

The Victorian Society in Manchester

Registered Charity No.1081435

Spring Newsletter 2012

EDITORIAL

Development and Conservation – Some myths and realities

The apparent but unnecessary conflict between development and conservation has its roots in Britain's history and also in the decline of informed architectural patronage. Between 1750 and 1840 Britain became the world's first industrial nation. Aggressive commercial, foreign and naval policies led to Britain's position as the world's strongest nation economically, politically and militarily for most of the nineteenth century. This position started to slip in about 1860 and continued to decline after the First World War. By 1945 Britain was dirty, worn out and broke. People were tired of stagnation and decline – they wanted radical change.

While Europe set about repairing and rebuilding many of its war-torn cities, Britain began a programme of 'comprehensive redevelopment'. The pressure to get rid of dirty old buildings, seen by many to epitomise national decline, was intensified by the demands of the motor car. The vision may have been well-intentioned but its realisation became crude and uncritical. Whilst the nation's architectural crown jewels were acknowledged, most historic buildings and places were dismissed as ugly and redundant. Their replacements were cheap imitations of Modern Movement ideals, fuelled by those political curses of modern Britain – rush, short-termism and PR statistics.

By the 1980s society had rebelled against the destructive and ugly results. The conservation movement gained momentum, and comprehensive redevelopment was replaced (too late in many cases) by urban regeneration. We were bombarded by a new set of buzzwords – synergy, catalyst, innovative, iconic – but underlying

faults remained. Thirty years of growth produced only a modest catalogue of architectural or civic distinction. Why did this happen?

The informed patronage which historically had produced our great towns and cities is largely missing today. Many of the developers, contractors, bureaucrats, councillors, planners and architects who are

private members bills rather than mainstream government policy, with ideas periodically borrowed from other countries. The *Conservation Area* came from France, and more recently the *Conservation Management Plan* was introduced from Australia. Most politicians are either hostile or indifferent to conservation. A lack of commitment at central and local government levels



Thriving, varied, confident, civic and civilized – Victorian Aberdeen.

responsible for new developments are ill-equipped to judge either good design or the significance of historic buildings and places. They hold on to the lie that Britain is unhealthily fixated on the past. In fact most western countries place greater emphasis on their history and the protection of their historic places and did so long before Britain. The states which became modern Germany began to enact historic buildings legislation a hundred years before Britain and this does not seem to have hindered their economy. By comparison most British conservation legislation is the result of

is apparent when one visits our European neighbours and compares the care and consistency applied to their historic areas with our own.

Developers and politicians accuse conservationists of being driven by nostalgia, of wishing to return to an earlier age. This is false and confuses the point that while we don't want to return to the past we do need to learn from the past. Compare the richness and consistency of a Victorian town centre as seen in contemporary photographs with the jumbled and discordant mess of town centres today. The problem is rooted in the

fragmented management of urban development and the absence of informed patronage and shared design objectives.

Traffic and road design have their own rules which produce dull surfaces, ubiquitous yellow lines, a proliferation of metal barriers and chaotic signage. These destroy the visual and aural quality of our streets and rob the pedestrian of their possession and enjoyment. Similarly, each new development seems to be conceived in a contextual vacuum. Material, form, scale, colour and detail vary widely from site to site on the grounds of architectural creativity and innovation, producing a chaotic townscape. Shop fronts are seen by retailers (and unquestioningly accepted by planning authorities) as simply enormous billboards which obliterate architectural features and dominate the streetscape. Listed buildings are often seen as no more than facades and unlisted buildings dismissed even when they have intrinsic quality. There are no longer any manners or shared values in our built environment. Look at the results of the last half century. Something is fundamentally wrong.

A MORI survey carried out in 2000 for English Heritage concluded that most people placed a high value on the protection of the historic environment and regarded it as a major contributor to their quality of life. In the absence of an informed and collective vision for our towns and cities we need better guidance, more joined-up thinking and effective safety mechanisms. Our principal safety mechanism is public consultation, even though our secretive local authorities seem only to pay lip-service. It is through the consultation process that amenity groups like the Victorian Society have an important part to play by drawing attention to the worst errors. This inevitably creates hostility and accusations of blocking essential progress. Again this is a false accusation. Amenity groups and conservationists do not have a veto on planning decisions, only an opportunity to express a point of view. The objection is not usually to the principle of development, only to

badly designed or poorly informed development. To use the language of the government's own guidance, conservation is not about preventing change, rather about properly managing the process of change. Conservation and development are not mutually exclusive; good conservation goes hand in hand with good design. Change is acceptable when it is demonstrably justified in terms of need and public benefit and appropriate in terms of design.

For over fifty years the Victorian Society has worked hard to protect our historic buildings, towns and cities and can be proud of what it has achieved. Its role today is as important and essential as ever.

Ken Moth

May 2012

Ken Moth has been an active member of the Victorian Society since 1973. He is an accredited conservation architect, an executive trustee of the Victorian Society and chairman of the Northern Buildings Committee. He retired from a large commercial practice two years ago and remains active in the field of architectural conservation.

The Manchester Victorian Society
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The Victorian Society is the champion for Victorian and Edwardian buildings in England and Wales

NEWS

Gorton Monastery: Return of the Saints

Next month (June) this restoration project reaches a significant milestone; the re-positioning of the twelve statues of the Saints to their elevated plinths inside the nave. The statues (made originally by William Wilson & Co. of Manchester) have, with the full approval of English Heritage, been restored in their containers at Gorton by sculptor Andrew Scantlebury and his team.

The statues had suffered considerable damage, probably mainly arising from the crude and illicit removal from their plinths when the building became

derelict. The repaired, conserved and partially re-gilded statues, once moved back into position, will recreate the appearance of the nave interior that E.W.Pugin and his Franciscan patrons and workers intended.

Book review :

Beggars and Builders: My Story of Gorton Monastery by Tony Hurley

Published by Monastery Publications
£6.99 ISBN: 9780957148406 2011

Gorton Monastery may perhaps be regarded as Manchester's flagship heritage project. Over the last fifteen years, a charitable trust has saved and restored a derelict landmark building it purchased for £1 and transformed it into a cherished and viable community, corporate and cultural resource. Tony Hurley was involved in the restoration almost from the beginning in the late 1990s to his sad early death in January 2011. In a foreword to this book, Elaine Griffiths M.B.E. pays fulsome tribute to his knowledge and contribution. Tony had been working on a book about Gorton Monastery for several years and his text has been edited and completed by trustees Janet Wallwork and Ray Hanks. The book follows the Franciscan story from their arrival in this country in the 13th century to the 1872 consecration in Gorton of the Monastery of St Francis, England's largest parish church built since the Reformation. The pen portrait of Brother Patrick going through the



One of the twelve saints returned to Gorton monastery

http://en.wikipedia.org/wiki/File:Gorton_Monastery_saints_012a.jpg

local pubs begging for the money to 'buy another brick for St Francis' stays in the mind, as does the view that the head of Brother Patrick's mother is carved high up on the church. Tony's theory about the North/South alignment of Gorton Monastery is plausible and his observation that the time taken to restore the church was exactly as long as it took to build is fascinating. The barely credible story of the eleventh hour rescue of the twelve statues of the Saints from the clutches of a London auction house is related only briefly.

The sections of the book dealing with Divine Proportions will make dense reading for those unfamiliar with the subject but these concepts were dear to Franciscan hearts from the Renaissance onwards. In 1535 the Venetian Doge had asked the Franciscan friar Giorgi to advise on the proportions of a new church in Venice because the friar had written a treatise 'Christianizing' concepts and theories of proportion (which were pagan in origin) therefore making them respectable. The inclusion of the topic in the book should prompt further study of these aspects of Gorton Monastery.

Tony Hurley's book about his beloved building is a personal memoir, a fitting tribute to his enthusiasm for the building, his insights into its history and his role in its preservation. It was not intended to be the full story of the recent rescue and restoration of the building – that tale of passionate dedication and long term commitment by a team of which Tony was a much loved and valued member awaits a future telling.

David Astbury

May 2012

Pugin Bicentenary Celebrations

Cheadle has been awarded a £150,000 grant by the Heritage Lottery Fund to celebrate the bicentenary of A W N Pugin's birth. A programme of over forty events to honour the 19th Century architect will run throughout 2012. Co-ordinated from the Pugin Heritage Visitor Centre events include Hardman & RIBA exhibitions, heritage walks, a local photographic competition and visits to St Giles.

On May 16 (7 pm) architectural historian David Slade will give a talk 'Pugin the Man', demonstrating the rise of the architect and his influence in ecclesiastical designs.

