

The Victorian Society in Manchester

Registered Charity No.1081435

Winter Newsletter 2015

EDITORIAL

January 18th 1966 marked the official launch of the Manchester Group of the Victorian Society, which was held in the Town Hall and attended by the Society's Chairman, Sir Nikolaus Pevsner. Since our next Newsletter will not appear until the Spring we have decided to invite Hilary Grainger and Ken Moth to put down their thoughts in anticipation of that date marking our 50th anniversary, and to whet the appetites of Victorian Society members for the forthcoming celebration of 2016.

David Harwood November 2015

MY EARLY DAYS WITH THE MANCHESTER GROUP

A personal recollection by Ken Moth

This personal recollection of my early years with the Manchester Group sets out to paint a picture of those exciting times. It is not intended to be a comprehensive history – at least that's my story!

Back in 1973, as a nearly qualified architect, I was invited to join other architects in a campaign to save an important textile packing warehouse from demolition. York House on Major Street was designed by Harry Fairhurst in 1911. It had a classical Edwardian facade and a stunning, ziggurational glazed rear, a cascade of glass which seemed to anticipate James Stirling's recent and acclaimed History Faculty at Cambridge University. York House, together with J E Grogan's Mechanics Institute of 1855, were threatened by a typically megalomaniac project involving wholesale clearance, with city streets turned into highways lined by 28 storey office blocks. Widespread opposition had resulted in a public



The rear of York House, Manchester shortly before demolition in 1974, photograph copyright of Neil Darlington.

inquiry, and our task was to show how similar development objectives could be achieved whilst retaining the historic buildings. Architects from around the world including Walter Gropius and James Stirling pleaded for the retention of York House. The case for the Mechanics Institute was made by John Archer on behalf of

the Victorian Society. John gave a detailed and meticulous justification of the architectural significance of the Mechanics Institute. The developers, in partnership with the City Council, had hired two QCs to present their case and cross-examine the objectors. In the end the inspector ruled that York House was of little

merit because its functional rear did not match its classical front and consent for its demolition was confirmed. However, consent for the demolition of the Mechanics Institute was refused. The developers abandoned the project, but not without first spitefully and needlessly demolishing York House, the site of which has remained empty ever since. During the inquiry John Archer suggested that I might like to join the Victorian Society and so I did.

symbols of that worn-out past. Motor cars and Modern Movement buildings were the symbols of the future and 'Victorian' had become a derogatory term. That large scale re-investment in our towns and cities was required was not in doubt, but the methods and products adopted by central and local government and by commercial developers were seriously flawed. This was a period of socialist central planning when communities, industries and

theoretical waffle and statistics which had a very narrow focus. Frankly, empowered as they were in a very un-English way, they were simply unaware of their ignorance of the wider social, economic and cultural impacts of their policies. Apart from their ability to draw tables and diagrams they were simply not very good, and neither were most of the architects they employed. The concepts of context, continuity, adaptation and repair alongside high quality new development were simply beyond them.

Those who argued for evolution rather than revolution, for the character of our towns and cities and the merits of historic buildings as essential parts of a successful future were ridiculed and branded as either nostalgic or Luddite. There was an ideological chasm. As a result this country suffered its greatest cultural losses in centuries. The Victorian Society was one of many groups around the country fighting for a different approach and was certainly in the forefront. Long and hard battles were fought to try to limit needless damage and demonstrate that conservation and re-use of historic places were a good thing. Unfortunately, many of the consequences of poor redevelopment were irreversible and blight our towns and cities today.

The Manchester Group which I joined in 1973 was full of energetic young men and women who were happy to join the fight. I soon found myself on the Manchester Group Conservation Committee (the Group undertook its own casework then) and the Group's Main Committee. I also became the Group's representative on the City's Historic Buildings and Conservation Areas Advisory Panel. Meetings were robust and the ideological chasm often became all too apparent, but the Panel was a very worthwhile forum.

At one of the first Manchester Group AGMs I attended the guest speaker was the national society's chairman Sir Nikolaus Pevsner who gave a wonderful talk in the Town Hall. Before the talk a



The former Mechanics Institute, Princess Street, Manchester, J E Gregan (1854-55), photograph courtesy of Mark Watson 2015.

The York House case exemplifies what was happening at the time. The 1950s and 1960s had been years of great optimism and forward planning. After two world wars the country was worn out and people longed for a bright new future. Soot-blackened Victorian buildings were seen as

historic places were shuffled around or removed like pieces in a board game. Comprehensive Development Areas and the powers which came with them allowed local authorities to compulsorily purchase and clear whole areas. Planners, highway engineers and councillors spouted

Manchester Group committee meeting was held in the Manchester Group chairman's house with Sir Nikolaus in attendance. As a relatively new recruit to the field of conservation I was awed to be in the presence of the great man.

The activities of the Group at that time fell into several types. First was the job of raising awareness of Manchester's architectural riches through guided walks and lectures. Next came thematic studies of building types, forgotten historic areas such as Ancoats and Castlefield and the works of prominent Manchester architects. These studies were part of a long term campaign to have Manchester's woefully inadequate listed building schedule remedied. In 1972 only 25 Victorian buildings in Manchester were listed. It took many years of campaigning and providing information to gradually achieve the necessary correction. As a result hundreds of Victorian buildings were recognised as being of national architectural significance and Manchester's position as a great Victorian city was eventually celebrated.

The Group's architectural excursions were a lot of fun. One involved a coach tour of Staffordshire to see wonderful churches such as Bodley's Church of the Holy Angels at Hoar Cross and Pugin's masterpiece, St Giles Cheadle. The tour was led by Professor Andor Gomme who I can still picture striding out in hunting jacket and knee-length leather boots. Another trip took us, in our own private railway carriage, to Llandudno. Here we toured the town, played games and picnicked while listening to the brass band. Then a walk to the end of the pier to board our steamer for a cruise to Liverpool where our private carriage awaited to take us back to Manchester. However, it was casework and the many battles fought to save individual buildings from mutilation or destruction which were the principal activity, and some examples stand out in my memory.

Parrs Bank (later the National Westminster Bank) at the junction of

York Street and Spring Gardens was listed Grade II* in 1972. Designed by Charles Heathcote in 1902, this Edwardian baroque masterpiece was described by Pevsner as 'the most opulent banking hall ... surviving in Manchester, and for that matter in London'. Both design and material quality were superb – seventeen foot high grand antique Pyrenean marble columns, bronze windows and solid mahogany fittings. In 1975 demolition consent was sought to permit the construction of a speculative office block and was granted by the City Council almost immediately. What could be done? A petition was launched and at the end of an exhausting three week campaign over 11,000 signatures had been collected. These included

Westminster Bank, concerned by the extensive adverse publicity, handed back their listed building consent and the building survives.

For many years the Group worked to save the world's first railway station at Liverpool Road which lay empty and threatened. It established the Liverpool Road Station Society which in turn helped to secure the transfer of the site to Greater Manchester County Council as the new home of the North West Museum of Science and Industry. In 1979 we enjoyed the Rocket 150 celebration, held to mark the 150th Anniversary of the Rainhill Trials, whilst the following year the anniversary of the station opening was celebrated on the secured site.



Former Parrs Bank, Spring Gardens, Manchester, Charles Heathcote (1902).

some of the most respected people and organisations in the city. The petition sheets were stapled end to end and, in the presence of TV cameras and the press, I festooned it around the City Planning Officer. As I did so he questioned the legitimacy of my birth and I replied that it was all in a good cause. Shortly afterwards the National

In 1975, following a proposal by the City Council to demolish the Albert Memorial the group launched a 'Save Albert' campaign. I remember that Frank Williams played a prominent part in this, which raised both awareness of and money to remedy the plight of the memorial. It was subsequently restored. One morning in 1978 Frank gained even greater

notoriety when workmen, instructed by the City Council, began to cut down trees in St John's Gardens without statutory consent. Frank quickly scaled one tree and tied himself on while I called the local TV and press. By mid-day Frank was on the front page of the Manchester Evening News. Reporters sent round to Frank's house in Chorlton told his wife Margaret what had happened and asked for her comment. 'Good for him – I am with him all the way' she replied. The Council admitted it had not obtained consent and in the glare of publicity agreed that the trees would stay.

So the tide was gradually turned, as the public expressed its growing appreciation of Manchester's Victorian heritage and its despair at the abysmal quality of much new development. They were happy, exciting and memorable times. The fight goes on!

A MESSAGE FROM HILARY GRAINGER, CHAIR OF THE VICTORIAN SOCIETY

I would like to congratulate the Victorian Society's Manchester Group on its 50th Anniversary and its ongoing work in helping to save the Victorian buildings of 'Cottonopolis'.

The Manchester Group's inaugural meeting in 1966 certainly sounds to have been a glamorous affair. Over 450 people met in the main assembly hall of Alfred Waterhouse's Town Hall with 'great interest shown by the press, radio and television'. Even the Lord Mayor and Lady Mayoress of Manchester attended – the Lord Mayor wearing diamond incrust ed insignia created for a 1850s visit by Queen Victoria.

Since then Manchester, in common with all our great cities, has suffered some sad losses. These include the General Post Office and York House - where even Walter Gropius' support for our campaign couldn't save this early modernist building. But of course, the Manchester Group has also been involved with many notable successes; with recent good news at Ancoats Dispensary and, fingers crossed, London Road Fire Station.

The Society as a whole appreciates just how much hard work, time and dedication goes into the operating of a regional group – and all 'for free'. We really do rely on you to provide a solid understanding of what's going on 'on the ground' and to spread our message through your events and activities.

So, on behalf of the Society and the Trustees, I want to offer our heartfelt thanks to everyone who is, or has been, part of the Manchester Group. Here's to another successful 50 years!

NEWS

Manchester Group of the Victorian Society David Harwood has recently stepped down after over five years as Chair of the Group. In the interim David Astbury will be Acting Chair until the AGM on 30 January 2016. Information about the AGM can be found on page 25 of this newsletter.

Saving a Century The final showing of this photographic exhibition celebrating Victorian architecture opens at the John Rylands Library on 8 January 2016. We would be grateful if you could help us publicise the event by displaying the poster included with this newsletter in local libraries, community halls etc.

Manchester Group Facebook

The Manchester Group now has a facebook account set up and maintained by Fiona Moate. Go to <https://www.facebook.com/manvicsoc/timeline> to take a look.

Manchester Group Meetings Future Manchester Group meetings will be, in the main, at the **Friends' Meeting House, 6 Mount Street, Manchester M2 5NS**.

Please note that it is not necessary to be a member of the Society to attend our talks and events, so do bring along friends and family. Some talks will be more than the usual £5 where the speaker has travelled a long distance and may require overnight accommodation. As agreed at the AGM last year, this will give access to speakers from across the country who would otherwise evade us.

Vanishing for the Vote: suffrage campaigners and the 1911 census across Lancashire's cotton towns. A talk on 18 January 2016 (4.30 to 6 pm) at the Portico Library

On census night, Sunday 2 April 1911, suffragettes were urged to boycott the census - often by hiding in darkened rooms to evade the enumerator. Other suffrage campaigners disagreed with this civil disobedience tactic, instead prioritizing health and welfare reforms - and they handed over completely accurate census schedules.

