

THE SIGNATURES OF

Peter



Ellis

A SUPPLEMENT BY GRAHAM JONES

ACCOMPANYING

IN THE FOOTSTEPS OF PETER ELLIS

BY ROBERT AINSWORTH & GRAHAM JONES

The Signatures of Peter Ellis

A supplement to the book, *In the Footsteps of Peter Ellis. Architect of Oriel Chambers and 16 Cook Street, Liverpool*, Robert Ainsworth and Graham Jones, Liverpool History Society, 2013.

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The Signatures of Peter Ellis

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The images in each section are numbered according to the date of the section in which they occur rather than the dates of the images themselves. Spellings that were current at the time are retained where possible.

Preface

The Signatures of Peter Ellis, a supplement to the Liverpool History Society's book, *In the Footsteps of Peter Ellis. Architect of Oriel Chambers and 16 Cook Street, Liverpool* (abbreviated to *Footsteps* throughout this pdf), contains information which has come to light since the book went to print in April 2013, often brought to my attention by other researchers whose contributions are gratefully acknowledged.

John Hinchliffe, in his review of *Footsteps* in *Context 134*, the magazine of the Institute of Historic Building Conservation, May 2014, drew attention to the book's '*meticulous primary research, Olympian referencing and notes, and an astounding wealth of contemporary illustrations*' and considered that it '*entices the reader to trace the subject's footsteps physically and to look at today's city as a dynamic entity, constituted of layers of history rather than merely the immediate structures currently on view.*' It is hoped that this supplement, which continues the practice of including additional material not directly connected with Peter but which may be of background interest to Liverpool readers, goes some way towards matching those generous words.

Neil Jackson, in his review of *Footsteps* in *The Victorian*, the magazine of the Victorian Society, March 2014, drew attention to my reference throughout the book to Peter Ellis as '*Peter*' rather than '*Ellis*'. However, by the time that I was well into *Footsteps* research – and particularly after Rob Ainsworth and I had visited the grave of Peter and Mary – Peter Ellis had become a much admired friend that I'd never had the joy of meeting. I have therefore continued to use '*Peter*' throughout this supplement and, for the sake of consistency, many of the people with whom he was associated are also frequently referred to by their first names. I hope that those readers who see this as presumptuous will forgive my lack of formality.

A major reason for continuing to research Peter's life story after *Footsteps* had gone for printing was to look for other buildings displaying Peter's architectural '*signatures*'. This supplement contains four such examples. The LRO has material which demonstrates that two houses in Catharine Street (built 1864-65, still existing) were definitely designed by him; a photograph of a building in Upper Parliament Street (1870-71, now demolished) shows several stylistic details which suggest his involvement; there is compelling evidence that a restaurant in Upper Duke Street (1872-73, still existing) is one of Peter's designs; and a derelict building in Park Road also displays characteristic features. I hope you will enjoy examining the evidence and reading the stories concerning these buildings, together with other aspects of Peter's life that are presented in this supplement.

Acknowledgements

My thanks to the Athenaeum, Liverpool Central Library, Liverpool Record Office, Sheffield Central Library and the University of Liverpool Library for making material available. As with the use in *Footsteps*, their archive material – photographs and paintings together with details from 19th century maps, documents and directories – have done much to enrich the narratives. To avoid excessive repetition of acknowledgements within the captions to each of the figures, the following abbreviations are used to identify the main sources:

<i>ATH</i>	<i>Athenaeum</i>
<i>GHJ</i>	<i>Author</i>
<i>LCL</i>	<i>Liverpool Central Library</i>
<i>LRO</i>	<i>Liverpool Record Office</i>
<i>PRI</i>	<i>Private collection</i>
<i>SCL</i>	<i>Sheffield Central Library, Reference and Information Section</i>
<i>THS</i>	<i>Transactions of the Historic Society of Lancashire and Cheshire</i>
<i>ULL</i>	<i>University of Liverpool Library</i>

In addition I am most grateful to a variety of people who have provided contributions to make this supplement far more comprehensive and robust than it would otherwise have been. Their contributions are as follows:-

Section 1864.

Joseph Sharples for advice regarding architectural features of two buildings in Catharine Street.

Section 1869A.

Joseph Sharples for drawing my attention to an article in the *Liverpool Review*.

Lee Gray for correspondence concerning Peter Ellis's lift patent, followed by the provision of copies of the March and April 2014 editions of *Elevator World* in which his articles appear and for permission to quote from them.

Section 1871.

Joseph Sharples for guidance on architectural features concerning a building on Upper Parliament Street.

Section 1873.

Joseph Sharples for drawing my attention to a building on Upper Duke Street and, following my research into it, for an architectural description of the building as it exists today.

Section 1886.

Gill Moore for correspondence concerning John Wellborn Root's passage through Liverpool, information contained in an edition of the *Anglo-American Times*, details concerning the arrival of the Cunard liner *Servia* at New York, and a link to the online copy of Harriet Monroe's biography of Root.

Colin Wilkinson of the Bluecoat Press for the 19th century view of Water Street.

Section 1898.

James O'Keeffe for supplying the reference to an article in the *Liverpool Mercury*.

Section 1941.

Julie Robson for extracts from commentaries concerning James Stirling in books by Mark Girouard and Anthony Vidler.

Section 1984.

Ken Rogers for bringing to my attention the fact that the Oriol Restaurant continued to exist well after WWII and for permission to quote his recollection of a visit there in the late 1960s.

Section 1999.

Julie Robson for forwarding a copy of the 1999 letter from English Heritage to Gill Moore.

Gill for permission to reproduce the letter and for biographical details.

Section 2013.

Ged O'Shea for the opportunity to inspect and photograph the redundant paternoster lift at Marks & Spencer's, Liverpool, and to M&S for permission to make use of a selection of the photos taken.

Section 2014.

Joseph Sharples for correspondence regarding a building on Park Road.

Again, last but very definitely not least, my grateful thanks to Matthew Duddington, the designer of *Footsteps*, who has once again produced a most thoughtful and attractive layout for this supplement. As with *Footsteps*, it is clear that wherever possible Matthew has adjusted the positioning of text and related images so that they appear together on the same page, which is perhaps of particular value when reading from a screen rather than from a book. In addition, Matthew's idea for the cover image and title of the supplement is an example of one of many creative ideas. During the research over the last 18 months it has become increasingly clear that Peter Ellis left behind several clues to help us to identify his work, and that if we continue to search for these architectural '*signatures*' it may be that other buildings with which he was associated still survive in Liverpool and remain to be discovered.

Graham Jones
November 2014

1810.

A building lease in Gloucester Street

In *Footsteps* two Corporation leases on land at the eastern end of Gloucester Street (near its junction with Copperas Hill and as it existed in the first half of the 19th century) were identified as concerning the Ellis family (chapter 2, p. 19). The one dated 18th May 1820 was to enable Peter Ellis senior to construct a house on the north side of the street whilst the other, dated 17th May 1851, was a re-grant to John Ellis (Peter Ellis junior's brother) for land and a house on the south side. However, when *Footsteps* went to print no proof had been obtained as to whether Peter Ellis senior had been the builder of this latter property.

However, working back from the discovery of an Indenture of 1810 (see later), the Corporation Lease Register for 1795-1810 was checked and found to reveal that on 28th January 1807 John Foster, William Stanistreet and John Eden obtained a lease from the Corporation for a large block of building land divided into eight Lots, the first being:-

'All that piece or parcel of Land or Ground (being Lot 1 in the Plan in the Margin hereof) situate and being on the North side of a certain Street in Liverpool called Copperas Hill bounded on the North by Gloucester Street and on the West by the late Wm Tyrers Land containing on front to Copperas Hill 102 yards and being on the North side 78 yards on the West side 62 yards and at the East corner 6 yards 1 foot & 6 inches' (fig. 1810,1).

1807
January 20th John Foster • All that piece or parcel of Land or Ground
of Geo^d. Archibald (being Lot 1 in the Plan in the Margin hereof)
Wm^m Stanistreet situate and being on the North side of a certain
& John Eden Street in Liverpool called Copperas Hill
of Liverpool bounded on the North by Gloucester Street and
Gentlemen on the West by the late W^m Tyrers Land
containing on front to Copperas Hill 102 yards
3/4 and being on the North side 78 yards on the
West side 62 yards and at the East corner 6 yards
1 foot & 6 inches
and also all that other piece or parcel of Land

1810,1. The description of Lot 1 of the Corporation lease of 1807 to Foster, Stanistreet and Eden.

LRO, ref. 352 CLE/CON 3/5.

Lot 3 was for land on the north side of Gloucester Street between St Vincent Street [East] and Villars Street. The register lists a very large number of re-grants of Corporation leases on portions of these Lots including one to Peter Ellis senior for a building plot within Lot 3 (fig. 1810,2) and one to John Ellis for the house that had been built on a plot within Lot 1 (fig. 1810,3). The latter has now been traced as being the home that Peter Ellis began constructing in 1810 for his family.

The cover title of an Indenture dated 4th September 1810 (fig. 1810,4) shows that a portion of land in Gloucester Street was assigned to Peter Ellis senior from 'Mr Foster and others' and that the Corporation lease was re-granted to John Ellis on 17th May 1851.

1810,2 and 1810,3. Additions to the lease of 1807 showing some of the large number of re-grants, the first including a portion of land to Peter Ellis senior on 18th May 1820 and the second including a property to John Ellis on 17th May 1851.

LRO.

1810,4. The cover title of the Assignment of 1810 from Foster, Stanistreet and Eden to Peter Ellis senior for a piece of land contained within Lot 1 of the 1807 lease, and also showing that the land and the house that was built upon it was re-granted to John Ellis in 1851.

LRO, ref. 352 CLE/CON 2/238/1.

On another part of the cover is written:-

'Received on the day of the date of the within written deed of and from the within named Peter Ellis the sum of fifty seven pounds ten shillings being the consideration money within mentioned to be paid by him to us – John Foster, William Stanistreet, John Eden', together with 'Received on the day of the date of the within written deed of and from the within named Peter Ellis the sum of five pounds nineteen shillings being the consideration money within mentioned to be paid by him to me – Edmond Gibson'.

The Assignment indicates that:-

'...the said Edmond Gibson sometime past contracted and agreed with the said John Foster William Stanistreet and John Eden for the absolute purchase of the piece of Land hereinafter mentioned at and for the price or sum of fifty seven pounds ten shillings but no conveyance having been made to him of the same and the said Edmond Gibson having since sold the same to the said Peter Ellis for the sum of sixty three pounds nine shillings hath requested the said John Foster William Stanistreet and John Eden to join him in making a Title of the same...'

The land is identified as:-

'...situate lying and being on the South side of Gloucester Street in Liverpool aforesaid containing on front thereto and to the front of Copperas Hill severally five yards and running in rear or depth backwards on the East side sixteen yards or thereabouts and on the West side sixteen yards or thereabouts bounded on the East side by Land belonging to [blank space] Simpson Joiner on the West side by premises belonging to Messieurs Bullock and Thomas on the North by Gloucester Street and on the South by Copperas Hill...'

The dimensions correspond to those in *Footsteps*, p. 19, column 2, and the Indenture bears the signature of Peter Ellis senior (fig. 1810,5).

1810,5. The signature and seal of Peter Ellis senior on the 1810 Assignment.

LRO.

A further Indenture (figs. 1810,6 and 1810,7) shows that a few weeks later Peter Ellis senior secured a mortgage to finish building his house. The Security indicates that it was:-

'...made the Twenty second day of September in the Year of our Lord one thousand eight hundred and ten Between Peter Ellis of Liverpool in the County of Lancaster Joiner of the one part and Rachael Millitt of Prescot in the said County of Lancaster Widow of the other part...', and that it was for 'All That piece or parcel of Land or Ground with the Messuage or Dwelling house thereon erecting by the said Peter Ellis...'

...on the plot detailed in the earlier assignment.



1810,6. The cover title of the Security provided by Peter Ellis senior to Rachael Millitt to enable him to complete the house he was beginning to construct on the plot of land detailed in the Assignment which he had obtained earlier that same month.

LRO, ref. 352 CLE/CON 2/238/3.



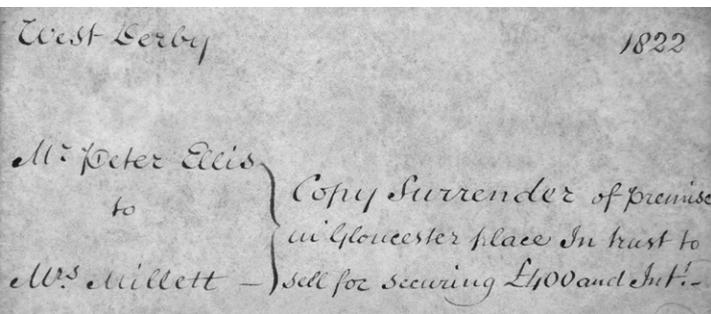
1810,7. The signature and seal of Peter Ellis senior on the 1810 Security.

LRO.



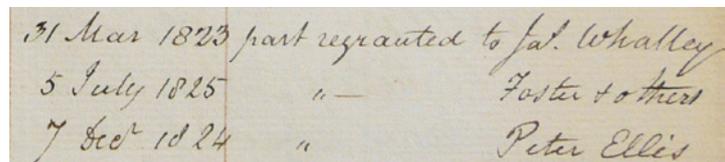
These documents therefore provide several additional early pieces for the Ellis jigsaw. First, it confirms how the family came to have moved from Primrose Hill to Gloucester Street during 1811 (*Footsteps*, p. 15) by which time their home would have been completed. Second, it removes the uncertainty (*Footsteps*, p. 19) as to whether Peter Ellis senior built that house. Third, it indicates a long association of Ann and Peter Ellis senior with Rachael Millitt of Prescott (Ann being Prescott-born) since Rachael also later provided the family with the mortgage on their home in 1822 at Low Hill (*Footsteps*, p. 37, ref. 15) (fig. 1810,8, where the spelling throughout that document is Millett).

Interestingly, a further search of the Lease Registers shows that the Foster – Stanistreet – Eden partnership got their hands on quite a bit of land from the Corporation before John Foster senior was forced to resign in 1824 (*Footsteps*, p. 45, column 2). Amongst a variety of entries in the Registers, their lease on land adjacent to the plot in Finch Street which Robert Ellis acquired in 1824 (*Footsteps*, p. 29, column 1) was in fact but a small part of much larger leases for land on both the north and south sides of London Road. Thus, for instance, the Corporation lease of 2nd December 1817 (fig. 1810,9) included the areas covered by both Robert's 1824 lease and Peter Ellis senior's 1824 lease (fig. 1810,10) (compare the details in *Footsteps*, p. 29, column 2). Are these multiple re-grants / assignments examples of some of the many ways in which John Foster senior was able to profit from his position in the Corporation before he finally fell from grace?



1810,8. The cover title of the West Derby deed of 1822 for the mortgage which Peter Ellis senior obtained from Rachael Millett for purchase of the property in Gloucester Place, Low Hill. LRO, ref. 920 LAN 1/71.

1810,10. Part of the list of a variety of re-grants of portions of the land in the 1817 lease to Foster et al, including that which was re-granted to Peter Ellis senior in 1824 and upon which he built a quadrangle of houses (*Footsteps*, p. 30, fig. 2,31). LRO.



136 Dates and Lessees Names	Premises	F and Situation
1817 December 2 ^o John Foster of Liverpool Architect William Stanistreet & John Eden of the same Place Gentlemen	All that piece or parcel of land or ground situate and being on the North Side of London Road in Liverpool and extending from thence to Finch Street bounded on the West by a Street of twelve yards wide and on the East in part by a Triangular Piece of Land belonging to the Messrs Bailiffs and Burgesses and in other part by Gildart Street containing in front to London Road 53 yards, in front to Finch Street 56 yards and in front to the said Street of twelve yards wide 9 yards and running in rear or depth backwards on the East Side from London Road 3 yards then turning Off and running westwards by 2 yards and from thence in further depth to Gildart Street 6 1/2 yards and running from thence along Gildart Street to Finch Street 22 Yards and a half.	
9		

1810,9. Part of an entry in the Corporation Lease Register for land acquired by Foster, Stanistreet and Eden in 1817 for blocks of land on both sides of London Road. LRO, ref. 352 CLE/CON 3/6.



1833.

The estate of William Syers

When *Footsteps* went to print it was uncertain as to whether Peter Ellis and Mary Helen Syers had known each other before her father, William Syers, had died (chapter 5, p. 91, column 1). William Syers and his family had returned to Everton Village in 1829 (fig. 1833,1) and, with the discovery of an Assignment relating to his Will (fig. 1833,2), it has become clear that the families had known each other for some considerable time, for Peter is shown as one of the executors of the Will:-

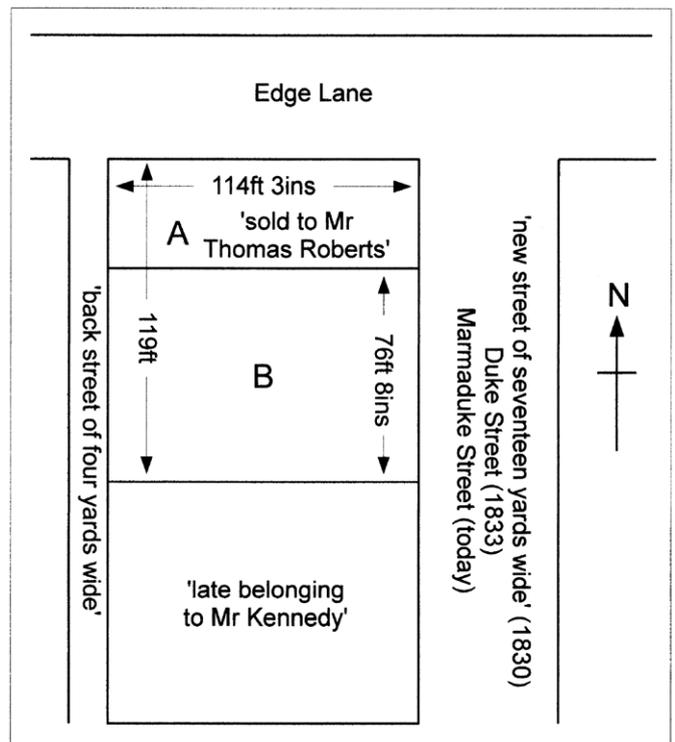
'...the said William Syers departed this life on or about the twenty fourth day of June last past having first made and duly published his last Will and testament in writing bearing date the second day of July one thousand eight hundred and thirty two and whereof he appointed the said Peter Ellis Margaret Syers and Mary Helen Syers Executor and Executrices And Whereas the said William Syers added a Codicil to his said Will and which said Codicil is dated the ninth day of February one thousand eight hundred and thirty three but the said testator did not thereby in any manner revoke or alter the appointment of his said Executors And Whereas the said Will and Codicil were on the ninth day of July last past duly proved in the proper Ecclesiastical Court of the Diocese of Chester by the said Peter Ellis Margaret Syers and Mary Helen Syers...'

1833,1. Everton Village in 1820 shortly before the village cross, by then carrying a sun-dial, was mysteriously removed in the dead of night (Footsteps, p. 77). In 1829 William Syers and his family moved to the house shown centrally in the background and partly obscured by the two trees. View by W G Herdman, hand-coloured version.

PRI.

It concerned a transaction which had been initiated between William Syers and Patrick Hare for the sale to Patrick of a piece of land on the south side of Edge Lane and on the west side of a new street (initially called Duke Street, altered later to Duke Street North and then later still to Marmaduke Street, the name it retains today). The land (portion B in fig. 1833,4), the sale of which had remained incomplete when William died, was a portion of a larger plot (A+B) which had been 'lately part and parcel of the Commons and Waste Lands within the Township of West Derby'.

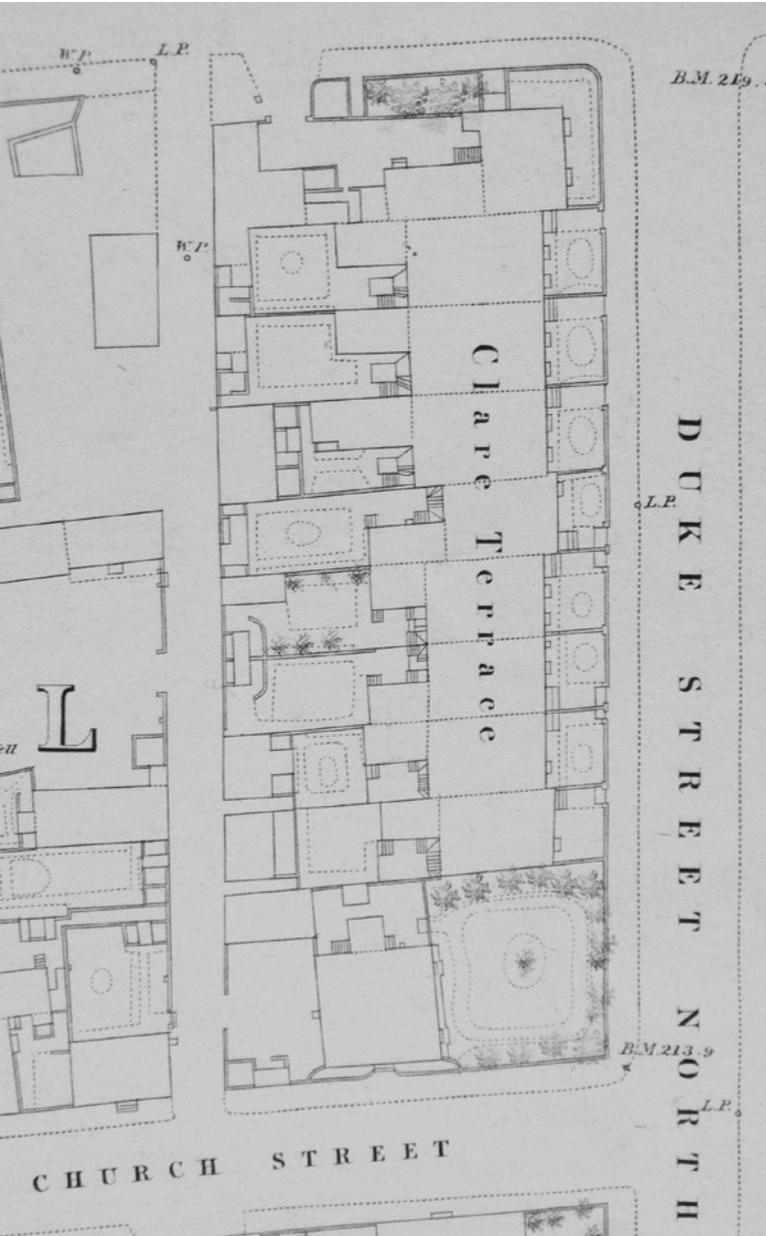
1833,4. Author's interpretation of the description in the Assignment to show the land originally acquired by William Syers (A+B) which included the portion subsequently sold to Patrick Hare (B).



This larger plot had been previously acquired by William from a veritable conglomerate of individuals (a number of whom will be familiar to Liverpool historians) because the document continues:-

'...Whereas by an Indenture bearing date the Twenty fifth day of March one thousand eight hundred and thirty and made between Thomas Molyneux of Newsham House within Walton on the Hill in the County of Lancaster Esquire Samuel Staniforth of Liverpool in the said County Esquire Henry Blundell Hollinshead of Deysbrook in the Township of West Derby in the said County Esquire Thomas Colley Porter of Liverpool aforesaid Esquire John Shaw Leigh of Liverpool aforesaid Gentleman and Henry Wilson of the same place Merchant of the first part Thomas Moore of Liverpool aforesaid Esquire Lawrence Heyworth of Liverpool Merchant John Worrall of West Derby aforesaid Gentleman James Plumpton of Everton in the said County of Lancaster Gentleman Thomas Binns of Liverpool aforesaid Merchant Thomas Case of Liverpool aforesaid Esquire Edward Deane Faulkner of Liverpool aforesaid Esquire James Molyneux of Liverpool aforesaid Esquire Francis Ashley of Liverpool aforesaid Merchant Michael Gibson of Liverpool aforesaid Merchant Robert Preston

of Liverpool aforesaid Merchant John Webb of West Derby aforesaid Gentleman Isaac Hadwen the Younger of Liverpool aforesaid Merchant and Adam Dugdale of West Derby aforesaid Esquire of the second part and the said William Syers of the third part Reciting as therein is recited that the said parties thereto of the first and second parts had in pursuance of the power vested in them or some of them under certain articles of Agreement dated on or about the thirteenth day of August one thousand seven hundred and fifty three made between Mary Green therein described of the one part and the several other persons whose names and seals were thereunto subscribed and put of the other part At a meeting of the said parties thereto of the first and second parts duly convened and held upon the proposal of the said William Syers resolved and agreed that for the consideration hereinafter expressed a lease should be granted him of the premises hereinafter described for the term of sixty years at the yearly rent hereinafter reserved subject to the Covenants conditions and agreements therein expressed...'



