

Explanatory Text For London Road And University Walk

#1 Ray & Julie by Alan Dunn & Brigitte Jurack, London Road

In 1995 the artists were commissioned to create something for the vacant plot between The Furniture Resource Centre and Lord Warden Pub. Intended to remain in situ for 6 months and inspired by the 'Ray & Julie' graffiti pre-existing at the back of the site, the piece was installed in November 1995 and remains today. In the 10 years since, the chairs have inspired poetry and guerrilla performance, changed legal ownership, been case studies for public art maintenance, hosted chess and skateboarders, figured in a list of Liverpool's best-kept secrets and attracted a range of new graffiti. The latest spin-off is a series of billboard images placed in the Rope Walks area in autumn 2007. You can read more about the piece and the various spin-off projects at:

<http://www.alandunn67.co.uk/rayandjulie2005.html>

#2 The Hod Carrier by Robin Riley (copying a Herbert Tyson Smith relief), Christian Street / Hunter Street

This monument features a replica of *The Builder*, one of two reliefs, the other being *The Architect*, set into the exterior wall of Gerard Gardens, tenements demolished in 1987. *The Builder* was saved from the demolition ball by the artistic sensibility of one of the contractors who drilled out the Tyson Smith relief even though the boss had told him to 'smash it to pieces'. The Riley statue is dedicated to those who have lost their lives in the construction industry. The plinth is dedicated to the former residents of Gerard Gardens. Some think it too fine a work to be so isolated beside the roaring multiple lanes of traffic that comprise Hunter Street, but it is proximate to its original site and joins a long list of sculptural work in Liverpool remembered, revered and recovered through community action.

Sources:

The Public Sculpture Of Liverpool by Terry Cavanagh
Pevsner Architectural Guides: Liverpool by Joseph Sharples

#3 King George III by Sir Richard Westmacott, Monument Place.

Reigning from 1760 to 1820, it is said that George III was unpopular in Liverpool, being perceived to have 'lost' America. His unpopularity was exacerbated by his alleged derangement and disappearance from public life and the appointment of his son as Prince Regent in 1811. Some medical historians have said that George III's mental instability was caused by a hereditary physical disorder called porphyria (the theory dramatised by Alan Bennett in theatre & film). A public subscription for the erection of a statue to celebrate the 50th anniversary of his accession elicited a sluggish response. The statue was finally unveiled in 1822, two years after his death and 14 years after the subscription was announced. Richard Westmacott of Mayfair was the son and father of eponymous sculptors but the only one to be knighted.

Sources:

The Public Sculpture Of Liverpool by Terry Cavanagh

Pevsner Architectural Guides: Liverpool by Joseph Sharples

The Prince Of Wales (unattributed integral statues), London Road / Moss Street

The corner building was formerly The Prince Of Wales public house. Set at 1st floor level in the rounded elevation are two statues of Prince Albert Edward and Princess Alexandra, the then Prince & Princess of Wales. The eldest son of Victoria and Prince Albert, he was known as Prince Albert Edward until his investiture as Prince of Wales. Born in 1841 he acceded to the throne only in 1901, becoming Edward VII (there is an equestrian statue of Edward VII at the Pier Head). He married Princess Alexandra of Denmark (daughter of King Kristian IX) in 1863. He was fond of horse racing, was known to engage in illegal gambling and had at least four mistresses throughout his life including the actress Lily Langtry. His mother feared his lifestyle might be the undoing of the monarchy. After his accession he opposed universal suffrage and enraged Liberals by refusing to create more Liberal peers, effectively blocking the first steps towards the welfare state. Alexandra Palace takes its name from Alexandra Park in which it was built, the park being named after the Princess of Wales in 1863. The football club Crewe Alexandra, formed in 1887, were also named in her honour.

Sources:

Public Sculpture In Liverpool by Terry Cavanagh
<http://www.spartacus.schoolnet.co.uk/Britain.html>
<http://www.crewealex.premiumtv.co.uk>
Wikipedia

#5 Jane Herdman Laboratories Briggs & Thornely

Briggs & Thornely, each then working with a different partner, collaborated on The Port Of Liverpool Building, the first of the three graces at The Pier Head. They also designed India Buildings and the Bluecoat School in Wavertree. The stone dressings in the Herdman's brickwork are unattributed but C.J. Allen was a regular collaborator and had recently retired from all his academic posts. The dressings show the university coat of arms within a cartouche flanked by swags and torches representing enlightenment, mounted on fasces representing power. The cartouche is surmounted by a liver bird. The coat of arms itself shows three liver birds surrounding an open book bearing the inscription *Fiat Lux*, Let There Be Light. Beneath it is a banner bearing the University motto, *Haec Otia Studia Fovent*, which best translates as 'these days of peace foster learning'.