This talk tells the story of the census boycott plus health and welfare campaigns across Lancashire's cotton towns. In particular, it looks at those in Nelson, Preston, and Rochdale - where a WSPU minute book recording local suffragettes' activities has recently come to light.

The speaker, Dr Jill Liddington, is Honorary Research Fellow at the University of Leeds.

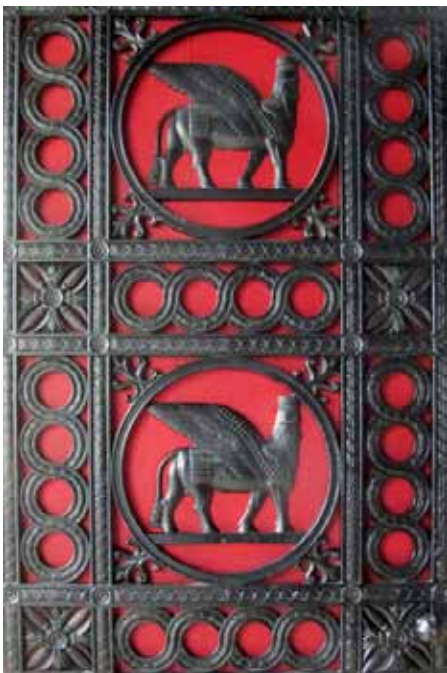
£5 standard, £4 Portico members, £3 students & unemployed. Portico Library, 57 Mosley Street, Manchester M2 3HY. Enquiries: 0161 236 6785

HIGHLIGHTS OF THE VICTORIAN SOCIETY LONG WEEKEND IN DORSET

A Victorian Society Long Weekend is eagerly anticipated by members who rush to catch a place; they are always quickly filled. There was a long wait at Dorchester South Station for a delayed London train. As a result I was certainly ready for lunch and the first of a stellar cast of buildings selected by Michael Whittaker. After an hour we pulled away with our driver Hazel ('Think of the nut,' she said: a real character) at the wheel of the coach as we weaved down narrow Dorset lanes to the first building.

Minterne Magna was one of the selling points of the trip for me. I was first aware of it from reading Clive Aslet's book *The Last Country Houses*, and although I had seen it from a distance on a misty cold day fifteen years before, I had never

been inside. The weather this time could not have been more different. Our party sauntered through the shadowy cover of rhododendrons. As the driveway took a gentle curve,



Detail of the entrance to the Nineveh Court, Canford, Dorset. *



Detail of the, Canford, Dorset

there shimmering in the July sun stood Leonard Stokes's masterwork, substantial and golden. Those of us who knew Stokes's Bristol University building instantly recognised the similarity – the same stocky, massive tower concealing a water tank,

the same intriguing mixture of the baroque and Arts & Crafts. There is an especially charming frieze below the windows of local wildlife – partridges, foxes, rabbits and wildflowers, all beautifully carved in an Arts & Crafts style, the golden stone here and there deepened to an almost magenta hue by weather and lichens.

On entering the house there was almost a sense of dusk after noon. When our eyes became accustomed to the subdued light Stokes's Edwardian baroque became visible. The interior has less of an Arts & Crafts feel; perhaps this is because Stokes was working with a number of fittings reused from the original house. Minterne Magna replaced an earlier house that was disliked by the young Lady Digby (it also developed a series of unpleasant smells, which necessitated in one case, a change of bedroom in the middle of the night!). No one seems sure why Lord Digby chose Leonard Stokes to remodel his house. He is better known as a designer of churches, for example St Clare's in Liverpool, and also, rather curiously, of telephone exchanges. Stokes was married to the daughter of the chairman of the National Telephone Company and Manchester's former telephone exchange is by him, for example.

Unfortunately, due to the length of time waiting for the London train, the visit to Minterne was cut short. I did not get to see all the rooms, the original drawings by Stokes, or the gardens. My overall impression is that the exterior worked better and was more interesting than the interior. However I have to say that our guide, the present Lord Digby, at over ninety and remarkably eloquent, is committed to preserving Minterne Magna and taking it into the 21st century. The house is now split into seven apartments, and has a modern ecologically sound heating system. Lord Digby's son lives in the main apartments and Lord Digby himself in a relatively modest set of ground floor apartments. He proudly showed us the kitchen he had designed himself on the computer at IKEA! Lunch was enjoyable, taken in the dining room with copious wine available. I have

been on number of these weekends, but this was the first time an owner of a house lunched with members of the society; it certainly added to the experience.

Saturday was another day of beautiful weather and focused on four large houses with second lives as boarding schools – the fate and saviour of so many Victorian country houses. First port of call, with Hazel manoeuvring the large coach down narrow lanes, was Milton Abbey, where the house by William Chambers, now an elite public school, again glowed in the morning sunshine. We were here to see George Gilbert Scott's restoration of Milton Abbey church with its great window in the south transept designed by A W N Pugin and made by Hardman. Light cast patches of intense colour on the pale grey stone of the interior and on the faces of members of the Victorian Society jostling to take photographs.

Canford Manor, Canford School since 1927, is a sprawling place with all its additional school buildings, almost village-like. It is on the site of a medieval mansion, part of which remains, now known as John of Gaunt's Kitchen. The core of the new house was built in the 1820-30s by Edward Blore. It has the austere look of much of his work, in this case increased by financial constraints which led to his designs being built in light brick with stone dressings rather than the Ham stone intended, giving the building a somewhat anaemic quality. Josiah Guest, a very wealthy Merthyr Tydfil ironmaster, purchased Canford Manor, and in 1848 he engaged Charles Barry, who by 1850 had completed £30,000 worth of additions. Central to these is the Victoria Tower constructed at a similar time to the like-named tower at Barry's Houses of Parliament. This gives the building very much the air of an Oxbridge college and seems fitting for its current educational use. Barry returned in 1851 to add the Nineveh Porch. The mysterious Nineveh Porch was originally designed to hold Assyrian reliefs excavated at Nineveh by Austen Layard, the cousin of John Guest's wife. Now stripped of its reliefs (the



Iwerne Minster House, Dorset.

last relief was identified as being original in 1997 and was sold for seven million pounds) it is the school coffee bar. The 21st century nylon covered banquettes, servery and jukebox sit uneasily with Barry's decorative scheme of stained glass, iron grilles and painted surfaces in an Assyrian style: they haven't even tried to match the colours. Sad when you think the money from the sale paid for a theatre and student bursaries.

Inside the main house little money was spared on decoration. It has heraldic glass by Pugin and Hardman, a stunning brightly painted timber roof in the Great Hall, Jacobean style carved screens and book shelves which, like the staircase, are dark and somewhat forbidding. High quality reliefs of dead game and marine life, so lifelike that they must surely offend the sensibilities of any vegetarian scholars, are by Pegrassi and dated 1860.

I have always been intrigued by Bryanston, the vast Wrenaissance house Richard Norman Shaw built for the fabulously rich Viscount Portman. Shaw conjured up for many clients a Home Counties vernacular, tile hanging, half timbering and tall brick chimneys. Bryanston is not like this. First of all it is huge: Cragside is a big house, but this one has

a monumental severity in spite of its red brick. The stone dressing, the rusticated quoins and window surrounds now shine in the sun, although apparently it was at one time blackened by pollution. Internally it could never have been cosy. The fittings that remain are of the finest quality and craftsmanship, but it feels like a hotel or an ocean liner, filled with marble and gilded metalwork. Its metamorphosis to public school is successful; a visitor might be forgiven for assuming it was purpose built. I was slightly disappointed - it looks better from a distance. Close up it looks a bit threatening, like a giant version of my Edwardian grammar school.

After a good lunch in Bryanston's student canteen, much better than anyone on the trip remembered from their schooldays, we were back on the road to Iwerne Minster. Iwerne Minster House, by Alfred Waterhouse, is yet another of the schools clustered in this part of Dorset. Completed in 1882 for George Glyn, second Lord Wolverton, it is roughly contemporary with Eaton Hall by the same architect. Members were dropped from the coach at the village, which has buildings from the Wolverton era, but more are from after 1908 when James Ismay, son of Thomas Ismay and younger brother of Bruce of the White Star Line, purchased

the estate. He is remembered as an especially benevolent landlord and employer, supporting families through the trauma of the Great War. The War Memorial he paid for is by Giles Gilbert Scott, as is the charming village notice board (known locally as The War Office - Ismay posted newspapers on it for villagers to read during the conflict), with its relief of Mercury. Many of the picturesque estate buildings are from the office of Alfred Waterhouse, but the former Village Institute is by Baillie Scott. Extremely decorative, with half timbering, stone and knapped flint, it is an Arts and Crafts building dipping its toe into Dorset vernacular. It is now a private house.

A walk then took us to the stables of the main house, typically Waterhouse of that date, less extravagant than those at Eaton, with a timber hung clock tower, tile hanging and patterned brickwork. The horses are long gone and the stables now house the school's science laboratories.

Iwerne Minster House is built of two different coloured stones which are as banded and patterned as a garden spider. The entrance front is fiercely asymmetrical with a circular tower. The garden front is more restful,



Detail of overmantel from Dawpool at Iwerne Minster. (above)

Detail of freize at Minterne Magna. (below)



with tall chimneys and steep gables. Inside its most memorable feature is the remains of Richard Norman Shaw's monumental chimney surround brought here on the demolition of Dawpool, the Ismays' country seat on the Wirral. This extravagantly carved inglenook with images of mermen and grape vines is in typical Cheshire sandstone; its other half can be seen at Portmerion.

We were then back on the coach conveniently placed in the school car park and on our way to Motcombe House, when it was noticed one of the group was missing. This is the nightmare of anyone running any large excursion. Much of the latter part of the day was spent looking for this person which must have been a huge strain for Michael Whittaker, who had to wait at Iwerne Minster for the Dorset Police to arrive. Thankfully there was not a tragic ending: the member, who had been taking photographs in the village, found their way back to where we were staying safe and sound. This incident did put something of a damper on the remaining weekend though.

I have been on several of these weekends now and they are actually very good value, though sometimes the accommodation (as was the case this year) can be a little basic. The food was always good and the buildings visited varied and superb. First and foremost one gets to see buildings that are not accessible without a Victorian Society's 'golden key'.

On the negative side, the schedule was, I think, too full and a small delay to the programme resulted in buildings being omitted. People I spoke with would have preferred more time at each place and a less crammed and rushed programme. Overall, though these are wonderful, perhaps once-in-a-lifetime, days out, and I would urge more members of our group to take the opportunity to go. Who knows, perhaps the train from Manchester would even be on time!

*all photographs by Fiona Moate

Fiona Moate.....September 2015

WORTHINGTON FAMILY HISTORY SOCIETY'S 2015 GATHERING IN MANCHESTER

Mid-May we were contacted by Philip Worthington, Secretary of the Worthington Family History Society, who informed us that the WFHS was having its biennial gathering in Manchester in part to explore more fully the architectural achievements of one of their forebears Thomas. He wondered whether 'the Chairman or other member of your Society could join us for one or more events to give us the benefit of their knowledge and involvement in old Worthington buildings'. As a result the Chairman contacted several members to join the WFHS on their Manchester voyage. Philip Worthington kindly furnished the following report on their visit.

