

Queen's Park Conservation Studio

Heritage Assessment
January 2025



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1.0

Introduction

1.0 Introduction

1.1 Background

This Heritage Assessment has been prepared to assess the potential impact of the proposed changes to Queen’s Park Conservation Studio roof edge protection. The following report aims provide an understanding of the heritage significance of the asset and assess the potential impacts of the proposed development on this significance.

This Assessment has been prepared as acknowledgement of the Site’s status as a non-designated heritage asset and location within a Grade II listed Park and Gardens.

1.2 Methodology

The document surveys the heritage, providing an overview of important information to foster better understanding of the proposed development site and its context. This is done through an assessment of historical development and the surrounding area. This is followed by an assessment of significance, based on the information gathered. Significance is assessed in relation to the heritage interests outlined by Historic England. The aim of the assessment is to understand the site through analysis of physical evidence and desktop research. A description of the site and its history will help to provide context for this significance assessment and inform the basis for heritage impact judgements.

This report has been written in accordance with the *National Planning Policy Framework (2021)*, *Historic England’s Statements of Heritage Significance (2019)*, and *Conservation Principles, Policies & Management for the Sustainable Management of the Historic Environment (2008)*, and *BS7913 - British Standards Guide to the Conservation of Historic Buildings*.

1.3 Authorship & Acknowledgement

This document has been prepared by Steve Kendall at **Buttress**.

1.4 Location & Description

Queen's Park is located in Manchester, and is a public park that covers approximately 11 acres. It is situated in the north-eastern part of the city, in the district of Harpurhey.

The site is bordered to north by the Manchester General Cemetery, Rochdale Road the east, and Park View to the south-east and Hendham Vale to the south-west. The site is enclosed to the west by the River Irk.

1.5 Designations

The Conservation Studio building is a non-designated heritage asset, and lies within a Grade II listed Park and Gardens (list Entry No. 1001523)

The site does not lie within a Conservation Area.



Figure 1 Site Location

 - Queen's Park Designation Boundary
 - Site Boundary

2.0

Understanding the Heritage

2.0 Understanding the Heritage

2.1 Description of the Heritage

2.1.1 The Conservation Studio

The Conservation Studio (formerly known as The Museum and Art Gallery) is situated in the centre of the park on a prominence.

Queen's Park Conservation Studio is a large symmetrical red-brick structure with sandstone detailing and a gabled porch. The east elevation containing the main entrance is two-storey; situated on a gradual slope, the building extends to three-storey on the west elevation to account for the gradient change.

The hip, tiled roof is surrounded by a brick parapet, and features skylight panels. Directly above the central doorway at roof level is a clock face, set into a gable.

The ground floor features an evenly spaced set of windows with ashlar lintels and arched banding detail. The gabled porch has a large doorway opening, covered by a metal roller shutter. There is a relief of the royal crest above the doorway carved out of stone within the gable. There is also a stone slab with 'museum and art gallery' engraved. Small brick buttress' placed evenly around the entire building set between the windows add detail to the elevations. All the door openings on the building are secured with roller shutters and metal mesh coverings the windows.

The first floor elevations are largely plain with brick panels. The entrance bay is the only bay to feature windows, matching those at ground floor. Dentil coursing details the first floor where it meets the parapet above.



Figure 2 East Elevation, 2020 © Peter McDermott (cc-by-sa/2.0)

2.1.2 Park and Gardens

The following description has been summarised from the Queen's Park listing description (List Entry No.1001523):

The park surrounding the Museum and Art Gallery has an informal network of paths, with a formal area to the east of the Museum featuring undulating lawns and scattered groups of trees. The park is surrounded by a belt of trees, including some from the original Hendham Hall grounds.

The Museum and Art Gallery stands on a slight prominence in the centre of the park, with the main formal garden to the east, including a large circular rose garden, a stone drinking fountain, and the pedestal for the statue of Ben Brierly.

The path system drops to the south and west, with lawn areas along the south and west boundaries of the park. The ground falls steeply to the west of the Museum and Art Gallery, with open lawn scattered with individual trees covering the former small lake and stream. The northern part of the park features undulating open lawn with trees scattered individually or in drifts, with a new arboretum created in 1973. A single path links the Rochdale Road entrance to the east directly with the western areas of the park.

2.2 History & Development

2.2.1 Queen's Park

Queen's Park was one of the first municipal parks in Britain, opened in 1846, the same year as Philips Park also located in Manchester¹.

The grounds were formerly owned by the Houghton family, who constructed Hendham Hall on the parkland in 1800².

In 1844, the grounds were purchased by public subscription, and a competition was held to design the park. Landscape Architect Joshua Major's design was chosen for Queen's Park, as well as for Philips Park and Peel Park, both in Manchester.

Major's design for the park was controversial and received criticism in the gardening press, particularly by John Lindley, editor of the *Gardeners' Chronicle*³. Despite the criticism, the park was opened on 22 August 1846 and became one of the first public parks in a major industrial city.