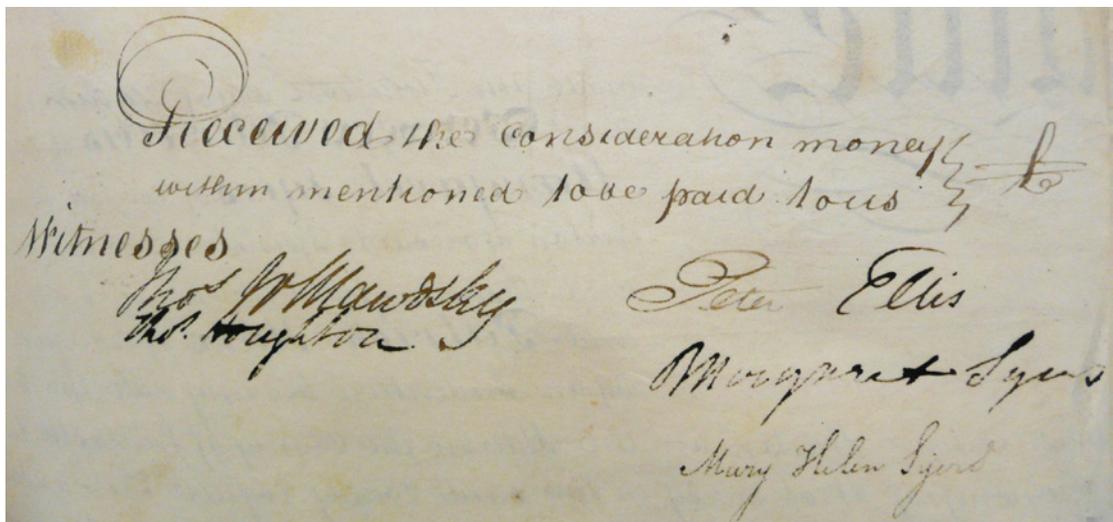
1833,5. A detail from the 1848 O.S., sheet 26, showing the houses that were constructed.
ATH.

The sale by William Syers to Patrick Hare had been agreed for the sum of £487, but since only £300 had been paid at the time of William's death, it became necessary for the Indenture to be prepared in order for the executors to receive the remaining 'consideration money' of £187 and for the conveyance to be completed. A detail from the 1848 O.S. (fig. 1833,5) shows *Clare Terrace* which was constructed on Patrick Hare's and Mr Kennedy's land together with the dwelling on the land to the north which had been 'sold to Mr Thomas Roberts'. Peter's signature appears twice on the document, first with his seal (fig. 1833,6) and second where they all signed as having received the consideration money (fig. 1833,7).

1833,6. Signature and seal of Peter Ellis.
LRO.



1833,7. Signatures of the executor and executrixes acknowledging receipt of the balance of the sale.
LRO.

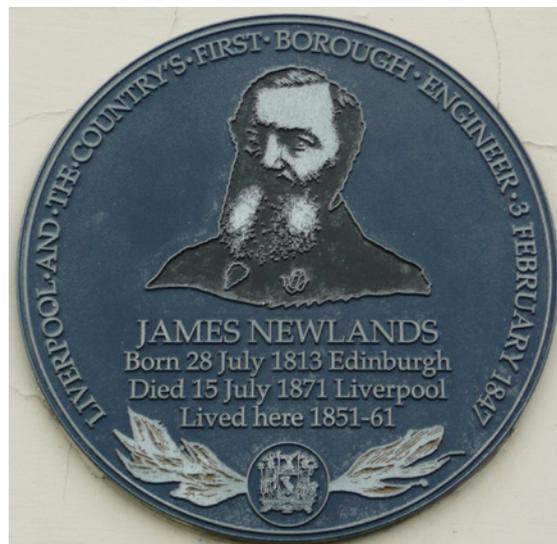




1833,8. Clare Terrace in 2014 and, in the distance, the junction of Marmaduke Street and Edge Lane. The terrace was constructed in the days long before the arrival of cars and therefore the need for garages.
GHJ.

Clare Terrace still exists (figs. 1833,8 and 9) and a plaque outside the door to no. 4 indicates that James Newlands lived there between 1851 and 1861 (figs. 1833,10 and 11). This chance discovery whilst photographing the terrace therefore seems very appropriate to include in this section. 'James Newlands (1813-1871), Britain's and Liverpool's First Borough Engineer' is the title of an article which appears in the 2012 *Journal of the Liverpool History Society* and was the last one provided by Rob Ainsworth (1955-2012), my co-researcher for *Footsteps* and whose contribution to the book is again gratefully acknowledged.

1833,11. The plaque to James Newlands.
GHJ.



1833,10. The approach to no. 4 Clare Terrace showing the plaque on the wall to the left of the doorway.
GHJ.



1833,9. The name of the Terrace.
GHJ.

1864.

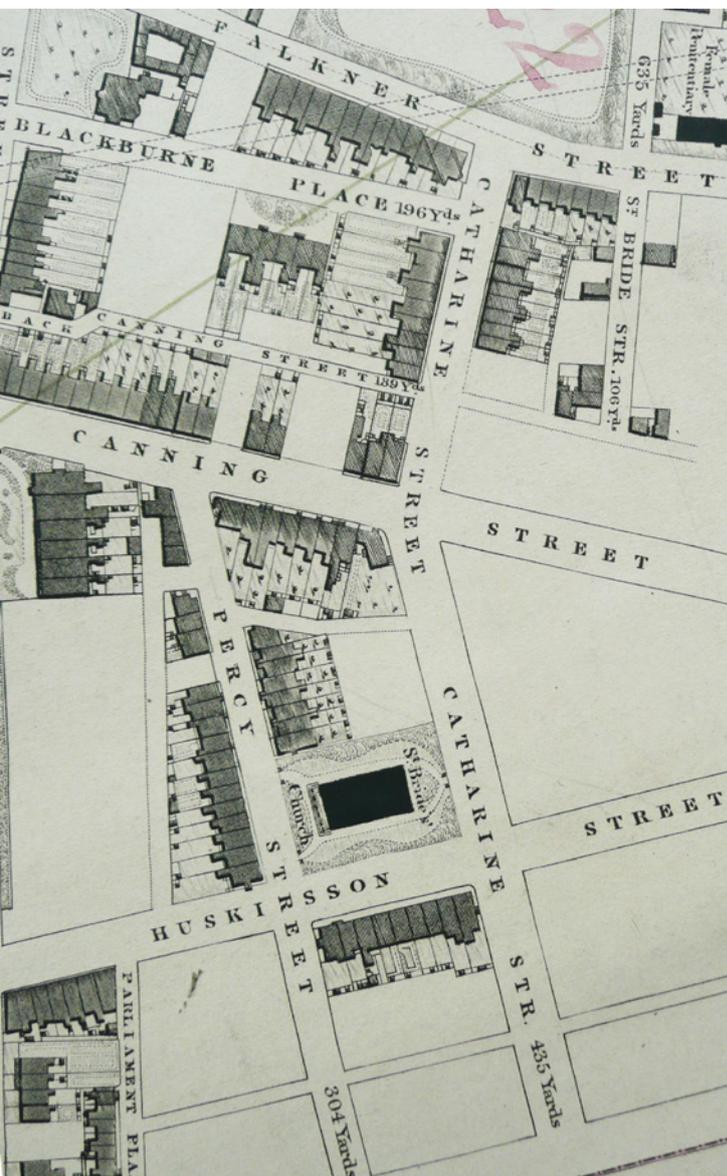
25 and 27 Catharine Street

It was suggested in *Footsteps*, p. 223, that it was likely that Peter Ellis had designed other buildings for which evidence had not at that stage been found. It has now come to light that, during the construction of Oriel Chambers in 1864-65, Peter was also the architect for two houses being built at the junction of Catharine Street and Little Saint Bride Street.

Since this matching pair of semis survives today it is of interest to examine a number of Indentures which have been grouped together at the LRO.¹ In the Indentures and on the 1847 O.S. the spelling is 'Catherine Street' and the two spellings will be used as they occur in the various sources.

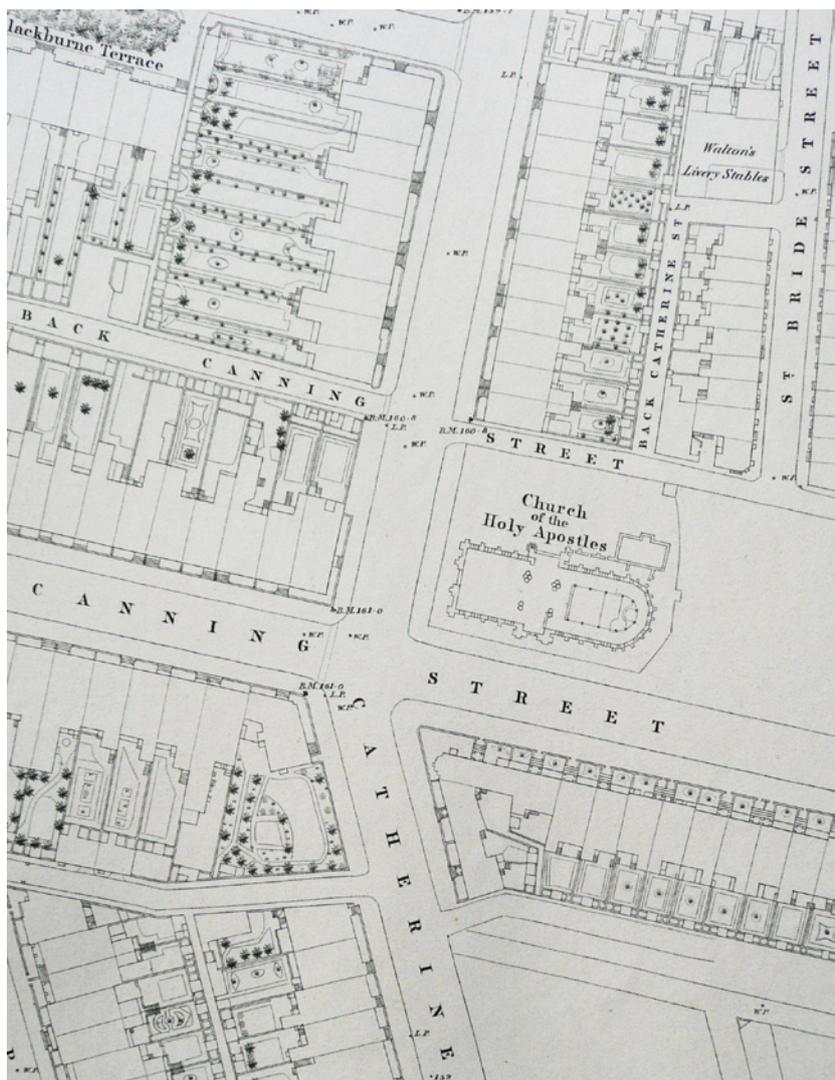
1864,1. Catharine Street as surveyed in 1835 by Michael Alexander Gage. At that time it ran from Falkner Street to Upper Parliament Street.

PRI.



1864,2. A portion of Catherine Street as surveyed in 1847 and published by the O.S. in 1849 showing the Church of the Holy Apostles (at that stage incomplete).

ATH.





1864,3. The east side of Catharine Street from Falkner Street to Little Saint Bride Street in 2014. Little St Bride Street is shown on the 1847 O.S. as a continuation of Back Canning Street. GHJ.



1864,4. The east side of Catharine Street from Canning Street to Upper Parliament Street in 2014. GHJ.

The story begins in 1835 on the east side of Catharine Street which, at that stage of development, comprised no. 1 plus the terrace, nos. 3-17 (fig. 1864,1). The 1847 O.S. (fig. 1864,2) shows that by then this terrace had been completed to no. 23 (fig. 1864,3), nos. 25 & 27 had appeared (shown to the right of the 'HE' of 'Catherine' in fig. 1864,2) and, in between them, the *Church of the Holy Apostles*, begun in 1840 but not completed until 1857, was under construction. By 1862 the remainder of the east side of Catherine Street, southwards from Canning Street to Upper Parliament Street, had arrived (fig. 1864,4).

The origin and the construction of the church – and even its name – is a story in itself. According to James Picton the building:-

*'was commenced in 1840, when the eastern portion was erected. It so remained incomplete for many years, when the western portion and steeple were added, on a scale much reduced from the original design.'*²

The account in *The Builder* in 1857 indicates that:-

*'The Irvingite, or Catholic Apostolic Church, in Canning-street, Liverpool... was partly erected by an amateur architect, who was also his own employer or paymaster. The edifice stood for some time after being partly erected, but at length was put into the hands of Mr. Trevor Owen, of Birmingham, architect, for completion, not entirely according to the original intention, but so as to accommodate a larger congregation. The masonry is in freestone, from Stourton-hill [sic]... The edifice is now complete...'*³

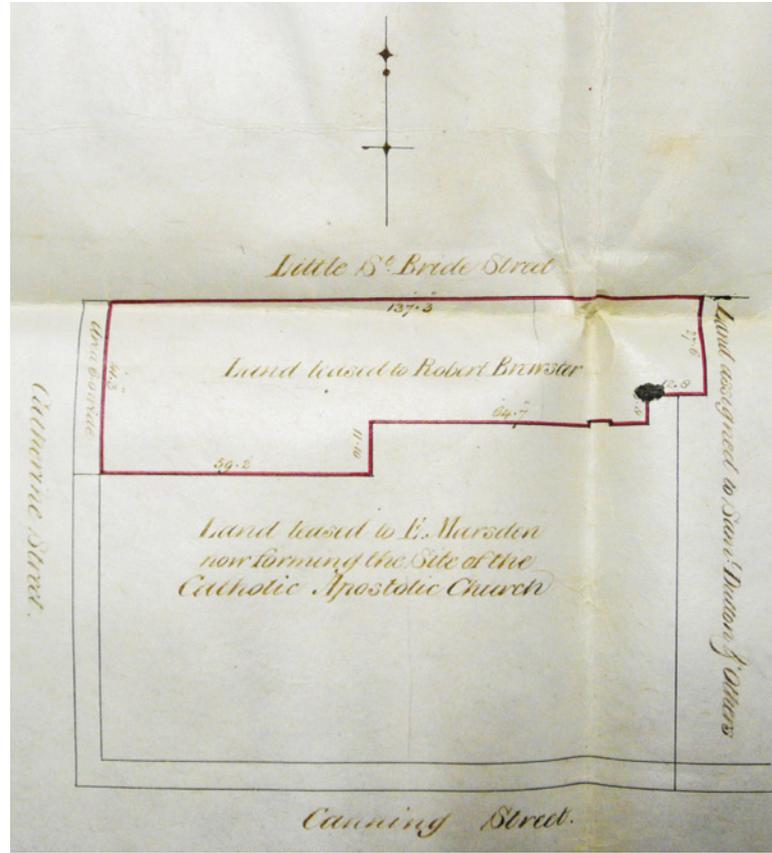
The account also includes a view from the south-west (fig. 1864,5). The English Heritage Legacy record indicates that the church was *'One of the more remarkable Non-Conformist churches of its date'*.⁴ It had been built for a congregation whose members were part of a *'religious movement which originated in England around 1831'*.⁵



1864,5. The Catholic Apostolic Church (from a woodcut illustration in *The Builder*, 1857, p. 135). The building to its right is part of Napier Terrace in Canning Street; to its left is a view beyond the garden of 23 Catherine St to the rear of properties on St Bride Street (see fig. 1864,2). LCL.

The plan (fig. 1864,8) shows the irregular shape of the plot that was available and upon which Robert Brewster was given the instruction to construct 'two good and substantial dwellinghouses with suitable offices thereto.' This was followed a year later by an 'Assignment by means of Mortgage' (fig. 1864,9):-

'...made the twentieth day of January one thousand eight hundred and sixty four Between Robert Brewster of Liverpool in the County of Lancaster Esquire hereinafter termed the Vendor of the first part Isaac Denton of Liverpool aforesaid Builder hereinafter termed the Purchaser of the second part and Peter Ellis of Liverpool aforesaid Architect hereinafter termed the Mortgagee of the third part...'

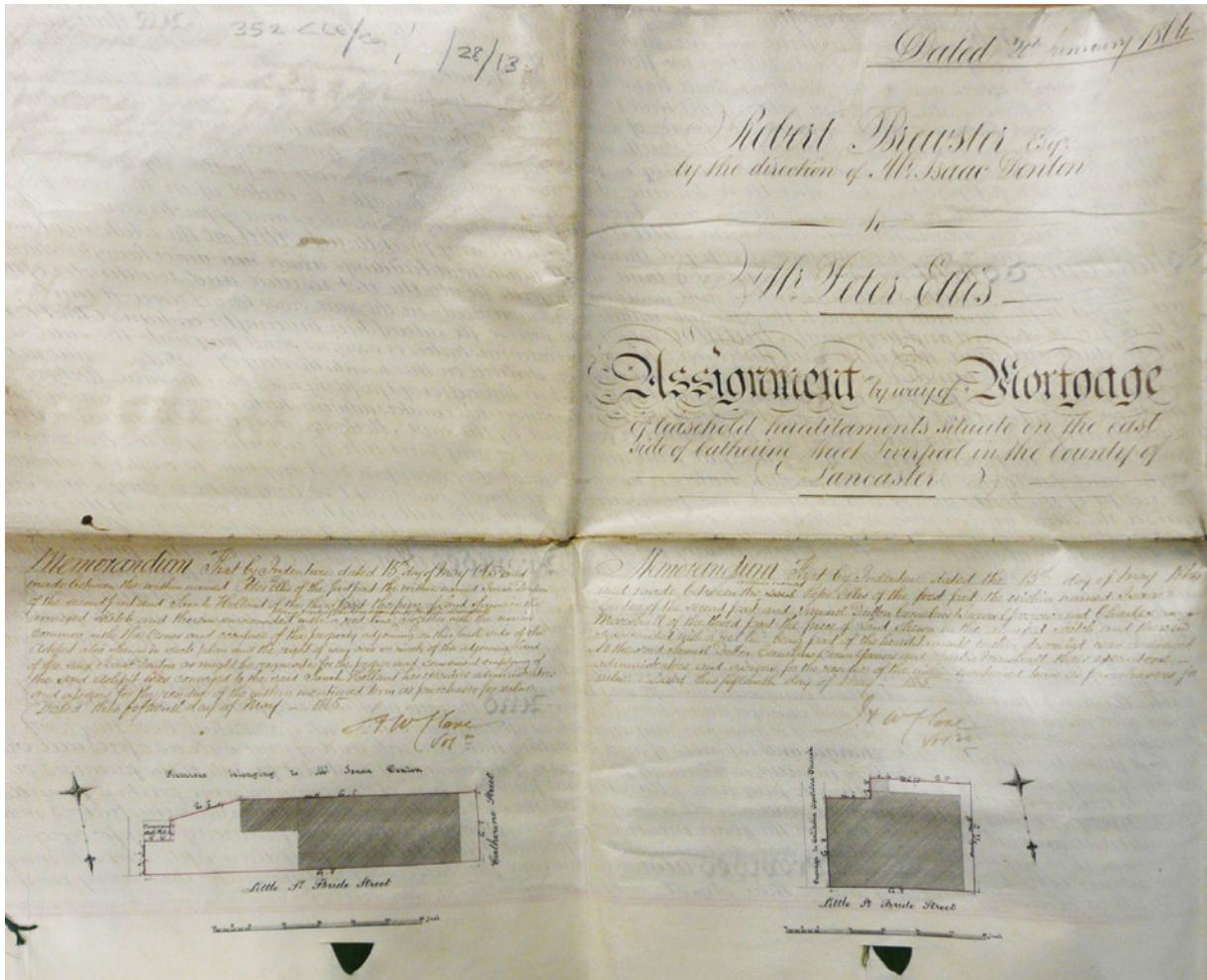


1864,8. The plan on the 1863 Lease, oriented to the north.

LRO.

1864,9. The 1864 Assignment of the 1863 Lease to Peter Ellis.

LRO, ref. 352 CLE/CON 2/28/13.



The Assignment indicates that Robert Brewster:-

'...contracted with the Purchaser for the absolute sale thereof to him at the sum of Five hundred and fourteen pounds ten shillings and the Mortgagee hath at the request of the Purchaser agreed to advance the same purchase money on having the said hereditaments assigned to him...'

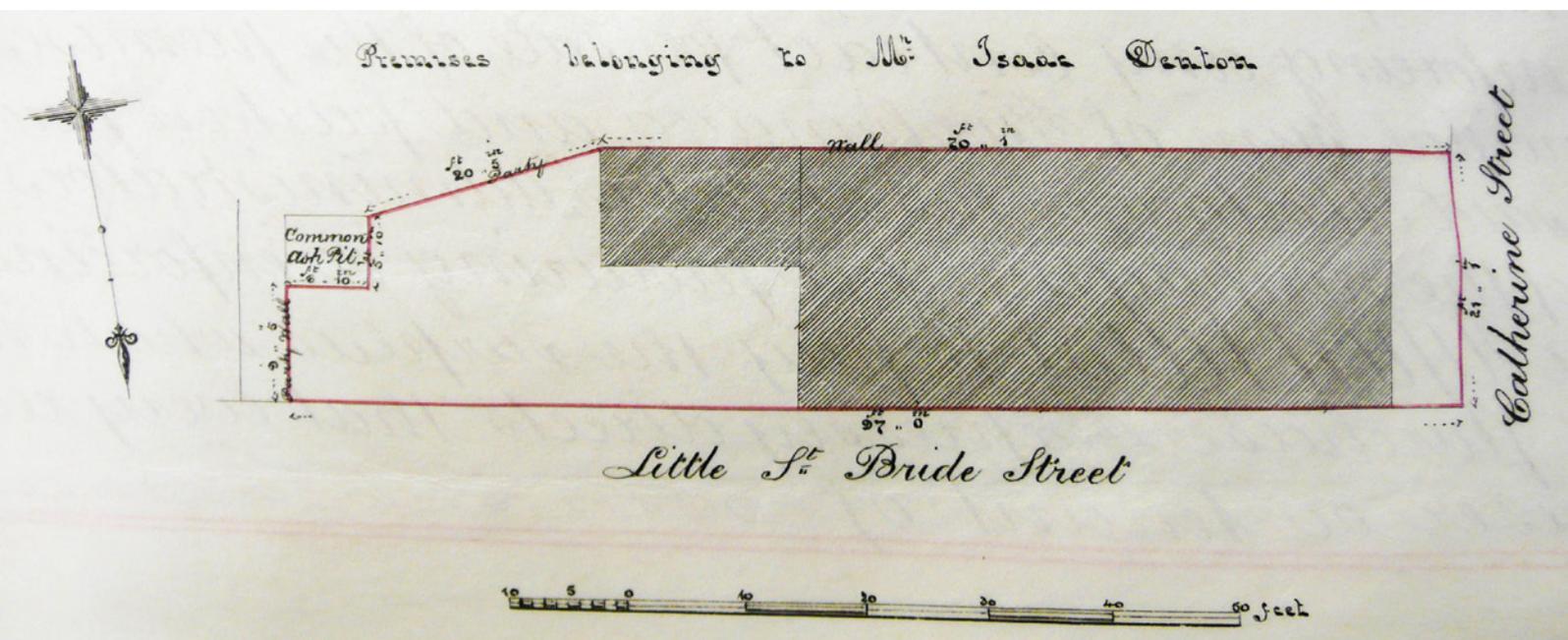
The agreement was 'subject to the proviso for redemption', showing that if Isaac Denton repaid Peter the mortgage plus interest by 20th July 1865 (18 months later) then the land and any houses subsequently built upon it would be reassigned to Isaac.

There is no accompanying plan of the whole plot in this Assignment but the dimensions given in the text show it to be identical to that in the 1863 Indenture. However, on the cover it can be seen that there appear two Memorandums, both dated 15th May 1865, the first of which refers to the house which by that date Isaac had built adjacent to Little Saint Bride Street and the second of which refers to a portion of land at the eastern end of the original plot. The first Memorandum reads:-

'That by Indenture dated 15th day of May 1865 and made between the within named Peter Ellis of the first part the within named Isaac Denton of the second part and Sarah Holland of the third part the piece of land shewn in the annexed sketch and therein surrounded with a red line being part of the hereditaments further described together with the use in common with the owner and occupier of the property adjoining on the south side of the ashpit also shewn in such plan and the right of way over so much of the adjoining land of the said Isaac Denton as might be requisite for the proper and convenient emptying of the said ashpit was conveyed to the said Sarah Holland her executors administrators and assigns for the residue of the within mentioned term as purchaser for value.'

1864,10. One of the 1865 Memorandum plans, oriented to the south, on the 1864 Assignment. LRO.

Sarah's purchase thus enabled Isaac to repay Peter within the redemption period. Accompanying the Memorandum is a plan of the plot and the house that had been built (fig. 1864,10, oriented to the south).



The Assignment includes a plan of the property (fig. 1864,12, oriented to the east), and in the bottom right hand corner Peter has written 'P Ellis, Archt &c, 9 Orange Court, Castle Street Liverpool' (fig. 1864,13). Although the Memorandum plan involving Sarah's purchase (fig. 1864,10) does not bear Peter's name, it is clear that it and the Assignment plan involving Susannah's purchase (fig. 1864,12) have been drawn and annotated by the same hand. The signatures and seals of Peter, Isaac and Susannah appear at the foot of the document (fig. 1864,14).

