THE VICTORIAN SOCIETY

The national society for the study and protection of Victorian and Edwardian architecture and allied arts

LIVERPOOL GROUP NEWSLETTER

December 2013 / January 2014

From top left anti-clockwise: Stork, Stork, Stork, Crown, Lion, Lion, Philharmonic. Centre: Vines. (Geoff Brandwood's lecture on 1 March sets our Merseyside treasures in the national context).

LECTURES

2.15pm, Saturday 25 January 2014, at Bishop Lloyd's Palace, 51 Watergate Row, CHESTER (Trains to Chester now every 15 mins via the Liverpool loop)
The **Annual Business Meeting** (with committee changes - see pp. 7/8) will be followed by refreshments arranged by Chester Civic Trust. Then (from approx. 3pm) Wirral Council Heritage Officer Eileen Willshaw will talk **on INNS, TAVERNS AND ALEHOUSES: THE HISTORY OF CHESTER'S PUBS**. Formerly Chester's Heritage Manager, Eileen will concentrate on urban inns of the late C18th and early C19th, exploring their role in the social, economic and political life of the city. In many respects this will complement our March lecture by Geoff Brandwood.

2.15pm, Saturday 15 February 2014, at the Quaker Meeting House, 22 School Lane, Liverpool. £4.
MERSEYSIDE'S VILLA ESTATES
We know Elizabeth Davey as an indispensable local researcher. She has recently been looking into the background of villa estates on both sides of the Mersey, a fitting complement to our October 2013 Rock Park perambulation.

2.15pm, Saturday 1 March 2014, at the Quaker Meeting House, 22 School Lane, Liverpool. £4.
BRITAIN'S VICTORIAN PUB HERITAGE: THE INSIDE STORY
Former national Chairman, Geoff Brandwood, is the author of "Britain's Best Real Heritage Pubs", CAMRA's recently published National Inventory of Historic Pub Interiors. Geoff writes: "The golden age of British pub-building was around 1900. This coincided with the height of Liverpool's prosperity as an international port and trading centre. Not surprising then that it produced pubs to match." The lecture will place these in the national context.

7.30pm, Wednesday 12 March 2014, at the Grosvenor Museum Lecture Theatre, CHESTER (a Chester Civic Trust event - no advance booking, £3 on the door)
THE PUBLIC PARKS OF EDWARD KEMP
Kemp's first solo design attempt was for Chester's Grosvenor Park, after a site visit in January 1864: Elizabeth Davey's lecture will be in celebration of this 150 year anniversary.

2.15pm, Saturday 15 March 2014, at the Quaker Meeting House, 22 School Lane, Liverpool. £4.
PICTON
Our treasurer and local history expert Roger Hull comments: "James Allanson Picton is best known as the author of the famous 'Memorials of Liverpool' (1873) but he was also a local architect of some distinction and one who had strident views on buildings in Liverpool".

7.30pm, Wednesday 2 April 2014, at the Grosvenor Museum Lecture Theatre, CHESTER (a Chester Civic Trust event - no advance booking, £3 on the door)
POST-WAR ARCHITECTURE
The 13th 'Ian Nairn Memorial Lecture' will be from Elain Harwood, the historian responsible for English Heritage's post-war research and listing programme. Meanwhile, a first full study of the unforgettable Ian Nairn, by Gillian Darley and David McKie, with contributions from Gavin Stamp and Andrew Saint, has just been published by Five Leaves (£10.99). [A new and expanded ppbk edition of Gillian Darley's 'Villages of Vision' with its pertinent comments on Bromborough Pool Village and Port Sunlight is available at £14 from the same publisher]. Nairn loved Liverpool: "The scale and resilience of the buildings and people is [sic] amazing - it is a world city, far more so than London or Manchester…" Drink killed Nairn but his verdict on The Vines (see cover) is classic: "Sitting in it, you feel ten feet tall… you realize that London has nothing like this, or at least nothing like this for the whole people." A programme on Nairn is scheduled for BBC4 in February.

