

Heritage Statement for Proposed Extension at 400 Bass Lane, Summerseat



Plate 1. Front of 400, Bass Lane

Contents

- 1. Introduction**
- 2. Brief Description of the Site and its Setting**
- 3. Brief History of the Site and its Setting**
- 4. Heritage Designations**
- 5. Statement of Significance of the Site and its Setting**
- 6. Heritage Policies and Guidance**
- 7. The Proposal**
- 8. Assessment of the Impact of the Proposal**
- 9. Conclusion**

Select Bibliography

Appendices

1. Introduction

1.1 The purpose of this Heritage Statement is to provide:

- i) an overview of the history and evolution of 400, Bass Lane, Summerseat and the setting of the site
- ii) an assessment of the significance of the site and its setting
- iii) an assessment of the impact of the proposed development of the site and its setting.

1.2 No. 400, Bass Lane is not a statutory listed building or within a designated conservation area but it has been identified by Bury MBC as a building of local architectural or historic interest. The proposed development therefore has the potential to have an impact upon its interest as a non-designated heritage asset. The potential impact of the proposal on the non-designated heritage asset is the main focus of this statement.

1.3 This Heritage Statement has been informed by an inspection of the site and its setting on 14th May 2021, research at Bury Archives, information provided by the applicant and further desk-based research.

1.4 In preparing this Heritage Statement, regard has been paid to the advice in Para.s 189, 190 and 197 of the National Planning Policy Framework (NPPF) 2019:

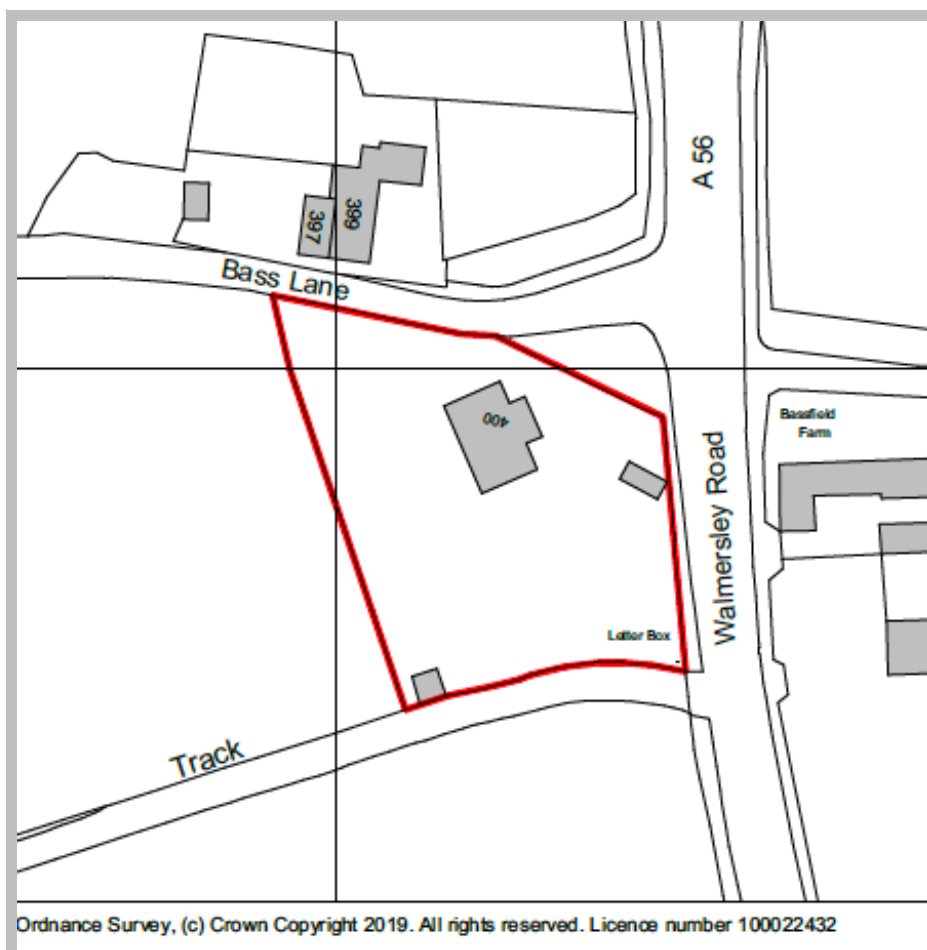
*189. In determining applications, local planning authorities should require an applicant to describe the significance of any heritage assets affected, including any contribution made by their setting. The level of detail should be proportionate to the assets' importance and **no more than is sufficient to understand the potential impact of the proposal on their significance.**...*

190. Local planning authorities should identify and assess the particular significance of any heritage asset that may be affected by a proposal (including by development affecting the setting of a heritage asset) taking account of the available evidence and any necessary expertise. They should take this assessment into account when considering the impact of a proposal on a heritage asset, to avoid or minimise conflict between the heritage asset's conservation and any aspect of the proposal.

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

1.5 In preparing this Heritage Statement, consideration has been given to generic advice from Historic England, in particular the advice in *Statements of Heritage Significance: Analysing Significance in Heritage Assets Historic England Advice Note 12 (2019)*.

1.6 This Heritage Statement has been prepared by John Hinchliffe of Hinchliffe Heritage.



Plan 1. Location Plan



Plate 2. Aerial Photo of site

2. Brief Description of the Site and its Setting

2.1 Introduction

No. 400 Bass Lane is a detached house which was built in 1913 and has been altered at various times, notably in 1930, when an extension was added at the front elevation and the LH (S) end.

It is located at the junction of Bass Lane and Walmersley Road (A56), set back a few metres from the roads but orientated towards the junction and in a prominent position when viewed from the junction.

The application site is in the lower foothills of the West Pennines. The general topography of the area slopes down from the open moorlands and rough pasture, NE of the site, to the former industrial village of Summerseat, woodlands and sporadic roadside houses, to the W, along the E valley side of the River Irwell.

The site is in a semi-rural location. Manchester Road/Road (A56) is a busy road connecting Ramsbottom with Bury. This part of Manchester Road is characterised by a variety of mostly low density development of historic houses, farmhouses and a chapel, separated by open fields and woodlands, although further S, it soon becomes more built-up at North Bury.

Bass Lane is also a busy thoroughfare, connecting Walmersley Road with Lower Summerseat but it is a single carriageway road with passing places and without a footpath, other than at the very top at the junction with Walmersley Road. It is mostly lined by stone walls, hedges, trees and woodlands, although there are some gaps with occasional houses and fields.

A dominant feature of the landscape is the M66 which runs NW-SE approx 150m E of the application site. which has a junction close to the site,

2.2 400 Bass Lane

No.400 Bass Lane is a distinctive early 20th C detached house. It was built in 1913 in the popular Arts and Crafts style of the day with gables and windows with squared stone mullions and metal casements and leaded lights. On the rear porch is a date stone "JSH 1913". It has been altered at various times, notably in 1930, when an extension was added at the front and LH (S) end by Messrs. Hillary Bros. of Ramsbottom to the designs of the architect Alfred Hopkinson and Son of Bury. The extension on the front elevation, is in the form of a large central bay in a more Art Deco-style and a stepped geometric form but still retaining some individual Arts and Crafts features which are in imitation of post-medieval style, including: a Tudor-arched doorway, with a drip-mould and a 12-panel oak door; slit windows; mullioned windows and; a central transomed and mullioned window for the staircase. It is possible that some of these features were retained or relocated from the earlier front elevation. The extension on the LH (S) end has a gable on the front and rear, the latter which almost (but not exactly) matches the original rear gable. All stone on the front elevation, side and rear elevations from both phases appears to fully match, although the courses in the returns of the central bay do not tie in exactly with the courses of the main front plane.

Other phases of alteration of the building have: resulted in the removal of most of the stone mullions and metal-framed windows; inserted stained timber windows; added single storey extensions; added the addition of a large rear conservatory; removal of the cap of the RH (N) chimney stack and; formed a new rear doorway (next to the original doorway) although it has subsequently been infilled.

The building is mostly constructed in local sandstone, rough-faced on the walls but dressed to ashlar for quoins and window and door surrounds. However, there are panels of mock-timber framing on the rear and NW side elevation at first floor (similar to those on Bassfield Farm across the road). It has a roof covering of natural stone slates, unusually laid on top of coping stones. There is a conventional squared chimney stack at the ridge, off-set to the L (S), and a stack with a more unconventional gabled capping with "pigeon hole" outlets on the RH N end.

Heritage Statement. 400 Bass Lane, Summerseat

The front (NE) elevation of the building now has two almost symmetrical original front-facing gables with kneelers on the outer slopes, separated by the squared central bay but has a single storey lean-to on the RH gable. The mullioned windows, the slit windows and the casements in the LH return of the front bay have metal-framed casements with leaded lights but all other windows have been replaced with stained wood casements. The staircase window has four stained glass panels portraying stylised orange trees, but has a protective sheet on the outside and is best appreciated from the inside. Above the door is the date-stone of "JDB 1930". On the LH (S) return is a large cast iron hopper head with the extruded date of 1930.

The LH (SE) gable has a single storey canted bay and a mock timber framed panel at first floor under exposed rafter ends.

The rear (SW) elevation now has two full-height gables: one central and the other to the R (S), although the latter is partially obscured by a single storey extension and they are both partially obscured by a large late 20th C conservatory. Projecting out from the LH side of the central gable is an original single storey porch which was originally the main rear entrance and which has the datestone "JSH 1913". The room behind the former main rear door has been altered and floor level raised and so this is no longer the main rear entrance. Immediately to the L of the porch is another former doorway, which has been infilled. Above the porch another mock timber framed panel with a later inserted stained timber casement window.

The NW end gable has a central chimney breast and another mock timber framed panel at first floor. At ground floor, a stepped single storey lean-to extension has been added, but not purely keyed in to the original building (Plate).

The building has also been much altered internally, with an altered plan form but it retains many Arts and Crafts style features, several of which are probably original to the building's construction: a simple stained oak staircase with a fluted newel post; a panelled entrance hall; and dado panels; an almost complete set of simply-fluted oak doors (some stained and some painted) with original brass handles and; a glazed lobby door. The current owner have complemented the original fittings with a new Tudor-arched stone fireplace, some William Morris wallpaper and some matching replacement panels.