In Robert Brewster's 1863 Lease there were quite formidable restrictions regarding what was permitted within the buildings to be erected, including the requirements that he:-

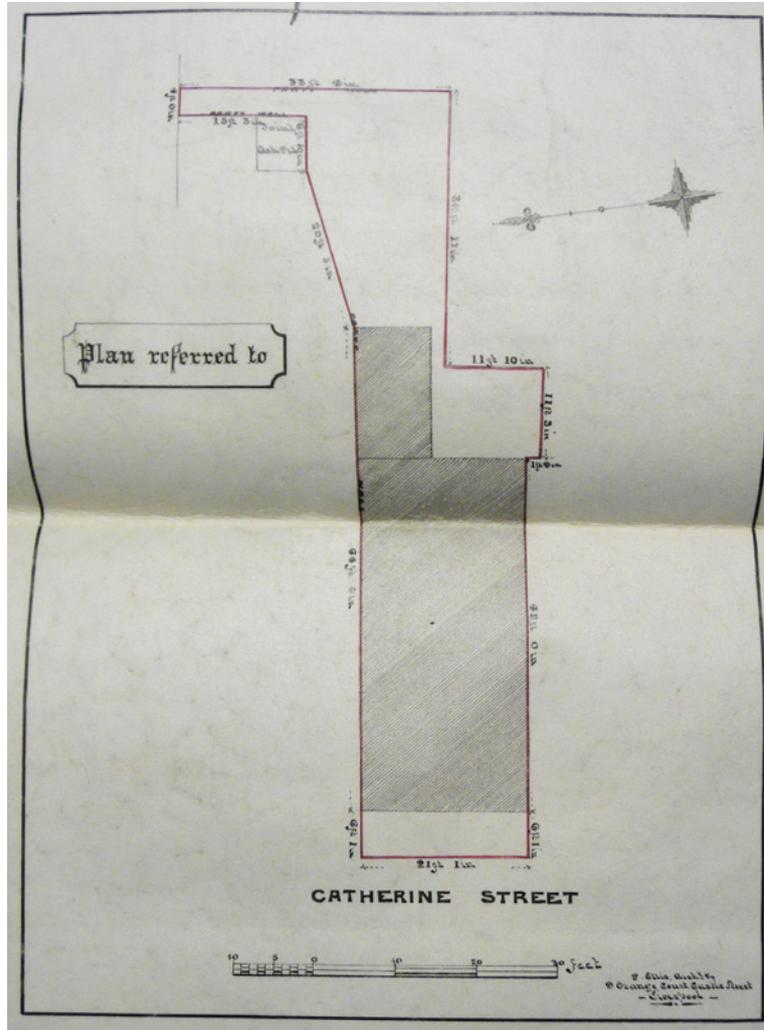
'shall not nor will at any time hereafter use or occupy cause permit or suffer any part of the said demised premises to be used occupied or appropriated for the purpose of or for carrying on any of the trades following that is to say a soap boiler tallow chandler tanner skinner currier curer of herrings or sugar boiler or for a herringhouse or slaughterhouse or as an Inn Ale house Victualling house or Beerhouse nor shall nor will cause permit or suffer any Steam Engine to be erected on the said premises...'

Fortunately for Susannah Burrows and Sarah Ann(e) Holland, education was not one of the prohibited trades, for the 1867 directory shows that they each opened a school (fig. 1864,15).

1864,14. Signatures on the 1865 Assignment.
LRO.

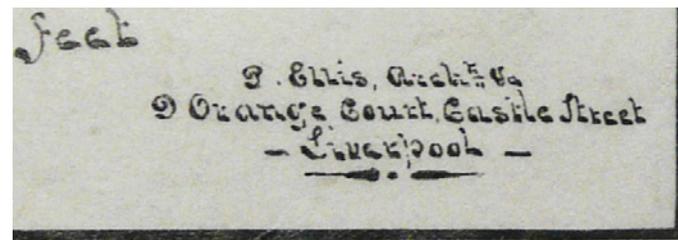


1864,15. A portion of the numerical section of Gore's Directory for 1867 showing the arrival of 25A and 27A Catharine Street. They were given those numbers because of the pre-existence of nos. 25 and 27. Renumbering of the street occurred in 1883 (fig. 1864,16).
ATH.



1864,12. The plan on the 1865 Assignment, oriented to the east.
LRO.

1864,13. A detail from the 1865 Assignment plan showing Peter as the architect.
LRO.



23	Lloyd William	grocer
25A	Holland Miss S. A.	ladies' school
27A	Burrows Mrs. Susannah	boys' school
		Apostolic Church
		[Canning st
25	Maddock James	gentleman
27	Hamlin George	master mariner
		[Little Canning st
31	Malcomson John	gentleman
33	Keates Jaseph A.	copper merchant
35	Jones William	gentleman
37	Waterhouse Sebastian	estate agent
39	Robinson Mrs. Sarah	
41	Henderson Mrs. Esther	
43	Hobson Samuel Taylor	gentleman
		[Huskisson st

Mrs Susannah Burrows (sometimes abbreviated to Susan) is shown in the directory for 1857 as having a seminary, and in 1859 as having a boarding and day school, both in locations in Birkenhead. By 1860 she had opened a preparatory school in Canning Street and then, in the directory for 1865, she is shown as having briefly relocated to 32 Catharine Street. Although she lived out the remainder of her widowhood at 27A, Susannah abandoned the idea of a boys' school and later advertised her premises first as a ladies' seminary and finally as a preparatory school once more. Then, in 1873, the directory shows the Misses Emily and Annie Burrows as running the school, with Rev. George Burrows also resident there, and Susannah's mortgage deed for 27A confirms that it was later re-granted to the Misses Burrows.⁶ However in 1874 no. 27A is not listed and, in 1875, the young ladies can be seen to have relocated their preparatory school to Waterloo, with a tobacco merchant having arrived at 27A (see later, section 1875, fig. 1875,1).

Miss Sarah Ann(e) Holland first advertised her ladies' boarding school at Little Woolton in the Academies section of *Gore's Directory* for 1841 and stayed there until transferring to 25A Catherine Street. She maintained her ladies' school at 25A until 1882 after which she disappeared from the directories, perhaps not surviving to see Catharine Street renumbered in 1883. In that year 25A and 27A became 25 and 27, whilst the earlier 25 and 27 became 29 and 31 and, because there had never previously been a no. 29, nos. 31 upwards became nos. 33 upwards (fig. 1864,16). This is the numbering that exists today.

23 Wardrop John N. master mariner
Little St. Bride st
 25 Baugh Rev. Henry M. A. & surrogate
 27 Mignot Adrian P. tobacco merchant
 Catholic Apostolic Church
Canning st
 29 Gilmour Mrs. Eleanor
 31 Unsworth Mrs. Mary
Little Canning st
 33 Ranger Morris cotton merchant
 35 Mackenzie John ship-bread baker
 37 Martin Studley secretary to Cotton
 Brokers' Association
 Carmichael John engraver
 39 Waterhouse Sebastian estate agent
 41 Wilson Henry Talbot cotton broker
 43 Russell Alfred H. watch manufactr
 Russell Thos. T. tricycle & bicycle mkr
 45 Taylor William gentian an
Huskisson st

1864,16. A portion of the numerical section of *Gore's Directory* for 1883 showing the renumbering of Catharine Street.
 ATH.

Robert Brewster remained at 12 Falkner Square until 1870 when he is shown as having moved to Prince's Park. Was it the proximity from 1862 of Robert at no. 12 and Peter at no. 40 Falkner Square that gave rise to Peter's involvement with this development on Catherine Street? Capitalising on a piece of land adjacent to a church is reminiscent of Peter's involvement a few years earlier with a similar plot next to St Philip's Church in Hardman Street (*Footsteps*, p. 189).

And was it Peter that chose Isaac Denton as the builder to whom to offer his mortgage? If so, with Peter's support and '*kindly advice*' (see the *Daily Post* account of Peter's funeral, *Footsteps*, p. 193) the work seems to have been quite a boost to Isaac's career for, in the 1865 directory and for several years afterwards, he gave instructions for the list of his trades to be greatly expanded and for the entry to be placed in bold type (fig. 1864,17).

On his 1844 marriage certificate Isaac was described as a stonemason, by 1871 the census collector was able to write that he was a Master Builder employing 20 men and 8 boys, and after his death in 1889 Isaac's probate gives his estate as being over £41,000 (several million pounds today).

**Denton Isaac contractor builder & brickmaker
 joiner stonemason bricklayer slate and flag
 merchant 149 Park road—yard 13 Malta st.
 Park street**

1864,17. The entry in bold type for Isaac Denton in *Gore's Directory* for 1865.
 ATH.

1864,18. The Catholic Apostolic Church in the late 19th century, with 25 and 27 Catharine Street (as numbered post-1883) visible to its left, and the side of Napier Terrace to its right.

LRO, ref. Binns Collection, Vol. 30, p.31
(showing slight damage to the print).

Amongst the views of the Catholic Apostolic Church at the LRO there is a sepia photograph taken towards the end of the 19th century which includes these two houses on Catharine Street (fig. 1864,18). The church became an English Heritage Grade II listed building in 1978, and the LRO has a photograph taken in 1982 showing it with a 'For Sale' sign.⁷ In 1986 it was burnt out, possibly as a result of arson,⁸ and Freddy O'Connor photographed it in 1987 in its sad and derelict state.⁹ The site of the church is now occupied by *Mosslake*, 45A Canning Street (fig. 1864,19), but 25 and 27 Catharine Street live on as further examples of work with which Peter Ellis was involved in his architectural career (fig. 1864,20).



Peter's choice of roof line and his decision for the houses to be built in stone (except to the rear, as commonly was the case) was clearly in order for them to blend with the church rather than with the neighbouring brick terraces. It is only as a result of the demolition of the church and its replacement with *Mosslake* that the pair now seem incongruous. With Peter's enthusiasm for large windows, the first floor bays are in contrast to the only other – and more conventional – bay windows in Catharine street (figs. 1864,21 and 22).



1864,20. 25&27 Catharine Street in 2014.
GHJ.



1864,19. The equivalent view in June 2014 to that in fig. 1864,18.
GHJ.



1864,21. First floor bay windows at nos. 33 and 35 Catharine Street in 2014.
GHJ.



1864,22. First floor bay windows at nos. 20 and 22 Catharine Street in 2014, part of the terrace undergoing renovation between Falkner Street and Upper Hope Place.
GHJ.



1864,23 and 24. A fleur-de-lys decoration on each of the gables of nos. 25 and 27 Catharine Street. GHJ.

Constructed in the same years as Oriel Chambers, it is interesting to note that Peter used the fleur-de-lys emblem to decorate both the gables (figs. 1864,23 and 24) and included it as a feature of the railings, a small part of which has apparently survived (figs. 1864,25 and 26). The design was included on the gables and over the doorway of St Saviour's National Schools (1856, *Footsteps*, p. 112, figs. 6,11 and 6,12) whilst the window frames of Oriel Chambers are also adorned with rather a lot of them (figs. 1864,27 and 28).



1864,27 and 28. The three fleur-de-lys decorations on one of the window frames at Oriel Chambers. Before WWII bombing destroyed part of the Covent Garden façade there were more than 200 and, if you are keen enough to go there and count them, there are still 168. GHJ.



1864,25 and 26. A small section of the original railings at no. 27 has survived and includes the fleur-de-lys decoration. GHJ.



1864,29. Railings at 23 Catharine Street in 2014.
GHJ.

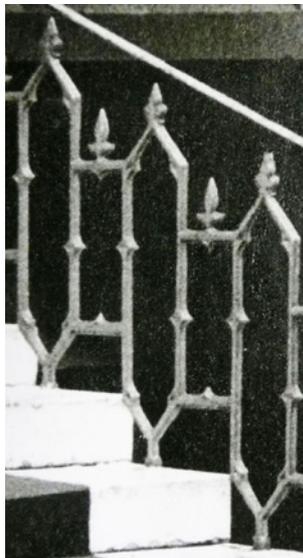
Several styles of fleur-de-lys appear on the railings (referred to as pallisades [sic] in the Corporation Lease Registers, e.g. *Footsteps*, p. 87) in the Catharine Street / Upper Parliament Street area, and a common design can be seen at 23 Catharine Street (fig. 1864,29).

Peter's individualistic choice of design for his railings has not been detected as still existing anywhere else in the area. Interestingly, however, a 1981 photograph at the LRO shows that the portion of railings that had survived to that date at 150 Upper Parliament Street (a building which first appeared in *Gore's Directory* in 1872 and ended up as the *Gladray Club* before demolition) displayed a strikingly similar pattern (figs. 1864, 30 and 31).¹⁰ Is there a hint here of a Peter Ellis involvement?

Remembering that the Catholic Apostolic Church was constructed of stone from Storeton quarry, it would be interesting to establish whether parts of 25 and 27 Catharine Street were sourced from the same quarry. Finally, by comparison with a detail from the late 19th century view (fig. 1864,32), the bay window parapets today (fig. 1864,23) can be seen to have had 20th century alterations.

1864,30 and 31. Details from a 1981 photograph showing the front entrance and railings at no. 150 Upper Parliament Street (subsequently demolished and replaced). On the complete photograph its sign reads 'Gladray Club'. LRO.

1864,32. A detail from the late 19th century photograph (from fig. 1864,18) showing the original design of the bay window parapets. LRO.



References and notes to section 1864

- 1 LRO refs. 352 CLE/CON 2/28/11 to 352 CLE/CON 2/28/15.
- 2 J A Picton, *Memorials of Liverpool*, G G Walmsley (Liverpool), 2nd edition, 1875, vol. II, p. 260.
- 3 *The Builder*, 1857, vol. 15, p. 134. See also *The Builder*, 1856, vol. 14, p. 146.
- 4 English Heritage list entry no. 1356304, legacy UID 213822
list.english-heritage.org.uk/resultsingle.aspx?uid=1356304
- 5 See Wikipedia for *Catholic Apostolic Church*. This entry is at odds with the comment in *The Builder* and the suggestion by James Picton in William Herdman's *Modern Liverpool*, 1864, p. 48, that the Catharine Street church was established by Edward Irving.
- 6 LRO ref. 352 CLE/CON 2/28/15.
- 7 LRO ref. Photographs & Small Prints: Churches: Catholic Apostolic Church. The folder also includes views of the interior.
- 8 See the commentary on Colin Wilkinson's website: streetsofliverpool.co.uk/lost-churches-3 which also has an undamaged B&W version of fig. 1864,18 and which Colin records as being dated 1875.
- 9 Freddy O'Connor, *Liverpool. It All Came Tumbling Down*, Countyvise, 2013, p. 195 (revised edition).
- 10 LRO ref. Photographs & Small Prints: Streets and Districts: Upper Parliament Street.

1869.A

The Mechanical Gradatory at Oriel Chambers

Mention was made in *Footsteps*, p. 182, ref. 13, of a 2012 article by Dr Lee Gray in *Elevator World* concerning Hart's Cyclic Elevator and, in subsequent correspondence, Dr Gray at the University of North Carolina at Charlotte kindly agreed to write a technical evaluation of Peter Ellis's patent and the lift that was installed in Oriel Chambers in 1869. Our subsequent communication has proved most fruitful, and this section provides an indication of the valuable and extensive work carried out by Dr Gray over the past year. I am most grateful for his permission to quote from his March and April 2014 articles in *Elevator World*.

At the launch of *Footsteps* in September 2013, Dr Joseph Sharples generously brought to my attention an article in the *Liverpool Review* for 11th December 1886, two years after Peter Ellis died. Entitled 'Brother Sam in Water Street' it was one of several fictional accounts of conducted tours of Liverpool for an imaginary American visitor and it makes a rather obscure reference to the lift which must still have been in use in Oriel Chambers at that date.

'...I took Sliptrot upstairs and 'gradated' him to the top floor, but by what process he has not yet discovered, as the 'mechanical gradatory' was a mystery apparently passing his dull comprehension. He even made a descent and then went up again...'

The *Liverpool Review* is available on microfilm at the Liverpool Central Library, and so I photographed and forwarded a copy of the information to Dr Gray, not realising how important it was to prove to be. Dr Gray swiftly set to work and soon responded:-

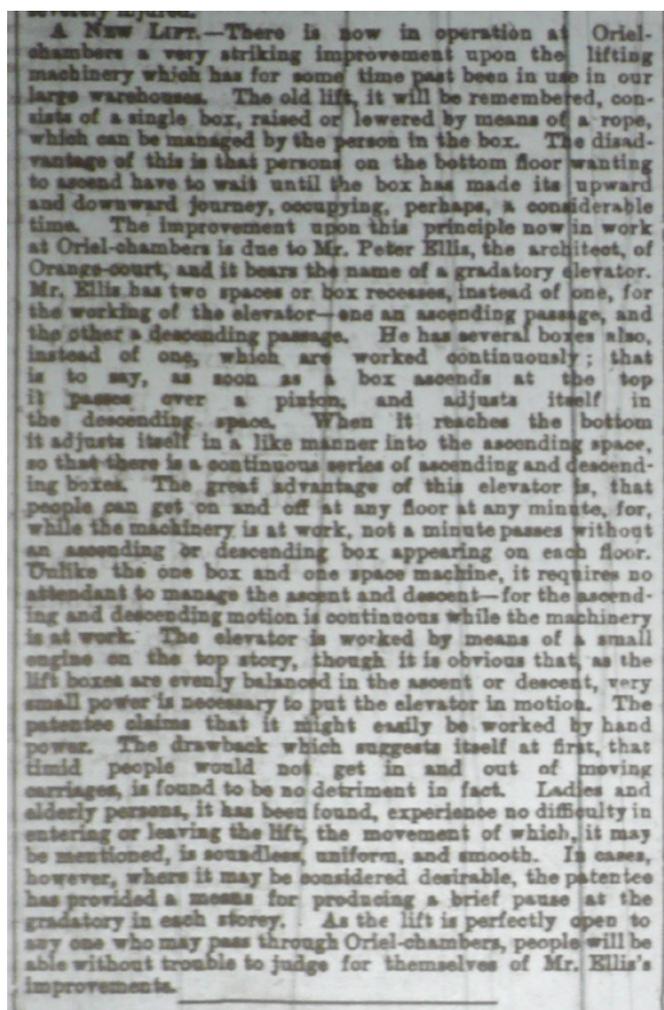
'I searched the term "mechanical gradatory" and this led me to the British Newspaper Archive which had the following citation: Liverpool Daily Post (November 12, 1869) "The improvement upon this principle now in work at Oriel-chambers is due to Sir. Peter Ellis, the architect, of Orange-court, and it bears the name of a gradatory elevator. Mr. Ellis has two spaces or box recesses, instead of one, for the working..." (Unfortunately it did not list a page number or give the article title.) I also found several additional references to advertisements for the building: Liverpool Daily Post (November 23, 1869) (Ads also ran in December) "ORIEL-CHAMBERS. WATER-STREET. – Offices in this fire-proof Structure to be Let. These premises are supplied with a mechanical gradatory, or person lift, of continuous, safe, and easy use, 500 persons may ascend and descend in one hour. Peter Ellis, Patentee." I was only able to see a fragment of the November 1869 article because I am not a subscriber to the British Newspaper Archive, however I am hoping that you may have access to this newspaper in Liverpool.'

Such proved to be the case, thanks again to the extensive microfilm collection held at the Central Library which enabled me to access both the article and the advertisements. I was able to reply that:-

'After the report of Friday 12th November 1869 (issue no. 4465, p.5, 2nd column), the first advertisement appeared on Friday 19th November 1869 (issue 4472, p.2, 5th column) and was repeated until Thursday 25th November. As you noted, subsequent essentially identical insertions appeared, the next series being Tuesday 7th - Saturday 11th December. I'm sure Peter would have been delighted to have become 'Sir. Peter Ellis' but, as you can see from the 12th November report, the British Library editor has mistaken 'Mr.' for 'Sir.' !' (fig. 1869,1).

Thus the *Daily Post* article pre-dates (and may have prompted) the article in *The Architect*, a copy of which appears in *Footsteps*, p.176, and it is appropriate at this point to record my thanks to Richard MacDonald, a Liverpool Blue Badge Guide, who I have now discovered was Rob Ainsworth's source for *The Architect* reference. A week after the *Daily Post* article, Peter Ellis began to place his series of advertisements, referring to the lift as a '*Mechanical Gradatory or Person Lift*' (fig. 1869,2). This therefore accounts for the use of the term by the columnist in the 1886 *Liverpool Review* article.

In two articles in *Elevator World* (March 2014, p.40 and April 2014, p.116) Dr Gray has now provided a fascinating in-depth analysis of the invention and offers an explanation as to why Peter failed to renew his patent in 1873. As copies of these two editions of *Elevator World* have been deposited at the LRO and can be inspected there, it is only necessary to provide a summary of the main points.



1869,1. The *Daily Post* article for 12th November 1869 describing the lift at Oriel Chambers.

LCL microfilm.

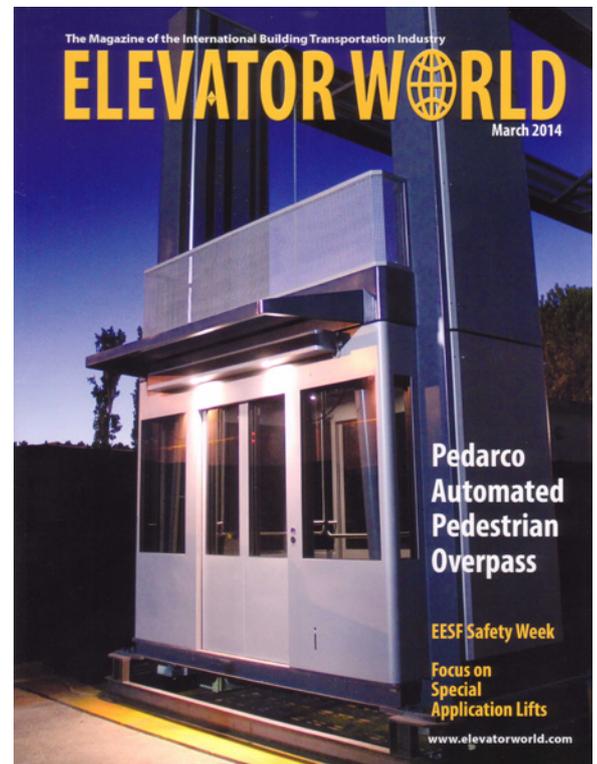
1869,2. The first of a series of advertisements for offices at Oriel Chambers, 19th November 1869, in which mention of the lift appears.

LCL microfilm.

OFFICES.	
C O L L E Y A N D C O . .	
OFFICE AGENTS, 52, CASTLE-STREET.	
Have a number of Offices to Let at various rentals. 529n19	
O RIEL-CHAMBERS, WATER-STREET.—Offices in this Fire proof Structure to be Let. These premises are supplied with a Mechanical Gradatory or Person Lift, of continuous, safe, and easy use. 500 persons may ascend and descend in one hour.—P. Ellis, Patentee. 523n25	
O FFICES.—To be Let, a good Double Office in Fenwick-street on second floor, Rent £25. Possession on 1st January, or before if required.—Address M 9, office of this Paper. n24	

First, however, I must acknowledge and correct my ignorance (at the time of writing *Footsteps*, when I had access only to the April 2012 *Elevator World* article) of the fact that Dr Gray already knew of Peter's patent. This is clear from the opening paragraph to Dr Gray's article in the March 2014 edition of *Elevator World* (cover in fig. 1869,3):-

'The paternoster is one of the most well-known elevator types in the history of vertical transportation. This system has also been the subject of several previous ELEVATOR WORLD History articles: "The Paternoster Elevator in England and America 1866-1900" (EW, April 2005) and the two-part "Hart's Cyclic Elevator" (EW, April and May 2012). The first article included the following observation: "The first reference to this new elevator system is found in an 1866 British patent granted to a P. Ellis. He proposed to place enclosed cars at uniform intervals along an endless belt or chain, which was driven by a power shaft connected to a combined friction clutch and brake assembly. Ellis proposed that his system could be operated continuously or intermittently. Regrettably, little else is known about this early system".'



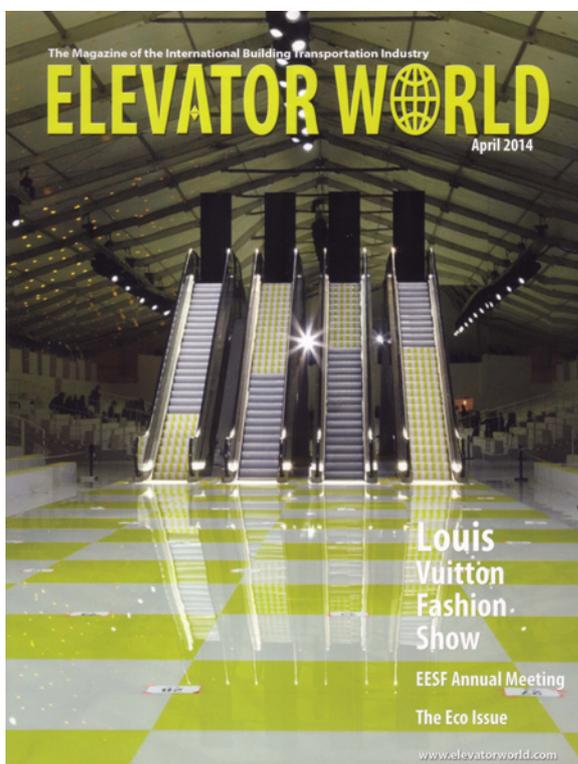
1869,3. The cover of the March 2014 edition of *Elevator World* in which the first article by Dr Lee Gray, entitled 'The Gradatory Elevator, Part One', appears on pp. 40, 42 and 44.

In this first article, Dr Gray makes the valuable point that:-

'...passenger elevators had been introduced in Europe and the U.S. as a new technology appropriate for grand urban hotels: an item of luxury that carried guests to their room in beautifully designed – and very slow moving – rooms. The transfer of this technology to the commercial office building required a different vision for its operation and integration into the life of the building's occupants. Ellis provided this new vision... designed to respond to the fast-paced world of 19th century British commerce.'

With regard to Peter's indication of a facility for intermittent operation (pausing briefly at each floor), Dr Gray also makes the more light-hearted observation that:-

'With typical 19th-century chauvinism, he stated that this operation might be required to facilitate access to the "upper stories of shops resorted to by females".'



1869,4. The cover of the April 2014 edition of *Elevator World* in which the second article by Dr Lee Gray, entitled 'The Gradatory Elevator, Part Two', appears on pp. 116, 118, 120 and 121.

