

Document: Heritage Impact Assessment

Project: Manchester Jewish Museum
Cheetham Hill, Manchester

Client: The Directors & Trustees

Date: October 2020

Job No: 5116/0882/A06

1.0 INTRODUCTION

- 1.1 This Report has been prepared upon the instructions of The Directors & Trustees of The Manchester Jewish Museum regarding further works to the Museum Building located at 190 Cheetham Hill Road, Manchester M8 8LW
- 1.2 This Assessment forms part of the Design & Access Statement concerning an Application for Planning Permission & Listed Building Consent, regarding proposed signage to the exterior of the grade 2* former Synagogue building.
- 1.3 These works are a further development of the current alterations and extension works to enhance the Museum facilities; already approved in 2017.
- 1.4 This Assessment has been carried out by Ian William Lucas, who is an Accredited Conservation Architect (AABC) with experience regarding the repair, maintenance and adaptation of existing listed buildings. He is also a member of the Institute of Historic Building Conservation (IHBC). Ian Lucas has been an Accredited Conservation Architect since 2002 and a Chartered Architect since 1988.

2.0 THE HISTORY & SIGNIFICANCE OF THE MANCHESTER JEWISH MUSEUM

- 2.1 The History of the existing former Synagogue together with an assessment of significance are included in the initial Heritage Impact Assessment & Report dated May 2017 which is attached to this Assessment as an Appendix.

3.0 IMPACT OF THE PROPOSALS ON THE EXISTING LISTED BUILDING

3.1 Description of the Proposals

- a. The list of proposed signage is as follows:
 - Wall sign
 - Totem sign
 - Lettering above door (the one backlit within the facade).
 - Deliveries sign
 - Learning room sign
 - Window manifestations
- b. Drawing '1603-5-300 A Proposed External Elevation' shows the new main entrance elevation with the illuminated signage above the new entrance to the combined facility.
- c. The new external 'Totem Sign' is illustrated on the attached component drawing 'MJM Totem external Sign'. This is finished in the same Cor-ten red oxide steel sheeting as used on the external façade to the extension building.
- d. The incidental signage and window glass manifestation is illustrated in the attached drawing MJM Incidental Signage.

3.2 Impact of the Proposals

- a. The main entrance elevation drawing is much as originally proposed in the initial Planning & Listed Building Consent Application of 2017. This shows the sign above the entrance door which will be cut out of Corten Steel and illuminated from the rear.
- b. There is no significant change to the new proposed sign above the new main entrance compared to the current approved design c2017.
- c. The most prominent element, viewed obliquely, will be the external 'Mast' or 'Totem Sign' which will be freestanding and located to the rear of the existing pavement.

However as can be seen in the visualisations (pages 4 & 5 of the Totem drawing file), the surrounding buildings and existing signage are also very prominent. It is our opinion that the new Totem Sign will be no more visible or intrusive than the existing adjacent signage.

- d. The material for the Totem Sign will be Corten Steel which will match the red-oxide finish of the new cladding to the extension building. This would appear to be appropriate and measured when compared to the 'garish' signage of the Granmore & Safestore buildings to the neighbouring properties.
- e. The perforated patterning below matches and reflects the traditional Sephardic patterns used in the façade of the extension (and reflect internal patterns & forms in the existing building).
- f. The incidental signage and window manifestation patterns are solely applied to the new extension building and do not appear to have any significant impact on the existing listed Synagogue building alongside.

4.0 CONCLUDING COMMENTS

- 4.1 The proposed signage is a natural and measured addition to the existing approved designs to the alterations & extension to the listed Synagogue building.
- 4.2 We do not consider that these signage proposals make any significant difference to the 2017 approved works and recommend the signage to the Council Conservation Team for approval.

Ian W Lucas

Conservation Architect
BA(Hons) BArch(Hons) DipBldgCons(RICS) RIBA IHBC AABC

Smithers Purslow Ltd

Suite 3A Maclaren House
Talbot Road
Old Trafford
Manchester M32 0FP

Appendix

Heritage Impact Assessment 2017 with appendices

Proposed Signage

- 1603-5-300_A Proposed West Elevation
- MJM Totem External Sign
- MJM External Incidental Signage

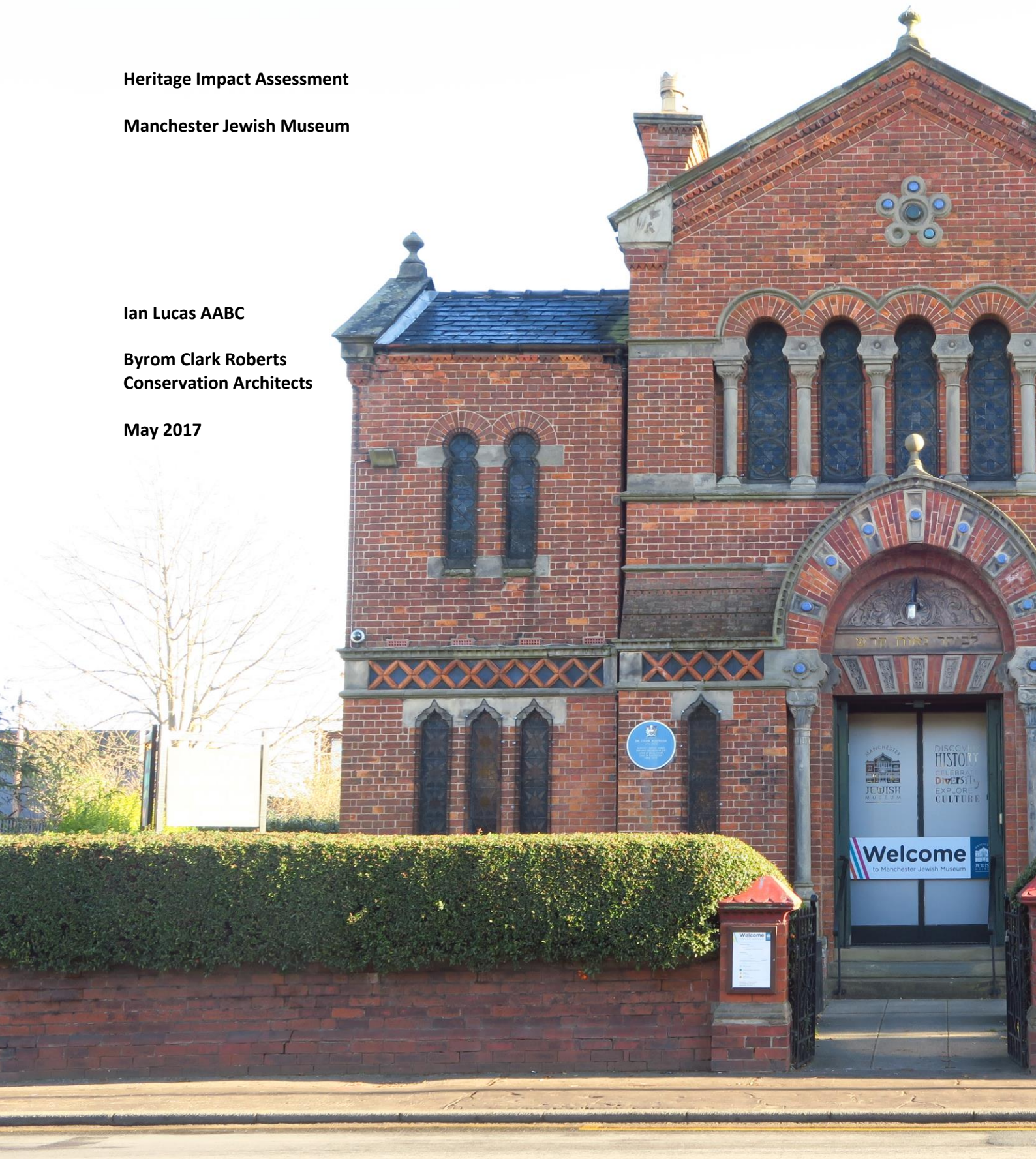
Heritage Impact Assessment

Manchester Jewish Museum

Ian Lucas AABC

**Byrom Clark Roberts
Conservation Architects**

May 2017



1.0 INTRODUCTION

This Report has been prepared on the instructions of the Trustees of the Manchester Jewish Museum, regarding proposed alterations and extensions to the existing Museum Building which was formerly The Manchester Spanish & Portuguese Synagogue, located on Cheetham Hill Road approximately 2 miles north of Manchester City Centre. The former Synagogue building is listed Grade II* as a building of special architectural & historic significance.

This Assessment forms part of the Design & Access Statement concerning an application for Planning Permission & Listed Building Consent regarding proposals to alter the existing Synagogue Building and to construct an extension to the north side of the listed structure, over the garden and open ground alongside the former synagogue; in order to provide extended premises for the existing Museum facility.

This Assessment has been carried out by Ian William Lucas, who is an Accredited Conservation Architect (AABC) with experience regarding the repair, maintenance and adaptation of existing Listed buildings; currently Head of the Historic Buildings Division at Byrom Clark Roberts Ltd.

He is a full member of the Institute of Historic Building Conservation (IHBC) and the Ecclesiastical Architects & Surveyors Association (EASA). Ian has been an Accredited Conservation Architect since 2002 and a Chartered Architect (RIBA) since 1988.

2.0 THE HISTORY OF THE MANCHESTER SPANISH & PORTUGUESE SYNAGOGUE

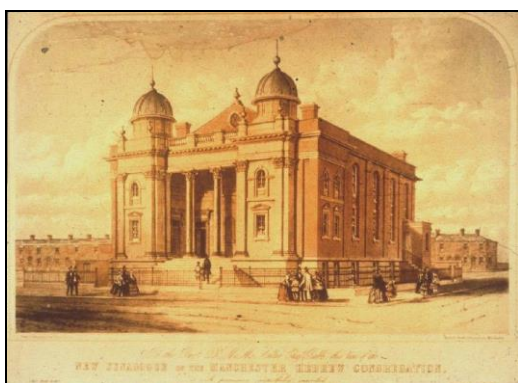
A summary of the History of the Manchester Spanish & Portuguese Synagogue, together with references to its Architect, are given below. However further more detailed information is included in the Appendix as follows:

- Biographical Notes on the Architect, Edward Salomons
- Notes on Synagogue Architecture and the Moorish Style
- Sephardic Synagogues and the History of the Spanish & Portuguese Jews.

2.1 Historical Overview

The Manchester Portuguese and Spanish Synagogue is now the only largely intact Synagogue building on Cheetham Hill Road in North Manchester; saved by the care and dedication of the local community. It ceased to be a Synagogue and became the home of the Manchester Jewish Museum on 25th March 1984.

During the 19th Century, when Manchester became known as the cotton capital of the world, its population quadrupled, growing at twice the rate of London. Immigrants came from Europe and beyond to work in the successful textile industries and settled in the terraces of the textile processing district, to either side of Cheetham Hill Road, which begins at the Victoria Railway Station and forms one of the main highway routes north out of the city.



Manchester Great Synagogue



Manchester New Synagogue

The Jewish population in Manchester grew from 150 in 1815 to 4000 in 1871, out of a total of 130,000 Jewish people nationwide. In the late 19th and early 20th Century many more Jewish people settled in the slums of Red Bank, at the base of Cheetham Hill Road, seeking safety from persecution in Europe.¹

¹ Kadish 2006, p146.

To serve this growing community, Cheetham Hill Road (then called York Street) boasted five significant Synagogues by the turn of the 20th century:

- Manchester Central Synagogue at no.19 Cheetham Hill Road (built as an Independent Chapel in 1840, formed as a Synagogue in 1892),
- Manchester Reform Synagogue on the corner of Park Place (today no.25 Cheetham Hill Road),
- Manchester New Synagogue at no. 122 Cheetham Hill Road,
- Manchester Great Synagogue at no.140 Cheetham Hill Road
- **Manchester Spanish and Portuguese Synagogue at no. 190 Cheetham Hill Road.
(Now the Manchester Jewish Museum).**

Over time, the more affluent members of the Jewish community settled or migrated to the southern areas of Manchester. In the 1950-60's a new set of immigrants arrived from India and the Caribbean, followed by those from Africa, Eastern Europe and the Far East.

In the 1980s, the Cheetham Hill Road area became victim to increasingly dangerous drugs & violent crime activity including gangland lawlessness ². Today the road is a mixture of 20th Century industrial buildings and a series of Grade II listed former civic buildings, including Thomas Birds Cheetham Town Hall completed in 1856 and now used as a restaurant



Former North Manchester Synagogue

² Cheetham Hill Road was named the counterfeit capital of the UK in a recent government report, and has been subject to a series of high-profile raids seizing fake goods worth millions of pounds (Manchester Evening News 19 January 2016)

2.2 Edward Salomons Architect

The Manchester Spanish and Portuguese Synagogue was built in 1874 to the designs of the Manchester based Architect Edward Salomons (1828-1906) ³. He was a member of the Manchester Jewish Community and this, no doubt, influenced the choice of Architect. However Salomons already had considerable experience in the design of Synagogues and other major public buildings. He was the Architect of the Manchester Reform Synagogue (1857-8), and the Bayswater Synagogue in London completed in 1863 (with Nathan Solomon Joseph.



Reform Synagogue 1857



Manchester Reform Club: 1870-1

He is best known for the Grade II* listed Manchester Reform Club of 1870-1, which he designed in partnership with John Philpot Jones. The former gentleman's club on Kings Street was won in competition in 1869 and designed in the Venetian Gothic style; in sandstone with polychrome dressings and hipped slate roofs. He was known to be an exceptionally fine draughtsman and colourist and one of the characteristics of his work was his love of 'surface decoration' ⁴. He was comfortable in many styles, including the Italianate and the Romanesque, but reserved the 'Moorish Style' for his Synagogues ⁵.

³ Although Salomons was primarily based in Manchester, he had strong professional relationships in both Manchester and London. This led to the commission for the Bayswater Synagogue in 1863.

⁴ Hartwell 'Manchester' Pevsner City Series, 2001, p148.

⁵ Kadish 2006, p116.

2.3 The Sephardi Jewish Community & Culture

The Manchester Spanish & Portuguese Synagogue was built for the Sephardi Jewish Community in Manchester. This is a form of Judaism that developed in the Iberian Peninsula and has several distinctive cultural differences from Jewish practice in Israel and elsewhere ⁶.

The Sephardi Jews first arrived in Manchester in 1827 and initially worshiped with the larger Ashkenazi Jewish Community at The Manchester Great Synagogue, lower down Cheetham Hill Road. In the 1860s the community rented their own room in New Bridge Street, Strangeways, for prayer. They later moved to Southall Street, then York Street Road, finally settling at the old Jews school at number 78 Cheetham Hill Road. From 1869 to 1872 the community discussed plans to build a new Synagogue of their own, due to an upheaval within the Ashkenazi congregation. In 1872 they obtained approval and financial support from the Bevis Marks Synagogue in London and purchased a plot of land on York Street (now Cheetham Hill Road) and built their own Synagogue. This became known as the Manchester Spanish and Portuguese Synagogue, and was opened on the 6th of May 1874.



The Spanish & Portuguese Synagogue c 1903

⁶ Western Sephardim (also known more as Spanish and Portuguese Jews, are descended from Jews who lived in the Iberian Peninsula and suffered forced conversion to Catholicism under the Spanish and Portuguese Inquisitions of the 1490's. Over the following centuries' many reverted back to Judaism having 'kept the faith' in secret. As a result they developed distinctive rituals.

2.4 The design of the Manchester Spanish & Portuguese Synagogue

Salomons expressly acknowledged the influence of Owen Jones (and his studies of the geometric patterns from the Alhambra Palace in Granada) within the Synagogue, and draws on Jones' delicate Moorish detailing in the slender columns, delicate horseshoe arches and vibrant geometric patterning displayed throughout the building.



Synagogue Decorative influences from Owen Jones Studies in Moorish Architecture

It is a handsome building, with three bays to the front façade. The two side bays flank the prominent pedimented central bay; and themselves terminate in smaller side pedimented gables turning the corner to the two side elevations. The materials are typically Mancunian; a smooth red Cheshire facing brick with buff sandstone dressings to string courses, cills & lintols. However the geometric detailing is unlike anything else in the City.

The entrance to the Synagogue is framed within a large horseshoe arch that echoes the shape of the Puerta del Vino at the Alhambra and is inlaid with blue 'vitrified' marble bosses and supported by slender columns. The horseshoe motif and slender columns are repeated in the window heads of the five-light arcade on the floor above, and can be found throughout Owen Jones' drawings of the Alhambra.



The blue marble bosses are repeated in the stone cinquefoil motif in the gable above the arcade. The original Moorish style *mashrabiya* wood latticework door is still in place; today painted green and slid out of view during Museum opening hours. This door pattern appears to be a simplified version of the original Alhambra design ⁷.

The horseshoe motif continues in the upper windows of the flanking gables, and an ogee shaped window is used on the flanking windows on the ground floor. Three horseshoe headed and three ogee headed windows continue at first and ground floor of the flanking gable's north elevation and three stepped horseshoe headed windows follow the line of the stair on the flanking gable's south elevation. Originally all of the windows were filled with Moorish style geometric patterns of coloured glass, which now only survives in the street façade and at gallery level on the flanking wings. Similar to the *mashrabiya* woodwork, the original patterns appear to draw on motifs from Owen Jones' Alhambra drawings, often in a distilled form.

A band of diamond fret terracotta work runs at window head height between the first and ground floors on the front and side gable facades. The north and south side walls are built with common stock brick, both with four roundel openings at clerestory level and four arched openings at ground floor level; their stained glass windows also obscured by security glazing. There is a small porch on the north elevation. Both elevations have been repointed with hard mortar, which has opening up especially on the south side.

On the Synagogue's 25th anniversary in 1899, the ladies gallery was extended. The adjacent north side plot of land was also purchased on 1899 with a view to extending the building ⁸. In 1921 the Sukkah was built to the rear of the Synagogue and is still in place today as the rear Exhibitions Area. This space was built for the Jewish Festival of Sukkot. This is often referred to as the Feast of Tabernacles and is meant to be celebrated out of doors. This is often impractical (especially in Manchester's climate) so the Sukkah was constructed, with permanent walls and a light movable barrel roof resting on tracks, that could be rolled back and forth as required ⁹. The original roof was demolished and replaced with the current slate pitched roof in 1984 when the building was converted to the Museum. One of the cast iron columns, that supported the original roof track, was retained and relocated to the garden alongside the north elevation.

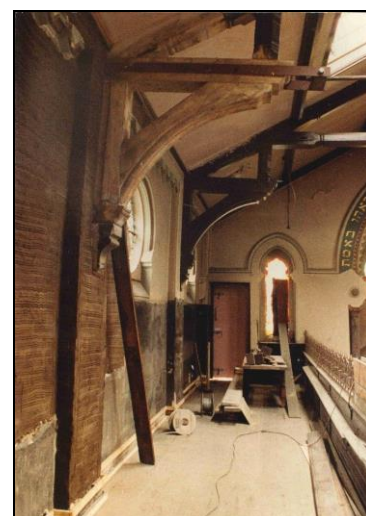
⁷ Owen Jones Collection, Victoria & Albert Museum, Prints & Drawings Study Room.

⁸ The Minutes of the Synagogue General Committee Meeting of 16.4.99 record the motion to purchase the land for additional facilities.

⁹ The architects drawings are dated 1921 and refer to the building as a 'Boota'.

2.5 The Manchester Jewish Museum

The Manchester Spanish & Portuguese Synagogue formally closed in 1982. By this time much of the lower Cheetham Hill area had been demolished and the Synagogue's congregation had moved from the area ¹⁰. The Spanish and Portuguese Synagogue moved to a new building in Kersal, and the Synagogue building was purchased for the Jewish Museum. In 1983 the Trustees of Manchester Jewish Museum raised sufficient funds to convert the building and the Museum opened on Sunday 25th March, 1984 ¹¹.



Works to the Ladies Gallery c 1983/4. Raked platform & seating removed.

In 1996 the first schools outreach programme began and in 2000 the Museum launched the Broughton and Cheetham Exhibition which looked at the local area and its needs. In 2006 the 'Centre of Tolerance' project was launched by MJM which involved plans to extend the Museum building and to add to its educational output. This project led directly to the current Museum Development Project.

The Manchester Jewish Museum has approximately 34,000 items listed in its inventory. It is currently only able to display 1% of its collection in display cases located in the vestibule, within the Synagogue space itself, and along the sides and back of the former ladies gallery.

The remaining 99% of the collection is stored in the archive spaces in the former ladies waiting rooms and in off-site storage. The current exhibit displays highlights from the collection in 1984 but does not contain the full collection at that date nor acquisitions from the last 30 years, which are considerable.

¹⁰ Jewish tradition require worshippers to walk to the Synagogue from their homes so this restricts the physical location of Synagogues to match those of the resident Jewish community.

¹¹ In 1986 the Museum was one of 7 cultural attractions short listed for the Museum Of The Year Award.

