

## Chapter 2

### The Halifax office

Over his lifetime, Crossland was to design many buildings in and around Huddersfield, but he never ran a practice in his home town. He probably worked briefly from his parents' home when he first returned to the West Riding, but by 1858 he had opened an office in Harrison Road, Halifax, close to the town centre. This was a prestigious area of the town, with professional offices in fine buildings as well as private residences. Crossland was surely pleased to have found office space in this commercially established part of the town.

He had already been commissioned to design a church for Bradley, close to his family home. This commission likely came through his parents or a family contact and was probably initiated during 1858 as he was planning his move back to the West Riding from London. In September 1859, he placed the first of what would be many similar advertisements over the coming years among the classified advertisements in *The Huddersfield Chronicle and West Yorkshire Advertiser*:

THE PROPOSED NEW CHURCH AT BRADLEY NEAR HUDDERSFIELD.  
TENDERS REQUIRED for the ERECTION of this CHURCH, each branch of the work to be estimated for separately, and all estimates to be delivered, under seal, on or before Saturday, 9<sup>th</sup> October, at the Woodman Inn, Bradley.

Plans and specifications can be seen at the Woodman Inn, from Nine o'clock in the Morning until Six o'clock in the Evening each day from the 3<sup>rd</sup> until the 9<sup>th</sup> October.

The committee do not bind themselves to adopt the lowest estimates.

W.H. CROSSLAND, Architect, Halifax.<sup>1</sup>

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1. *The Huddersfield Chronicle and West Yorkshire Advertiser*, 24 September 1859, Issue 497 and 1 October 1859, Issue 498.

There were delays in the building of the church, due to a strike of masons and, apparently, because the building committee wished to employ only local contractors. They secured a Bradley firm of stonemasons to be the main contractors with subsidiary works being provided by tradesmen from Huddersfield and Halifax. Crossland's youth and inexperience cannot have helped in managing this local dispute, but it seems to have been a useful lesson for him, as in subsequent projects he used local contractors whenever possible. The difficulties with the contractors meant that the building of the Bradley church was to take until 1863. (See pages 38 and 49-50.)

### *Marriage*

By 1859 Crossland was sufficiently financially secure to marry Lavinia Cardwell Pigot, the Londoner he had met a few years earlier while a pupil in Scott's architectural practice. Their marriage took place on 1 October at the Parish Church of Saint Pancras in London. He was twenty-four and she was twenty-two. In the marriage register, Crossland gave his residence as St John's, Huddersfield, suggesting that, although he was working in Halifax, he was living near his parents' home.

Crossland married well. Lavinia's mother, also Lavinia, was the daughter of John Cumberland, a 'gentleman'. Crossland's mother-in-law enjoyed some prosperity in her own right as the owner of several properties in the London parishes of St Pancras and Islington. Lavinia Cardwell's father had been dead for several years at the time of her marriage to Crossland. Her mother had re-married some nine years earlier in 1850, with her daughter as one of the witnesses. Her mother's second husband, Robert Monach, was a surgeon and one of the witnesses at the Crossland marriage. He and William Henry seem to have gone on to enjoy an amicable relationship.

After their marriage, William and Lavinia set up home at 6 Trinity Place, Halifax, just a short walk from Crossland's office. Built some fifteen years earlier<sup>2</sup>, Trinity Place was an elegant, symmetrically designed parade of fifteen houses. The Crosslands' neighbours were mostly people of independent means, but included several tradesmen, a solicitor and two clerics: number 15 was the parsonage for Holy Trinity Church.<sup>3</sup> Crossland will have been anxious to ensure Lavinia had the kind of domestic support that she was used to, so they employed two servants. Fortunately, labour was cheap and even a newly married middle-class couple would expect to

2. Pevsner, Nikolaus, revised Radcliffe, Enid, *The Buildings of England: Yorkshire, West Riding*, (Harmondsworth, 1959), second edition 1967, reprinted 1979, p. 233.
3. Law, Edward, *William Henry Crossland, Architect, 1835-1908*, 1992, Part 4.



2.1 Trinity Place, Halifax: the Crosslands' first home after their marriage in 1859. This was an elegant, modern home for the newly married couple and contributed perfectly to the image of himself that Crossland wished to convey.

Picture taken in January 2017.

employ a minimum staff of two in their household.<sup>4</sup> Their servants were both Huddersfield born: Hannah Beaumont was thirty years old and Mary Wilkinson, who may have been related to Crossland on his mother's side, was twelve.<sup>5</sup> Other than this, little is known about the Crosslands' home life.

### *Akroydon*

During Crossland's apprenticeship with Scott, his master had been commissioned by the Halifax industrialist Edward Akroyd to build a new church and vicarage at Haley Hill in Halifax, opposite the mills of the textile business (James Akroyd and Son, the largest worsted-spinning concern in the country) that Akroyd had inherited from his father in 1847. Akroyd also commissioned a new village community alongside. Edward Akroyd's commission was important to Scott, his patron's seemingly limitless funds being a huge attraction. Akroyd was not only a leading local industrialist, but also held numerous prominent public positions. He had a considerable personal interest in and knowledge of architecture<sup>6</sup>, and Scott and Akroyd

4. Law, Part 4.

5. Law, Edward, *William Henry Crossland, Architect, 1835-1908*, 1992, Part 2.

6. From 1865, Akroyd was MP for Halifax, at which time he became a member of George

cemented their acquaintance through this project. As gratefully noted by Scott in his *Recollections*, Akroyd was one of a small group ‘who stuck nobly by me’<sup>7</sup> during the ‘battle of the styles’ over the Foreign Office building in Whitehall. In 1862, Akroyd published his ideas on housing for poorer people in *On Improved Dwellings for the Working Classes with a Plan for Building Them in Connection with Benefit Building Societies*.