The house sits comfortably, approximately in the centre, in a sizeable plot, surrounded by gardens, mature trees, shrubs, a stone patio and parking areas. The front boundary is a stone wall with a solid gate. The stone walls and mature trees extend around the side boundary on to Bass Lane.



Plate 3. Front Elevation

Heritage Statement. 400 Bass Lane, Summerseat



Plate 4. Added/atered central bay with datestone "JDB 1930"



Plate 5. Metal framed windows and Hopper head with date 1930



Slate 6. View from Manchester Road



Plate 7. SE side elevation



Plate 8. rear elevation



Plate 9. Site of proposed extension

Heritage Statement. 400 Bass Lane, Summerseat



Plate 10. Porch, inserted and blocked doorway



Plate 11. Window cills with bases for missing mullions



Plate 12. Oblique view of rear/side



Plate 13. NW end elevation



Plate 14. Extension on NW elevation, not keyed in

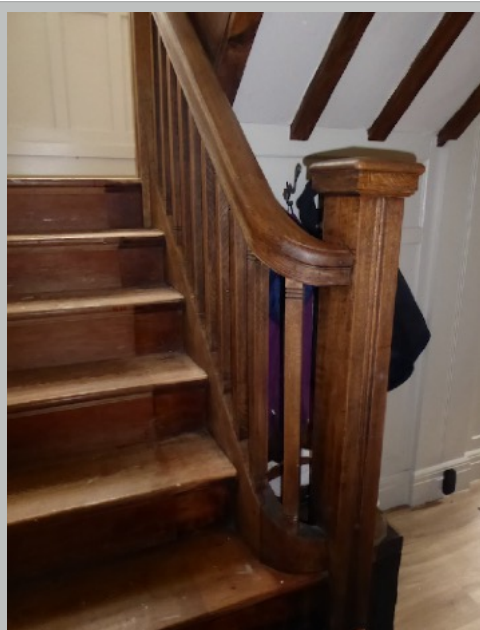


Plate 15. Staircase



Plate 16. Staircase and window



Plate 17. Painted fluted door and William Morris Wall paper



Plate 18. Stained fluted door



Plate 19. Panelled oak front door



Plate 20. Glazed oak lobby door

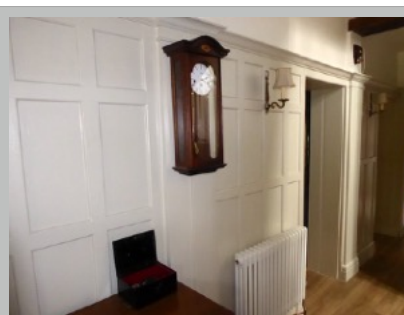


Plate 21. Panelling in entrance hall



Plate 22. Reproduction Tudor-arched fireplace



Plate 23. Fire place

2.2 The Setting

No. 400 Bass Lane is within a small group of buildings, clustered around the road junction. On the opposite side of Bass Lane is a pair of vernacular stone-built cottages, probably from the early 19th C.

On the opposite side of Manchester Road is a group of buildings, including the former Bassfield Farm, which probably dates back to the 18th C but which has been converted into houses and altered. It is mostly constructed in local stone in vernacular style with a stone slate roof but the SW end has mock-timber framing. It has a linear form, at right angles to the road.

Slightly further S on the W side of the road is the former hospital “for incurables” which is now the large 19th C Highbank Centre for people with head injuries. It is constructed in brick with ashlar dressings and is in the polite neo-classical style. It stands in its own extensive and well-wooded grounds and cannot be seen from the road.

A house known as Bass Lane House formerly stood a few metres S of 400 Bass Lane in the NE corner of the grounds of Highbank Centre but it is now within a larger area of woodland.



Plate 24. (Former) Bassfield Farm



Plate 25. Front range of (Former) Bassfield Farm

Heritage Statement. 400 Bass Lane, Summerseat



Highbank



Plate 26. Cottage on Bass Lane

2.3. There is no mention of 400 Bass Lane or Summerseat in Pevsner's *Buildings of England: South Lancashire*.

2.4 There is no mention of 400 Bass Lane in *The Arts and Crafts Movement of the North West*

3. History

3.1 400 Bass Lane

The earliest available OS Map for the site (the 1851 6 inch to the mile map - Map 1) illustrates that there was no building on the application site at that time but the site appears to be a garden, either for Bass Lane House to the S or for Bassfield Farm (then named Rose Cottage on the map) to the E across Manchester Road. The cottages across Bass Lane to the N were also in situ and Bass Lane itself veered slightly to the S at its junction with Manchester Road.

The 1894 OS Map (Map 2) shows little obvious change on the site but shows that a large new hospital for *Incurables* (now the Highbank Centre) had been built in extensive grounds to the S with a lodge further S. Bassfield Farm is now named as such. The historic postcards (Plates 27-29) are all undated but probably date from around 1900 and show the roadside building at Bassfield Farm, almost as it is today, although Manchester Road would have been very much quieter!

The date stone of "JSH 1913" on the rear elevation of No. 400 provides strong evidence that it was built in that year for James Smallpage Hoyle (JSH), the son of Issac Hoyle, who was a mill owner/manager and who lived at Bass Field House, close by at the top of Bass Lane.

The first available OS Map to show No. 400 is the 1928 OS Map (Map 3). Its relationship with Bass Lane and Manchester Road is slightly different from the current relationship, as the roads have both since been widened at this point.

The 1929 OS Map (Map 4) is 25 inches to the mile and shows the site in slightly more detail and suggests that the house had a slightly different outline floor plan than at present but this was before any remodelling of 1930.

The date stone of "JDB 1930" on the front elevation and the date of 1930 on the hopper head clearly suggest that some major works were undertaken to the building around that year and that it was in different ownership. Information provided by a former resident of the building confirms that the house was bought by Florence Whittaker in 1925 for John Duckworth Bate (JDB) and Elizabeth Alice Bate. They subsequently commissioned the design of the large front and side extension by the architect Alfred Hopkinson and Son of Bury and its construction by Messrs. Hillary Bros. of Ramsbottom in 1930 at a cost of £1,626.1 sh 4d! (Plate 34a).

The original plans for the extension (Plate 34b and c) clearly show the original building (in blue) and the extension (in pink) and that there were also proposals for a coal house and wash house adjacent to Bass Lane and for a garage in front of the house.

The geometric Art Deco styling of the central front bay demonstrates the contemporary style of that period but the gables and other details illustrate an intention to integrate with the style of the Arts and Crafts style of the original building. Also, all of the materials, bonding courses and fenestration details closely match those on the earlier part of the building.

Since 1930, the building has undergone further phases of change. The mid 20th C photographs (Plates 30-34) show that the stone on the building was then stained by air pollution and so it has since been cleaned. They also show that the windows had squared stone mullions and metal-framed casement windows with leaded lights, most of which have been removed. The LH (S) chimney had a similar gabled cap and "pigeon hole" outlets as the RH (N) chimney and so has since been altered. The rear LH (N) first floor timber-framed bay does not have a window, whereas there is a window in it at present, indicating a change in floor plan at first floor. The lean-to porch on the RH (S) side of the rear elevation has clearly been added by the time of the photographs and the current conservatory has been added subsequently. A further single storey extension has been added on to the NW gable and now accommodates the current main rear entrance. This and the infilled doorway adjacent to the original rear main entrance illustrate changes to the internal ground floor plan in this area of the building.

3.2 Alfred Hopkinson and Sons

Alfred Hopkinson and Sons were a firm of architects and surveyors in Bury, formed in 1914 by Alfred Hopkinson (1846-1922). The practice is recorded on the Architects of Great Manchester 1800-1940 website (<https://manchestervictorianarchitects.org.uk/architects/alfred-hopkinson>). The website lists the practice's buildings (Club Bury, Shelter at Workhouse, Bury Guardian Co. Ltd., Railway Dsoding, Infirmary at Bury Workhouse, Drill Hall and Carter's Rest Inn) but these are dated before 1914 and so are the work of Alfred. However, as Alfred dies in 1922, the extensions at 400 Bass Lane were presumably by his son.



Map 1 1851 OS Map



Map 2 1894 OS Map

A detailed map of a rural area, likely a cadastral or topographical map. The map shows several land parcels, some of which are shaded with diagonal lines. A road or path is indicated by a dashed line running vertically through the center-right. Various labels are present: 'R.H.' in the bottom left, 'B.P.' in the center, 'B.S.' and 'F.W.' near the top right, and 'L.B.' near the bottom right. Numerical values like '705', '507', '432', and '567' are also visible. A building with a cross symbol is located in the top left. The map is oriented with North at the top.

14



Map 5 1947 Os Map (revised 1938)