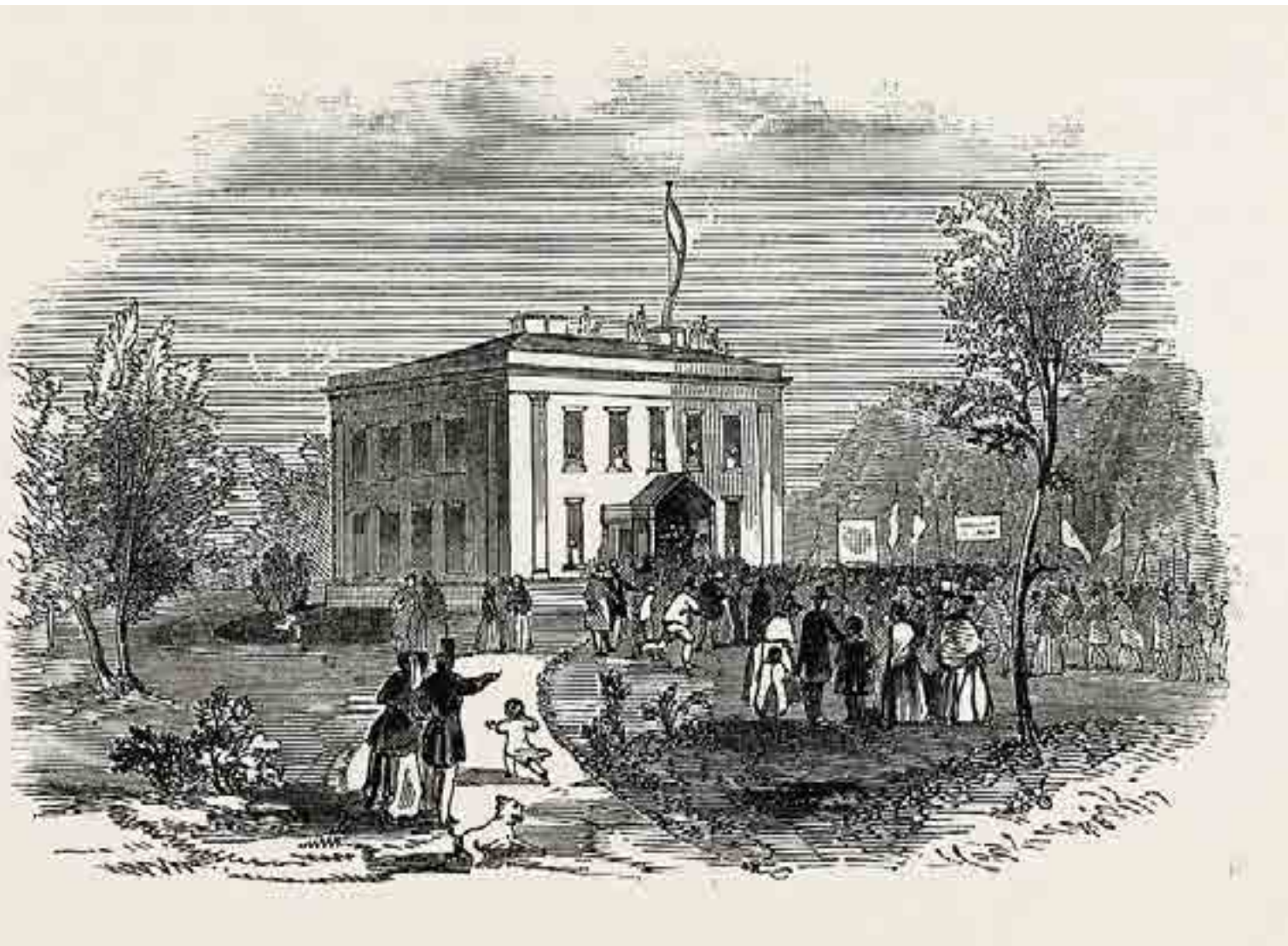


Figure 3 Above: The Opening of Queens Park, 1846 © Illustrated London News Ltd

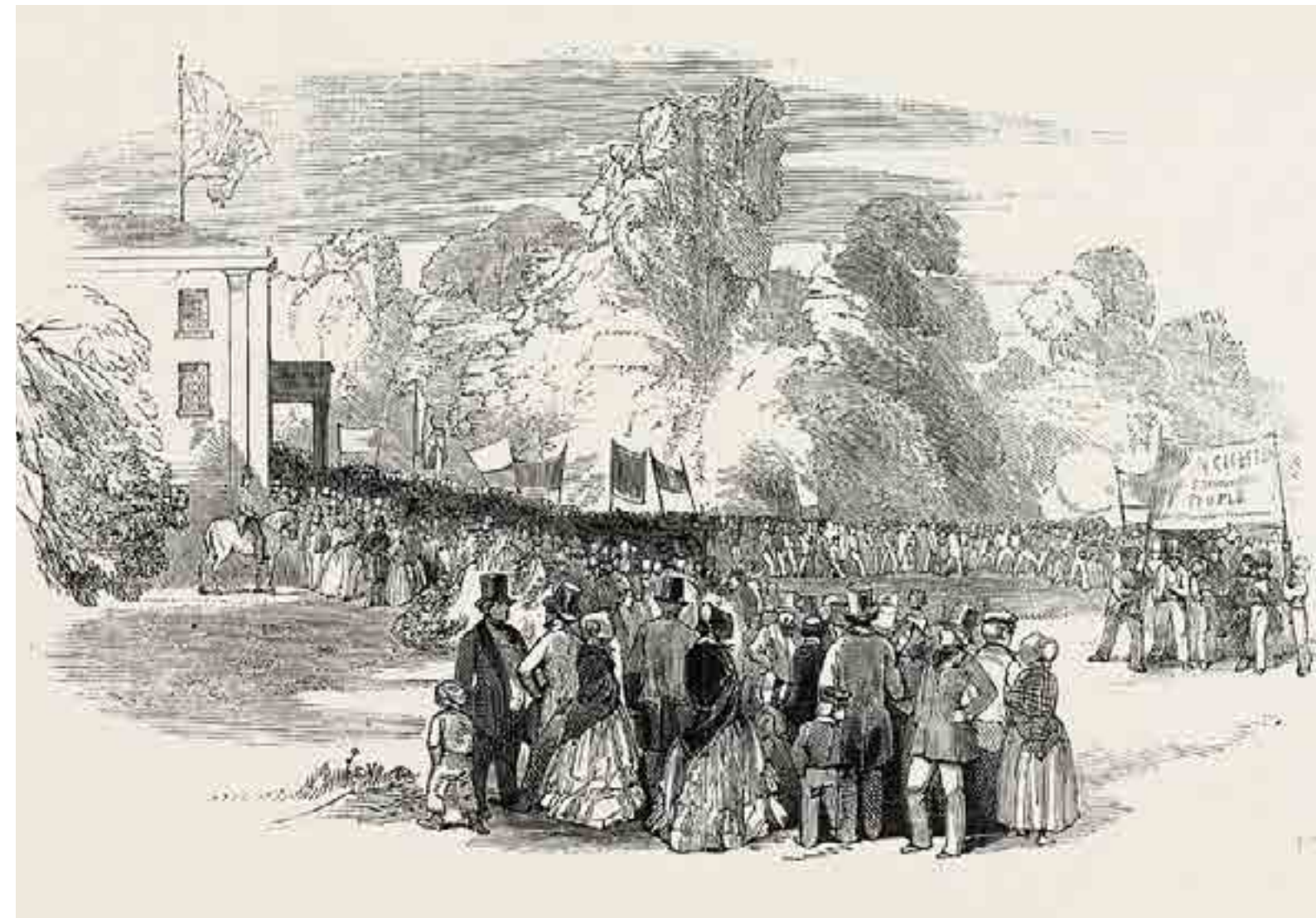


Figure 4 Above: The Opening of Queens Park, 1846 © Illustrated London News Ltd

2.2.2 Change and Development

The park underwent significant alterations in the 1850s and 1860s. A labyrinth designed by Derryhouse, gardener at Tatton Park, Cheshire was opened in 1852 but closed in 1860-1. A rustic summerhouse and range of propagating houses, possibly designed by John Shaw, were opened in the 1850s but were demolished around 1930. In 1865, a fountain commemorating Malcolm Ross, one of the leading advocates of public parks in Manchester in 1846, was erected in front of the Hall⁴.



Figure 5 Top Right : 1848 County Series Map

Figure 6 Top Right : 1906-1907 County Series Map

2.2.3 Museum & Art Gallery and Further Development