George Gilbert Scott needed an assistant with local knowledge for his important commission for Akroyd. Crossland’s credentials amply filled this need, so his move back to the West Riding from his training in London was almost certainly prompted by Scott. Crossland’s architectural training in London was possibly not complete when he began assisting Scott in Halifax, but it suited Scott very well to have this capable young local man as his assistant for what turned out to be a large and valuable project. It is possible that Scott brought Crossland into the project as a practical element of his training. Crossland was the perfect assistant for Scott – not only familiar with the locality, but a man whose father operated a nearby quarry, and, since Scott had trained him himself, a man who shared all Scott’s Gothic architectural ideas. Certainly, Crossland’s assistance in managing a complex project would have been invaluable to his busy master, as well as excellent experience for the young architect. It is likely that Scott encouraged Crossland to set up his first practice in Halifax in order to be near the Akroyd project.

Akroyd was one of the great philanthropists of Halifax and held sincere views regarding the duty of the more successful to help the disadvantaged of society. However, he also sought public recognition, as did the Crossley family, the other important philanthropists of Halifax. Each sought to outshine the other in their philanthropic gestures, including the churches that they both provided for Halifax.

Akroyd’s church, which was named All Souls’, was later described by Scott as ‘probably my best church’.<sup>8</sup> Begun in 1856, when Scott was at the height of his fame, it was almost certainly his most lavish church, prominently located on high ground and visible from much of Halifax. Akroyd poured money into the project, at least partly in an attempt to be seen and remembered as Halifax’s first citizen. Rivalry with the ambitious Crossley family led to Akroyd requiring enhancements to his church, resulting in it becoming much more richly appointed than originally

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Gilbert Scott’s ‘Spring Gardens Sketching Club’ in London (see D. Cole, *The Work of Sir Gilbert Scott*, 1980, p. 141). In 1866, Akroyd became an honorary member of the Royal Institute of British Architects (see *The Builder*, 5 May 1866, p. 329).

7. Scott, George Gilbert, ed. Stamp, Gavin, *Personal and Professional Recollections 1879* (Stamford, 1995), p. 184.

8. Scott, ed. Stamp, p. 176.

intended and acquiring an ever higher spire. In the end, Akroyd enjoyed the satisfaction of knowing that the spire of his All Souls' Church was twelve inches higher than the spire of the Crossleys' Square Church.

Akroyd had been prepared to pay for the very best quality, and Scott 'created one of the crowning jewels of Victorian Gothic, superb in outline and massing, a seamless blend of French and Italian influences with English Decorated architecture, and laden with intense decoration from the best artists of the day'.<sup>9</sup> All Souls' contains decorative work of the highest standard: glorious stained glass by Hardman and Clayton and Bell; delicate ironwork by Skidmore; Minton encaustic floor tiles; naturalistic stone and wood carving; and a magnificent pulpit displaying many colours of marble, effectively announcing that Akroyd was a 'modern man' who embraced the scientific discoveries of the new discipline of Geology. All Souls' Church, including endowments, was estimated to have cost around £100,000 – a truly phenomenal cost. It was consecrated in 1859, and Crossland's support in this massive project, a long way from Scott's busy London base, had been crucial.

Akroyd saw his church, as well as the burial ground and family mausoleum that had been built earlier on a site opposite the church, as the beginning of a new community. Scott's commission had included the drawing up of plans for the houses in the new village. Akroyd held firm views on the duty of those (like himself) with the means to remedy the social evils caused and perpetuated by the rapid industrialisation of society. He believed that a return to a pre-industrial structure of society would contribute significantly to social reform. His utopian dream was to recreate a medieval village with all classes of society represented and with himself at the centre as squire. He believed a return to an earlier hierarchical village society was fundamental to creating a harmonious community. In Akroyd's idealised concept of a medieval community, his intention from the outset was to have a mixture of housing. For this nineteenth-century medieval village, the Gothic style for which Scott was renowned was the only style acceptable to Akroyd.

Akroyd's plan was based on an earlier scheme involving the newly formed Halifax Union Building Society, which, though financially successful, Akroyd nonetheless considered deficient. In particular, the houses were 'devoid of architectural proportion and beauty'.<sup>10</sup> His village therefore had

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9. Whelan, A., 'The Victoria Cross in Akroydon', *Transactions of the Halifax Antiquarian Society*, new series, 2004, p. 110.

10. Akroyd, Edward, *On Improved Dwellings for the Working Class: A Plan for Building Them in Connection with Benefit Building Societies* (London, 1862), p. 7. <http://www.calderdale.gov.uk/wtw/search/controlservlet?PageId=Detail&DocId=100923>

to look attractive in its recreation of a medieval community. Akroyd had already built one model community at Copley on the outskirts of Halifax, and he drew on his experience there in the building of the model village he called Akroydon.

George Gilbert Scott prepared the first designs of the village in what was his first venture into town planning, with Crossland as the 'local architect'. Akroyd and Scott were annoyed when the initial Gothic designs for the village were rejected at an early stage by the Akroydon Building Association (the committee of potential homeowners that was part of Akroyd's planned democratisation of the community). They thought the houses resembled almshouses and 'were antiquated, inconvenient, wanting in light, and not adapted to modern requirements'.<sup>11</sup> They demanded changes to the designs. It seems that, at this stage, the many other demands on Scott caused him to lose interest in the housing development, a project that must have seemed unglamorous alongside All Souls' Church, his cathedral restorations and the possible prize of the Foreign Office project that was then under consideration. Whatever his reasons, he handed Crossland the Akroydon housing project on Haley Hill. Crossland's first commission was therefore effectively a gift from Scott. Crossland can scarcely have believed his good fortune. He revised the plans, and when they were put before proposed shareholders in 1860, they were accepted. The designs were approved in the same year and work began on the houses of Akroyd's idealised society in 1861, about a mile from Halifax town centre along Boothtown Road.

### *Architectural competitions and family*

Early in 1860, Crossland had somehow also found time to enter the competition for the Manchester Assize Courts. His architectural designs were exhibited at The Architectural Exhibition at premises in Conduit Street, London, in April 1860. Of the five architects mentioned in an article in *The Morning Post*, Crossland was mentioned first and particularly favourably: 'Among the most attractive features of the collection may be mentioned the various designs for the Manchester assize courts, particularly those by Mr W.H. Crossland'.<sup>12</sup> Despite this acclaim, Crossland will have been disappointed not to have been placed among the winning entries.

