

# EDWARD SALOMONS – A SOCIABLE ARCHITECT

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Think of the buildings of Victorian Manchester and most people will name Waterhouse, Walters and Worthington as the most influential architects of the time. But the city had a large and talented group of lesser known architects of whom the most important was Edward Salomons. This article will outline the life and work of Salomons (1828-1906) a Jewish architect who made a vital contribution to the city's buildings and cultural life during the second half of the nineteenth century. It is by no means a definitive study, but simply an introduction to his work and reminds us of the need to broaden our understanding of how middle-class professions developed into the specialists we recognise today.

Salomons' father, like so many at this time, was attracted to Manchester by the burgeoning business opportunities in commerce and manufacturing. Indeed the city was so prosperous that in 1837, the German-born Henry Moses (later Michael) Salomons, felt justified in moving his cotton business and growing family (he eventually had 15 children) from London to Manchester. They settled in the then fashionable district of Plymouth Grove.

Henry Salomons was deeply involved in the life of Manchester's Jewish community and as a young man, Edward, his sixth child, followed in his path.<sup>1</sup> But gradually, Edward's interests drew him towards the wider community in which he lived and worked. In addition to his professional activities, Edward Salomons played a prominent role in the cultural and artistic life of the city and seemed to thrive on the interweaving of his professional and social life: he was an enthusiastic and proficient painter and was elected a member of the Manchester Academy of Fine Arts in 1859;<sup>2</sup> he exhibited work over many years at the Royal Academy<sup>3</sup> and was on the governing committee of the Manchester School of Art and the City Art Gallery;<sup>4</sup> he was twice president of the Manchester Society of Architects (MSA), which he helped found and subsequently became a fellow and council member of the Royal Institute of British Architects.

The MSA was formed in 1865 as the result of a bricklayers' strike. Thirteen local architects, including Salomons, united in support of their colleague Alfred Waterhouse, on whose site at the Assize Courts the strike occurred. In a matter of weeks a formal constitution had been drawn up and a further seven architects had joined the association. The main aims of the group were to standardise professional practice and promote public confidence in "the abilities... truth and integrity" of the architectural profession. Salomons was a member of council without interruption, from its founding until 1899, when he was made an honorary member. He was president of the MSA between 1871-73 and again from 1892-94.

The MSA was a strong voice for the city's architects throughout these years, making loud and frequent admonishments to Manchester Corporation, pointing out errors in artistic and planning judgments, proposals for the Royal Infirmary (at that time in Piccadilly) and for the alterations to the city's Royal Institution, the latter were described by Salomons in a letter to the *Manchester Guardian* as "a piece of vandalism".

Salomons was a regular representative of the MSA either on an education sub-committee set up to raise professional standards, or on an art sub-committee, reviewing the art institutions of Manchester. He was often called upon to make a toast on behalf of the society at annual dinners or celebrations.

In 1906 the new premises of the Manchester Society of Architects were opened by Salomons' old colleague Thomas Worthington. In his address Worthington referred to Salomons as his good friend and a firm supporter of the society, sadly, Salomons had died earlier that year and did not live to see completion of the building. But he had seen many aims of the association put into effect: it had become fully affiliated to the RIBA and had been a major force in encouraging Manchester Corporation to rationalize the multiplicity of building regulations then in force. It had also been instrumental in the foundation in 1905 of the Chair of Architecture at Manchester University.<sup>5</sup>

## Social Life

Salomons had a broad network of social and club affiliations overlapping his professional life. He was a member of the Albert and Bridgewater Clubs but more importantly, the Brazenose Club. Alfred Darbyshire in his *Chronicles of the Brazenose Club* gives vivid evidence of Salomons' affability as well as the business connections which developed through a "sort of Freemasonic fellowship". Calvert, Waterhouse, Worthington and Armitage were all members and well known to Salomons in his professional life. Darbyshire describes Salomons as one of the individuals "who gave a distinct and unique character to the Brazenose Club": drinking and playing bridge seem to have been an integral part of this character. There were also club connections with the artistic life of the city: the transfer of the Royal Institution to the city and its development into the City Art Gallery was actively supported by Brazenose members.