The collection is particularly strong in its Oral History and Photographic Collections, which together present an exceptional resource documenting the experience of first and second generation Jewish immigrants from Eastern Europe as well as later refugees from Nazism.

The collection touches on themes of huge relevance to society; addressing what it means to be an immigrant or refugee and the nature of identity and diversity, not just for the local Jewish community, but for wider Society as a whole.



Archive Storage Area at First Floor

3.0 THE SIGNIFICANCE OF THE MANCHESTER SPANISH & PORTUGUESE SYNAGOGUE

An Assessment of Significance & Risk has been prepared, as part of an Application to the Heritage Lottery Fund (HLF), to grant aid the extension & alterations works to expand the Museum. A copy of this Study is included in the Appendix.

This Assessment of Significance has been prepared using the format and guidance notes prepared by the Heritage Lottery Fund in their document *“Conservation Management Plans – A Guide”* and seeks to identify the various issues surrounding the Manchester Jewish Museum building; formerly the Manchester Spanish & Portuguese Synagogue.

The Assessment includes a tabulated Schedule of Significance and Risk, where each area & major element, within the existing building, has been inspected and observations made on the level of significance, together with the risk or vulnerability associated. This allows a comparative observation to be made on the most significant elements and those at most risk. This approach can help to prioritise repairs.

3.1 Aesthetic and Architectural Significance

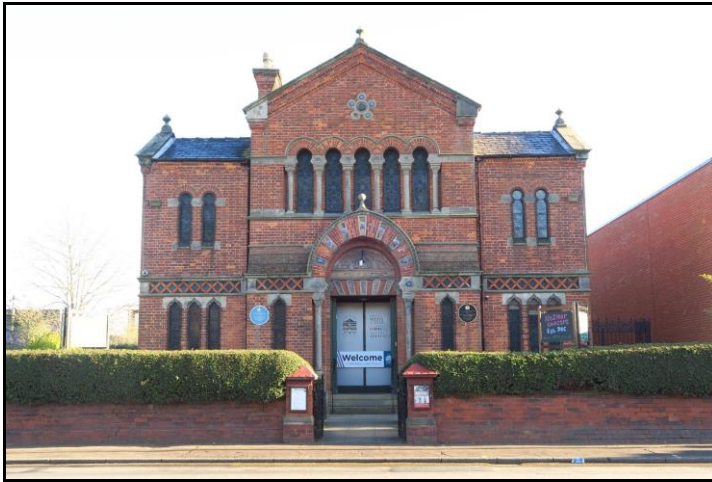
As stated in the Introduction, the Manchester Spanish & Portuguese Synagogue is *“notable”* for its association with the Victorian Architect, Edward Salomons 1828-1906, who was a designer of significant religious and civil buildings in and around Manchester. Details of his life & work can be found in the Biography in the Appendix ¹².

The Manchester Jewish Museum is also notable architecturally, as one of the few Synagogues constructed in the *“Moorish”* style of architecture, which Salomons first introduced at the Manchester Reform Synagogue completed in 1858 (now demolished).

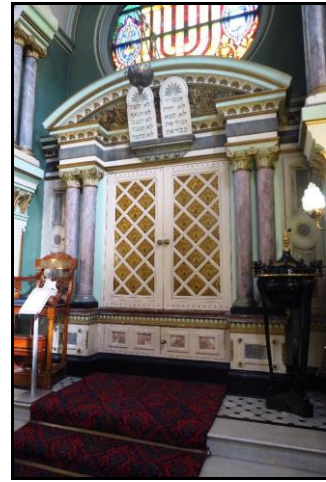
The Manchester Spanish & Portuguese Synagogue is also a rare and notable *“survivor”* within the North Manchester and Cheetham Hill areas; having once been one of five Synagogues within the community. Of the three remaining structures only this building retains its interior and fittings.

¹² See Richard Byroms Biographical notes on the life & work of Edward Salomon’s together with the Entry in the Dictionary of Scottish Architects.

The building is significant for the quality and uniqueness of its external detailing and decoration. The entrance elevation, facing Cheetham Hill Road, is particularly distinctive with polychromatic brickwork voissiors and terracotta with stone decorative lattice banding around the building. Even window cills and lintols to openings have elaborate detailing.



Manchester & Portuguese Synagogue Exterior Treatment...



& Interior Ark Decoration

The Schedule of Significance table emphasises the importance of the external design form and the external masonry detailing. It also highlights the ‘intimacy’ of internal spaces, particularly the entrance lobby and staircase hall, which are also important spatial elements alongside the impressive worship space.



Ark & East End

Almost all of the internal features still remain intact within the Worship Area. Despite the extensive works by the Museum circa 1984 in converting the first floor Ladies Waiting Room and the rear Sukkah building, they have left the interior of the Synagogue at ground floor level largely unchanged.

However, the tiered platform and raised seating to the Ladies Gallery has all been removed. This has been stripped back to the flat floor of the balcony structure so that space can be provided for the Museums display cases.



Balcony Area

Obviously this later work has affected the appreciation of the former Worship Area at first floor/balcony level. This was an area of compromise made by the Museum Trustees due to the conflicts of housing the expanding Museum's collection of artefacts.

3.2 Social & Educational Significance

The Manchester Spanish and Portuguese Synagogue is no longer an active "*place of worship*"¹³. It was "*rescued*" in 1984 and converted to its current use as the Manchester Jewish Museum following the closure of the Synagogue in 1982. Without this new use then the building is likely to have suffered a similar fate to the four other significant Jewish Synagogue buildings in the North Manchester area; having either been totally lost or with most of its interior and cultural elements destroyed.

The building therefore became the largest 'artefact' or exhibit in the Manchester Jewish Museum's collection; which aims to record and promoting Jewish cultural heritage both within Manchester and the wider region. The Manchester Jewish Museum is one of only two Museums of Jewish Cultural Heritage in England ¹⁴.

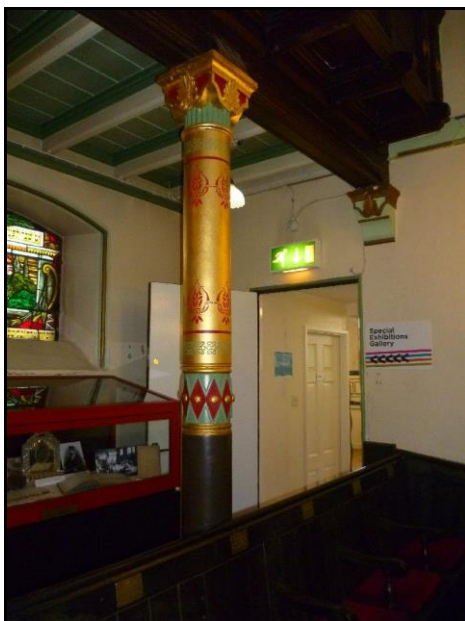
¹³ However the Building is still used for occasional ceremonies by arrangement with the Director.

¹⁴ The other Jewish Museum is in London.

Much of the Museums social significance, and its educational importance, rests with the collections that are now stored here. As mentioned previously, only 1% of the total number of items, within the collection, can be displayed within the existing building at any one time. Much of the collection is in storage “*off-site*” and there are concerns about the conditions of storage for many of these items. These are issues that the new development proposals are seeking to address within the enlarge facility.

The Manchester Jewish Museum seeks to build on the social significance of the former Synagogue and the ‘Sephardic Jewish Community’ and has amplified this with extensive oral histories, photographs and artefacts spanning the history of the whole of Manchester’s Jewish community. This includes accounts of the earlier immigrants and their experiences; some escaping from Nazi Germany and finding new homes in Manchester where they have contributed to the rich cultural and social life of the City.

The Museum is frequently visited by school and educational groups, who use it as a resource to meet National Curriculum requirements in Religious Studies. Individual researchers also visit the Museum as an archival resource.

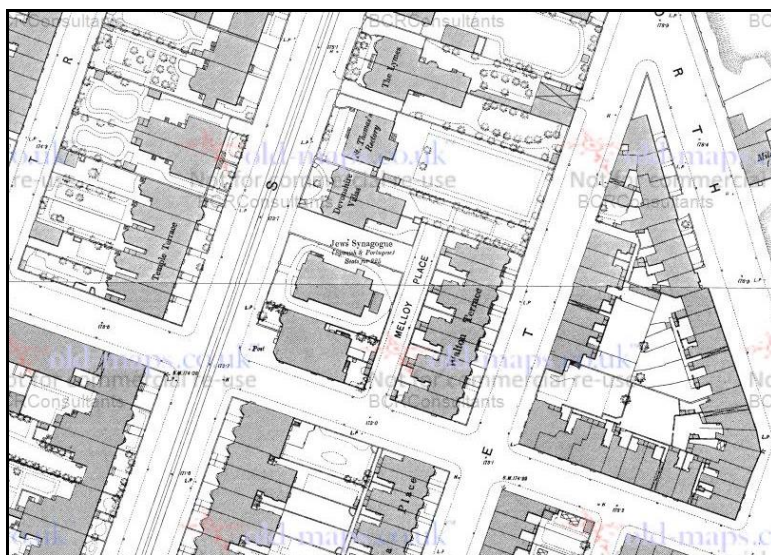


Original Interior Column decoration recreated

4.0 THE SETTING OF THE EXISTING SYNAGOGUE BUILDING

The Manchester Spanish and Portuguese Synagogue is one of the few surviving elements of the former Victorian suburb of Cheetham Hill. As mentioned in the Introduction, this was an area that saw huge expansion in the early and mid-19th century supported by the wealth of the cotton spinning and weaving industry. The Synagogue building was one of five notable Synagogue buildings within a very close geographic area. All five buildings are now no longer used for regular Jewish worship. Sadly two have been destroyed, two have been converted to commercial use and only The Spanish and Portuguese Synagogue survives in anything close to its original form.

The historical map analysis shows this area to have been heavily developed with tight knit terraced housing to both sides of the arterial main road. The 1891 Ordnance survey Plan reveals the Synagogue building surrounded by Victorian terraced developments of a similar size and scale. Immediately to the rear is Walton Terrace that occupied the area to the East side of Melloy Place. Several large double fronted villas were located to the North of the Synagogue including the Rectory for St Thomas' Church.

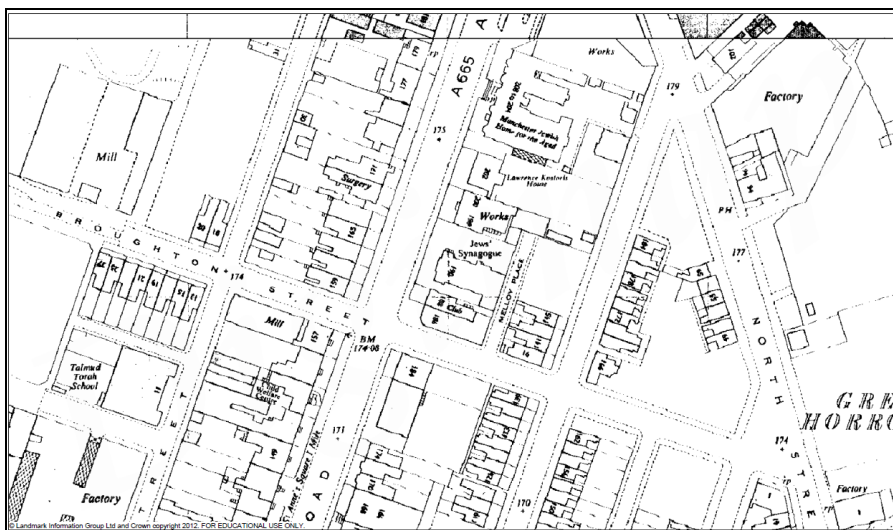


1891 OS Map

Of interest is the plot of land immediately to the North of the original Synagogue building. This was not originally part of the Synagogue site. The land was purchased in 1899 and added to the site with plans for an additional accommodation 'for residence of Shamas and rooms for religious instruction'¹⁵. However these plans were not realised and the area became the current garden.

¹⁵ Minutes of the Synagogue General Committee Meeting of 16.4.99 record the motion to purchase the land.

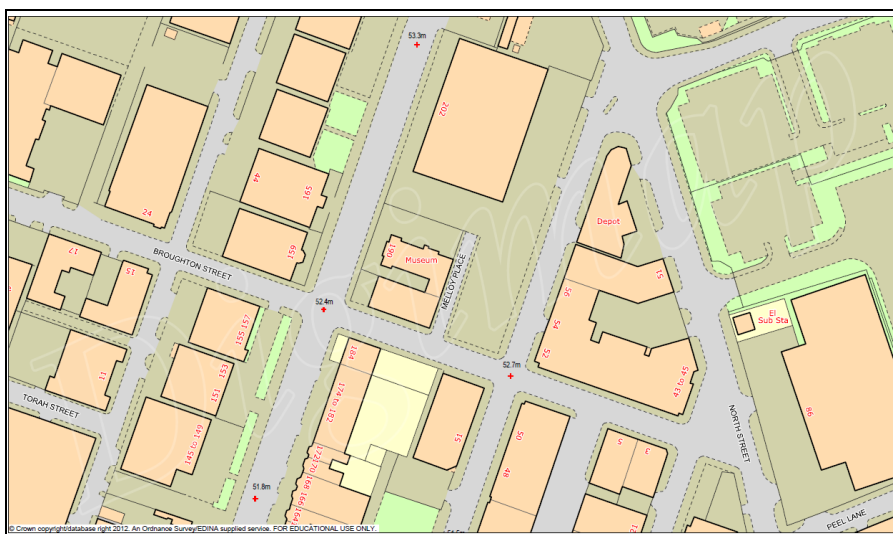
The terraced housing was largely demolished c1960 and the current OS map shows the extensive changes to the structure of Cheetham Hill with the construction of commercial offices and industrial scaled warehousing.



1960 OS Plan

The contrast, between the historic development pattern and today's land use, is stark. This loss of "setting" is particularly damaging to the existing grade II* listed Synagogue building. Little sympathy has been given to this building by the design of any of the surrounding developments. The crude brick elevation of its neighbour, on the immediate South side, shows an acute lack of skill and understanding.

Historically, the Spanish and Portuguese Synagogue has been "left behind", but this also gives it greater significance as a "survivor" that 'leads back' to the earlier origins of the area.



2012 OS Plan

5.0 IMPACT OF THE PROPOSALS

5.1 Proposed Extension & Alteration Works

The proposal alterations consist of the following works:

- a. The construction of a new two storey extension, parallel to the existing building, located on the garden site to the north of the building. This would include a new Museum entrance facing Cheetham Hill Road and would provide level access to the whole building via an external ramp and internal lift ¹⁶.
- b. The new facility links into the existing building at ground floor level via the north west wing (existing shop) and at first floor level, to the rear existing escape door and via a new link bridge through the north wall via one of the clerestory window openings. The existing circular clerestory window affected is to be removed and relocated within the new exhibition building. The access at ground floor level is via the North wing. The 3.no windows here are to be relocated next to the new entrance in a free-standing wall panel.
- c. To redecorate and rewire the interior including the insertion of new heating and ventilation systems; in conjunction with the new building services systems.
- d. The interior of the main worship area to be redecorated in the original colour scheme c1880 as revealed by paint analysis.
- e. The existing eaves to the north wall adjusted to take a parapet wall with internal parapet gutter, so that the glazed link to the extension can be located without conflict with the existing circular clerestory windows. The parapet will act as a structural element to stiffen the north wall which has suffered from significant roof spread.
- f. To remove a portion of the existing brick boundary wall to create a level access point to the back of the pavement onto Cheetham Hill Road.
- g. Removal of the c1984 aluminium framed entrance lobby and restoration of original plaster wall surfaces.
- h. Removal of the existing under stairs wc & baby change area to form a staff area.
- i. Removal of the office & central storage area to the rear Sukkah building; to create an enlarged Community Space.
- j. Removal of the rear gates & railings onto Melloy Place to enable new access & servicing to the proposed extension building. Some railings will be re-used to the front area.
- k. Removal of the existing external brick escape stair to the north elevation; to be replaced by a new internal access stair and lift as part of the new-build works.
- l. Removal of 2.no existing windows and central door to the north elevation of the Sukkah building; to enable a wider double door opening to be formed for improved access internally.
- m. To adjust the roof ridge to incorporate a new continuous ridge vent; to provide improved airflow ventilation to the existing Synagogue; in conjunction with installing extract fans behind the existing decorative 'sun-burner' vents to the ceilings.
- n. Removal of the existing floor finish to the rear Sukkah and the installation of new underfloor heating.

¹⁶ The existing building does not have level access to the entrance. There are 3.no steps to the west doors. Wheelchair users have to use the north door into the rear Sukkah building.

- o. The adjustment of the internal ground floor pews to create a small wheelchair 'sitting space' for disabled visitors. This is necessary to prevent obstructions when wheelchairs are parked.
- p. Removal of the external cast iron column to the north of the Sukkah building. This will be retained as one of the Museum exhibits.
- q. To install 3.no bike stands to the front elevation by the southern boundary together with hard paving surrounds.
- r. To install new permanent signage banners to the west entrance elevation against the north boundary; to provide external signage for the Museum.
- s. The creation of an external 'Sukkah' space to the south side courtyard area.

5.2 **Proposed Maintenance & Repairs Works**

Other proposed works of maintenance & repair to the existing building are as follows:

- a. Raking out & repointing works to existing masonry; to remove damaging cement mortar and to repair spalling brickwork to all elevations generally.
- b. To replace upvc rainwater goods in cast iron.
- c. To repair the damaged roof trusses and rotten beam ends to the north elevation roof structure; to repair to existing pattern/ detailing.
- d. To install 3.no new external airbrick/ grills to the south elevation to improve underfloor air ventilation/ circulation.
- e. To install finned tube heaters under the existing pews within the Synagogue Worship Area; to improve heating within the existing building.
- f. Removal of coated wire window guards to external window openings generally; to be replaced with clear polycarbonate security glazing with external ventilation gap and anti-vandal fixings. These are to be profiled to fit within the existing ogee & moorish shaped tracery to each window opening.

5.3 The Existing Situation:

The environment within Cheetham Hill has changed very markedly over time, since the construction of the Synagogue building in 1874. As a result the Synagogue has become 'isolated' and appears to be an abandoned element of an earlier time marooned within a sea of architectural banality.



Current Context ...

The contrast between the listed Synagogue and its immediate surroundings is now very stark and extreme. The building is a point of contrast, in design and architectural detailing, with its newer neighbours.

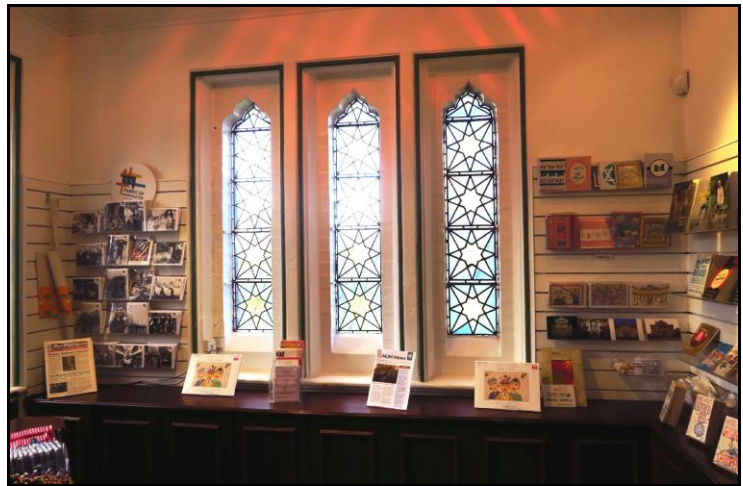
The taut decorative 'scale' of the Synagogue building contrasts sharply with the larger scaled 'industrial' design elements of the adjacent warehousing & offices.

5.4 Impact of the Proposed Alterations & Extension on the existing building

The largest impact will be from the extension building situated alongside the north elevation of the Synagogue and occupying most of the north side landscaped area.

The design of the west elevation will impact on the Synagogue; but will act as a counterpoint with the larger scale industrial neighbours. The use of geometric moorish designs laser cut into the external Cor-ten steel cladding aims to reduce the scale of the new cladding and will introduce a graphic link with the existing building.

The physical links between the new and existing structures will have a high impact. The ground floor link will involve the removal of 3.no decorative windows and the creation of an new supported opening to the north wing lower wall. However the proposals consist of rebuilding the removed wall and recreating the 3.no windows adjacent to the new Museum entrance. The intention is to create an impression of an 'extruded element' that has been taken from the existing building and relocated approximately 3m to the north.



Ground Floor triple windows to North West wing to be relocated to form new access route.

The ground floor route, via the former vestibule to the north side entrance wing, is intended to replicate the route that the original visitor would take when entering the Synagogue originally; from the entrance lobby into the west end of the worship area or 'Shul' and via the Bimah platform to the Ark enclosure and then to the rear exhibition area.

The second link to the first floor is also highly intrusive. This consists of a glass bridge that links the first floor exhibition space with a new opening formed in the north wall of the synagogue; aligning with the existing first floor balcony level. This will involve the relocation of the existing circular clerestory window, to be installed in the new building, and the loss of historic brickwork below the window opening, to form an access route between the first floor balcony and the upper exhibition space in the extension.

