



Everyman Theatre, 9-11 Hope Street Liverpool,

Merseyside

Building Investigation and Watching Brief Report



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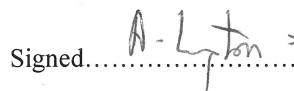
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SUMMARY

The Everyman Theatre, Liverpool, and part of the adjacent building, 11 Hope Street (NGR SJ 35657 90012) are to be demolished as part of a wholesale redevelopment of the site in advance of the construction of a new purpose-built theatre. OA North were commissioned to undertake a building survey of 9-11 Hope Street as mitigation for the loss of the buildings. Following this, OA North were commissioned to provide an ongoing watching brief as the building was dismantled. This was done in order to further inform the original building survey by identifying previously obscured features which relate to the structures, principally that of Hope Hall. This report sets out the results of the investigation relating to the Everyman Theatre and 11 Hope Street in the form of a short document with accompanying photographs and plans.

Currently, the Everyman Theatre Company operates within the heavily modified structure of a former Non-Conformist chapel known as Hope Hall. The building, originally constructed in 1834, was only used as a Non-Conformist chapel for seven years before being adopted as a place of worship for the Church of England in 1841. From 1853 onwards the building was used as a public meeting hall and was the site of numerous politically significant events, until, in 1910, the structure was adapted for use as a cinema. It was modified again in 1964 when it was turned into the Everyman Theatre, with the most significant modification being made to the frontage in 1977, when the Neo-classical front was clad in a 1970s modernist-inspired concrete shell which remains as the frontage today.

11 Hope Street was probably constructed in the mid-nineteenth century as a business and was laid out as buildings around a central courtyard, which was accessible from Hope Street via a tunnel through the main frontage. It was altered in the late 1960s with the infilling of the central courtyard and was then used as a photographic studio. At the same time, an ancillary structure was added to serve as a purpose-built annexe to the photography studio on the eastern side of the historic build.

The earliest phase of Hope Hall (present day Everyman Theatre) was 1834-1841, when it served as a Non-conformist chapel, and much of this build still survives including the external walls, the roof and the columns of the original horseshoe balcony. The early facade also survives but is obscured by the 1970s facade.

The second phase, between 1841 and 1912, was when the building served as an Anglican Church and then a public hall. It is known from historical evidence that the building was modified at this time, but the changes have been lost as a result of subsequent improvements and no physical evidence of this phase was identified during the course of the investigation.

The third phase was when the hall was in use as a cinema (1912-1964) and elements of the auditorium survive from this period, including the early projection box and some of the seating.

In 1964 Hope Hall Cinema was modified to become the Everyman Theatre with the addition of an apron stage, offices and dressing rooms on the ground floor. The alteration to the doors at ground floor level on the east-facing elevation also occurred within this phase. In 1977 major changes were made to the building, substantially altering the auditorium, the cloakroom facilities and the west-facing facade. This phase, being the most

recent, is most well represented within the existing architecture. The most significant element of this is the concrete upper facade which is in stark contrast to the historic character of the rest of Hope Street.

The potential for archaeological remains and foundations relating to the early phases of the building and, potentially, also earlier structures on the site, relating to those shown on the historic map sequence was confirmed during the watching brief by the presence of numerous subterranean structures and features dating from the eighteenth century onwards. The site was excavated in discrete sections (Section A, Section B, Section C, Section D and Zone E) according to the phased construction work determined by the principal contractor, Gilbert-Ash. Archaeological remains identified included the boundary wall and ditches associated with the development of St Mary's Lane, the brick foundation of a wagon boiler making this a rare example of this type of early industrial structures, a large eighteenth / nineteenth century bottle dump and the cellared remains of cottages and a well along the Arrad Street boundary of the site. Many of these remains correspond with structures depicted upon the historic mapping for the area and, cumulatively, provide an excellent overview of the early development of the northern end of Hope Street in the eighteenth century.

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The building recording was undertaken by Jamie Quartermaine and Caroline Raynor. The report was written by Caroline Raynor and the drawings were produced by Christina Robinson and Anne Stewardson. The watching brief and additional buildings recording was undertaken by Caroline Raynor. The report was written by Caroline Raynor and the drawings were produced by Anne Stewardson. The project was managed by Jamie Quartermaine, who also edited the report.

1. INTRODUCTION

1.1 CIRCUMSTANCES OF THE PROJECT

- 1.1.1 It has been proposed by the Liverpool and Merseyside Theatres Trust Ltd (LMTT) that the Everyman Theatre on Hope Street, Liverpool, be demolished to allow for the construction of a new theatre on the site of 9-11 Hope Street. A desk-based assessment has previously been undertaken (Smalley and Smalley 2010) and there was a requirement to also undertake a mitigative building survey of the buildings in advance of the demolition in accordance with Liverpool City Council planning conditions (CAC & App10F/1218 & 10C/1220). A project design (*Appendix 1*) was compiled by OA North in response to a project brief (MAS 2010) by the Merseyside Archaeologist for a Level 2 / Level 3 survey (English Heritage 2006) of 9-11 Hope Street. This required the production of plans, cross-sections, an annotated photographic record, and an illustrated report.
- 1.1.2 Following the approval of the interim building investigation report (OA North 2011) a watching brief was conducted with sporadic site visits (between October 2011 and January 2012), the timings of which were determined by consultation with the demolitions contractor. The aims of this watching brief were two-fold: firstly, to highlight features relating to Hope Hall which had been obscured at the time of the original survey by the presence of modern features; and, secondly, to examine the below ground remains associated with the area encompassed within the footprint of 9-11 Hope Street and with the land associated with Arrad Street to the east of the site.
- 1.1.3 The Everyman Theatre and adjacent structure (No 11 Hope Street) is beyond the eastern limit of The Maritime Mercantile City of Liverpool World Heritage Site Buffer Zone (Fig 1). None of the buildings are listed or are scheduled Monuments. However, the site is located within the Mount Pleasant Conservation Area.
- 1.1.4 The following report documents the results of the building investigation and archaeological watching brief, and places the buildings in their historical and archaeological context.