In 1900 a 30-year celebratory dinner for the club was organised and minutely recorded by Darbyshire. In his address, Darbyshire referred to two representatives of the 24 founder members, "our good friends, Acton and Salomons". They had set out to found a club where there was neither "too much respectability, nor too much wealth, but good fellowship". In proposing the health of the founders, he continued: "Salomons, who has spent so much of the last 30 years in making odd tricks, and in explaining those he did not make, is justly entitled at our hands to a grand slam... we drink to them".

In his response, Salomons referred to his involvement with the foundation of the Academy of Arts and the Society of Arts as well as to his membership of the Bridgewater and Albert Clubs, but best of all, he acknowledged, had been the Brazenose, where he saw "not only familiar faces... but many friends".<sup>6</sup>

Salomons was also an active council member of the Royal Manchester Institution from 1860 to 1870 and once again names of future clients including Agnew and Calvert, and colleagues such as Holden, Worthington and Waterhouse appear on the membership list.



Reform Club, King Street; Furniture warehouse, John Dalton Street; Gas Board Offices, Deansgate.

In 1863, 1867 and 1868, Salomons was an exhibitor at the Academy of Fine Arts and it is through these catalogues that Salomons' change of name to Sanville may be traced. In 1865 a picture was exhibited under the name E. Sanville alongside the address of T. Agnew & Sons, Exchange Street. In 1868 this had possibly changed to E. Saville. In the Lancashire Relief Fund Exhibition of 1862, E. Sanville was listed and again at the Art Workmans' Exhibition of 1866 at which Salomons was an adjudicator. It is possible there were two motives for the name change, firstly to mask the conflict between his executive function and being an exhibitor, combined with the wish to Anglicise his German name.<sup>7</sup>

The Schiller-Anstalt Club in Nelson Street which Salomons and his partner Steinthal renovated in 1885, was another meeting ground for people in Salomons' circle. This institution flourished as a social and cultural centre for the ex-patriate German community of all denominations during the second half of the century.<sup>8</sup> Louis Behrens, the club's second chairman, was a member of the Reform Congregation and certainly known to Salomons.<sup>9</sup> Henry Simon for whom Salomons built Lawnhurst in Didsbury and with whom he would collaborate on the building of the crematorium was another member.

### Architectural Career

After a private education by tutors<sup>10</sup> and a short period working in his father's warehouse, Salomons became an architectural student in 1850 at the Manchester School of Design.<sup>11</sup> Practical training was undertaken in the office of J.E. Gregan who was to have a major influence on his young pupil. This was followed by further experience in the Manchester practice of Bowman & Crowther, known for their church designs, where Salomons, along with Worthington, his co-pupil, drew in *The Churches of the Middle Ages*.<sup>12</sup> By 1852, Salomons was ready to launch his career, initially alone, then sometimes in partnership (there were four partners between 1870-96), working for most of those years from premises at 63 King Street.

As with many aspiring architects, Salomons entered the fray of the public competition. He was invited to submit a design for the new Free Trade Hall in 1853. Salomons was the runner-up to Walters, but was rewarded with publicity and one hundred guineas for his efforts. Shortly afterwards

he was engaged to design an iron custom house and shopping precinct for export to Peru, in conjunction with E. T. Bellhouse.<sup>13</sup> But apart from the submission of a design for the competition for St Mary's Hospital, significant commissions were hard to obtain. His fortunes changed in 1856 when he was commissioned to design a warehouse for Daniel Lee – "the most prominent Roman Catholic layman in the city".

