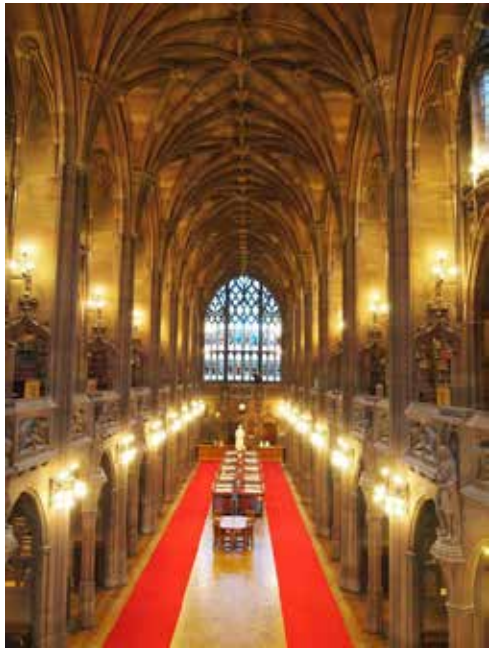
Appendix V – 2015 Conservation Plan

A CONSERVATION PLAN FOR

THE JOHN RYLANDS LIBRARY, DEANSGATE



John Rylands University Library

of Manchester

revised July 2015

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Summary

The John Rylands Library is one of the finest neo-Gothic buildings in Europe, housing internationally-important collections of rare books, manuscripts and archives. It is a legacy of the commercial prosperity and confidence which characterized Manchester in the late nineteenth century, and it is the product of two remarkable personalities: Mrs Enriqueta Augustina Rylands and her architect, Basil Champneys.

The Library has survived the vicissitudes of the twentieth century, remarkably unscathed by two world wars, the disappearance of the Lancashire cotton industry, the zeal of post-war town planners, and the changing fortunes of the city. The Library looks forward with confidence to the challenges and opportunities presented by the new century. At a time when significant changes are proposed to the fabric and function of the Library, it is particularly appropriate to evaluate the significance of the building, and formulate policies for the retention of that significance in any future use, alteration or development.

The purpose of a Conservation Plan is stated by Kate Clark: "A Conservation Plan sets out 'why a place is significant and how that significance will be retained in any future use, alteration, development or management.' The Conservation Plan process begins with understanding the site and moves logically through an assessment of significance, to understanding how that significance might be vulnerable and thus what policies or guidelines are needed to retain that significance."[1]

Part One of the Plan provides a description of the key elements of the building in section 2, including exterior, setting and interior and fittings such as the heating and ventilation system, the metalwork, stained glass and the statuary. A summary of the significance of the building is in section 3; for more detail on each space refer to the separate Gazetteer. An understanding of the significance of the Library is developed in several ways: by exploring the origins and history of Mrs Rylands's foundation; by setting it in the context of the social and economic history of Britain, and specifically of Manchester; by contextualizing it within the history of public and private libraries; by analysing its general architectural style and significant features; and by profiling the leading figures involved in its foundation and construction.

Independent statements of the significance of the architecture, stained glass and decorative elements of the building, and of the collections, were provided by experts in these fields in the 2002 report and these are attached in the appendices to this revised conservation plan.

The 2002 and the 2015 assessment confirms that the 1890s Building, taken as a whole, is of exceptional international significance. Individual elements such as the heating and ventilation system, the electric lighting, the decorative metalwork, stonework and the bookcases also have exceptional significance. Other elements such as the statuary, the windows and the woodwork are of high or national significance. Most of the rooms and areas on the ground floor and Reading Room levels of the 1890s Building are of exceptional significance.

The 1920 Extension, which was also designed by Basil Champneys, is considered to be of high or national importance. Notable features include the Stone Corridor, the panelled offices on the top two floors, and the remarkable glass-floored stack area beneath which are of exceptional significance for the glass and steel stacks.

1. Kate Clark (ed.), *Conservation Plans in Action: Proceedings of the Oxford Conference* (London: English Heritage, 1999), p. xxiv.

The Wolfson Building (1957-1962) has medium heritage significance.

In Part Two of the plan various issues affecting the building are addressed. The current shortfalls relating to the existing management, maintenance and repair of the building fabric have been identified and summarised, more information on which can be found within the 2015 Condition Survey. The need to maintain and adequate internal environment for both the collection and people within the library is also recognised; the library is here to house the collection and maintaining an envelope that provides a satisfactory internal environment is essential. Improving current environmental conditions, building services and security systems, as well as preventing risk of fire, remain key issues to be addressed.

Part Two of the plan also sets out policies for safeguarding the significance of the building and the collections. The significance of the building is immeasurably enhanced by its continuing to fulfil its original function, as the repository of rare books and manuscripts which are made accessible to scholars and the wider public. One of the most effective means of safeguarding the significance of the building and the collections is by ensuring that the Library continues to attract new audiences within the world of scholarship and the wider community. The Library's future depends on exploiting opportunities for change so that it remains relevant and attractive as a place to study and visit.

The Library and the University of Manchester continue to be committed to increasing access to the building and the special collections within it, both physically and intellectually, and suggestions for improvement are put forward. Policies aim to open up additional areas of the building to the public and increase intellectual access, however, these changes have implications for the fabric and use of the building, and must be managed sensitively. The need for further research, analysis and investigation is also discussed alongside policies for making records, managing archives and producing inventories.

Changes in the use and fabric of the building are necessary and desirable, as the Library must respond to changing circumstances if it is to remain relevant as a research library and visitor attraction. However, there must be a strong presumption against changes to the fabric of the 1890s building. Wherever possible, change and new development should take place in less sensitive areas of the library, particularly the ASL extension. Changes to the 1890s building and the 1920s extension are permissible only when there is no viable alternative.

Specific policies are proposed for improving physical and intellectual access; for ensuring the care and preservation of the individual elements of the building; for enhancing security and fire protection; and for improving the managerial arrangements for the maintenance, repair and development of the building. The conservation and restoration policies of the library are analysed and the management of new development and scope for change within the building are discussed, alongside the reinforcement of the relationship between the collections and the building.

It must be stated, in conclusion, that these policies are not intended to constitute a detailed management plan for the building. On the whole, the Plan does not recommend specific strategies for dealing with particular problems. "The Conservation Plan is not a feasibility study or a set of proposals."[2] Instead, the Conservation Plan is designed to map out a policy framework for the retention of significance, upon which individual decisions and actions should be based. It should also be noted that this section does not provide a detailed review of the issues and policies surrounding the collections.

2. Kate Clark, *Conservation Plans in Action*, p. 151.

1 Introduction

The John Rylands Library was founded in the late nineteenth century by Mrs Enriqueta Augustina Rylands, widow of the very successful cotton entrepreneur, John Rylands. She assembled one of the world's finest collections of early printed books and manuscripts, housed in an outstanding neo-Gothic building. In 1972 Mrs Rylands's foundation merged with the University of Manchester Library to form the John Rylands University Library of Manchester. The former John Rylands Library building now houses the Special Collections Division of the JRULM. At its heart remain the outstanding collections amassed by Mrs Rylands in the 1890s and 1900s.

The first Conservation Plan for Rylands was written in 2000-2002 to inform and support a project for new development and refurbishment of the library part-funded by the HLF. The current document is a revision of the 2002 conservation plan, in parallel to a 2015 survey of condition. The conservation plan is intended to review the principles and policies for the conservation and management of the Library, in a manner appropriate to its heritage significance and its role both as an academic research library and as a cultural attraction. This document does not provide a new review of the collections.

The revised Plan follows the guidance on assessing and managing significance in English Heritage's *Conservation Principles, Polices and Practice* (2008), using a methodology first developed by James Semple Kerr in New South Wales, Australia in *The Conservation Plan: A Guide to the Preparation of Conservation Plans for Places of European Cultural Significance (1990)*.

The first part of the Plan (section 2) provides a summary of the building, its history and evolution with a summary of the collection. This section is largely unchanged from the 2002 document, but with a new section on the setting which has altered since 2002. Section 3 assesses the significance of the building, and is written according to current guidance from Historic England developed since the 2002 document was written. Section 4 deals with issues affecting the building and provides conservation policies for protecting heritage significance, from which specific recommendations and proposals for action are suggested.

The Plan has been informed by a number of documents and reports (a full bibliography is given in section 3.7):

- Condition surveys by Lloyd Evans Prichard (1998 and 2015).
- *A Guide to Special Collections of the John Rylands University Library of Manchester* (1999).
- Security report by Alf Longhurst, Security Adviser to the Museums and Galleries Commission, May 1999.

The 2002 Plan was written by Stella Butler, then Head of Special Collections and John Hodgson (Manuscripts and Archives Manager) with advice from Marion Barter and Sandy Roy then of English Heritage North West and from John Prichard of Lloyd Evans Prichard, who compiled a detailed condition report on the building in 1998. A new condition report on the building has been compiled in parallel to this conservation plan by John Prichard and Rebecca Mills of Lloyd Evans Prichard.

Statements of the significance of the architecture, stained glass and decorative elements of the building were provided in 2002 by experts in relevant fields: John Archer, David O'Connor and Jacqueline Yallop. Nicolas Barker kindly contributed an incisive assessment of the significance of the collections. These sections have been retained in this revised volume.

Revised text for the current conservation plan has been written by Clare Hartwell and Marion Barter of the Architectural History Practice Ltd, and by Rebecca Mills of Lloyd Evans Prichard. For part one of the plan, text from 2002 is in italics and new text is provided in non-italics. For part two of the plan, which is wholly new text, issues are set out in non – italics and policies are set out in italics.

PART ONE: SIGNIFICANCE

2 Understanding the Site

2.1 CHRONOLOGY

John Rylands made his fortune in the cotton industry, building a business empire that encompassed manufacturing, wholesale and retail ventures. When he died in 1888 he was one of the wealthiest men in Britain. None of his offspring survived adulthood. His widow, Enriqueta, therefore decided to establish a library as his lasting memorial. In 1889 she began to collect books, intending at this stage that the library should be particularly strong in Nonconformist theology and that there should be a lending section. In 1890 she commissioned the architect Basil Champneys to design the building. She had already purchased a site on Deansgate in an insalubrious area of the city centre and she evidently hoped that the library would act as a catalyst for urban improvement.

In 1892 Mrs Rylands bought from the 5th Earl Spencer the collection of early and fine printed books amassed by his grandfather, George John Spencer (1758-1834), in the late eighteenth and early nineteenth centuries. This was widely regarded as the finest collection then in private ownership, and its acquisition transformed the nature of Mrs Rylands's project. [3]

She was now creating a major research library, with outstanding collections of material from the fifteenth century onwards, which rivalled those in the British Library and the libraries of Oxford and Cambridge. The care and security of the collections became a major concern and significantly affected the design and construction of the building. In 1901 she agreed to purchase from the Earl of Crawford a collection of manuscripts whose quality complemented that of the Spencer Collection. The Crawford Collection included oriental and western manuscripts from the third millennium BC onwards.[4]

The building took nine years to complete and the Library was eventually inaugurated in October 1899. The first readers were admitted on 1 January 1900.

Mrs Rylands employed an agent to purchase books on her behalf from around 1890.[5] *In 1893 she appointed Edward Gordon Duff (1863-1924) as her first Librarian. His specific task was to catalogue the Spencer collection. The appointment was not a success, however, and in 1899 Mrs Rylands appointed Henry Guppy as joint Librarian. Duff soon resigned and Guppy remained sole Librarian until his death in 1948.*

The Library was constituted as a charitable trust. There were nine trustees who were empowered to fill any vacancies by a vote of the surviving members of the trust. There was also a governing body, a council of eighteen individuals. These included representatives of the University of Manchester and of Manchester City Council.

Mrs Rylands provided the Library with an income through an endowment. Until her death in 1908 she also continued to buy individual items and collections for the Library.

Inadequate provision of office accommodation and storage space was apparent as soon as the Library opened. In 1907 Mrs Rylands purchased the Cheshire Cheese Hotel in Wood Street, to the rear of the Library, to provide space for an extension. Unfortunately this site was not immediately adjacent to the Library. However,

3. Anthony Lister, 'The Althorp Library of Second Earl Spencer, now in the John Rylands University Library of Manchester: its Formation and Growth', *Bulletin of the John Rylands University Library of Manchester*, vol. 71, no. 2 (1989), pp. 67–86.
4. Nicolas Barker, *Bibliotheca Lindesiana* (London: Quaritch for the Roxburghe Club, 1978).
5. Henry Guppy, *The John Rylands Library, Manchester, 1899–1935: a Brief Record of its History with Descriptions of the Building and its Contents* (Manchester: Manchester University Press, 1935).

following her death, the Trustees were able to purchase land at the rear and immediately adjacent which was more suitable. They were able to create an 'island' for the Library with much more space between it and the nearest building than was possible in 1900. In November 1911 Basil Champneys was asked to prepare plans for an extension. Although construction began in 1913, the building was not completed until July 1920. The main contractor for the work was Robert Bridgeman, who had undertaken much of the statuary and carving in the 1890s Building. Champneys' son Amian, who was establishing a reputation as an authority on library architecture, was also involved in the project and was probably responsible for the design of the book stacks.

During the 1920s, the Library extended its collecting policy to include family papers placed on deposit. In 1924 the Library was appointed an official repository for manorial and other documents relating to Lancashire and Cheshire. The muniments of many northern families were deposited over the following years.

During the Second World War precautions were taken to protect the valuable collections. Some material was removed from the building and sent to safer storage in the country. Other collections were re-housed within the building. The Library building itself miraculously escaped serious damage during the blitzes of December 1940 and June 1941, when adjoining buildings were gutted.

In 1949 Professor Edward Robertson was appointed Librarian to succeed Henry Guppy. He changed the administrative structure of the Library, dividing it into three departments headed by a Registrar, a Keeper of Printed Books, and a Keeper of Manuscripts.

In the same year the Chairman of Governors, Sir John Stopford, also Vice-Chancellor of the University of Manchester, secured a regular grant for the Library through the University Grants Committee. This secure funding allowed the Librarian to embark on a series of projects intended to modernize the building. In 1950 the Library ceased to generate its own electricity and the engine and dynamo house behind the Library was demolished and replaced with a two-storey stack room. Mains electricity was transformed down to 110 volts.

However, by the mid-1950s rising costs had again eroded the benefits of additional revenue. In 1957 a special appeal for funds was launched. The generosity of Sir Isaac Wolfson funded a further extension, constructed between 1957 and 1962. The building was designed by Francis Jones & Sons and comprises three storeys: a ground-floor photographic studio, a stack room for 50,000 volumes on the first floor and a specialist reading room on the second floor. This room is known as the Lady Wolfson Room. In 1953 Isaac Wolfson (1897-1991) had purchased 97 per cent of the shares of Rylands and Sons Ltd and became Chairman of the company. The grant to the Library enabling the building of the extension indicates the continuing relationship between commerce and culture in the history of the Library.

Fig 1. Drawing of the Wolfson Building by Francis Jones & Sons (Rylands Collections)

In the late 1960s the Trustees decided to extend the Library again, financing the extension through exchanges of land with the City Council and others involved in developing office buildings along Spinningfield and to the rear of the Library. This extension involved the demolition of the original caretaker's house which was contemporary with the 1890s Building. The resulting four-storey extension provided much-needed additional storage space. The building was designed by Messrs Leach, Rhodes & Walker who were responsible for the adjacent office developments, with which it shares a marked similarity in design.

By the 1960s both the exterior and the interior stonework had been blackened by atmospheric pollution. In 1968-9 two donations from private individuals financed the cleaning of the whole of the outside of the Library, as well as the Entrance Hall and Main Staircase within.

The endowment provided by Mrs Rylands was mostly retained by the Library trustees as shares in Rylands and Sons Limited. By the 1950s, the dividend on these shares was only about a quarter of what it had been during the golden years of the company between 1889 and 1915.[6] *The funds secured from the University Grants Committee helped make up the shortfall in income. However, by the mid-1960s the problem was becoming more severe. The close association between the Library and the University of Manchester became crucial and in 1972 the John Rylands Library merged with the library of the University to form the John Rylands University Library of Manchester (JRULM). The Council of the University assumed responsibility for the property and the collections as the trustees of the Library. The Librarian, Dr Frank Taylor, who had succeeded Mr Robert Hall as Librarian in 1970, became Deputy Director of the JRULM and Principal Keeper.*

The John Rylands Library, Deansgate, now houses the Special Collections of the JRULM. The University has remained faithful to Mrs Rylands's wish to create a public library for Manchester, and the Library building and its collections remain accessible to members of the general public, free of charge.

The University has been responsible since 1972 for both the revenue costs of the building and several capital developments. The University has invested considerable sums in modernizing the building. Between 1992 and 1995 more than £1 million was expended on a complete re-wire of the building to enable the Library to operate on mains voltage. In 1997 compact mobile shelving was installed on four floors of the 1970 extension and the structure reinforced with steel beams and columns to support the additional loading.

Since the late 1980s the Library has taken positive steps to encourage greater use of the collections. In 1988 the John Rylands Research Institute was established to encourage wider use of the collections through bursaries and grants to scholars and staff. The Institute was funded from an additional endowment created by selling a number of valuable items. All of the items were duplicates. However, the sale of these books became the focus of much criticism both locally and nationally. The current management policy precludes the disposal of any material from the core collections of the Library. The University is committed to the retention and preservation of all items designated as of historic importance.

In 1992 a programme of temporary exhibitions was introduced to encourage new audiences for the Library. The Lecture Hall on the ground floor was fitted with specially-designed display cases. In 1995 funds were secured from the Higher Education Funding Council's Non-Formula Funding Programme for the Humanities. This enabled the Library to retrospectively convert the various manual catalogues of books into machine-readable form, creating a single catalogue which can be accessed through the internet.

The JRULM is now the third largest academic library in Britain in terms of the number of print items held and added each year. At the last count the total JRULM bookstock was 3,967,046 items (including periodical volumes). Of those approximately 700,000 items are housed in the Deansgate building.

6. D.A. Farnie, 'John Rylands of Manchester', *Bulletin of the John Rylands University Library of Manchester*, vol. 73, no. 2 (1993), pp. 3–103.

In 2005, the library re-opened after a major project of refurbishment and development, part-funded by the Heritage Lottery Fund. The total cost was £16.8 million. Key aspects of the project were the construction of a new pitched roof over the Reading Room, following a design originally drawn by Champneys, with some amendment to suit current conditions. The design by LEP was agreed following detailed debate on the options to address water ingress through the defective concrete roof. A new extension as built at the south-west end of the library, designed by Austin Smith:Lord, in place of the Leach, Rhodes & Walker 1970s addition which was demolished. Inside the library, circulation and access was improved by installing a glazed bridge link between the new building and the Spinningfield Cloister, a new lift and staircase from basement to upper floors in a new atrium and new handrails in the front staircase from Deansgate.

Fig 2. Atrium added in 2005

2.2 THE MANCHESTER CONTEXT

In the hundred years after 1780 Manchester developed from a modest provincial town into the world's first industrial city. The mechanization of the cotton industry created untold wealth and very rapid urban growth. A small middle-class elite governed the city. Many shared John Rylands's Nonconformist beliefs and most derived their wealth from commerce. These families together developed a network of cultural and civic institutions including a number of libraries and the embryo of what has become one of the UK's largest civic universities.

The John Rylands Library must be set in the context of the city's growing confidence and desire to enjoy the hard-won fruits of its labour, in the form of libraries, art galleries, museums, civic parks and educational institutions. Henry Guppy, the Rylands Librarian, expressed this motivation explicitly in 1935: "Not satisfied with the position of commercial eminence to which she had raised herself, this metropolis of the north, during the last three quarters of a century, has made determined efforts to place herself in the front rank of cities which are true cities - efforts in which she has been eminently successful."[7] Mrs Rylands was especially concerned about the moral and spiritual condition of the city, hence the theological bias proposed for her foundation.

7. Guppy, *History* (1935), p. 3. He had developed this theme in the significantly-titled article 'How Commerce has Assisted Culture through the John Rylands Library', in W.H. Brindley (ed.), *The Soul of Manchester* (Manchester: Manchester University Press, 1929), pp. 113–25.

Manchester's earliest surviving public library was established long before the industrial revolution. Its foundation nevertheless owed much to commerce and the textile industry. In 1653 Humphrey Chetham died, unmarried and without issue. He left his substantial fortune to found a blue-coat school, which continues today as Chetham's School of Music, and a library.[8] Chetham was a very successful textile merchant who also profited from land deals during the unrest of the 1640s. He wanted to establish a scholars' library, freely accessible to the public. His Feoffees (or trustees) purchased collegiate buildings near the cathedral which had formerly accommodated the priests and their pupils. The Feoffees employed a librarian and bought books widely, establishing a small but impressive collection. The library was funded through an endowment. The parallels with the history of the John Rylands Library are obvious.

Fig 3. The mid-17th century Chetham's Library

Chetham's remained Manchester's only public library for more than a century. In 1757, the town's first subscription library was formed, the Manchester Circulating Library. A second subscription library, the Manchester New Circulating Library, was established in 1792 following a pattern repeated in other provincial towns. However, both were modest enterprises compared to the Portico, which opened in 1806 in Moseley Street. The imposing building and its extensive stock were funded through subscriptions, and provided access to a wide range of printed material. While the Portico Library continues to flourish, the other subscription libraries did not survive the development of the rate-supported libraries, today's 'public sector' libraries.[9]

In 1851 the first rate-supported library was established in Manchester. Initially it was housed in an iron-framed building in Castlefield.[10] In 1934 its collections were moved into the purpose-built Central Reference Library in St Peter's Square. Under the able management of its first librarian, Edward Edwards, Manchester's

8. Thomas Kelly, *Early Public Libraries: A History of Public Libraries in Great Britain before 1850* (London: Library Association, 1966), described Chetham's as "the greatest of all early town libraries", p. 77.
9. Joseph Aston, *A Picture of Manchester* (Manchester: printed and published by the author, 1816), pp. 175–80.
10. Thomas Kelly, *A History of Public Libraries in Great Britain, 1845–1965* (London: Library Association, 1973), p. 41.

public library system had quickly grown into the biggest in the country. By the close of the century it housed more than 400,000 volumes. Its emphasis was more general than that of the John Rylands Library. It was intended as part of a developing public education system and operated as such.

Owens College, which was to develop into the University of Manchester, opened its doors in 1851, alongside Manchester's new, rate-supported public library system. There had been several attempts to establish a university college in Manchester in the late eighteenth and early nineteenth centuries. The College of Science, closely associated with the Manchester Literary and Philosophical Society (founded 1781), although short-lived, indicates the intellectual vigour of late eighteenth-century Manchester. Thomas Barnes, minister of the Wood Street Unitarian Church, and the physician Thomas Percival were prominent in the dissenting academy established in 1786. This was the forerunner of Manchester College, Oxford. The Royal Manchester Institution, founded in 1823 to formalize a programme of art exhibitions, had also promoted classes in science and by the 1840s, alongside the Literary and Philosophical Society, provided a focus for a range of teaching and research activities.[11]

However, it was commercial wealth that provided the foundation for what was to become the University of Manchester. John Owens was concerned at the exclusion of Nonconformists from Oxford and Cambridge. In 1846 he left his considerable fortune, which had been made in the Stockport hatting trade, to establish an institution to provide higher education for the young people of Manchester. Neither students nor staff were required to subscribe to the Thirty-Nine Articles of the Church of England.

After a somewhat dismal start, the college transformed itself during the 1860s through the efforts and energies of its Professor of Chemistry, Henry Roscoe, into a science-based institution of higher education based on the German professorial model. In 1873 the college moved to new buildings, designed by Alfred Waterhouse on Oxford Road, a mile to the south of the city centre.

Fig 4. Manchester University John Owens Building by Alfred Waterhouse

11. Robert H. Kargon, *Science in Victorian Manchester: Enterprise and Expertise* (Manchester: Manchester University Press, 1977); see pp. 1–33 on early nineteenth-century institutions, and pp. 153–213 for an account of the early development of Owens College.

From its inception the college recognized the importance of developing its library collections. James Heywood's donation of 1,200 volumes on the opening of the college provided a good foundation. Collections were also donated by Bishop James Prince Lee, the alkali inspector Robert Angus Smith, Professor Edward A. Freeman, Walter Bullock and Professor Richard Copley Christie. The subject-matter of these collections ranged from Italian printing of the fifteenth and sixteenth centuries to scientific collections, with books on dyes and other industrial processes. The Manchester Medical Society, established in 1834, deposited its valuable collection in the Medical School Library in 1875 under a 'Deed of Arrangement'. In 1929 the collection was handed over to the University in exchange for certain rights for members of the Manchester Medical Society.[12]

In 1880 Owens College became the first constituent of a federal northern university, the Victoria University. It was soon joined by colleges in Leeds and Liverpool. In 1904 this structure was disbanded and Owens College became the Victoria University of Manchester. The new university's library collections expanded rapidly and the Christie Library, which had been built in 1895-8, was extended twice, in 1914 and 1927. In 1936 a new arts and social science library was opened. By 1972, the University Library held approximately one million books of which 200,000 were deemed to be rare.

2.3 THE WIDER CONTEXT

The foundation of the John Rylands Library must also be set within a wider social, economic and political context. The political influence of the British aristocracy had been in gradual decline since the early nineteenth century. In the 1880s and 1890s its economic basis was also being undermined by an agricultural depression, caused by the importation of cheap foodstuffs from North America. Many great private libraries were put up for sale, driving book prices down. By contrast, the Lancashire cotton industry was approaching its zenith and, with the construction of the Manchester Ship Canal (opened in 1894), Manchester's position as a major trading and manufacturing centre was strengthened. Mrs Rylands, of course, benefited from the general prosperity and confidence; she had the means to purchase two of the greatest collections which came onto the market, those of Lords Spencer and Crawford. Globally, the United States was overtaking Britain in economic power, and wealthy American collectors were beginning to dominate the markets for rare books, fine art and antiques. It is very likely that both the Spencer and Crawford collections would have crossed the Atlantic, had Mrs Rylands not intervened.

The John Rylands Library is arguably the last of the major endowed libraries in the British Isles. From the last quarter of the nineteenth century library development in this country became dominated by the rate-supported public libraries on the one hand and the libraries of the new university colleges on the other.

The nearest comparison in Britain is perhaps the collection of books relating to the history of medicine amassed by Henry Wellcome (1853-1936).[13] *Wellcome made a fortune in the pharmaceutical industry and spent much time and money indulging his interest in the history of medicine. In 1913 he opened the Wellcome Historical Medical Museum in London. In 1932 the museum and its associated library were transferred to a new building on Euston Road, the headquarters of the Wellcome Foundation which was set up to operate his businesses and fund the various laboratories and research enterprises he established. Wellcome became an immensely rich man and on his death he left most of his fortune to medical science and research, which included research on the history of medicine. The library which he founded, and which his fortune funded, has become one of the world's greatest collections of medical books and literature.*

By contrast, there are several libraries in the United States which, like the John Rylands Library, were formed in the late nineteenth and twentieth centuries through the collecting activities of wealthy, 'self-made' individuals.

12. Ian Isherwood and Peter Mohr, *Medical Men and Medical Society: A History of the Library of the Manchester Medical Society, 1834–1998* (Manchester: Manchester Medical Society Library, n.d.).
13. See his biography in *Obituary Notices of Fellows of the Royal Society*, vol. 2, 1936–38 (London: Royal Society), pp. 229–38.

The Huntington Library was established in 1919 from the collection of rare books and manuscripts collected by Henry Huntington, a railway millionaire, and his wife Arabella. The Morgan Library in New York developed from the private library of the financier Pierpont Morgan, who began to collect rare books and manuscripts in the 1890s. The Newberry Library in Chicago was endowed through the will of the businessman Walter Loomis Newberry and first opened in 1896. Its collections of printed books and manuscripts concentrate on the humanities and music. The Folger Shakespeare Library in Washington, which opened in 1932, began as the private collection of Henry Clay Folger and his wife Emily. It now houses the world's largest collection of Shakespeare's printed works. Many of the collections upon which these libraries were founded came from Britain and continental Europe, purchased from aristocratic families struggling to pay death duties and other taxes.

These American institutions began life as private libraries formed by wealthy individuals, more or less for their own purposes. Only after they had achieved greatness were the libraries transferred to trustees and became independent institutions, whether during the lifetime of the founder or posthumously. It is doubtful if there is any case comparable to Mrs Rylands, of one person who from almost nothing deliberately set out to build and stock a major library.

2.4 THE BUILDING: ITS DESIGN AND CONSTRUCTION

The original building of the John Rylands Library is the product of two remarkable personalities, the architect Basil Champneys and his client, Mrs Enriqueta Augustina Rylands. Champneys was a man steeped in the Gothic tradition, having trained under John Prichard (1817-86), but who interpreted the style with remarkable freedom and originality. Champneys came to the attention of Mrs Rylands through his design of Mansfield College, Oxford (1887-9), a new Congregational foundation of which she was a patron. She is said to have been especially impressed with the timber-framed, galleried Library, whose design seems to have given Champneys particular pleasure.[14]

Mrs Rylands was an exacting client. She exerted great control over Champneys and the various contractors, craftsmen and artists, and she personally oversaw the development of designs for individual features of the building, including the metalwork, statuary and stained glass.

Basil Champneys was invited to submit designs for the Library in November 1889. In a burst of creative energy he completed his initial plans within a week. By contrast, construction occupied nine years, delayed by shortages of skilled craftsmen, numerous design changes, and conflicts between the principal parties.

The Gothic style which Champneys employed at Mansfield was no doubt favoured by the college authorities because it suggested an association, if not parity, with the more ancient colleges of Oxford. A similar motivation may well have underpinned Mrs Rylands's choice of architectural style. She wished to manufacture for Manchester an instant cultural heritage to rival that of the ancient university towns. The John Rylands Library represents the final flowering of the Gothic, which was already falling from favour in the 1890s. Indeed, it is widely recognized to be one of the finest neo-Gothic buildings in Europe. "It is a monument to commercial munificence, and looks, especially internally, as if one of Fred Grigg's Gothic dream drawings had been translated into real stone. It is inventive, extremely pretty, and spatially quite thrilling. Such ornate Perp Gothic was of course the exception, not the rule, in 1890."[15] *There are also Arts and Crafts influences, apparent in the imaginative use of space and light, integrity of design, and soundness and transparency of construction. The metalwork also displays art nouveau motifs.*

14. Nikolaus Pevsner, *The Buildings of England: Oxfordshire* (Harmondsworth: Penguin Books, 1974), pp. 234–5.
15. Nikolaus Pevsner, *The Buildings of England: South Lancashire* (Harmondsworth: Penguin Books, 1969), p. 47.

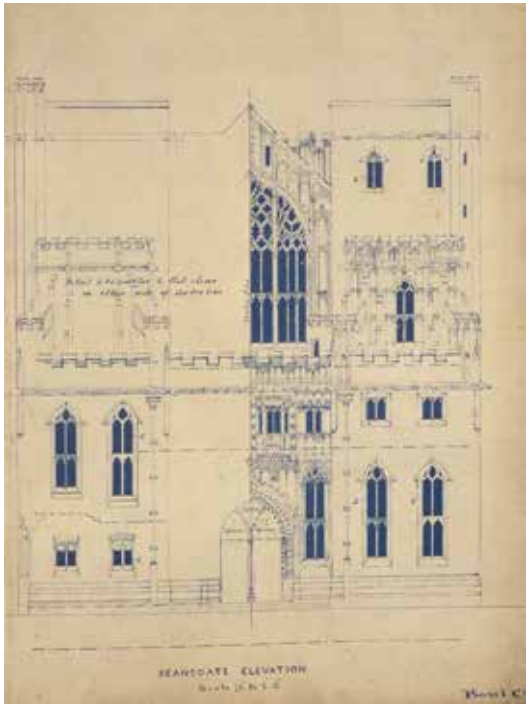

Fig 5. The Champneys design for the Deansgate front of the building (Rylands Collections)

A particularly interesting feature of the 1890s building is the soundness of its construction. The building is supported entirely by the structural integrity of its masonry, without any reliance on ironwork, except in the roofs. A contemporary commented that, "the staircases and the passages, as well as the Great Hall, were vaulted with most perfect thoroughness of constructive soundness; and that was a revelation at this late period in the nineteenth century. They seemed to have gone back to the days when the mediaeval architects revelled in the exercise of that extraordinary constructive faculty in Perpendicular vaulting."[16] *Another architect remarked that "there was no trickery or flimsiness of construction."*[17] *Such integrity was motivated in part by Champneys' desire to create a fire-proof structure: "Fire-proof construction which is dependent on iron girders is exceedingly precarious and my wish would be to aim at a legitimate masonry construction minimizing the use of inflammable material throughout the building."*[18] *Champneys also had a Ruskinian belief in truth and integrity in architecture: "Construction... which is the very essence of the enterprise, architecture in its higher branches being definable as construction made to blossom into beauty."*[19]

16. Comment by Beresford Pite in Basil Champneys, 'The John Rylands Library, Manchester', *Journal of the Royal Institute of British Architects*, 27 January 1900, p. 114.
17. Comment by J.M. Brydon in Champneys, *op. cit.*, p. 112.
18. Notes by Champneys on his plans for the proposed Library. JRL Archive, letterbook 1, pp. 3–6.
19. B. Champneys, 'On the Relation of General to Technical Education in the Training of an Architect', in R. Norman Shaw and T.G. Jackson (eds), *Architecture: a Profession or an Art* (London: John Murray, 1892).

The interior was of most concern to Champneys. A number of features, consistent throughout the building, confer particular significance. They are principally the stone carving and statuary, which is of outstanding quality; the woodwork; the furniture; and the metalwork. The building was serviced by electricity, still an innovation in 1890. Its forced-ventilation and heating system was also considered innovative.

The main contractors for the project were Morrison & Sons of Wavertree, Liverpool. They were responsible for the main building elements, encompassing the stonework and most of the woodwork including the carcasses of the bookcases. The firm of Robert Bridgeman of Lichfield was employed to produce the more intricate woodcarvings including the traceried screens in the Entrance Hall and the Wood Street Cloister. Bridgeman was also selected by Mrs Rylands to produce the gallery statues.

The fashionable Manchester sculptor, John Cassidy, was commissioned by Mrs Rylands to produce the statue group in the vestibule, and the figures of John Rylands and (later) Mrs Rylands which preside over the Reading Room.

The bronzework, including light fittings, switch covers, door furniture, radiator cases, railings and gates, was specially designed and manufactured by Messrs J.W. Singer & Sons of Frome in Somerset. Again Mrs Rylands exerted considerable control over the designs. The metalwork and locking mechanisms of the bookcases were manufactured by Clements, Jeakes & Co. of London.

Fig 6. Bronze work gate by Singers of Frome

The stained-glass windows of the Reading Room and the stained-glass traceries throughout the building were designed and made by Charles Eamer Kempe of London, one of the foremost stained-glass makers of the period.

The consulting engineer Charles Hopkinson planned the electrical system, although some work was also done by Mr Musgrave Heaphy. The Manchester firm of Bertram Thomas was awarded the contract for installing the electric lighting system.

2.5 THE BUILDING: ITS SETTING AND EXTERIOR

2.5.1 SETTING

The setting of a building for the purposes of the National Planning Policy Framework is defined as the surroundings within which a building is experienced. The immediate historical setting of Rylands Library building was described in the Conservation Plan of 2002, in the following paragraph. *The constricted site did not allow the building to be set within its own grounds. Consequently the exterior was intended to be viewed "in very rapid perspective". [20] Only since the late 1960s, when Spinningfield was opened out into a public square, has it been possible to view the south side of the building in a way which was never anticipated by the architect. Champneys increased the visual impact of the building on Deansgate by setting the frontage slightly off-parallel with the street, so that it is angled towards the city-centre.*

Of special importance for the architecture of the building was the dense, narrow and overlooked character of the site which defined the approximate extent and plan shape of the building, and set particular problems for the introduction of natural light, both as a consequence of the proximity of neighbouring buildings and because of the requirement to respect ancient rights of light. The dense urban character of the urban surroundings was established between the middle of the eighteenth century and the early nineteenth century, and is described below.

The urban evolution of the wider setting started with the line of Deansgate which is probably the route of the Roman Road and is certainly a street of great antiquity, appearing in the earliest maps and accounts of Manchester. A copy of a map said to date from circa 1650 shows Deansgate with some development along the frontages but with fields and gardens behind on each side. Pre-1869 drawings and views of Deansgate show timber-framed buildings which may have dated from this period or before.

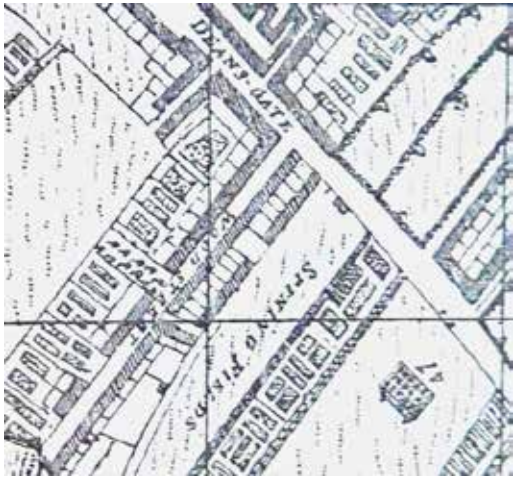

Fig. 7 Enlarged detail from the Casson & Berry map of circa 1746 (Digital Mapping). Both Spinningfields and Wood Street appear. The orientation of the map is unconventional

20. Basil Champneys, 'The John Rylands Library, Manchester', *Journal of the Royal Institute of British Architects*, 27 January 1900, p. 114.

The distinctive layout of narrow linear plots arranged at right angles to Deansgate is shown in greater detail on the Casson & Berry maps of Manchester which appeared in the mid-eighteenth century (fig x). Although Spinningfields itself was open land at that time, Wood Street had already been laid out and was built up. The street pattern followed the earlier plot boundaries, with narrow secondary streets running off Deansgate at right angles. Land to the south of Spinningfields, an area which was later overlaid by Cumberland Street was occupied by development possibly planting or gardens, as indicated on the maps.

Fig.8 Enlarged detail of Green's Map (1787-94) showing how the site had become built up around small alleys and courtyards (Digital Mapping)

The area swiftly became densely built up as shown on Green's map of Manchester (Fig. 8). It was an area of notorious slums by the mid nineteenth century, but improvements were made when Deansgate was widened and rebuilt, starting at the north end, from 1869. Trade directories and archive photographs of late nineteenth and early twentieth century date show that the street frontage became populated by offices, warehouses and retail premises. Although slum housing and cheap alehouses filled the narrow streets off the main thoroughfare, Deansgate itself was a respectable address from the late nineteenth century. Narrow Wood Street remained built up, broadly as it is today, but Spinningfields had been rebuilt, with loss of the small courtyards by the early twentieth century. Photographs taken in 1968 (Manchester Library Images Collection, m04600; m0568) show buildings of different dates present on the site by then, including examples dating from the 1950s or 1960s and a building immediately beside the library which probably dated from the mid or late nineteenth century.

Fig.9 The 1932 OS map showing the site (Manchester City Libraries)

Radical planning changes by Manchester Council for the whole of the City were set out in the *City of Manchester Plan* of 1945. While the proposals in this document are more accurately described as aspirations, and remained largely unexecuted, they built on plans formulated in the pre-war years. John Rylands Library was one of a tiny handful of Victorian and Edwardian buildings identified for retention. Plans for the town centre included replacement of the Town Hall on the same site and creation of a 'processional way' from it to new law courts behind Spinningfields. The layout of Brazennose Street and Lincoln Square, with the creation of a court complex to the west during the 1950s and 1960s probably owe their origins to the proposals, which were only implemented in part.

Fig.10 This illustration from the *City of Manchester Plan* shows a new town hall, left centre, with a processional way leading from there across Deansgate, where the John Rylands Library is indicated, to a new court complex (top right) beside the culverted River Irwell.

While there was some post-war building on Spinningfields, comprehensive development did not occur until the end of the 1960s when buildings on the Deansgate frontage were removed and replaced by offices of the Manchester Evening News erected in circa 1969-70 to designs by Leach, Rhodes & Walker. This was set back on the west side of a small square, revealing longer views of the south side of the library than had been possible before. A sculpture, 'Vigilance' by Keith Godwin was placed in the square in 1971, commissioned by the Scott Trust to mark the centenary of the Manchester Evening News.[21] This was removed in 2003 in advance of the major redevelopment of the area.

The Deansgate/Peter Street Conservation Area was designated in 1985 by Manchester City Council, in recognition of the heritage value of the streetscene and the buildings that defined it. The conservation area covers the stretch of Deansgate south of the Bridge Street junction as far as Peter Street and Quay Street and extends on each side to cover the most important buildings including the Rylands Library and the part of Bridge Street immediately north, including the Masonic Hall and extending south to include the major buildings of Quay Street and Peter Street. Accompanying material available on the City Council website identifies the Library as a landmark building. [22]

Aspirations for creating a business district in the area were cemented by the acquisition of several buildings and plots around Spinningfields by the developer Allied London from 1997. The City Council was keen to move forward with the redevelopment of the City centre in the aftermath of the 1996 terrorist bomb and there were long-term plans for augmenting and developing the courts and civil justice buildings to the west. A masterplan for the redevelopment of Spinningfields was drawn up and subsequently revised and revisited on a number of occasions. Development has seen the creation of a revamped square beside the Library, as well as the redevelopment of the building itself, with replacement of the Leach Rhodes Walker 1970s extension by a new rear wing in 2007 (by Austin Smith:Lord). Views west along Spinningfields are closed by the Magistrates Court building designed by Gensler, completed in 2004, which incorporates cladding designed to resonate with the red sandstone of the Library building. The development of the plot south of the library began with the RBS building designed by Sheppard Robson and completed in 2006. This is characterised by the extensive use of glazing for the façades and distinctive V-shaped pilotis. The space between the two buildings was used in part for another Sheppard Robson Project, 1 The Avenue, a retail and office development, completed in 2010, with façades clad in angled glazed panels. This building is set back from the Deansgate frontage with a distinctive angled prow with recessed entrance towards the open space between it and the Library building.

Fig. 11 View west along Spinningfields showing The Avenue, left, and the Magistrates' Court beyond

[21] T. Wyke, *The Public Sculpture of Greater Manchester*, 2004, p.136-7
[22]www.manchester.gov.uk/info/511/conservation_areas/1092/deansgatepeter_street_conservation_area

Landscaping of Spinningfields was part of a wider scheme which included granite paving, seating blocks, lighting standards and tree planting, intended to provide improved pedestrian access across the area, undertaken by The Landscape Group and Hyland Edgar Driver for Allied London. Recently the permeability of the space has been reduced by closing off access from the west end of Spinningfields on the south side west to the Magistrates Court, but there is pedestrian access north onto Wood Street. Manchester City Council and the developers Allied London envisage further development of the wider site and an update of the masterplan was drawn up by the City Council in 2014 [23]. However the continued development as envisaged in this document will only affect the Library in the context of long views around the area rather than any direct impingement on the immediate setting.

On the north side of the Library building, Wood Street is experienced as a narrow, somewhat run-down thoroughfare, very much a back street and used to service rear entrances. A large interwar Neoclassical building, clad in Portland stone, stands immediately to the north, and Wood Street is densely populated by buildings which are largely of brick, largely of early and mid-twentieth century date, and largely lined by the rear elevations of buildings facing Bridge Street or Spinningfields. Among the more interesting are buildings associated with the Wood Street Mission, which has a principal elevation fronting Wood Street, one of Manchester's largest nineteenth century charities. Vistas down the street are closed by tall early twenty-first century buildings built to the west.

Fig. 12 View along Wood Street

The buildings opposite the Library on the east side of Deansgate are also a mixture, including 123 Deansgate, with elements of probably early and late twentieth century dates, and Lincoln House, an office block of 1986 by Holford Associates with granite cladding. Views east across Lincoln Square are focussed on the Town Hall tower, a key landmark.

[23] file:///C:/Users/PC/Downloads/5_SpinningfieldsMasterplan%20(1).pdf, Manchester City Council

Fig. 13. Looking east from Spinningfields with Lincoln House and the Town Hall tower.

In summary, the setting of John Rylands Library is varied and densely urban. Deansgate is a busy route with up to four lanes of traffic, also affected visually by the clutter of highway signage and street furniture. In the immediate locality of the Library there is a mixture of largely twentieth and twenty-first century buildings mainly in mixed office and retail use. Spinningfields now has a relatively open aspect, with generous pedestrian areas on the south side of the Library which link with longer views to the east and to the Town Hall, and generally enhances the setting of the Library.

2.5.2 EXTERIOR

The original Library has a narrow frontage on Deansgate with the two longer sides along Spinningfield and Wood Street. It has a strong Gothic revival style and together with its elongated form, the building has ecclesiastical character. The exterior is constructed of Barbary Plain red sandstone from Cumberland.