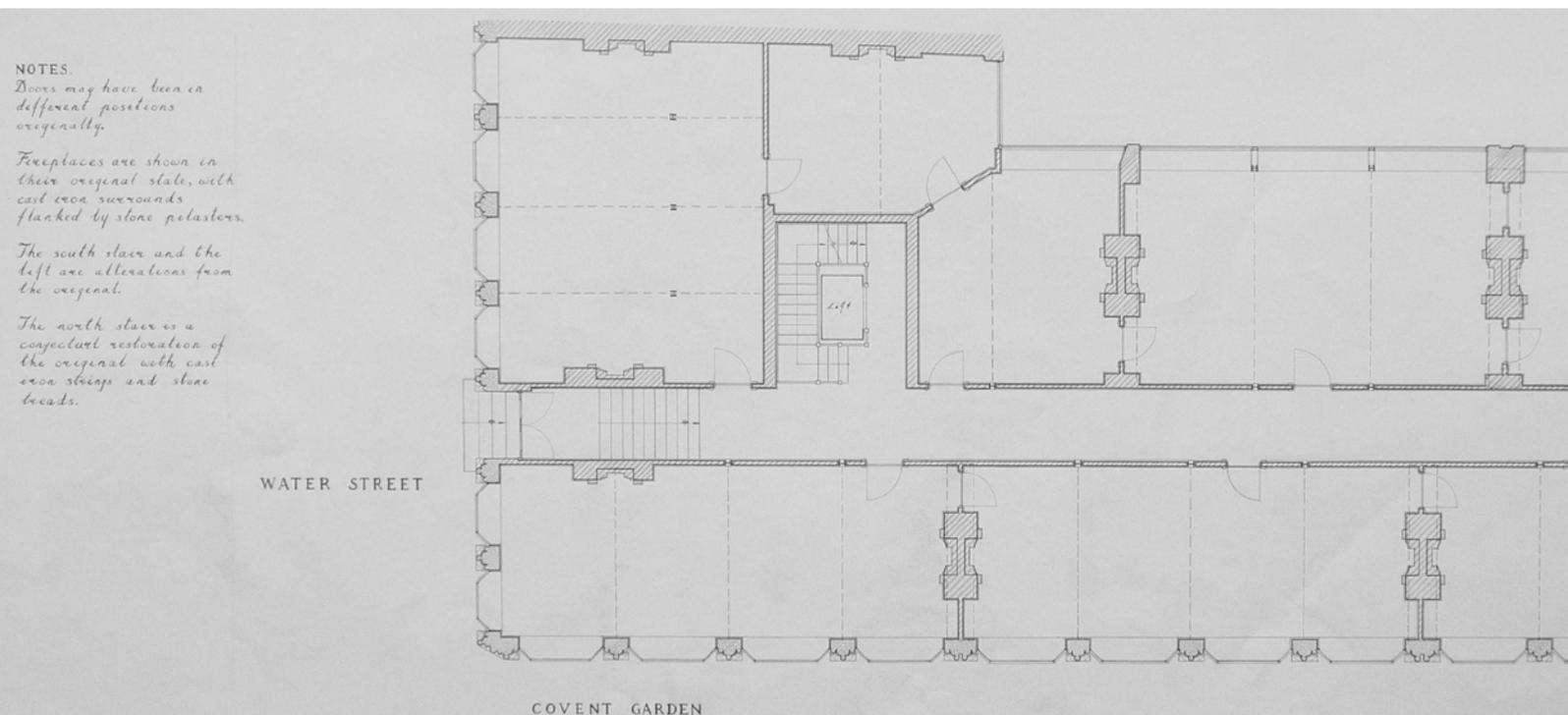
Dr Gray's technical analysis is primarily contained in the second article, in April 2014 (cover in fig. 1869,4), where some of the difficulties and 'operational inconsistencies found in the drawings' which appear to be inherent in Peter's patent are described. One difficulty that is noted concerns the fact that:-

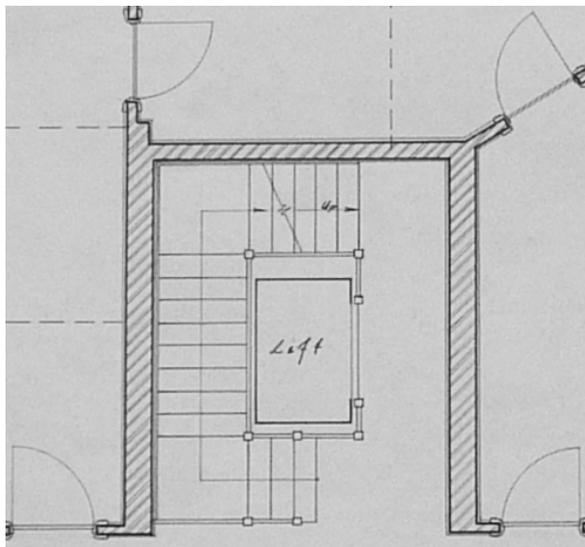
'...the twin shafts, or "vertical trunks", were located back to back, such that a person facing a shaft opening would only see an ascending or descending car, as its counterpart would be traveling in the rear shaft. Thus, a single elevator installation would have had shaft doors facing in opposite directions, with each side serving a different travel direction.' As a consequence, '...riding in one of the cars, or "carriages", would have been quite dangerous. Because the carriages could be accessed from both directions, the "rear" of the car in one shaft was also the "front" of the car on the other side. Thus, the car would be open on two sides: passengers would have had to very carefully stand in the middle of the small car to avoid contact with cars moving in the adjacent shaft.'

1869,5. (A) Details from one half of a 1956 two-part drawing by David C Price (an architectural student at Liverpool University) showing the location of a conventional replacement lift which had been installed in the Water Street (south) end of Oriel Chambers at an unknown date.

LRO (which has the drawings) and ULL (which holds the copyright).

The article then offers an intriguing 'speculative' account as to why it might have taken Peter over two and a half years to convert his invention (patent granted in January 1867) into a completed installation in October 1869. Dr Gray notes that the articles in the *Daily Post* (fig. 1869,1) and in *The Architect* (*Footsteps*, p. 176) suggest that Peter had continued to improve the design, for example by the incorporation of a new and '... "important contrivance" that guided the cars around the top and bottom of the shafts.' He suggests that the placing of the ascending and descending lifts into one of the building's stairwells would have required a 90 degree shift in the orientation of their operation and that this would have solved 'the problems inherent in his original design, where the carriages were apparently open on two sides.' It is indeed this later arrangement – two side by side compartments, each enclosed on three sides, one ascending and one descending – which became the norm for paternoster lifts (or *Cyclic Elevators* as the Hart design became known).



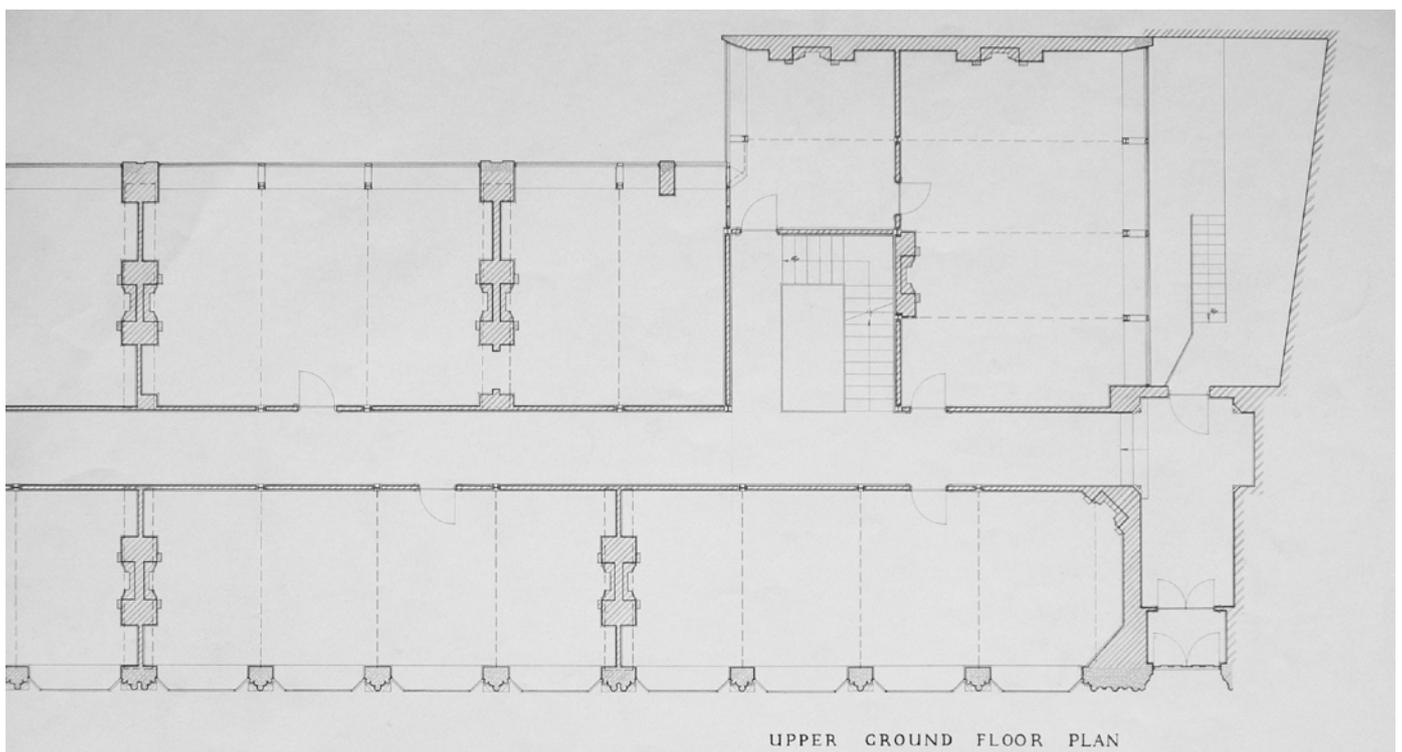


1869,5. (B) & (C)

NOTES.
 Doors may have been in different positions originally.
 Fireplaces are shown in their original state, with cast iron surrounds flanked by stone pilasters.
 The south stair and the lift are alterations from the original.
 The north stair is a conjectural restoration of the original with cast iron strings and stone breads.

From the scale shown on the 1866 patent diagram (*Footsteps*, p. 177), the external width originally envisaged for each car or compartment was 24ins leaving an internal width of only 21ins. The 1956 drawing by David C Price is in two pieces and the section for the Water Street end (figs. 1869,5A-C) notes that the 'south stair and the lift are alterations from the original'. From the scale that accompanies the drawings it can be calculated that this replacement lift was approximately 5ft wide in a shaft approximately 6ft wide. If that was the width of the original shaft then it would have been more than enough to have accommodated the 4 feet required for the ascending and descending compartments of the paternoster as shown in the patent. My suggestion in *Footsteps*, p. 183, ref. 14, that the original lift might have been in the bombed north section of the building (shown in fig. 1869,6) would then be incorrect. However, if it had indeed been built to the design indicated in the patent, broad-shouldered occupants would have needed to be rather flexible to squeeze into the 21ins wide enclosures.

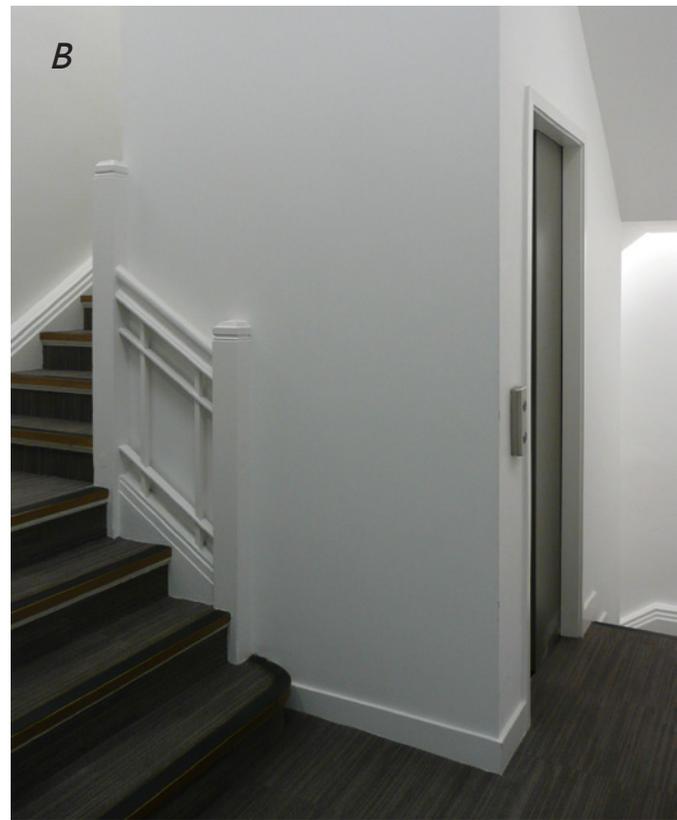
1869,6. Details from the other half of the 1956 drawing by David C Price showing the student's 'conjectural restoration' of the staircase at the north end of Oriel Chambers.
 LRO and ULL.



UPPER GROUND FLOOR PLAN

In what ways the south staircase and lift in 1956 were ‘alterations from the original’ is unknown, but the current lift which was installed during the 21st century refurbishment is dated 2009 and the arrangement of the present staircase can be seen to restrict the width available even for this conventional lift (figs. 1869,7A-C).

That paternoster lifts continue to find a place in today’s world is illustrated by the example that has recently been modernised at Sheffield University’s Arts Tower Building (see section 2013 later). Whatever the apparent shortcomings of Peter’s patent, Dr Gray’s articles will provide a much needed greater awareness in engineering circles of Peter’s pioneering contribution to the development of this system of transportation.



1869,7. The lift shaft at Oriel Chambers and the staircase which wraps around it at (A) upper ground, (B) first and (C) second floor levels in 2014 (compare the upper ground floor arrangement in fig. 1869,5B).

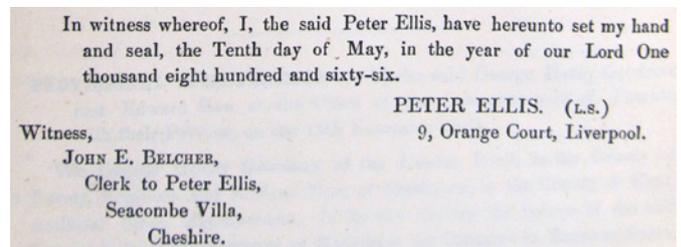
GHJ.

1869.B

John E Belcher at Oriel Chambers

In *Footsteps*, p. 173, mention was made of the name of John E Belcher as witness to Peter's signature on the watercloset patent, sealed in May 1866. On that document John is referred to as 'Clerk to Peter Ellis, Seacombe Villa, Cheshire' (fig. 1869,8). In the four subsequent patents his status is not given and in 1869 he is shown as having advanced sufficiently to be living in the fashionable Rock Ferry estate where Thomas Belcher is shown as living with him (fig. 1869,9).

An article in the *Liverpool Daily Post*, 19th October 1869, reveals that by that time John had become well established as an architect and civil engineer (fig. 1869,10), having completed his apprenticeship with Peter. This perhaps puts onto a firmer footing the suggestion in *Footsteps*, pp. 192-3, that Samuel Belcher, who is shown on Peter's death certificate as arranging the burial, was Peter's last trainee.



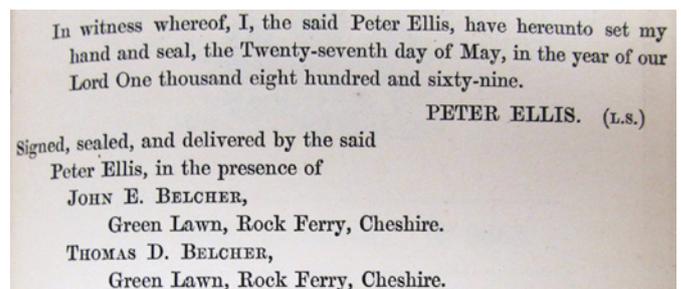
In witness whereof, I, the said Peter Ellis, have hereunto set my hand and seal, the Tenth day of May, in the year of our Lord One thousand eight hundred and sixty-six.

PETER ELLIS. (L.S.)
9, Orange Court, Liverpool.

Witness,
JOHN E. BELCHER,
Clerk to Peter Ellis,
Seacombe Villa,
Cheshire.

1869,8. A detail from the watercloset patent showing John Belcher of Seacombe Villa as clerk to Peter Ellis.

SCL.



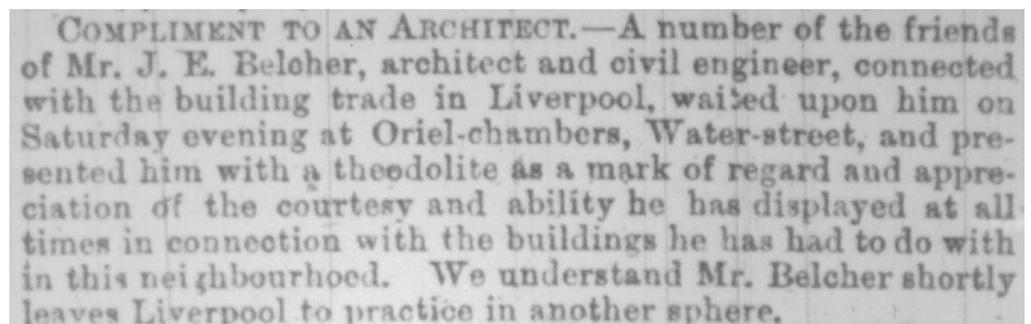
In witness whereof, I, the said Peter Ellis, have hereunto set my hand and seal, the Twenty-seventh day of May, in the year of our Lord One thousand eight hundred and sixty-nine.

PETER ELLIS. (L.S.)

Signed, sealed, and delivered by the said Peter Ellis, in the presence of
JOHN E. BELCHER,
Green Lawn, Rock Ferry, Cheshire.
THOMAS D. BELCHER,
Green Lawn, Rock Ferry, Cheshire.

1869,9. A detail from the letter boxes and bags patent showing John Belcher at Rock Ferry.

SCL.



COMPLIMENT TO AN ARCHITECT.—A number of the friends of Mr. J. E. Belcher, architect and civil engineer, connected with the building trade in Liverpool, waited upon him on Saturday evening at Oriel-chambers, Water-street, and presented him with a theodolite as a mark of regard and appreciation of the courtesy and ability he has displayed at all times in connection with the buildings he has had to do with in this neighbourhood. We understand Mr. Belcher shortly leaves Liverpool to practice in another sphere.

1869,10. A report in the *Daily Post*, 19th October 1869, Supplement p. 1, of a reception at Oriel Chambers for John Belcher who, three years previously, had been Peter's clerk.

LCL microfilm.

1871.

St Margaret's Orphanage

The discovery that Peter was the architect for the pair of semi-detached houses on Catherine Street in 1864, together with previous knowledge of his work in School Lane in 1874 (*Footsteps*, p. 172) leads to the question as to what other buildings he might have designed for which evidence, such as a *Liverpool Mercury* account naming him as architect, has not been found.

Are there characteristics that are associated with Peter's architectural style – his architectural 'signatures' – that might provide clues to such buildings?

It may be recalled (*Footsteps*, p. 119, ref. 14) that the Quentin Hughes Archive at the Sydney Jones Library contains a somewhat blurred and much-faded photograph of a building that used to be at the junction of Upper Parliament Street and Park Way and upon which had been typed a comment about its having similarities to Oriel Chambers in its fenestration (fig. 1871,1).

The LRO has a 1981 photograph of the same building (incorrectly indicated in *Footsteps* as being undated), by which time it had become a rather forlorn *Sir Joseph Cleary Community Centre*, and this shows the architectural design more clearly (fig. 1871,2).



1871,1. A photograph contained in the Quentin Hughes Archive at the Sydney Jones Library.
ULL, ref. D71/22/57/17.



1871,2. The same building as in fig. 1871,1, photographed in 1981.

LRO, ref. Photographs & Small Prints: Streets & Districts: Upper Parliament Street.

In addition to the similarities regarding the arrangement of the windows which Quentin Hughes had noted, there seems also to be a characteristic feature used to decorate Oriel Chambers, 16 Cook Street and this building on Upper Parliament Street (fig. 1871,3), and Joseph Sharples has kindly commented that:-

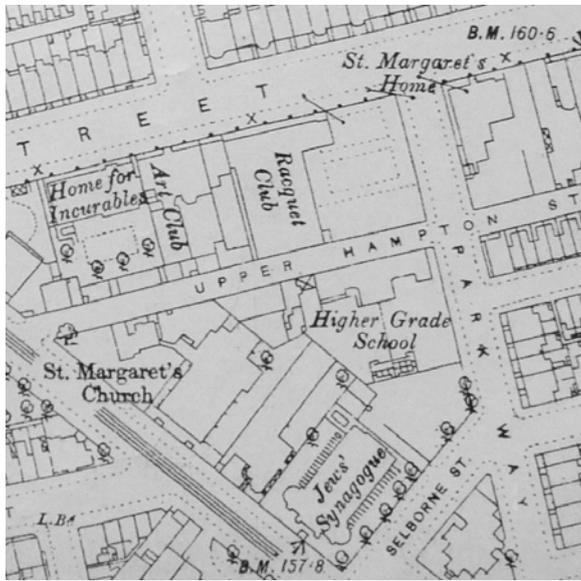
'From the stylistic evidence, I think there is good reason to believe the Upper Parliament Street building may have been designed by Ellis. There are some clear similarities between it and the buildings in Upper Duke Street and Catherine Street (the oriel windows; the shaped gables). The detail which you highlight – a finial in the form of an obelisk – is found in Elizabethan and Jacobean architecture, and later revivals of these styles. The form of this finial on the Upper Parliament Street buildings certainly looks very close to the corresponding feature on Oriel Chambers.'

Since considerable research regarding this Upper Parliament Street building has failed to locate a source which names the architect, for the purpose of this section the architectural clues will be taken as providing reasonable evidence to suggest that it was indeed a building which Peter designed.



1871,3. A feature common to 16 Cook Street and Oriel Chambers (GHJ) and the building on Upper Parliament Street (LRO).





100 Logan James cotton broker
Park way
 128 St. Margarets Home and Hospital
 132 Riley Benjamin Scott gentleman

1871,4. From the Upper Parliament Street section of the 1872 edition of Gore's Directory showing the arrival of St Margaret's Home and Hospital at the junction with Park Way.
 ATH.

1871,5. A section of the 1890 O.S. showing the location of St Margaret's Church on Prince's Road and St Margaret's Home on Upper Parliament Street.
 LCL.

The building first entered *Gore's Directory* in 1872 as *St Margaret's Home and Hospital* (fig. 1871,4). For the purpose of dating this section it is assumed, therefore, that construction was completed in 1871. The church to which the Home was associated was St Margaret's on Prince's Road which had been paid for by the stockbroker Robert Horsfall and consecrated on 20th July 1869.¹ The church and the Home were a short distance apart, joined by Upper Hampton Street (fig. 1871,5).

102 Liverpool Racquet Club
 Edmunds Alfred G. manager
Park way
 128 & 130 St. Margaret's Home for Girls
 Sister Edith Mary lady supntdnt
 Bell-Cox Rev. J. chaplain
 132 & 134 St. Margaret's Hostel—Sister
 Catherine Elizabeth lady supt

1871,6. From the 1900 edition of *Gore's Directory*.
 ATH.

The Home came later to be listed in the directories as nos. 128 & 130 Upper Parliament Street and appeared with various names including *St Margaret's Orphanage* and *St Margaret's Home for Girls* whilst, for a short period, the neighbouring property to the east became *St Margaret's Hostel* (fig. 1871,6).

Many are the applications which are made for the admission of children to the Orphanage, which have to be refused simply for want of funds. But for these circumstances, we would gladly take some of these little ones under our charge. I should indeed be grateful if any who read these lines, and have not already taken an interest in this work, would at once call upon the Sister-in-Charge and offer what assistance they can.

Then, as to the Work Society for the Relief of the Poor, which was founded in 1871. Owing to the various changes which have taken place since then, this, perhaps, is unknown to many. It embraces all ranks of society, and both sexes; men can give money to be laid out judiciously on worthy objects, in clothing, coals, food, or other relief; and if, in addition to these donations, they will kindly forward their left-off clothes, for which there is always a great demand, they will be real benefactors. Some women can both give and make articles of clothing. Others, again, may be able and willing to make up the clothing, but are unable to contribute the cost of the materials.

1871,7. A mention of the Orphanage, taken from the 1883 Address by Rev. James Bell Cox. The Work Society for the Relief of the Poor also met once a month at the Orphanage.
 LRO, ref. 283 NEW 3.

From the records of St Margaret's at the LRO a small number of references to the Orphanage have been found.² The Address to the congregation by the incumbent, James Bell Cox, dated 1st July 1883, noted the need for funds to support the Orphanage (fig. 1871,7). Later that same year the Harvest Festival offering was for that purpose (fig. 1871,8) and the annual accounts show that over £22 was raised (well over £1000 today).

1871,8. A notice to the congregation attending the 1883 Harvest Festival services.
 LRO, ref. 283 NEW 3.

ST. MARGARET'S, PRINCE'S ROAD,
 LIVERPOOL.

HARVEST FESTIVAL, OCTOBER 4, 1883.

The Offerings to-day are for St. Margaret's Home and Orphanage, which is in much need of present support. Upwards of 50 Children, who would otherwise be destitute, are clothed, fed, educated, and trained as domestic servants.