This building situated in Fountain Street received considerable publicity, and it was said that Salomons was bitterly disappointed that it did not make his fame and fortune.<sup>15</sup> One critic claimed that the side façade was "admirable" but was amazed that the architect of this exemplary piece of work was capable of designing "that monstrous curved pediment over the main entrance". If not so marred, "this would have been the handsomest warehouse in Manchester – and that is saying much for any structure".<sup>16</sup> Indeed, it seems one could hardly remain neutral about "so bold and striking a building"<sup>17</sup> for another writer declared that Salomons had "gone to seed in the doorway"<sup>18</sup> whilst yet another claimed that this self same entrance was the only doorway in Manchester which could be called "noble".<sup>19</sup>

Salomons' talents had begun to be recognised, for he was invited to enter the competition for the exterior of the Art Treasures Exhibition Building of 1857, sited in Old Trafford.<sup>20</sup> This was the centrepiece of what Manchester's cultural elite were determined would be the answer to those critics who sneered at the provincialism of Cottonopolis. Salomons' design was chosen, though precisely what the internal politics were that went into the final selection remains unclear. There was a good deal of ill-feeling between Owen Jones, the favourite candidate, and C. D. Young, (responsible for the "Brompton Boilers")<sup>21</sup> and who had been commissioned to design an iron building onto which an outer decorative cladding could be grafted. Salomons may have been selected on the grounds that as he was young and open-minded, he would be likely to fall in with the wishes of the committee, as well as having had previous experience with the shell for the Iron Customs House.

Unlike Paxton's better-known structure, the Manchester building came in for some harsh words. *The Builder* condemned it as "squat and ugly".<sup>22</sup> However, all were in agreement that the interior, with its superb pictures was a

triumph.<sup>23</sup> Salomons was not only responsible for the decorative outer shell, but also for the design of an organ case inside: this consisted of a semicircle of gold and silver trumpets surrounding silvered and coloured pipes.

As far as Salomons' own career was concerned, the Art Treasures Building made his name more widely known, and it can be assumed that his association with the Agnew family, who were deeply involved in the artistic organisation of the exhibition, began at this time, and ultimately led to the commissions for the firm in both London and Liverpool.

More immediately came the commission for a synagogue for the recently founded Manchester Reform Association, to which Edward and his family belonged. There was also a commission for premises for the *Examiner and Times* in Pall Mall, Manchester, owned by Alexander Ireland, publisher of the *Art Treasures Examiner*.

The early 1860s saw Salomons engaged in the redecoration of Wyatt's St Peter's Church in St Peter's Square,<sup>24</sup> and then, in partnership with N.S. Joseph of London, the building of the Bayswater synagogue.<sup>25</sup> By 1863, Edward was once again immersed in another competition, this time, unsuccessfully for the Liverpool Cotton Exchange. However, his time in Liverpool was not entirely wasted, for there he met and married his first wife, Carlotta Marian Montgarry, by whom he had two sons, both of whom died of typhoid in 1894.<sup>26</sup>

Salomons' career was gathering pace, carried forward by the momentum of urban and commercial growth: rising land prices stimulated a heavy investment in property. In addition, increasing civic pride encouraged the employment of leading architects to design a wide range of public and private buildings.<sup>27</sup> This surge in civic and commercial buildings included the erection of theatres, due to the growth in population and income as well as increased leisure time. Salomons was a keen supporter of the Titan Club, a "theatrical coterie" meeting in the Printers' Arms, Windmill Street, and from which he very likely gained both inspiration and commissions for his theatrical endeavours.<sup>28</sup> He designed two Manchester theatres – The Princes and The Queens – and two in Liverpool, The Prince of Wales and the Alexandra.