Hendham Hall was demolished in 1880, and the Museum and Art Gallery, designed by J Allison was built in its place in 1884 at the cost of £6,500⁵. The building was erected at the direction of the Corporation of Manchester...

*'for the reception and display of the pictures and other works of art entrusted for public purposes to the Art, Museum Committee.'*⁶



Figure 7 Top Right: Museum & Art Gallery, 1900 (© Manchester Libraries)⁷

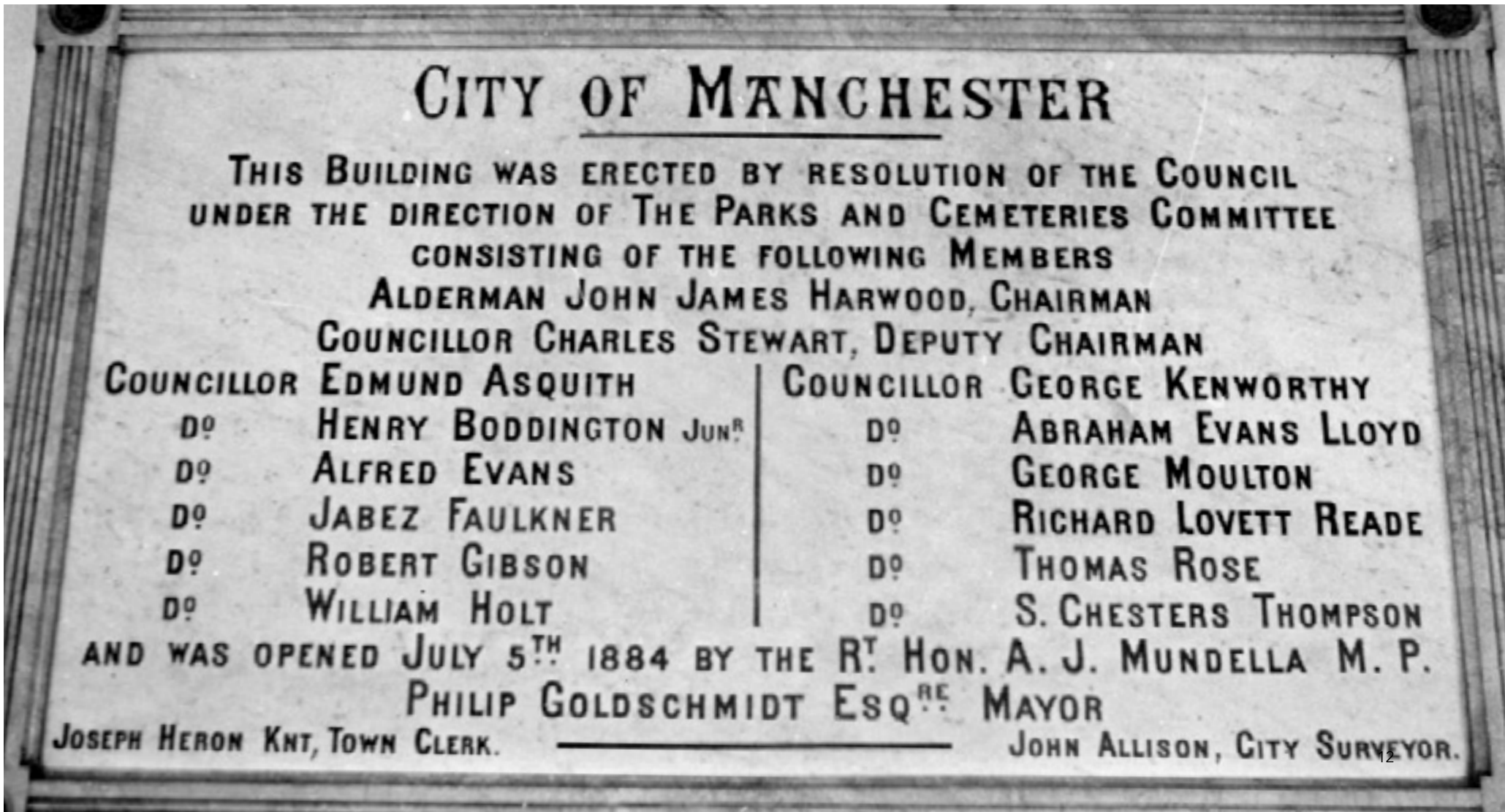


Figure 8 Bottom Right: Commemorative Plaque at the Art Gallery (© Manchester Libraries)⁸



The building later became a branch of the Manchester Art Gallery, and subsequently closed to the public to house the city's conservation studios. A statue by John Cassidy of Ben Brierley, a local poet, was erected in front of the Museum in 1898, however only the plinth now remains.