1.2 LOCATION AND GEOLOGY

- 1.2.1 The Everyman Theatre (formerly Hope Hall) and No 11 Hope Street are located on the east side of Hope Street, at NGR SJ 35657 90012, and occupy approximately 1500m² (Figs 1 and 2). The site is bounded to the north by the Liverpool Medical Institute, associated car parking and by the Mount Pleasant Conservation Area, to the east by Arrad Street, to the south by 13 Hope Street and to the west by Hope Street. The principal facades of both buildings face west and overlook Hope Street. Hope Street is an area characterised by numerous historic buildings with the northern end of the street featuring a number of significant listed Victorian Structures, including The John Foster Building (constructed 1850, Grade II listed, formerly Notre Dame Convent and School) and Liverpool Masonic Hall (constructed 1872, Grade II listed). This area is known locally as the Cathedral Quarter, as Hope Street provides a physical and visual link between the Metropolitan Cathedral of Christ the King (north of the site) and the Liverpool Anglican Cathedral (south of the site).

- 1.2.2 The underlying geology of the site comprises interbedded sandstone and conglomerate with the drift geology being glacial till (British Geological Survey 1:625000).

1.3 HISTORIC BACKGROUND

- 1.3.1 During Liverpool's expansion in the early eighteenth century, the area within which Hope Street is now situated was a semi-rural district separate from the town centre, and is confirmed by the Yates and Perry Map of 1768; the nearest identifiable structure was the earliest Liverpool Observatory. From as early as 1753, the area to the north of the development was occupied by a small bowling green and an inn, where Liverpool notable, William Roscoe, was born in 1753 (Hughes 1999, 53). By 1785, Hope Street was a clearly-defined thoroughfare with the western side of the street being represented by numerous small parcels of land; it was though a fairly unremarkable area of the town with no large architectural features of note, although a windmill was marked to the north-east of the site (Eyes 1785).
- 1.3.2 In 1787, a U-shaped block of alms-houses was constructed to the east of the site, and in his analysis of Liverpool between 1775 and 1800, Brooke states that '*.. the Alms-houses in St Mary's Lane, Hope Street, were built, for old and indigent persons, and the edifices which had been erected for similar purposes, and which existed in other parts of the town, were pulled down*' (Brooke 1853, 389). He notes that these alms houses were particularly remarkable, not for the act of charity which they represented but for the inscription which was featured upon both the eastern and western wings: '*These alms-houses were built by the Corporation of Liverpool, in the year 1787, in lieu of others formerly erected, for certain charitable purposes, more particularly explained by other inscriptions. The former houses were in confined places, but removed altogether to this healthy situation, for the benefit of the inhabitants, and the accommodation of the public: the patronage being secured by the original Trustees, agreeable to the intentions of the first Benefactors*' (ibid).
- 1.3.3 The newly-constructed alms houses are clearly marked on the 1795 map of Liverpool (source unknown); however, the St Mary's Lane is not marked and at this stage had not taken its final form as evident in Thomas Kaye's 1812 Map of Liverpool. In 1799, Brooke describes Hope Street; '*On the eastward, the town had extended to Rodney Street which was imperfectly built on each side, and to Hope Street, which however, then had very few houses but the north end contained some dwelling houses in gardens..*' (Brooke 1853, 487).
- 1.3.4 By 1803, Liverpool, spurred on by the success of the docks, had expanded exponentially, causing Hope Street, and much of the land directly to the west, to be developed as houses and businesses. By this time the dock network was extensive and included Old Dock, the Dry Basin, Salthouse Dock, Georges Dock, Manchester Dock, Chester Basin and Kings, Queens and Dukes Dock, all operating, plus plans for the construction of Princes Dock being prepared. The burgeoning levels of activity around the waterfront, not reduced by the pending abolition of the slave trade, made the inner city areas undesirable; the middle class merchants and their families began to look to the areas around Edge Hill, Mount Pleasant and Mount Zion as more appealing places in which to build their new residences.
- 1.3.5 Horwood's map of 1803 indicates that while the bowling green remained at the junction of Hope Street and Mount Pleasant, the surrounding fields and windmill

have disappeared, making way for a more formal street plan. The western side of Hope Street was divided into domestic plots containing houses and large gardens occupied (from north to south) by Messrs Drewes, Glenton, Penny and Beard. The north-eastern side of Hope Street had been subject to a similar division of land and three small properties were indicated on Horwood's Map; however, no names were listed next to the plots.

- 1.3.6 Horwood's Map also indicates the presence of a large parish cemetery, split into two plots on the south and east sides of the alms-houses, with a small funerary chapel located at the northern limit of the plot. The cemetery, on land to the east of the site, had been proposed in 1792 by the Parish Committee, when it was realised that the cemetery around St John's was becoming too populous (Peet 1912, Appendix F). By 1806 it was officially recognised as St Mary's Cemetery, and had an enclosing stone wall and a burial chapel.
- 1.3.7 In 1836, the Hope Street Chapel was constructed as a place of worship for a group known as the 'Christian Society', which was founded by the Reverend Robert Aitken (1799-1873) in December 1835. The Dictionary of National Biography (Stephen 1921) contains a fairly vivid entry dealing with Aitken's life; however, there is a question mark over the level of accuracy of this particular biography. It states that Aitken was born in 1800 at Crailing, near Jedburgh. Prior to his arrival in Liverpool at the young age of 35, he had worked as a schoolmaster and while living and teaching in Whitburn, had been ordained as a deacon in 1823. He preached on the Isle of Man but as a consequence of some irregularities in his preaching, he fell out of favour with the Bishop of Chester and, subsequently, withdrew from the Church of England (Stephen 1921). Some of the background to Aitken's activities and travels as a preacher are a little ambiguous; however, his presence in Liverpool between 1836 and 1840 seems to be fairly well documented.
- 1.3.8 Aitken's society was based on 'an amalgam of Anglican and Methodist policies, as well as an unusual mixture of evangelicalism and Tractarianism' (Gowland 1979, 106). According to Gowland, 'Aitken had his largest following in Liverpool where he built Hope Hall as his headquarters in 1836. Known locally as *jumpers* or *ranterers*, his supporters attracted attention mainly because of their frenzied 'revivalist' activities in the vaults of the hall. It was standard practise for members of the congregation to rise up, dance and caper about the room, jump over the forms, tear their hair and clothes and throw themselves on the floor' (Gowland 1979, 106).
- 1.3.9 John Betjeman famously said 'What determines the architecture of a country is the people who pay for it..' (Jones 1996, 11) and this was equally true in the case of Non-conformist chapel construction. Dissenting groups generally tended to represent the working and lower-middle classes and, as such, limited funds were available for the construction of such edifices.
- 1.3.10 Following traditional chapel designs and economics, the Hope Street chapel was a plain structure with a stuccoed front and little embellishment. The stuccoed frontage disguised a rectangular brick structure with a gabled roof and open plan interior (Lewis 1848, 104). The Christian Societies' Methodist roots partly help to explain the relatively plain architecture of their purpose-built home. Methodist architecture was heavily influenced by the original Methodist meeting places, especially those located in and around North Wales. Originally, Methodists had met in readily available open plan structures, and in rural Wales this type of structure

generally took the form of a small barn and these humble origins continued to be reflected in many later purpose-built structures. This, coupled with a core element of Methodism, which stated that a chapel was not a physical structure but made up of the congregation itself, led to relatively simple, unadorned structures (Jones 1996, 1).

