81 Blackburn Road), The Exchange (99-101 Blackburn Road), the Church of St Peter (Grade II, 1886-89), the Church of St Mary Magdalen (1895) and Woodnook Mill (demolished in 2009). He served as a Justice of the Peace in 1903.

¹² This section uses information from A. Brodie, et al. (eds.) (1993). *Directory of British Architects, 1834-1913*. Vol. 2 (L-Z), entry for Henry Ross.

F. W. Woolworths – builder of the Woolworths building

The Woolworths building was purpose-built by F. W. Woolworth & Co. and opened on 25 May 1925 as store 190. Originally an American chain, Woolworths' first store in Britain had opened in 1909 (in Liverpool) and by 1914 there were branches in 40 towns and cities across the United Kingdom. Some 130 shops existed by 1923, when new Managing Director William Lawrence Stephenson began a substantial programme of expansion, now based on the construction and purchase of freehold properties. Many of these were characterized by external art deco features, often using faience (ceramic) tiles. Such was the rate of expansion that 500 branches existed in Britain by 1934 and 1,141 by 1969.

Woolworths vacated the building on 7 September 1961, relocating to 21 Broadway, inside the new Arndale House precinct. This closed in December 2008, when the Woolworths Group entered administration.¹³ Some 68 British Woolworths shops are known to have been demolished since the company's closure.

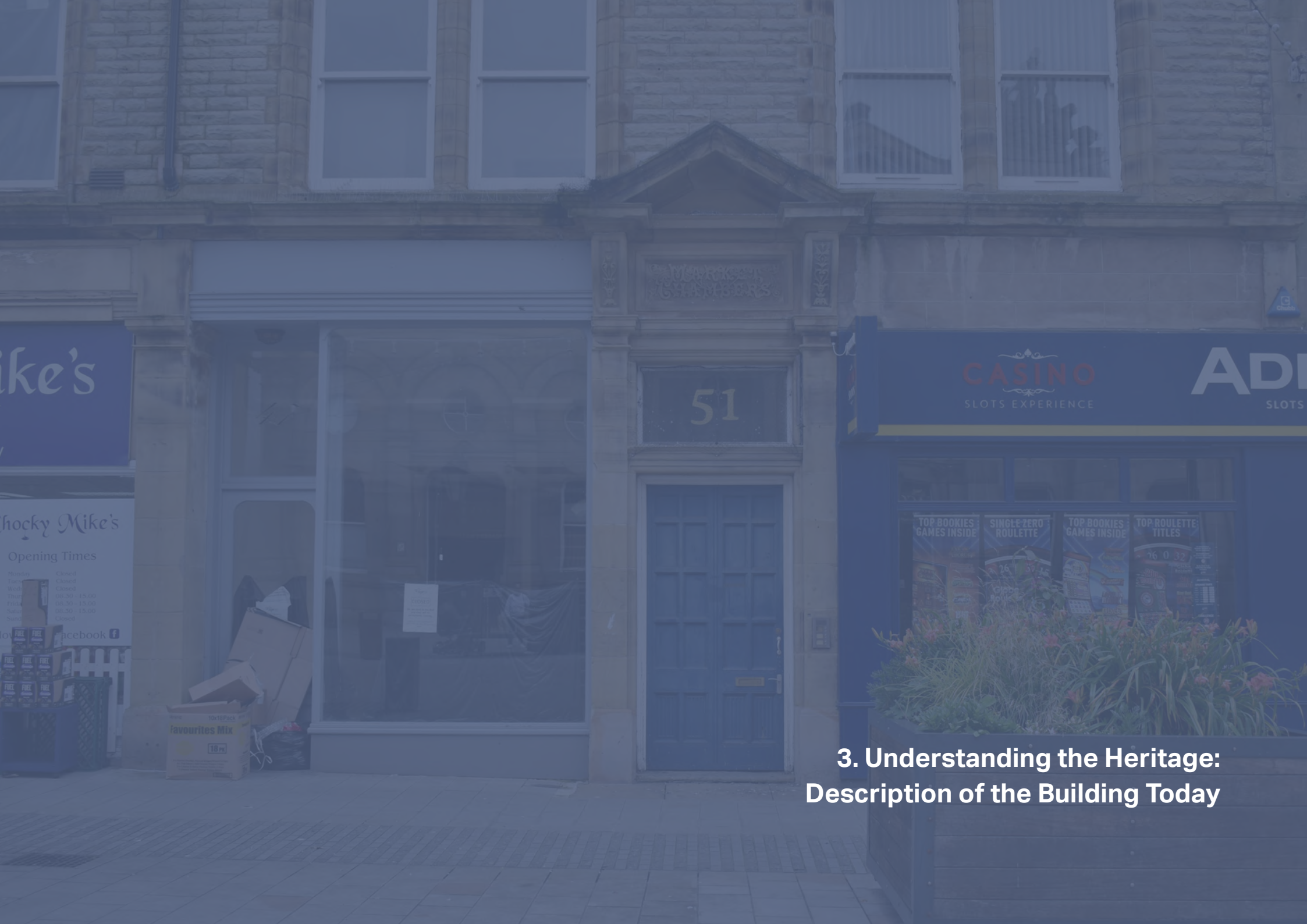
¹³ Anon., 'Accrington Woolworths – Store 190' (16 November 2018), <https://wooliesbuildings.wordpress.com/2018/11/06/accrington-store-190/>.

The Co-Operative Retail Society

The Co-Operative Retail Society (CRS) was occupying the Woolworths building as a furniture and household goods store by 1966. In Accrington the Co-Op movement had started as the Accrington and Church Industrial Co-operative Society, founded in 1860.

The Accrington and Church Industrial Co-operative Society merged into the CRS in 1962. The CRS itself later became part of the Co-op Group, headquartered in Manchester and today still the biggest food retail co-op in existence.¹⁴

¹⁴ Information provided by Jane Donaldson, Archivist, The Co-operative Heritage Trust.



3. Understanding the Heritage: Description of the Building Today

3. Understanding the Heritage: Description of the Building Today

This description focuses on the exterior only, as visible from the internal service alleys and public rights of way. It was not possible to inspect the interiors of the buildings as part of this draft, or the rear of 4 Church Street.

3.1 Exterior

Overview

The site is situated within a rectilinear townscape block aligned roughly northeast-southwest and bound by Dutton Street to the west, Blackburn Road to the north, Church Street to the east and Holme Street to the south. It is comprised of three separate buildings, each single phase in origin, the largest building also continuing beyond the Site, into the rear (south) of the townscape block. The Site also includes the east service alley running into its interior in a westwards direction from Church Street, but excludes the similar (southern) service alley entering the block from Holme Street. All three buildings were constructed for commercial use, with retail shops at ground floor and showrooms, ancillary space or independent offices above (that above the Woolworths building later converted for hospitality use). All shopfronts and ground-floor glazing are modern. The ground floors are high and common shopfront, fascia, window and top cornice lines are roughly observed across the frontages of the three buildings, although there are inconsistencies in the first and second floor corncicing in particular. The buildings are built hard up against the pavement edge and modern fixtures and fittings including CCTV, signage, lighting and satellite dishes are fixed intermittently across all elevations, including the street frontages.

Market Chambers

The east of the Site (and block), continuing along the east return, is occupied by Market Chambers, built in 1890 and the largest in height and (especially) massing, a corner turret with domed cupola dominating visually. Comprised of four bays to the north, a canted bay and entrance into the associated unit to the corner, and eight bays to the east, five of which are included within the Site. This building is faced in local gritstone with only the details in ashlar (reflecting its earlier date of construction). Comprised

of four principal floors, with a strong vertical composition, emphasised further by its mansard roof with dormer windows. Whilst the east elevation is otherwise treated as a return of the principal, north, façade (although with narrower bays), the mansard roof runs only as far as the southern limit of the Site, the adjoining southern section of Market Chambers perhaps being lower in status. Overall, its architectural style is a comparatively austere, geometrical, classical, enlivened by the pediments, turret and cupola, the use of gritstone adding a sense of texture and visual interest [Plate 3.1.1].



3.1.1 Market Chambers

Bradshaw's

In the middle of the Site, is the later Bradshaw's building, narrower (only a single bay wide) and with the details to its frontage more classical and ornamental in style than the adjoining Woolworths (despite their shared date). Faced in ashlar, this is comprised of three principal floors, the large windows of its upper floors perhaps indicating an original use requiring high levels of natural light (or perhaps a lack of windows to the rear)(see above, Plate 3.1.1).

Woolworths

The contemporaneous Woolworths building occupies the west of the Site, also comprising three principal storeys and faced in ashlar, but with subdued art deco decorative details. Three bays wide to Blackburn Road (today divided between two units) and two deep to Dutton Street, its principal facade fronts onto Blackburn Road, although its shopfront windows continue onto the return. The upper floors retain their original metal framed window glazing but not Woolworths insignia or other identifying details beyond the use of the archetypal Woolworths style [Plate 3.1.2].

Inside the Site, the rears of the buildings are shown to be plain brick (mainly rendered over) and glazed brick, with varying window patterns and various doors and loading entrances (many blocked). There is a heavy presence of pipes, ducts, lights and extraction units.



3.1.2 Bradshaw's and Woolworths

3.1.1 North Elevation (Frontage to Blackburn Road)

Market Chambers

The north elevation of Market Chambers is comprised of four bays, arranged over four floors [Plate 3.1.1.1].

To the tall ground floor is a row of shopfronts with the original ashlar pilasters and capitals, containing a variety of modern glazing and doors, fascias and stallrisers [Plate 3.1.1.2]. Bay 1 (now sharing a modern shopfront with the Bradshaw's building), is seemingly the only bay where the original ashlar fascia survives between the cornice and the modern shopfront below [Plate 3.1.1.3]. To bay 2 is a modern but traditional-style shopfront installed as part of the recent Townscape Heritage Initiative [Plate 3.1.1.4]. A doorway sits between bays 1 and 2 and has a moulded doorcase with a transom window (marked '51') above, surmounted by carved corbels and an open pediment containing a tablet bearing the carved words 'Market Chambers', all in ashlar [Plate 3.1.1.5]. A continuous moulded ashlar cornice runs along the top of the pilasters. Prism pavement lights illuminating cellars below survive to bay 4 only.



3.1.1.1 Market Chambers, north elevation (R)



3.1.1.2 Market Chambers (north elevation), bay 3 shopfront



3.1.1.3 Market Chambers (north elevation), original ashlar fascia to bay 1



3.1.1.4 Market Chambers (north elevation), traditionally styled shopfront to bay 2



3.1.1.5 Market Chambers (north elevation), pedimented doorway between bays 1 and 2

The first floor is faced in machine-cut gritstone and contains four sets of paired windows, set centrally within the bays. Rising out of the ground floor cornice, these have ashlar architraves. Above, they are joined by a continuous ashlar plinth and the adjoining moulded first floor cornice. The second floor matches the first floor and is similarly surmounted by a projecting ashlar cornice, this with dentillation. Above, at third floor, an ashlar parapet matching that on the Juliette balcony to the east elevation runs between the five dormer windows, the lead-covered dormer roof lying behind it. Here, the bays contain a mullioned paired window set within a square dormer faced in ashlar, each window surmounted by a cornice with a closed pediment above. In bay 1 the dormer roof terminates in a moulded ashlar wall with a triangular coping stone above that references the pedimented

dormer windows, whilst in bay 4 the stonework of the dormer continues into the adjoining canted corner **[Plate 3.1.1.6]**.

All windows at first, second and third floors are one-over-one white-painted vertical sashes (without glazing bars), possibly original, recessed within the stonework. The east end of bay 1 contains a moulded stone tablet inscribed with the carved words 'Market Place' (an early forerunner to street signs) **[Plate 3.1.1.7]**. There are otherwise no substantial between the different bays below roof level. Between bays 2 and 3 a modern downpipe carrying water from the roof passes through the frontage beneath the second-floor cornice, running down the wall through openings in the cornicing. A similar downpipe runs at ground floor only between bays 3 and 4.



3.1.1.6 Market Chambers (north elevation), dormer roof end at bay 1



3.1.1.7 Market Chambers (north elevation), bay 4 'Market Street' tablet

The northeast corner of Market Chambers is canted. Faced in ashlar at ground floor, a central doorway with pilasters to either side has a projecting, curved, moulded architrave, the cornice and fascia above treated as the bulbous base of an oriel window [Plate 3.1.1.8]. Above, at first, second and third floors, the corner is treated as per the north and east elevations, although with a single window only. It terminates in the octagonal tower, having single casement windows in all of the elevations that are visible from the street. Each side of the turret is bound by pilasters with moulded capitals, the whole topped by a continuous moulded cornice, carved recessed panels above and a dentillated upper cornice. A cupola sits above [Plate 3.1.1.9].



3.1.1.8 Market Chambers, canted corner



3.1.1.9 Market Chambers, corner turret

Bradshaw's building

This narrow single-bay building has been combined with the westernmost bay of Market Chambers at ground floor level, a single modern shopfront running across both frontages [Plates 3.1.10-3.1.11]. Above, the fascia is ashlar, a shallow apron or cornice above this sitting slightly lower than that of Market Chambers and substantially lower than that of the Woolworths building. From the exterior, it is not clear how high the ground floor reaches. The first floor is classical in style, a tripartite window enclosed between pilasters with capitals and surmounted by a shallow cornice (again slightly lower than that of Market Chambers), the windows one-over-one white-painted vertical sashes below and matching casement windows above. The second floor, also in ashlar, has the suggestion of a plinth at its base, with a narrow moulded cornice above, over which sits a lunette window of four casement lights from which emanates a mock arch of voussoirs with a central keystone. Another moulded cornice (aligned with those of the adjacent buildings) forms the top of the building, ashlar stonework above referencing a classical pediment (and perhaps a response to the Council's height requirements) [Plates 3.1.12].

Woolworths building

This building of three bays presents as two storeys, the horizontal band within its upper floor windows – referencing the classical cornice – concealing the floorplate of the second floor [Plate 3.1.1.13]. The ground floor is heavily altered, only the curved projecting cornice being original. Its shopfront is divided into three distinct bays (one now forming an independent unit), the extant stonework is a modern infill and the two stallrisers are modern [Both 3.1.1.14]. Above, the exterior of the building appears far less changed on the upper floors, its symmetrical façade, again in ashlar, divided into three (the building having been built on three separate plots, nos. 55, 57 and 59). Three large architraves each contain a rectangular first-floor window of four-over-four lights, a plain horizontal dividing band lying against the floorplate and a matching window above serving the second floor. The windows are metal framed and seemingly original, whilst the horizontal bands at the floorplate are 1960s replacements. The central bay is more ornate than the neighbouring bays, at both first and second floors. It is framed to either side by pilasters with moulded bases and decorative consoles, above by an art deco pediment with keystone and carved scrolled embellishments to each side (the latter probably late additions to the design, to meet the Council's height requirement), and a frieze below. Framing the whole composition, the stonework to the east and west pilasters is much more pronounced, whilst a shallow cornice acts as a parapet enclosing the flat roof above [Plate 3.1.1.15].



3.1.1.10 Bradshaw's (centre)



3.1.1.14 Woolworths (north elevation), ground floor



3.1.1.11 Bradshaw's, combined shopfront with bay 1 of Market Chambers



3.1.1.12 Bradshaw's, first and second floors



3.1.1.13 Woolworths (north elevation), bay 3



3.1.1.14 Woolworths (north elevation), ground floor



3.1.15 Woolworths (north elevation), first and second floors

3.1.2 East Elevation (Frontage to Church Street)

Market Chambers

The east return of Market Chambers is comprised of eight bays, again divided across four floors, and continuing the architectural detailing from the north elevation, although with narrower bays (suggesting a lower status than the shops to Blackburn Road) **[Plate 3.1.2.1]**. Five of the bays lie within the Site, all with modern shopfronts **[Plates 3.1.2.2-2.1.2.3]**. To the south, the building continues beyond the Site, but is here only three storeys high **[Plate 3.1.2.4]**.

At ground floor only the 4th bay differs, comprised of an ashlar hovel entrance framed by an ashlar arch on matching plinths with voussoirs above, curved corbels to either side and a central keystone, all supporting a projecting Juliette balcony at cornice level **[Plate 3.1.2.5]**. The continuous moulded ashlar cornice running along the top of the pilasters is continued in the Juliette balcony **[Plate 3.1.2.6]**. The original ashlar fascia survives exposed in bays 1-3, where prism pavement lights also remain. To the hovel are modern wooden gates with metal mounts, the floor surface setted.

At first floor, the projecting cornice of the bay 4 balcony is surmounted by a perforated stone parapet, with a coping above, rising against the lower lights of the windows adjacent.

The second floor matches the first floor (bar the absence of a balcony) and is similarly surmounted by a projecting ashlar cornice with dentillation. Above,

at third floor, an ashlar parapet matching that on the Juliette balcony runs between the five dormer windows, the lead-covered dormer roof lying behind it. Here, bays 1-4 match the north elevation, bay 1 similarly continuing out of the turret. Bay 5 differs, its window tripartite and the dormer rectangular in shape and capped by a deep cornice resting on keystones that rise from the two end windows. To its immediate south the dormer is terminated as at the west end of the north range, the wall beneath the perpendicular parapet rendered on its southern side **[Plates 3.1.2.7-3.1.2.8]**. Visible adjacent to the dormer window is the brickwork extending bay 5 to the rear. Adjacent, a modern downpipe carrying water from the roof passes through the frontage beneath the second-floor cornice, running down the wall through openings in the corning.

Bay 1 contains a stone tablet (now eroded) bearing the words 'Church Street', matching the adjacent 'Market Street'. Otherwise, there are no further features distinguishing between the bays.



3.1.2.1 Market Chambers (east elevation)



3.1.2.2 Market Chambers (east elevation), bays 1-3



3.1.2.4 Market Chambers, dormer storey terminating at the end of the Site



3.1.2.3 Market Chambers (east elevation), bay 5 shopfront



3.1.2.6 Market Chambers (east elevation), hovel and bay 5



3.1.2.5 Market Chambers (east elevation), hovel entrance



3.1.2.7 *Market Chambers (east elevation), third floor*



3.1.2.8 *Market Chambers, southern end to the dormer storey*

3.1.3 West Elevation (Frontage to Dutton Street)

Woolworths building

The ashlar-faced northwest corner of the building is canted and is a continuation of the elevations to either side [Plate 3.1.3.1]. At ground floor the modern ashlar shopfront infill continues from Blackburn Road, contains a single window (also modern) at the corner, and then continues onto the west elevation [Plate 3.1.3.2]. Above, the ashlar is original and contains a single metal framed window at both first and second floor, with 1960s horizontal bands between, all matching those on the north and west elevations.

The return to Dutton Street, evidently built very much as a secondary elevation, is shown by its upper floor to be comprised of two bays. Bay 2, in the north, contains the continuation of the shopfront from the north elevation, now comprised of an ashlar infill and a small window (with railings) and door, all modern [Plate 3.1.3.3]. Above the shopfront, the original ashlar fascia rises up to the deep projecting cornice that similarly continues from the north elevation, but which terminates abruptly at the junction of bays 1 and 2 [Plate 3.1.3.4]. Bay 1 faced onto the subterranean public WCs when built and at ground floor is comprised of an ashlar wall slightly recessed where it lies below a shallow band of moulded stone, the band running between two ashlar window architraves standing in relief. At the southern end is a non-matching area of stonework replacing an area of ashlar stonework and the bottom corner of the architrave, probably inserted during the addition of the modern pipe running out of this part of the wall.

The bay's window openings differ in width, that in the south being narrower, and both have been infilled with modern machine-cut stone (that in the south also containing various ventilation grilles). Above, the ashlar continues up to a simple moulded cornice aligned with that to its immediate west but much shallower [Plates 3.1.3.5-3.1.3.6].

Above, the first and second floors are similar to the north elevation but lack the decorative features seen in the central bay of the Blackburn Road (north) frontage. The fenestration pattern is different, this elevation having two central banks of windows four lights wide, bookended at each end of the return by matching banks of windows two lights wide. The stonework in the pilasters to either end of the elevation is again the most pronounced (as on the north elevation), whilst those separating the banks of windows here have the suggestions of simple bases and capitals. A scrolled ashlar embellishment sits above the second-floor cornice, matching the north elevation.



3.1.3.1 Woolworths, canted corner



3.1.3.2 Woolworths (west elevation), bays 1 and 2



3.1.3.4 Woolworths (west elevation), cornice to bay 2



3.1.3.3 Woolworths (west elevation), bay 2



3.1.3.5 Woolworths (west elevation), bay 1



3.1.3.6 Woolworths (west elevation), windows to bay 1

3.1.4 Hovel and Rear Elevations

Woolworths building

The southern elevation as it rises over the lower abutting building on Dutton Street is rendered and entirely blind, a single modern pipe or flue visible above the roof of the lower building. The short east elevation, abutted by the return, is also rendered and blind, with satellite dishes and a variety of metal and plastic rainwater goods, all situated beneath a gutter that then continues along the east return. This east return is also rendered but has a line of brown brick exposed at ground level. An entrance at ground floor contains a modern double-leaf metal loading door, with various lights, grilles and extraction units above. At second floor is a paired window with wooden frame and cill, framed to the sides and below by rainwater and soil pipes of mixed age [Plate 3.1.4.1]. A red brick addition, believed to be a hoist overrun, rises out of the east corner.

Bradshaw's and Market Chambers (north range, bays 1-4)

The rendering on the Woolworths building continues along both this building and the adjacent part of the Market Chambers, this building again having a line of exposed brickwork at its base [Plate 3.1.4.2]. There is a doorway and, separately, a modern projecting canopy roof at ground floor and paired uPVC windows at first and second floors, the elevation cluttered by a large duct, extraction units, pipes, lights and wiring and a satellite dish [Plate 3.1.4.3]. Bay 1 of the north range of Market Chambers is a gable end

and is similarly rendered, again with exposed brown brickwork at the base. There are uPVC windows at first and second floors, openings filled with blockwork, soil pipes of mixed ages and an extraction unit, plus a downpipe running into an encasing concrete surround.

Bay 2, by contrast, also a gable end, is still faced in the original glazed white brick with a plinth in glazed tan and brown brick. At ground floor are two loading entrances with a shared stone cill and lintel and a stone mullion divide, these openings still retaining wooden doors. Adjacent is a double-height doorway, rising to the same height, with a stone lintel above, the opening partially infilled and containing a modern metal door. Directly beneath the two loading entrances are two infilled openings running down to ground level, one with a small window inserted. Recessed tripartite windows with similar cills, lintels and mullions are situated at first and second floors, some of the openings filled with modern brick and the others containing what appear to be metal-framed windows. There are five similar window openings at third floor, too heavily recessed to be visible at this oblique angle. A downpipe of mixed ages runs down the northeast corner, from a hopper voiding water from the roof, again with a concrete surround at ground level [Plates 3.1.4.4-3.1.4.5].

Bays 3 and 4 of the north range of Market Chambers back onto the hovel alley entrance and are faced in white, tan and brown brick as per the southern side. Bay 3 replicates the design of the ground floor of Bay 2, three of the openings infilled and the other sealed and the door also blocked. Pipes run down to concrete

supports in the west and at the west of the doorway, the latter through a continuous break made in the glazed brickwork. Bay 4 is less busy, having a door opening with a chamfered sandstone lintel, an open service duct of some kind (now redundant) and in the east an embedded historic downpipe, the ribbon of replaced brickwork to either side evidencing past repairs or replacement [Plates 3.1.4.6-3.1.4.7].



3.1.4.1 Woolworths building (rear)



3.1.4.2 Woolworths, Bradshaw's and bay 1 of Market Chambers (north range, rear)



3.1.4.3 Bradshaw's (rear) (L)



3.1.4.4 Market Chambers (north range, rear), bays 1-2



3.1.4.5 Market Chambers (north range, rear), bays 1-2



3.1.4.6 Market Chambers (north range, rear), bays 3-4



3.1.4.7 Market Chambers (north wing, rear), bays 1-2

Market Chambers: (east range)

The service alley is accessed through a modern pair of gates mounted on the pilasters of the adjacent shopfronts in bays 3 and 5 of the east range of the Market Chambers (2 and 4 Church Street) **[Plate 3.1.4.8]**. The cantilevered floor of the first floor of bay 4 runs above the alley, a metal joist halfway along indicating its original length before it was extended.

Above the service alley is the west elevation of bay 3 of the east range, running from first to third floors. At first floor it is covered in plasterboard, which runs up to a metal joist, above which are several courses of brickwork with a simple stone cornice above. The second-floor windows sit above this band and are two plain wooden sash windows, set within modern brickwork divided by a band of stone. The third floor is similar but the band of stone runs directly above the windows, having above it the seemingly rebuilt brick rear of the dormer roof **[Plate 3.1.4.9]**.

The southern wall to the alley is formed by the north wall of bay 5 of the east range (4 Church Street) **[Plate 3.1.4.10]**. Below the cantilevered bay 4, this wall is finished in brown, tan and white glazed brick, matching that opposite. In the east, where the cantilevered floor above has been extended, there are two ground floor windows with stone cills and lintels, now infilled with blockwork, an opening to the basement (with a later brick fill) situated directly beneath that in the south. An old 'Danger' sign between the two windows warns of the maximum loading weight of a now lost hoist. Below, a metal and stone surround, continuing to the east, marks the former position of the loading

opening. A pipe runs along the cantilevered floor and down the wall, through a concrete surround, and there is a modern security camera.