The surrounding buildings and setting determined the exterior and internal layout of the Library. The nave-like Reading Room was elevated to the first floor, as at Trinity College Dublin, and set back from the perimeter of the site. This enabled more daylight to be admitted to the Reading Room (the ground floor was overshadowed by adjacent properties), and to some extent insulated readers from the extraneous noise of the city. Underneath the Reading Room were a Lecture Hall (now the Exhibition Room), two Committee Rooms and two Book Rooms. These ground-floor rooms were connected by low perimeter cloisters. "By this arrangement the rooms are set back from the street, quiet is ensured and the width for access of light is greatly increased."[24] The Book Rooms were originally intended to house a lending library, served by a separate entrance on Wood Street.

The restrictions on the height of the building at its extremities have already been noted. Champneys put this constraint to advantage in the Deansgate façade, massing different geometric elements, one upon another, to reach the full height of the twin towers. The rectangular vestibule block is tripartite: the central portion, with "lacy and elaborate" detailing around the portal and twin oriel windows of the Librarian's rooms,[25] contrasts with the more solid flanking blocks, whose plain surfaces are punctuated only by deeply-recessed, asymmetrical window openings. The comparatively low height of the vestibule block is disguised by this tripartite division and by the verticality of the window openings, which lift the eye to the twin octagonal turrets above. The left-hand turret serves to illuminate the Main Staircase, through a Lantern Gallery, while the right-

24. Notes by Champneys. JRL Archive, letterbook 1, pp. 3–6.
25. Nikolaus Pevsner, *The Buildings of England: South Lancashire*, p. 284.

hand turret houses the Aldine Room. An obvious source for the richly-ornamented turrets is the octagon at Ely Cathedral.[26] The busyness of the turrets is in marked contrast to the solidity of the two towers which soar above them. These in turn serve as a foil to the delicate tracery of the Reading Room window, and the open-work parapet above. This pierced parapet incorporates a false gable projecting from the shoulders of the window arch. It was introduced into the design when the pitched roof was abandoned in favour of a shallow concrete roof, which did not rise significantly above the apex of the window (see below). It was then necessary to redesign the area above and around the window, and to introduce the parapet and false gable in order to improve the appearance. Ornate bronze railings, executed by Singers in the Arts and Crafts style, delineate the front boundary and give an indication of the design of the metalwork within. Six bronze poster frames were attached to the railings in the early 1990s. Two shields above the entrance doors contain the arms of the town of St Helens (John Rylands's birthplace) and the combined arms of the Rylands and Tennant families. They are surmounted by John Rylands's monogram.

The name of the Library is proclaimed by two elaborate lettering panels on either side of the portal, carved directly into the stone and gilded. These were executed by staff from David Kindersley's workshop in 1992.

The Spinningfield and Wood Street elevations are less elaborately ornamented than the Deansgate frontage. Indeed, the austere masonry backs of the massive main towers, and the simple vertical lines and rhythm of the projecting two-storey oriel windows along the flanks, are somewhat reminiscent of the exterior of Glasgow School of Art, and are closer to twentieth-century architecture than to the Gothic of Pugin.[27]

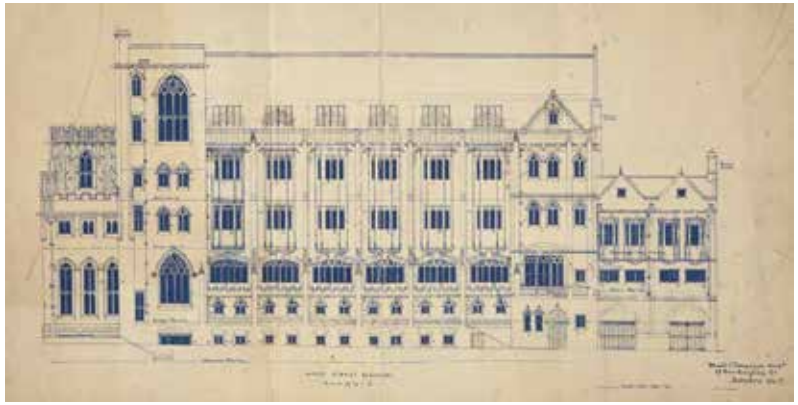

Fig 14. Drawing of the Wood Street Elevation by Champneys (Rylands Collections)

26. John Maddison, 'Basil Champneys and the John Rylands Library', in John H.G. Archer (ed.), *Art and Architecture in Victorian Manchester* (Manchester: Manchester University Press, 1985), p. 246.
27. James Aulich, 'The John Rylands Library, Manchester, 1889–1899', p. 33, draws another comparison: "The organisation of the windows here at the Rylands is remarkably close to that used by C.F. Bodley in the New Buildings at Magdalen College, Oxford."

The exterior of the Library is constructed of a hard-wearing, coarse-grained, Barbary Plain red sandstone from Messrs Forresters' quarry at Langwathby near Penrith in Cumberland. The stone was specially selected for uniformity of colour and absence of defects.[28] *Smaller quantities of Remington stone and Lazonby stone were also used, while "best blue hard York stone" from the Shipley district was employed for the floors and staircases.*

The exterior of the clerestory and parts of the main towers were originally constructed of red brick. It was originally proposed that the Library should be covered with a timber-framed pitched roof which would have concealed the clerestory. In 1893, in order to reduce the risk from fire, it was decided instead to lay a concrete roof over the fan-vaulted ceiling of the Reading Room, thus exposing the walls of the clerestory. In order to reduce the cost of this modification, and since the clerestory was not visible from street level, the clerestory walls were built of brick, according to the original specification, rather than the more expensive sandstone. Unfortunately, the opening up of Spinningfield in the late 1960s exposed this incongruous use of brick, a design weakness addressed by the construction of a pitched roof covered in Cumbria slates in 2005-07[29] *The rear gable is also of red brick, with minimal ornamentation.*

2.6 THE BUILDING: INTERIOR

2.6.1 PRINCIPAL PUBLIC SPACES, 1899 BUILDING

The library was designed to be approached from the grand street entrance on Deansgate where the towering façade resembles a medieval gatehouse. The intricate detailing of the sandstone is accented by the windows, the varied skyline and the dull bronze of the metalwork and its decorative panels framing the doorway. A lobby leads into the entrance hall from where staircases continue up to the Reading Room, which together form one of the most impressive and memorable secular Gothic spaces of the late Victorian era. These spaces were designed to be experienced sequentially from the main entrance and are therefore described in that order. Further details of individual spaces can be found in the individual gazetteer entries.

Fig 15. The entrance hall

28. Measure Bill no. 6, July 1899. JRL Archive, Measure Bills volume 1.
29. Letter from Basil Champneys to Mrs Rylands, 7 June 1893. JRL Archive, letterbook 1, pp. 131–2.

The ENTRANCE HALL rises through two storeys and the surfaces are of stone, with tall moulded piers rising to support vaulted ceilings. One of the most memorable aspects of the design is the way in which the spaces are layered, with pairs of pierced shafts, with views up to and across to the staircase to the south and with a complex interplay in the spatial qualities of the elements. The space is designed to affect the senses in a very direct manner, giving an impression of space and grandeur, leading the eye and directing a progress through the spaces. Ahead there are steps where John Cassidy's sculpture (Theology directing the Labours of Science and Art) forms a focal point of the first landing. The main STAIR then leads upwards, where the visitor experiences an unfolding and dramatic sequence of spaces affording views down and across the entrance hall and upwards to the top lantern. The stair turns around a huge newel with a large intricate lamp standard, and views of the upper landing and an oriel-like landing projection can then be seen. The upper landing impresses by the vast scale of the soaring vaulted roofs and views across a stone screen into the Reading Room. There is a stone bench, inviting the visitor to pause, and the projection over the stair is another invitation to linger and experience the setting, which here as everywhere in the principal spaces combined drama and long views with intricate detailing, of the metalwork, the lamps and the carved detail.

The READING ROOM is a huge double-height vaulted hall, lit by tall traceried windows at each end, with galleried aisles on each side. The ecclesiastical resonances introduced by the windows and aisles are heightened by the presence of a rounded apse at the west end. Almost all of the aisle bays is similar, and richly detailed: here the intricate metalwork, carving and lamps (by Singers of Frome) can be appreciated in a slightly more intimate setting. The lamps, while exhibiting a relatively limited repertoire of styles, add Art Nouveau accents to the interior, related stylistically to the almost exactly contemporary Art Nouveau metalwork for example that of the Paris Metro by Hector Guimard. The radiator grilles exhibit similar Art Nouveau detailing but are explicitly based on sixteenth century precedent, with the sort of masks popular in Tudor and Jacobean contexts. There is statuary designed for the space and the windows contain stained glass by Kempe showing figures of philosophers, thinkers, theologians and so on. At the north-west end of the reading room a door leads to an area not now open to the public, where there is a single-storey vaulted room originally designed as a refreshment room.

Fig 16. The Reading Room (RM)

The upper level of the reading room provides a different, arguably heightened experience. It can be reached either by a spiral stair at the west end, or by the more usual route, an intramural stair leading up from the screen at the east end where the main desk and the librarians' rooms are sited. Both routes offer a dim, enclosed approach, and at the top the east staircase has a ribbed stalk, recalling the great newel of the main stair. The landing opens out into an extraordinary space, where the upper galleries supply vertiginous views over the main space, and the routes leading east-west along the aisles are framed by Gothic arches, creating an insistent rhythm. The narrow north/south walkway at the east end gives access to the Lantern Gallery (south) in the turret where an equally narrow and vertiginous gallery runs around the inner side, one of the elements which is wholly artistic and dramatic in intention and function. This feature is balanced on the north side by the Aldine Room, an impressive polygonal space in the opposing turret, and the drama continues with the upper level Tract Gallery high on the north side.

Two types of stone were used in the construction of the original building. The stone used for the interior is Shawk, from McKay's quarry at Thursby near Carlisle. Shawk is a fine-grained, red sandstone which ranges in colour from deep red, through greyish buff to a delicate rose pink. The architect and contractors exploited this variation to create an irregular mottled effect, which can be seen to best effect on the high curtain wall at the top of the Main Staircase. On the vaulted ceiling of the Reading Room, when supplies of the mottled stone were running short, a banded effect was obtained by using alternating layers of dark and light stone.

2.6.2 SECONDARY PUBLIC SPACES

There is a series of rooms and corridors beneath the Reading Room reached from the landings at the foot of the main stair and in the corresponding space to the north, where there is a balustrade and views over the entrance hall. Circulation on the south and north sides are via low vaulted corridors known as the Spinningfield and Wood Street Cloisters respectively. These are very evocative spaces, richly ornamented with carved bosses and decorative metalwork, and dimly lit by opaque bullseye glass in the traceried windows. The rooms they flank were designed as meeting and lecture rooms. They are also richly ornamented with crested panelling and carved stone surfaces. The rooms are lit at clerestory level, where they rise above the level of the flanking cloister corridors. To the west is the Cross Corridor, serving a pair of rooms arranged on two floors with galleries, designed originally as public reading rooms but used for collections from the beginning. There are decorative railings, bookcases and panelling, but the rooms are less decorative than most other public areas.

Fig 17. The Spinningfield cloister

The other principal public spaces are the cloakrooms and lavatories which are situated at basement level, reached discreetly from the entrance hall. They contain original marble stands for porcelain basins and white glazed brick surfaces. Although there have been alterations they are good examples of late Victorian services which rarely survive in anything like their original condition. Wall and floor surfaces, however, are showing signs of age and wear.

2.6.3 COLLECTIONS ROOMS

These rooms were designed to house specific collections or parts of collections. They are generally finished to the same standard as the other smaller public spaces, but were probably not openly accessible to the public. They include areas such as the Map Room, the Bible Room, the Tract Gallery and the Early Printed Books Room. The oak book shelving of these rooms was purpose built for the specific requirements of the collections they housed.

2.6.4 PRINCIPAL STAFF ROOMS

Staff accommodation in the original building is concentrated at the east end of the reading room where there are offices for the Librarian and Assistant Librarian reached from a small lobby. The detailing expresses a hierarchy in the status of the staff using the rooms; these are the richest of the staff rooms in terms of fixtures and architectural detailing, with oriels and elaborate fittings. Fixtures include part of the 1920s telephone system. There are staff lavatories/cloakrooms associated with these spaces with original matchboard panelling and marble wash stands. A porters' room beneath the main stair in the entrance hall is finished in much more utilitarian manner, and contains fixtures and fittings associated with the telephone and electrical systems.

Fig 18. The Librarian's Office in a photograph of 1900 (Rylands Collections)

2.6.5 STORAGE AND SERVICES

Storage and services relating to the original building was concentrated mainly in the basement/cellar areas. These can be accessed from the lobby near the public lavatories which are also at basement level at the east end of the original building. At the west end there is circulation by means of stairs (south side) and connection with the circulation relating to the 1913-24 extension (Wood Street staircase on north side). The cellars are arranged as vaulted spaces reached from an east/west spine corridor with a cross (north/south) corridor at the west end where there is an apsidal bay beneath the apse of the Reading Room. The spaces are generally treated in a utilitarian manner and were divided between storage areas and service areas with plant. The wall surfaces are generally painted brick, which probably reflects the original surface treatment, with concrete or terrazzo floors. Cellars at the extreme east end are now used for plant and exhibit signs of alteration and interventions. The principal historic ventilation system was located in this area, with another secondary fan room to the north-west end of the basement. The central areas retain book cases, security gates and steel security doors. Electrical plant and back-up emergency power systems have been sited in some of the cellar areas towards the west end, including an early example of transformers (redundant but retained in situ)..

In addition there were service areas associated with the Refreshments Room. On the floor beneath the room there is an altered area with very utilitarian stone fireplaces which would have been kitchen, pantry, sculleries etc. The loading bay on the floor below was originally served by a cart entrance from Wood Street and, altered during the 1913-20 phase of extension. There are also some small cleaners' rooms and other service/circulation spaces.

Heating and Ventilation System

The 1890s Building incorporated a sophisticated heating and ventilation system, in order to protect the books and fabric of the building from the heavily-polluted air of industrial Manchester.[30] Air was drawn into the building at street level, and was passed over screens loaded with coke, which was kept moist by water sprays, in order to remove particulates. The air was warmed by hot-water batteries, and pumped through the building using a system of ring fans and plenum ducts.[31] There were two separate ventilation units. The primary unit, situated under the Entrance Hall, drew air in from Deansgate and delivered it into the Entrance Hall, by means of grilles set into the floor, whence it rose up the Main Staircase into the Reading Room. This unit also supplied air, via vertical plenum ducts, to gratings below the radiators in the Lecture Hall (now the Exhibition Room) and the two Committee Rooms. A second, smaller, unit located in the Cellars serviced the Wood Street Cloister, the Cross Corridor, the Manuscript Rooms and the Early Printed Books Room, feeding fresh air via grilles below the radiators.[32]

Vitiated air was extracted at high level in the Reading Room, by means of two electric fans placed within the roofs of the transepts, above the Early Printed Books Room and the Art Alcove. The ground-floor rooms were connected to the same extracts by a system of vertical and horizontal ducts built into the main roofspace,

30. The susceptibility of the building to the pollution of Manchester was commented on by contemporaries. Champneys countered that he had chosen red sandstone in part because it weathered better than white or grey stone in a polluted atmosphere. Basil Champneys, 'The John Rylands Library, Manchester', *Journal of the Royal Institute of British Architects*, 27 January 1900, pp. 111, 113–14.
31. Henry Guppy, *The John Rylands Library, Manchester, 1899–1935: a Brief Record of its History with Descriptions of the Building and its Contents* (Manchester: Manchester University Press, 1935), pp. 100–1. The system is described in detail in an unpublished report commissioned by the University of Manchester from John Fyfe and Partners, March 1998.
32. Letter from William Linnell to Champneys, 5 April 1895. JRL Archive, letterbook 1, pp. 196–201.

walls and floor of the Reading Room. A small centrifugal fan was provided in the plantroom above the Early Printed Books Room, to overcome the resistance to airflow created by the ductwork.[33]

A major weakness of the original system was the placing of the air intakes at pavement level, which introduced dirt into the building. To rectify the problem, the air-intake system was modified when the first extension was built in 1913-20. This building incorporated a roof-level air intake, and a shaft through which air was drawn down to the basement plantrooms by means of a belt-driven fan.[34]

The ventilation system has been modified subsequently with unfortunate consequences. The original basement fans and filtration units were replaced in the early 1970s by two current air-handling units with integral heating coils, manufactured by A.A.F. Ltd. Various modifications of the ductwork have been made, interrupting the airflow, and most seriously, the 110v AC motors driving the high-level extract fans were disconnected when the Library was rewired in the early 1990s. The fabric filters over the air intakes have not been changed regularly, and the ductwork is now heavily contaminated with dust and soot.[35]

Electric Lighting System

The Library was one of the first public buildings in Manchester to be lit by electricity, which had the dual advantages of being cleaner and less of a fire-hazard than gas lighting.[36] Electric lighting was proposed as early as 1890, making the John Rylands Library one of the first public buildings in Britain to be designed and built with electric lighting in mind.[37] Although the entire Library was rewired in the early 1990s for safety reasons, all the original bronze lighting fittings and conduits, and most of the copper conduits and wooden trunking, through which the wiring was channelled in the non-public areas, have been retained. Other elements, such as switch boards and fuse boxes, have been left in situ as non-operational objects or have been stored out of use. The electrical system therefore remains nationally-important as one of the earliest large-scale installations to have survived largely intact.

Fig 19. A reading room lamp by Singers of Frome

33. The present electric motors were manufactured in 1951, according to the builders' plates, replacing earlier motors, one of which (dated 1910) survives above the Early Printed Books Room.
34. Guppy, *op. cit.*, pp. 104–5.
35. See the Fyfe and Partners report: note 31.
36. A proposal to have additional gas-lighting, as a back-up in case of a failure in the electricity supply, was abandoned in 1895. JRL Archive, letterbook 1, pp. 258–9.
37. Letter from William Linnell to Champneys, 25 February 1890. JRL Archive, letterbook 1, p. 24.

Until 1950 the Library generated its own electricity on a 110-volt system which powered almost 1,500 carbon-filament lamps. The original generating plant comprised three Crossley Otto high-speed horizontal gas engines of 25 nominal horsepower, which powered three Edison Hopkinson 45 kilowatt dynamos.[38] Because of the potential fire risk, these were housed in a separate engine and dynamo house erected at the rear of the original Library building. No trace of this structure survives.

The Library ceased to generate its own electricity in 1950. For the next forty years the Library used mains electricity, transformed down from 240 to 110 volts. The entire Library was rewired by the University of Manchester in 1992-5, at a cost of more than £1 million, and 240v mains electricity is now supplied directly into the building. The redundant transformer and switch-gear remain in the Plant Room. Entirely new electrical panels and switch-gear have been installed in the basement areas of the Library, and in other less-sensitive areas such as the cleaners' lobby at the end of the Reading Room, and the lobbies to the lift at the end the Reading Room. An electrical panel has been concealed behind wooden-panelled doors at the rear of the Counter area.

In the public areas of the 1890s Building, the electrical conduits are hidden behind the wooden panelling, set within channels in the floors of the Reading Room and Gallery, or coursed within the stonework, wherever possible. For example, the wiring of the splendid lamp standard on the Main Staircase runs through the centre of the supporting newel. Where concealment is not possible, the wiring is routed across the stonework within fluted, rectangular-section, bronze trunking. In the non-public areas the wiring runs in rectangular-section wooded trunking, or in large-diameter copper pipes: the electricity is plumbed like water.

The original 110v lighting system produced a soft, warm, yellow light which suffused the Library. Some of the original carbon-filament, sixteen candle-power lamps were still in place and functioning until the rewire of 1992-5. A selection have been retained for historical purposes. The clear-glass lamps resembled tulip heads in shape, and thus harmonized perfectly with the foliated light fittings from which they appeared to grow organically.

2.6.6 METALWORK

All the bronzework, comprising light fittings, switch covers, door furniture, radiator cases, balustrades, railings and gates, was specially designed and manufactured for the Library by Messrs J.W. Singer & Sons of Frome in Somerset, a firm renowned for the high quality of its workmanship.[39] By sourcing from a single company and by controlling all the designs personally, Mrs Rylands was able to achieve a remarkable unity of style and consistency in quality and finish throughout. Sinuous curves and swellings, stylized foliage and flowers, and elaborate rope-work are motifs common to every element of the metalwork, from the monumental railings down to the smallest escutcheon, while great care was taken to apply the same rich, dark patina to every fitting.

The light fittings, specially designed and manufactured by Singers, are wonderful manifestations of the Arts and Crafts style. The swirling, foliated brackets served as the perfect setting for the original tulip-shaped lamps. While many of the wall fittings are relatively modest, the pendant fittings in the Committee Rooms are

38. Letters from Mrs Rylands to Mather & Platt and Crossley Brothers, 27 January 1896. JRL Archive, letterbook 2, pp. 90–3.
39. Singers guaranteed to "supply the very best and most artistic workmanship that can be executed... The whole of the foliated work would be hammered up, this giving a variety in the treatment that cannot be obtained from cast work. The whole of the detail to be artistically treated and modelled, and no stamped work to be used. Special models would be prepared for every part, so that every detail shall be in perfect harmony with the rest of the building and to ensure all the bronze work being a part of the whole scheme." Letter from Singers to Charles Hopkinson, 20 December 1895. JRL Archive, letterbook 2, pp. 88–9.

particularly noteworthy for their size and elaborate design, and the ornate lamp standard on the Main Staircase is outstanding. The latter cost £150 alone.[40]

There are twelve different designs of radiator grille, used in various combinations, to produce a startling variety in the radiators on the Library Floor. Further designs are employed on the Ground Floor. The two radiators on the landing at the head of the Main Staircase are particularly flamboyant. In the centre of each is a grotesque mask, hammered out of sheet bronze, surrounded by rosettes, stylized foliage and looped cables.

The magnificent bronze railings and gates in front of the Library were ordered from Singers in 1898, and were installed in the spring of 1899, at a cost of over £1,000.

2.6.7 STONEWORK

The interior of the 1890s Building is remarkable for the quality of the stone carving, much of which is the work of Robert Bridgeman of Lichfield.[41] The stone vaulting in the Entrance Hall, Cloisters, Cross Corridor, Main Staircase, Reading Room and Refreshment Room is thickly ribbed, and crowned with bosses richly carved with bouquets of fruit and flowers, dragons and other mythical beasts, birds and Green Men. Elsewhere, dragons cling to ceilings or peep out from their lairs on the Main Staircase.

Fig 20. Detail of stone carving

Other significant features are: the series of Latin mottoes, carved in relief alongside the clerestory windows (and now almost entirely obscured by grime); below them, the twenty-eight shields bearing early printers' devices; the brattishing carved into the stonework below the clerestory windows; the pierced, traceried balustrades of the Main Staircase, Octagon and Reading Room Gallery, with quatrefoils and mouchettes; the friezes below the quadrant balcony and Octagon balcony, decorated with foliage, fruits, animals, mythical beasts and birds; the carved panels around the doors to the Exhibition Room and Reading Room (the former incorporating heraldic devices); and the ogee arches along the Gallery walkways, embellished with sharp cusps below and surmounted by flamboyant crockets. All the stone carving displays lively imagination, vigour, and in places not a little humour.

40. Estimate from Singers. JRL Archive, letterbook 2, pp. 127–9. Champneys in fact supplied a design for the fitting on the Staircase, which Mrs Rylands rejected as not being in keeping with the rest of Singers' work.
41. Bridgeman's account totalled £7,867 6s 7d. JRL Archive, letterbook 4, p. 126.

2.6.8 STATUARY

The statuary in the John Rylands Library is the work of two men, Robert Bridgeman of Lichfield and the fashionable Manchester sculptor John Cassidy. Both artists were subject to the close scrutiny and direction of Mrs Rylands.

The Entrance Hall is dominated by an impressive statue group entitled Theology Directing the Labours of Science and Art, executed in Shawk stone by Cassidy. The dominant central figure is Theology, represented as a confident young woman standing on a rocky pedestal and holding a book of Scripture. On her right is seated the bearded figure of Science, holding a globe, while on her right is Art, embodied as "a youthful metal-worker shaping a chalice". [42] The work thus symbolizes the concept of the subservience of Science and Art to the 'higher' discipline of Theology, and by extension, the dependence of human labours upon God's will. It also represents the central place which Mrs Rylands gave to theology in her Library.

Cassidy was also responsible for the two marble statues on the Reading Room, of John and Enriqueta Rylands. The statue of John is made of the finest white marble and is set on a green granite pedestal supplied by Messrs J. & H. Patterson of Manchester. Mrs Rylands originally intended to place a bust of her late husband within the semi-circular Apse, but later had misgivings about the religious overtones of such an arrangement, and chose instead a full-height portrait, which was positioned in front of the Apse. The statue of Mrs Rylands was fashioned from the same materials, and was installed in 1907, a few months before her death. Comparison with contemporary photographs reveals that the portrait is somewhat idealized.

Around the Gallery of the Reading Room are twenty portrait statues of eminent men of letters, produced by Robert Bridgeman. Mrs Rylands was responsible for the choice of figures to be represented, and for their placement. The figures are drawn from the spheres of theology (with a particular emphasis on Bible translators and Protestant reformers), literature, philosophy, science and printing. The statuary thus complements the iconography of the two main windows. Care was taken in the placement of the statues to achieve a correspondence between facing figures. For example, the two pioneering printers, Gutenberg and Caxton, face one another; the ancient historian Herodotus stands opposite his modern counterpart, Gibbon; while the Protestant reformers Luther and Calvin form another pair. Thematically, the figures progress from churchmen and theologians at the Deansgate end, through literary figures and historians in the centre of the Reading Room, to scientists and finally printers at the far end. The four figures situated under the large windows at either end of the Reading Room stand outside this arrangement: they represent the chief translators of the Bible into English.

Modern commentators tend to agree that the statues are worthy but dull. They nonetheless constitute a highly significant group of statuary, because of their unity of design and their association with Mrs Rylands and her vision for the Library.

In the Octagon of the 1920 Extension is a handsome bust of Elizabeth Gaskell, executed in white marble by Sir Hamo Thornycroft. This formerly stood in the Main University Library.

2.6.9 PLASTERWORK

The ceilings of the Exhibition Room (formerly the Lecture Hall) and the two Committee Rooms on the ground floor, and the alcoves in the Reading Room, the Bible Room, the Aldine Room, the Early Printed Books Room and the Art Alcove upstairs, comprise ornately-moulded plaster panels, set into oak frameworks. The panels

42. Basil Champneys, 'The John Rylands Library, Manchester', *Journal of the Royal Institute of British Architects*, 27 January 1900, p. 106.

were designed by Sir George Frampton R.A. (1860–1928), and executed by Goodall & Company of Liverpool, plasterers, at a cost of £585.[43]

Early in his career George Frampton was one of the leading avant-garde sculptors in Britain, and a significant figure in the Arts and Crafts movement. He worked with a variety of materials, including bronze, marble, ivory and terracotta. He was one of the artists who had been invited to submit designs for the statuary in the Library, but his models did not find favour with Mrs Rylands. The plasterwork may have been entrusted to him as a consolation for having failed to obtain the contracts for the statues.

The plaster panels are moulded in low relief with delicate, stylized floral designs, which serve to soften the geometric lines of the bookcases and the wooden panelling. They epitomize the Arts and Crafts approach to the medium, in which modelling was executed in low relief, there was a general softness of treatment, and the nature of the material was respected. This philosophy was expounded by Ernest Gimson: "… it will be impossible for the plaster-worker to get anything more than a suggestion of nature into his work, if he gives any thought to the suitability of the design to the material… Indeed something of dulness (sic) is always noticeable in good plaster-work, where there is no intention of disguising the material; and it is a quality which… gives it a character of its own… For dulness suggests the softness of the material, and the process of adding and pressing, by which the right relief is obtained, suggests the application of the design to a prepared surface…"[44]

The quiet restraint of the plaster ceilings serves as a foil for the grandiose architectural setting, and is appropriate in the context of a library designed for study and quiet reflection. The ceilings are in marked contrast to the brightly painted panels on the ceiling of the library at Mansfield College, which were lavishly stencilled with floral devices and Latin mottoes by Messrs Powell and Sons of Whitefriars in 1896.[45]

2.6.10 WINDOWS AND STAINED GLASS

The two arched stained-glass windows which dominate the Reading Room were designed and made by Charles Eamer Kempe of London, one of the foremost stained-glass makers of the period. Each window depicts twenty figures, arranged in two rows and portrayed, wherever possible, according to contemporary sources.

The south window, closest to Deansgate, represents Literature and Art. Philosophy occupies the central division, the ancients (Plato, Aristotle, Lucretius and Cicero) standing above their modern counterparts, Descartes, Locke, Kant and Hegel. On the left the great Moralists of the ancient and modern world are depicted: Socrates, Epicretus and Marcus Aurelius in the upper compartments; Dr Johnson, Wordsworth and Carlyle in the lower. The right-hand division is devoted to Poetry and Art. Aeschylus, Raphael and Beethoven are shown above Dante, Michelangelo and Handel.

43. Notes of interview between Messrs Linnell, Carnelley and Champneys. JRL Archive, letterbook 1, pp. 251–2; statement of sums paid by Mrs Rylands. JRL Archive, letterbook 4, pp. 128–31.
44. Ernest Gimson, 'Plaster-work', in Arthur H. Mackmurdo (ed.), *Plain Handicrafts* (London: Percival & Co., 1892), p. 35; quoted in Annette Carruthers and Mary Greensted (eds), *Simplicity or Splendour: Arts and Crafts Living: Objects from the Cheltenham Collections* (Cheltenham: Cheltenham Art Gallery and Museums, 1999), p. 17.
45. Elaine Kaye, *Mansfield College, Oxford: Its Origin, History, and Significance* (Oxford: Oxford University Press, 1996), p. 82.

Fig 21. Stained glass by Kempe

The north window represents Theology. The upper compartments in the central division contain representations of figures from the Old and New Testaments (Moses and Isaiah, and the Apostles John and Paul). Below are four of the Church Fathers (Origen, and Saints Chrysostom, Jerome and Augustine). Medieval theologians occupy the upper-left division (St Anselm, St Thomas Aquinas and Duns Scotus), while below them is represented the Reformation (Erasmus, Beza and Melanchthon). The upper-right hand division is devoted to post-Reformation theology (Richard Hooker, Thomas Cartwright and Hugo Grotius); below are the Protestant theologians, Bishop Butler, Jonathan Edwards, and Schleiermacher.

Mrs Rylands was entirely responsible for the selection and placement of figures to be represented in the windows. The windows are thus overt manifestations of Mrs Rylands's own religious and artistic preferences, and her priorities and aims in founding the Library, and they reflect more generally notions of the Canon in late nineteenth-century England.

In order to maximize the amount of daylight entering the Library, the general glazing of the original building comprises roundels of clear German glass. At Kempe's suggestion coloured glass was used, sparingly, in the tracery. Motifs such as stylized foliage, rosettes (particularly the red rose of Lancashire), Kempe's trademark wheatsheaf, and the monogram of John Rylands, are used throughout.

2.6.11 WOODWORK

The woodwork throughout the Library, including the panelling and the furniture, is constructed of the finest quarter-sawn oak. This was imported from Danzig (now Gdansk) in Poland, as it proved impossible to obtain adequate supplies of good-quality English timber. Like the stonework, the woodwork is carved in intricate detail, with crisp linen-fold panels, quatrefoils and lively birds, beasts and floral devices. The general contractors, Morrison & Sons, were responsible for most of the woodwork, but some of the finest woodcarving, such as the traceried screens in the Entrance Hall and Wood Street cloister, and the panelling in the ground-floor rooms and Refreshment Room, was executed by Robert Bridgeman.[46] Champneys designed the panelling in the Reading Room alcoves, but Mrs Rylands modified it because she considered it too heavy.[47]

46. JRL Archive, letterbook 4, p. 126.
47. JRL Archive, letterbook 2, pp. 184–5.

It should be noted that where structural elements were concealed behind the panelling, they were constructed of brick rather than stone.

2.6.12 BOOKCASES

The bookcases are outstanding examples of Victorian craftsmanship and engineering. The bookcases in the Reading Room, Gallery, Aldine Room, Bible Room and Early Printed Books Room were all constructed to a common pattern, although the sizes of individual cases varied according to their location. The dimensions of the bookcases in the Early Printed Books Room and the Aldine Room were carefully calculated to accommodate the books which they were intended to house.[48] All the bookcases are in two sections, the lower parts being wider than the upper, in order to accommodate folio-size volumes. The two sections are separated by waist-level ledges with dentil ornamentation.

Like the rest of the woodwork in the Library, the carcasses of the bookcases are fashioned from the finest Polish oak. The massive plate-glass doors, some over nine feet tall, are contained in precision-made gun-metal frames, about an inch square. Rolls of velvet packed with wool form a seal between the doors and the wooden frames, in order to exclude dust. Security is provided by an elaborate system of triggers and espagnolette bolts, which shoot upward and downwards at the top and bottom of the frame. The oak shelves are panelled to achieve maximum strength and to prevent warping: Mrs Rylands complained that the bookshelves in her private library at Longford Hall had bowed badly and was determined to avoid a repetition of this at the John Rylands Library.[49] The shelves are supported by means of adjustable drawn-bronze shelf strips and clips supplied by Messrs Tonks. The tops of the cases on the Gallery, which do not reach to the ceiling, are delicately ornamented with wooden brattishing, as are the cases in the Apse.

A great deal of care and effort was expended in the design of the cases. Expert advice was obtained, and other libraries were visited by Champneys and by Mrs Rylands's advisers. The elaborate locking mechanism was inspired by a system employed at the British Museum; the bronze door-hinges were modelled on those used in Lord Crawford's library at Haigh Hall; while the gun-metal door frames were based upon designs Champneys had seen for the Berlin Museum.[50] Several trial cases were built before Mrs Rylands was satisfied as to the design. This attention to detail and lavish expenditure produced some of the finest library bookcases which have ever been constructed.

The bookcases in the Manuscripts Rooms were treated separately, after the cases in the Reading Room had been completed. These rooms were originally intended to serve as a public lending library, and the quality of the bookcases does not match the splendour of the cases in the Reading Room upstairs. The woodwork is less highly ornamented, while the metal door frames lack any bronzed finish and now show evidence of pitting and surface oxidation. Nevertheless, the cases are soundly constructed, with locking mechanisms similar to those of their more prestigious counterparts upstairs, and the panelled oak shelves are supported on Tonks' adjustable shelf strips.

2.6.13 FURNITURE

All the original furniture was designed to harmonize with the architecture of the building, and it has a marked Arts and Crafts flavour. It is constructed of oak, and incorporates Gothic motifs such as quatrefoils, trefoils and tracery. The Library possesses over 300 original standard chairs, some 50 armchairs, and four unique

48. Correspondence between Edward Gordon Duff and William Linnell, 4–10 March 1897. JRL Archive, letterbook 3, pp. 106–7.
49. Letter from Mrs Rylands to Champneys, 24 February 1893. JRL Archive, letterbook 1, pp. 109–10.
50. Letter from Champneys to William Linnell, 13 June 1896, and letter from Linnell to Champneys, 26 June 1896. JRL Archive, letterbook 2, pp. 143, 148–9.

prototype chairs, as well as numerous rectangular reading tables, a handful of octagonal tables, desks, periodical display stands, notice boards, a lectern, an umbrella stand and other items.[51]

Ten large exhibition cases were originally positioned in pairs, back-to-back, down the centre of the Reading Room. The bases incorporate shelving for large volumes, and are embellished with linenfold panelling and playful carvings of stylized foliage and flowers, fruits, birds and beasts, these being the work of Robert Bridgeman.[52] *Four sloping reading desks, or 'pulpit desks', also incorporate folio shelving and are similarly decorated with linenfold panelling incorporating art nouveau motifs, richly-carved friezes, and pierced tracery brattishing. The glass doors of the reading desks and exhibition cases, and the glass tops of the latter, are set into gun-metal frames, with locking mechanisms similar to those of the bookcases described above.*

It should be noted that a set of photographs of the original building was commissioned from Bedford, Lemere & Co. in 1900. These show the original disposition of furniture in most of the rooms. Later photographs depict the interiors of rooms in the 1920 Building. It is therefore possible in many cases to recreate the layout of many rooms and to reinstate furniture to the rooms for which it was originally intended.

Fig 22. The Bible Room in a photograph of 1900 (Rylands Collections)

Additional items of furniture were purchased for the 1920 Building. These included a suite of wickerwork tables, chairs and a chaise longue for the Librarian's Room and Common Room. Much of this suite is now in a sadly dilapidated condition.

51. A provisional list of tables and chairs required for each room was drawn up in 1898. JRL Archive, letterbook 4, p. 76.
52. JRL Archive, Measure Bills volume 2.

LATER EXTENSIONS

2.6.14 1913-1920 EXTENSION STAFF ROOMS

One of the reasons for the extension of the building in the early twentieth century was the pressing need for additional staff accommodation and book storage. The staff accommodation is arranged on two floors at the north-west end of the original building. The extension was designed Basil Champneys and his son Amian, who was an expert in library design. The upper level staff rooms are reached from the Reading Room, where the existing corridor serving the original Refreshment Room was modified and extended with the creation of a corridor with exposed stone surfaces which terminates in a highly decorative octagonal circulation area. This was managed in order to provide for further extension to the west, where a blocked doorway was provided and the outer wall finished in rendered brick as a temporary treatment. The staff rooms opening from each side of the corridor are generally finished with high quality fixtures designed to broadly mirror fixtures of the original building. This includes crested panelling, shelving and doors with decorative furniture and blind traceried panels. The original lamps survive, with alabaster bowls.

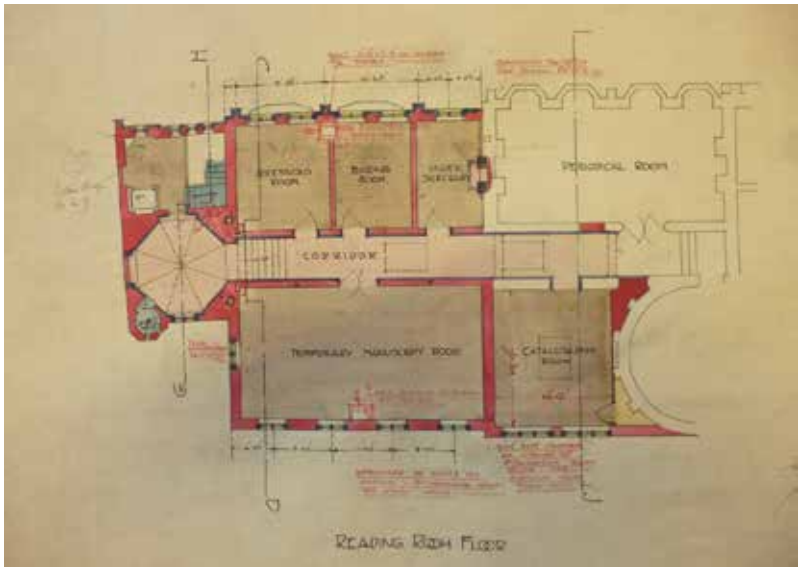

Fig 23. Plan of the Stone Corridor and Octagon (Rylands Collections)

The floor beneath is arranged in a similar manner, though the level of decoration and finish to the corridor is generally more basic. Staff rooms are generally finished to similar standards to those above and there are some decorative stone fireplaces.

2.6.15 STORAGE, CIRCULATION AND STACKS

The extension is served by a fairly utilitarian stair and an integral lift tower (known as the Wood Street staircase). There are decorative steel railings associated with the lift and on each of the upper floors there are oak corner cupboard units containing ceramic sinks and taps for cleaners. The stairs have plain metal balustrades, sited to serve the book stacks. *It was probably through Amian's influence that in October 1914 the Council of Governors resolved to install steel stacks, rather than oak shelving, to be supplied by the Art Metal Construction Co.*[53] *The stacks follow the pattern described by Amian Champneys in 1907. The purpose of the design was principally to maximize storage capacity while keeping the height of the 'decks' or floors low in order to facilitate the retrieval of stock. "Books stacks are so constructed that the cases themselves support the decks and the superimposed tiers; the walls merely serving to keep out the weather, to support the roof, and to a certain extent to steady the whole structure…. The decks are usually stopped at a distance of 3 or 4 in. short of the faces of the shelving on either side." He suggests various materials including perforated cast-iron for the deck, concluding that "a better form of deck is one filled with roughened plate glass."*[54] The thick glass floor panels allow light to filter down to the lower basement. The floor panels are set in steel frames integrated with the framework of the stacks which carry the floors, independent of the structure of the building. In addition two levels of stacks with glass floors were inserted into the 1899 loading bay at ground-floor level of the original buildings; traceried windows were inserted into the two doorways at the same time.

2.6.8. THE 1957-62 EXTENSION

An extension designed by Francis Jones & Sons was erected between 1957 and 1962 at the rear (west) end of the building through the patronage of Sir Isaac Wolfson. The new building was essentially of utilitarian design with the visible external elevations of buff brick. It rises through three storeys, originally housing a photographic studio, book storage and a specialist reading room. The areas are now all used as offices and for book storage. The interiors are fitted out in good quality materials (fittings by Waring and Gillow), but the design is generally considered to be low key and functional. An inscribed plaque recording the opening of the building on what was an external wall is now hidden in a service void.

2.6.16 THE 2007 EXTENSION

The original 1899 Caretaker's House was demolished to make way for an addition designed by Leach, Rhodes & Walker, completed in 1970. This extension was in turn demolished as part of the 'Unlocking the Rylands' project by Austin Smith:Lord of 2005-7. The architectural style adopted was a confident modern idiom in contrast to the 1899 building, with a flat roof, simple massing and a cladding of glass and patinated bronze. The interior has self-coloured rendered finishes to provide fresh, well lit public areas clearly distinguished from the Victorian and early 20th century work. Briefly, the extension provided a new entrance, shop and café facility towards the rear of the building accessed from Spinningfield. A large atrium, lift and stair hall was created rising through the full height of the new extension against the south side of the 1920 extension, to provide physical and visual connection with the earlier building. Other facilities include a new upper floor reading room and basement toilets and locker room. Public access from the atrium to the original building was effected by creating a glazed bridge over an existing stair at the west end of the Spinningfield Cloister at first

53. Minutes of Council, 26 October 1914. JRL Archive, Governors' Minute Book no. 2, p. 181. Amian Champneys describes a system of metal stacks with intervening glass floors in *Public Libraries. A Treatise on Their Design, Construction and Fittings* (London: B.T. Batsford, 1907), pp. 65–6.
54. Amian Champneys, *op. cit.*, pp. 65–6.

floor level and by creating a new opening in the Map Room on the third floor. The main entrance on Deansgate was closed for public access, but the public lavatories at this end of the building remained in use and public access to the entrance hall, main stair and associated areas continued, approached from the west (the reverse of the original intended route).

Fig 24. The 2005 extension

2.7 BIOGRAPHICAL PROFILES

2.7.1 John Rylands (1801–1888)

John Rylands was one of the most successful entrepreneurs of nineteenth-century England.[55] *Born at St Helens in Lancashire on 7 February 1801, he entered the textile trade in partnership with his two brothers at the age of eighteen. They were joined by their father in 1819, when the firm of Rylands & Sons was established. The company grew rapidly, thanks largely to John's financial acumen, boundless energy and business flair, and in 1847 he assumed sole ownership of the business.*

By the 1860s Rylands & Sons had become the largest cotton-manufacturing concern in Britain, with branches in London and Liverpool, as well as Manchester, and a thriving overseas business. The firm was atypical of the cotton industry generally, not only in its immense size, but also in the breadth of its activities, combining spinning, weaving, finishing and the vertical integration of manufacturing and retailing. It even mined its own coal to power the mills, and made and repaired most of its own machinery. The firm was thus able to control every stage of the process, from the import of raw cotton to the sale of finished cotton goods, thus insulating itself to some extent from the vagaries of the trade cycle and uncertainties of supply.[56]

John Rylands was Manchester's first multi-millionaire, leaving a fortune on his death in 1888 of £2.75 million. Despite his great wealth, John was a peculiarly retiring and sensitive person, who shrank from public office of any kind, living quietly at Longford Hall in Stretford, south-west of Manchester. He was a noted philanthropist, although characteristically he kept many of his benefactions secret, and by contemporary standards he was a benevolent employer. His main recreation appears to have been book collecting. He was a devout Nonconformist, and many of the books in the Longford Library were religious works. No doubt these brought

55. For further information on John Rylands, see D.A. Farnie, 'John Rylands of Manchester', *Bulletin of the John Rylands University Library of Manchester*, vol. 73, no. 2 (1993), pp. 3–103.
56. Farnie, *op. cit.*, p. 48.

comfort to their owner, whose life was marred by tragedy. His first wife, Dinah Raby, died in 1843, and all seven of their children predeceased him.