- 1.3.11 Jones states that ‘early chapels also demonstrate a very conscious desire to avoid any implication that the chapel was a church in the conventional sense of the Anglican Church’ (*op cit*, 12). Some might reflect that this conscious desire, expressed through architecture, is somewhat ironic in the case of the Hope Hall chapel, which was destined to become the Church of St John the Evangelist, less than seven years after it was constructed.
- 1.3.12 A core element of early chapels was the central placement of the pulpit. The pulpit was frequently placed in the centre of the facade wall, with the windows backlighting the preacher. ‘This meeting house style was used to create an intimate atmosphere, with the preacher in his elevated commanding position, being able to make eye-contact with every member of the congregation who were arranged in a 180 degree sweep in front of him’ (*op cit*, 8).
- 1.3.13 The Hope Hall Chapel contains elements of these early influences; however, by the time of its construction in the early nineteenth century subtle changes were being made to these buildings that altered both the physical and spiritual perceptions of the services. ‘The quality of directness and closeness begins to evaporate in the nineteenth century, when the gable end facade ‘auditorium’ chapels come into their own. In these, worshippers are arranged less like a gathered congregation and more like a non-participating audience’ (*op cit*, 11). Hope Hall Chapel may be regarded as an example of a gable-end facade auditorium chapel, a key feature of which was the horse-shoe balcony, defined in this case, by the arrangement of iron columns arranged in a semi-circle within the interior of the structure (www.theatretrust.org.uk).
- 1.3.14 In 1837, only five years after the Christian Society was established, it could claim over 1500 members with membership spread across seven towns in the north-west including Manchester, Rochdale and Liverpool (Gowland 1979, 106). The Christian Society, however, collapsed in 1840 as people viewed the service in Hope Hall as being too uninhibited. The service conducted there was referred to by Samuel Warren Junior, a Manchester-based Wesleyan, as ‘the wild, irrational, indecorous and even impious proceedings’ (Gowland 1979, 107).
- 1.3.15 In 1841 the chapel changed hands; it was purchased by a Mr Cargill and re-opened on 21st March when it was given over to the established church and Anglican worship. The name of the building was changed to the Church of St John the Evangelist (Lewis 1848, 104). On 12th May 1843, the establishment of a new order within the building was confirmed by the installation of a new church organ (LRO 283.1 JOH). Mr Cargill, the building’s owner, died in 1843 and the chapel was subsequently leased from his widow by Henry Winch Esq, the patron of the church, with the surplus proceeds being applied to the support of the Female Orphan Asylum (Lewis 1848, 104).
- 1.3.16 The existence of the Church of St John the Evangelist was short lived and by 1853 the Church was vacated. The building was put up for sale and an advertisement was placed in the Liverpool Mercury on 17th May 1853 providing a brief history of the

building, its functions and current ownership, as well as providing suggested uses for the redundant church.

'Sale of a Church – on Friday at the Clarendon Rooms, Mr Winstanley offered for sale by auction the Church of St John the Evangelist, Hope Street, in this town. The building has for many years been used for worship by members of the Church of England, but it was originally erected we believe, by a society called the Christian Society, established by the Rev. Robert Aitken, who had previously been a clergyman of the established church which, as he is at present. Mr Winstanley, having read the conditions of sale, put up the property at £1200 and stated that in 1842 the late owner gave £3000 for it. The present owner was a widow living at considerable distance from Liverpool, and that was the reason the edifice was for sale. The church is licensed by the Bishop of the Diocese, and held on lease for 75 years (of which 58 will be expired in June, 1853), from the Corporation of Liverpool at a peppercorn rent. It is let at a yearly rate of £125 to a yearly tenant, whose tenancy will be determined in November next. A considerable number of persons were present. Mr R.A Macfie, sugar refiner, offered £10 above the upset price, and then Mr Winstanley declared the upset price to be £1500, one half of the original cost. No other bid being made, the property was not sold by auction; but we understand that Mr Macfie, under private arrangement, agreed to give £1500 for the building, which has consequently passed into his hands. It is said that the speculation is purely monetary; that the purchaser will let the place for a church if he can find a tenant, and that if not it may probably be converted into a lecture-room' (Liverpool Mercury, 1853).

- 1.3.17 Included in Thomas Baines publication *Liverpool in 1859*, is an excellent advertisement which provides a good description of the interior fixtures and fittings of Hope Hall and champions it as a place suitable for public and social meetings;

'Hope Hall, in an excellent situation is particularly suitable for public and social meetings, lectures etc. It is seated for 1200 persons. The central area can be fitted up with tables. Underneath there are two long rooms, each seated for 400 persons, or for 300 persons at tea. There are cooking apparatus, breakfast and tea equipage, boards for diagrams etc. Attention has been paid to the heating, lighting and ventilation' (Baines 1859).

- 1.3.18 The fact that this advertisement was included within Baines' publication supports the fact that, following the purchase of the church by Mr Macfie, no tenants were found who wished to lease the church as a place of worship and, subsequently, the building, now known as Hope Hall, was leased for public meetings and concerts. Hope Hall subsequently became the site of many significant religious and political meetings which helped to shape the history of the city in the latter part of the nineteenth century.
- 1.3.19 Between 1860 and 1885, the hall was used for a mixture of Liverpool Societies many of whom were involved in racial, penal and political reform. Other groups assembling there included music societies, friendly societies and missionary groups. Given that there was no long term plan for the church, other than to lease it to local groups as a meeting hall, it is unlikely that extensive alterations were made to the interior at this time. If alterations were made between 1853 and 1912, no written historic record survives to document this fact.