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(accessed 1 February 2010 on *From Weaver to Web, Online Visual Archive of Calderdale History*).

11. Akroyd, p. 7.

12. *The Morning Post*, 20 April 1860, Issue 26939, p. 7.

The Crosslands' first (and only) child, Maud Helen, was born on 10 July 1860. She was baptised on 16 October 1860 at All Souls' Church, Haley Hill.<sup>13</sup> Crossland must have been a proud man indeed at the baptismal service in Akroyd's glorious church, the building on which, under supervision, he had tested his new architectural skills.

Work on the Akroydon project continued, and, at the same time, Crossland entered another architectural competition. This was for the Leeds Mechanics' Institute and School of Art, advertised as an open (rather than a local) competition. The time scale was short, particularly after the brief was changed, but Crossland surely burned midnight oil and ensured he met the design brief. *The Builder* commented favourably on Crossland's entry<sup>14</sup> and on that of another entrant, Henry Garling. Yet, when the result was announced, the first three places all went to local Leeds practices, with Cuthbert Brodrick placed first. Extraordinarily, Brodrick had failed to meet all the criteria of the design brief, and there was a strong suspicion that his recent success in the Leeds Corn Exchange building had swayed the adjudicators.

Crossland was understandably furious and with nothing to lose, vented his anger in a letter to *The Builder*, as did Henry Garling. It had been stated at the outset that George Gilbert Scott was to be consulted during the adjudication, so Crossland first checked with his master whether this had happened. Receiving a negative answer, Crossland then wrote to *The Builder* again, publicly asking (while privately knowing the answer) if Scott had been involved. If so, he confidently continued, he would no longer feel an injured competitor. In the knowledge that he and others had been humiliated in the competition, he added that he felt justified in protesting at the underhand behaviour of the committee throughout the competition period. It seems that the judging committee (which sent an abusive response to *The Builder*) not only failed to consult Scott, despite assurances, but sought no other professional advice. Crossland and Garling were left feeling justifiably bitter at their treatment and at the time they had wasted in a competition where the commissioning committee had been shamefully dishonest. Crossland's willingness to complain publically, though, reveals the confidence that he already had in his own ability – not only in his drawing skills, but in his ability to work closely to a brief and to work within a tight timescale.

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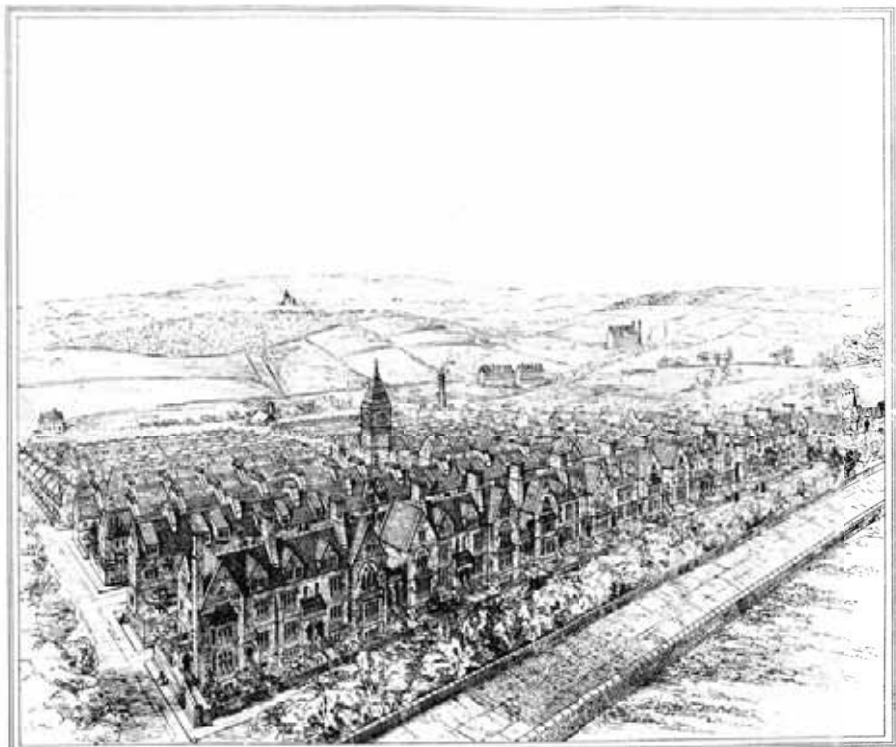
13. <https://www.ancestryinstitution.com>.

14. *The Builder*, 19 January 1861, p. 43.



*Akroyd and his village*

Back in Halifax, the Akroydon project was a curiosity and brought visitors wanting to see what was going on. Crossland plainly worked well with his patron Edward Akroyd and won his confidence. Fanciful though Akroyd's ideas seemed, he sincerely believed his scheme would be the answer to the indisputable evils of industrialising societies and believed that when others saw how well it worked, they would follow suit. His publication, *On Improved Dwellings for the Working Classes*, was intended to explain his



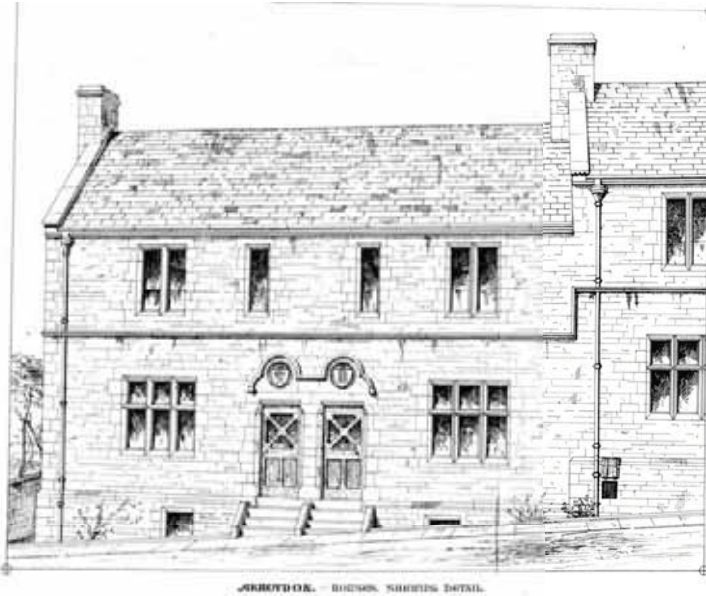
AN IDEAL SKETCH OF AKROYDON, NEAR HALIFAX.