At the end of the cantilevered bay 4 this wall becomes the rear range of bay 5 and is seemingly comprised of four storeys in its east and five in its west. Entirely rendered, above a shallow modern plinth fascia, this has a doorway with a modern metal roller shutter at ground floor and a window on each of the floors above, the frames different at first/second and third/fourth floors. A pipe travels the full height of the building, into a protective concrete surround, and in the east a joist runs out in a northwards direction to connect with the bay facing **[Plate 3.1.4.11]**. At ground floor the northwest corner is curved, the original stone plinth being visible, and has a stone bracket above **[Plate 3.1.4.12]**. The west elevation abutting is partially obscured from view by the modern gates attached at the northwest corner – and by the former warehouse facing – but is also rendered, with a single vertical row of windows, plus modern pipes.

The east service alley is surfaced with a mixture of historic granite setts and flagstones and modern tarmac patch repairs, with concrete thresholds added to aid loading. Remnants of a cement loading platform or similar serving the warehouse also survives. Now mainly used as a bin and barrel store, it continues around the corner to become the southern alley running to Holme Street.



3.1.4.10 Market Chambers (east range, bay 4)



3.1.4.8 Market Chambers (east range), hovel entrance



3.1.4.9 Market Chambers (east wing, bay 3)



3.1.4.11 Market Chambers (east wing, bay 4)



3.1.4.12 Market Chambers (east wing, bay 4)

3.1.5 Roof

There is only limited visibility of the roofs from ground level.

Woolworths building

This has a flat roof, presumably of reinforced concrete, devoid of chimneys and flues but with plant located in its east, behind metal barriers situated in the southeast corner. A metal capped hoist or lift run lies in the southeast corner, rising above the flat roof, perhaps added during the building's use as the Co-Op furniture store.

Bradshaw's

A flat roof set behind the pediment at the same level of the Woolworths building roof.

Market Chambers

The main roof is L-shaped, covered with slate and with lead-covered dormers, bays 1-3 in the north range having additional perpendicular pitched roofs running to the rear gables. Running along the frontage of the north range and continuing down the first five bays of the east elevation this lead-covered dormer level has mullioned dormer windows with pedimented surrounds, the final dormer window of the east return elongated and without a pediment. A turret with a lead-covered domed cupola caps the northeast corner, surmounted by a metal weathervane. There is a large chimney to the west end of bay 1 of the north range and a smaller chimney in both bays 2 and

3. On the east range, bay 5 (4 Church Street) has a replacement flat roof that continues out over its rear range, rising in height in the south.

3.1.6 Interior

Although the interior has not been inspected, plans suggest varied survival of its historic floorplan within and across the different buildings [Plates 3.1.6.1-3.1.6.2].

Woolworths has been partially divided at ground floor but the second unit runs through only part of the depth, allowing the full width of the building to be seen and making legible its original construction as a single unit incorporating all of nos. 55-59 (although slightly obscured by partitioning inserted in the southeast corner). It is not clear whether the two staircases are in their original positions, one or both potentially relating to the modern conversion of the upper floors for hospitality use. The first floor is also less legible, any original dividing walls seemingly lost and multiple new partitions inserted, although a line of columns indicates the former existence of a partition on the second floor. Neither of the upper floors appear to cast any light on their historic use through their surviving plan forms.

The Bradshaw's building has been combined with bay 1 of Market Chambers (north range) at ground floor and the wall between the two removed. This dividing wall has also been partially, but not entirely, removed at first and second floor levels, bringing about the

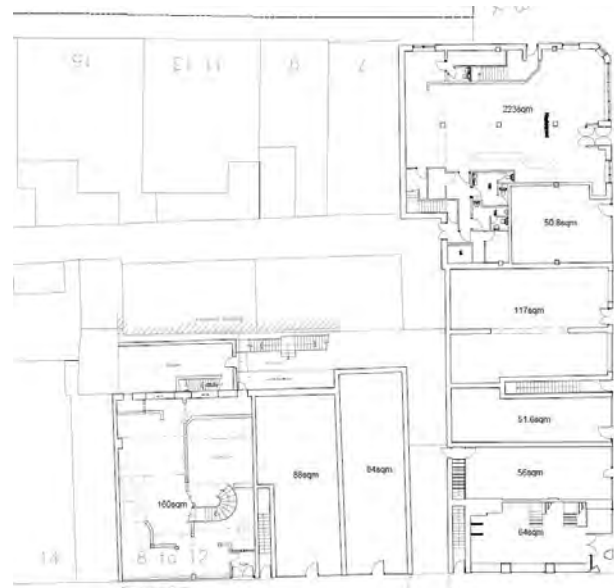
loss of Bradshaw's own internal staircase. This heavily undermines its legibility as an independent building with a separate construction and history of use.

Market Chambers shows more survival of its outline historic plan form, most or all of the bays at ground floor originally having been separate units. Between bays 3 and 4 to the north the division appears to be different, a seemingly modern narrow partition wall running out of what may be a corner chimney, possibly suggesting the original presence of a wall. As Bridge's is known to have occupied the entire corner space from or soon after construction it is possible that this wall was removed at a comparatively early date, a replacement being inserted more recently, when the bays fell into separate occupation. The staircase in the north of these bays is probably on its original position, accessed via the lintelled rear doorway in the hovel, whilst that in the south (accessed via a door inserted within the shopfront) is likely to be a later addition, added when the two units were divided. To the south, 4 Church Street retains its integrity as a separate shop, maps suggesting that its footprint was always longer than that of the adjacent units.

Above, there is a strong suggestion of the building's division into upper floors for the shops and a set of independent 'Chambers' (leased offices). The staircase rising initially between bays 1 and 2 of Market Chambers (north ranges) and subsequently in the rear of bay 2 continues the full height of the building, indicating the original position of the Chambers, situated on floors 1-4 of the bays to either side of the pedimented doorway. The southern corner - running as far south as bay 3 of the east

range (over the hovel) – presents as a single space on all of the upper floors, this is probably historic and either original or reflecting its very early use by Bridge's. Most of the party wall with 4 Church Street still survives, although the corner space retains its own staircase at first floor only (4 Church Street also having stairs of its own on this floor). There is no staircase to the second and third floors of the corner space, these were probably removed when a doorway was inserted in the party wall at each floor to allow lateral access from 4 Church Street. There is also good legibility of the upper floors of 4 Church Street itself as originally a separate structure, with separate use.

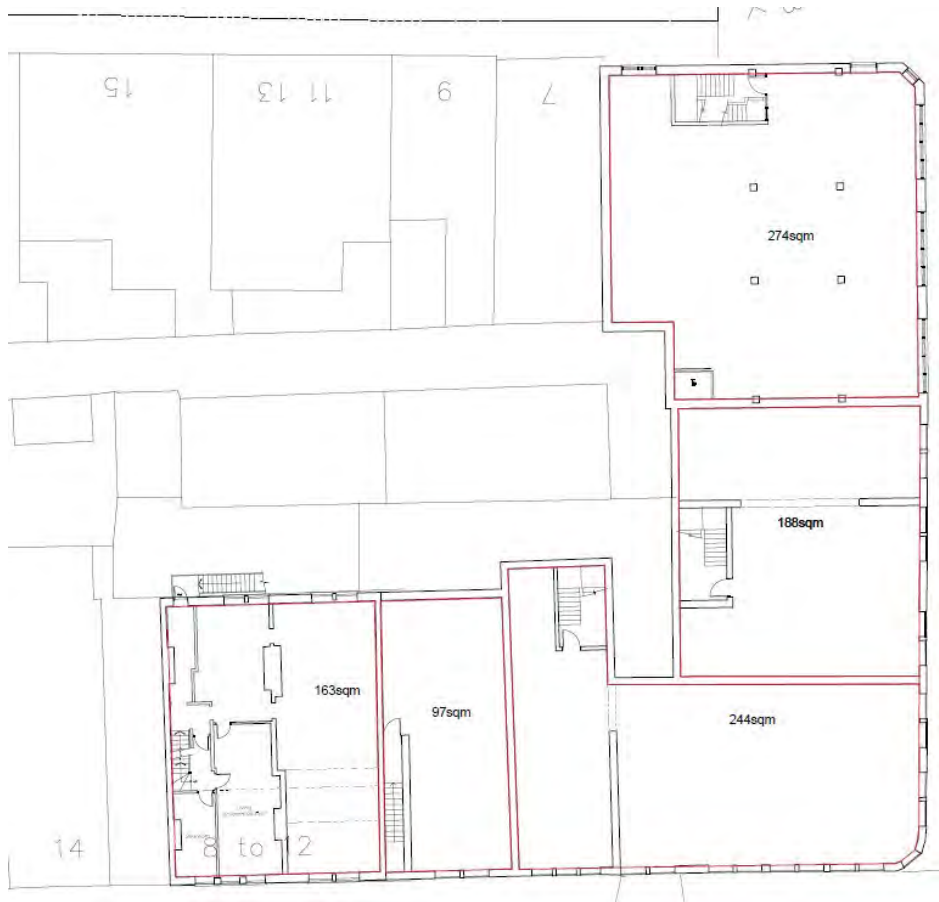
There is a strong suggestion that, as originally constructed, the shops in bays 1 and 2 of the north range were unconnected to the rooms immediately above them, which were probably operated as 'Chambers' occupied by tenants. The other shops, it would appear, each possessed the rooms on the floors immediately above them, the cellular division by bay continuing vertically, the shop in the corner (and its spaces above) possibly running along multiple bays form an early date.



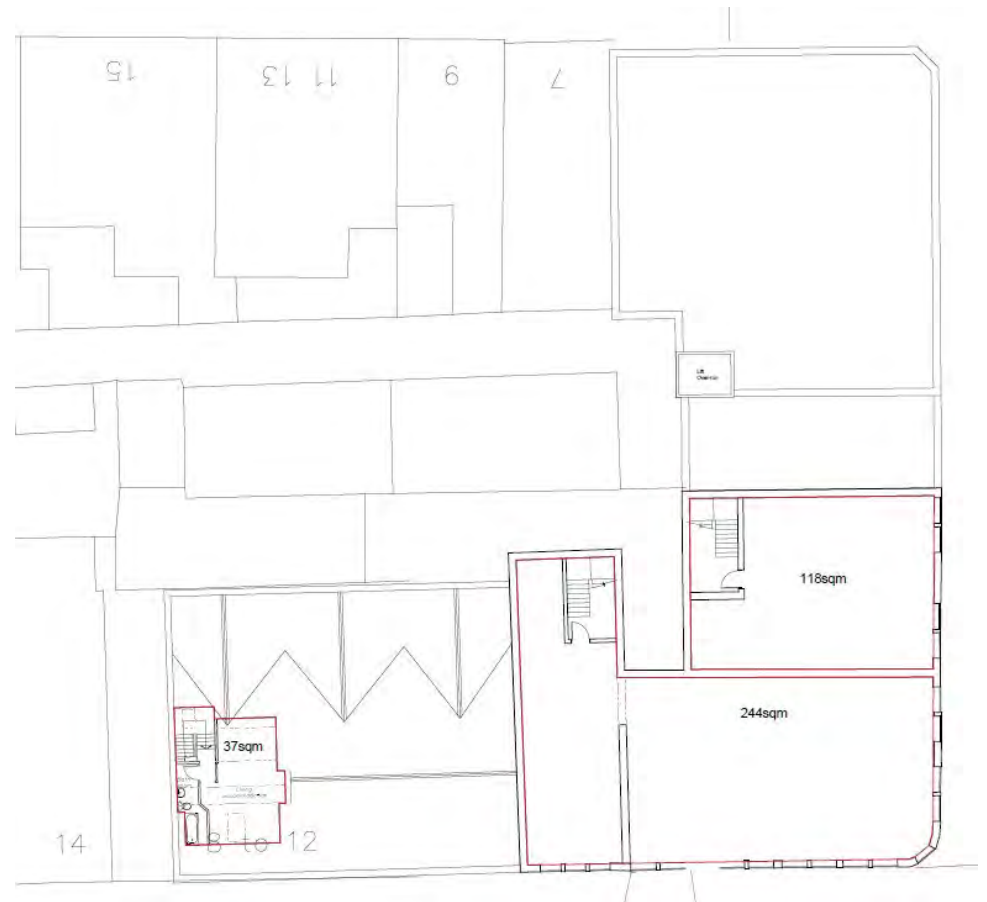
3.1.6.1 Ground floor (AEW Architects)



3.1.6.2 First floor (AEW Architects)



3.1.6.3 Second floor (AEW Architects)



3.1.6.4 Third floor (AEW Architects)



4. Understanding the Heritage: Setting of the Building Within Accrington's Civic and Historic Commercial Core

4. Understanding the Heritage: Setting of the Building Within Accrington's Civic and Historic Commercial Core

4.1 Wider Setting

The Site is situated in the civic and historic commercial core of Accrington, which developed from the 1850s onwards and was mainly completed by the start of the Edwardian period. This Victorian town centre extends along Blackburn Road from Church Street and Peel Street in the east to the Railway Arch in the west and continues in, a grid pattern, to Cannon Street at the south. In its east it overlaps slightly with the older civic and commercial core, already existing by the 1840s, focused around Abbey/Warner Street, Church Street and the east section of Blackburn Road, and containing mainly vernacular buildings such as the Warners Arms (Grade II).

The visual focal point of this post-1850s core is situated in its northeast, at the Town Hall (Grade II*), Market Hall (Grade II), modern pedestrianised Town Square and modern outdoor market stalls around the edges of the Market Hall. Next to the Town Hall, 20th century town planning created a new high street – Broadway – that inserted a break within the north side of Blackburn Road that continues to have a strong visual impact. Lying outside of the traditional commercial core, but forming the backdrop to the rears of the Town Hall and Market Hall, Broadway is occupied by post-war and modern purpose-built commercial buildings and the Modernist 1960s Town Hall Extension, the large-footprint 1980s Arndale Centre and multi-storey car park lying at its rear. Union Street, running out of Blackburn Road to the west of Broadway, was part of the Victorian and Edwardian core but has since been entirely redeveloped, its buildings (which include the front of the Arndale

Centre) showing a similar range of post-war and modern dates. Beyond Union Street, the north side of Blackburn Road then continues to the Railway Arch. Whilst this side of the road is occupied solely by Victorian purpose-built shops and converted 18th-century cottages the hollowing out of the streets at its rear to the north have turned School Street and Union Street into truncated approaches into the modern bus station behind.

The southern side of Blackburn Road is more mixed, containing a cluster of modern replacement buildings at its west end and a variety of Victorian, Edwardian and interwar purpose-built commercial buildings along its length. Market Chambers (nos. 43-51) and the Woolworths building (55-59) in the east, the adjacent former Burtons building (63-79), the former Yorkshire Bank (no. 81), The Exchange (99-101) and, at the west end, the art deco nos. 109-117 are all Locally Listed.

As a result of early 20th century 'improvement' this is a wide road with a uniform width of 20 yards, culminating in the modern pedestrianised square in front of the Town Hall and Market Hall occupying the site of the historic Market Place.

The post-1850s core also continues along the grid of streets to the south, down the north-south aligned Eagle Street, St James Street, Dutton Street and Church Street and across the east-west running Willow Street, Holme Street and Cannon Street (the latter forming its southern extent). On Eagle Street, buildings similarly range from small converted 18th-century cottages at the junction with Willow Street to purpose-built Victorian and early 20th-

century commercial buildings including the former Liberal Club (Locally Listed), although the west side is entirely redeveloped and now contains a modern railway station with parking and the Tesco Extra and multi-storey car park. St James Street has some modern redevelopment amongst its mainly Victorian and Edwardian buildings (which include the Library and Mechanics' Institution, both Grade II), as does Dutton Street, the buildings of this more minor side street being generally smaller in scale and lower in status. Church Street is framed at its north end by the Commercial Hotel and Market Chambers, which mark the start of the Victorian commercial core and differentiate it from the older, smaller, buildings of the 18th-century commercial centre to its east. The east side of Church Street also contains the Victorian 'Post Office' Arcade (Grade II), abutting a row of smaller converted 18th-century cottages that runs south to Warner Street. The Church of St James (Grade II) sits in the southwest of the street, set within a reorganised churchyard utilised as an urban green space, Cannon Street running along its south.

With the exception of the modern Cannon Corner (formerly the Barnes furniture store), Cannon Street is mainly Victorian in its commercial, civic and (originally) residential buildings (one of which, no. 21, is Grade II listed, whilst nos. 7-12 are Locally Listed). A gap, however, has been left in its west by the recent loss of the Conservative Club. A former bank and a (former) chapel building (both Grade II, with a Locally Listed alleyway adjacent) form a grand cluster of buildings towards the road's junction with Eagle Street that is also replicated on Willow Street. To its north, the shorter Holme Street is now very much a secondary

commercial street and was probably always subservient to Blackburn Road. The block at its east is seemingly its only purpose-built commercial building, all others originally domestic in character (many still residential today). Willow Street, to the west, is mixed in character, combining modern infill with 18th- and early 19th-century housing (some in commercial use), the 1930s library extension and, towards Eagle Street, another chapel and banking cluster (the former chapel and school together Locally Listed).

With the 18th-century settlement to the east, which mainly avoided Victorian rebuilding, this area forms the Accrington Town Centre Conservation Area. The modern town centre also includes the 20th- and 21st-century Broadway and Union Street in the north and northwest, Abbey Street in the north – another historic high street, linked by Broadway but now superseded – and the Eastgate/ Hyndburn Road ring road, with its peripheral retail parks.

The Site sits on the southern side of Blackburn Road, at the eastern end of the Blackburn Road high street as it was built (and rebuilt) by the Victorians and their Edwardian and interwar successors. Comprised of the northern section of the Market Chambers, plus the adjacent former Bradshaw's and Woolworths buildings, it forms the northern part of a commercial townscape block bound by Blackburn Road in the north, Church Street in the east, Holme Street in the south and Dutton Street in the west. Within this, the Site occupies the most visible and highest status position, the frontage to Blackburn Road and its side elevations.

To the south, St James's and its churchyard, Church Street and Dutton Street as they approach Cannon Street to the south, and Cannon Street itself, all form part of the Site's setting.

More detailed descriptions of the above streets, with photographs, are provided in Appendix I.

4.2 Town Hall (Grade II*)

To the north the Site faces the Market Hall (Grade II), directly across what was historically the outdoor Market Place, and the Town Hall (Grade II*) diagonally, separated from this set-piece of civic grandeur by the new pedestrianised Town Square.

The Town Hall is a tall classical building with a large footprint. It is two storeys high, with a parapet above, its principal façade (fronting onto Blackburn Road) and two side returns are each symmetrical and faced in ashlar sandstone **[Plate 4.2.1]**, the Blackburn Road frontage dominated by a large pedimented portico with porte cochere below. The rear is plainer and brick (built with the expectation of a later extension) and is adjoined at an acute angle by the offset 1960s Town Hall Extension. Much lower than the main Town Hall, this Extension runs out of the older building comprising two storeys with an entirely plain frontage. It then widens and rises to three storeys. Built in brown brick with continuous horizontal windows and panels of blue and white, there are shops at ground floor and offices above the latter, now concealed by a large Accrington Pals hoarding running its entire length **[Plates 4.2.2-4.2.3]**.



4.2.1 Town Hall, from the east



4.2.2 Peel Street, west side



4.2.3 Town Hall Extension, rear

4.3 Market Hall (Grade II)

The Market Hall (Grade II) is a tall two-storey classical building faced in ashlar, designed in an ornate Renaissance classical style **[Plate 4.2.4]**. Its principal frontage of nine bays, facing onto Blackburn Road, is symmetrically arranged around a central main entrance beneath a pedimented gable end treated as a triumphal arch and surmounted by a clockface and sculptural statuary. To its east are the modern banks of outdoor stalls, which connect directly with the interior via a new covered walkway but conceal much of its east elevation below cornice level, although the cornice and chimneys are visible above. The west elevation of the Market Hall is visible from the Town Square, comprised of a symmetrical row of paired sash windows with lunettes above, with a central pedimented entrance, surmounted by a row of tall chimneys **[Plates 4.2.5-4.2.6]**. In front, the former Market Place is now absorbed into the new Town Square, allowing direct views of the Market Hall from the Site **[Plates 4.2.7-4.2.8]**.



4.2.4 Market Hall



4.2.5 Modern banks of outdoor market stalls



4.2.7 Former Market Place, now part of the Town Square



4.2.6 Market Hall, east elevation



4.2.8 Market Hall, faced by the Site

4.4 Arcade (Grade II)

The 'Post Office' (or 'Riley's) Arcade and its integral row of shops front onto Church Street (all Grade II), the Arcade also having an entrance on Warner Street. As it presents to Church Street it is comprised of continuous historic shopfronts, with stained glass windows and mosaic floors at ground floor, alternating sash and oriel windows at first floor and a tall lead dormer roof with pedimented windows at second floor, the southernmost bay, however, continuing into the adjacent, older, property as a single storey [Plate 4.2.9].¹⁵ Modern sliding doors lead into the main arcade, which retains its historic frontages (with greater variety), although many of the units are vacant [Plates 4.2.10-4.2.11].

- 15 This older building housed the Crown Post Office and was owned by Riley, who built the adjacent Arcade in part to house an extended post office that would also include a sorting office.



4.2.9 Church Street, Arcade



4.2.10 Entrance into the covered Arcade



4.2.11 Arcade, interior

4.5 Non-Designated Heritage Assets in the immediate setting of the Site

To the immediate west of the Site, facing the Town Hall across the southern side of Blackburn Road is the three-storey 1930s art deco former Burtons shop (63-79 Blackburn Road), faced in ashlar and now divided into multiple units at ground floor **[Plate 4.2.12]**. This large-footprint building continues up St James Street and Dutton Street with matching frontages, although the shopfront has been infilled on St James Street and cut away at the corner of Dutton Street. Horizontal bands dividing the first- and second-floor windows echo those on the adjacent Woolworths building but are here original and retain their art deco detailing, whilst insignia on the rear door – once leading to separate offices above – carry the words 'Burtons Chambers' **[Plate 4.2.13]**.

32 Blackburn Road faces the Site from the northeast. Originally occupied by the Cash Clothing Company, this is a tall curved commercial building of three storeys, faced in ashlar with a modern infilled shopfront below.

The west side of Church Street is occupied by the Site in the north, to the south of which is the three-bay continuation of Market Chambers (6 to 10 Church Street, also part of the Locally Listed Building) **[Plates 4.2.14-4.2.15]**. This matches the Site, albeit without the dormered fourth floor. There is a variety of modern shopfronts, the ashlar fascias (if still surviving) are not visible, although the pilasters and cornice remain. Above, the windows are modern uPVC casements.

In the southeast of the townscape block, continuing along the south, is 16-18 Church Street and 1-3 Holme Street (Locally Listed), a three-storey draper's building with a ground-floor shop, constructed in 1894 and fully or partially rebuilt in 1910 **[Plate 4.2.16]**.

This closely matches the southern bays of Market Chambers in height, floor levels and the line of parapet above, although with heavier use of ashlar. The details are classical and the canted corner matches the stair light windows of the east elevation, with a bold break in the cornicing above. A historic plate glass shopfront survives at ground floor (with modern vinyl signage attached) and retains a mosaic floor to the entrance. The southern elevation replicates the main part of the east façade before dropping down to two storeys with dormers above, the first floor comprised entirely of a single timber window case containing sash windows. The building terminates in a three-storey gritstone pavilion with windows matching those on the canted corner, the side return – facing onto the southern service alleyway – rendered, its windows and loading entrance having ashlar cills and lintels but vertical surrounds of white glazed brick **[Plate 4.2.17]**. This operated continuously as a drapers and outfitters until the 1970s.



4.2.12 *Former Burtons*



4.2.13 Burtons, St James's Street



4.2.15 Market Chambers (8-10 Church Street)



4.2.14 Church Street, continuation of Market Chambers (6 and 8-12 Church Street)



4.2.16 Former Draper's, Dutton Street



4.2.17 1-3 (R) and 5 (L) Dutton Street



5. Assessment of the Value of the Heritage

5. Assessment of the Value of the Heritage

5.1 Assessing Significance

This assessment responds to the requirement of the National Planning Policy Framework to ‘recognise that heritage assets are an irreplaceable resource and conserve them in a manner appropriate to their significance’.

The NPPF defines significance as:

‘The value of a heritage asset to this and future generations because of its heritage interest. That interest may be archaeological (potential to yield evidence about the past), architectural, artistic or historic. Significance derives not only from a heritage asset’s physical presence, but also from its setting’.

This significance of a heritage asset should also be considered spatially, as well as conceptually, because significance is not always manifest in equal measure in all parts of a building or place. In some situations, for example, all four categories of heritage values are present; in others, fewer; in some places the heritage values might be in conflict.

A hierarchy of significance is an essential tool for managing change. Areas of the highest or high significance are most sensitive to change; areas of medium and low significance are correspondingly more adaptable. Negative elements, and to a lesser extent areas of medium or low significance, also provide the clearest opportunities for change.

5.2 The Site

The Site is recognised as significant at a local level through its designation as a locally listed building. Market Chambers is of the greatest interest, with the Bradshaw’s building of the lowest interest relatively (and not taking into account the building interiors at this stage).