In mitigation the link will enable the first floor to be better accessed and for a circulation route to be created between both buildings. The brickwork to the north wall is common brick, to this part of the structure, and is not the smooth Cheshire red facings noted to the main entrance elevations. The new access is intended to create a 'moorish' arched opening into the synagogue which creates a graphic design link with the shapes used by Salomon in openings elsewhere e.g. to the ground floor lobby staircase.



Moorish Arch to the Entrance

Moorish Arched windows to the Staircase

Lobby

Internally the north elevation of the existing building will still be visible within the new circulation space and stairway route within the new extension.

The new extension will conceal part of the east elevation around the existing external first floor exit door. However this will retain an existing door opening without creating a further new opening elsewhere. The external cladding to this area of the building will be largely concealed by the existing pitched roof of the Sukkah building.

The parapet wall to the north elevation will differ in the treatment of the open eaves gutter to the south elevation. However the new extension will largely conceal the appearance of the new parapet from the north aspect. The parapet wall will also enable the eaves gutter to be more easily and safely accessed for maintenance purposes. The structural purpose of the new parapet wall is also a mitigating factor; to stiffen and stabilise the existing north wall, that has bowed by approx 50mm to the central part of the elevation. This roof spread is one of the most serious risk factors identified within the existing structure.

The area of greatest impact and alteration will be the north elevation to the rear Sukkah building. Here the narrow central doorway will be opened up to allow wider access. The two flanking windows will be lost within the new extension.

However, in conservation terms, many of the proposed alterations seek to have a minimal impact on the existing building. The intention is to 'place' the new building alongside the old and to create openings or links between the two structures that could, in principal, be reversed if necessary.

5.5 Impact of the Proposed Alterations & Extension on the existing setting

The existing buildings external appearance will be largely unaffected to the west and south elevations and only partly obscured to the East frontage onto Melloy Place. The main impact will be to the North elevation and to the west entrance elevation where the new building sits alongside the old. This creates a contrast between both structures but is no less than the contrast already experienced between the Synagogue and its current neighbours.

In design terms the new building is not seeking to replicate the old or to be a pastiche which, by mimicry, would be more damaging to the original. The impression is of a larger scale canvas, using the Moorish geometric patterns as a 'super graphic' device to link both buildings¹⁷. This aesthetic approach allows the existing building to be 'emphasised' by comparison; much as a highly detailed 'old master' would be emphasised by a modern frame.

The new building incorporates a combined entrance into the combined facility. This is because the impact to provide level access to the existing entrance could seriously affect the lower decorative features to the steps. It was also felt that a ramp would be detrimental to the aesthetics of the existing entrance bay. The existing doors and steps will still be useable as a doorway and could, theoretically, be used as an 'entrance' to the building if required.

The greatest impact on the existing setting is the loss of the amenity to the north side of the site; namely the garden and landscaping. However this is not an original feature to the building and was an area of former wasteland or an access route as indicated on the 1891 OS plan.



North Elevation & existing garden

¹⁷ The Architect has emphasised that these graphic devices are mainly part of Islamic culture and are not predominantly 'Jewish'. The local population now has a high proportion of Muslims.

This northern plot was purchased and incorporated within the site c1900. It was always in intention of the Synagogue Rulers to build an extension here, to provide meeting rooms. The existing building was not intended to remain in isolation ¹⁸.

While this loss of amenity is regrettable it is understandable given the constraints on the existing site. There is nowhere else, within the existing site, that can accommodate the needs of the growing Museum and its collection.

The garden is not an ideal area for horticulture; shadowed on the north side of the existing Synagogue building. This could never be an area for flourishing planting.

The existing Eastern elevation of the Sukkah building is obscured by the proposed new Museum extension. This is to be the major link between the existing & proposed structures. While the existing rear Sukkah building is historically significant it has been extensively altered.

The Eastern elevation onto Malloy Place will be altered. The existing railings will be removed (and used elsewhere to the south side). The new two store extension will impact on views from the eastern aspect. However the local amenity value is poor and the new building will be a significant improvement on existing views.



Malloy Place looking North

¹⁸ Minutes of the Synagogue General Committee Meeting of 16th April 1899 passed the motion to buy the land to the north side... to provide rooms for religious instruction.

6.0 CONCLUDING COMMENTS

The Manchester Spanish & Portuguese Synagogue is rightly considered to be special. It is a rare survivor of a Moorish influenced Synagogue and justifies its grade 2* listing.

However, it was originally one of five Jewish Synagogues within the immediate area. It was one of the smaller Synagogue buildings. As one time it may have been regarded as a 'poor relation' to the grandeur of the Reform Synagogue or the Manchester Great Synagogue.



Cheetham Hill Road – existing setting

It has fortunately survived while many more worthy examples have been lost. Its 'rescue' by the trustees of the Manchester Jewish Museum in 1984 must be considered to have been a success; having maintained the building in a good state of preservation including much of its original interior.

Compromises have inevitably had to be made in the past. These have included the loss of the tiered seating to the Ladies Gallery, and the rebuilding of the rear Sukkah with the loss of the retractable roof. Without some changes the Museum and its needs could not have been accommodated and the building would have had to find a new use.

Sadly, new uses for redundant Places of Worship often involve considerable alterations resulting in extensive loss of existing historic fabric. It is not an 'attractive' option to be contemplated at the former Synagogue. It would have been a tragedy if this had been allowed to happen.

It is not an embellishment to state that the Manchester Jewish Museum have 'saved' the listed Synagogue Building and its special interior. However their needs, as an organisation, have now outgrown the existing building. Without an extension, the needs of the Museum are not likely to be met within the existing building and an alternative accommodation solution will have to be found.



Cheetham Hill Road – proposed setting

Whilst such economic arguments should not be the sole justification for alterations to a listed asset, they are an important factor in this case. The Museum have proved their good stewardship over the last 33 years and are likely to be the most suitable caretaker of the existing building into the future. Their needs for growth therefore have to be considered.

The proposed extension is a significant and bold step; located alongside the 'jewel like' Synagogue. The proposals needs to be bold in order to counter the bland mediocrity of the surrounding C20th commercial warehouses. The current design seeks to amplify the setting of the Synagogue within the streetscape.

Historic England have supported the proposals. They state that *'they welcome the creative approach to achieving a distinctive and memorable extension that would befit the delightful form and detail of the grade 2* listed Synagogue'*.

They consider that the new development does satisfy the requirements of NPPF (paras 131 & 132) by sustaining and enhancing the significance of the existing listed asset ¹⁹.

¹⁹ letter from David James, Historic England, Inspector of Historic Buildings & Areas, 21st March 2017.

The economic impact of the extended Museum, within the Cheetham Hill area, will be considerable and will encourage further revitalisation of the local economy.

With more users and visitors to the Museum then the appreciation of this beautiful and significant listed Synagogue building will continue to grow.

The new extension will, in time, become part of the continuing story of this distinctive building and its community.

Ian W Lucas

Accredited Conservation Architect

BA(Hons) BArch(Hons) DipBldgCons(RICS) RIBA IHBC AABC

Byrom Clark Roberts Ltd

Washbrook House

Talbot Road

Old Trafford

Manchester

M32 0FP

Appendices

Existing & Proposed Drawings

Schedule of Significance & Risk – Byrom Clark Roberts Conservation Architects.

Edward Salomons Biography

Extract from The Dictionary of Scottish Architects

Edward Solomon Saracenic & Moorish Influences

Extracts from the Dissertation on Salomons by Richard Byrom (former Chair of the AABC)

History of the Spanish and Portuguese Jews

Extracts from the Official Website of The Sephardi Jews (www.sephardi.org.uk/history/)

Owen Jones Moorish Patterns

Extract from Owen Jones' publication *'The Grammar of Ornament', London 1856*

Synagogue Architecture and the 'Moorish' style

Katy Marks, Citizen Design Bureau, December 2016, unpublished Mss.

Historic England, Comments regarding the consultation on the Planning Pre-Application Advice;

by David James, Historic England, Inspector of Historic Buildings & Areas, 21st March 2017.

Bibliography

Schedule of Significance and Risk

No Priority

Manchester Jewish Museum

No.	Significant Elements	Reasons for Significance	Code A-D	Vulnerability Risks to significant elements	Code 1 - 4	Response/ Recommendations
CODE KEY: A - VERY SIGNIFICANT. B – SIGNIFICANT. C – MARGINAL INTEREST. D – LITTLE INTEREST: 1 – EXTREME RISK. 2 – GRAVE RISK. 3 – MARGINAL RISK. 4 – NO RISK.						
1.1	General	Manchester Jewish Museum was formally 'The Spanish & Portuguese Synagogue'. It is listed grade 2* as a building of 'special architectural & historic significance'. The construction date is believed to be 1873 (according to Byrom) and not 1889 as stated on the Listing Description.	A	The Synagogue building is not included on the Historic England Register of 'Buildings at Risk' for 2016.	4	Grade 2* listed buildings have the second highest level of statutory protection. Special care must be taken not to damage or deface the building in any way. Any changes must be approved and must seek to enhance the significance of the existing building.
1.2	General	The Synagogue building is distinguished by its 'Saracenic' or 'Moresque Style' (according to Pevsner). It is believed to be the only Synagogue built in this style surviving in UK.	A	Inappropriate alterations & the process of attrition can remove distinctive details over time. Poor quality repair often results in damage.	3	Care to be taken to respect the existing historic fabric. Advice needs to be obtained on appropriate conservation repairs and specialist contractors must be used with appropriate skills/ experience.
1.3	General	The association with the Victorian Architect Edward Salomons (1828 - 1906) is notable. He was a distinguished Architect working in Manchester & London.	A	The Blue Plaque Award recognises the significance of the Architect. This was Salomons second 'Saracenic Synagogue', the first was at Park Place in Manchester but was destroyed by bombs in 1941.	3	Any Statement of Significance of the building needs to recognise the equal importance of its Architect Edward Salomon.
1.4	General	The association with the former Sephardic Community is significant.	A	Unfortunately the Synagogue is no longer an active place of Worship and the link with the worshipping community has been lost.	3	The Synagogue Building was closed c1980's but rescued and re-opened as the Manchester Jewish Museum in 1984. The Museum seeks to record and retain the historic links with the Jewish Community throughout Greater Manchester.
2.1	External Form	The External Form is symmetrical with a prominent west gable and slightly recessed flanking wings.	A	The Setting is being damaged by surrounding poor quality surrounding development. However the Map Analysis shows that the site was always small and confined with mixed surrounding development.	2	Manchester City Council Conservation Team need to seek to influence surrounding new construction to better improve the setting of this significant listed building; as and when adjacent sites are redeveloped.
2.2	External Form	The side elevations are relatively plain but have interesting window forms.	B	Over-hard cement mortar is causing damage and loss of faces to stock brick to the north and south elevations.	2	Localised raking out and pointing in softer lime mortar is required.
2.3	External Form	The stained glass windows to both the ground floor arched windows and circular clerestory windows are significant due to Jewish cultural references. The quality of the artwork is very high.	A	External wire grills are obscuring the external form of the windows. These grills offer marginal protection from projectiles and airgun pellets.	3	Replace external grills and replace with scribed/ profiled polycarbonate sheet inset into each window reveal.
2.4	External Form	The rear Sukkah building is a later extension added to the rear east end.	C	External condition is good.	4	Little or no risk

No.	Significant Elements	Reasons for Significance	Code A-D	Vulnerability Risks to significant elements	Code 1 - 4	Response/ Recommendations
CODE KEY: A - VERY SIGNIFICANT. B – SIGNIFICANT. C – MARGINAL INTEREST. D – LITTLE INTEREST: 1 – EXTREME RISK. 2 – GRAVE RISK. 3 – MARGINAL RISK. 4 – NO RISK.						
2.5	External Form	The main roof is in pitched slate with a linear ridge running East/ west back from the entrance gable.	B	There is clear evidence of roof spread to ridge which has sunk towards the centre section. The north wall can be seen to have bowed out due to lack of lateral ties.	1	The roof needs to be taken off and the roof trusses examined and repaired with improved structural ties to the truss / wall connections.
2.6	External Form	The Entrance Elevation is quite subdued in form. The richness and quality of the detailing and finishes lifts this diminutive building to a greater level of significance.	A	External brickwork is being damaged by over hard cement pointing. Original features are missing.	1	Careful raking out and pointing in softer lime mortar is required to the entrance elevation (west) and to the returning wings to the north & south sides. Careful replacement of matching soft red facing bricks is now required following extensive erosion.
3.1	External features	The decorative brick lattice course to the west gable and returns is very original and distinctive.	A	These are signs of damage and overlarge joints.	2	Careful pointing in softer lime mortar is required using dark red stone sand based mortar. Some pieces may require tinted artstone repair.
3.2	External features	External brickwork/ masonry.	B	External brickwork/ masonry has been damaged with later airbricks, and external services.	2	Airbricks are not coursed and require careful removal and the original course restored. External lighting and telecoms need to be refixed with greater concealment.
3.3	External features	External brickwork/ masonry.	B	Open ventilation ducts have been added to the upper south gable. However grills or louvres are missing. There is a risk of bird ingress with guano and other pests. The aperture is unsightly.	2	Reroute any ventilation ducts more discreetly. Infill the duct hole to the south gable with matching brickwork.
3.4	External features	External windows with Moorish circular heads & motifs.	A	The use of external wire protective grills fixed to the face of the out brickwork is masking the shape & form of the windows.	2	Remove existing grills and replace with scribed/ profiled polycarbonate sheet inset into each window reveal.
3.5	External features	External windows with Moorish circular heads & motifs together with distinctive designs to the stone cills.	B	The stone cills are deteriorating in places particularly to the west face of the north wing.	2	Careful artstone repair and/ or careful indenting in matching stone is required.
3.6	External features	An escape stair has been added to the east end of the north elevation to provide a means of escape to the first floor balcony area..	D	The stair obscures and diminishes the purity of the north elevation onto the garden.	3	The removal of the stair in any new development would be welcomed.
3.7	External features	The stepped upper windows to the south gable wing indicate the internal form of the staircase.	A	Some loss of face to the stone cills & head details	2	Careful artstone repair and/ or careful indenting in matching stone is required.
3.8	External features	The north elevation lobby has been added to the north side wall at a later date.	D	This is obscuring part of the north elevation. Rainwater goods are taken over this roof in a 'confused' detail	3	Remove the north lobby and restore the north elevation as a single face. Remove convoluted rw goods.

No.	Significant Elements	Reasons for Significance	Code A-D	Vulnerability Risks to significant elements	Code 1 - 4	Response/ Recommendations
CODE KEY: A - VERY SIGNIFICANT. B – SIGNIFICANT. C – MARGINAL INTEREST. D – LITTLE INTEREST: 1 – EXTREME RISK. 2 – GRAVE RISK. 3 – MARGINAL RISK. 4 – NO RISK.						
4.1	External detailing	Cast iron rainwater goods, as shown on early photographs, are Ogee profile with hoppers and circular downpipes.	B	Original cast iron gutters and downpipes have been replaced. Later fittings are poor quality upvc to the north/ south eaves and plain half round cast iron to the west front. This diminishes the quality of the original fittings.	3	Any replacements should seek to replicate the original gutter and downpipes in form and material.
4.2	External detailing	Cast iron rainwater goods with stone collars	B	Original stone collars to the two downpipes to the west gable are missing./ broken.	3	Any restoration should carefully reinstate the stone collars.
4.3	External detailing	External stonework feature banding to the lattice course	A	Sections are missing/ damaged.	3	Stonework requires careful indenting in matching stone or localise artstone repair in an epoxy resin based mortar.
4.4	External detailing	External stonework to the South gable verge	A	Parts of the stone gable copings are damaged.	2	Stonework requires careful indenting in matching stone or localise artstone repair in an epoxy resin based mortar.
4.5	External detailing	The Chimney has distinctive dentilled brickwork and original caps with pots	A	Brickwork is damaged. Parts of the dentil course are missing.	3	Careful artstone repair and/ or careful indenting in matching stone is required.
4.6	External detailing	External security doors to the Sukkah building.	C	Metal faced security doors are unpainted and unattractive.	2	These should be painted in a dark gloss to match surrounding windows.
4.7	External detailing	External masonry	A	Application of utility services/ wires etc. is unsightly and damaging to existing masonry	1	Remove all redundant external service cabling. Seek to reroute any remaining services to minimise visual intrusion.
5.1	External landscaping	Brick Boundary walls to the West pavement elevation are original. Gate piers and caps are distinctive. Metal gates are noteworthy.	B	Cement mortar is causing damage to brickwork. Piers caps have been painted. Small notice boards on the gate piers clutter the entrance.	2	Carefully rake out and point in softer lime mortar to boundary walls & piers. Remove paint to caps. Redecorate metal gates. Suggest removing notice boards from the gate piers.
5.2	External landscaping	Brick boundary walls may have had metal railings originally. These are lost and have been replaced by hedging.	C	The Hedge is an attractive feature and the loss of railings is not especially serious.	4	Suggest retaining hedge.
5.3	External landscaping	Brick low wall to basement stairs	D	The basement stairs probably has a metal railed balustrade which has been replaced in smooth engineering brick. This is damaging the north wing.	4	Suggest removal of the wall in any new works.
5.4	External landscaping	Boundary wall to the north side. This is original in part but sections have been dismantled.	C	The north side boundary wall needs restoration.	3	Careful rebuilding using lime mortar. Surviving sections should be pointed in lime mortar. Later stone copings have been used at the west end. These should be used and extended along the boundary.
5.5	External landscaping	Railings to the south side west end. Ditto Railings to the east end of the Garden.	C	These are modern but have an attractive pattern relating to the existing decorative scheme internally.	4	Retain and redecorate.

No.	Significant Elements	Reasons for Significance	Code A-D	Vulnerability Risks to significant elements	Code 1 - 4	Response/ Recommendations
CODE KEY: A - VERY SIGNIFICANT. B – SIGNIFICANT. C – MARGINAL INTEREST. D – LITTLE INTEREST: 1 – EXTREME RISK. 2 – GRAVE RISK. 3 – MARGINAL RISK. 4 – NO RISK.						
5.6	External landscaping	Paths to the west end entrance are in concrete flags. Paths to the north side are in shuttered concrete.	C	Entrance flags are attractive and good quality. Side paths are functional but of little merit.	4	Retain entrance flags. Replace shuttered concrete with better quality pavings as resources allow.
6.1	Internal spaces and forms generally.	Spatial quality of the interior of the main worship area	A	Risk of damage with new intrusions to link the existing and any new development.	2	Care to ensure that the open spatial quality of the existing area is retained.
6.2	Internal spaces and forms generally.	Existing decoration scheme is attractive but looking worn. Original column decoration in gilding is attractive and noteworthy.	C	The current decoration scheme is not original. However care should be taken if returning the interior to an 'earlier decorative scheme'.	3	Clear identification of original decoration (stripped south side column) and any new decoration work. Recording of existing decorative scheme should be done before any new decoration work.
6.3	Internal spaces and forms generally.	Internal walls & plaster finishes to the ground floor. These are a later decorative scheme.	B	Rising damp and localised settlement is evident to the north east corner around the access to the rear Sukkah building.	1	Investigation to determine the cause of the rising damp. This appears to be around the area of the external stair.
6.4	Internal spaces and forms generally.	The internal roof trusses with brackets are distinctive within the Synagogue.	A	These are rotating due to the spread of the roof. Later tie bars appear to be causing further damage.	1	Significant distress is clearly evident to the north ends of the 2.no central truss ends. These appear to be dropping and rotating inwards. This requires structural intervention.
7.1	Internal features:	Internal doors have a distinctive design with continuous vertical central mullions and 2.no split midrails.	A	These can be damaged or lost in any re-ordering. Architraves and moulding details need careful repair where damaged.	1	Careful re-use of existing doorsets and retaining original jamb and moulding details to openings.
7.2	Internal features:	Internal light fittings to the Synagogue consisting of the central chandelier and surrounding brass lamp stands with glass shades	A	Very fragile items particularly during relamping.	3	Care taken to relamp correctly. Method statement on safe work to relamp & clean the chandelier.
7.3	Internal features:	Internal stained glass windows to ground and first floor areas and particularly fine East window above the Ark.	A	Stained glass vulnerable to vandal damage due to wire mesh protection externally.	2	Replace mesh grills with profiled polycarbonate that will protect against air gun pellets and projectiles.
8.1	Entrance Foyer	Intimate space with original fittings to doors/ joinery and plasterwork	B	Risk of dilution of the original designs from modern fittings & surface services.	3	Remove surface conduits and carefully plan cable routes to avoid visual impact.
8.2	Entrance Foyer	Later Draught Lobby Screen & twin doors c1980 of little interest.	D	No risk.	4	The draught lobby is an intrusion to the existing small and intimate lobby and would be best removed in any new planning work.
8.3	Entrance Foyer	Staircase arched opening and plaster reveals to doors have significant and unique 'Moorish' decoration and details	A	Risk of loss to plasterwork in forming new openings to increase the size of the lobby space	2	Care taken in preserving all existing openings particularly to the north side with the current office.
8.4	Entrance Foyer	Geometric quarry tiles to floor are robust later C20th work but not unattractive.	C	Tiles not at risk.	3	Cleaning to lighten and increase brightness to the quarry tiles would be beneficial.
8.5	Entrance Foyer	Light fittings are later c1980 and not significant	D	Light fittings are not at risk	4	Lighting fittings appear to be particularly poor and unlikely to give decent illumination at night.
8.6	Entrance Foyer	War Memorial to Jewish dead of the 'Great War' in burnished copper on oak. A rare memorial type.	B	No risk providing the memorial is not relocated. It should remain in situ.	4	No significant risk.