BY W. CROSSLAND, ARCHT.

2.2 Crossland's vision of Akroydon which appeared in Akroyd's publication 'On Improved Dwellings for the Working Classes: A Plan for Building them in Connection with Benefit Building Societies', published in 1862.

The drawing shows Crossland's considerable artistic skill and it is one of his few surviving pieces of creative artwork.





2.3 Akroydon: Salisbury Place, design for houses with door details which appeared in Akroyd's publication 'On Improved Dwellings for the Working Classes: A Plan for Building them in Connection with Benefit Building Societies', published in 1862.

ideas, and it included Crossland's plans and elevations for Akroydon. The booklet also featured a detailed picture by Crossland showing Akroyd's 'ideal' vision of the medieval-revival community and clearly demonstrated Crossland's considerable skills as an artist.

The first two blocks of eighteen houses on Salisbury Place were completed in Gothic style by August 1862. The houses were built of stone and roofed in slate. All carried attractive decoration. Akroyd felt vindicated regarding the Gothic revival design, stating that the proposed shareholders' 'prejudices against the pointed style are now finally uprooted'.<sup>15</sup> Crossland personalised some properties with the proud first owner's 'monogram or device, on a stone shield, placed above the door, with the intent to give individuality and a mark of distinction to each dwelling'.<sup>16</sup>

Alongside other work, the project occupied Crossland for several years. He understood Akroyd's requirements and managed to translate Akroyd's romantic vision into reality in the various house designs and overall layout.

15. Akroyd, p. 12.

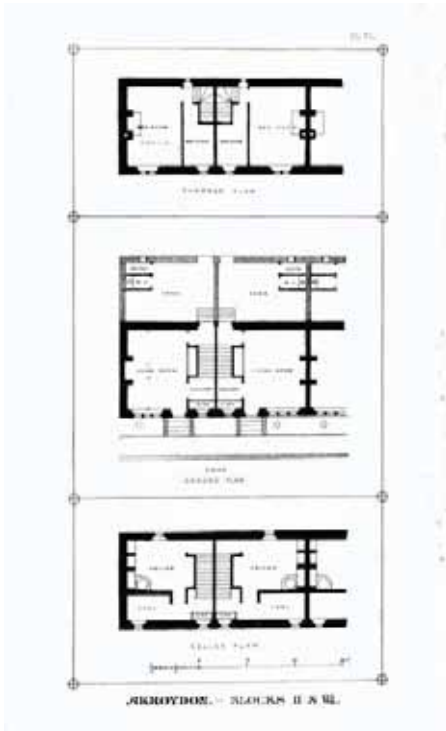
16. Akroyd, p. 12.



2.4 Akroydon: Ripon Terrace. Photograph taken in April 2010.



2.5 Akroydon: Beverley Terrace. Photograph taken in April 2010.



2.6 One of Crossland's plans for terraced houses in Akroydon, which appeared in Akroyd's publication 'On Improved Dwellings for the Working Classes: A Plan for Building them in Connection with Benefit Building Societies', published in 1862.

Houses built to his plans included 2-64 Salisbury Place, 1-9 Beverley Terrace, 8-24 Chester Road and 1-22 York Terrace, although in order to complete the large project, Crossland subcontracted some work to James Mallinson of another local architectural firm, Mallinson & Healey.

The typical plan of the terraced houses consisted of one living room, with two bedrooms above (one small and one large) and a scullery or wash kitchen underneath. At the back were small yards with individual ash pits and lavatories. Larger houses were provided for wealthier tenants, but all had proper drains, water and gas supplies, and were built in partnership with the Halifax Permanent Benefit Building Society.<sup>17</sup>

Also essential to Akroyd's scheme for an ideal English village were communal facilities, including allotments and a co-operative shop. Included in Crossland's designs, therefore, was a co-operative store on the corner of Salisbury Place and Beverley Terrace. Around a first-floor

17. West Yorkshire Archive Service Calderdale, WYHER/10258. *The Akroydon Workers Village*. The Halifax Permanent Benefit Building Society is now 'The Halifax'.



2.7 Akroydon, the junction of Salisbury Place and Beverley Terrace, including the village shop, as depicted in *The Builder*, 14

February 1863; and detail showing the decorated window on Akroydon's village store, as built (photograph taken in April 2010).

A stag's head, Akroyd's personal motif, is above the village name with the date of construction underneath.



window he included a substantial stone carving proclaiming the name of the community, surmounted by Akroyd's stag's head motif and the date of its construction (1861), as well as a monogram, probably of the first shopkeeper.

In all the buildings of his village, through Crossland's skill, Akroyd sought to indulge his taste for the decorative detail that he found so lacking in the earlier Halifax Union Building Society scheme. A little further up





2.8 Akroydon: castellated stables, a striking and more costly building for the patron than those for the new homeowners in the village. Photograph taken in April 2010.

Beverley Terrace and opposite Akroyd's mansion, Bankfield, Crossland designed stables for Akroyd. They were decorated more expensively than the other buildings in the village, with castellation and Akroyd's signature stag's head over the archway leading into the yard. (See page 39.)