The Worthington Family History Society held their seventh Gathering in central Manchester from Thursday 28 May to Saturday 30 May 2015. The Society was formed in 2005 as a 'Worldwide Society to research and publish information on the lives and genealogies of Worthingtons throughout history'. There are now 47 members, of which 21 live in the USA, 14 in the United Kingdom, 6 in Australia, 2 in New Zealand and one in each of Canada, France, Hong Kong and Spain. Manchester was chosen as the venue on this occasion because four Worthington families have enjoyed a close association with the city. In chronological order, they are:

- the Worthingtons of Worthington (a township lying 17 miles north-west of Manchester) who, from the twelfth century or earlier, held the manor of Worthington of the barons of Manchester;
- the Worthingtons of Failsworth and Old Trafford who for four generations were road carriers centred on Manchester and for three more generations were canal carriers;
- Roger Worthington and his family who, for three generations through the seventeenth century, were woollen drapers of Manchester;
- Thomas Worthington and his family, the architects responsible for the design and construction of many public buildings in Manchester in the nineteenth and twentieth centuries.

The Gathering of Worthingtons in Manchester enjoyed a great privilege. They were joined for the whole of the Friday and Saturday by members of the Manchester Victorian Society. Four members of this Society took part, namely David Harwood the chairman, David Astbury the vice-chairman, Beryl Patten the Newsletter editor and Neil Darlington an architect who conducting extensive research on architects of the North-West of England. At every one of the Worthington Society's events, this Manchester Group took part. Official guides recommended by the City Council also took part in each of the visits, so the interaction of the



Members of the Worthington Family with David Harwood, Chair of the Manchester Group, at the Minshull Street Crown Courts in May 2015



The interior of Manchester Cathedral drawn by Thomas Worthington as a young man circa 1843, image copyright of Sidney Worthington.

three different sources of knowledge and perspectives led to excellent discussion and understanding.

On the Friday morning the Town Hall and Albert Memorial were visited, followed by a walk through central Manchester, led by the Neil Darlington and Victorian Society members, to see selected buildings designed by Thomas Worthington and Sons. On the Friday afternoon the gathering visited the Cathedral. Special interest was taken in the Regimental Chapel and Lady Chapel for which Sir Hubert Worthington was the architect for reconstruction following the bomb damage of

World War II. The Byrom Chapel also attracted interest, the Byrom and Worthington families having been linked by marriage in the seventeenth century. So did the extensions at the south-east of the Cathedral designed by Sir Percy Worthington. The gathering then saw the Wellington Inn, formerly the home of the Byrom family, followed by a visit to Chethams Library which has provided much valuable archive information for the Worthington Society. Finally, a visit was made to the Crown Courts in Minshull Street. On the Saturday morning, after a brief visit to the Roman remains of Mamecester, there was a tour of

the canal system, including Castle Wharf, where Worthington and Gilbert developed their national carrying service. On the Saturday afternoon the Worthington Society's annual general meeting took place at the Friends' Meeting House, Mount Street, opposite the Manchester Central Library. The Worthington Society's annual dinner was held at Albert's, Worsley, on Saturday evening.

The Worthingtons of Worthington held their manor of Worthington of the barons of Manchester for half a knight's fee by ancient feoffment. This was recorded in the Great Inquest of Service commissioned by King John in 1212 as a sequel to the Domesday Book. The Worthingtons owed the baron periodic castleward, suite of the baron's court every three weeks and active service in times of war. These services were commuted to money payments early in the thirteenth century, but the relationship continued nominally until the eighteenth century. The Worthington gathering hoped to find information about the location and construction of the castle, but learned that no trace of it has yet been found. Perhaps it was a motte and bailey castle using timber for its defences and buildings, without any use of stone. This is known to have been the case with many of the 40 castles hurriedly built by order of William I following the conquest. It is thought by many Manchester historians and archaeologists to have been near the manor house and therefore not far from Chethams and the Cathedral.

The Worthington carriers of Manchester – the second family being considered - descended from the Worthingtons of Failsworth, who were tenant farmers there by 1575. Wishing to increase the family's income and already having wagons and horses, they also became carriers and the new business was successful. The family continued to be carriers for seven generations – four as carriers by road followed by three more as canal carriers. In the fourth generation, Jonathan Worthington moved from Failsworth to Old Trafford, leasing the 220-acre home farm of the Trafford family



**Sir Hubert Worthington (1886-1963),
image copyright of Sidney Worthington.**



**Detail of a print of the Albert Memorial
presented to the Worthington family
archives by the Manchester Group.**

to keep his horses. From there he would be well placed to provide road transport from the Duke of Bridgewater's mines near Worsley to Manchester, mainly to provide

power for the cotton mills and other industries. He may have done so, but it cannot be proved because no invoices or other appropriate documents have been found. However, it is known that when the third duke built his canals linking Worsley to Manchester and Runcorn, the fifth generation of Worthingtons (another Jonathan) converted quickly to carrying by canal. The canal passed close to Jonathan's land. He soon entered into partnership with John Gilbert, the duke's agent, to develop a national canal carrying network centred at Castle Wharf. At first the business was known as Gilbert and Worthington and later as Worthington and Gilbert. After John Gilbert's death, the business became known as Worthington. John, of course, had continued as the duke's agent but also provided financial support and ran the partnerships accounts from the duke's accounting office at Preston Quay near Runcorn. The partnership proved to be of great benefit to the business, as illustrated by an old record. The firm of H. Henshall was the first to run a carrying service on the new canal to Stourport in Worcestershire where goods could be transhipped for exports and imports near the mouth of the River Severn. Gilbert and Worthington soon entered the competition. Hugh Henshall admitted that:

'His Grace's people are very partial to Worthington; his boats can discharge in two hours, while ours must lie a day or more under cargo for want of proper assistance to discharge them.'

As the canals declined because of the coming of the railways, the Worthingtons sold their business to the Steam Navigation Company. The elder son of Jonathan Worthington used the proceeds to buy coal bearing land in Wales, and proceeded to sell coal to the railways! The younger son, Andrew, used his proceeds to buy a silk manufacturing company in Leek, Staffordshire, where his son Philip married the youngest daughter of Sir Thomas and Lady Wardle. Sir Thomas is well known for his work with William Morris in England and for improving silk production in India.

His wife, Elizabeth, is well known for founding and running the Leek Embroidery Society.

Roger Worthington, who heads the third family being considered, was probably a younger son of the Worthington family of Bowden in Cheshire who, as a young man, came to Manchester seeking employment. In 1606 he was engaged by the manor of Manchester as one of the two 'misegatherers' of the market, a mise being the fee paid by a stallholder for the rights to have a stall and to trade there in certain products. A few years later he was made 'manager at the smithy door' and later still 'skeffinger' of the markets at Hanging Ditch and Meale Gate. 'Skeffinger' is probably synonymous with "scavenger". In medieval times, a scavage was a toll levied on merchants from outside the township for the right to sell goods within it. The scavenger was often also responsible for keeping the streets and market clean. So the job title tended to transfer to the men actually doing the cleaning!

Roger continued to serve the manor for a total of 33 years, and during that time, he was twice elected one of the two constables of Manchester for the ensuing year. Most of these supervisory jobs were part time, which left Roger free to pursue his own business. He was a woollen draper at least as early as 1622 when he was described as 'Roger Worthington, drap' in a church record. The business was successful and continued in the family for two more generations. Whether he founded it, acquired it or inherited it remains unknown.

Two of Roger's sons – John and Samuel – were educated at Manchester Grammar School and Cambridge University. John, DD, became famous as an Anglican thinker and writer. In 1650 he was master of Jesus College, Cambridge for ten years and vice-chancellor of the university for one year. Another son, Francis, became the woollen draper of the second generation. He married Sarah, daughter of Edward Byrom of Manchester and they produced a family of four surviving



Thomas Worthington (1826-1909), image copyright of Sidney Worthington.

children, including another John who achieved fame as an early settler in the new colony of Maryland. He was a captain in the militia there, a justice and a member of the Maryland Legislature. His business was growing tobacco, and he became a large landowner. His descendants include many present-day Worthingtons in North America, one of which, William C. Worthington, is a councillor of the Worthington Society who was present at the gathering.

Turning now to the fourth family being considered, Thomas Worthington as a young architect

worked as assistant to Sir William Tite, who was twice elected president of the Royal Institute of British Architects. Much of Tite's work in the 1840s was building the railway network, and Thomas was given the work of detailed design of railway stations. Later, Thomas started his own architectural practice. In 1867 he entered the competition to be the architect for the Manchester Town Hall, preparing outline drawings, but he lost to Alfred Waterhouse. Later Thomas entered the competition for the Police Courts (now called the Crown Courts) in Minshull Street, this time winning against Waterhouse.

Thomas had excelled particularly in his study of, and proposals for, the movements of the main parties in the court building – court officers, complainants, defendants and public – and how they should be handled separately except when required to communicate. The Gathering was shown all the old courts and were led up the tower to see the original clock mechanism.

Thomas was responsible for many other public buildings in Manchester such as the public baths in Collier Street, now in a state of disrepair and waiting to be rescued. Another example is the Prestwich Union Infirmary, now part of the North Manchester General Hospital.

In due course Thomas was joined in the practice by two of his sons – Percy, born 1864 of Thomas's first wife, Elizabeth, daughter of Robert Scott, MP, and Hubert, born 1886 of Thomas's second wife, Edith, daughter of John Swanwick. They continued with the design and supervision of public buildings and private houses, but they are best known for their work on the Cathedral. Percy was responsible for extensions and Hubert for the rebuilding of the Lady Chapel and Manchester Regiment Chapel which were destroyed in the Manchester Blitz of Christmas 1940. Both of these sons of Thomas were knighted; both became, in turn, presidents of the Manchester Society of Architects and Sir Hubert became a professor of the Royal College of Art.

Thomas's sons were also noted for their service in the Manchester Regiment of the Territorial Army. His third son, Claude Swanwick Worthington, DSO, TD, rose to be lieutenant-colonel commanding the 6th battalion (and later the 8th) on active service in Egypt and at Gallipoli. He was wounded for the third time in October 1918 and died of his wounds 11 days later. Thomas's fourth son, Thomas Ryland Worthington, MC, was a captain in the 22nd Battalion and was severely wounded in the attack on Mametz in July 1916. After the war he became managing director of Ashton Hoare & Co of Manchester. Then Thomas's

fifth and youngest son, Hubert the architect, was a captain in the 16th battalion. He was wounded in July 1916 at the Battle of Montauban. With a damaged lung, hand and thigh he had to spend nearly a year in hospital after which he was posted to instruct officer cadets at Crookham Camp, near Aldershot.

One of the main topics at this year's annual general meeting was planning the publication of the Worthington Society's first book – seventeenth-century Worthington families of Lancashire. At the end of the meeting, David Harwood, on behalf of the Manchester Victorian Society, presented the Worthington Society with a complete set of four prints of the drawings of Albert Memorial, produced by Thomas Worthington in 1864. The gift was received by Janet Worthington of Australia, the president. Janet, to the applause of all members present, gave the thanks of the Society. At the annual dinner, where David Harwood and Beryl Patten were the Society's guests, Janet repeated her thanks and passed the drawings to Dr Sidney Worthington of Womersley in Surrey for safekeeping – he being a direct descendent of Thomas Worthington's uncle, Charles Worthington, a surgeon of Liverpool. Sidney is also a councillor of the Society and the Society's archivist of images.