Market Chambers has the highest architectural and historic interest of the three buildings. Situated on a prominent corner plot, it is important in framed views of the Market Hall and Town Hall and of Blackburn Road – Blackburn’s showpiece commercial street – more generally. Built in a mixture of gritstone and ashlar, it represents the early phase of commercial rebuilding in Blackburn, as aspirant businessmen sought to mimic – and to provide an appropriate setting for – the grand civic buildings around the Market Square. Its architecture responds to this corner setting, channelling views in a westwards direction along Blackburn Road, the effect of subsequent road widening creating a continuous building line framed at the west by Market Chambers’ elevated cupola. This cupola, visible along the entire length of Blackburn Road, combines with the portico of the Town Hall to frame long easterly views along the conservation area, having landmark status. Otherwise, however, the façade – simple by comparison to the more lavishly detailed facades of the Town Hall, Market Hall and on to early Edwardian banks – shows more similarity with the facades of 93-105 Blackburn Road. The matching frontage to Church Street, although of humbler proportions, is indicative of the aspirational desire to extend the organic

refashioning started on Blackburn Road by the Town Hall and Market Hall to what was at the time still a road of smaller, more vernacular, cottages and public houses. Potentially linked to Edmund Riley, builder of the adjacent Arcade (Grade II), and believed to have been designed by Accrington architect Henry Ross, the building derives some further moderate historic interest through this association.

The Woolworths building has moderate architectural interest, derived mainly from its façade to the first and second floors, which retains its distinctively art deco fenestration and cornice-level embellishment above. The visual impact of this is further increased by shared views with the adjacent, and slightly later, art deco former Burtons building. As part of a small group of art deco buildings to Blackburn Road, the Woolworths building has some rarity, although its architectural interest is also derived from its collective value. The ground floor, however, reduces its architectural legibility, as do the 1960s upper floor panels and there is no surviving evidence to convey the building’s relationship with the Woolworths brand. Vacated by Woolworths in 1951, there is no substantial historic interest derived from collective memories associated with this fondly-remembered retail chain.

The Bradshaw’s building has the lowest interest of the three buildings. Built in a comparatively outdated style for its time, and with only a limited response to the buildings to either side, the main architectural interest of this single-bay building lies in the variety and sense of rhythm that it provides, sandwiched between the two much larger buildings, the Woolworths building in particular feeling especially solid and impermeable

as a result of its ground-floor infill. The effect of this interruption is, however, heavily reduced by the continuation of the modern shopfront from Market Chambers, blurring the definition of the original buildings within the street frontage. With little known about Bradshaw, or subsequent occupants of the building, its historic interest is also low.

The buildings also derive some historic interest for their role in the identity of Accrington, derived principally through the backdrop they traditionally provided to public and civic celebrations, processions and ceremonies, and as evidenced through historic photographs.

5.3 The Setting of the Site

5.3.1 Accrington Town Centre Conservation Area

The Accrington Town Centre Conservation Area (designated in 1976 and extended in 1979 and 1991) incorporates the civic and commercial core created by the people and leaders of Accrington during its heyday as a mill town. Its character and appearance derived from its almost continuous rows of late 19th- and early 20th-century retail, commercial, civic and ecclesiastical buildings focused along Blackburn Road and the grid of streets at its immediate south. This area has a strong townscape, typically consistent in its use of ashlar and gritstone, with visual interest stemming from its variety in style, decorative details, height and scale, which makes an important contribution to the conservation area's character and special interest. Further significance is derived from the chronological expression of the changing fortunes and character of Accrington that these buildings provide a built record of. Together, they collectively depict the full chronology of pre-war development in the Victorian civic core, from the small clusters of artisanal housing (some possibly predating the post-1850s reinvention of the 'new' town) and the classical tastes of Accrington's first purpose-built commercial buildings (emerging by the 1890s) to the solid confidence of the middle-class townhouses of the Cannon Street area, the elaborate banks, the more subdued classical civic buildings of the Edwardian period and the understated art deco facades of those replacement shops built in the 1930s during the final phase of the decades-long commitment to the 'improvement' of Blackburn Road.

Situated at the junction of Blackburn Road, Peel Street and Church Street at the east gateway into the conservation area and framing the south side of the Town Square, the Site forms part of the assemblage of buildings including the Town Hall and Market Hall, the adjacent Burton Chambers and the former Yorkshire Bank which underpin its significance as a visual expression of the sequential changes in tastes, styles and materials characterising this part of the town during its heyday between the 1890s and late 1930s. a. from across the heyday that began in the 1890s.

The important set piece of the facing Market Hall and Town Hall particularly plays in key role in views into and within the conservation area. From the Railway arch to the west and travelling along Blackburn Road high street, views are framed dually by the projecting portico of the Town Hall and the cupola of the Site facing, and closed by the Commercial Hotel. Whilst from the east, Blackburn Road faces directly into the Town Square, the open space proving a pleasant and open backdrop to the Town Hall and Market Hall that is framed and enclosed by the Site, Burtons and the former Yorkshire Bank.

5.3.2 Adjacent Heritage Assets

The Town Hall (Grade II*) and Market Hall (Grade II) are of the highest architectural and historic interest within the conservation area, built by known architects, in ornate classical styles, to a previously unprecedented mass, scale and height, and reflective of the sudden cultural and physical transformation that occurred within a relatively short period in the 1850s to 1890s. These two listed buildings are of high historic interest as a physical manifestation of the wealth, aspiration and tastes of the populace and new municipal bodies of Accrington as they self-consciously created a new civic and commercial core beyond the older, vernacular settlement. Although of lesser significance in its own right, the Site makes a positive contribution to their setting for their collective value - arranged as an assembly of buildings arranged around the new public square.

In addition, the Market Chambers form part of the immediate setting of the Grade II listed Arcade on Church Street. The Arcade, fronting directly onto Church Street, has significance as one of England's first enclosed shopping arcades - the internal arcade remaining remarkably intact. One of Accrington's earliest buildings to be faced in red 'Accrington Brick', it makes a noteworthy contribution to the character and appearance of the conservation area. Although not directly facing the building, the Site makes a contribution to its setting, particularly owing to their historic association, both believed to have been built by the Accrington businessman Edmund J. Riley.

5.4 Hierarchy of Interest

Of the greatest interest are:

- The principal frontages to Market Chambers, particularly its cupola, dormer windows and parapet
- To Market Chambers, the continued legibility of the individual bays, most or all of which functioned as separate units as ground floor, and some of which continued vertically
- Carved tablets to Market Chambers, the pedimented doorway to the upper-floor 'Chambers' and, to a lesser extent, the Juliette balcony to Church Street
- The upper floors of the principal frontages to the Woolworths building, including their metal-framed glazing
- The uniform building line
- Cornice-level embellishments to all three buildings
- The contrast in style and building materials visible across the main frontage

Of low interest, making only a small contribution to the significance of the whole, are:

- Wooden sash windows to Market Chambers and the Bradshaw's building

Factors that detract are:

- The infilled shopfront to the Woolworths building, which is visually detracting and reduces the legibility of its historic retail character
- 1960s window panels to the Woolworths building
- Poor quality modern shopfronts, doors, glazing, signage and thresholds
- The rear elevations and the internal service alley
- The loss of features identifying the Woolworths building as such
- Shopfront spanning between Market Chambers and the Bradshaw's building



Appendices

Appendix I Description of the Site's Setting

The following description should be read in conjunction with Section 4, and provides a more detailed description of the Site's wider setting.

1.1 Blackburn Road, north side

To the north the Site faces the Market H4.2 all (Grade II) directly across what was historically the outdoor Market Place, and the Town Hall (Grade II*) diagonally, separated from this set-piece of civic grandeur by the new pedestrianised Town Square. It also faces, on Peel Street, modern traditionally-styled static outdoor market stalls, a small modern car park and an assemblage of both historic and modern buildings.

Peel Street runs in a northerly direction from Blackburn Road and forms the junction between the pre-1850s settlement to the east and the Victorian core to the west **[Plate I.1]**. Along its west are two banks of modern static outdoor market stalls, the structure supported by metal columns and with roofs of slate and lanterns above, the whole dating from the 21st century **[Plate I.2]**. This conceals much of the east elevation of the Market Hall below eaves level, although the central pediment and the row of chimneys above are visible. The east side is occupied by 32 Blackburn Road (Locally Listed), a short row of one to three-storey buildings (only one historic, with modern shopfronts at ground floor), and the side and rear of the late 19th-century Peel Street Baptist Church (which has its main frontage on Infant Street). Rising above Peel Street in the east is the 1970s Telephone Exchange, still owned by BT and with a distinctive

Modernist façade with tiled and yellow panels, the roof occupied by various satellite equipment **[Plate I.3]**. A commemorative 1950s-style clock of 2002 (celebrating Elizabeth II's Golden Jubilee) is situated in the southeast corner, at the junction with Blackburn Road **[Plate I.4]**.

Parking bays now line both sides Peel Street (until recently the site of the outdoor bus station), creating a comparatively narrow thoroughfare. Views down the street lead to the 21st century retail block now occupied by Wilko and other tenants and various smaller post-war retail blocks built in concrete, one with a modern flank wall in conspicuous red brick. There is little visibility of the older buildings that lie on the east side of Peel Street beyond the junction with Infant Street.

Adjacent to Peel Street is The Market Hall (Grade II), the car park adjacent revealing the rears of both the 1960s Town Hall Extension and the early 21st century retail block at its side. This is abutted to the west by the Town Hall, Accrington's only Grade II* listed building.

Union Street runs out of Blackburn Road at the west side of the Town Hall, against which there is a parking bay, a rounded three-storey building with shops at ground occupying the west side of Blackburn Road, faced in ashlar and probably built in the 1960s. Broadway then runs out of Union Street in a northwards direction, along the west elevation of the Town Hall **[Plate I.5]**. Now a pedestrianised shopping street, Broadway is dominated in the west by the east side of the 1960s double-storey Arndale House

precinct, built in brown brick and with a projecting canopy. Beyond this lies a c.1990s purpose-built multi-unit retail block, faced in stone and red brick. Much of the eastern side is occupied by the two-storey Town Hall Extension. Two early 21st-century retail block, faced in stone, lies to its north, beyond which, set back, are a post-war retail block and an early 20th century row of shops in Accrington brick.

Union Street has been entirely rebuilt, its northeast side now occupied by the southern elevation of Arndale House (which matches the east elevation) **[Plate I.6]**. The southwest side is dominated by a c.1990s red brick parade of shops with ashlar details in the east and the west, beyond, is mainly occupied by a large post-war parade now containing the inserted pedestrian entrance to the bus station.

A pedestrianised Town Square now fills Blackburn Road in front of the Town Hall and Market Hall, its surfaces and combined seating and interpretation completed in 2018 as part of the Townscape Heritage Initiative Scheme **[Plates I.7-I.10]**. Spanning between the north and south building frontages, it reaches as far east as the pavement bordering the east range of Market Chambers and the associated curve of Blackburn Road (now closed here) where it turns into Church Street **[Plate I.11]**.



I.1 Peel Street from Blackburn Road



I.3 Telephone Exchange



I.2 Peel Street, west side



I.5 Broadway, from Blackburn Road



I.4 Jubilee clock at the junction of Blackburn Road and Peel Street



I.7 Town Square, from the west



I.9 Site, overlooking the Town Square



I.8 Town Square, with the Site (R)



I.10 Town Square, from the east



I.11 Town Square in front of the Site

I.2 (Little) Blackburn Road, east of Church Street

This section of Blackburn Road, running uphill, is now very much a secondary high street **[Plate I.12]**. With an irregular roofline, its buildings as visible from Town Square are a mixture of low 18th-century cottages (converted for retail use) and three-storey early 19th-century purpose-built commercial buildings, mainly in ashlar and gritstone, the one 20th-century-building conspicuous in its use of dark red brick.



I.12 (Little) Blackburn Road, looking east

I.3 Blackburn Road, south side

At the junction of Blackburn Road and Church Street the Commercial Hotel marks the beginning of the Victorian commercial and civic core. Built in ashlar in the late 19th century, this looms over the 18th-century buildings to its east **[Plate I.13]**. It continues along Church Street, now its principal frontage.

Facing the Town Hall across the southern side of Blackburn Road is the three-storey 1930s art deco former Burtons shop (Locally Listed, nos. 63-79). This large-footprint building continues up St James Street and Dutton Street, although the shopfront has been infilled on St James Street and cut away at the corner of Dutton Street. Horizontal bands dividing the first- and second-floor windows echo those on the adjacent Woolworths building but are here original and retain their art deco detailing.



I.13 Blackburn Road, Commercial Hotel

I.4 Church Street

The east side of Church Street is occupied by the west elevation of the Commercial Hotel, the southern bays now converted into a separate retail unit (5 Church Street) **[Plate I.14]**. Immediately adjacent is the 'Post Office' (or 'Riley's') Arcade (Grade II). Beyond the Arcade is a row of low 18th-century double-storey cottages converted into shops with modern shopfronts, a pair of similar but slightly taller cottages forming the end of the row at the turning for Warner Street **[Plate I.15]**.

The west side of Church Street is occupied by the Site in the north, to the south of which is the three-bay continuation of Market Chambers (6 to 10 Church Street, also part of the Locally Listed Building). Adjacent to this, also fronting onto Church Street, is 12-14 Church Street, a contemporaneous but lower double-bay gabled commercial building, similarly faced in gritstone with ashlar details but its façade a hybrid of the vernacular and the classical **[Plate I.16]**. This is of four principal floors, the three floors imperfectly aligned with those of Market Chambers and the gable apices reaching only as high as this building's cornice. Both shopfronts are modern, with large fascias, the southern first-floor window also being a modern casement replacement, and a modern fascia bearing rainwater goods has been inserted above the first-floor windows. An elaborate carved finial of terracotta bears the date 1897. To the south, and continuing along the south of the townscape block, is 16-18 Church Street and 1-3 Holme Street (Locally Listed), built as a draper's.

Further south, on the opposite side of Holme Street, a grassed public square and garden area of 2004 runs the full width of the church and contains a memorial to the Accrington Pals **[Plate I.17]**.



I.14 Church Street, Commercial Hotel



I.16 Church Street, 12-14 (R) and 16-18 (L)



I.15 Church Street, east side, looking south



I.17 Accrington Pals memorial and St James's Church, from Church Street

I.5 Holme Street

On the north of Holme Street, the southern side of the Site's townscape block is occupied by Nos. 1-3 (Locally Listed), the Holme Street frontage of the Victorian draper's shop. The remainder of the southern side of the block is occupied by 5 Holme Street, the side return of 17 Dutton Street, with a small modern extension in pale brick **[Plate I.18]**. This is a lower two-storey building of gritstone, probably roughly contemporary with Market Chambers and built as cottages. Now in commercial use, a modern shopfront runs across its ground floor on both elevations, the historic window pattern maintained above (although the windows themselves are replacements).

Service alleys run into the interior of the townscape block from both Holme Street (south) and Church Street (east), now connected to form a single L-shaped route. Both have original surfaces of granite setts, with modern repairs and replacements in tarmac. That in the south is bound on the west by the rears of the Dutton Street properties. On the east it passes the similarly very functional elevations of the side return of the draper's building, the stone outbuilding/store in its rear, and the two warehouses (rebuilt in 20th-century brick and that in the north partially rendered) **[Plates I.19-I.22]**. The east alleyway runs between the Site buildings and has the warehouse and the gated rear yard to 4 Church Street to its south.

The north side of Holme Street is occupied by the mainly Georgian St James's Church (Grade II) and its churchyard, set behind a gritstone wall. The current building was constructed in 1763, with extensions

at various dates in the early 19th century creating a rectangular footprint with a tower in the west. The grassed churchyard has mainly been cleared of its gravestones but retains various memorials including the 1860 monument to Adam Westwell (Grade II) and an 18th-century **sundial** (Grade II) **[Plate I.23]**.



I.18 17 Dutton Street and 5 Holme Street



I.19 South service alley from Church Street



I.20 Service alley from Holme Street



I.22 Warehouses abutting the Holme Street service alley



I.23 Dutton Street, east side

I.6 Dutton Street

On the east side of Dutton Street, the townscape block is occupied by 17 Dutton Street and four other buildings in commercial use, plus the side return of the Site **[Plate I.24]**. Nos. 15 and 11-13 are modern in appearance, either rebuilt or refronted in the later 20th century. Nos. 7 and 9 are a pair of small (non-identical) cottages, probably dating from the later 19th century (and evidently not replaced despite their re-sale during the 1920s 'improvement' programme). Both have modern shopfronts, no. 9 (in the north) set within what are probably replica fluted pilasters. The original, domestic, window openings survive above, with stone cills, although with replacement windows.

To the west, on the opposite side of Dutton Street, is the side return of Dutton House, a late 19th-century former public house (now apartments) faced with gritstone, its highest status entrance probably originally on St James's Street. Adjacent are yards and drives revealing the rears of the buildings on St James's Street. The row of what were probably four terraced cottages adjacent (now nos. 8-4) is lower in height and nos. 6 and 4 have been converted to retail use, with modern shopfronts. Facing this in the north, across a service alley, are the side and rear returns of the former Burtons building (2 Dutton Street, Locally Listed), which tower over the older buildings.



I.24 St James's churchyard, from St James's Street

I.7 St James's Street

On the west side of St James's Street is what was the principal frontage to **Dutton House**, in gritstone with substantial quoin stones. The commercial building to its side (no. 3) is refaced or a modern replacement whilst no. 5 (Locally Listed) is a purpose-built bank of the 1890s or first decade of the 1900s, its three principal storeys fronted in ashlar with numerous classical features and decorative details [Plate I.25]. Separated from it by a service alley is the side return of the Burtons building.

The west side of St James's Street is mixed in character. In the north, facing the churchyard, is the double-gabled mid-19th century Gothic House, built as a dwelling for Charles "Torney" Hall. Adjacent are the Carnegie Public Library (Grade II) of 1878 and the earlier Mechanics Institution (Grade II, 1878), a slightly lower building [Plate I.26].

To the south of Holme Street, the west side of St James's Street is occupied by Equity Chambers (nos. 10-12), a modern metal-framed red brick commercial building also continuing onto Willow Street. A setted service alley separates it from what was built as the Yorkshire Penny Bank (81 Blackburn Road and 5 St James's Street, Locally Listed) – a tall early corner building of 1904 rising high above Equity Chambers, designed by Henry Ross (the architect of Market Chambers). Vacated as a bank in 2015, this has an ashlar façade above a granite plinth, its three principal storeys fronted in ashlar with numerous classical features and decorative details and a turret to the southwest (the rear shown to be simple gritstone or similar) [Plate I.27]. A carved tablet above the side door announces 'St. James' Chambers'.



I.26 St James's Street, Library (L) and (former) Mechanics Institution (R)



I.25 St James's Street, east side



I.27 Corner of St James's Street and Blackburn Road, former Yorkshire Bank

Appendix II Statutory List Descriptions

Accrington Town Hall, Blackburn Road,
Accrington, BB5 1LA

Grade II* listed building
List entry number: 1362011
Date first listed: 9 March 1984

Listing NGR: SD7601228598

Summary

Town hall, originally built as the Peel Institution in 1857, by James Green of Todmorden with clerk of works T Birtwhistle, classical style.

Reasons for Designation

Accrington Town Hall, a former mechanics' institute of 1857 built in memory of Sir Robert Peel, is listed at Grade II* for the following principal reasons:

Architectural interest: * this is an exceptionally dignified and grand mechanics' institute by a well-regarded architect of several listed buildings, and ideally suited to its later use as a town hall, which is reflected in particular in the entrance-hall mosaic floor containing the corporation's arms and emblems; * the building is a particularly elaborate example of the numerous public monuments to Sir Robert Peel (2nd Bart) and retains a bust of him on the main stair; * it is relatively little-altered and retains much original late-C17 style interior decoration, as well as lower-status but important features such as the service interiors in the cellar.

History

Accrington Town Hall was originally built as the Peel Institution, begun in 1857. The Peel family were the biggest employers in the district, and after the death of Sir Robert Peel (1788 to 1850) an appeal for a memorial raised over £1,000. Peel (the son of a Bury textile manufacturer) became recognised as one of the most liberal and reforming prime ministers of the C19, father of the modern police force and reformer of the justice system, champion of free trade, supporter of the Factory Act and repealer of the Corn Laws. The Peel Institution, Market and Baths Company raised a further £10,000 (including a mortgage) and used the funds to build the Peel Institution. The building was leased to a mechanics' institute, and served as a public hall and a news room; the planned market hall and baths were not built by the company.

The building was bought by the local board of health in 1864 and became a de facto town hall, and also housed court functions from the early 1860s. In 1878 the Borough of Accrington was incorporated with this as its centre of operations. The mosaic in the entrance hall displaying the Borough's arms and motto presumably dates from after these were granted in 1879.

The north-east stair turret appears to be an addition as its wall masks rear window jambs. The projecting quoins on the north-east corner suggest that it might have been designed with further northward extension in mind, or possibly (and less likely) that it was originally slightly longer to the north, and a portion was demolished before the first Ordnance Survey (OS) town plan in 1892 (which shows these quoins, due to the large scale of 1:1,056).

In the 1914 drive to raise a 'pals' battalion from the area Accrington's recruiting station was in Willow Street school, but the town hall was given as the address for enquiries (Captain John Harwood who raised the battalion was mayor at the time).

After the Second World War, the town hall was marked for retention by the authors of the 1950 town plan, as 'the most arresting piece of architectural drama which Accrington has to offer', although it was suggested that its rear would need to be altered due to proposals for the area to the north. However, it was not until the mid-late 1960s that an extension was built (the extension is not of special interest and is excluded from the listing). The northern outshot of the town hall was altered to provide direct access into the extension.

In the 1980s the council chamber was refurbished in a modern style. The town hall was listed at Grade II* in 1984. Since then (to 2022) there have been some minor alterations to the ground floor plan of the main building, including a small vestibule to the front doors, and a stage has been inserted in the ballroom on the first floor, with a bar to its rear.

James Green (1822-1886) was a partner in a coal mine and a cotton spinning mill as well as an architect. After concentrating on commercial pursuits in the late 1840s he resumed practise in 1851, designing the Mechanics' Institute in Burnley (Grade II*, National Heritage List for England – NHLE - entry 1244905) before designing this building for a similar purpose. He also designed Burnley's Aeon Baptist Chapel (NHLE 1245021) and the Church of St Stephen (NHLE 1245002). He lived in Todmorden but by

1876 had opened an office in Manchester. Three of Manchester's leading architects (Edward Salomons, Alfred Waterhouse and Thomas Worthington) proposed his fellowship of the RIBA, which was awarded in 1866.

Details

Town hall, originally built as the Peel Institution in 1857, by James Green of Todmorden with clerk of works T Birtwhistle, classical style.

MATERIALS: buff sandstone with roof of blue slate and lead.

PLAN: prominently sited in a piazza and aligned approximately east-west, of seven by three bays with a northern outshut, small north-east stair tower and prostyle portico.

EXTERIOR: the hall is of two storeys with an ashlar projecting plinth, moulded sill bands, rusticated ground floor, moulded string course, ashlar first floor, entablature and balustraded parapet, and rusticated quoins.

The front faces south and is symmetrical, with a central porte-cochere surmounted by a deep, hexastyle, pedimented portico. The porte-cochere has arches to the front and each side; these and the ground-floor windows are round-headed and have v-jointed, rusticated, voussoired surrounds with slightly pendant keystones. The keystone of the central arch has a helmeted female head (probably Athena). This arch is flanked by garlanded roundels. The portico has Corinthian columns which

are coupled on the front and return at the corners, and are linked by a balustrade. Behind the portico, coupled Corinthian pilasters flank a Venetian window. The other first-floor windows are segmental-headed, with sill balustrades and open segmental pediments supported by consoles. The stringcourse has lion heads.

The side returns have very similar detailing but in ashlar throughout and without the parapet balustrade. Attached at the north-east corner is a single-bay, three-storey tower. This is slightly recessed and has similar detailing, with a five-stepped entrance with round arched door surround surmounted by the Accrington arms, tripartite window above and top-floor Venetian window. At the right the wall returns forward and has quoins but no façade. The north and west walls of the tower are rendered.

The north wall of the hall is of coursed squared stone. At the left the tower masks the jambs of windows. Central in the wall is a two-storey, three-bay outshut, also in coursed squared stone, with hipped slate roof. Its east side is largely blind and its north-east corner canted, with a blocked ground-floor window. Each bay of the north wall has a nine-pane ground-floor and twelve-pane first-floor sash window. Attached between bays 2 and 3 is a square brick chimney. At the right the outshut is abutted by the (not included) extension. The west wall of the outshut is rebuilt in stone with small windows to each of three floors.

Attached to the rear left corner of the building and fronting Broadway is a mid-1960s extension that is not of special interest and is excluded from the listing.

INTERIOR: the porte-cochere and portico both have decorative plaster ceilings, with decorative light fittings in the porte-cochere. The interior is also little-altered with extensive decorative plasterwork and joinery throughout. A small vestibule to the main entrance is modern. The entrance and stair hall has mosaic floors including the Accrington coat of arms and emblems, and an imperial staircase with mahogany newels and handrails, and foliated iron balusters. To the west are the council chamber with C20 furnishings and gallery, and the mayor's parlour with fire surround and grate, and mirrored overmantel. To the east are public rooms retaining most of their original features.