OUTINGS

Saturday 8 March 2014 - HOLL AT HARROGATE

> "For reasons social, historical and artistic, the work of FRANK HOLL (1845-88) is worth looking at again. When he lived in England, Vincent van Gogh deeply admired Holl's prints: 'For me one of the highest and noblest expressions of art is always that of the English, for instance Millais and Herkomer and Frank Holl. What I mean in regard to the differences between the old masters and the modern ones is - perhaps the modern ones are deeper thinkers.' Holl worked himself to death (very Victorian), exhausted by portraits (the most interesting are John Tenniel, Gladstone and W. S. Gilbert), unable to decline a commission, partly because he persistently lived beyond his means. If you miss it at the Watts Gallery, this timely show will travel to the Mercer Art Gallery in Harrogate, offering us the chance to reassess an unfairly forgotten talent." - Andrew Lambirth, 'The Spectator', 12.10.13

After his popular Harrogate visit of four years ago, Tony Murphy will again lead us to the Mercer Gallery. Book yourself a Leeds return on the 9.22am from Lime Street. Tony will round up the group on that train, heading at Leeds for the frequent bus service (bring a bus pass if you have one) to Harrogate. There is an event charge of £5. (Tony will add further details at the Chester ABM and the 15 Feb meeting.)

2.15pm, Thursday 19 June 2014, outside CHESTER STATION
CHESTER: NINETEENTH-CENTURY TRANSFORMATION
Graham Fisher's extensive walking tour will, amongst other things, look at the contrasting impacts and influences of Thomas Harrison and John Douglas. (The event with a £3 charge will conclude by 6pm - with a coffee break!)

ONE HUNDRED YEARS OF PROTECTING BUILDINGS

"When we build, let us think that we build for ever." John Ruskin

In 1750 the clergyman owner of Shakespeare's home in New Place, Stratford demolished it because visitors were a nuisance. Until the late 19th century, ancient buildings and monuments, e.g. Stonehenge, were private property and were often not valued or protected. They were under the total control of their owners who could do what they liked with them without state interference. Sites were cleared to enable farming and stones were removed for re-use as building materials. Even archaeologists were causing damage, taking 'souvenirs' from ancient sites. One hundred years ago, in 1913, Lord Curzon of Kedleston successfully had his bill, the Ancient Monuments and Amendments Act, passed by Parliament, thus for the first time the government had real compulsory powers to prevent private owners from neglecting and damaging their property. What led up to this?

The first legislation concerned with heritage sites in Britain was the Ancient Monuments Protection Act of 1882, proposed in 1873 by John Lubbock, then a Liberal MP (and instigator of Bank Holidays). He had been a pupil of Darwin, who introduced him to archaeology and evolution and roused his interest in architectural remains and ancient monuments. His bill, to confiscate any prehistoric site endangered by its owners, was rejected as the idea of state intervention was anathema to the property owning classes. It took eight years and a watering down from a compulsory to a voluntary scheme to get it passed. Hansard reported a comment by a Mr Wharton during the second reading of the bill: "… he protested against the invasion of the rights

of property which was to be carried out under the Bill in order to gratify the antiquarian tastes of a few at the public expense." Sir John Lubbock replied, "Whatever the Bill might be, much would depend on the spirit in which it was worked; and he felt sure that his right Hon. Friend would be anxious to make the Bill as effective as possible, and one which would really preserve these interesting monuments, which were the unwritten records of our early history, and some of the grandest and most interesting in the world. "

John Ruskin had similar feelings when he said of ancient buildings: "They are not ours. They belong partly to those who built them and partly to all generations of mankind who are to follow us." His books and lectures emphasised everyone's right to live in beauty. He was criticised at the time but he warned that if nothing were done, memory of our past would be lost. He advocated conservation, not restoration, which meant keeping the patina and making any work reversible.

Lubbock's 1882 Act allowed the appointment of one or more Inspectors of Ancient Monuments to oversee and provide advice on the protection of monuments. A visit by the first Inspector of Ancient Monuments, Lt-General Pitt Rivers, a soldier and archaeologist, to Kit's Coty House, the burial chamber of a Neolithic long barrow in Kent, found a responsive owner. In 1883, it became the first site to be taken into the guardianship of what is today known as the National Heritage Collection. If the buildings were handed over, the government covered the cost of repairs. Pitt Rivers and his team travelled the country by rail and recorded their finds in watercolours, site plans, photographs and even cork models. Only 24 monuments were added to the collection in the first year, 14 more the next year. By the late 1880s progress had significantly slowed. As the process was voluntary, Pitt Rivers became disillusioned and frustrated by his low budget and having to see monuments being destroyed. He died in 1900 and his role was not revived until 1918. Although limited in scope, the Ancient Monuments Act of 1882 did set a precedent. By the turn of the century several groups were campaigning for revised legislation. William Morris founded the Society for the Protection of Ancient Buildings with the emphasis, like Ruskin, on protection, not preservation. SPAB principles are still used today, conservators making reversible repairs with contemporary sympathetic materials.

