R. W. Brunskill and the Study of Vernacular Buildings at the University of Manchester School of Architecture

by

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In the second half of the twentieth century, the School of Architecture at the University of Manchester acquired a reputation for the excellence of its teaching and research in the field of architectural history. A particular strength, in the study and documentation of vernacular architecture, resulted from the stimulus given to it by Professor R.A. Cordingley in the aftermath of the Second World War. However, the name most closely associated with this aspect of the Manchester School is that of R.W. Brunskill, who taught there from 1960 to 1989. This article pays tribute to Professor Brunskill's work, and places it in context with that of his colleagues, both in vernacular studies and in architectural history more generally.

When the first volume of Norman Foster's collected works appeared in 1991, the book opened with sketches and measured drawings of two medieval barns and a windmill, which Foster had made in the summers of 1958 and 1959 as vacation exercises when an undergraduate student at the University of Manchester School of Architecture. Looking back over the thirty years which had passed between the drawings and their publication, Foster wrote that his choice of the barns, the windmill and 'as the ultimate affront a very exuberant Victorian pub' reflected his dissent from a longstanding tradition in which the Manchester School's students were directed to Georgian buildings for their summer measured drawing exercises.[1] This recollection will have surprised some readers in 1991, for by that time it was

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precisely in the fields of British vernacular and Victorian architecture that the Manchester School had become recognised nationally as a place of serious study. Manchester's reputation for the study of historical vernacular buildings was due in large measure to its promotion in the work of R.W. Brunskill, who had retired from the School in 1989 and whose *Illustrated Handbook of Vernacular Architecture* of 1970 is the standard reference work on the subject, remaining in print along with several other books on vernacular building types and materials by the same author.[2] But there is another reason why the reader of Norman Foster's account of his student years in Manchester might be surprised. Ron Brunskill himself had been educated at the Manchester School shortly after the Second World War, and first appointed to the studio teaching staff as early as 1951. There he joined a steadily growing community of lecturers and research students who were already pioneering the study of vernacular architecture. The interest shown in buildings of this type by the young Foster later that decade was shared, in reality, by many other undergraduates, influenced by those architect-scholars and led, in turn, by the inimitable Manchester Professor of Architecture, Reginald Annandale Cordingley.

Fig. 1
Reginald Annandale Cordingley (1896-1962), caricature portrait painted by an architecture student, cut from a studio partition and now hanging in the Kantorowich Library, Architecture and Planning Building, University of Manchester
Photo: G.ten

The memory of Cordingley, who was Professor from 1933 to his death in 1962, is preserved at Manchester University today in the principal lecture theatre of the Architecture and Planning Building which bears his name, and in a caricature profile painted by a Polish student which now hangs in the Kantorowich Library (Fig. 1). The laurel-wreathed head conveys the impression of a man who was steeped in the classical tradition, and indeed Cordingley knew Rome intimately from his years there as a scholar of the British School from 1923 to 1926. Moreover, four times between 1936 and 1951 he re-edited Charles-Pierre-Joseph Normand's 1819 *Nouveau parallèle des ordres* as 'the standard handbook on the subject of the Classic orders ... in line with current educational requirements', as he put it.[3] Cordingley, himself a student of the

Manchester School when Archibald Campbell Dickie was Professor, may have been influenced by his predecessor, who had served as Architect to the Palestine Exploration Fund Expedition of 1894-7. In that capacity Dickie had become involved in publications such as *Excavations in Jerusalem* (1894-7), in which architecture was dealt with from the perspective of building archaeology. This was the field in which the early architecture schools in British universities sought to show themselves as places of research and scholarship, directly comparable with the humanities departments alongside which they generally had to co-exist.

Cordingley's stewardship of the Manchester School followed the pattern of architecture departments in Red-Brick universities seeking scholarly reputations and, in fact, did much to develop it. He insisted, for example, that lecturing staff should take at least one day each week for their research, and a serious interest in historical architecture was expected of almost all.[4] After the Second World War, these innovations became the envy of some of the more scholarly-minded individuals teaching in other British university architecture schools. In addition to his work on Normand, Cordingley's leading publications were a revision (actually a considerable augmentation) of Leslie Waterhouse's 1902 *The Story of Architecture* (1950) and the seventeenth edition of Banister Fletcher's *A History of Architecture on the Comparative Method* (1961). Banister Fletcher had died while the sixteenth edition was in press and Cordingley was invited to overhaul the book for a new publisher in the first major departure from the half-century tradition of that historic work. This was achieved in part by a team of specialist writers but in large measure by Cordingley's attention to the entire text, his own most significant contribution being to rescue Baroque and Rococo architecture from their position in previous editions in which they had, as he put it, retained their nineteenth-century reputation as 'despicable and quite unworthy of attention'.[5] However, while he retained an affection for the grand tradition in architecture (he supported the foundation of the Society of Architectural Historians of Great Britain, publishing a review article on A.W. Lawrence's Pelican History of Art volume *Greek Architecture* in the first issue of *Architectural History* in 1958), Cordingley recognised that contemporary students required a working knowledge of a wider range of architecture in the immediate aftermath of the Second World War than could be offered by the Graeco-Roman and Renaissance traditions. Thus the Professor's first-year 'Architectural Drawing' classes included 'vernacular and imaginative design' and, as early as 1948-9, measured drawings of minor domestic buildings at Burford in Oxfordshire were chosen for the School's prospectus, in illustration of typical student interest and activity (Fig. 2).