The Department of Geology was established in 1917 largely due to the generosity of William Herdman. It moved to this new building in 1928. Through innovation and amalgamation the building now houses The Department of Earth and Ocean Sciences. Sir William Abbott Herdman (1858-1924) was born in Edinburgh and appointed to The Derby Chair of Natural History at Liverpool University College in 1881. He was later appointed as the Professor of Oceanography at what had by then become The University of Liverpool. He was a renowned marine zoologist and was knighted in 1922. His first son, George, was killed during the Battle of the Somme and he and his wife endowed The University's George Herdman Chair Of Geology in their son's memory in 1915. Later they also endowed a chair of Oceanography. Following Lady Herdman's death in 1922, he made a large donation towards the building of new Geology Laboratories which were named in memory of his wife and completed in 1929. He was no relation to William Gawin Herdman (1805-1882) The Liverpool watercolour artist.

Sources:

<http://www.liv.ac.uk/earth/about/history.htm>

The Little Book of Liver Birds by David Cottrell

Pevsner Architectural Guides: Liverpool by Joseph Sharples

Wikipedia

**#6 The Brodie Tower (University Engineering Building)
by E Maxwell Fry, Great Newton Street**

Fry was a Wallasey born & Liverpool trained architect. This building dates from 1959, the eastern facade is windowless and bears the names of famous engineers in history. Amongst those whose names are perhaps less familiar are: Charles Parsons (1854-1931) who developed the first high speed steam turbine and built the first turbine-driven steamship, the 'Turbinia', John Smeaton (1724 - 1792) who first used the term civil engineer in 1768 to distinguish the profession and works from military engineering, Sir Henry Bessemer (1813 -1898) patented the Bessemer Process, a low fuel method of producing steel which made it so cheap that it assumed its now pre-eminent position in engineering (though the process is now long outmoded), William Rankine, (1820-1872) was eminent in several

fields including thermodynamics and developed steam engine theory, Charles-Augustin de Coulomb (1736-1806) was an expert in both mechanics and electricity and gives his name to the S.I. unit of charge, Marquis De Vauban, (1633 -1707) was a French military engineer best known as a builder (and breacher) of fortifications.

Sources:

Pevsner Architectural Guides: Liverpool by Joseph Sharples
The Modern English Reference Dictionary
Wikipedia

**#7 Thompson Yates Building by Alfred Waterhouse
(plaque of Physiology & Pathology by C.J. Allen)**

Opened six years after the Victoria building, Waterhouse had toned down his high gothic for a more workmanlike building. However it is decorated with this sculptural panel by C.J. Allen, who had been an apprentice to Brindley & Farmer but by this time was teaching sculpture at the university. The two figures are classicised representations of physiology and pathology, which were to be taught in the new building and are said to be modelled on two professor's wives. As a teacher, Allen was involved in the now famous 'Art Sheds', teaching alongside figures such as Robert Anning Bell, Herbert McNair, and for a brief period Augustus John.

Sources:

Pevsner Architectural Guides: Liverpool by Joseph Sharples
<http://www.liv.ac.uk/artgall/>

**#8 Ashton Building by Briggs Wolstenholme &
Thorneley with Frank Simon (window & pediment
sculptures by William Rhind)**

Rhind had previously designed the figures for The Cotton Exchange facade/towers. Here he designed two figures which sit on the doorway pediment wearing billowing cloaks, and also designed two pairs of sphinxes for the roof. An Edinburgh born sculptor, Rhind is best known for his Boer War Memorials in Edinburgh, such as the *Royal Scots Greys* and *the Kings Own Scottish Borderers* but he was

principally an architectural sculptor, with most of his work in Edinburgh and Glasgow where he executed architectural sculpture which was said to be greatly influenced by Michelangelo in style and subject.