The opening of the Princes Theatre in Oxford Street in 1864<sup>29</sup> received much publicity and its comfort and elegance were widely admired. In this theatre, Salomons put some of his forward-looking ideas into practice – it was the first in the country to have "drops" rather than the wings-in-groove system of scene changing. He created a sense of warmth and comfort with a spacious foyer and grand staircase as well as solving a perennial problem in theatre design – the provision



Reform Club, King Street, Lawnhurst, Didsbury.

of satisfactory ventilation.<sup>30</sup> In 1866 Salomons designed the Prince of Wales Theatre in Liverpool, noteworthy for its protective entrance for carriages; surprisingly, in view of British weather, a rarely adopted convenience.<sup>31</sup> The following year the Alexandra Theatre, also in Liverpool, was built. His next theatre commission was in 1870, The Queens in Manchester: this was a utilitarian building, completed in six weeks. On the strength of these designs, Salomons was invited to deliver a paper to the Royal Institute of British Architects in March 1871, where he elaborated on the techniques he would have incorporated in theatres if there had been no financial constraints.<sup>32</sup> His final theatre commission, in partnership with Ely, was the remodelling of the Theatre Royal in Peter Street in 1875.<sup>33</sup> But Salomons' interest in the theatre was not simply a professional one. He was a strong supporter of the idea of a National Theatre, in which serious theatre, and particularly Shakespeare, would be certain of production. He expressed little confidence in a free market policy and looked to the Continent where public subsidy of the theatre was already accepted.

During these same years, whilst Salomons' theatre building was in full swing, he was also designing commercial buildings of varying types, size and importance, many sited in the major thoroughfares of Manchester – three in Peter Street, three in Portland Street as well as others in Market Street, Oldham Street and Turner Street. One of these, still extant although recently given modern trimmings, is the warehouse he designed in 1865 for James Lamb at 16 John Dalton Street (now called Trinity House). Lamb was a notable furniture manufacturer, whose work was shown at the Art Treasures Exhibition and who probably knew Salomons from their membership of the Brazenose Club.<sup>34</sup> The following year, another large warehouse commission on Portland Street came from Edward Brooke, who was engaged in the business of drysalting and chemical manufacture. Five years later, Brooke commissioned Salomons to build him an imposing mansion in Highgate, London.

In the same year as his warehouse for Brooke, Salomons was busy preparing designs for the city's most important architectural competition: the new Manchester Town Hall in Albert Square. In all, 136 schemes were submitted "in every conceivable style". Salomons was one of the eight finalists: his design was described as a "grandiloquent version of the Italian Renaissance."<sup>35</sup> Praised for his economy, costing and general planning, in the end it was only Waterhouse who was to be satisfied with the adjudications.<sup>36</sup>

Salomons' entry for the Manchester Police Courts competition in the following year was equally unsuccessful, but criticism and lack of success fortunately did not reduce effort, for in 1869, Salomons, together with J. Philpot-Jones, entered and won the competition for the Reform Club on King Street.

Political clubs were in part a response to the widening franchise and the development of political parties, and partly as a result of the spread of the suburbs, leading to the demand for a convenient town-centre base for businessmen, more comfortable and select than the local public house or restaurant. The Reform Club was initially sited in a disused warehouse on Spring Gardens, and from its founding in 1867 it quickly gained over five hundred members.<sup>37</sup> Amongst the names associated with the club were men already known to Salomons: William Agnew and Ben Armitage who had worked with him on the Art Treasures Exhibition in 1857, and Henry Dunckley, Editor of the

*Manchester Examiner and Times*. There were also Galloway, Kighley and Strauss, businessmen who would commission buildings from Salomons in the future.

Although some reservations were expressed because of "a want of refinement and consistency in the treatment of the detail"<sup>38</sup> the general opinion was that the club was "the most resplendent of all these institutions",<sup>39</sup> a judgement that may have helped the committee to come to terms with a final bill which was triple the original estimate. Attitudes to architecture however, are culturally determined and change over the years. By the time of Salomons' death in 1906, the *Manchester Guardian* noted that the Reform Club "though a very important building cannot be regarded as a very great architectural achievement". By 1924, Charles Reilly seems almost to apologise for daring to like this building.<sup>41</sup> By 1956, criticism had become less equivocal and Stewart felt able to characterise it without reserve as a "typical product of Victorian affluence and originality for originality's sake. . . a classic example of Victoriana". He went on to condemn Salomons as a "rogue architect. . . whose work passed from parody to travesty".<sup>42</sup>

