

The Victorian Society in Manchester

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EDITORIAL

THE FUTURE FOR ROCHDALE TOWN HALL

There are ambitious plans to revitalise Rochdale's famous Town Hall which ranks among the very best of Victorian Town Halls built in Britain and is, deservedly, Grade I listed. In 2013, the majority of Council staff and functions moved out of the Town Hall to a new purpose-built Council Office at Number 1 Riverside, leaving much of the Town Hall under-used. Whilst the Town Hall remains open to visitors and for functions, there is an opportunity for new uses which will allow more people to enjoy the building's magnificent Victorian architecture and history.

The Town Hall was designed in the 1860s by W.H.Crossland and opened in 1871, as a statement of Rochdale's civic pride, economic prosperity and radical politics. The building shares some characteristics with Crossland's slightly later monumental designs for the Royal Holloway College and

Holloway Sanatorium in Surrey, and has a fine, little altered Gothic Revival exterior and some remarkable Victorian interiors.

The Town Hall was designed for a range of functions including a court, assembly hall, council chamber, library and fire and police stations. Crossland's tall tower collapsed after a fire in 1883 and was replaced with a new, slightly detached tower by Alfred

Waterhouse, which is arguably more successful than the original.

Rochdale Development Agency, on behalf of Rochdale Council, commissioned The Architectural History Practice to research the history and architecture of the building in 2012, to inform discussions about the future of the building. At the same time, art historian Julian Treuherz advised on the rich, well-preserved



Above right - wall painting, former Council Chamber. Above left - detail of the ceiling in the Mayor's parlour; both by Heaton, Butler and Bayne

interiors including wall paintings and decoration executed by some of the best artists and designers of the period such as Heaton, Butler and Bayne and Henry Holiday. Rooms used for entertaining, such as the Mayor's Parlour, are decorated with depictions of birds, flowers and animals, which were popular themes for Victorian interiors. In contrast, rooms designed for council business such as the Reception Room and Small Exchange are decorated with realistic paintings of great rarity and significance depicting contemporary tradesmen and textile machinery. Other rooms are treated in a plain manner to reflect their functions or have been substantially altered in the 20th century. These less significant areas offer scope for change, although there is also potential to restore the decoration in one or two rooms.

The area surrounding the Town Hall was improved in the late 19th century to provide a suitable landscape setting, with a new river-side road and landscaped parks on the hill behind. The setting was also altered in the 20th century; the Memorial Gardens with Lutyens's cenotaph were laid out north of the river Roch, but the most damaging change was the culverting of the river before the Second World War. The Council is awaiting the outcome of a bid to the Heritage Lottery Fund to uncover part of the culverted river in the town centre, which may increase impetus for further improvements, such as reopening the culverted section of the river in front of the Town Hall.

The Council is also developing plans for the Town Hall itself, following the completion of a feasibility study. BDP were commissioned to undertake the study by the Rochdale Development Agency. Emerging proposals include the restoration of the vast Magna Carta fresco by Henry Holiday which adorns the east wall of the Great Hall. They also seek to bring sections of the building, previously closed to the public for a number of years, back into use as public and commercial space. Improvements to the area in front of the building to make it more attractive and inviting will complete the scheme, which would be delivered in phases over a five-year period. Detailed ideas for consideration include creating a new hall with a high vaulted ceiling in the old library space by removing mezzanine levels. This area, which was previously subdivided to create offices for council staff, could accommodate a seated audience of about 80 people or be used for smaller events, complementing activities in the Great Hall.

Other unique features of the Town Hall, such as the old police cells, last used more than 30 years ago, would also be restored for new uses. And there are plans to create a new version of the Roche Suite that would host wedding ceremonies in an improved setting.

There is also a desire to restore much of the historical artwork in the Town Hall, including the roof panels in the Great Hall whose images of royal

crests have now disappeared under layers of varnish.

Mark Widdup, Director of Economy and Environment at Rochdale Borough Council, said: '*Rochdale Town Hall is a spectacular building which has played a large part in the civic life of Rochdale and stood as an important landmark in the region for the last 144 years. As its proud custodians we want to ensure its future for generations to come so that it can continue to be used and loved another 144 years from now. It's clear that this magnificent building is a star attraction and doesn't need wholesale change. What we are seeking to do is enhance what is already there to make this fantastic building even better.*'

The proposals have been progressed with the Friends of Rochdale Town Hall who are passionate about securing a vibrant and sustainable future for the building and have already begun fund-raising to aid restoration work. They have recently established a Facebook page to share stories of the history of the Town Hall as well as present activities which have included abseiling from the clock tower and observing the Town Hall's own family of peregrine falcons. To find out more about the history of the Town Hall and the work of the Friends of Rochdale Town Hall contact Pam Haigh on 017706 868092. The Council will be consulting with the wider community on their plans over the coming months.

Tours of Rochdale Town Hall take place on the last Friday of each month at 2.15pm and last approximately 2 hours. To book call 01706 924797.

<https://www.facebook.com/friendsofrochdaletownhall/info>

Marion Barter: (The Architectural History Practice) and Kerrie Melrose (Turley Heritage, previously Conservation Officer at Rochdale Council) December 2014

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

NEWS

NEW MILLS CENTRAL

A Railway Sesquicentenary

This year marks the 150th anniversary of the railway line through Marple to New Mills, which was extended from the Guide Bridge - Romiley line by the Marple, New Mills and Hayfield Junction Railway and opened in 1865. There will be exhibitions in the waiting rooms of both stations to mark the occasion. New Mills Central still has its original building on the down platform, designed by Louis Edgar Roberts, the chief architect of the Manchester, Sheffield and Lincolnshire Railway. Unfortunately the attached stationmaster's house has been unoccupied for several years, despite the existence of a community rail partnership covering the line; CRPs often succeed in finding alternative uses for redundant station buildings. For those who do not know New Mills, it is worth visiting in its own right. The railway follows the River Goyt, which at New Mills enters a gorge known as The Torrs. Just beyond the station the line is carried by a massive stone retaining wall, best seen from the Millennium Walkway below, after which it plunges into a tunnel through the rocky side of the gorge and crosses the River Sett before reaching easier country further up the valley.

Marple station is also situated on the steep side of the valley, giving it a cramped site. This did not stop the Sheffield and Midland Joint Committee (MSL and Midland Railways), which had taken over the line, from adding extra tracks on the opposite side of the platforms and installing a goods yard and warehouse in 1875. All this was swept away in 1970, allowing an approach road and car park to be provided. Unfortunately this entailed relocation of the station building from the down to the up platform, adjacent to the car park. A polite description of the new building is that it is devoid of architectural

merit. Also lost were the remarkable glass and iron canopies on both platforms, also dating from 1875, which were over 1300 feet long and contained 1600 panes of glass. The last structure to remain was the footbridge, dismantled one night in August 2012 and taken to Peak Rail at Matlock. A local photographer stayed up to record the operation. On the Romiley side of Marple is the 12-arch Marple Viaduct across the Goyt, 124 feet above river level, best viewed from the aqueduct on the parallel Peak Forest Canal.