On May 23 (3 pm): A detailed guided heritage tour of 'Pugin's Gem', St Giles, Cheadle will be led by architectural historian Michael Fisher.

Throughout 2012: During hours when St Giles is not being used for worship or diocese events the church will remain open to the public.

For further details or to join the mailing list e-mail: pugin@uvns.org. Alternatively you can visit the Pugin Heritage Visitor Centre at Lulworth House, High Street, Cheadle, Staffordshire, ST10 1AR

Architecture in Manchester Tour 1 pm Saturday 21 July 2012

Manchester is a lexicon of architecture. It mixes and matches styles and buildings with a crazy and haphazard panache. This tour looks at architecture from 1850 to 1914, a spectacular period of building which gave the city many of its most famous structures. But the tour also looks at more humble delights. Meet outside Manchester Visitor Information Centre, Portland Street, City centre, M1 4BT. Cost: £7.

Book for this and other tours on www.jonathanschofieldtours.com or just turn up at the meeting point. tel: 07876235638

Manchester Peace and Social Justice Trail

A Peace and Social Justice Trail around Manchester city centre has been created by the Manchester City Council in conjunction with local peace groups. The trail takes in 19 pivotal sites of Manchester's progressive history from the medieval Cathedral and Chetham's Library to the 21st century Tree of Remembrance in Piccadilly Gardens.

Of interest from the Victorian period are the Mechanics Institute and the founding of the TUC, the passing of the Free Libraries Act, Elliot House and the election of the first female officials in this country (to the

Manchester School Board), John Bright and the abolition of the Corn Laws and Robert Owen and the Co-operative movement.

Copies of the trail can be obtained at the Manchester Visitor Information Centre on Portland Street, Manchester M1 4BT or visit manchesterpeacetrail.org.uk

St Paul's Church, Kersal Moor, Churchyard Trail

Members will be pleased to learn that Anthea and Neil Darlington have published their long awaited extensive research on the churchyard of St Paul's Kersal Moor. The Manchester Group were fortunate to visit the Church in July 2011 when Anthea and Neil gave a tour of this important graveyard. The illustrated account makes fascinating reading and can be found on the Manchester pages of the Victorian Society site at www.victoriansociety.org.uk/manchester/. Alternatively an electronic copy can be sent to members by emailing beryl.patten@virgin.net.

Robin Bluhm Railway Collection

Robin Bluhm was a former chair and conservation officer of the Manchester Group and one of his interests was the British railway system. Over many years he took photographs of extant railway structures in Greater Manchester, using these 450 slides to present illustrated talks on the railways of the region. His collection also included 120 slides of buildings, mostly in central Manchester, several of the Metro, and four maps of the original tram system in the county. As a librarian, he was systematic and kept the notes on which he based his talks, including dates, architects and material relating to various railway companies before nationalisation.

Initially Pamela Bluhm offered the collection to the Manchester Victorian Society, but, unfortunately, without the resources necessary to make the collection accessible, we had to decline. However, we are pleased to report that Chetham's Library have eagerly accepted the collection into their local history holdings where it will eventually be available for research.

Robin's archive will complement a recently acquired collection from Richard Hills, formerly Head of the Museum of Science and Industry, which includes photographs of engines - both stationary and moving.

We are grateful to Pamela and Chetham's, for ensuring that this collection will be kept for the future.

Joseph Brotherton Monuments

Matthew Noble's bronze statue of Joseph Brotherton, Salford's first Member of Parliament, was returned to Salford during March 2012 after agreement to relocate and renovate was reached with Manchester City Council. A new riverside walkway has been created at the front of the Bruntwood 'Riverside' estate next to New Bailey Street, and in partnership with Bruntwood, the Irwell River Park programme has funded the relocation and renovation, including providing interpretation information adjacent to the statue.

The monument was originally erected in Peel Park, Salford in 1858, after a memorial fund was established, following Brotherton's death in 1857. The statue was taken down in 1954 and kept in storage until 1969 when it was sold to Gawsorth Hall. It remained there for 15 years until it was bought by Manchester City Council who placed the statue on the Manchester bank of the River Irwell close to Albert Bridge. Back in Salford for the first time in over 40 years, the statue is now in a prominent and visible position. The relocation is part of a £1.5m public realm project to improve access to the banks of the River Irwell between Manchester and Salford.

The 1857 memorial fund also provided money for the richly carved monument erected over Brotherton's grave in Weaste cemetery (originally known as the New Barnes Cemetery). So large was the amount raised that the fund was also used to purchase books for libraries and mechanic's institutes. The Brotherton Monument 1858 (Grade II) in Weaste Cemetery is undergoing a major restoration by Salford City Council and Burnaby Stonecare. The memorial has suffered from the effects of atmospheric

pollution and lack of maintenance over many years and there is serious deterioration. The metal fixing running down the centre of the monument has rusted, cracking the stonework with open joints and plants causing structural problems and water ingress. Joseph Brotherton's internment was the first to take place at Weaste. The Brotherton family vault beneath the monument was cut from the solid sandstone with space for 30 coffins.



The restored Brotherton Statue on New Bailey Street, Salford: photograph courtesy David Astbury

The Civil Engineer and Architect's Journal, Volume 21 1858 reported: The monument to the late highly respected Mr. Brotherton, who for twenty-four years worthily represented in parliament the borough of Salford, is now in course of erection over his burial-place in the cemetery of that town. For this purpose 500 guineas have been set aside from the public subscription entered into, which has amounted in all to 2500l. The tomb itself is cut out of the solid rock, and is covered by a brick arch, the top surface being levelled to form a platform to receive the architectural superstructure, which has been designed by Messrs. Holmes and Walker, of Manchester; and which is to be carried out for the above stipulated

amount, the contractor being Mr T I Williams, of Manchester. It is expected that the whole will be completed by about the middle of next year.

The monument rises in three stages, the lower one being square, but having the angles canted, with buttresses set against them and the surface of the principal sides being enriched by a series of five niches, with illuminated shields in the spaces outside their labels, and crowned with a moulded and carved cornice. The second story is octagonal, and defined as such by the large piers, masked by figures, which carry the respective gables. The intermediate spaces are open, and serve to display as a central object the draperied urn, - a pagan emblem, to which, with its unmeaning base-weatherings, we must venture to demur, as certainly the least successful feature of the composition. The ceiling over is groined in stone. The base or foundation for the pedestals and statues is to be formed out of one stone, as also the arched and groined roof over the urn, and by this plan the requirement of metal cramps can be avoided, and the tie or binding together of the whole made complete. On the shields in the gables, from behind which rises the upper story, are intended to be introduced the arms of Manchester, Salford, and the adjacent important towns immediately connected with them. The third stage is an octagonal spire, crocketed, and having small gablets in the intermediate height. It is hollow, but to be covered with a solid top-stone, pierced by a rod terminating in a vane, and brought down through the spire to the underside of the groining, where it will be secured by a nut and screw, ultimately to be concealed by the carved central boss. The whole of the stones are to be dovetail-keyed, and doweled together with slate. The four plain sides above the platform will contain appropriate inscriptions.

CALL FOR INFORMATION

Andrea Crestadoro: Manchester Chief Librarian 1864-1879

Lucy Evans works at the British Library where a project she was involved with led her to Andrea

Crestadoro's pamphlet *'The Art of Making Catalogues'*, (1856). She was really excited to discover that Crestadoro's visionary ideas only needed the internet to be realised. Once she found Andrea's connection with her home city, Manchester, she had to research him further.

Andrea Crestadoro came to Manchester in 1862, employed to compile the catalogue of the Free Reference Library. He became Chief Librarian of Manchester Free Libraries from 1864 to his death in 1879. Largely forgotten as a librarian, he is remembered in computing and information retrieval circles as the inventor of the influential KWIC (keyword in context) indexing system. There are only two main sources for him - the Oxford DNB entry, written by his friend, W E A Axon, and a key article by N K Firby, *Andrea Crestadoro, 1809–1879, Manchester Review*, 12–13 (1971–4).

Although there is next to nothing of personal information for Andrea, he has left a colourful trail of his inventions - from the *Impulsoria* horse locomotive that ran at the Crystal Palace Exhibition to the glider that was discovered in one of the rooms of the Manchester Free Libraries after his death. Born in Genoa in 1808 he came to England in 1849 in the hopes of earning a living as an inventor. He failed at that but his ideas for indexing and cataloguing were both radical and influential, eventually winning him the highly respectable position at Manchester. Few were aware of his two books, one published in Italian and one in French - the latter is

supposed to have influenced Cavour and Meabrae in the early days of Italian unification.

His reputation at Manchester was that of a shy but very genial and courteous scholar who was invariably kind to staff and readers. His obsessions with invention seem to have been fondly remembered by staff although one deputy complained that he left too much work to them!

