



Church Holy Name of Jesus,
Manchester

Lighting Renewal Works

Design and Access Statement with
Heritage Impact Assessment

February 2025

KEPCZYK PEARCE SANDERSON
ARCHITECTS, SURVEYORS & HISTORIC BUILDINGS CONSULTANTS

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APPENDIX A – STATEMENT OF SIGNIFICANCE AND HERITAGE IMPACT ASSESSMENT

1.0 INTRODUCTION

This document supports the Planning Application for relighting the Calvary in the Tower of the Roman Catholic Church of the Holy Name of Jesus, Manchester. This document should be read in conjunction with Kepczyk Pearce Sanderson's Drawings: 2013 EX 01 - 03 and 2013 P 01 - P 04. This Design and Access Statement, including a Heritage Impact Assessment, has been prepared and submitted in support of the proposed works, in accordance with good practice guidance and considers the issues relevant to the proposed works.

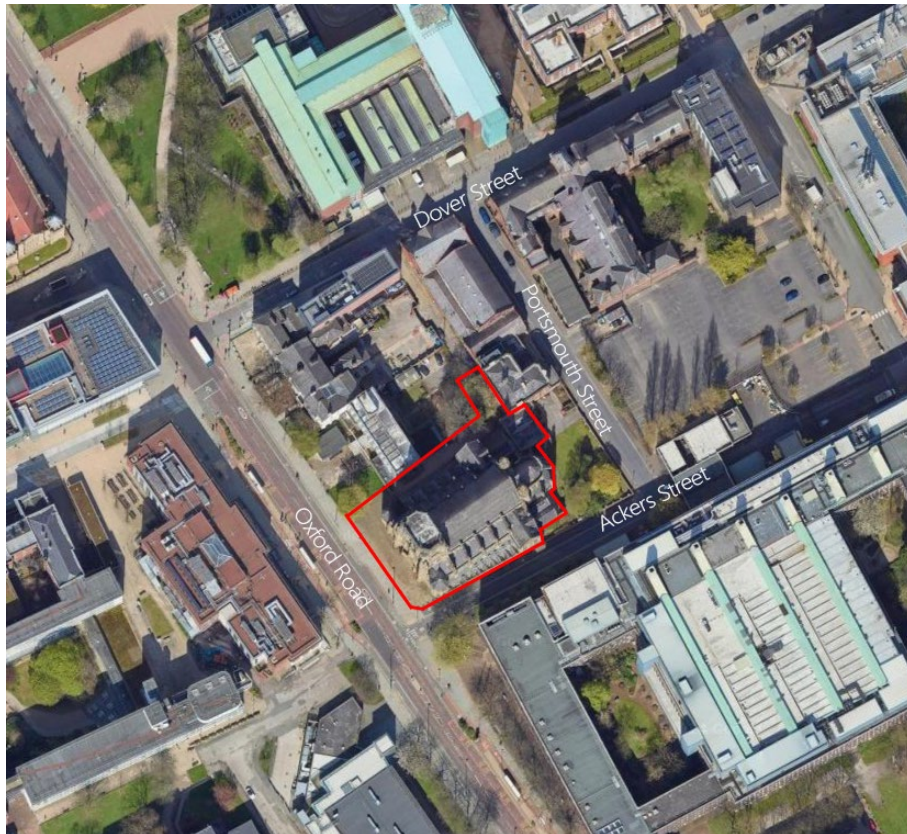


Figure 1: Location of the Church of the Holy Name of Jesus, Manchester as shown on Google Earth.

2.0 THE BUILDING

2.01 Introduction

1. The Church of the Holy Name of Jesus, Manchester is an active Roman Catholic Church, and forms part of Manchester Universities' Catholic Chaplaincy. Albeit a Grade I Listed building, it is not within a Conservation Area.
2. The Church of the Holy Name of Jesus is located on Oxford Road in Chorlton-on-Medlock, Manchester, and is in close proximity to the Grade II* Listed Victoria University of Manchester (by Alfred Waterhouse). Attached to the Sacristy is the Grade II Listed Holy Name Presbytery (by Henry Clutton) which is currently within the ownership of the University of Manchester. Immediately north and south of the Church are 20th Century buildings – to the north is the Roman Catholic University Chaplaincy (by Mather and Nutter) and to the south is the Stopford Building (by Harry M. Fairhurst).
3. The Church was constructed between 1869 and 1871 to designs by Joseph Aloysius Hansom. The Tower was constructed in 1928 to designs by Adrian Gilbert Scott. It is one of, if not the finest church buildings in Manchester. Gothic in style, it is constructed of brick and no plaster was used in its construction. Externally it is faced with Warwick Bridge stone and internally it has a mixture of stone and terracotta tiles by Gibbs and Canning. The pillars are unusually slender; accomplished with the innovative creation of the vaulted roof from hollow polygonal terracotta pots rather than carved stone. The Tower structure comprises of reinforced concrete beams which are faced with a walling of stone. The roofs are generally of slate, though there are some sections of lead roofing to the North Chapels and the Sacristy. The concrete roof to the Tower is covered with asphalt.

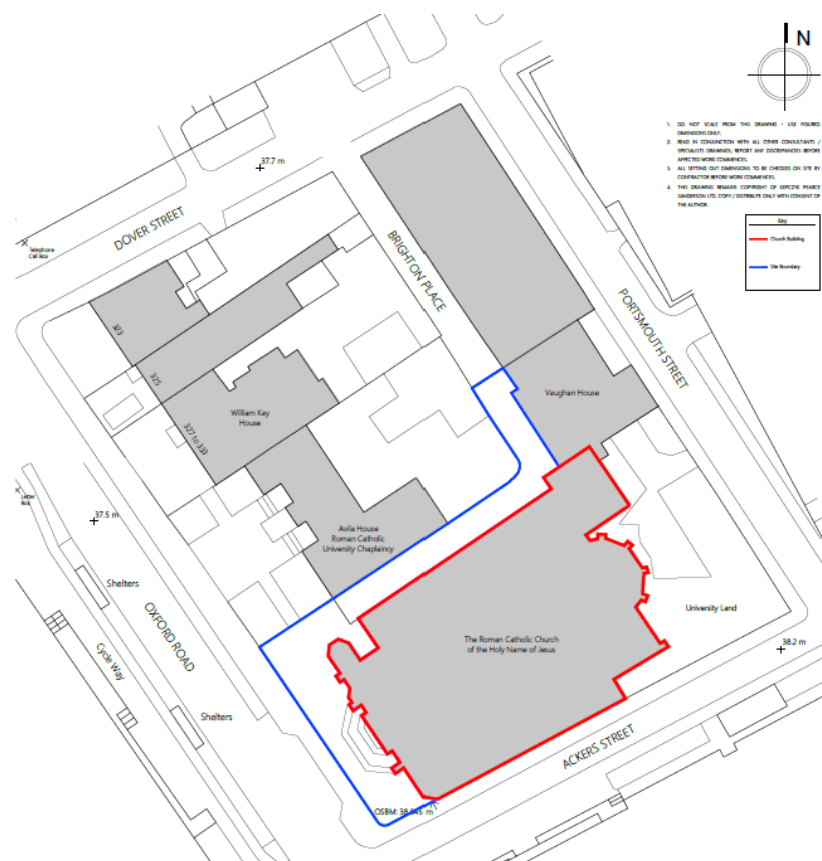


Figure 2: Site Plan as Existing.

3.0 DEVELOPMENT

3.01 Designation

1. The Church of the Holy Name of Jesus, Manchester is a Grade I Listed building, and the listing description is as follows:

SJ8496 OXFORD ROAD, Chortlon-On-Medlock 698-1/21/609 (East side) 18/12/63 Roman Catholic church of the Holy Name of Jesus

GV I

Roman Catholic church. 1867-71, by J.A.Hansom; completed 1928 by A.G.Scott. Coursed sandstone rubble steeply pitched slate roofs. C13 Gothic style. Nave with west tower, north and south aisles with side chapels, north and south transepts, polygonal apse. The west front, formed by a rectangular 2-bay tower of 2 high stages with added 3rd stage (1928), and differing side-pieces to left and right, has angle buttresses, full-width steps up to a shallow gabled porch with deeply-moulded 2-centred arched west doorway containing 2 doors, pinnaced side buttresses and a multifoil in the gable; a pilaster to the 2nd stage flanked by pairs of tall 2-centred arched 2-light windows; blind-arcaded parapet, and large octagonal top stage with pinnacles, corner buttresses, a large 2-light window with a wheel in the head, and a blind-arcaded parapet. Various niches and blind-arcading; octagonal 2-stage turret attached at right-hand corner, with moulded lancets at ground floor and spherical-triangles to the top. The 4-bay nave and aisles have flying buttresses, various gabled projections, and 2 traceried 2-light windows to each bay. Two-bay transepts in similar style; pinnaced turrets at the junction with the apse. Polygonal apse with ambulatory and flying buttresses, tall traceried 2-light windows with gablets in the parapet. Interior: spacious and airy; very tall aisle arcades on quatrefoil piers; rib-vaulted roofs with banded cells of polygonal terracotta blocks; aisles lined with differing arcades of large traceried arches to side-chapels and confessionals, with arched doorways at the lower levels and elaborately-traceried glazed windows above (geometrical on the north side, Early English on the south), carved Stations of the Cross (etc); ambulatory to apse; elaborate pinnaced reredos. Generally regarded as the finest of this architect's churches.

Listing NGR: SJ8475896435

3.02 Planning History

1. Manchester City Council's records show that the following Planning Applications have been made against this address:

119246/FO/2018 Installation of 3 no. new roof hatches to the east roof slope of the North Transept to enable the maintenance of the roof gutters and sumps. 3 no. new lead chutes are also to be inserted to serve the sumps and parapet gutter. Approved in 2018.

3.03 Consultees

1. The following officers from Manchester City Council have been consulted on the proposed works during a site visit at Pre-Application Stage – written feedback following the meeting on site is currently awaited:

- o “Jackie Whelan”, Conservation Expert, 20 January 2025

3.04 Heritage Impact

1. The heritage issues that arise from the proposed works are its impact upon the significance (heritage interest and value) of the heritage asset. The Statement of Significance and Heritage Impact Statement has been produced by James Crowley Architectural Historian (BA (Hons) Spatial Design, MA Antiques, MA Archaeology of Buildings) and summarises the heritage impact as follows:

“...The tower although a slightly later addition to the original structure is a fundamental part of this major landmark church therefore its preservation through intervention is vital. It has been established that much of the proposed work constitutes minimal intervention that will have low impact to the heritage of the site, but the aspects of the work which will have medium impact are justified as the benefit of the work to the heritage values of the site outweigh the harm that may be caused. The conclusion is that the proposed work is appropriate and will help safeguard the heritage values of the whole site for future generations.”