Plate 27. Turn of the century postcard of Bassfield

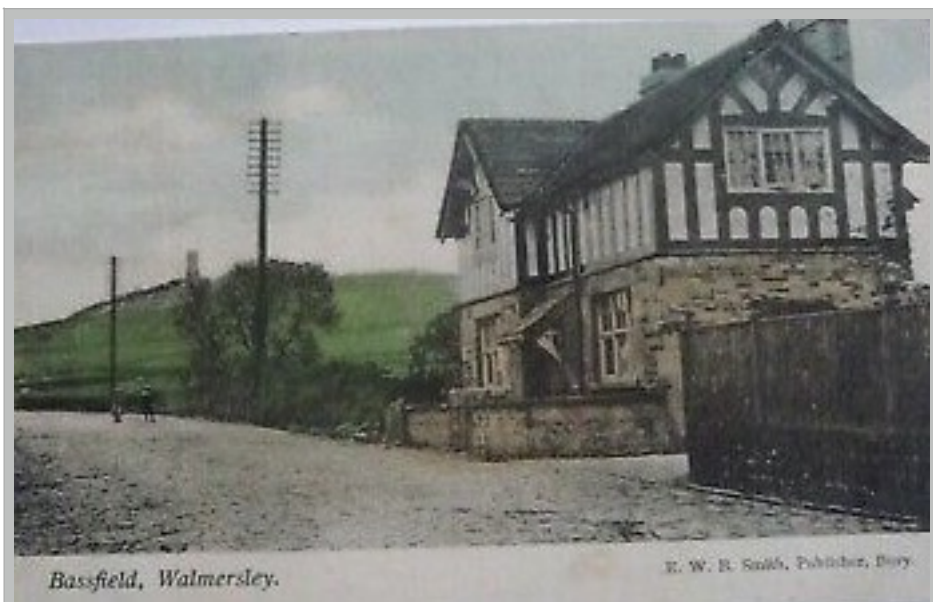


Plate 28. Turn of the century postcard of Bassfield



Plate 29. Turn of the century postcard of Bassfield



Plate 30. Mid 20th C photo of 400 Bass Lane



Plate 31. Mid 20th C photo of 400 Bass Lane



Plate 32. Mid 20th C photo of 400 Bass Lane



Plate 33. Mid 20th C photo of 400 Bass Lane



Plate 34. Mid 20th C photo of 400 Bass Lane

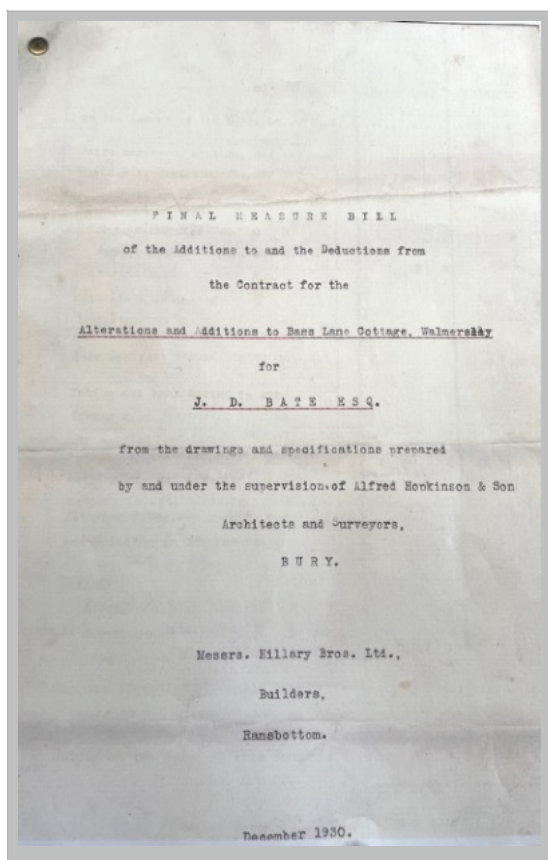


Plate 34 a Bill for extension

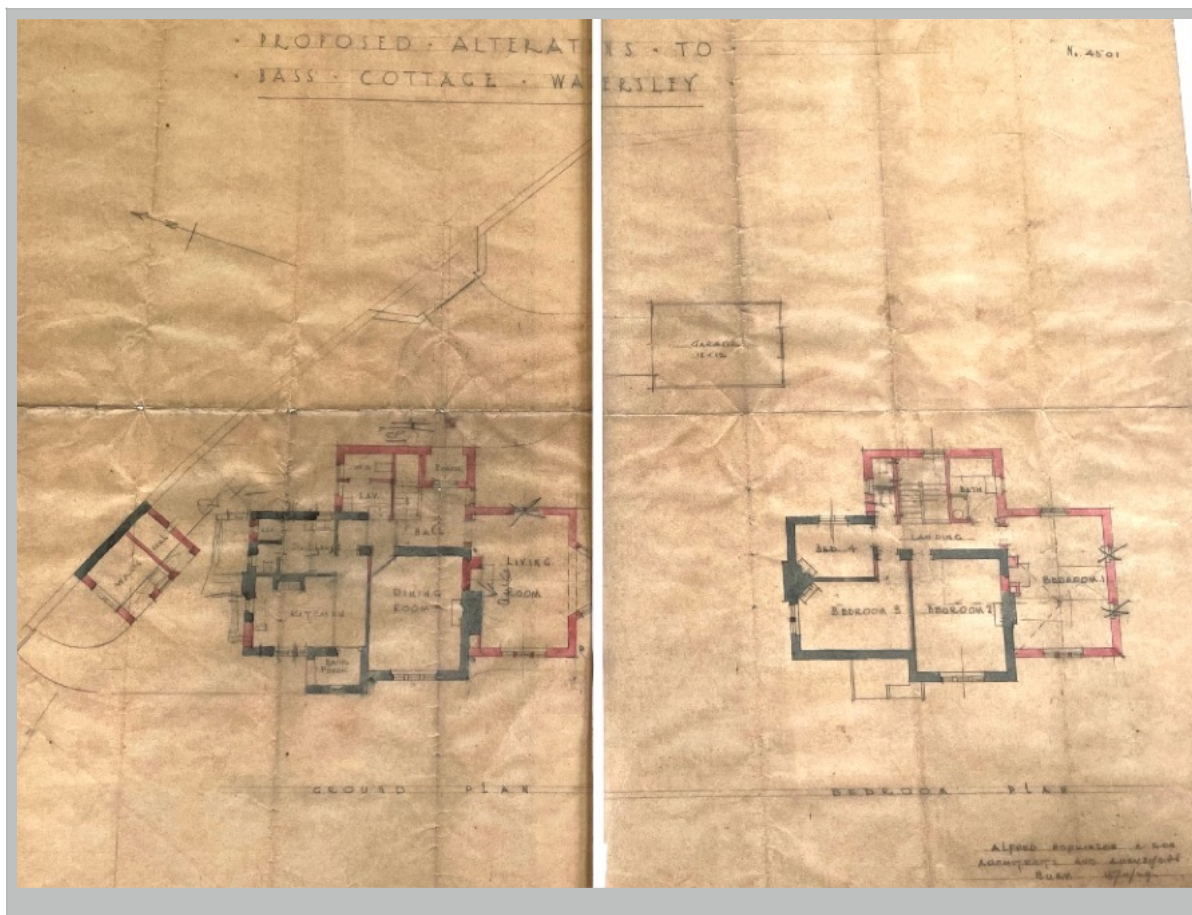


Plate 34b. original plans for the extension by Alfred Hopkinson and Son

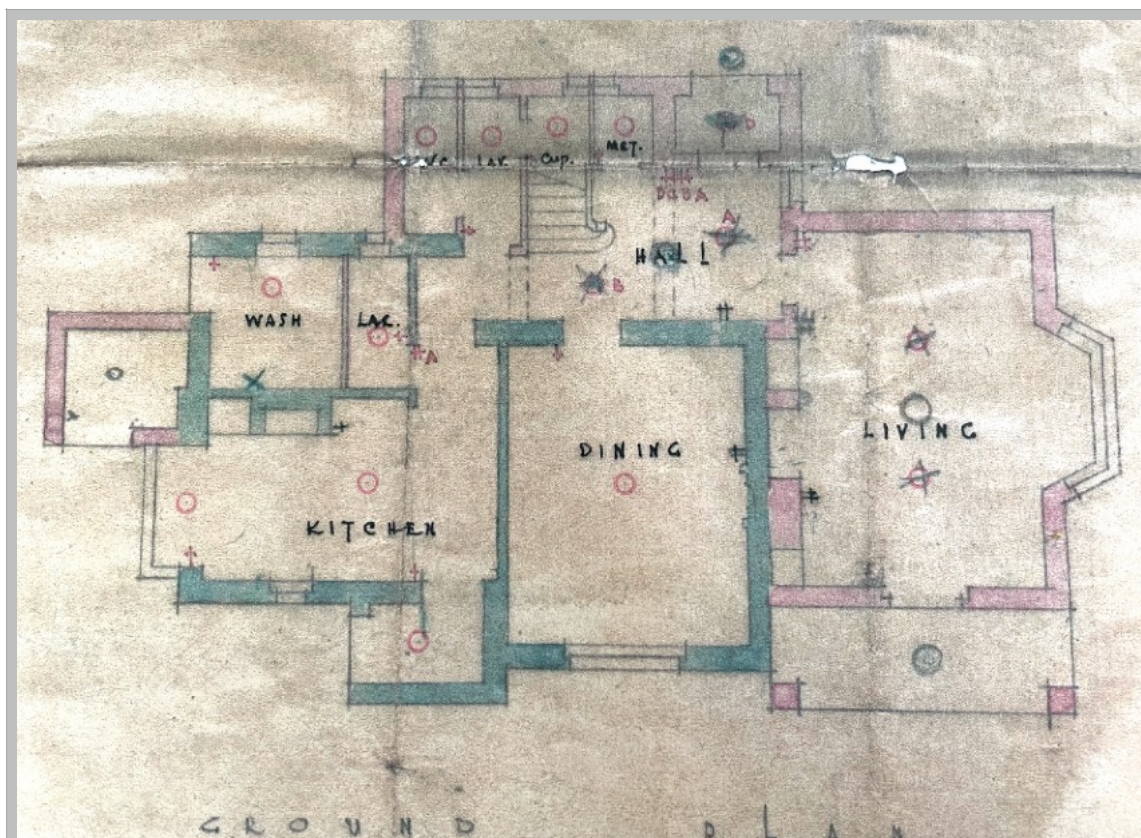


Plate 34c Ground Floor Plan

3.3 Summerseat and Walmersley

The group of buildings around 400 Bass Lane has strong historic links with Summerseat in the valley below to the W but it is partially separated from it by topography, woodlands and distance. As the group is on the main road between Ramsbottom and Bury, it also has strong links with the history of those towns and, more locally with Walmersley which is a short way to the N. The history and evolution of the whole area have been strongly shaped by the wider influences of the industrial and transport revolutions and by religion.

During the 1600s and 1700s the area of Brooksbottoms and Summerseat contained only scattered farms and hand-loom weavers' cottages in a rural setting. The earliest reference to Summerseat is from 1556 when it was known as 'summersett', meaning a hut or shelter used in summertime.

Industrial development in the area began in the late 18th C with the arrival of the cotton industry. The first mill was built in around 1773. The River Irwell and its tributaries provided a source of water and power and there were flat sites for building in the valley bottom. Steam only replaced water power in the 1840s, although some of the mills retained water power until the early twentieth century and the Hoyle Mill at Brooksbottoms used hydroelectricity as a supplement to steam. In 1787 Robert Peel and William Yates bought the lower part of the estate and an existing three-bay mill at Brooksbottoms. They were already successful calico printers and owners of spinning mills at Bury and Ramsbottom and employed hundreds of handloom weavers in surrounding villages and hamlets.

Peel, Yates & Company began to develop Summerseat and Brooksbottoms and by 1803 they had five spinning mills: Brooksbottoms, Robin Road, Upper Mill, Lower Mill and Wood Road. The company built rows of terraced cottages for their workers, such as those on Robin Road and Hall Street.