Please give liberally.

The Rev. Bell Cox (sometimes Bell-Cox), having been the senior curate at the church, was appointed to the incumbency of St Margaret's in June 1876 following the resignation of Rev. Charles Parnell. The story of the cause of Rev. Parnell's resignation is a sorry one, and the subsequent story of what befell Rev. Bell Cox is even sadder. St Margaret's had been built specifically for high-church (Anglo-Catholic) worship, and the elaborate rituals performed there soon enraged sections of the low-church (Evangelical) wing. Unbelievably vast amounts of pen and ink were expended in the increasingly passionate arguments which bombarded both the church and secular press, and which included a threat to attack St Margaret's Church (fig. 1871,9).

One particular member of St Bride's (Evangelical) by the name of James Hakes took upon himself the task of putting an end to the rituals by firstly requesting various Bishops to take action and, when their responses failed to meet with Hakes' satisfaction, by resorting to prosecution in a court of law. The events took several years to reach a conclusion, the final result of which saw Rev. Bell Cox being imprisoned at Walton Gaol on a technicality involving contempt of court, followed by his release 17 days later on a further technicality (fig. 1871,10). The last two sentences of the message from prison read:-

"...I am a little better to-day, but the reaction after all the strain we have had to go through was most depressing. If only those who write and talk about our only desire being 'to make martyrs of ourselves' could experience just 24 hours of this life, we should hear no more of such sayings".³

THREATENING LETTER TO THE BISHOP.

The Bishop of Liverpool has received an anonymous threatening letter to the effect that unless he takes proceedings against the Rev. J. Bell Cox, St. Margaret's, Prince's-road, the writer and two hundred others would make an attack upon the church. The communication is of a vague and trumpety nature, and beyond being handed to the police has passed without notice, so far as his lordship and the incumbent of the church are concerned. Several policemen have, however, kept a watch on the building during the services since the letter was sent, more with a view to detect any suspicious individual from whom it might have emanated than in the belief of the existence of any organised body of disturbers of the peace.

1871,9. An unidentified newspaper report from early 1881 (dated on the basis that Philip Rathbone spoke at the Junior Reform Club in Eberle Street on 23rd Feb. 1881 and referred to the threat of the attack).

LRO, ref. 283 NEW 3.

"A MESSAGE FROM THE PRISON."

So numerous are the messages of sympathy received by the imprisoned clergyman that it is quite impossible for him to reply to each one separately, as he would like to do if the circumstances of his unhappy position would permit. Writing to a friend under date of Saturday, May 7, the reverend gentleman says:—"My strength and my purse are both limited, so I am unable to reply to the multitude of letters and telegrams which are pouring in upon me, and hope my good friends will not misunderstand my silence. But when one post alone brings me 61 letters, you may fancy what I have to go through. One thing I have received, which has cheered me much, is the following resolution from the Chapter of the Rural Deanery of Oxford, in which were represented both schools of thought. The evangelicals present distinctly expressed their disapproval of the proceedings; and the resolution was unanimous—'From the Minutes of the Chapter of the Rural Deanery of Oxford,—That this chapter, without expressing any opinion as to controversial points, desires to convey its deep sympathy with the Rev. J. Bell-Cox on his imprisonment this day in Walton Jail, Liverpool, May 6th, 1887.' I am a little better to-day, but the reaction after all the strain we have had to go through was most depressing. If only those who write and talk about our only desire being 'to make martyrs of ourselves' could experience just 24 hours of this life, we should hear no more of such sayings."

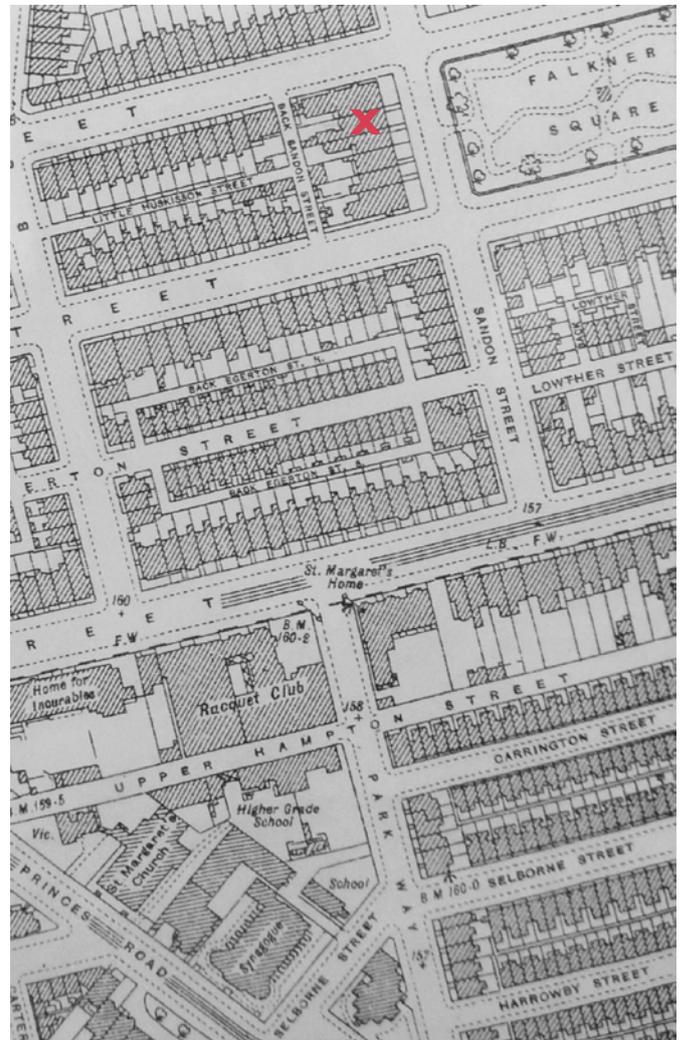
1871,10. From an account in the Liverpool Mercury, 9th May 1887, regarding the imprisonment of Rev. Bell Cox on the 6th of that month.

LCL microfilm.

This unifying affair had begun in the latter years of Peter Ellis' life, although Rev. Bell Cox was not imprisoned until after Peter had died. The report of Peter's funeral noted that, *'Being of a retiring disposition public affairs had little attraction for him'* (*Footsteps*, p. 193), and this may well have included church politics. If he and Mary had still been attending St Brides' – the church at which they had been married – the fact that James Hakes was a member of the congregation would perhaps have been distressing to them. Hakes was a surgeon with a practice at 30 Hope Street, only two doors away from the veterinary practice of John Ellis, Peter's nephew (*Footsteps*, p. 191, fig. 11,11), and Peter may have chosen to take steps to avoid accidental encounter.

Rev. Bell Cox was an Athenaeum proprietor from 1877 and its president in 1901. He was last listed as the incumbent at St Margaret's in *Gore's Directory* in 1921.

Comparison of the 1924 O.S. (fig. 1871,11) with that of 1890 (fig. 1871,5) indicates that, between those dates, St Margaret's Home had been extended both south and east, and a 1930s aerial photograph (fig. 1871,12) gives an indication of the scale of the property.⁴



1871,11. A detail from the 1924 O.S. showing the additions to St Margaret's Home (Orphanage) since the 1890 survey. The house that had been the home of Peter and Mary Ellis is marked 'X' a few hundred yards away. LCL.



1871,12. A detail from a 1930s aerial photograph of the Upper Parliament Street / Prince's Road area showing St Margaret's Church (A), St Margaret's Home (Orphanage) (B), and St Margaret's School (C). LRO, ref. 352 ENG/2/9078.

The Home was last listed in *Kelly's Directory* in 1940 (fig. 1871,13) and the building appears to have remained empty throughout WWII. Editions of the directory between 1949 and 1970 (the final one) and subsequent Liverpool telephone directories show it listed as *Stanley House Community Centre* (figs. 1871,14 and 15).⁵

The Stanley House Annual Report for 1962 provides an idea of life at the Centre during that period, for which the annual membership subscription was 10/-.⁶ In addition to providing 'educational, cultural and recreational advantages and amenities', one other of the 'Objects of the Association' was to 'encourage a sympathetic understanding towards coloured people and the breaking down of prejudices'.

The bar-lounge was the social hub of the building. Dances were held although they found difficulty in finding bands that were both good enough and reliable enough. Football, table tennis, billiards and snooker were all popular, as was the television room where 'the B.B.C. v. I.T.A. battle rages nightly in Stanley House and looks like continuing until we can afford another set.' The building had accommodation for 8 students. Welfare work was important and the Warden was 'almost an ex-officio counsellor for many people in the area.'

The committee had been frustrated when their application for a Grant in 1961 to convert the basement for use as a Youth Club had been held up at the Ministry of Education as a result of a change in national policy. The Liverpool Corporation Nursery School had continued to be 'a model tenant.' The Old Age Pensioners Association also met there but the author of the report declined to say whether they also had been models of good behaviour.

Tucked into the report was a 'Stop Press' leaflet rejoicing in the confirmation that the Ministry had offered 50% of what was required to convert the basement and that Liverpool City Council had promised a further 25%.

102 Liverpool Racquet Club
Park way
128 & 130 St. Margaret's Home for Girls
Sister Mabel Eliz. sister in charge
132 Parkway Garage motor car garage

1871,13. From *Kelly's Directory for 1940*, the last entry in which the Home was listed.

ATH.

1871,14. From *Kelly's Directory for 1949*, the first one listing Stanley House at the junction with Park Way.

ATH.

102 Liverpool Racquet Club
Park way
130 Stanley House Community Centre
—Jn. H. Bethell warden
132 Parkway Garage motor car garage

Stanley House Merseyside Ltd—
130 Upper Parliament St 8051-709 4904
(Youth Club)051-709 3029
Stanley House Youth Club,
130 Upper Parliament St...051-709 3599

1871,15. From the 1972 Liverpool telephone directory when Stanley House was still in use.

LRO.

Stanley House provided a valuable service to the community in the Upper Parliament Street area for another 20 years. Following the Toxteth Riots of July 1981 (which saw the demise of the neighbouring Racquet Club) a photographic record of the exterior of Stanley House was prepared. The LRO has several images of the building in a 'Clubs and Societies' folder (e.g. fig. 1871,16) but, unfortunately, none are of the front elevation. The building was last listed in the 1983 Liverpool telephone directory, and Freddy O'Connor captured a farewell view of it in the same year.⁷ Today the site is occupied by Gladstone House (fig. 1871,17).

1871,17. Today Gladstone Court occupies the site of St Margaret's Orphanage, subsequently Stanley House, at the junction of Upper Parliament Street and Park Way, viewed here in 2014.

GHJ.

1871,16. The rear of Stanley House photographed on 10th August 1981, shortly after the Toxteth Riots.

LRO, ref. Photographs & Small Prints: Clubs and Societies: Stanley House.



References and notes to section 1871

1 Details concerning St Margaret's Church, Princes Road, can be found in Joseph Sharples, *Liverpool. Pevsner Architectural Guides*, Yale University Press, 2004, pp. 245-247.

2 The LRO possesses a set of 18 books (in fragile condition) under the reference 283 NEW 1-18, primarily containing newspaper cuttings relating to St Margaret's. The contents of each book are arranged in approximately chronological order, but a significant number of the cuttings are undated and unassigned to the newspapers from which they originate. Only the first three books have been examined for material connected with the Orphanage.

3 A 15 page account (with 64 notes and references) of the events which led to the imprisonment of Rev. Bell Cox can be found in a booklet published privately in 1973 by Michael Smout and entitled, *Bishop Ryle: Ritualism and Reaction in Protestant Liverpool*. A copy is held in the University of Liverpool Library, ref. BX5107.L6.S66. Newspaper cuttings relating to some of the events can, with patience, be found in ref. 2 above.

The image quality of fig. 1871,10 (photographed from a projected microfilm) may make it difficult to read. The text, prior to that already quoted, reads:-

'So numerous are the messages of sympathy received by the imprisoned clergyman that it is quite impossible for him to reply to each one separately, as he would like to do if the circumstances of his unhappy position would permit. Writing to a friend under date of Saturday, May 7, the reverend gentleman says:- "My strength and my purse are both limited, so I am unable to reply to the multitude of letters and telegrams which are pouring in upon me, and hope my good friends will not misunderstand my silence..... But when one post alone brings me 61 letters, you may fancy what I have to go through. One thing I have received, which has cheered me much, is the following resolution from the Chapter of the Rural Deanery of Oxford, in which were represented both schools of thought.

The evangelicals present distinctly expressed their disapproval of the proceedings; and the resolution was unanimous - 'From the Minutes of the Chapter of the Rural Deanery of Oxford, - That this chapter, without expressing any opinion as to controversial points, desires to convey its deep sympathy with the Rev. J Bell-Cox on his imprisonment this day in Walton Jail, Liverpool, May 6th, 1837.'

4 The name of the architect who was appointed to design 'St Margaret's (Prince's Road) Proposed New Schools' in January 1884 is recorded as Thomas T Wainwright from an unidentified newspaper report contained in ref. 283 NEW 3. The position of the school is shown in figs. 1871,5 and 11. The building still stands today and has no architectural similarities with St Margaret's Orphanage.

5 'Stanley House, Merseyside Community Centre for Coloured People' is listed in *Kelly's Directory* for 1946 at 17 Falkner Square prior to moving to 130 Upper Parliament Street.

6 The '20th Annual Report for the year ending 30th June 1962' for Stanley House (LRO ref. 374.28 STA) shows the chairman as being 'Alderman J J Cleary' thus explaining the name over the door on the 1981 photograph (fig. 1871,2). Being the 20th report, it also indicates that Stanley House had come into existence a few years before its first listing in 1946 at Falkner Square. The website: toxteth.com/liverpool8.html suggests that 'it opened in 1944 with the help of the Colonial Office' and provides the author's recollections of attending there.

7 Freddy O'Connor's 1983 photograph of Stanley House appears on p. 56 of his book, *Liverpool. It All Came Tumbling Down*, Brunswick Printing & Publishing, 1986, showing it in a boarded up and semi-derelict state. The book was republished in 2013 by Countywise, and the same photograph appears on p. 167 in that edition.

1873

The pianoforte showroom

As a result of sharing the discovery that Peter had been the architect for the pair of houses which survive on Catharine Street (section 1864 earlier) which are constructed in stone, with large first floor bay windows and the use of the fleur-de-lys decoration, Joseph Sharples kindly included the following in his reply to me in July 2014:-

'Today I walked past the Yuet Ben restaurant in Upper Duke Street. I've looked at it countless times before, but having just received your e-mail, I was struck for the first time by certain similarities with the Catharine Street houses: it too has a first-floor oriel, and it is built from the same combination of rock-faced stone and ashlar dressings. There is even a fleur-de-lys motif. All this may be coincidence – and I don't even know the date of the Yuet Ben building – but I wonder if it might be worth investigating to see if there is an Ellis connection.'

Prompted by that observation, and whilst a source naming the architect remains undiscovered, the following story, based on the research which I then carried out, provides strong circumstantial evidence for such a connection and suggests that the Yuet Ben (figs. 1873,1-3) therefore adds another building to the list of those in which we can detect Peter as remaining active as an architect in the 1870s.



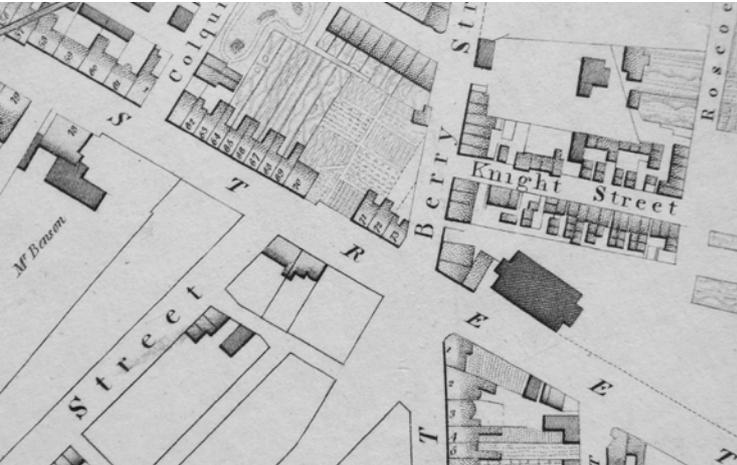
1873,1. No. 1 Upper Duke Street in August 2014. It stands to the right of the brick building on Berry Street which has a modern entrance on Upper Duke Street which therefore bears the number 1A.
GHJ.



1873,3. The nail-head decoration on the stonework supporting the oriel window (compare the dog-tooth decoration on the mullions on Oriel Chambers, e.g. Footsteps, pp. 206-207) and a glimpse of the foliage capitals.
GHJ.



1873,2. The fleur-de-lys detail.
GHJ.



1873,5. From Richard Horwood's plan of 1803 showing the arrival of St Mark's Church and neighbouring buildings.

ATH.

The site of the Yuet Ben, before any building existed upon it, is shown on Charles Eyes' map of 1796 (fig. 1873,4).¹ Although the land is also shown as still undeveloped on the Athenaeum's copy of Harding's map of 1800, Horwood's plan of 1803 shows that buildings at the eastern corner of Berry Street together with St Mark's Church had all been constructed (fig. 1873,5).²

St Mark's Church in 1830 is the subject of one of James Brierley's many delightful illustrations in the possession of the Athenaeum (fig. 1873,6), whilst Michael Alexander Gage's plan of 1835 shows the houses after this part of Duke Street had been renamed Upper Duke Street and after Back Knight Street had arrived (fig. 1873,7).³

The church was described by James Picton in characteristically enthusiastic manner as:-

*'a large plain brick building with no architectural pretensions... Originally there was a tower at the west end, which on account of real or supposed danger was taken down about 1830.'*⁴

In similarly flattering terms A T Brown suggested that (following the earlier construction of another church):-

*'...the turning-point of the unbeautiful was only reached a generation later in the church of St. Mark's, Duke Street, an immense cubical container for 2,400 worshippers. It declared in our midst the aesthetic conscience of the year 1803.'*⁵



1873,4. From Charles Eyes' map of 1796. Until the beginning of the 1830s Duke Street was the name given to the whole stretch east from Hanover Street, whilst Canning Street did not exist.

ATH.

1873,6. James Brierley's pen and ink drawing of St Mark's Church and neighbouring houses (at that time numbered 81 and 82 Duke Street). The church was last listed in Gore's Directory in 1909.

ATH.



1873,7. From Michael Alexander Gage's plan of 1835.

PRI.

The development of the Berry Street / Upper Duke Street junction begins with the story of a young man, James Jacob Edgar (born in the same year as Peter Ellis but many miles away in London), who first appeared in *Gore's Directory* in 1832 as a musician at no. 3 Knight Street, having married Sarah Jones (born in Shrewsbury in 1809) at St George's Church in Everton in 1830, and with Sarah having already given birth to Sarah Elizabeth in 1831.⁶

By 1834 James had progressed to Berry Street as a pianoforte tuner, and by 1841 his premises had also become a pianoforte warehouse, whilst he and his family are shown on the census of that year as living in Garston. The 1847 directory shows that he had by then transferred his warehouse and tuning business to no. 1 Upper Duke Street (fig. 1873,8), the one at the junction with Berry Street on the 1847 O.S. (fig. 1873,9) and where he would maintain his business into the early 1870s.

However, for our purposes, the building of subsequent interest on the O.S. is no. 3, between no. 1 and St Mark's, and it can be seen to extend only half way towards Back Knight Street, with a dotted pathway across a garden and leading to outbuildings, possibly including a stable.

UPPER DUKE ST.
 1 Edgar James
 3 Stubbs Henry
 St. Mark's Church
 5 Clarke Sarah
 7 Roberts Edward
 9 Heywood John
 11 Gerard Henry Charles
 MORNINGTON TERRACE.

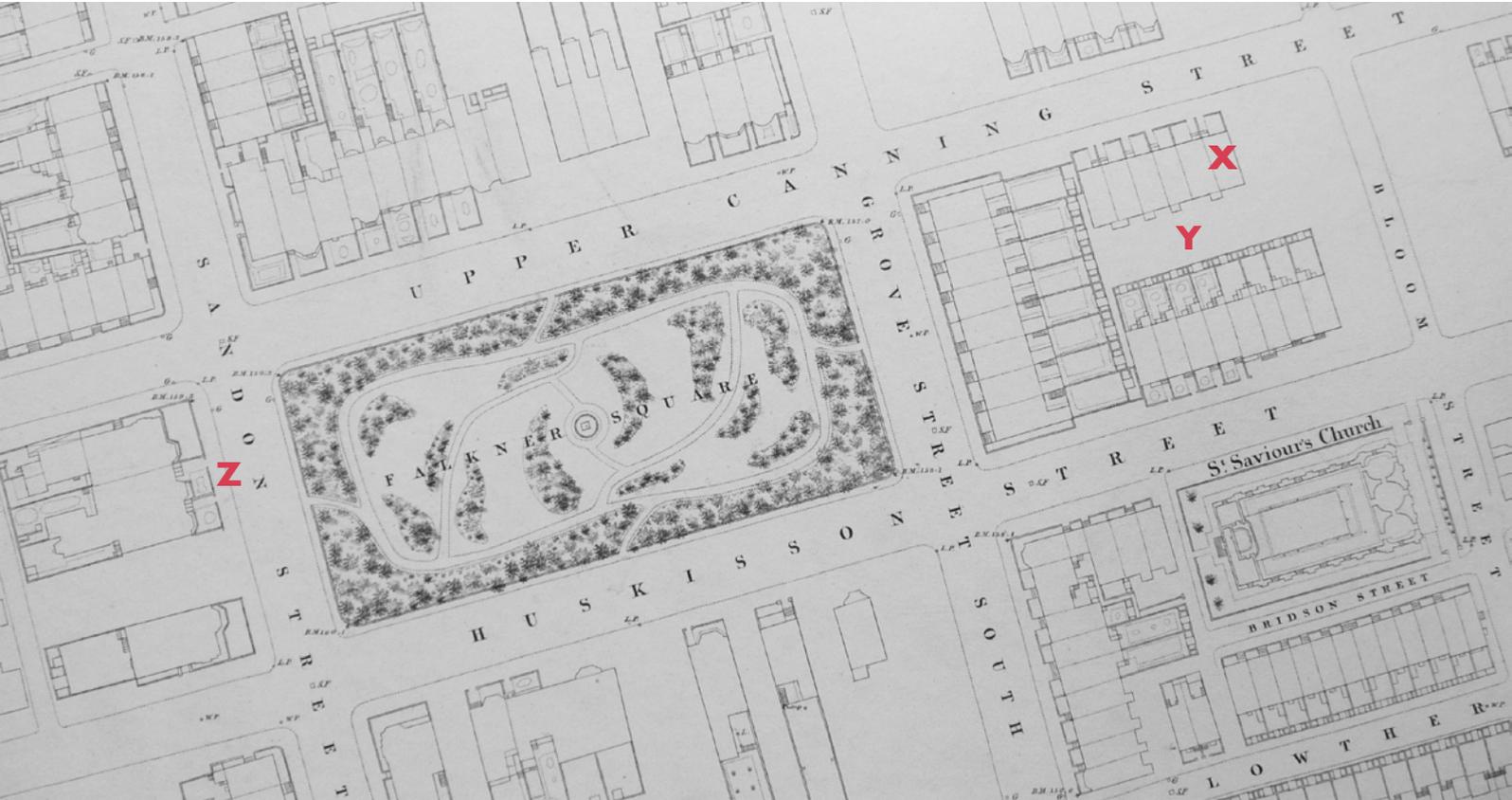
1873,8. From *Gore's Directory for 1847* showing James Edgar's arrival at no. 1 Upper Duke Street where he would remain until the early 1870s.

ATH.



1873,9. Nos. 1 and 3 Upper Duke Street, adjacent to St Mark's Church, from a combination of the top edge of O.S. sheet 35 (surveyed 1847) and the bottom edge of O.S. sheet 30 (surveyed 1848).

ATH.



At this point, however, the narrative shifts to the developing career of Cornelius Sherlock, one of the early apprentices of Peter Ellis (*Footsteps*, p. 98). On 13th March 1848, whilst continuing to live at home, Cornelius bought a newly completed property in Canning Street from a builder and, the following day, obtained a mortgage from Latham Hanmer.⁸ The property is shown on the 1848 O.S. as the last one on the right of what was then an incomplete Russell Terrace (fig. 1873,10).

In 1850, Cornelius bought a second house in the same terrace from the same builder, John Williams, and obtained a mortgage on that property as well. However, he let that house out and only retained it until 1857,⁹ and it is the earlier purchase which is of greater relevance to this story.

In the directory for 1864 Cornelius is shown as having moved office from no. 22 King Street to Manchester Buildings in Tithebarn Street and, in 1865, flushed with his appointment as agent to the Yorkshire Insurance Company, as having requested his entry in the directory to be in bold type (fig. 1873,11).

1873,10. From the 1848 O.S. showing a partially complete Russell Terrace on Upper Canning Street, under construction to the west of Bloom Street and facing north. A new street between the rear of this terrace and the rear of the terrace facing Huskisson Street became Sycamore Street.

An 'X' marks the property which Cornelius bought, 'Y' becomes Sycamore Street, and the home of Peter Ellis is marked 'Z'.

ATH.

Sherlock Cornelius architect and surveyor and agent to the Yorkshire Insurance Co. Russell terrace 12 Upper Canning street—office 2 Manchester buildings 1 Tithebarn street

1873,11. An entry in the alphabetical section of Gore's Directory for 1865.

ATH.