The dinner concluded with three speeches. Firstly David Harwood spoke of the work of the Victorian Society and gave his philosophy on current movements in public thought and the need to balance progress and preservation of carefully selected buildings and monuments. Janet Worthington thanked the four members of the Manchester Victorian Society for their cooperation and friendship and for giving the Gathering such real roots in Manchester. Sidney Worthington spoke on the continuing links between Worthingtons and Manchester.

Philip Worthington November 2015

for further details and publications by members of the Worthington Society go to <http://www.worthingtonfhs.com>

FORMER PLYMOUTH GROVE HOTEL

On 6 January 1888, Eliza Jane Cummings appeared before magistrates charged with selling intoxicating drink on unlicensed premises, contrary to Section 3 of the Licensing Act, information having been given to the magistrates in this regard by James Bailey of 48 Plymouth Grove. The defendant was the landlady of the Plymouth Grove Hotel and the alleged offence took place in supposedly unlicensed premises adjoining the hotel, with an entrance on Shakspeare Street (now Legh Street).



The summons was dismissed as was the subsequent refusal of the city magistrates to renew the licence. The various hearings were extensively reported in the local press, particularly the Manchester Guardian, and provide a detailed insight into the sequence of construction for this Grade II listed building.

In 1871 the then landlord, Michael Cummins, had been refused a licence as a result of the enactment of The Intoxicating Liquors (Licensing Suspension) Act, although the hotel was noted as substantially complete by the date of this application. At that time the premises consisted of a

square block of buildings with a central entrance facing Plymouth Grove. To its right was a triangular plot of land facing Shakspeare Street, which was used as a garden. This first scheme made no provision for a vault.¹ Not until September 1872 was the first alehouse licence granted to Michael Cummins.

In 1882 plans were prepared for a three storey extension covering the entire garden area. These included the provision of a 'bar parlour' on the ground floor. Despite vehement denials, local residents were convinced this room was to function as a 'vault', and made vociferous objection. As a result, the licensing magistrates

refused to sanction the extension.

Five years later, in what was undoubtedly an attempt to circumvent the licensing legislation, application was made to Manchester Corporation for a single storey extension to the hotel to be built over the garden area. Plans were submitted and approved in August 1887 as a building control matter, rather than as a licensing matter. Building work commenced in September and by December the new building was in use. It was subsequently argued that the extension was built solely to accommodate the

¹ In Manchester and surrounding districts the public bar was commonly known as the 'vault'.

extensive 'jug and bottle trade' or off licence sales, without interfering with the ordinary business of the hotel. However it was also noted that although women might take beer away with them, they were not permitted to consume alcohol in this room – a 'vault' or public bar for working men had thus been created in all but name.

It has been generally accepted that the Plymouth Grove Hotel was built as a piece in 1873, the date given erroneously in the listing text. Any mention of the later extension and alteration has not yet been found, save in the pages of the Manchester Guardian. These reports make it clear that the original three storey hotel was opened in September 1871. Having a somewhat plain elevation, it probably included the canted bay windows at ground floor level but not the first floor balcony or projecting central porch carried on coupled cast iron columns, matching those of the new bar entrance on Shakspeare Street.

There can be little doubt that the more ornate single storey extension and clock tower were added between August and December 1887. Matching details and components used in the projecting first floor balcony and central porch on the Plymouth Grove elevation strongly suggest that these elements were added at the same time. The extensive use of prefabricated cast-iron components and timber construction with relatively little facing brickwork gave a rapid erection time, thereby providing the authorities and local residents with a *fait accompli*.

Suitably disgruntled, in August 1888 the city magistrates refused to renew the licence. Appeal was made to the Salford Hundred Quarter Sessions and among those who appeared in support of the appeal were William Raby, surveyor (formerly Corbett and Raby), Alfred Darbyshire and David (Edward?) Salomons, architects, and T S Wilson, surveyor. Morris Schlessinger, a banker, who resided in the district, considered the extension a great improvement to the neighbourhood, especially when the clock tower was lighted at night. Refuting claims that as a result of its extension the hotel was now attracting a 'lower class of person' and 'loose women' to the district, William Raby

noted that the area had undergone considerable change in the previous twenty years. He estimated that as a result of the large number of houses that had been erected, there was now a population of ten to twelve thousand within a radius of 500 yards of the hotel.

Notwithstanding those appearing in support of the appeal, the name of the architect responsible for the extension has still to be found. However it is perhaps worthy of note that William Raby was agent for McFarlane of Glasgow, iron founders who had already supplied cast-iron components for the Barton Arcade in Deansgate and who it has been suggested also provided the cast-iron for the Plymouth Grove Hotel.

The hotel closed in the early years of the present century since when various schemes for its possible re-use have been floated but without success. Meanwhile the building, once described as the best pub in Manchester, has been boarded up and left to decay. In August 2011, Greater Manchester Police raided the property and discovered a cannabis factory housing 1,000 plants. Two men were arrested but the case was eventually discontinued. However, the drug irrigation systems employed created a warm, damp atmosphere which ravaged the building's interiors. Further application has since been made for conversion of the building into a restaurant. Commenting on these proposals in a piece of masterly understatement, Manchester Conservation Areas and Historic Buildings Panel expressed concern over the level of deterioration, noting that a great deal of the interior seemed to have been lost as a result of its previous unsympathetic use.

It is perhaps sobering to remember that, had the usual step of obtaining the consent of the Licensing Justices been followed, in all probability their permission would have been refused for the ornate extension and clock tower. Only by a wilful disregard of the 'rules' of 1887 have Mancunians been given the opportunity to enjoy this landmark building.

Neil Darlington

August 2015

CORNERLOT, NORTHERN FRANCE

Seldom did a Manchester architect obtain work outside north-west England. Equally rare was a commission from a senior member of the British aristocracy. Remarkably, both feats were achieved in 1909 by James Herbert Somerset (of Royle and Bennett), a virtually unknown architect, still in his teens when Queen Victoria died.

The dawn of the Edwardian era had brought significant changes to the architectural profession in Manchester. The death of Robert Isaac Bennett in 1901 was followed by that of his partner, William Alfred Royle in 1904. Continued by his son (also named William Alfred Royle), later joined by Percy Dean Lodge, the practice limped on until 31 January 1907 when the partnership between the two men was formally dissolved. By 1909 the partners in Royle and Bennett were given as John H Crabtree and J H Somerset, two inexperienced architects in their early twenties. Again the partnership was short-lived, being formally dissolved in September 1909. Commissions obtained during this latter period in the Manchester area have still to be found.

In 1895 The Right Hon John George Douglas Sutherland Campbell, Marquis of Lorne, was elected Member of Parliament for the Southern Division of Manchester. It has been suggested that his return to politics did not amuse his mother-in-law (in the first person plural). For the Marquis enjoyed a rare distinction. In 1871 he had become the first 'commoner' to marry the daughter of a reigning monarch for over three hundred years, his bride being HRH Princess Louise Caroline Alberta (18 March 1848 – 3 December 1939), the fourth and perhaps the prettiest daughter of Queen Victoria². With the

² Princess Louise's unconventional royal lifestyle has proved a source of endless fascination. Unsubstantiated rumours, generally of sexual impropriety, continue to swirl round her. "The Mystery of Princess Louise: Queen Victoria's Rebellious Daughter" by Lucinda Hawksley (2013) continues the tradition.

death of his father on 24 April 1900, the Marquis of Lorne relinquished his seat as MP and assumed the title of ninth Duke of Argyll, his connections with Manchester seemingly at an end.³

About 1905 the Duke became involved in a scheme by John R Whitley to develop Hadelot, an area of sand-hills and pine woods, situated some nine miles along the coast from Boulogne in northern France. Whitley, the founder and first manager of Le Touquet had purchased the nearby Hadelot Château in 1897 and was seeking to create an exclusive Seaside and Country Pleasure Resort on some 900 acres of the surrounding land.

On his Board of Directors he brought together industrialists and Parisian and foreign dignitaries, including Prince Tata from Bombay and the Duke of Argyll. A year later the Duke of Argyll became the first president of the newly-formed Hadelot Golf Club (Times 20 June 1906 page 13) set up

soon appeared in the nearby woods and hills. Among these was what is best described as a country house built in 1909 for the Duke of Argyll and conveniently close to the golf course. This was enigmatically named 'Cornerlot' (spelt as one word as if it were a French connection of Hadelot, but which could also be taken in English as two words rhyming with Camelot). Designs for the villa were first shown at the Royal Academy Summer Exhibition of 1910 under the name of J H Somerset and later illustrated in *Building News* with the following description:

'This house has been built recently at Hadelot in France as a summer retreat for His Grace the Duke of Argyll KT. The studio wing and the lodge are yet to be completed. The walls of the house are built of local stone and covered with cement, rough cast and finished white. The roof is covered with red hand-made tiles. The most simple treatment possible has been carried out internally. All the woodwork is painted

remains unexplained.⁴

James Herbert Somerset was born in Manchester in 1883, the son of the manager of a packing warehouse, and educated at Sandbach School. When he was awarded the commission for Cornerlot in 1909, he was living at Kersal House, Radford Street, Higher Broughton, with offices in Cooper Street, Manchester. In 1912 he was recorded as living in Bloomsbury before serving in the British Army throughout the First World War. Little is yet known of his subsequent architectural career. He appears to have lived in London and/or on the South Coast until his death at Worthing in 1967.

Details of the subsequent history of the house also remain elusive.⁵ The Duke of Argyll was a regular summer visitor until his death from pneumonia in 1914, although Princess Louise, who did not share his passion for golf, went less frequently. During the First World War the house was given up to the British Authorities, serving as the Princess Louise Convalescent Home for Nursing Sisters. There the story currently ends, although there is a suggestion that it was taken over by the German army and destroyed by Allied bombing at the end of the Second World War.

Neil Darlington

August 2015

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.



close to the Château. In the town of Hadelot the Boulevard d'Argyll and the Avenue Princess Louise still serve as reminders of his early association. Some half dozen substantial villas

white. Mr J Herbert Somerset of Manchester is the architect'. (*Building News* 12 August 1910 p239)

Given that he could have had the pick of the architectural profession, why the Duke of Argyll chose to award the commission to a young and untried architect from Manchester with whom he had no obvious connection

³ In 1902 Princess Louise sculpted and presented a life size statue of Queen Victoria to Manchester Cathedral. This now fills the principal niche above the west doorway. [Wyke: *Public Sculpture in Manchester* page 60-61]

⁴ Lucinda Hawksley suggests that Princess Louise and the Marquis of Lorne shared a love of art and of young men. At the time of the commission J H Somerset certainly fell into the latter category.

⁵ Complete privacy was maintained throughout the existence of the house. There are few references in the contemporary press and no images have been found other than the designs published in *Building News* in 1910. Even its precise location is unclear.

MANCHESTER GROUP - EVENT REVIEWS

Building their own platform: Victorian bandstands and the harmony of mass production, **Kathy Clark**

AGM 31 January 2015 YHA

Those with the fortitude to last out the AGM had their patience rewarded with this fascinating talk. The degree of interest aroused by the unusual topic was reflected in the lively discussion afterwards.