The Manchester Library letter books have provided a detailed picture of Andrea's working life - but Lucy has failed to track down the following:

- a photograph or portrait - the only one known is the W.G. Baxter cartoon in *Momus* in 1879;
- a door fitted with a sliding weight invented by Andrea - as recorded in a letter from the Hulme Branch Library in March 1878 - the building is long gone but there may be photographs of the interiors that show this;
- his patented fire-grate and feeder poker which Andrea Crestadoro exhibited at the Peel Park exhibition of fuel-efficient appliances in 1874. The *Manchester Guardian*, 17 July 1934, records that the poker *'for two generations held an honoured place near the open fire in the chief librarian's room has been relegated to a Branch Library where coal is still in use'*. Which Branch Library and has the poker survived?
- information about his orphaned nephew whom he adopted from Italy around 1875, sending him to a boarding school to become an English gentleman;
- a manuscript on joint stock companies which apparently vanished after his death - as did his

models and the *Corona d'Italia* award given to him by the King of Italy in 1878. What happened to all these?

Lucy recently contacted the Manchester Group and would be very grateful for suggestions or information members may have relating to Andrea Crestadoro. This should hopefully result in a book next year *'The almost mythical Andrea Crestadoro; inventions, indexes, fire balloons and free libraries in 19th century Italy and England'*

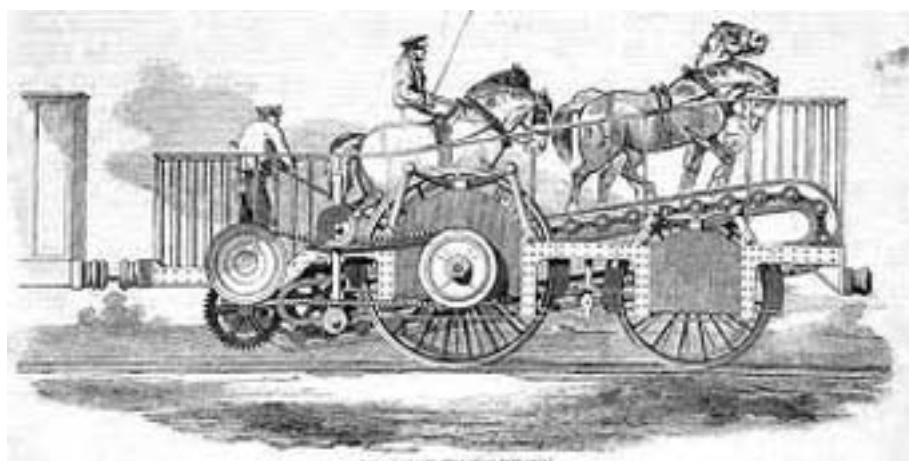
Lucy's contact details are lucy.evans374@btinternet.com

DANIEL LEWIS (1843/4-1876) Architect

As the fate of Ancoats Dispensary hangs in the balance, Neil Darlington casts new light on the building's architect.

On 9 January 2011 the last service was held at the Church of St David on Chester Road, at Oakenholt near Flint. A small congregation had struggled to meet even the running costs of the building; necessary repairs costing an estimated £115,000 forced its closure. On 29 June 2011 application was made to Manchester City Council to demolish the shell of the Ancoats and Ardwick Dispensary on Old Mill Lane, Ancoats, the roof, internal walls, staircases and floors of this Grade II listed building already having been removed. But other than an uncertain future these two buildings share a further common link, forming the entire known works of the somewhat obscure Manchester architect Daniel Lewis.

Daniel Lewis's career spanned less than three years. He is not included in the RIBA Dictionary of Architects, nor does he appear in Slater's Manchester and Salford Directories of 1871 and 1874. He was born in Manchester (probably near Ardwick Green) in 1843/4 the son of Thomas Lewis, a yarn agent originally from Chester, and his first wife who died before 1861. Daniel's unmarried uncle, Edward Lewis, was a partner in a firm of successful Manchester solicitors, the practice numbering among their clients the Lancashire



The Impulsoria in 1850.

and Yorkshire Railway Company and the Chester to Holyhead Railway. Seemingly through choice rather than economic necessity Thomas and his family lived with Edward Lewis until the latter's eventual death.

By the age of seven Daniel Lewis was attending boarding school in Litherland and in 1861 was employed as an (un-named) architect's articled pupil. He commenced independent practice early in 1871 with offices at 28 Cross Street, Manchester, one of the best locations close to the Exchange, and was still at this address in June 1872. However, for reasons which are unclear, his architectural career in Manchester ended before the end of 1873. Equally confusing are details of his personal life at this time. The 1871 Census records him as a visitor at Tyddyn ucha, a farm of 55 acres at Bagillt, Holywell, Clwyd. The household also included Mrs Ann Jones aged 75, and her two sons and two daughters, all unmarried. Further research is needed to determine the precise nature of this relationship, but it was here that Daniel Lewis was to die in February 1876. Probate records state: *'Administration of the effects of Daniel Lewis, late of Tyddyn ucha, near Holywell, in the county of Flint, Architect, a Bachelor, who died 4 February 1876 at Tyddyn ucha was granted to Thomas Lewis, of The Woodlands, Altrincham, in the county of Chester, merchant, the father and next of kin'*

Daniel's first major commission, St David's Church, was built at a cost of £1,350 as a daughter church of St Mary's Flint and opened in 1872. Standing about two miles distant from the farm, it is assumed to be the school/chapel for which tenders were sought in June 1871. It comprises a four bay nave and polygonal apse. Externally it is of red and yellow polychromatic brickwork, many of the patterns and designs identical to those which would appear on the slightly later Ardwick and Ancoats Dispensary. The new Ancoats Dispensary was built at the sole expense of Miss Brakenbury at a cost of £5,000. Work began in 1872, the foundation stone being laid by the Mayor of Manchester in June of that year.

Reporting the event, the Manchester Guardian noted: *'The buildings which have been designed by and will be carried out under the superintendence of Mr D Lewis, architect, Cross Street,*

has also been subject to revisionist architectural history. 'Crawcroft, a typographical error believed to have been created in the late twentieth century is now deemed to have been



The shell of Ancoats Dispensary, currently shrouded in scaffolding. Photograph courtesy Mark Watson

will be a very handsome structure, and one of the largest of its kind in the kingdom. It will consist of three storeys, flanked on either side by wings, and having a central tower. Together with the outbuildings and yard it will occupy a space of 1,500 square yards, and will have two fronts, one in Mill Street and the other in Kirby Street. It will be built of brick and terra cotta, with the exception of the window sills and the top of the tower, which are to be executed in Ransom's patent stone. The male and female wards will contain together about forty beds; and an advantageous part of the plan consists in keeping the surgical department and the domestic arrangements entirely separate' The buildings are known to have been occupied by early December 1873 although the formal opening did not take place until Thursday 29 January 1874. Although the scheme provided for the accommodation of in-patients, it was not until 1879 that sufficient funds permitted the first beds to become available.

Regrettably, the Ancoats Dispensary

in partnership with Daniel Lewis although a man of this name cannot be identified in either the Manchester census records or directories of the Victorian period. (The clerk of works for the Dispensary, Samuel Crowcroft, does appear in later directories as a building surveyor and valuer but as not an architect until the late 1870s). More inexplicable are the revised dates of 1879-1891 currently being given for the building of the Dispensary by heritage organisations. Daniel Lewis, it seems, has now joined the ranks of Manchester architects for whom death forms no barrier to successful practice.

Neil Darlington.

April 2012

Until his retirement, Neil Darlington was an architect in private practice for almost forty years. He is a contributor to Historic Scotland's on-line database, the 'Dictionary of Scottish Architects,' and for the past fifteen years has been researching the lives of architects working in Greater Manchester between 1820 and 1940.

SIR THOMAS WARDLE:UPDATE

Full Circle

In February 2010 I gave a paper at a textile symposium in Kolkata, India. The symposium was organised because three and a half thousand textile samples, prepared by Thomas Wardle in Leek, Staffordshire, had been discovered in the India Museum, Kolkata. This find, dating from the 1880s, considered to be of great importance, contributes to a greater understanding of India's noble textile history. The samples provide the only comprehensive, analytical record of India's vast range of natural dyestuffs. India's contemporary dyers are taking a renewed interest in their heritage and Wardle's samples attracted many practitioners when they were exhibited in Kolkata. The symposium paper discussed the years of intensive, scientific research undertaken by Wardle, a silk dyer and chemist, in Leek. As a result of which he became internationally acknowledged as the authority on India's dye stuffs and wild silks. Although for some time he was consigned to a footnote by historians of the Arts and Crafts movement.