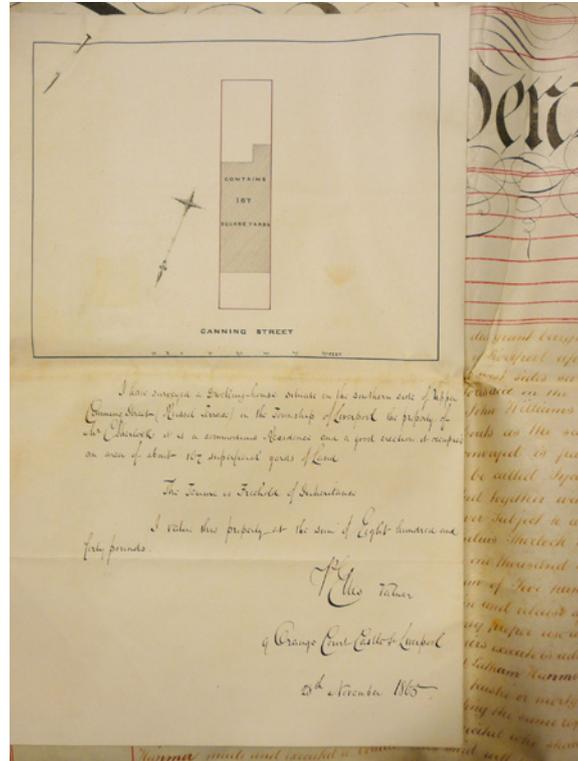
Then, on 28th December 1865, as a result of the death of Latham Hanmer in 1864 and at the request of Latham's executors, Cornelius transferred his mortgage to a new provider, William McCheane. In order to facilitate the sale, arrangements had been made the previous month for Peter Ellis to provide a valuation.

With nothing more than a small pin to attach the valuation to the Indenture, those documents have survived together for over 150 years. The valuation – one of hundreds which Peter would have written throughout his working life – provides a unique example of Peter's handwriting beyond his signature which appears on other documents (fig. 1873.12).¹⁰ With the lack of punctuation seemingly required by lawyers, Peter obliged with the valuation which reads:-

*I have surveyed a Dwelling-house situate on the southern side of Upper Canning Street (Russell Terrace) in the Township of Liverpool the property of Mr C Sherlock it is a commodious Residence and a good erection it occupies an area of about 167 superficial yards of Land
The Tenure is Freehold of Inheritance
I value this property at the sum of Eight hundred and forty pounds
P Ellis Valuer
9 Orange Court Castle St Liverpool
28th November 1865'*

Although Cornelius remained at no. 12 Russell Terrace for a further two years (fig. 1873,13), during 1867 he appears to have set his sights on Childwall for, on 26th December 1867, he sold the property to James Edgar in order to move to Elm House which would be his home for the rest of his life.¹¹ By this stage James Edgar had risen considerably in the business world, he and his family were living at Fern Villa in fashionable Cressington Park, his premises at no. 1 Upper Duke Street had become a pianoforte showroom (1873,14), he was advertising himself in the alphabetical section of the directories as a musical instrument maker, tuner and music seller, and seemingly he was looking for property in which to invest.

1873,14. From *Gore's Directory for 1865* showing James Edgar's pianoforte rooms.
ATH.



1873,12. The valuation provided by Peter Ellis for the house and land at 12 Russell Terrace, attached to the Indenture for the mortgage supplied to Cornelius Sherlock on 28th December 1865.
LRO.

1873,13. From *Gore's Directory for 1867* showing Cornelius Sherlock at no. 12 Russell Terrace and Henry Sumners at no. 20 (the second property in Russell Terrace which Cornelius had previously bought on a mortgage and subsequently sold).
ATH.



The second piece of evidence is that the *Liverpool Mercury*, in its account of the funeral of James in 1883, noted that 'Mr. J. J. Edgar, of Upper Duke-street' was 'prominent in his advocacy of the homoeopathic system of treatment' and that one of the mourners was Dr Drysdale (who was Peter's physician).¹³ In fact both Peter Ellis and James Edgar were Governors of the Hahnemann Homoeopathic Dispensary in Hardman Street, the building which Peter had designed and which had opened in 1860 (*Footsteps*, pp. 189-190). They are shown in the Annual Reports as benefactors and also as annual subscribers, whilst James was also the Dispensary's treasurer (fig. 1873,16). James would therefore have known Peter through that association and would have been aware that Peter had been the architect for the building which he frequented.

In addition, in 1867-68, during the period that James would have been journeying back and forth between Upper Duke Street and Russell Terrace to inspect his planned acquisition and to make alterations following purchase, he would have become familiar with some newly constructed houses (section 1864, fig. 1864,20) as he crossed the Canning Street / Catharine Street junction (fig. 1873,17).

SUBSCRIPTIONS AND DONATIONS.
1871.

Subscriptions are due on the 1st of January, and may be paid either to the Treasurer, Mr. EDGAR, No. 1, Upper Duke Street; Mr. CAPPER, 55, Bold Street; or the Collectors, WILLIAM ROSS & SONS, 97, Hanover Street.
Subscribers, on payment of their Subscriptions, will receive Tickets of Recommendation, entitling Patients to priority of attendance.
Those marked thus (*) are new Subscriptions.

	Subscriptions.		Donations.	
	£	s. d.	£	s. d.
Abbott, W.H., Nelson-street	1	1	0	
Adair & Dawson, London-road	0	10	6	

Eccles, Alexander, 19, Exchange-alley	1	1	0	
Edgar, James J., Upper-Duke-street.....	1	1	0	
Ellerbeck, J. T., Bold-street	0	10	6	
Ellis, Peter, 9, Orange-court	1	1	0	
Elison, Miss Jemima, per Dr. Drysdale ...				0 10 0
Evans, Rev. J., Grassendale	1	1	0	

1873,16. Two details from the Homoeopathic Dispensary's 1872 Annual Account for the 1871 year, the upper showing James Edgar as its treasurer and the lower showing both James and Peter Ellis as subscribers.

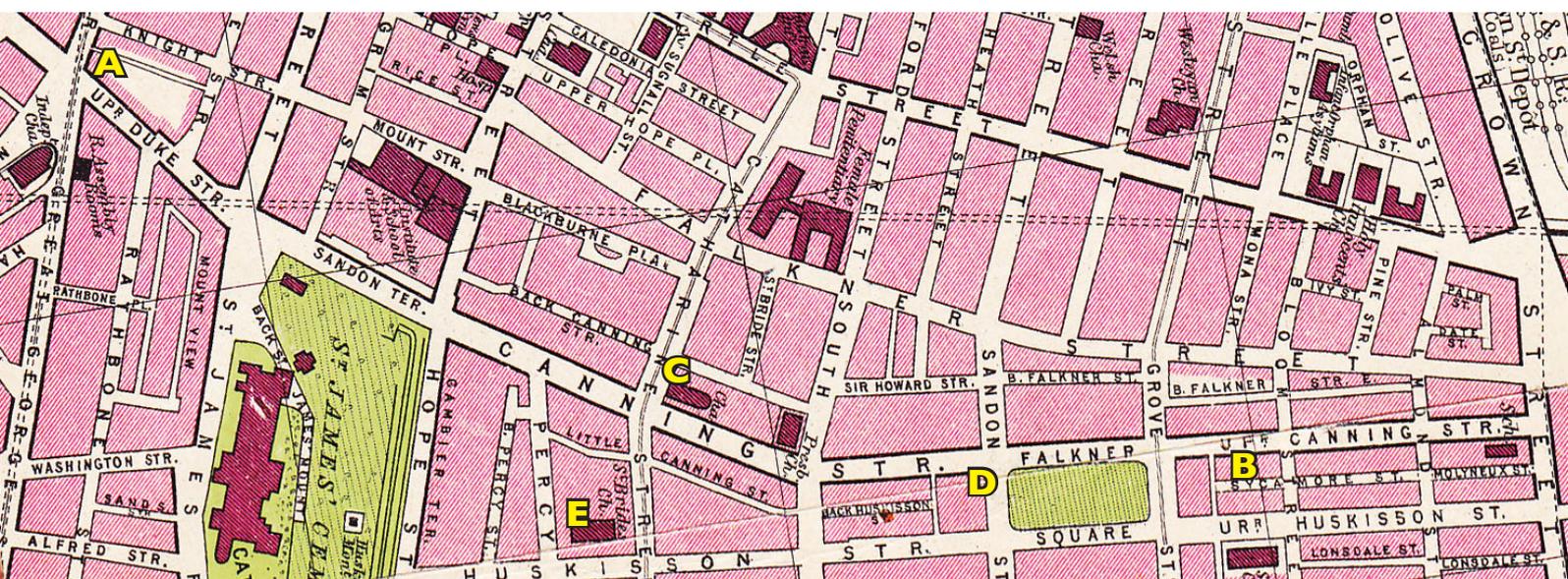
LRO, ref. 614 HAH 8/2/1.

1873,17. James Edgar's route in 1867-68 from no. 1 Upper Duke Street (marked 'A') to no. 12 Russell Terrace ('B') which passed close to the houses on Catharine Street for which Peter Ellis had been the architect in 1864 ('C').

In so doing James would also have passed through Falkner Square (Peter's home is marked 'D'). Note also St Bride's Church ('E').

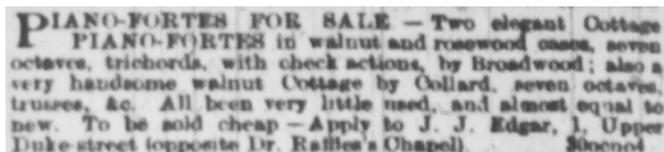
From Bartholomew's 1930s Town Plan.

PRI. Courtesy of Harper-Collins.

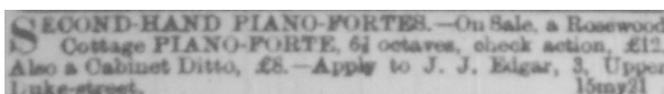


The directories then suggest that by 1871 James Edgar, having carried out his pianoforte business for over two decades at no. 1 Upper Duke Street, had acquired the neighbouring building at no. 3 with the intention of pulling it down and building a replacement on the site, because in 1872 and 1873 no. 3 is shown as empty, and then in 1874 the business has transferred to no. 3 (fig. 1873,18).¹⁴

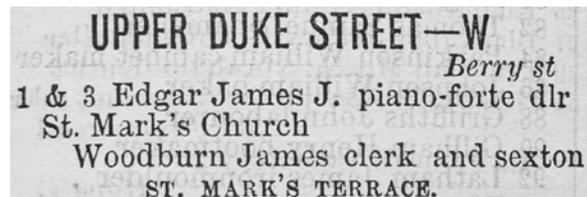
James occasionally placed advertisements for the sale of his pianos in the *Liverpool Mercury*. The last one in 1871 which is detected by an OCR search of the British Library's online copy of the newspaper is for the edition of 4th November (fig. 1873,19) and the earliest one in 1873 is for the edition of 15th May (fig. 1873,20). Whether no. 1 Upper Duke Street would have needed to be vacated temporarily whilst no. 3 was pulled down and the party wall made secure is uncertain but, if so, perhaps the 1871 advert represents the necessary clearance of stock.



'Piano-fortes for sale - Two elegant Cottage Piano-fortes in walnut and rosewood cases, seven octaves, trichords, with check actions, by Broadwood; also a very handsome walnut Cottage by Collard, seven octaves, trusses, &c. All been very little used, and almost equal to new. To be sold cheap - Apply to J. J. Edgar, 1, Upper Duke-street (opposite Dr. Raffles's Chapel).''¹⁵



'Second-hand piano-fortes. - On sale, a Rosewood Cottage Piano-forte, 6 7/8 octaves, check action, £12. Also a Cabinet Ditto, £8. -Apply to J. J. Edgar, 3, Upper Duke-street.'



A



B



C

1873,18. The entries in the numerical section of the directories for (A) 1871, (B) 1872 (the entry in 1873 being the same) and (C) 1874.

ATH.

1873,19. An advertisement in the *Liverpool Mercury*, 4th November 1871.

LCL microfilm.

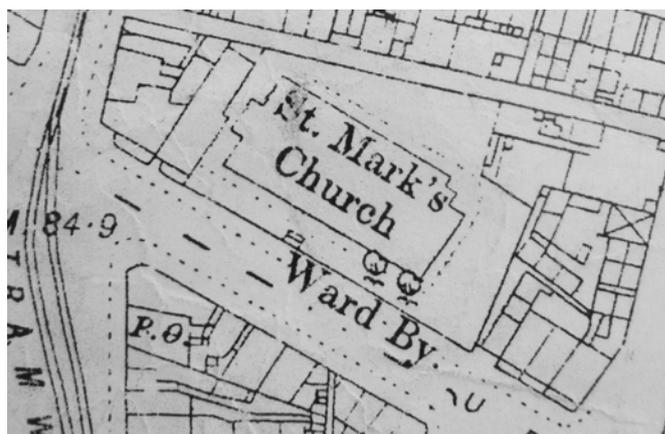
1873,20. An advertisement in the *Liverpool Mercury*, 15th May 1873.

LCL microfilm.

After the 1847/48 O.S. the next high-detail map was the 1890 O.S. and comparison of the footprints gives an indication of the larger size of the new no. 3 Upper Duke Street which covered approximately twice the area. The garden and outhouses had disappeared, and the new property stretched almost to Back Knight Street (fig. 1873,21).

On this 1890 O.S. the entrance to the shop is to the left of the railings whilst there would have been a gate in those railings to allow access to a second and private entrance to the residential part of the building. That this is the case is confirmed in several ways. First, the Edgar family home at Fern Villa, Cressington Park, ceased to be entered in the alphabetical section of the directories for James Edgar from the edition for 1880, although it may have continued to be owned by the family. Second, the 1883 probate entry for James Edgar indicates that he was *'formerly of Cressington Park near Liverpool in the county of Lancaster but late of Upper-Duke-street in the City of Liverpool'*. Third, the 1875 and 1877 marriage certificates of two of his daughters show them as resident at no. 3 Upper Duke Street.¹⁶ Fourth, in the directories for 1890 and 1891, Rev. Sidney Arrowsmith, the vicar of St Mark's, is listed at no. 3A Upper Duke Street, thus being separate from the business premises.

These two marriage certificates together with that for another daughter in 1878 also indicate a third way in which James Edgar and Peter Ellis would have been well acquainted. These three Edgar daughters (James and Sarah had a total of eight girls and two boys) were married at St Bride's in Percy Street despite the fact that the nearest church to no. 3 Upper Duke Street was St Mark's – literally next door – whilst both St Luke's and St Michael's, Upper Pitt Street were also nearer than St Bride's.¹⁷ This suggests therefore that James Edgar and his family worshipped at St Bride's (fig. 1873,17), the church at which Peter and Mary Helen Syers had been married (*Footsteps*, pp. 88-89) and which Peter and Mary had presumably continued to attend.



1873,21. From the 1890 O.S., showing the outline of the building at no. 3 Upper Duke Street which had replaced the one shown in fig. 1873,9.

LCL.

The suggestion therefore is that James Edgar, having seen the recently constructed pair of semi-detached houses on Catharine Street for which Peter had been the architect, and liking what he saw (including the use of stone, the projecting first floor bay windows and the fleur-de-lys decoration), approached Peter to invite him to produce drawings for the new no. 3 Upper Duke Street.

What Peter produced must have been eminently suitable. Whilst, over many years, prosperous families had tended progressively to move further and further out from the town centre and away from their places of business – no longer living above their shop, warehouse or counting-house – James (and hopefully the rest of his family) chose to do precisely the reverse, thus anticipating the 21st century popularity of returning to *'inner city living'* by a century and a half.



After James Edgar's death in 1883 the business – having become a Company, 'Edgar Jas. J. & Co piano-forte dealers', in the directories – continued for a few more years,¹⁸ following which it became the premises of a pawnbroker, John McHale, from 1892 to 1908.¹⁹ Joseph Sharples notes that 'The E side of Berry Street was rebuilt to its present line c. 1900',²⁰ hence the replacement building at the junction today (fig. 1873,1). The artist J. Barter, perhaps aware of the Corporation's decision to rebuild and wishing to capture a memory of the street, produced a delightful watercolour, dated 1897, which includes the building for which Peter Ellis had been the architect. John McHale's pawnbroker's sign can be seen hanging beneath the second floor window (fig. 1873,22), and a comparison of this 1897 painting with the situation today indicates that the building's original and delightful second floor oriel windows – features which Peter and James must have enjoyed designing – were later replaced.

1873.22. A view of 'Berry Street, east side from Upper Duke Street looking northwards, 1897. Watercolour by J. Barter.'

LRO, ref. Barter Collection 33.

In this view, the appearance of the neighbouring building suggests that it had undergone significant changes since much earlier days, although whether those changes had taken place when no. 3 was demolished and rebuilt is unknown. The 1898 directory indicates that Richard Hardie, previously with a bicycle shop in Renshaw Street, established himself temporarily at no. 1 Upper Duke Street (as shown in fig. 1873,22) before taking over new premises in a rebuilt Berry Street in 1900. During that year no. 1 Upper Duke Street was demolished and integrated into Richard's shop, and many Liverpool folk will remember the premises which soon became a showroom for the Raleigh Cycle Co and was still going strong at 45-49 Berry Street in the last edition of *Kelly's Directory* in 1970.

By the early 20th century the fate of St Mark's Church must have been hanging in the balance. The LRO has several photographs of the building, one dated as being ca. 1910 and in which no. 3 Upper Duke Street can be seen to be displaying a flag (fig. 1873,23), and others in 1913, shortly before the church was demolished in September of that year.

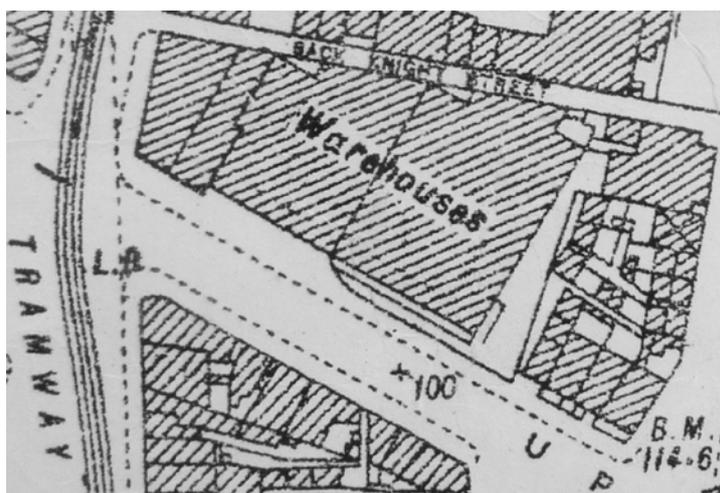
The site remained empty for over a decade, and what replaced the church could by no stretch of the imagination be called beautiful (fig. 1873,24). It began life as warehouses (fig. 1873,25) for a certain well-known pickle and sauce manufacturer (fig. 1873,26), but from 1930 until at least 1970 (the last of *Kelly's Directories*) it became warehouses for Lewis's department store.

With the loss of no. 1 Upper Duke Street after the Berry Street reconstruction, Peter Ellis's building was renumbered so that its two entrances became listed in the directories as nos. 1 and 3 (with the warehouses becoming nos. 5 and 7). The building had a somewhat chequered history during much of the 20th century, with periods in which the directories suggest that it lay empty, until it was rescued and transformed by the arrival of the Yuet Ben in 1980, a restaurant which had started its life over a decade earlier at 29 Great George Street.



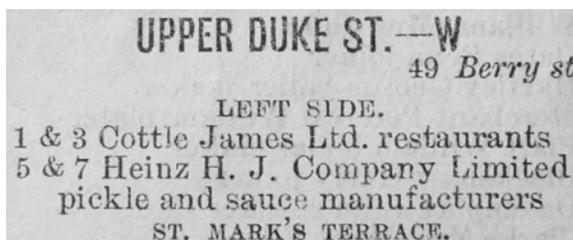
1873,23. A view of St Mark's Church, ca. 1910, the last entry in Gore's Directory to indicate its use being in 1909.
LRO, ref. Photographs & Small Prints: Churches: St Mark's Upper Duke Street.

1873,24. The warehouses which replaced St Mark's Church and which began life in the ownership of H J Heinz.
GHJ.



1873,25. From the 1924 O.S. showing the arrival of the warehouses on the site of St Mark's Church.
LCL.

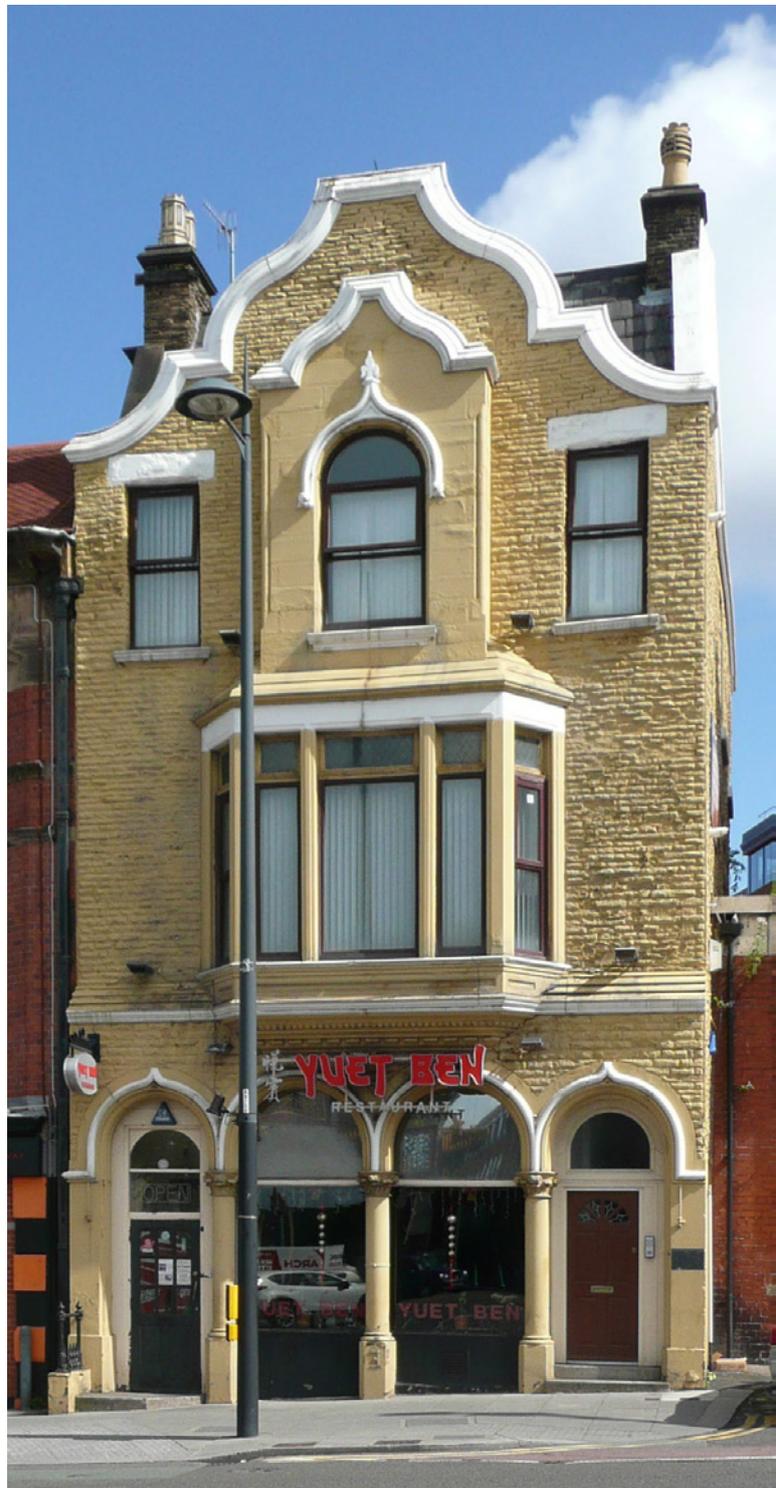
1873,26. From Gore's Directory for 1925 showing the renumbering of the western end of Upper Duke Street.
ATH.



Now, hopefully, with its address finally settled upon as no. 1 Upper Duke Street (fig. 1873,27), at the time of writing this section the Yuet Ben is clothed in scaffolding for a repaint to enable its exterior to match the high quality of its cuisine. Following my sharing the results of the research and the story constructed above, Joseph Sharples has kindly provided a description of the building as it exists today (fig. 1873,28):-

'A three-bay, three-storey building of rock-faced stone with ashlar dressings, all now painted. The shaped gable gives an overall Jacobean flavour, but this is mixed with some Gothic details. The arcaded ground floor has four round arches on columns with foliage capitals, and the outer arches have drip-moulds with ogee tops, making them Gothic. These outer arches were presumably designed as doorways, one to the shop, the other to living accommodation on the upper floors; the inner arches would have been the shop windows. The first floor has a large canted oriel window (did this belong to the residential part of the building, I wonder, or did it perhaps light a show room?). On the second floor, the middle window is round-arched, but once again it has a Gothic ogee drip-mould, this time with a fleur-de-lis finial. This window is further dignified by being set in a raised ashlar panel with its own shaped gable.'

1873,28. The Yuet Ben in August 2014.
GHJ.



Yuet Ben since 1968

1 Upper Duke Street
Chinatown
Liverpool L1 9DU

Phone: 0151 7095772 /
0771 1182168

email: yuetben@aol.com

web: www.yuetben.co.uk



1873,27. The Yuet Ben business card, courtesy of the manager, Terry Lim.

References to section 1873

1 The only known version of Charles Eyes' map is a lithograph by Llewellyn Syers produced many decades later (see *Footsteps*, p. 166). Copies exist at the LRO and the Athenaeum.