3.05 Purpose of Document

1. Paragraph 207 of the National Planning Policy Framework (revised on 7 February 2025) states that the Local Planning Authorities should require an applicant to describe the significance of any heritage assets affected, including any contribution made by their setting. Consequently, the scope and purpose of this document is to describe the significance of the building and to evaluate how this will be affected by the proposed works. In accordance with Paragraph 207, it is considered that the level of detail employed is proportionate to the significance of the affected heritage asset, and no more than necessary to understand the impact of the proposed works. This document should be read in conjunction with Kepczyk Pearce Sanderson’s Drawings: 2013 EX 01 - 03 and 2013 P01 - 04.

4.0 HISTORICAL SUMMARY

1. The Church of the Holy Name of Jesus, Manchester *"was constructed at the height of the 19th Century Catholic revival following Restoration of the Catholic Hierarchy in 1850. The site has historic associations to numerous local Catholics today, many of whom have roots to the largely Irish Catholic community of the 19th and early 20th Centuries"* (Crowley, 2024).
2. In 1860, William Turner, the first Bishop of Salford, invited the Jesuits to make home in Chorlton-on-Medlock, at the time a middle-class suburb. The Bishop was keen to have a church that could meet the needs of Manchester and the growing populations of the parishes.
3. While the church was constructed built between 1869 and 1871, the Tower was added in 1928, and later inaugurated by the bishop of Salford and Bishop Vaughan of Menevia. The event attracted the public and large crowds gathered. The ceremony had a great impact, with the unveiling of the Crucifix. The Calvary in the Tower was floodlit at night, creating an inspiring spectacle, like a beacon of faith.



Figure 3: Historic Photograph from 1928
of the floodlit Calvary Tower

5.0 STATEMENT OF SIGNIFICANCE

5.01 Overview

1. See Appendix A for the Statement of Significance and Heritage Impact Assessment which has been produced by James Crowley Architectural Historian (BA (Hons) Spatial Design, MA Antiques, MA Archaeology of Buildings) and summarises the significance as follows:

"The Church of the Holy Name of Jesus is undoubtedly a building of high significance reflected by its Grade I listing, a level of designation shared with only thirty-one other Catholic places of worship in England and Wales. The significance of the church has been determined based on the concepts of Evidential, Historical, Aesthetic and Communal Values"

6.0 IMPACT OF PROPOSED WORKS

6.01 Project Aim

1. The proposed works are intended to reinstate the lighting of the Calvary Tower, back to its original design as seen at the inauguration ceremony in 1928. The main design principle is to recreate the floodlit Calvary and its inspiring and impressive effect along Oxford Road.
2. The lighting renewal works are considered a minor intervention with little impact upon the historic fabric. These works are intended to increase the building's aesthetic value.
3. The environmental aspects regarding the emittance of light do not raise concerns as to the production of light pollution. The coverage of the light emitted in the form of skyglow will be minimal, as confirmed by Steon Lighting Ltd.

6.02 Lighting Renewal Works

1. Reinstall the lighting of the Calvary in the Tower by strategically positioning six floodlights in carefully considered locations. On the west elevation of the Tower, two light fittings are to be located at Belfry level behind the open parapet, tilted upwards facing towards the Crucifix and the statues of Mary and Joseph.

Within the Belfry, four additional light fittings are to be positioned beneath each louvered opening and tilted upwards by approximately 30° to light up the Bell Chamber from within.

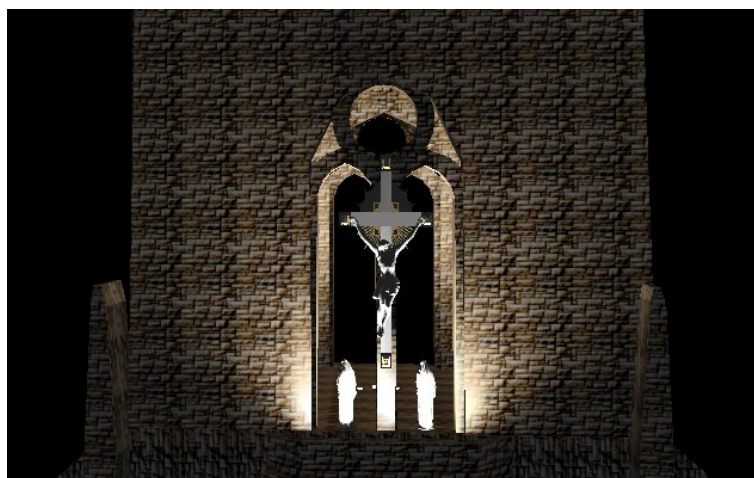
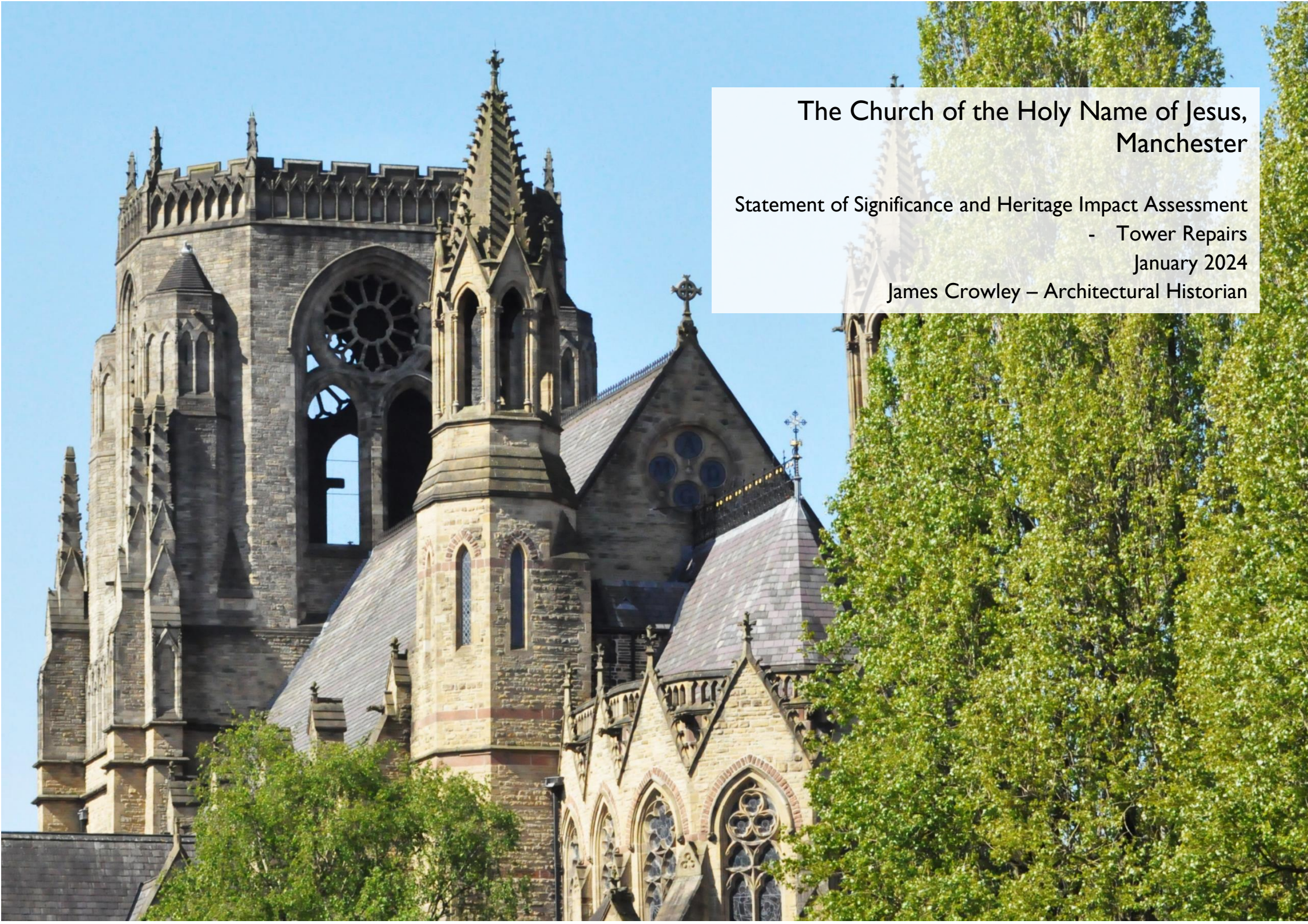


Figure 4 External Lighting Proposal - Rendered Visual



The Church of the Holy Name of Jesus, Manchester

Statement of Significance and Heritage Impact Assessment

- Tower Repairs

January 2024

James Crowley – Architectural Historian

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James Crowley 2023

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Executive Summary

This statement of significance and heritage impact assessment on the Catholic Church of the Holy Name of Jesus, Manchester is in reference to a proposed programme of conservation of the tower.

The tower, completed in 1928 to the designs of Sir Giles and Adrian Gilbert Scott is a fitting completion to this splendid Grade I landmark Catholic church. After almost 100 years since completion this upper stage of the tower is showing signs of considerable decay in various ways which the proposed works are to address. While aspects of the work such as masonry and timber repairs, repointing, new rainwater good, new asphalt, and redecoration of the metal bell frame and access stairs is rather typical work for a church of this age and period. The most pressing and extensive part of the work will see replacement and repairs to the steel reinforced concrete structure and roof deck due to spalling caused by expansion of the corroded reinforcing steel. The concrete constitutes an early use of this building technique within a church and is particularly novel for an addition to a 19th Century Gothic Revival church, meaning it is itself of some significance.

The report finds that these vital works to ensure continued structural integrity of the tower are both necessary and appropriate. As stated above much of the required work is typical for a church of this age and period and in general will have low impact on the historic fabric. The repairs and replacement of the structural concrete elements will see the loss of the original roof deck which is unfortunate given it is of some significance however, the severe decay which has seen sizeable lumps of concrete fall into the bell chamber renders it beyond reasonable repair and the consequences of its failure far outweigh this significance



Fig. 1.) The west front and tower (James Crowley, 2023)

I. Introduction

I.1 Authorship and Background

This statement of significance and heritage impact assessment for the Church of the Holy Name of Jesus, Manchester has been written by James Crowley, Architectural Historian, on behalf of the Jesuits of Great Britain. The report is intended to inform the proposed conservation works to the tower and will serve as a supporting document for the necessary application/s for Faculty permission.