The stimulation of undergraduate awareness of the design qualities and contemporary relevance of vernacular building traditions was by no means the only way in which Cordingley sought to open up this new area within the growing discipline of architectural history in Britain. In 1946 the Professor initiated a series of regional surveys of 'minor domestic buildings' within a time frame stretching from the middle ages to the middle of the nineteenth century. These surveys were to be carried out by postgraduate and staff members of the School of Architecture,

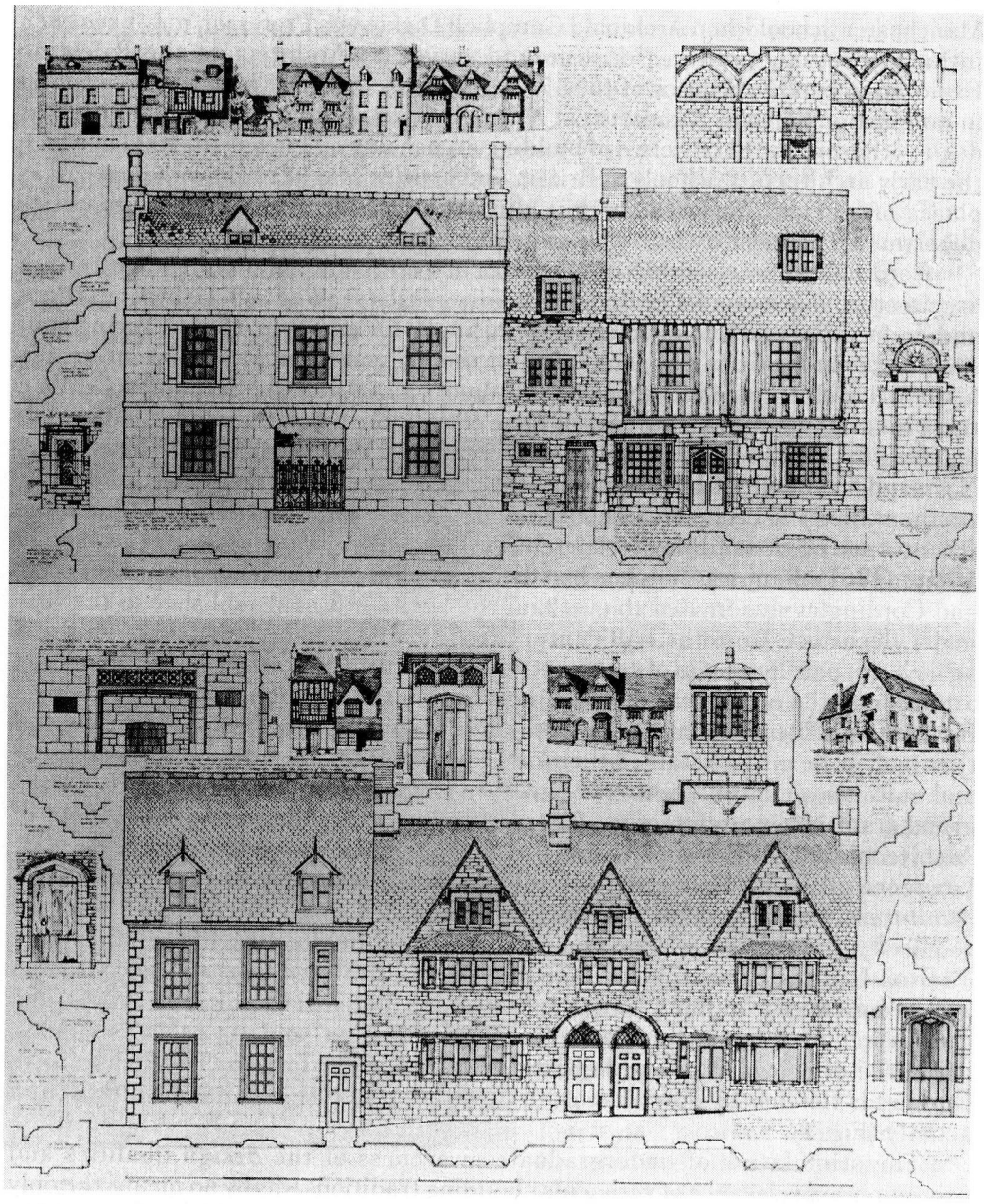

Fig. 2
Summer vacation measured drawings of buildings in Burford, Oxfordshire, made by undergraduate students of the University of Manchester and reproduced in the School of Architecture's prospectus for 1948-49
Photo: G.ten

deploying a system of classification and recording he himself devised.[6] Cordingley's 'British Historical Roof-Types and their Members: A Classification', eventually appeared just before his death in the ninth volume of the new series of the *Transactions of the Ancient Monuments Society* (1961), but it was Ron Brunskill who updated and greatly extended the system for publication in the thirteenth volume of the *Transactions* (1965-6) and who went on to produce the *Illustrated Handbook of Vernacular Architecture*. In the preface to that indispensable work of reference, Brunskill not only paid tribute to Cordingley's founding role in this field of study but also regretted that his mentor's sudden death had prevented him from drawing the regional studies of his staff together into the 'comprehensive and authoritative account of vernacular architecture in England' all had expected him to write in his retirement.[7]