The stair hall has a decorative domed skylight and niche with a bust of Peel. The whole first floor is an assembly room with a coved ceiling and rich plaster and timber decoration in late-C17 style. The west end has an inserted modern stage with bar to its rear.

The basement retains its stone-flag floor and several features of interest including a former scullery with original sash window (bricked in externally), gaslight fitting, stone sink and fireplace; at least one other stone fireplace also survives in another room.

Market Hall, Blackburn Road

Grade II listed building
List entry number: 1072743
Date first listed: 9 March 1984

Listing NGR: SD 76069 28626

(Formerly listed as Old Market House)

GV II

Market house, 1868, by J.F. Doyle. Ashlar, three-span roof of slate and glass supported on iron frame. Wide rectangular plan, gable to road. Two storeys. Robust nine-bay symmetrical facade in ornate Renaissance style: Corinthian pilasters to ends and centre, flanking blind arcading with cornice and balustraded parapet. The centre three bays are treated as a Triumphal Arch with round-headed doorway (a bull's head on the keystone), and ornate panelled attic which has a clockface between cherubs with cornucopias and carries on each side sculptured groups of figures with agricultural produce; the flanking walls each have a central door, sashed ground floor windows and circular first floor windows. Side walls have coupled sashes and first floor lunettes, tall chimneys on the parapet, and a pedimented entrance in the centre.

Interior: seven-bay nave and aisle arcade of slim iron columns supporting slender roof trusses with tie-rods; balcony round all sides (carrying offices).

History: built by Local Board of Health.

Arcade, Church Street

Grade II listed building
List entry number: 1072752
Date first listed: 9 March 1984

Listing NGR: SD 76094 28474

Shopping arcade, with shop and office block over Warner Street entrance, c.1880. Arcade on curved plan with glazed roof carried by slim pierced iron braces; panelled pillars separate the shop fronts which have recessed doorways, low panelled aprons to large plate glass window panes (some curved) set in slender wooden colonnettes with crocketed caps from which spring arched glazing bars; and, above these, bands of square windows containing leaded stained glass. Office block to Warner St. of red brick with white Terracotta dressings, slate roof; seven bays and 3½ storeys, the centre 3 bays (which bridge the arcade entrance) having a tall gabled attic with a lunette and various terracotta decorations, the left end a wagon arch, and the right end a round-headed doorway with swagged terracotta lintel. Two original shop windows at ground floor; above, most windows blocked or altered, but those at right are sashed with glazing bars.

Church of St James, St James Street

Grade II listed building
List entry number: 1072746
Date first listed: 22 August 1966

Listing NGR: SD7600828465

(Formerly listed as CANNON STREET Church of St. James)

22. 8. 1966

GV II

Church, 1763 enlarged and altered at various dates in early C19. Coursed sandstone with sandstone dressings, slate roof. Nave (enlarged by rebuilding of north wall in 1804 and extension of east end in 1828), west tower of 1804. Simple rectangular plan with attached tower embraced by additions of 1818 and 1855. Short four-stage embattled tower has rusticated quoins, a round-headed west door, a round-headed first floor window with Y-tracery, louvred belfry openings of similar design. Two-storey nave with round-arched three-light windows with transom at impost level and Y tracery separated by the middle light. At east end of south wall (extension of 1828) is doorway with pedimented architrave dated "1763", at west end is the modern entrance.

East window now has Gothic tracery, West end has two lettered panels:

"G. GARBETT MA INCUMBENT JOHN PRIESTLEY)
WARDEWS CHRIS. ROYSTON) J. BRIDGE, SEXTON"
and "THIS ENLARGEMENT OF ST. JAMES' CHURCH
WAS MADE BY PUBLIC SUBSCRIPTION AD 1855"

Interior: galleries on three sides supported by slim iron columns; unusual deep ceiling trusses give the appearance of Gothic space frames; various wall tablets, principally to members of the Peel and Hargreaves families.

History: was chapel of ease to Altham Parish Church until 1870.

Appendix III Select Bibliography

The following texts and sources provide the starting point for an understanding of the site and its context.

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Lancashire Local List, <https://local-heritage-list.org.uk/lancashire>

Donald Insall Associates

Accrington Market Chambers - outline heritage conservation management plan

Innovation, people, and the Industrial Revolution

Report by Mick Stanley AMA,FGS

Executive summary.

“Hyndburn and Accrington are global. Its inventions and their impacts have changed the course of history. Its social fabric has been shaped by the world. The North and the UK’s story is interweaved with that of Hyndburn’s.

We will tell that global story and impact through the lived experiences of local people. Those stories, noises, sights, feelings and smells will be told in experiential and multisensory ways with collections and physical objects alongside this intangible heritage.”

Hyndburn’s Cultural and Heritage Investment Panel



“The future of our town will be built on the rich history and heritage of our communities”

Accrington's Heritage Led Future video presentation

For the first time there will be a central place “the meeting place of choice” where the history and heritage of Hyndburn, its diverse communities, and its global reach can be told.

1. Introduction

1.1 Aims and uses

The purpose of this Heritage Conservation Management Plan (HCMP) is to way mark a route to:

- an understanding of the significance of the history and heritage of the district, and its communities centred on Accrington, and the risks and opportunities for that heritage
- unlock future ambitions for the conservation and use of objects, heirlooms, poems, art, archives, photographs, stories and memories through storage, display, exhibition and education including the restoration and adaptation of the Accrington Market Chambers (AMC) as a cultural hub.
- ensure the continued and viable use of the AMC to sustain a high standard of design and quality worthy of its status as a non-designated heritage asset situated within the Accrington Town Centre Conservation Area, and in the immediate setting of the Grade II* Town Hall and Grade II Market Hall.
- ensure sustained conservation of the material cultural collections extant in Hyndburn in the Haworth Art Gallery and elsewhere, and to be collected in the timeframe of this project and in the future.
- to retain the enlarged collections in the most appropriate buildings depending on available space, staffing, finance and optimum conditions as outlined in European standard EN 16893:2018 Conservation of Cultural Heritage.

1.2 The understanding provided by this outline plan will enable informed decisions to be taken to find the appropriate conditions to ensure sustained conservation of the material cultural of the District; Heritage past, present and future.

1.3 The production of this outline heritage management plan was motivated by the aspiration to understand and better manage the heritage, and the need to make changes already identified in the various reports, vision documents, and bids for funding.

1.4 This document is a work in progress and is a route plan for today and tomorrow to be reviewed annually.

Hyndburn is rich with history: buildings, inventions, stories and people.

1.5 The value of Hyndburn's heritage.

The past, present and future innovation is embedded into the people, places, and industries of Hyndburn. Our locality has led on Industrial Revolution technology which impacted the

global textile industry, it is currently home to world-leading companies in manufacturing, printing, and engineering, and future industries and leaders as yet unknown to us will continue this story. Being global, transformational, and innovative is at the heart of Hyndburn.

Hyndburn and Accrington are global. Its inventions and their impacts have changed the course of history. Its social fabric has been shaped by the world. The North and the UK's story is interweaved with that of Hyndburn's.

1.6 What people say about the heritage.

Through representative polling of Hyndburn residents by Survation in May 2023, weighted for age, sex, ethnicity, ward and income, we found that, excluding "don't knows":

63% felt that local heritage was important or very important

67% felt they didn't understand Hyndburn's history and heritage

80% felt that children and young people do not understand Hyndburn's heritage

90% felt proud of Accrington/Hyndburn's local heritage and history

55% felt that that local heritage and history could be used to regenerate the area

80% wanted to see more National Lottery money going into heritage/history projects in Accrington/Hyndburn

1.6.1. A six week public consultation exercise was also undertaken in May/June 2023 with 443 responses, which similarly found that people felt heritage was important (91%), that people were proud of local heritage (90%) and there was majority support for turning Market Chambers into a new 'museum' (57%). A majority agreed that local heritage and history was at risk of being lost and forgotten (65%) and people would like to learn and understand more (64%).

1.6.2. A series of 5 workshops with diverse groups of participants were held in March/April 2023 which showed clear agreement that Hyndburn's local history and heritage is at risk of being lost and forgotten, a sense of pride for the innovation and inventions locally that had impacted the world and excitement for what is proposed in outline at Market Chambers. Some specific and relevant quotes from the workshops are below:

"If that's what people did in the past then maybe we could do something like that too" - Primary School Student, Aged 10

"I am proud that we changed the world" - Primary School Student, Aged 11

"I remember how proud my grandad was to work in the textile mills here in Accrington" - Workshop Participant from Asian Women's Network

"I didn't realise that we had such special history" - Secondary School Student, Aged 16

"The town centre is not a place I'd currently go" - Workshop Participant from the Prospects Foundation

1.6.3 There is currently no museum or institution that tells the history of Accrington/Hyndburn and its significance in the industrial revolution and internationally through the technologies developed and invented locally or by its people. The textile heritage display in Moscow Mill, Oswaldtwistle is currently closed.

1.6.4. By its very nature telling this industrial history is considered inclusive by the residents of Hyndburn. The majority of people - whatever their ethnic heritage, socio-economic status, disability or age - have a direct connection to this past through parents, grandparents or great grandparents. Our workshops have demonstrated this as well as reaffirming the widespread pride for our local history and global impacts.

1.7 Key policies for conservation

1.7.1 The Planning (Listed Buildings and Conservation Areas) Act 1990 is the legislative basis for decision-making on applications that relate to the historic environment. Sections 66 and 72 of the Act impose statutory duties upon local planning authorities which, with regard to listed buildings, require the planning authority to have *'special regard to the desirability of preserving the listed building or its setting or any features of special architectural or historic interest which it possesses'* and, in respect of conservation areas, that *'special attention shall be paid to the desirability of preserving or enhancing the character or appearance of that area'*.

1.7.2 Section 38(6) of the Planning and Compulsory Purchase Act 2004 requires planning applications to be determined in accordance with the development plan, unless material considerations indicate otherwise. The Local Plan applicable includes the Hyndburn Borough Council Core Strategy (2012), the Hyndburn Council Development Management Plan (2018) and the Accrington Area Action Plan (2010). These have policies that deal with development affecting the historic environment. In particular, the Core Strategy requires development to maintain and enhance townscapes, local distinctiveness and the setting of heritage assets, adopt innovative design in response to landmark buildings and those at gateways and on key transport routes, and promote derelict and under used sites for high quality development. The Local Plan 2037 replaces the Core Strategy 2012 with realigned strategic policies and new site allocations. The fact that the strategic policies in this plan are similar to those in the 2012 Core Strategy reflect the deep seated economic, social and housing issues that affect Hyndburn and the time needed to deliver change. The Local Plan forms part of the overall planning policy framework for Hyndburn which also includes the Development Management DPD (DM DPD) adopted in 2018 and the Accrington Area Action Plan adopted in 2012.

1.7.3 The Accrington Town Centre Conservation Area Character Appraisal and Management Plan were adopted in 2008. The Management Plan lays out several proposals, one of which states that all new development (including alterations to existing buildings) within both the conservation area and its immediate setting *'will respect the historical context, preserve and enhance the character and appearance of the conservation area and accord with local, regional and national policy'*.

1.7.4 The courts have held that following the approach set out in the policies on the historic environment in the National Planning Policy Framework 2021 will effectively result in a decision-maker complying with its statutory duties. The Framework forms a material consideration for the purposes of section 38(6). The key message of the NPPF is the concept of *'sustainable development'*, which for the historic environment means that designated and non-designated heritage assets *'should be conserved in a manner appropriate to their significance'*.

1.7.5 The NPPF recognises that high quality design is a key aspect of sustainable development, creates better places in which to live and work and helps make development acceptable to communities. The creation of high quality buildings and places is fundamental

to what the planning and development process should achieve and the planning policy framework should clearly set out what is required from developers and architects. In particular, the Council intend to make use of Design Codes, which provide detailed guidance on the standard of design required to ensure new developments create high-quality places. A Design Code includes both images and text to describe design 'rules' that must be followed by developers as well as broader expectations for good design. A Huncoat Design Code has been produced and the Council intend to use the model developed in that location to prepare Design Codes for other parts of the Borough.

1.7.6 National planning policy asserts that heritage assets range in their value and significance. However, all should be considered an irreplaceable resource, and should be conserved in a manner that is appropriate to their significance. It is important to recognise that there are heritage assets within the Borough that are not designated but are of heritage value, for example the historic parkland at the Dunkenhalgh, Clayton-Le-Moors. These will need to be assessed on a case by case basis.

In considering potential impacts on heritage assets of proposed new development, the Council will apply the policy framework set out in NPPF in relation to significance and harm.

1.7.7 The Borough has a strong historic legacy of agricultural settlement followed by industrial growth which is at the heart of the area's local character and identity, and which contributes towards a strong sense of place. Historic centres at Accrington, Church, Clayton-le-Moors, Great Harwood and Oswaldtwistle; and rural settlements at Altham, Stanhill and Tottleworth are designated as Conservation Areas. Policy SP19 asks that particular attention is paid to the conservation of those elements which contribute most to Hyndburn's distinctive character and sense of place. These include:

- The legacy of buildings associated with the Borough's role as one of the leading centres of textile manufacture including the mills, warehouses, weaving sheds, reservoirs, chimneys, cotton exchanges, and terraced housing together with the associated public parks, town Halls, libraries and other public buildings;

The buildings, bridges, locks and other structures associated with the Leeds- Liverpool Canal especially the former chemical works associated with bleaching, dyeing and Calico printing;

Buildings constructed from the distinctive "Accrington NORI" bricks;

The remaining groups of handloom weavers cottages in the rural settlements;

The legacy of 18th and 19th century Methodist and other nonconformist chapels.

1.7.8 The Borough's only Scheduled Ancient Monument, Aspen Colliery and Coke Ovens, adjacent to the Leeds and Liverpool Canal near Church, is currently in a poor condition. There are also a wealth of other locally important buildings and structures that contribute to the value of the Borough's cultural assets and warrant protection. The Council will work with other agencies and land owners to promote the protection and enhancement of historic buildings and features and will use the statutory powers it has available when appropriate.

1.7.9 Protection, conservation and enhancement of the historic environment will support conservation led regeneration, exploiting the potential of the Pennine textile mill town heritage and traditional rural villages and market towns.

1.7.10 As a means of seeking to enhance the built heritage of the Borough, new developments that involve nationally or locally important buildings will be expected to contribute towards their continued protection and enhancement and be designed to a high standard taking into consideration setting and context.

1.7.11 There is a distinctive and cohesive local townscape character across the Borough resulting from large scale but compact expansion of settlements during the 19th century; development of the Leeds and Liverpool Canal; and consistency of building types, detailing and use of local stone and Welsh slate. Although loss of character and quality in buildings and public realm is evident in some areas and in historic centres, the presence of existing poor quality urban environments is not a reason to justify poor quality design in new developments.

“Hyndburn and Accrington are global. Its inventions and their impacts have changed the course of history. Its social fabric has been shaped by the world. The North and the UK’s story is interweaved with that of Hyndburn’s.

1.8 Commissioning of this outline plan was by:-

Steve Riley and his team in Hyndburn Borough Council,
Tom Lees, Bradshaw Advisory

1.9 Consultees were: -

Steve Riley, Executive Director, Hyndburn Borough Council
Gillian Berry, Arts and Heritage Manager, Haworth Art Gallery
Alison Iddon, Deputy Arts and Heritage Manager
Julie Bell, Head of Libraries, Museums and Archives, Lancs CC
Alex Miller, Archives Manager, Lancs County Council
Carolyn Waite, Information Manager, Cultural Services, Lancs CC

1.10 Consultants

Levelling Up Places Service - Hyndburn is the pilot for the North West for this new service bringing together ALBs to assist in place-based regeneration.
Historic England Places Panel – HBC has hosted two visits from the HE Places Panel who have commented and inputted into the regeneration plans.
Bradshaw Advisory - for regeneration, economics, and appraisal advice. Their team includes former HM Treasury economists and appraisal professionals.
Redman Design - specialist museum and exhibition design consultancy.
.MAC Construction Consultants - RICS chartered cost consultants.
Donald Insall Associates – Conservation architects draft CMP for AMC.

1.11 Authors and contributors: -

Poll of Hyndburn residents by Survation in May 2023
Architecture of Accrington Town Centre, Anon, 2023 AATC
Stories and People spreadsheet, Anon, 2023 SPS
Draft CMP for Accrington Market Chambers, Donald Insall Associates, 2023
Accrington Town Centre Investment Plan, Anon, 20
Hyndburn Local Plan 2037, draft for submission Anon 2022
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Accreditation submission to Arts Council England, Berry, G. 2019



Remembering the Accrington Pals

2. Understanding the heritage

2.1 Putting the heritage in context.

"Accrington town centre has two visibly distinct parts. There is a Regency and early Victorian linear settlement around Abbey Street which expanded downhill westwards along Little Blackburn Road and Warner Street. Then a mid-Victorian and later part to the west. The geographical divide is roughly the line of Church Street and Peel Street where, to the east there are mostly small rustic shops, pubs and houses and, to the west, larger buildings with an imposing scale. The one side is essentially vernacular while the other is polite. The chronological divide is about 1850." AATC.

Regency and early Victorian Accrington

In the earlier phase, most buildings were constructed from local Coal Measures sandstone, hand dressed with chisels and with blocks often laid as 'watershot, with a slight slope on the front face. The sandstone is a greenish or whitish buff often with the brown iron staining giving great colour variation making it particularly attractive.

The roofs of this period were covered in local stone slate, laid in diminishing courses with smaller stones near the ridge and larger ones at the eaves; gutters were built in stone on the top of the wall like a classical cornice. There are other classical references with Regency style giant columns, pediments, and classical doorways but all carried out in a vernacular way by local craftsmen. These buildings are especially noted for their curved corners and two-storey stone bow windows.

There were no architects or surveyors in Regency Accrington, although there were two firms of stonemasons, who probably built many of the early buildings of the town.

Mid Victorian and later Accrington

After 1850 things changed rapidly due to the arrival of mechanisation with steam power in the quarries and the steam driven railway. There was a dramatic rise in the population as print works and cotton mills around the town centre greatly increased in number. At this time, Accrington was changing from a village to a town. The streets were lit by gas and a Mechanics Institution, Library and Newsroom were established by 1856.

The Peel Institution was the first example of polite architecture. The 1858 Directory notes "Great inconvenience has long been felt from want of accommodation for holding concerts, public meetings, &c.; that deficiency has now been supplied in the "Peel Institution, "a noble building, erected in 1857 is of the modern Italian style of architecture, from the designs of James Green, Esq., architect, of Portsmouth House, near Todmorden."

In 1864 Accrington's first resident architect, Henry Macauley, is listed. He designed St. John's Church and Accrington Cemetery, just outside the town centre. By 1876, Macaulay was replaced by George Baines and two years later, Henry Ross joined him. Unlike Baines, who followed Macauley by moving south, Ross became the architectural mainstay of the town. By 1888 there were five architectural practices, Eli Knowles, James Maden, Henry Ross, Frederick Stephenson, and Stones & Bracewell plus a handful of surveyors. This was a high point as by 1900, there were just three, Haywood & Harrison, Grimshaw & Cunliffe and Henry Ross along with two surveyors and twenty builders and contractors.

By this time, transport and communications were such that architects gravitated to the larger centres. For example, nearby Blackburn, the principal town, had 27 architects in 1900.

These architects and a series of notable outsiders created the distinguished western part of the town centre seen today. They used yellow/buff sandstone sourced from Yorkshire quarries. The more greenish local stone was used for the lower status buildings and for paving flags. Ashlar was the mainstay of the best buildings and for the dressings of lower status buildings. Pitched-faced parapets, produced en-masse in steam-powered quarries, were universally used elsewhere. Roofs were covered in Welsh slate brought in by the railways and many of the Regency buildings were re-slatted.

Finally, from the 1890s, Accrington's famous red brick made an appearance on a small number of buildings. In 1801 Accrington's population was 3,075. In 1901 it was 43,122.

Early Accrington

Accrington is believed to have medieval origins but the town as we know it began as a poly-focal settlement formed along the turnpike road from Haslingden to Clitheroe (opened in 1791, today Manchester Road/ Abbey Street/ Whalley Road), with clusters of buildings also forming at its junction with Burnley Road. Another cluster of buildings lay at the junction with Blackburn Road, focused around St James's Church believed to have emerged as an Anglo Saxon place of worship, re-founded in 1546 as a chapel of ease and rebuilt in 1763. Church Street, along its edge, had emerged as part of the ancient route from Manchester to Clitheroe and was probably the first 'high street', but was later superseded by Abbey Street. Another focal point lay at Milnrow (now the Railway Arch).

Accrington was still comparatively small in the 1750s, probably no larger than a village and reliant on spinning, weaving and farming. The mechanisation of the textile industry in the final quarter of the 18th century, followed by the adoption of the factory system, brought rapid growth and by the 1830s Accrington was becoming a local centre for calico printing, cotton spinning and weaving. This in turn stimulated the growth of the local mining, metalworking and machinery manufacturing industries. This early-19th century settlement remained focused around Warner and Abbey Streets, its core running as far west as Peel Street and Church Street (both laid in c.1815), although there were small clusters of buildings further to the west, the Blackburn turnpike road (1827), Abbey Street and Church Street remained the three main commercial streets.

By the 1850s Accrington was becoming an urbanised industrial settlement, with a growing number of mills, printworks, engineering works and other manufactories, interspersed side-by-side with houses and shops. A nascent middle class of industrialists and professionals emerged, eager to demonstrate its refined tastes, and by 1888 the town had five architectural practices, Haywood & Harrison, Grimshaw & Cunliffe, and Henry Ross being based in the town in 1900. Whilst older buildings were also rebuilt or refaced a 'new' town was constructed to the west of the original settlement, mixing commercial, civic and domestic uses. By the late Victorian period a building boom was underway, influenced by national 'polite' tastes and capitalising on the access to Yorkshire ashlar sandstone and Welsh slate made possible by the railways.

The core retained its new commercial focus, worker housing laid out around its edges, set out in grid-iron patterns clustered around the mills..

Accrington's cotton industry reached its peak in the Edwardian period, with 38 cotton mills and 41.5% of its population employed in the industry.

. The Second World War temporarily reversed the effects of the Great Depression of the 1930s and was followed by a short-term boom, but by 1960 only a third of the number of spindles and looms in use in 1931 were still in operation.



Accrington OS map of 1884 showing the early core. Courtesy National Library of Scotland



Accrington OS map of 1894 showing the Victorian expansion. National Library of Scotland.

As in many other towns, post- industrial decline giving a fall in population, the loss of railway lines in the 1960s, competition from other local centres and, more recently, national changes to shopping habits, have combined to reduce the vibrancy of the historic high streets of the Victorian core.

Accrington's growing size and wealth came with increased responsibilities, new recognition and, consequently, more formal powers. Accrington's population was growing – rising from 3,075 in 1801 to 43,122 in 1901 – and the new core around Blackburn Road was now built (and rebuilt) to meet its growing commercial and civic needs. The Peel Institution was built as assembly rooms in 1857 (Grade II*), to designs by James Green and dedicated to Sir Robert Peel, initially used as a mechanics' institute, and converted into a Town Hall and council offices subsequently. The Market Hall (Grade II) followed in 1868, as a tall two-storey classical building faced in ashlar.

The Town Hall, Market Hall and the Market Place became the focal point for civic celebrations, commemorations, and processions passing along Blackburn Road.

The 'improvement' of Blackburn Road was underway by the 1890s, its southern side incrementally cleared to create a road width of exactly 20 yards along the entire length from the Railway Arch to the Market Hall. The land was acquired in a piecemeal manner, reduced in size to accommodate the widened road, and resold, some of the plots rebuilt by a development company employing local architect Henry Ross. Secondary shopping streets also ran to the south of Blackburn Road, the most substantial perhaps Church Street. Here, Riley's Arcade was built in c.1880 as one of England's first shopping arcades, also including a post office with sorting office and, on the Warner Street frontage, further shops with offices above. See built heritage for more about E. J. Riley, developer extraordinaire.

Riley's Arcade built in c.1880 was one of England's first shopping arcades

Further redevelopment of this side of the road continued until around 1930, with the Accrington Improvement Act following in 1931. The site opposite the Town Hall was cleared of its building (Piccadilly) and sold to Burtons (already in premises at 83-85 Blackburn Road), which constructed an art deco shop with classical nods informed by the Town Hall (1927, Burtons' Chief Architect, Nathaniel Martin). In the west, neighbouring the Railway Arch, nos. 109-117 were also rebuilt in the 1920s, in an art deco style (architect unknown). The presence of the railway station encouraged the westwards expansion of the town, Blackburn Road becoming a commercial high street along its entire length. This was sustained by the growth of the local population reaching a peak of 50,000 in c.1910, and strong transport links by train, tram and (from the 1950s) Corporation buses.

By the interwar period, however, Accrington's cotton industry began to feel the effects of overseas competition. Spring Mill closed and its site cleared in 1926 for a wide boulevard-like connection with the two high streets, opened in the 1930s as Broadway. The Second World War intervened, and development recommenced in the 1960s more commercially focused with Broadway and to its immediate west, satisfying post-war development and the growing provision for car parking. Subsequent commercial development, at the end of the 20th century and into the present, was concentrated in new retail parks, situated around the edges of the historic core, alongside supermarkets including Tesco and Asda.