Bandstands were a product of the industrial revolution. The first event that gave rise to them was the 1833 report of the Select Committee on Public Works, which recommended the setting up of parks. In Manchester three (Peel, Philips and Queen's) opened in 1846, and the number was eventually to reach 17. The second development was the foundation of brass bands, dependent on industry for the players (and sometimes the bands themselves) and on mass production for the instruments. Both movements were seen by the authorities as promoting public good taste and sobriety.

Early bands played in temporary structures or in the open. The first purpose-built bandstand was designed in 1861 by Francis Fowke for the Royal Horticultural Society's gardens in South Kensington. However, it was not long before mass production started. The predominant material was cast iron, although a few bandstands were made of other materials such as timber or brick. Most of the manufacturers were based around Glasgow, such as the Saracen, Sun, Lion and Milton Foundries. They produced catalogues of huge varieties of architectural elements and of complete bandstands, so customers could buy one off the shelf, create their own design from components or customise a standard design. There were training schools for designers, but some draughtsmen simply learned their skills on the shop floor.

Bandstands fully exploited the potential of cast iron. A typical one would be octagonal, with panels of

leaves, flowers etc. The columns, which often incorporated drainpipes, would have foliated reliefs with Corinthian capitals and the brackets would be ornate with motifs such as foliage or scrolls. Byzantine or Persian forms could be used for the roofs, which were finished in slate, zinc or lead. A variety of finials was used such as weather vanes, orbs or spikes; they were fairly resistant to vandalism. Typically the ceilings, which acted as sounding boards, were made of radial timber boards with a central boss. Bright, sometimes clashing colours would be used for the paintwork.

Kathy showed us many superb specimens illustrating the variety on offer. One interesting example was the first bandstand she encountered, in Weston Park in Sheffield which she visited as a child. It had sash windows dropping into the plinth so that it could be transformed into an enclosed room. The most ornate bandstands were in seaside resorts. Designs tended to become plainer with time and a radical new development was the shell-type bandstand as built in Heaton Park. Bandstands were often placed in picturesque settings, but space had to be allowed for the crowds.

Bandstands became the norm in public parks and were the focus for concerts, often twice weekly, and brass-band competitions. The decline started after 1920 with the rise of

cinema and other entertainments. It accelerated during the war with the call for scrap iron, and later with the growing feeling that Victorian parks were out of date. Some cities such as Leeds lost all their bandstands and only the richer spa towns retained substantial numbers. Now only about 100 (of which 69 are listed) survive, but there is no comprehensive list and new ones keep coming to light. The condition of survivors is often poor but some local authorities have restored their bandstands or even recreated them from scratch. There are now specialist firms which can replicate the ironwork from existing bandstands. Bandstands may have suffered more than most Victorian structures but we should be able to continue enjoying those that are left.

Roger Barton

February 2015

Liberty & Co 1875–1915

Daryl Bennett

24 February 2015 FMH

Arthur Liberty, the son of a Nottinghamshire draper, opened premises in Regent Street, London in 1875. The shop was soon enlarged and sold antiques, furniture, carpets, fabrics and clothing. There was an Eastern emphasis throughout (the basement was called the Oriental Bazaar) and even newly manufactured items were made to look old as though they had an aristocratic lineage. There was fascination with Japanese goods (newly opened up to the West) and



the period coincided with both the Arts & Crafts and the Aesthetic movements. Pugin's Mediaeval Court at the 1851 Great Exhibition had influenced William Morris – a patron of Liberty along with Burne-Jones and Rossetti. The 1862 Kensington International Exhibition as well as covering China and India had included a Japanese themed display. Gilbert and Sullivan were in touch with the zeitgeist satirizing the aesthetic movement in *Patience* and setting *The Mikado* in Japan.

Some Liberty furniture such as Welsh Dressers and Smoking Cabinets incorporated text mottoes. Normally, Liberty did not credit individual furniture designers in the period covered by this lecture. Arthur was obviously conscious of what we would now call the corporate image. Archive research has revealed that Leonard Francis Wyburd (an architect and painter) designed many items. He worked for Liberty from the firm's inception until 1903 and one of his contributions was an Arabian themed complete room set of furniture. This style of furniture was called Moorish. Shapland & Petter of Devon also designed furniture for Liberty in this period.

From the start, Arthur Liberty understood in a quite modern way the importance of advertising and marketing, particularly with regard to the firm's mail order business. Liberty's Christmas Catalogue of Yule Tide Gifts was very important. One of the cover images used has become quite famous – it showed a galleon sailing into the sunset and was by C.R. Ashbee. The Tudor-bethan style Liberty store we know today near to the London Palladium was not built until the 1920s.

David Astbury

March 2015

Temple Moore
Dr Geoff Brandwood.
28 April 2015 FMH

As author of a biography of Temple Moore (*Temple Moore: an Architect of the Late Gothic Revival*; Paul Watkins, Stamford, 1997), Geoff Brandwood was well qualified to talk about this architect. His interest in the subject arose from his PhD thesis

on Leicestershire churches, which led him to appreciate how gifted Temple Moore was. This opinion was shared by Moore's near-contemporaries Beresford Pite and Giles Gilbert Scott and, more recently, by Gavin Stamp.



Temple Moore (1856-1920)

Moore was a leading light of the third phase of the Gothic revival, which had started with the exuberance of Pugin and progressed to High Victorian styles. He was born in County Offaly in 1856, but the family soon moved to Glasgow. He met George Gilbert Scott junior in 1872 and was articled to him in 1875. Roles were reversed in 1899 when Scott's son Giles became articled to Moore. Moore's son Richard followed in 1913 but succumbed to war in 1918; his son-in-law Leslie became his partner in 1919 and continued the practice after Moore's death in 1922.

Temple Moore's first work was on church restoration in conjunction with Scott junior. His independent work started in 1878 with schools and houses in East Yorkshire, but he became best known for his churches, which came to number about 40, many in Yorkshire and predominantly Anglo-Catholic. The first was All Saints Peterborough (1886-87), which won a competition, although the church that was actually built was much simpler than his design.

Like Scott junior with his St Agnes Kennington (1874-77), Moore

favoured plainer designs than the High Victorians, with the emphasis on line and proportion rather than ornaments such as capitals. We were shown copious illustrations of his work, which varied from simple country churches to his most famous church, the massive St Wilfrid Harrogate (1904-14), with a rounded south transept modelled on Noyon Cathedral in Picardy. A cloister was added later by Leslie Moore. Two churches were notable for being on awkward diamond-shaped sites: St Columba Middlesbrough (1900-02) was a plain brick building based on a church in Wismar on the Baltic, while St Columba Scarborough (designed in 1911 but built under the charge of Leslie Moore in 1922), also brick, had a soaring chancel giving a massive appearance. Two of Moore's churches had split naves, a feature of some of Bodley's churches whose purpose Geoff found hard to discern.

Geoff mentioned two local churches by Moore. St Anne Royton (1908-10) has an impressive exterior, aided by a tower added in 1927 by Leslie Moore. The interior is inventive, with a vaulted roof, aisle passages in the buttresses and wall passages in the window reveals; there are no capitals or mouldings. St Aidan Rochdale (1913-15), although more conventional, also has unusual features and is notable for its light interior. It is to be hoped that Heritage Open Days – or perhaps an organised trip – will provide an opportunity to visit these churches, and we are very grateful to Geoff for drawing our attention to this interesting architect.

Roger Barton

June 2015

Making Money out of Mortality at Highgate Cemetery
Dr Ian Dungavell
24 March 2015 FMH

Highgate Cemetery: the Victorian Valhalla. When I was younger and living in London in the late 1970s a Sunday expedition could be to Highgate Cemetery. Although gothically overgrown, it was possible to visit Karl Marx's tomb and memorial in the East Cemetery

while the wilder reaches of the West Cemetery looked impenetrable behind locked gates and rambling, rampant greenery. Recently, I revisited these old haunts and was delighted to tour around the beautiful and fascinating West Cemetery, open to visitors again thanks to the Friends of Highgate Cemetery.

the new model cemeteries abroad such as Père Lachaise in Paris which had opened in 1804. Here the Parisian authorities had faced the same problems as in London. The solution was an elevated cemetery in an English style garden overlooking the city, with celebrities such as Molière being reburied there.

Two of the acres were for Dissenters (non-Anglicans).

Unique architecture was created to attract the wealthy to purchase burial chambers and plots. An archway with a bell-tower made an imposing entrance. The layout was serpentine, unlike the rigid grid pattern of Père Lachaise. Spectacular features included the Egyptian Avenue: a tunnel-like walk lined with burial vaults that created a self-contained community of the dead. This led to the Circle of Lebanon where more vaults with massive iron doors were built in classical style, excavated into the hillside and surrounding an existing ancient Cedar of Lebanon. Above and behind this were the Terrace Catacombs, more than eighty yards long.



Entrance to the Catacombs of the Cemetery at Highgate

Thus to listen to Dr. Ian Dungavell's talk on Highgate Cemetery with the theme of money or 'filthy lucre', rather than just death, was to be of great interest.

In the 1830s the London Cemetery Company was created to fulfil an increasingly urgent demand for decent burial spaces for London's dead. Why? A rapidly growing population led to the traditional graveyards becoming full, overcrowded and often neglected and insanitary, causing various public health scares. A commercial opportunity was also spotted alongside the parallel investments for profit in the new transport companies such as the railways. Other sources of inspiration were

Thus in London Acts of Parliament permitted commercial companies to start business and open seven new private cemeteries in the countryside around London, among them Kensal Green (1833), Highgate (1839) and Brompton (1840).

The London Cemetery Company's founder was architect Stephen Geary who appointed James Bunstone as surveyor and David Ramsey as the landscape architect. Seventeen acres of steep hillside were purchased below Highgate village. The ground was consecrated and dedicated on May 20 1839. Although not a legal requirement this safeguarded the cemetery 'in perpetuity' under the dual jurisdiction of the Church of England and the secular authorities.

Highgate was immediately successful as a fashionable cemetery. Customers were also attracted by adverts and transport links. Guidebooks first appeared in 1844. Tickets were sold to allow people to visit on Sundays as the owners wanted to encourage the middle classes and above to purchase plots while wanting to prevent a 'lack of decorous behaviour' by the lower classes. By 1857 it was filled with over 10,000 graves so an extension, the East Cemetery, was created although the West site remained the more desirable location. Profits still needed to be made and by the end of the nineteenth century diversification was evident as plants were grown in glasshouses for purchase by the grave owners. Chrysanthemums were especially popular!

Dr. Dungavell then brought us up to date, discussing the financial pressures that developed. Throughout the first half of the twentieth century the Cemetery gradually declined and in 1960 the London Cemetery Company was declared bankrupt. By the early 1970s 'non-cemetery' activities were burgeoning, with apocryphal tales of skulls being sold in local pubs. In 1975 the Friends of Highgate Cemetery was formed to promote the conservation of the cemetery.

The future rests with tourists' entry

fees (while burials still continue to bring in some revenue). Karl Marx's grave is probably the most visited in London. Gravesites can be seen for more modern notables from the writer Beryl Bainbridge to the punk musician Malcolm McLaren, from the Great Train Robber Bruce Reynolds to the recently murdered Russian spy Alexander Litvinenko. For visitors and those who love the place it remains a fine line to restore the damaged graves and gardens, while keeping the romantic decay for which Highgate cemetery is so renowned. Many thanks go to the work of Dr. Dungavell and so many others who do this.