Sources:

Pevsner Architectural Guides: Liverpool by Joseph Sharples
<http://glasgowsculpture.com/>

#9 Harold Cohen Library by Harold Dod, (decoration by Eric Kennington and Herbert Tyson Smith), Ashton Street

The female figure across an open book above the central window represents *learning*, it is by Eric Kennington, who was better known as a painter. On the outbreak of the I, Kennington enlisted with the 13th London Regiment. He fought on the but was badly wounded and sent home in June 1915. During his convalescence he produced *The Kensingtons at Laventie*, a portrait of a group of infantrymen. When exhibited in the spring of 1916 its portrayal of exhausted soldiers created a sensation. Kennington was also a highly regarded stone carver, whose achievements were ranked in the 1920s and 1930s alongside those of his contemporaries Jacob Epstein, Eric Gill and Frank Dobson. His work has since fallen into neglect. There is also a plaque by Herbert Tyson Smith to John Sampson, the University's first librarian. For a translation of the plaque see: <http://www.liverpoolmonuments.co.uk/plaques/sampson01.html>

Sources:

Pevsner Architectural Guides: Liverpool by Joseph Sharples
The Sculpture Of Eric Kennington by Jonathan Black
<http://www.art-ww1.com/gb/texte/013text.html>

#10 The Victoria Building by Alfred Waterhouse (decoration by Brindley & Farmer), Brownlow Hill

The original red brick university, The Victoria Building, demonstrates

Waterhouse's high gothic in the red brick that saw him dubbed 'Slaughterhouse Waterhouse'. The landmark clocktower (with chimes) was paid for by public subscription to mark the Golden Jubilee of Queen Victoria in 1887, though the building was completed only in 1892. There are impressive mosaic faces on the four clocks. The tower has decoration by Brindley & Farmer, who had designed the America & Europa figures on the North Western Hotel in Lime Street almost 20 years earlier. The clock faces are supported by corbelling and enclosed by near-free spirelets. Below each clock, Victoriae Reginae is spelt out in gold mosaic. Best viewed from the paved area across Brownlow Hill at the Mount Pleasant junction, you can see the Arms of Dominion - the coat of arms of the United Kingdom and its monarch modelled in terracotta. A quartered shield containing the three lions of England, the lion rampant of Scotland and the harp of Ireland, is supported on each side by a crowned lion and a chained silver unicorn. This composition is surmounted by the crown on which sits a small lion statant, itself wearing a crown and the whole sits on a banner bearing the legend Dieu Et Mon Droit - God and my right. Below the Arms of Dominion are five panels in which the letters VR, entwined in fleur de lis, alternate with a stylised rose and a thistle with shamrock.

Brindley & Farmer were a London firm of decorative craftsmen. William Farmer (1823–79) and William Brindley (1832-1919) produced much architectural carving for Sir George Gilbert Scott, Giles Gilbert Scott's grandfather, including his Albert Memorial, London (1875). Brindley became the firm's sole partner after Farmer's death and was also a painter and prolific author including *The Modern Aspect of Marble Work In Architecture*

Sources:

Pevsner Architectural Guides: Liverpool by Joseph Sharples

<http://glasgowsculpture.com/>

Wikipedia

<http://www.liv.ac.uk/>

#11 Maths & Oceanography Building by Bryan Westwood (frieze & screen by John McCarthy)

The building runs along a pedestrianised section of Bedford Street

between Ashton Street & Bedford Street (on the eastern side of the 'street') It has an iron screen by John McCarthy at the main entrance. The screen incorporates mathematical symbols and is mirrored by a similar mural inside the main entrance of the higher of the two blocks. The northern elevations would have stood high above the vertical railway cutting that was roofed over in the sixties, relief panels were designed that would have depended on soot staining for their effect. The line of the cutting can still be detected outside The Augustus John pub where a small section still exists, walled in, and part of the Alsop Building assumes bridge form to span the paved-over vertical cutting.

Source:

Pevsner Architectural Guides: Liverpool by Joseph Sharples

#12 Veterinary Science Building by E. Maxwell Fry, (wall reliefs by Eric Pesketts) Brownlow Hill / Peach Street

Pevsner describes this building as unremarkable and so it would be, if not for the relief in the brickwork. The rear of the building faces Brownlow Hill at its junction with Peach Street. The dark brown brickwork displays a horse and a bull, delicately contoured within the brick medium by Pesketts. Not the craftsmanship of your common or garden builder.

Source:

Pevsner Architectural Guides: Liverpool by Joseph Sharples

#13 Science Lecture Rooms (abstract frieze by David Le Marchant Brock & Frederick Bushe), near Peach Street

Originally titled The Science Lecture Rooms, this building sits on the northern side of The Green although the frieze is on the northern elevation, facing a walled in section of the Lime Street railway cutting (to the east of the 'bridge' next to the Augustus John pub). The sculptor was Frederick Bushe, who worked with the designer David Le Marchant Brock, to create the pre-cast concrete panels which were affixed to the building to emphasise the entrance.