I.2 Methodology

This report will provide an understanding of the Grade I listed church as a heritage asset in its present state before assessing the impact to this heritage of the proposed conservation works to the tower to determine whether such proposals are appropriate. Production of this report is in the spirit of *The Burra Charter: The Australia ICOMOS Charter for Places of Cultural Significance* of 1979, updated in 2013. The charter is a key document for the conservation of historic places and heritage assets, concerned with identifying such assets within their setting, understanding their significance, developing policy, and administering them. The report will identify the heritage asset and its setting, as well as provide an assessment of the significance of the church and a heritage impact assessment of the proposed conservation of the tower. Assessment of significance within this report follows the approach and concepts of value identified in Historic England's 2008 document *Conservation Principles, Policies and Guidance* and the and the heritage impact assessment follows the guidance set out in *Statements of Significance Advice Note 12* published in 2019.



Fig. 2.) The sanctuary and high altar as seen from the gallery (James Crowley, 2023)

2. Identifying the Heritage Asset

2.1 General Details

Address: The Church of the Holy Name of Jesus, Oxford Road, Chorlton on Medlock, Manchester, M13 9PG

Denomination: Catholic

Diocese: Diocese of Salford

Original Architect/s: Joseph Aloysius Hansom assisted by his son Joseph Stanislaus Hansom / Sir Giles and Adrian Gilbert Scott (tower)

Original Date/s: 1869-71 / 1928 (tower)

Listed: Grade I

Conservation Area: No

Scheduled Ancient Monument: No

Churchyard: No

Associated Buildings: Presbytery (now university property), Holy Name Hall (now privately owned), Avila House (Chaplaincy Centre)

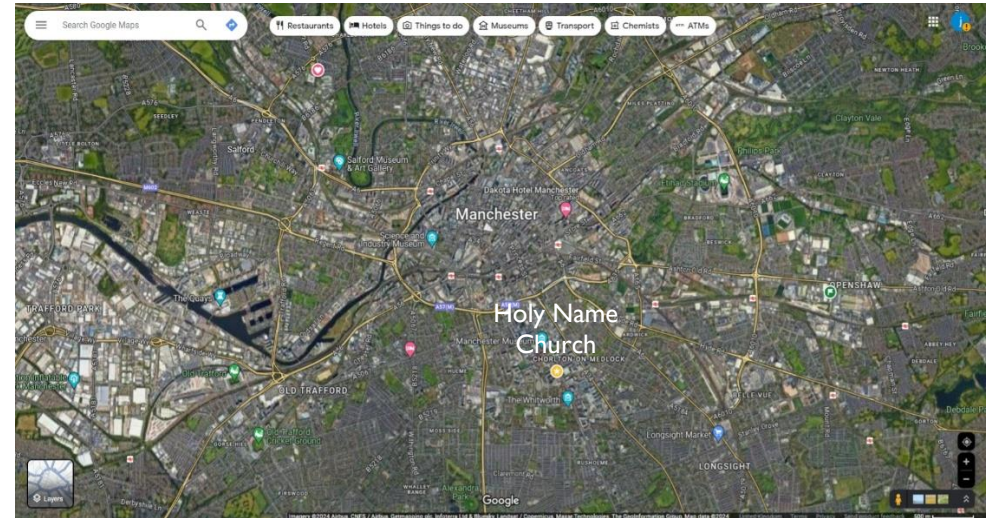


Fig. 3.) Location of the church within Manchester (Google Maps, 2024)

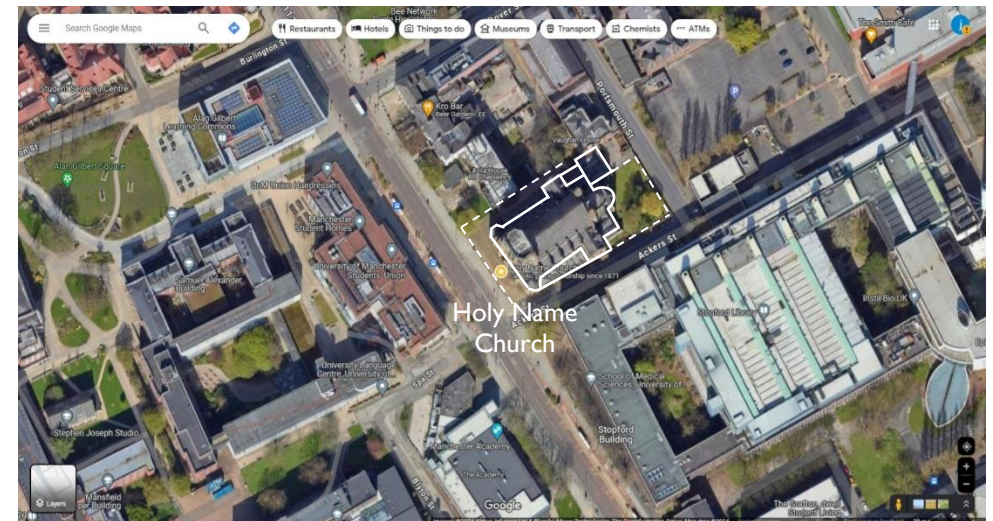


Fig. 4.) The church and site (Google Maps, 2024)

2.2 Location and Setting

Holy Name Church, as it is more commonly known is situated on Oxford Road (B5117) in the Chorlton-on-Medlock district, which is now the heart of the city's university quarter and lies approximately 1 mile south of the city centre. The site overall is sizeable, though virtually all of it is taken up by the building footprint on the corner of Oxford Road and Ackers Street. The church is orientated northeast-ward with the west front opening onto the main thoroughfare of Oxford Road, fronted by a paved approach. Adjoining the church by a stone archway to the north is Avila House, the University Catholic Chaplaincy building, a striking five storey building with distinctive façade piers and saw-tooth parapet, it was constructed in 1965 and designed by Mather & Nutter. Beyond is a terrace of four 19th Century three-storeyed former town houses faced with stucco. The Grade II former presbytery of 1874-75 adjoins the church at the northeast corner, a sizeable building it was designed by Henry Clutton, it is constructed of red brick with sandstone dressings with some domestic Tudor details, beyond to the north is the former Holy Name parish Hall, again brick built but with terracotta dressings, it was constructed in 1892 and designed by Edmund Kirby in a loosely Arts and Crafts style. Both the former presbytery and hall are now privately owned and are listed separately. To the east is a modest garden with a mixture of mature trees and shrubs. To the south is Ackers Street, across which is the large University of Manchester Medical School, the Stopford Building, built 1969-72 and designed by H.S. Fairhurst & Son it is brutalist in style and constructed of concrete and dark grey brick.

The locality is almost exclusively made up of university buildings of various styles and dates. The principal view of the church is from Oxford Road, given the size of the church and height of the tower it is a prominent landmark highly visible from some distance along. The main access to the church is via the central entrance of the façade with an additional public entrance along the south side (incorporating disabled access lift), with additional doorways to sacristies and service areas along the north side and east end.



Fig. 5.) The church from Oxford Road with the former (James Crowley, 2023)



Fig. 6.) The church as seen from Oxford Road (James Crowley, 2023)

2.3 Building Description

Holy Name originally constructed between 1867-71 to the designs of Joseph Aloysius Hansom assisted by his son Joseph Stanislaus Hansom. It is designed in the Gothic Revival style, particularly in the manner of French High Gothic of the 13th Century. The upper stage of the tower added between 1925-28 to the designs of Sir Giles and Adrian Gilbert Scott is likewise styled.

Exterior: The church is constructed using coursed sandstone rubble with ashlar dressings, the roofs are steeply-pitched and slate covered in what appears to be primarily Welsh blue and selective banding of heather red and Westmoreland green on the nave and Baptistry roofs. The tall west tower which is polygonal and has corner turrets, the upper stage has a life-sized Calvary in the west bell opening that is by the Manchester sculptor Mr A. Sherwood Edwards. The tower also has paired lancet windows at gallery level and a central gabled entrance with a pair of doors, either side of which are carved medallions decorated with scenes of a ship church on a hilltop. There is an arcade of gabled blind lancets at low level. The Baptistry is located at the south-west corner, it is octagonal and has a conical roof, a polygonal stair turret is at the north-west corner. The nave is tall with 4-bays defined by flying buttresses and paired windows to each bay. There are north and south aisles under a lower roofline with chapels to the south side that have gableted trefoil windows, there is a cloister to the north each again under lower roof lines. The south side also has a secondary gabled entrance with lift access within. There are transepts with paired lancets and rose windows, to the east of each transept are flanking chapels with pitched roofs, there are stair turrets with crocketed conical roofs on both north and south sides of the sanctuary. The sanctuary has a polygonal apse with gablets and paired lancets with multifoil top lights to each bay and is supported by flying buttresses. There is an ambulatory under a lower roof line. The sacristies are located in the north-east corner to which adjoins the former presbytery. There is a garden at the east end with red brick perimeter wall.

Interior: The principal entrance at the west front opens into a porch and narthex with gallery over. The gallery houses a large organ by Hill & Son of London, above is a loft with a pair of gilded angels with trumpets. There is a Lourdes Grotto to the south of the porch with Baptistry beside it that is gated and has a fine carved marble font with pinnacled timber cover. There are numerous high-quality carved Carrara statues (Fig. 13.) throughout of various saints including St Anne, St Vincent de Paul, St Joan of Arc, and various Jesuit saints, some of which are by J. Alberti and dated 1900. The nave is tall and spacious, the columns of which are notably slender supporting a massive, vaulted ceiling formed of polygonal terracotta blocks. A large marble pulpit (Fig. 11.) with timber conical canopy is located on the north side at the east end of the nave, it is decorated with mosaic panels of martyrs including Ss John Houghton, Edmund Campion, John Fisher, and Thomas More, it was designed by J.S. Hansom. Along the north side are a bank of confessionals each with a pair of doors and glazed windows above, between each are located the Stations of the Cross (Fig. 12.) with corresponding Stations along the south side screen. The Stations were gifted by the Misses Gilton in 1887. The screen along the south side conceals three chapels from west to east they are the St John Henry New Chapel with gilded altar and altarpiece of the saint, the Calvary Chapel with life-sized carved calvary group, and the *Maria delle Strada* Chapel which contains a splendid gilt stone and timber altar and reredos (Fig. 15.) with painted icon of the Madonna and Child and depictions of various saints, it was designed by J.F. Bentley and created 1891-94, the altarpiece was painted by N.H.J. Westlake. Within the chapel are stained glass panels of angels and there is stencilling on the walls.

The north transept has a high pinnacled niche with a polychrome statue of St Patrick, a corresponding niche in the south houses a similarly styled statue of St Therese of Lisieux either side of which are paired lancet windows by Paul Woodroffe in the 1920s (Fig. 17.) decorated in the Arts and Crafts style and reminiscent of the work of William Morris. They depict the Annunciation and Nativity; Christ being met by His Mother on His way to Calvary and Christ taken down from the Cross it is a memorial of those killed in WWI. War memorial plaques line the wall below.