Anne Hodgson

August 2015

Up the Hill from Victoria: a Walk around Cheetham

**Graham Roundhill, David Astbury
31 May 2015**

Cheetham was incorporated into the Manchester township in 1838 and the population grew rapidly. By 1900, the Red Bank area, comprising mainly high density housing and workshops, was said to be 50% Jewish. That heritage has been well researched but there were other heritages. The area had a substantial Roman Catholic population relating to the currently under renovation St Chad's church (Weightman & Hadfield 1846). There was also a substantial Anglican community with several churches including St John's, Waterloo Road, St Alban's Cheetwood and St Luke's, said to be in the 1870s the wealthiest church in the Manchester area.

Our group met in less than ideal weather outside the Derby Arms pub. The Holt's brewery office with its engraved glass windows, next to the arched yard entrance, was originally Joseph Holt's home. As well as beer, the family eventually gave Manchester a Lord Mayor and founded the Holt Radium Institute. On the other side of Cheetham Hill Road stood Thomas Bird's Great Synagogue – demolished in 1986 after becoming redundant in the 1970s owing to population movement. In his book *Lost Victorian Britain*, Gavin Stamp credits the Manchester Group's campaign efforts

to save it, unfortunately unsuccessful. On Derby Street stands the Head Office and Warehouse built for Marks and Spencer in 1900, architect currently unresolved. It is still an imposing three-storey plus basement building fronting the street with a two-storey multi-bay warehouse section behind which looks of a piece. It is unlisted but the M&S archive in Leeds, mindful of the building's significance, does have some ambitions to have a plaque placed on it. Further down Derby Street stands E.W. Leeson's Ice Palace with its brick and terracotta frontage still largely intact. The interior is now subdivided into small manufacturing and warehouse units.

Our walk then progressed through Cheetham Park which still has a bandstand, albeit fenced off and in poor condition. Coming into the High Town area, we passed St John the Evangelist (Paley and Austin, Grade II*) on Waterloo Road. Over 10 years ago a very substantial grant aided renovation and a roof repair. The Diocese has now declared the church redundant and, as that time period has now passed, there is no requirement to repay that money. (see conservation report p.14) Returning to Cheetham Hill Road, we viewed the tower of T.W. Atkinson's St Luke's church surviving in the care of Heritage Trust for the North West. Nearby. St Luke's Terrace, now demolished, was the childhood home of Frances Hodgson Burnett, author of *The Secret Garden*.

David Astbury

June 2015

An Insight into Victoria Park **Bruce Anderson**

6 June 2015

The leader of this walk, on a fine but windy day, is an expert on Victoria Park, having lived in the area since 1968 and at one time represented it as a councillor for Longsight Ward. The emphasis was on the history and residents of the area rather than the architecture of the individual buildings.

Development of Victoria Park on a site of 180 acres started in 1837. At that time there were mansions along Wilmslow Road, and the new

scheme was also for large houses, with grounds of up to five acres. It was based on the tontine principle, the idea being that subscribers would nominate their children as eventual owners. The freehold would only be vested in the survivors once all but 50 of the intended 5000 nominees had died; in the meantime rents would be distributed between the subscribers or their descendants. We were given a copy of the prospectus. The scheme foundered because a slump in the cotton industry led to too few subscribers, and the running of the estate passed to the self-styled Victoria Park Trust. We were shown a 1902 letter by lawyer Robert Derbishire complaining that there was no proper trust but only an informal committee of self-interested landowners. The arrangement nevertheless lasted until 1954.

Victoria Park has been recognised as one of the earliest gated communities. There were four entrances, each equipped with lodges and gates, none of which remain. The gatekeepers could refuse entry and charged those whom they did admit. Legend has it that a circus elephant caused problems because it did not feature on the scale of charges. All the houses were surrounded by substantial walls. Victoria Park was within Rusholme Township and was allowed to retain its private status when this was absorbed into Manchester in 1885. It won a dispute with the city authorities when they wanted to run trams along Anson Road.

Richard Lane was a promoter of Victoria Park and architect of its first nine houses as well as later ones. Houses were also designed by Alfred Waterhouse, Edward Walters and Henry Bowman, but the architects of most of the others are unknown. As a high-class living area with good access to the city centre the estate was soon out-competed by the likes of Bowdon and Alderley Edge thanks to the railways; even Lane moved out in 1842. The building of houses slowed in the 1860s and came to halt in around 1900. Around half the houses have been demolished and

many of the survivors have long been occupied by institutions such as the universities and the Roman Catholic Church. Several are in very poor condition, with private owners sometimes to blame. Most houses have lost their outbuildings such as stables and many have had development in their grounds.

Despite all this Victoria Park has had many notable residents, including several MPs. We were shown houses once occupied by Thomas Sharp of Sharp Stewart, whose Atlas Works built many early railway locomotives; an industrial chemist called Adolphe Saafeld, who survived the Titanic disaster only to find himself ostracised as a result; a calico printer called Potter who was a relative of Beatrix and passed his house on to his son-in-law, the chemist Henry Roscoe; the wealthy cotton manufacturer E R Langworthy, who endowed a prestigious chair in physics at Manchester University and gave generously to Manchester Grammar School and Peel Park Museum; and Rawdon Briggs, leader of the Hallé Orchestra, member of the Brodsky Quartet and tutor at the Northern College of Music.

The tour finished with tea and cakes at St Chrysostom's Church, which the vicar, Father Ian Gomersall, told us was built in 1877 by G T Redmayne with funding from wealthy residents such as Sir William Anson, although ministering also to poorer communities nearby. It was rebuilt by John Ely to the same design after a disastrous fire in 1904. There is still more of Victoria Park to be seen and we hope that Bruce will share his encyclopaedic knowledge of it with us at a later date. In the meantime members can find much fascinating information on his web site <http://rusholmearchive.org>.

Roger Barton

June 2015

An Excursion by Train to Sheffield **Valerie Bayliss** **18 July 2015**

Sheffield's population, like Manchester's, grew rapidly in the nineteenth century. However, the City of Steel has a very different industrial history from Manchester

– small scale artisan workshops, many concentrating on cutlery, rather than the large scale factories and warehouses of Manchester. Sheffield lacked a significant commercial sector and consequently lacks large-scale Victorian bank buildings typical of Leeds and Manchester but it does have a Prudential Assurance building unmistakably by Waterhouse. It

case by Bentley. Sheffield also has an Anglican Cathedral, medieval in origin but greatly enlarged in Victorian times by T.J. Flockton advised by Gilbert Scott. Some members of the group whispered (suitably reverentially) about the resultant lack of architectural coherence.....



Detail of the gateposts at Sheffield Cathedral reinstated to their original position as part of the 2014 Gateway Project, winner of three RIBA awards by Thomas Ford & Partners, photograph courtesy of Paula Moorhouse.

has a fine Town Hall by London architects E.W. Mountford which Queen Victoria was persuaded to officially open in 1897. Without our excellent guide, Valerie Bayliss of the South Yorkshire Group, I'm not sure I would have noticed the telegraph poles and wires depicted amongst imagery of Sheffield trades in the spandrels above the main entrance to the Town Hall. In the entrance foyer stands Onslow Ford's statue of the Duke of Norfolk whose estate still holds substantial land in the city centre and endowed the magnificent St Marie's Roman Catholic Cathedral (Weightman & Hadfield 1846-1850) with decoration by Pugin and organ

Sheffield was very progressive in Education matters following the 1870 Act which created School Boards. On Leopold Street we viewed a complex of buildings by E.R. Robson and T.J. Flockton built between 1876 and 1900, including the School Board offices, Central, Science & Technical schools and Firth College which became Sheffield University.

Near to the famous Crucible Theatre, stands a building that was originally Hay's Wine Store. It is now the Ruskin Gallery housing the art collection created for the working people of Sheffield by John Ruskin. In the afternoon we viewed some

of the city's still extant Georgian architecture, Paradise Square, the scene of mass Chartist meetings in the 1830s, and one house with a Blue Plaque to Sir Francis Chantrey, the Regency sculptor. The district has a number of nonconformist associations and a redundant synagogue.

Valerie Bayliss is involved in a campaign to rescue from dereliction Sheffield's old town hall (Grade II), unused for over twenty years. It is owned by a London property company seemingly uninterested in its decay. The building, in the Castle Green area, dates originally from 1808 but was enlarged and adapted later for use as law courts. As it stands now, complete with distinctive clock-tower, it is essentially within our period and has appeared on the Victorian Society's Top Ten Buildings at Risk Register.

David Astbury

August 2015

An Excursion by Train to Hull

David Neave

22 August 2015

It is a pity that only ten people attended this event; certainly the weather was not to blame, for it was superb. The select few were treated to a fascinating walk round a city that was quite unknown to some of us. David Neave is co-author of the new Hull Pevsner, and his encyclopaedic knowledge of the city was evident throughout.

David explained that Hull was a mediaeval town that became important in the eighteenth century with the development of the docks and expanded greatly in the mid-nineteenth when many trawlermen moved up from Devon. Although it became prosperous, it never acquired affluent suburbs and remained largely working-class. Associated industries such as food-processing plants remained after the collapse of the trawling fleet some forty years ago, but the city is still something of a backwater. Although its relative poverty has restrained widespread redevelopment, Hull suffered more bombing than anywhere else outside London in World War II, leading to loss of

many important buildings. Further demolition is planned in an effort to make Hull more presentable as City of Culture in 2017.

Our walk started at the fine Italian renaissance Paragon station (G T Andrews 1846-8, extended by William Bell 1903-4) and continued east to the line of the old docks, now mostly filled in but not built upon. Crossing the line of the mediaeval walls, which were demolished when the docks were built in the 1820s, we entered the Old Town and walked through to the River Hull. We returned to the station through the Northern Suburb, the first development outside the walls. The buildings and streetscapes we encountered reflected the long history of the city.



Pew End, Holy Trinity Church, Hull, image courtesy Paula Moorhouse.

We were only able to enter three of the buildings. The first, the Dock Offices (Christopher Wray 1868-71; now the Maritime Museum), on a triangular site, is in Venetian classical style and covered with exquisite sculptures on a nautical theme. We later visited the mediaeval Holy Trinity Church, which is not only impressively large but represents the first use of brick (in the choir and transepts) in an English church. It has many Victorian features, including two windows by Walter Crane (1896 and 1907) and, more contentiously, large numbers of fine

Victorian pews which the church wishes to remove to provide a flexible space for the community. Our third visit was to the RC church of St Charles Borromeo (John Earle jun 1828-9 with much Victorian work), which has an ornate interior that would look more at home in Central Europe than in Hull. Unfortunately, the site most characteristic of Hull, Trinity House (a seamen's guild), consists of buildings off a courtyard penetrable only by the most determined visitors.