2.2. Describing the Heritage.

Hyndburn and Accrington are perhaps best known for Nori Accrington Blood red bricks and Accrington Stanley football club, but there is a wealth of other inventions, products, technologies, artists, poets, writers, singers, athletes and chemists, all from the Borough of Hyndburn. Here are just two out of several transformational inventions that changed the textile world, the Spinning Jenny and Khaki dye process.

The spinning jenny - invented by James Hargreaves who was born in Oswaldtwistle, is one of the most symbolic and important of the industrial revolution and made the transition from textiles as a cottage industry to a factory process.

Textile dyeing processes - Accrington was a hot bed for innovation in the textile industry when Frederick Gatty moved to Accrington from France in 1842. He pioneered a range of new calico dyeing techniques including 'Turkey Red' using garacin, the khaki dye process, following a visit to India, through which he secured a contract to supply the whole British and Empire armies including during the Boer War.

This HCMP now describes each of the identified heritage themes.

2.3 Built Heritage. The notable elements of the built heritage in Hyndburn are its Nori bricks, its listed buildings, its conservation areas and individual retail developments, developers and architects. Each of the individuals with a particular relevance to the Town centre or the Accrington Market Chambers are described:-

2.3.1 Listed buildings.

There are 140 listed buildings or structures in Hyndburn. Of the nine Grade II* buildings four are in Accrington, 5 in the Borough in 5 villages, and there is only one Grade 1 listing which is the manor house at Martholme. Accrington Town Centre has the highest concentration and there is an argument to have the Market Square civic buildings treated as a suite for listing to heighten the importance of the whole to encourage Accrington Acre to be a golden acre for architecture.

The Borough is undertaking a programme of conservation area appraisals and management plans that will be used to ensure that the local heritage is recognised and protected. These inform decisions on development proposals within or adjacent to conservation areas.

The Borough's only Scheduled Ancient Monument, Aspen Colliery and Coke Ovens, adjacent to the Leeds and Liverpool Canal near Church, is currently in a poor condition. There are also a wealth of other locally important buildings and structures that contribute to the value of the Borough's cultural assets and warrant protection. The Council will work with other agencies and land owners to promote the protection and enhancement of historic buildings and features and will use the statutory powers it has available when appropriate.

2.3.2 Conservation areas.

There are ten conservation areas in Hyndburn including pre-industrial hamlets, a canalside industrial settlement and Victorian parks and town centres: **Conservation Area Appraisals and Management Plans** have been adopted for Accrington Town Centre, Church Canalside, Great Harwood, Tottleworth and, in Oswaldtwistle, for Rhyddings and Straits. The areas without plans are Christ Church, Accrington, Stanhill, Oswaldtwistle, St James, Altham, and Mercer Park, Clayton.

The full HCPM will look at the conservation areas in more detail. On page 16 is a map of Hyndburn showing the extent of the areas outlined in **red**

Hyndburn is rich with history: buildings, inventions, stories and people.

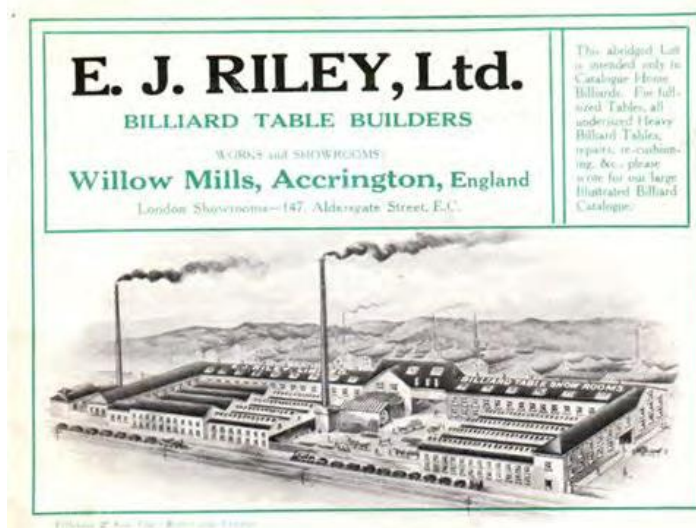
2.3.3 Nori or Accrington 'bloods' are very red high strength and acid resistant bricks first produced at the brickworks adjacent to the quarry at Whinney Hill, Altham, by the Accrington

Brick and Tile Company Ltd from 1887. There were four brickyards, producing engineering bricks and specials. Specials were hand thrown into moulds and were often extremely decorative. These bricks were used for specialised engineering projects such as in furnaces and as foundations for Blackpool Tower, Empire State Building and Battersea Power Station, and many other iconic buildings. The Whinney Hill site had its own railway connecting with the East Lancs line at Huncoat and was close to the Leeds and Liverpool Canal.

The brickworks were bought out by Hanson, part of Heidelberg Cement, in 2005 and closed in 2008. The Accrington Nori Brick works was temporarily re-opened in August 2009 only to close 3 months later. In May 2014 it was decided to reopen the Accrington factory in two stages: the first phase costing £1.4 million started production in January 2015 with the second phase later in 2015. Capacity production is 45 million bricks a year and the adjoining quarry has between 30 and 40 years' clay reserves. Accrington has been making bricks since 1887 and still going strong after 136 years and In 2023 Nori bricks will celebrate their 136th anniversary.

2.3.4 Edmund J. Riley – builder of the Market Chambers

Born in Plantation Street, Riley was a local businessman and as Crown Postmaster, working from a post office on Church Street, Riley built the Arcade (1894-96) facing Market Chambers, containing a new Crown (or General) Post Office and sorting office. Designed by Accrington-based Haywood & Harrison, 'Post Office (or Riley's) Arcade' was one of the first shopping arcades in England.



E. J. Riley (1856- 1926), also made a living by buying failing retail shops. An amateur sportsman and billiards player, Riley owned a sports outfitter on Abbey Street by the 1880s and the Northern Athletic Supply Co. shop on Bold Street subsequently. He set up with C. G. Kenyon in 1896 as E. J. Riley Ltd., a manufacturer and retailer of sports equipment and billiards tables, opening Pioneer Works in 1898. By 1908 they also began to acquire billiard halls. By the 1920s, at its peak, the company was one of England's biggest billiard table companies and owned 40 billiard

halls. It later purchased two local furniture manufacturers, merged with the billiard repair division of Burroughes and Watts to become Riley Burwat Ltd. and retained its billiards halls (by 1971 operating these as Riley Snooker Clubs Ltd.). The company entered administration in 2002.

2.3.5 Henry Ross (1857-1937) – Architect of the Market Chambers

Ross spent most of his adult life in Accrington, living at Birch Street, Albion Terrace, and Canon Terrace. He trained under his father, the Architect and Clerk of Works at the Ingleborough Estate, in 1870-75 and subsequently under Eli Knowles of Accrington (1876-77). Having set up on his own in 1879, he qualified as an Associate of the Royal Institute of British Architects (ARIBA) in 1889, remaining in private practice until retiring in 1935.

In Accrington, Ross was also responsible for works including Yorkshire Penny Bank (81 Blackburn Road), The Exchange (99-101 Blackburn Road), the Church of St Peter (Grade II, 1886-89), the Church of St Mary Magdalen (1895) and Woodnook Mill (demolished in 2009). He served as a Justice of the Peace in 1903.

2.3.6 Accrington Market Chambers

While not the main focus of our heritage, the Market Chambers building sits in an important conservation zone that has started to see improvements in its condition thanks to investment by the NLHF five years ago in a Townscape Heritage Initiative and a facade improvement scheme. However, according to the latest findings from Historic England's Heritage at Risk Register, the condition of the conservation area, in which Market Chambers sits is still in "very bad" condition¹. The building is also 'locally listed'.

The recently secured money from the Levelling Up Fund (2022) will further improve the area and ROI from previous NLHF investment. Despite historical 'underlisting', there are 24 listed buildings nearby within Accrington town centre which the poor state of the current building impinges on in particular the Grade II* Town Hall and the Grade II Market Hall.

The Site is significant at a local level, Market Chambers being of the greatest interest and the Bradshaw's building being of the least interest. This interest is principally derived through the architectural character and the contribution this makes to the collection of buildings set around the Town Square – principally the Grade II* listed Town Hall and Grade II Market Hall - and the character and appearance of the Accrington Town Centre Conservation Area more widely. Some historic interest is derived from the buildings' origins in successive phases of the creation and recreation of Blackburn Road as Accrington's principal high street and their contribution to the legibility of the civic and commercial core created during Accrington's heyday as a prosperous industrial town. See opportunities section.

2.3.7. F. W. Woolworths – a British institution

The Woolworths building was purpose-built by F.W. Woolworth & Co. and opened on 25 May 1925 as store 190. Originally an American chain, Woolworths' first store in Britain had opened in 1909 (in Liverpool) and by 1914 there were branches in 40 towns and cities across the United Kingdom. Some 130 shops existed by 1923, when new Managing Director William Lawrence Stephenson began a substantial programme of expansion, now based on the construction and purchase of freehold properties. Many of these were characterized by external art deco features, often using faience (ceramic) tiles. Such was the rate of expansion that 500 branches existed in Britain by 1934 and 1,141 by 1969. Woolworths vacated the building on 7 September 1961, relocating to 21 Broadway, inside the new Arndale House precinct. This closed in December 2008, when the Woolworths Group entered administration. Some 68 British Woolworths shops are known to have been demolished since the company's closure.

Another British Institution, the Co-Operative Retail Society (CRS) was occupying the Woolworths building as a furniture and household goods store by 1966. In Accrington the Co-Op movement had started as the Accrington and Church Industrial Co-operative Society, founded in 1860.

The Accrington and Church Industrial Co-operative Society merged into the CRS in 1962. The CRS itself later became part of the Co-op Group, headquartered in Manchester and today still the biggest food retailer in existence.

Accrington Pals and War memorials

The Accrington Pals is probably the best remembered of the battalions raised in the early months of the First World War in response to Kitchener's call for a volunteer army. Groups of friends from all walks of life in Accrington and its neighbouring towns enlisted together to form a battalion with a distinctively local identity. In its first major action, the battalion suffered devastating losses in the attack on Serre on 1st July 1916, the opening day of the Battle of the Somme. The losses were hard to bear in a community where nearly everyone

had a relative or friend who had been killed or wounded. Although the battalion was to fight again, its Pals character had been irretrievably lost.

The continued absence of a single memorial to the Pals more than 70 years later that prompted the Revd. Dennis Crook to set under way the creation of a memorial chapel in his church of St. John's. The chapel was dedicated on 23rd February 1992 and today provides a tranquil setting not just for remembrance of the Pals but also for smaller Eucharistic services and morning and evening prayer.

A Book of Remembrance commemorates all those from the area who fell in the War. Plaques and banners represent the seven infantry regiments of Lancashire as well as the York and Lancaster Regiment, the 12th, 13th and 14th Battalions of which fought alongside the Pals at Serre.

Right: The Accrington Pals Memorial Chapel in St. John's Church, Accrington



Particularly evocative of the Pals' history is the battalion's drum which, after the War, was presented to the commanding officer, Lt Col, A.W.Rickman. The drum passed from father to son and was most generously returned to Accrington by Major Gerry Rickman.

Left: The 11th East Lancashires' drum, presented to the chapel by Major Gerry Rickman on 23rd February 1992



Hyndburn showing the 10 conservation areas outlined in red and the M65 slicing the Borough in half. The lack of good signage to Accrington and its villages and towns from the motorway deters visitors putting the viability of the heritage at greater risk.

Hyndburn is rich with history: Nori bricks still hard and strong after 136 years.

3 Textile heritage

Accrington's location on the **confluence** of a number of streams was ideal for water powered mills. Mill owners built large houses and mansions on the outskirts of the town, away from their mills **in** the centre of the town which saw the development of many streets of small houses, where the workers lived. Some of the street names give a clue to the proximity of individual mills, e.g., Turkey Street probably named after the mill where cloth was dyed a colour known as Turkey, or Madder Red originating from Turkey.

3.1 Before mechanisation handloom weaving was carried out by independent weavers working at their own pace with all the family playing a part: Raw yarn was spun by women and children, woven into cloth by the men who could weave 48 yards of cloth a week – equivalent to 8 blankets. Cloth was usually collected by an agent who would pay the family and leave them more raw yarn, and take it to the nearest 'piece' market in Blackburn, Manchester or Burnley, walking as much as 20 miles to the market, across moorland, and along rough horse tracks.

As the industry developed, cotton brought in from America replaced wool. The industry became mechanised and moved from cottages to mills. Lancashire became known as Cotton County, due to the size and success of the cotton weaving industry.

As mechanisation spread, Accrington had to compete with other manufacturing towns leading to riots and job losses. In 1842, the population numbered 9,000. Only 100 of those were in full time employment. By the 1860s, 50% of the mill workers were out of work, but by 1912, the cotton industry was at its peak.

In 1830 Accrington was referred to as "a considerable village".

In 1848 the railway reached Accrington – bringing more people and taking away cloth to be sold in markets further afield, including export.

In 1851 the population was 10,376

In 1901 the population reached 43,211

In 1911 the population peaked at 45,029.

The outbreak of war meant that workers enlisted and international markets were closed. Mills closed and workers were put on short time. During World War II and up to the 1950s there was a brief revival of the cotton industry in Accrington, however foreign competition proved too much and by the 1980s it was finished.

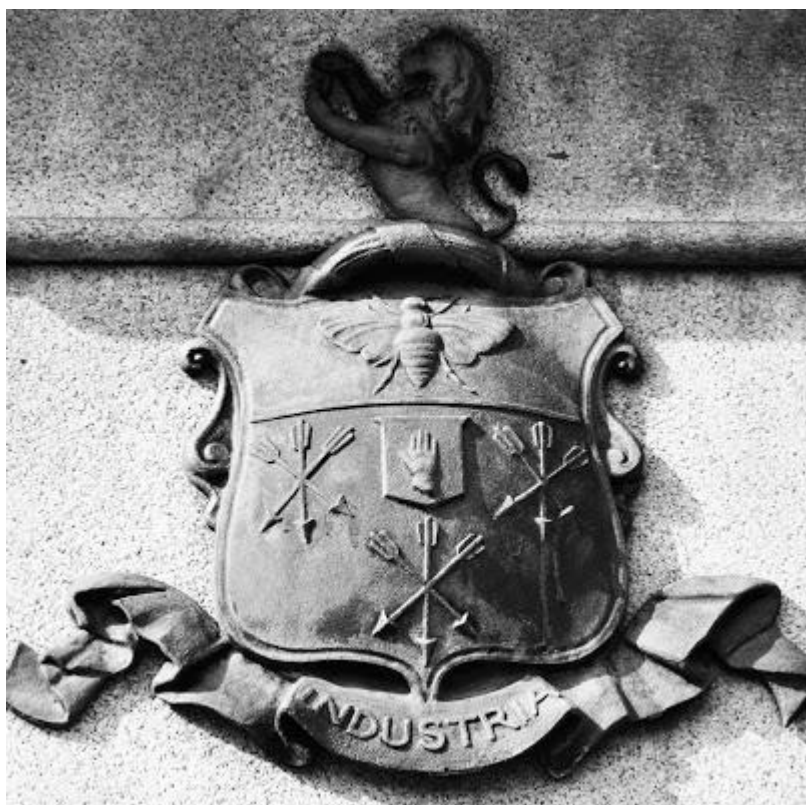
3.2 The most complete mill extant is Moscow Mill of mid 19th century in Oswaldtwistle; the weaving shed is now a shopping centre. Accrington's Victoria Street is lined with mills and works, including the remains of Royal Mill, a weaving mill of 1855, Lodge Mill another weaving Mill of 1879 retaining a chimney, and Victoria Mill, spinning and weaving of 1856. Broad Oak, the centre of one of the largest calico printing works in East Lancs' started by Taylor, Fort and Bury in 1790 with demolitions in the mid 20th century has a group of 19th century buildings extant.

3.3 Three significant local inventions industrialised weaving. These were in date order: the Flying Shuttle, Calico printing and the spinning jenny.

1733: Flying shuttle by John Kay of Bury. The flying shuttle enabled one man to operate a broad loom without assistance.

1750: Calico printing by Robert Peel of Oswaldtwistle

1756 Spinning Jenny by James Hargreaves of Oswaldtwistle



**Robert “Parsley” Peel
1723- 1795 – Inventor
of Calico Printing
Process**

He was born Robert Peele in 1723 but dropped the final “e” as an adult, in Blackburn, but later lived at Oswaldtwistle in Peel Fold Farm.

In 1750 Robert Peel set up business with his brother in law as a calico printer, renting a factory and a warehouse. Calico came originally from Calcutta and was a plain, unbleached closely woven cotton worked in Lancashire and sent to London for printing. Peel was interested in printing on calico and conducted experiments and having perfected his process, the first pattern he brought out was a single parsley leaf printed in diagonal rows and was a huge commercial success; he became known as “Parsley Peel.” After riots during which his factory was smashed by discontented weavers, Parsley Peel moved to Burton on Trent and continued to print calico and weave cotton there. He amassed 23 mills by 1795, and became very wealthy, employing many people and printing cloth to be sent all over the world.

In 1794, Parsley Peel obtained the grant of a coat of arms which includes a shuttle held by a lion, a bee signifying business and the family motto *Industria*, meaning industrious, hard working.

Robert Peel (1750 – 1830), Son of Parsley Peel

Robert's son, also called Robert built on his father's success in the textile industry. He amassed a huge fortune for the time (£1.5m), becoming an MP and a baronet. His achievements paved the way for his son to become Prime Minister.

Sir Robert Peel (1788-1850), Grandson of Parsley Peel

He became an MP aged just 21 years and went on to be the 29th Prime Minister of Great Britain. Best known for establishing the modern police force when Home Secretary. The policemen were nicknamed "bobbies" or "peelers" after him.

As Prime Minister he introduced laws which forbade women and children working underground in mines, and limited their working hours in factories.

The Peel Family Contributions to Accrington's Civic life

1858 The Peel Institute, now the Town Hall. Opened on Christmas Eve, the building was a memorial to Sir Robert. It began as Assembly Rooms, a centre for socialising, and then housed the Mechanic's Institution, the Library and the Post Office. In 1878, it became the Town Hall. In 1909 William Peel gave the Coppice and the land around it to the Council to create a green space for the people of Accrington. The memorial at the top is dedicated to William.

1910 Peel Park Primary school opened, named after the park and the family. Many streets and other places in the town include the family's name

James Hargreaves (1721 -1778) was an employee of Robert Peel and invented the Spinning Jenny. James had the idea for a multiple spinning machines when he observed a spinning wheel that had been upturned accidentally by his daughter, Jenny. The spindle continued revolving in an upright position, and Hargreaves realised that this could be applied to many spindles at the same time, if they were set side by side. He constructed a machine which allowed one person to spin several threads at the same time. One man could now do the work of two. Eventually there would be 120 spindles on one machine. Parsley Peel installed the machines in the factory where Hargreaves worked. In 1768, there were job losses in the factory, and some workers blamed the Spinning Jennies. There was a riot and the machines were destroyed. Hargreaves was given a hammer and made to smash his own machine.

Thomas Hargreaves (21.12.1771 – 12.6.1822) Buried in St. James, Accrington.

No known direct relation of James Hargreaves, Thomas worked his way up from a calico printing apprentice to become the owner of the Broad Oak Printworks, a huge textile dyeing and printing mill and the biggest employer in Accrington during the 1810s to 1820s. Thomas built a mansion in Oak Hill Park and also built Warner Street in the town centre for his workers, to provide a safe passageway from Abbey Street to St. James's Church. Originally the street wasn't linked to Church Street – the river Hyndburn ran above ground at this point, prior to being culverted and now runs beneath the square outside the Market Hall.

Frederick Steiner (1787- 1869)

Frederick Steiner joined the chemical department at Broad Oak Print Works in 1817 bringing with him from France, the secret of steam printing colours on calico, and thereby increasing the firm's profits. Steiner became very wealthy and went on to buy Hyndburn House from the Peel Family.

Frederick Gatty (1819-1888)

Frederick Albert Gatty came from Alsace to Accrington at the invitation of Frederick Steiner. In 1843 the two Fredericks took out a patent for the new method of dyeing using garancine – this is the red that made the Fredericks' fortune who became known as Gatty Red or Turkey Red.

Gatty's greatest success was with the invention of khaki dye. In 1884, inspired by a visit to British India, Gatty patented the mineral which he named khaki, for use in the production of that dye. The British Army adopted the new khaki uniforms in 1896, directing that all stations abroad should wear khaki. By the time of World War 1, khaki was being used for military uniforms across the world.

John Mercer, 1791 – 1866 – weaver, dyer and inventor of mercerised cotton. Mercerised cotton is stronger and absorbs dye better, giving the colour a lustre or sheen.

Howard & Bullough, 1851 - global textile apparel and leather machinery manufacturers, employed over 6,000 workers at its height. Situated in the Globe works.

John Rex Winfield and James Dixon invented Terylene in 1941, the world's first synthetic textile later developed for net curtains in 1947.

Ossie Clarke famous fashion designer of 1970s and 1980s, born in Oswaldtwistle, hence the nickname 'Ossie'.

4 Sporting Heritage.

The significant names in the Borough are Ron Hill, Edmund Riley and Accrington Stanley.

Ron Hill was a world class long distance runner, and the second man to break 2 hours 10 minutes for the marathon who completed in two Olympic Games. Also sports clothing manufacturer, record holder and gold medal winner at the Commonwealth games.

Edmund Riley is not known for his sporting prowess, although he was a good amateur, but better known as the owner of Riley's Willow Mills, the world's biggest manufacturer of billiard tables and cricket bats in the early 20th century. See built heritage for more details.

Accrington F.C. and Accrington Stanley

Accrington F.C. was formed following a meeting in 1876 and was a founder member of the Football League in 1888. The *Owd Reds* played at Accrington Cricket Club's ground in Thorneyholme Road, still in use for cricket today the club lasted in the League until 1893 and folded in 1896.

Accrington Stanley was established in 1891, the club played in the Football League between 1921 and 1962, when the club became the second to resign from the League mid-season.

Accrington Stanley Football Club was formed in 1968, two years after the collapse of the original Accrington Stanley,

4. Literary Heritage

Hyndburn's literary is not fully researched and only two novelists stand out.

Ethel Carnie Holdsworth 1886 -1952

Holdsworth was born on 1 January 1886 into a weaving family in Oswaldtwistle. When she was six her parents moved to the growing textile town of Great Harwood. She started part-time work at Delph Road mill in Great Harwood at aged eleven and was in full-time employment at St. Lawrence Mill from thirteen. She was the first working class woman to publish a novel. In her later articles for the *Woman Worker*, she described her experience at the Mills as "slavery".

Jeanette Winterson CBE, FRSL (born 1959) is an author. Her first book "Oranges are not the only fruit" was a semi-autobiographical novel about a sensitive teenage girl rebelling against convention. Other novels explore gender polarities and sexual identity and later ones the relations between humans and technology. She broadcasts and teaches creative writing. She has won a Whitbread Prize for a First Novel, and a BAFTA. She has received an OBE and CBE for services to literature and is a Fellow of the Royal Society of Literature.

5 Musical Heritage

The contemporary musical heritage is very strong and ranges from pop to classical, particular performers are:-

Sir Harrison Birtwistle CH (1934 – 2022) was an English composer of contemporary music best known for his operas, often based on mythological subjects. Among his many compositions his better known works include *The Triumph of Time* (1972) and the operas *The mask of Orpheus* (1986), *Gawain* (1991), and *The Minotaur* (2008). The last of these was ranked by Guardian music critics as the third-best piece of the 21st century. Even his compositions that were not written for the stage often showed a theatrical approach. A performance of his saxophone concerto *Panic* during the BBC's Last night of the Proms caused "national notoriety". He received many international awards and honorary degrees.

Sir John Rowland Tomlinson CBE is an English opera singer, specifically a bass. Tomlinson was born in Oswaldtwistle, in 1946. He trained as a civil engineer at Manchester University before deciding on a career in opera at age 21. He studied with Patrick McGuigan at the Royal Northern College of Music and with Kraus. He is now President of the RNCM. Whilst studying at the RNCM, he was a member of the Manchester Universities Gilbert and Sullivan Society (MUGSS). He sings regularly with the Royal Opera and English National Opera and has appeared with all the major British opera companies. He sang at the Bayreuth Festival in Germany every year from 1988 to 2006, as Wotan, the Wanderer, King Marke, Titurel, Gurnemanz, Hagen and the Dutchman. In 2008, he created the title role in Birtwistle's opera *The Minotaur* at the Royal Opera House.

Christopher Henry Hudson Booth (1865- 1908)

1865-1908, composer, organist. Booth was an organist and conductor who went to the United States in 1895 becoming naturalized in 1905, and was Organist in the First Reformed Church, Brooklyn, then organist St. Paul's Lutheran Church, New York, 1899-1905. With Victor Talking Machine Company, 1900-1905, playing for Red Seal artists.

John Roy Anderson (born 1944) is a singer, songwriter and musician, best known as the former lead singer of the progressive rock band Yes which he formed in 1968 with bassist Chris Squire. He was a member of the band until 2008.

Anderson was also a member of ARW along with former Yes bandmates Rick Wakeman and Trevor Rabin from 2016 to 2020.

Anderson is also noted for his solo career and collaborations with other artists, i Anderson released his first solo album, *Olias of Sunhallow* in 1976, while still a member of Yes, and subsequently released 14 more albums as a solo artist. Anderson became an American citizen in 2009. In 2017, he was inducted into the Rock and Roll Hall of Fame as a member of Yes.