In 1893 Octavia Hill, with Lake District clergyman Hardwicke Rawnsley and P.O. solicitor Robert Hunter set up the National Trust to gain public access to private countryside. She saved Hampstead Heath and Parliament Hill Fields, with the support of Princess Louise. A Sussex vicar asked the NT to rescue a medieval building, Alfriston clergy house. This was their first building, as opposed to countryside, and they then realised the importance of vernacular and domestic architecture. The Commons Preservation Society campaigned against building on urban green spaces.

In 1900 the second Ancient Monuments Act resulted in a major transfer to the Office, later the Ministry, of Works of historic buildings and monuments formerly under other Government departments. There were still no compulsory means of protection. English Heritage, Historic Scotland and Cadw are the Office of Works' direct successors.

Around this time, American millionaires were buying up historical buildings, dismantling them and shipping them to the USA. In 1911 American speculators bought Tattershall Castle, Lincolnshire and removed the grand medieval fireplaces, on which Pugin had modelled those in the Houses of Parliament. Lord Curzon of Kedleston, MP, former Viceroy of India (who had saved and restored the Taj Mahal), heard about this and hurried to Lincolnshire where he paid a large sum, £2750, to the Americans for the castle. He had the ports watched so that the fireplaces could not be smuggled out of the country. After a tip-off, they were found in a mews in London. Draped in Union Jacks, they were mounted on horse-drawn carriages, and triumphantly returned to the castle in 1912. For him, the story of a house was "as enthralling as that of an individual". Tattershall's last-minute rescue triggered calls for legislation. Speaking in the House of Lords in 1912, Lord Curzon said: "…In these cases the government in the existing condition of affairs is absolutely helpless. All it can do is to sit still and look on while these acts happen; the only power it possesses being the limited and almost futile prerogative given it by the legislation of 1882 and 1900."

The Ancient Monuments Consolidation and Amendment bill was given Royal Assent one hundred years ago on 15th August 1913. The Act did three new things. First, it enabled the Office of Works to issue a compulsory 'Preservation Order' when a monument or building of sufficient 'historic, architectural, traditional, artistic, or archaeological interest' was at risk of demolition by a private owner. Each order would need an Act of Parliament but the Act did establish the principle that the state could intervene to save buildings in private ownership. Secondly, it introduced the 'scheduling' of monuments. This involved compiling a list, or schedule, of monuments which were deemed by an expert board to be of 'national importance'. Once a site was on the list and the owner informed, it became a crime to damage it. The Office of Works could give free advice to an owner regarding the treatment of an ancient monument on their land and could oversee any works free of charge. Thirdly, public access was made a right for all new guardianships. The first sites acquired under the Act that year were: Lindisfarne Priory, Yarmouth Castle on the Isle of Wight, Framlingham Castle in Suffolk and the ruins of Penrith Castle.

The Act was seen not only to provide for protection but also education. In 1912, the Education Minister, Charles Trevelyan, argued that the bill was not simply an antiquarian issue "but it should be realised that part of the character of the nation which depends upon the appreciation of the past may really be affected by the preservation of these monuments… the nation ought to learn about its past through what is left of its monuments".

So what has happened in the hundred years since the 1913 Act? The National Heritage Collection has grown to contain 880 historic monuments and properties. The most recent addition is the medieval Harmondsworth Barn in West London, called 'the Cathedral of Middlesex' by John Betjeman, rescued by English Heritage in 2012 from years of neglect and decay. As a result of the Act, the Office of Works sent men all over the country, documenting the condition of all major ruins.

In 1918 Charles Reed Peers, an architect and archaeologist, was appointed Inspector of Ancient Monuments. He wanted the public to be able to clearly see their history so, against the principles of Ruskin and Morris, he stripped ruins of ivy, demolished any later additions, surrounded them with manicured lawns, and added labels to aid education and tourism. A prime example is seen at Rivaulx Abbey. By the 1920s and 30s, due to increases in traffic and population, cities needed to modernise. In the country, aristocrats were finding things had changed in the post-war world and the upkeep of their country houses was unaffordable. Victorian and Georgian buildings were not valued or considered 'heritage' so mass demolition took place. Also, increased car ownership and train routes meant suburbia was encroaching on rural idylls.