There are a pair of chapels either side of the sanctuary each of which have stained glass rose windows, from north to south the chapels are the St Joseph Chapel with gilded timber altar and altarpiece triptych and there is a relic casket below the altar. Beside the St Joseph Chapel is the Our Lady of Victories Chapel which has a gilt metal altar made in Paris in 1872 and was the gift of the Pinto Leite family. South of the sanctuary the chapels are the Sacred Heart Chapel that was created in 1885 and containing a carved stone and marble altar and reredos by Charles Alban Buckler, it depicts the Sacred Heart with Ss Margaret Mary Alacoque and her spiritual director Claude de la Colombiere SJ. The adjacent chapel also of 1885 is dedicated to the Holy Souls, it is similarly detailed with stone and marble altar depicting Our Lord welcoming the Church Triumphant and surrounded by angels, likely by Charles Alban Buckler. The south wall of the chapel has numerous painted memorials of various individuals.

Either side of the sanctuary are tall carved timber plinths with canopies that house large scale carved alabaster statues of Our Lady, and St Joseph with the Holy Infant to the north and south respectively. The sanctuary has stencilling around the ambulatory arcade. The high altar (Fig. 14.) is substantial, completed in 1886 it was designed by J.S. Hansom. It comprises an altar with a central relief, an interpretation of DaVinci's Last Supper; there is a tabernacle housing with Benediction throne above and retables either side; above is a tall and pinnacled reredos with central Benediction niche and pierced spired canopy, matching but smaller canopied niches to each end and stepped miniature canopied niches between, each niche contains carved stone statues of Jesuit Saints. It is constructed using Derbyshire alabaster for the altar, Russian malachite for the tabernacle housing and Caen stone for the reredos. The stained glass in the sanctuary apse (Fig. 16.) is by Hardman of Birmingham around 1890, it is made up of five sets of paired lancets with multifoil top lights, the whole depicting the Coronation of Our Lady as Queen of Heaven. Numerous other windows throughout the church aside from those mentioned depict various saints and appear to be predominantly by Hardman of Birmingham dating from around c1890 – 1910.



Fig. 7.) The west front and tower (James Crowley, 2023)



Fig. 8.) The east end with tower beyond (James Crowley, 2023)



Fig. 9.) The east end apse and ambulatory (James Crowley, 2023)



Fig. 10.) The view towards the sanctuary (James Crowley, 2023)



Fig. 11.) The pulpit designed by J.S. Hansom (James Crowley, 2023)



Fig. 12.) One of the Stations of the Cross (James Crowley, 2023)

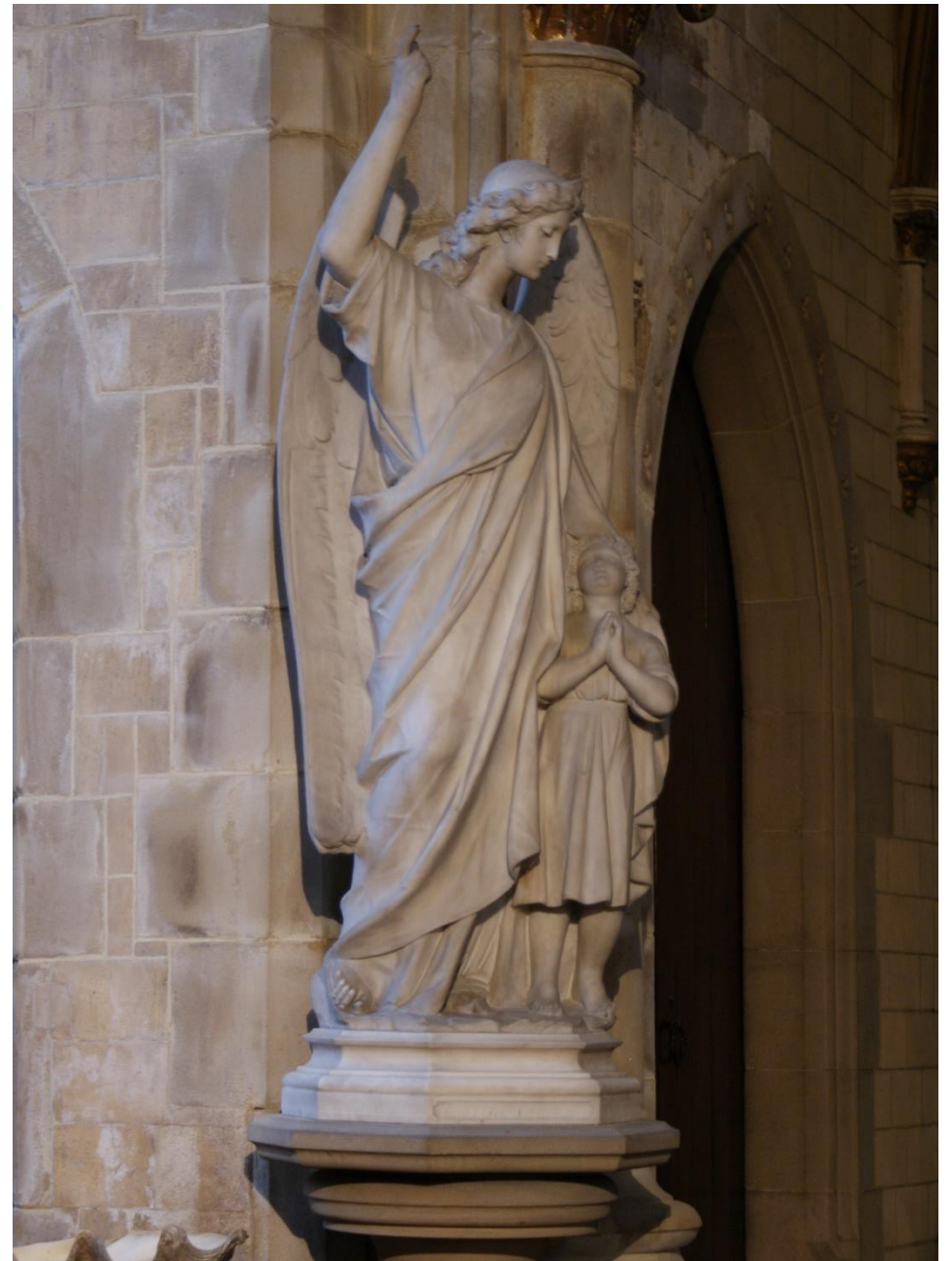


Fig. 13.) One of the carved Carrara statues by J. Alberti (James Crowley, 2023)



Fig. 14.) The high altar designed by J.S. Hansom (James Crowley, 2023)



Fig. 15.) The Maria Delle Strada Altar designed by J.F. Bentley (James Crowley, 2023)



Fig. 16.) The sanctuary windows by Hardman of Birmingham (James Crowley, 2023)

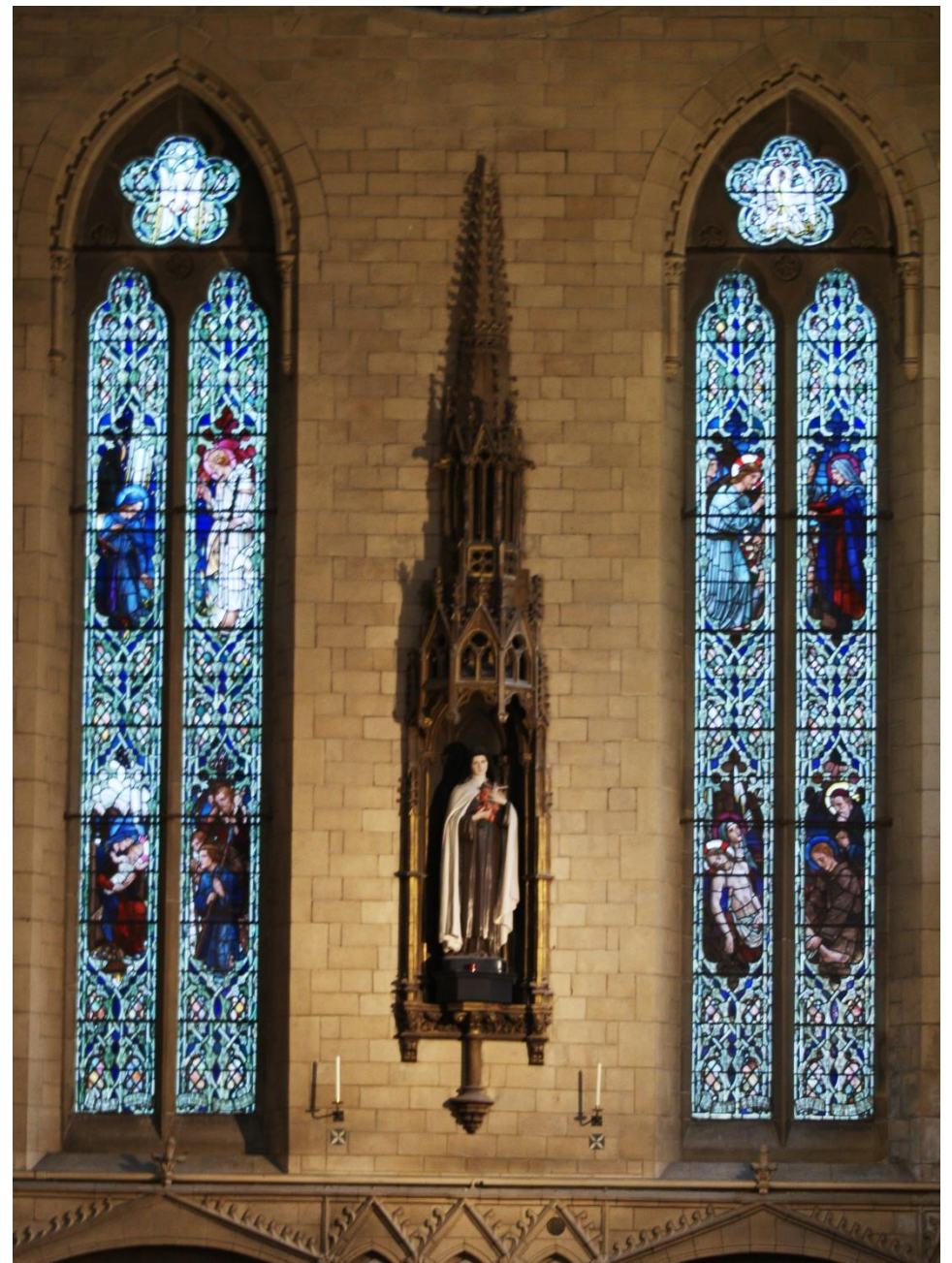


Fig. 17.) The WWI memorial windows by Paul Woodroffe (James Crowley, 2023)

3. History

3.1 Historic Background

During Penal Times a small Catholic presence had endured in and around the settlement of Manchester with a small number of local recusant families, at various times, maintaining secret chapels; principally these were Ordsall Hall, Trafford Hall, Wardley Hall, and Barlow Hall the ancestral home of the martyr St Ambrose Barlow O.S.B.