The Ancient Monuments Society (which, it should not be forgotten, was founded in Manchester in 1924, with the University's Vice-Chancellor chairing the initial meeting) has reason to be grateful for the impetus given to this area of its interests by Cordingley, for his School provided some of the personnel who would be central to the Society's activities, not just from the 1950s-70s but, in the person of Ron Brunskill, up to the present day. In 1953 a Liverpool graduate, Raymond Wood-Jones, joined Cordingley's staff, having the previous year begun the research which would later appear as *Traditional Domestic Architecture of the Banbury Region* (1963). Cordingley envisaged that the book, which was published by Manchester University Press, would be the first of a series of regional studies of vernacular houses produced by the Press.[8] Wood-Jones served as Honorary Editor of the Ancient Monuments Society's *Transactions* from 1954 until 1968 and was the Society's Chairman from 1969 to 1971. Another Liverpool graduate, William A. Singleton, who had become a lecturer and Cordingley protégé in 1943, completed a doctorate on 'Traditional Domestic Architecture in Cheshire' in 1949, established the York Institute of Architectural Study and served as one of two Honorary Architects to the Ancient Monuments Society until 1959. A third substantial figure was Manchester graduate and (from 1948) lecturer, Tom Marsden, whose master's dissertation ('Minor Domestic Architecture in the Lower Trent Valley 1550-1850') of 1952 was followed by his doctorate ('Minor Domestic Architecture in the County of Rutlandshire and Vicinity') six years later. Marsden was, from 1954, a member of the Society's Council, its Honorary Architect from 1965 and its Chairman at the time of his death in 1976.[9]

The shift in the focus of Manchester vernacular studies away from the Cotswolds and Midlands towards the counties north of the city was begun by the twins J. E. and R. S. Partington, both of whom died tragically in accidents at relatively young ages. Jim Partington took a master's degree in 1948 and followed this with a doctorate in 1960.[10] His brother Dick wrote his master's dissertation in 1952.[11] This last was also the year in which Ron Brunskill wrote his master's dissertation 'Traditional Domestic Architecture in the Eden Valley', focusing on that part of Westmorland he had loved since childhood visits to his grandparents' farm there. Brunskill's doctorate, on 'Traditional Domestic Architecture of the Solway Plain',

followed in 1963. At this time he also received the Royal Institute of British Architects' Neale Bursary, using the opportunity to produce 'Farm Buildings of the Eden Valley and Solway Plain', an unpublished typescript now housed in the British Architectural Library. This piece, a detailed study of farmstead types in four parishes of Westmorland and Cumberland, was an important milestone in the extension of Manchester vernacular studies beyond purely domestic architecture to agricultural building complexes more generally.[12]

The link between the Manchester University School of Architecture and the study of vernacular buildings was thus well established by the end of the 1950s, and a glance at the lists of fourth-year summer essays produced by undergraduate students in the 1950s shows that the interests of the staff and research students had quickly filtered through to the general student body.[13] Moreover, from 1959 all first-year undergraduates were taught 'Simple studies in the elements of traditional and contemporary architecture', and the prospectus issued by the School for that session included third-year measured drawings of a barn at Burwell Priory, Lincolnshire, made by C. E. Rhodes and and D. G. Woodcock.[14] This was also the moment (1958), however, when British architectural education received the great overhaul of the Oxford Conference, with the emphasis its delegates self-consciously placed on the study of design methods, architectural theory and building science.[15] The fact that the Manchester tradition of undergraduate study of and postgraduate research on vernacular buildings continued unabated for the next three decades is a testimony to the teaching of Wood-Jones (as Ron Brunskill observed in an obituary of 1983) but also, of course, to the teaching of Brunskill himself.[16] After a period of national service and employment in the architect's department of a Manchester bank during the 1950s, Brunskill had been appointed to the permanent lecturing staff in 1960, rising to Senior Lecturer in 1973 and to a Readership in 1984.

Cordingley's scholarly legacy in Manchester lay not just in the vernacular studies of Ron Brunskill and the colleagues mentioned above, but also in the staff he had recruited who were committed to building conservation and to other areas of architectural history. Foremost amongst these were Frank Jenkins and John Archer, men who were able to combine Cordingley's skills of building analysis with the methods of historical documentary study which Jenkins acquired from working with Turpin Bannister as a master's student in Illinois and which Archer learned from colleagues nearer to home, such as Professor W. H. Chaloner in Manchester University's Department of History.[17] While Frank Jenkins and John Archer played leading roles in the establishment of the Society of Architectural Historians of Great Britain (a body which continues to bank at a Manchester University branch), the vernacular studies scholars devoted their energies not just to supporting the Ancient Monuments Society, as has been seen, but also to the Vernacular Architecture Group, founded in 1952. By the late 1960s the two staff cohorts had attained a strength and public profile sufficiently high for Reyner Banham to refer denigratingly to the School of Architecture, at one of the annual conferences on architectural education held in Manchester, as the 'Manchester School of Architectural History'![18] It is clear that there was a element of interdependence

between the two groupings. Jenkins, for example, who had joined the staff in 1956, was instrumental in the introduction of compulsory historical options for second- and third-year undergraduates. He himself offered a course on Italian Renaissance architecture, while the 'Nineteenth Century and Modern' course was introduced around the time of the appointment of Archer in 1959. This curriculum development created the space for the formal teaching of what were, strictly speaking, not 'polite' aspects of architectural history, at a time when those aspects were rather looked down upon elsewhere. Thus a third option, 'Medieval Architecture', taught by Wood-Jones, included from the 1958-9 session the study of 'medieval building crafts and master craftsmen'.