- 1.3.20 Hope Hall was used in 1869 as a meeting place for Liverpool Suffragettes who held a women-only meeting to discuss the significance of enfranchisement of female rate payers in the city. Jacob Bright's (Liberal MP for South West Manchester) amendment to the 1869 Municipal Corporation Franchise Act made a provision which allowed female rate payers to vote in local elections and also to serve as Poor Law Guardians. This act allowed 8,398 women in Liverpool to vote in local elections. The meeting at Hope Hall provided a forum for this significant progress to *'be discussed within the broader framework of the duties surrounding citizenship and the responsibilities attached to the vote'* (Cowman 2004, 67), as well as allowing the women present the opportunity to hear from the principal speaker Lydia Becker, editor of the *Women's Suffrage Journal*.
- 1.3.21 In 1894 Hope Hall was chosen by the British Society for the Brotherhood of Men and their spokesperson, Ida Wells, as a platform for her speeches on racial reform in the United States. Wells toured England in March 1894 as a guest of the Unitarian Church, visiting the largest Dissenting congregations to speak out on the subject of racial prejudice and unlawful lynchings which were common place at this time. On 22nd March she arrived in Liverpool and spoke at Hope Hall condemning the colour prejudice deeply ingrained in white people which led to lynching without trial and other brutal acts. This lecture tour prompted the Unitarian Preacher of Hope Street Chapel, Richard A Armstrong to speak out saying of his fellow New England Unitarians, *'Are you so busy laying wreaths on the tombs of Channing and of Parker, of brave John Brown and your immortal Garrison that you have no time to heed the seizure of untried men and women, their execution with every device and torture, and acquiescence of all the guardians of law?'* (Luker 1998, 102).
- 1.3.22 The building was still in use as a concert and meetings hall in 1895 and in March 1895, Hope Hall was chosen as the venue for the St Patrick's Day celebrations which included an evening concert featuring Irish music and dancing (Cronin and Adair 2002, 61). Hope Hall was chosen as the focal point for sectarian protest meetings in 1902. John Kensit Snr, founder of the Protestant Truth Society, held a meeting in the building on 11th September 1902. The protests were concerned with Protestants demonstrating for the right to freedom of speech in opposition to illegal practices in the church. Kensit held the belief that freedom of expression was being suppressed by Irish Catholics who were intimidating local Protestant groups. A second protest meeting was held in Hope Hall on 15th September with the hall being used as a staging point before people in attendance would join with a larger group of Protestants who would march from St Domingo's Pit in Everton to Hope Hall for a rally (Neal 1988, 210).
- 1.3.23 One obvious and noteworthy addition to the exterior west-facing elevation of Hope Hall was made prior to 1910. A projecting canopy, constructed on a timber frame and supported just above the doors, was added and extended along the whole width of the facade beneath the stone balustrade (LRO 942.7214). The canopy was undecorated and was supported by six wrought iron brackets with scroll work decoration. It was probably installed to provide shelter for the people queuing outside the hall prior to concerts and meetings.
- 1.3.24 Hope Hall ceased to function as a public meetings hall in 1912, when it was converted into a cinema (Figs 3 and 4). It took less than twelve years from the development of Edison's *Kinetoscope* in 1894, to the opening of the first film only

theatre ('The Nickolodeon' in Pittsburgh, Pennsylvania in 1905) for the idea of cinematography to make the transition from novelty to main-stream entertainment attraction (Mennel 2008, 3). Comparatively, this makes Hope Hall a very early cinema in the history of Cinematography, although it was adapted and not purpose built and, as such, affords it less historical significance (Liverpool's first purpose-built cinema was the Bedford Hall Cinema which opened on Boxing Day, 1910 (Grant 2010)). Hope Hall functioned as a cinema between 1912 and 1959 (Smalley and Smalley 2010, 15), and during this time was owned and managed by Leslie Blond who, subsequently, sold the cinema (www.theatretrust.org.uk/resources/

- 1.3.25 theatres/show/1929-everyman-liverpool). During this time it appears to have been adapted sufficiently well that it was able to compete with larger purpose-built cinemas elsewhere in the city, including the Futurist Cinema on Lime Street, the Liverpool News Theatre in Clayton Square and the elaborately appointed Paramount Cinema on nearby London Road (Grant 2010) which was demolished in April 2011.
- 1.3.26 The building lay dormant in 1959 for approximately one year and in that time a planning application was made with proposals to convert the disused cinema into 'a car, motorcycle and scooter repair depot'. However, this was refused on the grounds that such a business would not fit in with the existing group of dwellings and businesses on Hope Street (LCC/A12499 1960).
- 1.3.27 By 1961 an addition had been made to the front of the cinema, in the form of a projecting room on the first floor above the central entrance which occupied a substantial proportion of the first floor balustrade. This addition altered the proportions of the building, obscuring several windows and making the building appear somewhat top-heavy. At this time, the Everyman Cinema opened and alterations were begun inside the building to accommodate a stage to enable the transition from cinema to theatre. The 1960s saw the widespread conversion of local authorities 'to the idea that supporting a civic theatre could be socially beneficial to local communities, bolstered by the Arts Councils belief that there should be one regional producing theatre for each municipality with a population greater than 200,000' (Turnbull 2008, 167).
- 1.3.28 At this time Liverpool was experiencing a period of relative economic prosperity and a population boom. The development of new industry and a revival of the docks following World War II saw the construction of sugar refining and flour milling plants in the north dock complex, as well as other industrial production moving into the area around Speke (*ibid*).
- 1.3.29 Prior to this Liverpool had long since held a reputation as a centre for excellence with regards to the performing arts with an established theatre, known as the 'Cock Pit Yard' (allegedly located in the vicinity of modern Redcross Street) existing in the town, as early as 1706. This theatre was to be the first in a long line of theatres and was succeeded by the Old Ropery (1740) which was built by Alderman Thomas Steers (more famous for his construction of the Old Dock) (Broadbent 1908, 17). The Drury Lane Theatre was the next theatre to be constructed in Liverpool (1749), located between the Old Ropery and Brunswick Street; it had a pit and a gallery but no boxes (*op cit* 1908, 16).
- 1.3.30 As the town's population increased, so did the demand for entertainment and the Theatre Royal was opened in 1772 on the north side of Williamson Square by

letters of Royal Patent (*op cit* 1908, 54). The theatres were funded and patronised by local merchants and patrons of the Theatre Royal included: William Gregson, John Tarleton, Ralph and Thomas Earle and Thomas Staniforth (*op cit* 1908, 60). Other theatres operating in the city between 1803 and 1911 included:

Theatre Name and Location	Date opened
Olympic Circus, Christian Street	1803
Royal Colosseum Theatre, Paradise Street	1850
Star Music Hall (now Playhouse), Williamson Square	1866
Royal Hippodrome, West Derby Road	1876
Park Palace, Mill Street	1894
Olympia, West Derby Road	1904
Pavilion Theatre, Lodge Lane	1908

(NB The above list is an example of the theatres operating and is not an exhaustive gazetteer)

- 1.3.31 In November 1911, the Star Theatre in Williamson Square re-opened as the Liverpool Repertory Theatre. This would go on to become the oldest repertory theatre company in the country (Turnbull 2008, 167). The event of World War I forced the closure of the theatre however it reopened in 1917 under the new name of 'The Playhouse' (Jeffrey and Rushworth 1968). The Playhouse still operates today and is operated in tandem with the Everyman, Hope Street.
- 1.3.32 The Everyman, Hope Street, opened as a theatre in 1964, after the company was founded by Birmingham University students Martin Jenkins, Terry Hands and Peter James who formed the group with the idea that the new theatre would 'focus on innovative and developmental work for young people' (Turnbull 2008, 168). The theatre company's early productions included works by Bond, Beckett and Pinter, while striving towards creating a theatre with 'an artistic approach that stressed the ensemble and developmental areas of stage work..' (*ibid*). At this time the building was converted for stage use with the addition of an apron stage, new seating and dressing rooms (www.theatretrust.org.uk).
- 1.3.33 The 1970s 'saw the theatre shift towards work by local authors such as Alan Bleasdale, John Magrath, Bill Morrison and Willy Russell, with actors at the Everyman during this period including Julie Walters and Jonathan Pryce' (Chambers 2006, 261). During this period the Bistro was fully operational; it opened on 26th September 1970 and continued through to closure in 2011. It had an instrumental part in the survival of the theatre, as it purchased it from the receivers when the theatre company went into liquidation in 1993 (R Longthorne pers comm)
- 1.3.34 During this period, the theatre underwent major adjustments to the facade with a new frontage being installed in 1977 which reflected the modern style and forward thinking nature of the company. This renovation also included the addition of

facilities necessary to the successful operation of the theatre, including cloakroom and toilet facilities and a refreshments room. At the same time the stage was moved up to balcony level creating a 10m wide by 13m deep thrust stage. The downstage section was built in removable sections allowing the stage floor level to be varied in this area and temporary traps to be installed, with the old rear stalls level creating a new foyer area and new dressing rooms being built where the apron stage had stood (*ibid*). The original pews from the chapel were retained and incorporated as two banks of side seats (on the east and west sides of the stage).

2. METHODOLOGY

2.1 PROJECT DESIGN

- 2.1.1 A project design submitted by OA North (*Appendix 1*), in response to a project brief (MAS 2010) by the Merseyside Archaeologist, was used as the basis for this investigation. It was adhered to in full, and the work was consistent with the relevant standards and procedures of the Institute of Field Archaeologists, and generally accepted best practice.
- 2.1.2 The brief highlighted the need to provide a full record of the historically significant Hope Hall (9 Hope Street), which has served as a church, early cinema and successful theatre, and was recorded to English Heritage Level 3 standards (2006). 11 Hope Street, which will only be partly demolished as part of the proposed development, was recorded to Level 2 standards (*ibid*).

2.2 BUILDING INVESTIGATION

- 2.2.1 **Descriptive Record:** written records to English Heritage Level 3 (2006), using OA North *pro forma* record sheets, were made of all principal building elements, both internal and external, as well as any features of historical or architectural significance. Particular attention was paid to the relationship between those areas of the building where its development, and any alterations, could be observed. These records are essentially descriptive, although interpretation is carried out on site as required.
- 2.2.2 **Site drawings:** the drawings produced were, for the most part, based upon existing architects survey data supplied by the client. The following drawings were produced for Hope Hall (Level 3) (Figs 5-10):
- Site Plan
 - Basement Plan
 - Ground Plan
 - First Floor Plan
 - Second / Loft Space Plan
 - North/South Cross-section
 - East/West Cross-section
 - Western External Elevation by Rectified Photography
- 2.2.3 The survey of 11 Hope Street (Level 2) resulted in the production of the following drawings (Figs 5, 7, 10):
- Site Plan
 - Ground Plan
 - First Floor Plan
 - North/South Cross-section

- 2.2.4 The drawings were created within an industry-standard CAD package (Autocad 2004) and were then enhanced and annotated to show the form and location of all structural features of historic significance. The additional detail was created by means of manual survey and the annotation of paper copies. The elevations were compiled by rectified photography using a 13 megapixel digital SLR camera. The multiple photographs were rectified, corrected and merged together using Photoplan software. This provided accurate imagery depicting all decorative and significant brickwork and masonry, such as quoins, tracery, window and door surrounds.
- 2.2.5 A process of analysis was undertaken to examine the development of the buildings and their relationship with structures depicted on historic mapping. The results were presented on a series of analytical drawings (Fig 11 and 12).
- 2.2.6 **Photographs:** photographs were taken in both monochrome print and high-resolution digital. The photographic equipment comprised medium-format film cameras both with fixed lenses and with rising fronts, and 35mm SLR and 35mm high resolution DSLR cameras respectively. The digital images were produced in both JPEG and RAW formats (in .CR2 format). The photographic archive consists of general images of the building, both internal and external, and detailed internal and external scaled coverage of architectural and decorative features and/or structural detail.

2.3 WATCHING BRIEF

- 2.3.1 Following the completion of the building investigation, an intermittent watching brief was maintained throughout the course of the demolition works in accordance with the project brief and project design (*Appendix I*); this served to identify materials or features relating to Hope Hall which had previously been obscured by modern additions and alterations. This work was carried out in conjunction with Sloyan Doyle Demolition, and all work was undertaken following consultation with the site foreman.
- 2.3.2 A permanent archaeological presence was maintained during groundworks in conjunction with the construction work carried out by the principal contractors Gilbert Ash. The purpose of this watching brief was to identify, investigate and record any archaeological remains encountered.
- 2.3.3 A daily record of the nature, extent and depths of groundworks was maintained throughout the duration of the project. All archaeological contexts were recorded on OA North's *pro-forma* sheets, using a system based on that of the English Heritage former Centre for Archaeology. A monochrome and digital photographic record was maintained throughout.