No.	Significant Elements	Reasons for Significance	Code A-D	Vulnerability Risks to significant elements	Code 1 - 4	Response/ Recommendations
CODE KEY: A - VERY SIGNIFICANT. B – SIGNIFICANT. C – MARGINAL INTEREST. D – LITTLE INTEREST: 1 – EXTREME RISK. 2 – GRAVE RISK. 3 – MARGINAL RISK. 4 – NO RISK.						
9.1	Entrance WC	WC & Changing area appear original. Little remains of significance. Modern fittings.	C	Care not to make changes to physical fabric but to retain these separate spaces.	3	Avoid opening up and retain existing spaces with new fittings as necessary.
10.1	Office	Small anteroom off the Entrance Foyer but largely missing original fittings.	C	Risk of damage from poor quality services.	1	Remove redundant services and carefully reroute retained services to minimise intrusion.
11.1	Staircase	Significant space with Moorish arch. Balustrade newel posts have distinctive designs.	A	Risk of damage from poor decoration. Impact damage and poor repair to joinery.	3	Little risk of decoration and finishes are good quality. Suggest balustrades and handrail carefully protected and retained as existing.
12.1	Sukkah Building	Extension to the east wall of the earlier Synagogue c 1920 with meeting room, storage, side office and WC. All of little significance.	C	Modern finishes & fittings at little risk	3	Care to avoid damage to original c1880 fabric in any alterations to the rear Sukkah building.
13.1	Synagogue Worship Area	Highly significant space and the heart of the building.	A	Risk of damage to original features from modern fittings.	3	Replace modern fanned convection radiators with more appropriate designs or concealed convectors.
13.2	Synagogue Worship Area	Existing pews, Bima platform and Arch enclosures all remain in good condition and are very significant features. All show highly original and distinctive decorative features.	A	Care taken to avoid damage in any new proposals.	3	Care taken in cleaning or redecoration work.
14.1	Upper staircase lobby	Significant space with stepped windows to the south entrance wing elevation.	A	Risk of damage to original features from modern lighting and electrical services.	3	Light fittings to be appropriate to existing historic patterns. All cables to be carefully routed to avoid visual intrusion.
15.1	First Floor Office and Store	Significant meeting rooms within the original building but now largely refitted as offices and adjacent archive/ document store	C	Damage from conversion to offices. Surface cabling and electrical services.	3	Seek to restore to original meeting room function. Remove redundant services and carefully reroute retained services to minimise intrusion.
16.1	Worship Space Balcony Area	Significant space for Ladies within the Synagogue	A	Original tiered seating already removed to provide a flat floor space. Existing display cases can be intrusive.	2	New displays should seek to avoid visual intrusion & clutter within the existing space. Small area of restored tiered seating could help to show the original use.
16.2	Worship Space Balcony Area	Existing joinery details to the balcony frontage and rail are highly significant.	A	Danger of damage or loss in any future works. Rail height may be too low for Regulations.	3	Carefully clean and redecorate existing joinery work. Seek advice on careful adaptations to upgrade the balustrade if needed.
17.1	Cellar Plant Room	Original Plant Room with brick arched vaulting to ceiling.	C	Significant vaulted spaces under the North West corner could be vulnerable to damp/ damage.	3	Risk of damage from water ingress/ rising damp.
			-		-	

No.	Significant Elements	Reasons for Significance	Code A-D	Vulnerability Risks to significant elements	Code 1 - 4	Response/ Recommendations
CODE KEY: A - VERY SIGNIFICANT. B – SIGNIFICANT. C – MARGINAL INTEREST. D – LITTLE INTEREST: 1 – EXTREME RISK. 2 – GRAVE RISK. 3 – MARGINAL RISK. 4 – NO RISK.						
2.6	Purity of external design/ form.	The Entrance Elevation is quite subdued in form. The richness and quality of the detailing and finishes lifts this diminutive building to a greater level of significance.	A	External brickwork is being damaged by over hard cement pointing. Original features are missing.	1	Careful raking out and pointing in softer lime mortar is required to the entrance elevation (west) and to the returning wings to the north & south sides. Careful replacement of matching soft red facing bricks is now required following extensive erosion.
4.7	External detailing	External masonry	A	Application of utility services/ wires etc. is unsightly and damaging to existing masonry	1	Remove all redundant external service cabling. Seek to reroute any remaining services to minimise visual intrusion.
6.4	Internal spaces and forms generally.	The internal roof trusses with brackets are distinctive within the Synagogue.	A	These are rotating due to the spread of the roof. Later tie bars appear to be causing further damage.	1	Significant distress is clearly evident to the north ends of the 2.no central truss ends. These appear to dropping and rotating inwards. This requires structural intervention.
7.1	Internal features:	Internal doors have a distinctive design with continuous vertical central mullions and 2.no split midrails.	A	These can be damaged or lost in any re-ordering. Architraves and moulding details need careful repair where damaged.	1	Careful re-use of existing doorsets and retaining original jamb and moulding details to openings.
2.5	External Form	The main roof is in pitched slate with a linear ridge running East/ west back from the entrance gable.	B	There is clear evidence of roof spread to ridge which has sunk towards the centre section. The north wall can be seen to have bowed out due to lack of lateral ties.	1	The roof needs to be taken off and the roof trusses examined and repaired with improved structural ties to the truss / wall connections.
6.3	Internal spaces and forms generally.	Internal walls & plaster finishes to the ground floor. These are a later decorative scheme.	B	Rising damp and localised settlement is evident to the north east corner around the access to the rear Sukkah building.	1	Investigation to determine the cause of the rising damp. This appears to be around the area of the external stair.
16.1	Worship Space Balcony Area	Significant space for Ladies within the Synagogue	A	Original tiered seating already removed to provide a flat floor space. Existing display cases can be intrusive.	2	New displays should seek to avoid visual intrusion & clutter within the existing space. Small area of restored tiered seating could help to show the original use.
2.1	External Form	The External Form is symmetrical with a prominent west gable and slightly recessed flanking wings.	A	The Setting is being damaged by surrounding poor quality surrounding development. However the Map Analysis shows that the site was always small and confined with mixed surrounding development.	2	Manchester City Council Conservation Team need to seek to influence surrounding new construction to better improve the setting of this significant listed building; as and when adjacent sites are redeveloped.
3.1	External features	The decorative brick lattice course to the west gable and returns is very original and distinctive.	A	These are signs of damage and overlarge joints.	2	Careful pointing in softer lime mortar is required using dark red stone sand based mortar. Some pieces may require tinted artstone repair.
3.4	External features	External windows with Moorish circular heads & motifs.	A	The use of external wire protective grills fixed to the face of the out brickwork is masking the shape & form of the windows.	2	Remove existing grills and replace with scribed/ profiled polycarbonate sheet inset into each window reveal.
3.7	External features	The stepped upper windows to the south gable wing indicate the internal form of the staircase.	A	Some loss of face to the stone cills & head details	2	Careful artstone repair and/ or careful indenting in matching stone is required.

No.	Significant Elements	Reasons for Significance	Code A-D	Vulnerability Risks to significant elements	Code 1 - 4	Response/ Recommendations
CODE KEY: A - VERY SIGNIFICANT. B – SIGNIFICANT. C – MARGINAL INTEREST. D – LITTLE INTEREST: 1 – EXTREME RISK. 2 – GRAVE RISK. 3 – MARGINAL RISK. 4 – NO RISK.						
4.4	External detailing	External stonework to the South gable verge	A	Parts of the stone gable copings are damaged.	2	Stonework requires careful indenting in matching stone or localise artstone repair in an epoxy resin based mortar.
6.1	Internal spaces and forms generally.	Spatial quality of the interior of the main worship area	A	Risk of damage with new intrusions to link the existing and any new development.	2	Care to ensure that the open spatial quality of the existing area is retained.
7.3	Internal features:	Internal stained glass windows to ground and first floor areas and particularly fine East window above the Ark.	A	Stained glass vulnerable to vandal damage due to wire mesh protection externally.	2	Replace mesh grills with profiled polycarbonate that will protect against air gun pellets and projectiles.
8.3	Entrance Foyer	Staircase arched opening and plaster reveals to doors have significant and unique 'Moorish' decoration and details	A	Risk of loss to plasterwork in forming new openings to increase the size of the lobby space	2	Care taken in preserving all existing openings particularly to the north side with the current office.
2.2	External Form	The side elevations are relatively plain but have interesting window forms.	B	Over-hard cement mortar is causing damage and loss of faces to stock brick to the north and south elevations.	2	Localised raking out and pointing in softer lime mortar is required.
3.2	External features	External brickwork/ masonry.	B	External brickwork/ masonry has been damaged with later airbricks, and external services.	2	Airbricks are not coursed and require careful removal and the original course restored. External lighting and telecoms need to be refixed with greater concealment.
3.3	External features	External brickwork/ masonry.	B	Open ventilation ducts have been added to the upper south gable. However grills or louvres are missing. There is a risk of bird ingress with guano and other pests. The aperture is unsightly.	2	Reroute any ventilation ducts more discreetly. Infill the duct hole to the south gable with matching brickwork.
3.5	External features	External windows with Moorish circular heads & motifs together with distinctive designs to the stone cills.	B	The stone cills are deteriorating in places particularly to the west face of the north wing.	2	Careful artstone repair and/ or careful indenting in matching stone is required.
5.1	External landscaping	Brick Boundary walls to the West pavement elevation are original. Gate piers and caps are distinctive. Metal gates are noteworthy.	B	Cement mortar is causing damage to brickwork. Piers caps have been painted. Small notice boards on the gate piers clutter the entrance.	2	Carefully rake out and point in softer lime mortar to boundary walls & piers. Remove paint to caps. Redecorate metal gates. Suggest removing notice boards from the gate piers.
10.1	Office	Small anteroom off the Entrance Foyer but largely missing original fittings.	C	Risk of damage from poor quality services.	2	Remove redundant services and carefully reroute retained services to minimise intrusion.
4.6	External detailing	External security doors to the Sukkah building.	C	Metal faced security doors are unpainted and unattractive.	2	These should be painted in a dark gloss to match surrounding windows.
1.1	General	Manchester Jewish Museum was formally 'The Spanish & Portuguese Synagogue'. It is listed grade 2* as a building of 'special architectural & historic significance'. The construction date is believed to be 1873 (according to Byrom) and not 1889 as stated on the Listing Description.	A	The Synagogue building is not included on the Historic England Register of 'Buildings at Risk' for 2016.	3	Grade 2* listed buildings have the second highest level of statutory protection. Special care must be taken not to damage or deface the building in any way. Any changes must be approved and must seek to enhance the significance of the existing building.

Schedule of Significance and Risk

Priority Risk

Manchester Jewish Museum

No.	Significant Elements	Reasons for Significance	Code A-D	Vulnerability Risks to significant elements	Code 1 - 4	Response/ Recommendations
CODE KEY: A - VERY SIGNIFICANT. B – SIGNIFICANT. C – MARGINAL INTEREST. D – LITTLE INTEREST: 1 – EXTREME RISK. 2 – GRAVE RISK. 3 – MARGINAL RISK. 4 – NO RISK.						
1.2	General	The Synagogue building is distinguished by its 'Saracenic' or 'Moresque Style' (according to Pevsner). It is believed to be the only Synagogue built in this style surviving in UK.	A	Inappropriate alterations & the process of attrition can remove distinctive details over time. Poor quality repair often results in damage.	3	Care to be taken to respect the existing historic fabric. Advice needs to be obtained on appropriate conservation repairs and specialist contractors must be used with appropriate skills/ experience.
1.3	General	The association with the Victorian Architect Edward Salomons (1828 - 1906) is notable. He was a distinguished Architect working in Manchester & London.	A	The Blue Plaque Award recognises the significance of the Architect. This was Salomons second 'Saracenic Synagogue', the first was at Park Place in Manchester but was destroyed by bombs in 1941.	3	Any Statement of Significance of the building needs to recognise the equal importance of its Architect Edward Salomon.
1.4	General	The association with the former Sephardic Community is significant.	A	Unfortunately the Synagogue is no longer an active place of Worship and the link with the worshipping community has been lost.	3	The Synagogue Building was closed c1980's but rescued and re-opened as the Manchester Jewish Museum in 1984. The Museum seeks to record and retain the historic links with the Jewish Community throughout Greater Manchester.
11.1	Staircase	Significant space with Moorish arch. Balustrade newel posts have distinctive designs.	A	Risk of damage from poor decoration. Impact damage and poor repair to joinery.	3	Little risk of decoration and finishes are good quality. Suggest balustrades and handrail carefully protected and retained as existing.
13.1	Synagogue Worship Area	Highly significant space and the heart of the building.	A	Risk of damage to original features from modern fittings.	3	Replace modern fanned convection radiators with more appropriate designs or concealed convectors.
13.2	Synagogue Worship Area	Existing pews, Bima platform and Arch enclosures all remain in good condition and are very significant features. All show highly original and distinctive decorative features.	A	Care taken to avoid damage in any new proposals.	3	Care taken in cleaning or redecoration work.
14.1	Upper staircase lobby	Significant space with stepped windows to the south entrance wing elevation.	A	Risk of damage to original features from modern lighting and electrical services.	3	Light fittings to be appropriate to existing historic patterns. All cables to be carefully routed to avoid visual intrusion.
16.2	Worship Space Balcony Area	Existing joinery details to the balcony frontage and rail are highly significant.	A	Danger of damage or loss in any future works. Rail height may be too low for Regulations.	3	Carefully clean and redecorate existing joinery work. Seek advice on careful adaptations to upgrade the balustrade if needed.
2.3	External Form	The stained glass windows to both the ground floor arched windows and circular clerestory windows are significant due to Jewish cultural references. The quality of the artwork is very high.	A	External wire grills are obscuring the external form of the windows. These grills offer marginal protection from projectiles and airgun pellets.	3	Replace external grills and replace with scribed/ profiled polycarbonate sheet inset into each window reveal.
4.3	External detailing	External stonework feature banding to the lattice course	A	Sections are missing/ damaged.	3	Stonework requires careful indenting in matching stone or localise artstone repair in an epoxy resin based mortar.
4.5	External detailing	The Chimney has distinctive dentilled brickwork and original caps with pots	A	Brickwork is damaged. Parts of the dentil course are missing.	3	Careful artstone repair and/ or careful indenting in matching stone is required.

No.	Significant Elements	Reasons for Significance	Code A-D	Vulnerability Risks to significant elements	Code 1 - 4	Response/ Recommendations
CODE KEY: A - VERY SIGNIFICANT. B – SIGNIFICANT. C – MARGINAL INTEREST. D – LITTLE INTEREST: 1 – EXTREME RISK. 2 – GRAVE RISK. 3 – MARGINAL RISK. 4 – NO RISK.						
7.2	Internal features:	Internal light fittings to the Synagogue consisting of the central chandelier and surrounding brass lamp stands with glass shades	A	Very fragile items particularly during relamping.	3	Care taken to relamp correctly. Method statement on safe work to relamp & clean the chandelier.
4.1	External detailing	Cast iron rainwater goods, as shown on early photographs, are Ogee profile with hoppers and circular downpipes.	B	Original cast iron gutters and downpipes have been replaced. Later fittings are poor quality upvc to the north/ south eaves and plain half round cast iron to the west front. This diminishes the quality of the original fittings.	3	Any replacements should seek to replicate the original gutter and downpipes in form and material.
4.2	External detailing	Cast iron rainwater goods with stone collars	B	Original stone collars to the two downpipes to the west gable are missing./ broken.	3	Any restoration should carefully reinstate the stone collars.
8.1	Entrance Foyer	Intimate space with original fittings to doors/ joinery and plasterwork	B	Risk of dilution of the original designs from modern fittings & surface services.	3	Remove surface conduits and carefully plan cable routes to avoid visual impact.
12.1	Sukkah Building	Extension to the east wall of the earlier Synagogue c 1920 with meeting room, storage, side office and WC. All of little significance.	C	Modern finishes & fittings at little risk	3	Care to avoid damage to original c1880 fabric in any alterations to the rear Sukkah building.
15.1	First Floor Office and Store	Significant meeting rooms within the original building but now largely refitted as offices and adjacent archive/ document store	C	Damage from conversion to offices. Surface cabling and electrical services.	3	Seek to restore to original meeting room function. Remove redundant services and carefully reroute retained services to minimise intrusion.
17.1	Cellar Plant Room	Original Plant Room with brick arched vaulting to ceiling.	C	Significant vaulted spaces under the North West corner could be vulnerable to damp/ damage.	3	Risk of damage from water ingress/ rising damp.
5.4	External landscaping	Boundary wall to the north side. This is original in part but sections have been dismantled.	C	The north side boundary wall needs restoration.	3	Careful rebuilding using lime mortar. Surviving sections should be pointed in lime mortar. Later stone copings have been used at the west end. These should be used and extended along the boundary.
6.2	Internal spaces and forms generally.	Existing decoration scheme is attractive but looking worn. Original column decoration in gilding is attractive and noteworthy.	C	The current decoration scheme is not original. However care should be taken if returning the interior to an 'earlier decorative scheme'.	3	Clear identification of original decoration (stripped south side column) and any new decoration work. Recording of existing decorative scheme should be done before any new decoration work.
8.4	Entrance Foyer	Geometric quarry tiles to floor are robust later C20th work but not unattractive.	C	Tiles not at risk.	3	Cleaning to lighten and increase brightness to the quarry tiles would be beneficial.
9.1	Entrance WC	WC & Changing area appear original. Little remains of significance. Modern fittings.	C	Care not to make changes to physical fabric but to retain these separate spaces.	3	Avoid opening up and retain existing spaces with new fittings as necessary.