During the first half of the 1960s, the undergraduate study of vernacular architecture continued under the aegis of 'monastic, collegiate, military and domestic architecture in England' in the medieval stream of second- or third-year architectural history. In the mid-1960s, however, the introduction of 'English Minor Domestic Architecture' as one of a new range of historical options available to third-year undergraduates both acknowledged the arrival of this area of architectural history as an academic subject in its own right and heralded the emergence of Ron Brunskill as the leading scholar of his generation in the field.[19] The enthusiasm which Brunskill was able to kindle in the students who chose to work with him is reflected in the number who made vernacular buildings the subject of their second- or third-year measured drawing exercises from the late 1960s to the late 1980s (Figs. 3-6). Moreover, the introduction of vernacular studies to the

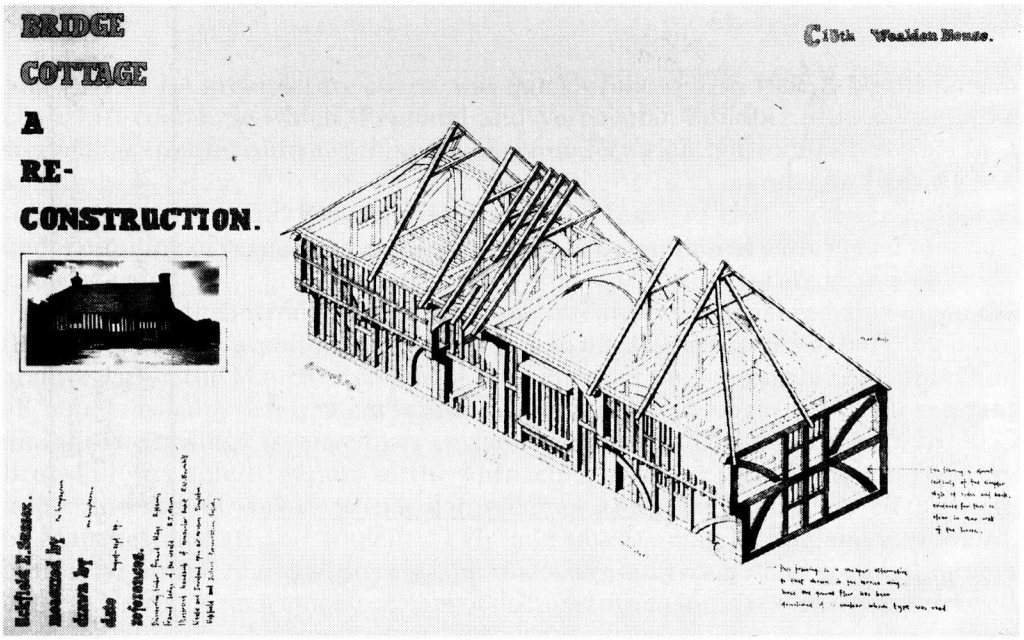

Fig. 3

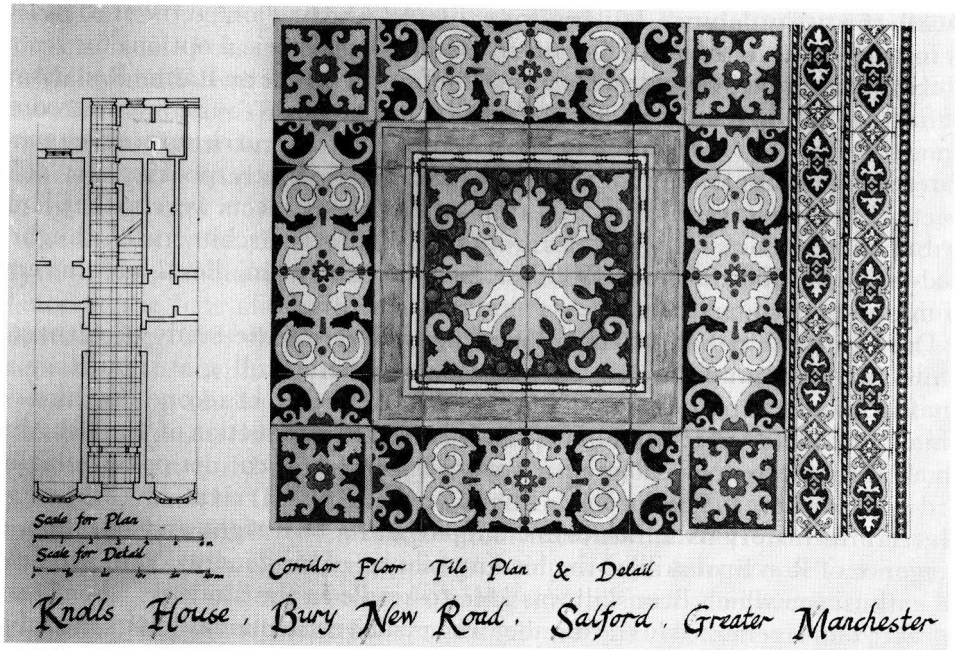
Scale for Plan
Scale for Detail
Corridor Floor Tile Plan & Detail
Knolls House, Bury New Road, Salford, Greater Manchester