2.4 ARCHIVE

- 2.4.1 A full professional archive has been compiled in accordance with current IFA and English Heritage guidelines (English Heritage 1991). The paper and digital archive will be deposited with the Merseyside Record Office on completion of the project, and a paper copy will be sent to Merseyside Archaeological Service.

3. BUILDING SURVEY RESULTS

3.1 INTRODUCTION

- 3.1.1 The buildings subject to investigation comprised 9-11 Hope Street, and included the Everyman Theatre (No 9 Hope Street), an 1836 Non-Conformist Chapel which, after 1853, served as a public hall, an early cinema (1912-1963) and latterly as the home of the Everyman Theatre Company (1964-present day). The adjacent building, No 11 Hope Street was also included in the investigation. Previously, it had served as a photographers office, but was assimilated into the Everyman Theatre following the addition of a large extension to enclose the courtyard and provide a large open-plan warehouse-style space. It is now used as an area for set design and construction, with additional space for prop storage and wardrobe (Fig 5). Each element of the building was inspected in turn, the results of which are outlined below. These buildings sit within an area heavily populated by Georgian and early-mid Victorian Architecture.

3.2 GENERAL LAYOUT OF THE BUILDINGS

- 3.2.1 The buildings are orientated east/west, side by side on the east side of Hope Street (Fig 2). The west-facing elevation of both the theatre and 11 Hope Street marks the western limit of the development area. The east-facing elevation and small parking and delivery bay mark the boundary of the development area where it faces onto Arrad Street. The plot is bounded to the north by the abutting, south-facing elevation of the Medical Institute and to the south by the abutting north-facing elevation of 13 Hope Street.
- 3.2.2 To the rear (north) of the buildings on the east side of Arrad Street is a mixed use development consisting of University of Liverpool Student Halls of Residence, combined with a public house (The Font), and a number of small businesses including a restaurant and small newsagents. These structures now occupy the site previously used as St Mary's Cemetery and Mortuary Chapel and by elements of the Alms Houses (discussed in the historic background). Directly opposite the development site (due west), separated by the public thoroughfare of Hope Street, is The John Foster Building, owned by John Moores University, formerly a convent and school.
- 3.2.3 There are three main entrances to the Everyman Theatre (Fig 5); a series of glass doors along the west-facing elevation which open onto Hope Street, a tradesman's entrance to the rear at the north end of the east-facing elevation, and a set of double doors, also used for deliveries at the south end of the east-facing elevation. Both sets of rear doors lead to the same long U-shaped corridor within the building, beneath the stage.
- 3.2.4 There are two main entrances to 11 Hope Street; one on the west-facing elevation of the building via a single, modern glass-panelled metal-framed doorway onto Hope Street and the other through a single fire door at the north end of the modern extension in the east-facing elevation, which overlooks Arrad Street. A further entrance at the southern end of the east-facing elevation, comprising a steel roller shutter, has been installed to facilitate the ingress and egress of goods to the rear of 11 Hope Street when formerly used as a photographic studio.

3.3 11 HOPE STREET: EXTERNAL DETAILS

- 3.3.1 Located directly south of the Everyman Theatre and accessible from both Hope Street and Arrad Street, this building comprises two main elements. The western half comprises elements of the original mid-Victorian office building and the eastern half comprises a 1970s brown-brick extension, which was contemporary with the 1970s facade of the Everyman Theatre and appears to have been constructed as part of the same architectural masterplan. The western half of the building is a two-storey office building, originally U-shaped, and constructed around a central courtyard with a through-route beneath the first floor. This allowed horse-drawn carriages direct access from the courtyard out onto Hope Street. The western extension is a large open-plan work room with a narrow mezzanine floor. This extension was installed to provide suitable workspace for the design and construction of new sets, as well as to provide additional storage for large props.
- 3.3.2 All areas of this building were investigated; however, at the time of the investigation the structure was still occupied and involved in the day to day activities of the adjoining theatre. Several areas of this structure were filled from floor to ceiling with props, costumes and electrical equipment which limited the photography and recording.
- 3.3.3 ***Fabric and Arrangement:*** the building was constructed as a business premises and is shown on the Ordnance Survey (OS) 1st edition 1848 map as a series of disjointed buildings loosely arranged around an irregularly-shaped, but broadly rectangular courtyard. By the time of the 1893 OS map the disjointed elements have been brought together into a single coherent courtyard building, with a regular courtyard and a tunnel, providing carriage access from the courtyard to Hope Street, set through the western elevation. It is this arrangement, albeit with some infill of the courtyard, that essentially survives today.
- 3.3.4 The western elevation is constructed of red brick (two types were noted), arranged in an English Garden Wall bond with a cream/white sandy lime mortar. The building has a gabled roof with a small loft space and no basement. The north-and south-facing elevations are not visible externally as they butt against the adjoining buildings (the Everyman Theatre to the north and 13 Hope Street to the south). The west-facing elevation is largely unembellished with a plain vertical facade split horizontally by two sandstone cordons and corresponding water table (a projecting string course used to divert water away from the building). The first cordon and water table divides the ground floor and first floor, with the second running parallel to the first above the lintels of the nine first-floor sash windows. The central grouping of windows projects slightly (by one course of brick work), giving the impression of a central structure with two projecting wings and has been incorporated into the design in order to alleviate the austerity of a totally vertical facade. This technique also mimics elements of Georgian design seen elsewhere in the city.
- 3.3.5 The east-facing elevation of 11 Hope Street is totally obscured by the rectangular 1970s brown-brick extension (cladding over cinder block) which can, at best, be described as boxy and without character. The elevation of this utilitarian, windowless extension is embellished by four vertical recesses; one pair at the south end and one pair at the north. These recesses break up the plain vertical facade and add the illusion of height.