In February 2012, I visited the workshops of an eminent dyeing and printing family in Gujarat. The workshops, which use traditional methods, are in a rural location and I pitched up unannounced. I was greeted warmly by Sufiyan Ismail Khatri, a tenth generation textile dyer and printer. He had been at the Kolkata symposium in 2010 and



Brenda King, with the Wardle volumes, the India Museum Kolkata, 2010

recognised me. More importantly he had been so influenced by the historic dye samples that he was inspired to try out new dye recipes. I can't think of a more fitting tribute to Wardle than this; that his research is clearly still having a positive effect and at the highest level. Things had certainly turned full circle. The dye samples have now been photographed although conservation of these valuable and vulnerable sample books has yet to be undertaken. Although in need of care the books have at least survived. This maybe because the India Museum has not undergone a redevelopment programme and is little changed since the 19th century, when it was built on the South Kensington model. At least we know where the dye samples are and India's dyers can refer to them and learn from their past. British dyers

have no such luck. I have been searching for the corresponding set of samples in Britain for over fifteen years. As can be seen above, the samples are hard-bound into fifteen huge volumes, so they will not be found behind a cupboard where they may have accidentally fallen. Someone, somewhere, took the decision to de-accession them, or simply throw them out. I would dearly love to know who it was who thought with utter conviction that these fifteen large volumes, containing thousands of textile samples, all carefully mounted and labelled, should be disposed of? Who was the person with so little vision that they considered them to be of no interest whatever to anyone, ever? How wrong they were. I remain slightly optimistic and the hunt goes on.

In India I had the great pleasure of selecting a range of hand-printed cotton textiles for the William Morris Gallery in Walthamstow. The Gallery is currently closed as a major renovation programme is underway. Gallery staff realise how influential India's textiles were for Morris and Wardle. They are keen to acknowledge this in their educational programmes when they re-open this summer. Wardle will be given due recognition in the new gallery displays. Many of the textiles which he block-printed for Morris, between 1875-1877, had evident Indian or Persian influences. I was able to find contemporary textiles which related to these in some way, as after



Thomas Wardle surrounded by ten of his surviving children, Leek, c1878



Leek embroidery in tussor thread on Indian woven tussor silk ground c1880s, designed by J D Sedding. Collection: Brenda King

centuries they are still produced using traditional methods and are still popular in India.

In 1879 Thomas Wardle and his wife Elizabeth started the Leek Embroidery Society. India's silks, dyestuffs and patterns played a major part in its huge success. Prior to the formation of the Society, from 1864, Elizabeth and Thomas Wardle worked alongside many major architects who were commissioned to build or renovate churches in north Staffordshire. They had shared objectives. Thomas Wardle, was a craftsman with a major interest in his raw materials. He was also a geologist who had completed a major study of the regions geology which gained him an FGS. As Churchwarden, he was concerned about appropriate church renovation using local stone, when he worked with G.G. Scott Jnr. on the renovation of St Edward the Confessor in Cheddleton, (1863-4). Later he was a founder and active member of SPAB. His advice on a number of renovation projects in Leek, including the provision of stained glass windows, was often sought and freely given. Elizabeth Wardle, along with local needlewomen, supplied a truly amazing range of needlework designed for their churches by G.G Scott Jnr, G. F. Bodley, G. E. Street, John Dando Sedding, R. Norman Shaw, Gerald Horsley and for J. L. Pearson's renovation of Shrewsbury Abbey. Most of the embroideries are still in the places for which they were made. This remarkable group of churches

are generally well maintained and the textiles, which are particularly vulnerable, are in good condition. Some are in regular use; others are mounted behind glass and are on display. Many have been conserved and the needlework remounted onto modern materials; some more sympathetically than others.

Conservation advice has been funded and sessions well attended by those volunteers who care for this important aspect of their church's interior. Nevertheless there is a genuine, growing concern that as congregations rapidly decline and rural churches in particular are not heated, the future of these delicate items is in doubt. This unease is replicated across the country as committed custodians battle against the damp and the mould that results, along with the well-grounded fear that no one else will take their place. These glorious textiles embody many beliefs, histories and skills. They represent regional, national, international, ecclesiastical, textile and women's history. Whose responsibility is it to ensure their future?

The remarkable Wardles will be celebrated as important members of the Arts and Crafts movement in an exhibition on the work of the Leek Embroidery Society. This will take place throughout July and August 2013, in the Nicholson Institute, Leek, Staffordshire; walks, talks and workshops will also take place. Many local churches will display their historic Leek embroideries.

I am researching for my third publication on the Wardles which will be published in 2013 and I am still amazed by what I am discovering.

Brenda King

April 2012

Dr Brenda King is the Chair of the Textile Society and a member of the Victorian Society. She is a textile historian, lecturer, curator and author. She has been researching the life and works of Thomas Wardle for the past fifteen years and is now concentrating on the Leek Embroidery Society which will culminate in an exhibition and publication in 2013.

MANCHESTER GROUP - EVENT REVIEWS

**William Fairbairn (1789-1874)
Journeyman Millwright to World
Famous Engineer by Richard
Byrom. 27 October 2011 YHA**

Richard Byrom, a retired architect from Byrom Clark Roberts, has had a fascination with William Fairbairn ever since writing an essay on him as a Manchester University undergraduate. The extent of his scholarship and his admiration for the man were apparent from this immensely informative talk.

We started with an account of Fairbairn's early years, moving from his birthplace of Kelso to Manchester via the Highlands, Tyneside, the Home Counties, London, the West Country, Dublin and Liverpool, enduring the most arduous conditions of travel and work and receiving very little education. Arriving and settling in Manchester in 1816 he began to experience success at last. With partner James Lillie he started a business building and improving corn and textile mills. The partnership ended in 1832 but Fairbairn flourished on his own, branching out into other products such as iron boats and ships, railway and other engines, bridges and cranes. The constant themes were iron and innovation. Among his achievements were the tallest chimney in the world, the first riveting machines, the first iron royal yacht, the first three-storey iron-framed building, the Lancashire boiler, a floating corn mill (for the Crimean War), the first steam locomotive in

Brazil, the development of the tubular bridge and crane jib, the use of wrought iron frames for buildings, fatigue testing of wrought iron, the manufacture of Transatlantic cables and the elliptical iron roof structure for the Royal Albert Hall which was assembled at Fairbairn's works, dismantled and shipped to London.

Fairbairn first travelled to the Continent in 1824 and this led to a series of contracts throughout Europe and in such diverse places as Turkey, Russia, India and Brazil. He of course did much work on mills in the Manchester area; examples are at Ancoats, Gorton, Eagley, Stockport, Ashton and Dukinfield. He also replaced the timber arches of the Etherow and Dinting viaducts – without interruption to traffic!

Fairbairn opened a works in Ancoats in 1820, starting with one employee (a Mr Murphy) and ending up with over 2000. Several of his trainees became professors of engineering or earned knighthoods. From humble beginnings Fairbairn became recognised as a leading engineer. By chance he met George Stephenson in his teens and later he collaborated with his son Robert in building the Menai Straits bridge, but he came to know all the leading engineers of his day, becoming president of the Institute of Mechanical Engineers in 1854. He even met members of the royal families of Europe and Russia.

Fairbairn took his sons Thomas and William Andrew into partnership in 1841, and in 1854 ownership of W Fairbairn & Sons passed to them, with Fairbairn as consultant. William Andrew had little aptitude and Thomas had little interest in the business, moving south in 1861 and leaving a manager in charge. The firm closed soon after Fairbairn died in 1875, shipbuilding having already finished in 1842 and locomotive construction in 1864. One of the last contracts was the ironwork for the basement of Manchester Town Hall.

Fairbairn was not keen on trades unions but did much to improve the lot of workers in other ways. He was a supporter of the ten-hour bill and chaired an inquiry into boiler

explosions, which led to a system of boiler inspections. He was a founding member of the Manchester Mechanics Institute and Ancoats Lyceum. He was a Unitarian but can have had little time for attending church. Although he was vice-president of the Manchester Photographic Society he had little interest in the arts, in contrast to his son Thomas (chairman of the Art Treasures Exhibition and a supporter of the Pre-Raphaelites), whose interest eclipsed that in engineering, to the detriment of the firm.

In summary, Fairbairn typified all the virtues of the Victorian period: hard work, resourcefulness, open-mindedness and philanthropy. His work had far-reaching effects and he deserves to be better known today.

Roger Barton November 2011

A Co-operative Christmas Carol by Gillian Lonergan. 23 November 2011 YHA

The theme of Gillian Lonergan's talk was the development of the Co-operative movement and how that development was reflected in the changing ways of celebrating Christmas.