Today, Queen's Park remains in public use and is owned by Manchester City Council. It continues to be a popular destination for visitors and locals alike.

The Conservation Studio remains in use as a high security storage and conservation facility and is due to be opened partially for public use.



Figure 9 Top Left: Gallery Interior, 1968 (© Manchester Libraries)⁹

Figure 10 Top Right: Gallery Interior, 1968 (© Manchester Libraries)¹⁰

Figure 11 Top Right: Gallery Entrance Hall, 1969 (© Manchester Libraries)¹¹



Figure 12 Top Left: Museum & Art Gallery Exterior, 1955 (© Manchester Libraries)¹²

Figure 13 Top Right: Museum & Art Gallery Exterior, 1968 (© Manchester Libraries)¹³

3.0

Assessment of Significance

3.0 Assessment of Significance

Following guidance outlined in Historic England's *Conservation Principles, Policies and Guidance* (2008), along with the more recent *Historic England Advice Note 12 Statements of Heritage Significance: Analysing Significance in Heritage Assets*, the following section will aim to assess any heritage interest(s) that the site might hold.

The level of significance will be assessed based on the scale below:

Exceptional: Heritage interests having national or international importance, usually found where assets are designated at grade II*, grade I, scheduled monuments and UNESCO World Heritage sites.

High: Heritage interests having national importance, usually found where assets are designated at grade II*.

Medium: Heritage interests having regional importance, usually found where assets are designated grade II. Also, generally applies to Conservation Areas.

Low: Heritage interests that make a positive contribution to their area, group or setting. Usually, non-designated heritage assets and historic townscapes.

Neutral: Historically unimportant. These ratings are intended to address the heritage values outlined below, and do not relate to the significance of specific buildings, spaces, or areas of fabric.

3.1 The Conservation Studio

3.1.1 Archaeological Interest

There will be archaeological interest in a heritage asset if it holds, or potentially holds, evidence of past human activity worthy of expert investigation at some point.

The Conservation Studio building was constructed on the site of the former Hendham Hall. There may be potential for the site to yield subsurface remains of the hall beneath the building. The likelihood of this is reduced by the intrusive building works that would have been involved during the construction of the studio building.

The archaeological interest of the site is **low**.

3.1.2 Architectural & Artistic Interest

These are interests in the design and general aesthetics of a place. They can arise from conscious design or fortuitously from the way the heritage asset has evolved. More specifically, architectural interest is an interest in the art or science of the design, construction, craftsmanship and decoration of buildings and structures of all types. Artistic interest is an interest in other human creative skills, like sculpture.

The Conservation Studio holds architectural and artistic interest as a building of high-quality and unique design value, constructed of high-quality red brick, a material used widely across Manchester. The level of ornate architectural detailing across the building makes the it unique within the context of Harpurhey and the local area.

The building takes a prominent and central location within the listed park and garden, and contributes to the appreciation and setting of the surrounding landscape.

The architectural and artistic interest of the site is **medium**.

3.1.3 Historic Interest

An interest in past lives and events (including pre-historic). Heritage assets can illustrate or be associated with them. Heritage assets with historic interest not only provide a material record of our nation’s history, but can also provide meaning for communities derived from their collective experience of a place and can symbolise wider values such as faith and cultural identity.

The site derives historic interest from its communal value as a public building, enjoyed by many for leisure and recreational activity.

The building is also illustrative of the history and development of Queen’s Park. The building’s value and role in the history of Harpurhey is currently obscured due to it’s underused and under advertised nature. There is potential to enhance its presence within the park, and within the wider Harpurhey area.

The historic interest of the site is **low**.

3.2 Queens Park

3.2.1 Archaeological Interest

There will be archaeological interest in a heritage asset if it holds, or potentially holds, evidence of past human activity worthy of expert investigation at some point.

Queens Park was developed on the former grounds of Hendham Hall. There is potential for the existing park to retain subsurface features and landscape design elements relating to this former phase of development.

The park has undergone multiple rounds of renovation and redevelopment, meaning former layouts and features may have been hidden or obscured over time.

The archaeological interest of the site is **medium**.

3.2.2 Architectural & Artistic Interest

These are interests in the design and general aesthetics of a place. They can arise from conscious design or fortuitously from the way the heritage asset has evolved. More specifically, architectural interest is an interest in the art or science of the design, construction, craftsmanship and decoration of buildings and structures of all types. Artistic interest is an interest in other human creative skills, like sculpture.

3.2.2.1 Victorian and Edwardian Design

The park is noted as a fine example of a Victorian and Georgian public park that retains many of its early features and layout. The park was established in the mid-19th century and underwent significant expansion and renovation in the early 20th century. As a result, it features a mix of Victorian and Edwardian design elements, including ornate entrance gates, decorative ironwork, and the design of the Museum & Art Gallery building.

3.2.2.2 Sculptures and Art

Queen's Park is home to several sculptures and other art installations, such as the fountain commemorating Malcolm Ross, that contribute to its artistic interest.

The architectural and artistic interest of the site is **medium**.