Sources:

Pevsner Architectural Guides: Liverpool by Joseph Sharples

#14 Three Uprights by Hubert Dalwood

This statue sits on a small platform to the west of the pedestrian route corresponding to a northward extension of Chatham Street from Abercromby Square. The three forms can be seen as three talking figures. Two would have been too few and four too many, Dalwood said. He won a limited competition to design this statue, which is cast in aluminium, a sturdy but difficult medium. Dalwood (1924-1976) taught at a number of art schools, including the Royal College of Art. Previously a relatively conventional sculptor of figures, in the mid fifties Dalwood turned to the abstract. He worked in clay before casting in aluminium and often left finger prints and tool marks in his templates. This piece was installed in 1959, the year he won the John Moores prize with *Large Object*.

Sources:

Pevsner Architectural Guides: Liverpool by Joseph Sharples
<http://collection.britishcouncil.org/>
<http://vads.ahds.ac.uk/learning/designingbritain/html/precincts.html>

#15 The Bishop's Palace & Noel Chavasse Plaque, Abercromby Square

Number 19, Abercromby Square, just west of The Senate Building Bridge was designed by William Culshaw for C.K. Prioleau, a confederate merchant and is said to be the grandest surviving 19th century house in Liverpool. In the 1880s it became The Bishop's Palace when the Liverpool bishopric was created. Bishop Chavasse lived here from 1900 onwards. Captain Noel Chavasse VC and Bar M.C. grew up here as one of identical twin brothers who both became Olympic competitors. Chavasse was the medical officer of the 1/10th Scottish Battalion of the King's Liverpool Regiment. He was the only man to win the Victoria Cross twice during the First World War. On each occasion he showed great valour in returning to rescue fallen comrades, the second award being posthumous.

Sources:

Pevsner Architectural Guides: Liverpool by Joseph Sharples
<http://www.chavasse.u-net.com/chavasse.html>

#16 Abercromby Square & Pavilion by John Foster Senior

The redevelopment of Mosslake Fields, a stretch of boggy ground to the east of the city, was first planned in 1800. The Senior Surveyor to the Corporation of Liverpool, John Foster Senior (1758-1827) drew up the original plan but building work did not begin until 1819. The full enclosure of the square was completed in 1831 by St Catherine's church by his son John Foster Junior (1787-1846). This church was bomb damaged in World War 2 and demolished for the Senate House building. Pevsner credits the pavillion in the centre of the square to the Foster senior, the pavillion design conceals a shed for the storage of gardening tools.

Sources:

Pevsner Architectural Guides: Liverpool by Joseph Sharples
The Illustrated History of Liverpool's Suburbs by David Lewis
Wikipedia

#17 Square With Two Circles by Barbara Hepworth, Abercromby Square

Barbara Hepworth (1903-1976) created three casts of this design from 1963. One is in Yorkshire Sculpture Park near Wakefield, the second is in The Nasher Sculpture Center in Dallas. Hepworth also designed the platform in which this cast sits on the eastern perimeter of Abercromby Square. The design dates from the period when the sculptor had moved from carving in wood and plaster to working with metals and casting. The upright slab is said to reference neolithic standing stones and the circles indicate her interest at that time in the relationship between occupied and empty space with the relationship of the two loosely scaled on the human form.

Sources:

<http://www.yssp.co.uk/> and <http://www.nashersculpturecenter.org>
Wikipedia

#18 'Penfold' Pillar Box by John Penfold, Chatham Street

Near the south east corner of Abercromby Square and its junction with Chatham Street is a hexagonal pillar box of the 1866 design by John Penfold, cast by Cochrane, Grove & Company of Dudley. A nationally uniform pillar box was first introduced in 1859, later a more attractive design was sought and the Penfold was introduced in 1866. It is hexagonal with acanthus decoration and is surmounted by an acorn. It came in three sizes and would at first have been painted green. From 1874 onwards all post boxes, old & new, were painted red. More recently, from 1989 onwards, replicas of this design have sometimes been placed in appropriate or historically sensitive sites but this is an original.