We trust that there will be photographs of all these features in the exhibitions, which will be in place in July. Further details should be available on www.newmillstowncouncil.org.uk and www.marple-uk.com

Roger Barton February 2015

SIR WILLIAM TITE AND THE LANCASTER AND CARLISLE RAILWAY

Sir William Tite (1798 –1873), twice president of the RIBA, is best known for rebuilding the Royal Exchange in the City of London in 1884. As well as having a large and lucrative architectural practice, he was an Associate of the Institute of Civil Engineers and a surveyor, valuer and arbitrator. He also held numerous directorships, especially in railway companies for many of which he bought land. For 17 years he was MP for Bath. He designed over 70 stations large and small, later with his partner Edward N. Clifton. A man of affairs with wide interests, some of his financial dealings were questioned at the time. In his railway work he was closely associated with the celebrated engineer Joseph Locke and the great contractor Thomas Brassey. Together they also built lines in Northern France for which Tite designed the stations. The triumvirate worked on the Lancaster & Carlisle Railway (1846) simultaneously with its continuation the Caledonian and Scottish Central railways to Edinburgh and

Perth. Locke was in partnership with John E. Errington, and Brassey with John Stephenson and William Mackenzie, while one of Tite's assistants was Thomas Worthington, who did most of the detail work. Later Worthington opened his own practice in Manchester, where he was responsible for a number of notable buildings, including the Albert Memorial in Albert Square. He also designed the station at Kendal on the branch to Windermere, now

Worthington in his 1858 extension. He added a squat crenellated tower with a corner turret, a feature he included when he rebuilt Tebay in 1863. Tite's Penrith station, in local red sandstone with lighter dressings, had a fine large mullioned window giving on to the lofty booking hall. Tite excelled himself at Carlisle, adopting a collegiate style that took full advantage of a spacious central site opposite Robert Smirke's Citadel law courts. The station was paid for



Carlisle Citadel Station around 1850: architect Sir Willaim Tite

much altered, and most probably the rebuilding of the larger junction station at Oxenholme that matched others on the line (both 1852). His elder brother Samuel Barton Worthington was the Lancaster & Carlisle's resident engineer. Tite's small stations on this line were in three designs, of one or two storeys and all modestly Tudorish, featuring gable copings and kneelers, dormers and mullions, with minor variations. The use of local stone ensured that they fitted comfortably into the changing landscape as the line proceeded northwards. Although all twelve of them have now been closed, Tite's buildings remain at Hest Bank, Carnforth (later much extended and still open), Burton & Holme, Milnthorpe, their first site at Low Gill, Shap and Brisco, together with several lineside houses.

At the larger stations Tite adopted a much bolder Tudor styling, which at Lancaster was emphasised by



Sir William Tite by Hennah & Kent, albumen carte-de-visite, 1860s
© National Portrait Gallery, London

jointly by the Caledonian Railway, whose heraldic crest appears on a shield alongside the Lancaster & Carlisle's over the five-bay entrance arcade. The two blank shields were intended for two other companies using the station, but in the event they did not share in the cost, preferring to be tenants. The heavily buttressed facade is emphasised by tall stone shafts, an array of attic dormers and a prominent clock

re-roofed in a manner that was more appropriate to Tite's building than his own was – it had glazed Gothic panelled end screens. Unfortunately it has since been shortened and the end screens replaced by cheap corrugated steel. In the early 1860s Penrith station was enlarged, followed in 1902 by a further enlargement at Lancaster station, in both cases in a manner sympathetic to Tite's original buildings.

liaison on the Scottish work was conducted from Perth, causing Trotman to make frequent journeys to and from London. He worked for William Tite until his death in 1865 and was buried in West Norwood cemetery which Tite had designed.

This brief account is based on two articles by the author which appeared in Back Track magazine for September and October 2008, which include a full list of source material.

Gordon Biddle December 2014



Penrith Station in 1925

tower. The interior is equally lavish, particularly the former refreshment room which has two large stone baronial fireplaces bearing Latin inscriptions which can be loosely translated as *'God made these comforts to rest'* and *'Make us always remember this place AD1848'*.

Tite also designed an adjoining plain, three-bay iron and glass train shed with a massive stone outer screen wall, although he admitted he was not very happy with what was a difficult exercise in achieving any sort of harmony. No doubt there were also restraints on cost. To its credit the Lancaster & Carlisle's successor, the London & North Western Railway, together with the Caledonian, in 1880-81 enlarged the station with a new island platform building that was in matching style. This included a fine refreshment room that complemented the original one opposite, and an unusual integral signal box having elaborate oriel windows overlooking the platforms on both sides. At the same time, the train shed was

North of the border, Tite's smaller stations were very similar to those on the Lancaster & Carlisle, but with the addition of crow-stepped gables to add an appropriate Scottish touch. The large station at Perth (1848) had strong affinities with Carlisle, in both styling and layout, including a slender octagonal clock tower. Unfortunately, in 1884, additional platforms were built in front, masking Tite's fine facade.

In 1846 Tite set up an office in Carlisle from which his design work and site supervision on both sides of the border was controlled by his nephew and senior assistant Arthur John Green, together with Ebenezer Trotman and Thomas Worthington. Tite's visits were not very frequent, for which he was criticised by the directors; mainly he sent sketches from his London office, to be worked up in detail at Carlisle. When the financial crash in 1847 curtailed expenditure, the Carlisle office was closed. By now most of the Lancaster & Carlisle work was complete and

TWO WEDDINGS, ONE FUNERAL

Featuring a would-be actress, a working mum and her (slightly eccentric) son, the following is the tangential tale of the connection between women's higher education in Victorian England, Scottish topography and their associations with Manchester.

In the archive of Girton College, Cambridge, is a photograph of five young Victorian ladies, the first students at the College for Women, Benslow House, Hitchin. Three of these - Louisa Lumsden, Rachel Cook and Sarah Woodhead - would shortly achieve fame as the "Girton Pioneers." In the Lent Term of 1873 they were the first three women to sit and unofficially pass the Cambridge Tripos examinations, previously an exclusively male preserve. Rachel Cook and Louisa Lumsden both took the Classical Tripos while Sarah Woodhead took the Mathematical Tripos. At Benslow House the Cambridge college system was emulated as much as possible. Lecturers from the Cambridge colleges volunteered to repeat their lectures to the Hitchin students in their spare time, and thus the women's days were largely dictated by the railway timetables. Encouraged by their initial success, the college authorities moved to a new 33-acre site 2.5 miles north-west of Cambridge where Girton College opened in October 1873.

Rachel Susan Cook was born on 1 February 1848 at St Andrews, Fife, the youngest of the five daughters of Revd. John Cook (1807-1869),

minister of St Leonard's, St Andrews and later professor of ecclesiastical history, University of St Andrews, and his wife, Rachel Susan Farquhar. George Eliot described her as the most beautiful woman that she had ever seen and after leaving Hitchin College Rachel had thoughts of the stage as a profession, but this idea was abandoned upon her marriage.

Friends. On leaving the college Sarah Woodhead returned to Manchester where she joined the staff of the newly established Manchester High School for Girls as the school's first mathematical mistress. In 1875 she married a fellow Quaker, Christopher Corbett. He had been educated at Sidcot School, and was then successively pupil, assistant and

school at Silverwell House. About the same time Bolton Girls' Day School, later renamed Bolton High School for Girls, was established with an intake of 22 girls and a schoolroom in the Mechanics Institute. In 1880 Mrs Sarah Corbett, then aged 29, was appointed the second headmistress, amalgamating the school with her own and moving to new premises at 39 Chorley New Road. By the time of her appointment the Corbetts had a second child, Catherine Louisa Corbett, born in 1878, and one of the first women to qualify as a doctor at Manchester University Medical School.