Fig. 4

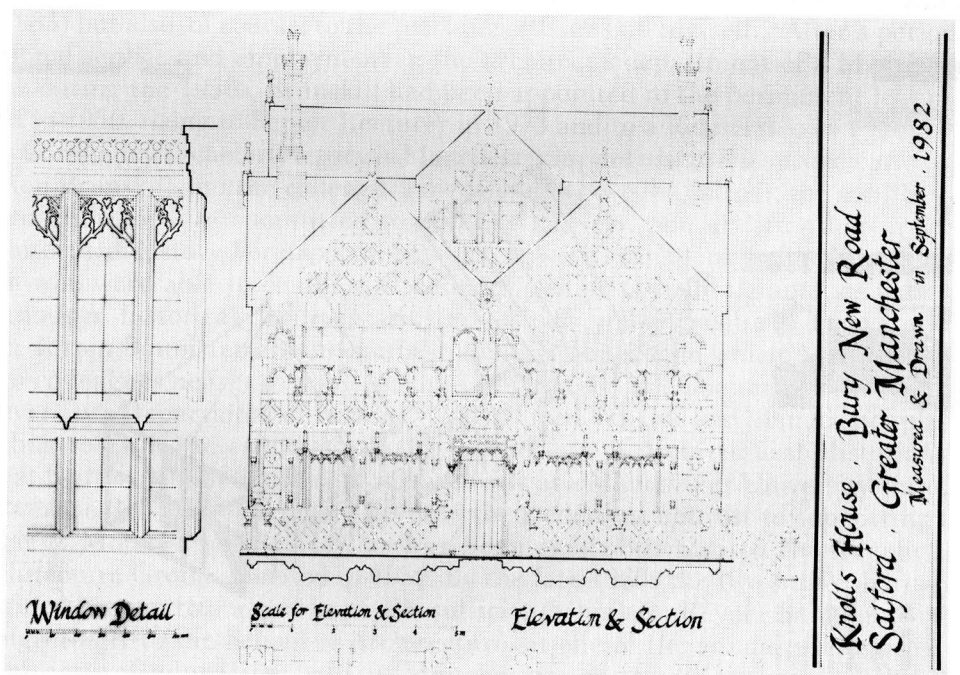
Window Detail
Scale for Elevation & Section
Elevation & Section
Knolls House, Bury New Road,
Salford, Greater Manchester
Measured & Drawn in September, 1982

Fig. 5

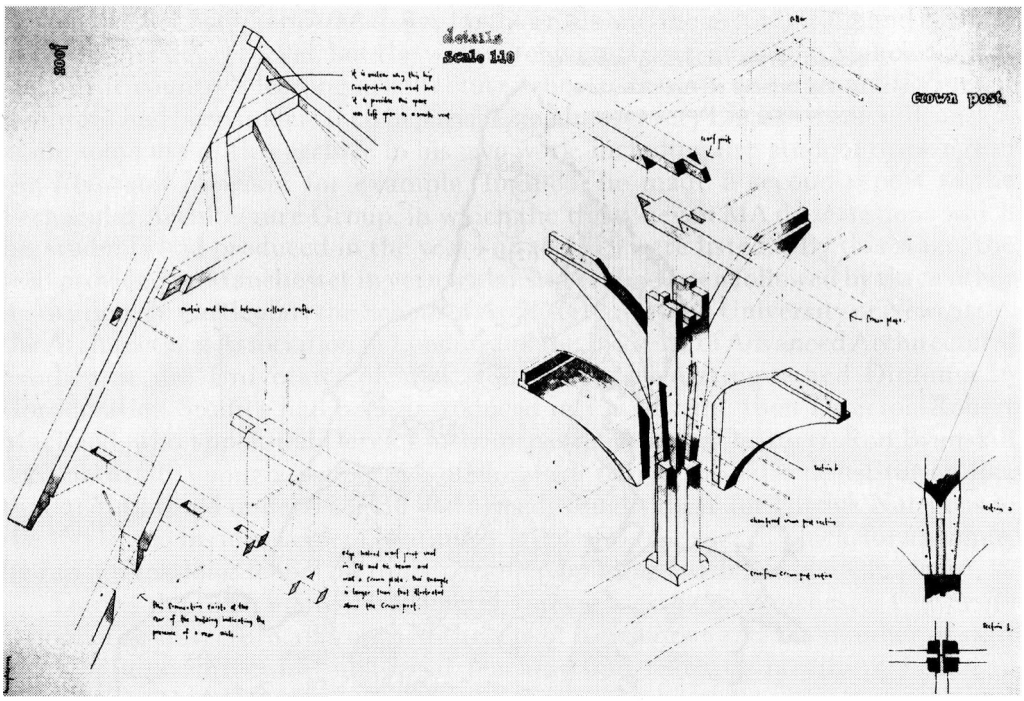

Fig. 6

Manchester BA architecture course was quickly followed, in 1967-8, by the launch of an MA course, in which 'Regional and Vernacular Building Studies' could be studied, at first by coursework and a short dissertation but soon afterwards by a longer dissertation. It is noteworthy that another strand on offer in the new MA was 'Conservation and Repair of Historic Buildings', so that a proper historical understanding of vernacular architecture could be combined with a good practical knowledge of how to preserve buildings of this type for the future.