2 Richard Horwood died a poor man at the age of 45 on 2nd October 1803, having published his survey 'showing every house' only three months earlier. The plan was engraved in a scale so large that it was issued in six sheets. Prior to the survey of Liverpool he had worked on an equally impressive map of London. His memorial can be found in the graveyard of the Ancient Chapel of Toxteth. For further details see the chapter by Bernard Cliffe, *Memorials of the Ancient Chapel of Toxteth*, pp. 22-23, contained in *Liverpool Unitarians. Faith and Action* (Daphne Roberts and David Steers, Eds., Merseyside and District Missionary Association, 2014).

3 From a comparison of the names of the occupants in *Gore's Directory* of the two houses between the corner of Berry Street and St Mark's Church, the houses were nos. 81 and 82 Duke Street in 1829 and then nos. 1 and 2 Upper Duke Street in 1832. When Liverpool adopted the 'odd on the left, even on the right' system around 1838, the houses became nos. 1 and 3 Upper Duke Street in the 1839 directory. The two buildings on these plots then retained that numbering until 1900 when the property at no. 1 was rebuilt with its entrance on Berry Street. See later in the narrative for these subsequent changes.

4 James Picton, *Memorials of Liverpool*, G G Walmsley, 2nd edition, 1875, vol. II, p. 276.

5 A T Brown, *How Gothic came back to Liverpool*, University Press of Liverpool, 1937, p. 9.

6 On the marriage certificate James Jacob Edgar appears as Jacob Edgar (7th April 1830, LRO, ref. 283 GEV/3/1) whilst on the 1841 census he is also recorded as Jacob and on the 1851 census as John. However surrounding evidence confirms that these documents all refer to the James Jacob Edgar of this story. Sarah Elizabeth was born on 17th January 1831; her birth appears not to be recorded on *Ancestry*, but is confirmed in a 1923 document at the LRO, ref. 352 CLE CON 2 88/5.

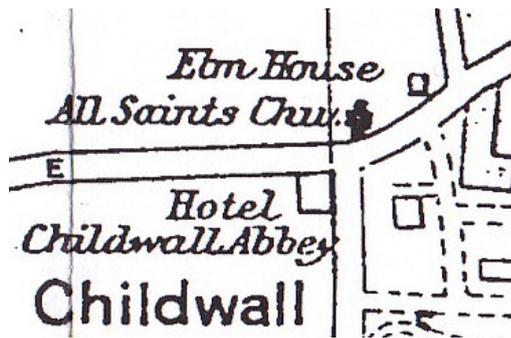
7 In 1845, having qualified under Peter's guidance, Cornelius Sherlock (1823-1888) entered *Gore's Directory* as 'architect, (S. & L.), 13, Gloucester pl. Low Hill' and also as 'Sherlock and Longrigg, architects, 22, King street'. John Longrigg (ca.1817-ca.1878) had also been one of Peter Ellis's apprentices for he is recorded in the Liverpool Mercury in 1840 as appearing as Peter's clerk before a stipendiary magistrate (*Footsteps*, pp. 43-44). For several years 22 King Street had been the office of Sidney Sherlock, an elder brother of Cornelius, and it is not until 1851 that the directory shows that Cornelius had left his parents' home to begin independent life at 43 Church Road, Stanley. Although Cornelius maintained the King Street office with his brother for several more years, the 1845 partnership with John was relatively short-lived for the 1849 directory lists John at Commerce Court in Lord Street and later at 30 North John Street. Throughout the period in which he appears in the directories, John commuted to work by ferry each day and, when he died, Mrs Kate Longrigg continued to live at their home at 31 Grange Mount, Cloughton.

8 The Indenture and subsequent related documents are held at the LRO, ref. 352 CLE CON 2 88/1 to 88/7, the one for 1848 being 352 CLE CON 2 88/1. The property became listed as no. 12 Russell Terrace, Upper Canning Street (where Cornelius Sherlock is shown in the directories between 1859 and 1864) and, later still, as no. 90 Canning Street.

9 LRO, ref. 352 CLE CON 2 180/1 to 180/29. The property became known as no. 20 Russell Terrace, Upper Canning Street and, later still, as no. 98 Canning Street. Not existing when the 1848 O.S. was carried out (fig. 1873,10), it was built at the corner of Upper Canning Street and Bloom Street and was eventually sold to Henry Sumners (fig. 1873,13). After Peter Ellis died and Mary Helen Ellis left no. 40 Falkner Square, Henry and Emma moved to the Ellis home (*Footsteps*, pp. 195-196) whilst retaining no. 20 Russell Terrace.

10 LRO, ref. 352 CLE CON 2 88/2.

11 Cornelius Sherlock died at Elm House on 20th January 1888 leaving an estate of £6,535 and was buried in the churchyard of All Saints, Childwall, next door to his home.



1873,29. A detail from Philip's map of 1921 showing the position of Elm House.

LCL, ref. 'Map of Churches of England Parishes. Liverpool & District c.1900 for family & local historians'.

In the evening I drifted into the Picton Lecture Hall—our grand Rotunda—and found it filled to the door with the dirtiest, raggedest, nastiest crowd that ever I looked at. There were 1300 people, who had come—to hear the Gospel preached? or—to get a loaf of bread? The air was fetid and horrible. The faithful men and women who worked here for forty Sunday nights during the last winter and spring deserve well of their country. There were women with squalling babies sitting in one part of the hall; there were hosts of bare-headed, barefooted women in others; and such an assembly of the lame, the halt, the blind, the ragged, and the dirty, as one could scarcely expect to gather even in Liverpool. Every "model lodging-house" seemed to have sent its contingent, while some of the faces would convert a saint to a belief in the doctrine of "total depravity." Here and there through the crowd were good faces—faces worth saving—and it was doubts on *their* behalf this meeting was held. Few people can estimate the amount of sorrow and degradation in our city until they come to such a service as this. Mr. Moody never gathered so much of sin and filth into one room as there was here. They had sheets of hymns given out; they sang, they listened to the preaching and praying, but a restless audience it was. Only two people went out during all the service, for they were each to get a loaf of bread given them as they went out at the close, and few could afford to miss that. This was the last meeting of the long series, and the workers must have been glad the end had come for this summer, for it is a fearful labour. I was glad to reach the fresh air, and count up the strange sights and sounds which had come to me from a Sunday in Liverpool.
R. M.

1873,31. This extract from an article entitled 'Sunday in Liverpool', which appeared in the *Liverpool Mercury*, 7th June 1886, was by a columnist ('R.M.') who toured the city that day to observe services in a variety of churches and ended his tour at the Picton Lecture Hall. That the Hall was being used in this way might perhaps be a surprise to Liverpool people of today, and illustrates some of the 'sorrow and degradation' that many of the folk were suffering at that time. It is included in the *St Margaret's* newspaper cuttings referred to in section 1871.

LRO, ref. 283 New 2.



1873,30. Cornelius Sherlock was the architect for one of Liverpool's most elegant buildings, the Picton Reading Room and Lecture Hall, completed in 1879. The plaque to the left of the entrance indicates that the Reading Room was modelled on the one at the British Library.

GHJ.

12 LRO, ref. 352 CLE CON 2 88/3. There is no evidence in the directories subsequent to 1867 that James Edgar or any of his children, single or married, lived at no. 12 Russell Terrace, and it is assumed that he let the property out in order to provide an investment income.

13 *Liverpool Mercury*, 10th February 1883. Three of the mourners were Robert McGowen and Frank McGowen (sons-in-law of James Edgar) and Albert Ayling (who subsequently married another of James Edgar's daughters). A report in the *Mercury*, 25th January 1869, of the annual meeting of the Dispensary concluded by noting that 'Mr. Edgar expressed his high sense of the value and efficacy of homoeopathy, after having himself tested it for twenty years past.'

14 That the numerical directory entry for 1871 (fig. 1873,18A) is not a mistake is indicated by the fact that the alphabetical directories for 1872 and 1873 continue to show James Edgar as listed at both nos. 1 and 3 Upper Duke Street, presumably because in each of the years that those directories were prepared for printing James was unsure when the new no. 3 would be ready and therefore in which premises his clients would find him operating.

15 'Dr. Raffles's Chapel' was the Great George Street Congregational Chapel (see the extreme left of fig. 1873,17) which is known today as the 'Black-E' (a glimpse of its northern elevation can be seen in *Footsteps*, p. 50, fig. 3,17, just to the left of the Chinese Arch). Although Dr. Raffles had died in 1863, James Picton's description of his popularity (*Memorials of Liverpool*, G G Walmsley, 2nd edition, 1875, vol. II, p. 287) indicates perhaps why the chapel continued to be known by that name for several years after his death.

16 LRO, ref. 352 CLE CON 2 88/5, dated 1923 in pencil, provides 'Notes re the daughters of the late J. J. Edgar Esq.', of which there were six still alive at his death, and with the last having died in January 1923. From those names, the *Ancestry* website has allowed the discovery of the dates of the marriages of Fanny Edgar to Robert McGowen on 24th April 1875, and of Louisa Orrell Edgar to Frank McGowen on 6th August 1877 (see ref. 13 above). Both certificates give the daughters' addresses as '3 Upper Duke Street'. The certificate of the marriage of a third daughter, that of Sophia Hannah Edgar to George Rogers on 19th September 1878, shows her as resident at 'Duke Street' which may have been an abbreviation for the family home.

17 Microfilm copies of the three marriage certificates can be inspected at Liverpool Central Library, ref. 283 BRI/3/11.

18 In the directories for 1885-1888, the artist Albert Ayling is listed as resident at no. 3 Upper Duke Street. Ref. 352 CLE CON 2 88/5 shows that Albert had married Annie Edgar, another of James Edgar's daughters, on 11th August 1883. He perhaps looked after the winding up of James Edgar's business until it ceased to be listed in 1889. The house that James bought at no. 12 Russell Terrace in 1867 had cost £850. His probate shows that he left over £13,000 in 1883, suggesting that he would already have had easily enough money in 1870/71 to finance the purchase of the original no. 3 and have the new no. 3 built.

19 John McHale began his career in 1885 as a pawnbroker's apprentice in Dinorben Street, established his own pawnbroker's shop at no. 55 Blandford Street (previously Finch Street, subsequently Kempston Street) in 1887, transferred his business to no. 6 Upper Duke Street in 1890 and finally settled in at no. 3 on the opposite side of the street in 1892.

20 Joseph Sharples, *Liverpool. Pevsner Architectural Guides*, Yale University Press, 2004, p. 199.

1875.

A Haigh – Ellis connection

In the numerical sections of *Gore's Directory* from 1873 to 1876, no. 39 Catharine Street is shown as the home of Thomas Haigh (figs. 1875,1 and 2), the architect and builder who attended the funeral of Peter Ellis (*Footsteps*, p. 202, ref. 14).

The National Probate Calendar for 1875 provides the following entry for the widow of John Ellis senior, a brother of Peter Ellis (*Footsteps*, p. 131, ref. 9):-

'18 October. The Will of Mary Stockdale Ellis late of Wavertree near Liverpool in the County of Lancaster Widow who died 19 July 1875 at Wavertree was proved at Liverpool by Mary Helen Syers Ellis of 39 Catherine-street Liverpool Spinster the Daughter one of the Executrixes.'

Never having a listing in her own right in the directories, the fact that Mary Helen Syers Ellis was provided with accommodation in the Haigh family home provides further indication of a friendship between the Ellis and Haigh families, and strengthens the possibility of a professional association between Peter and Thomas Haigh.

CATHARINE ST—E	
	<i>Myrtle st</i>
	<i>Mulberry st</i>
	<i>Falkner st</i>
1	Lowndes Henry, M.D. & surgeon
3	Houlgrave Peter George
5	M'Donald Mrs. Clara
7	Pearson William L. book keeper
9	Jellard Mrs. Mary
11	Eaton Mrs. Sarah
13	Johns Mrs. Margaret A.
15	Lodge Thomas town's waiter
17	Fairey Mrs. Ann
19	Lockerby Mrs. Ann
21	Bingham Joseph gentleman
23	Brown Mrs. Catharine
	<i>Little St. Bride st</i>
25A	Holland Miss Sarah Ann
27A	Mignot Adrian Paul tobacco merchant
	Catholic Apostolic Church
	<i>Canning st</i>
25	Shaw Mrs. Mary
27	Unsworth Mrs. Mary
	<i>Little Canning st</i>
31	Ranger Morris comm. merchant
33	Mackenzie John ship-bread baker
35	Jones William joiner and builder
37	Waterhouse Sebastian estate agent
39	Haigh Thomas joiner and builder
41	Henderson Mrs. Hester
43	Hobson Samuel T. gentleman
	<i>Huskisson st</i>

1875,1. A portion of the entry for Catharine Street in the 1875 Gore's Directory showing Sebastian Waterhouse at no. 37 and Thomas Haigh at no. 39 (prior to the renumbering in 1883 from which time the houses became nos. 39 and 41 respectively). Fred Forrest (Journal of the Liverpool History Society, 2014, p. 102) notes that the alteration to Sebastian's home in 1857 was an early work of the architect Alfred Waterhouse.

ATH.



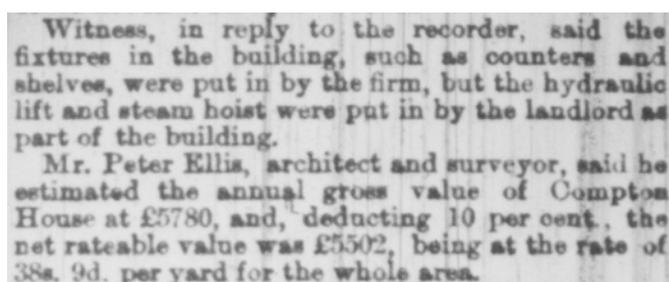
1875,2. Nos. 37 and 39 Catharine Street as numbered until 1883 (nos. 39 and 41 today).

GHJ.

It is therefore perhaps of interest to note that Peter was involved as a valuer in the 1869 report of *'The Rating of Compton House. Appeal Against the Assessment [for the relief of the poor]'* (fig. 1875,3). The first Compton House had been consumed by fire in 1865 and this second Compton House, finally completed in 1868, was the one for which Thomas Haigh had been the architect.

The report mentions that a *'hydraulic lift and steam hoist were put in by the landlord as part of the building'* but this lift must have been of the conventional type since the building's completion came just too early to take advantage of the possibility of installing Peter's *'Mechanical Gradatory'* (see earlier section 1869.A).

Although a disused and very utilitarian 20th century paternoster lift lies hidden away at Compton House (Marks & Spencer's in Church Street: see later section 2013) it is not known whether this replaced a 19th century paternoster which may have been installed during Peter's days.



1875,3. From a report in the *Liverpool Mercury*, 15th July 1869, of *'The Rating of Compton House. Appeal Against the Assessment'*.

LCL microfilm.

DISCOUNT 25. IN THE WHOLESALE.
MESSRS. HATCHARD,
BOOKSELLERS & PUBLISHERS,
187, PICCADILLY, LONDON,
The Largest Assortment in London of
NEW AND STANDARD BOOKS,
In Cloth and Leather Bindings,
ESTABLISHED 100 YEARS.

REGISTERED FOR TRANSMISSION ABROAD.

A. GEORGE SCOTT,
STOCKBROKER.

Speculative accounts opened from £1 per cent.
No liability whatever beyond the amount deposited.
Registered Precursor and Advice Circular.
Telegraphic address "Moaander," London.

2, Copthall Chambers, Throgmorton-st., E.C.

THE

ANGLO-AMERICAN TIMES

ESTABLISHED 1865.

A Weekly Review of the United States.

Vol. XLII.—No. 1,078 LONDON, FRIDAY, JUNE 25, 1886. PRICE.....4s
STAMPED.....4s

1886.

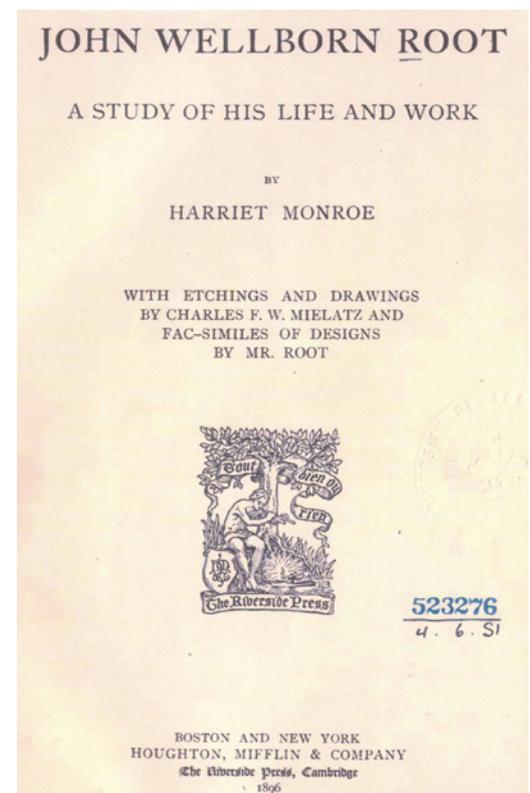
John Wellborn Root passes through Liverpool

Gillian Moore, whose excellent 1997 dissertation provided valuable information for *Footsteps* (e.g. p. 220, ref. 12), has continued over the years to search for evidence that Peter's buildings might have been observed by John Wellborn Root at a time additional to the much quoted period when he was a teenager in Liverpool during the American Civil War (p. 221, ref. 13).

Earlier this year she e-mailed to say that, 'I don't think I'll ever stop looking for proof of Ellis's influence on the *Chicago skyscraper*', and indicated that her search had borne fruit with the discovery of Root's passage through Liverpool in June and August 1886, two years before completion of the *Rookery* in Chicago.

It is the oriel staircase in the *Rookery*, bearing a very strong resemblance to the one at no. 16 Cook Street (albeit on a more grandiose American scale), which convinced Gill that Root must have seen the one at Cook Street. I am indebted to Gill for the following information.

Root's arrival is contained in the *Anglo-American Times* of June 25th 1886 (fig. 1886,1) which on p. 22 lists 'J W Root, wife, infant and maid' amongst those on the Cunard Liner *Aurania*. On p. 18 the ship is shown as having arrived at Liverpool from New York on June 20th. A biography of Root (fig. 1886,2) mentions a letter by him dated 'Paris, June 22d, 1886' (Harriet Monroe, p. 170) which indicates that the Root family proceeded immediately to Paris after arriving at Liverpool.



Top: 1886,1. The heading to the *Anglo-American Times* for 25th June 1886.

Retrieved from <http://newspaperarchive.com>

1886,2. Title page of Harriet Monroe's biography of Root from the online copy provided by the University of Toronto.

District of the City of New York, Port of New York.

I, *Horatio McKay* Master of the *S.S. Servia* do solemnly, sincerely and truly swear that the following List or Manifest, subscribed by me, and now delivered by me to the Collector of the Customs of the Collection District of the City of New York, is a full and perfect list of all the passengers taken on board the said vessel at *Liverpool & Glasgow* from which port said vessel has now arrived; and that on said list is truly designated the age, sex, calling, country of citizenship, native country, location of compartment or space occupied, intended destination or location, number of pieces of baggage, and date and cause of death of passengers, as required by the Passenger Act of 1862; also a true statement, so far as it can be ascertained with reference to the intention of each alien passenger as to a protracted sojourn in this country. *So help me God.*

Sworn to this *Sept 16* 1886

List or Manifest OF ALL THE PASSENGERS taken on board the *S.S. Servia* whereof *H. McKay* is Master, from *Liverpool* burthen *3971* tons. *H. McKay*
DEPUTY COLLECTOR *H. McKay*
*To be used for Cabin Passengers only. †To be used only for Immigrants, or Passengers other than Cabin.

No.	NAMES	AGE.		SEX.	CALLING.	*The country of which they are citizens.	†Native Country.	‡Location of compartment or space occupied. Specify whether forward, amidships, or aft.	§Intended destination or location.	Citizens, Visitors, or Immigrants.	Number of pieces of baggage.	Date and Cause of Death.
		Years.	Months.									

The Root family later came back to England where 'Chester, London, Oxford, Canterbury where the principal stopping-places' and where Root had 'letters of introduction to certain English architects' (Harriet Monroe, p. 169). They then returned to Liverpool in order to board the Cunard liner *Servia* which left on August 7th 1886 and arrived in New York on August 16th where the Manifest (fig. 1886,3) includes 'John W Root, 36, Architect, Louise Root, 28, Wife, Margaret Root, 1½, Infant'.

1886.4. A section of the earliest known photograph of the north side of Water Street (courtesy of Colin Wilkinson who dates it around 1880) showing, right to left, the Cunard Emigration Office, Borough Buildings (the home of the White Star Line) and Oriel Chambers.

Although the Water Street façade to Oriel Chambers bears the date 1864 the building was not completed until late in 1865. As a result, Root, arriving in Liverpool in 1864 as an enthusiastic 14 year old, is likely to have seen some of its exposed cast-iron framework before it was completely clad in stone. Returning to Liverpool in August 1886, it seems inconceivable that he did not make use of his time awaiting embarkation to look at the completed Oriel Chambers. As a consequence, he would then have been directed to visit no. 16 Cook Street. In those days the Cunard Emigration Office was at the junction with Rumford Street (fig. 1886,4), two doors away from Oriel Chambers.

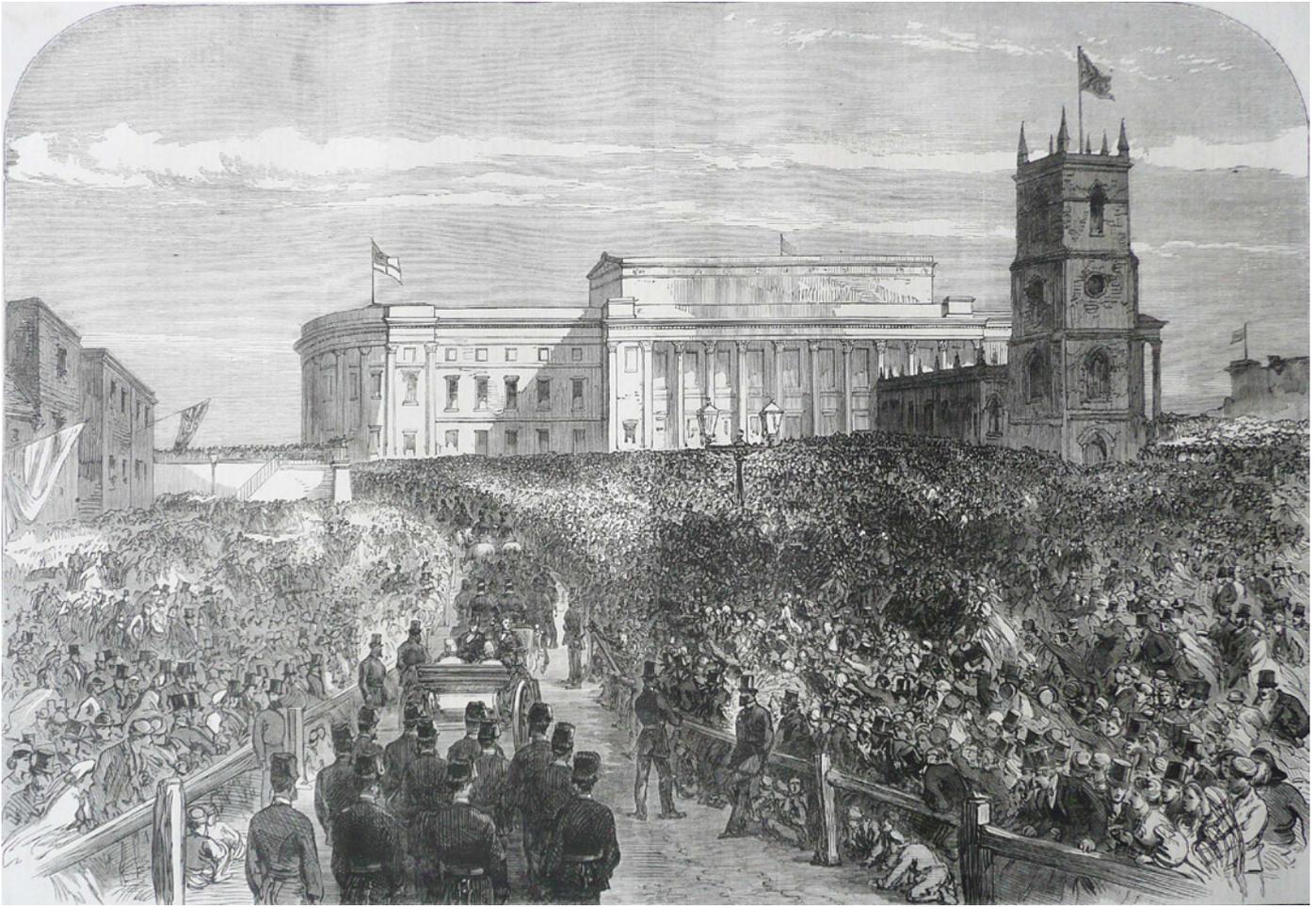
Typing 'Rookery Oriel Staircase' into Google will bring up a number of images of the staircase to show the strong comparison with that at 16 Cook Street (fig. 1886,5).

1886.5. The staircase at 16 Cook Street looking down, 2012. GHJ.

1886.3. The heading to the Manifest for the arrival of the *Servia* at New York on 16th August 1886.

Retrieved from <http://FamilySearch.org>
New York, Passenger Lists, 1820-1891.
Immigration and Naturalization Service.
National Archives, Washington D.C.





1898.