Like the Munros but smaller:

Meanwhile, the Corbetts' first child, John Rooke Corbett, continued his father's practice as surveyor and valuer at 9 Albert Square, Manchester, before moving to Bristol as District Valuer after the First World War. He had been educated at both Hulme and Manchester Grammar Schools before attending St John's College, Cambridge (1895 to 1898). Somewhat unconventionally, he is reported as



Gorton pioneers in 1872. Back row from left – Rachel Cook, unknown, Louisa Lumsden, Sarah Woodhead
photobucket.com/images/girton%20college,%20cambridge

In October 1872, while still at Hitchin, she had been introduced to Catherine Scott, sister of Charles Prestwich Scott, the newly appointed editor of the Manchester Guardian. On 20 May 1874 C P Scott and Rachel Cook married, and from 1874 to 1881 they lived at Breeze Hill, Holden Road, Kersal, where their three eldest children, Madeline (1876), Laurence Prestwich (1877), and John Russell (1879), were born. Their fourth child, Edward Taylor (1883), was born at their new home at The Firs, Fallowfield, where Rachel was to live until her death on 27 November 1905. As Mrs C P Scott she continued to promote women's education, becoming a member of the Manchester School Board and campaigning for women's entry to Manchester University.

Sarah Woodhead (1851-1908), the youngest of the three "pioneers", was the daughter of a Manchester grocer and a member of the Society of

partner in the firm of Corbett and Raby (dissolved in 1874), and afterwards partner with his father and brother as E. Corbett and Sons. He was valuer to the Overseers of Manchester and the Chorlton Union, and had valued the Manchester waterworks. Joseph Corbett, the borough surveyor of Salford (see Manchester Victorian Society Newsletter Summer 2014), was his brother.

A formidable woman, quite prepared to defy the conventions of the day, Sarah Woodward was unwilling to give up her professional career and sink gracefully into the role of wife and mother. Even after her marriage, she continued as a visiting mistress at Manchester High School until July 1876; this only two months before the birth of her first child, John Rooke Corbett, on 27 September of that year.

The family then moved to Bolton where Sarah established her own



John Rooke Corbett (1876-1949)

having walked from Manchester to Cambridge at the beginning of the term, and back again at the end, on at least one occasion.

Described as "the greatest walker of his generation," he was one of the founder-members of The Rucksack Club in Manchester and for many years their Convener of Rambles. In 1923 he joined the Scottish Mountaineering Club and in 1930

became only the fourth person, and first Englishman, to complete the Munros (Scottish peaks over 3000 feet in height).

It was this passion for hill walking that would provide his enduring legacy. To the hill walkers of Scotland "The Corbetts" are the 220 Scottish hills between 2,500 and 3,000 feet in height with a prominence of at least 500 feet. The list of such hills was compiled by Corbett in the 1920s but was not published until after his death in 1949, when his sister, Catherine Louisa, passed it to the Scottish Mountaineering Club. Those who climb all 220 peaks are termed Corbetteers. By 2011, 440 people had climbed all the Corbetts and recorded their completion with the Scottish Mountaineering Club.

Neil Darlington September 2014

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.

AGECROFT HALL: FROM ELIZABETHAN MANOR TO VICTORIAN COUNTRY HOUSE: PART TWO

The Architectural Context: The Gothic and Elizabethan Revivals

By the time Agecroft Hall was featured in *Country Life* magazine, many of its ancient charms dated from the nineteenth century. Agecroft's Victorian transformation was a direct result of new architectural fashions and philosophies that were sweeping England, part of a national awakening of interest in the medieval and Tudor past and the romantic revival of Gothic and Elizabethan architecture. Fuelled by nostalgia, patriotism, and religious revival, interest in the Gothic and Elizabethan styles lasted from the 1820s through to the end of the century.

The new interest in Elizabethan timber-frame architecture which

began to appear in the 1820s and 1830s was part of the broader Gothic Revival movement. At first, the style was loosely coined *Old English* but as understanding of period styles became clearer, Gothic and Elizabethan came to be seen as two distinct entities. Since the architecture of Elizabeth's reign was a major focus of interest during the nineteenth century, and as contemporary writers nearly always referred to half-timbered architecture as Elizabethan, this article gives preference to the term Elizabethan over the more general Tudor.

As the Romantic movement intensified during the early-nineteenth century, it became fashionable to live in a historic and romantic old hall, which had previously been considered as cold and draughty. A number of factors coalesced to foster an interest in the Elizabethan era. The single most important event was the Elizabethan-style coronation of King George IV in 1821. For patriotic and religious reasons the Elizabethan period was seen as the most acceptable and proper for a Protestant power. The Elizabethan regalia in which George dressed his Privy Councillors, for instance, evoked a past of patriotic nostalgia.

Publications also played a key role in stoking the early-Victorian passion for things Elizabethan. One of the

most important was Joseph Nash's four-volume work, *The Mansions of England in the Olden Time*. Published between 1839 and 1849, these volumes comprised a collection of 104 nostalgic illustrations of romantic medieval and Elizabethan manor houses. These plates, perhaps more than anything else, gave rise to the romantic notion of a lost past.

Tied to this idea of a lost Old England was a widespread reaction against the effects of the Industrial Revolution. As towns and factories spread over fields and farms, the whole English rural tradition came to be seen as increasingly threatened. People began to seek the visual surroundings of a pre-industrial age, and the Middle Ages and Tudor period were romanticized as part of a purer, more bucolic past.

By the 1830s, the most popular source of inspiration for domestic designs was the Gothic, Tudor, or Elizabethan manor house. According to architectural historian Mark Girouard: *'To the Victorians such houses conjured up images of an old-style English gentleman, dispensing hospitality in the great hall, with fires blazing in the great arched fireplaces, smoke rising from innumerable chimney-stacks, comfortable groups gossiping in ingles and oriels, and generous sheltering roofs over all.'*



Agecroft: the Great Hall as billiard room

As a result the display of traditional timber framing, or half-timbering, became fashionable. This was made practical by the recent discovery that coal tar, a by-product of the coal industry, could be used as a wood preservative. It was no longer necessary to cover the walls of a house with plaster to protect them from the elements; a coat of tar allowed the timber framing to remain exposed but undamaged by the weather. This development, coming

exotica all combine to give the feeling of artistic eclecticism that late Victorians aimed at achieving.

The Aesthetic movement of the 1860s sought to enrich and ennoble domestic life through the beauty and power of art. Reaching its highpoint between the mid-1870s and mid-1880s, the movement placed a new and powerful emphasis on the decorative arts, and sought to raise them to the level of fine

to have servants waiting in the hall, and many families began to use their great halls as billiard rooms. During the first half of the century, billiards increasingly became a gentleman's game, and a billiard room became a necessity in a country house of any size. During the 1850s and 1860s, halls began to be used as informal living rooms in addition to their continued use for special occasions such as balls and dinners.

Agecroft's great hall reflected these trends. By 1884, Agecroft's hall had been converted into a billiard room with a large billiard table in the centre beneath a six-light gas fixture. Even though the room was used for billiards, it still displayed the traditional trappings of a great hall such as weaponry and armour.