After the death of his second wife, Martha Carden, in 1875, John Rylands married her long-time companion, Miss Enriqueta Augustina Tennant (1843–1908). Mrs Rylands devoted herself to nursing John through his declining years, and following his death in 1888 she decided to build a library as a memorial to her husband. The John Rylands Library remains a fitting tribute to one of Manchester's greatest figures

Fig 25. Statue of John Rylands by John Cassidy

2.7.2 Enriqueta Augustina Rylands (1843–1908)

Enriqueta Augustina Rylands, third wife of John Rylands and founder of the Library which bears his name, had a cosmopolitan upbringing far from the South-Lancashire origins of her husband.[57] She was born in Cuba in 1843, the daughter of Stephen Cattley Tennant, an ex-patriot sugar merchant, and Juana Camila Dalcour, herself the grand-daughter of a sugar planter. Enriqueta's parents both died while she was still a child, and she received a rather dislocated education in New York, Paris and London. By the early 1860s she had moved to Manchester.

It is thought that Miss Tennant became a companion to John Rylands's second wife, Martha, in 1863 when she was just twenty. Friendship between John and Enriqueta was perhaps inevitable, and after Martha's death in 1875 the two were married in Kensington Congregational Church. Mrs Rylands devoted herself to nursing John through his declining years. Upon his death in 1888 she became the sole executrix of his estate, and she inherited the bulk of his vast fortune.

The last twenty years of Mrs Rylands's life were dedicated to perpetuating her husband's memory. She commissioned a memoir of John Rylands; she had the impressive Rylands Memorial constructed in Manchester's Southern Cemetery; and finally she decided to found a library as a permanent monument to Manchester's most successful cotton merchant.

57. For further information on Mrs Rylands, see D.A. Farnie, 'Enriqueta Augustina Rylands (1843–1908), founder of the John Rylands Library', *Bulletin of the John Rylands University Library of Manchester*, vol. 71, no. 2 (1989), pp. 3–38.

Mr and Mrs Rylands shared an interest in literature, particularly religious literature, and they had a common belief in the importance of education. His widow therefore decided that a public library, with a strong bias towards Nonconformist literature, was a most fitting memorial. She quietly purchased a site in the city centre and commissioned the architect Basil Champneys to design the building. Champneys had come to her attention through his work at Mansfield College Oxford, the new Congregational foundation of which she was a patron. Mrs Rylands took a close personal interest in the design of her Library. She insisted on being consulted over every detail, and there were numerous disagreements with Champneys and with the artists and craftsmen who worked on the building, such as C.E. Kempe and Robert Bridgeman. Many changes were made to satisfy her exacting requirements, resulting in great expense and delay.

Fig 25. Statue of Enriqueta Rylands by John Cassidy

Direct personal involvement also characterized Mrs Rylands's purchases of books and manuscripts with which to stock the Library, although she benefited from the expertise of a small group of advisers. Despite her great wealth, she was a discriminating collector. With remarkable shrewdness, determination and vision, she purchased the library of Earl Spencer in 1892 and the manuscript portion of the Bibliotheca Lindesiana in 1901, at a combined cost of £365,000. Thereby she established her foundation's position as a research library of world-wide standing.

After several years of declining health, Enriqueta Augustina Rylands died on 4 February 1908. Despite extensive gifts to charity made during her lifetime, and the cost of building and stocking the Library, Mrs Rylands left an estate of £3,448,692. Concerned to protect her privacy, she left instructions that all her personal papers should be destroyed; she preferred to be remembered for her many good works and benefactions, particularly for the library which bears her husband's name.

Mrs Rylands's biographer assessed her qualities thus: "Inspired by a strong sense of duty, she eschewed society and chose to live laborious days in the pursuit of her aims, especially in charitable endeavour. Throughout her life she remained possessed by a passion for being the executor of her own purposes: she devoted her own energies as much as her money to the ends she wished to see fulfilled, deeply distrusting any resort to the dispensation of charity by cheque. She loved to ensure the perfection of all her arrangements in every detail..."[58]

2.7.3 Basil Champneys (1842–1935)

Basil Champneys, architect and author, was born in London on 17 September 1842.[59] *He was educated at Charterhouse School and Trinity College, Cambridge, before studying architecture under John Prichard, diocesan surveyor of Llandaff. Prichard was described as "an uncompromising medievalist, and stickler for the letter of Gothic", and his influence can clearly be seen in the work of his pupil, although the latter handled the style with far greater freedom and originality.*

Champneys' private practice began in 1867 and continued for forty years. He designed several college and university buildings in Cambridge, such as Newnham College (a splendid Queen Anne-style building, "possibly the most successful accomplishment by any Victorian architect working in this mode"),[60] *the Archaeological Museum, and the Divinity and Literary School. Champneys' work in Oxford included new buildings for Oriel, Merton, Somerville and New Colleges. However, it was his highly successful design of Mansfield College which convinced Mrs Rylands in her choice of architect for the new library in Manchester. Mr and Mrs Rylands had subscribed to the foundation of the college in 1887, and Basil Champneys' buildings "very much pleased her". In November 1889 Champneys was invited to submit plans for the John Rylands Library and within a week he had supplied preliminary drawings.*

The design of the Library, and the supervision of its construction, occupied Basil Champneys intermittently throughout the 1890s. The relationship between architect and patron was not always smooth. Champneys became somewhat resentful of the close interest, amounting to interference, which Mrs Rylands took in every aspect of the design, while she became exasperated at the lengthening delays and rising costs of the project. Champneys was excluded from all decisions concerning the lighting and furnishing of his building. He also had disagreements with his clerk of works, Stephen Kemp, whom he accused of arrogance, usurping authority and undermining his own position.

In spite of these difficulties, the John Rylands Library was undoubtedly Basil Champneys' finest work, and it was chiefly in recognition of this achievement that in 1912 he was awarded the Royal Gold Medal by the Royal Institute of British Architects. Champneys' involvement with the Library did not end in 1900, for in 1912 he was invited to design an extension at the rear of the original building, in order to accommodate the Library's rapidly growing stock and to provide much-needed office space. Delayed by the First World War, the scheme was not completed until 1920.

Basil Champneys died at home in Hampstead on April 5th, 1935. His obituary, by Sir Reginald Blomfield, claimed that Champneys "approached architecture not from the point of view of the professional business man, but from that of the artist… [His] work was always picturesque and full of invention,… his mind was too original to follow the accepted versions of Victorian Gothic, and there is always to be found in it a definite personality."[61]

58. D.A. Farnie: *op. cit.*, p. 29.
59. For further information on Basil Champneys see John Maddison, 'Basil Champneys and the John Rylands Library', in John H.G. Archer (ed.), *Art and Architecture in Victorian Manchester* (Manchester: Manchester University Press, 1985); see also Champneys' entry in the *Dictionary of National Biography*.
60. Maddison, *op. cit.*, p. 249.
61. *Journal of the Royal Institute of British Architects*, vol. 42 (1934–5), pp. 737–8.

2.7.4 Charles Eamer Kempe (1837–1907)

Charles Eamer Kempe was one of the foremost Victorian artists in stained glass and church decoration.[62] *Prevented by a severe stammer from taking holy orders, he devoted himself to ecclesiastical art, training in the offices of G.F. Bodley. In 1866 he set up his own business in stained glass and church decoration, and in 1869 won his first major commission, for Bodley's new church of St John, Tuebrook in Liverpool.*

Kempe's career flourished in the 1870s. He gained fame with his decoration of the chapel at Castle Howard in 1872, and was awarded a string of commissions for cathedrals such as Wells, Winchester, Durham, Canterbury and York, as well as King's College Chapel. Kempe's skills as a draughtsman were limited, but his genius lay in an ability to select young designers and makers to carry out schemes under his direction. Kempe would generally sketch out designs, which were developed into full-scale plans by his staff of draughtsmen and were then transferred to glass at his workshop in Camden Town.[63] *As the workshop grew (he is said to have had one hundred employees) production became stereotyped. Yet, according to the Dictionary of National Biography, "his role in the advancement of late nineteenth-century art and architecture was an important one". His chief achievement was to establish an alternative to the Pre-Raphaelite style, and Owen Chadwick even claimed that "the art [of stained glass] attained its Victorian zenith, not with the aesthetic innovations of William Morris and Edward Burne-Jones, but in the tractarian artist, Charles Eamer Kempe."*[64]

Kempe was responsible for all the glazing in the 1890s Building of the John Rylands Library. He was answerable directly to Mrs Rylands, rather than to Champneys, but his relationship with her became increasingly strained and subject to misunderstandings. Clearly he was not accustomed to working for such a discriminating and interfering client, who refused to accept second-rate workmanship. When Kempe was criticized for using painted imitation lead bars in the tracery lights, he bitterly resented the imputations on his professionalism, but he was eventually obliged to reset a proportion with real lead.

The two large figure windows in the Reading Room of the John Rylands Library have considerable significance as good (if not outstanding) examples of Victorian representational stained glass from a leading studio. However, they have far greater associational value, because Mrs Rylands herself selected and placed the

62. For further information on C.E. Kempe, see his entry in the *Dictionary of National Biography*; see also Charles Quentin, 'Mr Kempe's Painted Glass Windows', *Art Journal*, new series (1900), pp. 344–8.
63. The process of design and manufacture at Kempe's workshop is described by Quentin, pp. 345–7: "The subject to be represented by the window is first thought out and sketched by Mr Kempe, then a cartoon is made, fully drawn to a right scale; from this cartoon a plan is made which has the chief lines of the original drawing; and the sections into which the glass is to be cut are mapped out, following the outlines of the figures and design, and having a scheme of colour marked on them. This second drawing or map is called the cut line... The cut line being given to the men in the cutting room, the glass – red, blue, green, yellow, according to the section required – is placed on the plan, and the glass cut just within the line, so as to allow space for the lead which unites the pieces. The plan of the sections of glass being thus carried out, the pieces are passed on to the different studios to be painted, and are put together temporarily with bees' wax... Then, from the original cartoon, the glass is painted. Some men are given the architectural part of the design, some the drapery, some the face, according to their respective powers... The final touches of painting and the valuable highlights are supplied and controlled by Mr Tombleson, who is the valued ally and manager of all Mr Kempe's glass work. The glass once painted, the sections are again separated and passed to the burning room; here, by a skilled workman, they are fired... After the glass is cooled off, it is given to the workers, who fit all the sections together, linking them by a narrow band of grooved lead which can be bent easily by the fingers. When all the sections are fitting and the plan complete, the joints are soldered, and the window is ready to be taken to its destination and erected in its place."

64. Owen Chadwick, *The Victorian Church*, 2nd edition (London: A. & C. Black, 1970), part 2, p. 395.

figures as part of the general iconographical scheme of the Library. They therefore illustrate her priorities in establishing the Library, and reflect wider concepts of the Canon in the late nineteenth century.

2.7.5 Charles Hopkinson (1854–?)

Charles Hopkinson was appointed in 1895 as consulting engineer to design and oversee the installation of electric lighting in the John Rylands Library.[65] *Born in Manchester in 1854, he was the son of the eminent electrical engineer, John Hopkinson, who invented the three-wire system of electrical distribution. Charles was educated at Owens College, Manchester, and was a Member of the Institution of Civil Engineers and the Institution of Mechanical Engineers. His practice, Hopkinsons & Talbot, was mainly concerned with electrical and mechanical matters, for public and private concerns, and he also did expert patent work.*[66] *Charles's brother Edward was the managing director of Mather & Platt Ltd, who supplied the dynamos which generated electricity in the Library.*

2.8 DESCRIPTIVE BIBLIOGRAPHY

2.8.1 Archive Sources

The archive of the John Rylands Library is the key resource for studies of the architectural history of the building. The construction of the 1890s Building can be traced through four indexed letter-books which contain transcripts of correspondence between Mrs Rylands, her adviser William Linnell, Basil Champneys, and other men associated with the construction, including the clerk of works Stephen Kemp, the electrical engineer Charles Hopkinson, and artists and craftsmen such as Charles Eamer Kempe, Robert Bridgeman and John Cassidy. There are also several boxes of original correspondence. Regrettably, a full set of plans has not survived, but the Library does possess a presentation volume containing Champneys' general plans and elevations of the building, with amendments showing design changes such as the abandonment of the pitched roof. Other core documents include specifications for the electric lighting and two volumes of measure bills, which record details of the stonework, woodwork and metalwork. The Library also holds a handsome portfolio of photographs which were commissioned to record the building on its completion.

A much larger quantity of documentation has survived for the 1920 Building. A complete set of plans and elevations records such details as the layout of the concrete filler-joist floors; there are full-scale sections of door mouldings and other woodwork; and masons' working drawings show the arrangement of interior and exterior stonework. There are also specifications, correspondence, and volumes of evidence presented in the legal action taken by Stephen Kemp against the Library.

Of course, the archive also documents the operations of the John Rylands Library, both as an independent institution and, since 1972, as part of the JRULM. It provides fascinating insights into the changing readership of the Library, its place in the cultural life of Manchester and the North West, and its role within the wider academic community. Naturally, there is also a wealth of information on the Library's developing collections, from the acquisition of the Spencer Collection in 1892, and the Crawford Collection nine years later, to the collecting policies of today.

65. Letter from William Linnell to Champneys. JRL Archive, letterbook 1, p. 194.
66. For further biographical information, see W.B. Tracy and W.T. Pike, *Manchester and Salford at the Close of the 19th Century: Contemporary Biographies* (Brighton: W.T. Pike, 1899), p. 192.

2.8.2 Printed Sources

The finest analysis of the architecture of the Library is undoubtedly John Maddison's chapter 'Basil Champneys and the John Rylands Library', in John H.G. Archer's Art and Architecture in Victorian Manchester (Manchester: Manchester University Press, 1985). Maddison sets the Library within the context of Champneys' whole corpus of work and the wider neo-Gothic movement. A similar approach is adopted by James Aulich, in 'The John Rylands Library, Manchester, 1889-1899' (University of Manchester, BA thesis, 1975). John Archer provided a succinct scholarly summary of the building in Clare Hartwell's guide to Manchester buildings (Pevsner Architectural Guides, 2001). Archer also contributed to the entry in Hartwell, Hyde and N Pevsner's revised Buildings of England volume for Lancashire: Manchester and the South East (Yale, 2004) pp. 290-292. *Champneys himself discussed the work in his paper 'The John Rylands Library, Manchester', Journal of the Royal Institute of British Architects, 27 January 1900, pp. 101-14. The metalwork in the building was the subject of an unpublished study by Chloe Bennett, 'The Story of the Metalwork in the John Rylands Library, 1895-1899' (University of Manchester, Department of Art Gallery & Museum Studies thesis, 1976). Contextual information on the development of electric lighting in the nineteenth century is provided by Brian Bowers, A History of Electric Light & Power (Stevenage: Peter Peregrinus, 1982).*

Biographical information on Basil Champneys may be found in Maddison's chapter (as above), his entry in the Dictionary of National Biography, and the obituaries published in the Manchester Guardian, 8 April 1935, and the Journal of the Royal Institute of British Architects, vol. 42 (1934-5), pp. 737-8. Basil Champneys' son Amian, who assisted his father in the design of the 1920 Extension, became something of an expert on library buildings. His illustrated treatise, Public Libraries: A Treatise on Their Design, Construction and Fittings, with a Chapter on the Principles of Planning, and a Summary of the Law (London: B.T. Batsford, 1907), provides useful contextual information on the design of libraries.

Eulogistic descriptions of the 1890s Building, and accounts of the construction of the 1920 Building, may be found in the general histories of the John Rylands Library written by Henry Guppy: 'The John Rylands Library. A Record of Twenty-One Years' Work', Bulletin of the John Rylands Library, vol. 6 (1921), pp. 48-52; The John Rylands Library, Manchester, 1899–1924: a Record of its History with Brief Descriptions of the Building and its Contents (Manchester: Manchester University Press, 1924); and The John Rylands Library, Manchester, 1899–1935: a Brief Record of its History with Descriptions of the Building and its Contents (Manchester: Manchester University Press, 1935). Frank Taylor continued the history of the Library as far as the merger of 1972 in 'The John Rylands Library, 1936-72', Bulletin of the John Rylands University Library of Manchester, vol. 71, no. 2 (1989). The physical development of the Library in the post-war period is well rehearsed here.

Guppy's somewhat flattering character sketches of John and Enriqueta Rylands should be set against the fuller, more critical treatment of husband and wife in two excellent articles by D.A. Farnie: 'Enriqueta Augustina Rylands (1843-1908), founder of the John Rylands Library', Bulletin of the John Rylands University Library of Manchester, vol. 71, no. 2 (1989), pp. 3-38; and 'John Rylands of Manchester', Bulletin of the John Rylands University Library of Manchester, vol. 73, no. 2 (1993), pp. 3-103. The latter article also charts the expansion and decline of Rylands & Sons Ltd.

For an overview of the Library's collections, the reader is referred to A Guide to Special Collections of the John Rylands University Library of Manchester (Manchester: JRULM, 1999). This comprises summary descriptions of over 350 principal printed, archival and manuscript collections, arranged thematically. It also contains extensive references to more detailed catalogues, handlists, articles and monographs on individual collections or subject areas. The development of the Spencer Collection is described in Anthony Lister's article 'The Althorp Library of Second Earl Spencer, now in the John Rylands University Library of Manchester: its Formation and Growth', Bulletin of the John Rylands University Library of Manchester, vol. 71, no. 2 (1989), pp. 67–86. Correspondence relating to the sale of the Spencer Collection was published in Peter Gordon, The Red Earl: The Papers of the Fifth Earl Spencer, 1835-1910, 2 vols (Northampton: Northamptonshire Record Society, 1981 and 1986), vol. 2, pp.

194-206. The major work on the Crawford Collection is Nicolas Barker's monumental Bibliotheca Lindesiana (London: Quaritch for the Roxburghe Club, 1978). The Spencer and Crawford collections are among the subjects of Seymour de Ricci's English Collectors of Books & Manuscripts (1530-1930) and Their Marks of Ownership (Cambridge: Cambridge University Press, 1930), the standard history of English book collecting.

Several studies have been published on the history of libraries. Michael H. Harris, History of Libraries in the Western World, 4th edition (Metuchen, NJ: Scarecrow Press, 1995), constitutes a concise introduction to the subject, which traces the history of libraries from ancient Babylon to the present day. Much fuller treatment of the public library movement in Britain is provided by Thomas Kelly's Early Public Libraries: A History of Public Libraries in Great Britain before 1850, and A History of Public Libraries in Great Britain, 1845-1965 (London: Library Association, 1966 and 1973). Anthony Hobson's Great Libraries (London: Weidenfeld & Nicolson, 1970), is a splendid tribute to the major libraries of Europe and North America, including the John Rylands Library.

The social, economic and cultural development of Manchester in the nineteenth century is discussed in W.H. Brindley (ed.), The Soul of Manchester (Manchester: Manchester University Press, 1929). A modern, scholarly history is provided by Alan Kidd, Manchester, 2nd edition (Keele: Keele University Press, 1996). The architecture of Manchester is the subject of a detailed recent study by John J. Parkinson-Bailey, Manchester: An Architectural History (Manchester: Manchester University Press, 2000). Publications on the Lancashire cotton industry are legion, and the reader is referred to the standard bibliography edited by Terry Wyke and Nigel Rudyard, Cotton: A Select Bibliography on Cotton in North West England (Manchester: Bibliography of North West England, 1997).

The Conservation Plan itself has been developed from the principles expounded in James Semple Kerr, The Conservation Plan: A Guide to the Preparation of Conservation Plans for Places of European Cultural Significance, 2nd edition (Sydney: National Trust of Australia, 1985). The lively discussion of the role of conservation plans in heritage management in Kate Clark (ed.), Conservation Plans in Action: Proceedings of the Oxford Conference (London: English Heritage, 1999) has also proved invaluable.

3 Assessment of Significance

3.1 Introduction

Understanding significance is now at the heart of decision-making to manage change to listed buildings and other heritage assets such as conservation areas; the concept of significance is embedded in the National Planning Policy Framework (NPPF, March 2012). A key objective in the NPPF is to 'conserve England's heritage assets in a manner appropriate to their significance'. The NPPF promotes a proportional approach so that the more significant the heritage asset the greater the weight should be given to its conservation when development or alteration is under consideration. Assessing significance relies on the use of judgement informed by a full understanding of the heritage asset and its evolution, its social and cultural context, the setting, as well as comparison with other similar types of building.

Significance is normally measured according to different heritage values, defined as historical, communal, aesthetic and evidential in a document produced by English Heritage in 2008[67]. This methodology was derived from an approach to significance first developed in Australia by James Semple Kerr and since used in conservation plans to manage places of cultural value[68]. Assessing significance however is not just dependent on expert opinion, and should also be derived from the meaning a place holds for a wide range of people with an interest in the site and the building, depending on their collective experience, identity or memories. For this report, the different values have not been researched through consultation but through awareness of the history of and literature on the Library and with reference to the Conservation Plan of 2002 which incorporates a bibliography setting out the most important sources.

An indication of the level of significance may be given using a hierarchy; levels can vary within a building or site, as well as between different buildings and places:

- **Exceptional** – an asset important at the highest national or international levels, including scheduled ancient monuments, Grade I and II* listed buildings and World Heritage Sites.
- **High** – a designated asset important at a national level, including Grade II listed buildings and some conservation areas.
- **Medium** – an undesignated asset important at a local to regional level, including local (non-statutory) listed buildings some conservation areas. May include less significant parts of listed buildings.
- **Low** – structure or feature of very limited heritage or other cultural value and not defined as a heritage asset. May include later interventions to listed buildings, and buildings that do not contribute positively to a conservation area.
- **Negative** – structure or feature that harms the value of a heritage asset.

In addition to these categories this report has adopted the concept of neutrality with regard to heritage values, particularly for more recent additions.

[67] English Heritage, Conservation Principles, 2008, pp27–31
[68] James Semple Kerr, The Conservation Plan, 1990 (National Trust for New South Wales)

3.2 Significance of the John Rylands Library

The grade I listing of the John Rylands Library reflects the exceptional importance of the building, in particular its high level of architectural and historical value. The building is of national and international significance and is mentioned in general accounts of British architecture of the period, as well as in the international context of Sir Banister Fletcher's *History of Architecture,* rev. J.C. Palmes, 1975.

The library building incorporates four principal phases which represent the main building of 1899 and three later phases of extensions. Different areas, while all covered by the current grade I designation, are of differing levels of significance and in some cases significance varies within the same phase of building.

3.2.1 The 1899 Building

Historical value: The John Rylands Library is of exceptional historical significance for several reasons. This includes association with The Rylands family as a reflection of the philanthropy and patronage on the part of a leading industrialist family in Manchester. The city lacked significant aristocratic patronage and the contributions of figures such as John Rylands, Joseph Whitworth, patron of the Whitworth Art Gallery and the merchants and businessmen who founded institutions such as the Portico Library and Royal Manchester Institution is an important strand in Manchester history and national history. Also relevant is the association with Basil Champneys, an architect of national repute and with Charles Eamer Kempe, who was one of the best known and most accomplished stained glass artists of the day. Another artist of repute associated with the building is the sculptor John Cassidy. More detailed accounts on these personages can be found in the Conservation Plan of 2002.

Also relevant is the fact that the Library has been appreciated as a work of architecture and a cultural resource in an enduring way. It was added to the statutory list of listed buildings in 1952, which can be regarded as exceptionally early for a building of this date, at a time when Victorian architecture was generally unappreciated and widely reviled. Cecil Stewart, writing in 1956 described it as 'undoubtedly the most important architectural event in Manchester during the last decade of the century. In some respects this Library was the most significant undertaking in England, for it marked the culmination of the Gothic Revival so far as secular architecture was concerned.'[69] The building was one of a tiny handful of Victorian buildings (which did not include the town hall) earmarked for retention in the 1945 *City of Manchester Plan.*[70]

There is also exceptional historical value for the collections, which include loose furnishings designed for the building as well as books, manuscripts and works of art, which were described in the 2002 Conservation Plan; this can be referred to for the detail.

Aesthetic value: The Library is of exceptional significance as arguably the most elaborate architectural expression of Art-for-Arts sake secular architecture of its day in Britain. Few other buildings of this type exhibit the freedom and imagination which characterises the Library which has amongst the most interesting and memorable secular Gothic spaces of nineteenth century Europe, freely embellished by sculpture, stained glass and art metalwork and stylistically expressive of Gothic Revival infused with Art Nouveau freedom.

It is clear that there are differences in the treatment of different parts of the building and a hierarchy is expressed in the level of architectural and decorative elaboration. In general the public areas enjoy the most elaboration and decoration, while secondary areas such as staff rooms and cloakrooms are less decorative. It is argued here that in general terms this hierarchy is strictly reflective of the status of different areas and thus exceptional historic and aesthetic significance can be attributed to both types of area.

[69] *The Stones of Manchester*, p.129
[70] R. Nicholas, *City of Manchester Plan*, 1945

The exception is with reference to the basement areas and a group of service rooms and access on the second floor (former kitchen, etc.). The latter are utilitarian in character and have been altered. There has been significant alteration of some basements, largely associated with the insertion and upgrading of services and plant, as highlighted in the gazetteer. Those areas with lesser degrees of alteration are utilitarian in character and in some cases incorporate book presses or shelving of plain character and low aesthetic value. The basements are therefore generally considered to be of **medium significance** for aesthetic and historical values.

Communal value: The building and the site is considered to have high communal value as a Manchester institution used as a resource by generations of scholars, with value for the relationship with the University of Manchester. The building has exceptional communal value for its contribution to the street scene, and to the diversity of architecture in Manchester city centre.

Evidential value: This value relates to how the fabric of a heritage asset can yield information about the past. The building exhibits several different phases demonstrating change over a period of over a century. Evidential value may also be present in historic fabric such as wall finishes where layers of paint may be analysed to reveal the original colours of different spaces, to inform future re-decoration. The building has high significance for evidential value.

3.2.2 The 1913-24 extension

This extension was built to provide additional office and storage space to designs by Basil Champneys and his son Amien Champneys. The 1920 extension is an almost seamless enlargement of the original building, although a change of style is clear both to the exterior and in the interior. The extension is visible from Wood Street, from the rear of the building and within the atrium. The materials used were consistent with those used in the original structure and its style, although less elaborate, is similar.

This part of the library is considered to be generally of **high significance** for historic and aesthetic values.

Historical value. **High significance** for this value resides in the fact that the extension is a design by the architect of the original building, Basil Champneys, with Amien Champneys. The design of the bookstacks with glass floors is of an innovative type, for which Amien Champneys was responsible. These areas have also been ascribed high historical significance. The exact degree of rarity, innovation and relative importance of these stacks has not been pinpointed, and this is a subject which would benefit from further research.

Aesthetic value. The design, detail and finish of the extension is of **high significance**. The work in the office areas, in particular the Stone Corridor and associated rooms, joins almost seamlessly with the older work. Original fixtures such as lamps, panelling and bookcases contribute to this.

The service stair and lift are, with the exception of the decorative metalwork associated with the lift, very utilitarian in design and these areas are considered to be of **medium-low significance.**

The exposed Wood Street elevation of the extension is considered to be of **high** historical and aesthetic significance, as the work of the two architects and because it exhibits great care in the design with functional expression of the interior appropriate for the date and position as a lesser elevation. The rear elevation, on the other hand is simply finished in rendered brick. This reflects an unrealised intention to continue building in this direction and it is therefore considered to be a temporary treatment which has a **negative impact** aesthetically.

3.2.3 The 1957-62 Extension

The 1950s extension lies to the west end of the building and is now largely hidden by the 2007 extension, but partly visible from Wood Street. Designed by Francis Jones & Sons, it is an undistinguished three-storey structure with a flat roof and faced in brick. Its façade can be clearly differentiated from the original building.

Historical value. The extension is considered to be of **medium significance,** principally for its association with Sir Isaac Wolfson, the patron, who had acquired a controlling interest in Ryland & Son in 1957 and became the chairman of the company. This demonstrated the continuing connection with the company founded by John Rylands.

Aesthetic value. The Wolfson Building is considered to be of generally **low significance** for aesthetic and communal values. It is of reticent and utilitarian design, and constructed of red brick as an extension to the rear of the building. Furnishings are generally of high quality, but are not considered to be of special artistic merit.

3.2.4 The 2007 extension.

The addition by Austin Smith:Lord is considered to be of **neutral significance** for all heritage values.

3.3 THE COLLECTIONS: OVERVIEW & SIGNIFICANCE

3.3.1 The Printed Book Collections

The printed book collections of the JRULM are among the finest in the world; indeed, in some areas they are without equal.[71] *The foundation stone of the Library's printed collections was laid in 1892 when Mrs Rylands purchased the Spencer Collection. This was generally acknowledged to be the finest private library in Europe. The majority of the 40,000 items in the collection were acquired at the end of the eighteenth century and the beginning of the nineteenth century by George John (1758–1834), 2nd Earl Spencer, "one of the greatest book-collectors, not only in English history, but even in the history of the world."*[72] *The richness of the collection was concisely expressed by Seymour de Ricci: "For incunabula and Aldines it equalled - when it did not surpass them - the greatest public libraries of the world. No other collector ever owned all the first editions of the classics..., nearly all the rarest incunabula, including impressions by Pfister and no less than fifty-six Caxtons..., the finest Bibles, the first editions of all the great Italian authors, books in splendid bindings, the rarest English bibles, fourteen block-books, about 100 books printed on vellum, beautiful Elzevirs and the choicest collection of Aldines existing in any library."*[73] *The Spencer collection is well complemented by the former University Library collections which were assembled by Richard Copley Christie and Walter L. Bullock, these being particularly rich in Italian and French printing.*

The JRULM now holds some 4,000 incunables, representing over 500 European presses, including the largest collection of Aldines in the world and the second largest collection of works printed by Caxton. As a whole the collection of early printed books constitutes one of the world's principal resources for the study of European publication of the classics of Greece and Rome, as well as of the writings of late medieval and early modern authors. There are some 12,500 books printed between 1475 and 1640, and some 45,000 printed between 1641 and 1700. Eighteenth- and nineteenth-century holdings comprise 160,000 and 400,000 volumes respectively. These collections encompass almost all the landmarks of book production through five centuries, including magnificent illustrated books, examples of fine printing, seminal works in typography, key historical texts and exquisite bindings. The first and finest editions of authors in the European canon of great writers have been systematically sought, but there are also substantial collections of working-class literature, such as broadsides and chapbooks. The collections cover a wide range of subjects: theology and philosophy; economic, social, political and military history; travel and exploration; literature, drama and music; art and archaeology; science and medicine.

71. The Library's special collections are fully described in *A Guide to Special Collections of the John Rylands University Library of Manchester* (Manchester: JRULM, 1999).
72. Seymour de Ricci, *English Collectors of Books & Manuscripts (1530–1930) and Their Marks of Ownership* (Cambridge: Cambridge University Press, 1930), p. 73. For further information on Lord Spencer's book collecting, see Anthony Lister, 'The Althorp Library of Second Earl Spencer, now in the John Rylands University Library of Manchester: its Formation and Growth', *Bulletin of the John Rylands University Library of Manchester*, vol. 71, no. 2 (1989), pp. 67–86.
73. de Ricci, *op. cit.*, p. 76.

3.3.2 Manuscripts and Archives

The Library's manuscript collections originated in Mrs Rylands's purchase of the collection assembled by the 25th and 26th Earls of Crawford. Holdings of individual manuscript items now cover more than fifty languages, including all the major European and Middle Eastern languages, and numerous Far Eastern scripts. They span five millennia, and are written on virtually every medium ever employed. The subject range is vast, encompassing literary, historical, antiquarian, genealogical, biblical, devotional, ritualistic, medical, scientific, legal and administrative texts.

Among the Western manuscripts are over 500 medieval codices, including outstanding examples of calligraphy and illumination in books of hours, psalters and other devotional works. There are manuscripts of exceptional importance both textually and for their illumination. M.R. James stated that "Among the Crawford manuscripts are examples, of first-class quality, of the art and calligraphy of all the great schools of Europe".[74]

The Library's near eastern and oriental manuscript collections come in large measure from the famous libraries of van Alstein, Millies, Bland and Hamilton, which had been assimilated into the Bibliotheca Lindesiana of Lord Crawford. The 20,000 items are in some forty different languages and range in date from the third millennium BC to the present day. The Library has one of the most important near eastern manuscript collections in Britain, encompassing cuneiform clay tablets from Sumeria, superbly illuminated Persian codices, and thousands of papyri fragments in many languages. The most famous such fragment is the piece of St John's Gospel, which is believed to be the earliest example of New Testament writing in existence. The far eastern manuscript collections are extraordinarily rich in their diversity. There are manuscripts in ten South-East Asian languages, and eleven modern Indian languages, including texts written on palm-leaf, bamboo and bone. The Library also holds the second largest Mo-So collection in Europe.

The Library first acquired archive collections in the 1920s when local landed families were invited to donate or deposit their papers. In addition to extensive family muniment collections, the Library now holds the archives of numerous companies, business associations, trade unions, charities, social organizations and religious institutions. The Methodist Church and other Nonconformist denominations are particularly well represented. The archives of Manchester University and the papers of individual scientists and academics are another important element in the Library's holdings, while the large archive of the Manchester Guardian newspaper is a key resource for a wide range of research interests. In another area, the Library is continually adding to its wealth of modern literary and dramatic archives, with numerous contemporary writers represented in the expanding Carcanet Press archive, for example.

3.3.3 Location And Correspondence Of Collections

Since 1972 the vast majority of the former University Library special collections have been concentrated in the Deansgate building. Here facilities are available for scholars to consult under appropriate supervision, and the collections benefit from enhanced levels of security and improved environmental conditions. To accommodate these special collections, some ordinary printed materials, which were acquired by the former John Rylands Library in its role as a general reference library covering a broad subject range, have been transferred to the Main Library, which serves the students and staff of Manchester University and affiliated academic institutions.

The former University Library special collections complement the ex-Rylands material exceedingly well. In certain fields the University collections provided greater depth to existing areas of strength. Thus the Christie and Bullock collections' emphasis on early French and Italian printing has enhanced the riches of the Spencer collection in this field. By contrast, the University Library held important printed and manuscript materials in the fields of science, technology and medicine, which were very poorly represented in the John Rylands Library. Thus the breadth of the holdings has also been expanded.

74. Montague Rhodes James, *A Descriptive Catalogue of the Latin Manuscripts in the John Rylands Library at Manchester* (Manchester: Manchester University Press, 1921), p. xi.

PART TWO: ISSUES AND POLICIES

4 ISSUES AND POLICIES

4.1. Introduction

John Rylands Library was built at the end of the nineteenth century to house a number of library collections which were being assembled by Enriqueta Rylands after the death and in memory of her cotton merchant husband. The building is large and has certain structural and stylistic separations that allow subdivision of the whole, which are broadly as follows:

- The original library of 1894 -98 – by Basil Champneys.
- The extension to this library further down Wood Street of 1912-1920 to incorporate more storage – by the Champneys firm under the direction of his son.
- The late 1950s Wolfson extension which is built onto the west end of the library.
- The recent Austin Smith: Lord extension on the south side which replaced an earlier (1970s) extension by Leach Rhodes and Walker which itself had replaced the caretaker's house and original boiler rooms.

The library is managed by the University of Manchester. The challenge is to maintain and manage the building as an attractive place for visitors, within a constrained budget and whilst protecting the significance of its unique heritage.

The purpose of this section is to identify the key issues that affect or could undermine the significance of conservation of the site. An over-arching management philosophy is relevant to this site; to guide, repair, for maintenance and presentation. English Heritage's *Conservation Principles, Policies and Guidance* (2008) sets out six high-level principles to guide the management of heritage assets:

- The historic environment is a shared resource
- Everyone should be able to participate in sustaining the historic environment
- Understanding the significance of places is vital
- Significant places should be managed to sustain their values
- Decisions about change must be reasonable, transparent and consistent
- Documenting and learning from decisions is essential

The purpose of the conservation management plan is to provide a framework to manage the heritage of the place, when decisions about change have to be made and on an ongoing basis. The earlier sections of this document have explained the historic evolution of the library, set out some heritage contexts, and assesses what has significance and why. This section sets out existing issues and risks and anticipates some that may arise, and is intended to provide guidance on resolving these to protect significance. It does not propose solutions to specific problems, but suggests principles that can be applied to help make decisions that sustain and enhance significance. Managing heritage assets is a matter of balancing often conflicting demands and pressures, enabling necessary or desirable change to take place but in a way that protects what is significant. For an asset of the highest significance,

great weight has to be given to conservation, so this should always be a high priority in making decisions.

The University of Manchester have commissioned a condition survey to be undertaken alongside this conservation management plan, which highlights current building repair issues, although additional problems can arise at any time. Building defects, the wear and tear of the interiors and site interpretation are currently in need of attention and will continue to need attention in the future.

This section summarises key issues under sub-headings, highlighting issues that emerged when compiling the gazetteer and during site assessments. Each issue concludes with a principle which we recommend is followed. Some of the issues are generic to any historic building, such as complying with statutory legislation and standards. The issues and policies that have been set out focus on the building itself, rather than the collections housed within, the vast scope of which is beyond this report. For the purposes of clarity issues have been written in standard type face and policies in italic.

4.2. Issue: Statutory and legal requirements

As the custodian of the site, the University of Manchester is expected to comply with all relevant statutory requirements relating to the Grade I listed building. Manchester Council is the local planning authority, and Historic England will provide statutory advice on Grade I listed buildings affected by proposals for change that may need LBC or planning permission. Good liaison is important between statutory bodies, Historic England and the University of Manchester for the robust and efficient decision-making about listed building matters; pre-application discussion is beneficial wherever change is being considered. The principal legal and statutory measures that need to be considered are:

- *Listed Building Consent (LBC):* The library is listed Grade I. Under the 1990 Planning (Listed Buildings and Conservation Areas) Act, it is a criminal offence to undertake works that affect the character of a listed building without obtaining Listed Building Consent (LBC). As the library is listed Grade I, the University of Manchester must consult with Historic England prior to deciding applications that affect the library or its setting. Applications for LBC are expected to be supported by a heritage statement and full details; this conservation plan will help this process. Conditions may be attached to any LBC, which should be complied with.

- *Planning permission & the National Planning Policy Framework (NPPF)*: Alterations or works that constitute 'development' require planning permission from Manchester Council. The NPPF provides the current national policy context, and local policies also apply. The impact of proposed development on the listed buildings and their settings, on the registered landscape, the conservation area and on archaeology are all material considerations in determining planning applications.

- *Archaeology:* The University of Manchester must be advised on archaeology affected by development proposals through the planning process. This advice may recommend recording or further investigation prior to the decision, or under conditions attached to planning approvals.

- *Equality Act (2010)*: Service providers and employers have a duty to take reasonable steps to avoid a disabled person being disadvantaged, where a physical feature in a building or at the approach or exit puts a disabled person at a substantial disadvantage compared with people who are not disabled. This legislation may be addressed by removing, avoiding or altering a feature or by providing a 'reasonable alternative method of providing the service'. A 'service' includes access to leisure facilities such as a library and events open to the public, as at John Rylands Library. The Equality Act does not override planning or LBC legislation, and a balance has to be struck between different factors in each strand of legislation where there is a conflict.

- *Fire protection and safety*: Arrangements for means of escape in case of fire fall within the Building Regulations and are subject to approval by the local Fire Officer. Protecting people in historic buildings from the risk of fire is paramount, but as John Rylands Library is an irreplaceable historic building with a large collection, protecting the fabric is also a high priority. The University of Manchester must continue to follow best practice. An emergency plan in case of fire is essential.

- *Health and Safety*: Health and safety issues are managed by the University of Manchester to protect staff, volunteers and visitors. CDM regulations have been updated (2015) and the responsibility now lies with the duty-holder to ensure the safe execution of any works, including alterations, repair or maintenance which fall within the scope of the regulations. Safe access to high level areas is essential, as there is a risk that maintenance is neglected if this is not provided.

- *Protected species*: The Habitat Regulations and the Wildlife and Countryside Act 1981 cover bats and birds. Works that might disturb protected species should be preceded by a survey, and in some cases consent must be sought from Natural England, who will recommend to Defra whether a licence should be granted and, if so, on what terms. Nesting birds should not be disturbed.

4.2. Policy: Statutory and legal requirements

Ensure that appropriate LBC and planning approvals are sought and obtained wherever necessary, and that all work complies with all statutory requirements. Great weight should be given to protecting the significance of the heritage assets at John Rylands Library.

Ensure that the University of Manchester seeks pre-application advice from Historic England and Manchester Council when proposals that may need planning or LBC are being developed. The Council's Building Control officers and other relevant consultees will also be consulted to ensure all issues are covered.

4.3. Issue: Cyclical building survey and maintenance

Regular monitoring of building condition followed by prompt maintenance, backed with an adequate budget is recommended practice for a historic building as significant as John Rylands Library. Neglecting small items – such as clearing blocked gutters and down-pipes and addressing leaking roofs – can lead to major problems.

The 2015 Condition Survey highlights that cleaning within the library is currently an issue. Many areas of stonework, woodwork and window sills have a visible amount of dust. This is particularly evident within the ASL extension atrium, where the window sills are particularly dirty, despite a Bosun's chair being available for cleaning and maintenance of high level areas.

Painted surfaces are in poor condition in many rooms and circulation areas, suffering from wear and tear as well as long-term deterioration.

Access to facilitate maintenance is currently lacking in areas (as described in the 2015 Condition Survey) and the man-safe is without the trans-fastener device which allows safe passage from one length of the system to another. In some areas the position of the man-safe is restrictive to the maintenance / inspection of roofs and gutters and in others vertical access is considered unsatisfactory. It is also not clear when the man-safe system was last inspected / tested.

Fig 26. Example of inappropriate building maintenance

4.3. Policy: Cyclical building survey and maintenance

Strategies for the effective management of the upkeep of the building must be developed by the University of Manchester to ensure that all maintenance and repair requirements are handled efficiently and are mindful of the historic nature / fabric of the building.

The University of Manchester will continue to procure surveys on the building condition on a 5 yearly basis. These will be carried out by external specialists.

The University of Manchester will establish a management and maintenance plan and will manage cyclical maintenance according to this plan using approved contractors. The University will also have a system in place for responding to incidents.

A cyclical cleaning programme will be established for all areas of the library. This should include special mention of the collections and areas particularly vulnerable to damage which require specialist cleaning (i.e. high level fretwork). Cleaning staff should be trained in appropriate cleaning techniques and provided with necessary equipment.

Cyclical maintenance will be undertaken on a regular basis, with an appropriate level of funding and access to specialist external advice, when required. All personnel involved in maintenance will be aware of the special significance of the building fabric.

Current access arrangements will be assessed, tested and improved as necessary to facilitate safe maintenance of all parts of the library.

4.4. Issue: Building Repairs

Building repairs need to be carried out to a high standard in a manner that is sympathetic to the historic nature and fabric of the building fabric.

Previous building repairs have in some cases been carried out in a manner which is not sympathetic to, and sometimes has blatant disregard for, the historic nature and fabric of this grade I listed building. The resultant irreversible damage is mainly due to the appointment of external contractors who do not have the correct specialist skill set to work on a building of such stature. The University of Manchester does not have a specific list of contractors which they can tender to who are specialised in the conservation of historic buildings.

The 2015 condition survey identifies areas requiring repair or further investigation. Some key areas of risk have already been / are currently being addressed, which include;

- Installation of bird netting protection to cloister windows (completed mid 2015)
- Light touch cleaning programme of moss / vegetation (completed mid 2015)
- External walkway refurbishment (to commence early 2015)
- Pavement light re-instatement / bollard installation (to commence early 2015)

Previous repair / restoration and reinstatement around the library has been carried out to varying specifications and degrees of quality. In certain cases this has been detrimental to the fabric of the building, for instance mortar repairs. Where possible it would be beneficial to establish comprehensive and tested specifications and methods for general repair / replacement that can be followed as and when required (see 2015 Condition Survey method establishment, monitoring and testing recommendations).

Fig 27. Example of inappropriate building repair

4.4. Policy: Building Repairs

The University of Manchester will address the defects identified in the 2015 survey, and implement works as planned for the next 5 years. Unexpected defects affecting the building will be promptly addressed.

External contractors will be carefully selected for their knowledge of conservation, adequately briefed and work inspected by an appropriate specialist. A specialist list of contractors who specialise in conservation work will be drawn up who can be asked to tender for projects at the library.

An adequate budget will be allocated by the University of Manchester to address repairs to John Rylands Library.

Comprehensive and tested specifications and methods for repair / replacement will be established where appropriate to guide future works at the library. These should be developed in conjunction with relevant specialists to ensure that the specifications / methods established are suitable.

4.5. Issue: Conservation and Restoration philosophy

A clear policy is needed to inform decisions about managing the conservation of the building.