The first meeting of the group took place at Lowbands Farm, Rochdale in 1860, the second in a temperance hall adapted from a railway arch at Knott Mill on Christmas day that year. This was then considered a good day to meet as all were on holiday. There were 50 to 60 delegates and discussions continued until 6:30. It was described as an '*heroic way of spending Christmas*'. For the next two years meetings took on Christmas day. By 1863 the movement had achieved many of the changes in law that it sought.

The sheer scope of the Co-op's activities was described. Apart from influences on politics and society in the north west, the Co-op hosted visits from all parts of the world: Buenos Aires in 1871 and Japan in 1872. Support for the north in the American civil war was reflected in the spelling of '*labor*' in the Co-op's logo. One significant aspect of the

Co-op's work, often overlooked, is housing which was a major issue at the time. Equitable Street and Pioneer Street were built in Rochdale with similarly named streets throughout the country. The Co-op also had a big interest in the Manchester Ship Canal because of the quantity of goods their shipping fleet brought from Liverpool to Manchester. They ensured that the first steamship to unload cargo in Manchester was a Co-op vessel, the SS Pioneer, with a cargo of cube sugar from Rouen.

Gillian illustrated the development of Christmas celebrations with material from Co-operative magazines in the National Co-operative Archive in Manchester. By 1890 adverts were appearing for Co-op products such as mince pies, almonds and figs. It was proudly stated: '*We do not do special blends of Christmas; we always do special blends.*' Co-op hampers were sent to all parts of the world. These included Christmas crackers called 'Cossacks' as the sound they made was supposed to be like the cracking of whips in the Crimean War. The magazines often had a special piece on a Christmas topic by a famous writer. Moralistic stories about children behaving badly but rewarded when they mended their ways was a common theme.

Education was never far away. Many Co-ops had reading rooms above the stores. In 1906 a four page article about currants and dried fruit explained how the products were harvested, transported to the UK and processed. Gillian's presentation ended with an animated film which showed the continuity of the cooperative movement and its ideals, and the similarities with today's Fairtrade movement.

Questions at the end of the talk inevitably turned to the future of historic Co-op buildings and it was encouraging to hear that the architects involved are taking due account of their architectural and social significance.

Thanks to Gillian for a seasonal and entertaining presentation.

David French February 2012

**Christmas Lunch and Excursion
to Halifax with Colum Giles. 10
December 2011**

Setting out from Halifax train station, the group accompanied David Nortcliffe, local historian and guide, as he pointed out significant architectural features and outlined the town's history. The importance of Halifax as a centre for textile trading grew from medieval times and walking through the Piece Hall (Grade 1) opened in 1779, one sensed the confidence and ambition of those eighteenth century cloth manufacturers and traders.

Two major phases of redevelopment in the second half of the nineteenth century overlaid the over-crowded and insanitary Medieval and Georgian streets. The first phase in the 1850s and 1860s saw the development of Crossley and Princess Streets, the construction of Charles Barry's magnificent town hall, opened by the Prince of Wales in 1863, and improvements to Crown Street and Old Market. The second phase in the 1880s and 1890s included the major Commercial Street development and the reconstruction of the borough markets.

The Mayor, Cllr Dr Nader Fekri JP, welcomed our party to the Town Hall with evident pride and interest. Two groups lead by David Nortcliffe and Peter Burton, the buildings manager, toured the building.

The special committee set by the Town Council in 1858 initially sought the advice of Sir Charles Barry on previously submitted schemes but Barry didn't like any of them and the committee asked him to prepare his own design. The resulting building cost considerably more than the original budget and was completed by Barry's son, Edward Middleton Barry, following Barry's death in 1860. One description of the building calls it '*a masterpiece of the nascent High Victorian style*'. The profusion of decorative stonework was carved by sculptor John Thomas who worked with Barry on the Houses of Parliament. He has a Manchester connection as the sculptor of the facade of Free Trade Hall.

SAVING A CENTURY

A photographic exhibition celebrating the work of the

Victorian Society

6 - 30 JUNE 2012

FLORAL HALL WINTER GARDENS
CHURCH STREET, BLACKPOOL FY1 1HW
open daily 11 am to 3 pm admission free

This exhibition of photos from around the country shows examples of the best Victorian and Edwardian buildings and structures that the Society has campaigned to save, and some that have been lost.

It demonstrates the Society's success in changing public attitudes towards the architecture of the nineteenth century, and its continued relevance for the twenty-first century.

The Victorian Society is the national charity campaigning for the Victorian and Edwardian historic environment.

Tel. 020 8994 1019 or go to
www.victoriansociety.org.uk



THE VICTORIAN SOCIETY

The exhibition is supported by
Listed Property Services, Shaws Terracotta,
J & J W Longbottom Ltd

The Floral Hall opened in 1878 and has just come to the end of a £2.5m refurbishment. The exhibition has been curated and updated on free-standing banners by noted architectural historian and author Gavin Stamp, and shows the best Victorian and Edwardian buildings and structures that the Society has campaigned to save for the nation. The exhibition is a testament to the energy and vision of the early members of the Victorian Society as well as a sobering reminder of the way that public opinion and tastes change.

SAVING A CENTURY will also be shown, in its original format, at Christ Church, Darley Ave. West Didsbury, M20 2ZD between 6 and 30 Sept 2012 as part of Heritage Open Days and Didsbury Arts Festival. Please check the Victorian Society website, or phone 0161 445 4152 for opening days and times.

Following the tour of the Town Hall the group made its way to the Imperial Crown Hotel for a very acceptable lunch in the Edwardian Archive, a book lined dining room in a former warehouse. Colum Giles' illustrated talk *'The building of Halifax; history through the town's architecture'* enhanced our understanding of the history of this important town.

On leaving the dining room, guests were invited to sample the local confectionery, Quality Street, now unfortunately made by Nestle, which was created by John Mackintosh, a world famous local confectioner in 1936. *'Sweets to the Sweet'* as Major Quality said to Miss Sweetly.

Paula Moorhouse January 2012

AGM and Talk: An Uphill Struggle for Historic Moscow by Edmund Harris. 28 January 2012 YHA

Ensuring the preservation of historic buildings was never likely to be easy in post-Communist Russia. In his talk Edmund Harris, the Society's churches conservation adviser, gave us a sobering insight into the nature and extent of the problems and what can be done about them. Edmund spoke from his experience of living in Russia from 2003 to 2009 and as a member of the Moscow Architecture Preservation Society (MAPS).

Edmund started with an outline of Moscow's history as a city fortified against the Mongols, reaching something recognisable today by the seventeenth century and retaining a well-preserved centre, with huge numbers of churches, until 1917. The speaker also took us through the phases of Russian architecture, which became more mainstream European until the Communist era when ideological considerations came to predominate. Not all the later work was bad and Stalinist modernism in particular has been under-appreciated.

The problems associated with historic buildings arise from many sources. The vogue for being located in central Moscow has caused relentless pressure for redevelop-

ment and high property prices. The collapse of the resulting property bubble has led to its own problems as developers try to recoup their losses. Threats to buildings are exacerbated by prolonged legal wrangles, poor infrastructure, changes in the water table and a lack of experienced conservation architects.

A government conservation body with a listing system exists but it is largely ineffective and there are inherent weaknesses: the importance of retaining original fabric is not appreciated; there are no statutory consultees; the consequences of listing are ill-defined; list descriptions can be inaccurate and penalties for infringements of the law are mild. However, the biggest problem is corruption. Conservation staff are poorly paid and easily bought off. Developers have close associations with government and it is easy to produce forged documents, for example stating that a sound building is unsafe and must be demolished.

A common consequence of all this is that existing buildings are replaced by much larger ones, sometimes retaining the façade but often being completely rebuilt to a superficially similar design in a nod to conservation. In other cases the replacement is a high-rise building where none existed before. Sometimes rebuilding is preceded by a fire of unknown origin. Pre-revolutionary residential buildings have been particularly badly affected but any sort of building can be at risk. The speaker showed us many examples, including well-known buildings such as Hotel Moskva and Children's World. Currently a huge historic chocolate factory on the opposite side of the Moscow River from the Kremlin is also under threat.

Secondary consequences of these changes are obstruction of sight lines to buildings such as important churches, loss of context for existing historic buildings and transformation of the skyline, even in St Petersburg where it is one of the city's glories.

The popular feeling for the retention of historic buildings has been hard to

channel because of restrictions on public demonstrations and self-censorship by the press, although social media are now providing a major outlet for protest. MAPS, a voluntary body set up by a group of foreign journalists, has had some influence because of the government's sensitivity to adverse publicity abroad. MAPS has produced two reports on Moscow in conjunction with SAVE Britain's Heritage, and a report on St Petersburg is in preparation.