By 1870, Salomons was developing a further area of his career, that of house building, which was to provide him with a steady workload in England and abroad for the next quarter of a century. House building for wealthy Victorians saw a variety of style and scale not produced before or since. There was no dominant style: Romantic, Gothic, Elizabethan were equally acceptable, and Salomons utilized them all. The country house or villa was the ultimate symbol of success for the upper middle classes, but by the late 1890s agricultural depression and trade cycles caused a fall in demand for the largest of these, and they became a haven from city life, rather than the hub of a great estate. Nonetheless, large houses were still complex buildings needing accommodation for visitors, recreational areas and staff quarters.

It seems reasonable to suppose that Salomons' clients, apart perhaps from Brooke, were not aiming to make grandiose statements, but were seeking a comfortable house in which they could display their taste and wealth in their furnishings, decorations and collections of art. The commission from Brooke (the drysalter of Portland Street) for a large mansion in Highgate came in 1871. This was one of Salomons' largest commissions, for Brooke apparently aimed to create the aura of ancient lineage and aristocratic connections. This Salomons achieved in a sumptuous house, with lavish use of armorial bearings on every available surface. The furniture was made by James Lamb while paintings by Ward and Frith completed the scene of carefully contrived timelessness.<sup>43</sup>

The following years saw the building of a number of fine houses in London and Manchester, as well as Salomons' entry for the competition for the Manchester Conservative Club. In this, he won equal first premium of 100 guineas with Pennington and Bridgen (in partnership) and Robert Walker, but the club was eventually built to the amalgamated designs of the latter three men.<sup>44</sup>



*Manchester Crematorium*

In 1873, Salomons was invited to design the synagogue on Cheetham Hill for the expanding Sephardic community. Although at the time the congregation consisted of only 30 families, the building was designed to hold some 200 men and 100 women with space for an extension and the possible addition of a school. The Mooresque building of brick with stone dressings was completed in 1874 and is now in use as the Jewish Museum. Two years after his last synagogue, Salomons, in partnership with Ely, undertook his only church building. This was the Hope Congregational Church in Denton. The Byzantine style, brickwork and portico were reminiscent of his other ecclesiastical buildings.<sup>45</sup>

Shortly afterwards Salomons was responsible for a new gallery for William Agnew in Bond Street, London. Salomons was now aged 49, and this commission marked an important stage in his career. The contacts made twenty years before and cemented via membership of the Reform Club were now evidently bearing fruit.<sup>46</sup> The growth of Agnews, from modest picture-frame manufacturers in the first half of the century, to nationally known art dealers at its end, was due largely to the advent of middle-class collectors, eager to fill their homes with fine paintings, and who felt able to depend on the "artistic and commercial judgement" of Thomas Agnew to guide them. Their London premises, opening in 1860, were found to be too constricted by 1875, and Salomons, in partnership with Wornum, was invited to draw up plans for a new gallery with top lighting. It is still considered to be one of the best exhibition spaces in London. After the success of this commission Salomons, this time in partnership with John Ely, repeated elements of the design for the firm in Liverpool.<sup>47</sup>

Following these two major works, came an equally prestigious building for the New Joint Stock Bank in King Street (now demolished) again in partnership with Ely. Banking, like everything else in the city, was growing swiftly to keep pace with developments with trade and commerce; within the space of forty years the number of Manchester banks had risen to over fifty. These premises were impressive, with much use made of marble and American walnut. An hydraulic hoist lifted the ledgers from the basement strongroom "of the newest and strongest possible description and entirely fire and burglar proof" to ground floor level.<sup>48</sup>

In 1880, Salomons and Ely designed a house for Salomons' own use in Victoria Park, perhaps with the intention of using it as an advertisement for their skills, and in the hope of selling it quickly. Certainly by 1883 they were in the process of building another house for Salomons in nearby Hope Road. "The Cottage", as the first of these was called, was, according to one critic, a misnomer, insofar as the wealth of materials, comfort and size raised it far above such a modest description.<sup>49</sup> The publicity provided by "The Cottage" and then by "The Gables" (occupied until recently, but when last seen it was boarded up) seems to have paid dividends, for over the next few years there came commissions for at least fourteen houses in England and four abroad.