These changes caused two protest groups to be formed: the Preservation of Rural England, now known as the Campaign to Protect Rural England, was founded in 1926 by the renowned town-planner, Sir Patrick Abercrombie, to stop urban sprawl. He was born in what is now Greater Manchester and was one-time Professor at Liverpool University School of Architecture. In 1937, in London, the Georgian Group was formed by John Betjeman, Osbert Lancaster and John Piper.

The blitz of the Second World War brought about indiscriminate destruction. The Ministry of Works sent out three hundred architects to bombed cities to see which buildings could be kept and repaired and which demolished. These 'salvage surveys' formed the basis of what we now call 'Listings', statutory lists of buildings of special architectural and historic interest. For the first time inhabited buildings with roofs could be included and it enabled the government to protect a building without having to own it.

Post World War Two people needed new housing and favoured modernity. Whereas on the continent some historic cities were restored to their former glory, in the U.K. a different approach was taken by town planners – "Sweep away the old and begin again". Government Listing Inspectors toured the country to award buildings Grades 1 – 3. Many Georgian and Victorian buildings, looking unappealing with their soot blackened exteriors, were demolished when they

could have been restored. If a certain percentage in an area were condemned, they were all demolished.

The Town and Country Planning Act of 1947 consolidated the system of listing buildings and structures of special historical, architectural or cultural importance. Planning permission was now required for land development; ownership alone was no longer sufficient. In 1953, the Historic Buildings and Ancient Monuments Act was passed. It was needed because of the large scale redevelopment due to bomb damage and provided for the preservation and acquisition of buildings of outstanding historic or architectural interest and their contents and related property. The Act amended the law relating to ancient monuments and other objects of archaeological interest. It also established the Historic Buildings Councils for England, Wales and Scotland.

By the mid-twentieth century, Victorian architecture was disliked and unfashionable but luckily not everyone thought this. In 1958, the Countess of Rosse called a meeting at her home in Stafford Terrace, Kensington (in what we now know as Linley Sambourne house). Nikolaus Pevsner, John Betjeman and Mark Girouard were present at the birth of the Victorian Society. They wished to ensure that Victorian buildings did not disappear before their merits were appreciated. They failed to save the Euston Arch, thanks to Harold Macmillan, but did save the St. Pancras hotel.

Throughout the 1950s and 60s the demolition of listed buildings went on apace. The Town and Country Planning Act of 1968 tightened up planning procedures and explicitly introduced a system of listed building control to prevent the demolition of buildings of historical or architectural interest along with full statutory obligations of care and conservation. The 1968 Act did not stop the 1970s plans to demolish many historic buildings in Central London including Whitehall and Piccadilly Circus. On average one listed building was being demolished every day by property developers and councils. Cheap and badly built tower blocks were going up. A backlash started by ordinary people who felt their history was being destroyed. In 1975 the campaigning group ‘Save Britain’s Heritage’ was formed by a group of architects, journalists and planners. It was also European Architectural Heritage Year when European countries tried to make the public more aware of the irreplaceable cultural, social and economic values represented by historic monuments, groups of old buildings and interesting sites in both town and country.

Margaret Thatcher came to power in 1979 and asked Michael Heseltine to reverse John Lubbock’s idea of taking privately owned monuments into government ownership, i.e. he was to privatise castles and abbeys and the National Trust was to take over these state owned buildings. Quangos such as English Heritage, CADW and Historic Scotland had to encourage visitors by such entertainments as role-playing volunteers and re-enactments e.g. jousting in order to be financially viable. In 1983 the National Heritage Act merged the Ancient Monuments Board and the Historic Buildings Council for England to form English Heritage. One of its responsibilities is to recommend modern buildings for listing. After the disgraceful destruction of the fabulously Art Deco Firestone factory in West London over August bank holiday weekend in 1980, the Historic Buildings Committee of the DoE recommended 150 inter-war buildings for listing.

By 1987 post-war buildings could be listed. Lord Elton introduced the 'thirty year rule' and 'ten year rule'. This meant that a building begun only 30 years previously could be listed and if a 10 year old building were under threat or of outstanding Grade II* or Grade I quality, that too could be listed. The criteria became tighter with time, so that post-1945 buildings have to be exceptionally important to be listed. Bracken House, the Financial Times office in the City of London (1955-59, Sir Albert Richardson), was the first post-war building to be listed. In 1991 the Willis Faber and Dumas building in Ipswich (1972-75, Foster Associates) was the first to be listed under the 'ten-year rule'. Since 1994, the public, not just owners, have been able to comment on proposed listings. In 1995 English Heritage held consultations on the listing of buildings from 1945-1965 and by 1996, 189 buildings had been listed.