Peel went on to develop a very large business, became Member of Parliament for Tamworth in Staffordshire and promoted the Health and Morals of Apprentices Act, effectively the first British factory legislation. He was created a Baronet in 1800 and his heir, Sir Robert Peel, was Prime Minister on two occasions.

During the mid-nineteenth century Summerseat and Brooksbottoms developed into a village settlement. The census returns show a steadily developing population. The East Lancashire Railway line opened in 1846, linking the Manchester to Bolton line with Radcliffe. Summerseat was provided with a station and goods platform, probably to serve Twist Mill on the other side of the river.

John Robinson Kay was a major player in the growth and religion of the area, as the owner of Brooksbottom Mills in the early 19th C and as a philanthropist. In the mid 19th C, his mother lived at Rose Cottage (now Bassfield Farm) and donated £500 towards the building of Rowlands Methodist Chapel.

The non-conformist Wesleyan Methodist Society grew rapidly in the area and the new chapel opened in 1847, largely financed by John Robinson Kay and designed by James Simpson in the Perpendicular Gothic style.

The 1850 map of Summerseat shows a large L-shaped building at Brooksbottoms Mill and six terraces between what is now the bottom of Hill Street and the river, of which only three remain.

In 1872, John Robinson Kay died and was buried in the chapel he helped to build. Brooksbottoms Mill was taken over by Joshua Hoyle & Sons, who closed it and re-built it in sandstone from Wild's Delph Quarry at nearby Edenfield. In 1899, the owner of Brooksbottom Mill was Isaac Hoyle, who funded the expansion of the local school.

By the beginning of the 1900s there were only two mills trading in Summerseat and Brooksbottoms. The latter and larger, then still owned by Issac Hoyle, was managed by his son James Smallpage Hoyle (JSH) who lived at Bass Field House, at the top of Bass Lane. On the

basis of the date and initials on the rear datestone at 400 Bass Lane, it seems likely that 400 Bass Lane was built for him in 1913. Sadly, his son Humphrey was killed in the Dardanelles on his first day of battle in WW1 in 1915. A lychgate was erected in his honour at Christ Church, Walmersley by his parents in 1916.¹

During WWII, Joshua Hoyle and Sons was one of the largest vertical combines in the cotton industry, with 882,00 spindles but there followed a rapid decline in the industry and by 1978 there were only 30 employees. The mills have since closed and the area is now primarily a commuter area for Manchester and Bury.

3.4 Arts and Craft Movement

The Arts and Craft Movement developed in Britain in the 19th Century and spread across America and Europe. It led to the reformation of art at all levels across a wide social spectrum not least in architecture.

Its basis lies in simple forms, truth to materials and the consideration of nature as a source for patterns. It developed from a desire to return to traditional hand-made craftsmanship and away from mass-produced items.

The website https://www.designingbuildings.co.uk/wiki/Arts_and_craft_movement, which is accredited by the IHBC, states:

The main characteristics of the Arts and Craft Movement are:

Truth to materials: A focus on the natural qualities of the materials to make the objects.

Simple forms: Design often focused on the actual construction of the object.

Natural motifs: Patterns were often inspired by nature.

The vernacular: Domestic traditions and the vernacular provided inspiration.

During the 1860s and 1870s, architects, designers and artists started to consider innovative approaches to design and the arts which led to the formation of the Arts and Crafts Movement. Two key figures in the movement were the theorist and critic John Ruskin and the designer, writer and activist William Morris. Ruskin focused on the relationship between art, labour and society and Morris put Ruskin's theories into practice, placing a high value on work, the pleasure derived from high-quality craftsmanship and the natural beauty of materials.

By the 1880s, Morris was internationally-renowned as a commercially-successful designer and manufacturer. His ideas were taken on board by new guilds and societies, who for the first time presented a unified approach among painters, architects, sculptors and designers. This in turn took the Arts and Crafts ideals to the public.

The term 'Arts & Crafts' was first used at the suggestion of the bookbinder T J Cobden-Sanderson for its offshoot, the Arts & Crafts Exhibition Society which was set up in 1888. Early designs were often highly decorated but quite plain, however most work showed a concern for, and understanding of craftsmanship with stunning bright colours, rich patterns and textures. Central to the Arts and Crafts Movement were ideas about art, work and society which meant that the arts of the book, including calligraphy, typography, and book binding were highly valued. A key role in the development of the movement was played by art schools and technical colleges in London, Glasgow, and Birmingham.

For the first time women took a leading role in a major art movement as designers, makers and consumers. Both the home and women's role brought a fresh approach to architecture and interior decoration.

¹ https://www.lancs-fusiliers.co.uk/obituary/New%20folder/Humphrey_King_Hoyle-1.htm

Heritage Statement. 400 Bass Lane, Summerseat

Arts and Craft style homes are typically made up of elements with traditional proportions. The pitched roofs typically have pitches of 47.5 - 55°. Eaves are often low, reaching down to first floor level in many parts, sometimes with a catslide roof on at least one elevation.

Typically an important part of a building are large chimneys which are often tall and wide with ornately decorated stacks with traditional brickwork or stonework. The windows often consist of multiple, small panes set in side-hung hung casements which are usually timber or metal. Doors are typically plank style, either painted or softwood with black hand forged ironmongery.

Several examples of Arts and Crafts design can be found in the North West. The Arts and Crafts Movement in the North West by is the principal study of this style in the NW.

3.5 Art Deco Style

Art Deco is a modernist architectural style that flourished in the mid-1920s through to the early-1930s. As well as having a significant influence on architecture, it also extended to fashion, art, sculpture, jewellery and furniture. It is characterised by its distinctive sharp-edges and stylised, geometric, decorative details.

The term “art deco” derives from the 1925 *Exposition Internationale des Art Decoratifs* in Paris, which was a showcase for innovative new design ideas. The style focused on applied decoration and the embellishment of buildings with hard-edged, low-relief designs, as well as geometric shapes such as chevrons and ziggurats. It was much inspired by Native American artwork as well as Egyptian, Babylonian and Assyrian archaeology.

The main characteristics of Art Deco architecture are its sleek, linear, often rectangular geometric forms, arranged and broken up by curved ornamental elements. A series of set-backs creating a stepped outline help create the monolithic appearance of typical of Art Deco façades.

Typical building materials included; stucco, concrete block, glazed brick, smooth-faced stone, and terracotta. Steel and aluminium were also commonly used together with decorative opaque glazing.

Flat roofs were often adorned with parapets, spires, or tower-like constructions to accentuate a corner or entrance, and decorative chimneys were also commonly added.

Windows were often arranged in continuous horizontal bands of glass to maintain a streamlined appearance and were frequently square or round openings with embossed spandrel panels placed below them. Decorative glass or glass blocks were used for wall openings as a means of maximising natural light and providing a contrast between solid and void forms.

4. Heritage Designations

4.1 Listed Buildings

An extract from Historic England's map of listed buildings (shown as small blue triangles) around 400 Bass Lane is provided at Plan 2.

No. 400 Bass Lane is not on the statutory list of buildings of architectural or historic interest.

The nearest listed building to the site is Bast House, approx 250m to the NE. It is the only listed building shown on Plan 2 and is separated from the building by the M66. Any development on the site of 400 Bass Lane would not affect the setting of this listed building.



Plan 2. Extract from Historic England's map of listed buildings. The listed building on this extract is Bast House

4.2 Conservation Areas

No. 400 Bass Lane is not in a conservation area. Bury MBC has designated conservation areas in Summerseat and Walmersley but these have tight boundaries around the centres which do not extend anywhere near No.400 Bass Lane.

4.3 Archaeology

There is no known archaeological interest within the site of 400 Bass Lane.

4. 4 Local List of buildings of architectural or historic interest

4.4.1 The Glossary of the NPPF (2109) defines a “Designated heritage asset”:

A World Heritage Site, Scheduled Monument, Listed Building, Protected Wreck Site, Registered Park and Garden, Registered Battlefield or Conservation Area designated under the relevant legislation.

No. 400 Bass Lane is not therefore a designated heritage asset.

4.4.2 The Glossary of the NPPF (2109) defines a “Heritage Asset”:

A building, monument, site, place, area or landscape identified as having a degree of significance meriting consideration in planning decisions, because of its heritage interest. It includes designated heritage assets and assets identified by the local planning authority (including local listing).

4.4.3 Bury MBC’s website states (21.5.21):

Bury Council is consulting on draft proposals for a local list of historic buildings in the borough. This is being done by writing to individual building owners, press releases, on its website / news desk and via twitter and facebook. The consultation will be undertaken over summer 2019.

4.4.4 The website provides an extensive draft local list of approx 340 buildings and the criteria for selection on to that local list selection. The broad criteria for inclusion are broadly consistent with advice from Historic England:

Age and rarity

Buildings and structures less than 40 years old are not normally eligible for inclusion on the Local Heritage List

Buildings constructed before 1840 that survive in anything like their original condition may be included.

If built between 1840 and 1919 (late Georgian/Victorian/Edwardian), buildings that retain many of their original and special features, and that are of sufficient quality to distinguish them from other buildings of that period may be included.

If built between 1919 and 1939, buildings that are a good example of the style of the period, or are a good example of a particular building type which was popular in the period, may be included.

Buildings designed by a local or locally important architect may be included.

If built between 1939 and 1945, rare surviving examples of wartime structures may be included.

Buildings of exceptional quality, innovation and design built between 1946 and 1977 may be included.

Historic interest

Buildings or structures associated with an important historic figure or event may be included.

Fine or rare examples of buildings that illustrate social, economic or industrial history, or a good example of town planning may be included.

Buildings that illustrate an important part of Bury's cultural history may be included.

Important parts of Bury's industrial history, for example, remaining structures related to the former Manchester, Bolton and Bury Canal, and agricultural sites, may be included.

Important churchyards, memorials and monuments may be included.

Most war memorials should be included.

Known archaeological sites should be included.

Architectural interest

Buildings designed by an architect important to Bury or the region may be included.

Buildings designed by an architect of national importance may be included.

Buildings that are a good example of a style of building that is unique to the local area may be included

Groups of buildings that together are a good surviving example of an historic architectural style or have significant group value may be included.

Good early examples of a particular technological innovation in building type and technique may be included.