Sources: Pevsner Architectural Guides: Liverpool by Joseph Sharples <http://postalheritage.org.uk/>

#19 Red Between by Phillip King, Sydney Jones Library, Chatham Street

Red Between is one of three very similar but not identical sculptures, the others are *Blue Between* & *Yellow Between*. The piece was removed temporarily in 2006/07 during building work, it was due to reappear with slight relocation in the autumn of 2007. Phillip King was born in Tunisia in 1934, arrived in England in 1945, and studied modern languages at Cambridge University from 1954 to 1957. He began to make sculpture during his time at university and from 1957 to 1958 studied sculpture at St Martin's School of Art, where Anthony Caro was teaching. The Sydney Jones Library (by Basil Spence) was one of the more distinguished modern buildings on the University campus but recent building work has re-orientated it north/south and linked it to The Senate House. Sydney Jones was four times Mayor of Liverpool, a High Sheriff of Lancashire, a partner in the Holt shipping business, patron of the arts and a generous University benefactor, donating all the houses on the north side of Abercromby Square and the vice chancellors residence 'Eastbourne' in Prince's Park. You can read more about the sculptor and his work at <http://www.royalacademy.org.uk/academicians/sculptors/phillip-king-ra,111,AR.html>

Sources:

Pevsner Architectural Guides: Liverpool by Joseph Sharples
Royal Academy Web Site (see above)

#20 The Quickening by Mitzi Cunliffe, School Of Civic Design, Liverpool University (near Cambridge Street)

This statue is on a pedestal above a sunken landscaped area in the rear courtyard garden of the University's School of Civic Design. It is beside a pedestrian route generally open to the public which runs between Mulberry Place and Cambridge Street and is best accessed from the gate next to the University Press building, itself adjacent to The Cambridge pub in Cambridge Street near its junction with the south western corner of Abercromby Square. Mitzi Solomon Cunliffe (1918-2007) was an American sculptor who married a Mancunian academic and worked in Britain from 1949 to 1976. In 1957, Mitzi designed the bronze screen depicting the Wars of the Roses, for the restaurant in Lewis's department store. She later bought the screen back and installed it in her home in the south of France. However, she is most famous for designing the golden theatrical mask that is the BAFTA, The British Oscar.

Sources:

The Guardian Unlimited, Obituary 12.2.07
<http://www.guardian.co.uk/obituaries/story/0,,2011198,00.html>

#21 The Metropolitan Cathedral Of Christ The King by Frederick Gibberd, (frontis decoration and main doors by William Mitchell)

There is no traditional tower in which to place bells in this cathedral's circular form. The frontis, the upright wedge above the main entrance, is the belfry. The frontis is pierced by four apertures, each containing a bell representing one of the four gospels. Below them, on the vertical surface facing Hope Street, there is a design of three crosses by William Mitchell. The right-hand cross describes the repentant thief and the crown is the thorned crown of Christ the King. Mitchell also designed the main doors which are bronze-effect but made of fibre

glass. According to Pevsner, these contain the symbols of the evangelists. These are normally John as an eagle, Luke as an ox, Mark as a lion and Matthew as an angel. Mitchell himself attributes the door carvings to Old Testament scriptures from The Book of Ezekiel and from Revelations, "*and the first beast was like a lion and the second beast like a calf; and the third beast had a face as a man and the fourth beast was as a flying eagle. And the four beasts had each of them six wings about him and they were full of eyes within.*" The architectural brief of Cardinal Heenan required the design of the cathedral to incorporate the earlier Lutyens designed crypt. Gibberd did this by roofing the crypt with a large public piazza terminated by two small pyramids. The piazza is a space for an open air congregation and the northern face of the cathedral has an external altar for this purpose. Mitchell is arguably an underrated abstract sculptor whose major works include the Egyptian staircase in Harrods and sculpture for Harlow New Town.

Sources:

Pevsner Architectural Guides: Liverpool by Joseph Sharples
<http://www.william-mitchell.com/liverpool.htm>

#22 Bull Ring, by Steven Broadbent, Bronte Street / Trowbridge Street

Steven Broadbent is based in Chester and has many works in Merseyside & Cheshire. *Bullring, St Andrew's Garden* is a mural in steels and other building materials. It commemorates the life and times of people who lived in St Andrews Gardens. The laser cut images are based on real lives and stories garnered through consultation with St. Andrews Community Association, the Bronte Centre and Riverside Housing Association, who funded the work. St Andrew's Gardens were opened in 1935, designed by John Hughes under Lancelot Keay's housing programmes. The interior sweep of encircling balconies prompted the nick name *The Bullring*. They originally stretched all the way from Copperas Hill to Brownlow Hill but were mostly demolished in the nineties. The scale of the original can be gauged by the surviving northern end, which is now student accommodation.