- 3.3.6 The roof is a shallow gambrel type, however the squared facade obscures this element of the design from the exterior. The roof comprises structural insulating roof panels overlaid over a steel frame. There is no chimney, flue or ventilation visible from the outside.
- 3.3.7 **Principal elevation (west-facing):** (Plate 1) the main feature of the principal elevation is an unevenly distributed group of 12 windows. The upper floor windows are all single-pane, single-hung sash windows and in keeping with the buildings original design. The upper floor windows are arranged in three groups of three which is indicative of the division of space, with three main rooms overlooking Hope Street. The ground floor windows are a mixture of types and materials and are indicative of the alterations which have taken place when the central courtyard and tunnel access to the courtyard was blocked in. The north wing has a large split, nine-pane window with a steel frame and projecting sill of brick headers. The south wing has two sets of windows flanking a modern doorway. Both sets are modern addition fixed light windows.
- 3.3.8 The ground floor has been subject to at least two phases of alteration, all of which have left the building with a rather lopsided and uneven appearance. The central coach access has been blocked-in with modern red brick, with the creation of two vertical columns and three recesses. The doors on either side are of different types, different sizes and different periods and add to the mismatched appearance of the building. The retention of the cordon, and corresponding water table, compound the issues of overall proportion.
- 3.3.9 **East-facing elevation:** (Plate 2) the original east-facing elevation of the building is obscured by the modern addition of the north south-orientated utilitarian workshop area and was not recorded independently but is discussed as part of the southern wall of rooms **9, 23, 24, 26, 34** and **36** respectively.

3.4 11 HOPE STREET: GROUND FLOOR INTERNAL DETAILS

- 3.4.1 The building plan is U-shaped with a modern rectangular extension, and is orientated east/west on its long axis (Fig 5). This space was originally designed for small business use, with the original structure arranged around a central courtyard and incorporating through route from Arrad Street to Hope Street. The modern addition against the east-facing elevation has been designed for set construction and is reflected in the utilitarian nature of the interior. The ground floor is divided into twenty-four rooms (**1-24**) with rooms one to seven (**1-7**) being contained within the modern extension; a joinery and work room (**1**), hallway/access (**2**) and (**3**) providing access to the exterior and to the first floor, two store rooms (**4**) and (**5**), a kitchen (**6**) and toilets (**7**). The earlier structure contains a series of rooms arranged around a now enclosed central courtyard. The majority of these rooms (**8-24**) have been adapted as store rooms for props and other equipment associated with the theatre. All rooms on the ground floor have poured concrete floors and the ceilings comprise plaster board/timber over steel beams.
- 3.4.2 The first floor comprised a further twelve rooms (**25-36**), all of which were given over to the storage of props, wardrobe and sound equipment. The roof space can be accessed via a small hatch in store room **34**; however, a lack of proper access meant that only a head-height inspection was carried out.

- 3.4.3 Despite the later alterations and the addition of numerous timber-framed plasterboard partition walls, the original U-shaped outline, around the central courtyard of the original structure was still very evident on both the ground and first floors.
- 3.4.4 **Workroom 1:** (Plate 3) is accessed from the exterior via a large doorway closed by a metal roller shutter on the east wall and via a pedestrian door from hallway 2 and ante-room 3. The workroom is a 14.4m square large open plan room without windows or skylights. The walls are of modern brick and cinder block arranged in a running bond. An internal door on the west side of the room provides access to the rest of the structure via the former courtyard, now designated room 8 (Plate 6). The floor is poured concrete and the steel trusses supporting the gambrel roof structure are clearly visible. All fixtures and fittings within this room, including the lighting, are modern and utilitarian.
- 3.4.5 **Partitioned rooms 4, 5, 6 and 7:** within the modern extension characterised by room 1, is a series of smaller partitioned rooms. Rooms 4-7 are arranged around the perimeter of the workroom and can only be accessed via the main room. Storerooms 4 and 5 are located on the north side of the workroom 1 and are both small, boxy windowless rooms constructed from partition wall; access to both rooms is via a single fire door in each respective partition wall. Room 4 is L-shaped as it is partly recessed under the stairwell 3. The toilets are located to the south of store rooms 4 and 5 on the west wall. The kitchen (6) is a larger rectangular room partitioned off from the workroom 1 on the east side of the extension. This room comprises modern, utilitarian features including chipboard cupboards and work surfaces. All fixtures and fittings are modern.
- 3.4.6 **Former Courtyard 8:** (Plate 4) a door located in the west wall of room 1, provides access to the former courtyard which measures 8.9m by 4.6m and is orientated east/west on its long axis. Five concrete steps descend to a single modern fire door which links the two rooms. This area was formerly a coaching entrance and courtyard which provided a through route from Arrad Street to Hope Street. However in 1967 the courtyard was enclosed prior to the addition of the modern extension. Elements of the original courtyard wall are still evident, although there have been numerous additions of plywood and plaster partitioning to reduce the size of doorways and to create further small rooms. The paved, or cobbled, courtyard surface may still exist but is now obscured by a floor of poured concrete.
- 3.4.7 It appears that several of the partition walls were added during the time that the building was occupied by the John Mills photography studio between 1960 and 2005. Original elements of the brick courtyard wall were identified on north wall, which also included an original access and staircase to the first floor (14). The north wall (like many others in this building) was partially covered with many thick layers of masonry paint and plasterboard. However, the original red brick arrangement of an English Garden Wall bond (arrangement of three rows of stretchers to one row of headers), probably with a cream/white sandy lime mortar, was visible in places.
- 3.4.8 The south wall of the courtyard has the most obvious evidence of modification with three large original doorways, all having been retained but modified according to the buildings later function. Only one doorway remains at its original width (1.6m wide) and this currently provides access to storeroom 24. The other two doors, located further east in the south wall, have been reduced to the size of a standard

modern door, with the brick apertures being filled using a timber frame and a plywood covering. Each door was surmounted by an arched transom window, but all of these are now obscured by plywood so it was not possible to record the type of frame or glass.