### *Schools and almshouses*

The work at Akroydon carried a considerable responsibility for an architect so early in his career, but, despite this, Crossland was careful not to concentrate all his energy on one project. Akroydon proved to be a perfect shop window for his work, and he was soon taking on work for other clients. He quickly became busy, and it seems there was no shortage of commissions. On 12 January 1861, he placed two consecutive advertisements in the classified section of the *Huddersfield Chronicle and West Yorkshire Advertiser*, looking for contractors for two different projects in Huddersfield. The sealed tenders for both were to be submitted to his office in Harrison Road, Halifax, by 30 January 1861. Both these projects were exciting for Crossland, presenting opportunities to design building types new to him.

The first project was for new schools<sup>18</sup> at Hillhouse, Huddersfield, for St John's Church, Bay Hall, Huddersfield, and he arranged for the plans and specifications to be seen between 23 and 26 January in the school hall in the original ancient house known as Bay Hall. The new schools were to be St John's National Schools, provided by the National Society for Promoting Religious Education. Such schools were developed before the Education Act of 1870 and were intended to provide an elementary education for poor children, in accordance with the teaching of the Church of England.<sup>19</sup> Since Crossland's father was churchwarden at St Johns Church<sup>20</sup>, it is likely that this commission resulted through his father's influence. The building included a master's house and was to serve an area of new housing. The site, valued at £350, had been given by a Mrs Clarke Thornhill. When the schools were opened on Shrove Tuesday the following year, with a tea party and sale of work, the buildings were considered by the local newspaper to be 'a great ornament to the new streets formed on Mrs Clarke Thornhill's property'.<sup>21</sup>

The second project was for almshouses in Almondbury, an ancient community about two miles from Huddersfield, and Crossland made arrangements for the plans to be viewed at the offices of a surveyor, Thomas Brook, in New Street, Huddersfield.<sup>22</sup>

This project, known as Nettleton's Almshouses, was paid for by Nettleton's Charity, Almondbury, an organisation established by a Robert Nettleton of Almondbury in 1613 to provide relief for the poor and to fund other charitable acts. Crossland's row of six single-storey cottages was to be built on the north side of the churchyard, replacing six earlier dwellings. They were intended for 'the perpetual relief of the poor of Almondbury'.<sup>23</sup> Doubtless reflecting the budget available for its construction, Crossland's design for the building had no decoration, being simply a practical stone structure with a slate roof and three pairs of front doors. (See page 33-34.)

### *Houses and shops*

At the same time, Crossland also began taking on smaller projects for private individuals. In 1861, as the construction of Akroydon was beginning, a Mr Richard Flather commissioned two houses to be built at the top of

18. Crossland's school at Hillhouse has been demolished.

19. Such schools were the precursors of the voluntary aided or voluntary controlled primary schools that remain part of the primary education system.

20. Law, Part 1.

21. *The Huddersfield Chronicle and West Yorkshire Advertiser*, 15 February 1862, Issue 622, p. 8.

22. *The Huddersfield Chronicle and West Yorkshire Advertiser*, 12 January 1861, Issue 565.

23. West Yorkshire Archive Service, [http://archiveswiki.wyjs.org.uk/index.php?title=Nettleton%27s\\_Charity,\\_Almondbury](http://archiveswiki.wyjs.org.uk/index.php?title=Nettleton%27s_Charity,_Almondbury).

Westgate, Elland. Crossland produced plans and elevations for a pair of houses that bore a marked similarity to the Akroydon houses<sup>24</sup>, including the lavatory and ash pit at the end of a back yard. The houses were for an irregular corner site on a hill, which Crossland managed by providing the two houses with unequal-sized back yards and a lower basement ceiling for the property higher up the sloping ground. (See page 27, 2.9.)

At more or less the same time, a Mr Jeremiah Peel commissioned Crossland to design a terrace comprising a shop with a house and two further houses in Northgate, Elland.<sup>25</sup> This was a particularly challenging quadrant site on a slope. Crossland's solution to the problem of the site was an asymmetrical frontage, balancing a second-floor gable on the lowest house with a quatrefoil decoration in the large gable over the shop accommodation. A spiral staircase to the bedrooms in the lowest house optimised the limited space and presented an opportunity for a decorative turret. (See page 27, 2.10.)

### *Copley Church*

Also in 1861, while Crossland was heavily engaged on the Akroydon development for Edward Akroyd, as well as several other local projects, he was commissioned to build a church at Copley, a village built by Akroyd on the outskirts of Halifax. A subscription fund had been launched with Akroyd himself contributing £500. The Copley curate-in-charge, the Reverend James Hope, commissioned the church from Crossland and was an active fundraiser for the project. It seems, though, that hoped-for funds were difficult to raise, and when *The Ecclesiologist* reviewed the building plans in June (devoting a whole page to this proposed church for a small village), it lamented that 'Mr Crossland is unfortunately rather straitened for funds.'<sup>26</sup> This was plainly much regretted since it felt that 'the design has great merits and shows much promise'.<sup>27</sup> This was genuine praise for a young architect who was then only twenty-five years of age. *The Ecclesiologist* also approved of the ritual arrangements, particularly the raised chancel and sanctuary, confirming that Crossland was already seeking to incorporate the principles of the Society into his own designs.

The village of Copley, on the outskirts of Halifax, had been built by Akroyd some fifteen years earlier to house mill workers. As with the Haley Hill mill,

24. West Yorkshire Archive Service Calderdale, CMT4/MU:21/23, plans and elevations of two houses at the top of Westgate, Elland (demolished).

25. West Yorkshire Archive Service Calderdale, CMT4/MU:21/24, plans and elevations of three houses, one with a shop, at Northgate, Elland (demolished).

26. *The Ecclesiologist*, Volume XXII, June 1861, CXLIV, new series CVIII, p. 197.

27. *The Ecclesiologist*, Volume XXII, June 1861, CXLIV, new series CVIII, p. 197.



Akroyd had inherited the Copley mill from his father. It was in an isolated location, and most of the workers had to travel some distance to their place of work since, prior to Akroyd's new village, the only housing nearby was a row of seven cottages dating from the beginning of the nineteenth century. When Edward Akroyd erected a second mill in 1847, he also commissioned the housing so that workers could live near their place of work. The village of Copley was built close to the mills and consisted of three terraces of back-to-back housing with Gothic or 'old English' features, as well as four shops. There were also allotments and gardens, schools by 1849 and a library by 1850 – and the hedges were trimmed at Akroyd's expense. The community – housing specifically provided for mill workers – was a novel idea with 'no precedent in weavers' hamlets'<sup>28</sup> and pre-dating the better-known Saltaire on the outskirts of Bradford. However, when built, Copley had no church and worship took place in the village schoolroom.