3.2.3 Historic Interest

An interest in past lives and events (including pre-historic). Heritage assets can illustrate or be associated with them. Heritage assets with historic interest not only provide a material record of our nation's history, but can also provide meaning for communities derived from their collective experience of a place and can symbolise wider values such as faith and cultural identity.

Queen's Park has a long and rich history that dates back to the mid-19th century. It was established during a period of rapid urbanisation and industrialisation in Manchester, and has played a role in the social and cultural life of the Harpurhey community.

The park has been used for a variety of purposes over the years, including sports, leisure, and community events and continues to be a popular place for recreational and leisure activities. This contributes to the communal value of the park.

The historic interest of the site is **medium**.

4.0

Summary of Proposed Works

4.0 Summary of Proposed Works

The proposed development will provide handrail edge protection to allow the building to be maintained. The building currently only has a low parapet wall which is not safe nor compliant to modern safety requirements.

The external works will include:

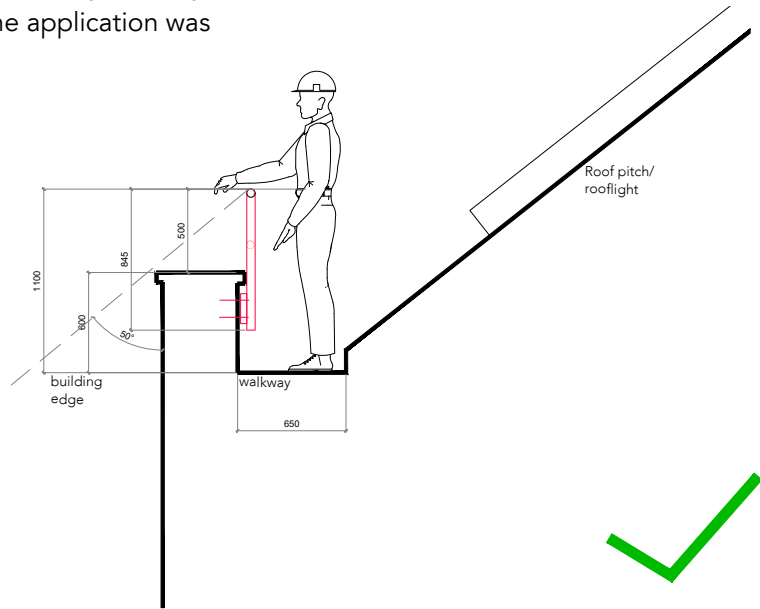
- Fixed Metal handrail in slimline metal tubing
- Painted Grey RAL 7016 matt to reduce the impact.



Figure 14 Proposed East Elevation

5.0 Options

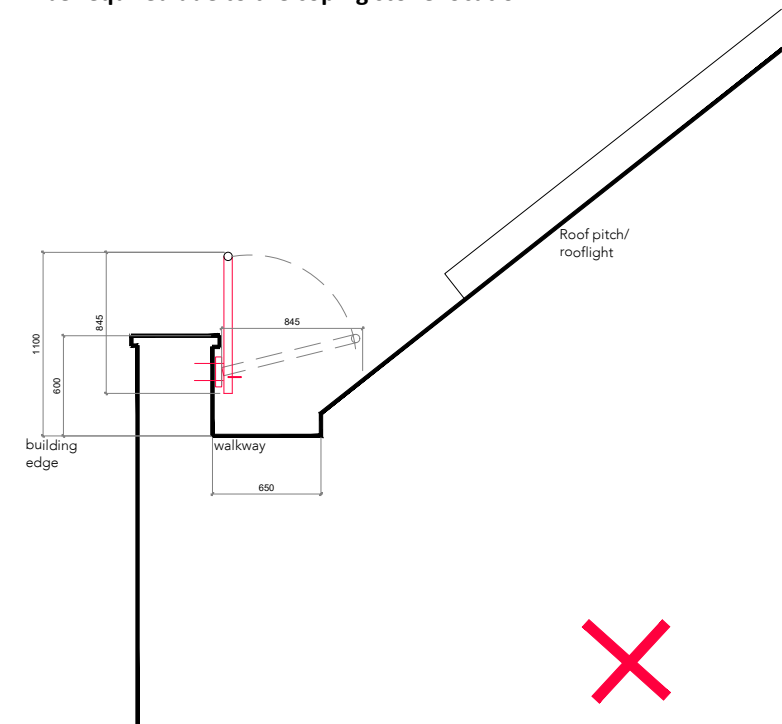
- A number of options were discussed with the City Council and ruled out due to concerns related to health, safety, viability and practicality before the application was submitted.



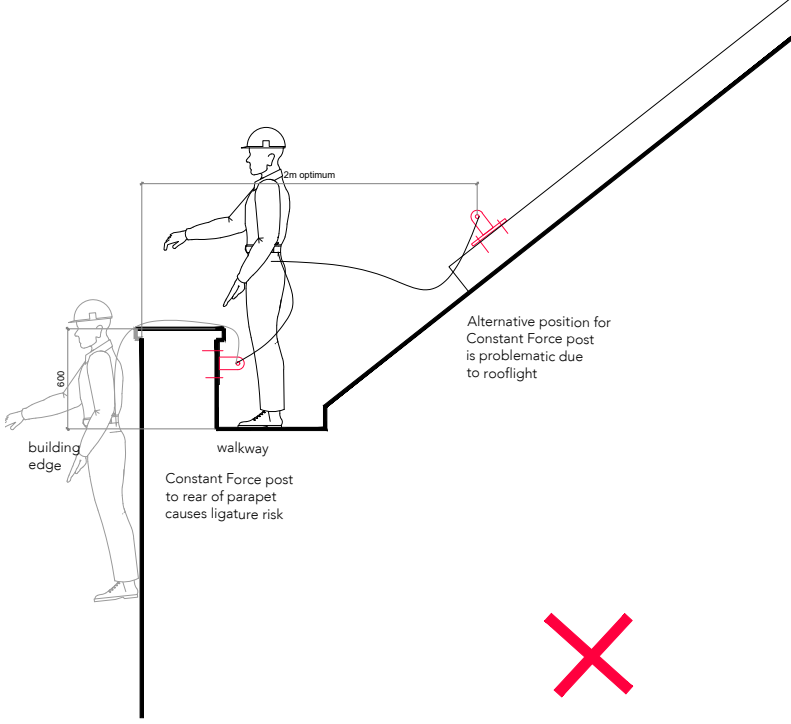
OPTION 1 - SECTION A-A
Section A-A illustrates a Fixed handrail: this solution is simple and effective although visually interruptive. A midrail should not be required due to the coping stone location.