Alongside the introduction of teaching, research and measured drawing in the field of vernacular architecture, Ron Brunskill began the process of building up an archive within the Manchester School. This entailed the keeping of record cards on all buildings surveyed, and retention of photographs or negatives of all relevant measured drawings in envelopes specially designed for the purpose.[20] By 1973 Brunskill was able to report to the Vernacular Architecture Group on the very impressive body of work on vernacular buildings which had been achieved thitherto by Manchester staff and students.[21] He presented a map of England and Wales, indicating overall regional surveys of vernacular architecture and regional surveys of farm buildings undertaken as part of doctoral or master's research work, as well as seventy-five parish surveys which had been made by undergraduates during their summer vacations, a system he himself had instituted (Fig. 7). Naturally enough,

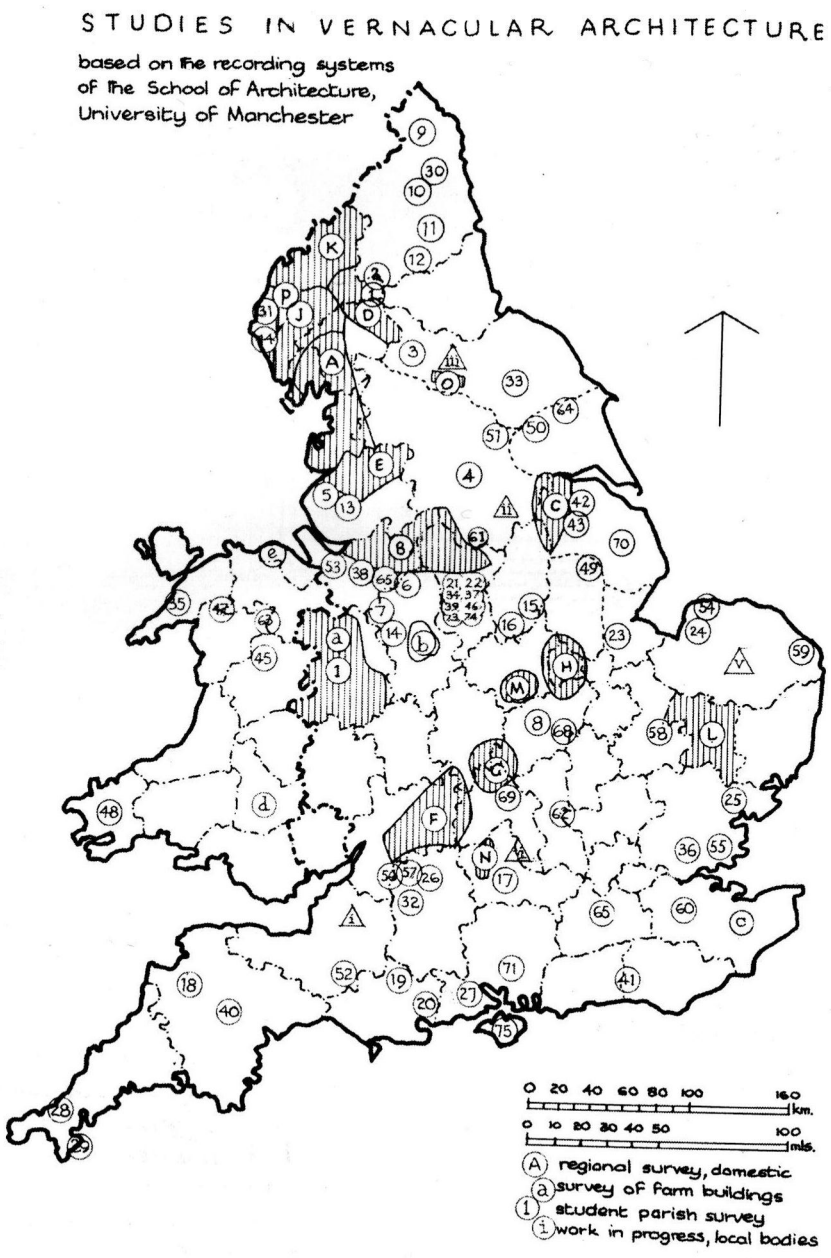

Fig. 7
A map of England and Wales prepared by R.W. Brunskill, showing places surveyed for their vernacular architecture by staff and students of the University of Manchester School of Architecture from 1948 to 1973, from *Vernacular Architecture*, 4 (1973), 24
Photo: G.ten

the north-west had now come to predominate among the areas of England covered at the higher degree level, but the wide catchment area from which Manchester, as one of the country's leading architecture schools, drew its undergraduates meant that work had been undertaken in parishes in almost every English county. Brunskill made some use of this archive in his own work, including five student drawings in the *Illustrated Handbook* for example. In 1983, he made a second report to the Vernacular Architecture Group, in which the thirty-seven MA dissertations which his students had produced in the years up to 1979 were listed.[22] By this stage, the lead provided by Manchester in vernacular studies had been followed by three other institutions in particular: the School of Architecture at the University of Newcastle, the Architectural Association in London and the Institute of Advanced Architectural Studies at the University of York. At York, the distinguished Diploma in Conservation Studies had been introduced in 1973 by the then Director, Robert MacLeod, who appointed Derek Linstrum as the principal lecturer. Ron Brunskill was, naturally enough, supportive of the work that a specialised institution like that at York could undertake. He had already taught there for Patrick Nuttgens in the 1960s, and his involvement continued after 1973 (the year in which, for example, he ran a week-long school on timber-framed buildings with Freddie Charles).