Since 1845, Copley had been in the new parish of All Saints, Salterhebble. The proposed site for the Copley church, on Wakefield Road, was near All Saints' Church, and the incumbent, the Reverend Warneford, objected to a new church being built so close to his own. It was thanks to the parish of Greetland, on the opposite bank of the River Calder, that Copley was able to have its own church on land provided by Richard Kennett-Dawson. It was an odd arrangement, though, with the planned village church in a different parish and on the opposite bank of the river from the community it was to serve. Regardless, *The Ecclesiologist* was enthusiastic about the location, saying, 'there is an unusually good opportunity for a picturesque treatment, for the church will stand terraced up on the very edge of the stream or torrent, approached by a bridge (which might be worked into the composition), and under the steep slope of a lofty hill, which is thickly wooded'.<sup>29</sup> However, the land agreed for the church, at the foot of a steep bank beside the River Calder, was less than ideal. It was so close to the riverbank that, before any building on the church could begin, substantial work had to be carried out to strengthen the riverbank in preparation for the church foundations. Crossland advertised in late July 1861 for tenders from excavators and masons to build the foundations for the new church, to be submitted by 10 August.<sup>30</sup> The preparatory work began in late 1861.

Strengthening the riverbank in preparation for the church foundations was by no means the project's only problem. It seems Crossland had to remind the Reverend Hope to honour the terms of their contract when it came to payment. In a letter from his Harrison Road office on 25 November 1861,

28. Linstrum, Derek, *West Yorkshire: Architects and Architecture* (London, 1978), p. 135.

29. *The Ecclesiologist*, Volume XXII, June 1861, CXLIV, new series CVIII, p. 197.

30. *The Huddersfield Chronicle and West Yorkshire Advertiser*, 27 July 1861, Issue 593.

Crossland wrote to the Reverend Hope: 'I shall be obliged if you can let me have £50 on account of the Plans for the New Church Copley. Half my commission – 2<sup>1/2</sup> per cent is due to me when the first contract is signed.'<sup>31</sup>

The Reverend Hope responded by paying Crossland just £25 on 7 December. It was plainly a difficult time for Hope, as he was on the point of leaving Copley and his new church project for a new incumbency. Crossland was genuinely sorry that the instigator of the project was leaving when it was barely begun and doubtless had concerns regarding the completion and the payment of his own fee. He replied to the Reverend Hope on 12 December:

I enclose a receipt for £25 and beg to thank you for your kind letter.

It has always been my desire to do everything possible to meet your wishes, in reference to the new Church; and I very deeply regret that your supervision of the works has ceased. You will, however I hope, cherish the scheme you have so nobly set on foot & watch over the new church with loving care.<sup>32</sup>

Crossland seems to have been anxious not to commit to paper any difference of opinion regarding his payment, as he concluded his letter by saying, 'As yet my mind is unchanged as regards my claim. The reason for my apparent obstinacy I will give up when I see you.'<sup>33</sup>

His obstinacy may have related to the need to allow the river wall and the foundations to settle before further work could be carried out, leading to a delay in the project. (See pages 33-34 and 57-59.)

### *Another shop with houses and a manor house*

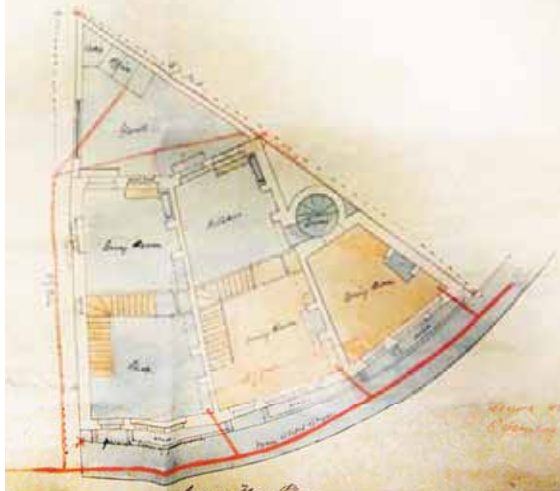
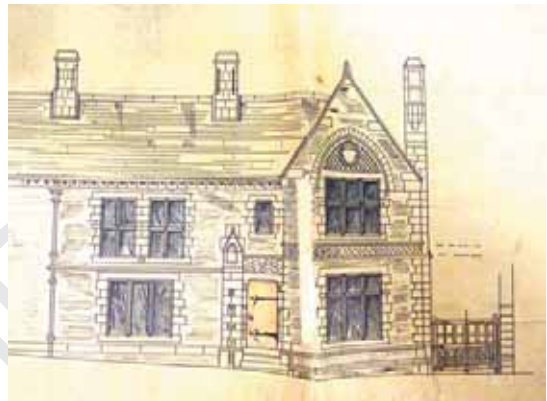
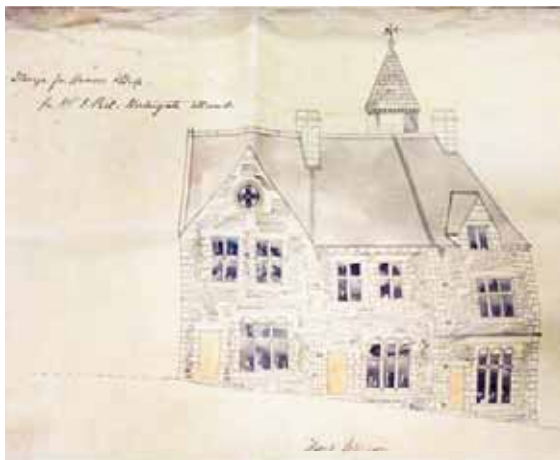
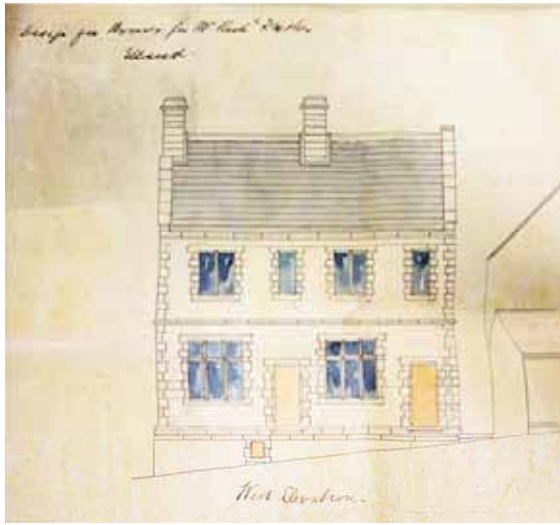
Meanwhile, in Elland, the houses for Mr Flather in Westgate and for Mr Peel on Northgate had been good advertisements for Crossland. In 1862, he accepted two more commissions: the first to design another terrace of three houses in Westgate, one with a shop, for a Mr Joseph Bayley and the second for a substantial single dwelling, also on Westgate. Both were on straightforward sites.<sup>34</sup>