By the late 18th and early 19th Centuries Manchester was developing into the world's first industrial city, driven principally by the burgeoning textile industry and the associated settling of huge numbers of the working class. In the years preceding the Catholic Relief acts of 1778 and 1791, various locations such as rented garrets were used as clandestine Mass centres, served by roving missionary priests. Large-scale migration of workers into Manchester brought a sustained increase in the local Catholic population to the extent that between 1777 and 1837 the local Catholic population increased from barely 20 to over 60,000. A greater increase came with the arrival of thousands of Irish Catholics escaping the Great Famine during 1845-52 and beyond.

In 1850 the Catholic Hierarchy of England and Wales was restored through the Papal Bull, *Universalis Ecclesiae*, this saw the re-establishing of Catholic dioceses and bishops. Salford became one of thirteen new dioceses to be established, it included the historic hundreds of Salford and Blackburn but also encompassed several of the surrounding mill towns including Bolton, Burnley, Oldham, Rochdale, and the largest settlement – Manchester, which had been established as an Anglican Diocese in 1847. At the time of the creation of the Diocese of Salford there were just six churches in and around Manchester including St John's Cathedral, Salford, which between them served a Catholic population approaching 100,000 people.

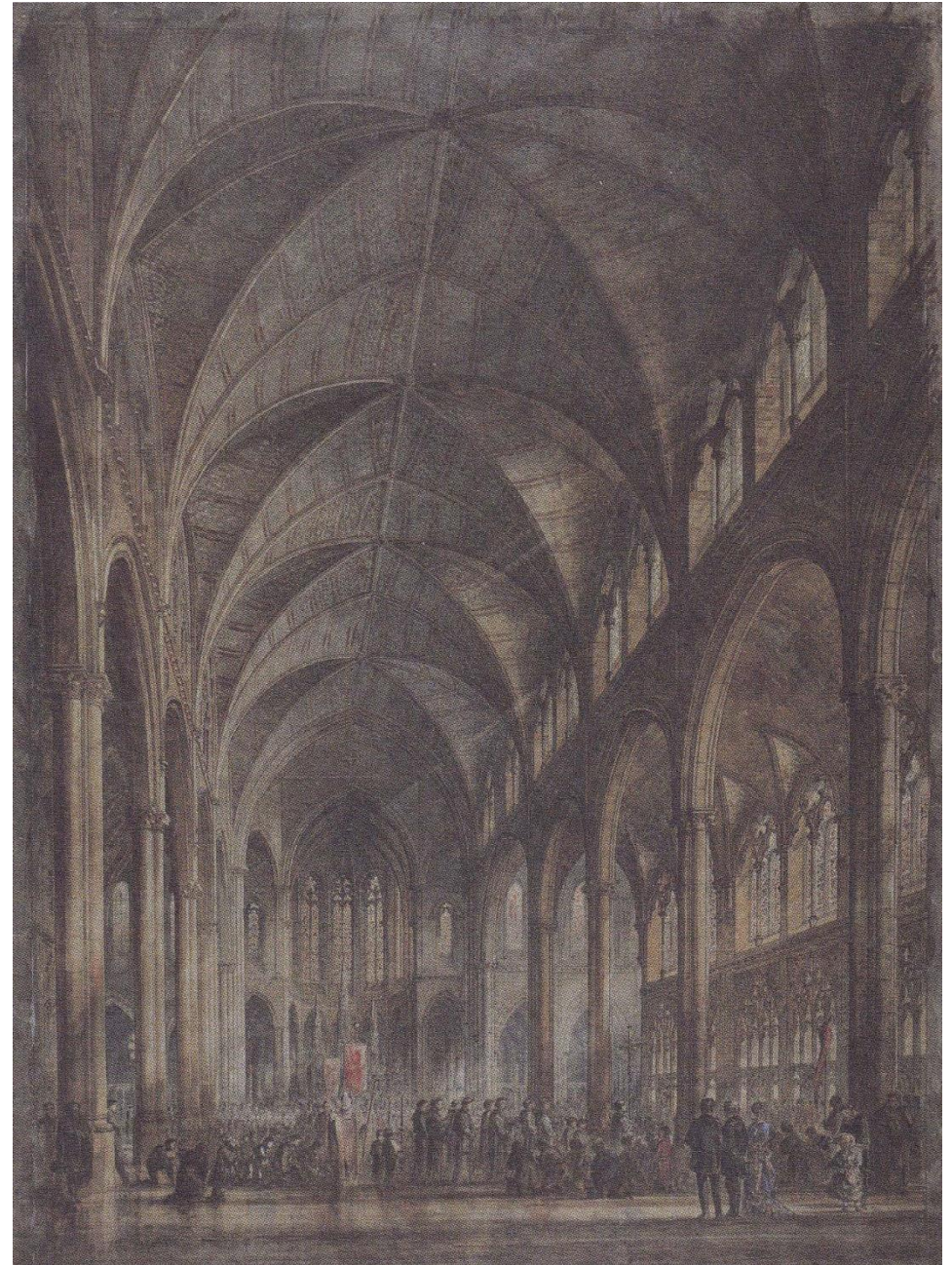


Fig. 18.) Artist's impression of the interior (Holy Name Church, 2024)

3.2 Construction of the Church

The first involvement of the Jesuits in Manchester came in 1853 when they opened a boys' school at the invitation of Bishop William Turner of Salford. The school was located close to All Saints Anglican Church off Oxford Road; it remained for less than two years before closure on financial grounds.

In 1867 Bishop Turner invited Fr Thomas Harper SJ to give a series of sermons at St John's Cathedral, Salford. Following the hugely popular sermons, the Jesuits were invited to establish a new mission at Chorlton-on-Medlock, located to the south of central Manchester and at that time a middle-class suburb. Pastoral provision for the Catholics of Manchester and Salford was at that time a great challenge as construction of Catholic churches had not been able to keep pace with the growth of the Catholic community and parish populations numbered in the thousands.

On 4th April 1868 the Jesuits opened a temporary chapel at Burlington Street, it was officially named the Gesú after the mother church of the Order in Rome. The following year a nearby site on Oxford Road was purchased through the help of Lady Stapleton Bretherton for the construction of a permanent church. J.A. Hansom was appointed architect, assisted by his son J.S. Hansom; the foundation stone was laid in June 1869 and construction took two years, with the solemn opening held on 15th October 1871. The cost of construction excluding fitting out was £14,000. Over the course of the next six years the sacristy and presbytery followed along with a large parish hall in 1881. Numerous additions such as altars, Stations of the Cross, and completion of the Baptistry had to follow in subsequent years however, the most noticeable feature that remained incomplete was the tower. Due to structural limitations only the lower portion of the tower was constructed at the time of opening, the architect originally intending it to be topped with a spire, rising to 240ft; it would be another fifty years before the tower would be completed.



Fig. 19.) West front before completion of the tower c1900 (Lawrence Gregory, 2024)

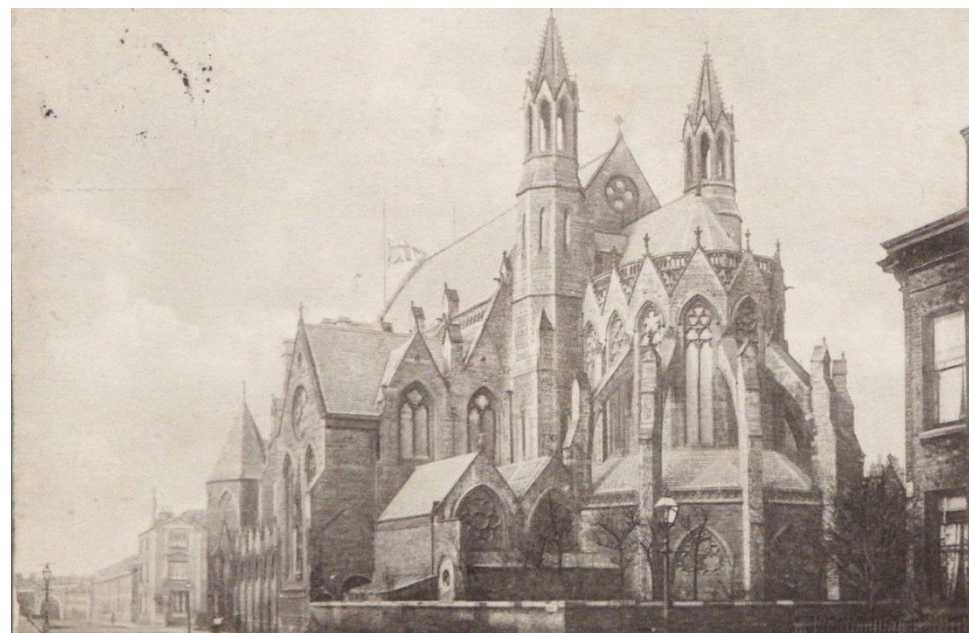


Fig. 20.) East end before completion of the tower c1900 (Lawrence Gregory, 2024)

3.3 Construction of the Tower

Following WWI the 1920s brought a number of significant events in the history of the church. 1921 saw the Golden Jubilee of the opening of the church, the following year saw the death of Fr Bernard Vaughan SJ, the noted orator who is regarded as the most celebrated rector of Holy Name, he was brother of the Cardinal Archbishop of Westminster Herbert Vaughan. The consecration of the church was carried out in 1923. At this time there was a growing desire to finally complete the tower, with new construction methods making the possibility of overcoming the structural challenges of adding the upper portion a reality. A fundraising campaign had been initiated and in 1925 Sir Giles Gilbert Scott along with his brother Adrian were appointed architects for the project. A striking polygonal tower was chosen instead of a spire, and the construction would incorporate the innovative use of reinforced concrete. Work was completed in 1928 with the unveiling occurring on 29th September; the work was dedicated in remembrance of Fr Bernard Vaughan SJ.