Later, Agecroft's great hall was converted into a parlour/music room, with grand and upright pianos as well as an organ. Two giant brass chandeliers replaced the six-light gas fixture. Chairs and sofas with tasselled fringes were added, potted plants were introduced, and the floor was now covered with oriental carpets. Accent tables with tasselled tablecloths were deployed around the room and loaded down with picturesque bric-a-brac. Every flat surface was commandeered for the display of objects, all artistically arranged. A dense web of surface patterning flowed over textiles and carved wooden furniture alike, together with the eclectic juxtaposition of suits of armour with peacock feathers, Asian porcelain, and wicker chairs, epitomising Aesthetic movement taste.

Agecroft's drawing room contained a matched set of sumptuously carved Rococo Revival furniture that appears to have been made in the mid-nineteenth century. It included side chairs, a large drawing room table, an armchair, and a sofa. The maker of this furniture is not known, but two of the side chairs and the table survive at Ordsall Hall today.

Over the course of the nineteenth century, the Hull and Buck families went to great effort and expense to restore Agecroft's Elizabethan



The Great Hall converted to parlour/music room

as it did just when fashionable people were trying to medievalize their houses, led to the black and white work now so closely associated with Tudor England.

By the middle of the century, country house life had acquired an increasingly religious tone, with preference for the Gothic. However, as religious enthusiasm cooled in the 1860s the Elizabethan style was seen as a more relaxed and genial alternative. It embodied the accepted image of a lost Merrie Olde England.

Agecroft and the Aesthetic Movement: Photographs of Agecroft taken during the 1880s show the rooms richly adorned in the latest Aesthetic movement taste. The wealth of ornamental patterns, Oriental carpets, Asian porcelain, and

art. One of the main ideas of the movement was that a room and everything in it could be conceived as a work of art. Objects from foreign civilizations were relished for their exotic associations. An artistically designed room was not limited to the arts of one period or country but drew inspiration from any number of cultures and styles.

Agecroft's Great Hall: The Romantic revival of old English architecture and customs included the revival of great halls and the large-scale entertaining that took place in them. Great halls received a big boost when Westminster Hall was used as the setting for the magnificent Coronation Banquet of King George IV in 1821. Once call bell systems were invented, it was no longer necessary

character. By the end of the century, Agecroft Hall exuded Elizabethan charm from every brick and timber, infusing the house with an aesthetic richness that still comes across even in old black-and-white photographs.

Epilogue: The Edwardian Era and Twentieth Century. Although Agecroft appears to have been flourishing during the late-nineteenth century, the estate around it was being ravaged by industrial development. Not only was the property located just outside Manchester, it was also located above large coal deposits. During the eighteenth century, as Manchester grew to become the cotton capital of the world, the Manchester, Bury, and Bolton Canal was cut across Agecroft lands to transport coal to the steam engines which powered Manchester's cotton and textile mills. Coal mining at Agecroft began in 1826, and in 1852, the East Lancashire Railway ran a railway line through the property, just yards from the house. The initial plans for the railway line would have gone straight through the house and a petition to Parliament led the rail company to re-route the line, which it did, but only slightly.

The 1902 *Country Life* article on Agecroft praised the current owner for Agecroft's preservation but also noted, *'There are dead oaks, which have been killed, it is said, by the smoke and fumes from the chimney shafts of coal mines in the vicinity.'*

Captain Robert Dautesey, the last owner to use Agecroft as a full-time residence, lived there until his death in 1904. Dautesey's brother, Captain William Thomas Slater Hull-Brown (1841-1911), inherited the Agecroft estate under the Dautesey name but continued to reside at his residence, Chester Lodge, Sandown on the Isle of Wight.

In 1911 the fourth volume of the *Victoria History of the County of Lancaster* was published, including an entry on Agecroft Hall, written the previous year. The article noted Agecroft's vacant state: *'Other rooms also contain good oak furniture, though much has been*

taken away, the house being at present unoccupied.' Unfortunately in 1911, William Thomas Dautesey died in a riding accident seven years after inheriting the house. The house would have been inherited by his only son, Herbert Dautesey, but he had been killed in the Boer War in South Africa in 1901. Agecroft thus passed to his sister, and the only surviving child, Evelyn (1879-1961), who assumed the Dautesey name. The next year, in 1912, she married Lieutenant-Colonel William Harkness. The couple may have used Agecroft as an occasional residence, at best, but could have felt little emotional tie to it. They owned a rather more agreeably situated house in Dorset—Lovell's Court.

By the time Miss Dautesey inherited Agecroft, the family had not used it as a full-time residence for seven years. A 1913 article in the *Manchester Morning Chronicle* described the hall: *'Now the hall stands amidst its fine ancestral trees deserted, and almost forgotten. On some of its walls there still hang a few family portraits and some other interesting pictures. In some of the rooms are still to be seen some fine specimens of old oak furniture, beautifully carved and black with age. But everything seems to be dead and lifeless, the human element having been withdrawn.'*

The family offered the house to the Corporation of Salford and to the Swinton and Pendlebury Council, or to anyone who would rent it for £150 per annum, but there was no interest. The final blow came in 1913, when it was decided that the remaining coal underneath the house, valued at £15,000, was worth more than the house itself. The operations to extract the coal were said to have undermined the foundations, making the house unsafe for habitation.

However, the house wasn't completely abandoned, it turns out. According to a 1949 article in the *Salford City Reporter*, an old retainer of the family, Mr. Morecroft and his wife, resided at the hall for over forty-eight years, caring for it while the family was away.

Architectural historian Giles Worsley noted in 2002 that only fierce family pride could have ensured this rare survival of an ancient manor house so close to Manchester into the twentieth century, and by the 1920s, even the romantic pull of family history was not enough. Finally, in December 1925, after sitting partially vacant for fifteen years, the family sold Agecroft Hall at public auction to American banker Thomas C. Williams, Jr. His ancestors were from England and Wales, and his family's wealth during the nineteenth century was initially derived from tobacco in Richmond.

Agecroft Hall was dismantled in March 1926 and the usable portions shipped across the Atlantic in crates to Richmond, Virginia. New York architect Henry Grant Morse rebuilt the house on a grassy hill overlooking the James River as the home of Williams and his wife, Elizabeth. It was completed in 1928.

In his reconstruction of Agecroft, the architect, Henry Morse, did not build an exact replica of the original house but adapted the building for Virginia's warmer climate and the needs of modern living. At the same time, he sought to convey the ancient character and feel of the original manor house. And this is an important point. During this period, American architects practising in the Tudor Revival mode often went to great lengths to reproduce the effects of age and weathering in order to achieve an authentic old-world look. The last thing they and their patrons wanted was a house that looked new. Of course in the case of Agecroft, artificial weathering was not necessary. Morse rebuilt the most character-defining portions of the original house and grafted them onto a floor plan that was F-shaped instead of quadrangular in order to better catch the breezes and encourage air circulation. Instead of sequestering the façade of the hall range, with its brilliant display of diamond chequerboard patterning, inside a courtyard, he positioned it on an outward-facing wall so that it would be the first thing guests would see as they arrived by motorcar. The house featured electricity, central

steam heat, and modern plumbing, but all modern services were hidden and disguised. Even the radiators were camouflaged to blend in with the oak panelling. In the spirit of Agecroft's Victorian owners, Morse also added new Tudor-style architectural features to make the house even more impressively

in the years between World War I and the Great Depression. Buyers who purchased lots in Windsor Farms were responsible for building their own homes, but the design covenants for the neighbourhood ensured that the style of houses would be Tudor. Windsor Farms, Incorporated provided help with the

their servants during the late-Tudor and early-Stuart periods.