31. West Yorkshire Archive Service Wakefield, WDP59/21, Letters from W.H. Crossland of Halifax, architect, about the Copley commission, 1861.

32. West Yorkshire Archive Service Wakefield, WDP59/21, Letters from W.H. Crossland of Halifax, architect, about the Copley commission, 1861.

33. West Yorkshire Archive Service Wakefield, WDP59/21, Letters from W.H. Crossland of Halifax, architect, about the Copley commission, 1861.

34. West Yorkshire Archive Service Calderdale, CMT4/MU:21/29, terrace of three houses in Westgate, Elland, one with a shop (demolished) and CMT4/MU:21/31, a house in Westgate (demolished).



2.9 (top, left) Elland: elevation of a pair of houses on Westgate, 1861 – a small and simple structure, now demolished, that Crossland accommodated to an irregular corner site. They bore a marked similarity to the houses at Akroydon.

2.10 (bottom, left) Elland: three houses, one with a shop (marked by the large gable with a quatrefoil decoration), now demolished, on a challenging quadrant sloping site at Northgate: front elevation and ground plan, 1861.

2.11 (top, right) Elland: terrace of three houses, one with a shop (identified by pointed arches over the door and windows), now demolished, for Westgate. Front elevation, 1862.

2.12 (bottom, right) Elland: front elevation of a manor house, now demolished, 1862. With greater funding, Crossland was able to be more ambitious in his design for this house.

The development of three small properties for Joseph Bayley was on a rectangular site. Crossland unified the design with symmetrical chimneys and three matching gables for the upper windows. He achieved symmetry on the ground floor in the two houses by placing the square-headed windows and doors in mirror image to each other. The shop was distinguished by pointed arches over both the door and the two-light window with stonework decoration in the arches. (See page 27, 2.11.)

The second property may have been a speculative development since it was built for the ‘Hamerton executors’ – the executors of a will. It was a substantial single dwelling, attached to another property on one side and with a side gate on the other. The ground floor contained a kitchen, separate scullery, drawing room and dining room opening off a central hallway. Upstairs, the main bedroom, with a gable window, had both a bathroom and a dressing room opening from it, and there were four further bedrooms on the other side of the landing. The basement was designed to include a wine store and a beer store, as well as the more usual larder and coal store. There was also an attic, which would have served as servant accommodation. This appears to have been Crossland’s most ambitious domestic design up to this point in his early career. The design was more complex and called for more imagination than the other three Elland designs and gave Crossland the opportunity to incorporate numerous Gothic decorative features, including a built-out chimney, stonework decoration within a decorated pointed arch, massive door hinges and decorative gutters with further stone carving. (See page 27, 2.12.)

### *Ossett Church*

Another new church was commissioned in 1862 – and this was a real prize for a young architect. This church was for the community of Ossett, between Dewsbury and Wakefield. Although not far from Crossland’s parents’ home in Huddersfield, it was far enough for it to be unlikely that the commission was gained through parental influence or contacts, suggesting that his reputation was spreading. It was the highest value commission he had yet received and was to become an important project for him. When the building contracts were signed, Crossland was already being described as an ‘established architect’. *The Ecclesiologist* reviewed Crossland’s design generally favourably in February 1862, noting, ‘The style is the Early-Pointed, in which this gentleman generally designs.’<sup>35</sup>

The Ossett church was an ambitious project for an ambitious town. Ossett had had a church since at least 1409, and Crossland’s commission was to replace the then town church in the market place, which had been built in

35. *The Ecclesiologist*, February 1862, Vol XXIII, CXLVIII, new series CXII, p. 65.

1806. Formerly in the ancient parish of Dewsbury, Ossett had been declared a separate parochial district in 1858. By this time the town was a rapidly industrialising community, and the expanding population had become too large for the church. In any case, there was a feeling that a community of increasing prosperity should have a church that made a confident statement about its success. There was no space for expansion on the existing site, so a new location was needed. The site chosen for the new church was on Field Lane, situated on a plateau at the edge of town, some 300 feet above sea level alongside the new Anglican graveyard laid out in 1861. This was a prominent position providing the perfect opportunity to proclaim the status of the town.

Some of the money for the new church was donated by Benjamin Ingham, a member of an Ossett family that had made a fortune in importing wine from Sicily. He subscribed £1,000 towards the construction and was also to fund the stained-glass east window. A further £800 was given by Benjamin Wilson, a wealthy Ossett mill owner and textile manufacturer who was also the organist at the old Church in the market place. The west window was to be funded by the Whitaker family, successful maltsters in Ossett who were related to the Inghams.<sup>36</sup> The foundation stone was laid by the vicar, the Reverend Thomas Lee, on 30 June 1862, when the estimated cost of the church was £8,000. It was to be the new parish church and therefore the most important church in the town. It was, though, only one of at least ten new churches that were built in Ossett between 1857 and 1867 in a demonstration of extraordinary religious fervour and dedication – and this in an area where wages were low and money was concentrated in relatively few hands.