The restoration or reinstatement of missing features should be avoided, except where there is very clear evidence as to the original features. Thought and care are needed where the restoration of architectural features is appropriate. Any replacement features, fixtures and fittings must reflect the high quality original fixtures and fittings found within this Grade I listed library. Any restoration must be beneficial to the overall appearance, presentation or conservation of the building.

4.5. Policy: Conservation and Restoration philosophy

Conservation principles will place importance on retaining cultural significance of the library and its collections, and will include provision for their security, maintenance and future.

Restoration or reinstatement of original features where lost, may sometimes be appropriate, but should always avoid conjecture. All conservation and restoration should be documented, and photographically recorded prior to and during the works.

Accepted Historic England conservation principles will guide the approach to future works at the library, including;

- *Minimum intervention*
- *Reversibility*
- *Honesty, visibility of repairs/modern materials*
- *Retention of as much original fabric as possible*

4.6. Issue: Maintaining an Adequate Internal Environment

An adequate internal environment should be maintained for visitors, staff and most importantly the collection. Maintenance of the building envelope combined with satisfactory environmental controls are an important part of maintaining a suitable internal environment.

Much of the on-site collection is located within the compact storage rooms, which provide a controlled environment (light levels, humidity, temperature etc.). There are one or two defects within these rooms (as outlined within the 2015 Condition Survey) which may have an impact on the collection and these should be investigated further / action taken if necessary.

Some of the collection remains stored in other areas of the library, such as the glass book stack and the basement rooms. The current environment in many areas is inadequate, with imbalanced temperatures, humidity, light levels etc.

There are areas where continuing damp ingress is a risk to the building fabric and raises interior humidity levels. This has implications for the conservation of the collection e.g. in the glass book stack as a result of leaking pavement light apertures. Water ingress, in particular to the pavement light infills, has in the past led to flooding.

Maintaining the correct temperature and humidity is an issue due to insufficient environmental controls. Individual control of the heating system is lacking, leading to certain areas of the library becoming over / under heated. The lack of understanding of the control system and staff overriding the conservation settings add to this problem. Damage to the collection due to low humidity levels is a real possibility where internal temperatures have been raised for the comfort of staff and visitors.

Collections within the compact storage rooms are cleaned to prevent insect attack, but in other areas dust and dirt provides an environment for pests. This is exacerbated by dirty vents to the air handling systems, the result of which is poor quality air being drawn through the building.

Fig 26. Water ingress to pavement light infills

4.6. Policy: Maintaining an Adequate Environment for the Collection

The environmental conditions in the building will continue to be monitored. Tackling building defects that pose a risk to the collection and interiors will be a high priority and the University of Manchester will aim to provide the best possible environmental conditions for the collection. Maintaining comfortable internal conditions for staff and visitors will also be a priority.

The conservator and curator responsible for the collection will continue to be involved in the management of the building as a whole, so that an integrated approach is taken to building maintenance. The management team needs to be aware of building defects affecting the interior and collection as they arise.

The appropriate specialists will continue to be involved in building matters that affect the collection and to help ensure that the environmental conditions within the building are suitable for the collection, staff and visitors.

The risks of damage from dust, dirt, pests, light and humidity will continue to be monitored and managed by the University staff, curators and conservation team. Mitigating these risks will be a priority for the estate team and all those working on site.

4.7. Issue: Improving visitor access and experience

A balance is needed between conserving the collection and ensuring its security, whilst also allowing as much visitor access to the collection as possible. The library currently provides unmediated direct access to the collection within the reading room and mediated, indirect access through exhibitions, tours and seminars. There is scope for improving access across the board, providing the correct policies are in place to safeguard the collection.

There is a lack of interpretation about both building conservation and the challenges of caring for the collection, which means that visitors miss the opportunity to engage with this. There is also currently no interpretation about the original size and extent of the library and the manner in which it has been extended throughout the years.

Alongside intellectual access there is demand to improve physical access by removing barriers and allowing freer visitor movement around the library. The Equality Act places a duty on the University of Manchester to avoid disadvantaging people with disabilities (visitors or staff) in providing access to the library. An Accessibility Audit was produced by Rider Levett Bucknall in 2009, but this has very little regard for the historic nature and fabric of the building.

The original main entrance to John Rylands Library was closed as a result of a new accessible entrance being formed as part of the ASL extension. Whilst the new ASL extension makes the library much more accessible to all, the closing of the original entrance reduces opportunities for visitors to enter library, as passers-by think the library is closed. It also restricts appreciation of how the original entrance leads to a sequence of carefully design interior spaces; the current reverse approach is confusing and means that the interpretation of the interior is ill-defined. Sensitive alterations to the entrance and to security management to make the original entrance accessible to all would be beneficial.

There are numerous areas of the library that visitors would benefit from access to that are not currently open to the public. These include the former Refreshments Room (Seminar Room), the Lantern Gallery, the Tract Gallery, the Bible Room and the Aldine Room.

Access to these areas would open up new parts of the library that are currently unseen and increase visitor enjoyment of the architecture. In some instances, such as the Lantern Gallery, sympathetic alterations would need to be made to the building fabric in order to comply with current health and safety requirements. Alongside any improvement to visitor access, care must be taken to preserve the essential character and ambience of the building.

4.7. Policy: Improving visitor access and experience

The University of Manchester will commission a revised access audit and plan for identifying the scope for improving access, with options always informed by the significance of the building. The visitor experience for people with disabilities and the use of technology in interpretation should be considered.

The University of Manchester will review visitor circulation and consider options for providing better physical access alongside options for new interpretation and intellectual access as an alternative to direct physical access. This should include consideration of opening up additional areas of the library and re-opening of the original entrance.

The University of Manchester should review interpretation within the library, including an explanation of the current conservation and display philosophy, and explore opportunities for visitors to engage with the building conservation process.

4.8. Issue: Preventing Risk of Fire

Outbreak of fire within John Rylands Library could be potentially disastrous for staff, visitors and the collection. The layout of the original building and its earlier extensions provide minimal fire separation.

A number of issues were picked up within the 2015 Condition Survey that increased the risk of fire spreading throughout the building as follows;

- Fusible link fire screens within the library are all currently blocked by items beneath.
- Many back of house rooms within the library are currently filled with storage / clutter.
- There was some uncertainty as to adequate compartmentalisation between the ASL extension and other parts of the library.
- The VESDA system did not appear to have been tested / maintained within the main roof void.

Fig 27. VESDA system within main roof void

4.8. Policy: Preventing Risk of Fire

A review of compartmentalisation within John Rylands Library will be undertaken and any issues in relation to this resolved as a matter of urgency.

An Integrated Emergency Plan for John Rylands Library will be regularly reviewed and updated, backed up by regular staff training. An exercise should be held with the Fire Service.

The VESDA system and the fusible link fire screens will be tested and maintained on a regular basis by an appropriate specialist.

4.9. Issue: Further research, analysis and investigation

Although there is a broad understanding of John Rylands Library there are some aspects of the building that are less well understood, and there are some gaps in knowledge. Before building alterations are designed, and to inform decisions on display and interpretation, it is important to fully understand the significance of affected fabric, features, finishes and the collection.

This CMP has assessed the significance of John Rylands Library, and been informed by previous research and survey works, but there are still some less well understood areas. Information from additional research, survey and analysis could fill gaps in knowledge, for example about the glass book stacks.

The CMP does not provide a new review of the collections, which is seen as outside of the scope of this document. The previous review of the collections was undertaken in 2002 as part of the former Conservation Plan and an update of this formed as a separate document would be beneficial.

Some research could be done by in-house staff or volunteers, with guidance from the Curator. Specialist external advice may be required in some cases.

4.9. Policy: Further research, analysis and investigation

An up to date research strategy for John Rylands Library should be developed to agree priorities, identifying potential opportunities for volunteers and the need for external expertise as appropriate. This should include a list of research already undertaken to date, where it is kept, and publications relating to John Rylands Library.

A new review of the collections should be undertaken by relevant specialists.

4.10. Issue: Making records / managing archives

Up to date, accessible and reliable information is needed to inform management decisions and also the need for further research, survey and investigation.

Most of the archive material relating to the library building itself has been catalogued and is accessible upon request, however it was found that certain documents could not be readily accessed. Concise and up to date records – both digital and hard copy – that are readily available would be beneficial. This should include any appropriate inventories of the library contents.

4.10. Policy: Making records / managing archives

A strategy should be developed and agreed for archiving records of past / future works to the library and any new research on the building. A list should be compiled of all reports, drawings and literature relating to the site, stored as a digital file and kept at John Rylands. This should include agreement on where research and other reports should be deposited, for public access.

An up to date strategy for John Rylands Library should be developed and agreed for recording fixtures, fittings, furniture and important architectural details within the library. Priorities should be agreed and opportunities for volunteers identified.

The process of creating and maintaining a digital archive of all material relevant to John Rylands Library should continue, ensuring that this is robust and will remain accessible as data technology and storage develops.

4.11. Issue: New development

The 2007 ASL extension was a major new development that provided much needed additional facilities for John Rylands Library. Further new works or development may be necessary to ensure the site is sustainable, and to provide additional facilities for staff or visitors, and it is essential that the significance of John Rylands Library is not harmed by the impact of any new development.

The heritage assets at John Rylands Library are protected by national legislation. National planning policy (the NPPF) expects the significance of heritage assets to be taken into account whenever change is proposed, and there is a presumption against new proposals that would cause any harm. Where some harm is likely, it has to be very well justified and balanced against the public benefits of the proposed work.

4.11. Policy: New development

Strategies for the effective management of the development of the building must be developed by the University of Manchester. These should ensure that all works carried out are appropriate for the operational requirements and are not detrimental to the historic nature / fabric of the building. Timeframes should be tailored as necessary to include the process of obtaining listed building consent.

Historic England's Conservation Principles provide guidance for considering whether new work will be appropriate. Any further new development will be guided by these principles:

- *Any new development will be informed by an understanding of the site's significance;*
- *Development will not cause harm to John Rylands Library or to its setting;*
- *Development will not diminish the significance of the place as a whole;*
- *Development will be of a high design quality and of a standard that will be valued now and in the future;*
- *Development will not prejudice the future management of the site and has a benign overall impact;*
- *Development will sustain and enhance John Rylands Library*

4.12. Issue: Existing building furnishings

Original building furnishings within the library (bookshelves, exhibition cases, chairs etc.) form part of the grade I listed fabric of the building. Many loose building furnishings are currently stored in inappropriate conditions and in some cases have been inappropriately altered or even discarded.

There is currently no inventory for original furnishings within the library, nor a specific location to store existing furniture which is no longer in regular use, and staff are unaware of the importance and significance of each item. This has led to items of furniture being damaged or thrown away.

There is no way to ascertain where furnishings are stored, what condition they are in and whether they require repair. This situation is posing a risk to the furnishings and should be addressed. The original fixture, fittings and furnishings form part of this Grade I listed building and should be treated with as much care and respect as the building itself.

Fig 28. Example of inappropriate furniture storage

4.12. Policy: Existing building furnishings

The University of Manchester will undertake a specific project to inform a full inventory of the existing building furnishings. This will include corresponding research and information about each item and specialist recommendations for restoration and care.

Suitable designated spaces will be set aside for the storage of currently unused original furnishings and items will be stored appropriately within these spaces. The inventory will include record of where each item is stored.

Potential opportunities for volunteers should be identified and the need for external expertise as appropriate.

4.13. Issue: Existing building services, signage and lighting

Building services need regular renewal as systems fail, become redundant or new installations are needed, but some of the building services in the library are integral to the significance of the building, such as the light fittings, early telephones, power plant and WC fittings, so these should be carefully retained, maintained and adapted, as appropriate.

4.13. Policy: Existing building services, signage and lighting

Building services that have heritage significance will be retained and repaired with advice from external experts and specialist contractors as appropriate. Existing unsympathetic or redundant installations (of no significance) will be carefully removed if redundant or rationalised if in use and fabric / surfaces made good when the opportunity arises. Historic service fittings such cast-iron radiators and lighting will be retained.

Fig 29. Original light fitting

4.14. Issue: New building services, signage and lighting

Maintaining and renewing building services such as wiring, plumbing, security, fire detection, signage and lighting is essential to the continued use of the buildings and the site, and in some cases, to meet statutory standards. But, if poorly planned and executed new services can harm historic fabric, heritage significance or the setting. Evidence of such poorly planned / executed service installations can be seen throughout the library, and much more care must be taken when retro-fitting services within the building, as once damaged much of the historic fabric is irreplaceable.

All new fittings should be reversible as far as possible. New services should be planned and carried out with care to ensure their visual and physical impact is not damaging to significance and that they do not interfere with the performance of the building or its maintenance.

The design and installation of M&E services in historic buildings is a specialised area, demanding an appropriate level of professional advice and the use of competent contractors. External contractors cannot be expected to appreciate all aspects of the sensitivity of the building.

A review of the M&E infrastructure has been undertaken as part of the 2015 Condition Survey.

4.14. Policy: New building services, signage and lighting

The physical and visual impact of new building services will be fully evaluated so that new installations do not harm the significance of the building. Any changes will be reversible as far as possible. Building services should be co-ordinated through the University of Manchester in consultation with conservation professionals, to avoid conflicts with the building fabric, collection and conservation.

Recommendations made within the 2015 Condition Survey in relation to M&E will be implemented.

A strategy to control the process of M&E procurement, design and installation should be developed. External contractors must be carefully selected, briefed and supervised.

Fig 30. Inappropriate installation of CCTV camera

4.15. Issue: Opportunities and scope for change

The ASL extension has already improved the visitor facilities, including **a** new café and retail area, which has increased visitor numbers. This increase in visitor numbers has already had an impact on the library, for example, additional wear to the woodblock floors. Visitor numbers are expected to carry on increasing, yet there is no policy in place to grow audiences in a manageable way or future-proof the building as visitor numbers increase, for example, in terms of collection security and protecting the fabric of the building.

In 2017 John Rylands Library will have the opportunity to promote itself commercially as a corporate venue. A future vision for the commercial use of library has not yet been achieved and it would be useful to have strategies and policies in place that outline a vision of how the library is going to develop and adapt to this new role. Factors to consider are what events would be suitable to hold within the library, what parts of the library would be suitable for such events and how the library is going to be adequately protected from potential damage associated with such events (risk of theft, increased footfall, food / wine stains, scuffs etc.).

The exceptional significance of the library and its contents does not preclude change provided that this is carefully managed with great weight given to the conservation of the building and the collection.

4.15. Policy: Opportunities and scope for change

The University of Manchester will ensure that John Rylands Library continues to perform the primary function for which it was established, as a repository for rare books and manuscripts which are made accessible to visitors via both direct and mediated access. Emphasis will be placed on retaining the significance of the building and protecting it from inappropriate uses.

The University of Manchester will develop policies for the growth of visitors and audiences within the library in a sustainable away. This should include strategies for future-proofing the library and protecting the building fabric from harm.

The University of Manchester will develop a future vision for use as a corporate venue. This will include recommendations for suitable events and corresponding areas, as well as strategies for future-proofing the library and protecting the building fabric and collection from harm.

4.16. Issue: Security

Security is an issue of fundamental importance in the management of the John Rylands Library and its collections, which are of exceptional financial and heritage value. This combined with other factors, such as its accessibility to the general public, its location in the city centre and its increased profile as a tourist attraction make it particularly vulnerable to a range of threats.

The theft of the collection has always been a concern of the University of Manchester, which can be categorised into four main areas:

- Insider theft by persons with special access privileges
- Opportunist / unpremeditated theft by members of the public
- Contractor theft by contractors who are given access to areas holding the collection
- Pre-planned theft by persons who enter the library with the deliberate intent to steal

Vandalism is also a concern, including the deliberate de-facing of books and malicious damage to the building itself, both internally and externally.

Physical security within the library follows the principles laid out by the architects of the original building and its various extensions, including the recent ASL extension. The library has a high number of entry points, many of which are clearly visible, which increases the vulnerability of the library.

The high number of windows also increases the vulnerability of the library. Low level windows are particularly vulnerable, in particular those with opening lights / louvres. Skylights in certain areas also make entry through the roof feasible.

Internally security is maintained by key barrier points between public and private areas, which are operated by swipe cards issued and controlled by University staff. Some access points require keys, all of which are stored on site and undergo regular auditing by University staff.

Parts of the collection on display to the public are housed in high quality architect designed bookcases and specially commissioned display cases. Most cases are electronically alarmed, however some locks are visible and vulnerable to attack.

The library has an intruder alarm system which is armed at night and linked directly to the University security lodge. It has been reported that a number of entrances are currently not alarmed, which poses a significant weakness to the library. Display cases are alarmed during the day and form an audible warning if breached, however there is no staff protocol in the event of an alarm.

CCTV cameras are installed in various areas throughout the library, sometimes insensitively with no regard to the historic fabric of the building, and are monitored at the lodge.

Staff implement strict procedures for verifying the credentials of new readers, and for recording all materials issued to and returned by readers. A random bag search was once introduced by security but this procedure is no longer in place. Visitors are unable to take personal belongings into the secure reading room and lockers are available within the ASL extension for storage of items.

Encouragement of wider audiences and new uses will continue to increase the vulnerability of the collection. Security measures need to develop in line with the growth of audiences and uses to ensure the safety of the collection.

4.16. Policy: Security

The University of Manchester will continue to take all reasonable measures to safeguard the building and the collections from threats of theft, vandalism and arson.

The University of Manchester will conduct a review of current security and make improvements where necessary. This should include both physical security installations and current security procedures (management of swipe cards, stop and search policies etc.).

The University of Manchester will continue to improve both physical and procedural security in line with growing audiences and potential new uses of the building.

The University of Manchester will ensure that all physical security measures have minimal impact on and will not detract from the historic nature and fabric of the building.

4.17. Issue: External Environment

The external environment surrounding John Rylands Library has been transformed in recent years by the Spinningfields development to the south of the library. This has helped to improve the setting of the library and emphasise its status as a major cultural attraction.

Wood Street to the north of the library still remains an area of illicit / inappropriate activity, which is exacerbated by the lack of lighting and the close proximity of the magistrates' court. The street is also used a short cut by vans / lorries etc. servicing the buildings behind the library. The narrowness of the street is currently causing such vehicles to drive over the pavement lights, causing on going damage to the building.

Any future development affecting the setting of the library should complement the building and enhance its surroundings. Whilst little can be done to improve the Wood Street side of the library, implementation of external lighting and pavement bollards would be beneficial.

Fig 31. Vehicles driving over pavement light apertures

4.17. Policy: External Environment

The University of Manchester will work to ensure that any future developments enhance the appearance and quality of the surrounding area and have a positive impact upon the building.

The University of Manchester will protect the library from developments which may have a negative impact on the building (due to excessive scale, inappropriate style or poor choice of materials) and resist any encroachment beyond existing boundaries.

The University of Manchester will guard against any activities in the neighbourhood which may adversely affect or endanger the building and its collections.

4.18. Issue: Consultation, adoption and review of the CMP

To be an effective tool in the planning and asset management process, a consensus should be reached on the contents and principles in this CMP. This will entail consultation with selected parties including Historic England and the local authority.

4.18. Policy: Consultation, adoption and review of the CMP

Notify parties involved in managing John Rylands Library about the CMP. This should include notifying parties that influence planning decisions, including Manchester Council and Historic England, about the CMP during pre-application discussions.

A review of the CMP should be conducted in 10 years' time.

APPENDICES

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Appendix A: Notes on 2002 Contributors

John H.G. Archer, MA (Manchester), ARIBA, is a distinguished architectural historian. He lectured in architecture at the Universities of Manchester (1959-65 and 1970-89) and Edinburgh (1965-70). Since 1970 he has specialized in architectural history and conservation, and has made a particular study of the architecture of the industrial age 1750-1960, British architecture 1870-1914, and the architecture of Manchester. Among his many publications are 'Edgar Wood [1860-1935]: A Notable Manchester Architect', *Transactions of the Lancashire and Cheshire Antiquarian Society*, vols 73-74 (1966); 'Edgar Wood and J. Henry Sellers: A Decade of Partnership and Experiment', in Alastair Service (ed.), *Edwardian Architecture and Its Origins* (1975); 'Architecture in Britain 1830-1914' in J.C. Palmes (ed.), *Sir Banister Fletcher's A History of Architecture*, 18th edition (1975); and 'A Classic of Its Age' [Manchester Town Hall], in *Art and Architecture in Victorian Manchester* (1985), which he also edited. He has also contributed to *The Dictionary of Art* (1996) and the forthcoming *New Dictionary of National Biography*.

Nicolas Barker MA (Oxford), FBA, is one of the world's foremost bibliographical scholars. He was a Deputy Keeper at the British Library from 1976 to 1992, and served as Libraries Adviser to the National Trust from 1991. He has been the president and chairman of numerous charitable trusts, public bodies and bibliographical societies. He has edited the *Book Collector* since 1965. Among his many monograph publications are *The Printer and the Poet* (1970); *Stanley Morrison* (1972); *Bibliotheca Lindesiana* (1977); *The Oxford University Press and the Spread of Learning, 1478-1978* (1978); *Treasures of the British Library* (1989); and *Hortus Eystettensis: the Bishop's Garden and Besler's Magnificent Book* (1994).

Stella Butler BSc (Manchester), PhD (UMIST), PGCE (Manchester), AMA, gained her PhD in the History of Science at UMIST, graduating in 1982. In 1984 she joined the Museum of Science and Industry in Manchester, becoming Head of Curatorial Services. She was involved in the development and implementation of several major capital projects including the re-fitting of the Lower Byrom Street Warehouse. In 1990, the museum won the accolade 'Museum of the Year'. From 1990 until 2000 she worked as a consultant to many organizations including Catalyst, Chetham's Library, Sheffield Galleries and Museum Trust, the National Science Museum of Thailand, and the Consortium of University Research Libraries. She was responsible for Chetham's Library's successful bid to the Heritage Lottery Fund, securing more than £1.8 million. In February 2000 she was appointed Head of Special Collections at the JRULM.

John Hodgson MA (Cambridge), MArAd (Liverpool), is a registered archivist who has worked at the John Rylands University Library of Manchester since 1989. Since 1996 he has held the post of Co-ordinating Archivist, responsible for the archive collections across all JRULM sites. He edited *A Guide to Special Collections of the John Rylands University Library of Manchester* (1999). In addition, he has particular responsibility for the Deansgate building.

David O'Connor BA (Queen's, Belfast) was Radcliffe Research Fellow in Medieval Stained Glass Studies at the University of York before becoming Lecturer in the History of Art at the University of Manchester. He has published widely on the history of stained glass, is one of the authors of the Corpus Vitrearum Medii Aevi catalogue of York Minster glass and is a member of the British Academy's Corpus Vitrearum Medii Aevi Committee. As stained glass adviser to the dioceses of Chester and Manchester and a member of the Manchester Cathedral Fabric Advisory Committee and the Council for the Care of Churches Stained Glass Committee, he takes an active role in the conservation of historic stained glass and the commissioning of new windows.

John Prichard DipArch (Manchester), RIBA, AABC (Architect Accredited in Building Conservation), is a practising conservation architect with some twenty years' experience of working in the historic-building environment. He joined the Lloyd Evans Partnership (later Lloyd Evans Prichard) in 1989, and

was appointed Surveyor to the Diocese of Manchester in 1990. He is an architect member of the Manchester and Chester Diocesan Advisory Committees and has served as a commissioned architect for English Heritage North West since 1997. Among the many projects he has been involved in are several which have benefited from English Heritage funding, including those relating to St Michael's Church, Ashton under Lyne (Grade 1), Holy Name R.C. Church, Manchester (Grade 1), Capesthorne Hall, Macclesfield (Grade 11*), and Manchester Law Library (Grade 11*).

Jacqueline Yallop MA (Oxford), DipArtGall & MusStud (Manchester), has been a member of the curatorial staff at the Ruskin Gallery in Sheffield for four years, before which she was Exhibitions Officer at the John Rylands Library. Her research for exhibitions and publications has focussed on nineteenth-century Arts and Crafts developments around Ruskin and twentieth-century activity in the crafts. She recently won a Sharing Museum Skills Millennium Award to work with the Victoria and Albert Museum on their Art Nouveau exhibition.

Appendix B: Phasing Plans and Elevations of the Library

01 *Basement level 1 plan* (1890s building).

02 *Basement mezzanine plan* (1920s extension).

03 *Basement Level 2 plan* (1890s building, 1920s extension and 2007 extension).

04 *Ground floor plan* (1890s building and 1920, 1962 and 2007 extensions).

05 *First floor plan* (1890s building and 1920, 1962 and 2007 extensions).

06 *Second floor plan* (1890s building and 1920, 1962 and 2007 extensions).

07 *Third floor plan* (1890s building and 1920, 1962 and 2007 extensions).

08 *Fourth Floor plan* (1890s building and 1920, 1962 and 2007 extensions).

10 *Fifth Floor plan* (1890s building roof spaces and plant rooms).

11 *Roof plan* (all areas).

12 *Wood Street elevation* (1890s Building and 1920 and 1962 extension).

13 *Spinningfields elevation* (1890s building and 2007 extensions).

14 *Deansgate elevation* (1890s building and 2007 extensions).

15 *Rear elevation* (1890s building and 1920, 1962 and 2007 extensions).

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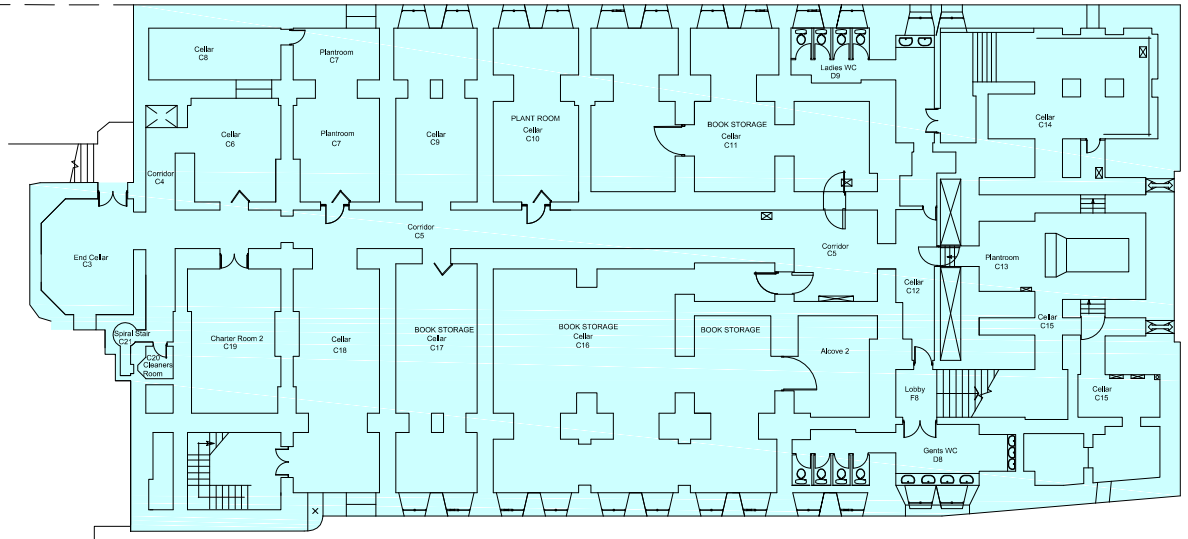

1899

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Contract	JOHN RYLANDS LIBRARY CONDITION SURVEY
Client	UNIVERSITY OF MANCHESTER
Building / Structure	JOHN RYLANDS LIBRARY

Basement Level 1 Plan

Drawing No.	CMP 01	Scale	NTS
Contract No.	3277 - D	Drawn	RM / KM
Date	June 2015	Revision	-

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No.5 The Personage, Manchester M3 2HS
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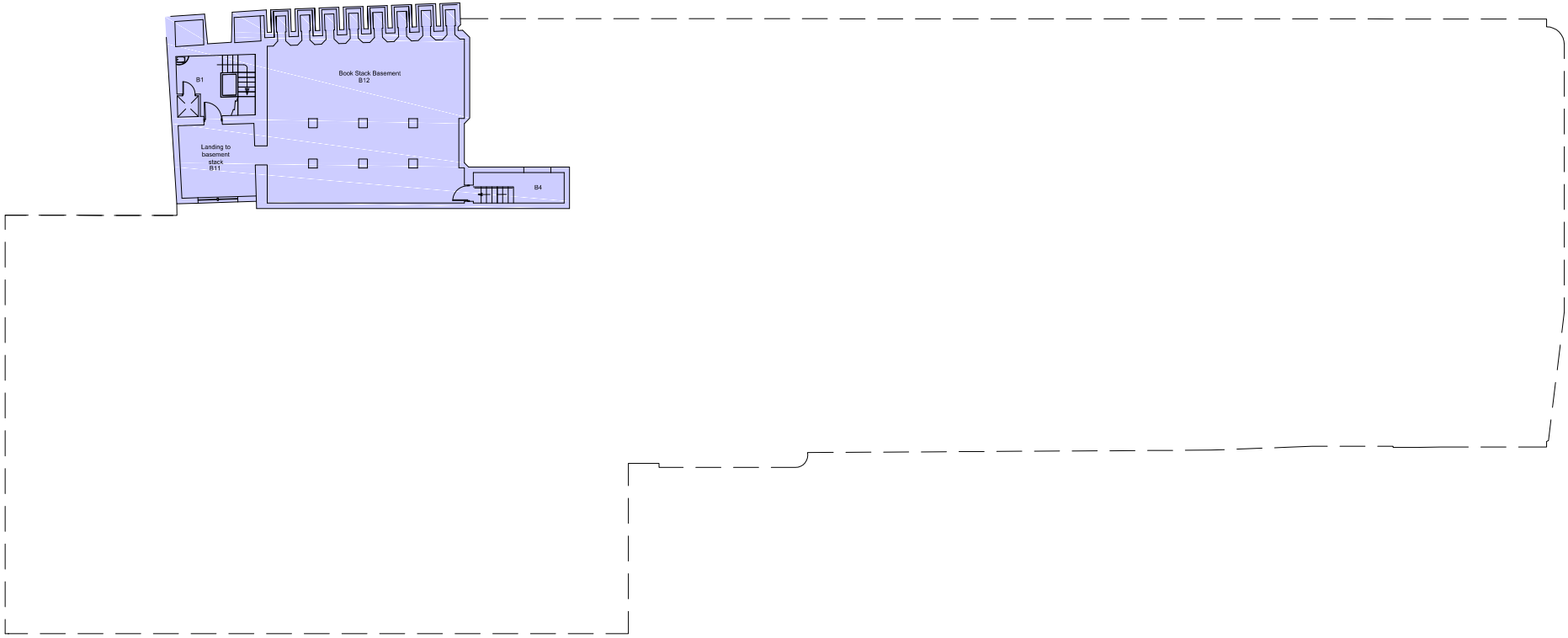

1920

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Client: UNIVERSITY OF MANCHESTER

Building / Structure: JOHN RYLANDS LIBRARY

Basement Mezzanine Plan

Drawing No.: CMP 02

Scale: NTS

Contract No.: 3277 - D

Drawn: RM / KM

Date: June 2015

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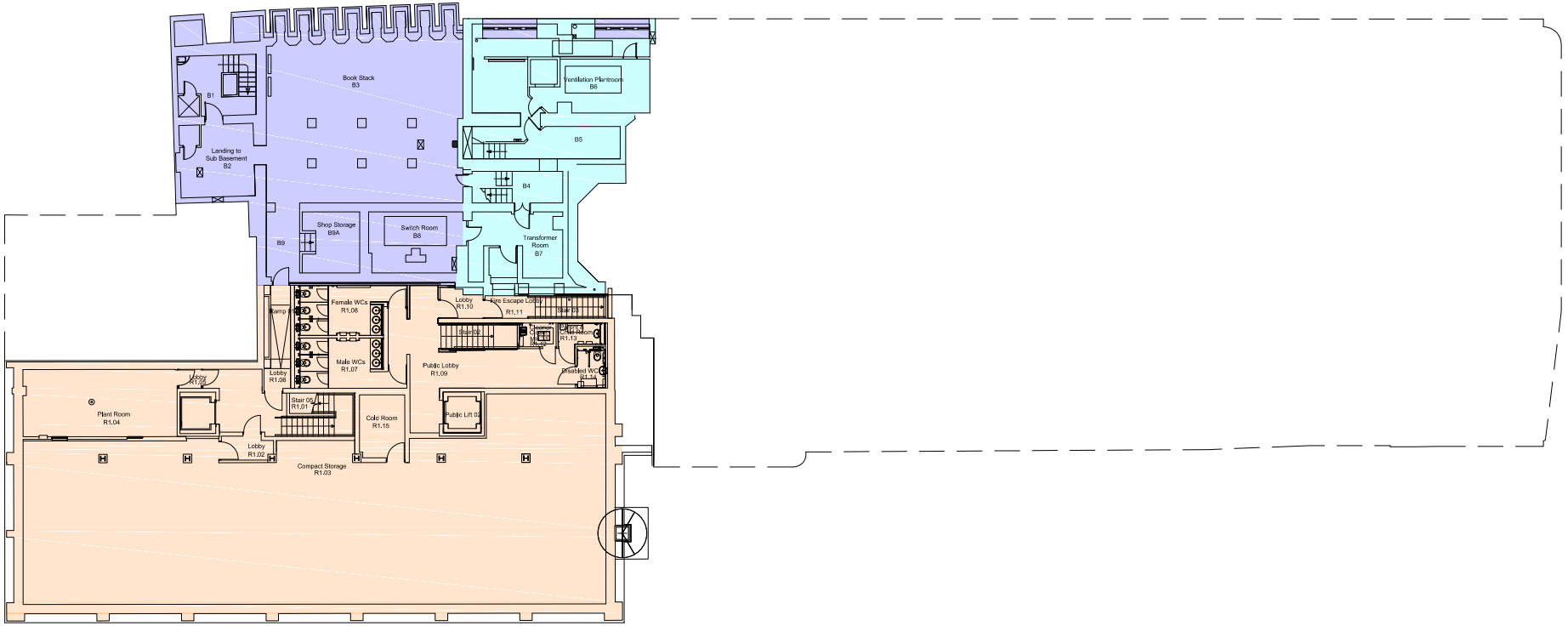

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Contract	JOHN RYLANDS LIBRARY CONDITION SURVEY
Client	UNIVERSITY OF MANCHESTER
Building / Structure	JOHN RYLANDS LIBRARY

Basement Level 2 Plan

Drawing No.		Scale	
CMP 03		NTS	
Contract No.	3277 - D	Drawn	RM / KM
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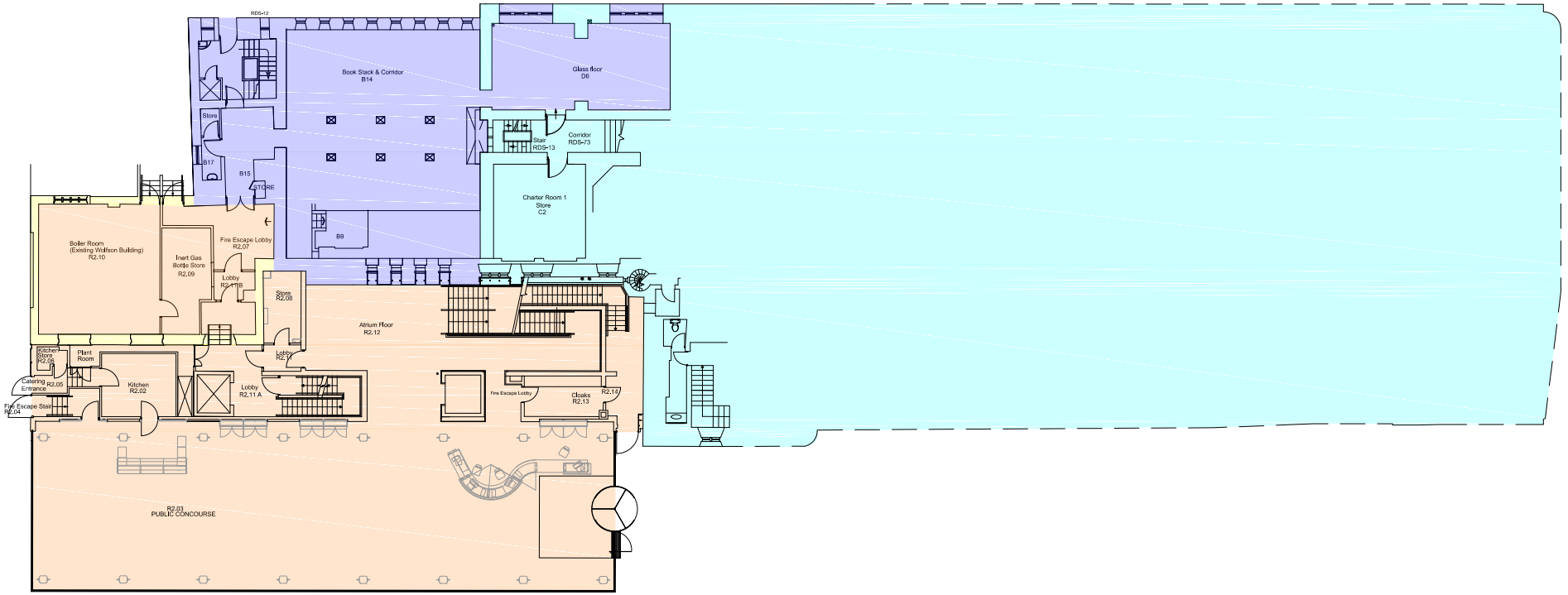

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Client	UNIVERSITY OF MANCHESTER
Building / Structure	JOHN RYLANDS LIBRARY

Ground Floor Plan

Drawing No. CMP 04 Scale NTS

Contract No.	3277 - D	Drawn	RM / KM
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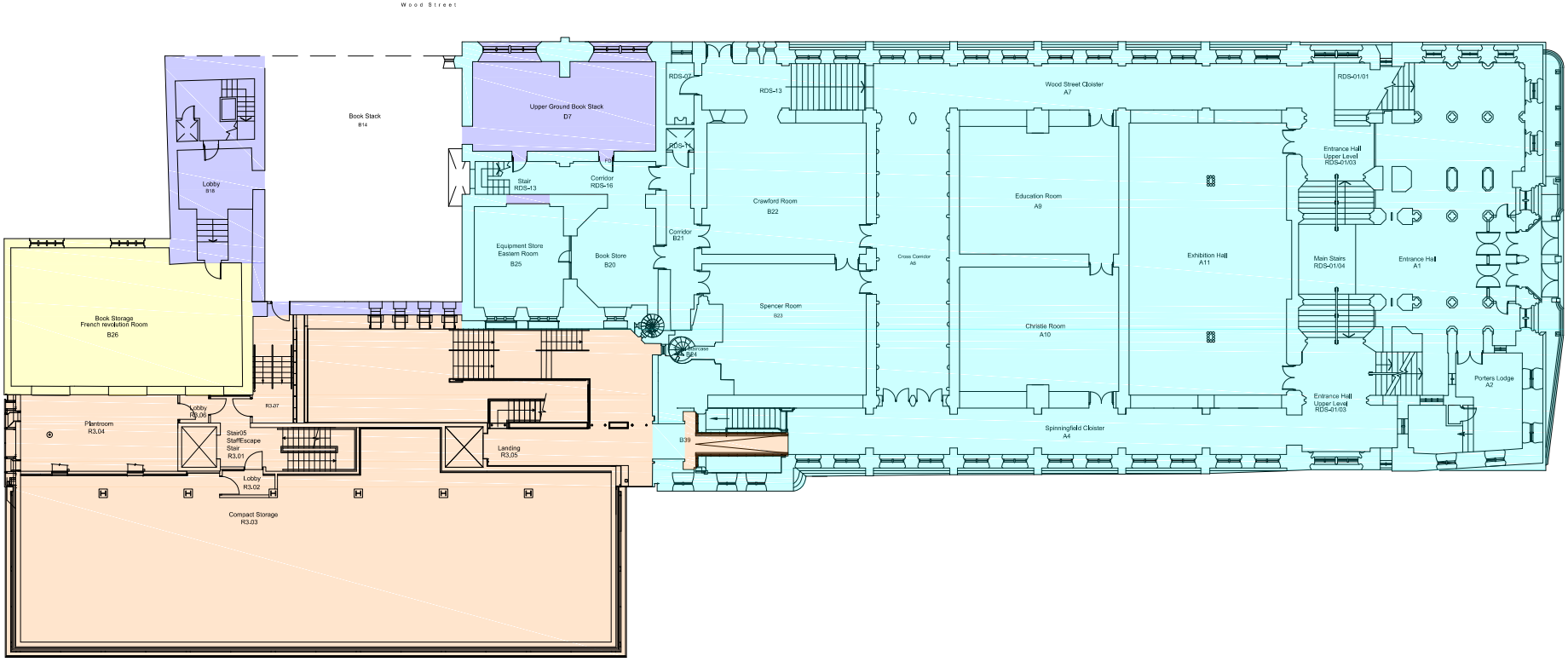

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Contract: JOHN RYLANDS LIBRARY CONDITION SURVEY
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Building / Structure: JOHN RYLANDS LIBRARY

First Floor Plan

Drawing No.: CMP 05
Scale: NTS
Contract No.: 3277 - D
Drawn: RM / KM
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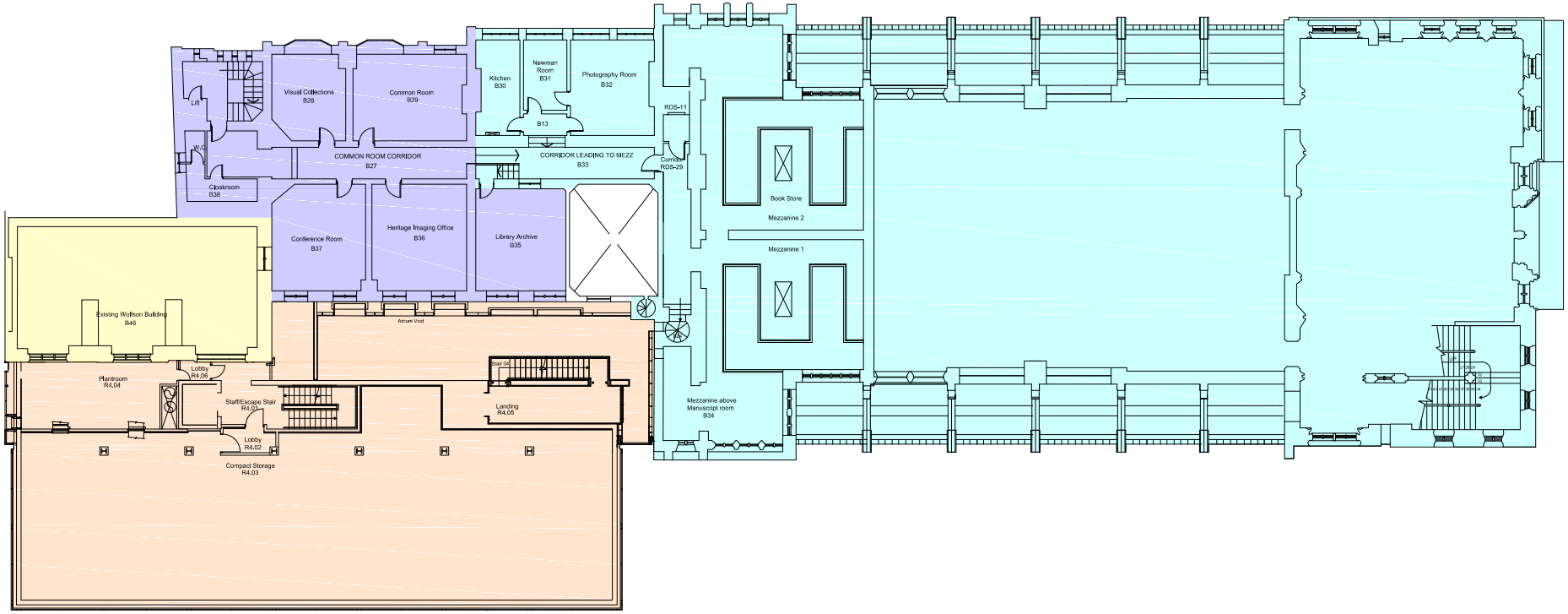

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Client	UNIVERSITY OF MANCHESTER
Building / Structure	JOHN RYLANDS LIBRARY