David Aspin studied at the Royal College of Music with Roger Best and Simon Rowland Jones. He is a founder member of the highly acclaimed chamber group, Chroma, resident at Royal Holloway, University of London. The group has forged an enviable reputation for its commissioning of new work, collaborations, and education work. His work with chamber groups such as London Chamber Ensemble, Continuum and Psappha include performances at the BBC Proms, touring internationally and recording for CD and radio. As a soloist appearances include the RNCM's Turnage Festival, Mozart in Switzerland, Three Choirs Festival and a recital/masterclass for the New Zealand National Music Teachers Association in Auckland. David has performed and recorded the Telemann viola concerto with the Lancashire Sinfonietta. Other concerto appearances include works by Bartok, Berlioz, Britten, Bruch and Vaughan Williams, most recently playing the Walton concerto with the Orchestra of Opera North. David is principal violist of the Orchestra of Opera North and is a regular guest principal with many of the UK's orchestras.

6 Artistic Heritage

Wide ranging from Virtue to Grimshaw and Hesmondalgh to Briggs, here are just a few of the locals that are internationally known.

John Virtue, born 1947 is an English artist who specialises in monochrome landscapes is honorary Professor of Fine Art at the University of Plymouth and from 2003 to 2005 was the sixth Associate Artist at London's National Gallery. Virtue was born in Accrington in 1947. He trained at the Slade School of Fine Art in London from 1965 to 1969. In 1971 he moved to Green Haworth near Oswaldtwistle painting landscapes for two years before abandoning painting in favour of pen and ink drawings comprising dense networks of lines akin to the work of Samuel Palmer.

From 1978 Virtue worked as a postman, giving this up in 1985 to work as a full-time artist. He lived in Devon from 1988 to 2004. Maintaining a studio in Exeter, he produced works around the Exe estuary, before being offered the post of Associate Artist at the National Gallery. This scheme engages contemporary artists to produce work that "connects to the National Gallery Collection" and demonstrates "the continuing inspiration of the Old Master tradition"

Dale Grimshaw born 1971 British street artist and painter **Dale Grimshaw** is known for his powerful works full of strong emotions. Working in different mediums, such as acrylic, oils, spray paint, and woodcut prints, he established himself as **one of the most respected artists on the London art scene**. His direct and passionate style has quickly gained him international recognition, which led to numerous invitations to art festivals all across the UK. The artist has, over the years, contributed to various charitable events, the result of which was his appearance in the TV show *Extraordinary Portraits* on BBC 1 in 2022. Grimshaw has exhibited in several international group shows in the USA, Paris, and Berlin.

Julie Hesmondalgh born 25 February 1970) is an English actress and narrator. She is known for her role as Hayley Cropper In *Coronation Street* between 1998 and 2014 for this role, she won "Best Serial Drama Performance" at the 2014 National Television awards Hesmondalgh's other regular television roles include *Cucumber* (2015), *Happy Valley* (2016), *Broadchurch* (2017) and *The Pact* (2021). Her stage credits include *God Bless the Child* at the Royal Court Theatre in London (2014), and *Wit* at the Royal Exchange Manchester (2016).

7 Existing material cultural collections

The extant collections are mainly held in the stores and display galleries of the Haworth Art Gallery on the outskirts of Accrington, and it is pertinent to describe the history of the collections and the people who created them, as unsurprisingly people are the driving force behind the heritage of the Borough.

William Haworth 1828 -1880

The Haworth Art Gallery, Accrington is Lancashire's finest Arts & Crafts house and garden, completed in 1909 for William Haworth. The architect was Walter Brierley, the most sensitive of the northern Arts & Crafts designers. Every inch of the building displays his deep love of materials and craftsmanship. The design brilliantly responds to its dramatic hillside location and provides an intimate setting for its collections.



William Haworth, Standing by R. Parker, (undated), oil on canvas.

For most of his life, William lived with his father, Thomas, on Burnley Road, Accrington. The Haworths were successful cotton manufacturers with humble origins. Thomas, the founder of the firm, was an engraver who went on to own two cotton mills, became a town councillor and was very active in the Baptist Church. William was a county councillor and greatly involved in town life. Both were presidents of the Accrington Mechanics Institute which provided many classes, lectures on arts and science relating to local industry. The family was philanthropic, donating money and time for the good of the town. During the 1878 cotton strike, when strikers smashed the windows of mill owners houses, their house was left untouched.

Some time after his father had died, William took the step of commissioning the new house and garden, which he called Hollins Hill. From the outset, his intention was that the house, garden and collection of paintings and watercolours would pass to the people of Accrington after he and his sister, Anne, had died.



Accrington Carnegie Public Library and the Accrington Mechanics Institute

While Hollins Hill was being planned and built, William was also involved in the Accrington Carnegie Public Library, which was built on part of the site of the Mechanics Institute building in 1908. The new Library Lecture Room was designed to hang paintings and a special art exhibition from private collections was organised to celebrate its opening. By 1921, the Library had assembled a permanent collection of 69 paintings the most important being *Storm off the French Coast* by Claude Joseph Vernet, presented in 1908 by T. E. Higham, Mayor of Accrington.

William died after living at Hollins Hill for only three years and when Anne also died in 1920 this singular expression of the Arts & Crafts – paintings, house and 13 acre landscaped garden – was generously bequeathed to Accrington Corporation for a public art gallery, museum and park in perpetuity, with a sum £28,000 (over £1 million current value) for its continued maintenance and upkeep.

The Accrington Library collection was combined with William Haworth's twenty paintings and thirty watercolours, including *My Ladye's Palfrey* by J. F. Herring and the watercolour, *The Old Chair Mender and Pedlar* by Birket Foster. In 1925, Alice Ann Nuttall bequeathed her collection of watercolours and two animal paintings by Thomas Sydney Cooper and Edouard Frère's *The Laundress*. Edwin Hitchon also donated pictures and W. M. Barnes bequeathed the painting *Faith* by Frederic Leighton. In this way, Haworth Art Gallery was created.



Joseph Briggs by O. Segall, (1924), oil on canvas.

Tiffany glassware is one of the great expressions of the Arts & Crafts Movement with its American Art Nouveau inspired glass vases, tiles and mosaics. In 1879, Louis Comfort Tiffany founded his company in the United States of America. In 1893 Joseph Briggs, a young engraver in Accrington, started as an errand boy. Briggs worked his way up in the company becoming Tiffany's right hand man and eventually became president at the company which closed when Briggs died. Joseph collected and curated a collection of Tiffany Glass which he sent to Accrington between 1932 – 1933 when the company went into liquidation. His intentions were that the collection should be for the people of Accrington.

When the collection came to the gallery after WWII, the Tiffany Glass enhanced the 'unity of the arts' vision of William Haworth at Hollins Hill. The Tiffany collection is on permanent display and is the largest

in Europe.

In 2016, Haworth Art Gallery took one more step towards William Haworth's artistic vision by restoring the Hollins Hill Stables and Motorhouse and providing art and craft studios for local artists working within creative industries.

Joseph Briggs was a son of Joseph and Elizabeth (Ashworth) Briggs of Accrington. He married Elizabeth Jenkins in Manhattan, on March 3, 1898, the daughter of William and Anne (Grant) Jenkins.

Briggs worked closely with Louis Comfort Tiffany in his New York studio and was involved in some of the company's most important commissions and developing new techniques. He became president of the company and donated a 130 piece globally important collection of Tiffany Glass to 'the people of Accrington' during the 1930s.

7.1 Extant collections

Most of the collections at the Haworth Art Gallery are made up of gifts and bequests by local people the most notable ones are the Haworth Bequest of Haworth Art Gallery and a collection of mainly Victorian paintings and ceramics, 1921, the Nuttall Bequest of mainly Victorian oil and watercolour paintings, 1924-5, and the Hitchon gift of mainly Victorian oil and watercolour paintings, 1946. Significant works have been added over the years including works by Accrington born artists Gerard de Rose, Leslie Duxbury and John Virtue qv.

The collection has been added to since the 1970s and acquisitions include a library lamp, three flower form vases, a salt cellar, two ink well inserts, a bronze bust of Joseph Briggs stamped Tiffany Studios and an oil painting of Joseph Briggs by O' Segall, qv.

Overview of collections

Decorative Art Collections

7.2. The Joseph Briggs collection of Tiffany glass

The Tiffany glass collection was gifted to Accrington Corporation, now Hyndburn Borough Council, for the people of Accrington between 1932 and 1933 by Accrington born Joseph Briggs. The collection was housed at first in Accrington's Museum at Oakhill Park. Around 43 of the vases were transferred to Haworth Art Gallery during World War Two for safe keeping and the rest of the collection was transferred to Accrington Town Hall's basement when Accrington Museum closed in 1951. In the 1970s the rest of the collection was rediscovered in Accrington's Town Hall and the collection came together to form one of the core collections at Haworth Art Gallery.

Briggs trained as an engraver gaining a first class pass in Art from the local Mechanics Institute then went to New York in 1891. He began working for Louis Comfort Tiffany in 1893 as an errand boy. By 1919 Briggs was the Managing Director of Tiffany Studios and in 1937 the company Tiffany Studios closed upon Briggs' death. It is the largest such collection in public hands in Europe. Tiffany glass was made between 1893 and 1932 in the New York studios of Louis Comfort Tiffany (1848 – 1933) whose companies traded under a number of names. This collection is of special significance in the history of world glass, in the history of the American Arts and Crafts movement and as a summing-up of the spectacular achievements in the Art Glass of Tiffany Studios.

Tiffany glass was copyrighted as Favrite glass in 1894 after Louis Comfort Tiffany started making his own glass in 1893. The collection contains 149 objects of which 140 represent the original collection and the remainder are gifts, bequests or purchases. 69 objects are handmade, blown pieces of art glass also known as hollow ware or vases, the majority of which is marked as Favrite glass and signed with model numbers. This part of the collection represents every type of hollow ware ever made by the Tiffany glass companies and includes aquamarine, lava, paperweight, carved, peacock, Cypriote, flower form, agate, Byzantine and brown ware vases. Some of the pieces are monumental in size.

One of the most relevant parts of the collection is the mosaic section where Briggs specialised in making monumental mosaics. There is a mosaic panel attributed to Joseph Briggs, six mosaic samplers, eight designs for mosaics extant in the USA, one lamp and one hand made blown piece of glass which was decorated and flattened to be used in a monumental mosaic such as the Dream Garden at The Curtis Building, Philadelphia, USA, which Briggs supervised.

There are 48 pieces of pressed glass tiles, jewels and inkwell inserts.

Biographical materials include one bronze bust of Joseph Briggs stamped Tiffany Studios and one portrait of Joseph Briggs by little known American artist O' Segall painted in 1924.

The remainder of the collection comprises of two pieces of tableware, three pieces of desk ware and five ceramics, one of which is signed by Joseph Briggs.

The collection includes almost every type of art glass made across the production history of Tiffany Studios. It is therefore a unique study tool for art and design historians, academics and glassmakers alike in Accrington, England. Several items in the collection can be said to be of world-class importance in the history of glassmaking.

7.3 Art Glass contemporary to Tiffany glass

There is one piece of Loetz glass which was originally thought to be a piece of Tiffany glass but was ascribed to Loetz latterly. Louis Comfort Tiffany took inspiration from Loetz in his work which can be seen in the Tiffany collection through the carved glass section.

7.4 Modern and Contemporary Studio Glass and Ceramics

There is a small supporting collection of contemporary studio glass and ceramics which was started in the 1980s. Consisting of 42 examples, it includes some key figures in the studio movement such as Bernard Leach and Sam Herman.

7.5. British, East Asian and European Ceramics

The nucleus of this group is from the Haworth Bequest of 1921 and includes a group of ten late 19th century continental and oriental examples. Haworth Art Gallery also has larger groups of lustre ware, commemorative pottery and china, the whole collection amounting to approximately 300 items.

7.6 Sculpture, Metalwork and Furniture

This group includes the original light-fittings at Haworth Art Gallery and other items which could also be classified as part of the Local Collection. There are also a group of 39 Electrotypes, commemorative keys and trowels and two examples of furniture in the style of Thomas Chippendale.

7.7. Fine Art Collections

Oil Paintings

Some of the paintings in this group of 112, were originally part of the Haworth Bequest and they are similar in style and feeling to the watercolours collection, also dating mainly from the 19th and early 20th centuries the earliest painting dates back to the Eighteenth Century. A total of 22 originate from the Haworth bequest and 14 come from the Hitchon gift. Genre subjects are strongly represented in the group but there are also some fine landscapes and 'gems' like 'Storm off the French Coast' by Joseph Vernet, 1754 and 'Faith' by Frederic Lord Leighton. There are examples of local artists work by Gerard de Rose, RBA, 1918 to 1987 and John Virtue, 1947 to present both of whom are important in contemporary art.

Works on Paper

This group, numbering 627 examples, consists mainly of acquisitions from the Haworth and Nuttall Bequests in 1921 and 1925 respectively and from the Hitchon Gift of 1946. There are fine examples from the early period of English watercolour drawing but the bulk are mid to late 19th century, with artists such as John Varley, Peter De Wint and David Cox represented. There is a predominance of animals and children as subject matter and a collection of marine subjects.

The prints in this collection are varied and include a range of examples from 18th century etchings by Piranesi, to high quality chromolithographs of Italian Renaissance Frescos. There are also some book illustrations, notably of views taken on tours of the Lake District and a small poster collection.

Archival materials in the form of books are included in this collection.

7.8 Social History Collections

Local and Community Collection

The Local Collection consists of approximately 90 objects, groups of objects and photographs of local interest and 70 watercolours of local buildings made by art students in the 1920s. The provenance of much of this collection is unrecorded but it can be assumed that it was transferred either from Accrington Museum after it closed in 1950, or from Mercer House Museum after local government re-organisation in 1974. In addition, some items in the collection are recorded on a list of transfers from Accrington Library made in 1974. This

collection includes material relating to the Accrington Pals, a regiment renowned for the large amount of losses on the Somme in 1916 during World War One.

Money and Medal Collection

The coins, medals and tokens in the care of Haworth Art Gallery number approximately 2304. The trade tokens are unusual and have a strong local connection while the medals, many in sets, and showing portraits of famous men through history, are particularly fine. Some of the collection was probably housed at Oak Hill Park Museum until 1951, and probably belonged to local antiquarian, William Ashworth.

7.9 Antiquities

The antiquities collection is tiny and consists mainly of Greek, Egyptian and Roman objects.

7.10 Haworth Art Gallery Archive Collection

Recently it has been noted that objects connected to the house have not been accessioned yet have an important place in the history of the house, its owner s and the architect. This collection contains mainly maps, plans and photographs and will be accessioned in line with the documentation plan.

8 Future collecting

The Haworth Art Gallery (HAG) is a fully accredited 'museum' as it meets all of the requirements of the Arts Council's Accreditation Scheme which are very high standards of care and conservation for the collections. However It is important to note that HAG currently does not have a collecting budget, and has a shortage of storage space, meaning that there is a limited opportunity to collect.

However, there is a desire to build on the strengths of the collections especially in relation to place and communities. Additionally the Gallery wants to develop new areas of interest that are in line with Haworth Art Gallery's aims and responsibilities to its communities.

The restoration and adaptation of Accrington Market Chambers offers that opportunity

8.1 Haworth Art Gallery's accreditation award is the key to the future development of Hyndburn Accrington Galleries, a suggested name for the aspirational cultural service that could be created by the addition of the proposed cultural hub in a redeveloped Accrington Market Chambers (AMC) to the existing and accredited Haworth Art Gallery.

Accreditation is site specific and a new application will be required for AMC when it is operational. An appropriate constitution and satisfactory structure for governance and management exists in the accreditation submission, and the SWOT analysis in the Gallery Forward Plan provides the action points for a collection conservation plan for the enlarged service with AMC developed.

The Accreditation submission of 2022, and subsequent award, gives all of the required elements in which Hyndburn District Council's aspiration for an inclusive and accessible cultural hub in Accrington Town Centre can be realised, in the heart of the District and become the meeting place of choice.

The whole development will be achieved through investing monies from the Town Centre Investment Plan, the Levelling Up Fund, and NLHF and utilising the accreditation for Haworth Art Gallery's excellence of its building, its collections and for the proposed development as outlined in the Gallery's Forward Plan. Minimal additions to the plan provide the opportunity to implement the vision of Hyndburn Borough Council to create new cultural experiences through stories of place, people and objects to enrich and transform the lives of residents and visitors.

Possible Mission of Hyndburn Accrington Galleries.

To provide an inclusive cultural service locally, nationally and internationally telling stories of place, people and objects through our buildings and collections in order to create inspirational cultural experiences that enrich and transform lives.

Possible Vision

We are an inclusive cultural service that uses collections to inspire people using the stories attached to the objects and the people associated with them.

We promote the local area by referring to the place we are in through the buildings, collections and cultural heritage encouraging locals and visitors to feel proud of Accrington and Hyndburn.

Hyndburn Accrington Galleries is an educational place promoting learning through exhibitions, workshops and learning programmes.

We promote continual professional development for our staff and volunteers.

We encourage dialogue, engagement and participation with all visitors, building relationships and encouraging return visits.

8.2

What to build on and add to the Forward Plan. New ideas discussed at the Gallery on 1st August can be outlined and inserted in the update due in March 2024 for Arts Council England e.g. Glass furnace and artist on site, Extended opening to encourage more visitors, and collections development. Need to promote the artists studios more using a curator's artists blog?

8.2.1 Currently the Haworth Art Gallery is open to the public 22.5 hours a week. The hours are Wednesday to Sunday from 12.00 noon to 4.30pm. An easy win for the new service will be to open longer at Haworth Art Gallery, but in a controlled manner with Open Collection mornings or days on Monday or Tuesday or other days to suit with supervised handling for visitors. Alternate weeks could have Collection working where staff who would train volunteers in the morning or the day, dependent of the objects being used for training.

8.2.2 Staff for these handling and training days would come from the funding bid and would include extra staff needed to meet the influx of new collection material envisaged from the enlarged service. Fortunately, the current staff have the necessary skills in house for training volunteers and the new apprenticeships i.e Increase staff by 4 to include Engagement officer, 2 x cultural heritage curators and an oral history curator.

Hyndburn is also rich with stories and intangible heritage.

8.2.3 The extra staff would manage the subsequent decant of the Social History collection material into new AMC from Haworth Art Gallery to form the core of the new collection development for the service.

This initiative would allow Haworth Art Gallery to develop as the Arts and crafts flagship museum for Lancashire, and could be a part of an Arts and Crafts network to promote the site and movement with Blackwell in the Lake District, and subsequently other houses and museums. This fit perfectly with the ethos of the Slow Movement and will appeal to the Slow Traveller.

<https://www.slow-travel.uk/post/arts-and-crafts-houses-visit-england>

8.2.4 The quality of the international Tiffany glass collection, the largest public collection in Europe, as well as that of the building and its picture collection, the Stables and Motor House Artists' Studios and the public park makes Haworth Accrington an exceptional cultural, leisure and education resource both for local people and for visitors to the area from all over the world. For this excellence to develop a purchase fund is required and a conservation budget for the service to ensure a preventive rather than a reactive approach to the care of objects.

9. Context of the heritage.

The preceding sections have described the historical development of Accrington and Hyndburn, to a lesser extent, and this HCMP will put the proposed AMC cultural hub into its context.

9.1 Wider setting of AMC

The Accrington Town Centre Conservation Area (designated in 1976 and extended in 1979 and 1991) incorporates the civic and commercial core created by the people and leaders of Accrington during its heyday as a mill town. Its character and appearance derived from its almost continuous rows of late 19th- and early 20th-century retail, commercial, civic and ecclesiastical buildings focused along Blackburn Road and the grid of streets at its immediate south. This area has a strong townscape, typically consistent in its use of ashlar sandstone, with visual interest stemming from its variety in style, decorative details, height and scale, which makes an important contribution to the conservation area's character and special interest. Further significance is derived from the chronological expression of the changing fortunes and character of Accrington that these buildings provide. Together, they depict the full chronology of pre-war development in the Victorian civic core, from the small clusters of artisanal housing, some possibly predating the post-1850s reinvention of the 'new' town, and the classical tastes of Accrington's first purpose-built commercial buildings, emerging by the 1890s, to the solid confidence of the middle-class townhouses of the Cannon Street area, the elaborate banks, the more subdued classical civic buildings of the Edwardian period and the understated art deco facades of those replacement shops built in the 1930s during the final phase of the decades-long commitment to the 'improvement' of Blackburn Road.

Situated at the junction of Blackburn Road, Peel Street and Church Street at the east gateway into the conservation area and framing the south side of the Town Square, the AMC forms part of the assemblage of buildings including the Town Hall and Market Hall, the adjacent Burton Chambers and the former Yorkshire Bank which underpin its significance as a visual expression of the sequential changes in tastes, styles and materials characterising this part of the town during its heyday between the 1890s and late 1930s. a. from across the heyday that began in the 1890s.

The important set piece of the facing Market Hall and Town Hall particularly plays in key role in views into and within the conservation area. From the Railway arch to the west and travelling along Blackburn Road high street, views are framed dually by the projecting portico of the Town Hall and the cupola of the AMC facing, and closed by the Commercial Hotel. Whilst from the east, Blackburn Road faces directly into the Town Square, the open space proving a pleasant and open backdrop to the Town Hall and Market Hall that is framed and enclosed by the Site, Burtons and the former Yorkshire Bank. (Draft CMP for AMC)

9. 2 Adjacent Heritage Assets

The Town Hall (Grade II*) and Market Hall (Grade II) are of the highest architectural and historic interest within the conservation area, built by known architects, in ornate classical styles, to a previously unprecedented mass, scale and height, and reflective of the sudden cultural and physical transformation that occurred within a relatively short period in the 1850s to 1890s. These two listed buildings are of high historic interest as a physical manifestation of the wealth, aspiration and tastes of the populace and new municipal bodies of Accrington as they self-consciously created a new civic and commercial core beyond the older, vernacular settlement. Although of lesser significance in its own right, the AMC makes a positive contribution to their setting for their collective value, arranged as an assembly of buildings arranged around the new public square.

In addition, the Market Chambers form part of the immediate setting of the Grade II listed Arcade on Church Street. The Arcade, fronting directly onto Church Street, has significance

as one of England's first enclosed shopping arcades – the internal arcade remaining remarkably intact. One of Accrington's earliest buildings to be faced in red 'Accrington Brick', it makes a noteworthy contribution to the character and appearance of the conservation area. Although not directly facing the building, the Site contributes to its setting, particularly owing to their historic association, both believed to have been built by the Accrington businessman Edmund J. Riley.

9.3 Accrington Market Chambers

The AMC is situated in the civic and historic commercial core of Accrington, which developed from the 1850s onwards and was mainly completed by the start of the Edwardian period. This Victorian town centre extends along Blackburn Road from Church Street and Peel Street in the east to the Railway Arch in the west and continues in, a grid pattern, to Cannon Street at the south. In its east it overlaps slightly with the older civic and commercial core, already existing by the 1840s, focused around Abbey/Warner Street, Church Street and the east section of Blackburn Road, and containing mainly vernacular buildings such as the Warners Arms (Grade II).

The visual focal point of this post-1850s core is situated in its northeast, at the Town Hall (Grade II*), Market Hall (Grade II), modern pedestrianised Town Square and modern outdoor market stalls around the edges of the Market Hall. Next to the Town Hall, 20th century town planning created a new high street, Broadway, that inserted a break within the north side of Blackburn Road that continues to have a strong visual impact. Lying outside of the traditional commercial core, but forming the backdrop to the rears of the Town Hall and Market Hall, Broadway is occupied by post-war and modern purpose-built commercial buildings and the Modernist 1960s Town Hall Extension, the large-footprint 1980s Arndale Centre and multi-storey car park lying at its rear. Union Street, running out of Blackburn Road to the west of Broadway, was part of the Victorian and Edwardian core but has since been entirely redeveloped.

The AMC is recognised as significant at a local level through its designation as a locally listed building. Market Chambers is of the greatest interest, with the Bradshaw's building of the lowest interest relatively, and not taking into account the building interiors at this stage. Market Chambers has the highest architectural and historic interest of the three buildings. Situated on a prominent corner plot, it is important in framed views of the Market Hall and Town Hall and of Blackburn Road – Blackburn's showpiece commercial street more generally. Built in a mixture of gritstone and ashlar, it represents the early phase of commercial rebuilding in Blackburn, as aspirant businessmen sought to mimic – and to provide an appropriate setting for – the grand civic buildings around the Market Square. Its architecture responds to this corner setting, channelling views in a westwards direction along Blackburn Road, the effect of subsequent road widening creating a continuous building line framed at the west by Market Chambers' elevated cupola. This cupola, visible along the entire length of Blackburn Road, combines with entire length of Blackburn Road, combines with the portico of the Town Hall to frame long easterly views along the conservation area, having landmark status. Otherwise, however, the façade – simple by comparison to the more lavishly detailed facades of the Town Hall, Market Hall and on to early Edwardian banks – shows more similarity with the facades of 93- 105 Blackburn Road. The matching frontage to Church Street, although of humbler proportions, is indicative of the aspirational desire to extend the organic refashioning started on Blackburn Road by the Town Hall and Market Hall to what was at the time still a road of smaller, more vernacular, cottages and public houses. Potentially linked to Edmund Riley, builder of the adjacent Arcade (Grade II), and believed to have been designed by Accrington architect Henry Ross, the building derives some further moderate historic interest through this association.