No.	Significant Elements	Reasons for Significance	Code A-D	Vulnerability Risks to significant elements	Code 1 - 4	Response/ Recommendations
CODE KEY: A - VERY SIGNIFICANT. B – SIGNIFICANT. C – MARGINAL INTEREST. D – LITTLE INTEREST: 1 – EXTREME RISK. 2 – GRAVE RISK. 3 – MARGINAL RISK. 4 – NO RISK.						
3.6	External features	An escape stair has been added to the east end of the north elevation to provide a means of escape to the first floor balcony area..	D	The stair obscures and diminishes the purity of the north elevation onto the garden.	3	The removal of the stair in any new development would be welcomed.
3.8	External features	The north elevation lobby has been added to the north side wall at a later date.	D	This is obscuring part of the north elevation. Rainwater goods are taken over this roof in a 'confused' detail	3	Remove the north lobby and restore the north elevation as a single face. Remove convoluted rw goods.
8.6	Entrance Foyer	War Memorial to Jewish dead of the 'Great War' in burnished copper on oak. A rare memorial type.	B	No risk providing the memorial is not relocated. It should remain in situ.	4	No significant risk.
2.4	External Form	The rear Sukkah building is a later extension added to the rear east end.	C	External condition is good.	4	Little or no risk
5.2	External landscaping	Brick boundary walls may have had metal railings originally. These are lost and have been replaced by hedging.	C	The Hedge is an attractive feature and the loss of railings is not especially serious.	4	Suggest retaining hedge.
5.5	External landscaping	Railings to the south side west end. Ditto Railings to the east end of the Garden.	C	These are modern but have an attractive pattern relating to the existing decorative scheme internally.	4	Retain and redecorate.
5.6	External landscaping	Paths to the west end entrance are in concrete flags. Paths to the north side are in shuttered concrete.	C	Entrance flags are attractive and good quality. Side paths are functional but of little merit.	4	Retain entrance flags. Replace shuttered concrete with better quality pavings as resources allow.
5.3	External landscaping	Brick low wall to basement stairs	D	The basement stairs probably has a metal railed balustrade which has been replaced in smooth engineering brick. This is damaging the north wing.	4	Suggest removal of the wall in any new works.
8.2	Entrance Foyer	Later Draught Lobby Screen & twin doors c1980 of little interest.	D	No risk.	4	The draught lobby is in intrusion to the existing small and intimate lobby and would be best removed in any new planning work.
8.5	Entrance Foyer	Light fittings are later c1980 and not significant	D	Light fittings are not at risk	4	Lighting fittings appear to be particularly poor and unlikely to give decent illumination at night.
			-		-	

Schedule of Significance and Risk

Priority Significance

Manchester Jewish Museum

No.	Significant Elements	Reasons for Significance	Code A-D	Vulnerability Risks to significant elements	Code 1 - 4	Response/ Recommendations
CODE KEY: A - VERY SIGNIFICANT. B – SIGNIFICANT. C – MARGINAL INTEREST. D – LITTLE INTEREST: 1 – EXTREME RISK. 2 – GRAVE RISK. 3 – MARGINAL RISK. 4 – NO RISK.						
			-		-	
2.6	Purity of external design/ form.	The Entrance Elevation is quite subdued in form. The richness and quality of the detailing and finishes lifts this diminutive building to a greater level of significance.	A	External brickwork is being damaged by over hard cement pointing. Original features are missing.	1	Careful raking out and pointing in softer lime mortar is required to the entrance elevation (west) and to the returning wings to the north & south sides. Careful replacement of matching soft red facing bricks is now required following extensive erosion.
4.7	External detailing	External masonry	A	Application of utility services/ wires etc. is unsightly and damaging to existing masonry	1	Remove all redundant external service cabling. Seek to reroute any remaining services to minimise visual intrusion.
6.4	Internal spaces and forms generally.	The internal roof trusses with brackets are distinctive within the Synagogue.	A	These are rotating due to the spread of the roof. Later tie bars appear to be causing further damage.	1	Significant distress is clearly evident to the north ends of the 2.no central truss ends. These appear to dropping and rotating inwards. This requires structural intervention.
7.1	Internal features:	Internal doors have a distinctive design with continuous vertical central mullions and 2.no split midrails.	A	These can be damaged or lost in any re-ordering. Architraves and moulding details need careful repair where damaged.	1	Careful re-use of existing doorsets and retaining original jamb and moulding details to openings.
16.1	Worship Space Balcony Area	Significant space for Ladies within the Synagogue	A	Original tiered seating already removed to provide a flat floor space. Existing display cases can be intrusive.	2	New displays should seek to avoid visual intrusion & clutter within the existing space. Small area of restored tiered seating could help to show the original use.
2.1	External Form	The External Form is symmetrical with a prominent west gable and slightly recessed flanking wings.	A	The Setting is being damaged by surrounding poor quality surrounding development. However the Map Analysis shows that the site was always small and confined with mixed surrounding development.	2	Manchester City Council Conservation Team need to seek to influence surrounding new construction to better improve the setting of this significant listed building; as and when adjacent sites are redeveloped.
3.1	External features	The decorative brick lattice course to the west gable and returns is very original and distinctive.	A	These are signs of damage and overlarge joints.	2	Careful pointing in softer lime mortar is required using dark red stone sand based mortar. Some pieces may require tinted artstone repair.
3.4	External features	External windows with Moorish circular heads & motifs.	A	The use of external wire protective grills fixed to the face of the out brickwork is masking the shape & form of the windows.	2	Remove existing grills and replace with scribed/ profiled polycarbonate sheet inset into each window reveal.
3.7	External features	The stepped upper windows to the south gable wing indicate the internal form of the staircase.	A	Some loss of face to the stone cills & head details	2	Careful artstone repair and/ or careful indenting in matching stone is required.
4.4	External detailing	External stonework to the South gable verge	A	Parts of the stone gable copings are damaged.	2	Stonework requires careful indenting in matching stone or localise artstone repair in an epoxy resin based mortar.
6.1	Internal spaces and forms generally.	Spatial quality of the interior of the main worship area	A	Risk of damage with new intrusions to link the existing and any new development.	2	Care to ensure that the open spatial quality of the existing area is retained.

No.	Significant Elements	Reasons for Significance	Code A-D	Vulnerability Risks to significant elements	Code 1 - 4	Response/ Recommendations
CODE KEY: A - VERY SIGNIFICANT. B – SIGNIFICANT. C – MARGINAL INTEREST. D – LITTLE INTEREST: 1 – EXTREME RISK. 2 – GRAVE RISK. 3 – MARGINAL RISK. 4 – NO RISK.						
7.3	Internal features:	Internal stained glass windows to ground and first floor areas and particularly fine East window above the Ark.	A	Stained glass vulnerable to vandal damage due to wire mesh protection externally.	2	Replace mesh grills with profiled polycarbonate that will protect against air gun pellets and projectiles.
8.3	Entrance Foyer	Staircase arched opening and plaster reveals to doors have significant and unique 'Moorish' decoration and details	A	Risk of loss to plasterwork in forming new openings to increase the size of the lobby space	2	Care taken in preserving all existing openings particularly to the north side with the current office.
1.1	General	Manchester Jewish Museum was formally 'The Spanish & Portuguese Synagogue'. It is listed grade 2* as a building of 'special architectural & historic significance'. The construction date is believed to be 1873 (according to Byrom) and not 1889 as stated on the Listing Description.	A	The Synagogue building is not included on the Historic England Register of 'Buildings at Risk' for 2016.	3	Grade 2* listed buildings have the second highest level of statutory protection. Special care must be taken not to damage or deface the building in any way. Any changes must be approved and must seek to enhance the significance of the existing building.
1.2	General	The Synagogue building is distinguished by its 'Saracenic' or 'Moresque Style' (according to Pevsner). It is believed to be the only Synagogue built in this style surviving in UK.	A	Inappropriate alterations & the process of attrition can remove distinctive details over time. Poor quality repair often results in damage.	3	Care to be taken to respect the existing historic fabric. Advice needs to be obtained on appropriate conservation repairs and specialist contractors must be used with appropriate skills/ experience.
1.3	General	The association with the Victorian Architect Edward Salomons (1828 - 1906) is notable. He was a distinguished Architect working in Manchester & London.	A	The Blue Plaque Award recognises the significance of the Architect. This was Salomons second 'Saracenic Synagogue', the first was at Park Place in Manchester but was destroyed by bombs in 1941.	3	Any Statement of Significance of the building needs to recognise the equal importance of its Architect Edward Salomon.
1.4	General	The association with the former Sephardic Community is significant.	A	Unfortunately the Synagogue is no longer an active place of Worship and the link with the worshipping community has been lost.	3	The Synagogue Building was closed c1980's but rescued and re-opened as the Manchester Jewish Museum in 1984. The Museum seeks to record and retain the historic links with the Jewish Community throughout Greater Manchester.
11.1	Staircase	Significant space with Moorish arch. Balustrade newel posts have distinctive designs.	A	Risk of damage from poor decoration. Impact damage and poor repair to joinery.	3	Little risk of decoration and finishes are good quality. Suggest balustrades and handrail carefully protected and retained as existing.
13.1	Synagogue Worship Area	Highly significant space and the heart of the building.	A	Risk of damage to original features from modern fittings.	3	Replace modern fanned convection radiators with more appropriate designs or concealed convectors.
13.2	Synagogue Worship Area	Existing pews, Bima platform and Arch enclosures all remain in good condition and are very significant features. All show highly original and distinctive decorative features.	A	Care taken to avoid damage in any new proposals.	3	Care taken in cleaning or redecoration work.
14.1	Upper staircase lobby	Significant space with stepped windows to the south entrance wing elevation.	A	Risk of damage to original features from modern lighting and electrical services.	3	Light fittings to be appropriate to existing historic patterns. All cables to be carefully routed to avoid visual intrusion.

No.	Significant Elements	Reasons for Significance	Code A-D	Vulnerability Risks to significant elements	Code 1 - 4	Response/ Recommendations
CODE KEY: A - VERY SIGNIFICANT. B – SIGNIFICANT. C – MARGINAL INTEREST. D – LITTLE INTEREST: 1 – EXTREME RISK. 2 – GRAVE RISK. 3 – MARGINAL RISK. 4 – NO RISK.						
16.2	Worship Space Balcony Area	Existing joinery details to the balcony frontage and rail are highly significant.	A	Danger of damage or loss in any future works. Rail height may be too low for Regulations.	3	Carefully clean and redecorate existing joinery work. Seek advice on careful adaptations to upgrade the balustrade if needed.
2.3	External Form	The stained glass windows to both the ground floor arched windows and circular clerestory windows are significant due to Jewish cultural references. The quality of the artwork is very high.	A	External wire grills are obscuring the external form of the windows. These grills offer marginal protection from projectiles and airgun pellets.	3	Replace external grills and replace with scribed/ profiled polycarbonate sheet inset into each window reveal.
4.3	External detailing	External stonework feature banding to the lattice course	A	Sections are missing/ damaged.	3	Stonework requires careful indenting in matching stone or localise artstone repair in an epoxy resin based mortar.
4.5	External detailing	The Chimney has distinctive dentilled brickwork and original caps with pots	A	Brickwork is damaged. Parts of the dentil course are missing.	3	Careful artstone repair and/ or careful indenting in matching stone is required.
7.2	Internal features:	Internal light fittings to the Synagogue consisting of the central chandelier and surrounding brass lamp stands with glass shades	A	Very fragile items particularly during relamping.	3	Care taken to relamp correctly. Method statement on safe work to relamp & clean the chandelier.
2.5	External Form	The main roof is in pitched slate with a linear ridge running East/ west back from the entrance gable.	B	There is clear evidence of roof spread to ridge which has sunk towards the centre section. The north wall can be seen to have bowed out due to lack of lateral ties.	1	The roof needs to be taken off and the roof trusses examined and repaired with improved structural ties to the truss / wall connections.
6.3	Internal spaces and forms generally.	Internal walls & plaster finishes to the ground floor. These are a later decorative scheme.	B	Rising damp and localised settlement is evident to the north east corner around the access to the rear Sukkah building.	1	Investigation to determine the cause of the rising damp. This appears to be around the area of the external stair.
2.2	External Form	The side elevations are relatively plain but have interesting window forms.	B	Over-hard cement mortar is causing damage and loss of faces to stock brick to the north and south elevations.	2	Localised raking out and pointing in softer lime mortar is required.
3.2	External features	External brickwork/ masonry.	B	External brickwork/ masonry has been damaged with later airbricks, and external services.	2	Airbricks are not coursed and require careful removal and the original course restored. External lighting and telecoms need to be refixed with greater concealment.
3.3	External features	External brickwork/ masonry.	B	Open ventilation ducts have been added to the upper south gable. However grills or louvres are missing. There is a risk of bird ingress with guano and other pests. The aperture is unsightly.	2	Reroute any ventilation ducts more discreetly. Infill the duct hole to the south gable with matching brickwork.
3.5	External features	External windows with Moorish circular heads & motifs together with distinctive designs to the stone cills.	B	The stone cills are deteriorating in places particularly to the west face of the north wing.	2	Careful artstone repair and/ or careful indenting in matching stone is required.

No.	Significant Elements	Reasons for Significance	Code A-D	Vulnerability Risks to significant elements	Code 1 - 4	Response/ Recommendations
CODE KEY: A - VERY SIGNIFICANT. B – SIGNIFICANT. C – MARGINAL INTEREST. D – LITTLE INTEREST: 1 – EXTREME RISK. 2 – GRAVE RISK. 3 – MARGINAL RISK. 4 – NO RISK.						
5.1	External landscaping	Brick Boundary walls to the West pavement elevation are original. Gate piers and caps are distinctive. Metal gates are noteworthy.	B	Cement mortar is causing damage to brickwork. Piers caps have been painted. Small notice boards on the gate piers clutter the entrance.	2	Carefully rake out and point in softer lime mortar to boundary walls & piers. Remove paint to caps. Redecorate metal gates. Suggest removing notice boards from the gate piers.
4.1	External detailing	Cast iron rainwater goods, as shown on early photographs, are Ogee profile with hoppers and circular downpipes.	B	Original cast iron gutters and downpipes have been replaced. Later fittings are poor quality upvc to the north/ south eaves and plain half round cast iron to the west front. This diminishes the quality of the original fittings.	3	Any replacements should seek to replicate the original gutter and downpipes in form and material.
4.2	External detailing	Cast iron rainwater goods with stone collars	B	Original stone collars to the two downpipes to the west gable are missing./ broken.	3	Any restoration should carefully reinstate the stone collars.
8.1	Entrance Foyer	Intimate space with original fittings to doors/ joinery and plasterwork	B	Risk of dilution of the original designs from modern fittings & surface services.	3	Remove surface conduits and carefully plan cable routes to avoid visual impact.
8.6	Entrance Foyer	War Memorial to Jewish dead of the 'Great War' in burnished copper on oak. A rare memorial type.	B	No risk providing the memorial is not relocated. It should remain in situ.	4	No significant risk.
10.1	Office	Small anteroom off the Entrance Foyer but largely missing original fittings.	C	Risk of damage from poor quality services.	2	Remove redundant services and carefully reroute retained services to minimise intrusion.
4.6	External detailing	External security doors to the Sukkah building.	C	Metal faced security doors are unpainted and unattractive.	2	These should be painted in a dark gloss to match surrounding windows.
12.1	Sukkah Building	Extension to the east wall of the earlier Synagogue c 1920 with meeting room, storage, side office and WC. All of little significance.	C	Modern finishes & fittings at little risk	3	Care to avoid damage to original c1880 fabric in any alterations to the rear Sukkah building.
15.1	First Floor Office and Store	Significant meeting rooms within the original building but now largely refitted as offices and adjacent archive/ document store	C	Damage from conversion to offices. Surface cabling and electrical services.	3	Seek to restore to original meeting room function. Remove redundant services and carefully reroute retained services to minimise intrusion.
17.1	Cellar Plant Room	Original Plant Room with brick arched vaulting to ceiling.	C	Significant vaulted spaces under the North West corner could be vulnerable to damp/ damage.	3	Risk of damage from water ingress/ rising damp.
5.4	External landscaping	Boundary wall to the north side. This is original in part but sections have been dismantled.	C	The north side boundary wall needs restoration.	3	Careful rebuilding using lime mortar. Surviving sections should be pointed in lime mortar. Later stone copings have been used at the west end. These should be used and extended along the boundary.
6.2	Internal spaces and forms generally.	Existing decoration scheme is attractive but looking worn. Original column decoration in gilding is attractive and noteworthy.	C	The current decoration scheme is not original. However care should be taken if returning the interior to an 'earlier decorative scheme'.	3	Clear identification of original decoration (stripped south side column) and any new decoration work. Recording of existing decorative scheme should be done before any new decoration work.

No.	Significant Elements	Reasons for Significance	Code A-D	Vulnerability Risks to significant elements	Code 1 - 4	Response/ Recommendations
CODE KEY: A - VERY SIGNIFICANT. B – SIGNIFICANT. C – MARGINAL INTEREST. D – LITTLE INTEREST: 1 – EXTREME RISK. 2 – GRAVE RISK. 3 – MARGINAL RISK. 4 – NO RISK.						
8.4	Entrance Foyer	Geometric quarry tiles to floor are robust later C20th work but not unattractive.	C	Tiles not at risk.	3	Cleaning to lighten and increase brightness to the quarry tiles would be beneficial.
9.1	Entrance WC	WC & Changing area appear original. Little remains of significance. Modern fittings.	C	Care not to make changes to physical fabric but to retain these separate spaces.	3	Avoid opening up and retain existing spaces with new fittings as necessary.
2.4	External Form	The rear Sukkah building is a later extension added to the rear east end.	C	External condition is good.	4	Little or no risk
5.2	External landscaping	Brick boundary walls may have had metal railings originally. These are lost and have been replaced by hedging.	C	The Hedge is an attractive feature and the loss of railings is not especially serious.	4	Suggest retaining hedge.
5.5	External landscaping	Railings to the south side west end. Ditto Railings to the east end of the Garden.	C	These are modern but have an attractive pattern relating to the existing decorative scheme internally.	4	Retain and redecorate.
5.6	External landscaping	Paths to the west end entrance are in concrete flags. Paths to the north side are in shuttered concrete.	C	Entrance flags are attractive and good quality. Side paths are functional but of little merit.	4	Retain entrance flags. Replace shuttered concrete with better quality pavings as resources allow.
3.6	External features	An escape stair has been added to the east end of the north elevation to provide a means of escape to the first floor balcony area..	D	The stair obscures and diminishes the purity of the north elevation onto the garden.	3	The removal of the stair in any new development would be welcomed.
3.8	External features	The north elevation lobby has been added to the north side wall at a later date.	D	This is obscuring part of the north elevation. Rainwater goods are taken over this roof in a 'confused' detail	3	Remove the north lobby and restore the north elevation as a single face. Remove convoluted rain goods.
5.3	External landscaping	Brick low wall to basement stairs	D	The basement stairs probably has a metal railed balustrade which has been replaced in smooth engineering brick. This is damaging the north wing.	4	Suggest removal of the wall in any new works.
8.2	Entrance Foyer	Later Draught Lobby Screen & twin doors c1980 of little interest.	D	No risk.	4	The draught lobby is an intrusion to the existing small and intimate lobby and would be best removed in any new planning work.
8.5	Entrance Foyer	Light fittings are later c1980 and not significant	D	Light fittings are not at risk	4	Lighting fittings appear to be particularly poor and unlikely to give decent illumination at night.

Edward Salomons: Architect

Born 1828. Died 12 May 1906

Biographical Notes

Edward Salomons was born in London in 1828, the youngest son of Henry Moses Salomons, a German Jewish cotton merchant and his English wife Priscilla Lucas. The family moved to Manchester when he was nine. He was educated by tutors and was for a time in his father's warehouse. Probably from 1846 Salomons was employed as an assistant in the office of the church architects Henry Bowman and Joseph Stretch Crowther and worked on the drawings for 'Churches of the Middle Ages', which appeared in two-monthly intervals from May 1849 until July 1852 and was published in book form in 1853. In 1850-51 or 1851-52 Salomons spent one year in the office of the Scottish architect John Edgar Gregan in Manchester. By 1850 he was enrolled at the Manchester School of Design and on 28 April 1851 he was admitted ARIBA. As his nomination paper is missing, the circumstances of this very early election are not known. He was already an exceptionally fine draughtsman and colourist.

Salomons commenced independent practice from his home address in Plymouth Grove in 1852 moving to King Street, Manchester in 1853, immediately gaining prominence by coming second to Walters in the competition for Manchester's Free Trade Hall in that year. Three years later, in 1856, he won the competition for the masonry shell of Manchester Art Treasures Exhibition Building of 1857. He was admitted FRIBA on 19 March 1860.

Although Salomons was primarily based in Manchester, he had an unusually complex series of professional relationships in both Manchester and London. His business was closely linked to his friends and clients, the Manchester art dealers Thomas and William Agnew who had opened a London gallery in 1860. In 1863 he designed the Bayswater synagogue in association with the newly established London architect Nathan Solomon Joseph. Shortly thereafter he merged his practice with that of the London architect John Philpot Jones who had commenced business in 1857, and from 1871 they were associated with William Henry Crossland in the competition for and subsequent building of Royal Holloway Sanatorium at Virginia Water, mainly the work of Crossland; but in 1872 or 1873 Jones died, Ralph Selden Wornum becoming chief assistant in charge of the London office in the latter year. In Manchester John Ely became chief assistant in the same year and in 1875 Manchester partner, the practice title becoming Salomons & Ely. In London Wornum was taken into partnership in 1877 and continued running the London practice as Salomons & Wornum in parallel with that in Manchester. The partnership with Ely ended in 1886 and that with Wornum in 1888, both practising in their own names thereafter. The parting with Ely must have been amicable as Ely appears to have been in the office fairly frequently in 1890-91, Salomons's assistant Stanley Davenport Adshead remembering Salomons and Ely as 'delightful people'. By that date Salomons had entered into a final partnership with the Stuttgart-trained architect Alfred Steinthal who had joined him from William Young's office in 1888.

Salomons had a very large practice which extended beyond the German and Jewish communities through the family's business connections and numerous club memberships which ranged from theatre to bridge. Although one of the most original architects of the mid to late Victorian times, he had no great success in competitions, his one major win being the **Manchester Reform Club in 1869**. But in his earlier years he designed **several synagogues and theatres and throughout the 1860s and early 1870s**, he had a great many commissions in Manchester for warehouses and commercial buildings, mostly in a free early Italian Renaissance or Romanesque manner with refined detail, his later buildings for Agnew's in London (1876) and Liverpool (1877) being reputedly Queen Anne and a very distinctive free classic. Although his commercial practice declined in the 1880s, his domestic practice grew, extending as far as Amsterdam, Brussels and Biarritz. Much of it followed 'Old English' patterns in half-timber and tile.

Although he made his living by architectural practice, Salomons was as much artist as architect, exhibiting pictures as well as buildings at the Royal Academy. In London he was a member of Lord Leighton's circle, and of the Savage Club.

In later life Salomons became a Unitarian. He died at Ireton Bank, Platt Lane, Rusholme, Manchester on 12 May 1906, and was cremated at the German Romanesque Manchester Crematorium which he and Steinthal had designed in 1891-92. His practice in Manchester was continued by Steinthal.

The Dictionary of Scottish Architects

Edward Solomon: Saracenic & Moorish Influences

Extracts from the Dissertation by **Richard Byrom**

Edward was sixth of sixteen children of the Jewish German-born Henry Moses Salomons and Priscilla Lucas. Edward was born in London where Henry Moses was a Textile Merchant. In 1837, when Edward was 9, Henry Moses moved his cotton business to Manchester, in partnership with the young Jewish Italian, Giuseppe Robino di Moro, trading as Salomons and Moro, and he moved his family to 54 Plymouth Grove.