In conclusion, most American studies of Agecroft have focused on either its twentieth-century history as the house that was moved across the Atlantic, or its Elizabethan and early-Stuart history, which is the current mission of the museum. Little attention, however, has been paid to the house's history during the nineteenth century. During the Victorian era, Agecroft experienced a glorious rebirth and a second golden age as a fashionable country house. Considering that many of Agecroft's character-defining architectural features which survive today are actually Victorian, this is a period of significance in the history of the house that deserves to be recognized.

Chris Novelli

2014

A native of Richmond, Virginia, Chris Novelli has worked as an architectural historian with the Virginia Department of Historic Resources and has been a weekend tour guide at Agecroft Hall since 1997. He graduated from the University of Virginia in 1996 with a master's degree in architectural history. Chris Novelli has lectured on architectural topics at the Virginia Museum of Fine Arts and has given architectural walking tours of the city.

The full length article complete with footnotes is available by emailing beryl.patten@virgin.net



Agecroft: Richmond Virginia: the hall range in 2014

Elizabethan, such as moulded plaster ceilings with linear geometric patterning in the downstairs formal rooms.

Although Agecroft's new riverfront setting was secluded and pastoral, it was in fact part of a 440-acre planned community Williams was developing known as Windsor Farms. Most of the land that comprised Windsor Farms had been part of the eighteenth century Windsor farm. By the 1920s, the area was quickly becoming part of Richmond's fashionable new West End. Williams inherited most of the land from his father, and it was his wish to develop it as an English-style garden suburb. Williams hired John Nolen, a nationally renowned city planner, to lay out the neighbourhood and retained the largest tract—twenty-three acres—for his own residence. Inspired by urban planning trends in Great Britain, the idea of the English country village was adopted for the design of a number of planned communities in America

financing of both houses and lots and was marketed as an English arcadia in the New World with Agecroft Hall playing a central role in establishing the English character and identity of the community. Many years later, Williams' niece recalled that in his planning for the neighbourhood her uncle had intended Windsor Farms to be *'not like the other developments, but a place for Richmonders to be proud of.'*

When Agecroft was purchased in 1925, Thomas Williams was in failing health and, sadly, he died in 1929, only a year after the house was finished, leaving a generous endowment to support the hall for the use of the people of Richmond as an art gallery. Elizabeth continued to live there and later remarried. In 1967, she moved to smaller quarters and helped to convert the house into a museum, as had been her first husband's wish. Agecroft has been open to the public as a historic house museum since 1969, interpreting the lifestyle of the English gentry and

MANCHESTER GROUP - EVENT REVIEWS

An Excursion by Train to Leeds: Marks & Spencer, Penny Bazaars and the Manchester Connection. 16 July 2014

The firm of Marks & Spencer started as the well remembered Penny Bazaar on an outside stall in Leeds market in 1884. It moved into the indoor market two years later and expanded its operations in West Yorkshire. The equally well known phrase, *'Don't ask the price – it's a penny'*, arose because its founders, Michael Marks and Isaac Dewhurst,

didn't speak English. In connection with the establishment of a Marks & Spencer Archive on the campus of Leeds University, a replica Penny Bazaar has been recreated inside Leeds Market and the company has initiated a Heritage Trail through the city. Led by Kevin Flynn, our party visited the site of the first shop (now otherwise occupied) in the Victoria Quarter Arcade and, via other sites, ended with the black basalt-faced premises built for them in 1951. The walk then progressed to the Archive to hear a talk by Hannah Jenkinson. During the 1890s the firm continued to expand; Thomas Spencer joined Michael Marks and the company we now know was incorporated in 1894. Shortly after, Manchester became the site of the main warehouse and head office, in premises which still exist in Derby Street, Cheetham Hill, with Michael Marks living around the corner in a property on Cheetham Hill Road, also still extant. Both Thomas Spencer and Michael Marks died in 1907 and, following years of boardroom litigation, Israel Sieff came in to continue the company's nationwide expansion. By the time of World War One there were over 60 retail outlets and the head office had moved to London.

Whilst the mainstay of the business was always clothing, even in the Edwardian period the firm sold biscuits and custard powder – the first convenience food. In the seventies, they pioneered up-market ready meals creating the enormous sector such products represent today. The firm's place in social and commercial history is perhaps exemplified by a tragedy concerning a girl assistant dying from pneumonia on Birkenhead outdoor market in the winter of 1892. The firm immediately brought in duck-boards for the staff to stand on to insulate them from the cold and, soon afterwards, moved all their stalls indoors.

The newly established Heritage Trail and Archive exemplifies and places in context the firm's historical significance and the costume displays represent a fascinating fashion chronology of the past one hundred years.

David Astbury

August 2014

An Examination of Victorian and Edwardian Manchester. 30 August 2014

Hard though it is to imagine an unplanned event from arch-organiser Mark Watson, that is what this walk purported to be, the planned trip to Hull having fallen victim to railway engineering works. What resulted was a fair-weather stroll in the area bounded by Market Street, Deansgate, King Street, York Street and Mosley Street. Mark's approach was quite personal, so we heard about his ancestors' involvement with the buildings and his own efforts in conserving them, as well as lots of interesting facts from Mark's copious knowledge. Photography got several mentions as well. The buildings we saw were not confined to the Victorian Society's period but favourable comments mostly were.

A prominent feature of the area is banks, of which we saw some 15, the majority designed during the Victorian and Edwardian period by a variety of architects. Many have changed to other uses, especially as restaurants and pubs. We looked inside Parr's Bank (Charles Heathcote 1902), now an establishment called Browns. The opulent banking hall has a mosaic floor and marble columns, which encase iron girders, and the superb manager's office is largely intact. In common with several other buildings in the area, the ironwork is by

George Wragge. Another interesting bank is Brooks Bank (George Truefitt 1868; now Lombardy Chambers), with its distinctive iron crown. Cunliffe Brooks was a wealthy man who developed Brooklands as well as owning an estate in Scotland. He had aristocratic connexions and was friendly with Millais, who painted his daughter. The bank was sold to Lloyds when Brooks died in 1900.

The most varied street as regards the character of the buildings was King Street. The western part consists of small buildings, now mostly shops, that have developed organically. A plain stone one at the Deansgate end was given a half-timbered frontage by Maxwell & Tuke in 1900. It still has a ceiling inspired by Haddon Hall but most of the fittings have gone. Old Exchange Buildings (Royle & Bennett 1897) has Burmantofts tiles visible inside. At Cross Street the buildings become larger, starting with the impressive Eagle Insurance building on the corner (Heathcote & Son 1911; the architects had offices upstairs). It was designed to impress, with large dormer windows and chimneys, and of course an eagle at roof level. Alfred Waterhouse's Prudential Assurance building (1888), which housed Edgar Wood's offices on the top floor, underwent major alterations 20 years ago when it was converted to a branch of Barclays Bank. Mark explained how the new terracotta was matched to the old by Shaws of Darwen. At the top of King



The Reform Club from the Builder (1870). Architects E. Salomons and J.P. Jones of Manchester and London.

Street is the Reform Club (Edward Salomons 1870), one of several clubs in the area. It is a striking building in Venetian Gothic, with rich decorations, including sculptures at the corners carved by T Williams.