The Woolworths building has moderate architectural interest, derived mainly from its façade to the first and second floors, which retains its distinctively art deco fenestration and cornice-level embellishment above. The visual impact of this is further increased by shared views

with the adjacent, and slightly later, art deco former Burtons building. As part of a small group of art deco buildings to Blackburn Road, the Woolworths building has some rarity, although its architectural interest is also derived from its collective value. The ground floor, however, reduces its architectural legibility, as do the 1960s upper floor panels and there is no surviving evidence to convey the building's relationship with the Woolworths brand.

Vacated by Woolworths in 1951, there is no substantial historic interest derived from collective memories associated with this fondly-remembered retail chain.

The Bradshaw's building has the lowest interest of the three buildings. Built in a comparatively outdated style for its time, and with only a limited response to the buildings to either side, the main architectural interest of this single-bay building lies in the variety and sense of rhythm that it provides, sandwiched between the two much larger buildings, the Woolworths building in particular feeling especially solid and impermeable.

10. Risks and opportunities for heritage

10.1 Social deprivation often leads to heritage deprivation due to less disposal income, less educational attainment and less ambition and poor health for the local population. Heritage loses.

The statistics for living highlight the local problems:-

Deprivation in Hyndburn is significant and has been getting worse. Hyndburn was the 58th most deprived area in England in 2004 according to the Index of Multiple Deprivation (IMD) falling 42 places over 15 years to become the 16th most deprived place according to the most recent IMD (2019).

The RSA and the NLHF 'Heritage Index' (2020) places Hyndburn at 217 out of 316 local authorities across the UK (bottom c.25% of places), falling 26 places in the 'museums, archives and artefacts' domain and falling 22 places in the 'historic built environment' domain.

Hyndburn is currently the 16th most deprived out of 316 local authority districts in England. Deprivation has increased steadily over the last 20 years.

Skills levels in Hyndburn are below the average for the North West. The proportion of residents aged 16-64 with NVQ level 4 qualifications and above is 31% in Hyndburn, compared with 39% in the North West and 43% in Great Britain.

Life expectancy in Hyndburn is 77 years for men and 81 years for women - around 3 and 2 years lower than the national averages for men and women, respectively.

Hyndburn has a low wage economy. With a high proportion of the workforce in low-skilled jobs, the average gross weekly income for full-time workers is £471.5, which is 16% lower than the average for the North West and 20% lower than the national average.

The dominant workforce sector in Accrington Town Centre and Hyndburn overall is retail and wholesale, accounting for 24% of local jobs, substantially higher than the national proportion of 15%. Human health and social work also constitute a significant portion of the local workforce, with 23% of jobs in Accrington and 17.2% in Hyndburn.

Hyndburn has a growing older population in both absolute and relative terms. The share of its older population – those 65 years old or over – was around 14% in 2001 and 18.5% in 2020.

The GB Tourism Survey shows that Hyndburn has only a third of the number of visitors per head of resident population (10.9 visits per head) than Lancashire (32.3).

Deprivation also comes in the form of deprivation of culture and heritage opportunities. There is a significant heritage deficit within Hyndburn - Accrington specifically - as evidenced by the identification of Hyndburn as a Levelling Up for Culture Place and that Hyndburn has been selected as the pilot location for the North West for the new Levelling Up Places Service of which the National Lottery Heritage Fund is a constituent member

Hyndburn was rated as a 'priority one' area by HM Treasury in terms of funding for levelling up.

10.2 Residents feel the heritage is at risk but are proud of it!

Through representative polling of Hyndburn residents by Survation in May 2023 (weighted for age, sex, ethnicity, ward and income) we found that (excluding “don’t knows”):

66% felt that Hyndburn/Accrington’s history was at risk of being lost or forgotten
63% felt that local heritage was important or very important
67% felt they didn’t understand Hyndburn’s history and heritage
80% felt that children and young people do not understand Accrington/Hyndburn’s heritage
90% felt proud of Accrington/Hyndburn’s local heritage and history
55% felt that that local heritage and history could be used to help regenerate the area
80% wanted to see more National Lottery money going into heritage/history projects in Accrington/Hyndburn

10.3 Until the start of 2023 Accrington had a small part-time ‘local heritage museum’ - run by a handful of local volunteers - located in a disused shop unit in the generally unpopular and half-empty Arndale Centre. A number of the volunteers have died and the ‘museum’ has closed. Despite being passionate, when the ‘museum’ was function it was not presented, curated, researched or exhibited in a professional manner or in a way that would allow meaningful interaction and understanding for a wider audience. Saying this, the volunteers have collected a number of important heritage objects that are at significant risk of being lost or forgotten.

10.3.1 The Cultural and Heritage Investment Panel, Town Centre Stakeholder Group and workshop participants were all in agreement that the intangible heritage and stories from our industrial revolution past - particularly stories of global impact and innovation - were not widely known about, understood and were at risk of being forgotten and lost.

10.3.2 A six week public consultation exercise was undertaken in May/June 2023 (443 responses) which similarly found that people felt heritage was important (91%), that people were proud of local heritage (90%) and there was majority support for turning Market Chambers into a new ‘museum’ (57%). A majority agreed that local heritage and history was at risk of being lost and forgotten (65%) and people would like to learn and understand more (64%).

10.3.3 Five workshops held in 2023 made it clear that there are a huge number of personal stories - alongside those of James Hargreaves and Frederick Gatty - about being involved in the industrial revolution and textile industry that have been passed down through generations - including those of South Asian heritage - and are at significant risk of being lost and forgotten. There is an opportunity through the development stage to capture and chronicle some of these stories to help a new generation understand the industrial revolution and North textile industry through the lived experiences of local people.

There is currently no museum or institution that tells the history of Accrington Hyndburn and its significance in the industrial revolution and internationally through the technologies developed and invented locally or by its people.

There is no museum or heritage centre to tell the story of the Accrington Pals.

10.4 Heritage opportunities

The council and local stakeholders recognised and gripped the underlying issues driving deprivation creating a 10 year investment and regeneration strategy (the Town Centre Investment Plan) in response. The key driver is 'heritage-led regeneration' and the transformation of Market Chambers into a heritage museum that engages and inspires local residents, draws in visitors from across the North and protects Hyndburn's important industrial heritage from being forgotten is essential to that.

Given the increasing levels of deprivation there is no time to waste in enacting those plans.

The GB Tourism Survey shows that Hyndburn has only a third of the number of visitors per head of resident population (10.9 visits per head) than Lancashire (32.3). The transformation of Market Chambers along with other complementary interventions should address this helping to support and create jobs in hospitality and tourism.

By its very nature telling this industrial history is considered inclusive by the residents of Hyndburn. The majority of people - whatever their ethnic heritage, socio-economic status, disability or age - have a direct connection to this past through parents, grandparents or great grandparents. Our workshops have demonstrated this as well as reaffirming the widespread pride for our local history and global impacts.

By exploring the past, to reflect on the present and inspire future-thinking, our curated public programme of exhibitions, events, activities, talks and debates will create a living programme of that is always evolving through collaboration. Hyndburn encompasses within a small locality the global ambition and significance of a place, through the diversity of its people and what they have (and will) achieve.

The representative polling of local residents found that 90% of local people felt proud of the local heritage and history and 60% felt that it could be used to help regenerate the area. 95% of local residents have visited a cultural heritage site or attraction which demonstrates large untapped demand.

Following comprehensive diagnostic work undertaken by Bradshaw Advisory, the Town Centre Partnership Board set out the strategy for the transformation of Accrington as on which is 'heritage-led' as reflected in the adopted Town Centre Investment Plan (2021).

Using money from the UK Shared Prosperity Fund and to help deliver the heritage-led transformation of Accrington, the council appointed its first ever Head of Culture and Heritage in May 2023. A preliminary heritage audit has now taken place.

The central curatorial and engagement proposition for this project is 'innovation'. The past, present and future innovation is embedded into the people, places and industries of Hyndburn. Our locality has led on Industrial Revolution technology which impacted the global fabric industry, it is currently home to world-leading companies in manufacturing, printing and engineering, and future industries and leaders as yet unknown to us will continue this story. Being global, transformational and innovative is at the heart of Hyndburn, and therefore the central curatorial and engagement focus for this project

Accrington has hosted two visits from the Historic England Places Panel who agreed that local history and heritage presented a major opportunity and should form a key part of the plans to regenerate Accrington.

16.7% of Hyndburn residents identify as an ethnic minority (Census 2021). As demonstrated by the DCMS Taking Part Survey, people within these groups on average access and engage with heritage at a lower rate. Given the location of Market Chambers, the engagement process we have had to date and Hyndburn's history (a large number of

those with Pakistani heritage originally came to Hyndburn to be involved in the textile industry) there is an opportunity to advance equality of opportunity for engagement with this new heritage-led space.

10.6 Opportunities presented by AMC. While not the main focus of our heritage, the Market Chambers building itself sits in an important conservation area that has started to see improvements in its condition thanks to investment by the NLHF five years ago in a Townscape Heritage Initiative and a facade improvement scheme.

The recently secured money from the Levelling Up Fund (2022) will further improve the area and ROI from previous NLHF investment. Despite historical 'underlisting', there are 24 listed buildings nearby within Accrington town centre which the poor state of the current building impinges on (particularly the Grade II* Town Hall and the Grade II Market Hall).

Hyndburn is part of the Levelling Up Places Services pilot programme and following discussions with our place adviser they agreed that Market Chambers offers a perfect opportunity to demonstrate the service and how different arms length bodies can come together to help transform a place. That pilot is clearly time limited and wants to report back and demonstrate its service working on this project

The conservation area in which Market Chambers sits is rated as being in 'very bad' condition by Historic England and needs continued investment to improve its status.

As part of the transformation plans, Hyndburn secured £23m for Accrington through the Levelling Up Fund in January 2023 and a further £3m from the UK Shared Prosperity Fund (UKSPF). £3.8m of this money is currently being spent on acquiring and preparing Market Chambers for the work to transform it into a heritage-led offer showcasing invention and global influence including repairs to windows, internal floor plates and stonework. The LUF monies and project need to be spent and complete by March 2026 and the UKSPF money by March 2025. There is now a significant delivery team which has been mobilised for the delivery of the LUF and UKSPF monies.

10.7 By design we want Market Chambers to engage a wide range of people including locals and visitors. We intend the project to increase footfall in the town centre which will reduce crime rates (benefit to all residents) and increase viability of local businesses co-located in the town centre through increase spending power (creating new jobs or supporting existing ones).

Representative polling from August 2021 (informing the TCIP) showed that 86% of residents do not feel proud when they visit Accrington town centre. This project at Market Chambers will help boost pride in three major ways 1) through better understanding of Hyndburn's impressive history and global impacts and 2) through the positive transformation of a largely vacant and low grade building in the heart of the town centre 3) polling found a large majority of local people feel proud of local history but 63% felt that Accrington and Hyndburn's history and heritage was at risk of being forgotten or lost. By addressing this perceived risk it will help boost pride.

10.8 The Market Chambers project is part of wider ambitious plans to regenerate and transform the fortunes of Accrington. The Market Chambers project will have a symbiotic and complementary relationship with the Market Hall (food hall and trading space), Town Hall (events venue and cafe) and Burtons Chambers (co-working space) projects increasing their chances of success and the success of their component small businesses.

There are significant and well developed plans with Homes England to create a new 'garden village' of c.1800 new homes at Huncoat - 10 minutes from Accrington Town Centre. The re-development of Accrington and the delivery of the proposed heritage-led offer at Market

Chambers will help increase the attractiveness of those homes by providing nearby leisure activities and helps improve project viability. The development and success of these homes will create local construction jobs and support footfall in the town centre benefiting existing and future shops and businesses.

The 'living room' at Market Chambers is planned as such a space which feels welcoming to all. By design the space will have significant activity at ground level which should help to reduce crime rate and make the wider town square public space (a previous NLHF investment) more welcoming and accessible.

Directly there will be new jobs created by this project as well as volunteering opportunities which can help people boost their wellbeing and/or move into employment. The footfall supported by this new heritage-led offer will also indirectly support jobs and activity within the town centre.

Hyndburn is rich with history: buildings, inventions, stories and people.

11.The benefits from AMC

The proposed procurement frameworks used for this project include provisions around 'local labour', 'local spend' and 'apprenticeships' which we intend to use once the project moves into delivery creating and supporting jobs.

Hyndburn's diverse populations are a major strength. However, some groups require strategic policy responses and delivering projects in partnership with the National Heritage Lottery Fund such an opportunity.

There are four groups of particular focus that we hope and intend our intervention at Market Chambers to particularly benefit:

Younger people

According to the ONS Annual Population Survey those aged 16-24 have unemployment rates of more than three times those aged 25-49 meaning they are particularly vulnerable to the ongoing effects of the COVID-19 pandemic. 11.5% of Hyndburn's population (Census 2021) fit within the 15-24 age bracket. 18.9% are aged 14 and under.

Ethnic minorities

The ONS has found that those from ethnic minority backgrounds have higher unemployment rates than those who are White British. Additionally, research from the King's Fund have found that people from Bangladeshi and Pakistani communities in the UK have the poorest health outcomes across a range of indicators.

16.7% of Hyndburn residents identify as an ethnic minority (Census 2021). As demonstrated by the DCMS Taking Part Survey, people within these groups on average access and engage with heritage at a lower rate.

Disabled people

21.6% of Accrington residents are identified (Census 2021) as having a disability that impacts their day-to-day activities compared to an average of 17.7% for England and Wales. Proportionately, that means a 15% higher rate of people with activity impacting disabilities living locally.

Lower-socioeconomic groups

Spatially, our proposals are located in Barnfield ward (which covers most of Accrington town centre) and scores highly on the Index of Multiple Deprivation as it is the 237th worst ward in the IMD for employment, 409th worst for income, 127th worst for health deprivation and disability and 376th worst in the crime domain.

Hyndburn itself is the 16th most deprived local authority in England and Wales a majority of its residents are in lower socioeconomic groupings which do not traditionally engage with heritage at the same rate as higher socioeconomic groups.

The unemployment rate within HBC is 4.1% compared to an average of 3.6% nationally with 24% of local employment being in the retail sector which has been particularly hard hit by the pandemic and long term changes to consumer habits.

The impact of the proposals on the groups

Through co-design and co-creation there will be a wide-range of activities programmed within the space to allow for the development of new skills and knowledge which will directly help to boost confidence and employability benefit all four groups identified above.

Meta-analysis research by UCL's Social Biobehavioral Research Group in March 2023 found that engagement with culture (including heritage) and the arts lowered the risk of depression and dementia in later life, lowered levels of chronic pain and frailty and even helped to extend life expectancies. This should help those identified with disabilities or those who may develop life limiting conditions (impacting ethnic minorities disproportionately).

Given the location of Market Chambers, the engagement process we have had to date and Hyndburn's history (a large number of those with Pakistani heritage originally came to Hyndburn to be involved in the textile industry) there is an opportunity to advance equality of opportunity for engagement with this new heritage-led space.

The workshops and polling suggested a lower level of knowledge and understanding about Accrington's heritage and history in younger groups than others. We will use the space to help inspiring the next generation and prompt change in mindset and ambition.

Public Health England research from 2014 (health equity briefing) indicates a link between physical/mental health and access to pleasant public spaces. Market Chambers itself (through its 'living room for Accrington') and impacts on activating the town square will provide such a space that can particularly benefit those in lower socioeconomic groups and those with disabilities (who experience wellbeing and mental health issues at a higher rate).

The design proposals for interventions have been designed to be fully accessible to all, in accordance with the space, layout and provision guidance within Approved Document M of the Building Regulations and BS 8300 to ensure accessibility. In delivery we will continue to engage the Hyndburn Community Network which includes numerous organisations providing support to those with disabilities to remove barriers to access.

We are conscious of not introducing economic barriers where possible and plan for the majority of Market Chambers to be free to enter and engage with as well as a good proportion of the programmed content.

11.2 Visitors expected on completion of AMC

Our estimate is for 30,000 visitors to Accrington Market Chambers' museum a year, or roughly 115 a day based on it being open 5 days a week. There will probably be more visitors than this to the ground floor welcome areas - including the café - which will also be open to the general public and freely accessible.

In arriving at this estimate, independent consultant economists - former senior economic advisers in the Government Economic Service – have benchmarked against an extensive

list of visitor attractions across the North West. These are set out in the table at the end of this response.

Of particular note is the Haworth Art Gallery in Hyndburn with its unique displays of Tiffany glass - of local heritage and international historical significance. The Haworth attracted 23,379 visitors in 2022. However, whilst the Haworth is well established, it is located on the outskirts of Accrington Town and so less accessible to those without a car. The Grosvenor Museum in Chester (58,934 visitors in 2022) is another interesting comparator because it houses collections exploring the history of Chester, (though with less emphasis on an innovation theme), including its art heritage. However, it also includes the Period House as an auxiliary offering that draws more visitors in.

The proposed Accrington Market Chambers museum may have broader appeal than the Haworth including to families with young children, and will have a more expansive, diverse and interactive offering professionally curated over three floors and 12,000 ft² (1,100 m²) of exhibition space. Being situated at the heart of Accrington Town on the town square, the museum will also be accessible by rail to visitors from nearby towns and afar, as well as being within walking distance for most of Accrington's residents, many of whom do not have a car.

Accrington has significant catchments of potential demand for a museum. It is situated between the four major towns and cities of Blackburn (4 miles), Burnley (6 miles), Preston (13 miles) and Manchester (20 miles). Historically it was a major shopping destination.

Accrington has a broadly stable population of c36,000 people. Illustratively, if half of the town's residents visited the Accrington Market Chambers museum once a year, that would be 18,000 visits annually, a sizeable visitor baseload to build upon. This untapped demand is alluded to in findings from the afore-mentioned local residents representative polling carried out earlier this year: 63% felt that heritage was important or very important to them; 90% felt proud of the local heritage and history ; and 95% of local residents have visited a cultural heritage site or attraction - often travelling outside of the local area. There is no museum or similar cultural heritage attraction of this scale in Accrington town currently.

Finally, there is the complementarity of the museum with other heritage-led developments on Accrington Town Square happening over the next couple of years. Hyndburn Borough Council's recent successful Levelling Up Fund bid was based around the renovation and repurposing of three historical local landmark buildings: Market Hall, Burtons Chambers and Accrington Market Chambers (-exterior works only). Economic modelling for the bid suggested the three attractions together (including a future museum at AMC) would raise Accrington Town centre's footfall by 240,000 a year. Annual town centre footfall was estimated for 2022 at around 2.5 million.

In the context of such figures, it seems reasonably plausible that once established, a successful Accrington Market Chambers museum could draw in more than 30,000 visitors a year to its exhibition spaces, this figure being realistic and highly achievable. However, it is naturally subject to a high degree of uncertainty - higher and lower estimates are placed at 40,000 and 20,000 in the first full year.

11.3 Involves a wider range of people

This project has emerged from a long planning and engagement process, which has consistently involved a wide range of Hyndburn's residents.

The plans for a heritage-led regeneration of Hyndburn, of which the development of Market Chambers is a key part, was drawn from the processes used to come to the Hyndburn Town Centre Investment Plan. These processes included a six week long public consultation

involving targeted engagement with the Chamber of Trade, Accrington & Rossendale College students, and engagement with Hyndburn's 'community action network' which consists of over 40 charitable and community organisations. After a midpoint review of the demographics of those involved, extra engagement with Hyndburn's ethnic minority community was made with the support of local faith leaders. A representative poll of Hyndburn's population was also undertaken as part of this process, assessing the regeneration preferences of a broader pool of Hyndburn's residents.

The engagement work undertaken as part of the preparation for the redevelopment of AMC has included a representative poll (weighted for income, sex, ward, ethnicity, and age carried out by Survation) of the whole of Hyndburn was carried out to test public opinions around heritage in the area. Local schools and community groups have been consulted with on the direction they'd like to see the project take. Those involved in the school workshops are already enthusiastic about the prospect of learning more about Hyndburn's history and what it could mean for the area going forwards:

"If that's what people did in the past then maybe we could do something like that too" - Primary School Student, Aged 10

"I am proud that we changed the world" - Primary School Student, Aged 11

Further collaborations with these groups are planned to be undertaken as the project moves forwards.

A call to those from business, arts and culture and other active groups in the town was sent out for suggestions of the focus and format of the AMC project. Twelve responses were received by Hyndburn Borough Council, with many of the ideas brought forward into this proposal.

This degree of engagement will continue long into the running of AMC, with school and community groups directly involved in the curation of content and collections in the portable 'mini museums' dotted across the building, as well as some of the changing exhibition spaces on the second floor.

The project itself aims to specifically encourage engagement from:-

Young people

Ethnic minorities

Those with disabilities

Lower socioeconomic groups

Through co-design and co-creation there will be a wide-range of activities programmed within the space to allow for the development of new skills and knowledge which will directly help to boost confidence and employability benefit all four groups identified above.

Young people will benefit from a planned Learning and Heritage programme for local schools. Activities will be hosted both within the museum and across local schools, increasing exposure to heritage, as well as improving children's' skills and attainment in areas from literacy to the humanities. A number of apprenticeships are also expected to be created during the delivery phase of the project, offering further opportunities to young people in the area.

The DCMS Taking Part Survey showed that those from minority ethnic backgrounds are less likely to engage with heritage than others. 16.7% of Hyndburn residents identify as an ethnic minority, with the most common minority group being those of South Asian heritage (Census 2021). Efforts have been made to gather input on the project from groups

representing these communities, including e.g. AAWAZ (Asian Women's Network). The Heritage Gallery will specifically reflect the experiences and history of its migrant populations from those from South Asia who came to work in the mills in the 60s and 70s to the Ukrainian's who have made Hyndburn their home over the past year.

The prevalence of limiting disabilities in Hyndburn is 15% higher than that across the rest of England and Wales. The proposed design for AMC will be fully accessible to all, with the space, layout and provision guidance within Approved Document M of the Building Regulations and BS 8300 to ensure accessibility. A number of the organisations involved in the engagement for the programme via the Hyndburn Community Network involves a number of groups supporting those with disabilities.

Market Chambers is located in Barnfield ward, which came in as the 237th most deprived ward on the (of 7666 in England and Wales), is one of Hyndburn's (the 16th most deprived authority in England and Wales) most deprived areas. The exhibits across the different galleries will emphasise the experiences of working people throughout Hyndburn's industrial history, something naturally inclusive for those from lower socioeconomic backgrounds. Further, entry to much of the Market Chambers' attractions will be free, reducing cost barriers for these groups.

The location and planned layout of the ground floor of the Market Chambers makes it a naturally inclusive space. Market Chambers is located in Accrington's Town Square, just opposite the Town Hall. This area is at the centre of the main shopping area in the town and has the highest footfall in the area. The plan for the ground floor of the building will set it up to be the 'living room' of Accrington, welcoming visitors for both the exhibitions and for those who may want to get a quick drink or work in the cafe, enabling the project to cater to a much wider audience than it might do otherwise.

Finally, both the presentation and content of the information across exhibits will cater to a wide range of audiences. The content for the running theme of innovation in the museum will both celebrate Hyndburn's famed industrialists, as well as its innovative artists like Halima Cassell, and Angela Wakefield. When it comes to the presentation of exhibits, a wide palette of media will be offered, allowing audiences to engage with Hyndburn's history in ways which suit them best, whether that be in the handling of objects, walking through immersive environments or reading the stories of past Hyndburn natives.

11.4 Heritage will be in a better condition.

A representative sample of Hyndburn's residents was polled to determine their views around heritage in the area. 63% of the respondents to this survey thought that Hyndburn's heritage was at risk of being forgotten or lost, with 74% believing that children in the area had little grasp of their local heritage. This sentiment is not without basis. Hyndburn has been identified as a Levelling Up for Culture Place by DLUHC and DCMS, noting cultural 'deprivation' across the area, while in the RSA and the NLHF 'Heritage Index' (2020) places Hyndburn at 217 out of 316 local authorities across the UK (bottom c.25% of places), falling 26 places in the 'museums, archives and artefacts' domain and falling 22 places in the 'historic built environment' domain.

The major focus of the AMC will be on the protection of Hyndburn's intangible heritage, covering the stories and lives of Hyndburn's residents and communities as well as their contributions to the worlds of art and industry. Many of these pieces of intangible heritage will be being collated for the first time, ensuring that many unknown parts of the area's

history are preserved. A knock on benefit of many the activities of the project will be the continued restoration of one of Hyndburn's key historical landmarks in the form of the Market Chambers.

Market Chambers is a locally listed building and lies within Accrington's conservation area, just opposite the grade II* listed town hall close to the also listed Market Chambers. The conservation area is currently rated as being 'very high risk' by Historic England. The building has stood dilapidated and largely vacant for a number of years. The current project will complement investments from the Levelling-up Fund, being used to upgrade the building's facade and upgrade its ground floor, to make further improvements to the building's other floors, as well as transforming its interior from an empty, underutilised space to one filled with exhibits and visitors.