This was a time of great influx of foreign textile merchants to Manchester, particularly Germans and, significantly for the Jewish community, the majority of the German newcomers were practicing Jews.

Founder members of the Manchester Congregation of British Jews – the Reform Synagogue - included the Salomons, Joseph Eller (who married one of Edward's sisters) Giuseppe di Moro (Henry Salomons' business partner) and various families for whom Edward undertook commissions in later years - Beaver, Falk, Strauss. It was hardly surprising that they appointed the up and coming Edward – the first provincial Jewish architect – to design their new synagogue. Sadly this building no longer exists – having been built largely for a German community, it was destroyed by German bombing on the 1st June 1941.

Externally, the Builder described it as a Lombardic or even Saracenic version of the Byzantine, simple in form but relying for dramatic effect upon the Arabesque patterns picked out by red and white ornamental brickwork, which was regarded as *“perhaps the most elaborate to get executed in the city”* and by two tiers of Byzantine windows. The Builder liked the coloured brickwork but commented that *“so exact an imitation of the Saracenic style we must marvel should have been thought appropriate for the particular sect”*.

Internally, the building had more affinity to a Christian Church than one might have expected, with the Ark in the apse, beneath a pointed horseshoe arch, and a pulpit, and with an organ in the west gallery. However seating for men and women remained separate, reflecting the reticence of English reform.

How did Edward come up with Arabic detailing? To the best of my knowledge to date, Salomons' synagogue was the first synagogue in the UK with Moorish details. JW Wild's Churches at Streatham and Barton in the Isle of White in the 1840's had a Byzantine feel; but it is doubtful that Salomons was aware of these. What he would have been aware of was Owen Jones and Jules Goury's publication in the early 1840's of *'Plans, Elevations, Sections and Details of the Alhambra'*. Owen Jones had also been one of the competitors for the Art Treasures Exhibition building, but I am unaware of whether he submitted a Moorish design or not.

More significantly there were at least 6 earlier Moorish revival synagogues on the continent, the earliest built in 1832 in Munich; then the Dresden Synagogue by the Architect Gottfried Semper in 1839-40; the Leopoldstädter Tempel in Vienna 1853-58; the Dohány Street Synagogue in Budapest 1854-59, the Leipzig Synagogue 1855 and the Glockengasse Synagogue in Cologne 1855-61.

Allgemeine Bauzeitung, founded in 1836 by the Architect Ludwig Förster was a most important German-language architectural publication of the time. In 1847 it published drawings of Gottfried Semper's Dresden Synagogue, for the interior of which he had used thin piers and details taken from illustrations of the Alhambra in southern Spain.

The German-speaking Edward was a member of the Albert Club, established in the 1840's to provide a social centre for young German businessmen. Edward was almost certainly aware of the architectural scene in Germany and I am reasonably certain that is where his inspiration came from. Every one of those Synagogues, apart from the one in Budapest, was destroyed on Kristallnacht in November 1938.

The Moorish influence certainly spread. Edward Jamilly in his paper on Anglo-Jewish Architects and Architecture writes *".....suddenly about 1860, Synagogues began to burst out in styles called variously Moorish, Saracenic and Mooresque"*.

And then the building which we are now enjoying, the Spanish & Portuguese Synagogue (1873 – Clare Hartwell's 'Manchester' has the wrong date). To describe this building as Saracenic or Mooresque, as it is often described, is entirely correct, for Salomons indicated that the inspiration for it come from the Alhambra, one of Spain's main tourist attractions, designed in the Mudéjar style, which is characterised by western elements re-interpreted into Islamic forms, and popular during that period of history in which the Christian kings took Spain back from the Muslims.

Why the Saracenic style for synagogues? The answer was given by N S Joseph who wrote that *"gothic architecture is scarcely admissible, being essentially Christian in its forms and its symbols, and classic architecture.....is Pagan Architecture For an ecclesiastical edifice like ours the Mooresque seemed to me to be that which recommended itself on the score of its dignity, its eastern origin, its elasticity of adjustment to internal requirements, its economy of space and even economy of material"*.

You will note that these Synagogues are nearly always described as Saracenic or Moorish or Byzantine, rarely as Mohammedan, Arabic, Muslim or Islamic! However, lest you feel as the Builder thought, or even despise your Moorish building, I give you some words of encouragement, and seek to change your mind. The Mudéjar architecture of the 12th century on the Iberian peninsula is a synthesis of forms and details resulting from Muslim, Christian and Jewish cultures living side by side in harmony! In some ways it was a golden age of harmony and toleration.

History of the Spanish and Portuguese Jews

The Western Sephardim (also known more ambiguously as **Spanish and Portuguese Jews**, **Spanish Jews**, **Portuguese Jews** and **Jews of the Portuguese Nation**) acronymed **S&P** are a distinctive subgroup of Iberian Jews, who are descended from Jews who lived in the Iberian Peninsula for centuries, until their expulsion from Spain in 1492 and from Portugal in 1497. These events were linked to the Spanish and Portuguese Inquisitions, respectively.

The **Alhambra Decree** (also known as the **Edict of Expulsion**) was an edict issued on 31 March 1492, by the joint Catholic Monarchs of Spain (Isabella I of Castile and Ferdinand II of Aragon) ordering the expulsion of practicing Jews from the Kingdoms of Castile and Aragon and its territories and possessions by 31 July, of that year. The primary purpose was to eliminate their influence on Spain's large converso population and ensure they did not revert to Judaism. Over half of Spain's Jews had converted as a result of the religious persecution and pogroms which occurred in 1391, and as such were not subject to the Decree or to expulsion. A further number of those remaining chose to avoid expulsion as a result of the edict. As a result of the Alhambra decree and persecution in prior years, over 200,000 Jews converted to Catholicism and between 40,000 and 80,000 were expelled, an indeterminate number returning to Spain in the years following the expulsion. Most of the Spanish Jews who left Spain accepted the hospitality of Sultan Bayezid II and, starting with the Alhambra Decree, moved to the Ottoman Empire, where they founded proud communities openly practicing their religion.

Many of the Spanish Jews who left Spain moved also to Portugal, where they were subsequently forcibly converted to the Catholic Church (1497). During the following centuries after the Spanish and Portuguese decrees, some of these conversos started emigrating and settling throughout areas of Western Europe and Latin America up until the 1700s, forming small communities and formally reverting to Judaism.

As a result of the unceasing trials and persecutions of crypto-Judaism by the Portuguese and Spanish Inquisitions, the early members of this distinctive community of Sephardic Jews consisted of persons who themselves, or whose immediate forebears, personally experienced an interim period as New Christians. The early community continued to be augmented by further New Christian emigration out of the Iberian Peninsula occurring in a continuous flow between the 1600s to 1700s. Jewish-origin New Christians, as *de jure* Christians, fell under the jurisdictional powers of the Inquisition, but once they were in their new tolerant environments of refuge, out of both the Iberian cultural sphere and jurisdiction of the Inquisition, they were able to officially return to Judaism, the Jewish community, and open Jewish practice.

As former conversos or the descendants of former conversos, Spanish and Portuguese Jews developed a distinctive ritual based on a melding of the remnants of the Judaism of pre-expulsion Spain, which they had practiced in secrecy during their time as New Christians, and influenced by the Judaism as practiced by the communities (including Sephardic Jews of the Ottoman Empire and Ashkenazi Jews) which assisted them in their readoption of normative Judaism; as well as by the Spanish-Moroccan and the Italian Jewish rites practiced by rabbis and hazzanim recruited from those communities to instruct them in ritual practice. A part of their distinctiveness as a Jewish group, furthermore, stems from the fact that they saw themselves as forced to "redefine their Jewish identity and mark its boundaries [...] with the intellectual tools they had acquired in their Christian socialization" during their time as New Christian conversos.

History of Sephardi Jews

www.sephardi.org.uk/history/

The first Jews to settle in Britain came from Normandy at the invitation of William the Conqueror, who offered them royal protection. They were forbidden by the Church to own land, employ Christians or bear arms; however, Christians were forbidden to lend money for interest therefore money-lending became one of the few means of earning a living available to British Jews. As the founders of banking services (and also the pioneers of international business networking), Jews provided credit in a society where there were no banks as we know them today.

However, Royal protection came at a price; taxes were imposed upon Jews through a special department, The Exchequer of the Jews. Edward I hugely exploited these taxes with £420,000 extracted from the Jewish community between the years of 1263 and 1273. Then in 1290, when Jews were no longer useful as a source of revenue, he confiscated their property and expelled them.

It was over three hundred years later before Jews were once more trading in Britain. **These were Marranos, Jews from Spain and Portugal who, following persecution by the Inquisition, converted to Christianity and adopted Spanish or Portuguese names while still continuing to practice their Jewish religion in secret. Outwardly living in London as Catholics they attended mass at the Portuguese Embassy.**



The Netherlands, at the centre of Western Europe, was a Spanish colony in the sixteenth century and witnessed some of the most bitter conflicts and atrocities of our religious persecution. A geographically small country located at the mouths of some of Europe's great trading rivers, the population was not only highly concentrated but also strongly divided by religious affiliation. Religious tolerance was the key to political stability after Independence so that Puritans, Anabaptists and Catholics could live together peacefully and maintain trade with the rest of the world, the new nation's lifeblood.

Having been expelled from Spain in 1492 and then fleeing Portugal when the Inquisition arrived, Amsterdam became a popular destination for Jews to openly practice their religion. Through the first half of the seventeenth century, Amsterdam became the world's leading trading city and the home of a thriving Jewish community.

In 1654, a group of Jews sailed from Amsterdam to the Americas and founded the first Jewish community in the New World.

When Oliver Cromwell came to power he saw, with the overthrow of the Monarchy, the opportunity to put in its place the 'ideal' state, driven by Puritan religious zeal. In fact, so momentous had been the overthrow of the old order that its demise was seen to be as much a religious event as a political one. And it is this interpretation that formed the link between Cromwell and a rabbi of the Amsterdam Portuguese Jews community, Menasseh ben Israel.

The transition from the miseries of the Inquisition in Spain and Portugal to the prosperity and freedom found in Amsterdam was readily seen as an indication of the imminent arrival of the Messiah; due to the fact that in such a short space of time Jews had gone from being oppressed to having the ability to freely and openly practice their Judaism.

Ancient prophecies hold that the dawning of the Millennium, (the Second Coming for Christians), will only start when the Jews have been scattered to the four corners of the world. Dutch and English Puritans at the time believed that it was therefore essential to have Jews living in England and a petition for this was sent to Cromwell in 1649 by two English Puritans living in Amsterdam. At this time, rumours were circulating that one of the lost tribes of Israel had been found in South America and by 1655 the presence of Jews in the New World was beyond dispute; the first American community had been established by settlers from Amsterdam the previous year.

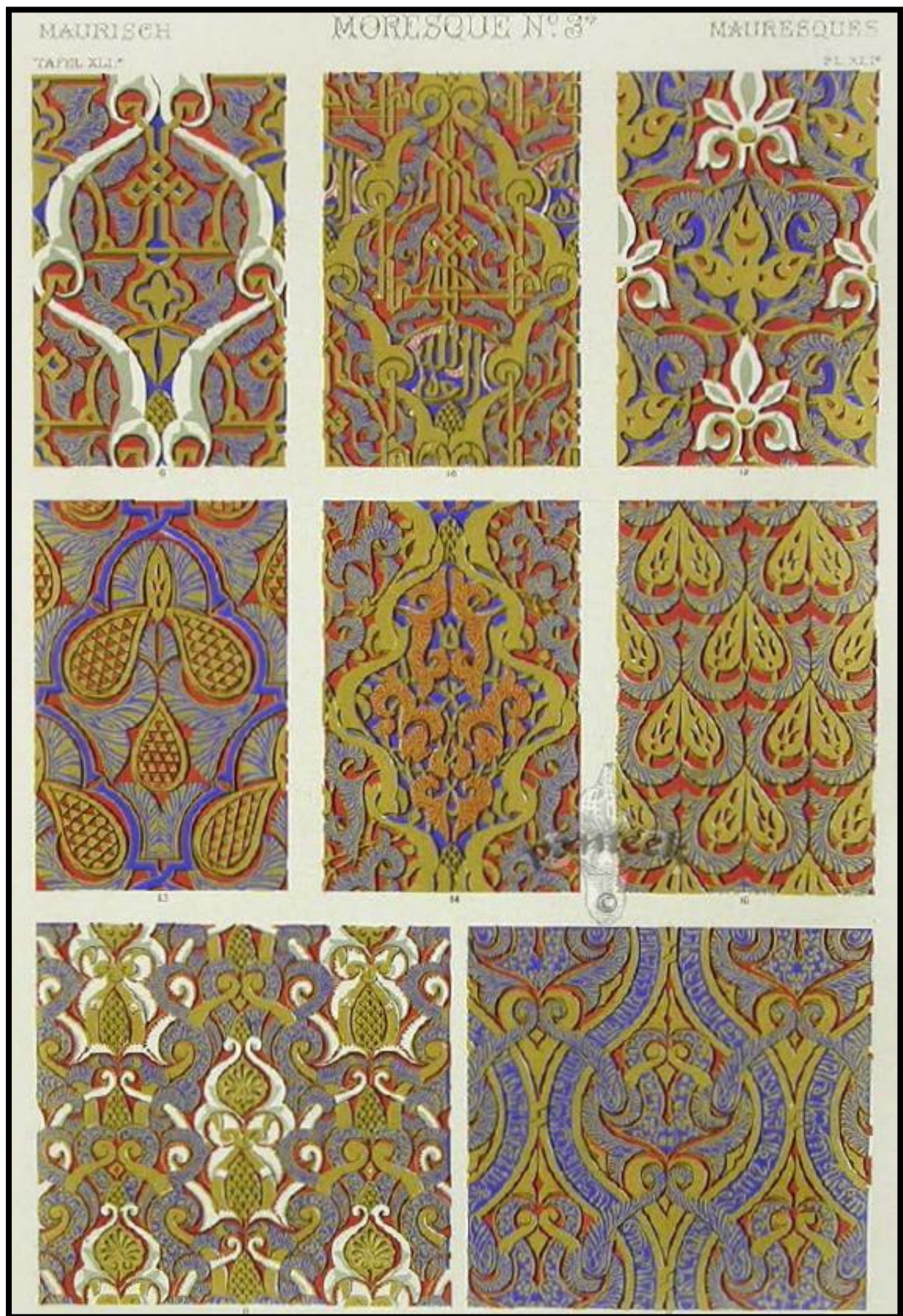
Menasseh ben Israel arrived in London in 1655 and delivered a petition to Cromwell asking for Jews to be readmitted to live and trade in England. There was strong opposition not least from London merchants who did not welcome further competition. A special conference of judges, clergy and merchants was convened by Cromwell in December, 1655. The conference did not go well and despite Cromwell's strong advocacy of readmission the conference was eventually dismissed.

Within a month war broke out between England and Spain. All the property of Spanish citizens trading in England was confiscated and one Marrano, Antonio Robles, went to law protesting that his Spanish citizenship has been adopted under duress and that his real nationality was Jewish.

The Robles case persuaded the heads of the most prominent Marranos who had up until then kept their distance from Menasseh ben Israel to openly join him and submit a 'Humble Petition from the Hebrews residing in the City of London'. The petition was not a request for readmission, rather, it was to thank Cromwell for the freedom already given to them to pray in their own homes with the additional request for a cemetery in which to bury their dead with Jewish rites. This petition was referred to the Council of State but no reply was ever given.

In the event, no reply was needed. In May, Robles won his case which established a new decree that a Jew could live in England. Soon afterwards, a house was leased in Creechurch Lane in the City of London and converted into a synagogue, which opened in 1657.

The congregation thrived through the restoration and in 1699 a nearby site was obtained for the building of a new synagogue; a secluded courtyard off a street called Bevis Marks. The building contract was given to Joseph Avis, a Quaker. According to tradition, Avis refused to take financial gain from building a House of God and returned whatever profit he had made to the congregation. It is also said that an oak beam in the roof was presented by Princess Anne, later to become Queen. The largest of the Synagogue's seven chandeliers of the Great Synagogue was presented by the congregation of the Great Synagogue in Amsterdam.



Owen Jones, 'Moresque ornament no. 3: details from the Alhambra, Granada'; in 'The Grammar of ornament', London 1856

Appendix

Further Study: Synagogue Architecture and the 'Moorish' style

In the years before Jewish emancipation in the United Kingdom, conventionally dated by the *Jews Relief Act 1858*, which removed previous barriers for Jewish men to enter parliament, Jewish Synagogues were discreetly tucked away in back alleys and designed to blend in with their surrounding architecture. Britain's first purpose built Synagogue, the Spanish and Portuguese Synagogue at Bevis Marks London, conforms to this pattern, standing within a quiet courtyard off Bevis Marks, and built in London red brick with Portland stone dressings and a plain parapet and classical window details used in contemporary Wren churches and Nonconformist meeting houses of the time. It was opened in 1701, a successor to Creechurch Lane, the first Synagogue of the post-Resettlement Jewish community, itself converted and later extended from a merchant's house in 1657, a year after the date of Resettlement. Bevis Marks was modeled on the Portuguese Great Synagogue of 1674-5 in Amsterdam, which influenced Synagogue architecture throughout the Western Sephardi world¹. It is entered from the west through a vestibule with abundant lighting from high windows and massive brass chandeliers. There is a ladies gallery on three sides supported by wooden columns painted to look like marble and screened by a high wooden trellis-work *mehitzah*, The *Ehal*, or Ark, which houses the *Torah*, is located on the east wall and the *Tevah*, or reading platform, is slightly displaced towards the west. Built in England by an English builder in the popular English style of the day, it expressed the dual identity of Anglo-Jewish architecture at the time where religious identity was subordinated to cultural context in order to assimilate to the rules of English society and fit in. This pattern continued throughout the Georgian era with austere brick buildings such as the London Great Synagogue still tucked away in a courtyard location, reserving elaborate embellishments for the interior.

Economic advancement of the Jewish community, during the Industrial Revolution, and their subsequent emancipation in 1858 led to growing social confidence. Synagogues emerged into the public realm with a series of 'Cathedral Synagogues. The new buildings were often built in the Italianate style, which had appropriate gravitas and presence on the city street, but was sufficiently different from the Gothic style favoured by the Christian church at the time. The Midlands and the north of England led the way with the Singers Hill Synagogue in Birmingham, designed by Henry R. Yeoville Thomason and completed in 1856.

¹ Kadish 2006, p3.

Two great Synagogues, in Manchester, were completed within weeks of each other in March 1858. They were both on York Street, now Cheetham Hill Road. These were the Manchester Great Synagogue, designed by Thomas Bird and the Manchester Reform Synagogue, designed by Edwards Salomons.

The Singers Hill Synagogue in Birmingham and the Manchester Great Synagogue were both designed by non-Jewish architects in the Italianate style. Thomas Bird's Great Synagogue had grand Corinthian order columns and pilasters with two domed corner towers. Edward Salomons' Manchester Reform Synagogue is significant as the first Synagogue in Britain to adopt elements of the 'Oriental or Moorish style', especially in its interior ². The exterior was built with alternating courses of red and white brickwork and arcaded round headed and horseshoe windows. The interior began to explore the Moorish style on a larger scale with a giant horseshoe arch framing the Ark at the east end and ironwork horseshoe arches filled with fretwork stenciling spanning the side aisles.

The development of the Orientalist or Moorish style first emerged in the 1830s in Synagogues in Germany. It was initially conceived as an appropriate style for Jewish people by state authorities and their Christian architects ³ but became fashionable when the respected German architect, Gottfried Semper, used it on the interior of the Dresden Synagogue completed in 1840. Semper's pupil Otto Simonson, went on to design his Leipzig Synagogue of 1855 in the Moorish style both outside and in, a design that was widely known in the Jewish community through the publishing of six lithographic views used in souvenirs and postcards of the city (Kadish 2011, p.96) (image). Eleven years later, German Protestant architect Eduard Knoblauch's Berlin Synagogue became the largest and most celebrated Orientalist style Synagogue in the world, housing up to three thousand people under its huge gilded dome, turrets and towers. The popularity of the style spread, greatly assisted by the circulation of prints of the Moorish palace of the Alhambra in Granada by British and French artists in the 1820s and 1830s, and Owen Jones' detailed study of the building, *Plans, Elevations, Sections and Details of the Alhambra*, published in lithographic form between 1836 and 1845. Details of the Alhambra would also be included in Owen Jones' widely published *Grammar of Ornament* of 1856 ⁴, as well as *A History of Architecture in All Countries* in the 1860s by James Fergusson, 'one of the most widely read of Victorian Architectural Historians' ⁵. Semper himself lived

² Kadish 2006, p115.

³ Kadish 2006, p96.