You can read more about Broadbent and his work at
<http://www.sbal.co.uk/sbal/pages/html/comm.php?project=11113>

#23 Sea Circle by Charlotte Mayer, Copperas Hill / Seymour Street

Charlotte Mayer was born in Prague in 1929 and is now based in Stroud. This piece dates from 1984 and was originally sited within The Garden Festival. It is a rendition of an ammonite shell, a species now extinct from our seas and is cleverly cut from one sheet of metal twisted through 90 degrees. It now sits beside a busy junction. Originally an oasis of calm it has been badly served by the recently remodelled roads and is in danger of disappearing under urban scrub. You can read more about Mayer & Her work at <http://www.sculpture.org.uk/artists/CharlotteMayer>

#24 Post Office (Northern Delivery Office) War Memorial, Main Sorting Office Entrance, Copperas Hill

A few yards uphill from the main entrance to the Royal Mail Sorting Office is a small and inelegantly landscaped niche. The niche contains a war memorial which was moved to this site in 1991. Originally it was sited outside the Northern Delivery Office in Walton Road. It commemorates employees killed during the First World War but rather insensitively, the plaque marking the unveiling in its new site effectively dominates the memorial itself. The niche can be occupied at any time of night or day by homeless drinkers who, whilst generally good natured, do disfigure the area with their detritus of used cans and newspapers

#25 Liverpool Special Pillar Box, Main Sorting Office Entrance, Copperas Hill

Just east of the main entrance to the main Royal Mail Sorting Office is a small and inelegantly landscaped niche. Just to the left of the war memorial in the niche is a *Liverpool Special* Pillar Box. These were cast from 1863 onwards by Cochrane, Grove & Company of Dudley and were unique to Liverpool. Richard Redgrave had designed a pillar box for use in London & other large cities in 1856. This design was amended with practical improvements at least twice but it was not suitable for locations which received a large volume of mail. The *Liverpool Special* was significantly larger. This example was sited here in 1978 having formerly been in use in Everton and is one of only three surviving examples, one of those being in the Post Office Museum.

Source: <http://postalheritage.org.uk/history/>

#26 Liverpool Resurgent by Jacob Epstein, Lewis's Building, Ranelagh Place.

The present Lewis's building dates from 1947 when Gerald De Courcy Fraser completed the replacement for the bomb damaged building he had previously completed in 1923. By 1947 such huge buildings had been emancipated from the expectation that even steel framed buildings would be clothed in neo-classical garb. The corner was originally designed to be concave but the directors of Lewis's Department Store decided to commission a statue to identify themselves as being firmly in the van of Liverpool's rebirth after the ravages of The Blitz. The corner was flattened and stepped to accommodate this stupendous statue, towering over Ranelagh Place and completed nine years after the building, in 1956. Epstein caused outrage in 1908 with his eighteen colossal nudes for the British Medical Association building in London. Fifty years later, he was still disconcerting with with this naked man who stands arow a ship, defiant and proud. It was pruriently alleged that shopgirls would be unable to pass the naked figure and that young minds would be poisoned by the nudity. Instead it became part of Liverpool folklore, the exceedingly bare statue; Dickie Lewis. Often overlooked, literally, are three mural panels just above the corner doors, also by Epstein and representing the new post war generation of children. Children Fighting, Baby In Pram and Children Playing, were completed and

installed in 1955, a year before Liverpool Resurgent was unveiled.

Epstein, the New York born, naturalised Briton, admired by Augustus John and Sickert, had been shunned by the establishment as a somewhat elderly *enfant terrible*. By 1954 he had gained a formal acceptance with his knighthood. Epstein himself counted this amongst his major works and considered the commanding position afforded the statue as a great honour. There are several admirable and quite beautiful busts by Epstein in the Walker Art Gallery collection of which a personal favourite is Sonia, a woman the artist saw in a Regent's Park tea garden and asked to pose for him. The sculpted Sonia has an ambiguous look, every bit as enigmatic as the Mona Lisa's smile.