The vast majority of the heritage which will be protected by the project is the area's intangible heritage in the form of the stories and experiences of its past residents. At present, there is nowhere in Hyndburn where this heritage is either stored or accessible to the public, leaving it at risk of being lost. Until the start of 2023 town had a small part-time 'local heritage museum' - run by a handful of local volunteers - located in a disused shop unit with the generally unpopular and half-empty Arndale Centre. A number of the volunteers have died, and the 'museum' has closed. Despite being passionate, when the 'museum' was function it was not presented, curated, researched, or exhibited in a professional manner or in a way that would allow meaningful interaction and understanding for a wider audience. Saying this, the volunteers have collected a number of important heritage objects that are at significant risk of being lost or forgotten which could be safely kept at the new museum.

The information gathered for exhibits such as those telling the stories of the changing conditions facing workers across Hyndburn or of the experiences of its migrant communities, will necessarily draw on direct engagement with the residents of Hyndburn, bringing out their experiences and those of their families. Many of the valuable stories and perspectives which will be unearthed through this process would simply be lost and left unshared with the broader public if they are not collated and preserved through projects like the Market Chambers development.

The uncovering of these stories will be an ongoing process, with residents, historians and archivists encouraged to regularly come together and bring up the perhaps lesser known parts of Hyndburn's heritage as the themes of the portable mini museums or the Changing Exhibitions come up for renewal. This will allow the stock of knowledge about the area to grow and be preserved increasingly over time.

11.5 Heritage will be identified and better explained.

The different galleries at the Accrington Market Chambers will act as a hub for different heritage collections from the local area. Some of these collections already exist, such as a collection of printed textiles from Hyndburn, currently on display at the V&A. In many more cases, the exhibits, and collections on show at the Market Chambers will be collated and the stories behind them told for the first time. This could include the stories of the South Asian migrants who came to Hyndburn during the 60s and 70s to work in the mills, told as displays in the Heritage Gallery space. To collect this information, members of the community would be engaged with and encouraged to come forward with whatever information or artefacts they have from that time and will see these important parts of their own heritage brought together and shared in a way not seen before locally.

Driven partially by its location and lack of resourcing, the museum saw little footfall and had to be closed, leaving the stories and artefacts relating to local history scattered. The new museum located at the Market Chambers will provide a hub for the identification and preservation, with its archivist set to develop a network of partners and collections,

identifying heritage for exhibitions, and helping to establish a programme of loans for temporary exhibitions.

Via the five workshops which have already taken place, a number of residents' family stories about being involved in the industrial revolution, including those of South Asian residents, have been heard publicly for the first time. There is a clear opportunity during the development stage to capture and chronicle some of these stories to help Hyndburn's youth understand the industrial revolution and North textile industry through the lived experiences of local people, something the area's older residents are keen to see done, with our polling suggesting significant worry about the lack of heritage knowledge amongst young people in Hyndburn.

The portable mini museums and Changing Exhibitions provide locals and those from further afield to bring together and put on their own heritage exhibits. The process of opening up some of these curation efforts to be co-produced by the public will help to identify more and more examples of local heritage over time, complementing the information displayed at the more fixed exhibits. Encouraging this sort of engagement will likely uncover a number of different stories and perspectives on the history of Hyndburn than would be achieved were simple static displays to be put together.

Throughout the different galleries, efforts will be made to display the collections in ways which will better engage visitors, with the potential for the incorporation of augmented reality technology to overlay extra images, information or animation to displays. Efforts will also be made to provide 'hands-on' experiences with displays allowing visitors to handle different objects and make use of interactive exhibits. Market researchers are regularly picking up increased consumer preferences towards such hands-on experiences in the aftermath of the pandemic.

A big part of seeing heritage better explained is ensuring that people actually come to see it. There is little point in having sophisticated augmented reality displays in an isolated museum with few visitors. The placement of the museum in the busiest part of Accrington, along with its open and welcoming ground floor will complement the efforts to make the exhibits as engaging as possible by bringing in passers-by who may not have been planning on visiting a museum at all.

11.6 People will have developed skills.

Throughout the construction and delivery phases of the project, several new apprenticeships will be created for locals. These apprenticeships will allow for the development of skills for the construction sector amongst others. At present, Hyndburn is the 46th most deprived local authority in England and Wales when it comes to Education, with almost a fifth of its LSOAs ranking in the bottom decile of the IMD's education pillar. Under such conditions these apprenticeships will be especially valuable.

Once completed the building will require staffing. At present, we expect 5 full time staff members, 4 part time members, as well as 10 voluntary positions to be created by the AMC project. Here, skills will be developed in administration and hospitality. Volunteering opportunities will be especially welcoming to young people from the local area.

Co-production of content with local groups is a key part of the approach to the AMC heritage offer. Those local groups which take up the opportunity to co-produce exhibitions for the changing exhibitions space on the second floor will develop skills relevant to work ranging from tourism and hospitality to research. There is significant room here for collaboration with local schools and colleges to get involved here, with these opportunities being of particular interest to any students working towards e.g. history.

To further engage Hyndburn's young people in the project, the AMC will host a Learning and Heritage programme for local schools. This will include the welcoming of school trips to the exhibits, with special activities hosted to develop childrens' knowledge of their local heritage, but also to boost key skills from literacy through to historical research depending on the age of the groups. Outreach activities will also be held in local schools.

Funding from the National Lottery Heritage Fund will also help to unlock further funding for the development of the third floor of the Accrington Market Chambers, which will house and arts and performance space. The space will be split in two halves, with one housing a 'black box' versatile theatre space which will support collaboration between visual and performance arts, and sound production for music, literature, podcast, poetry/spoken word. The other half, the cultural collaboration hub, will offer shared office space and co-collaborator space for artists and arts organisations. Tying activities together across the two spaces will be a hybrid skills and knowledge programme, which will host visits from multiple domains, as well as connecting with other programmes such as Blackburn's Making Rooms, Factory Academy, Super Slow Way, FE partners and Lancashire Libraries.

11.7 People will have learned about heritage, leading to change in ideas and actions.

During the polling of Hyndburn's residents, 55% said they wanted to learn more about their local heritage, with less than half of those sampled (39%) stating that they already had a good understanding of it. There is a clear appetite for learning about heritage amongst locals.

A Learning and Heritage programme will be run from Market Chambers, both inviting school groups to the exhibitions as well as events in local schools. These activities will allow young people in the area to engage directly with their local heritage. The result from our polling suggests that locals are especially concerned that the young are not unfamiliar with their heritage, with 74% believing that children in the area had little grasp of their local heritage.

The Heritage Gallery space will expose visitors to Hyndburn's history through the stories which are closest to home for them. This could include exhibits delving into the local landscape and environment and how it has changed over time, something they can further dig into on walking tours offered in the town. It may showcase the area's sporting history or look to the experiences of the Accrington Pals during the First World War. An often unexplored aspect of Hyndburn's history is the experience of its South Asian migrants and the journeys they took when arriving in the North West during the 60s and 70s. Many people often find discussions of heritage too abstract to connect with, having space tailored to showcasing the life experiences of Hyndburn's historical residents or landscapes which can be traversed today will work to make this heritage feel tangible for visitors.

Hyndburn has had a much wider impact on the world than many of its residents and visitors to it will be aware of. The Innovation Gallery will provide a view of how the innovations and industry of Hyndburn has impacted the world more broadly, complementing the more personal stories of the Heritage Gallery. This space could showcase Hyndburn's experiences during the industrial revolution or innovations like NORI bricks or the spinning jenny.

The telling of Hyndburn's lesser known heritage stories such as those setting out the experiences of its South Asian community or the area's significance to the world's broader industrial development, will provide visitors a different perspective on the region's past, generating pride in place and a fuller understanding of the spectrum of experiences of its residents both past and present.

The Changing Exhibitions and portable mini museums will provide Hyndburn's residents a chance to showcase the aspects of the area's heritage they care most about, with the facilities to develop and put on their own temporary exhibitions to go alongside the more permanent fixtures of the other galleries. These opportunities will give locals the incentive to delve more deeply into their history and to collaborate with others in the area who wish to do the same.

The experiential emphasis of the design of many of the exhibits throughout Market Chambers, as well as the community spaces built into its design will provide visitors the chance to interact with heritage together, not just as abstract words pinned up on displays or old objects protected by glass, making the area's heritage much 'realer' for those who come to the exhibits.

11.8 People will have greater wellbeing.

As part of the engagement process for the development of Accrington's Town Centre Investment Plan, a representative poll was conducted of Hyndburn's residents, which showed that heritage buildings were a significant driver of pride in the local area. This project will complement efforts already being made to improve the facade of Market Chambers, transforming the currently vacant and underused building into a thriving cultural hub, boosting local pride in the process. There are well documented links between the development of a sense of pride in one's local area and wellbeing, notably through its ability to generate social connections, participation in the local community, a shared sense of belonging, amongst others.

Each floor of the Market Chambers will celebrate the achievements of Hyndburn residents both past and present, boosting pride in place and encouraging residents, especially younger ones to follow in the footsteps of local heroes and innovators. On the ground floor's Innovation Gallery, visitors will see the stories of famed local industrialists such as James Hargreaves, inventor of the spinning jenny, a device which was instrumental in the industrialisation of the global textiles trade. The stories of innovative creatives will also be put on show, such as that of Halima Cassell MBE, a sculptor who grew up in Accrington, famed for her geometric designs and recipient of the Sovereign Asian Art Prize. The display of influential locals from domains across industry, the arts and further afield will provide inspiration and reasons to be proud of the local area for those of a wide range of backgrounds and interests.

The Heritage Gallery on the Market Chambers' first floor will display exhibits celebrating the cultures of and telling the stories of Hyndburn's migrant communities. Collating and displaying this information, for the first time, will both help to preserve these valuable stories as well as ensuring these communities feel a sense of inclusion with the Market Chambers as a cultural asset. The displays will also promote cultural exchange and enrichment across Hyndburn's different communities.

Actively involving community groups, schools and others in the creation of the exhibits throughout Market Chambers will provide a sense of empowerment, acknowledging that their knowledge and enthusiasm for their local history is as valuable and important as anything coming from credentialed experts. The opportunity to help curate materials in both the portable mini museums and Changing Exhibitions will also have the potential to develop important skills in research and other areas.

There are a number of wider benefits to the engagement with heritage which are regularly identified by academic studies. As mentioned previously within this application, research by UCL's Biobehavioural Research Group has found that engagement with culture, heritage and the arts reduces risks of depression and dementia, as well as lowering levels of chronic pain and frailty in later life. Research by Public Health England has also uncovered links

between engagement with heritage and both mental and physical health. These benefits will be especially valuable, with health outcomes lagging in Hyndburn, for example, the area sees 15% higher rates of disability than the rest of England.

There will also be a number of economic benefits stemming from the project. The staffing of AMC will require 9 new paid positions to be directly created, whilst the delivery phase of the project is expected to create several apprenticeships for young people in the area, in addition to new jobs. Such effects are extremely valuable in our context, with Hyndburn ranking as one of the most deprived local authorities in the country and the ward containing the Market Chambers, ranking as the 237th most deprived of 7666 wards across England and Wales.

The opening of AMC as a museum would likely have further impacts on the success of a number of other projects being undertaken across Hyndburn, enhancing their ability to deliver enhanced wellbeing across the district. For example, Accrington Market Hall, just across the square from the Market Chambers, recently received funding from the Levelling-up Fund for the development of a new food court, the success of which would be enhanced by increased footfall driven by the AMC project. Further, the development of Huncoat Garden Village, a project aiming to deliver circa 1800 new homes in Hyndburn, diversifying its housing stock, would become a more attractive prospect with a thriving museum in the town, attracting much needed investment to the town.

11.9 Combatting pockets of severe deprivation

Hyndburn is the 16th most deprived of 317 local authorities in England. Deprivation levels in Accrington town are worse than the Hyndburn average, with five of its six most central wards amongst the 5% most deprived in England. Central and Spring Hill wards are amongst the 1% most deprived in England. These factors contribute to a lack of spending power and low aggregate demand.

The proposed £6.5 million investment from NLHF is integral and additional to the £23 millions of Levelling Up Fund investments in landmark buildings on Accrington's Town Square, which have been carefully selected to promote heritage-led regeneration of the town centre and attract visitors in, growing footfall and bolstering demand in the town's economy. It may also create entry level job and volunteering opportunities for economically inactive local residents.

The benefit of greater footfall is not just economic. Increased natural surveillance could also contribute to reducing crime and ASB at the heart of town. The Crime Statistics show clear issues with anti-social behaviour and drug use in the town centre, as referenced in Accrington's adopted TCIP (2021). This is not helped by a high propensity of vacant and dilapidated buildings; an issue being addressed through the Levelling Up Fund investment.

11.10 Pride in place

A museum that celebrates and acts as a custodian to Accrington's rich local history and heritage would not only help Hyndburn's low ranking in the RSA and NLHF 'Heritage Index' 2020 (217th) and cut the risk of Hyndburn's local history and heritage being lost (shown by the six-week consultation exercise undertaken in May/June 2023). It could also help to restore civic pride in Accrington's town centre. Representative polling from August 2021 informing the TCIP showed that 86% of Hyndburn residents do not feel proud when they visit Accrington town centre. Yet, subsequent polling undertaken in Summer 2023 shows that 90% are proud of its heritage.

11.11 A better offer

The town's lack of vibrancy reflects and creates a lack of an 'offer'. 59% of Hyndburn's residents rate Accrington's restaurants and cafes as poor and only 15% rate it a good place to visit (representative Survation polling, summer 2021). The proposed museum would offer something unique and complement the enhanced food and beverage and workplace offer

being developed as part of the significant Levelling Up Fund investment in the Market Hall across the town square and Burtons Chambers next door.

11.12 Wellbeing benefit for residents and visitors

There are three sources of wellbeing benefits that the AMC investment will bring about: participation in the arts in this case, visiting the museum and seeing its exhibits; and volunteering opportunities at the museum, e.g., as ushers or helpers.

The following wellbeing benefits calculations are based on subjective wellbeing empirical studies that were also signposted in the Government's Levelling Up Fund Round 2 Guidance. The validity of subjective wellbeing as a method of quantifying economic benefit is acknowledged by the HM Treasury Green Book.

11.13 Participation in the arts

The Fujiwara et al report for DCMS in 2014 "Quantifying and Valuing the Wellbeing Impacts of Culture and Sport" estimated the value of engagement in various activities. This included an "all audience arts" wellbeing benefit of £935 per person per annum in 2014 – equivalent to £1,166 in 2023 prices uprating with the GDP deflator.

The Fujiwara (2014) figure is based on 15 to 20 visits (per person). We pro-rate this assuming 17.5 visits to get a 'per visit' wellbeing benefit of £67. This is multiplied by our assumption of 30,000 visitors to the museum each year to arrive at an annual benefit of £2 million. Applying an additionality assumption of 50% (e.g., half if not visiting the AMC museum would visit an alternative one) yields a net additional annual benefit of £1 million. The discounted flow of wellbeing benefits over 10 years is estimated accordingly at £7.8 million.

In terms of non-monetised benefit, the Fancourt et al report for DCMS in 2020 "Evidence Summary for Policy The role of arts in improving health & wellbeing" reviewed evidence on the impact of the arts – confirming strong evidence for the use of arts to improve not only the wellbeing in adults, but to support aspects of social cohesion, and infant development.

11.14 Volunteering

The Fujiwara et al 2013 report for Cabinet Office and DWP in 2013 "Wellbeing and civil society, Estimating the value of volunteering using subjective wellbeing data" estimated the wellbeing benefit to an individual volunteering regularly at £13,500 per annum in 2011 prices – or £17,675 per annum in 2023 prices. Note that this should not necessarily be seen as an amount that people would be willing to pay to partake in voluntary work; it is simply the monetary equivalent of the wellbeing benefit derived from volunteering.

Multiplying this across our assumed two regular volunteers at the AMC museum gives an annual benefit of £35,350, though at 50% additionality reverts to £17,675 in terms of net addition benefit. The discounted flow of wellbeing benefits over 10 year is estimated accordingly at £140,000.

11.15 Local economy boost

The economic importance of a museum at Accrington Market Chambers is as a draw to bring in visitors from outside the local area who are likely to have higher disposable incomes, because Accrington is very deprived with high levels of economic inactivity among residents. GB Tourism Survey data shows that Hyndburn has barely a third of the number of visitors per resident than the Lancashire average. It therefore lacks visitor appeal. It is also hoped that a museum will attract more local residents from across the borough, as 50% of them rarely or never come to Accrington (representative Survation polling undertaken in 2021 to inform the TCIP).

Fundamentally, the approach is about bolstering aggregate demand in the town centre's economy through raised footfall. Aggregate demand there is currently very low.

Analysis for Hyndburn Borough Council's successful Levelling Up Fund bid showed that within a 20-mile radius of Accrington (40 min drive) there are around 2.7 million people with £30bn of disposable income, a figure calculated using date population and income data from the Office for National Statistics (ONS) and Census 2021. Accrington has significant catchments of potential demand for a museum, being situated between the four major towns and cities of Blackburn (4 miles), Burnley (6 miles), Preston (13 miles) and Manchester (20 miles).

In terms of understanding exactly how the local economy will be boosted, it is helpful to consider an abridged version of the HBC's Levelling Up Fund bid logic chain. This shows the context – intervention – effect is as follows. Important items to this bid are emboldened:

11.16 Local jobs boost

The Homes of Communities Agency - predecessor to Homes England – Employment Densities Guide, provides estimates of the jobs per m² area for different employment uses of land (buildings). Unfortunately, the jobs density estimate for the cultural sector has a large range because of the diversity of cultural attractions it encompasses, with the estimate of the jobs impact of our proposal ranging from 25 to 67. Taking the mid-point suggests a jobs impact of 46 FTE, though note this also includes the retail spaces and café, not just the museum and associated office spaces. Many of these jobs would be entry level jobs, including those for local residents who suffer from a lack of job opportunities in the town.

Jobs in surrounding shops and food and beverage outlets will have positive spillover from extra footfall where visitors to the museum explore further afield. Putting this in context, the latest data combined with the Census suggest between 10,000 and 11,000 people in work in Accrington town centre.

11.17 Skills and knowledge gain

The refurbishment of AMC is far more than creating a new museum for the people of Hyndburn. It's about boosting pride, engaging with, and inspiring new audiences, making Accrington a better place to live and visit, boosting footfall in the town centre and importantly helping to upskill local people, our delivery partners and Hyndburn council.

The procurement routes that will likely be used for the delivery phase of the works include KPIs around local jobs and local content. These provisions will be used where possible to ensure that the economic benefit and 'knowledge spillovers' are widely felt.

12 Management policies.

12.1 Key policies for heritage conservation

1.12.1 The Planning (Listed Buildings and Conservation Areas) Act 1990 is the legislative basis for decision-making on applications that relate to the historic environment. Sections 66 and 72 of the Act impose statutory duties upon local planning authorities which, with regard to listed buildings, require the planning authority to have '*special regard to the desirability of preserving the listed building or its setting or any features of special architectural or historic interest which it possesses*' and, in respect of conservation areas, that '*special attention shall be paid to the desirability of preserving or enhancing the character or appearance of that area*'.

1.12.2 The Accrington Town Centre Conservation Area Character Appraisal and Management Plan were adopted in 2008. The Management Plan lays out several proposals, one of which states that all new development (including alterations to existing buildings) within both the conservation area and its immediate setting 'will respect the historical context, preserve and enhance the character and appearance of the conservation area and accord with local, regional and national policy'.

1.12.3 The courts have held that following the approach set out in the policies on the historic environment in the National Planning Policy Framework 2021 will effectively result in a decision-maker complying with its statutory duties. The Framework forms a material consideration for the purposes of section 38(6). The key message of the NPPF is the concept of 'sustainable development', which for the historic environment means that designated and non-designated heritage assets 'should be conserved in a manner appropriate to their significance'.

1.12.4 The NPPF recognises that high quality design is a key aspect of sustainable development, creates better places in which to live and work and helps make development acceptable to communities. The creation of high quality buildings and places is fundamental to what the planning and development process should achieve, and the planning policy framework should clearly set out what is required from developers and architects. In particular, the Council intend to make use of Design Codes, which provide detailed guidance on the standard of design required to ensure new developments create high-quality places. A Design Code includes both images and text to describe design 'rules' that must be followed by developers as well as broader expectations for good design. A Huncoat Design Code has been produced and the Council intend to use the model developed in that location to prepare Design Codes for other parts of the Borough.

1.12.5 National planning policy asserts that heritage assets range in their value and significance. However, all should be considered an irreplaceable resource, and should be conserved in a manner that is appropriate to their significance. It is important to recognise that there are heritage assets within the Borough that are not designated but are of heritage value, for example the historic parkland at the Dunkenhalgh, Clayton-Le-Moors. These will need to be assessed on a case by case basis.

In considering potential impacts on heritage assets of proposed new development, the Council will apply the policy framework set out in NPPF in relation to significance and harm.

1.12.6 The Borough has a strong historic legacy of agricultural settlement followed by industrial growth which is at the heart of the area's local character and identity, and which contributes towards a strong sense of place. Historic centres at Accrington, Church, Clayton-le-Moors, Great Harwood and Oswaldtwistle; and rural settlements at Altham, Stanhill and Tottleworth are designated as Conservation Areas. Policy SP19 asks that particular attention is paid to the conservation of those elements which contribute most to Hyndburn's distinctive character and sense of place. These include:

- The legacy of buildings associated with the Borough's role as one of the leading centres of textile manufacture including the mills, warehouses, weaving sheds, reservoirs, chimneys, cotton exchanges, and terraced housing together with the associated public parks, town Halls, libraries and other public buildings;

The buildings, bridges, locks and other structures associated with the Leeds- Liverpool Canal especially the former chemical works associated with bleaching, dyeing and Calico printing;

Buildings constructed from the distinctive "Accrington NORI" bricks;

The remaining groups of handloom weavers cottages in the rural settlements;

The legacy of 18th and 19th century Methodist and other nonconformist chapels.

1.12.8 The Borough's only Scheduled Ancient Monument, Aspen Colliery and Coke Ovens, adjacent to the Leeds and Liverpool Canal near Church, is currently in a poor condition. There are also a wealth of other locally important buildings and structures that contribute to the value of the Borough's cultural assets and warrant protection. The Council will work with other agencies and land owners to promote the protection and enhancement of historic buildings and features and will use the statutory powers it has available when appropriate.

1.12.9 Protection, conservation and enhancement of the historic environment will support conservation led regeneration, exploiting the potential of the Pennine textile mill town heritage and traditional rural villages and market towns.

1.12.10 As a means of seeking to enhance the built heritage of the Borough, new developments that involve nationally or locally important buildings will be expected to contribute towards their continued protection and enhancement and be designed to a high standard taking into consideration setting and context.

1.12.11 Unlock future ambitions for the conservation and use of objects, heirlooms, poems, art, archives, photographs, stories and memories through storage, display, exhibition and education including the restoration and adaptation of the Accrington Market Chambers (AMC) as a cultural hub.

1.12.12 Ensure the continued and viable use of the AMC to sustain a high standard of design and quality worthy of its status as a non-designated heritage asset situated within the Accrington Town Centre Conservation Area, and in the immediate setting of the Grade II* Town Hall and Grade II Market Hall.

1.12.13 Ensure sustained conservation of the material cultural collections extant in Hyndburn in the Haworth Art Gallery and elsewhere, and to be collected in the timeframe of this project and in the future.

1.12.14 Retain the enlarged collections in the most appropriate buildings depending on available space, staffing, finance and optimum conditions as outlined in European standard EN 16893:2018 Conservation of Cultural Heritage.

Increasing positive environmental impacts and reduce negative ones for the refurbishment of Accrington Market Chambers

The polling and stakeholder engagement work undertaken clearly showed that the residents of Accrington want to see more green space and nature in the town centre as well as being concerned about doing more to help the the UK reach net zero.

Hyndburn Borough Council also declared a Climate Emergency and made a 'Climate Pledge' in September 2019.

From the outset of the process we have been through we have carefully considered the impact on nature and emissions.

A blend of virtual and physical meetings will be used reducing emissions from travel. The meetings that take place - especially the workshops - will take place in areas of good public transport links to give attendees the option to travel by bus or train.

The main contractors involved in the construction work at Market Chambers will be required to have carbon reduction plans in place and/or plans to reach net zero emissions.

Where possible diesel generators will be avoided on site in preference to electric equivalents.

The ambition is that the building will achieve a BREEAM rating of at least 'good'. The proposed MEP designs would reduce annual carbon emissions by 91 tonnes per year compared to today (even though the building is half empty).

The all electric building will have at least many sq m of photo voltaic panels placed on the roof which lowers carbon emissions and running costs.

Secondary glazing will be installed to improve thermal efficiency as this solution will not alter the historic façade.

Insulation improvements will be installed in areas that will not affect the external appearance of the building. Internal insulation will be considered in suitable areas.

A Variable Refrigerant Flow with Heat Recovery system will be used as the primary heating and cooling method for the building. This is a flexible system that can provide heating and cooling to different spaces simultaneously at very high efficiencies.

Mechanical Ventilation with Heat Recovery will be used as primary ventilation system, to replace the existing natural ventilation strategy. Using MVHR will reduce the overall heating and cooling energy loads as the system recovers waste heat in winter and provides fresh air cooling in summer.

Lighting will be LEDs which will reduce energy consumption and maintenance requirements due to the LED's longer lifespan. Alongside the LEDs, daylight dimming, and occupancy controls will be explored, as they will further reduce the lighting energy use by minimising the time the lights are on.

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