UNESCO has also had a useful input. There have been home-grown successes in the re-use of buildings and the speaker showed us some examples. An encouraging sign for the future is that one current project includes a plan to train building craftsmen on site.

Roger Barton February 2012

Building the Big Ditch a Victorian Magic Lantern Show with Glen Atkinson. 29 February 2012 YHA

This talk by retired engineer Glen Atkinson, using original *'Magic Lantern Slides'* made from progress photographs taken during the canal's construction, was the group's contribution to the 2012 Manchester Histories Festival.

In the 19th century, Manchester merchants had long nurtured ambitions of circumventing the costs associated with using the Port of Liverpool. The only way of doing so was to allow ocean-going vessels direct access from Manchester to the sea. In the 1880s, following Britain's acquisition of the successful Suez Canal, it was seen that this was a realizable ambition and the well known meeting chaired by Daniel Adamson took place at his home in Didsbury.

The resulting project, to build a canal 30 feet deep by 35 miles long and involving several sets of locks, stretched the financial and engineering resources of the time and employed up to 16,000 workmen. As an additional complication the canal had to be crossed by numerous high-level and swing bridges, the most remarkable one being the Barton Aqueduct carrying

the Bridgewater canal. These bridges involved the construction of numerous embankments plus stone and brick abutments. At the Liverpool end of the canal, Eastham Locks, the canal itself needed an embankment 13 miles long.

The Big Ditch project was not a pick and shovel under-taking - steam powered concrete mixers, cranes and excavators moving on railways were employed throughout. At an early stage, railway lines were laid down running the entire length and route of the proposed canal with over a hundred steam locomotives using them. Moving materials such as concrete and stone along the site and disposing of spoil was a major transport undertaking in itself. Gunpowder was used to blast out rock and paraffin fuelled artificial lighting employed to permit working far into the winter evenings. The rate of progress and the scale of the enterprise were astonishing – half a linear mile of canal completed every month. The construction activity became a visitor attraction in its own right.

Inevitably the workforce suffered many accidents, 6,500 being recorded including 120 fatalities. The details revealed in many of the images illustrated a pre-modern approach to health and safety enabling the lecturer to make many comic asides about the practices on view. Despite the advanced steam machinery, several of the slides showed gravity defying stunts with planks, buckets and wheelbarrows. However, to be historically correct it was stressed that the medical care extended to injured workmen was both medically and socially very advanced for the time. Seriously injured workmen were taken to either Liverpool or Manchester infirmaries for treatment at the company's expense.

Glen's talk, combining professional insights with a humorous light touch, and dealing with a Manchester original opened officially in 1894 by Queen Victoria herself, made a fitting Society contribution to the Histories Festival.

David Astbury

May 2011

The Manchester Board Schools 1870 to 1902 with Samantha Barnes. 8 March 2012 YHA

Samantha Barnes's talk, based on research for her book published in 2009, started with some historical background. School boards were set up under the 1870 Education Act, after a survey of four large cities, including Manchester by the first Gladstone government, concluded that only half the educational needs were being met. The providers (private foundations and the church) were required to improve their facilities and the gaps were to be filled by the school boards, which had the power to create by-laws.

The new schools soon developed from the traditional single school-room to buildings with individual classrooms divided by curtains to allow flexibility. There were galleries and exercise yards, and standards for light, space and ventilation were observed. E R Robson, the London Board's architect, published a book on school architecture recommending Queen Anne and Georgian styles as conferring a non-ecclesiastical character. We were given a brief survey of board schools in London, Birmingham and Sheffield, which showed that this advice was not always followed, with Gothic as well as Classical elements included. All these boards retained their own architects, although some schools were designed by other architects. More board schools have survived in these cities than in Manchester.

In Manchester the school board was set up in 1870 under the chairmanship of Herbert Birley, based first in King Street but moving in 1889 to purpose-built offices in Deansgate. The first schools were in areas of greatest need such as Hulme and Ardwick. Unusually, Manchester did not have designated architects but placed its schools in open competition, with designs chosen by ballot before being submitted for approval in London. Good records were kept until 1899, after which the identity of some architects is unknown. Commissioning of board schools ended with the passing of the 1902 Education Act, which created local

education authorities. By this time there were 39 schools in Manchester as well as schools in districts not yet incorporated, such as Crumpsall, Moss Side, Levenshulme and Withington, which had their own boards.

Samantha ended by giving a survey of the nine board schools still surviving in 2007: Ducie Avenue, Greenheys (the earliest, from 1881); Nelson Street, Miles Platting; Varna Street, Openshaw; Moston Lane, Moston; Clayton; New Central (a 'higher grade' school); Queen Street, Hulme; Stanley Grove, Longsight; and Upper Lloyd Street, Moss Side (Moss Side School Board). The architects were Potts, Son and Pickup in four cases, J W Beaumont in one, Royle and Bennett in one and unknown in the remainder. The schools differed in size, number of storeys (up to three) and layout; infants and juniors could be on different floors or in separate buildings. Boys and girls (if any) had separate entrances. The architectural styles also varied, with successive use of Gothic, Dutch, Renaissance and Art Nouveau elements. Some schools such as Clayton were austere while others had ornamental ventilation towers or, in the case of New Central, an elaborate cupola

Two of these schools, Ducie Avenue and Nelson Street, have now been demolished. Most of the others are still used for their original purpose, albeit with much reduced numbers of pupils. New Central is now a college and Upper Lloyd Street an adult education centre, while Queen Street has changed its use entirely, to that of an enterprise centre. Only two of the schools, New Central and Upper Lloyd Street, are listed, but Samantha was in the process of proposing two others for listing. Varna Street has many original features, including fireplaces in classrooms for ventilation, fixed glazed screens and coloured glass with the city's motto; it also has a separate caretaker's house. It is under threat because a new school is nearing completion. Queen Street also retains some original features although others have disappeared with the change of use.

Manchester's schools are of particular interest because of the use of Gothic and the variety of architects employed, and they merit more protection than they currently enjoy.

Roger Barton

March 2012

Manchester, Microscopes, Microphotography & Measurement - John Benjamin Dancer with Mike Mahon 4 April 2012. YHA

John Benjamin Dancer (1812 – 1887) was born in London and inherited, in his early twenties, the family firm of scientific instrument makers then based in Liverpool. The firm made microscopes, telescopes, binoculars and barometers. In 1841 he moved to Manchester, formed the partnership of Abraham & Dancer and is credited in that year with taking the first photographs of the city. Around this time, he produced the world's first microphotographs (of the common flea) but, sadly and typically, did not patent his process. Dancer was a skilled craftsman/engineer with a seeming ability to improve the design and construction of everything he touched. He continued in business on his own in Manchester and concentrated on microscopes.

Dancer supplied his state-of-the-art brass instruments to the Manchester Lit & Phil and in 1842 was nominated for membership of the society by its then president John Dalton. Dancer was probably responsible for the formation of the society's microscopy section and he produced scientific instruments for Joule, including a thermometer of unprecedented accuracy for the calorific work. Dancer continued to develop and improve his microscopes, incorporating achromatic lenses (non-colour fringing) and standardising the lens



mounts with Mr Whitworth's screw threads. His invention of the binocular microscope; its successors still the standard life sciences laboratory tool of today, led to one of the few inventions he did patent - the stereoscopic camera. He is also credited with inventing the limelight projector to show lantern slides and the image-to-image dissolve so effective in presentations.

However, Dancer's most famous invention remains the microphotograph, a photographic image reduced to the size of a dot which can only be read with the use of a microscope. Totally remarkable in view of the technology of photographic emulsions and lenses of his time - sufficient to sustain it for 150 years in the fact and fiction of espionage.

Dancer acquired a Royal Warrant, supplied the Prince of Wales with opera glasses and Queen Victoria with a family portrait photomicrograph incorporated into a piece of jewellery - the latter possibly influenced by Prince Albert's well known interest in photography.

The list of Dancer's non-patented inventions (easily accessed on the web) demonstrates his technical brilliance and perhaps explains his old age in ill-health and relative poverty. He lived to the age of 75 and was buried in Brooklands Cemetery, Sale.

Mike Mahon's presentation brought to life this talented and earnest Victorian worthy and placed him in his Manchester context, perhaps first amongst equals, alongside a considerable community of skilled scientific instrument makers.

David Astbury

April 2012

MANCHESTER GROUP 2012-2013 EVENTS

SATURDAY 9 JUNE 2012

An excursion

More Tafology in Victorian Manchester: Sale Cemetery Brought to Life

with Mark Watson and Michael Riley,

2 pm for 2.15 pm Meet at Sale Cemetery Lodge opposite Brooklands Metrolink.