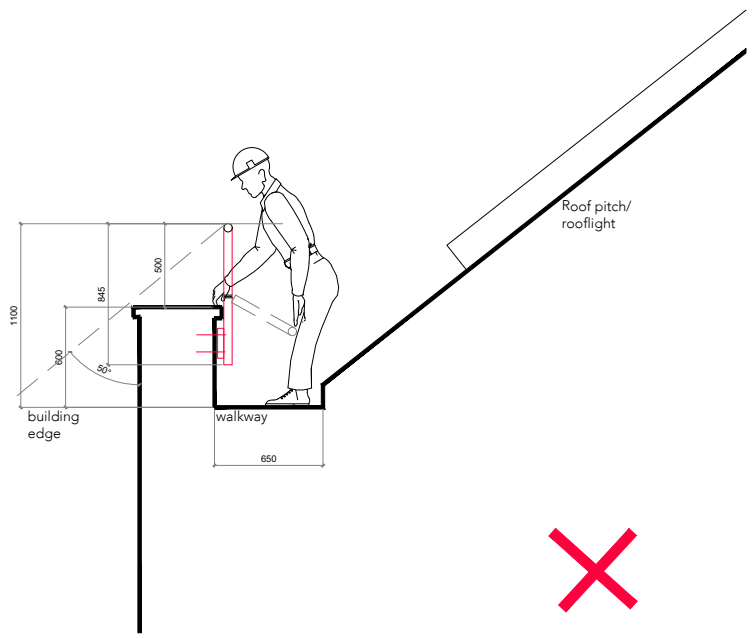
Image 1.
Illustration of the close proximity of the roof parapet to the rooflight within the pitched roof.



OPTION 2 - SECTION A-A
Section A-A illustrates a Fold down handrail: this solution is not suitable due to space restrictions of the roof pitch. A folding system is specifically for a flat roof and would need to be set back and fixed 2m from the edge which rules this option out.



OPTION 3 - SECTION A-A
Section A-A illustrates a Fall arrest cable this solution whilst least interruptive is problematic in terms of fixing, requires specialist training to use and has a fall risk. This would be the least preferred solution



OPTION 4 - SECTION A-A
Section A-A illustrates a Fixed handrail with a fold down section: this solution although visually interruptive places the user in fall arrest situation, the handrail position is too close to the parapet edge and roof.

Figure 15 Proposed Options

5.0

Heritage Impact Assessment

6.0 Heritage Impact Assessment

6.1 Methodology

Impacts will be assessed and scaled per British Standards BS7913 guidance for the scale of impacts, which correlates with the ICOMOS Guidance on Heritage Impact Assessments. ICOMOS suggest a 9-point scale spectrum for defining the impacts of proposed changes, which is included here in **Figure 17**. This scale is a useful tool within the context of the benefit and harm dichotomy of the NPPF. The scale provides the opportunity for beneficial outcomes to be quantified, balanced, and considered alongside the NPPF outcomes of: no harm, less than substantial harm, and substantial harm. Together they create a holistic approach to assessment.

6.1.1 Assessment of Scale of Specific Impact and Change

The **scale of change** is based on the level of proposed intervention and how much potential the intervention has to alter fundamental principles of significance of the asset. The scale of impact relates this to the significance of the asset in question. It is important to note that impacts can be both direct and indirect, and do not only relate to the physical fabric. Change and impact can also be primary or secondary; temporary or permanent; reversible or irreversible; and may arise as a consequence of construction or operation of the proposed development. For the purpose of this assessment, the following definitions have been applied:

Direct impacts are those that arise as a primary consequence of the Scheme. Direct impacts can result in the physical loss of part or all of an asset, and/or changes to its setting. Setting is, ‘the surroundings in which a place is experienced, its local context, embracing present and past relationships to the adjacent landscape.’

Direct impacts resulting in physical loss are usually permanent and irreversible; normally occur as a consequence of construction; and are confined within the development footprint. The magnitude of these impacts will depend on the proportion of the asset affected, and whether its key characteristics would be affected.

Direct impacts that affect the setting of an asset can occur as a consequence of construction or operation of the scheme and can affect assets some distance from the development. Assessment of impacts on setting refers to perceptible visual and aural effects that can be appreciated at a given time. Such impacts may be temporary or permanent, reversible or irreversible depending on the extent to which the cause of the impact can be removed. Impacts may also be transient where occurrence is sporadic or of limited duration, for example related to hours of operation or the frequency of passage of vehicles.

Indirect impacts occur as a secondary consequence of construction or operation of the development, and can result in physical loss or changes to the setting of an asset beyond the development footprint.

Severity of impacts has been judged taking into account their direct and indirect effects and whether they are temporary or permanent, reversible or irreversible. The cumulative effect of separate impacts has also been considered. The magnitude of impact (summation of direct and indirect impacts) is assigned one of the descriptors; impacts may be adverse or beneficial.