⁴ **Owen Jones** 1809-74 was an English-born Welsh architect who rose to prominence with his studies of Islamic decoration at the Alhambra. He was a pivotal figure in the formation of the V&A Museum. The museum holds an extensive collection of his drawings & sketches.

⁵ Quoted in Kadish 2006, p102.

in London between 1850 and 1855, while a political exile from the 1848 Revolutions, where he published his own works on polychromatic decoration and worked on the Great Exhibition of 1851, along with Owen Jones and James Fergusson. By the mid-century a style that was initially imposed on the Jewish community had become more widely known and referenced among architects and designers of the day. For the first generation of Anglo-Jewish architects the 'Mooresque' style would go on to be appropriated as a symbol of Jewishness in their commissions for Synagogues, a language to openly express their presence in the community in the age of Jewish Emancipation. The fact that details from a Moorish palace were used to indicate Jewish origins did not appear as incongruent to the Victorians as it appears today. In *A History of Architecture in All Countries* James Fergusson wrote that 'the Jews were a numerous and powerful race during the Moorish domination, living in amity and peace with the Mohammedans, and exercising the same arts in nearly the same forms' ⁶. References to the Alhambra appear to evoke Jewishness by recreating a sense of place of origin that the Jewish people shared with the Moorish people, rather than drawing on design elements specific to the Jewish religion.

In Britain, the leading Jewish Synagogue architect of the 1860s, Hyman Henry Collins, continued to work in the Italianate style (Kadish 2011, p.75) as did Edward Salomons and his younger collaborator, Nathan Joseph. However, on Salomons and Josephs Bayswater Synagogue of 1863, Moorish elements had again begun to creep in, with the use of alternating coloured brick voissiors, interior arcades that appear to have a horseshoe form and interior capitals decorated with palms (fig). In December 1867 such quiet experimentation changed with Nathan Josephs presentation of his first full commission to the Central Synagogue of London's 'building committee' where he asserted that 'the Mooresque' was the most appropriate style for Synagogue architecture given 'its Eastern origin' ⁷. The committee was not sure and asked him to produce an alternative design in 'the Italian style...to afford opportunity for comparison' but in the end the committee 'unanimously recommended the adoption of the Moresque' ⁸. The new Synagogue was completed in 1870 but lost to an air raid in 1941. Surviving ancillary offices on Hallam Street reveal it to be the first British Synagogue to use Moorish horseshoe and Islamic ogee arches on external doors and windows and alternating coloured brickwork voissiors. Engravings of the interior reveal a horseshoe framed ark, slender ironwork horseshoe columns and apse walls covered in applied and gilded patterns among other details (fig). Even Hyman Henry Collins became converted to the 'Moorish' style in time, although he never succeeded in building in it. He wrote in his unsuccessful proposal for the Princes

⁶ Kadish 2011, pp101-102.

⁷ Kadish 2011, p99.

⁸ Kadish 2011, p99.

Road Synagogue of Liverpool in 1871 that 'The Moorish style is that which is nearest akin to what may be supposed Architectural aspirations of the Jewish people; it possesses an innate grace and elegance all of its own, and symbolises the spiritual considerations which are the essence of the Jewish creed'⁹. In the end the competition for Princes Road Synagogue was won by the Audsley brothers who had just built a Welsh Presbyterian Church on the other side of the street in French Gothic style. For Princes Road they employed a more eclectic style because it 'Blended together...enough of the Eastern feeling to render it suggestive, and enough of the Western severity to make it appropriate for a street building in an English town' (Kadish 2006, p.136) Pevsner deemed the façade 'early 13th Century' (Kadish 2006, p.136) with its Gothic and Romanesque detailing, whereas the interior, now restored to its original polychromatic colour scheme is a riot of mint green, red and gold paint and stenciling with horseshoe arches, slender columns and palmetto detailing. It is perhaps fitting that the earliest adopter of the Moorish style in Britain, Edward Salomons, designed what is arguably the purest surviving example (Kadish, 2001, p.100), which still stands today; the Manchester Spanish and Portuguese Synagogue of 1874. Although the style eventually fell out of favour when it became too closely associated with theatres, cafes, seaside piers and amusement arcades¹⁰, at the time of this Manchester Spanish and Portuguese Synagogues design, it appears to have been considered a fitting celebration of the new prominence and strength of Manchester's Jewish community. The choice of a Moorish style Synagogue was also specifically appropriate to the congregations 'Sephardic Heritage' with its roots in the Iberian peninsula.

Katy Marks

Citizen Design Bureau

December 2016

⁹ Kadish 2011, p101.¹⁰ Kadish 2011, p175.

Sephardic Synagogues



Interior of the Portuguese Synagogue of Amsterdam, with the tebáh (bema) in the foreground and the *Hekhál* (Torah ark) in the background.

Most Spanish and Portuguese synagogues are, like those of the Italian and Romaniote Jews, characterised by a bipolar layout, with the *tebáh* (*bema*) near the opposite wall to the *Hechál* (Torah ark). The Hekhál has its *parochet* (curtain) inside its doors, rather than outside. The *sefarim* (Torah scrolls) are usually wrapped in a very wide mantle, quite different from the cylindrical mantles used by most Ashkenazi Jews. *Tikim*, wooden or metal cylinders around the *sefarim*, are typically not used. These were reportedly used, however, by the Portuguese Jewish community in Hamburg.

The most important synagogues, or *esnogas*, as they are usually called amongst Spanish and Portuguese Jews, are the Portuguese Synagogue of Amsterdam and those in London and New York. Amsterdam is still the historical centre of the Amsterdam *minhag*, as used in the Netherlands and former Dutch possessions such as Surinam. Also important is the Bevis Marks Synagogue in London, the historical centre of the London *minhag*. The Curaçao synagogue (built in 1732 and known as the *Snoa*, the Papiamentu form of *esnoga*) of the *Mikvé Israel-Emanuel* congregation is considered one of the most important synagogues in the Jewish history of the Americas.

Since the late 20th century, many *esnogas* or synagogues in the Iberian Peninsula have been discovered by archaeologists and restored by both private and governmental efforts. In particular, the synagogues of Girona, Spain and Tomar, Portugal have been impressively restored to their former grandeur, if not their former social importance. (See the article Synagogue of Tomar.) Both Spain and Portugal have recently made efforts to reach out to descendants of Jews who were expelled from the peninsula in the 15th century, inviting them to apply for citizenship.

Wikipedia, 'Spanish and Portuguese Jews'.



Historic England

NORTH WEST OFFICE

Ms Katy Marks
Studio 118
Hackney Downs Studio
17 Amhurst Terrace
London
E8 2BT

Direct Dial: 0161 242 1414

Our ref: PA00455223

21 March 2017

Dear Katy

Pre-application Advice

MANCHESTER JEWISH MUSEUM, 190 CHEETHAM HILL ROAD, MANCHESTER, M8 8LW

Thank you for consulting Historic England on the proposals to extend the work of the Manchester Jewish Museum through the creation of a new addition to this important Grade II* (star) listed building. Designed by the eminent Victorian architect Edward Salomons, the former Spanish and Portuguese Synagogue is one of the highlights of Victorian Gothic architecture in the country. Beyond this national significance the building is one of the architectural jewels in a degraded local area as well as having a significant place in Jewish cultural heritage.

Historic England have been pleased to support your plans over a number of years and welcome the proposals in this stage 3 report, with proposals that would help to enhance the building and the area and expand its crucially important educational work for the future. In terms of the architectural response, we welcome the creative approach to achieving a distinctive and memorable extension that would befit the delightful form and detail of the grade II* listed synagogue. The overall form, scale and detail of the proposals remains appropriately focused on achieving a bespoke and high quality architectural design. The innovative approach to the design detail and specification is a welcome component of the project and should help to ensure its overall success given the challenging budget. We also note the important repairs to the structure and roof of the listed building that form part of the proposals, the detail of which would need to be discussed with the City Council's Conservation Team.

Demonstrating the robustness of materials and detailing is also important as the project develops and we would certainly encourage that you continue to innovate to achieve a memorable design. All the proposed options for external materials, from chain mail, fretted Coreten to incised concrete fibre panels demonstrate an appropriate architectural response, with a refined relationship with the decoration and iconography



SUITES 3.3 AND 3.4 CANADA HOUSE 3 CHEPSTOW STREET MANCHESTER M1 5FW

Telephone 0161 242 1416
HistoricEngland.org.uk



Historic England is subject to the Freedom of Information Act 2000 (FOIA) and Environmental Information Regulations 2004 (EIR). All information held by the organisation will be accessible in response to an information request, unless one of the exemptions in the FOIA or EIR applies.

Historic England will use the information provided by you to evaluate any applications you make for statutory or quasi-statutory consent, or for grant or other funding. Information provided by you and any information obtained from other sources will be retained in all cases in hard copy form and/or on computer for administration purposes and future consideration where applicable.



Historic England

NORTH WEST OFFICE

of the listed building . The chain mail and, particularly, the Coreten perhaps have the best relationship with the existing decorative and red-brick character of the listed building. The cement fibre panel presents a more uncertain case, with a less relationship with the patina of the listed building and the potential for deterioration in the longer term, including possible risk of water staining from the incised grooves.

We would encourage that you continue to focus on design quality given the sensitivity of the site. This applies to the whole site and interior not merely the more prominent elevations, especially where works are juxtaposed with the listed building, to ensure a well-integrated design. This would help to justify the potential impact on the listed synagogue, including not insignificant alterations to fabric and loss of setting. Ensuring the development sustains and enhances the significance of the site is a requirement of the National Planning Policy Framework (paragraphs 131 & 132), reinforcing the underlying provisions of the 1990 Act with regard to the conservation of listed buildings (section 16).

In summary, we welcome this proposal from a heritage perspective and are happy to advise further as the project develops.

Yours sincerely

David James

Inspector of Historic Buildings and Areas

E-mail: David.James@HistoricEngland.org.uk

Information Provided

Stage 3 report



SUITES 3.3 AND 3.4 CANADA HOUSE 3 CHEPSTOW STREET MANCHESTER M1 5FW

Telephone 0161 242 1416
HistoricEngland.org.uk



Historic England is subject to the Freedom of Information Act 2000 (FOIA) and Environmental Information Regulations 2004 (EIR). All information held by the organisation will be accessible in response to an information request, unless one of the exemptions in the FOIA or EIR applies.

Historic England will use the information provided by you to evaluate any applications you make for statutory or quasi-statutory consent, or for grant or other funding. Information provided by you and any information obtained from other sources will be retained in all cases in hard copy form and/or on computer for administration purposes and future consideration where applicable.

Bibliography

Byrom, Richard, **'Edward Salomon'**, Lecture given to the Victorian Society at the Manchester Jewish Museum on the anniversary of Salomons death in 2006.

Byrom, Richard, **'Edward Salomon'**, Dissertation, Manchester University School of Architecture; unpublished. Mss.

English Heritage, **'Conservation Principles: Policies and Guidance'**, London 2008, English Heritage.

Goury, Jules & Jones, Owen, **'Plans, elevations, sections, and details of the Alhambra'**, London 1842, available online at The Smithsonian Libraries via www.archive.org.

Jones, Owen, **'The Grammar of Ornament'**, Studies of the Alhambra, London 1856

Hartwell, Claire, **'Manchester'** in the series Pevsner Architectural City Guides, Penguin Books, London 2001.

Hately, Winterbottom, Thorne, **'Archive Plans'**, Architects for Manchester Jewish Museum conversion between 1982 and 1984. Manchester Jewish Museum.

Heritage Lottery Fund [HLF] **'Conservation Plan Guidance'**. HLF London 2012.

Historic England., **'Conservation Principles: Policies and Guidance'**. Historic England, London 2016.

Kadish, Sharman, **'Jewish Heritage in England: an architectural guide'**. London 2006, English Heritage & Jewish Heritage UK.

Kadish, Sharman, **'The Synagogues of Britain & Ireland, an architectural and social history'**, Yale University Press, London April 2011.

Paul, M, & Garretts, J, **'Manchester Jewish Museum: A Visitor's Guide'**. Manchester Jewish Museum, 2000.

Marks, Katy, **'Synagogue Architecture and the 'Moorish' style'**, Citizens Design Bureau 2016, unpublished Mss.

Williams, Bill, **'Jewish Manchester: An Illustrated History'**. Breedon Books, Derby 2008.

Williams, M & Farnie, D., **'Cotton mills in Greater Manchester'**, Greater Manchester Archaeological Unit (University of Manchester), Royal Commission on Historical Monuments (England), Carnegie Press, London 1992.

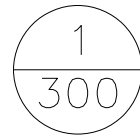
Website Sources

'Edward Salomons' in The Dictionary of Scottish Architects 1660-1980, www.scottisharchitects.org.uk

'History of Sephardi Jews', www.sephardi.org.uk/history

Historic England, **'Heritage list for England'** www.historicengland.org.uk/listing/the-list

Heritage Lottery Fund, **'Conservation Management Plans – A guide'**, HLF London 2012.

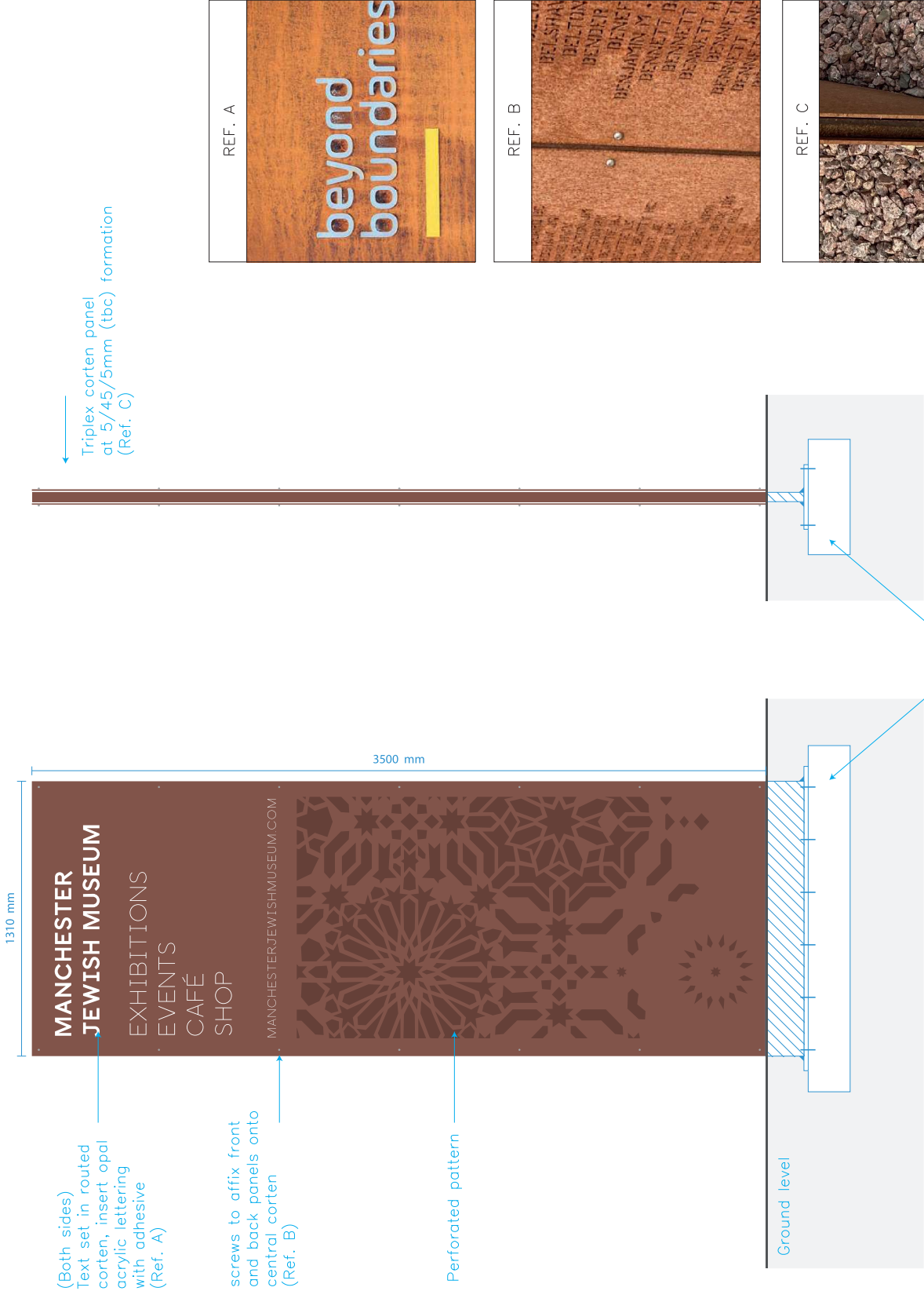


Refer to Repair Drawings for full specification
of works to existing building

Studio 118, Hackney Downs Studios, 17 Amhurst Terrace,
London, E8 2BT
t : 0203 095 9732
e : everyone@citizensdesignbureau.net

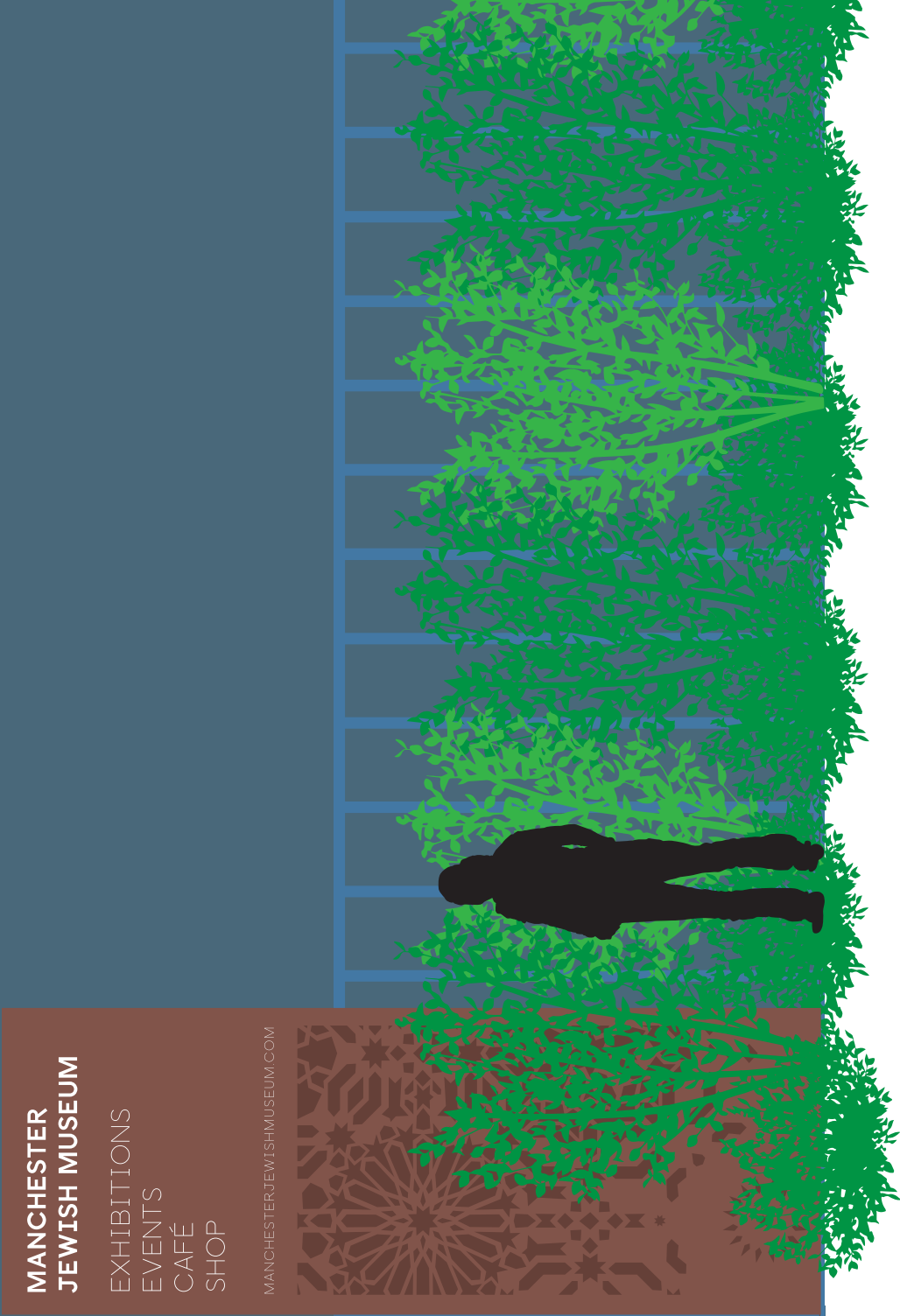
Front View

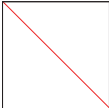
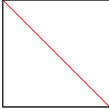
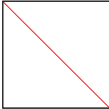
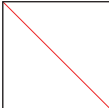
Profile View