Buildings that contribute to the character, setting and group interest of listed buildings and ancient monuments, and the character of conservation areas, may be included.

Structures and street furniture

Street furniture or other structures (boundary stones, mile stones, post boxes, memorials, lamp posts, statues, street surfaces, walls and railings) may be included if they meet the following.

They are rare surviving examples of street furniture that contribute positively to the local area?

They are important in terms of local history?

The feature represents design innovation or is a good example of its type.

Milestones should in general be included.

Boundary markers installed before 1945 should be included.

4.4.5 No.400 Bass Lane is included on Bury's draft list as *Bass Lane House* but, for the avoidance of doubt, this Heritage Statement confirms that 400 Bass Lane is not the historic Bass Lane House which was shown on 19th C maps, which was sited further S. No specific criteria or description of 400 Bass Lane are provided on the website. However, in response to a Pre-application consultation in 2020, the Local Planning Authority stated:

The building derives part of its significance in its Arts and Crafts design providing a level of architectural aesthetic.

Bass Lane House is therefore identified by the LPA as a non-designated heritage asset.

4.4.6 The NPPF states:

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

5. Heritage Significance of The Site

5.1 Introduction to Heritage Significance

5.1.1 In preparing this statement, regard has been had to the definition of “significance” as set out in the Glossary of the National Planning Policy Framework (NPPF) (2019):

Significance (for heritage policy): The value of a heritage asset to this and future generations because of its heritage interest. That interest may be archaeological, architectural, artistic or historic. Significance derives not only from a heritage asset’s physical presence, but also from its setting.

5.1.2 In assessing the heritage and cultural values which are embodied within the application site and its setting, regard has also been had to the heritage values as defined in Historic England’s *Conservation Principles* (2008). This document asserts that a tangible heritage asset can embody the following four values:

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.

Aesthetic value - the ways in which people draw sensory and intellectual stimulation from a place.

Communal value - the meaning of a place for the people who relate to it, or for whom it figures in their collective experience or memory.

5.1.3 *Conservation Principles* also clarifies that:

3.2 The significance of a place embraces all the diverse cultural and natural heritage values that people associate with it, or which prompt them to respond to it. These values tend to grow in strength and complexity over time, as understanding deepens and people’s perceptions of a place evolve.

3.3 In order to identify the significance of a place, it is necessary first to understand its fabric, and how and why it has changed over time; and then to consider:

- *who values the place, and why they do so*
- *how those values relate to its fabric*
- *their relative importance*
- *whether associated objects contribute to them*
- *the contribution made by the setting and context of the place*
- *how the place compares with others sharing similar values.*

3.4 Understanding and articulating the values and significance of a place is necessary to inform decisions about its future. The degree of significance determines what, if any, protection, including statutory designation, is appropriate under law and policy.

5.1.4 *Conservation Principles* goes on to state that:

4.1 Change in the historic environment is inevitable, caused by natural processes, the wear and tear of use, and people’s responses to social, economic and technological change.

4.2 Conservation is the process of managing change to a significant place in its setting in ways that will best sustain its heritage values, while recognising opportunities to reveal or reinforce those values for present and future generations.

4.3 Conservation is achieved by all concerned with a significant place sharing an understanding of its significance, and using that understanding to:

- judge how its heritage values are vulnerable to change*
- take the actions and impose the constraints necessary to sustain, reveal and reinforce those values*
- mediate between conservation options, if action to sustain one heritage value could conflict with action to sustain another*
- ensure that the place retains its authenticity – those attributes and elements which most truthfully reflect and embody the heritage values attached to it.*

5.1.5 In Historic England's *Informed Conservation*, Kate Clark advises that:

Significance lies at the heart of every conservation action, which for the historic environment means the recognition of a public value in what may well be private property. Historic buildings and their landscapes are significant for many different cultural reasons: for their architecture, for their archaeological significance, for their aesthetic qualities, for their association with people and memories, beliefs and events or simply because they are old. They can tell us about technology, innovation, conflicts and triumphs. Their interest may lie in the materials used or in the decorative finishes, in the grouping of landscape, building and place. That significance may be personal, local, regional, national or international; it may be academic, economic or social...

5.1.6 Important considerations when assessing levels of significance are the authenticity and integrity of the heritage assets. These are defined as:

Authenticity is a measure of truthfulness. Understanding of the concept of authenticity is guided by ICOMOS's *Nara Document on Authenticity* (1994)

Integrity is a measure of the wholeness and intactness of cultural heritage and its attributes

5.1.7 Historic England has issued *Statements of Heritage Significance* (October 2019) which explores the assessment of significance of heritage assets as part of a staged approach to decision-making in which assessing significance precedes designing the proposal. This Heritage Statement incorporates the advice in the advice note.

The Advice Note recommends:

For each heritage asset, describe the various interests:

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.

Architectural and 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

Heritage Statement. 400 Bass Lane, Summerseat
sculpture.

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.

Having described the various interests, assess the level of the general significance of the heritage asset and the particular contribution to that significance of any features which would be affected by the proposal, or of its setting if it, too, is affected by the proposal.

Again in the development of proposals and during works, more information may become available which increases the understanding of the heritage asset, and of its significance. The opportunity may usefully be taken to re-appraise significance in such cases.

The applicant can assist the LPA's decision-making by setting out a clear and succinct explanation of the impact of the proposal on significance and how negative impact on significance has been avoided, by continuing to follow the staged approach, as shown below.

5.2 Levels of Significance

5.2.1 There is no definitive grading system or methodology for assessing the levels of significance or values but the most reliable methodologies have clearly defined criteria for grading, based upon the designations and other values of the heritage assets.

5.2.2 The assessment of heritage significance of the heritage assets which might be affected by the current proposal has been undertaken using the general methodology recommended in Volume 11 Section 3 Part 2 (Cultural Heritage) of Highways England's *Design Manual for Roads and Bridges* 22016 (DMRB). The DMRB recommends that heritage assets should be assessed into one of five categories, based upon specified criteria. The categories are:

- Very High;
- High;
- Medium;
- Low;
- Negligible.

Although the DMRB itself has been withdrawn by the government, the methodology for assessing impact on heritage assets and the definitions for levels of significance remain valid. The levels of heritage significance in the DMRB are also recommended in the IHBC's BS 7913:2013 *Guide to the Conservation of Historic Buildings* for use in Heritage Impact Assessments.

The criteria for assessing the level of significance of historic buildings and historic areas is provided in the annex to the DMRB and is provided in Appendix 1 to this report.

5.3 Statement of Significance of 400 Bass Lane

No. 400 Bass Lane was built in 1913, probably for James Smallpage Hoyle, the manager of Brooksbottom Mill, as indicated by a date stone with his initials on the rear elevation. An extension was added at the front and side in 1930 for John Duckworth Bate (JDB) to the design of the architect Alfred Hopkinson and Son of Bury, as indicated by a date stone with his initials on the front elevation.

Heritage Statement. 400 Bass Lane, Summerseat

It is not: a statutory listed building; in a conservation area or; a designated heritage asset. Bury MBC has identified it as a building of local architectural or historic interest and it is therefore considered to be a non-designated heritage asset.

No. 400 Bass Lane has architectural and aesthetic value, as an example of: a house built in the Arts and Crafts style, which was popular in the early 20th C and; a building which was substantially extended in 1930 with an extension which has Art Deco influences in the form of the front part but which replicated the Arts and Crafts influences on the side and rear parts and in some aspects of the frontage. The key Arts and Crafts details are: the gabled elevations with tilted roofs at the gutters; the gabled chimney; the mullioned and transomed windows with metal frames and leaded lights; the stained glass staircase window; exposed rafter ends; the mock timber framed panels (echoing the similar panels on Bassfield Farm) and; the internal joinery. The key Art Deco detail is the stepped geometric parapet over the central bay of the front elevation.

The principal walls are constructed in local sandstone throughout, with roughly finished blocks and ashlar for dressings. The roof has a covering of natural stone slates.

The architects of the first phase of the building is unknown but in the design of the 1930s extension, the local architects A Hopkinson and Son, chose to introduce a contemporary element whilst also respecting the original design concept and materials. Both the original design and the design of the extension illustrate some distinctive, high quality detailing and accomplished architectural ability. The result of the blend of styles creates an attractive, if unusual overall composition. However, despite the survival of many original features and materials, the authenticity and significance of the building has been much diluted by: additions in the mid-late 20th C, notably the incongruous rear conservatory; the removal of most stone mullions and metal framed windows and the insertion of a window in the rear timber framed panel.

No. 400 Bass Lane has some historic interest, as being commissioned by/for James Smallpage Hoyle, who was the manager of Brooksbottom Mill, one of the biggest mills in the area, and who consequently played a major role in local social and economic life. It also has some limited historic interest due to its connection with Bassfield Farm/Rose Cottage across the road, which was the home of John Kay, a previous owner of Brooksbottom Mill and a local philanthropist.

The site has no known archaeological interest.

Overall, assessed against the criteria at Appendix 1, 400 Bass Lane has **Low/Medium** Heritage Significance

6. Relevant Heritage Policies and Legislation

6.1 National Policy

6.1.1 National Planning Policy is provided by the National Planning Policy Framework 2019 (NPPF). Three over-arching objectives of the planning system for achieving sustainable development set out at Para 8, are:

*a) **an economic objective** – to help build a strong, responsive and competitive economy, by ensuring that sufficient land of the right types is available in the right places and at the right time to support growth, innovation and improved productivity; and by identifying and coordinating the provision of infrastructure;*

*b) **a social objective** – to support strong, vibrant and healthy communities, by ensuring that a sufficient number and range of homes can be provided to meet the needs of present and future generations; and by fostering a well-designed and safe built environment, with accessible services and open spaces that reflect current and future needs and support communities' health, social and cultural well-being; and*

*c) **an environmental objective** – to contribute to protecting and enhancing our natural, built and historic environment; including making effective use of land, helping to improve biodiversity, using natural resources prudently, minimising waste and pollution, and mitigating and adapting to climate change, including moving to a low carbon economy.*

6.1.2 In Section 16 “Conserving and enhancing the historic environment” it states, inter alia:

184. Heritage assets range from sites and buildings of local historic value to those of the highest significance, such as World Heritage Sites which are internationally recognised to be of Outstanding Universal Value⁶¹. These assets are an irreplaceable resource, and should be conserved in a manner appropriate to their significance, so that they can be enjoyed for their contribution to the quality of life of existing and future generations

*193. When considering the impact of a proposed development on the significance of a designated heritage asset, **great weight should be given to the asset's conservation** (and the more important the asset, the greater the weight should be). This is irrespective of whether any potential harm amounts to substantial harm, total loss or less than substantial harm to its significance.*

6.1.3 The NPPF effectively identifies three levels of harm to heritage assets: Total Loss; Substantial Harm and; Less Than Substantial Harm. It states:

196. Where a development proposal will lead to less than substantial harm to the significance of a designated heritage asset, this harm should be weighed against the public benefits of the proposal, including securing its optimum viable use.