There is some conjecture over the exact authorship of the design of the upper portion of the tower completed in 1928. Adrian Gilbert Scott is given sole credit for the work in numerous authoritative sources including the listing description of 1963, as well as the following: *Catholic Churches Since 1623* (Little B. 1966); *The Buildings of England – Lancashire: Manchester and the South-East* (Hartwell C., Hyde M., & Pevsner N., 2004); *Glimpse of Heaven* (Martin C., 2006); and *Taking Stock* (taking-stock.co.uk, 2021). Crucially, a number of other sources identify the work to complete the tower as being a collaboration between Giles and Adrian Gilbert Scott. The centenary publication *The Story of the Holy Name, Manchester 1871-1971* (Corbishley W., 1971) written by Fr William Corbishley SJ and member of the Holy Name community at the time, identifies both brothers as architects of upper portion of the tower. Perhaps most crucially two contemporary newspaper accounts identify Sir Giles and Adrian Gilbert Scott as the architects. The first report in *The Tablet* (20th June 1925) details the appointment of both brothers as the architects for the proposed tower. The second report also in *The*

Tablet (dated 6th October 1928) documents the dedication ceremony upon completion of the tower, at which both Sir Giles and Adrian Gilbert Scott were identified as architects and thanked. These two contemporary reports would therefore confirm that the tower was a collaborative work of the two brothers. Another aspect to consider are the clear echoes in the design of the Holy Name tower with Sir Giles' other work, most notably his later design for the tower at Liverpool Anglican Cathedral, the muscular presence, polygonal form, and the use of the French High Gothic of the 13th Century in each case, suggesting that the work at Holy Name may have been primarily by Giles with the assistance of Adrian.



Fig. 21.) The proposed church with J.A. Hansom's spire (in Corbishley W., 1971)

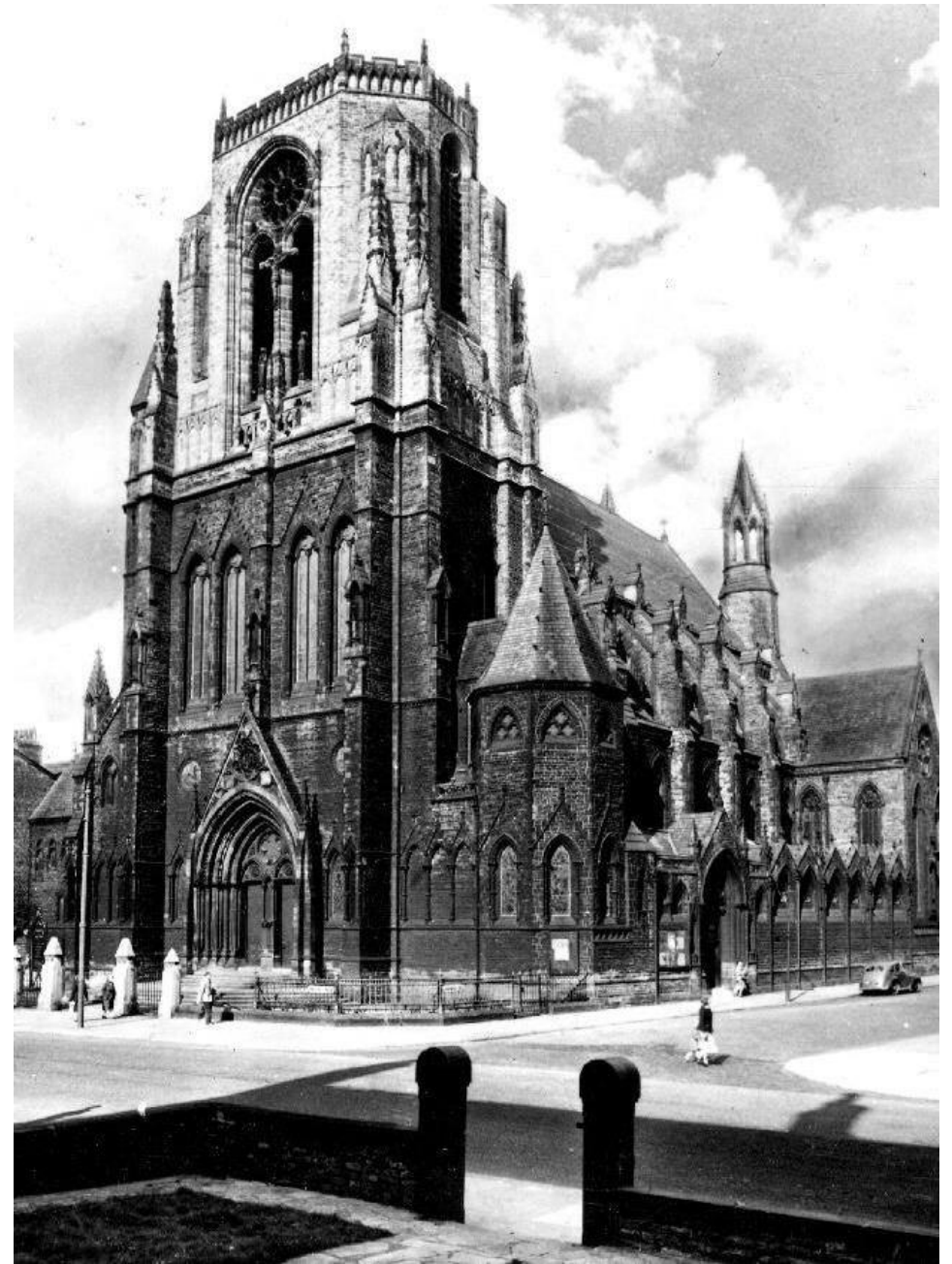


Fig. 22.) The completed tower c1950s (Lawrence Gregory, 2024)

3.4.1 The Architect – Joseph Aloysius and Joseph Stanislaus Hansom

Joseph Aloysius Hansom (born in York in 1803, died in London in 1882) was a Victorian architect of considerable renown. He was born into a staunch Catholic family in York where his father worked as a joiner and to whom Joseph was originally apprenticed before branching out more specifically into architecture. His younger brother Charles Francis also became an architect and while the two brothers worked independently and were based in several locations throughout their careers, they did work in partnership between 1854-59. Joseph who would go on to be the one of greater renown designed numerous secular buildings but is principally considered an ecclesiastical architect on account of some major successful commissions, he was arguably better known for his design of the hugely successful Hansom cab safety carriage of 1834 and founded *The Builder* magazine in 1843. He was amongst the most prominent and talented Catholic architects of the 19th Century which included the Pugin family, J.J. Scoles; M. E. Hadfield, and George Gilbert Scott Jnr.

Most of the ecclesiastical commissions of Joseph were for the Catholic Church. He designed in the Gothic Revival style in the archaeologically correct manner varying principally between the Early English and French High Gothic styles. A particularly Catholic dimension to the ecclesiastical work of Hansom is the incorporation of Counter Reformation theories of church planning. These theories developed by St Charles Borromeo (1538-84) following the Council of Trent between 1545-63, are more commonly associated with Baroque churches. The theories place a central focus upon the Blessed Sacrament and great prominence to the proclamation of the Word of God. Typically, the incorporation of the theories results in naves and aisles with unrestricted views of an unscreened sanctuary at the heart of which is the tabernacle where the Blessed Sacrament is reserved, this being set within what is often a large and elaborate high altar that usually incorporates a Benediction throne for exposition of the Blessed Sacrament. Another feature is the use of a prominent and highly decorative pulpit. These features are seen in many of the Catholic churches designed by Hansom, of which Holy Name is an exemplar.

Holy Name was one of several commissions from the Jesuits for Hansom, a feature of each being scale and quality of design resulting in them being amongst the most significant Catholic churches of the period. Though there were other large and prestigious commissions such as his cathedrals and the vast St Walburge's, Preston, Holy Name is widely regarded as his finest work, demonstrating the skill, style, and originality of Hansom at the height of his creativity.

Notable churches by J. A. Hansom:

- St George's, York (1849-50)
- St Walburge's, Preston (1850-54) (Fig. 23.)
- Cathedral Church of St Mary & St Boniface, Plymouth (1856-58, 1866) (Fig. 24.)
- Cathedral Church of Our Lady and St Philip Howard, Arundel (1868-73)
- St Aloysius (the Oratory), Oxford (1873-75)

At the time of the commission for Holy Name, Joseph Snr's son Joseph Stanislaus Hansom (born in York in 1845, died in London in 1931) had joined his father in practice and became partner in 1869 of the newly named firm of Joseph A. Hansom & Son before eventually taking over the practice fully in 1880. He worked in collaboration with his father and John Crawley on numerous commissions during his career though he also designed a number of Catholic churches in his own right. He typically designed in the archaeologically correct Gothic Revival style as his father employed.

Notable churches by J. S. Hansom:

- Cathedral Church of St John the Evangelist, Portsmouth (1877-82) n.b. *Originally designed by John Crawley but finished by Joseph Stanislaus in 1892-96.*
- Our Lady of Sorrows, Bognor Regis (1881)
- St Mary (Our Lady of the Rosary), Merthyr Tydfil (1893)



Fig. 23.) St Walburge's, Preston (James Crowley 2020)



Fig. 24.) Plymouth Cathedral (taking-stock.org.uk Alex Ramsey © 2022)

3.4.2 The Architects – Giles and Adrian Gilbert Scott

Sir Giles Gilbert Scott (born in Hampstead, 1880, died in Bloomsbury, 1960) and his younger brother Adrian Gilbert Scott CBE (born in Hampstead, 1887, died in London, 1963) were the third generation of the Gilbert Scott architectural dynasty as sons of Sir George Gilbert Scott Jnr, and grandsons of Sir George Gilbert Scott Snr. With their father having converted as an adult both men were raised Catholic. During holidays spent in Sussex their mother is said to have taken them 'steeplechasing', travelling throughout the countryside on bicycles to explore historic churches. Both brothers were educated at Beaumont College, the Jesuit school located in Old Windsor.

After his studies Giles was articled to the architectural practice of Temple Moore, who had studied with his father. Following the death of G.F. Bodley in 1907 Giles took over his premises at Gray's Inn Square, London where he established his own practice. He would go on to become one of the most important architects of the 20th Century and has been described as 'one of the first truly international celebrity architects' (*100 Churches 100 Years*, p. 163). He is known today for designing the landmark London power stations at Battersea and Bankside (the latter now being Tate Modern) and for his design of the K2 red telephone box, an internationally recognised icon of 20th Century British design. However, it is one of Giles' earliest commissions which would prove to be his greatest and most important work, that is his design for Liverpool Anglican Cathedral (1903-60) now listed Grade I. Giles won the competition for the new cathedral 1902 when he was just 22 and still articled to Temple Moore, who had also submitted a scheme to the competition. It was a massive project, which was not completed until after Giles' death.

Although designing various building types including educational and industrial, his greatest love, and arguably where his skill was best demonstrated was in his ecclesiastical work. He designed buildings down to every element and in his ecclesiastical work was able to develop a modern Gothic style with more restrained detailing complimented by very careful choice of materials, but also showing a certain Arts and Crafts influence. For his numerous ecclesiastical commissions, he worked in this distinctive Gothic style, as well as modern

interpretations of the Basilican style. Today nine of Giles' commissions for Catholic churches are listed including at Grade I and II*.