VALUE OF HERITAGE ASSET	SCALE & SEVERITY OF CHANGE/IMPACT (EITHER ADVERSE OR BENEFICIAL)				
	No Change	Negligible Change	Minor Change	Moderate Change	Major Change
Very High (Grade I/Scheduled Monument)	Neutral	Slight	Moderate/ Large	Large/Very Large	Very Large
High (Grade II*)	Neutral	Slight	Moderate/ Slight	Moderate/ Large	Large/Very Large
Medium (Grade II/ Conservation Area)	Neutral	Neutral/Slight	Slight	Moderate	Moderate/ Large
Low (Locally Listed)	Neutral	Neutral/Slight	Neutral/Slight	Slight	Slight/ Moderate
Negligible (Non-Designated)	Neutral	Neutral	Neutral/Slight	Neutral/Slight	Slight

Figure 16 Significance/Scale of Impacts Table

No Change	Negligible Change	Minor Change	Moderate Change	Major Change
No material change to the heritage asset or its setting.	A small change or alteration, but unimportant. Having no visual or indirect impacts on the asset or its setting. Slight changes to use or access.	A small change to an element of fabric or setting that results in a noticeable difference. Limited indirect impacts or changes to character.	Changes to an element, including replacement, or insertion of a new element, where the asset or its setting has clearly been modified. Noticeable indirect impacts.	A change of great extent, including the complete removal of an element. Changes to most or all of the asset or its setting. Total alteration of the asset. Extreme indirect impacts.

Figure 17 Definition of types of change

Major beneficial	Moderate beneficial	Minor beneficial	Negligible beneficial	Neutral	Negligible adverse	Minor adverse	Moderate adverse	Major adverse
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Figure 18 9-point scale of impact

6.2 Impact on The Conservation Studio

The installation of the handrail works will result in the following impacts:

- Providing edge protection to allow the building to be maintained such as cleaning gutters and inspecting flashings.

Overall, the handrail installation will be an enhancement to the non-designated heritage asset, visually enhancing the building by allowing the building to be safely maintained. The works will help secure the future viable use of the building; ensuring the building is in continuous use will contribute to its longer-term management and maintenance.

Impact is reduced by the grey handrail blending against the backdrop of the newly installed grey insulated roof panels and the grey slate finish, allowing it to recede visually. Furthermore the handrail only projects above the parapet by 0.5m.

With its minimal projection above the parapet coping and alignment with the stone pediments, these design elements work together to minimise its overall visual impact. Ultimately the proposals are designed to be easily reversible.

The proposed works are minor and will constitute a **minor change** to the asset, resulting in **slight impact**. This impact is considered to be **moderate beneficial** in nature and will result in **less than substantial harm** to the significance of the asset.

6.3 Impact on Queen’s Park

The visual improvement of The Conservation Studio being able to be safely maintained will enhance the setting, character and quality of the park and garden.

The Conservation Studio is the principal structure within the listed park, and maintaining its active use will improve the facilities available at the park, and bring life back into the area of the park in which the building sits.

Conclusion

Overall, the proposed works seek to provide safe access to the roof to allow the building to be maintained. The proposal to improve accessibility to the roof for maintenance will improve the long-term visual and physical quality of the asset, which in turn will enhance the setting and character of the park. This is intended to out-way any level of perceived harm caused through the development.

6.0

Bibliography & Sources

7.0 Bibliography & Sources

Historic England, “Queen’s Park, Manchester,” The National Heritage List for England, updated January 12, 2015, accessed March 30, 2023, <https://historicengland.org.uk/listing/the-list/list-entry/1001523?section=official-list-entry>.

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Manchester Victorian Architects Database, “Manchester Museum and Art Gallery, Queen’s Park,” accessed March 30, 2023, <https://manchestervictorianarchitects.org.uk/buildings/manchester-museum-and-art-gallery-queens-park>.

7.1 Endnotes

- 1 Manchester History. “Queen’s Park, Manchester.” Accessed March 30, 2023. <https://manchesterhistory.net/manchester/squares/queenspark.html>.
- 2 Ibid.
- 3 Historic England, “Queen’s Park, Manchester,” The National Heritage List for England, updated January 12, 2015, accessed March 30, 2023, <https://historicengland.org.uk/listing/the-list/list-entry/1001523?section=official-list-entry>.
- 4 Ibid.
- 5 Manchester Victorian Architects Database, “Manchester Museum and Art Gallery, Queen’s Park,” accessed March 30, 2023, <https://manchestervictorianarchitects.org.uk/buildings/manchester-museum-and-art-gallery-queens-park>
- 6 Ibid.
- 7 Manchester Libraries, Information and Archives. “Museums, Queens Park Museum, Harpurhey, Manchester” (GB127.m59052).
- 8 Manchester Libraries Local Image Collection. “Queen’s Park Museum and Art Gallery, Commemorative Plaque on wall, Rochdale Road, Manchester” (m58961)
- 9 Manchester Libraries Local Image Collection. “Queen’s Park Museum and Art Gallery - interior, Rochdale Road, Manchester” (m58964)
- 10 Manchester Libraries Local Image Collection. “Queen’s Park Museum and Art Gallery - interior, Rochdale Road, Manchester” (m58965)
- 11 Manchester Libraries Local Image Collection. “Queen’s Park Art Gallery” (m47810)
- 12 Manchester Libraries Local Image Collection. “Queen’s Park Art Gallery, Harpurhey, exterior, Manchester” (m58959)
- 13 Manchester Libraries Local Image Collection. “Queen’s Park Museum and Art Gallery, Rochdale Road, Manchester” (m58960)

7.0

Appendices

8.0 Appendices

8.1 Listing Description

8.1.1 Queen’s Park, Manchester

OFFICIAL LIST ENTRY

Heritage Category: Park and Garden

Grade: II

List Entry Number: 1001523

Date first listed: 24-Apr-2001

LOCATION

The building or site itself may lie within the boundary of more than one authority.