It goes on to state:

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

6.2 National Guidance

6.3.1 Historic England issues national guidance to assist LPAs in making decisions about their own cultural heritage at a local level. The key Historic England guidance which is relevant to this proposal are listed below:

a) Conservation Principles: Policies and Guidance for the Sustainable Management of the Historic Environment

This is an over-arching document which seeks to establish good policies and practice.

b) Making Changes to Heritage Assets Historic England Advice Note 2

This document provides information on repair, restoration, addition and alteration works to heritage assets to assist local authorities, planning and other consultants, owners, applicants and other interested parties in implementing historic environment legislation, the policy in the National Planning Policy Framework (NPPF) and the related guidance given in the Planning Practice Guidance (PPG).

c) Local Heritage Listing: Identifying and Conserving Local Heritage Historic England Advice Note 7 (Second Edition)

This sets out the value of local listing and recommends criteria by which they should be selected. It states:

*Local heritage lists provide a consistent and accountable way of identifying local heritage assets. Heritage assets identified in local heritage lists will be added to the Historic Environment Record (HER) and arrangements will need to be in place for updating the list, and therefore the HER, when heritage assets which are not on the list are identified, for example through the decision-making process for planning applications. Local heritage lists should be published on local planning authorities' websites (innovative ways of creating and maintaining lists are encouraged) and **local planning authorities should be clear as to how the list will inform their decision-making on heritage assets.***

6.3 Local Policy

6.3.1 The Bury UDP

The Bury Unitary Development Plan (UDP) acts as a guide for the future development or protection of land in the Borough and its policies and proposals currently form the basis for the Council's decisions on planning applications. The current Bury UDP was adopted by the Council in 1997. The Council is now working to replace the adopted UDP with a new document called the Bury Local Plan. Until the new Local Plan is produced the UDP will continue to be used to make planning decisions.

The UDP includes the policies:

EN1 - BUILT ENVIRONMENT

The Council will seek to protect, preserve and enhance the character, appearance and amenity of the Borough's built environment.

EN1/1 - Visual Amenity

Development will not be permitted where proposals would have a detrimental effect on:
public views of prominent or important buildings, especially those in areas of architectural or historic interest;
the visual amenity both within, or viewed from, areas of environmental interest such as the Green Belt, Special Landscape Areas or the river valleys.

EN2 - CONSERVATION AND LISTED BUILDINGS

The Council will seek to preserve the Borough's built heritage through the control of development, especially that affecting Conservation Areas, Listed Buildings and areas of local historical importance.

EN2/3 - Listed Buildings

The Council will actively safeguard the character and setting of Listed Buildings by not permitting works, alterations or changes of use which would have a detrimental effect on their historical or architectural character and features. Proposals for demolition will be opposed and will only be considered where it is demonstrated conclusively that the building(s) cannot be retained.

In considering applications for Listed Building Consent, the Council will have regard to the following criteria: a) the impact of the proposal on the historic fabric of the building;

- the relationship of any extension to the Listed Building in terms of its height, size, design, and roofscape;*
- the need to protect the setting of the Listed Building;*
- the impact of associated ancillary facilities and infrastructure works.*

6.3.2 Emerging Bury Local Plan

The Bury Local Plan Topic Paper 9 Built Environment (2018) states:

3.18 The Council maintains a local list of buildings of special architectural or historic interest. The list currently contains around 375 buildings or structures that are of local historic interest.

3.19 This list has no formal approval but it registers currently unprotected buildings which may have some architectural or local value. The Council has commissioned the Greater Manchester Archaeological Unit to undertake additional survey work in the Borough and to produce a comprehensive report which will lead to an updated local list. This will be submitted to the Council for approval and is expected to be taken into account when proposals are put forward for development.

6.3.3 Supplementary Planning Documents

Bury MBC has produced 16 SPDs but none of them relate specifically to heritage assets. The only slightly relevant SPD is *DEVELOPMENT CONTROL POLICY GUIDANCE NOTE 16 Design and Layout of New Development in Bury* (2008)

The SPD sets out the importance of ten design principles in achieving good quality design in the built environment. The most relevant principle for the current proposal is *1. Character -- ensuring new development reflects the distinctiveness of Bury*. The SPD advises:

1a. New development should be informed by a detailed understanding of the site. This is best achieved through a site appraisal.

A site appraisal should consider:

- The existing character of the area;*
- Whether the site is exposed or very visible;*
- The form and topography of the land;*
- Whether there are any important views in and out of the site;*
- Whether it is a gateway, infill, interface or free standing site;*
- Whether the site is in a urban, suburban or rural location;*
- The relationship between the site and the street;*
- The characteristics of the surrounding boundaries;*

Heritage Statement. 400 Bass Lane, Summerseat

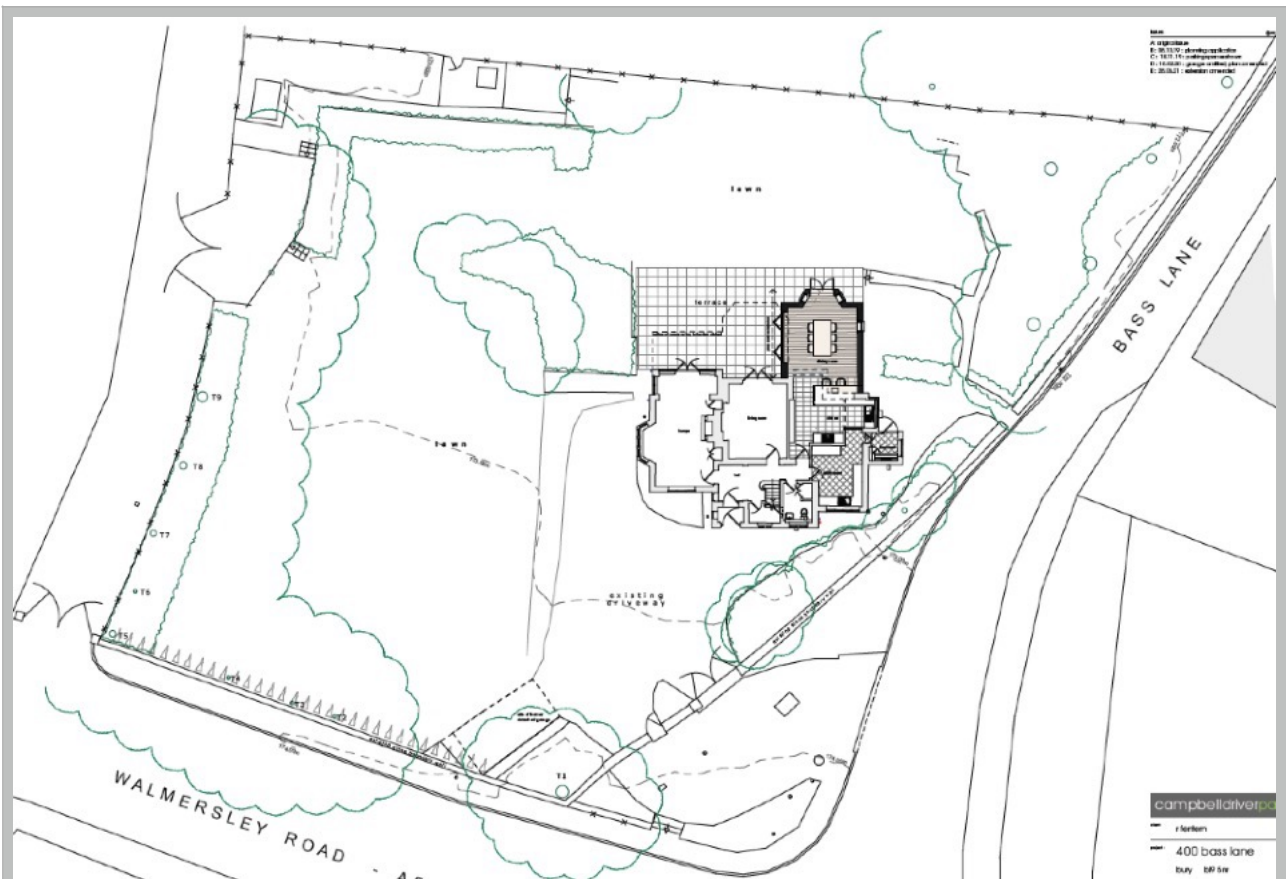
- *The character of immediate streets in terms of scale, proportion and patterns;*
 - *The character of nearby buildings – materials, height, scale, form, massing and architecture;*
 - *How the local streets and public transport connect with the site;*
 - *Where the existing pedestrian and vehicular access points into the site are;*
 - *Whether there are any natural habitats such as ponds, hedgerows and trees on site;*
 - *The identification of protected species;*
 - *Whether there is any potential for energy generation and water re-use on site.*
- A site appraisal is a critical component of a Design and Access Statement*

7. The Current Proposal

7.1 The current proposal for No. 400 Bass Lane is limited to:

1. the demolition of the existing rear conservatory
2. the construction of a two storey rear extension