Notable churches by Giles Gilbert Scott:

- Liverpool Anglican Cathedral (1903-60) (Fig. 25.)
- Church of the Annunciation, Bournemouth (1906) with G.F. Bodley
- Our Lady of the Assumption, Northfleet (1913)
- St Lawrence's Abbey Church, Ampleforth (1922) (Fig. 26.)
- Our Lady & St Alphege, Bath (1927-29 and 1953-54)
- Our Lady of Mount Carmel and St Simon Stock, Kensington (1957)

Upon completion of his studies Adrian like his brother Giles was articled to Temple Moore before joining Giles in partnership around 1915, as the firm of G. & A. Gilbert Scott. After military service during WWI he returned to practice alongside his brother with whom he collaborated on a number of projects throughout his career.

Adrian went on to design numerous churches, the majority of which were for the Catholic Church in England, though one of the most prominent of all his commissions was the Anglican Cathedral in Cairo (1933-38). He worked principally in a similar style to that of Giles, modern Gothic with Arts and Crafts influences.

Notable churches by Adrian Gilbert Scott

- Our Lady of Beauchief and St Thomas, Meadowhead - Sheffield (1932) (Fig. 27.)
- St Mary and St Joseph, Poplar (1951)
- St Joseph, Upton (1954) (Fig. 28.)
- Our Lady of Victories, Kensington (1955) with Archard & Partners
- St Anthony, Wythenshawe (1955)



Fig. 25.) Aerial view of Liverpool Anglican Cathedral in 1987 (© liverpoolecho.co.uk)

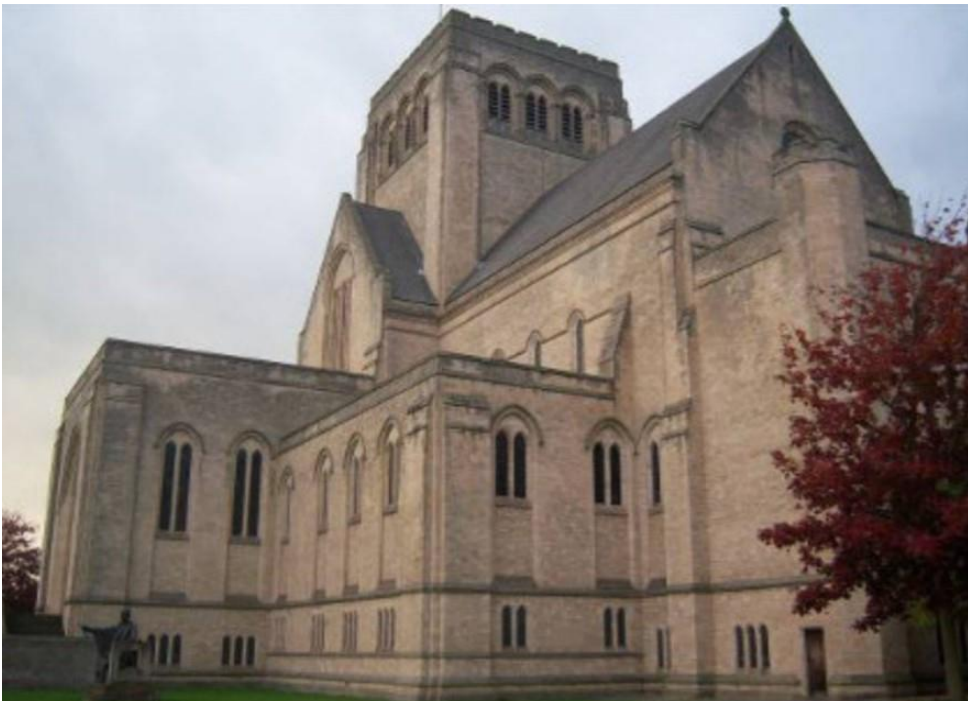


Fig. 26.) St Lawrence's Abbey Church, Ampleforth (© taking-stock.org.uk)



Fig. 27.) Our Lady of Beauchief & St Thomas, Sheffield (© taking-stock.org.uk)



Fig. 28.) St Joseph, Upton (© taking-stock.org.uk)

4. Significance

4.1 Introduction

The purpose of the following section is to provide an evaluation of the significance of the church in order to aid the programme of conservation. The evaluation is based on the concepts of value and significance set out in Historic England's (2008) *Conservation Principles, Policies and Guidance*:

<http://historicengland.org.uk/advice/constructive-conservation/conservation-principles/>

The specific concepts of value being:

- **Evidential Value:** The potential of a place to yield evidence about past human activity.
- **Historical Value:** The ways in which past people, events and aspects of life can be connected through a place to the present – it tends to be illustrative or associative.
- **Aesthetic Value:** The ways in which people draw sensory and intellectual stimulation from a place.
- **Communal Value:** The meanings of a place for the people who relate to it, or for whom it figures in their collective experience or memory.

The following ranges are used to assess the scale of significance: being:

- **High Significance:** Details or aspects that make the greatest contribution to the values of the overall building or site; generally, these are of international or national importance. These elements are fundamental to the quality of the place and to the understanding and appreciation of its importance and therefore it is

essential they be retained. Alteration, removal or demolition of these aspects would severely damage the value of the place and therefore must be avoided.

- **Moderate Significance:** Details or aspects that make a positive contribution to the values of the overall building or site; generally, these are of local or regional importance. These elements make a good contribution to the quality of the place and to the understanding and appreciation of its importance and therefore they should usually be retained. There is flexibility to change with alteration of these aspects possible in some circumstances but their removal or demolition would need firm justification.
- **Low Significance:** Details or aspects that make only a minor contribution to the values of the overall building or site; generally, these are only of local importance. These elements make a minimal contribution to the quality of the place and to the understanding and appreciation of its importance and therefore it is of some benefit that they be retained. There is increased flexibility to alteration; removal or demolition of these aspects is possible with justification.
- **Neutral Significance:** Details or aspects that make neither a positive nor negative contribution to the values of the overall building or site; generally, these are of no importance. These elements make no contribution to the quality of the place and to the understanding and appreciation of its importance and therefore there is no heritage basis for their retention. There is usually no impact to the alteration, removal or demolition of these aspects.
- **Negative Significance:** Details or aspects that detract from the values of the overall building or site; these are of no importance. These elements make a detrimental impact to the quality of the place and to the understanding and appreciation of its importance and therefore it is desirable that they be removed. There is usually a beneficial impact to the overall building or site following alteration, removal or demolition of these aspects.

4.2 Statement of Significance

The Church of the Holy Name of Jesus is undoubtedly a building of high significance reflected by its Grade I listing, a level of designation shared with only thirty-one other Catholic places of worship in England and Wales. The significance of the church based on the concepts of value outlined in the previous section can be set out as follows:

Evidential Value: Overall, the evidential value of the church is of high significance. The church building is highly original therefore retains much evidence of its original and continued purpose as a Catholic place of worship. At Grade I and one of the largest and most accomplished Catholic churches in the country Holy Name is a triumphal testament to the faith of the Catholic community of the mid-late 19th Century. J.A. Hansom's use of the terracotta blocks for the vaulting throughout is evidence of the architect's innovation and skill.

There is evidence of modern additions, restoration, and adaptation from the early 20th Century up until recent years as the building has been modified to suit the requirements of these eras and conserved when such work was required. Most notable is the addition of the tower completed in 1928 which is evidence of the community wanting to embellish and finish the construction in memory of a beloved former rector. The construction of the tower is also highly significant as evidence of the early use of contemporary building techniques. Other additions including the War Memorials and stained glass windows are commemorative, serving as evidence of the desire of the worshipping community to give remembrance of individuals and groups associated with the church. Though Gothic Revival in style with similarly styled additions, the windows in the south transept by Woodruff are in an Arts and Crafts style of some harmony with the overall building and is evidence of a certain change in taste in terms of ecclesiastical design.

Historical Value: The historical value of the Church is of high significance. Holy Name is regarded as one of the finest Catholic churches in the country, designed by one of the most important Catholic architects of the 19th Century. It was constructed at the height of the 19th Century Catholic revival following Restoration of the Catholic Hierarchy in 1850. The site has historic associations to numerous local Catholics today, many of whom have roots to the largely Irish Catholic community of the 19th and early 20th Centuries.

There are associations to noted historic figures include the architects J.A. and J.S. Hansom, Sir Giles and Adrian Gilbert Scott, the poet Fr Gerald Manley Hopkins SJ who preached here, the former rector Fr Bernard Vaughan SJ, Sir Charles Hallé who founded the city's symphony orchestra which bears his name and whose funeral was held here. There are more recent associations to popular culture, the author Anthony Burgess wrote of the influence of the church in his life, the band The Smiths made reference to the church in song lyrics, and Oasis had a depiction of the church portrayed in a music video.

Aesthetic Value: The aesthetic value of the church is of high significance. The design and detailing of the church are of the highest quality, a common occurrence with Jesuit churches of the period. The scale is cathedral-esque making it a major landmark within the University quarter of the city. At Grade I it makes a significant architectural contribution to the surrounding area, which is already rich buildings of note in a variety of styles, notably the main University buildings and Museum. It is regarded as arguably Joseph Aloysius Hansom's finest work, which unlike the sister church, the Cathedral Church of Our Lady and St Philip Howard, Arundel, remains largely intact with limited post Vatican II reordering.

Catholic churches of this scale, quality and relatively complete state are rare. The aesthetic quality of the church has been maintained throughout much of its history during numerous changes and additions, most notably with the completion of the tower in 1928 by Giles and Adrian Gilbert Scott, which is both novel and yet so in keeping with the rest of the structure it appears to have been an original part of the overall design.

Communal Value: The communal value of the church is of high significance. Although post WWII gentrification and the growth of the universities devested the church of most of its worshipping community, adaptation to circumstances found a viable alternate congregation as the church has become the University Catholic Chaplaincy Church in recent decades. Lying at the heart of a university precinct consisting of approximately 80,000 students and 30,000 staff between three institutions, it has become a landmark to generations of students both as worshippers and as non-Catholic visitors who appreciate the scale, beauty and solace found within.

Holy Name remains a place of commemoration of many individuals from throughout its history with numerous memorials including the upper portion of the tower dedicated in memory of the former rector Fr Bernard Vaughan SJ, various windows commemorating donors, religious, and lay people, and the War Memorials commemorating the large numbers of the worshipping community that died in WWI and WWII.