The impressive public buildings that we passed en route dated almost all from the turn of the century. The largest of them were all in Edwardian baroque style. The City Hall and (former) Art Gallery (1903-10) were designed in-house by Joseph Hirst, city architect. The City Hall was for entertainment and contained a large concert hall. In contrast, the Guildhall (1903-16), even larger and consisting of council offices and law courts, was the subject of a competition won by Edwin Cooper; its building entailed demolition of a town hall (1862-5) by Cuthbert Broderick, architect of Leeds Town Hall. The massive General Post Office (1908-9) was designed by W Potts of the Office of Works. Three smaller buildings also had baroque features, although in a freer style; all were attractive compositions in brick and stone. These were the Central Library (J S Gibson 1900-1), the Market Hall (Hirst 1902-4) and the former College of Art (E A Rickards 1904). Hull also still has many good Victorian commercial buildings, mostly by local architects; William Botterill, R G Smith & F S Broderick (nephew of Cuthbert) and W A (later Sir Alfred) Gelder seemed to be particularly prolific.

Those who missed the trip would find a visit to Hull very rewarding. Not only is much fine architecture still left, but David assured us that Hull has better museums than many much larger cities. We are very grateful to him for such an interesting introduction to what the city has to offer.

Roger Barton

September 2015

2014 AGM CONSERVATION REPORT

Ken Moth, Chairman of the Northern Buildings Committee (NBC), gave the Greater Manchester Casework Report for 2014

There are two persistent problems we have to deal with on casework. The first is the failure of organisations, both secular and religious, to obtain appropriate professional advice when seeking to effect changes to historic buildings. There are clear published guidelines explaining how to go about the process and registers of architects accredited in work to historic buildings. Many clients commission architects with little skill in this area of work. Many others don't even bother to appoint an architect, choosing instead somebody that somebody else knows who can 'do plans', little matter what goes on to those plans. This wastes everybody's time and money as inappropriate proposals are batted backwards and forwards. It often results in serious, irreversible and completely unnecessary damage to historic buildings as consent-giving bodies who themselves often don't understand the issues at stake simply cave in.

In addition, when VicSoc submits comment on applications we often don't learn what the final outcome is as there is no requirement on authorities to provide feedback. On the most important cases we monitor applications closely but this takes up extra valuable resource. At the end of the day we are there for the benefit of the public as it is their environment and heritage which suffers as a result of ignorance.

These are the major Greater Manchester cases we commented on during the year.

Bolton, Horwich, Former Horwich Loco Works Conservation Area, 1880s and later

Proposal A hybrid application was submitted for the comprehensive redevelopment of the former Loco Works site in Horwich. The development proposed the demolition of a number of the site's historic buildings, along with the restoration and reuse of others, in

an effort to provide a development of up to 1700 new homes, shops and public and green spaces. The scheme envisaged clearing the vast majority of the site and buildings within the conservation area.

VicSoc comments We asked what would happen to the conservation area designation should the development occur. The conservation area appraisal clearly highlighted the linear and spatial characteristics of the Loco Works site. The development failed to respond to this fundamental aspect of its character, something which would be relatively easy to achieve. The historic buildings should provide a basis for the form and scale of the new, and the former workers' housing just off the north of the site might provide a good model for the new housing. A failure to foster a sense of place in this dramatic and impressive historic site would be a missed opportunity.

Crumpsall Jewish Cemetery Ohel (Jewish cemetery structure) George Oswald Smith, 1888

Sharman Kadash highlighted this building, the oldest remaining of its type in Manchester. It is unlisted and is not within a conservation area, but it is an attractive and charming structure all the same. The Ohel is currently threatened with demolition. James Hughes wrote a letter indicating our desire for it to be retained.

Oldham, Leesfield, St Thomas Grade II*, E. H. Shellard, 1848

Proposal It was proposed to subdivide the space under the gallery at the west end of this church to install lavatories, a kitchen, and a hall and café space.

VicSoc comments We had no objection in principle; however, the difference in treatment between the two elements of the screen (glass and timber cladding) was unconvincing, and we encouraged them to look at it again.

Bolton, former Bolton Evening News Building Unlisted, Conservation Area, Bradshaw & Gass, c.1900

Proposal An application was submitted proposing the conversion of part of Bolton's Crompton Place

Shopping Centre into a cinema complex. The shopping centre incorporates both the former Bolton Evening News building and 12 Mealhouse Lane, both handsome turn-of-the-century buildings which make positive contributions to the Deansgate Conservation Area. The two buildings were threatened by a combination of demolition and aluminium overcladding.

VicSoc comments The characterful building would effectively be entirely lost, in turn causing harm to the conservation area. The application took no account of the building's significance, or that of the CA, and provided no appraisal of the impact of the scheme on the historic environment. This was felt to be a backward and hugely damaging proposal and we objected strongly. This scheme was subsequently amended, omitting the damaging aluminium cladding.

Eccles, St Andrew Grade II*, Herbert Edward Tijou, 1877-79, interior completed 1883, tower completed to a modified design by J. S. Crowther, 1889

Proposal It was proposed to remove half of the nave pews and subdivide the space to create a clear area for community activities.

VicSoc comments We advised the parish to seek proper professional advice on the best way to meet their needs: the proposals as they stood were weak, uninformed and unacceptable. The Statement of Need was thin and did not establish the case for a screen. The diagram provided was crude and schematic and showed no sensitivity for the architecture of the building. The aisle pews were of considerable quality and historical significance and we advised that they must be retained. Externally it was proposed to remove a link building between the church and the next-door Methodist church and to provide railings to close off the alleyway: this was unobjectionable but the railings must be of a high quality and designed by a properly qualified architect.

Cheetham, St John the Evangelist The Society was invited to attend a

hearing into the closure for worship of this church, a Grade II*-listed masterpiece by Paley and Austin, to which we have previously objected. We agreed that the churches caseworker Tom Ashley should attend the hearing of the Church Commissioners to articulate our position. We should voice our very strong objection to the Diocese: this is a very important building, on which large amounts of public money had been spent in the very recent past, and it was felt to be unacceptable for the Diocese simply to walk away from it, having a moral obligation to safeguard the future of this church. After the hearing the Church Commissioners approved the closure of this church. We therefore wrote to the diocese and Closed Churches Division to ask for assurance that the building would be properly managed and that running repairs would be undertaken.

Bury, Prestwich, St Hilda Grade II, F. P. Oakley, 1903-04

Proposal It was proposed to build a large new extension to the west end of the church to create a community hall.

VicSoc comments The architectural quality of the proposal was not good enough. Gestures were made towards the existing church, but better architects were required. Furthermore, it was not clear that an extension was necessary to what is a large church with moveable seating. This scheme exemplified why churches should get faculty approval before applying for planning permission: with a Statement of Need, and the benefit of DAC advice, this application would be a great deal better.

Bolton, Farnworth, Presto Street, Church of St Gregory the Great Grade II, Edmund Kirby, 1873-5 Application reference: 93174/14 (Bolton Council)

Proposal We were notified of an application by the Roman Catholic Diocese of Salford for the complete demolition of this church, which closed in 2007 and had been unused since. The Diocese argued that it could find no buyer and that the building's structural issues made its viable reuse improbable. The church, as well as the adjoining presbytery of 1896, was proposed to be demolished in order

to make way for extended school playgrounds, car parking and a garden of remembrance

VicSoc comments It may well be that a convincing case could be made for the demolition of this building. However, on the basis of the information submitted – without a full structural survey and geologist's report, as well as relevant quotes – we could not concede to it. The church is an important building, with a particularly notable series of Pilkington tiles. The possibility of salvaging important fixtures and fittings, such as the tiles, should also be addressed. Furthermore, the presbytery is charming, and enhances the setting of the listed building. Without additional information, we objected to the application.

Manchester, Victoria Park, Upper Park Lane, site of Gartness (which was a large detached house) Conservation Area

Proposal Victoria Park was laid out as a new residential district of Manchester from 1836. From the outset it was intended as an estate of substantial houses set in spacious grounds intended for successful and wealthy professionals. Despite the loss of some of its houses, the present-day Victoria Park retains much of the character created by this early approach and it was designated a Conservation Area in 1972. The Manchester Central Mosque stands on the site formerly occupied by a house called West View. To its north stood Gartness, another large house, which was demolished in 2007. The Central Mosque has now applied for permission to erect a new Madrasa on the former Gartness site, and the Committee's view was sought on its potential impact on the Conservation Area.

VicSoc comments The proposed design was not sufficiently responsive to the unique and important setting that Victoria Park provides. The poor quality pastiche design adopted for the proposed building, its angular siting, and the loss of mature trees, which are a feature of the Conservation Area, would be damaging. The opportunity should also be taken to fully reinstate the characterful boundary wall.

Ken Moth

January 2015

Mark Watson's report

Mark Watson gave an additional report highlighting the current state of some local buildings

Crumpsall Library MCC served notice on the owner to effect repairs which seems to have prompted them to put it up for auction.

Charles Barry's Unitarian Chapel, Upper Brook Street, has been granted planning permission for conversion into posh student accommodation, along with the adjoining school. The graveyard is to be built on. A poor piece of planning to allow building over the graves of some of the founders of modern Manchester.

Crossley's Lads' Club, a very early Hennebeque concrete framed building, is worthy of listing and steps are taking place to see if this is possible.

Thomas Worthington's Collier Street Baths in Salford, one of 2014's top ten VicSoc Buildings at Risk, Grade II* and the grand daddy of all later baths, has a new owner and the local authority are showing interest in finding a new use in the Greengate Regeneration Area.

The Ancoats Dispensary Trust is crowdfunding to raise the match funding for the grant offered by HLF. Steve Roman of the Manchester Group of the Victorian Society will be leading his Peace and Social Justice walk with all proceeds going to the cause.

Refuge Assurance Insurance Building, now the Palace Hotel, has a new American owner, who is proposing to spend £22 million on a refurbishment. Let's hope the money is spent wisely!

London Road Fire Station Planning permission has lapsed. MCC may attempt to CPO again with encouragement of the Friends' group. The Friends' group seems to have a knack of antagonising both MCC and the owner. Not a satisfactory way of proceeding. It remains to be seen what will happen.

Britannia Hotel A comment was made from the floor that plans to redo the interior of the had been put forward.

The National Trust has appointed a City Curator for Manchester. Mark commented that he wasn't aware of any NT properties in the city.

Carole Hardie, on behalf of the Liverpool Group whose 50th Jubilee occurs this year, has invited Manchester group members to the celebratory dinner in Norman Shaw's White Star Line building on 10th November 2015.

Mark commented that we would be making more use of digital communication. Those without access to a computer were requested to supply a number of stamped addressed envelopes so that paper copies of events can be posted the old fashioned way.

Mark gave particular thanks to Beryl for formatting the events in our newsletter and the Blue Sheet in addition to the producing the wonderful Newsletter, so admired by other VicSoc groups.

MANCHESTER GROUP 2015-2016 Events

SATURDAY 12 DECEMBER 2015

Christmas Coach Excursion to
Accrington and Barrowford

***Annual talk and lunch at the
Pendle Heritage Centre followed
by a visit to the Haworth Art
Gallery to view the magnificent
Tiffany Collection***

With Douglas Jackson, author of the recently published book on Tiffany, and Mark Watson

We will assemble at Store Street, Manchester Piccadilly Train Station for departure by coach to Pendle Heritage Centre, Barrowford where we will have Christmas lunch followed by a talk from Douglas Jackson, author of *MOSAIC – The Story of Joseph Briggs, the English Tiffany (2015)*. From Barrowford we travel by coach to the Haworth Art Gallery to view the Tiffany Glass collection.