During the 1980s many of Cordingley's appointees at the Manchester University School of Architecture approached the age of retirement and the number of staff involved in architectural historical teaching and research inevitably began to diminish. With the departures of Wood-Jones and Jenkins respectively, the study of Gothic and Renaissance architecture ceased to play a prominent part in the curriculum, but vernacular studies continued at both undergraduate and postgraduate levels under the aegis of Ron Brunskill right up to his own retirement in 1989. Departing at exactly the same moment was John Archer, who had maintained Victorian and twentieth-century historical studies at a high academic level, the latter in association with Derek Dearden (who also retired in 1989). The late 1980s were years of massive financial retrenchment in British universities, and the expertise of these senior staff was replaced by that of a single, young architectural historian (the present writer) whose research interests lay elsewhere, primarily in the world of classical archaeology and its post-Renaissance impact on European architecture.[23] Professor Cordingley might, perhaps, have approved of this work in the grand manner he also loved, much as he would have been disappointed that the vernacular architectural history tradition he had initiated at Manchester after the Second World War had effectively drawn to a close with the departure of Ron Brunskill. However, Brunskill's achievements in the years since, when he has held a visiting chair at De Montfort University, continue to set the standard for British vernacular building studies, which are now well established in a number of institutions and publications (including in the pages of these *Transactions*). It is also to be hoped that one effect of this brief article will be to draw the attention of readers to the largely uncatalogued but immensely useful resources for the study of British vernacular architecture of a wide variety of types, places and dates, still held at the University of Manchester and freely available for

consultation by anyone with a serious interest in the subject or in a particular building.[24]

NOTES

The author would like to thank the following for their assistance in the preparation of this piece: John H. G. Archer, David Birks, Anna Eavis, Mike Evans, Valerie Gildea, Clare Hartwell, Frank Kelsall, Anthony Rossi and David Yeomans.

1. Lambot, I., ed., *Norman Foster: Team 4 and Associates Buildings and Projects, Volume I 1964-1973* (London, 1991), 10. Foster may have been referring to D. G. Thornley who, as a Fourth-Year Tutor, did have a reputation for promoting classical formality among students.
2. Brunskill, R.W., *Illustrated Handbook of Vernacular Architecture* (London, 1970). The date of 1971 is usually given for the first edition of this book, but it was prefaced by its author in February 1969 and the present writer has seen a copy dated 1970. Presumably a second printing of the first edition took place in 1971.
3. Normand, C., A *Parallel of the Orders of Architecture*, 6th edition (ed. Cordingley, R.A.) (London 1951), cover page.
4. Even then, however, the tension between the private practice of architects and their work as lecturers could be discerned (this would become the fundamental point of crisis for the British university schools in the 1990s, largely due to the move to selective funding through the 'Research Assessment Exercise'). One lecturer, for example, used to bring two hats to the School, leaving the first on the peg in his office while he wore the other on site visits. Cordingley was wise to this ruse, as a colleague recalls, looking for the staff member in his office and declaring: 'The hat is lying'!
5. Fletcher, B., *A History of Architecture on the Comparative Method*, 17th edition (ed. Cordingley, R. A.) (London, 1961), viii.
6. See Wood-Jones, R., *Traditional Domestic Architecture of the Banbury Region* (Manchester, 1963), ix.
7. Brunskill, *Illustrated Handbook,* 1st edition, 15. Brunskill used eight photographs from Cordingley's record collection of English vernacular buildings as illustrations in this book.
8. Manchester University Press also published Peters, J. E. C., *The Development of Farm Buildings in Western Lowland Staffordshire up to 1880* in 1969 (developed from the author's 1966 Manchester PhD dissertation on the same subject), and had much earlier published Knoop, D., *The Medieval Mason* (1933) and Knoop, D., and Jones, G.P., *The London Mason in the Seventeenth Century* (1935).
9. Among these early scholars of 'minor domestic architecture' should also be mentioned Geoff Worsley, author of an MA dissertation on Cotswold architecture in 1956 and a lecturer from around 1965, and M. E. Little, who wrote his PhD on traditional domestic architecture in Shropshire in 1958.
10. Partington, J. E., 'A Study of the Traditional Domestic Architecture in the 16th, 17th and 18th Centuries in Selected Areas of the North of England', MA dissertation, University of Manchester, 1948; Partington, J. E., 'Rural Housing Types prior to the 19th Century in the Lake District and Contiguous Areas', PhD dissertation, University of Manchester, 1960.
11. Partington, R. S., 'Regional Domestic Architecture in South Lancashire prior to the 19th Century', MA dissertation, University of Manchester, 1952.
12. D. C. G. Davies' 1952 MA dissertation 'Historic Farmstead and Farmhouse Types of the Shropshire Region' was an early example of a Manchester study focusing on agricultural as opposed to 'minor domestic' architecture. The Neale Bursary was also held by Wood-Jones in 1959 and, in 1960, by Marsden, who produced 'A Survey and Commentary on Mediaeval Timber-Framed Buildings in Britain' (1961).
13. Examples of domestic and agricultural or industrial architecture alone include: Grimsley, G. E., 'The Country Cottage in Norfolk' (1953); Hunt, B. M., 'Watermills' (1953); Park, J. C., 'Lakeland Slate and Stone' (1953); Worsley, G., 'Cotswold Domestic Architecture' (1953); Usher,