Cost: £10.00 per person including afternoon tea.

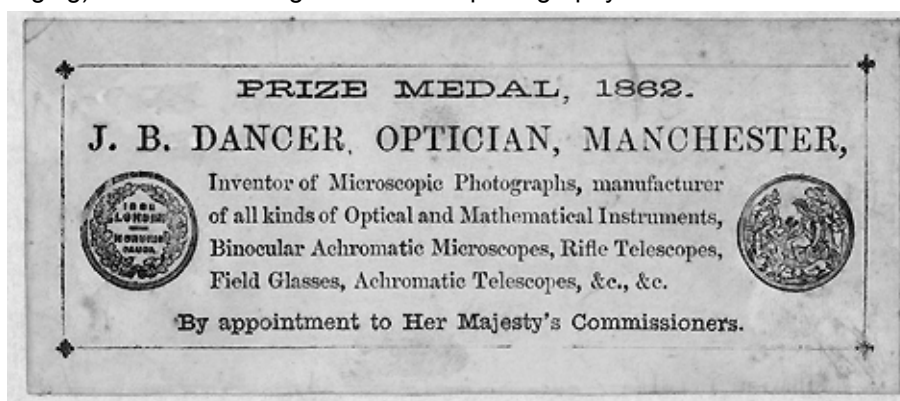
Booking Form on page 17
Details in Autumn 2011 newsletter

SATURDAY 28 JULY 2012

An excursion to Nottingham by train

with Elain Harwood and Mark Watson

A walking tour of Nottingham City centre the main highlights of which include the Lace Market, where there will be the opportunity to have lunch, St Mary's Church, restored by G G Scott, G. F. Bodley and Temple Moore, and buildings by Watson Fothergill, including his office and the headquarters of the Nottingham and Nottinghamshire Bank, the Park. At St Barnabas RC Cathedral (A W N Pugin), we shall have a sandwich and cake tea (included in the price of the event). There will also be an opportunity to find your own lunch in



the Lace Market.

Elain Harwood is a historian with English Heritage, with a special interest in post-war architecture, though her first architectural research was into Victorian lunatic asylums, which led to her becoming a member of the Southern Buildings Committee. She has written several books, including the *Pevsner City Guide to Nottingham* (2008) and *England's Schools* (2010), and most recently contributed to *Manchester Modernism*, vol. 4 on Brutalism.

Meet at Piccadilly Train Station from 9.15 am for the 9.43 am train to Nottingham. Return train is back in Manchester 18.37 pm.

Cost is £15 excluding travel and lunch, including a sandwich/cake tea

Please wear suitable walking shoes and be prepared for the weather.

Booking form can be found on page 17 of this newsletter.

SATURDAY 25 AUGUST 2012

Once Every Preston Guild : An Excursion to Victorian Preston
with Dominic Roberts and Mark Watson.

An architectural tour of Preston city centre including buildings from early Victorian to mid 20th century. We will start the visit at Preston Railway Station where we arrive at 10.33 am. We will travel in taxis from the station to St Walburgh's (Grade 1) 1854, (RC) by J A Hansom. From St Walburgh's we make our way back towards the city centre passing a wide variety of Victorian buildings, where we shall examine, amongst others, the Victorian Covered Market Hall, the Harris Museum and Art Gallery, the Miller Arcade (with an optional diversion to Preston Bus Station).

A sandwich lunch will be provided at Francis Roberts Architects, Ribblesdale Place. The visit will also take in Preston Corporation's parks, the Institute for the Diffusion of Useful Knowledge' (later the Harris School of Art) a magnificent tiled pub - The

Black Horse (Grade 11) 1898 and St Wilfrid's Jesuit Chapel (1793).

Dominic Roberts RIBA is in partnership with his father at Francis Roberts Architects. He is a member of the Victorian Society Northern Buildings Committee and an Associate Lecturer in Architecture at Manchester University.

Meet at Piccadilly Train Station from 9.15 am for the 9.46 am train to Preston. Return train is back in Manchester 18.56 pm. If you are making your own travel arrangements we will assemble at Preston Station at 10.33 am.

Cost is £15 excluding travel and including a sandwich lunch

Please wear suitable walking shoes and be prepared for the weather.

Booking form can be found on page 16 of this newsletter.

WEDNESDAY 26 SEPTEMBER 2012

An illustrated talk
Smoke and the City: Air Pollution in Urban Lancashire and Yorkshire
with Stephen Mosley, Academic

During the nineteenth and early twentieth centuries, sulphurous black smoke billowing out from industrial and domestic chimneys dominated Britain's cityscapes. Its adverse effects on human health, its destruction of vegetation and the built environment, and the economic costs of wasting valuable and finite fuel resources were all issues that attracted contemporary criticism. However, despite the tangible nature of this particular form of air pollution, most contemporaries endured living in smoke-blackened surroundings without much outward sign of complaint – largely because smoke was also closely associated with jobs and prosperity.

This talk examines the complex issue of public perceptions of the 'smoke menace'. Drawing on a diverse range of texts, including reports by the Royal Institute of British Architects, The competing narratives of 'wealth' and 'waste' that gave meaning to, and created, common understandings of

air pollution in northern British cities such as Manchester and Leeds will be explored. Urban environmental degradation was rationalised and naturalised – as well as criticised – by the stories contemporaries told about smoke. To conclude, the reasons why the concept of smoke control did not capture the public's imagination are considered.

Stephen Mosley is Senior Lecturer in History at Leeds Metropolitan University and editor of the journal *Environment and History*. His publications include: *Common Ground: Integrating the Social and Environmental in History* (2011, with Geneviève Massard-Guilbaud); *The Environment in World History* (2010); and *The Chimney of the World: A History of Smoke Pollution in Victorian and Edwardian Manchester* (new paperback edition, 2008).

7 pm for 7.15 pm
YHA Potato Wharf, off Liverpool Road, Castlefield Manchester M3 4NB
Cost: £5.00 per person.
No need to book in advance

WEDNESDAY 31 OCTOBER 2012

An illustrated talk
Crematoria to Die For
with Hilary J Grainger
Chair of the Victorian Society

Today seven out of ten deaths in Britain result in cremation. There are currently 262 crematoria in Britain, the first of which was opened in Woking, Surrey in 1889. Despite more than three fifths of the total provision having been built between 1950 and 1970, some of the most interesting examples date from the Victorian and Edwardian periods. As cremation slowly gained acceptance in Britain, this progress was reflected in its architectural expression and each crematorium can therefore be seen as a 'symbol of social change'. Furthermore, crematoria and their gardens of remembrance created a new landscape for mourning.

The crematorium presents a series of challenges to the architect. It is a building frequented by a large cross-section of religious, secular and ideological movements, all with

different, but overlapping needs. From the outset the lack of a shared and clear expectation of what is required from a crematorium has given rise to the cultural ambivalence lying at the heart of many designs. Not surprisingly architectural responses have often been ambiguous and evasive. At once utilitarian and symbolic, religious and secular, crematoria are fraught with complexity.

This talk explores some of the ways in which these complexities found architectural expression at Woking (1889), Manchester (1892), Glasgow, Maryhill (1895), Hull (1901), Darlington (1901), Leicester (1902), Birmingham (1903); Ilford (1904), Leeds (1904), Sheffield (1905), Bradford (1905), and at Golders Green Crematorium (1902) – considered widely the most significant and influential of all British Crematoria.

7 pm for 7.15 pm
YHA Potato Wharf, off Liverpool Road, Castlefield Manchester M3 4NB
Cost: £5.00 per person.
No need to book in advance

THURSDAY 29 NOVEMBER 2012

An illustrated talk
Francis Doyle and Norman Shaw in Liverpool
with Guy Snaith
Retired Lecturer and Researcher

7 pm for 7.15 pm
YHA Potato Wharf, off Liverpool Road, Castlefield Manchester M3 4NB
Cost: £5.00 per person.
No need to book in advance

Further details in the Autumn 2012 newsletter

SATURDAY 8 DECEMBER 2012

Christmas Excursion to Leeds
An Xmas Lunch, Walk and Talk at the Leeds Club.
with Janet Douglas, Mark Watson and Chris Webster

Further details and booking form in the Autumn 2012 newsletter

SATURDAY 26 JANUARY 2013

AGM and illustrated talk
It's Grim Down South - the North-South Divide in Building Conservation.
with Chris Costelloe
Conservation Advisor, Victorian Society

1.45 pm to 4.30 pm
YHA Potato Wharf, off Liverpool Road, Castlefield Manchester M3 4NB

Attendance at the AGM is free but there is a charge of £5 for the talk
No need to book in advance

Further details in the Autumn 2012 newsletter

THURSDAY 21 FEBRUARY 2013

An illustrated talk
Art Nouveau Tiles
with Hans van Lemmen, President of the Tiles and Architectural Ceramic Society

7 pm for 7.15 pm
YHA Potato Wharf, off Liverpool Road, Castlefield Manchester M3 4NB
Cost: £5.00 per person.
No need to book in advance

Further details in the Autumn 2012 newsletter

WEDNESDAY 20 MARCH 2013

An illustrated talk
Arts and Crafts from the Tweed to the Tees
with Wendy and Barrie Armstrong, Researchers and Authors

The talk is based Wendy and Barrie's research for their latest publication *The Arts and Crafts Movement in the North East of England: a Handbook*.