Second Floor Plan

Drawing No.	CMP 06	Scale	NTS
Contract No.	3277 - D	Drawn	RM / KM
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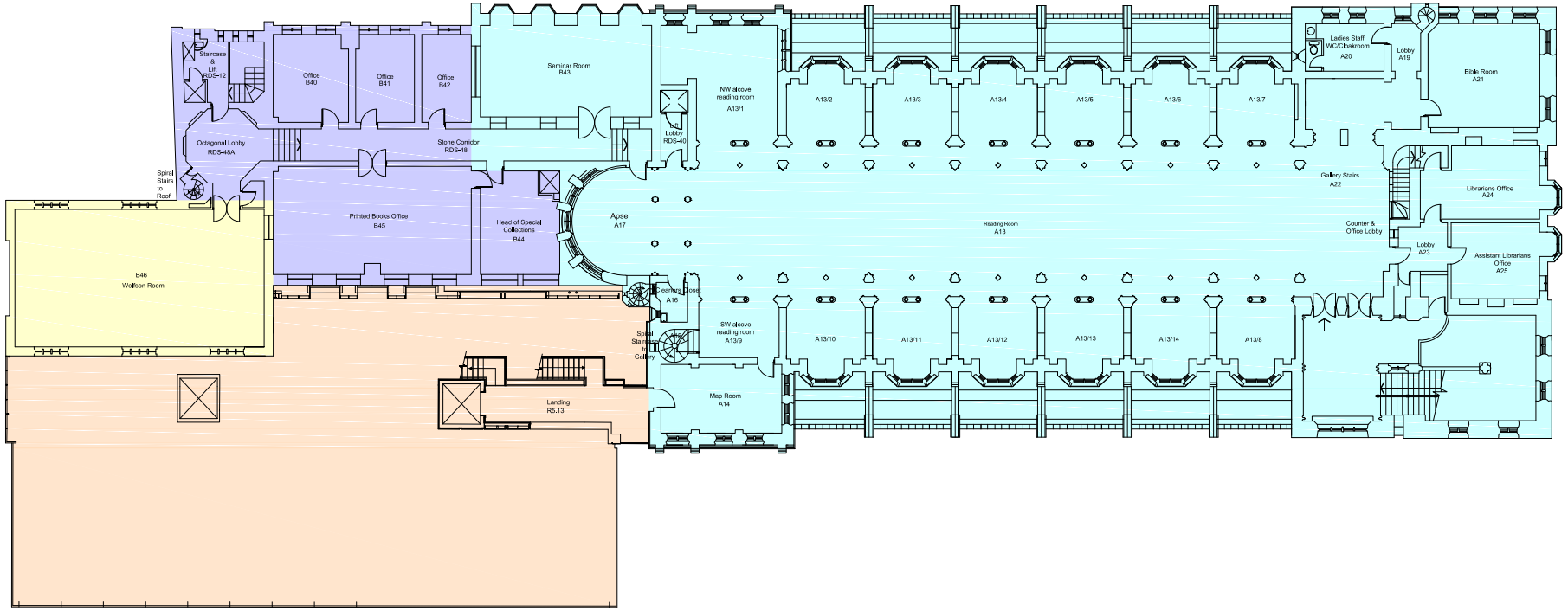

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Contract: JOHN RYLANDS LIBRARY CONDITION SURVEY
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Third Floor Plan

Drawing No.: CMP 07
Scale: NTS
Contract No.: 3277 - D
Drawn: RM / KM
Date: June 2015
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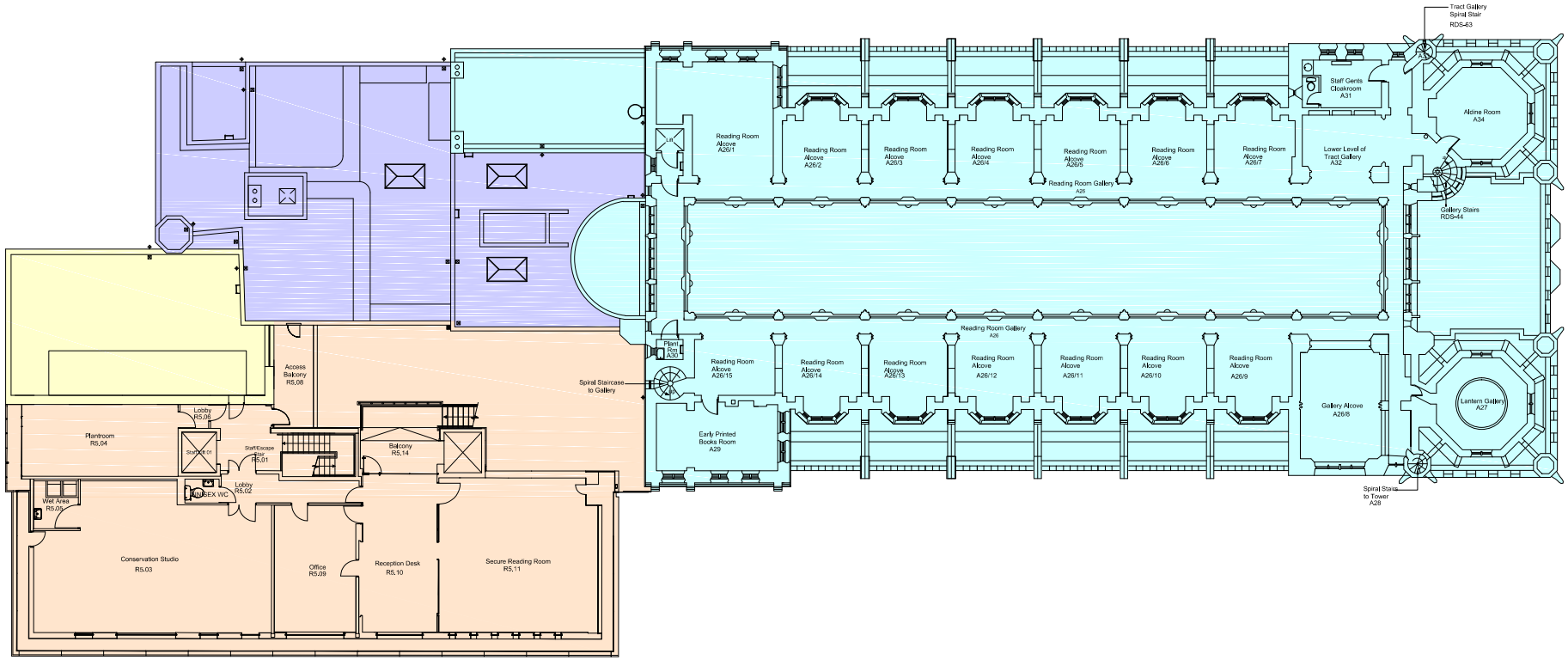

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Contract	JOHN RYLANDS LIBRARY CONDITION SURVEY
Client	UNIVERSITY OF MANCHESTER
Building / Structure	JOHN RYLANDS LIBRARY

Fourth Floor Plan

Drawing No.	CMP 08	Scale	NTS
Contract No.	3277 - D	Drawn	RM / KM
Date	June 2015	Revision	-

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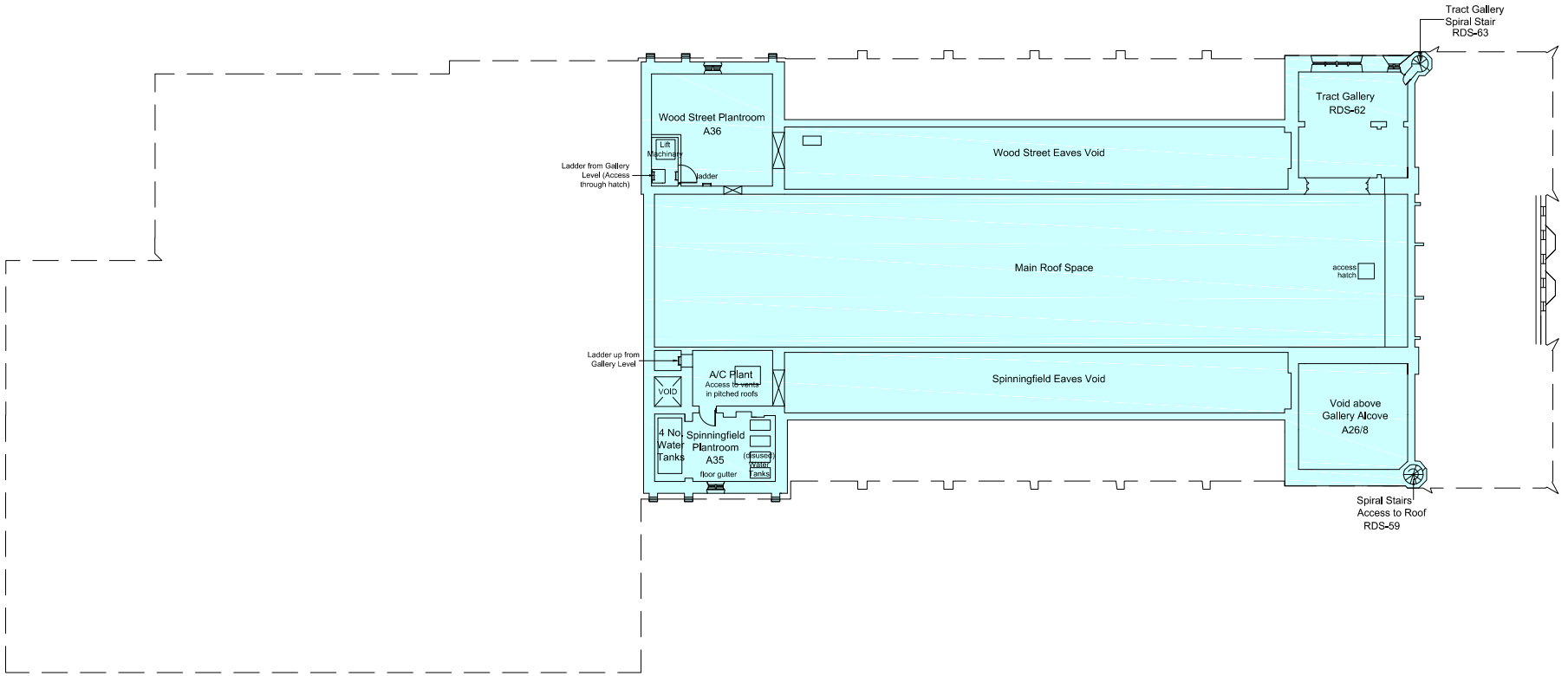

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Contract	JOHN RYLANDS LIBRARY CONDITION SURVEY
Client	UNIVERSITY OF MANCHESTER
Building / Structure	JOHN RYLANDS LIBRARY

Fifth Floor Plan

Drawing No.	Scale
CMP 10	NTS

Contract No.	3277 - D	Drawn	RM / KM
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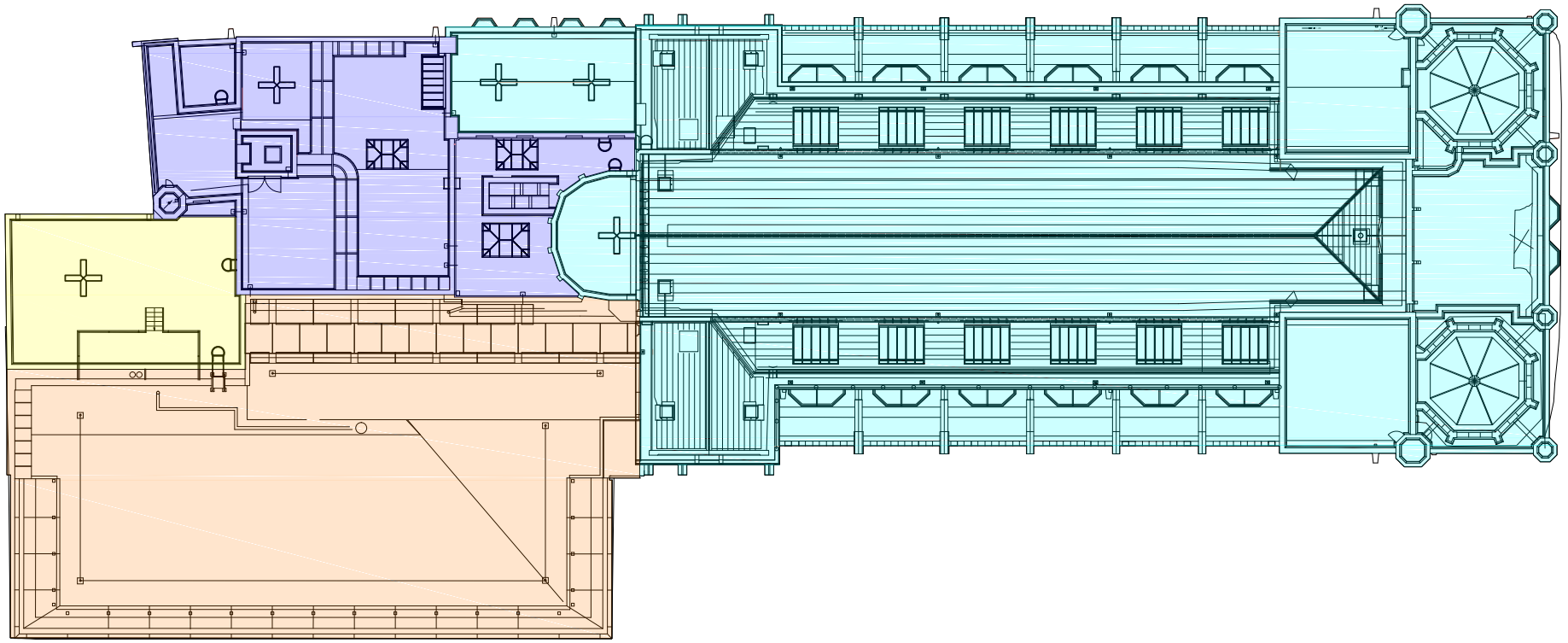

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Client: UNIVERSITY OF MANCHESTER
Building / Structure: JOHN RYLANDS LIBRARY

Roof Plan

Drawing No.: CMP 11
Scale: NTS
Contract No.: 3277 - D
Drawn: RM / KM
Date: June 2015
Revision: -

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Contract
John Rylands Library, Deansgate

Client
University of Manchester

Building / Structure

Wood Street Elevation
As Existing

Drawing No.
CMP 12

Scale
NTS

Contract No.
3277 - D

Drawn
RM / KM

Date
June 2015

Revision

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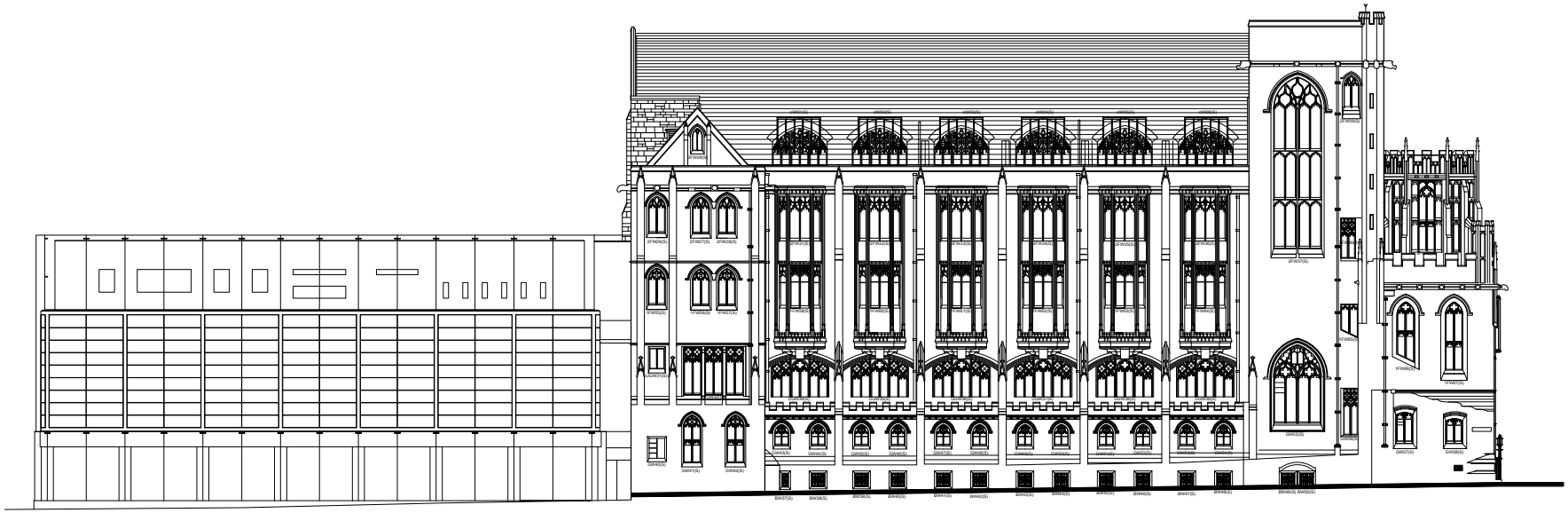

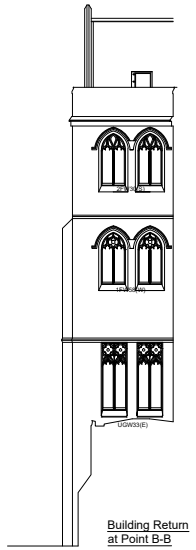

Building Return
at Point B-B

DRAFT

Contract
John Rylands Library, Deansgate

Client
University of Manchester

Building / Structure

Spinningfields Elevation
As Proposed

Drawing No. CMP 13
Scale NTS

Contract No. 3277 - D
Drawn RM / KM

Date June 2015
Revision

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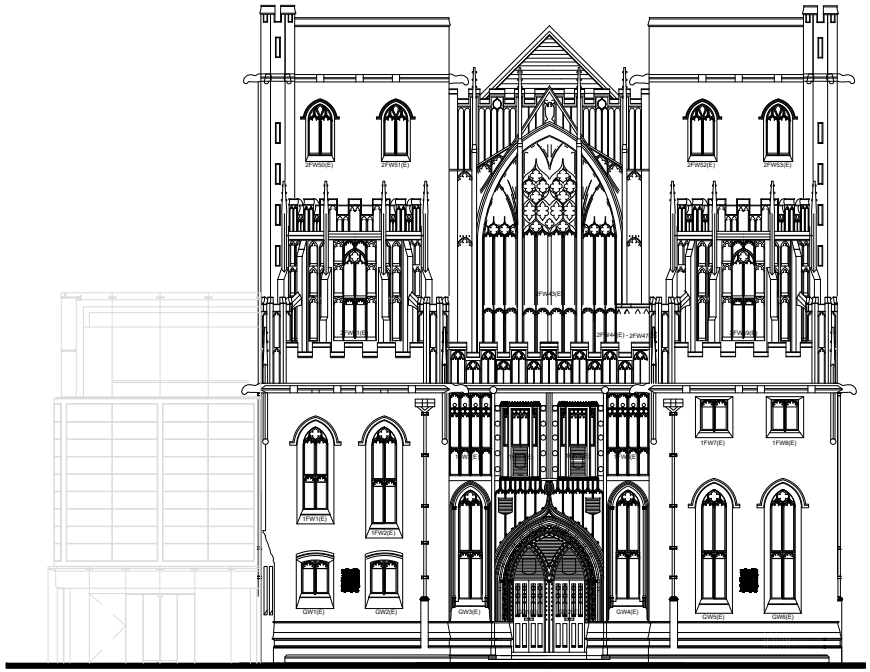

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Contract
John Rylands Library, Deansgate

Client University of Manchester

Building / Structure

Deansgate Elevation
As Existing

Drawing No. CMP 14

Scale NTS

Contract No. 3277 - D

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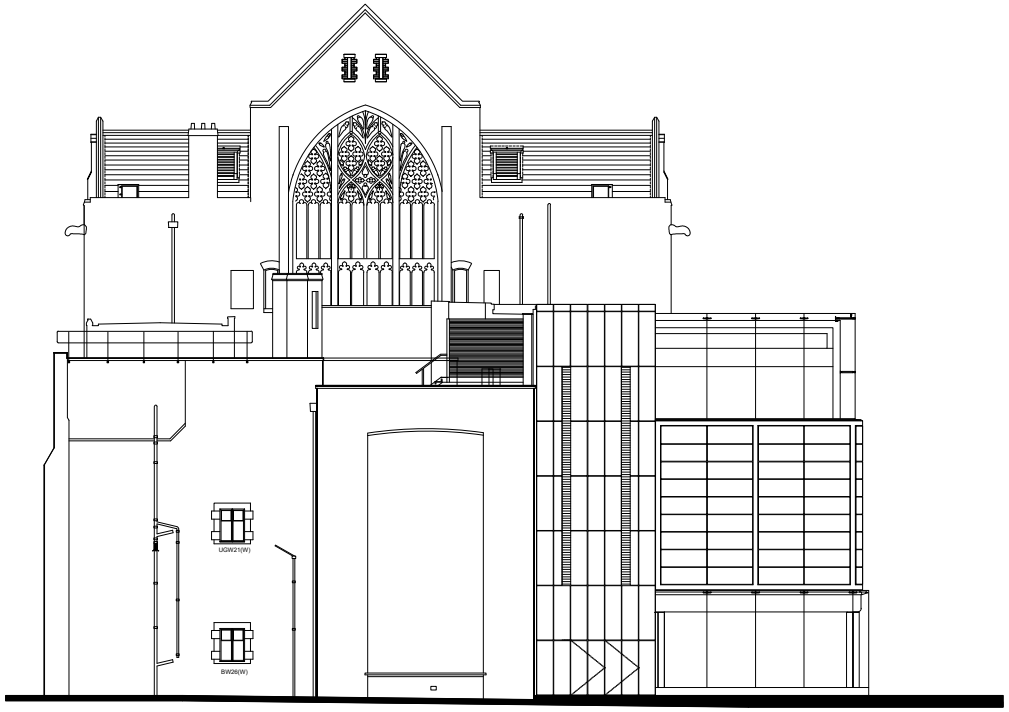

DRAFT

Contract
John Rylands Library, Deansgate

Client
University of Manchester

Building / Structure

Rear Elevation
As Existing

Drawing No.
CMP 15

Scale
NTS

Contract No.
3277 - D

Drawn
RM / KM

Date
June 2015

Revision

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Appendix C: The Rylands Collections, by Nicolas Barker

The foundations of the collections of the John Rylands University Library of Manchester were laid in a single decade, the last of the nineteenth century. Between 1892 and 1901, the then separate John Rylands and Owens College Libraries acquired three libraries, each one of which would have made it famous: the Althorp Library of George, 2nd Earl Spencer (1758-1834), the manuscripts of the Bibliotheca Lindesiana, formed by Alexander, 25th Earl of Crawford (1812-1880) and James Ludovic, 26th Earl of Crawford (1847-1913) and the collection of Richard Copley Christie (1830-1901), lawyer and in all but name founder of the present University of Manchester. These three span, in their formation, three great periods in the collection of books and manuscripts in this country, in each of which they were pre-eminent.

Lord Spencer's collection began in the last twenty years of the eighteenth century, under the eye of his older friend, Clayton Mordaunt Cracherode (1730-1799), the first great benefactor of the British Museum. A natural taste for the Greek and Latin classics and the early works of English literature (of which he had inherited a relatively small but valuable collection) was sharpened in the tumultuous years that followed the French Revolution, the secularisation of many continental monasteries, and the Napoleonic wars. Perhaps as many as fifteen million books left shelves that they had occupied, some for as long as three centuries. Lord Spencer was able to take full advantage of this diaspora. He was able to buy, at individual sales and by wholesale acquisition (in 1790 he bought the entire library of the Imperial ambassador in London, Count Reviczky, and in 1820-1 that of the great Neapolitan collector, the Duca di Cassano Serra), what was recognised throughout Europe as the greatest library formed in his lifetime. He thus acquired a major collection of fifteenth-century books, and an equally fine library of books printed after 1500, the editions of the Latin and Greek classics and all the major writers in European languages, particularly Italian. His collection of English books was equally strong, acquired at the famous sale of John, Duke of Roxburghe in 1812, and others during the same period.

The Bibliotheca Lindesiana was the shared creation of two successive Earls of Crawford, father and son. Where Lord Spencer had built his collection on the inherited wealth of great estates, the Lindsays' came from the coal-fields of Lancashire, unexpectedly inherited in 1798, and the industrial wealth that they created with it. The 25th Earl, a notable historian, genealogist and connoisseur of art, put together the greatest library formed in England in the middle of the nineteenth century. Much of the great collections dispersed earlier was still in circulation, and the improved means of communication afforded by the penny post and telegraphy enabled him to buy every book on every subject and in every language, over a far wider range than ever before. He acquired a large number of manuscripts, including substantial oriental collections, as well as European texts going back to the eighth century. A number of these were major monuments of the art of illumination (among them the Colonna Missal), and his son, the 26th Earl, added substantially to these, including Lydgate's 'Siege of Troy', one of the greatest of all fifteenth-century English manuscripts, and Beatus on the Apocalypse, the great Spanish manuscript written at the end of the first millennium in expectation of the end of the world. Perhaps his greatest acquisition, however, lay in the then still new field of papyri, excavated in Egypt; he financed successive excavations by Grenfell and Hunt, and bought others, extending his range to Coptic, Arabic and even Batak texts.

Richard Copley Christie, who combined a busy legal practice with four simultaneous chairs at Owens College, though comfortably off, was not as rich as a Spencer or Crawford. Nonetheless, he was able to acquire a collection of printed books that perfectly complemented theirs. Like Lord Spencer, he was interested in the classics, and his books, if less rich than his, were notable for the number associated with earlier scholars (he himself wrote the still standard monograph on the great sixteenth-century humanist and printer, Etienne Dolet). He also had a pioneering interest in the history of the book trade, and his collection of the Aldine press complements Lord Spencer's unrivalled collection, adding to it his own unequalled set of books printed at Lyon, the great entrepôt of the book trade. His Erasmiana extended to all the European languages.

Lord Spencer's collection, formed between 1780 and 1830, the Bibliotheca Lindesiana, mainly between 1830 and 1880, and Christie's, 1860-1900, were each outstanding in their period. All three had extraordinary opportunities for the acquisition of scholarly materials, such as would never occur again. They took them, mixing generous investment with outstanding scholarly ability. The first two were acquired by Mrs Rylands to endow her new foundation; the third was bequeathed by Christie to the university he had done so much to create. Thus, although Manchester was a relative newcomer among the traditional sources of scholarly source-material, it found itself heir to the greatest three collections made over more than a century previously, a century of unrivalled opportunity to which no other academic body had such generous access. The Manchester collections, if not as large as others are thus unequalled in quality anywhere in the world, from St Petersburg to California. It is an achievement of which the world, as well as this country, can be justly proud.

Nicolas Barker
June 2000

Appendix D: The Architecture of the John Rylands Library, by John Archer

Through the architect Basil Champneys (1842-1935), Enriqueta Rylands added to Manchester a building which has attained national significance and is now listed Grade I as a work of architectural and historical interest. It was commissioned in 1890 as a memorial to John Rylands that would house his collection of theological books and establish a free library. It has some of the character of a precious reliquary, and it is evident that little expense was spared in its production, but although the main Reading Room has a solemn and restrained atmosphere that is almost religious, a closer look at the building as a whole reveals a jeu d'esprit which Mrs Rylands may not have appreciated or intended, but which marks it as a true work of its time and a celebrated example of late Victorian Gothic architecture.

Earlier in his career Champneys had distinguished himself as the architect of numerous collegiate buildings including Newnham at Cambridge, begun in 1874-5 with a charming essay in the Queen Anne style, and Mansfield at Oxford (1887-9). It was his Gothic design for the latter, a Nonconformist foundation with Mancunian connections, that led Mrs Rylands to entrust this commission to him. It took nine years to build and cost £230,000, inclusive of fees.

It is customary to describe Rylands as being in the Decorated or, more accurately, the late-fourteenth-century Gothic style, but this is misleading because although Champneys borrowed medieval forms and decorative motifs, he used them to create symbolic or aesthetic effects that are unrelated to historic precedents but are highly appropriate to an architect of the late Victorian generation who was imbued with the spirit of the Aesthetic Movement.

By the 1890s Deansgate, a historic route into Manchester, had become a busy commercial thoroughfare that was in process of being rebuilt throughout its length, after being widened and straightened following an Act of Parliament of 1869. The Rylands Library is not a large building, and it was necessary to make it distinctive in an enclosed commercial setting. Champneys successfully achieved this through the modelling of the exterior and, in particular, the frontage, but his design consistently maintains a small scale, and even an expressive delicacy.

The front elevation consists of a low, two-storeyed block which establishes the street frontage. Rising above it is an imposing superstructure of towers and battlements. The elevation has three bays, and in the lower block the central one, which is slightly recessed, contains the sumptuously decorated main entrance, emphasized by a pair of oriel windows directly above it. Rising above the street frontage, each end bay is marked by an octagonal tower, and set immediately behind each is a taller, much less ornate rectangular tower. Deeply recessed from the street but in line with these and filling the centre bay is the end gable of the main Reading Room, the very heart of the scheme. Corner turrets, also octagonal, rise from each external angle of the end bays and from the front outer angle of each square tower. This formal and complex geometry within such a small compass establishes with remarkable authority the identity and character of the building. It conveys a sense of power by the rising towers and the deep recession of the main block. It is complemented by an elaborate use of intricate patterning, expressed in wall panelling, window tracery and open screen work. The solid battlements of the end blocks are contrasted with adjacent ranges consisting of open work, the contemporary aesthetic device of the contrasting of concentrated areas of detail with extensive areas of plain masonry is also evident, and the richest display of contrasting surfaces is reserved for the reticulated tracery at the head of the window of the Reading Room. The final gesture of complementary visual effects is seen above this window where the mass of the building, which finishes in a segmental roof line, is capped by a tall, spiky open-work screen that combines the slanting lines of a conventional gable in a design that is silhouetted against the sky. Although at first sight the exterior may seem to offer a solemn reworking of historicist detail, the scholarly air is combined with a display of aesthetic effects that shows ingenuity, imagination and masterly control.

Contrast and variation are far less reticent in the library's interior, and a principal Gothic form which Champneys used to achieve his architectural aims is the vault. Although as a fire-resistant structural system it had some justification, it provided him with a vehicle which he manipulated aesthetically with great skill. This is best displayed in the spectacular spatial sequence experienced in the entrance foyer and the adjacent main staircase leading to the Reading Room. The main aisle of the foyer leads to a splendid terminating tierceron-vaulted bay whose importance is magnified by the preceding vaults from the entrance, each of which is made progressively larger. Also the final set of columns preceding the bay is a double row, adding further drama to the dominating space. They serve the major structural purpose of carrying the superincumbent load of the gable wall of the Reading Room. Short staircases flank the bay and the left-hand one is the opening flight to the main stair, which fills this corner of the building and returns upon itself and rises to the vestibule of the Reading Room. It is a considerable tour de force; the rising staircase overlooks the foyer and is seen from the foyer between slim Gothic piers. The staircase itself is vaulted, and above its half-landing a generous occulus opens into the south octagonal tower. The stair then proceeds to a vestibule, which is located in the lofty space of the inner tower. Neither tower serves any other functional purpose and Nikolaus Pevsner, in his peppery way, described this as 'a cavalier throwing-away of whole large parts of the building to spatial extravagance', but this is not altogether exceptional in contemporary architecture and the dramatic effects that Champneys achieved are undeniable.

The vestibule opens directly into the Reading Room, a high, cathedral-like tierceron-vaulted space, eight bays long and completed at the west end by a vaulted apse. Again the space is treated sculpturally although with appropriately less drama than the route leading to it. The reading bays are arranged in a double storey along each side. The main piers to the central space are deep laterally and are penetrated at first-floor level by a gallery passage. Each bay is arcaded at three levels. The lowest is divided into two further arches by a central pier which supports the gallery passage above; the next spans the full bay, and above this is the clerestory arcade, which gives light to the hall. The spatial character of the bays is enriched by double-storey oriel windows and by openwork gallery fronts. Each forms a pleasant and secluded aedicule for private study.

The library is not over-richly decorated, but the gallery fronts are assertive with Victorian Decorated carving, which is heavier than any work of the fourteenth century, and the mid-piers of the lowest arcade are finished with a sculpture of a literary or religious figure selected by Mrs Rylands.

The interior wall finishes throughout the building are either red sandstone or panelled oak, and the unvaulted ceilings are of lightly-modelled plaster panels designed by George Frampton (1860-1928), a leading sculptor and designer of the Arts and Crafts Movement. The vaulting of the Reading Room is striated in two tones of sandstone, which adds a Ruskinian touch to the design.

Champneys and Mrs Rylands did not have an easy relationship and the design of the furniture, the choice of the figure sculpture, which Champneys considered to be 'tame and inartistic', the green glazing, the iconography of the stained glass, and the fine bronze railings and electrical fittings, supplied by Singers of Frome, were commissioned by Mrs Rylands. Of these, Singer's work is the most successful and is a notable Art Nouveau feature in its own right.

This short account of the Library's architecture is far from comprehensive, but it endeavours to provide an insight into the building in the light of contemporary standards of design. Absorbed in Aestheticism, Champneys practised architecture as an art, a mode of personal expression, and this explains both his choice of the medieval vocabulary and the use he made of it to express contemporary concepts of composition, decoration and space. In this he has much in common with such leading contemporaries as G.F. Bodley (1827-1907), J.D. Sedding (1838-91) and R.N. Shaw (1831-1912), and their free, sculptural use of Gothic points towards the Expressionism of the early twentieth century. The John Rylands Library is of special note as a building representing the later Victorian decades. Its impressive character and the sheer quality of its building have ensured its place in Manchester's architecture ever since its completion, but its particular expression of contemporary architectural values unquestionably gives it significant national status. There is yet no

monograph on Champneys but his place among contemporary architects is widely recognised. Whether the Rylands Library ranks as his chef d'oeuvre is arguable, but its only rival to this claim is Mansfield College, Oxford, which is in some respects more attractive although it lacks the grandeur and the surprising drama of the Library. In either case the status of the John Rylands Library in contemporary British architecture is assured.

References to Champneys and the Library occur in the following titles. These are presented in chronological order.

Reilly, C. H., Some Manchester Streets and their Buildings (1924), pp. 20-21.

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Stewart, Cecil, The Stones of Manchester (1956), pp. 125-6.

Pevsner, N., The Buildings of England, South Lancashire (1969), p.284.

Archer, J.H.G., 'Architecture in Britain 1830-1914', in Palmes, J. (ed.), Sir Banister Fletcher's A History of Architecture, 18th ed. (1975), pp. 1118-1183 (p.1165).

Dixon, R. & Muthesius, S., Victorian Architecture (1978), p. 168.

Gray, S., Edwardian Architecture, A Biographical Dictionary (1985), pp. 139-40.

Maddison, J., 'Basil Champneys and the John Rylands Library', in Archer, J.H.G., Art and Architecture in Victorian Manchester (1985), pp. 230-47.

John H.G. Archer
March 2000

Appendix E: Stained Glass in the John Rylands Library, by David O'Connor

Even in a city like Manchester with its rich heritage of Victorian architecture and stained glass, the Rylands Library in Deansgate stands out as an exceptional building. As far as stained glass is concerned, it is the two great figural windows at either end of the Reading Room that claim most attention, but what also needs stressing is the lighting and glazing in other areas of the building. Windows in staircases, vestibules and subsidiary rooms also play a crucial role. Bulls-eye glazing and patterns and foliage in tracery lights rapidly transport the visitor away from the squalor of Deansgate on to a higher plane, long before the physical ascent to the dramatic spaces of the Reading Room is completed.

Documentary evidence suggests that the firm of Heaton, Butler, Bayne, a representative of the fashionable 'high art' end of the market in the 1890s, was one studio being considered for the Library glazing. However, Basil Champneys was corresponding with Charles Eamer Kempe (1837-1907) about details of this commission as early as 1892. Despite problems with both patron and architect he proved an excellent choice. Kempe's strong religious proclivities, even if High Anglican, must have proved acceptable to the patron, and by the end of the nineteenth century his firm had established a reputation as one of the leading studios in Britain. Founded in 1867, and to continue long after the founder's death as Kempe and Company Ltd, the studio, although primarily concerned with stained glass, encompassed various branches of church decoration including painting, plasterwork and woodwork. Kempe's windows could be seen in innumerable churches and cathedrals not only in this country, but on the Continent, in the United States and across the whole of the British Empire. For the Rylands commission it is worth noting Kempe's extensive work in schools, theological colleges and university chapels.

In style and design the glass is particularly well suited to Champneys' architecture. A pupil in the 1860s of G.F. Bodley, an architect who played a key role in the move away from the boldness and assertiveness of High Victorian design, Kempe's mature style can also be seen as a reaction to earlier Gothic Revival design. A traditionalist, strongly historicist to the end of his life, Kempe's work was inspired by a deep love of late medieval English glass of the period between 1400 to 1550, when English glass-painting became increasingly influenced by ideas and craftsmen from Germany and the Netherlands.

While library glazing can be found from this period - surviving examples like Merton College and Balliol College, Oxford, and the library at Wells Cathedral - these building are much more intimate and domestic in scale than the Rylands and their glazing consists of quarries, roundels, heraldry and occasional author figures, again smaller in scale and lighter in colouring. The large-scale figures in the Reading Room of the Rylands might be better compared to more monumental glazing like the Morris windows in the hall at Peterhouse, Cambridge, or the glass in the halls at Birmingham and Glasgow universities, whose subject matter is concerned with university founders, scholars and alumni.

It is the two figural windows at either end of the Reading Room of the Rylands which are of most importance; they are designed to complement one another and to create a harmonious effect of colour and lighting in the room. The iconographic scheme was carefully drawn up by the patron and, like Bridgeman's statues below, is closely bound up with the ideological aims of the Library and its contents. The North Window, the earlier of the two (contract dated 1896) takes for its theme Theology as represented by a choice of Biblical Authors, Fathers of the Church, and Christian Writers representing Medieval, Reformation, Post-Reformation and Modern Protestant Theology; from Moses to Friederich Schleiermacher.

The South Window (contract dated 1898), brings together Ancient and Modern Philosophers from Plato to Hegel, Ancient and Modern Moralists from Socrates to Thomas Carlyle and Representatives of the Arts, including Aeschylus, Raphael, Beethoven, Dante, Michelangelo and Handel. The intellectual context of the schema and its meaning for the Library marks the windows out as works of great significance.

Stained glass needs regular repair and attention if it is to be preserved for the future and here the Rylands windows are no exception. Knowing the University's financial difficulties I contacted Philip Collins of the Kempe Society a few years ago to see whether he could suggest an outside source who might fund repairs. A cursory examination suggests that the main windows are in relatively sound condition, although a few crude replacement pieces have been inserted over the years. Elsewhere, in some of the panels, notably in the bulls-eye glazing, the leading looks weak. One problem is the build up of dirt, especially on exterior surfaces. Careful cleaning should help to restore some original sparkle and translucency to the glass.

What is undoubtedly needed, as a first step, is a conservation report carried out by a properly trained stained glass conservator. Given the importance of the building and the glass, I recommend that this be carried out by a glass conservator accredited at the highest point on the British Society of Master Glass Painters Accreditation Scheme.

In the summer of 1998 I brought a group of stained glass historians and conservators to the Rylands when the British Academy's Corpus Vitrearum project held its Annual Authors Meeting in Manchester. A number of leading conservators saw the glass on this occasion, including Keith Barley of Barley Studio, Dunnington near York, Penny Winton of the York Glaziers Trust and Sebastian Strobl from the Cathedral workshop in Canterbury. Keith Barley has already completed work on Morris glass at the Whitworth Art Gallery and on glazing, probably by Thomas Willement, at Langdale Hall, a University residence. He, or one of the others, should be asked to produce a report.

Hand in hand with the conservation work should go a full photographic survey of the windows as well as art historical research. The windows are very well documented in the Library itself through correspondence, contracts, bills and other archival material. A former post-graduate student of mine, Stella Halkyard, who works in the Library, has already done some excellent work on this aspect. She, either on her own, or in collaboration with me, should think about publishing these windows. In recent years, since Martin Harrison, Victorian Stained Glass (1980) and Margaret Starved, Master of Glass: Charles Eamer Kempe 1837-1907 and the Work of his Firm in Stained Glass and Church Decoration (1988), there has been a considerable revival of interest in Kempe's work, much of it fostered by the Kempe Society. It is not only time for these outstanding windows to be given some extra physical care and attention, but also time for a scholarly publication to make them better known.

David O'Connor
Corpus Vitrearum Committee,
Council for Care of Churches Stained Glass Committee,
Diocesan Adviser on Stained Glass for Chester and Manchester
May 2000

Appendix F: Decorative Elements of the John Rylands Library, by Jacqueline Yallop

The decorative work of the John Rylands Library is generally in excellent condition. It is constructed of fine materials, in accordance with Mrs Rylands's wishes, and is executed with obvious craftsmanship. While none of the pieces as single objects are outstanding examples of their type, the sense of the whole is extremely effective and well-achieved. Conceived with a coherence of design and intention by Mrs Rylands and Basil Champneys, the metalwork, furniture and woodwork, plaster and statuary all contribute important elements to the homogenous vision of the building beyond their significance as individual pieces. It is important, therefore, to regard the building as a whole and to consider the decorative elements within the context of other architect-led interiors of a similar period such as, for example, Charles Rennie Mackintosh's achievements in Glasgow.

There is a wide and imaginative range of lively motifs occurring throughout the decoration of the building and indicating a creative use of materials. The eclectic nature of these motifs – many are distinctly Arts and Crafts in tone, while some suggest elements of, for example, Art Nouveau inspiration – perhaps reflect an unwillingness on the part of the architect and owner to embrace wholeheartedly what might have been regarded as too radical a style. The overall effect is restrained, as befits a library of this stature, and coherent.

Metalwork

The bronze radiator grilles and light fittings are of a variety of designs to a basic pattern. There is a delicacy and free-flowing movement in some of the most successful pieces, like the grilles at the top of the main stairs, which contributes much to the overall success of the interior. There are some original and interesting motifs incorporated within the designs. While some of the chandeliers and lights appear clumsy and rather heavy, the finest examples, like the fitting on the half-landing of the main stairs, demonstrate a successful and simple use of materials to create a fine focal feature with a strong sense of period. The effect on the whole is to create an effective impression of grandeur and attention to detail.

Ceilings

The ceilings are beautifully executed examples of plasterwork by Sir George Frampton. The flowing natural forms recall decorative work by artists such as Emile Gallé and the sense of movement created in the ceilings complements and breaks down the strong vertical lines of the bookcases and panelling.

Woodwork and furniture

The overall sense of decorative coherence within the building is perhaps best achieved through the remarkable consistency of the chairs, tables, bookcases and panelling, all of which exploit the full potential of the material's fine tones. The carving is variable with some very finely executed and lively motifs and some more clumsy details – e.g. the doorframes to the downstairs rooms. The panelling in the ground floor rooms, by Robert Bridgeman, is most interesting and successful, incorporating some eclectic design elements, and demonstrating a mastery of crisp detail and tracery form. The furniture is less interesting, being conservative in style and construction – at a time when there was experimentation with furniture styles – and rather heavy and grounded. The impressive scale on which the furniture was conceived and its consistency throughout the building, however, again does much to alleviate design weaknesses of individual pieces.

Statuary

The statuary again shows no particular distinctiveness as individual pieces. There is no great variety of feature, costume and posture and some crudeness in the execution. There is little sense of movement and the overall impression is rather stern. The combined presence of the work, however, is another example of the successful attempt to use decorative features to create a particular atmosphere. Much of the interest of the statues in the Reading Room is in the subjects chosen rather than in the execution.

Portrait of Lord Spencer

This is a copy of a portrait painted by George Clint RA in 1829. It is a standard Victorian rendering of an important man. It displays some delicacy of tone but is on the whole rather flat. Its significance is contextual, both as an integral physical element to one of the finest rooms in the building, and as an intellectual focus for the core of the collection. It has a comprehensive provenance.

Jacqueline Yallop
Assistant Curator, Ruskin Gallery, Sheffield Galleries and Museums Trust

2000

Appendix G: Gazetteer

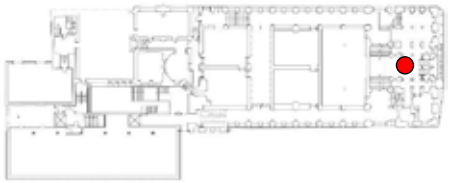
Introduction

The following Gazetteer provides a summary of each of the different elements that make up the Grade I Listed Building, John Rylands Library.

The elements have been presented in tables, with a location map provided within each table indicating the location of each element. A brief summary description of each element has been provided alongside corresponding significance and values. The significance and justification for significance relate back to section 3 of the Conservation Management Plan. Relevant references and archival materials have also been included where appropriate / feasible.