Today, there are estimated to be half a million listed buildings in England, the youngest being Richard Rogers’ 1986 Grade I listed Lloyds of London building.

Carol Hardie

RETROSPECTIVE

Local wanders this year have included Terry Edgar's tour of significant church and civic work in Wallasey and Joyce Hughes' exploration of the Ropewalks area. The collection of Georgian and Victorian warehouses in the latter is a potential prize (a rival for Bradford's 'Little Germany'?) that the city neglects at its peril. The seriousness of the issue was highlighted in the Liverpool Post (24.10) in the report of permission being granted to demolish 86-90 Duke Street. Gavin Stamp succinctly commented: "The Georgian houses and warehouses are important as they date from the time Liverpool was rising to greatness. They are precious: in a civilised city they would be preserved."

In his compellingly Nairnish "A New Kind of Bleak" (Verso 2012) Owen Hatherley comments that "there is nowhere in England quite like Barrow-in-Furness… in a disconcertingly short space and time you can walk through some of the most unusual architectural terrain in the country." In June Tony Murphy proved the truth of this as we investigated this rare planned town with its unique (for England) speculative tenements. It was a day which revealed the impressive range of Paley & Austin work, well-timed to coincide with Geoff Brandwood's marvellous new book on a practice originally much celebrated for our group by Philip Browning (in Lancaster) and Nick Roe (in S.W. Lancs). Geoff himself will be back on 1st March, this time on historic pub interiors.

For an October excursion, Tony Murphy had gained access for us to a rare Pugin, the Convent of Mercy at Handsworth, Birmingham. It was Catherine McAuley, foundress of the Sisters of Mercy, who told Pugin that she wanted 'a plain simple durable building'. Rosemary Hill ("God's Architect", Penguin 2008) believes in fact that the credit for its rational plan must go to Mother McAuley who had specified the exact dimensions of the rooms. In contrast to this "Arts and Crafts interior in embryo", our group moved on to Bland's huge Lombardic Romanesque pen works in the fascinating Jewellery Quarter. The day finished firmly in the C21st with Birmingham's astonishing new Library: an interesting comparison with the stunning new atrium behind our William Brown Street façade. Neither development suggests peace and quiet but at least Liverpool can boast the splendid restorations of Sherlock's Picton (a name to be honoured in our 15 March lecture) and Shelmerdine's Hornby.

The last of the year's perambulations linked past and future. Rock Park was very dear to Ted Hubbard who led a couple of explorations in the early days of our group: he termed the estate's 1971 bisection by the A41 "an unforgivable act of vandalism". Our 15th Feb lecture by Elizabeth Davey on villa estates will be reflecting on it along with Grassendale and Cressington on the opposite side of the Mersey. When Nathaniel Hawthorne moved into Rock Park in 1853 he commented that it was "really an improvement on anything, save for the very rich, in America" which now seems a surprising verdict, but that same year did see the establishment of a pioneering model village which is currently receiving a new lease of life. Bromborough Pool was in fact next port of call, as important in its time (after New Lanark, Copley and Saltaire) as its celebrated near neighbour of Port Sunlight. The walk nostalgically reflected on the once thriving Mersey crossings to Rock Ferry (†1939), New Ferry(†1922), and Eastham Ferry (†1929), the latter once giving access to bear pits and much else in the way of Victorian pleasures. And the event's starting-point, St Anne's, Rock Ferry, had given us the last E. W. Pugin church (as a trailer for Gerard Hyland's remarkable November lecture), with the subtle presbytery work by his brother Peter Paul Pugin harking back to their father's skills at the Handsworth Convent of Mercy. St Anne's may be small-scale compared with the spatial thrills of E. W.'s Gorton 'Monastery', which Annette Butler and Mike Davies have shown us in process of rescue, but its chancel (with the Pugin & Pugin designed altar) satisfyingly lifts both eyes and spirit.