R., 'Building Craft in Black and White of the Welsh Marches' (1954); Heaton, J. M., 'The Villages of the Fylde' (1954); Gosling, D., 'Traditional Cladding' (1955); Williams, F., 'Folk Architecture of the Yorkshire Dales' (1955); Davies, W. R., 'Vernacular Gwynedd' (1956); Moorhouse, D. R.,'The Lake District Crucks' (1956); Ratcliffe, J. T., 'The Pennine Settlement and the Woollen Industry' (1956); Bellis, J. K., 'The Origin and Development of the Rows, Chester, 1260-1700' (1957); Teague, A. T. N., 'The Siting of the Costwold Village' (1958); Parker, J., 'Some North Derbyshire Crucks' (1958); Woodcock, D. G., 'Domestic Architecture in Anglesey and Caernarvonshire' (1959). In 1960, the year of Norman Foster's 'The Nature of Enclosure in Urban Space', fellow student David W. Black's essay was 'Seventeenth-Century Domestic Architecture in the Halifax Region'.

14. A drawing from this set appears in Brunskill's *Illustrated Handbook*, 1st edition, 21, and in all subsequent editions.
15. For a summary see Crinson, M., and Lubbock, J., *Architecture: Art or Profession?* (Manchester, 1994), 137-44.
16. Brunskill, R.W., 'Raymond Wood-Jones', *Transactions of the Ancient Monuments Society*, 27 (1983), 153-5.
17. Jenkins was chosen by Cordingley to write the chapters on American, South African and Australasian architecture in the seventeenth edition of Banister Fletcher's *History*. It might also be noted here that Thomas Howarth's seminal *Charles Rennie Mackintosh and the Modern Movement* (London, 1953) was written while its author was on Cordingley's staff. Another outstanding architect/historian, Leeds graduate Peter Collins (author of *Concrete: The Vision of a New Architecture* (London, 1959) and of *Changing Ideals in Modern Architecture, z* (London, 1965), was on Cordingley's staff from 1953-6 and wrote his MA dissertation under the Professor's direction. Other important architectural history books from the Manchester stable were Jenkins, F., *Architect and Patron: A Survey of Professional Relations and Practice in England* (London, 1961), Stutchbury, H. E., *The Architecture of Colen Campbell* (Manchester, 1967), and Archer, J. H. G., *Art and Architecture in Victorian Manchester* (Manchester, 1985).
18. A barb vividly recalled by one of its intended targets, John Archer. It is noteworthy that Bill Singleton, as early as 1958, commented in print that 'The School of Architecture of Manchester University is widely recognized for the encouragement it gives to post-graduate research, particularly in the field of historical architecture' (Singleton, W. A., 'Introduction', *Studies in Architectural History,* II (London and York 1958), 7). Although Director of the York Institute of Architectural Study by this point, Singleton did not leave the Manchester School staff until 1959.
19. This option did not run in 1969-70 or 1976-7 when Brunskill was on sabbatical leave. In 1974-5, when historical studies were merged with theoretical studies, Brunskill extended the scope of the vernacular courses to cover the whole of Britain and not just England.
20. Some of these photographs are believed to have made their way to the National Monuments Record. However, with the exception of some measured drawings dating from the late 1950s and of a list of buildings measured by students, sent by Cordingley as early as 1941, the National Monuments Record does not now appear to hold copies of materials produced in the Manchester School.
21. Brunskill, R. W., 'Studies in Vernacular Architecture Based on Methods Devised in the School of Architecture, University of Manchester', *Vernacular Architecture*, 4 (1973), 21-5.
22. 'List of MA (Method 1) Dissertations in the University of Manchester School of Architecture 1967-79', compiled by Brunskill, R. W., *Vernacular Architecture,* 14 (1983), 60.
23. It might be noted, however, that second- and third-year historical options continued after the appointment of the present writer, who offered seminars on ancient Roman, English Gothic, Italian Renaissance and English Baroque subjects. Moreover, following the appointment of Dr David Yeomans to the staff in 1990, the range of history options was extended to include medieval vernacular buildings once again and nineteenth-century iron architecture, while twentieth-century history was taught by Dr Yeomans and by Eamonn Canniffe. This system ended when, in 1996, the Manchester University School was forcibly merged with the School of

Architecture of Manchester Metropolitan University.

24. Many of the record cards, a few drawings and numerous photographs of drawings are now held by the Field Archaeology Centre, in the University's Architecture and Planning Building, with others in the Kantorowich Library in the same building. It is to be hoped that a checklist can be compiled with volunteer help in the near future, so that those interested in particular buildings can quickly discover whether or not they are represented in the collections. The PhD and MA dissertations mentioned in this article may also be consulted in the Kantorowich Library, as can the undergraduate essays listed in note 13 above (along with vernacular studies BA dissertations and essays of the 1960-89 period). It might also be noted here that the University's John Rylands Library is the repository for the official record of the Ancient Monuments Society, giving Society members an additional reason to visit Manchester.