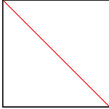
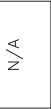
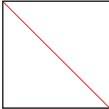
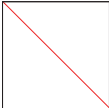
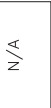
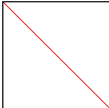
PROJECT	
Project Name	MJM
Drawing Name	Totem Sign OS.01
DESIGN STAGE	Planning
DRAWN	SY
CHECKED	SY
DATE	08-10-2020
DRAWING TITLE	MJM_totem_201008
DRAWING NO.	201008
revision History	
LINES	
	Cut M100
	Crease M100
	Dims C100
SCALE	
1:20 at A3	
COLOUR & MATERIAL	
	Corten
	N/A
	N/A
	N/A
	N/A
	N/A
Twelve	
Twelve Design Ltd. www.twelve.la hi@twelve.la 020 8133 1212	
All Rights reserved. These designs, concepts, designs and ideas are the property of Twelve. They may not be copied, reproduced, disclosed or otherwise used in any way without the prior written authorisation of Twelve Design Ltd.	
22 Prince of Wales Rd London NWS 3LG	

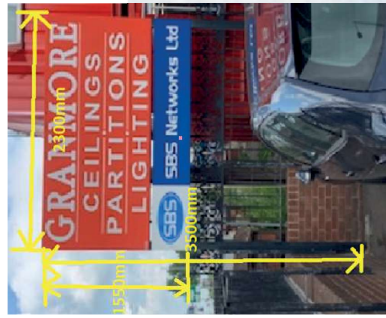
Front View Visualisation



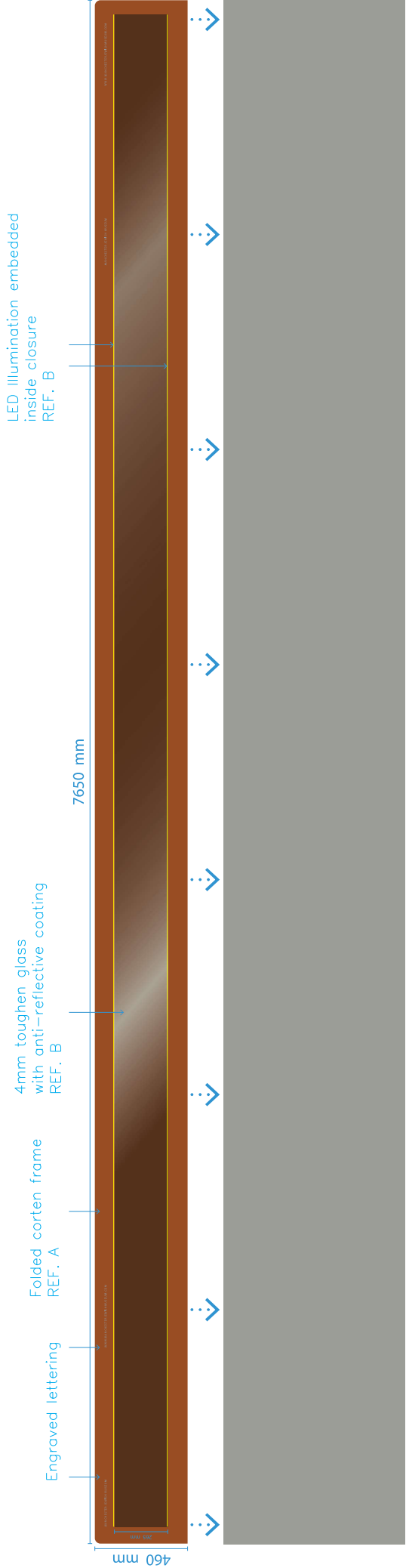
PROJECT	
Project Name	MJM
Drawing Name	Totem Sign
	OS.01
DESIGN STAGE	Planning
DRAWN	SY
CHECKED	SY
DATE	08-10-2020
DRAWING TITLE	MJM_totem_201008
DRAWING NO.	
revision	History base detail per BHE/SKS14
LINES	
	Cut M100
	Crease M100
	Dims C100
SCALE	
1:20 at A3	
COLOUR & MATERIAL	
	Corten
	N/A
	N/A
	N/A
	N/A
	N/A
Twelve	
Twelve Design Ltd. www.twelve.la hi@twelve.la 020 8133 1212	
22 Prince of Wales Rd London NMS 3LG	
All Rights reserved. These designs, concepts, designs and ideas are the property of Twelve. They may not be copied, reproduced, disclosed or otherwise used in any way without the prior written authorisation of Twelve Design Ltd.	



PROJECT		
Project Name	MJM	
Drawing Name	Totem Sign	
	OS.01	
DESIGN STAGE	Planning	
DRAWN	SY	
CHECKED	SY	
DATE	08-10-2020	
DRAWING TITLE	MJM_totem_	
	201008	
DRAWING NO.		
revision	History base detail per	
	BHE/SKS14	
LINES		
		Cut M100
		Crease M100
		Dims C100
SCALE		
1:20 at A3		
COLOUR & MATERIAL		
		
Corten	N/A	N/A
		
N/A	N/A	N/A
		
N/A	N/A	N/A
Twelve		
Twelve Design Ltd. www.twelve.la hi@twelve.la 020 8135 1212		
All Rights reserved. These designs, concepts, designs and ideas are the property of Twelve. They may not be copied, reproduced, disclosed or otherwise used in any way without the prior written authorisation of Twelve Design Ltd.		
22 Prince of Wales Rd London NMS 3LG		







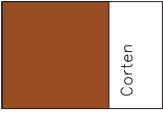
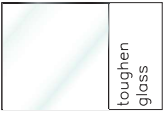
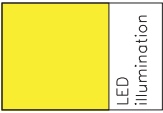
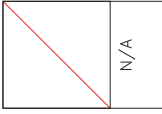
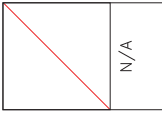
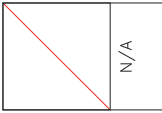
Mitigation Wall



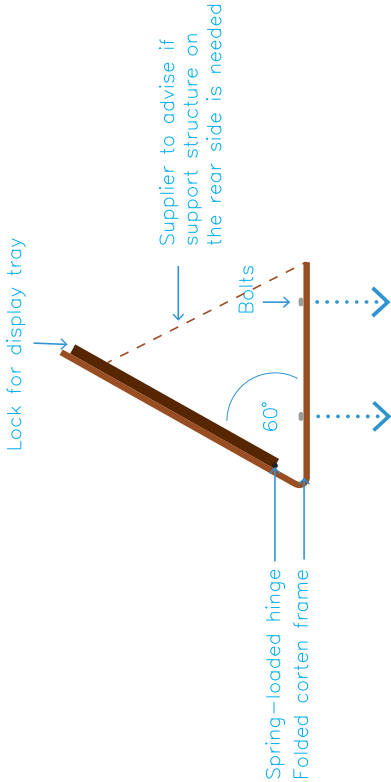
Opening mechanism.
Please refer to "mode of use"
drawing next page

DRAFT

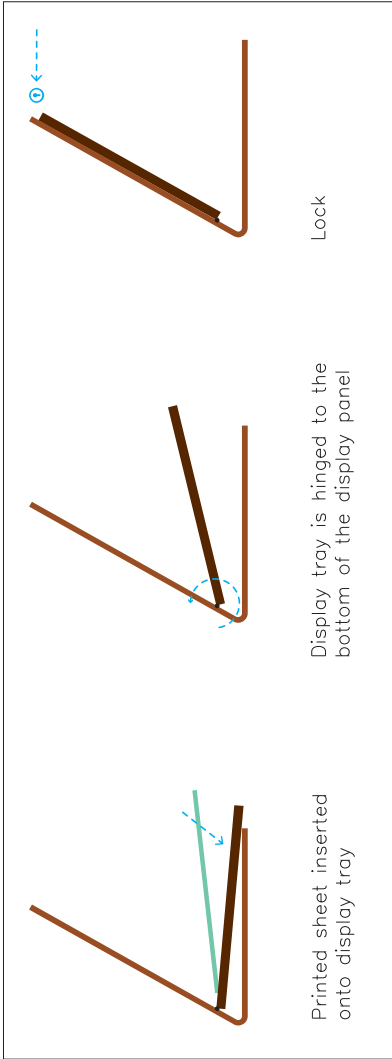
PROJECT	
Project Name	MJM
Drawing Name	Corten Outdoor Sign
DESIGN STAGE	Tender
DRAWN	AM
CHECKED	AM
DATE	11-03-2020
DRAWING TITLE	MJM_Corten_sign_200311
DRAWING NO.	2
revision	History
LINES	
	— Dims C100
SCALE	
1:20 at A3	

COLOUR & MATERIAL	
	Corten
	toughen glass
	LED illumination
	N/A
	N/A
	N/A
Twelve	
Twelve Design Ltd. 12 Twelve Ltd 12 Twelve Ltd 020 8133 1212	
22 Prince of Wales Rd London NW5 3LG	

All Rights reserved. These drawings, concepts, designs and ideas are the property of Twelve Design Ltd. No part of this drawing may be reproduced or used in connection with any work other than specified project for which they were created without the prior written authorisation of Twelve Design Ltd.



MODE OF USE



PROJECT	
Project Name	MJM
Drawing Name	Corten Outdoor Sign
DESIGN STAGE	Tender
DRAWN	AM
CHECKED	AM
DATE	11-03-2020
DRAWING TITLE	MJM_Corten_sign_200311
DRAWING NO.	2
revision History	
LINES	
	— Dims C100
SCALE	
1:20 at A3	

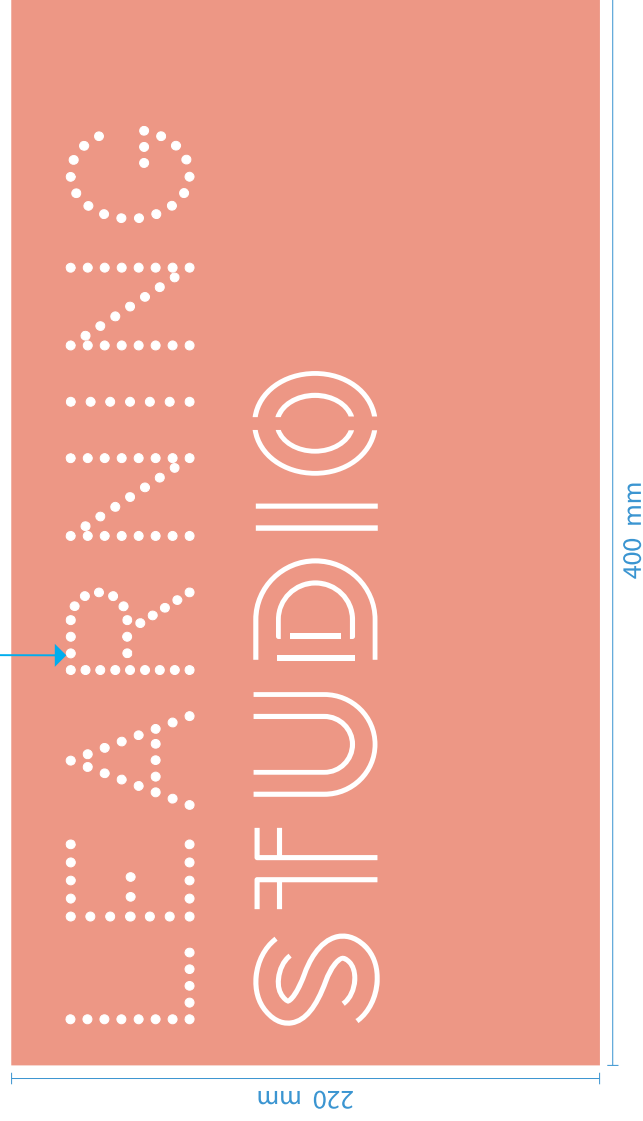
COLOUR & MATERIAL	
	Corten
	toughen glass
	LED illumination
	N/A
	N/A
	N/A
Twelve	
Twelve Design Ltd. 12 Twelve Rd Hill Top 020 8133 1212	
22 Prince of Wales Rd London NW5 3LG	

DRAFT

All Rights reserved. These drawings, concepts, designs and ideas are the property of Twelve Design Ltd. No part of this drawing may be reproduced, stored in a retrieval system, or used in connection with any work other than specified project for which they were created without the prior written authorisation of Twelve Design Ltd.

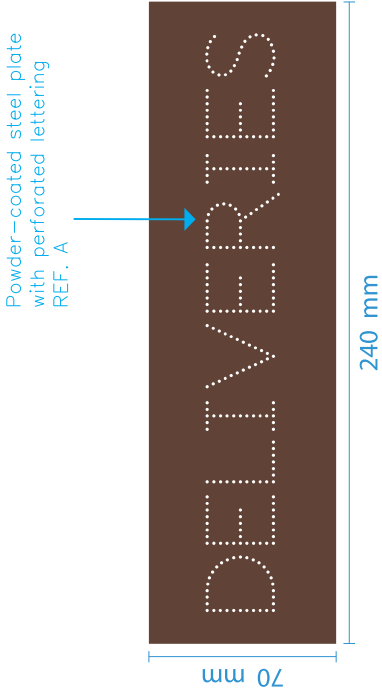
Powder-coated steel plate
with perforated lettering
REF. A

Profile view

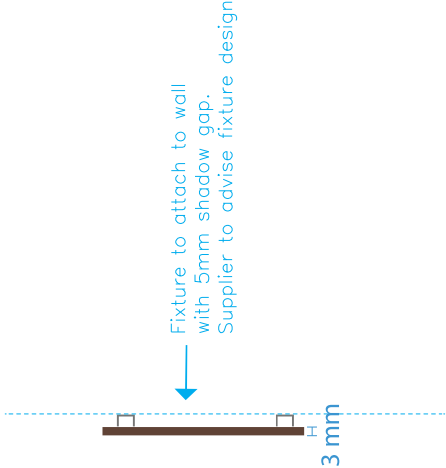


PROJECT	Project Name Drawing Name MJM Learning Studio OS.03		
DESIGN STAGE	DRAWN	Tender	
	CHECKED	AM	
	DATE	19-05-2020	
	DRAWING TITLE	MJM_Learning_studio_200519	
DRAWING NO.	4		
revision History			
LINES	Cut M100 Crease M100 Dimis C100		
SCALE	2010020406080100mm 1:2 at A3		
COLOUR & MATERIAL	powder coated steel N/A N/A N/A		
Twelve	All rights reserved. These drawings, concepts, they may not be copied, reproduced, discussed or used in any way without the prior written authorisation of James Design Ltd. Twelve Design Ltd. www.twelve.la hi@twelve.la 020 8133 1212 22 Prince of Wales Rd London NW5 3LG		

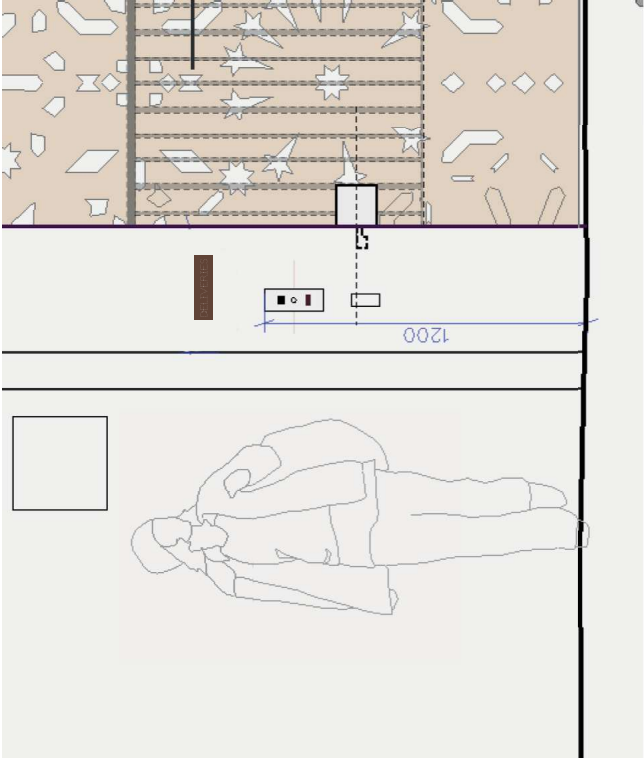
Front View



Profile view

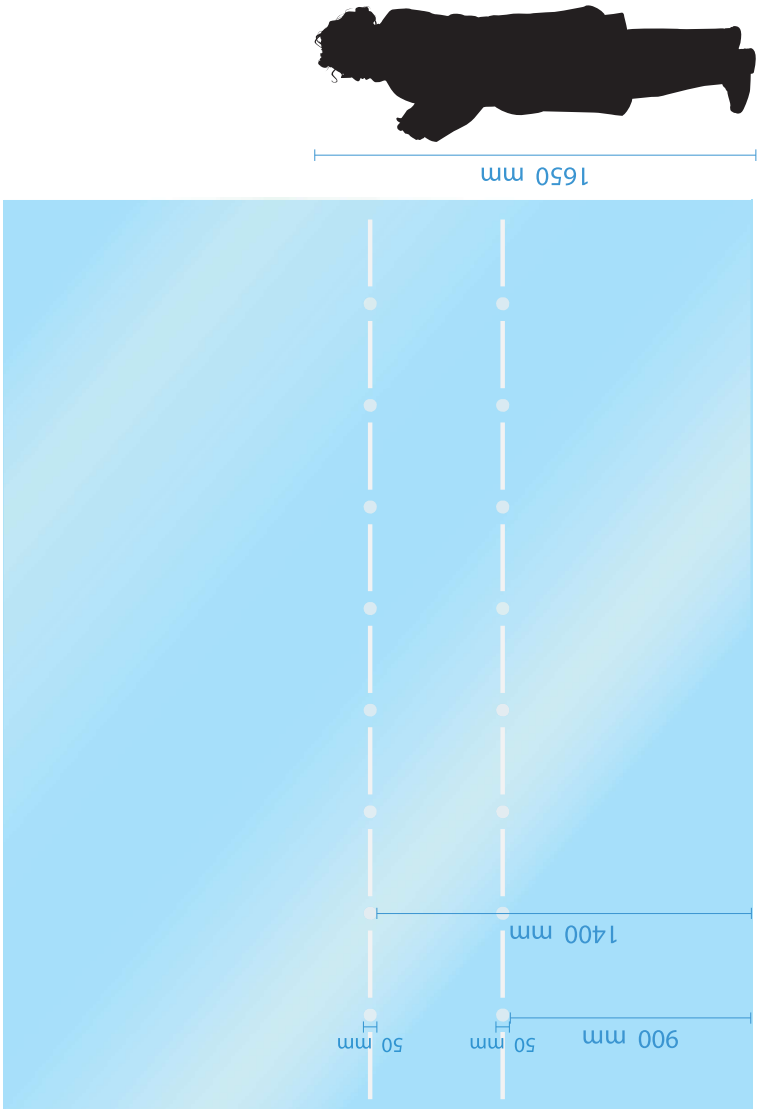


Visual (not to scale)



PROJECT	
Project Name	MJM
Drawing Name	Delivery sign OS.04
DESIGN STAGE	Tender
DRAWN	AM
CHECKED	AM
DATE	19-05-2020
DRAWING TITLE	MJM_delivery_sign_200519
DRAWING NO.	1
revision History	
LINES	
	Cut M100
	Crease M100
	Dimis C100
SCALE	
1:2 at A3	
COLOUR & MATERIAL	
powder coated steel	
Twelve	
Twelve Design Ltd. www.twelve.la info@twelve.la 020 8135 1212 22 Prince of Wales Rd London N15 3LG All Rights reserved. These drawings, concepts, designs and ideas are the property of Twelve. They may not be copied, reproduced, discussed or otherwise used in any way without the prior written authorisation of Twelve Design Ltd.	

PROJECT		
Project Name	MJM	
Drawing Name	Glass Manifestation	GM.01
DESIGN STAGE	Tender	
DRAWN	AM	
CHECKED	AM	
DATE	15-05-2020	
DRAWING TITLE	MJM_manifestation_	200515
DRAWING NO.	3	
revision History		
LINES		
	Cut M100	
	Crease M100	
	Dims C100	
SCALE		
1:20 at A3		
COLOUR & MATERIAL		
Frosted glass	N/A	N/A
N/A	N/A	N/A
Twelve		Twelve Design Ltd. www.twelve.co info@twelve.co.uk 020 8133 1212
All Rights reserved. These drawings, concepts, designs and ideas are the property of Twelve. No part of this drawing may be reproduced, stored in a retrieval system, or used in connection with any work other than specified project for which they were originally intended without the prior written authorisation of Twelve Design Ltd.		22 Prince of Wales Rd London NW5 3LG



Frosted glass manifestation
REF. A

MANIFESTATION GLASS APPLICATIONS

Cafe exterior glass (GM.01)
width: 4040mm

Main door entrance (GM.02)
width: 1400mm

Right exterior glass (GM.03)
width: 1770mm

Entrance corridor, right glass (GM.04)
width: 3200mm

Entrance corridor, door to atrium (GM.05)
width: 1400mm

Collection store (GM.06)
width: 1800mm

Rear entrance glass (GM.07)
width: 1500mm

Gallery glass window (GM.08)
width:1100mm



DRAFT