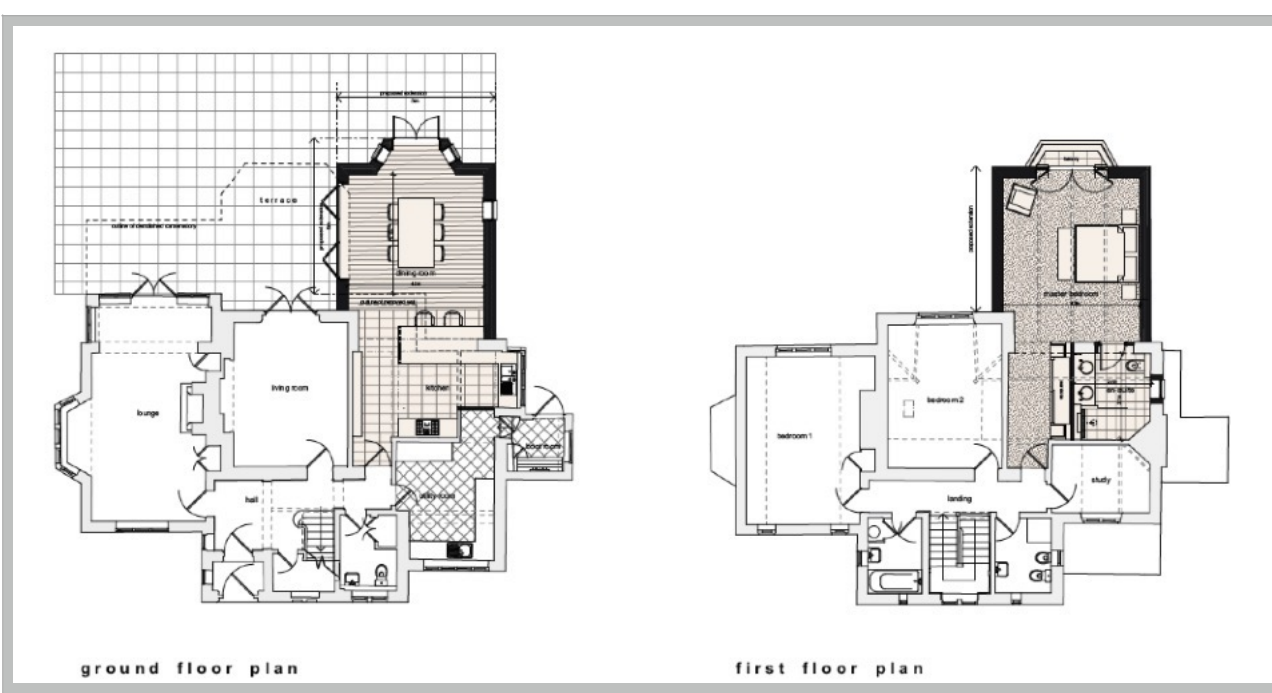
7.3 The proposals are shown in detail and to scale in plans prepared by the Campbell Driver Partnership which are submitted with the application but are also provided (not to scale) in Plans below.



Heritage Statement. 400 Bass Lane, Summerseat



Plan 4. Proposed elevations



Plan 5. Proposed floor plans

8. Assessment of the Impact of the Proposal

8.1 Change in the Historic Environment

8.1.1 This heritage statement has been prepared on the understanding that there is no objection in principle to change affecting heritage assets. Indeed, the NPPF (2019) acknowledges the potential for new development to enhance a heritage asset or its setting. It states:

185. Plans should set out a positive strategy for the conservation and enjoyment of the historic environment, including heritage assets most at risk through neglect, decay or other threats. This strategy should take into account: ...

*c) **the desirability of new development making a positive contribution to local character and distinctiveness**; and ...*

Indeed, the Glossary of the NPPF defines “conservation”:

*The process of maintaining and **managing** change to a heritage asset in a way that sustains and, where appropriate, enhances its significance.*

8.1.2 Historic England also adopts this approach to change in the historic environment, as set out in its over-arching document, *Conservation Principles*.

It states at Para 4.1:

*Change in the historic environment is inevitable, caused by natural processes, the wear and tear of use, and **people’s responses to social, economic and technological change**.*

It asserts at Para 4.2 that:

*Conservation is the process of **managing change to a significant place in its setting in ways that will best sustain its heritage values**, while recognising opportunities to reveal or reinforce those values for present and future generations.*

8.1.3 It goes on to state at Para 138 that:

New work or alteration to a significant place should normally be acceptable if:

- a. there is sufficient information comprehensively to understand the impacts of the proposal on the significance of the place;*
- b. the proposal would not materially harm the values of the place, which, where appropriate, would be reinforced or further revealed;*
- c. the proposals aspire to a quality of design and execution which may be valued now and in the future;*
- d. the long-term consequences of the proposals can, from experience, be demonstrated to be benign, or the proposals are designed not to prejudice alternative solutions in the future.*

8.1.4 Historic England provides further guidance on “Additions and Alterations” to heritage assets in its *Making Changes to Heritage Assets Historic England Advice Note 2*. It states at Para 41:

The main issues to consider in proposals for additions to heritage assets, including new development in conservation areas, aside from NPPF requirements such as social and economic activity and sustainability, are proportion, height, massing, bulk, use of materials, durability and adaptability, use, enclosure, relationship with adjacent assets and definition of spaces and streets, alignment, active frontages, permeability and treatment of setting.

Replicating a particular style may be less important, though there are circumstances when it may be appropriate. It would not normally be good practice for new work to dominate the original asset or its setting in either scale, material or as a result of its siting. Assessment of an asset's significance and its relationship to its setting will usually suggest the forms of extension that might be appropriate.

There is thus no objection in principle by Historic England to change in the historic environment, provided that the criteria in Para 138 of *Conservation Principles* are met and the advice in Para 41 of *Making Changes to Heritage Assets* is followed.

8.2 Impact Assessment Methodology

8.2.1 Large and complex development proposals affecting heritage assets can sometimes require that a full heritage impact assessment should be undertaken to a recognised methodology. However, whilst the heritage significance of 400 Bass Lane as a locally listed building is acknowledged, in this case: it is a non-designated heritage asset; the significance of the building is assessed as **Low/Medium** and; the scale of intervention in the proposal is relatively modest. Furthermore, the NPPF at Para 189 states that:

*The level of detail (of heritage statements) should **be proportionate to the assets' importance** and no more than is sufficient to understand the potential impact of the proposal on their significance...*

Thus, although this heritage statement assesses the impact of the different elements of the proposal on the heritage asset comprehensively, it does so in a simple and straightforward manner.

8.2.2 As recommended by most formal impact assessment methodologies, including that in the IHBC's *Guide to the conservation of historic buildings* (BS7913:2013) and the *Design Manual for Roads and Bridges* (DMRB), the Heritage Statement assesses the direct impact into one of several categories. The DMRB states:

5.34 The magnitude of the impact (degree of change) can be negative or positive, and should be ranked without regard to the value of the asset. The total destruction of a Low Value asset will have the same magnitude of impact on the asset as the total destruction of a High Value asset; the value of the asset is factored in when the significance of the effect is assessed. The magnitude of impact should be ranked according to the following scale:

- *major;*
- *moderate;*
- *minor;*
- *negligible;*
- *no change.*

8.3 The Heritage Impact Assessment

8.3.1 The Impact of the Demolition of the Existing Conservatory

The existing conservatory was added to the rear of the building in the late 20th C. It runs across the RH and central bays on the rear elevation and abuts the single storey porch. Its shallow lean-to roof and its hexagonal form do not relate in any way to the original building. Its frame is constructed in UPVC. The conservatory therefore very much detracts from the aesthetic and architectural significance of 400 Bass Lane.

The proposed demolition will better reveal the original building and will have a **Moderate Beneficial** impact on its heritage significance.

8.3.2 The Impact of the Proposed Two Storey Extension

The existing rear elevation comprises:

- a two storey RH gable (itself an extension from 1930) with a ridge slightly higher than the main roof ridge and, following the demolition of the conservatory, it will still retain the earlier lean-to extension, with appropriate new glazing;
- an original two storey central gable of similar size but stepped forward of the RH gable and with a ridge at a slightly lower height than the RH gable;
- a single storey porch gable with date stone, again stepping forward and;
- a flat wall plane on the L with sandstone at ground floor with an inserted and blocked doorway and mock-timber frame at first floor, with an inserted window

The original building has a roof covered with natural stone slates over stone copings and kneelers, and it tilts up slightly at the eaves.

Symmetry/Asymmetry

The existing arrangement has an asymmetrical rear elevation when seen in both two and three dimensions.

The proposed extension will introduce a third two storey gable, at the LH side and so will somewhat alter the composition of the rear elevation but will not create a fully symmetrical elevation. The proposed new gable will be slightly lower than the other two gables and; it will have a different articulation of openings and plane than the other two gables, as it will have a canted single storey bay to match that on the SW elevation and a large triangular window with French windows at first floor. It will also be stepped in from the corner with the NE side elevation to ensure that the quoins remain visible. More importantly, it will project further forward than the other two gables. Thus, although the three gables may superficially appear to create a symmetrical elevation when seen in two dimensions on a plan, it will create a far from symmetrical elevation, especially when seen in reality in three dimensions.

In a pre-application response to a slightly different proposal, Bury MBC gave the opinion:

Arts and Crafts architecture is characterised by variety of design being non-cohesive and asymmetrical with rectilinear features. This creates an overall irregular form. This dwelling exhibits all of those characteristics, even the 1930 flat roofed extension has rectilinear form which adds to its non-cohesiveness and irregularity.

Although it is accepted that some Arts and Crafts architecture embodies asymmetrical elevations, some Arts and Crafts buildings do embody symmetrical or near symmetrical elevations, such as Wightwick Manor (Plate 35), designed by Edward Ould, and Munster Wood (Plate 36), designed by Edwin Lutyens for Gertrude Jekyll. Any criticism of the proposal because it introduces symmetry cannot therefore be reasonably sustained because: a) symmetry is not necessarily atypical of Arts and Crafts houses and; b) in any event, the proposal will not be or appear to be fully symmetrical when seen in reality.

The proposed form and mass of the extension will thus have a **Neutral** impact on the special interest and significance of the building



Plate 35. Wightwick Manor



Plate 36. Munster Wood

Existing elevation

The proposed extension will involve the removal of much of the LH end of the existing rear elevation, including the single storey porch and the first floor panel of mock timber framing. However, this part of the elevation has already been much altered, by the insertion of the first floor windows (not shown on Plate 33) and by the creation and subsequent infilling of a doorway to the L of the original rear doorway.

The proposal will also involve the loss of the single storey gabled porch but the doorway in the porch is no longer used as the main entrance and the single storey gabled porch will be replaced by a two storey gable with canted bay to match that on the S elevation and so although there will be a change, it will not be harmful change as it will replace a single storey gable with a two storey gable and bay.

Importantly, it is proposed that the date stone will be salvaged and rebuilt into the new rear gable at a similar height together with a new date stone to mark the date of its construction and the applicant, to another phase in the evolution of the building and to provide continuity of date stones.