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Since the late '90s the pattern of our Liverpool Group activities has been fairly consistent, that is to say the half-dozen lectures over the winter period with some five or six outside events during the year. The latter has generally included a couple of excursions well beyond the Merseyside area:

in recent years our expert guide has been Tony Murphy who has covered Harrogate, Rochdale, Leeds, Wakefield, Barrow and Birmingham. All being well, Tony will be nominated for the Chairmanship at our January ABM: it will also be an opportunity for the membership to debate any desirable changes in our pattern of activities. Nick Roe (following John Hankey and the late John Hawke-Genn) and myself have editorialised over these years: our treasurer Roger Hull will be taking over from the next issue with support from Mark Sargant. The Liverpool Group has operated in a relatively informal manner but I trust that anyone interested in being considered for the committee doesn't feel inhibited in making their wish known. Such nominations should be sent to our secretary Annette Butler not later than 10 January.

In reflecting on these past fifteen years I must avoid the cliché of saying they have been momentous for Liverpool. Yet the general consensus is undoubtedly that the city centre is brighter and livelier than in times past. Much of that is due to the relative success of Liverpool One which imaginatively brought back into play some old street patterns. Architecturally, it may be a mixed story but as overall townscape it seems a much better solution to me than Manchester's Trafford Centre or Birmingham's revamped Bull Ring.

Liverpool One brings back the tragically lost Custom House site to the city with its focus on the Albert Dock. We cannot know what verdicts our illustrious co-founders Ted Hubbard and Quentin Hughes, who fought so valiantly to rescue the Dock, would have brought to its contemporary setting. My guess is that they may not have been in agreement, which takes us to the heart of our 'subjective' dilemmas. We fought strongly against the Mann Island developments, yet English Heritage was more sympathetic: some vistas have in consequence gone forever, yet I concede that the 'new' angles are themselves not without interest.

Vigilance remains the name of the game, for there will be further threats to the World Heritage Site. And, behind the headline images, Florence Gersten and Wayne Colquhoun and Gavin Stamp will stir our consciences at how much has been neglected and lost, individual buildings as well as whole Pathfinder sequences. National Trust chairman Simon Jenkins has latterly written: "These are grim times for those who care for Britain's public realm. In town and country government has come to equate ugliness with economic growth, and beauty as an impediment to it. [What price the Sefton Park meadows!] A strange philistinism has descended on the UK's visual character. The guardianship of nature and the courteous planning of town and countryside were among Britain's gifts to postwar European culture. They are in rampant retreat…"

It's sad to sign off on such a negative message, but our group at least recognises that there are more stimulating buildings and places to be discovered than is possible in a lifetime. I would just like to acknowledge the friendly support of all committee members over the years, with special mention of the recent loss of John Dewsnap who inspired so many of us with his knowledge and enthusiasm. John's 'partnership' with Miles Broughton (still admirably researching) led to some memorable excursions in my early days with the group. Guy Snaith will now be nominated for the vacant vice-chairmanship. In thanking the committee, especially Annette and Diana for their organisational help, I should add former members Carol Hardie and Nick Roe, respectively co-ordinators of our website presence and newsletter reproduction, while my daughter has done invaluable work on the newsletters' layout and photography. And for many years Florence Gersten (contributing 'Saints and Sinners' to our lecture programme) has maintained her unique watch on planning applications, now with a well-deserved award from the Merseyside Civic Society.

Friendly contact with Chester Civic Trust and the C20th Society (NW group) are also part of our story, while congratulations are in order for the Merseyside Civic Society, which this year has been celebrating its 75th birthday - a reminder that I attended Nikolaus Pevsner's 'baptismal' Vic Soc lecture in St George's Hall Concert Room on 11th January 1965, meaning that we ourselves are edging ever closer to our 50th: in fact the very first committee (Ted, Quentin, John Vaughan, Peter Fleetwood-Hesketh) had been in October of 1964…

Graham Fisher

THE VICTORIAN SOCIETY
The national society for the study and protection of Victorian and Edwardian architecture and other arts

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Liverpool Group Officers

Chairman/Editorial: Graham Fisher
Secretary: Annette Butler
Treasurer: Roger Hull
Activities Booking Secretary: Diana Goodier
Committee Members: Tony Murphy, Andrew Richardson, Mark Sargant, Joseph Sharples, Guy Snaith, John Vaughan.

The nominations for the ABM at Chester are as follows:

Chairman: Tony Murphy
Vice-Chairman: Guy Snaith
Secretary: Annette Butler
Treasurer/Editorial: Roger Hull (assisted by Mark Sargant)
Activities Booking Secretary: Diana Goodier
Committee Members: Christina Clarke, Terry Edgar, Graham Fisher, Andrew Richardson, Joseph Sharples, Keith Truman, John Vaughan.

The Lion. Moorfields

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