The last days of St John, Haymarket

St John's Church in the Old Haymarket, where Peter Ellis was baptised on 1st September 1805 (*Footsteps*, p. 4), was completed in 1784. Serving one of the poorest and most crowded areas of the rapidly growing town, almost one in two of the deaths were of children. Ann Ellis had perhaps been wise to return to her home in Prescot for the births of her first two children. The death of her third child, the first baby Peter (1800-1801; *Footsteps*, p. 3), at Shaw's Brow may well have been the result of the poor sanitation in the town.

On 28th March 1856 the *Liverpool Mercury* reported on the state of the churchyard and referred to the testimony of William Wordley (originally Harvey Lonsdale Elmes' clerk and subsequently an architect involved with the construction of St George's Hall: see *Footsteps*, p. 93). Wordley indicated that the churchyard was overcrowded and that, '*The bulk of the ground was a mass of putrefying matter... very offensive exhalations proceeded from the graveyard*' (my thanks to James O'Keeffe for this reference). Accordingly the churchyard was closed for burials on 11th June 1865. Although it was presumably not one of the handy stopping off points for the Royal couple during their visit to St George's Hall later that same year, many of the townsfolk appear to have decided to take the risk of using it to watch the procession (fig. 1898,1).

Top: 1898,1. 'Visit of the Prince and Princess of Wales to Liverpool: The Procession to St George's Hall'. *Illustrated London News*, November 11th, 1865, p. 473.

PRI.

During its life, and even in death, the church seems to have received architectural disapproval from several sources. James Picton (*Memorials of Liverpool*, G G Walmsley, 2nd edition, 1875, vol. II, p. 188) wrote that:-

'Making every allowance for the period of its erection, it would be scarcely possible to rate the design too low. The deplorable absence of any knowledge of the simplest elements of the pointed style is far from being compensated by anything pleasing in the outline or general effect. The building has obtained considerable notoriety for its very ugliness, and the obstruction which it offers to the west view of St George's Hall and to the desirable improvements in the locality.' (fig. 1898,2).

James Picton appears to have considered himself an authority on the 'pointed style' and a variety of Liverpool's churches of that type received approval or condemnation in his *Memorials*. So, Peter Ellis – if he had noticed the mention of his Welsh Baptist Chapel – might perhaps have considered himself lucky to have come away without a Picton bruising (*Footsteps*, pp. 170-171).

St John's was closed under the terms of the Liverpool City Churches Act in 1897, and the last Sunday service took place on 27th March 1898. Then, shortly after it was demolished, Henry Peet (*Transactions of the Historic Society of Lancashire and Cheshire*, 1899, vol. 51, p. 38) commented that:-

'For more than a century this unsightly structure has been allowed to disfigure the landscape, and it must be confessed that, as an example of ecclesiastical art the church of St. John has not a single redeeming feature. There must, however, have lingered in the mind of the architect a love of Gothic forms; but the display, it will be readily admitted, is feeble and contemptible in the extreme... Its complete disappearance will be a distinct gain from every point of view.'



1898,2. St John's in the 1890s, viewed from the west and with the arch of Lime Street Station visible in the distance.
PRI.

1898,3. A last view of St John's with timber and what appear to be gravestones leaning against the wall.
THS (1899, vol. 51, plate V, between pages 38 and 39).



Given that, during Liverpool's 'Militant' era, there were plans to knock St George's Hall down and replace it with a car park, the City could have ended up with a completely unobstructed west view of Lime Street Station...

1941.

James Sterling's firewatch duty

During Julie Robson's course, *Five Liverpool Architects*, in the autumn of 2013 (University of Liverpool Continuing Education; the five architects being John Foster Jnr, Alfred Waterhouse, Peter Ellis, Herbert Rowse and James Sterling), Julie mentioned in passing that James Sterling had been involved in fire duty at Oriel Chambers in WWII.

For further information on Julie Robson's excellent architectural courses visit the Art & Art History section on the Liverpool University's Continuing Education website:

www.liverpool.ac.uk/conted

At my request she kindly tracked down the reference to Mark Girouard, *Big Jim: the Life and Work of James Sterling*, Chatto and Windus, 1998, p. 38:-

'...at the end of his Liverpool time he started to look at and photograph Liverpool warehouses. It may have been at the same time that he became alive to the interest of Peter Ellis's two extraordinary 'pioneer modern' office buildings in Liverpool, Oriel Chambers and No. 16 Cook Street, which were to influence his work in the mid-1950s. He had known of them for some years, for as a student at Liverpool School of Art in 1941 he had firewatched from Oriel Chambers.'

Whether he was on duty on the night it was bombed (see the photos in *Footsteps*, pp. 204-206) is not known, but he must almost certainly have been the earliest architectural student to become aware of the building's cast iron structure.

Julie has subsequently found this additional reference: Anthony Vidler, *James Frazer Stirling: Notes from the Archive*, Yale University Press, New Haven and London, 2010, p. 33, caption to a photo of Oriel Chambers taken by Stirling in 1950:-

'Stirling mentions Oriel Chambers in his Black Notebook as the "ultimate expression of the so called 'St Louis Waterfront' window, common in Liverpool before being adopted by Barron le Jenney and Louis Sullivan in the United States".'



1989.

The Oriel Restaurant lived on!

In *Footsteps*, p. 154, it was wrongly concluded that because the *Oriel Restaurant* ceased to be listed in *Kelly's Directory* after 1941 it must have been bombed out of existence when the Covent Garden side of Oriel Chambers was hit. However both Ken Rogers (see *Footsteps*, e.g. p. 84) and Gillian Moore (see *Footsteps*, e.g. p. 220) have each subsequently told me that they remember dining there. Ken recalls all too vividly his visit there in the late 1960s:-

'It was the first time I'd taken a girlfriend out to anything special, so I picked the Oriel Restaurant because somebody said it was the best in the city and I wanted to impress. We did have a great night until we got the bill, and I suddenly knew why it was the best restaurant! Somehow we scrambled the money together between us, right down to the last few pennies. It was the very worst way to impress a girl, but I still recommended it to everyone. Later I learned that it wasn't just the restaurant that was special but that the building was a treasure in its own right.'

Gill also recalled that, *'I worked for Merseyside County Council in the late 1970s and we had several Christmas meals in the Oriel restaurant. Little did I know what an impact it would have later'* (see the 1999 section later).

1989.3. A grouped advertisement for a selection of restaurants in the city centre which appeared in *The Liverpoolian* in September 1932.

LRO, ref. Hq 052.721 LIV.

Top Right: 1989.1. A sketch by George Whitfield entitled 'A section of the Bar' (part of the article is reproduced in *Footsteps*, p. 154). Behind the bar stands the manageress Miss Peck who, for nineteen years, presided over 'the fruit-laden sideboard and the snow-white tables of the Oriel's restaurant, where the food is as good as it can be.'

LRO.

Top Left: 1989.2. A sketch from the same 1932 review showing the restaurant.

LRO.

<p>The Most Delicious COLD LUNCHEONS in the City are served at BRUNSWICK OYSTER STORES. 7a, Brunswick Street. Lobster, Crab, Cray - Fish, Shrimps, and other specialities. Oysters in Season. Under New Management.</p>	<p>The Lisbon Restaurant 55, Victoria Street. (Corner Stanley Street) Fully Licensed First-class Restaurant LUNCHEONS DINNERS SUPPERS Everything of the Best. Phone BANK 349. Proprietors: FENTON Liverpool and Stone.</p>	
<p>The CROOKED BILLET Exchange Street East Serve the best 2/- Lunch in the City. Choice Cigars. Old Napoleon Brandy and Liqueurs a speciality.</p>	<p>LIVERPOOL'S RESTAURANTS</p>	<p>BEAR'S PAW Lord Street. Fully Licensed. Choice Wines. High-class Food. Dancing Every Evening, 7-50 p.m. to 11 p.m. QUICK SERVICE. MODERATE PRICES.</p>
<p>The EXCHANGE OYSTER BAR 2, Oldhall Street. Telephone: Central 1717 Oysters and General Shellfish. Crabs, Lobsters. Fully Licensed.</p>	<p>The NEW POST OFFICE RESTAURANT Cumberland Street. Fully Licensed. HOT & COLD LUNCHEONS and EVENING MENU. Bass on Draught.</p>	<p>The NEW POST OFFICE RESTAURANT Cumberland Street. Fully Licensed. HOT & COLD LUNCHEONS and EVENING MENU. Bass on Draught.</p>
<p>LUNCHEON. Fare Well! DINNER. THE BUSINESS MAN'S RESTAURANT at the BASS ON DRAUGHT. ORIEL RESTAURANT WATER STREET. Telephone: Central 241. FULLY LICENSED.</p>		



1989,4. A detail showing the position of the Oriel Restaurant at the rear of the passageway into Oriel Close (see *Footsteps*, p. 153, figs. 9,3 and 9,4).

LRO.

The September 1932 edition of *The Liverpoolitan* (its editorial offices were at Oriel Chambers) carried an advertisement for a number of city-centre restaurants (figs. 1989,3 and 4) together with a feature article on the Oriel Restaurant which included sketches of both the bar and the restaurant (figs. 1989,1 and 2).

In what was perhaps the last review that the restaurant received, the Dining Out section of Bernie Carroll's *The Liverpool Book. A complete guide to the festival city* (published by Saints & Co. in 1984 to coincide with the Garden Festival) contains the following praise from Doris Lamumba:-

'The Oriel Restaurant in Oriel Chambers, Water Street is the only full a la carte eating house that boasts an indoor garden. Superbly decorated and offering an extensive menu the Oriel's prices are high but well worth every penny. Service is superb and the range of food spectacular, especially the flambés. Booking is essential as with all top quality eating houses. Open six days a week, contact them on 236 4664.'

Although, in 1932, the restaurant could proudly advertise 'Fare Well !' (fig. 1989,5), over half a century later, finding itself situated in a street which was no longer the commercial heart of the town, it became time to say farewell, and its last listing in the Liverpool telephone directory has been traced to 1989 (fig. 1989,6). How good, however, that there are still folk around who recollect visiting it and who can still recognise what had been the entrance (fig. 1989,7).



1989,5. A detail from the the 1932 advertisement (fig. 1989,3).

LRO.

Oriel Restaurant The –	
Reception, Oriel Chmbs, Water St 2	236 5025
Bar, Oriel Chambers, Water St L2 8UD	236 3864

1989,6. From the 1989 Liverpool telephone directory, the last one to list the restaurant. In *Kelly's Directory for 1941* (the last in which the restaurant had advertised itself by that means) the phone nos. had been Central 0241 and Bank 6159.

LRO.



1989,7. All that is left of the entrance to the Oriel Restaurant viewed from Oriel Close in 2014. Immediately to the left of the scene is the dividing line between the building which survived the 1941 blitz and the new building by James and Bywaters which took its place (for a Covent Garden view of the old and the new see *Footsteps*, p. 207, fig. 12,4).

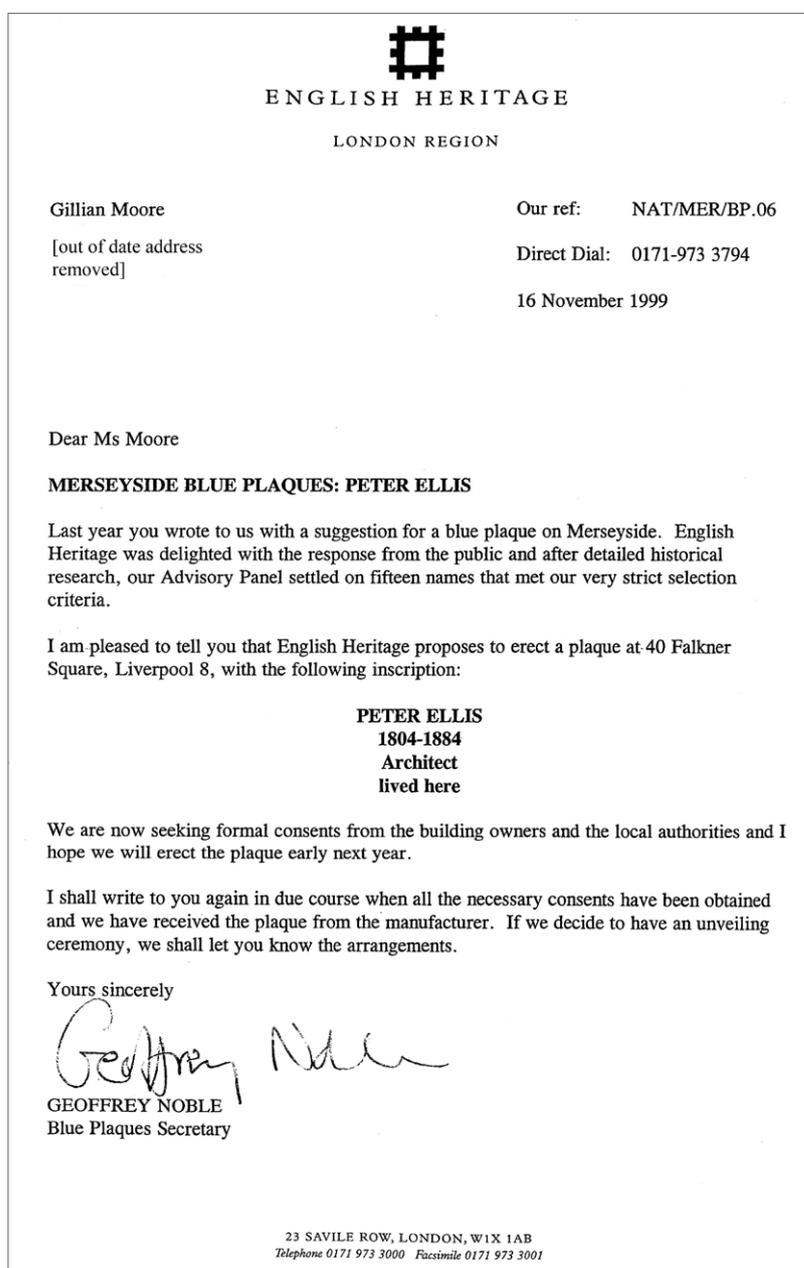
GHJ.

1999.

A letter from English Heritage

When *Footsteps* went for printing I did not know how English Heritage had come to erect the plaque at 40 Falkner Square (*Footsteps*, p. 216). Julie Robson (see the 1941 section earlier) has subsequently provided a copy of the letter received by Gillian Moore (fig. 1999,1) which indicates that it is Gill that Liverpool historians should thank for this initiative. Indeed, together with the valuable research which Gill carried out for her 1997 dissertation and

in which she maintains an interest (see the 1886 section earlier) we now know much more about the significance of the work of Peter Ellis than would otherwise have been the case. What had puzzled me when I first read Gill's dissertation – and perhaps may have puzzled some *Footsteps* readers – was why a student at Teesside University should have chosen to study the work of Peter Ellis. It is perhaps of interest therefore to explain how this came about.



1999,1. The letter from English Heritage, dated 16th November 1999, following the decision of the Merseyside Plaques Panel Meeting of 19th April of the same year (Footsteps, p. 216).

Image courtesy of Gill Moore.



1999,2 and 3. From two of the displays in the Dresser Gallery at the Dorman Museum, Middlesbrough. In an adjacent gallery there is an extensive display of Linthorpe Pottery. GHJ.

Gill was born and educated on the Wirral and, after leaving school, joined Merseyside County Council. Through working in central Liverpool she got to know the city and developed a love of its architecture, although at the time she little realised the significance of Christmas meals that she and her colleagues took at the Oriel Restaurant. Her interest in Victorian buildings even extended to living in one of Birkenhead Park's gatehouses for several years.

In the late 1980s Gill moved to North Yorkshire, and after a number of years bringing up her family, decided to return to full-time education:-

'Spurred on by my love of the past I embarked upon a degree in the history of design and architecture at Teesside University. When it came to selecting a topic for my dissertation it had to be something related to Merseyside. Quentin Hughes's chapter on Peter Ellis in Seaport was the deciding factor. I had to investigate this enigmatic figure.'

Gill recalls how her two extremely patient children spent several school holidays tramping around Liverpool's streets and sitting in the Record Office, and how her son, then aged about ten, even took photographs for her with his Polaroid instant camera. Slowly, she began to unearth facts about Peter Ellis that challenged the myths.

Gill's degree was followed by a Diploma in Museum Studies, and an MA in Cultural History, and since 1997 she has worked in the museums and heritage sector. Currently a curator at the Dorman Museum, Middlesbrough, she has recently been involved in designing a fascinating and beautifully laid out gallery dedicated to another enigmatic Victorian figure, the designer Christopher Dresser.

'Interestingly, Dresser's father and sister lived in Liverpool during the 1860s. They may have seen Ellis's buildings! I've never lost interest in Ellis, and the advent of the internet has created opportunities that were not available when I did my original research. I'm delighted that he continues to fascinate, and that we are able to explore new avenues of investigation. I think that Ellis's story is far from complete and look forward to future discoveries.'

Middlesbrough's explosive growth brought about by the industrial revolution has many resonances with that of Liverpool. The Dorman Museum is very well worth a visit for exploring those similarities and, if you are fortunate, Gill may even be available to provide you with a guided tour of the Dresser Gallery (figs. 1999,2 and 3). In 1876 Christopher Dresser set sail from Liverpool for New York in a journey that would take him to Japan. In 1879 the Linthorpe Art Pottery was established with Dresser being initially involved as Art Advisor. Merseysiders with an interest in the collection of Della Robbia pottery at the Williamson Art Gallery and Museum in Birkenhead will find the Linthorpe Gallery of equal fascination.

2013.

The paternoster at Marks & Spencer's

On 12th July 2013 I visited Liverpool's Marks and Spencer's on Church Street and was kindly given a conducted tour of their paternoster staff lift which had been in use until the end of the last century. It remains intact, boarded up and hidden away towards the rear of the building. It used to be accessed from a staff entrance in Tarleton Street, and there are still staff who remember using it. I am most grateful to Ged O'Shea for kindly escorting me during the visit and allowing me to photograph.

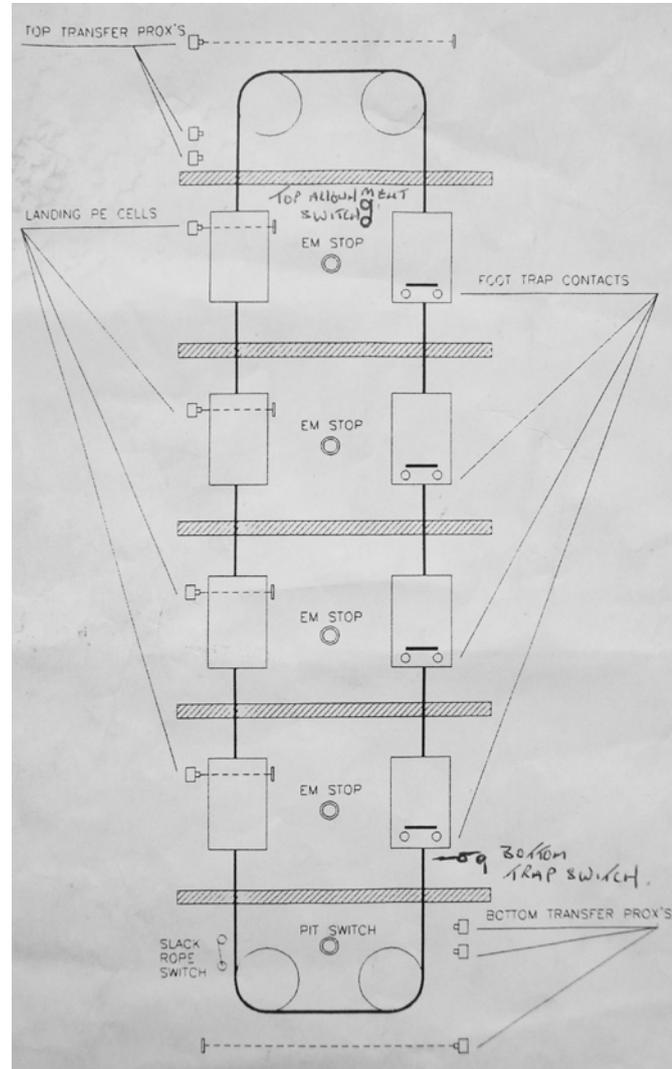
The lift comprised eight carriages to serve the ground and three upper floors (figs. 2013,1 and 2), operated by a German-made motor mounted in the roof space. Based on the maker's name on the motor (Bruncken, Koln-Bickendorf) the lift has been dated for me as being between 1930 and 1970. Each of the floors has small inspection hatches which, by aiming a camera into the gloom, allow some features to be observed. Fig. 2013,3 shows a compartment as it would have been seen arriving on floor 2, whilst fig. 2013,4 indicates restrictions for its use.

Marks & Spencer Liverpool

Patenoster sequence of operation.

- 1. Power On**
Emergency Stop operated light will illuminate, assuming the supply to terminal CF is o.k.
- 2. Operate Pre-condition button.**
Relays R5 & R7 will energise, assuming relays R1, R2, R3 & R4 are not energised. Transfer Failure light will illuminate.
- 3. Operate system set button.**
Relays R1, R2, R3 & R4 will energise assuming the cars are correctly aligned to the transfer P.E.Cells. Ready light will illuminate. Transfer Failure light will extinguish.
- 4. Operate Indicator Reset button.**
Fault indicators will extinguish.
- 5. Operate start button.**
System will start to run.

Operating the landing emergency stop buttons, the landing P.E.Cells, the foot-trap contacts or the transfer positioning P.E.cells will illuminate the appropriate fault light. The fault light will remain illuminated until either power is removed or the indicator reset button is operated. (Once the fault condition has been reset).



2013,1. A detail from a diagram drawn for International Lift Equipment Limited dated 22.01.98. Image courtesy of Marks and Spencer's, Liverpool.

GHJ.

2013,2. Information regarding the control panel manufactured by International Lift Equipment Ltd. Image courtesy of M&S.

GHJ.



2013,3. A view of a compartment as it approached floor 2 with the taped barrier in position.

Image courtesy of M&S. GHJ.



2013,4. A sign on each floor indicating restrictions for use of the paternoster.

Image courtesy of M&S. GHJ.

Access to the roof space permits views into the safety cage (figs. 2013,5 and 6) and provides an indication of how the transfer of the compartments from the ascending to the descending shafts took place (figs. 2013,7 and 8). The system may be compared with Peter's conception of the arrangement for achieving this on his diagram from over a century earlier (*Footsteps*, p. 177).

Given the safety issues involved in entering and leaving a paternoster lift it is significant that a number remain in use in Britain, and that what is possibly the world's largest surviving example has recently been modernised in the grade 2 listed, 22-floor Sheffield University's Arts Tower Building.

There are several internet references regarding this paternoster and it is interesting that in a paper presented at a recent symposium on lift and escalator technologies at the University of Northampton (www.liftsymposium.org/index.php/abstracts) Michael Bottomley concluded that *'without a working paternoster the Arts Tower Building could not accommodate its current population.'*

2013,5 and 6. Views of the mechanism in the safety cage housed in the roof space.

Images courtesy of M&S. GHJ.



To end on a whimsical note, with reference to a paternoster lift which used to exist at ICI Agricultural Division's 20th century Head Office with which I was familiar as an ICI employee, some accounts of its use until its closure in the 1990s can be found on <http://picturestocktonarchive.wordpress.com/2012/08/21/ici-headquarters-billingham>

'I worked as a messenger girl in 1974 to 1975... I remember the paternoster and as platform shoes were the fashion at the time it was a bit of a dodgy exercise when getting on or off.' (Kathryn Davies)

'I remember my first visit to these offices in 1961 with some embarrassment... Although I entered the moving lift cubicle without too much difficulty I was found lacking in expertise and timed my exit too late ending up in a heap on the floor after panicking and leaping for safety. Passing secretaries found my arrival hilarious and to cap that I was on the wrong floor. After dusting myself down I used the staircase to find my ultimate destination.' (Ged Hutchinson)

'I remember the local children sneaking in after 5 pm to have a go on the paternoster lifts and the frenzied attempts of the commissionaire to remove them!' (Eric Collins)

'I recall a story about a member of staff that had some visitors that asked him what happened when the paternosters changed direction at the ground floor. He promptly offered to show them and stepped in. Once out of sight he managed to stand on his hands and emerged upside down to the horror of his visitors.' (Bill Tait)



2013,7 and 8. Views showing compartment no. 2 in the position in which it is about to be transferred from one shaft to the other. Images courtesy of M&S. GHJ.

2014.

A ruin on Park Road



2014,2. The gable on the Yuet Ben (from fig. 1873,28).

GHJ.

In an e-mail on 26th October 2014, Joseph Sharples has provided a valuable suggestion for future research:-

I've now thought of yet another building that might be worth investigating for Ellis associations. It's on Park Road, next door to the former Liverpool Savings Bank, just south of Coleman's Fireproof Depository. Alas, it's virtually a ruin!

Since the contours to the gable on the ruin (fig. 2014,1), the gable on the Yuet Ben (fig. 2014,2) and the canopy to the doorway that used to exist on the Covent Garden side of Oriel Chambers (fig. 2014,3) are essentially identical, it will make this suggestion an interesting one to follow up, particularly as the association appears to be with Isaac Denton, the builder of the houses in Catharine Street (section 1864).

2014,3. A detail from the doorway that used to exist on the Covent Garden side of Oriel Chambers (Footsteps, p. 206, fig. 12,2).

LRO, ref. Photographs & Small Prints: Commerce & Industry: Firms: Oriel Chambers.



2014,1. A ruin on Park Road next to a redundant bank, on a suitably overcast day in November 2014.

GHJ.