7 pm for 7.15 pm
YHA Potato Wharf, off Liverpool Road, Castlefield Manchester M3 4NB
Cost: £5.00 per person.
No need to book in advance

Further details in the Autumn 2012 newsletter

THURSDAY 11 APRIL 2013

An illustrated talk
Blackpool: a Victorian Iron World
with Paul Dobraszczyk
Leverhulme Fellow

7 pm for 7.15 pm
YHA Potato Wharf, off Liverpool Road, Castlefield Manchester M3 4NB
Cost: £5.00 per person.
No need to book in advance.

Further details in the Autumn 2012 newsletter.

POTATO WHARF YHA

Our venue for talks in 2012-2013 will be the YHA, Potato Wharf, Castlefield, Manchester M3 4NB (tel: 0161 839 9960)

Directions to the YHA by public transport

From Deansgate Castlefield or Manchester Central (Metrolink) stations: turn right along Deansgate, then left along Liverpool Road as far as Castlefield Hotel (also known as the Y club – note this is not our venue). There, turn left along Potato Wharf. The youth hostel is on the left after you go under the railway bridge. This is approximately a 700 yard walk.

From Piccadilly station: take a train to Deansgate or a tram to Manchester central then follow the above directions. Alternatively, catch the number 3 free bus which runs every 10 minutes and the last bus is 19.00 from the forecourt - get off at the second stop on Quay Street (after the Opera House). From there go back along Quay Street and right along Lower Byrom Street to Liverpool Road. Turn right and proceed as above. This is approximately a 600 yard walk.

From Piccadilly Gardens: catch the number 33 bus which runs every 20 minutes, (currently at 18.28, 18.48, 19.08) to the second stop on Liverpool Road (opposite the Science Museum). Then go back to the Castlefield Hotel and follow the above directions. This is approximately a 200 yard walk.

From Oxford Road station: catch the number 2 free bus (times as for the number 3 above) from the forecourt to

Liverpool Road (first stop only). From there follow the directions above. This is approximately a 400 yard walk.

From Victoria station: catch the number 2 bus outside and get off at the second stop outside the Great Northern complex; continue down Deansgate, turn right along Liverpool Road and follow the directions as above. Address of the YHA: Potato Wharf, Off Liverpool Road, Manchester M3 4NB

NEWSLETTERS BY EMAIL

Thank you to those members who have agreed to receive the Manchester Newsletter by email. This has allowed us to reduce postage and copying costs.

If you lose your email copy or it disappears from your computer a pdf of the Newsletter can now be found on the Manchester page of Victorian

Society's main site at victorian-society.org.uk/manchester/ as can the current talks and visits.

If you would like to receive an email version of the Newsletter please email beryl.patten@virgin.net.

Remember to let us know if you change your email address!

MANCHESTER GROUP

The next Manchester Group Newsletter will be published in October 2012. The next Events Card (May 2013 to January 2014) will be published in April 2013.

Disclaimer: Participants are reminded that the Victorian Society does not accept any liability of any kind whatsoever howsoever arising. The Victorian Society reserves the right to cancel,

alter or postpone events if necessary. The Victorian Society is a Registered Charity No 1081435 and a Company Limited by Guarantee Registered in England No 3940996

Please note that buildings we visit may present a variety of hazards including uneven surfaces, stairs, low head heights, low lighting, building and demolition works. We would like all our events to be accessible to everyone, but there may be stairs or uneven surfaces which cannot be avoided, and long periods of walking or standing.

Should you have any questions about your ability to participate in an event, please contact us. Some of our events are unsuitable for children. If you have any special needs or ideas about how we can improve our events, please let us know.

Booking form : Manchester Victorian Society - Preston

SATURDAY 25 AUGUST 2012

An excursion and walking tour by train to Preston with Dominic Roberts RIBA and Mark Watson. Meet at Piccadilly Train Station from 9.15 am for the 9.46 am train to Preston. Return train is back in Manchester 18.56 pm. If you are making your own travel arrangements we will assemble at Preston Station at 10.33 am. Cost is £15 excluding travel and including a sandwich lunch. Further details page 14 the current newsletter

CLOSING DATE FOR BOOKINGS: 18 August 2012

First name.....Surname.....

Address.....

.....Postcode.....

telephone numbers*.....

*mobile number preferable - please switch on your mobile and bring with you to the event

Names of others attending

First name.....Surname.....

First name.....Surname.....

First name.....Surname.....

I enclose an S.A.E. (confirmation will be sent by 20 June 2012). Enclose your completed form, a stamped self-addressed envelope and a cheque for £15.00 per person made payable to: *The Victorian Society* to:

Mark Watson, 18 Thomas Telford Basin, Manchester M1 2NH. Tel 07831 267642

If you are using your own transport please tick..... ()

Disclaimer: You participate in Victorian Society events at your own risk and neither the Society nor its officers or servants accept any liability of any kind whatsoever, howsoever arising. The Victorian Society reserves the right to cancel, alter or postpone events if necessary. Victorian Society Manchester Group Committee Secretary email: manchester@victoriansociety.org.uk

Booking form : Manchester Victorian Society - Nottingham

SATURDAY 28 JULY 2012

An excursion and walking tour by train to central Nottingham with Elain Harwood of English Heritage and Mark Watson. Meet at Piccadilly Train Station from 9.15 am for the 9.43 am train to Nottingham. Return train is back in Manchester 18.37 pm. Cost is £15 excluding travel and lunch, including a sandwich afternoon tea. Further details page 13/14 of the current newsletter

CLOSING DATE FOR BOOKINGS: 21 July 2012

First name.....Surname.....

Address.....

.....Postcode.....

telephone numbers*.....

*mobile number preferable - please switch on your mobile and bring with you to the event

Names of others attending

First name.....Surname.....

First name.....Surname.....

First name.....Surname.....

I enclose an S.A.E. (confirmation will be sent by 20 June 2012). Enclose your completed form, a stamped self-addressed envelope and a cheque for £15.00 per person made payable to: *The Victorian Society* to:

Mark Watson, 18 Thomas Telford Basin, Manchester M1 2NH. Tel 07831 267642

If you are using your own transport please tick()

Disclaimer: You participate in Victorian Society events at your own risk and neither the Society nor its officers or servants accept any liability of any kind whatsoever, howsoever arising. The Victorian Society reserves the right to cancel, alter or postpone events if necessary. Victorian Society Manchester Group Committee Secretary email:manchester@victoriansociety.org.uk

Booking form : Manchester Victorian Society - Sale Cemetery

SATURDAY 9 JUNE 2012

An excursion to Sale Cemetery with Michael Riley and Mark Watson followed by afternoon tea at St Paul's Parish Hall. Meet at Sale Cemetery Lodge opposite Brooklands Metrolink at 2 pm - by own/public transport. Cost - including afternoon tea: £10.00 per person (excluding travel costs). Further details in the Autumn 2011 newsletter

CLOSING DATE FOR BOOKINGS: 2 June 2012

First name.....Surname.....

Address.....

.....Postcode.....

telephone numbers*.....

*mobile number preferable - please switch on your mobile and bring with you to the event

Names of others attending

First name.....Surname.....

First name.....Surname.....

First name.....Surname.....

I enclose an S.A.E. (confirmation and a map and train times will be sent by 5 June 2012). Enclose your completed form, a stamped self-addressed envelope and a cheque for £10.00 per person made payable to: *The Victorian Society* to: **Mark Watson, 18 Thomas Telford Basin, Manchester M1 2NH. Tel 07831 267642** Please wear suitable walking shoes and be prepared for the weather.

Disclaimer: You participate in Victorian Society events at your own risk and neither the Society nor its officers or servants accept any liability of any kind whatsoever, howsoever arising. The Victorian Society reserves the right to cancel, alter or postpone events if necessary. Victorian Society Manchester Group Committee Secretary email:manchester@victoriansociety.org.uk