Two notable buildings elsewhere were the much-rebuilt Royal Exchange (Bradshaw Gass & Hope 1914) and Barton Arcade (Corbett Raby & Sawyer 1871). We heard that the former, which closed in 1968, was full of wires and divided into numbered grids so that the traders could be located. Links to Greenwich enabled them to set their watches accurately. The Barton Arcade was supposedly based on the Galleria Vittorio Emanuele in Milan but Mark was sceptical. The ironwork was from Possilpark Foundry in Glasgow and brought to the site in sections. Nothing is left of the original shop fronts, and the units are in poor shape, with high rents and frequent changes of tenant. The arcade had a caretaker's flat with a roof garden.

There are plenty of areas in the city centre still to explore, so it looks as though there will be compensations in the event that any more trips have to be abandoned. We are very grateful to Mark for stepping in on this occasion.

Roger Barton September 2014

Harold Peto: Architect, Garden Designer and Aesthete with Hilary J Grainger. 23 September 2014 YHA

Harold Peto, the architect and landscape gardener, has had his career re-appraised by Professor Hilary Grainger. Her recent research and book on the architect Sir Ernest George threw new light on the work of Peto, his partner in their architectural practice. This revealed new facets to Peto's achievements and inspiration which should elevate his position to a more significant level in late nineteenth and early twentieth century architecture and garden design than previously thought.

Professor Grainger reviewed Peto's early life: his background was one of wealth and privilege. His father,

Sir Samuel Peto, was a significant nineteenth century patron who had had Somerleyton Hall in Suffolk extensively remodelled and redesigned with input from such notables as the architect John Thomas and garden designers Nesfield and Paxton. After an education interrupted by illness Harold Peto travelled in Europe. Then, in 1871, aged 17, he began his architectural training with J. Clements and later the Lucas brothers in Lowestoft as this fishing port became a fashionable resort. His father and brothers, who had many contacts in London via their railway-building and public-works building businesses, then helped provide Harold Peto with an entree into the London architectural world, and in 1876 he joined Ernest George in partnership. The practice was a spectacular success: 'the Eton of offices' and 'the cradle of English domestic revival'.



Peto's patio garden at Iford Manor, Bradford on Avon, Wiltshire

Here Peto was able to cultivate his ideas on refined taste, influenced by his aesthetic leanings, which he then liked to impose on his clients. This contrasted with George's more modest approach which placed the clients' wishes at the centre of his designs.

Peto embraced the developing fashion for architects to design interiors and to source or design furniture and artefacts. For Sir Andrew Walker of Liverpool Peto designed the interior of his yacht, even down to the wine glasses. For

inspiration Peto had travelled and become a keen and eclectic collector of antiquities. He was inspired by a many influences such as Northern Flemish buildings with their extensive use of glazed firebrick. He visited the USA and his American diaries reflect how he was impressed by aspects as diverse as hydraulic lifts and the prevalence of Italianate interiors. The prominent firm of McKim and White, with their richer clients, used marble extensively to create luxurious interiors and this was echoed by George and Peto in the redesigning of 6 Carlton House Terrace where much marble was

employed. However, by 1892 Peto had retired through ill-health and an increasing aversion to London. He became aloof, wishing to avoid the 'populace': thus the George and Peto partnership was dissolved.

Peto then withdrew to the country, purchased Iford Manor in Wiltshire and set about remodelling the house and gardens. The interior was fairly restrained with a focus on his collection of old English furniture. The gardens, on steep hillsides, were of Italianate design, characterised by terraces, steps and loggias, while remaining open to the magnificent rural views. Whilst unable to practise as an architect under the rules of the dissolution of his practice with George, he was instead commissioned by various clients to design gardens, amongst them Buscot Park in Oxfordshire, with its distinctive water features. Inacullin, an island off the south-west coast of Ireland, is another beautiful example, containing, amongst other structures, a Grecian temple, a Martello tower and an Italian casita. Many rare and stunning plants of his choice flourished in its mild micro-climate. Indeed he used Gertrude Jekyll's and William Robinson's knowledge to inform his choice of natural English planting: Jekyll was impressed by his restraint.

In his final creative phase Peto worked on three important villa gardens on the Côte d'Azur in southern France. These were lavish and imaginative designs which appear to bring together all his talents before he retired in the 1920s. Amongst them, Villa Sylvia at Cap Ferrat contained a magnificent marble staircase, whilst a fifteenth-century mantelpiece was installed in the dining room, thus mixing the antique and the new. The gardens, on a steep hillside, were designed to fall away from the house to allow the stunning views of the Mediterranean Sea. Villa Maryland was built in 1910 for Arthur Young, the Hull shipbuilder. Here Peto married the elegance of an Italian palazzo with the comfort demanded by an Englishman.

Professor Grainger concluded by quoting Henry Avray Tipping who

considered Peto to be the 'British aesthete in pose, appearance and voice' and an arbiter of taste in the salons of the wealthy. She recognised Peto's consummate skill in marrying houses and gardens to their geographical sites as he understood the complexity of the relationship between architecture and interior and garden design.

Many thanks to Professor Grainger for her extensive and fascinating talk and insights into the thoughts and work of Harold Peto.

Anne Hodgson December 2014

The Comic Image in the Market Place 1820-1850 with Brian Maidment. 28 October 2014 YHA

Professor Maidment's talk was based on his research into popular images between the Georgian era of political caricatures and the Victorian fashion for illustrated books and periodicals. Previously this period had largely been ignored and even now little is known of where or why some of the material was published as no publishers' archives survive. The transitory nature of the material means that much has been lost.

Even the identity of some of the artists is unknown as they were not acknowledged by their publishers. They were skilled and inventive, but their work was usually executed quickly and with no great finesse. They made much use of wood engraving, which started to be developed around 1800 and allowed the use of tones and the incorporation of conventional type. Lithography came in a few years later and enabled illustrations to be printed in colour.

The images these illustrators produced covered a wide variety of themes. Some followed the old tradition of political satire, but many made comments on the society of the day. Often the point was obvious, but images could be subtle and heavily symbolic. Like with present-day cartoons, the aim was to amuse, but this was sometimes achieved by other means such as punning. The humour could be cruel and some

would be unacceptable today.

The intended market for these illustrations seems to have been primarily artisans and the lower middle class, rather than the working class (who would have been unable to afford some of the publications). There were single illustrations, thought to have been passed around in men's gatherings; there is also evidence that they were displayed in shop windows, where they could attract disorderly crowds. However, there were also many images in regular publications such as illustrated magazines, which started to be produced well before Dickens's time. There were several series of comic magazines, while other series (such as Everybody's Album) consisted of a miscellany of images. There were also sheets of caricatures and illustrated series of songs and play texts, which gave families opportunities for home entertainment.

Many people used these publications for compiling scrapbooks and the like, which was a popular pastime. Illustrations were also readily reused by other publishers, as copyright laws had not yet been introduced. Illustrators had the advantage of being immune to the censorship that was applied to the written word.

It was clear that the years from 1820 were not characterised by a unique style, but represented a transition period, combining continuation of the era of caricatures with the beginnings of the illustrated magazine. We saw many examples of the fascinating material arising from this era, some all too relevant today while others could only be interpreted by those with detailed knowledge of the period. We were left wondering whether such material was produced outside London, particular in Manchester, and how much of this survives. We are very grateful to Professor Maidment for entertaining us so well and hope that one day we shall have the opportunity of a locally based talk on the same subject.