Locally, the most important and interesting of these were homes for Henry and Charles Galloway. Once again, as in other local commissions, it is possible to demonstrate a social link between these men and Salomons, in this case through membership of the Brazenose Club. Henry, one of four sons of John Galloway, whose internationally important engineering company was based in Manchester, commissioned Salomons and Ely to build him a house in Urmston, then becoming a fashionable suburb. Henry was a solicitor, and like his brother Charles, a keen art collector. "Manor Croft" (now demolished), was described as being one of the prettiest houses in Manchester, placed in a delightful woodland setting, and with its red tiled roofs, bay windows, verandah and pleasing proportions, was an ideal country villa. The mansion built for Charles Galloway (again in partnership with Ely), on the Thorneyholme estate in Knutsford was an altogether grander affair. The exterior, in "Tudorbethan" style, as well as much of the interior, was constructed in oak. The morning room was lined in Spanish mahogany and American walnut, whilst all the floors were polished parquet. Charles Galloway, a director of the family firm, had amassed a fine art collection which he displayed at Thorneyholme. Of the mansion, only two gate-houses now remain, the estate having been built over some years ago.<sup>50</sup>

Alongside what might be seen as the glamour of designing grand houses, Salomons was also engaged in more mundane tasks. There was the bread-and-butter work of additions and alterations to warehouses, factories and homes. He also acted as assessor in competitions, and built in 1889 the Board School in Duke Street (still standing!).

In 1890 came one of his most significant works, and one which still impinges on all of us today – the Manchester Crematorium. During the late nineteenth century, disposal of the dead became an important social question: a rising population, public health concerns and overcrowded cemeteries opened up the arguments for cremation. The Manchester Cremation Society was formed in 1887, two years after the first crematorium in the country, at Woking, had been built. Henry Simon, the German-born Manchester engineer was despatched on a tour of European crematoria to discover all he could on the latest technology, and fund raising was begun at home.<sup>51</sup> The Manchester Society emphasised the rational, sanitary and economic advantages in favour of cremation, but financial support did not flow in as rapidly as was hoped. At the shareholders' meeting in 1891, Simon goaded the subscribers into greater efforts by pointing out that Liverpool had raised £5,000 for the same purpose in a few weeks, whilst Manchester had raised only £4,714 since the inception of the scheme. Despite a financial shortfall, Salomons and Steinthal were appointed architects for the proposed crematorium, which was to be sited

adjacent to the Southern Cemetery. The Romanesque-style building was faced in golden buff terracotta: the flue from the furnace was concealed in a seventy-five foot tower and was guaranteed to eliminate any possibility of "noxious odours". Manchester Crematorium was eventually opened in 1892.<sup>52</sup>

Two years later, Salomons designed a house for Henry Simons' large family – "Lawnhurst" still standing on Wilmslow Road in Didsbury and now in use as a school. One of Salomons' last undertakings, in 1896, in tandem with Steinthal, was to completely redesign Alvaston Hall for Arthur Knowles, industrialist, racehorse owner and "Goliath of the Manchester coalfield". This house recalled the splendours of "Thorneyholme", with its moulded plasterwork, oak panelling and parquet flooring giving free reign to Victorian exuberance. The architects were responsible for every detail, including the bronze hinges and fittings for the mahogany doors.<sup>53</sup>