RYLANDS LIBRARY	**Floor** First Floor **Item** Entrance Hall **Ref No** A1

Location



Photo

Summary Listed grade I	Date/phase: 1899	Current use: Circulation and exhibition	Access: Public

History and Description

Primary phase & original use:

- 1890-99 building by Basil Champneys for Enriqueta Rylands
- Designed as the public entrance to the library and executed on a grand scale with exceptionally free expression of architectural effect
- The space also acts as a circulation area connecting with the main porters' room and with access to the original public lavatories
- The space appears almost wholly as illustrated in photographs of 1900

Surviving elements/form:

- Double-height volumes
- Draught lobby
- Lit by double-height windows and by light borrowed via the staircase
- Vaulted ceiling
- Exposed surfaces of stone throughout
- Includes a notable sculpture by John Cassidy commissioned for the space
- Services: Original fixtures include electroliers, electrical trunking, radiator grilles, etc.

Later Adaptation

Late C20: insertion of sensors, fire alarm points, emergency lighting within the radiator grilles

2007: the front entrance on Deansgate was superseded as the main entrance by a new entrance block in Spinningfield with loss of the primary function of the space.

Significance / Values

- 1899 fabric - exceptional significance for aesthetic, communal and historic value. The space is one of the most impressive of the building, with incorporation of fixtures of the highest quality and complex interaction of the circulation areas leading up to the Reading Room
- Minor later adaptations - neutral significance

References

John Rylands University Library, 'A Conservation Plan for the John Rylands Library, Deansgate' June 2000

1900 photographs: http://enriqueta.man.ac.uk/luna/servlet/s/en1h69.

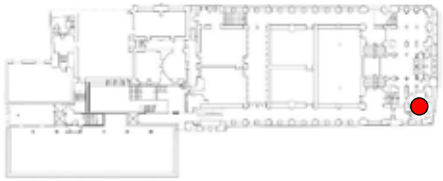
1899 floor plans: http://enriqueta.man.ac.uk/luna/servlet/s/3700o6

Archival Images

John Rylands University Library image collection
R15420 print 4, 1900

RYLANDS LIBRARY	Floor	First Floor
	Item	Porters' Lodge
	Ref No	A2

Location



Photo

Summary Listed grade I	Date/phase: 1899	Current use: Porters Room and storage	Access: Staff

History and Description

Primary phase & original use:

- 1890-99 building by Basil Champneys for Enriqueta Rylands
- Designed as the principal porters' lodge with direct access to the main entrance hall
- The space is divided by an area at slightly higher level on the south side, where the steps to the gents' lavatory lead down below. A window in the west wall lends light to that stair.
- The space acted as a 'nerve centre' with a switchboard relating to the original internal telephone system, a voltmeter, etc.

Surviving elements/form:

- Single height space, plastered, with exposed underside of main stair visible in the ceiling
- Arched doorway with original door to the main entrance hall.
- Lit by windows with bullseye glass in exposed stone architraves
- Wood block floor, stone steps
- Remains of the original voltmeter
- Original clock by Batty of Manchester
- Probably original telephone kiosk
- Services: Original fixtures include electroliers, electrical trunking, plain radiator grilles, etc.
- Possibly original cleaners' area with Belfast sink
- Possibly original coat hooks with brass number plates

Later Adaptation
1913-24 telephone switchboard
Late C20: insertion of modern electrical services, control boards, etc.
2007: the front entrance on Deansgate was superseded as the main entrance by a new entrance block in Spinningfield. Thus the porters' room no longer acts as the first point of interaction between visitors and staff.

Significance / Values

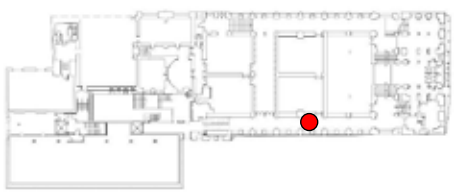
- 1899 fabric – exceptional significance for communal and historic value. This is an interesting example of porters' accommodation with good original fixtures and fittings including some of special interest to the original services and functioning of the building.
- Minor later adaptations - neutral significance

References

John Rylands University Library, 'A Conservation Plan for the John Rylands Library, Deansgate' June 2000
1899 floor plans: http://enriqueta.man.ac.uk/luna/servlet/s/3700o6

RYLANDS LIBRARY	Floor	First Floor
	Item	Spinningfield Cloister
	Ref No	A4

Location



Photo

Summary Listed grade I	Date/phase: 1899	Current use: circulation	Access: Public

History and Description

Primary phase & original use:

- 1890-99 building by Basil Champneys for Enriqueta Rylands
- Designed as a circulation area connecting principal spaces at first-floor level

Surviving elements/form:

- Vaulted corridor with richly carved detailing including carved stone bosses
- Lit by small traceried windows with bullseye glazing
- Exposed surfaces of stone throughout
- Decorative metalwork gates
- Services: Original fixtures include electroliers, radiator grilles, etc.

Later Adaptation
1970s: the gates to the cross corridor moved to the present position
Late C20: insertion of sensors, fire alarm points, emergency lighting, etc.
2007 insertion of glass floor and connection to the extension (see B39)

Significance / Values

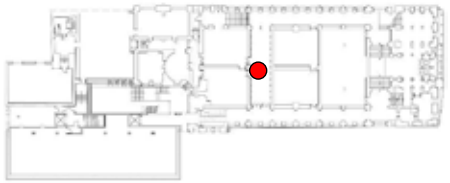
- 1899 fabric - exceptional significance for aesthetic, communal and historic value. The space is one of the principal public thoroughfares carefully executed and richly executed.
- Minor later adaptations - neutral significance

References

John Rylands University Library, 'A Conservation Plan for the John Rylands Library, Deansgate' June 2000
1899 floor plans: http://enriqueta.man.ac.uk/luna/servlet/s/3700o6

RYLANDS LIBRARY	Floor	First Floor
	Item	Cross Corridor
	Ref No	A6

Location



Photo

Summary Listed grade I	Date/phase: 1899	Current use: Circulation and display	Access: Public

History and Description

Primary phase & original use:

- 1890-99 building by Basil Champneys for Enriqueta Rylands
  Designed to connect the Cloisters and give access to the Crawford and Spencer Rooms

Surviving elements/form:

- Wide cross passage aligned north-south
- Accessed via pairs of pointed arched doors directly from the Cloisters, with bronze gates to south
- Stone floor laid to geometric pattern, coursed ashlar walls
- Stone 6-bay vaulted ceiling with moulded ribs and bosses
- Oak doors in arched panels lead to Spencer and Crawford Rooms (English Manuscript and Lower Manuscript Rooms)
- Services: Original fixtures include bronze wall lamps, four cast-iron radiator grilles etc.

Later Adaptation

2007: insertion of sensors, spot lights, electrical sockets, display cases

Significance / Values

- 1899 fabric - exceptional significance for aesthetic, communal and historic value, as a high quality gothic revival space
- Minor later adaptations - neutral significance

References

John Rylands University Library, 'A Conservation Plan for the John Rylands Library, Deansgate', June 2000
1900 photographs: http://enriqueta.man.ac.uk/luna/servlet/s/en1h69.
1899 floor plans: http://enriqueta.man.ac.uk/luna/servlet/s/3700o6

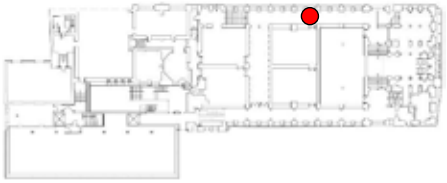
Archival Images

Cross Corridor 1900

John Rylands University Library image collection
R15240 print 9

RYLANDS LIBRARY	Floor	First Floor
	Item	Wood Street Cloister
	Ref No	A7

Location



Photo

Summary Listed grade I	Date/phase: 1899	Current use: Circulation	Access: Public

History and Description

Primary phase & original use:

- 1890-99 building by Basil Champneys for Enriqueta Rylands
- Designed as a circulation area connecting principal spaces at first-floor level

Surviving elements/form:

- Vaulted corridor with richly carved detailing including carved stone bosses
- Lit by small traceried windows with bullseye glazing
- Arched doorways to the Exhibition Hall and Book Committee Room
- Ironwork gates
- Exposed surfaces of stone throughout
- Services: Original fixtures include electroliers, radiator grilles, etc.

Later Adaptation
1970s: the ironwork gates to the cross corridor moved to the present position
Late C20: insertion of sensors, fire alarm points, emergency lighting within the radiator grilles
security bars fitted to the windows

Significance / Values

- 1899 fabric - exceptional significance for architectural, communal and historic value. The space is one of the principal public thoroughfares carefully executed and and richly executed to contrast with taller spaces of the main rooms.
- Minor later adaptations - neutral significance
- Security bars – low significance

References

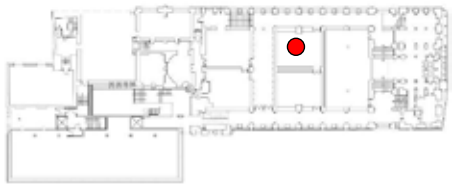
John Rylands University Library, 'A Conservation Plan for the John Rylands Library, Deansgate' June 2000
1900 photographs: http://enriqueta.man.ac.uk/luna/servlet/s/en1h69.
1899 floor plans: http://enriqueta.man.ac.uk/luna/servlet/s/3700o6

Archival Images

John Rylands University Library Image Collection
R15340 Print 8, 1900

RYLANDS LIBRARY	Floor	First Floor
	Item	Book Committee/Education Room
	Ref No	A9

Location



Photo

Summary Listed grade I	Date/phase: 1899	Current use: Education Room	Access: Mainly school visits

History and Description

Primary phase & original use:

- 1890-99 building by Basil Champneys for Enriqueta Rylands
- Designed as the Book Committee Room

Surviving elements/form:

- Rectangular room entered from Wood Street Cloister and linked via double doors to A10 (similar design and form)
- Lit by two high-level 6-light traceried windows from the south, with stained glass by Kempe in the tracert and traceried stone panels below
- oak (Polish) dado panelling to walls windows and linenfold panelling to high level
- Flat plaster ceiling with 17th century style moulded decoration, between oak beams
- Richly carved oak panelled arched doors with bronze fittings
- Services: Original fixtures include large bronze chandelier, bronze light switch panel, bronze radiator grilles and a clock by Stephen Kemp.

Later Adaptation

2007: insertion of sensors, track with spot lights, electrical sockets

Unknown: insertion of ties to secure the curtain cords., insertion of laminate floor

Significance / Values

- 1899 fabric - exceptional significance for aesthetic, communal and historic value, as a high quality education room space
- Minor later adaptations - neutral significance

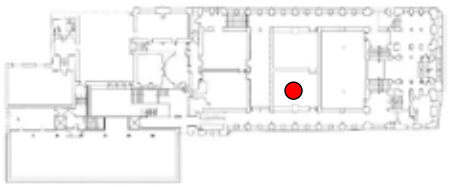
References

John Rylands University Library, 'A Conservation Plan for the John Rylands Library, Deansgate', June 2000

1899 floor plans: http://enriqueta.man.ac.uk/luna/servlet/s/3700o6

RYLANDS LIBRARY	Floor	First Floor
	Item	Christie Room (Council Chamber)
	Ref No	A10

Location



Photo

Summary Listed grade I	Date/phase: 1899	Current use: Meeting room and events	Access: Public

History and Description

Primary phase & original use:

- 1890-99 building by Basil Champneys for Enriqueta Rylands
- Designed as the Council Chamber

Surviving elements/form:

- Rectangular room entered from Spinningfield Cloister and linked via double doors to A9 (similar design and form)
- Lit by two high-level 6-light traceried windows from the south, with stained glass by Kempe, traceried stone panels below
- Oak block floor, oak (Polish) dado panelling to walls windows and linenfold panelling to high level
- Flat plaster ceiling with 17th century style moulded decoration, between oak beams
- Richly carved oak panelled arched doors with bronze fittings
- Fitted oak cupboards with bevelled glass doors, and sets of drawers to west wall
- Services: Original fixtures include large bronze chandelier, bronze light switches, bronze radiator grilles, clock by Stephen Kemp on east wall.
- Loose furnishings – 1899 oak chairs and tables

Later Adaptation

2007: insertion of sensors, track with spot lights, electrical sockets

Significance / Values

- 1899 fabric - exceptional significance for aesthetic, communal and historic value, as a high quality meeting room space
- Minor later adaptations - neutral significance

References

John Rylands University Library, 'A Conservation Plan for the John Rylands Library, Deansgate', June 2000

1900 photographs: http://enriqueta.man.ac.uk/luna/servlet/s/en1h69.

1899 floor plans: http://enriqueta.man.ac.uk/luna/servlet/s/3700o6

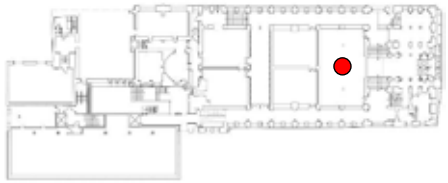
Archival Images

Council Chamber 1900

John Rylands University Library image collection
R15240 print 27

RYLANDS LIBRARY	**Floor** First Floor **Item** Exhibition Hall **Ref No** A11

Location



Photo

Summary Listed grade I	Date/phase: 1899	Current use: Exhibition	Access: Public

History and Description

Primary phase & original use:

- 1890-99 building by Basil Champneys for Enriqueta Rylands
- Named as a conference room or large Committee Room in archival records, also described and originally laid out as a lecture hall

Surviving elements/form:

- Divided into three unequal bays by a pair of arcaded stone screens with paired columns and arches with traceried soffits
- Lit by windows set high in the walls with stained glass by Kempe in the tracery
- Accessed via a door from each side of the upper entrance hall
- Block wood floor and three-quarter height panelling, exposed stone above
- Flat ribbed ceiling with moulded plasterwork decoration
- Original features include a clock in a decorative timber surround and a very elaborate timber canopy
- Services: Original fixtures include electroliers, consoles with light switches, radiator grilles, etc.

Later Adaptation
1992: Lecturers' podium beneath canopy removed
1992: modern trunking inserted
Late C20: insertion of sensors, fire alarm points, emergency lighting within the radiator grilles, electrical sockets etc.
The room is fitted with free-standing exhibition cases

Significance / Values

- 1899 fabric - exceptional significance for aesthetic, communal and historic value. The space represents a very richly decorated room with fixtures of the highest quality
- Non-matching replacement stays for blind cords negative significance
- Minor later adaptations - neutral significance

References

John Rylands University Library, 'A Conservation Plan for the John Rylands Library, Deansgate' June 2000
1900 photographs: http://enriqueta.man.ac.uk/luna/servlet/s/en1h69.
1899 floor plans: http://enriqueta.man.ac.uk/luna/servlet/s/3700o6

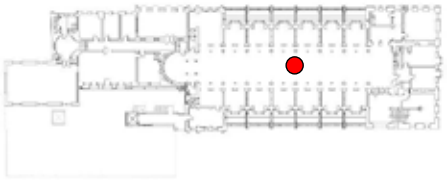
Archival Images

The Conference Room in 1900

John Rylands University Library image collection
R15420 print 28

RYLANDS LIBRARY	**Floor** Third Floor **Item** Reading Room **Ref No** A13

Location



Photo

Summary Listed grade I	Date/phase: 1899	Current use: Reading room and exhibition	Access: Public

History and Description

Primary phase & original use:

- 1890-99 building by Basil Champneys for Enriqueta Rylands
- Designed as the principal public space of the building and executed on a grand scale with a complex iconography and exceptionally free expression of architectural effect.

Surviving elements/form:

- A double height space flanked by galleries on two levels. These provide a complex architectural interplay as a counterpoint to the soaring main space.
- Lit by very large traceried windows at each end with stained glass by Kempe
- Aisle bays lit by a canted bay windows with bullseye glass
- Arcades and vaulted ceilings of exposed stone, including upper gallery ceilings and pierced balustrade
- Aisle alcove ceilings are flat with timber ribs and plasterwork decoration (lower level)
- Wood block floor
- Original fixed bookcases
- Services: Original fixtures include wall mounted electroliers and pendant lamps, highly decorative radiator grilles to twelve different designs, decorative metalwork gate to stairs.
- The east end of the space gives to librarian and other specialist accommodation and circulation to upper areas
- The west end is apsidal (A17) and is also a focus of circulation. Doors lead off on the north side and on the south side there is a cleaner's cupboard (A16) and spiral stair to cellar Another stone spiral stair (A15) with elaborate metalwork gate leads up to the upper gallery
- Statuary designed for the space by John Cassidy and Robert Bridgman
- Original furnishings including exhibition cases, reading desks and bookcases in the alcoves

Later Adaptation
Some doors retain faded gilded lettering denoting use, it is not known when this was introduced
Circa 1920s Lift (RDS 40) inserted with door to the reading room
Late C20: insertion of sensors, fire alarm points, emergency lighting within the radiator grilles, etc.
2007: public circulation was changed so that visitors now arrive through the west end of the room via the Map Room

Significance / Values

- 1899 fabric - exceptional significance for aesthetic, communal and historic value. The space is the culmination of the grand entrance sequence with incorporation of fixtures, statuary and glass of the highest quality
- Minor later adaptations - neutral significance

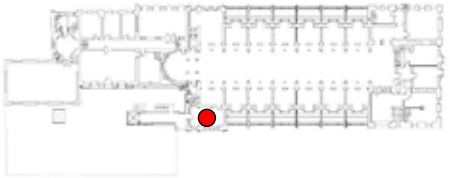
References
John Rylands University Library, 'A Conservation Plan for the John Rylands Library, Deansgate' June 2000
1900 photographs: http://enriqueta.man.ac.uk/luna/servlet/s/en1h69.
1899 floor plans: http://enriqueta.man.ac.uk/luna/servlet/s/3700o6

Archival Images

John Rylands University Library image collection
R15240 print 18, 1900

RYLANDS LIBRARY	**Floor** Third Floor **Item** Map Room **Ref No** A14

Location



Photo

Summary Listed grade I	Date/phase: 1899	Current use: Exhibition, collections and circulation	Access: Public

History and Description
Primary phase & original use:

- 1890-99 building by Basil Champneys for Enriqueta Rylands
- Named as Map Room on archive plans

Surviving elements/form:

- Lit by traceried windows with bullseye glass and sparing stained glass by Kempe in the tracery lights
- Accessed via a door directly from the Reading Room and another to the 2007 extension
- Wood block floor and linenfold panelling
- Flat ribbed ceiling with moulded plasterwork decoration
- Full-height fitted shelves, north and west sides, map chests with traceried fronts beneath the windows, south and east sides, all purpose built for the room
- Services: Original fixtures include bronze pendant lamps and switches

Later Adaptation
Late C20: insertion of sensors, fire alarm points, electrical sockets etc.
2007: creation of door in the west wall to connect with the new work on this side and provide a point of access to this level for visitors so the space is experienced primarily as a circulation area

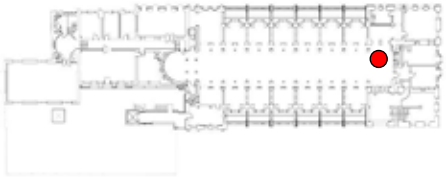
Significance / Values

- 1899 fabric - exceptional significance for aesthetic, communal and historic value. The space represents a richly decorated room with fixtures of high quality
- Minor later adaptations - neutral significance
- 2007 doorway – neutral significance

References
John Rylands University Library, 'A Conservation Plan for the John Rylands Library, Deansgate' June 2000
1899 floor plans: http://enriqueta.man.ac.uk/luna/servlet/s/3700o6

RYLANDS LIBRARY	Floor	Third Floor
	Item	Counter and Office Lobby
	Ref No	A19

Location



Photo

Summary Listed grade I	Date/phase: 1899	Current use: Lobby	Access: Staff

History and Description

Primary phase & original use:

- 1890-99 building by Basil Champneys for Enriqueta Rylands
- Designed as lobby serving the Bible Room (A21) and private staff WC (A20)

Surviving elements/form:

- L-plan lobby space off NE end of Reading Room
- Pair of pointed arches to south side from Reading Room
- Full-height oak book presses to N and W walls, with bronze and glass doors
- Oak panelled doors in moulded stone architraves
- Herringbone oak block floor
- Decorative flat plaster ceiling divided into compartment by oak beams
- Fittings: Oak desk and counter for library staff
- Services: pair of bronze and glass pendant lamps with Art Nouveau styling

Significance / Values

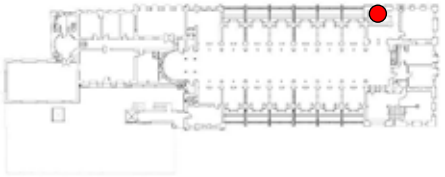
- 1899 fabric - exceptional significance for aesthetic, communal and historic value, as part of the Reading Room

References

John Rylands University Library, 'A Conservation Plan for the John Rylands Library, Deansgate', June 2000
1899 floor plans: http://enriqueta.man.ac.uk/luna/servlet/s/3700o6

RYLANDS LIBRARY	Floor	Third Floor
	Item	Staff Ladies Cloakroom
	Ref No	A20

Location



Photo

Summary Listed grade I	Date/phase: 1899	Current use: Ladies WC	Access: Staff

History and Description

Primary phase & original use:

- 1890-99 building by Basil Champneys for Enriqueta Rylands
- Designed as a private WC for library staff

Surviving elements/form:

- Rectangular room entered from lobby A19, with WC cubicle to SW corner
- Oak panelled doors, full-height oak tongue and grooved lining to partition and walls.
- Lit by 2-light gothic windows from the north
- Herringbone oak block floor
- Flat plaster ceiling
- Services: Original fixtures include bronze radiator grille, marble sink top with later porcelain sink with brass taps, pine cistern with original product name 'HAWK', lead pipes and porcelain WC bowl with wooden seat. Fire-fighting hoses mounted on oak panel.

Later Adaptation

- Surface-mounted services, eg. towel dispenser

Significance / Values

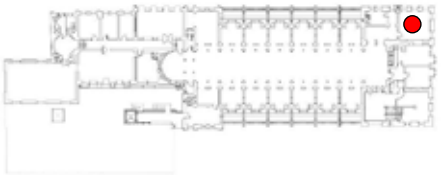
- 1899 fabric - high significance for aesthetic, communal and historic value, as a high quality ancillary space
- Minor later adaptations - neutral significance

References

John Rylands University Library, 'A Conservation Plan for the John Rylands Library, Deansgate', June 2000
1900 photographs: http://enriqueta.man.ac.uk/luna/servlet/s/en1h69.
1899 floor plans: http://enriqueta.man.ac.uk/luna/servlet/s/3700o6

RYLANDS LIBRARY	Floor	Third Floor
	Item	Bible Room
	Ref No	A21

Location



Photo

Summary Listed grade I	Date/phase: 1899	Current use: Reading room	Access: Staff

History and Description

Primary phase & original use:

- 1890-99 building by Basil Champneys for Enriqueta Rylands
- Designed to house an exceptional collection of bibles, the room occupies the NE corner of the Reading Room floor. Original use continues.
-

Surviving elements/form:

- Square room it from north and east by 2-light gothic windows with glass roundels.
- Inner ashlar wall is arcaded so that the ceiling plan is octagonal
- Oak panelled door from A19 in moulded stone architrave
- Herringbone oak block floor
- Decorative flat plaster ceiling divided into compartment by oak beams
- Fittings: Two-tier oak book presses to all walls, with bronze and glass doors, linenfold panelling and brattishing to top rails - purpose-designed for bible collection
- Services: bronze chandelier with Art Nouveau styling, surface-mounted metal conduit
- Furnishings: oak rectangular table and chairs

Significance / Values

- 1899 fabric and fittings - exceptional significance for aesthetic, communal and historic value, as part of the Reading Room

References

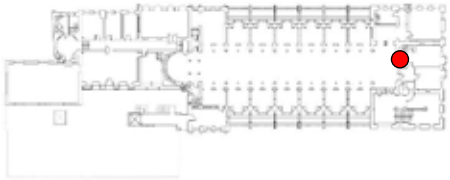
John Rylands University Library, 'A Conservation Plan for the John Rylands Library, Deansgate', June 2000
1900 photographs: http://enriqueta.man.ac.uk/luna/servlet/s/en1h69.
1899 floor plans: http://enriqueta.man.ac.uk/luna/servlet/s/3700o6

Archival Images

1900 photograph
JRUL R15240 print 24

RYLANDS LIBRARY	Floor	Third/Fourth Floor
	Item	Gallery Stairs
	Ref No	A22/ RDS 44

Location



Photo

Summary Listed grade I	Date/phase: 1899	Current use: Circulation	Access: Staff

History and Description

Primary phase & original use:

- 1890-99 building by Basil Champneys for Enriqueta Rylands
- Gives access to the upper reading room galleries and ancillary rooms

Surviving elements/form:

- Accessed via an opening in the stone screen at the east end of the Reading Room
- Rises to fourth floor level where the central newel is extended to support a vaulted ceiling and the lighting is by means of small traceried windows.
- Lit by original electroliers, elaborate metalwork gate to entrance

Later Adaptation

Late C20: insertion of sensors, etc.

Significance / Values

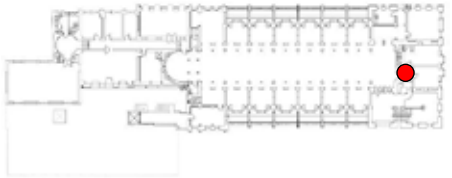
- 1899 fabric - exceptional significance for aesthetic, communal and historic value. An example of a small space given highly elaborate decorative treatment
- Minor later adaptations - neutral significance

References

John Rylands University Library, 'A Conservation Plan for the John Rylands Library, Deansgate' June 2000
1899 floor plans: http://enriqueta.man.ac.uk/luna/servlet/s/3700o6

RYLANDS LIBRARY	Floor	Third Floor
	Item	Lobby
	Ref No	A23

Location



Photo

Summary Listed grade I	Date/phase: 1899	Current use: Lobby	Access: Staff

History and Description

Primary phase & original use:

- 1890-99 building by Basil Champneys for Enriqueta Rylands
- Designed with rich decorative details and fittings, as a waiting area and lobby serving the offices of the Librarians (A24 and A25).

Surviving elements/form:

- Small rectangular space behind the library counter at the east end of the Reading Room, also entered from the principal staircase landing, via a door and side lobby from the south.
- Oak panelled doors lead north, south, west and east, set in full-height oak panelling
- Herringbone oak block floor
- Flat plaster ceiling with 17th century style moulded details and oak cornice to east side, oak panelled soffit to west side.
- Fittings: fitted oak bench with curved end against west wall, oak key cupboard and oak cloakroom board with brass number plates and hooks for disc tokens.
- Services: bronze and glass pendant lamp with Art Nouveau styling; bronze electric switches,

Later adaptation: circa 1920 brass telephone to N wall

Late C20: sensors, etc.

Significance / Values

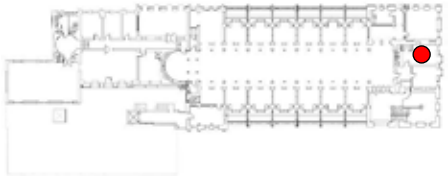
- 1899 fabric and fittings – high significance for aesthetic, communal and historic values as part of a suite of spaces designed for senior library staff, with high quality decorative finishes and original fittings.

References

John Rylands University Library, 'A Conservation Plan for the John Rylands Library, Deansgate', June 2000
1900 photographs: http://enriqueta.man.ac.uk/luna/servlet/s/en1h69.
1899 floor plans: http://enriqueta.man.ac.uk/luna/servlet/s/3700o6

RYLANDS LIBRARY	Floor	Third Floor
	Item	Librarian's Office
	Ref No	A24

Location



Photo

Summary Listed grade I	Date/phase: 1899	Current use: Office	Access: Staff

History and Description

Primary phase & original use:

- 1890-99 building by Basil Champneys for Enriqueta Rylands
- Designed with rich decorative details and fittings for the office of the Librarian; one of a pair (with A25) of high status offices .

Surviving elements/form:

- Rectangular room lit from east by a 2-light gothic window set in an arched reveal and an oriel window to its south, both with gothic lights (all glazed with glass roundels)
- Oak panelled door from A23
- Herringbone oak block floor
- Flat plaster ceiling with moulded details and oak cornice
- Fittings: open oak book shelves to N, S and W walls, above fitted drawers with bronze handles; fitted oak table within oriel; panel on N wall contains portrait of 2nd Earl Spencer who assembled the Spencer collection (copy of 1829 painting, dated 1893); Chatwood's safe built into NW corner of room adjacent to small walk-in cupboard.
- Services: bronze and glass pendant lamp with Art Nouveau styling (as in A25); bronze radiator case below north window; original telephone in oak case, and buzzers mounted on wall next to safe

Significance / Values

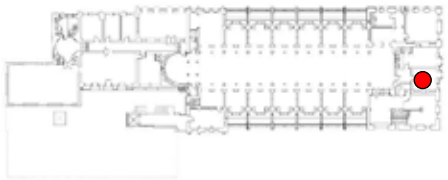
- 1899 fabric and fittings - exceptional significance for aesthetic, communal and historic values as one of the finest staff rooms in the Library, with a lavish set of fittings that include a portrait of 2nd Earl Spencer integrated into the panelling.

References

John Rylands University Library, 'A Conservation Plan for the John Rylands Library, Deansgate', June 2000
1900 photographs: http://enriqueta.man.ac.uk/luna/servlet/s/en1h69.
1899 floor plans: http://enriqueta.man.ac.uk/luna/servlet/s/3700o6

RYLANDS LIBRARY	Floor	Third Floor
	Item	Assistant Librarian's Office
	Ref No	A25

Location



Photo

Summary Listed grade I	Date/phase: 1899	Current use: office	Access: staff

History and Description

Primary phase & original use:

- 1890-99 building by Basil Champneys for Enriqueta Rylands
- Designed with rich decorative details and fittings for the office of the Sub-Librarian, a high status member of staff.

Surviving elements/form:

- Rectangular room lit from east by a 2-light gothic window set in an arched reveal and an oriel window to its north, both with gothic lights (all glazed with glass roundels)
- Oak panelled door from A23 in with glazed top panels
- Herringbone oak block floor
- Flat plaster ceiling with moulded details and oak cornice
- Fittings: open oak book shelves to N, S and W walls, above fitted drawers with bronze handles and a small fitted safe; fitted oak table within oriel.
- Services: bronze and glass pendant lamp with Art Nouveau styling (as in A24); bronze radiator case below south window;

Later Adaptation:

Late C20: insertion of sensors, electrical sockets, etc.

Significance / Values

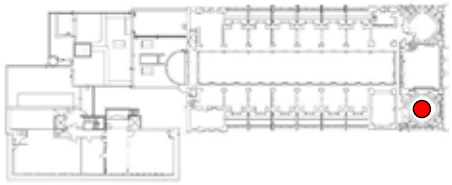
- 1899 fabric and fittings - exceptional significance for aesthetic, communal and historic values as one of the finest staff rooms in the Library, with a lavish set of fittings

References

John Rylands University Library, 'A Conservation Plan for the John Rylands Library, Deansgate', June 2000
1899 floor plans: http://enriqueta.man.ac.uk/luna/servlet/s/3700o6

RYLANDS LIBRARY	Floor	Fourth Floor
	Item	Lantern Gallery
	Ref No	A27

Location



Photo

Summary Listed grade I	Date/phase: 1899	Current use: To lend natural light to the stair and impart aesthetic value	Access: Staff, visible from public areas

History and Description

Primary phase & original use:

- 1890-99 building by Basil Champneys for Enriqueta Rylands
- The function of the space is to lend light to the main stair, but it is architectronic and decorative in purpose and execution

Surviving elements/form:

- A gallery with traceried balustrade over the main staircase
- Accessed via a metalwork gate from the Reading Room upper floor gallery
- Lit by paired windows with sparing stained glass in the traceried lights
- Vaulted ceiling with carved bosses
- Stone floors, walls and ceiling throughout
- Original wall lamps served by trunking

Later Adaptation

Significance / Values

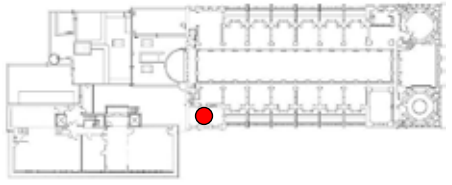
- 1899 fabric - exceptional significance for aesthetic, communal and historic value. The space represents a very little altered richly decorated space

References

John Rylands University Library, 'A Conservation Plan for the John Rylands Library, Deansgate' June 2000
1899 floor plans: http://enriqueta.man.ac.uk/luna/servlet/s/3700o6

RYLANDS LIBRARY	Floor	Fourth Floor
	Item	Early Printed Books Room
	Ref No	A29

Location



Photo

Summary Listed grade I	Date/phase: 1899	Current use: Office and collections	Access: Staff

History and Description

Primary phase & original use:

- 1890-99 building by Basil Champneys for Enriqueta Rylands
- Named as Early Printed Books Room on archive plans

Surviving elements/form:

- Lit by traceried windows with bullseye glass and sparing stained glass in the tracery lights
- Accessed via a traceried door directly from the Reading Room upper level
- Wood block floor and linenfold panelling
- Flat ribbed ceiling with moulded plasterwork decoration
- Full-height fitted glazed bookcases purpose built for the room
- Services: Original fixtures include bronze pendant lamps, light switch console, etc.

Later Adaptation
Late C20: insertion of sensors, fire alarm, electrical sockets etc.

Significance / Values

- 1899 fabric - exceptional significance for aesthetic, communal and historic value. The space represents a richly decorated room with fixtures of high quality
- Minor later adaptations - neutral significance

References

John Rylands University Library, 'A Conservation Plan for the John Rylands Library, Deansgate' June 2000
1900 photographs: http://enriqueta.man.ac.uk/luna/servlet/s/en1h69.
1899 floor plans: http://enriqueta.man.ac.uk/luna/servlet/s/3700o6

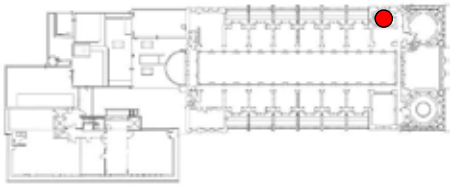
Archival Images

Early Printed Books Room in 1900

John Rylands University Library image collection
R15420 print 23

RYLANDS LIBRARY	**Floor**	Fourth floor
	Item	Staff Gents Cloakroom
	Ref No	A31

Location



Photo

Summary Listed grade I	Date/phase: 1899	Current use: Staff WC	Access: Private

History and Description

Primary phase & original use:

- 1890-99 building by Basil Champneys for Enriqueta Rylands
- Staff WC

Surviving elements/form:

- Lit by traceried windows with bullseye glass
- Accessed via a door marked 'Fire Apparatus' from the Reading Room upper gallery
- Flat plastered ceiling
- Boarded timber floor
- Walls lined with full-height matchboard panelling
- Original fixtures include radiator grille, marble sink top on timber stand with later porcelain sink with brass taps, pine cistern case, lead pipes and porcelain WC bowl with wooden seat.
- Services: Original fixtures include pendant electrolier and fire-fighting equipment

Later Adaptation
Late C20: insertion of sensors, fire alarm points, electrical sockets etc.
Late C20: towel dispenser

Significance / Values

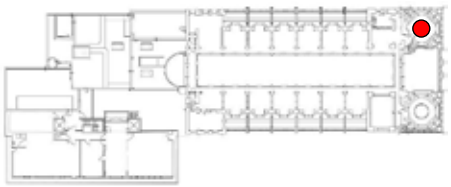
- 1899 fabric - exceptional significance for aesthetic, communal and historic value. The space represents a room with early and original fixtures of high quality
- Minor later adaptations - neutral significance

References

John Rylands University Library, 'A Conservation Plan for the John Rylands Library, Deansgate' June 2000
1899 floor plans: http://enriqueta.man.ac.uk/luna/servlet/s/3700o6

RYLANDS LIBRARY	Floor	Fourth Floor
	Item	Aldine Room
	Ref No	A34

Location



Photo

Summary Listed grade I	Date/phase: 1899	Current use: Collections	Access: Staff

History and Description

Primary phase & original use:

- 1890-99 building by Basil Champneys for Enriqueta Rylands
- Designed to accommodate the Aldus Manutius (Aldines) part of the Spencer collection

Surviving elements/form:

- Octagonal room in the northern turret
- Lit by foiled mullioned-and-transomed windows with bullseye glass
- Accessed via a door from the Reading Room upper level.
- Wood block floor and linenfold panelling
- Vaulted timber ceiling
- Fitted glazed bookcases with cresting purpose built for the room
- Services: Original fixtures include pendant electrolier, plain lattice radiator case, etc.

Later Adaptation
Unknown: insertion of narrow slits in the base of the door
Late C20: insertion of sensors, electrical sockets etc.

Significance / Values

- 1899 fabric - exceptional significance for aesthetic, evidential, communal and historic value. The space represents a richly decorated room with fixtures of high quality
- Minor later adaptations - neutral significance

References

John Rylands University Library, 'A Conservation Plan for the John Rylands Library, Deansgate' June 2000
1900 photographs: http://enriqueta.man.ac.uk/luna/servlet/s/en1h69.
1899 floor plans: http://enriqueta.man.ac.uk/luna/servlet/s/3700o6

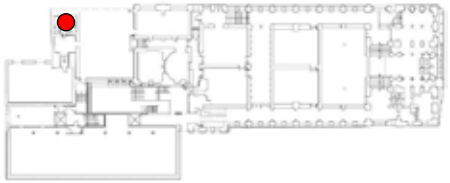
Archival Images

Aldine Room in 1900

John Rylands University Library image collection
R15420 print 25

RYLANDS LIBRARY	Floor	Basement Mezzanine, Basement Level 2, Ground,
	Item	First, Second and Third Floor
	Ref No	Wood Street Staircase B1 and RDS-12

Location



Photo

Summary Listed grade I	Date/phase: 1920	Current use: Circulation	Access: Staff

History and Description

Primary phase & original use:

- 1920 addition by Basil and Amian Champneys
- Secondary staircase connecting book stacks to side entrance to Wood Street

Surviving elements/form:

- Concrete open well cantilever staircase
- Plain plastered walls
- Small oblong windows, upper levels
- Plain steel balustrade with stick balusters and moulded oak handrail
- Services: lift/hoist in steel cage to SW corner and oak corner cupboard with cleaners' sink to NW corner of each upper landing

Later Adaptation

Late C20: emergency lighting

Significance / Values

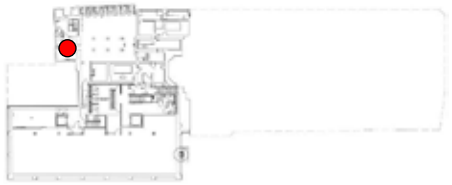
- 1920 fabric – medium significance for aesthetic, communal and historic value, as a secondary staircase retaining decorative lift railings and cleaners' cupboards
- Minor later adaptations - neutral significance

References

John Rylands University Library, 'A Conservation Plan for the John Rylands Library, Deansgate', June 2000
1913-14 floor plans in JRUL collection

RYLANDS LIBRARY	Floors	Basement Level 2
	Item	Landing to Sub-basement
	Ref No	B2

Location



Photo

Summary Listed grade I	Date/phase: 1920	Current use: Lobbies/storage	Access: Staff

History and Description

Primary phase & original use:

- 1920 - lobby between Wood Street staircase and the stacks (B3), in addition designed by Basil and Amian Champneys

Later adaptation:

- Late C20 lighting and surface-mounted M&E services

Surviving elements/form:

- Small rectangular space with doorways to north and east, part-glazed oak door to staircase
- Concrete floor, low painted concrete ceilings
- Oak panelled plant room enclosure in NW corner
- Oak book presses in NE and SW corners, up to soffit of ceiling
- Glazed tiles to walls

Significance / Values

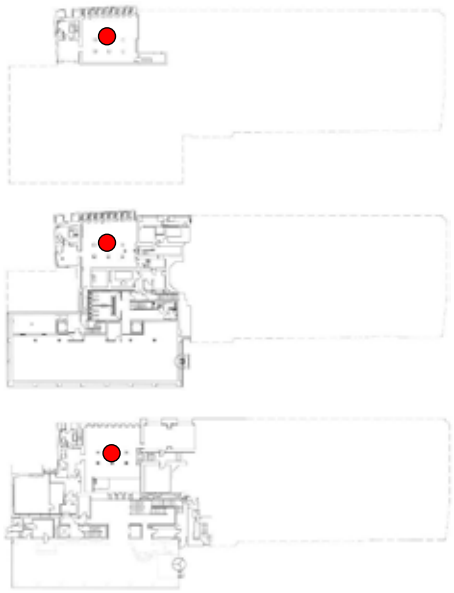
- Low significance for aesthetic, communal and historic values as a secondary circulation space. The book presses are low significance.

References

John Rylands University Library, 'A Conservation Plan for the John Rylands Library, Deansgate', June 2000
Plans for 1920 building in JRUL collection

RYLANDS LIBRARY	Floors	Basement Mezzanine, Basement Level 2, Ground
	Item	Floor
	Ref No	Book Stacks B3, B12, B14

Location



Photo

Summary Listed grade I	Date/phase: 1920	Current use: Book stacks	Access: Staff

History and Description

Primary phase & original use:

- 1920 - part of NW addition built to provide three floors of book stacks, designed by Basil and Amian Champneys

Surviving elements/form:

- Large rectangular floor plans interrupted by six steel columns (encased in render)
- 8 gothic single-light windows recessed between masonry piers to north wall, with corrugated and roundel glazing
- Glass panelled floors in B12 and B14 (also forming ceilings) set in steel grid, with woodblock floor to south side of B14
- Concrete floor to B3
- Glazed square tiling to internal walls, except for fair-faced ashlar to window bays of north wall in B14
- Brass rails across windows in B12

Late C20: emergency lighting

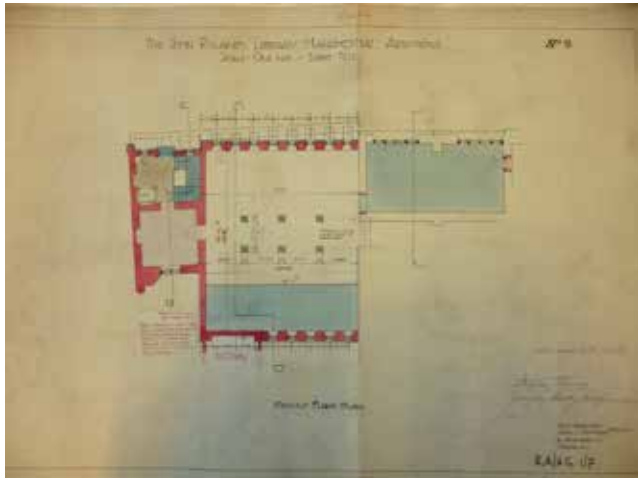
Significance / Values

- Glass floors and steel stacks - high significance for aesthetic, communal and historic values
- Minor later adaptations - neutral significance

References

John Rylands University Library, 'A Conservation Plan for the John Rylands Library, Deansgate', June 2000
1913-14 floor plans in JRUL collection

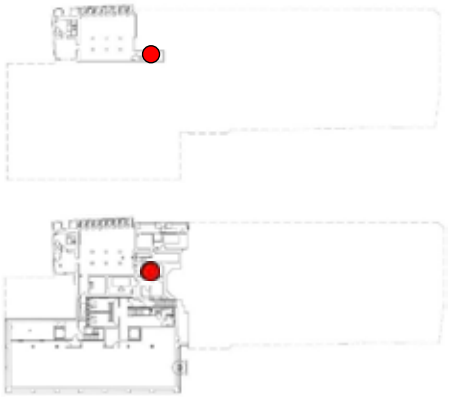
Archival Images



1913 Ground Floor Plan

RYLANDS LIBRARY	Floors	Basement Mezzanine, Basement Level 2
	Item	Lobby and staircase
	Ref No	B4

Location



Photo

Summary Listed grade I	Date/phase: 1899/1920	Current use: Lobbies/storage	Access: Staff

History and Description

Primary phase & original use:

- 1899 – east end of space within 1899 basement
- 1920 - lobby extended to the west with internal staircase to stacks (B3), in addition designed by Basil and Amian Champneys

Later adaptation:

- Late C20 lighting and surface-mounted M&E services

Surviving elements/form:

- Small rectangular space with doorways to north and south (steel doors to south)
- Concrete floors, painted concrete ceilings
- Glazed brick to walls (English bond), east wall is battered to lower courses
- Concrete staircase with green-painted steel balustrade

Significance / Values

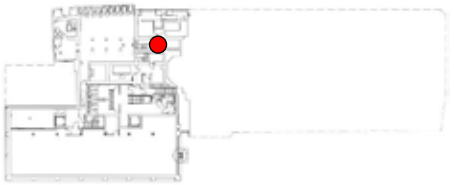
- Low significance for aesthetic, communal and historic values as a secondary circulation space.