Roger Barton October 2014

MANCHESTER GROUP

2015 Events

TUESDAY 24 FEBRUARY 2015

An illustrated talk

Liberty & Co: 1875-1915

with Daryl Bennett
Arts and Crafts Enthusiast and
Author

7 pm for 7.15 pm

Friends Meeting House
cost: £5

TUESDAY 24 MARCH 2015

An illustrated talk

The VIP of Cemeteries: Making Money out of Mortality at Highgate

with Ian Dungavell,
Chief Executive of the Friends of
Highgate Cemetery, formerly Director
of the Victorian Society

In the early nineteenth century, the unsanitary, overcrowded churchyards of London presented the deceased and the bereaved with numerous indignities, among them grave robbers, body snatchers, and bodies being dismembered and rearranged to take up less space. Both the state and the established church failed to provide a decent, secure alternative, leaving private, profit-making companies to fill the gap by providing attractive gardens of the dead on the outskirts of the metropolis. In this talk Ian Dungavell will explain the genesis of Highgate Cemetery.

7 pm for 7.15 pm

Friends Meeting House
cost: £7

No need to book in advance

TUESDAY 28 APRIL 2015

An illustrated talk

Temple Moore

with Geoff Brandwood,
architectural historian and former
Chairman of the Victorian Society

The Gothic revival in Britain enjoyed a St Martin's Summer in the churches of Temple Moore (1856–1920). Geoff Brandwood, author of the

standard monograph on Moore, discusses the architect's work in the decade of his greatest triumphs, including such celebrated masterpieces as All Saints, Tooting Graveney, and St Wilfrid, Harrogate.

7 pm for 7.15 pm
Friends Meeting House
cost: £7

No need to book in advance

SUNDAY 31 MAY 2015

Up the Hill from Victoria: a Walk around Cheetham

with Graham Roundhill, David Astbury and Mark Watson

A morning walk starting at 10.00am in the Cheetham Hill Road/Derby Street and Empire Street areas. This area has the still-extant Ice Palace building, Joseph Holt's brewery and Marks & Spencer's first Manchester warehouse and head office.



St John the Evangelist, Cheetham Hill, Paley and Austin (1871)

For the enthusiastic and the fitter, there will be an afternoon option of being led round the Smedley Lane area where the tower of St Luke's survives and is now in the care of Greater Manchester Building Preservation Trust. Also we will visit the High Town area to view the now closed St John the Evangelist, Paley and Austin, Grade II* on Waterloo Road.

Cheetham Hill was taken into the Manchester township in 1838 as part of the first phase of incorporation. It was at that date more country than town. In subsequent decades, adjacency to Victoria Station enabled its development as an immigrant-catalysed community. High-density terraced housing and workshops grew up in the Red Bank area.

Here was the birthplace of the author Frances Hodgson Burnett, the Nobel Physics Laureate J.J. Thomson and Benny Rothman of Kinder Trespass fame. The area's Jewish heritage has been well researched. This walk will consider not just the Jewish heritage but also Roman Catholicism relating to St Chad's church and the Anglican community which, in the mid-Victorian period, is said to have made St Luke's church the wealthiest in the Manchester area.

Meet at 10 am outside
Derby Brewery Arms
95 Cheetham Hill Road
Manchester M8 8PY

Please book a place by contacting
Mark Watson
Email: sawpit1849@me.com
Tel: 07831267642
cost: £10 including donations

SATURDAY 6 JUNE 2015

An Insight into Victoria Park An Afternoon Walk

with local historian, Bruce Anderson,
Father Ian Gomersall and Mark
Watson

Opened in 1834, Victoria Park, was a privileged gated walled community, with its own constables. Today it is a conservation area at the heart of a multicultural and vibrant community. Bruce Anderson's and Ian Gomersall's interest in Victoria Park centres around the grand homes of the Manchester Cottontots who came to live in the area during the nineteenth century. They will enlighten us with their knowledge of the families and the villas they lived in as they lead us around the Park.

We shall break during the afternoon for tea and biscuits at St Chryostom's Church.

Meet at 1.45 for 2pm
at the junction of Oxney Road and
Oxford Place
Manchester M14 5TG

Please book a place by contacting
Mark Watson
Email: sawpit1849@me.com
Tel: 07831267642

Cost: £10 including donations and
afternoon tea

SATURDAY 18 JULY 2015

An Excursion by Train to Sheffield
with Valerie Bayliss, Chair of the
South Yorkshire Group of the
Victorian Society, and Mark Watson

The walk will be in two parts. The morning will be centred on Sheffield's surviving Victorian core, which dates largely from the 1870s and 80s, when industry started to move out of the town centre and the rising demand for the accommodation of public administration made an impact. In the afternoon we take a step backwards, looking at a surviving mainly Georgian area, the way its use changed in the 19th and 20th centuries and how it is changing again. Sheffield is a very different city from Manchester and we can reflect as we proceed on why this is so.

Valerie Bayliss has chaired the South Yorkshire Group of VS for a long time. A historian by training, she was a civil servant for 30 years and then ran her own education and management consultancy. Now 'retired', she is active in heritage conservation across South Yorkshire.

Cost: £20 excluding travel costs,
including donations

Please complete the booking form on
page 17 of the newsletter

SATURDAY 22 AUGUST 2015

An Excursion by Train to Hull
with David Neave, historian and
lecturer, and Mark Watson

Starting at the fine Victorian Paragon Railway Station we will explore the buildings of Queen Victoria Square including the inside of the former

Dock Offices (now Maritime Museum) before concentrating on the great range of architecture and townscape in the Old Town. Here are medieval churches, 17th and 18th century merchants' houses and Victorian and Edwardian commercial and public buildings.

David Neave, former senior lecturer in Department of History, University of Hull, is the author of many books and articles on Hull and East Yorkshire including the revision of the Pevsner, Buildings of England volume on Yorkshire, York and the East Riding and, with his wife Susan, the Pevsner Architectural Guide to Hull (2010).

Cost: £20 excluding travel costs,
including donations

Please complete the booking form on
page 17 of the newsletter

TUESDAY 22 SEPTEMBER 2015

An illustrated talk
St Martin's church, Low Marple – an introduction: the Gothic Revival, J.D. Sedding, the Arts and Crafts Movement, Henry Wilson
with Anthony Burton, Art Historian
and Curator

This first of two consecutive talks sets the scene for the appearance of the first part of St Martin's church in 1870. It addresses the ecclesiastical background (the Oxford Movement and the ritual revival in the Church of England) and the architectural background, showing how J.D. Sedding, a second-generation Gothic Revivalist, brought a new sensitivity after the vigour of the first generation. Sedding also fostered the Arts and Crafts Movement, and his successor in practice, Henry Wilson, brought new influences to the Movement, which are strikingly evident in his additions to St Martin's.

Anthony Burton worked as a curator at the Victoria and Albert Museum, from 1968 to 2002, in the Library and the Directorate, then as head of the V&A's branch, the Bethnal Green Museum of Childhood, and latterly in the Research Department. His interest in Victorian architecture

appeared early, in his contributions to the exhibitions Victorian Church Art (1971-2) and Marble Halls (1973). He has published widely on 19th century visual culture, notably a history of the V&A, *Vision and Accident* (1999), and a biography (with Elizabeth Bonython) of Henry Cole, *The Great Exhibitor* (2003). He teaches museum history on the 'Curating Modern Design' course at Kingston University.