Salomons died on 12 May 1906 aged seventy-eight, at his home in Platt Lane. By this time he had moved far enough away from his religious roots to be able to give his support to the tenets of the Cremation Society rather than to those of his Jewish ancestors. Of his children, the eldest became a stockbroker, who died in 1956; the second, his daughter Netta, died of cancer in 1926, aged 46; the youngest Gerald, followed his father's profession and joined the practice of F.P. Oakley, son of the Dean of Manchester. This practice, not surprisingly, did a good deal of church work and Gerald became a practising Anglican and a member of the Council of St Bartholomew's Parish Church, Wilmslow. Although he appears on the 1899 roll of the Manchester Society of Architects as a student member under the name Salomons, after the death of his father, he changed his name to Sanville.<sup>54</sup>

Edward Salomons' obituaries in the local papers and the architectural press were extensive and fulsome, emphasising his notable buildings and the sterling work he had performed in moulding the various provincial architects societies into one united institute.<sup>54</sup> Significantly there was less comment in the *Jewish Chronicle*, where his passing was noted under the miscellaneous column, below the fixtures of the Hockey Club and the activities of the Junior Rambling Club.

*Mr Edward Salomons RIBA, who died on Saturday in Manchester, was born a Jew, but never identified himself with the Jewish community.*<sup>55</sup>

In an age when middle-class ideals and values were in the ascendant, Salomons' life and career seems to reflect many aspects of that class and its aspirations. From an immigrant background, whilst not poor, but without a network of connections, he became established at an auspicious time of "social opportunity" in Manchester which would not have been available to him in a previous generation.<sup>56</sup> He both mirrored and represented middle-class values and ideals: his sociability, his artistic talents, his deep concern with local and professional affairs, all enabled him to interpret the aspirations of other members of that class in the bricks and mortar of commercial and domestic buildings. Although his connections with Judaism led to building commissions in the first half of his career, his marriages to Gentile women helped to loosen those bonds. In time, the world of Phillip Falk, for whom he built a house in London and a warehouse in Manchester, and Edward Nathan (a shop in Manchester and mansion in London) both stalwarts of the Manchester Hebrew Association, was gradually superseded by the relationships he formed in his numerous

secular activities, so that, at his funeral, his few remaining Jewish connections were represented by his Bergel and Eller nephews.

The building and re-building of Victorian Manchester proceeded at a frantic pace, that is still not fully understood by urban and architectural historians today. Salomons was involved in many aspects of this process in Manchester, even if he has not been generally recognised as being amongst the most gifted of local architects. It might be said that warmth and friendship rather than cool commercialism and rationality were the hallmarks of this architect, and his

concern with comfort and practicality doubtless made him an agreeable man to work with, so that, despite his quirks of taste and design he was a sought after and popular architect of his day.

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### NOTES

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- 44 *British Architect*, 15 May 1874, p.312.
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- 46 W.H. Mills, *Ibid*, Appendix I.
- 47 G. Agnew, *Agnews 1817-1967*, p.10. On a recent visit I was shown the trap door through which paintings were taken in and out of the basement strong room and a flight of steps, formerly a steep slope, down which horses were led when the site was used as a coaching yard, prior to the building of the gallery.
- 48 *British Architect*, 3 October 1879, p.132.
- 49 *British Architect*, 7 October 1881, p.502.
- 50 *The Builder*, 3 October 1885, p.478.
- 51 *Manchester Faces and Places*, Vol.IV, 1893, p.19.
- 52 *Manchester Crematorium Handbook*, 1892, p.17.
- 53 Correspondence between J. Brian Blayney and Richard Byrom, 10 February 1983.
- 54 *Journal of the Royal Institute of British Architects*, 26 May 1906; *Manchester Guardian*, 15 May 1906.
- 55 *Jewish Chronicle*, 18 May 1906.
- 56 E. Jamilly 'Anglo-Jewish Architects and Architecture in the Eighteenth and Nineteenth Centuries' *Jewish Historical Society of England*, vol.18, 1953-55, p.137.