Join the coach at Store Street under Manchester Piccadilly Station at 9.15am for a 9.30 am prompt departure. We aim to be back in Manchester by 5.30 pm.

Cost: including three course

Christmas lunch, talk and return coach travel from Manchester: £35.00 per person (excluding drinks: a bottle bar will be available at Barrowford).

To book a place contact
Mark Watson Tel: 07831267642
Email: sawpit1849@me.com

THURSDAY 7 JANUARY 2016

An illustrated talk

***The Holiness of Beauty: George
Frederick Bodley and the
Aesthetic Movement***

With Michael Hall, author and current Editor of the *'The Victorian'*

For most people the Aesthetic Movement was entirely secular, as embodied by Oscar Wilde, sunflowers and Patience. Michael Hall argues that the later Gothic Revival was deeply intertwined with Aestheticism, which cannot be understood fully without taking ecclesiastical architecture and design into account.

Michael Hall is the former architectural editor of *Country Life* and editor of *Apollo*. He is the author of books on Victorian country houses as well as churches, including *George Frederick Bodley and the Later Gothic Revival in Britain and America* (2015). As well as editing *The Victorian*, he is chair the Victorian Society's events committee.

7 pm for 7.15 pm
Friends Meeting House, 6 Mount St,
Manchester M2 5NS
cost £8

TUESDAY 26 JANUARY 2016

An illustrated talk: a joint event with the Victoria Baths

***Manchester: English home of the
Irish-Roman (or 'Turkish') bath***

With Malcolm Shifrin: retired librarian and researcher

Proud winner of the first BBC2 Restoration programme for its Victoria Baths, Manchester has a much wider connection with

the Victorian Turkish bath than is generally known. After a brief history of this hot, dry air bath, we will look at the contribution Manchester made to its development. The first such bath in England open to the public was built here in 1857, and what became the 'industry standard' furnace was invented here a few years later.



***William Potter's second Turkish
baths opened in Manchester circa
1859.***

Before reading Victorian history as a (very) mature (ie, old) student at Royal Holloway, University of London, Malcolm was a librarian. After ten years as a school librarian, and a brief spell as a children's librarian at Cheam (yes, really!), he joined the late, much lamented, Inner London Education Authority, becoming head of its Central Library Resources Service, before taking early retirement as his answer to Mrs Thatcher's abolition of the ILEA, not wishing to destroy what he had spent fifteen years helping to create. Though now somewhat hard of hearing, his main interest in life is listening to classical music and playing with his grandchildren. His much respected website on Victorian Turkish baths has recently celebrated its fifteenth birthday.

7 pm for 7.15 pm
Friends Meeting House, 6 Mount St,
Manchester M2 5NS
cost £8

SATURDAY 30 JANUARY 2016

Annual General Meeting
followed by a talk, demonstration and discussion

***Social media for the New
Victorians***

with Joe O'Donnell: the Victorian Society's Media Officer

Joe O'Donnell will give a talk on the basics of social media followed by a demonstration and discussion. Joe will aim to answer any questions you may have, look at social media's benefits, how it can enhance your own personal interests and how it can improve the Manchester Group's visibility and influence within the city.

Joe joined the Society in 2014 after working for nearly seven years at Thomson Reuters where he established a corporate Twitter account and blog.

1.45 pm to 4.30 pm
YHA Potato Wharf, Manchester M3 4NB
Cost of talk £5

TUESDAY 16 FEBRUARY 2016

An illustrated talk and exhibition visit

'We Built this City': the work of Manchester Architects over 150 years

With Simon Green: architect and past president Manchester Society of Architects

6.45 for 7 pm
Sir Kenneth Green Library,
MMU, All Saints, Manchester, M15 6BH
Cost £5

THURSDAY 17 MARCH 2016

An illustrated talk

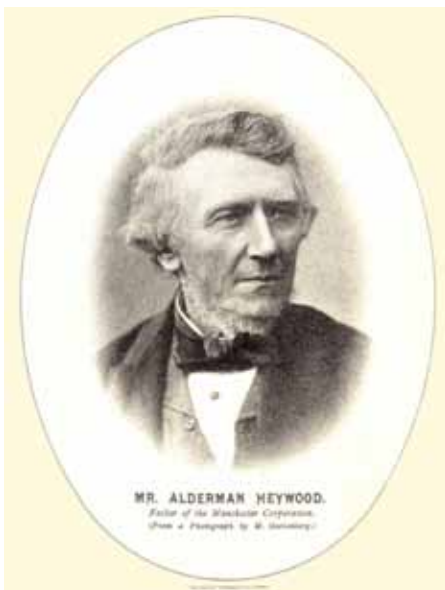
Abel Heywood and the Manchester Reading Public

with Brian Maidment: Professor of the History of Print at Liverpool JMU

Abel Heywood is celebrated as one of the outstanding civic figures of Victorian Manchester, yet his early career was distinguished by civil disobedience and imprisonment for his role in distributing 'unstamped' radical literature. His career was often featured in books of exemplary biographies that listed the achievements of men from humble origins.

This talk considers Heywood's role as a bookseller and wholesaler of print in the early Victorian period and his continuing struggle to ensure that the printed word should be widely available to all classes of society.

Two key documents will be discussed - the account of his business that Heywood made to the Morning Chronicle reporter A.B.Reach and the evidence he gave to a Government commission on the newspaper press. Heywood emerges as a wily and subversive proponent of the freedom of the press, and his responses provide a unique insight into early Victorian reading practices.



Brian Maidment is Professor of the History of Print at Liverpool John Moores University and Vice President of the Research Society for Victorian Periodicals. He spent much of his teaching career at Manchester Polytechnic and Salford University and worked extensively on local material for his anthology of writing by labouring class authors *'The Poorhouse Fugitives'* (1987) and other related publications. His most recent book is *'Comedy, Caricature and the Social Order 1820-1850'* (Manchester University Press 2013).

7 pm for 7.15 pm
Friends Meeting House, 6 Mount St,
Manchester M2 5NS:
cost £8

TUESDAY 5 APRIL 2016

An illustrated talk

'Home Sweet Home': Reflections on Turn-of-the-Century Interiors

with Stuart Evans: design historian and researcher

Architecture has a certain permanence but interiors are more transient, particularly domestic furnishings which may be modified on a regular basis and changed by each new generation. How does the historian approach them?

This presentation considers some of the constraints around studying interiors, spatial and architectural, social and cultural, and what of the clients' identity? It takes examples from the region, the Manchester practice of J H Sellers and Edgar Wood, The Century Guild of Artists and its work at Pownall Hall, Wilmslow, and the design of model rooms for artisan families - the earliest of these seems to have been those designed by Morris for the Manchester Art Museum - through to the Great War 'Homes fit for Heroes' a century ago.

Stuart Evans was born and raised in Manchester and educated at Warehousemen and Clerks, Manchester School of Art and Manchester University; he taught at the Polytechnic and for two years in the 1970s served as the Victorian Society's Caseworker for the north of England.

Latterly he taught at Central Saint Martins for thirty years. His research has focused on domestic architecture, interiors and furniture design. He has published on J H Sellers, artisan housing and furnishings, and has recently completed a book on The Century Guild of Artists. He is now retired and lives in rural Suffolk.

7 pm for 7.15 pm
Friends Meeting House, 6 Mount St,
Manchester M2 5NS
Cost £8

THURSDAY 21 APRIL 2016

An illustrated talk

**Thomas Witlam Atkinson
(1799-1861): A Forgotten Victorian
Architect and Artist**

with John Massey Stewart: writer,
freelance lecturer and photographer

Born in Cawthorne near Barnsley in 1799, Atkinson became successively stone mason, sculptor, architect, artist, traveller and author. Most of his buildings, mainly villas and churches, were in the Greater Manchester area and there are exciting plans to renovate St. Luke's, Cheetham Hill, reputedly his best work but now a skeleton.

He gave up architecture to travel in remote parts of Russia, Siberia and Kazakhstan with his wife and infant son, with the Tsar's express permission, painting 560 watercolour sketches, mainly topographical. On his return to England where he published two books he was known as 'the Siberian traveller' and was forgotten until the recent plaque in Cawthorne and the lecturer's forthcoming book.

John Massey Stewart has been a member of the Victorian Society for many years. He is a writer, lecturer and photographer and has been an environmental archivist. His subject is primarily Russia which he has visited 30 times since 1961.

7 pm for 7.15 pm
Friends Meeting House, 6 Mount St,
Manchester M2 5NS
Cost £8

THURSDAY 26 MAY 2016

An illustrated talk: a joint event with
the Manchester Modernist Society

**The Northern Roots of Unwin and
Parker**

with Dr Mervyn Miller: leading expert
on the early Garden City movement.

7 pm for 7.15 pm
Friends Meeting House, 6 Mount St,
Manchester M2 5NS
Cost £10



Sultan Souk and family, illustration from Thomas Witlam Atkinson's book on Oriental and Western Siberia published in 1885.

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 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.

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

MANCHESTER GROUP

The next Manchester Group Newsletter will be published mid 2016 as will the next Events Card (June - December 2016).

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

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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.

The Manchester Victorian Society
c/o Portico Library
57 Mosley Street
Manchester M2 3HY

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

Manchester Group of the Victorian Society

ANNUAL GENERAL MEETING AND TALK

Saturday 30 January 2016

1.45 p.m. to 4.30 p.m. YHA Potato Wharf, Castlefield, Manchester. M3 4NB

AGENDA

1. Apologies
2. Minutes of last meeting
3. Matters arising
4. Membership Secretary's report
5. Conservation report.
6. Treasurer's report.
7. Chairman's report.
8. Election of Officers and Committee.
9. AOB

All members are entitled to attend the AGM free of charge Cost of refreshments and illustrated talk £5.

NOMINATION FORM FOR A COMMITTEE MEMBER

NOMINEE

Name of nominee:

Address:

.....

Tel.....Email.....

Nominee's signature of acceptance.....date.....

Please give reasons for nominating this person to the Manchester Group Committee

.....

.....

Your contact details:

Name..

Address

.....

Tel..... Email.....

Return to:

The Secretary,
Manchester Victorian Society,
c/o The Portico Library,
57 Mosley Street,
Manchester M2 3HY

or bring along to the AGM.

SAVING A CENTURY

A free photographic exhibition celebrating
Victorian architecture



Manchester Assize Courts, Alfred Waterhouse 1864, destroyed 1957

FINAL SHOWING: 8 JANUARY - 24 MARCH

Sunday and Monday (12.00 - 5.00) Tuesday - Saturday (10.00 - 5.00)

Free admission

JOHN RYLANDS LIBRARY, DEANSGATE

MANCHESTER, M3 3EH

Using archive photographs and material from over fifty years
of the Victorian Society's fight to save historic buildings,
the exhibition charts the successes and defeats of the organisation that has done so much to
change public attitudes towards 19th century architecture.

**THE VICTORIAN
SOCIETY**

MANCHESTER
1824

The University of Manchester
The John Rylands Library

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

The exhibition is supported by Listed Property Services and J & J W Longbottom Ltd

The Victorian Society is the national charity (no.1081435) campaigning for the Victorian and
Edwardian historic environment.