References

John Rylands University Library, 'A Conservation Plan for the John Rylands Library, Deansgate', June 2000
Plans for 1920 building in JRUL collection

RYLANDS LIBRARY	Floors	Basement Level 2
	Item	Lobby and staircase to plant rooms
	Ref No	B5

Location



Photo

Summary Listed grade I	Date/phase: 1899/1920	Current use: Lobby/storage	Access: Staff

History and Description

Primary phase & original use:

- 1899 – east end of basement with internal staircase to plant rooms
- 1920 - plant room access remodelled

Later adaptation:

- Late C20 lighting and surface-mounted M&E services

Surviving elements/form:

- Narrow linear space with staircase rising from west end
- Concrete floors, painted concrete ceilings
- Painted brick to walls
- Concrete staircase with green-painted steel balustrade
- Boarded door leads to B6 plant room

Significance / Values

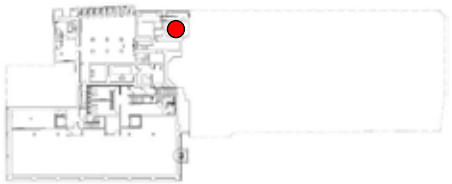
- Low significance for aesthetic, communal and historic values as a secondary circulation space.

References

John Rylands University Library, 'A Conservation Plan for the John Rylands Library, Deansgate', June 2000
Plans for 1920 building in JRUL collection

RYLANDS LIBRARY	Floors	Basement Level 2
	Item	Plant Room
	Ref No	B6

Location



Photo

Summary Listed grade I	Date/phase: 1899	Current use: Ventilation plant room No. 3	Access: Staff

History and Description

Primary phase & original use:

- 1899 – secondary fan room at east end of basement, connected to plenum ducts

Later adaptation:

- 1920 – belt-driven fans installed to draw air from roof-level intakes to basement plant room and ducts
- 1970s - ventilation fans replaced (AAF Ltd) and circulation altered so that this plant room supplied some key rooms instead of the primary unit below the entrance hall
- C21 – surface-mounted M&E plant

Surviving elements/form:

- Group of three small rectangular spaces
- Concrete floors, painted concrete ceilings
- Glazed brick to walls (English bond) with battered lower courses and arched opening in wall between east rooms
- Boarded door from B5 lobby and between internal spaces
- Ventilation fan in metal cage connected to metal duct
- Steel screen and doors to west space

Significance / Values

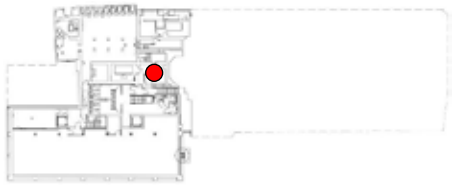
- Low significance for aesthetic, communal and historic values as a plant room, but ventilation plant has some historic significance as part of the sequence of historic air handling for the library

References

John Rylands University Library, 'A Conservation Plan for the John Rylands Library, Deansgate', June 2000
Plans for 1920 building in JRUL collection

RYLANDS LIBRARY	Floors	Basement Level 2
	Item	Transformer Room
	Ref No	B7

Location



Photo

Summary Listed grade I	Date/phase: 1899	Current use: Transformer room (disused)	Access: Staff

History and Description

Primary phase & original use:

- 1899 – electrical plant room at east end of basement

Later adaptation:

- Transformer upgraded in 1950, to transform 240 volts to 110 volts, discontinued when mains introduced in 1992

Surviving elements/form:

- Linear plant room reached via lobby B4 from north, and connected to switch room B8 to west
- Concrete floors, painted concrete ceilings
- Glazed brick to walls (English bond)
- Window to south wall

Significance / Values

- Medium significance for aesthetic, communal and historic values as a plant room in the 1899 building, but the retained electrical plant has high historic significance. The library was one of the earliest public buildings in the city (and the UK) to be lit by electricity, with its own generator for the 110 volt system.

References

John Rylands University Library, 'A Conservation Plan for the John Rylands Library, Deansgate', June 2000
Plans for 1920 building in JRUL collection

RYLANDS LIBRARY	Floors	Basement Level 2
	Item	Switch Room
	Ref No	B8

Location

Photo

Summary Listed grade I	Date/phase: 1920	Current use: Switch room	Access: Staff

History and Description

Primary phase & original use:

- 1920 electrical plant room

Later adaptation:

- C21 – M& E plant upgraded
- Brick infill to former windows on south side

Surviving elements/form:

- Rectangular plant room reached via B7 from the east
- Oak herringbone floor, painted flat concrete ceilings
- Glazed brick to walls and arched openings (Flemish bond)

Significance / Values

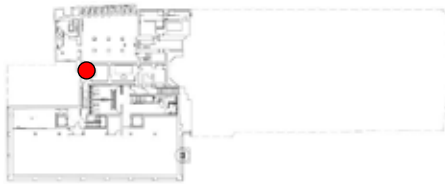
- Low significance for aesthetic, communal and historic values as a secondary plant room

References

John Rylands University Library, 'A Conservation Plan for the John Rylands Library, Deansgate', June 2000
Plans for 1920 building in JRUL collection

RYLANDS LIBRARY	Floors	Basement Level 2
	Item	Plant room and lobby
	Ref No	B9

Location



Photo

Summary Listed grade I	Date/phase: 1920	Current use: Plant room and lobby	Access: Staff

History and Description

Primary phase & original use:

- 1920 plant room and lobby on south side of the stacks (B3)

Later adaptation:

- c1970s - square glazed tiles to internal walls and doorway reveals
- C21 - surface-mounted M&E plant installed and circulation altered to south addition

Surviving elements/form:

- Small rectangular spaces on split levels connected by concrete steps to upper east level
- Concrete floors, painted concrete ceilings
- Glazed brick to walls (Flemish bond)

Significance / Values

- Low significance for aesthetic, communal and historic values as an altered plant room

References

John Rylands University Library, 'A Conservation Plan for the John Rylands Library, Deansgate', June 2000
Plans for 1920 building in JRUL collection

RYLANDS LIBRARY	Floors	Basement Mezzanine
	Item	Landing to Basement Stack
	Ref No	B11

Location

Photo

Summary Listed grade I	Date/phase: 1920	Current use: Lobbies/storage	Access: Staff

History and Description

Primary phase & original use:

- 1920 - lobby between Wood Street staircase and the stacks (B12), in addition designed by Basil and Amian Champneys

Later adaptation:

- Late C20 lighting and surface-mounted M&E services

Surviving elements/form:

- Small rectangular space with doorways to north and east, part-glazed oak door to staircase
- Concrete floor, low painted concrete ceiling
- Oak book presses in NE and SW corners, up to soffit of ceiling
- Glazed tiles to walls

Significance / Values

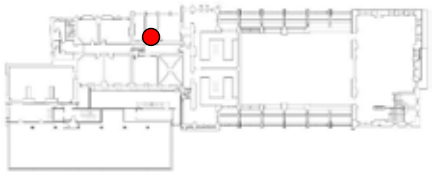
- Low significance for aesthetic, communal and historic values as a secondary circulation space. The book presses are low significance.

References

John Rylands University Library, 'A Conservation Plan for the John Rylands Library, Deansgate', June 2000
Plans for 1920 building in JRUL collection

RYLANDS LIBRARY	Floor	Second Floor
	Item	Lobby
	Ref No	B13

Location



Photo

Summary Listed grade I	Date/phase: 1899	Current use: Circulation	Access: Staff

History and Description

Primary phase & original use:

- 1890-99 building by Basil Champneys for Enriqueta Rylands
- Lobby serving a suite of rooms, which probably served the former refreshment room above

Surviving elements/form:

- Accessed via the Mezzanine Corridor B33
- Wood block floor, plaster ceiling and walls
- Connecting doors to B30, B31 and B32
- Electrical trunking

Later Adaptation

There are steps down to this lobby from the corridor not shown on the 1899 plans, suggesting they were created in the 1913-24 phase of work
Late C20: insertion of sensors, electrical trunking etc.

Significance / Values

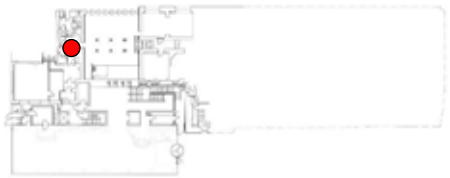
- 1899 fabric -medium significance for communal and historic value. The space was designed as a service area and has been altered.
- Minor later alterations : neutral significance

References

John Rylands University Library, 'A Conservation Plan for the John Rylands Library, Deansgate' June 2000
1899 floor plans: http://enriqueta.man.ac.uk/luna/servlet/s/3700o6

RYLANDS LIBRARY	Floors	Ground Floor
	Item	Lobby
	Ref No	B15

Location



Photo

Summary	Listed grade I	Date/phase: 1920	Current use: Lobby	Access: Staff

History and Description

Primary phase & original use:

- 1920 - lobby in NW addition connecting Wood Street staircase with book stacks, designed by Basil and Amian Champneys

Surviving elements/form:

- Small rectangular space with openings leading to other spaces on all sides.
- Concrete floors, low painted concrete ceiling
- Plain plastered walls
- Part-glazed oak panelled door to Wood Street staircase, flush post-war doors to south and west (cleaners store B17)

Late C20: surface-mounted services including strip lighting and emergency lighting

Significance / Values

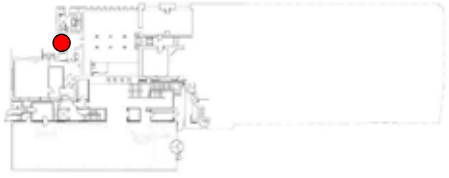
- Low significance for aesthetic, communal and historic values as a secondary circulation space
- 1920 oak door to north has high significance
- Minor later adaptations - neutral significance

References

John Rylands University Library, 'A Conservation Plan for the John Rylands Library, Deansgate', June 2000
1913-14 floor plans in JRUL collection

RYLANDS LIBRARY	Floors	Ground Floor
	Item	Cleaner's store
	Ref No	B17

Location



Photo

Summary	Listed grade I	Date/phase: 1962	Current use: Cleaners' store	Access: Staff

History and Description

Primary phase & original use:

- c1962 - lobby B15 sub-divided on west side to create WC/wash room, as shown on plan by Francis Jones & Sons

Surviving elements/form:

- Narrow 2-cell space with internal partition, lit by small frosted glass window to west
- Flush timber door from B15
- Concrete floors, low painted concrete ceiling
- Plain plastered walls

Significance / Values

- Low significance for aesthetic, communal and historic values as a secondary service space
- Minor later adaptations - neutral significance

References

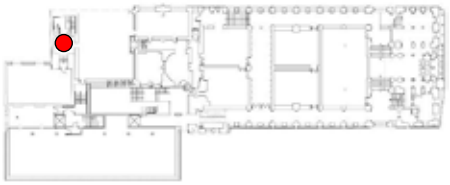
John Rylands University Library, 'A Conservation Plan for the John Rylands Library, Deansgate', June 2000
1913-14 floor plans in JRUL collection (Ref JRL/xxxx)
1962 floor plans in JRUL collection (Ref JRL/5/4/4/26)

Archival Images

Detail from 1962 plan ref. JRL/5/4/4/26

RYLANDS LIBRARY	Floor	First Floor
	Item	Lobby
	Ref No	B18

Location



Photo

Summary Listed grade I	Date/phase: 1920	Current use: Lobby & book storage	Access: Staff

History and Description

Primary phase & original use:

- 1920 addition, designed by Basil and Amian Champneys
- Designed to provide book storage ancillary to the stacks

Surviving elements/form:

- Square lobby connecting west end of 1920 stacks to the Wood Street staircase, via part-glazed oak door from the north
- Concrete steps lead up to B26 in the Wolfson Building
- Concrete floor and plain plastered low ceiling
- Fitted oak shelves up to ceiling soffit line all walls between openings

Later Adaptation

Late C20: services eg. lighting

Significance / Values

- Low significance for aesthetic, communal and historic value, as a plain secondary space whose only few features are the plain fitted shelves
- Minor later adaptations - neutral significance

References

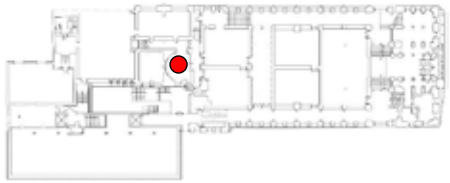
John Rylands University Library, 'A Conservation Plan for the John Rylands Library, Deansgate', June 2000

1913-14 drawings and plans

1956-62 drawings and plans ref. JRL/5/4/4/9 - JRL/5/4/4/24 - JRL/5/4/4/26

RYLANDS LIBRARY	Floor	First Floor
	Item	Book store
	Ref No	B20

Location



Photo

Summary Listed grade I	Date/phase: 1899	Current use: File storage	Access: Staff

History and Description

Primary phase & original use:

- 1890-99 building by Basil Champneys for Enriqueta Rylands
- Designed as the ante room for the Dante Room, part of book reception

Surviving elements/form:

- Small double-height room with canted west wall, accessed from B21
- Plain plastered walls and high flat ceiling
- Herringbone oak block floor
- Lit from south by 4-light window (now overlooking the Atrium)
- Open plastered archway connects room to corridor RDS-16 to north (part-blocked by shelving)
- Double part-glazed oak doors in segmental-headed arched doorway to B21, similar single door into B25
- Services: Original surface-mounted metal conduit on east wall
- Loose fittings include oak card index storage

Later Adaptation

Late C20: Strip lighting and emergency lighting

Significance / Values

- 1899 fabric – medium significance for aesthetic, communal and historic value, as a secondary book store room
- Minor later adaptations - neutral significance

References

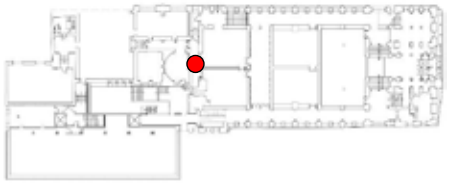
John Rylands University Library, 'A Conservation Plan for the John Rylands Library, Deansgate', June 2000

1900 photographs: http://enriqueta.man.ac.uk/luna/servlet/s/en1h69.

1899 floor plans: http://enriqueta.man.ac.uk/luna/servlet/s/3700o6

RYLANDS LIBRARY	Floor	First Floor
	Item	Service corridor
	Ref No	B21

Location



Photo

Summary Listed grade I	Date/phase: 1899	Current use: Circulation	Access: Staff

History and Description

Primary phase & original use:

- 1890-99 building by Basil Champneys for Enriqueta Rylands
- Secondary corridor designed to connect the B21 and B22 (Crawford and Spencer Rooms) with book stacks

Surviving elements/form:

- Narrow corridor aligned north-south
- Plastered walls and flat ceiling
- Herringbone oak block floor
- No windows
- Oak doors in stone surrounds to B22 and B23, plain segmental-headed doorways to west side
- Services: and electrical switch gear and copper conduit on east wall, four pendant lamps with scalloped glass shades possible dating from the 1913-24 phase

Later Adaptation
1913-24: Original surface-mounted telephone
2007: insertion of new services
2015: lift to north end of corridor upgraded

Significance / Values

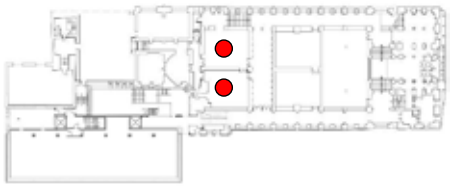
- 1899 fabric – medium significance for aesthetic, communal and historic value, as a secondary circulation space, retaining some original services of exceptional significance
- Minor later adaptations - neutral significance

References

John Rylands University Library, 'A Conservation Plan for the John Rylands Library, Deansgate', June 2000
1899 floor plans: http://enriqueta.man.ac.uk/luna/servlet/s/3700o6

RYLANDS LIBRARY	Floor	First and Second Floor
	Item	First, Crawford Room and Spencer Room (Lower Manuscript and English Manuscript Rooms). Second, Mezzanine 2 Book Store and Mezzanine 1
	Ref No	B22 and B23

Location



Photo

Summary Listed grade I	Date/phase: 1899	Current use: Circulation, display and collections	Access: Public (lower level). Staff (upper level).

History and Description

Primary phase & original use:

- 1890-99 building by Basil Champneys for Enriqueta Rylands
- Designed as public reading room, but original purpose not implemented and room used for closed collection

Surviving elements/form:

- Double-height volumes,
- Gallery accessed from staff corridors in 1920s extension, lower floor from Cross Corridor, with spiral stone stair B24 connecting the floors,
- Lit by traceried arched windows at gallery level to north and south,
- Gallery balustrades are decorative painted steel with oak handrails,
- Walls lined with glass-fronted bookcases to both levels, and enclosing central columns, with oak panelling and fitted cupboards.
- Plain flat plaster ceilings, oak parquet (lower level) or oak boarded floors (galleries).
- Services: Glass light fittings on suspended vertical metal rods, bronze radiator cases.

Later Adaptation
1901: glazed doors added to bookcases after initial construction
2007: Public access provided to lower level of rooms after refurbishment, and rooms re-named.

Significance / Values

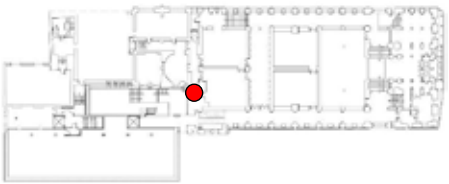
- 1899 fabric - exceptional significance for architectural, communal and historic value. The rooms are less lavish than other principal spaces in the 1899 building due to their original intended purpose, but are carefully designed and retain high quality fittings and finishes. The collection adds to their significance.
- Minor later adaptations - neutral significance

References

John Rylands University Library, 'A Conservation Plan for the John Rylands Library, Deansgate', June 2000
1899 floor plans: http://enriqueta.man.ac.uk/luna/servlet/s/3700o6

RYLANDS LIBRARY	Floor	First to Fourth Floor
	Item	Spiral stair
	Ref No	B24

Location



Photo

Summary Listed grade I	Date/phase: 1899	Current use: vertical circulation	Access: Staff only

History and Description

Primary phase & original use:

- 1890-99 building by Basil Champneys for Enriqueta Rylands
- The stair forms vertical circulation through the south side of the building and was designed for use by staff, almost certainly including cleaning staff.

Surviving elements/form:

- Spiral stair of stone with stone newel, utilitarian rails etc.
- Lit by plain flat-headed windows with bullseye glass at upper levels
- Plain painted brick walls
- Brick outer wall to atrium
- Stone ceiling
- Services: glass shades to light fittings served by trunking

Later Adaptation

It appears that additional safety railings may have been added at unknown date

Significance / Values

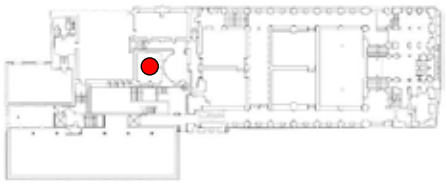
- 1899 fabric – medium significance as a service area, high significance where it appears in the atrium as an interface between modern and original fabric.
- Minor later adaptations - neutral significance
- Unprotected windows up full height of staircase onto atrium. Lack of fire protection is an issue as the staircase would act as a chimney in event of fire
- Door part way up staircase is sealed shut onto atrium.
- Room part way up staircase is full of clutter and adds to fire risk.
- The lighting is not operational

References

John Rylands University Library, 'A Conservation Plan for the John Rylands Library, Deansgate' June 2000
1899 floor plans: http://enriqueta.man.ac.uk/luna/servlet/s/3700o6

RYLANDS LIBRARY	Floor	First Floor
	Item	Equipment Store Eastern Room
	Ref No	B25

Location



Photo

Summary Listed grade I	Date/phase: 1899	Current use: Equipment storage	Access: Staff

History and Description

Primary phase & original use:

- 1890-99 building by Basil Champneys for Enriqueta Rylands
- Designed as Dante Room, probably for book reception

Surviving elements/form:

- Small double-height room with canted west wall, accessed from B21
- Plain plastered walls and flat ceiling
- Herringbone oak block floor
- Lit from south by two 3-light windows (now overlooking the Atrium)
- Single part-glazed door from B20
- Services: cast-iron radiators below windows

Later Adaptation

1920: archway on north wall blocked, leaving recess

Late C20: Strip lighting and emergency lighting, shelving

Significance / Values

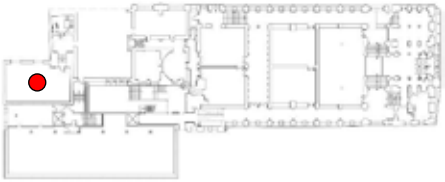
- 1899 fabric – medium significance for aesthetic, communal and historic value, as a secondary book store room
- Minor later adaptations - neutral significance

References

John Rylands University Library, 'A Conservation Plan for the John Rylands Library, Deansgate', June 2000
1899 floor plans: http://enriqueta.man.ac.uk/luna/servlet/s/3700o6

RYLANDS LIBRARY	Floor	First Floor
	Item	French Revolution Room
	Ref No	B26

Location



Photo

Summary Listed grade I	Date/phase: 1960	Current use: Book storage	Access: Staff

History and Description

Primary phase & original use:

- 1962 Wolfson Building, designed by Francis Jones & Sons
- Designed to provide book storage

Surviving elements/form:

- Rectangular room aligned east-west, on middle floor of 3-storey addition
- Entered from the NE corner from lobby B18, flush oak door and plain frame.
- Hardwood block floor
- Lit from north and south by 3-light windows in oak architraves with bronze glazing bars (windows to south blocked)
- Suspended grid panel ceiling
- Fitted furnishings supplied by Waring & Gillow

Later Adaptation

Late C20: emergency lighting

Significance / Values

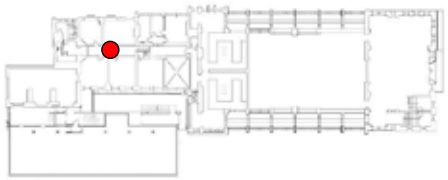
- Low significance for aesthetic, communal and historic value, as a plain post-war secondary space with few features
- Minor later adaptations - neutral significance

References

John Rylands University Library, 'A Conservation Plan for the John Rylands Library, Deansgate', June 2000
1956-62 drawings and plans ref. JRL/5/4/4/9 - JRL/5/4/4/24 - JRL/5/4/4/26

RYLANDS LIBRARY	Floor	Second Floor
	Item	Common Room Corridor
	Ref No	B27

Location



Photo

Summary Listed grade I	Date/phase: 1913-24	Current use: Circulation	Access: Staff

History and Description

Primary phase & original use:

- 1913-24 extension to provide additional room for staff and collections
- Gives access to rooms in the extension, designed to be extended further if required

Surviving elements/form:

- Accessed from an existing short corridor(B33) in the 1899 building and by the 1920s stair at the west end, where there is also a doorway to a cloakroom/WC
- Wood block floor
- Plaster walls and ceilings
- Exposed stone to door surrounds
- Original fixtures include ceiling lamps with glass shades

Later Adaptation

Late C20: insertion of sensors, etc.

Significance / Values

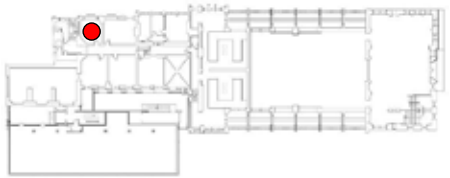
- 1920s fabric – high significance for communal and historic value, medium significance for aesthetic value. The space is less decorative and more utilitarian in character than the Stone Corridor
- Minor later adaptations - neutral significance

References

John Rylands University Library, 'A Conservation Plan for the John Rylands Library, Deansgate' June 2000
1913-14 floor plans in JRUL collection

RYLANDS LIBRARY	Floor	Second Floor
	Item	Visual Collections (Office Administration)
	Ref No	B28

Location



Photo

Summary Listed grade I	Date/phase: 1913-24	Current use: Office	Access: Staff

History and Description

Primary phase & original use:

- 1913-24 extension labelled Senior Common Room on original plans

Surviving elements/form:

- Entered from common room corridor
- Wood block floor and panelling
- Plaster ceiling with simple cornice
- Lit by shallow bay window of four traceried lights with bullseye glass
  Corner fireplace of stone with cresting and relief carving
- Fixtures include pendant lamp with alabaster shade

Later Adaptation
Unknown: Not certain that the fireplace tiles are original, probably replacement gas fire
Late C20: insertion of sensors, electrical sockets, etc.

Significance / Values

- 1920s fabric – high significance for aesthetic, communal and historic value.
- Minor later adaptations - neutral significance

References

John Rylands University Library, 'A Conservation Plan for the John Rylands Library, Deansgate' June 2000
1913-14 floor plans in JRUL collection

RYLANDS LIBRARY	Floor	Second Floor
	Item	Common Room
	Ref No	B29

Location

Photo

Summary Listed grade I	Date/phase: 1913-24	Current use: Office	Access: Staff

History and Description

Primary phase & original use:

- 1913-24 extension labelled Junior Common Room on original drawings
- Staff Room

Surviving elements/form:

- Entered from common room corridor
- Wood block floor and panelling
- Plaster ceiling with timber ribs and intermediate heavy beam
- Lit by one shallow bay window and another two –light window, all with traceried lights with bullseye glass
- Fireplace of stone with cresting and relief carving
- Fixtures include pendant lamps with alabaster shades
- Original telephone apparatus

Later Adaptation
Unknown: Not certain that the fireplace tiles are original, replacement gas fire
Late C20: insertion of sensors, electrical sockets, etc.

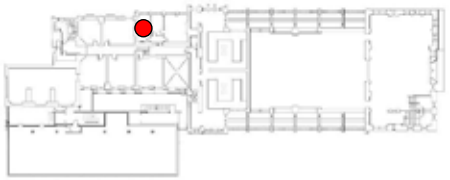
Significance / Values

- 1920s fabric – high significance for aesthetic, communal and historic value.
- Minor later adaptations - neutral significance

References

John Rylands University Library, 'A Conservation Plan for the John Rylands Library, Deansgate' June 2000
1913-14 floor plans in JRUL collection

RYLANDS LIBRARY	Floor	Second Floor
	Item	Kitchen
	Ref No	B30

Location	Photo
	

Summary Listed grade I	Date/phase: 1899	Current use: Staff kitchen	Access: Staff

History and Description

Primary phase & original use:

- 1890-99 building by Basil Champneys for Enriqueta Rylands
- Service room, probably a kitchen serving the Refreshment Room on the floor above

Surviving elements/form:

- Lit by four light mullioned window with bullseye glass
- Accessed via a lobby B13 off the Mezzanine Corridor B33
- Wood block floor, plaster ceiling and walls
- Tall plain stone fireplace with timber mantel
- Services: Original fixtures include pendant lamp with fluted glass shade

Later Adaptation
Unknown: original drawings show a sink beneath the window, no longer evident
Unknown: Cupboard inserted into the fireplace
Late C20: insertion of sensors, fire alarm points, electrical sockets and trunking etc.
Late C20-C21: fitted kitchen,

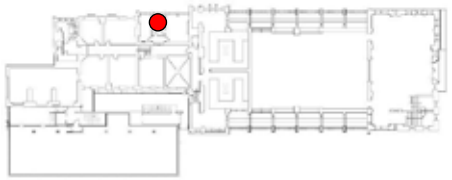
Significance / Values

- 1899 fabric - medium significance for communal and historic value. The space was designed as a service area and has been greatly altered.
- Fireplace cupboard – negative significance
- Fitted kitchen: low significance

References

John Rylands University Library, 'A Conservation Plan for the John Rylands Library, Deansgate' June 2000
899 floor plans: http://enriqueta.man.ac.uk/luna/servlet/s/3700o6

RYLANDS LIBRARY	Floor	Second Floor
	Item	Newman Room (Store Room)
	Ref No	B31

Location	Photo
	

Summary Listed grade I	Date/phase: 1899	Current use: Office	Access: Staff

History and Description

Primary phase & original use:

- 1890-99 building by Basil Champneys for Enriqueta Rylands
- Service room, probably a scullery relating to rooms serving the refreshment room above

Surviving elements/form:

- Lit by four-light mullioned window with bullseye glass
- Accessed via a lobby B13 off the Mezzanine Corridor B33
- Wood block floor, plaster ceiling and walls
- Connecting door to B32
- Services: Original fixtures include pendant lamp with fluted glass shade

Later Adaptation
Unknown: original drawings show a sink beneath the window, no longer evident
Late C20: insertion of sensors, fire alarm points, electrical sockets and trunking etc.

Significance / Values

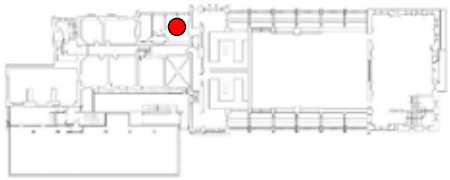
- 1899 fabric - medium significance for communal and historic value. The space was designed as a service area and has been altered.
- Minor later alteration – neutral significance

References

John Rylands University Library, 'A Conservation Plan for the John Rylands Library, Deansgate' June 2000
1899 floor plans: http://enriqueta.man.ac.uk/luna/servlet/s/3700o6

RYLANDS LIBRARY	Floor	Second Floor
	Item	Photography Room (Charter Room 4)
	Ref No	B32

Location



Photo

Summary Listed grade I	Date/phase: 1899	Current use: Photographic studio	Access: Staff

History and Description

Primary phase & original use:

- 1890-99 building by Basil Champneys for Enriqueta Rylands
- Service room, part of the kitchen accommodation serving the refreshment room above

Surviving elements/form:

- Lit by two four-light mullioned windows with bullseye glass
- Accessed via a lobby B13 off the Mezzanine Corridor B33
- Wood block floor, plaster ceiling and walls
- Tall utilitarian stone fireplace with timber mantel
- Connecting door to B31

Later Adaptation

1910: The room was turned into a photographic studio. Alterations include a ceiling rack to dry the photographs

Late C20: insertion of sensors, fire alarm points, strip lighting, electrical sockets and trunking etc.

Significance / Values

- 1899 fabric - medium significance for communal and historic value. The space was designed as a service area and has been altered.
- 1910 fabric: medium for historic value
- Minor later alteration: neutral significance

References

John Rylands University Library, 'A Conservation Plan for the John Rylands Library, Deansgate' June 2000

1899 floor plans: http://enriqueta.man.ac.uk/luna/servlet/s/3700o6

RYLANDS LIBRARY	Floor	Second Floor
	Item	Mezzanine Corridor
	Ref No	B33

Location

Photo

Summary Listed grade I	Date/phase: 1899	Current use: Circulation	Access: Staff

History and Description

Primary phase & original use:

- 1890-99 building by Basil Champneys for Enriqueta Rylands
- Corridor serving former kitchens etc. relating to the refreshment room on the floor above

Surviving elements/form:

- Probably original opening to former kitchens
- Probably original two-light window in the south wall which now lends light to B35

Later Adaptation

1913-24: the space was remodelled with loss of an original stair at the west end, creation of new opening to corridor RDS-29, formation of steps and doorway to room B35 retaining original external window.

1913-24: Plans suggest the floor level, which currently slopes up to the east, has been raised and steps down to the former kitchen area created.

1913-24: lamps with fluted glass shades appear to date from this phase

Late C20: insertion of ramp, sensors, etc.

Significance / Values

- 1899 fabric – medium significance for communal and historic value as it is very greatly altered and was always a service area.
- 1913-24 fabric: medium significance for aesthetic, communal and historic value
- Minor later adaptations - neutral significance

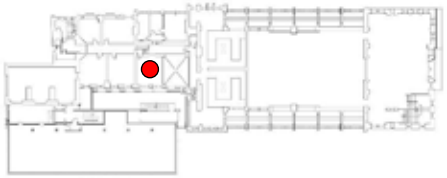
References

John Rylands University Library, 'A Conservation Plan for the John Rylands Library, Deansgate' June 2000

1899 floor plans: http://enriqueta.man.ac.uk/luna/servlet/s/3700o6

RYLANDS LIBRARY	Floor	Second Floor
	Item	Library Archive (Charter Room 3)
	Ref No	B35

Location



Photo

Summary Listed grade I	Date/phase: 1913-24	Current use: Store	Access: Staff

History and Description

Primary phase & original use:

- 1913-24 extension labelled Store on original drawings
- Storage

Surviving elements/form:

- Entered from corridor B33 via a short flight of external steps with metal railings
- Concrete floor
- Plaster ceiling
- Exposed brick walls
- Lit by a two-light window borrowing light from the corridor and another window giving to the 2007 atrium

Later Adaptation
Unknown:
Late C20 insertion of modern lights and services
Late C20: insertion of sensors, electrical sockets, etc.

Significance / Values

- 1920s fabric – medium significance for, communal and historic value.
- Minor later adaptations - neutral significance

References

John Rylands University Library, 'A Conservation Plan for the John Rylands Library, Deansgate' June 2000
1913-14 floor plans in JRUL collection

RYLANDS LIBRARY	Floor	Second Floor
	Item	Heritage Imaging Office (Library Archive Room)
	Ref No	B36

Location

Photo

Summary Listed grade I	Date/phase: 1913-24	Current use: Office	Access: Staff

History and Description

Primary phase & original use:

- 1913-24 extension labelled Publications Room on original drawings
- Offices, storage

Surviving elements/form:

- Entered from common room corridor
- Wood block floor, panelling and bookcases of plain utilitarian design
- Plaster ceiling
- Lit by tall mullioned windows with diamond glazing
- Fixtures include pendant lamp with alabaster shade
- Original telephone apparatus

Later Adaptation
Unknown: the bookshelves look as if they may be a later insertion
Late C20: insertion of sensors, electrical sockets, etc.

Significance / Values

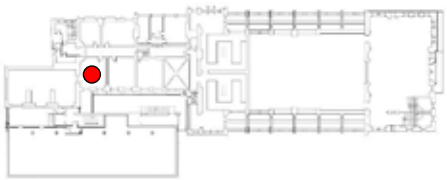
- 1920s fabric – high significance for aesthetic, communal and historic value.
- Bookshelves: low-medium significance for the utilitarian character, probably post-dating the original furnishings.
- Minor later adaptations - neutral significance

References

John Rylands University Library, 'A Conservation Plan for the John Rylands Library, Deansgate' June 2000
1913-14 floor plans in JRUL collection

RYLANDS LIBRARY	Floor	Second Floor
	Item	Conference Room (3)
	Ref No	B37

Location



Photo

Summary Listed grade I	Date/phase: 1913-24	Current use: Office	Access: Staff only

History and Description

Primary phase & original use:

- 1913-24 extension labelled Librarian's Room on original drawings
- Offices, collections

Surviving elements/form:

- Entered from common room corridor
- Wood block floor, panelling and fixed book cases
- Plaster ceiling with timber ribs
- Lit by tall mullioned windows with diamond glazing
- Corner fireplace of stone with cresting and relief carving
- Fixtures include pendant lamp with glass or alabaster shade

Later Adaptation

Unknown: Not certain that the gas fire and tiles are original

Late C20 and 2007: Blocking of windows behind on the west (1957-64) and south (2007) sides where extensions were built

Late C20: insertion of sensors, electrical sockets, etc.

Significance / Values

- 1920s fabric – high significance for aesthetic, communal and historic value.
- Minor later adaptations - neutral significance

References

John Rylands University Library, 'A Conservation Plan for the John Rylands Library, Deansgate' June 2000
1913-14 floor plans in JRUL collection

RYLANDS LIBRARY	Floor	Second Floor
	Item	Cloakroom
	Ref No	B38

Location

Photo

Summary Listed grade I	Date/phase: 1913-24	Current use: Cloakroom/WC and storage	Access: Staff

History and Description

Primary phase & original use:

- 1913-24 extension to provide additional room for staff and collections
- Provides staff cloakroom and toilet facilities

Surviving elements/form:

- The southern part of the space and partition wall reflects original layout

Later Adaptation

Unknown: The space was reconfigured, extended into the corridor on the west side with repositioning of the WC and insertion of a window

Late C20: replacement sanitary ware, tiled floor, lighting, towel unit, etc.

Late C20: insertion of sensors, etc.

Significance / Values

- 1920s fabric – medium significance for communal and historic values
- Later adaptation – low significance for aesthetic, communal and historic values

References

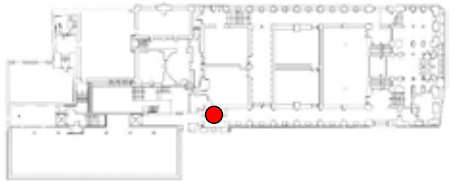
John Rylands University Library, 'A Conservation Plan for the John Rylands Library, Deansgate' June 2000
1913-14 floor plans in JRUL collection

Archival Images

1913-14 plans, John Rylands Library Collection, detail

RYLANDS LIBRARY	**Floor** First Floor **Item** Stair and bridge **Ref No** B39

Location



Photo

Summary Listed grade I	Date/phase: 1899, 2007	Current use: Circulation	Access: Staff/public

History and Description

Primary phase & original use:

- Stair down to the cellars

Surviving elements/form:

- Accessed from the Spinningfield Cloister, leading down to basement areas
- Stairs are of stone

Later Adaptation

2007: Insertion of railings with glazing and glass floor to link the area with the 2007 extension

Significance / Values

- 1899 fabric – exceptional significance for aesthetic, communal and historic value as part of the original building circulation leading from the Spinningfield Cloister
- Lower part of stair in cellar medium significance.
- 2007 work: neutral significance

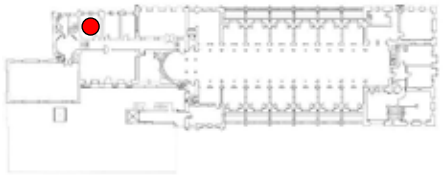
References

John Rylands University Library, 'A Conservation Plan for the John Rylands Library, Deansgate' June 2000

1899 floor plans: http://enriqueta.man.ac.uk/luna/servlet/s/3700o6

RYLANDS LIBRARY	Floor	Third Floor
	Item	Office
	Ref No	B40

Location



Photo

Summary Listed grade I	Date/phase: 1913-24	Current use: Office	Access: Staff

History and Description

Primary phase & original use:

- 1913-24 extension labelled Accessions Room on original plans

Surviving elements/form:

- Accessed from the stone corridor
- Lit by a pair of foiled windows with mullions and bullseye glass
- Panelling and fitted bookcases
- Plaster walls with simple cornice
- Wood block floor
- Original fixtures include pendant lamp with alabaster shade and decorative door furniture

Later Adaptation

Late C20: insertion of modern electrical points, sensors, etc.

Significance / Values

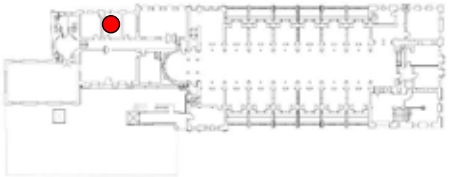
- 1920s fabric – high significance for aesthetic, communal and historic value. The fixtures were designed to broadly match that of the original building
- Minor later adaptations - neutral significance

References

John Rylands University Library, 'A Conservation Plan for the John Rylands Library, Deansgate' June 2000
1913-14 floor plans in JRUL collection

RYLANDS LIBRARY	Floor	Third Floor
	Item	Office
	Ref No	B41

Location



Photo

Summary Listed grade I	Date/phase: 1913-24	Current use: Office	Access: Staff

History and Description

Primary phase & original use:

- 1913-24 extension labelled Binding Room on original plans

Surviving elements/form:

- Accessed from the stone corridor RDS 48
- Lit by paired foiled windows with mullions and bullseye glass
- Panelling and fitted bookcases
- Plaster walls with simple cornice
- Wood block floor
- Original fixtures include pendant lamp with alabaster shade and decorative door furniture

Later Adaptation

Unknown: sign on the door 'The Edward Allatt Upton Sinclair Collection'

Late C20: insertion of modern electrical points, sensors, etc.

Significance / Values

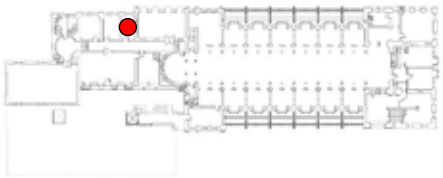
- 1920s fabric – high significance for aesthetic, communal and historic value. The office exhibits treatment designed to broadly match that of the original building
- Minor later adaptations - neutral significance

References

John Rylands University Library, 'A Conservation Plan for the John Rylands Library, Deansgate' June 2000
1913-14 floor plans in JRUL collection

RYLANDS LIBRARY	Floor	Third Floor
	Item	Office
	Ref No	B42

Location



Photo

Summary Listed grade I	Date/phase: 1913-24	Current use: Office	Access: Staff

History and Description

Primary phase & original use:

- 1913-24 extension labelled Under Secretary on originalplans

Surviving elements/form:

- Accessed from the stone corridor RDS 48
- Lit by mullioned-and-transomed window with bullseye glass
- Panelling
- Plaster walls
- Wood block floor
- Stone fireplace with possibly original gas fire
- Built in safe
- Original fixtures include pendant lamp with alabaster shade and decorative door furniture
- Desk is an ex situ original furnishing

Later Adaptation
Uncertain: orange fireplace tiles
Late C20: insertion of modern electrical points, sensors, etc.

Significance / Values

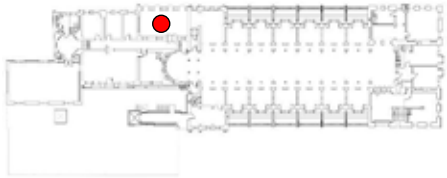
- 1920s fabric – high significance for aesthetic, communal and historic value. The office exhibits treatment designed to broadly match that of the original building
- Minor later adaptations - neutral significance

References

John Rylands University Library, 'A Conservation Plan for the John Rylands Library, Deansgate' June 2000
1913-14 floor plans in JRUL collection

RYLANDS LIBRARY	Floor	Third Floor
	Item	Seminar Room
	Ref No	B43

Location



Photo

Summary Listed grade I	Date/phase: 1899	Current use: Office and collections	Access: Staff

History and Description

Primary phase & original use:

- 1890-99 building by Basil Champneys for Enriqueta Rylands
- Named as Refreshment Room on archive plans and photographs

Surviving elements/form:

- Four oriel bays with traceried undersides; clerestorey lighting, south side, traceried window, west side, mainly bullseye glass, the larger with sparing stained glass in the tracery lights
- Accessed via double doors from a short corridor connecting with the Reading Room
- Ornate stone vaulted ceiling
- Linenfold panelling and exposed stone walls
- Large stone fireplace, east side
- Wood block floor
- Services: Original fixtures include wall mounted electroliers and radiator grilles.

Later Adaptation
1913-24 : The room is labelled Periodical Room on plans of this date
1999: The floor was renovated and later bookcases removed
Late C20: insertion of sensors, fire alarm points, electrical sockets etc.

Significance / Values

- 1899 fabric - exceptional significance for aesthetic, communal and historic value. The space represents a richly decorated room with fixtures of high quality
- Minor later adaptations - neutral significance

References

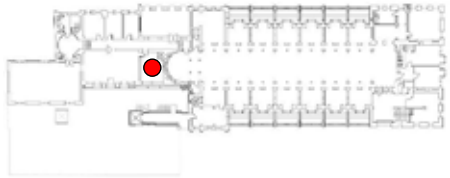
John Rylands University Library, 'A Conservation Plan for the John Rylands Library, Deansgate' June 2000
1899 floor plans: http://enriqueta.man.ac.uk/luna/servlet/s/3700o6
1900 photographs: http://enriqueta.man.ac.uk/luna/servlet/s/en1h69.

Archival Images

John Rylands University Library image collection
R15420 print 26, 1900

RYLANDS LIBRARY	**Floor**	Third floor
	Item	Head of Special Collections (Office Archivist's Room)
	Ref No	B44

Location



Photo

Summary Listed grade I	Date/phase: 1913-24	Current use: Office	Access: Staff

History and Description

Primary phase & original use:

- 1913-24 extension, labelled Cataloguing Room on original plans

Surviving elements/form:

- Accessed from the stone corridor
- Lit by mullioned windows with diamond glazing detail
- Panelling and fitted bookcases
- Plaster walls with simple cornice
- Plaster ceiling with ceiling light
- Wood block floor
- Original fixtures include pendant lamps with glass shades and decorative door furniture

Later Adaptation
Unknown: Connecting door, west side, with B45 not shown on original plans

Late C20: insertion of modern electrical points, sensors, etc.

Significance / Values

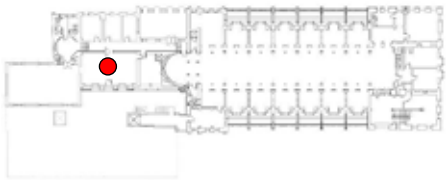
- 1920s fabric – high significance for aesthetic, communal and historic value. The office exhibits treatment designed to broadly match that of the original building
- Minor later adaptations - neutral significance

References

John Rylands University Library, 'A Conservation Plan for the John Rylands Library, Deansgate' June 2000
1913-14 floor plans in JRUL collection

RYLANDS LIBRARY	Floor	Third Floor
	Item	Printed Books Office (Office Institute Room)
	Ref No	B45

Location



Photo

Summary Listed grade I	Date/phase: 1913-24	Current use: Office	Access: Staff

History and Description

Primary phase & original use:

- 1913-24 extension labelled Temporary Manuscript Room on original plans

Surviving elements/form:

- Accessed from the stone corridor RDS-48
- Lit by transomed windows with diamond glazing detail
- Panelling and fitted bookcases
- Plaster walls and plaster ceiling with timber ribs
- Wood block floor
- Original fixtures include pendant lamps with alabaster shades and decorative door furniture

Later Adaptation
Unknown: connecting door, east side, with B44 not shown on original plans
Late C20: insertion of modern electrical points, sensors, etc.