5. Heritage Impact Assessment

5.1 Proposals

Holy name has undergone extensive programmes of repairs dating back to 1997 with the most recent works completed in 2022. These most recent works involved repairs of the transept chapel and sacristy roofs. This work was overseen by conservation architect Mark Pearce of Kepczyk Peace Sanderson and were made possible by two rounds of funding from Historic England's Grants for Programmes of Major Works provided by the Government as a part of the Culture Recovery Fund between 2020-2022, as well as a grant from the National Churches Trust. Following the first phase of these works the condition survey of the church was updated by Mark Pearce and Lucy Crowther, at which time the condition of the roofs and concrete within the upper portion of the tower were found to have deteriorated significantly. Given the scale and costs of the tower repairs further funding applications were necessary, which to date have not been successful, but given the urgency of the work a scheme has been planned in preparation for the necessary faculty application, so work is ready to proceed as soon as the funds allow.

The proposals for the tower would involve:

1. Masonry repair to the niche columns to the west front of the church.
2. The installation of a new concrete roof to the tower.
3. In-situ repairs to all other areas of concrete within the tower.
4. Repointing of the internal face of the parapet to the tower.
5. Isolated repointing of internal brickwork in connection with repair of the concrete.

6. Replacement of asphalt roof covering to the tower.
7. Repair of the timber structure to the belfry internal roof.
8. Replacement of asphalt roof covering to the belfry and the west external balcony gutter. This includes the formation of three access hatches to the void under the roof for inspection and maintenance purposes.
9. New rainwater pipes and chutes to drain the tower and belfry rooves.
10. Repair timber belfry louvres and the replacement of the existing internal chainlink fencing to the rear of the louvres with black nylon mesh secured with stainless steel perimeter cable and fixings let into mortar joints to provide bird protection.
11. Replacement of dilapidated timber access walkways, steps and landings within the belfry, to match the existing.
12. Repair and redecoration of the iron stair from the belfry to the tower roof.
13. Redecoration of the bell frame and renewal of digital option and chiming mechanism to the bells. See Cumbria Clocks report and quotation which forms part of this application.
14. Replacement of felt roof over the bells with a new stainless-steel roof.

These proposals would have an impact on the historic fabric of the church tower, the extent of which will be set out in the following section (5.2 Impact of the Proposals).

5.2 Impact of the Proposals

The extensive proposals for the repair of the tower at Holy Name as outlined in the previous chapter, though necessary would have an impact on the historic fabric of the church in various ways, these are set out below and are graded: **High, Moderate** or **Low**.

The proposals for the tower would involve:

1. Masonry repair to the niche columns to the west front of the church.

Low impact. This is vital given the unstable condition of this high-level masonry, some of which is secured by steel cables to stop it from falling.

2. The installation of a new concrete roof to the tower.

Medium impact. This tower roof is an original part of the 1928 tower scheme designed by Giles and Adrian Gilbert Scott. It is significant for its early use of steel reinforced concrete for the structure of a Gothic Revival tower, a feature that Giles would later put to considerable use in the tower at Liverpool Anglican Cathedral. Nonetheless, given its parlous state wholesale replacement is vital to ensure the structural integrity of the tower, bells, and organ below.

3. In-situ repairs to all other areas of concrete within the tower.

Medium impact. As above (item 2), the concrete is an original part of the 1928 tower scheme and is significant for its early use of steel reinforced concrete for the structure of a Gothic Revival tower. However, these repairs are vital to ensure the structural integrity of the whole tower, the bells, and the organ below.

4. Repointing of the internal face of the parapet to the tower.

Low impact. This may constitute like for like work, or at least would see the use of appropriate lime mortar; this work is vital to maintain the good repair of the tower parapet.

5. Isolated repointing of internal brickwork in connection with repair of the concrete.

Low impact. As above (item 4) this may constitute like for like work, or at least would see the use of appropriate lime mortar; this work is vital to maintain the good repair of the tower walling.

6. Replacement of asphalt roof covering to the tower.

Low impact. The asphalt is beyond its natural lifespan and renewal is essential to stop water ingress into the church.

7. Repair of the timber structure to the belfry internal roof.

Low impact. This may constitute like for like work and is vital to ensure the roof structure is sound.

8. Replacement of asphalt roof covering to the belfry and the west external balcony gutter. This includes the formation of three access hatches to the void under the roof for inspection and maintenance purposes.

Low impact. The asphalt is beyond its natural lifespan and renewal is essential to stop water ingress into the church and vitally onto the highly significant William Hill & Son organ below, as well as to provide safe access for future inspection, maintenance, and repairs. The new inspection hatches although would see adaptation of the original tower floor of 1928 but this is deemed to be low impact to the historic fabric and is welcome as they will help to improve access for future inspection, maintenance, and repairs.

9. New rainwater pipes and chutes to drain the tower and belfry rooves.

Low impact. This may constitute like for like work and is vital to allow for adequate rainwater dispersal provision.

10. Repair timber belfry louvres and the replacement of the existing internal chainlink fencing to the rear of the louvres with black nylon mesh secured with stainless steel perimeter cable and fixings let into mortar joints to provide bird protection.

Low impact. This may constitute like for like work and is vital to ensure the louvres are sound and to restrict birds accessing the belfry and causing damage.

11. Replacement of dilapidated timber access walkways, steps and landings within the belfry, to match the existing.

Low impact. This may constitute like for like work and is vital to allow safe access for future inspection, maintenance, and repairs.

12. Repair and redecoration of the iron stair from the belfry to the tower roof.

Low impact. Repair and redecoration of the iron stair is necessary maintenance work to ensure the good repair of this vital apparatus to allow safe access for future inspection, maintenance, and repairs.

13. Redecoration of the bell frame and renewal of digital option and chiming mechanism to the bells. See Cumbria Clocks report and quotation which forms part of this application.

Low impact. Redecoration of the frame is necessary to ensure the good working order of the structure. The renewal of the digital chiming mechanism is particularly welcome as the chiming of the bells has been a well-known feature of this landmark church for decades, the absence of which for the last ten years or so has diminished significance of the church.

14. Replacement of felt roof over the bells with a new stainless-steel roof.

Low impact. The felt is not original and the replacement with stainless steel is an entirely practical measure.

The Historic England document *Conservation Principles* (2008) states that change in the historic environment is inevitable and that, 'conservation is the process of managing change to a significant place... that will best sustain its heritage values'. It also states that, 'intervention may be justified if it increases understanding' and 'so long as any resulting harm is decisively outweighed by the benefits'. Therefore, decisions on what constitutes appropriate work when intervention in the historic environment is planned can only be determined by understanding the heritage values of the site and if harm is to be caused to any of these values by proposed change, then it be mitigated and fully justified on the basis that the harm is outweighed by the benefits.

The majority of the proposed work to the tower can be classed as minor intervention or uncontroversial works to remedy typical building decay, and which will have little or no impact to the heritage values of the church. However, the proposed replacement and repairs to the structural concrete go beyond this particularly as the former will see the complete replacement of the concrete roof deck of the tower, which is of some heritage significance as an early use of this material in church construction by noted architects. Despite this the level of decay of the structural concrete, the threat of harm to the rest of the building were this to fail, and the impracticality of repair over replacement far outweigh the harm that will be caused by the loss of this part of the structure.

Typically, the proposed loss of building fabric such as this would necessitate extensive recording and investigation before any removal takes place therefore it is pleasing to see the architects have already done so at this stage.

6. Conclusion

6.1 Conclusion

This report, informed by the relevant published conservation guidance, has outlined the necessary understanding of the setting, history, context, and significance of the Grade I listed church of the Holy Name of Jesus in Manchester.

The proposals to carry out conservation work to the church tower have been outlined and an assessment of the impact of such work to the heritage of the church has also been provided. By doing this the report has been able to establish that the tower although a slightly later addition to the original structure is a fundamental part of this major landmark church therefore its preservation through intervention is vital. It has been established that much of the proposed work constitutes minimal intervention that will have low impact to the heritage of the site, but the aspects of the work which will have medium impact are justified as the benefit of the work to the heritage values of the site outweigh the harm that may be caused. The conclusion is that the proposed work is appropriate and will help safeguard the heritage values of the whole site for future generations. Moreover, the removal of the tower roof deck will provide an opportunity to better understand the building techniques used in the construction of the tower through recording and investigation.



Fig. 29.) The west front and tower (James Crowley, 2023)

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8. Appendix

8.1 Appendix A: Official List Entry

ROMAN CATHOLIC CHURCH OF THE HOLY NAME OF JESUS

Heritage Category: Listed Building

Grade: I

List Entry Number: 1271296

Date First Listed: 18-Dec-1963

List Entry Name: Roman Catholic Church of the Holy Name of Jesus

Statutory Address: Roman Catholic Church of the Holy Name of Jesus, Oxford Road

District: Manchester (Metropolitan Authority)

Parish: Non Civil Parish

National Grid Reference: SJ 84757 96438

Details

Manchester

SJ8496 OXFORD ROAD, Chorlton-On-Medlock 698-1/21/609 (East side) 18/12/63

Roman Catholic church of the Holy Name of Jesus

GV I

Roman Catholic church. 1867-71, by J.A.Hansom; completed 1928 by A.G.Scott. Coursed sandstone rubble, steeply-pitched slate roofs. C13 Gothic style. Nave with west tower, north and south aisles with side chapels, north and south transepts, polygonal apse. The

west front, formed by a rectangular 2-bay tower of 2 high stages with added 3rd stage (1928), and differing side-pieces to left and right, has angle buttresses, full-width steps up to a shallow gabled porch with deeply-moulded 2-centred arched west doorway containing 2 doors, pinnacled side buttresses and a multifoil in the gable; a pilaster to the 2nd stage flanked by pairs of tall 2-centred arched 2-light windows; blind-arcaded parapet, and large octagonal top stage with pinnacles, corner buttresses, a large 2-light window with a wheel in the head, and a blind-arcaded parapet. Various niches and blind-arcading; octagonal 2-stage turret attached at right-hand corner, with moulded lancets at ground floor and spherical-triangles to the top. The 4-bay nave and aisles have flying buttresses, various gabled projections, and 2 traceried 2-light windows to each bay. Two-bay transepts in similar style; pinnacled turrets at the junction with the apse. Polygonal apse with ambulatory and flying buttresses, tall traceried 2-light windows with gablets in the parapet. Interior: spacious and airy; very tall aisle arcades on quatrefoil piers; rib-vaulted roofs with banded cells of polygonal terracotta blocks; aisles lined with differing arcades of large traceried arches to side-chapels and confessionals, with arched doorways at the lower levels and elaborately-traceried glazed windows above (geometrical on the north side, Early English on the south), carved Stations of the Cross (etc); ambulatory to apse; elaborate pinnacled reredos. Generally regarded as the finest of this architect's churches.

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James Crowley
Architectural Historian