7 pm for 7.15 pm
Friends Meeting House

Cost: £5
No need to book in advance

SATURDAY 26 SEPTEMBER 2015

An evening visit and talk
St Martin's church, Low Marple – a commentary: its architecture and furnishings in context
with Anthony Burton, Art Historian
and Curator

The second talk looks in detail at the art and architecture of St Martin's, setting its features in the context of the other work of the architects and designers involved. Morris & Co glass, and work by Christopher Whall are considered, as well as the work of Sedding and Wilson.

The church is next to Marple railway station (trains from Piccadilly). Across the road (Brabyns Brow) from the station car park is a free car park (turn next to a little Indian restaurant, the Purple Pakora) which should have plenty of space on a Saturday. A little further downhill is a small municipal car park (free), and across the road from this a road leads to a free car park in Brabyns Park.

7 pm at
St Martin's Church
15 Brabyns Brow
Marple Bridge
Stockport
SK6 5DT

Cost: £5 including tea and biscuits

Please book a place by contacting
Mark Watson
Email: sawpit1849@me.com
Tel: 07831267642

SATURDAY 31 OCTOBER 2015

The first Manchester Alfred
Waterhouse Lecture

An illustrated talk and visit
***Imperial Gothic: William Butterfield
and the Development of Colonial
Ecclesiology***

with Alex Bremner Architectural
Historian, University of Edinburgh

In this talk Alex Bremner will consider the contribution William Butterfield made to the rise and development of Anglican church architecture in Britain's empire during the late nineteenth century. He will discuss Butterfield's colonial designs in the context of contemporary ecclesiological theory and the conditions, both social and material, for which they were intended. What is revealed is an approach by Butterfield that consciously engaged concerns over cultural and environmental adaptation, leading to an experimental form of architecture that pushed the boundaries of Anglican architectural convention.

Alex Bremner is Senior Lecturer in Architectural History at the University of Edinburgh. He specialises in the study of British imperial and colonial architecture, particularly during the Victorian era, and has recently published a book with Yale University Press entitled *Imperial Gothic: Religious Architecture and High Anglican Culture in the British Empire, 1840-1870* (2013).

1.30 for 2 pm
Saint Cross Church,
Clayton,
Manchester M11 4UA
Two minutes walk from the Clayton
Hall stop on the new Metrolink line to
Ashton.

Cost: £10 including tea and biscuits
and donations

Please book a place by contacting
Mark Watson
Email: sawpit1849@me.com
Tel: 07831267642

TUESDAY 24 NOVEMBER 2015

An illustrated talk
***The Early Nursery Trade in
Manchester and the North-West
1750-1900***

with Joy Uings, garden historian

From the mid-1750s onwards the number of plant nurseries around Manchester gradually increased to meet the demand from the growing number of middle-class homes. Ardwick, Salford, Cheetham, Chorlton Row and then Moss Side and Rusholme, were places where the well-to-do could escape into the country and create their own little piece of paradise. As time passed, these sylvan retreats largely disappeared, victims of the demand for homes for the escalating population. Along with the garden-owners, most of the nurseries moved ever outwards and by the latter part of the 19th century they were mostly to be found along the corridor of Stretford, Sale and Altrincham. In Knutsford the nursery owned originally by John Nickson and then by six generations of Caldwells, supplied the nurserymen of Manchester as well as its garden owners. A handful of Caldwell's business ledgers dating back to 1789 provide an interesting glimpse of the trade between these different nurseries. The talk will include vignettes of a few of these and also look at the changing demand for plants as the 19th century progressed.

Following her retirement, in 2006, as Head of Finance for a Housing Association, Joy enrolled at Manchester Metropolitan University. Her thesis *Gardens and Gardening in a Fast-Changing Urban Environment: Manchester 1750-1850* was awarded a PhD in 2013. Joy was a founder member of the Cheshire Gardens Trust. She has a particular interest in the history of nurseries and has been part of the Caldwell's Nurseries Project Group.

7 pm for 7.15 pm
Friends Meeting House
Cost: £5
No need to book in advance

LATE NEWS

Ancoats Dispensary Trust has received some much longed-for news from the Heritage Lottery Fund. The HLF now feel confident that the Transfer of Lease from Urban Splash to ADT will take place very soon and so have decided to grant Permission to Start. This means that the Trust can finally begin to safeguard the Dispensary and prepare for the current scaffolding to be replaced by more appropriate scaffolding support before the restoration of the building actually begins.

If you haven't seen the on-line MEN article the link is
<http://www.ancoatsdispensarytrust.co.uk/permissiontostart-205.html>

Another piece of good news is that the Spacehive crowdfunding initiative has been given a month's extension which gives more time to reach the target of £55K.

ADT wishes to thank all those members who have already made donations and pledges to the Spacehive site.

<http://www.ancoatsdispensarytrust.co.uk/>

FRIENDS MEETING HOUSE

Illustrated talks will normally take place on the third Tuesday of each month at 7pm for 7.15pm at the Friends Meeting House, Mount Street, Manchester, M2 5NS

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.

A pdf of the Newsletter can also be found on the Manchester page of Victorian Society's main site at victoriansociety.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.

MANCHESTER GROUP

The next Manchester Group Newsletter will be published in November 2015

If you wish to make a contribution to the Newsletter, such as an article, news item or event review, please email beryl.patten@virgin.net.
compiler of this Newsletter

Disclaimer: *You participate in 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. 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.

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

Booking form : Manchester Victorian Society - Hull

SATURDAY 22 AUGUST 2015 An excursion by train to Hull led by David Neave and Mark Watson.

Buy your tickets in good time to catch the 08.41 from Manchester Piccadilly Rail Station to Hull. If joining in Hull, meet at the station concourse at 10.32. Cost, excluding train travel but including donations, £20. We shall allow 1 hour 30 minutes for lunch We expect to be back in Manchester by 6.45 pm. (times subject to timetable changes).

CLOSING DATE FOR BOOKINGS: 12 AUGUST 2015

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

Address.....

.....Postcode.....

telephone numbers*.....

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

email address*.....

*please add your email address if you have one; this will be used for confirmation of booking and receipt of payment

Names of others attending

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

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

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

Enclose your completed form, a stamped self-addressed envelope (if no email given) and a cheque for **£20** per person made payable to: *The Victorian Society* to: **Mark Watson, 18 Thomas Telford Basin, Manchester M1 2NH. Tel 07831 267642 Email sawpit1849@me.com**

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 - Sheffield

SATURDAY 18 JULY 2015 An excursion by train to Sheffield led by Valerie Bayliss and Mark Watson.

We will travel on the 09.43am train from Manchester Piccadilly Rail Station to Sheffield If joining in Sheffield, meet at the station concourse at 10.34. Cost, excluding train travel but including donations, £20. We shall allow 1 hour 45 minutes for lunch and expect to be back in Manchester by 6.30 pm (times subject to timetable changes).

CLOSING DATE FOR BOOKINGS: 8 JULY 2015

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

Address.....

.....Postcode.....

telephone numbers*.....

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

email address*.....

*please add your email address if you have one; this will be used for confirmation of booking and receipt of payment

Names of others attending

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

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

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

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