Sources:

Pevsner Architectural Guides; Liverpool by Joseph Sharples

The Public Sculpture Of Liverpool by Terry Cavanagh

<http://www.liverpoolmuseums.org.uk/>

<http://epstein.3forming.com/>

#27 The Vines by Walter Thomas (internal decorations by Gustav Hiller & The Bromsgrove Guild), Copperas Hill / Lime Street

Albert B Vines built a pub here in 1869. This building, for the Liverpool brewers Robert Cain, dates from 1907. The Vines is known to one and all as *The Big House*. This exuberantly baroque pub has etched glass windows, a folly tower and extravagant faux dutch gables. Inside, in the lounge bar there is a monumental fireplace in mahogany & beaten copper. In the Queensbury Room, above the fireplace is a splendid wooden bas-relief *Viking Longboats* by Gustave Hiller. Around the walls there are fifteen plaster relief panels of children engaged in allegorical pursuits. Upon the ceiling is an oval plaster relief with panels including 12 zodiacal designs. Pevsner attributes the plaster reliefs to The Bromsgrove Guild. The Vines was once owned by A.B. Walker who was later to pay for The Walker Art Gallery. At one time it boasted its own art collection and this is still reflected in the 'ballroom' at the rear which is often closed for private functions. The pub, often full of Liverpool characters, can be quite boisterous later in the evenings and at weekends but does have several rooms broken by booths and screens.

Sources:

Pevsner Architectural Guides: Liverpool by Joseph Sharples

Public Sculpture in Liverpool by Terry Cavanagh

Walks Through History: Liverpool by David Lewis

http://www.bbc.co.uk/liverpool/localhistory/journey/lime_street/pubs/pub_index.shtml

#28 The American Bar, (miniature Statue Of Liberty), Lime Street

First opened in 1830 on the opposite side of Lime Street. It is now officially McHale's Irish American Bar. There is a miniature Statue Of Liberty, cantilevered out above street level. The bar was already popular with Empire Theatre thespians and American seamen before World War II during which it became host to American service men and the servicing of their recreational needs. The clientele does not normally include teenagers or the young but the pub can now be quite noisy, with karaoke a frequent attraction. It nevertheless attracts many characterful regulars.

Sources:

http://www.bbc.co.uk/liverpool/localhistory/journey/lime_street/pubs/pub_index.shtml

#29 The Crown Hotel, Lime Street,

There was a public house here in 1859 but the art-nouveau influenced stucco exterior probably dates from 1906 when the brewery of Peter Walker took over the pre-existing building. Walter Thomas, designer of The Philharmonic Dining Rooms and The Vines, probably had some input to the design. Inside there is a splendid beaten copper bar and a monumentally impressive plaster ceiling. The clientele includes characterful regulars but also the transient trade from its proximity to Lime Street Station. Lewis describes it as having an air of sedate madness; enigmatic but accurate.

Sources:

Pevsner Architectural Guides: Liverpool by Joseph Sharples
Walks Through History: Liverpool by David Lewis
http://www.bbc.co.uk/liverpool/localhistory/journey/lime_street/pubs/pub_index.shtml

Sources:

Pevsner Architectural Guides: Liverpool by Joseph Sharples
Jonathan Glancey
The Guardian at
http://blogs.guardian.co.uk/art/2006/12/every_design_the_british_rail.html

#30 Lime Street Station (etched glass mural by Diane Redford, Lindsay Ball, Andrew Cooper & Clifford Rainey)

The main concourse has separate access to platforms serving local and major cross-country services. This etched glass mural originally separated ticketed access to platforms 7 to 9 from pedestrian traffic using the Skelhorne Street entrance, it dates from a 1984 remodelling. It has now been substantially re-sited to separate the taxi dropping off / collection area from the open long distance platforms and is best approached from the Skelhorne Street entrance. The scenes depicted are from the early history of the station and the tunnel from Edge Hill to Lime Street built by William McKenzie. Diane Radford and Lindsey Ball are both artists in glass, they met at the Royal College of Art and worked in partnership on joint commissions for 17 years, but now work on individual commissions. Cooper is also a respected craftsman working in glass. Rainey once toured with the circus but now teaches at California College Of Arts & Crafts.

Sources:

Pevsner Architectural Guides: Liverpool by Joseph Sharples
<http://www.mkweb.co.uk/Art/DisplayArticle.asp?ID=294>
<http://www.andrewcooper-ma.co.uk>
http://www.iwolkgallery.com/art/sculptors/Clifford_Rainey/index.html

Alan Maycock © 2008

Friends of Liverpool Monuments