Significance / Values

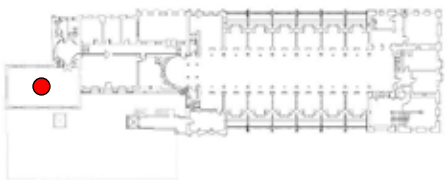
- 1920s fabric – high significance for aesthetic, communal and historic value. The office exhibits treatment designed to broadly match that of the original building
- Minor later adaptations - neutral significance

References

John Rylands University Library, 'A Conservation Plan for the John Rylands Library, Deansgate' June 2000
1913-14 floor plans in JRUL collection

RYLANDS LIBRARY	Floor	Third Floor
	Item	Wolfson Room (Existing Wolfson Building)
	Ref No	B46

Location



Photo

Summary Listed grade I	Date/phase: 1957-62	Current use: Offices	Access: Staff

History and Description

Primary phase & original use:

- Built in 1957-62 by Francis Jones & Sons
- Specialist Reading Room

Surviving elements/form:

- Entered from the octagon at the end of the Stone Corridor. Small lobby with plaques reading 'Lady Wolfson Room 1962' and 'Methodist Archives and Research Centre'
- Entered from small lobby via double doors
- Divided into three bays by fixed bookcases
- Wood block floor
- bookcases of plain design
- Lit by tall mullioned windows with possibly original glazing detail, those on the south side blocked behind
- Finishes appear to be in oak and hardwood

Later Adaptation
Unknown: the ceiling tiles appear to be later C20 replacements
Late C20: insertion of sensors, lighting, etc.

Significance / Values

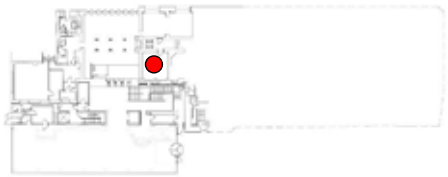
- 1960s fabric - low significance for aesthetic and communal value as a plain post-war space, medium significance for historic value
- Commemorative Plaque - medium significance for historic value

References

John Rylands University Library, 'A Conservation Plan for the John Rylands Library, Deansgate' June 2000
1962 plans for Wolfson Building JRL/5/4/4/26

RYLANDS LIBRARY	Floor	Ground Floor
	Item	Charter Room 1
	Ref No	C2

Location



Photo

Summary Listed grade I	Date/phase: 1899	Current use: Archive store	Access: Staff

History and Description

Primary phase & original use:

- 1899, designed by Basil Champneys, for archive storage (charters)

Surviving elements/form:

- Roughly square room, entered by oak door in segmental-headed doorway, from corridor RDS73
- Herringbone oak block floor, and plain plastered low ceiling
- Painted brick walls, with blocked segmental headed openings to south wall

Later Adaptation

Late C20: services eg. lighting

Significance / Values

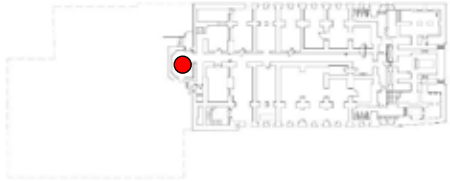
- Medium significance for communal and historic value, as a plain secondary space.
- Minor later adaptations - neutral significance

References

John Rylands University Library, 'A Conservation Plan for the John Rylands Library, Deansgate', June 2000
1899 plans - http://enriqueta.man.ac.uk/luna/servlet/s/3700o6.
1913-14 drawings and plans

RYLANDS LIBRARY	Floor	Basement Level 1
	Item	End Cellar
	Ref No	C3

Location



Photo

Summary Listed grade I	Date/phase: 1899	Current use: Disused	Access: Staff

History and Description

Primary phase & original use:

- 1890-99 building by Basil Champneys for Enriqueta Rylands
- Book storage area

Surviving elements/form:

- Apsidal area lined with bookshelves
- Plastered ceiling

Later Adaptation

Modern strip lighting and services

1920s: doorway connection to staircase

Significance / Values

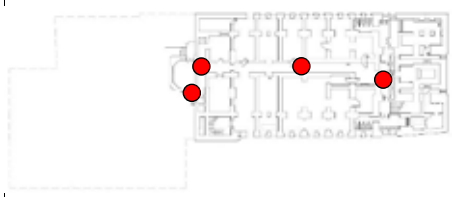
- 1899 fabric: medium significance for communal and historic value as part of the original fabric.
- Shelving: medium significance as the original fixtures
- later adaptations doorway to 1920s stair: medium significance
- modern services: low significance

References

John Rylands University Library, 'A Conservation Plan for the John Rylands Library, Deansgate' June 2000
1899 floor plans: http://enriqueta.man.ac.uk/luna/servlet/s/3700o6

RYLANDS LIBRARY	Floor	Basement Level 1
	Item	Cellars Circulation
	Ref No	C4, C5, C12 and C21

Location



Photo

Summary Listed grade I	Date/phase: 1899	Current use: Circulation	Access: Staff

History and Description

Primary phase & original use:

- 1890-99 building by Basil Champneys for Enriqueta Rylands
- Circulation area
- windowless

Surviving elements/form:

- The cellar circulation is formed by an east/west tunnel-vaulted spinal corridor (C5) connected at each end to a north/south corridor; C4 , west and C12, east
- Spaces are utilitarian in character
- Walls are of exposed painted brickwork
- C4 incorporates an ironwork gate for separation of the southern part and C20, a cleaners' room with Belfast sink and C21, the base of a stone spiral stair. At the other end a lift has been inserted, 1920s.

Later Adaptation
conduits, trunking etc, relating to modern services
Modern strip lighting
Inserted lift, C4, in the process of replacement at the time of the survey.

Significance / Values

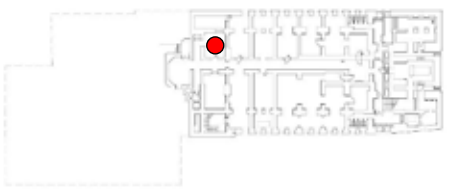
- 1899 fabric: medium significance for communal and historic value as part of the original fabric.
- later adaptations - low significance

References

John Rylands University Library, 'A Conservation Plan for the John Rylands Library, Deansgate' June 2000
1899 floor plans: http://enriqueta.man.ac.uk/luna/servlet/s/3700o6

RYLANDS LIBRARY	Floor	Basement Level 1
	Item	Cellar
	Ref No	C6

Location



Photo

Summary Listed grade I	Date/phase: 1899	Current use: Book storage	Access: Staff only

History and Description

Primary phase & original use:

- 1890-99 building by Basil Champneys for Enriqueta Rylands
- Book storage

Surviving elements/form:

- Tunnel-vaulted space
- Folding metal security gate
- Surfaces are of exposed painted brick
- Floor surfaces concrete /terrazzo
- Fitted shelving

Later Adaptation
Modern strip lighting and services

Significance / Values

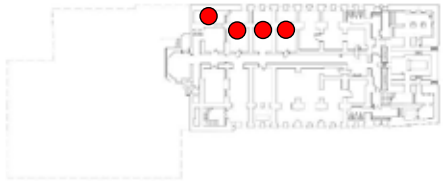
- 1899 fabric: medium significance for communal and historic value as part of the original fabric.
- Shelving: medium significance
- later adaptations - low significance

References

John Rylands University Library, 'A Conservation Plan for the John Rylands Library, Deansgate' June 2000
1899 floor plans: http://enriqueta.man.ac.uk/luna/servlet/s/3700o6

RYLANDS LIBRARY	Floor	Basement Level 1
	Item	Cellars and Plant Rooms
	Ref No	C7, C8, C9, C10

Location



Photo

Summary	Listed grade I	Date/phase: 1899	Current use: Plant and storage	Access: Staff

History and Description

Primary phase & original use:

- 1890-99 building by Basil Champneys for Enriqueta Rylands
- Storage and plant

Surviving elements/form:

- Tunnel-vaulted spaces
- Surfaces are of exposed painted brick
- Floor surfaces concrete and terrazzo
- C7 and C8 had the original ventilation plant and any remains should be retained

Later Adaptation
Circa Late C20: Plant, air handling and storage spaces
Conduit and trunking, C9 has an inserted concrete ceiling
Late C20: Modern strip lighting and services

Significance / Values

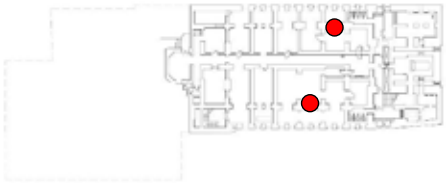
- 1899 fabric: medium significance for communal and historic value as part of the original fabric.
- later adaptations, including modern plant etc. - low significance

References

John Rylands University Library, 'A Conservation Plan for the John Rylands Library, Deansgate' June 2000
1899 floor plans: http://enriqueta.man.ac.uk/luna/servlet/s/3700o6

RYLANDS LIBRARY	Floor	Basement Level 1
	Item	Cellars
	Ref No	C11, C16

Location



Photo

Summary	Listed grade I	Date/phase: 1899	Current use: Book storage	Access: Staff

History and Description

Primary phase & original use:

- 1890-99 building by Basil Champneys for Enriqueta Rylands
- Secure book storage areas

Surviving elements/form:

- Both cellars at the west end of the complex have heavy steel security doors by Chatwood and secondary ironwork gates.
- The cellars consist of interconnected spaces mainly with tunnel vaults
- Both areas have extensive shelving systems, including island shelving of fairly utilitarian character.
- Walls and ceilings are of exposed painted brickwork
- Terrazzo floors

Later Adaptation
Late C20: conduits, trunking etc, relating to modern services
Modern strip lighting

Significance / Values

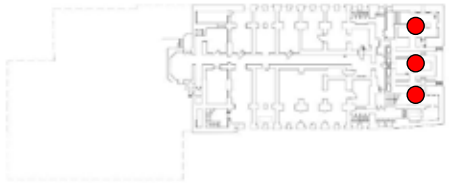
- 1899 fabric: medium significance for communal and historic value as part of the original fabric.
- Medium significance for the security doors
- Medium significance shelving
- later adaptations, including lighting, plant etc. - low significance

References

John Rylands University Library, 'A Conservation Plan for the John Rylands Library, Deansgate' June 2000
1899 floor plans: http://enriqueta.man.ac.uk/luna/servlet/s/3700o6

RYLANDS LIBRARY	Floor	Basement Level 1
	Item	Cellars and Plant Room
	Ref No	C13, C14, C15

Location



Photo

Summary Listed grade I	Date/phase: 1899	Current use: Plant, partly disused	Access: Staff

History and Description

Primary phase & original use:

- 1890-99 building by Basil Champneys for Enriqueta Rylands
- This was probably the site of the original plant, boilers, air handling, etc.

Surviving elements/form:

- This cellar complex is located at the east end of the building and consists of interconnected spaces with exposed painted brick walls
- Some areas of flagged flooring
- Possible surviving elements of the original ventilation/filtration system

Later Adaptation
Mid and late C20: Plant was introduced and the central area given a concrete ceiling, perhaps for fire protection
Modern conduits, pipes, trunking, etc.
Some areas have inserted steel roof beams
Most areas have concrete floors
Modern strip lighting

Significance / Values

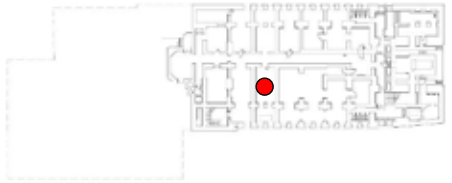
- 1899 fabric: medium significance for communal and historic value as part of the original fabric.
- later adaptations, including modern plant, lighting etc. - low significance

References

John Rylands University Library, 'A Conservation Plan for the John Rylands Library, Deansgate' June 2000
1899 floor plans: http://enriqueta.man.ac.uk/luna/servlet/s/3700o6

RYLANDS LIBRARY	Floor	Basement Level 1
	Item	Cellar Book Storage
	Ref No	C17

Location



Photo

Summary Listed grade I	Date/phase: 1899	Current use: Book storage and emergency power system	Access: Staff

History and Description

Primary phase & original use:

- 1890-99 building by Basil Champneys for Enriqueta Rylands
- Book storage area

Surviving elements/form:

- Tunnel-vaulted space
- Folding metal security gate
- Surfaces are of exposed painted brick
- Floor surfaces concrete and terrazzo
- Windows with bullseye glazing
- Fitted shelving including island shelving

Later Adaptation
Modern strip lighting
Emergency power system generator etc. at one end

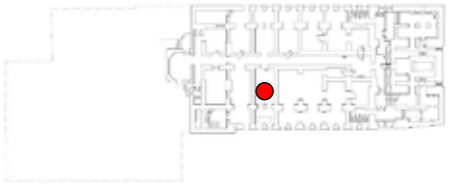
Significance / Values

- 1899 fabric: medium significance for communal and historic value as part of the original fabric.
- Shelving: medium significance
- later adaptations - low significance

References

John Rylands University Library, 'A Conservation Plan for the John Rylands Library, Deansgate' June 2000
1899 floor plans: http://enriqueta.man.ac.uk/luna/servlet/s/3700o6

RYLANDS LIBRARY	Floor	Basement Level 1
	Item	Cellar
	Ref No	C18

Location	Photo
	

Summary Listed grade I	Date/phase: 1899	Current use:	Access: Staff

History and Description

Primary phase & original use:

- 1890-99 building by Basil Champneys for Enriqueta Rylands

Surviving elements/form:

Cellar connects with the base of stair B39

Later Adaptation

Significance / Values

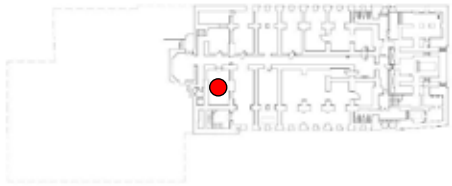
- 1899 fabric: medium significance for communal and historic value as part of the original fabric.
- later adaptations - low significance

References

John Rylands University Library, 'A Conservation Plan for the John Rylands Library, Deansgate' June 2000

1899 floor plans: http://enriqueta.man.ac.uk/luna/servlet/s/3700o6

RYLANDS LIBRARY	Floor	Basement Level 1
	Item	Charter Room 2
	Ref No	C19

Location	Photo
	

Summary Listed grade I	Date/phase: 1899	Current use: Storage	Access: Staff

History and Description

Primary phase & original use:

- 1890-99 building by Basil Champneys for Enriqueta Rylands
- Probably book storage

Surviving elements/form:

- Tunnel-vaulted
- Surfaces are of exposed painted brick
- Floor surfaces concrete and terrazzo

Later Adaptation

Modern strip lighting and services

Significance / Values

- 1899 fabric: medium significance for communal and historic value as part of the original fabric.
- later adaptations - low significance

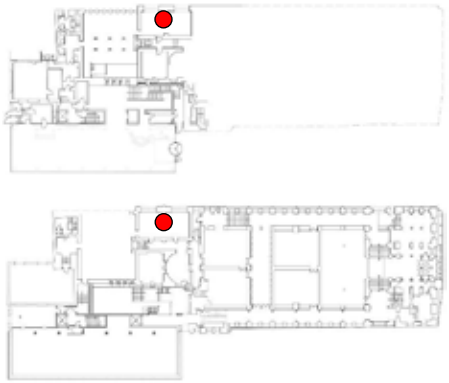
References

John Rylands University Library, 'A Conservation Plan for the John Rylands Library, Deansgate' June 2000

1899 floor plans: http://enriqueta.man.ac.uk/luna/servlet/s/3700o6

RYLANDS LIBRARY	Floor	Ground to First Floor
	Item	Book Stacks
	Ref No	D6, D7

Location



Photo

Summary Listed grade I	Date/phase: 1899 & 1920	Current use: Book stacks	Access: Private

History and Description

Primary phase & original use:

- 1899 block provided service entrance and access to book stores from Wood Street, designed by Basil Champneys

Surviving elements/form:

- Ashlar walls to Wood Street
- Pair of arched cart entrances

Later Adaptation

- 1920 ground and first floors altered internally to provide new stacks, designed by Amian Champneys
- Cart entrances blocked to form two traceried windows, floors cut across windows
- Four-storey book stacks inserted with three floors made of glass floors panels set in steel frame, carried on steel frame integral to full-height continuous book stacks, independent of outer walls.
- Concrete lower floor
- Inner walls and ceiling plain plastered
- Services: cast-iron radiators with decorative grilles

Late C20: emergency lighting

Significance / Values

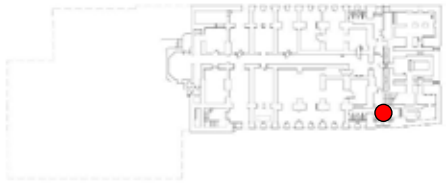
- 1899 fabric – high significance as part of the 1899 library, external north wall of exceptional significance
- 1920 fabric – glass floors and stacks have high significance for aesthetic, communal and historic value, window tracery has high significance in adapted 1899 arches.
- Minor later adaptations - neutral significance

References

John Rylands University Library, 'A Conservation Plan for the John Rylands Library, Deansgate', June 2000
1899 plans - http://enriqueta.man.ac.uk/luna/servlet/s/3700o6
1913-14 floor plans in JRUL collection

RYLANDS LIBRARY	Floor	Basement Level 1
	Item	Gents WC
	Ref No	D8

Location



Photo

Summary Listed grade I	Date/phase: 1899	Current use: Lavatory	Access: Public

History and Description

Primary phase & original use:

- 1890-99 building by Basil Champneys for Enriqueta Rylands
- Designed as the principal gentlemen's lavatory

Surviving elements/form:

- Stone steps down from the entrance hall which also serve an entrance to the cellars
- Terrazzo/concrete floor
- Walls and ceiling lined with glazed white bricks
- Main space lit by a mullioned window with bullseye glazing, similar single lights to cubicles
- Four lavatory cubicles with barrel-vaulted ceilings
- Three unit urinal
- Original marble sink unit on a timber wash stand
- Possibly original or early-mid-C20 pendant and wall-mounted lights with glass shades

Later Adaptation

Late C20? Some of the porcelain sinks appear to be replacements, others bear a makers' name
Late C20: Installation of fire alarms, sensors etc.

Significance / Values

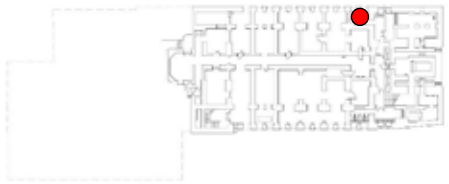
- 1899 fabric – exceptional significance for aesthetic, communal and historic value. This is an interesting and rarely surviving example of a gents' lavatory with much original detailing.
- Minor later adaptations - neutral significance

References

John Rylands University Library, 'A Conservation Plan for the John Rylands Library, Deansgate' June 2000
1899 floor plans: http://enriqueta.man.ac.uk/luna/servlet/s/3700o6

RYLANDS LIBRARY	Floor	Basement Level 1
	Item	Ladies WC
	Ref No	D9

Location



Photo

Summary Listed grade I	Date/phase: 1899	Current use: Lavatory	Access: Public

History and Description

Primary phase & original use:

- 1890-99 building by Basil Champneys for Enriqueta Rylands
- Designed as the ladies lavatory and cloakroom.

Surviving elements/form:

- Stone steps down from the entrance hall
- Entry via double doors with brass furniture
- Terrazzo/concrete floor
- Walls and ceiling lined with glazed white bricks
- Main space lit by a mullioned window with bullseye glazing, similar single lights to cubicles
- Four lavatory cubicles with barrel-vaulted ceilings
- Original marble sink for two basins on a timber stand
- Possibly original or early-mid-C20 pendant and wall-mounted lights with glass shades
- Possibly original coat hooks

Later Adaptation

Late C20?: The sinks, and certainly the plug holes, appear to be replacements

Late C20-C21 towel unit

Significance / Values

- 1899 fabric – exceptional significance for aesthetic, communal and historic value. This is an interesting and rarely surviving example of a ladies lavatory with many original fixtures and fittings.
- Minor later adaptations - neutral significance

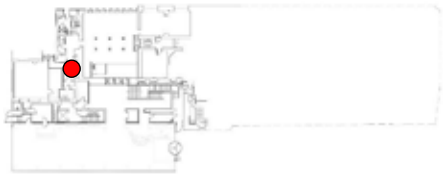
References

John Rylands University Library, 'A Conservation Plan for the John Rylands Library, Deansgate' June 2000

1899 floor plans: http://enriqueta.man.ac.uk/luna/servlet/s/3700o6

RYLANDS LIBRARY	Floors	Ground Floor
	Item	Fire Escape Lobby
	Ref No	R2.07

Location



Photo

Summary Listed grade I	Date/phase: 1962 - 2007	Current use: Lobbies/services	Access: Staff

History and Description

Primary phase & original use:

- 1962 - part of ground floor to Wolfson Building, designed by Francis Jones & Sons

Later adaptation:

- 2007 - internal circulation and means of escape remodelled as part of 'Unlocking the Rylands' project, with lobbies connecting Wood Street service entrance to staff lift and service staircase in 2007 extension by Austin Smith:Lord.

Surviving elements/form:

- Inscribed plaque to Isaac Wolfson retained in situ on brick south wall of Wolfson Building, now over-laid with services.
- Small rectangular spaces with fire doors leading to adjoining areas.
- Concrete floors, low painted concrete ceilings
- Plain plastered walls
- Surface-mounted services

Significance / Values

- Low significance for aesthetic, communal and historic values as a much remodelled secondary circulation space
- Wolfson plaque has medium significance for historic value

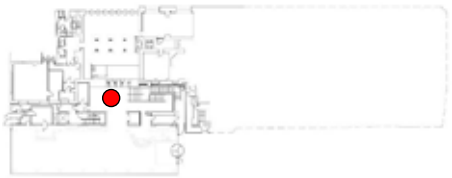
References

John Rylands University Library, 'A Conservation Plan for the John Rylands Library, Deansgate', June 2000

1962 plans for Wolfson Building JRL/5/4/4/26

RYLANDS LIBRARY	Floor	Ground Floor
	Item	Atrium Floor
	Ref No	R2. 12

Location



Photo

Summary Listed grade I	Date/phase: 2007	Current use: Circulation and exhibition	Access: Public

History and Description

Primary phase & original use:

- 2007 extension by Austin Smith:Lord
- Provides circulation to all floors and connection with the pre-existing building

Surviving elements/form:

- Atrium with stairs leading to all floors and giving access to the original building
- Provides visual connection with the original building by retaining exposed former exterior wall with original windows
- Openings relating to the 1920s extension are retained in the atrium elevation
- Wall finishes are otherwise of plaster

Later Adaptation

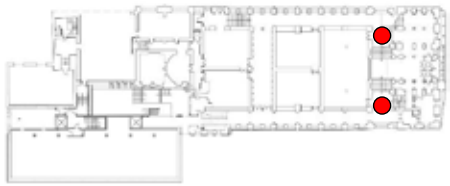
Significance / Values

- medium significance for aesthetic, communal and historic value for the relationship with the pre-existing building
- space and 2007 work in general: neutral significance

References

RYLANDS LIBRARY	Floor	First Floor
	Item	Entrance Hall upper level
	Ref No	RDS-01/03

Location



Photo

Summary Listed grade I	Date/phase: 1899	Current use: Circulation and exhibition	Access: Public

History and Description

Primary phase & original use:

- 1890-99 building by Basil Champneys for Enriqueta Rylands
- Designed as a landing and circulation area leading from the main entrance hall with access to principal ground-floor rooms and to the main stair to the Reading Room. Executed on a grand scale with exceptionally free expression of architectural effect.

Surviving elements/form:

- Half-flights of stone stairs with intricate traceried balustrades lead up to the north and south to generous landing areas
- Lit by tall arched windows with sparing stained glass in the top lights and by light borrowed from the Entrance Hall
- Arched doorways to the Exhibition Hall and openings to cloister corridors on each side
- Exposed surfaces of stone throughout
- Vaulted ceilings
- Services: Original fixtures include electroliers, radiator grilles, etc.

Later Adaptation
Late C20: insertion of sensors, fire alarm points, emergency lighting within the radiator grilles
2007: the front entrance on Deansgate was superseded as the main entrance by a new entrance block in Spinningfield so the way circulation works in this area has been altered.
2006-7 simply designed ironwork rails inserted in the centre of each stair flight for safety reasons

Significance / Values

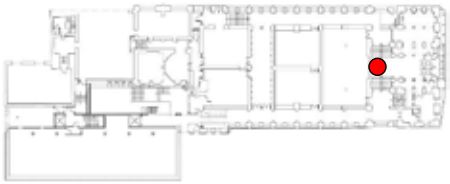
- 1899 fabric - exceptional significance for aesthetic, communal and historic value. The space is part of the grand entrance sequence with incorporation of fixtures of the highest quality and complex interaction of the circulation areas leading up to the Reading Room
- Minor later adaptations - neutral significance

References

John Rylands University Library, 'A Conservation Plan for the John Rylands Library, Deansgate' June 2000
1899 floor plans: http://enriqueta.man.ac.uk/luna/servlet/s/3700o6

RYLANDS LIBRARY	Floor	First Floor up to Second Floor
	Item	Main Stair and upper landing
	Ref No	RDS-01/04

Location



Photo

Summary Listed grade I	Date/phase: 1899	Current use: Circulation	Access: Public

History and Description

Primary phase & original use:

- 1890-99 building by Basil Champneys for Enriqueta Rylands
- Designed as part of the grand entrance sequence, the stair rises between stone screens pierced with Gothic openings and turns at which point a newel supports a very elaborate original lamp. Above, the well rises through the height of the building with views up through a circular lantern. At the top of the stair a generous landing incorporates a projecting quadrant landing giving views up and down through the stairwell. A stone bench runs along the south wall. This is an area with exceptionally intricate spatial qualities executed on a grand scale with free expression of architectural effect.

Surviving elements/form:

- stone stairs with intricate traceried balustrades
- Lit by tall arched windows
- Exposed surfaces of stone throughout
- Vaulted ceilings
- Upper landing with quadrant area giving views down the stairwell and access to librarians' accommodation
- Services: Original fixtures include electroliers and ornate radiator grilles including a huge highly ornate lamp standard with multiple lights on the intermediate newel

Later Adaptation
1969: stonework cleaned and plaque recording the work fixed to the wall
Late C20: insertion of sensors, fire alarm points, emergency lighting, etc. There is a wheelchair refuge point and help button on the quadrant landing.
2007: the front entrance on Deansgate was superseded as the main entrance by a new entrance block in Spinningfield so the way circulation works in this area has been altered.
2006-7: simply designed ironwork rails inserted in the centre of each stair flight for safety reasons

Significance / Values

- 1899 fabric - exceptional significance for aesthetic, communal and historic value. The space is part of the grand entrance sequence with incorporation of fixtures of the highest quality and complex interaction of the circulation areas leading up to the Reading Room
- Minor later adaptations - neutral significance

References

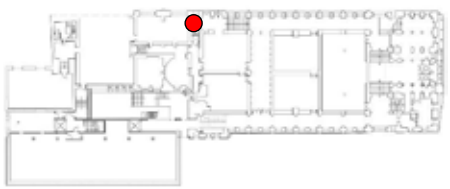
John Rylands University Library, 'A Conservation Plan for the John Rylands Library, Deansgate' June 2000
1900 photographs: http://enriqueta.man.ac.uk/luna/servlet/s/en1h69.
1899 floor plans: http://enriqueta.man.ac.uk/luna/servlet/s/3700o6

Archival Images

John Rylands University Library Image Collection
R15240 print 12, 1900

RYLANDS LIBRARY	Floor	First/Ground Floor
	Item	Former WC
	Ref No	RDS-07

Location



Photo

Summary Listed grade I	Date/phase: 1899	Current use: none	Access: Staff only

History and Description

Primary phase & original use:

- 1890-99 building by Basil Champneys for Enriqueta Rylands
- Designed as a WC

Surviving elements/form:

- Tall narrow space behind the lift shaft
- Plain painted brick walls and flat ceiling
- Herringbone oak block floor
- Door with linenfold panelling on the outer side
- Lit from Wood Street by a two-light mullioned window with bullseye glass
- Services: Electric trunking serving a lamp with glass shade; various pipework elements related to plumbing. Mountings of unknown function on the walls

Later Adaptation

The sanitary ware has been removed and pipes sealed

Significance / Values

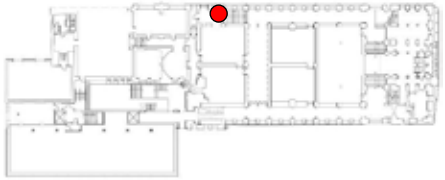
- 1899 fabric – medium significance for communal and historic value, as a secondary service space
- Minor later adaptations - neutral and negative significance

References

John Rylands University Library, 'A Conservation Plan for the John Rylands Library, Deansgate', June 2000
1899 floor plans: http://enriqueta.man.ac.uk/luna/servlet/s/3700o6

RYLANDS LIBRARY	Floor	First Floor
	Item	Staircase hall
	Ref No	RDS-13

Location



Photo

Summary Listed grade I	Date/phase: 1899	Current use: Circulation & display	Access: Public

History and Description

Primary phase & original use:

- 1890-99 building by Basil Champneys for Enriqueta Rylands
- Designed to connect the Wood Street Cloister to the ground floor entrance onto Wood Street

Surviving elements/form:

- Double-height 3-bay stair hall aligned east-west
- Stone staircase fills width of the space, rising from west to east
- Lit by high-level traceried windows from the north
- Ground floor lobby reached via traceried timber and glass screen to west (date unknown but may be part of c1920 phase).
- Coursed ashlar walls with moulded pilasters
- Stone 3-bay vaulted ceiling with moulded ribs and bosses
- Stone floor
- Services: Original fixtures limited to bronze wall lamps, on south wall

Later Adaptation

2007: insertion of sensors, spot lights

Significance / Values

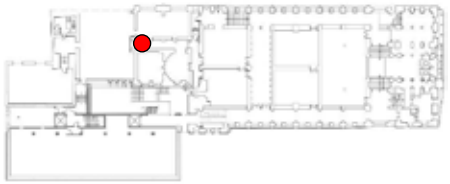
- 1899 fabric - exceptional significance for aesthetic, communal and historic value, as a high quality gothic revival circulation space
- Minor later adaptations - neutral significance

References

John Rylands University Library, 'A Conservation Plan for the John Rylands Library, Deansgate', June 2000
1899 floor plans: http://enriqueta.man.ac.uk/luna/servlet/s/3700o6

RYLANDS LIBRARY	Floor	First Floor
	Item	Staircase
	Ref No	RDS-15

Location



Photo

Summary Listed grade I	Date/phase: 1899	Current use: Circulation	Access: Private

History and Description

Primary phase & original use:

- 1890-99 building by Basil Champneys for Enriqueta Rylands
- Secondary staircase connecting service corridors and stacks

Surviving elements/form:

- Narrow concrete cantilever staircase in tight space at west end of corridor RDS16
- Plain plastered walls and flat ceiling
- No windows
- Plain steel balustrade with stick balusters and narrow, painted green
- Services: wooden door/hatch on west wall serves vertical vent stack

Later Adaptation

Late C20: emergency lighting

Significance / Values

- 1899 fabric – medium significance for aesthetic, communal and historic value, as a secondary staircase
- Minor later adaptations - neutral significance

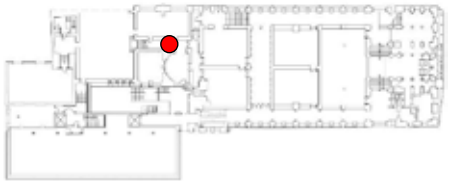
References

John Rylands University Library, 'A Conservation Plan for the John Rylands Library, Deansgate', June 2000

1899 floor plans: http://enriqueta.man.ac.uk/luna/servlet/s/3700o6

RYLANDS LIBRARY	Floor	First Floor
	Item	Corridor
	Ref No	RDS-16

Location



Photo

Summary Listed grade I	Date/phase: 1899	Current use: Circulation	Access: Private

History and Description

Primary phase & original use:

- 1890-99 building by Basil Champneys for Enriqueta Rylands
- Designed as a corridor connecting the book stacks with the higher status rooms to the east (B22 and B23),

Surviving elements/form:

- Linear corridor aligned east-west, with oak double doors to east end
- Plain plastered walls and flat ceiling
- Herringbone oak block floor
- No windows
- Open plastered archway connects to B20 on south side room (part-blocked by shelving)
- Dog leg staircase at west end with steel handrail
- Services: Original surface-mounted metal conduit on walls

Later Adaptation

1920: Steel fire doors on north side inserted to serve altered book stacks (D7)

Late C20: Strip lighting and emergency lighting

Significance / Values

- 1899 fabric – medium significance for aesthetic, communal and historic value, as a secondary book store room
- Minor later adaptations - neutral significance

References

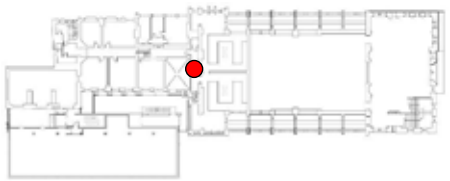
John Rylands University Library, 'A Conservation Plan for the John Rylands Library, Deansgate', June 2000

1900 photographs: http://enriqueta.man.ac.uk/luna/servlet/s/en1h69.

1899 floor plans: http://enriqueta.man.ac.uk/luna/servlet/s/3700o6

RYLANDS LIBRARY	Floor	Second Floor
	Item	Corridor
	Ref No	RDS-29

Location



Photo

Summary Listed grade I	Date/phase: 1899	Current use: Circulation	Access: Staff

History and Description

Primary phase & original use:

- 1890-99 building by Basil Champneys for Enriqueta Rylands
- Corridor connecting mezzanine areas with mezzanine and common room corridor and spiral stair B24

Surviving elements/form:

- Narrow service space treated in a utilitarian manner
- Exposed sandstone arched doorway to mezzanine area
- Original light switch console

Later Adaptation
1913-24: lamps with fluted glass shades appear to date from this phase
Late C20: insertion of sensors, services, trunking, etc.

Significance / Values

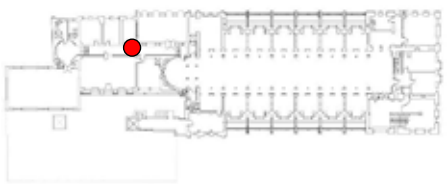
- 1899 fabric – medium significance for aesthetic, communal and historic value, a very simply treated service area.
- Minor later adaptations - neutral significance

References

John Rylands University Library, 'A Conservation Plan for the John Rylands Library, Deansgate' June 2000
1899 floor plans: http://enriqueta.man.ac.uk/luna/servlet/s/3700o6

RYLANDS LIBRARY	Floor	Third Floor
	Item	Stone Corridor and octagon
	Ref No	RDS-48

Location



Photo

Summary Listed grade I	Date/phase: part 1899, part 1913-24	Current use: Circulation	Access: Staff

History and Description

Primary phase & original use:

- The east end of the corridor giving access to B43 the former Refreshment Room is part of the original 1899 building modified and extended in 1913-24
- 1913-24 extension to provide additional room for staff and collections
- Gives access to rooms in the extension and to an octagonal circulation space, designed to be extended further to the west if required

Surviving elements/form:

- Accessed from an existing short corridor in the 1899 building and by the 1920s stair at the west end
- Designed to match the existing 1899 fabric
- Stone surfaces to the corridor
- Top lit with ceiling wells
- Terminates at the west end with an octagonal lobby with a timber vaulted ceiling
- Octagonal lobby has alternating traceried windows and niches
- Panelled doors on each side of the corridor lead to offices
- Original fixtures include pendant lamps with alabaster shades

Later Adaptation
1957-62: window opening on the south side enlarged to create a doorway to the Wolfson Room.
Late C20: insertion of sensors, etc.
Insertion of a ramp at the east end
New glazing to ceiling lights

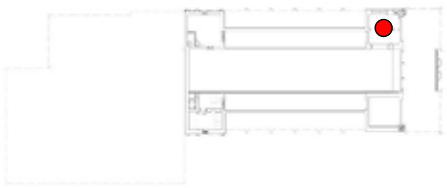
Significance / Values

- 1899 fabric (access corridor to B43) high significance for aesthetic, communal and historic value
- 1920s fabric – high significance for aesthetic, communal and historic value. The octagon is an example of a small space given highly elaborate decorative treatment designed to match the original building
- Minor later adaptations - neutral significance

References

John Rylands University Library, 'A Conservation Plan for the John Rylands Library, Deansgate' June 2000
1899 floor plans: http://enriqueta.man.ac.uk/luna/servlet/s/3700o6
1913-14 floor plans in JRUL collection

RYLANDS LIBRARY	Floor	Fifth Floor
	Item	Tract Gallery
	Ref No	RDS-62

Location	Photo
	

Summary Listed grade I	Date/phase: 1899	Current use: Collections	Access: Staff

History and Description

Primary phase & original use:

- 1890-99 building by Basil Champneys for Enriqueta Rylands forming part of the complex spaces of the Reading Room
- Named 'gallery over cloakroom' on archive plans

Surviving elements/form:

- Lit by traceried windows with bullseye glass and sparing stained glass by Kemp in the tracery lights
- Accessed via a spiral staircase A33
- Wood boarded floor
- Stone vaulted ceiling
- Full-height fitted shelves and shelves beneath the windows with cresting
- Timber gallery front overlooking the Reading Room to the south
- Services: Original fixtures include pendant lamps and plain radiator grille

Later Adaptation

Late C20: insertion of sensors, fire alarm points, etc.

1990s: the core tract collection was relocated

Significance / Values

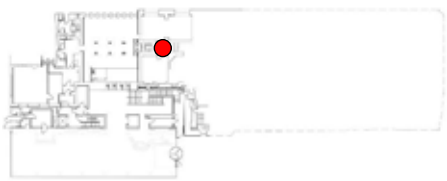
- 1899 fabric - exceptional significance for aesthetic, communal and historic value. The space represents a richly decorated room with fixtures of high quality
- Minor later adaptations - neutral significance

References

John Rylands University Library, 'A Conservation Plan for the John Rylands Library, Deansgate' June 2000

1899 floor plans: http://enriqueta.man.ac.uk/luna/servlet/s/3700o6

RYLANDS LIBRARY	Floor	Ground Floor
	Item	Corridor
	Ref No	RDS-73

Location	Photo
	

Summary Listed grade I	Date/phase: 1899	Current use: Circulation	Access: Staff

History and Description

Primary phase & original use:

- 1890-99 building by Basil Champneys for Enriqueta Rylands
- Designed as a corridor connecting the book stacks, directly below RDS16

Surviving elements/form:

- Linear corridor aligned east-west, with staircase RDS-15 to west and staircase down to basement to east
- Plain plastered walls and flat ceiling
- Herringbone oak block floor
- No windows
- Services: Surface-mounted wooden electrical box on north wall

Later Adaptation

1920: Steel fire doors on north side inserted to serve altered book stacks (D6)

Late C20: Strip lighting, heating pipes and emergency lighting

Significance / Values

- 1899 fabric – medium significance for communal and historic value, as a secondary corridor
- Minor later adaptations - neutral significance

References

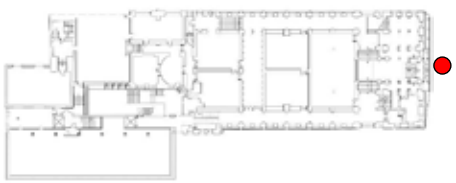
John Rylands University Library, 'A Conservation Plan for the John Rylands Library, Deansgate', June 2000

1899 floor plans: http://enriqueta.man.ac.uk/luna/servlet/s/3700o6

1913-14 plans: JRL collection

RYLANDS LIBRARY	Floor Item Exterior, Front, East Elevation Ref No

Location



Photo

Summary Listed grade I	Date/phase: 1899	Current use: Building envelope	Access: Public

History and Description

Primary phase & original use:

- 1890-99 building by Basil Champneys for Enriqueta Rylands
- Principal elevation to Deansgate

Surviving elements/form:

- The entire elevation is clearly visible and has very few obvious alterations, closely resembling the appearance in 1900
- Ornate bronzed railings along the frontage are original and by Singers of Frome, like the interior ornamental metalwork

Later Adaptation

The name of the building is inscribed in gold lettering on the wall to the right of the entrance, an addition of unknown date.
Small mounts for notices and posters advertising events are affixed to the railings
A notice informing visitors how to gain access to the building is affixed to the railings

Significance / Values

- 1899 fabric - exceptional significance for aesthetic, evidential, communal and historic value.
- Minor later adaptations - neutral significance

References

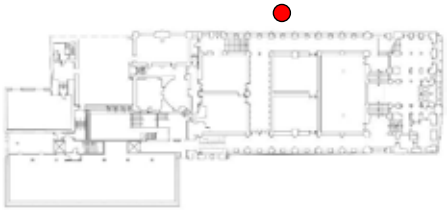
John Rylands University Library, 'A Conservation Plan for the John Rylands Library, Deansgate' June 2000
1899 elevations http://enriqueta.man.ac.uk/luna/servlet/s/3700o6
1900 photographs: http://enriqueta.man.ac.uk/luna/servlet/s/en1h69.

Archival Images

John Rylands University Library image collection
R15240, print 1, 1900

RYLANDS LIBRARY	Floor Item Exterior, North Elevation Ref No

Location



Photo

Summary Listed grade I	Date/phase: 1899 and 1913-24	Current use: Building envelope	Access: Public

History and Description

Primary phase & original use:

- 1890-99 building by Basil Champneys for Enriqueta Rylands
- North elevation to Wood Street

Surviving elements/form:

- The entire elevation is clearly visible and the first phase elevation closely resembles the design drawing except that the westernmost bays have been altered and extended

Later Adaptation

Arched doorways in the westernmost bays of the original building have been turned into windows and the roof lacks the pair of gables shown in the design drawings.

The building was extended and altered in 1913-20 using matching materials. The elevation reflects the interior arrangement of a stair and lift.

Significance / Values

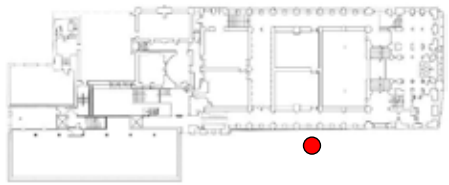
- 1899 fabric - exceptional significance for aesthetic, communal and historic value.
- Extension: High significance

References

John Rylands University Library, 'A Conservation Plan for the John Rylands Library, Deansgate' June 2000
1899 elevations http://enriqueta.man.ac.uk/luna/servlet/s/3700o6

RYLANDS LIBRARY	Floor Item Exterior, South Elevation Ref No

Location



Photo

Summary Listed grade I	Date/phase: 1899 and 2007	Current use: Building envelope	Access: Public

History and Description

Primary phase & original use:

- 1890-99 building by Basil Champneys for Enriqueta Rylands
- South elevation to Spinningfield

Surviving elements/form:

- The entire elevation is clearly visible and the original work has few obvious alterations, closely resembling the appearance in 1900

Later Adaptation

The building was extended in 2007 in differing materials and style. The extension is set back from the line of the original elevation and clearly distinguished from it.

Significance / Values

- 1899 fabric - exceptional significance for architectural, communal and historic value.
- Extension: neutral significance

References

John Rylands University Library, 'A Conservation Plan for the John Rylands Library, Deansgate' June 2000
1900 photographs: http://enriqueta.man.ac.uk/luna/servlet/s/en1h69.
1899 elevations http://enriqueta.man.ac.uk/luna/servlet/s/3700o6

Archival Images

John Rylands University Library image collection
R15240, print 3, 1900

RYLANDS LIBRARY	**Floor** **Item** Exterior, Rear, West Elevation **Ref No**

Location	**Photo**

Summary Listed grade I	Date/phase: circa 1920, 1960s, 2007	Current use: Building envelope	Access: Public

History and Description

Primary phase & original use:

- The original work is obscured by later additions on this side

Surviving elements/form:

- Nothing visible

Later Adaptation

- North side: the plastered rear wall of the 1913-24 phase, left like this to allow for further extension
- The brick Wolfson Building elevation of 1960s date
- The rear of the 2007 extension

Significance / Values

- The 1920s work is unfinished to provide for unrealised extension and is of low or negative significance; 1960s rear elevation of low significance
- 2007 work of neutral significance

References

John Rylands University Library, 'A Conservation Plan for the John Rylands Library, Deansgate' June 2000

Donald Insall Associates