District: Manchester (Metropolitan Authority)

Parish: Non Civil Parish

National Grid Reference: SD 85432 00889

DETAILS

An early public park designed by Joshua Major in the grounds of Hendham Hall and opened in 1846. Major’s controversial design was altered in the 1850s and 1860s by John Shaw. Together with Peel Park, Salford and Philips Park, Manchester (qv), also designed by Major, Queen’s Park is one of the first public parks in a major industrial city and is an important site in the history of public parks.

HISTORIC DEVELOPMENT

Hendham Hall and grounds, formerly the home of the Houghton family, was purchased by public subscription in 1844. The competition to design this park, together with Philips Park and Peel Park, was won by Joshua Major (c 1787-1866). Queen’s Park was opened on 22 August 1846. Lodges designed by J E Greggan (1813-55) were built for the Keeper and Under-Keeper. Major’s design was strongly criticised in the gardening press,

particularly by John Lindley (1799-1865), editor of the Gardeners’ Chronicle. There were significant alterations to the park in the 1850s and 1860s. A labyrinth designed by Dwerryhouse, gardener at Tatton Park, Cheshire (qv) was opened in 1852 (closed 1860-1), and a rustic summerhouse and range of propagating houses, possibly designed by John Shaw, were opened in the 1850s (demolished c 1930).

In 1865 a fountain commemorating Malcolm Ross, one of the leading advocates of public parks in Manchester in 1846, was erected in front of the Hall. The Hall was demolished in 1880, to be replaced by a Museum and Art Gallery by J Allison in 1884. In 1898 a statue (listed grade II) by John Cassidy of Ben Brierley (1825-96), a local poet, was erected in front of the Museum. A bowling green was added in 1909, followed by tennis courts and children’s playgrounds for cricket and football. The Parliament Hut, one of the Manchester Elderly Men’s Shelters, was built in 1926 (demolished 1961).

Queen’s Park remains (2000) in public use and is in the ownership of Manchester City Council.

DESCRIPTION

LOCATION, AREA, BOUNDARIES, LANDFORM, SETTING Queen’s Park is situated c 4km north of the centre of Manchester. The 11ha site is on undulating land which slopes down to the north and west overlooking the valley of the River Irk and Hendham Vale. The park is bounded by the Manchester General Cemetery to the north; the division between the cemetery and the park is marked by a late C20 low brick wall. Rochdale Road (A664) bounds the park to the east, with Park View to the south-east and Hendham Vale to the south-west. The western boundary of the park abuts a service lane. Original railings have been removed from the Rochdale Road, Park View, and Hendham Vale boundaries although parts of the stone boundary wall survive. The southern section of the park has a red-brick retaining wall with stone coping; the original iron railings have been removed. The park is surrounded by densely developed residential areas with a factory and commercial area to the north-west.

ENTRANCES AND APPROACHES There are three entrances to the park. Of the two entrances from the Rochdale Road, the mid C19 stone gate piers together with part of the low stone boundary wall survive at the northernmost entrance but the mid C19 park fences and gates have been replaced by late C20 galvanised metal fencing. The surviving lodge adjoins this entrance and is separated from the park by a low stone wall and privet hedge and sections of bow-top iron fencing. There is an entrance to the south-east of the park from the Rochdale Road next to the Library. The third entrance, marked by ornamental gate piers of brick and render, lies to the south and leads into the park from Park View. The original iron gates have been replaced by late C20 ones.

PRINCIPAL BUILDING The Museum and Art Gallery (J Allison 1884) occupies a central position within the park, overlooking sloping ground to the north and west with views across the surrounding developed areas of Smedley and Lower Crumpsall. The Museum and Art Gallery is a large red-brick building on the site of the former Hendham Hall (demolished c 1880).

GARDENS AND PLEASURE GROUNDS The park is laid out with an informal network of serpentine paths which surround the Museum and Art Gallery.

There is a formal area to the east side of the Museum and Art Gallery, with undulating lawns and scattered groups of trees to the north, west, and south. Banks and mounds planted with trees along the eastern boundary screen the park from Rochdale Road. A belt of trees runs around the perimeter of the park and may include some trees, particularly sycamore, from the original Hendham Hall grounds. The open character of the park with scatters of individual trees is shown on the 1894 OS map.

The Museum and Art Gallery stand on a slight prominence in the centre of the park. The level area east of the Museum is occupied by the main formal garden of the park and includes a large circular rose garden, once the site of a fountain (Illustrated Handbook 1915). Close to this is the decorative stone drinking fountain

commemorating Malcolm Ross. To the east of this fountain and marking the terminus of this formal area is the pedestal for the statue of Ben Brierly, poet and founder of the Manchester Literary Club (erected 1898, statue now gone). All decorative urns and park benches have been lost from this area (Parks for the People 1987).

The ground to the south-east of the Museum was embanked to create a level playing area in the early C20. From here the path system, which reflects Major’s 1846 design, drops to the south and west. The boundary along the Rochdale Road is marked by earth banks and planting. Lawned areas extend along the south and west boundaries of the park on the site of the playgrounds created in the 1920s. A public library housed in a modern building replaces the original Free Reading Room at the south-east corner of the park. The Parliament Hut on the Rochdale Road was demolished in 1961. The large flat grassed area to the south-west of the park is the site of bowling greens established in the 1920s. The northern end of this area is marked by a low retaining wall planted with shrubs and backed with a privet hedge. Steps lead up from the planted area to join the path system around the park.

The ground falls steeply to the west of the Museum and Art Gallery. This area is laid to open lawn scattered with individual trees, and covers the site of the former small lake and stream of Major’s design. To the north the park is laid out to undulating open lawn with trees scattered individually or in drifts. A new arboretum was created in this area in 1973. A single path sweeps through the northern part of the park linking the Rochdale Road entrance to the east directly with the western areas of the park.

Buttress