The new parish church was to be Crossland's first large church with a massive cruciform design including a tower and an octagonal stone spire over the crossing. The interior was to be 'elaborate, with constructional colour, low squat marble shafts, archivolt of coloured bricks [and] carved capitals'.<sup>37</sup> In case those funding the project did not like the tower and spire rising from the centre of the church, Crossland prepared an alternative design with the tower and spire positioned at the north-west angle of the church.<sup>38</sup> (See pages 47 and 50-51.)

### *Another church and a parsonage*

Despite problems with the Copley project, and despite beginning the substantial project at Ossett, by April 1862 Crossland had designed another church, this time for Moldgreen, near Huddersfield. *The Ecclesiologist* reviewed it in the February 1863 edition, stating that 'Mr W.H. Crossland of Halifax

36. <http://www.wdco.org/site/Trinity-Church-Ossett/> (accessed 18 June 2013).

37. *The Ecclesiologist*, February 1862, Vol XXIII, CXLVIII, new series CXII, p. 65.

38. *The Ecclesiologist*, February 1862, Vol XXIII, CXLVIII, new series CXII, p. 65.



has designed a very good church for this place<sup>39</sup>, although it criticised some features. Crossland's design included north and south aisles, an apse-ended chancel and a stone tower and spire, described as 'novel in idea and well worked out in detail'.<sup>40</sup> Crossland will have been disappointed that funding allowed for the nave only to be built at this stage, and in June he advertised for contractors to build the truncated new church.<sup>41</sup> (See pages 39-40.)

At about the same time, Crossland was also commissioned to build a parsonage house at Hopton, near Mirfield, to the north-east of Huddersfield. It too was reviewed by *The Ecclesiologist* in February 1863. The journal stated that it liked 'the planning of the house and the general treatment' and considered that 'the whole design exhibits thought and originality'<sup>42</sup>, even though it was critical of the fact that the living rooms faced due east and the back door opened due north. Crossland advertised for contractors in September<sup>43</sup>, and the house was built during 1863.

### *Meeting of the Yorkshire Architectural Society*

On a national scale, there was something of a church-building frenzy during the 1860s. This had resulted from the revelation in the 1851 census that the Established Church in England was in a decidedly moribund state, with small congregations and churches often in advanced states of disrepair, while Non-Conformism was attracting ever more followers. These facts provided a profound shock to those in a position to influence public opinion and led to a nation-wide move to build many new Anglican churches. Indeed, the 1860s was to see the greatest number of new churches ever built in one decade. Crossland understood the opportunities this church-building programme offered a young architect, and it is clear that he grasped opportunities both to inform himself about church-building in Yorkshire and also to make his name known among the kind of people responsible for commissioning church buildings.

One such opportunity presented itself in September 1862 when he attended a meeting of the Yorkshire Architectural Society at Driffield in the East Riding of Yorkshire.<sup>44</sup> He went with William Bakewell (1839-1925), an architect colleague from Halifax, and they found themselves among

39. *The Ecclesiologist*, February 1863, Volume XXIV, CLIV, new series CXV11, p. 65.

40. *The Ecclesiologist*, February 1863, Volume XXIV, CLIV, new series CXV11, p. 65.

41. *The Huddersfield Chronicle and West Yorkshire Advertiser*, 7 June 1862, Issue 638.

42. *The Ecclesiologist*, February 1863, Volume XXIV, CLIV, new series CXVIII, p. 66.

43. *The Leeds Mercury*, 25 September 1862, Issue 7630; 26 September 1862 Issue 7631; and 27 September 1862, Issue 7632.

44. *The York Herald*, 20 September 1862, Issue 4690, p. 10.



2.13 Hawnby:  
All Saints  
Church,  
restoration  
1863.

clerical and lay men from different parts of Yorkshire, many of whom were the incumbents of churches. He was able to acquaint himself with a diverse range of people, among whom many were likely to be considering commissioning new buildings. After the meeting, they viewed the parish church at Driffield and then stayed at the Blue Bell Inn overnight. The following day the group had a tour of churches, including the remains of Watton Abbey, all of which were sources of interest and ideas to young architects like Crossland and Bakewell.

### *Hawnby Church*

Crossland's first known church restoration was of the ancient church of All Saints at Hawnby, about seven miles from Helmsley on the North Yorkshire Moors and may well have been an immediate product of the Architectural Society meeting in Driffield. Hawnby was so far from his general area of work in West Yorkshire that the commission is more likely to have resulted from such a meeting than from a local contact. The restoration was well reported in *The Ecclesiologist* in February 1863 (making it the third Crossland project reported in this edition of the journal) as 'an effective restoration by Mr Crossland of an unpretending little First-Pointed church'.<sup>45</sup> The restoration was completed during the same year. His self-promotion at the Driffield meeting of the Yorkshire Architectural Society already seemed to be paying off.

45. *The Ecclesiologist*, February 1863, Vol XXIV, CLIV, new series CXVIII, p. 69.



*Move to Leeds*

Sometime late in 1862, Crossland decided to move his business to Leeds, opening an office there in 1863, but maintaining the Halifax office for some months into that year. Why he moved to Leeds is not clear. The fiasco of the competition for the Leeds Mechanics' Institute and School of Art, in which he seemed to have been overlooked simply because he was not from Leeds, may have suggested to him that the town would provide more career opportunities. Leeds was developing fast, and he probably anticipated that there would be more large and interesting projects there than in Halifax. Since the construction of Cuthbert Brodrick's fine town hall, ahead of similar plans in Wakefield, Leeds had effectively become the most important town in the West Riding, and Crossland probably calculated that he would have more opportunities there than anywhere else in the West Riding. He was ambitious and wanted the opportunity to carve out his place in the architectural vanguard as the pace of industrial and civic development gathered speed.