Furthermore, the proposed loss of the altered mock timber framing on the rear elevation will be compensated for by the introduction of two similar, but complete, panels in the side elevations.

The proposed loss of sight of the LH side of the existing rear elevation through the construction of the of the proposed extension on the rear elevation will thus have a **Neutral** impact on the special interest and significance of the building

Subservience to the original building

The proposed extension will be lower than the original building and stepped in from the NE corner and so will not be seen from the front and will have no impact on the perception of the building from Manchester Road.

The proposed extension will be visible from the rear within the site and in filtered views from Bass Lane but again, as it will be lower than the existing building, it will not be overly dominant. The view of the existing building from Bass Lane will change but, in assessing the impact of the proposal on the views from Bass Lane, it is important to consider that: there is no footpath on this part of Bass Lane; any pedestrians and drivers on Bass Lane are usually more concerned with avoiding traffic than looking at the back of 400 Bass Lane and; the views of 400 Bass Lane are in any event substantially filtered by the stone wall, hedges, trees and shrubs. Also, as the proposed extension is well-designed, of modest size and in matching materials, it will integrate harmoniously with 400 Bass Lane, it will be subservient to the existing building and there is no reason why sight of it should cause any appreciable harm to the public perception of the

Heritage Statement. 400 Bass Lane, Summerseat

character and significance of the building. Whilst it is accepted that the conservation of cultural heritage is important whether or not it can be seen from public viewpoints, the limited impact of the current proposal on public views must be a consideration.

The proposed extension will have a **Neutral** impact on the dominance of the original building.



Plate 37. View from Bass Lane



Plate 38. View from Bass Lane



Plate 39. View from Bass Lane



Plate 40. View from Bass Lane

Fenestration

It is proposed that the proposed extension and the existing extension on the R of the rear gable (to be exposed by the demolition of the conservatory) will have Crittall-type PC metal windows with leaded lights and some stone mullions/surrounds. These new windows will therefore closely match the original windows and be more authentic in materials and design than the majority of the windows in the building and will constitute an enhancement in the appearance and significance of the building. It is proposed that rear elevation and the return SW elevation of the extension will have French windows on the ground floor, again with Crittall-type PC metal frames with leaded lights. Such French windows are traditional on secondary elevations of Arts and Crafts houses and so are consistent with the original style of the building.

It is also proposed that the first floor rear window on the extension will have a triangular fanlight. This window represents a small contemporary element to the rear elevation, whilst the majority of the extension is faithfully respectful of the building's original Arts and Crafts style and materials. The inclusion of this feature is therefore consistent with the introduction of a contemporary element (the stepped bay) on the front elevation when it was added. It is therefore a small but positive and conscious design statement which is in keeping with the evolution of the building. Furthermore, it will be the only source of light into the room, due to the objective of retaining an uncluttered roof and complete timber-framed panels on both side elevations.

The proposed fenestration will therefore have a **Minor Beneficial** impact on the appearance, special interest and significance of the building

Materials

It is proposed that the whole gable and the ground floors of the side elevations of the extension will be constructed in stone and ashlar and have a stone slate roof with a pitch to match the original building and have matching copings (under the slates) and kneelers. It is also proposed that the first floors of the side elevations of the extension will have panels of mock timber framing again to match the original building. It is proposed that the rainwater goods will all be PC black aluminium. In these aspects the design and materials of the proposed extension will be fully respectful of the existing materials and form of the rear elevation. It will be fully and accurately informed by its context and so cannot justifiably be described as pastiche (which is generally a poorly informed copy of the original).

The proposed materials of the proposed extension will therefore have a **Neutral** impact on the appearance, special interest and significance of the building.

8.3.3 Summary of Impacts

The Heritage Impact Assessment has found that the proposal will have a range of impacts on the appearance, special interest and significance of 400 Bass Lane.

It has found that:

- the proposed demolition will better reveal the original building and will have a Moderate Beneficial impact
- the proposed form and mass of the extension will have a Neutral impact on the symmetry/asymmetry of the building
- the proposed loss of the LH side of the existing rear elevation and the construction of a two storey gabled extension will have a Neutral impact on composition of the rear elevation
- the scale of the proposed extension will have a Neutral impact on the dominance of the original building
- the proposed fenestration will have a Minor Beneficial impact on the appearance of the building
- the proposed materials of the proposed extension will have a Neutral impact

The impacts therefore range from Neutral to Moderate beneficial, with no appreciable adverse impacts. The net impact of the proposal is therefore **Negligible-Minor Beneficial** on the appearance, special interest and significance of 400 Bass Lane.

8.4 Assessment against Para 138 of Historic England's *Conservation Principles*

8.4.1 *Conservation Principles* states:

- 138. New work or alteration to a significant place should normally be acceptable if:*
- a. there is sufficient information comprehensively to understand the impacts of the proposal on the significance of the place;*
 - b. the proposal would not materially harm the values of the place, which, where appropriate, would be reinforced or further revealed;*
 - c. the proposals aspire to a quality of design and execution which may be valued now and in the future;*
 - d. the long-term consequences of the proposals can, from experience, be demonstrated to be benign, or the proposals are designed not to prejudice alternative solutions in the future.*

Heritage Statement. 400 Bass Lane, Summerseat

This Heritage Statement makes the case that the current proposal meets these criteria for acceptable new work and alterations in the historic environment:

- this Heritage Statement and the other supporting information provide sufficient information comprehensively to understand the impacts of the proposal on the significance of the place
- the proposal will not materially harm the values of the place
- the proposals do aspire to a quality of design and execution which will be valued now and in the future. The current owners are fully appreciative of the architectural qualities and significance of the building, as evidenced by the retention and restoration of the original internal features and the enhancement of the interior in suitable period style. They value the architectural character and are good custodians of it.
- the long-term consequences of the proposals will be benign for the fundamental heritage significance of the building.

8.4.2 In Para.143 of *Conservation Principles*, Historic England advises:

*There are no simple rules for achieving quality of design in new work, although a clear and coherent relationship of all the parts to the whole, as well as to the setting into which the new work is introduced, is essential. **This neither implies nor precludes working in traditional or new ways**, but will normally involve respecting the values established through an assessment of the significance of the place.*

The proposal has been designed to work primarily in a traditional way, whilst introducing a slight contemporary element with the triangular first floor window, albeit that it will have traditional PC metal frame and leaded lights. Crucially, it has been designed to respect the values established through an assessment of the significance of the building. It is therefore consistent with HE's *Conservation Principles*.

8.11 Assessment against Local Policies

Policies EN1 - *Built Environment*, EN1/1 - *Visual Amenity*, EN2 - *Conservation and listed buildings* and EN2/3 - *Listed Buildings* and the SPD *Development Control PGN16 Design and Layout of New Development in Bury* are of varying relevance to this proposals. They mostly seek to protect, preserve and enhance the character, appearance and amenity of the Borough's built environment and its cultural heritage. However, as this Heritage Statement finds that the proposal will cause no net harm, it does comply with these policies.

In particular, the Heritage Statement makes the case that the proposal complies with the policies as: the proposal will not "...have a detrimental effect on: public views of prominent or important buildings, especially those in areas of architectural or historic interest" and; the proposal has been "...informed by a detailed understanding of the site."

9. Conclusion

9.1 This Heritage Statement makes the case that: the current proposal for 400 Bass Lane will cause no harm to its significances a locally listed building but; it will bring about a net enhancement in its heritage significance and appearance, which is part of Bury's cultural heritage.

9.2 It has found that:

- the proposed demolition of the conservatory will have a **Moderate Beneficial** impact
- the proposed extension will have net **Negligible** or **Minor Beneficial** impacts on the buildings and
- the net impact of the proposals on the appearance, special interest and significance of 400 Bass Lane is **Negligible/Minor Beneficial**

9.3 The NPPF, in Section 16 on *Conserving and enhancing the historic environment*, provides advice to local authorities on decision-making in respect of proposals which will cause some level of harm. However, in this case, as the proposal will cause no harm, the advice on *The presumption in favour of sustainable development* in Para. 11 of the NPPF (2019) is more relevant. It states:

Plans and decisions should apply a presumption in favour of sustainable development.

...For decision-taking this means:...

c) approving development proposals that accord with the development plan without delay;...

9.4 The proposal represents sustainable development and accords with the development plan and so this Heritage Statement makes the case that the proposal should be considered favourably and that the application should be approved without delay.

This Heritage Statement was prepared by:

John Hinchliffe BA (Hons), BPI, MSc (Building Heritage & Conservation), IHBC, RTPi
Hinchliffe Heritage,
5 Lincoln Drive,
Wallasey
CH45 7PL

www.HinchliffeHeritage.com
jnshinchliffe@gmail.com
07736 97039

29.6.21

Bibliography

Manufactory, Methodism and the Making of a Village Summerseat 1700-1988 Jean Price 1989 Neil Richardson

Summerseat Conservation Area Appraisal Bury MBC

The Arts and Crafts Movement in the North West of England Barrie and Wendy Armstrong 2005 Oblong

Appendix 1. Levels of Heritage Value and Definitions, from DMRB

Very High	• Structures inscribed as of universal importance as World Heritage Sites. • Other buildings of recognised international importance.
High	• Scheduled Monuments with standing remains. • Grade I and Grade II* (Scotland: Category A) Listed Buildings. • Other listed buildings that can be shown to have exceptional qualities in their fabric or historical associations not adequately reflected in the listing grade. • Conservation Areas containing very important buildings. • Undesignated structures of clear national importance.
Medium	• Grade II (Scotland: Category B) Listed Buildings. • Historic (unlisted) buildings that can be shown to have exceptional qualities in their fabric or historical associations. • Conservation Areas containing buildings that contribute significantly to its historic character. • Historic Townscape or built-up areas with important historic integrity in their buildings, or built settings (e.g. including street furniture and other structures).
Low	• 'Locally Listed' buildings (Scotland Category C(S) Listed Buildings). • Historic (unlisted) buildings of modest quality in their fabric or historical association. • Historic Townscape or built-up areas of limited historic integrity in their buildings, or built settings (e.g. including street furniture and other structures).
Negligible	• Buildings of no architectural or historical note; buildings of an intrusive character.
Unknown	• Buildings with some hidden (i.e. inaccessible) potential for historic significance.