- 3.4.9 The western wall is not original and is constructed of modern brick, some of which is clad in plasterboard. The western wall in particular (visible in rooms **17** and **18**) was difficult to examine as it was obscured behind purpose-built storage fittings for theatre equipment and props.
- 3.4.10 **Storerooms 9, 10 and 11:** the three store rooms, located on the north side of the former courtyard **8**, are all small, windowless and previously functioned as either dark rooms or processing rooms, as indicated by the lighting and by the signs on the sliding doors **10**. Room **9** is rectangular with access via a door in the western wall and a further door in the north wall which leads into room **10**. These rooms were largely constructed of thin partition wall materials and were created when the building was in use as a photographers studio. Each room is utilitarian and, aside from the white ceramic tiling on the west wall of room **11**, they are undecorated. All three rooms have poured concrete floors and are illuminated by strip lighting suspended from false ceilings. The floor in rooms **11** and **10** is slightly higher than that in rooms **8** and **9** and is partly formed into a ramp which slopes downwards from north to south. To accommodate this difference in heights there is a single step at the door which leads from **9** to **10**. The rooms have been adopted as storerooms but have not otherwise been modified.
- 3.4.11 **Boiler Room 12:** a small rectangular room orientated east/west on its long axis, and was accessed via a door in the west wall of storeroom **11**. This room is still in use and there was no access to this area.
- 3.4.12 **Utility Room and ante room 13:** a small rectangular room orientated north/south on its long axis, which was accessed via two doors. The first, in the eastern wall, is currently blocked by material stored on the other side (in room **11**). The second is through a small ante-room which links this room with the kitchen/ storeroom **15**, located to the west. The ante-room is a tiny, windowless brick chamber which serves only to link the two rooms, running beneath the original staircase **14**. Remnants of wooden brackets on the southern wall of this ante-room suggest that, despite its diminutive size, it was also used for storage. The utility room contains a Belfast sink which appears to be original, or at least contemporary with the buildings original function. The room is currently full of dismantled chairs from the theatre auditorium and so visibility was limited. All of the walls within this room represent an original part of the structure, and all are built of red brick in English Garden Wall Bond. It is likely that the door in the eastern wall originally led to the, then exterior, courtyard space.
- 3.4.13 **Staircase to first floor 14:** (Plate 5) a single flight of stairs accessed from a room in the north wall of courtyard **8**, and via a door in the east wall, to corridor **16**. The stairs diverge at a half-space landing and become two small flights; one of which leads westwards to the wardrobe department **28** and **30** with the other leading eastwards to room **26**, the sound technicians office. This staircase and corridor is an original element of 11 Hope Street, although there is no evidence of any moulded plaster or pargeting. The stairs themselves were refurbished in the 1970s with the removal of any original associated furniture, including the balustrade, which has been replaced by a 1970s wood and metal wall-mounted hand rail. The rail is

chamfered and the brackets of the handrail are curved and, as such, are representative of their period.

- 3.4.14 **Kitchen/Storeroom/Laundry 15:** large rectangular room orientated east/west on its long axis and located at the north-eastern limit of the building. This room is original to the building, with the north, east and western walls being contemporary with the original construction. The southern wall appears to have been modified to accommodate the changing width of corridor **16**. The room, now used as a laundry and storeroom, is characterised by the presence of moulding (coving) at the juncture of the walls and ceiling and by the blocked chimney breast projecting from the north wall. The eastern wall contains a large modern fixed-pane, six-light window, with the panes arranged in vertical pairs. All apparatus related to the fireplaces original use has been removed and the area was boxed-in. All other fixtures and fittings in the room are modern additions, including suspended strip lighting and modern fire doors. A single door in the east wall provides access to the ante-room and utility room **13**, and a single modern fire door in the east corner of the south wall provides access to corridor **16**.
- 3.4.15 **Corridor 16:** the corridor is a long, narrow room, orientated east/west on its long axis and is situated between room **15** and **17**. A modern flush door at the east end of the room provides access from this side of the building onto Hope Street. The corridor contains no architectural or historic features of note aside from the remnants of plaster coving around the area to the south of the door. These elements are specifically located around a projecting vertical column which would have represented the structural support for the north side of the entrance to the courtyard.
- 3.4.16 **Storeroom 17:** this is a rectangular room orientated east/west on its long axis and situated between corridors **16** and **18**; it is windowless and has a poured concrete floor. This room is a later addition and occupies the space formerly given over to the coaching entrance which led from former courtyard **8**, to Hope Street. Again, this room was filled with props, set pieces and shelving and so a thorough investigation was not possible.
- 3.4.17 **Corridor 18:** a narrow linear room orientated east/west on its long axis; this room is present to provide access between rooms **8**, **17** and **19**. This corridor was added following the incorporation of the courtyard into the main body of the building and only the southern wall of this room is contemporary with the original building. The rest of the walls are constructed of plaster board over a timber frame (north wall) or modern brickwork (east wall).
- 3.4.18 **Storeroom 19 and 21:** this room is located at the south-eastern corner of 11 Hope Street and the northern and southern walls of this room are constructed from original brick work. This room has three main doors; the north door is contemporary with the buildings' construction and is one of three large doors which would have originally provided access from the south wing of the building into the central courtyard area (**8**). This door has been narrowed using plywood over a timber frame (see discussion of this relating to the other original doors in room **8**) to give it a standard size. A modern fire door in a modern plasterboard partition on the west wall leads to stairwell **20**. The room is illuminated by a single modern casement/hopper window in the north corner of the western wall. Storeroom **21** is essentially little more than a small open side storage space in the south-east corner of room **19**. It is probably represents a phase of modification, carried out while the building was still in use as a photographer's studio. Rooms **19** and **21** were filled

with large pieces of furniture, in some places piled up to the level of the false ceiling, which made a thorough investigation of the room difficult.

- 3.4.19 **Staircase 20:** this staircase is located in the south-western corner of the building, behind elements of the original west-facing facade. It provides access from the ground floor to the first floor in the southern wing of the building. The staircase is quarter-turn stair with a half-space landing, and the stairs are modern and exhibit no characteristics relating to the original building function. The stairwell is illuminated by a modern glass panelled door, flanked by two narrow casement windows and by a large twin-paned casement window with hopper. Some of the original plaster coving is visible above the window and at the top of the wall which flanks the half-space landing. The coving ends abruptly, suggesting that there was once a partition wall and doorway at the level of the half-space landing. The staircase provides access to a modern landing **33** and the wardrobe room **30**.
- 3.4.20 **Storerooms 22, 23 and 24:** these three rooms are contained within the original red brick fabric of the southern wing of 11 Hope Street and have been created from a larger space using timber-frame and plasterboard partition walling. All three rooms were completely filled with stored props and access into **23** and **24** was virtually impossible so a thorough examination of these rooms could not be carried out. The entrance to room **24** is discussed in relation to the altered doorways in former courtyard **8**.

3.5 11 HOPE STREET: FIRST FLOOR INTERNAL DETAILS

- 3.5.1 The first floor of 11 Hope Street was originally arranged in a U-shape around a central courtyard (Figs 7 and 10). However, the subsequent enclosure of the courtyard has created the addition of one large central room **31**, now given over to the storage of the Everyman Theatre Company's extensive wardrobe. The first floor presently contains ten rooms (nine rooms and one mezzanine floor **25**, above the modern workroom **1**).
- 3.5.2 **Prop Storage room 25:** (Plate 6) the prop storage room is located outside of the boundaries of the original structure of 11 Hope Street, within the modern extension to the rear of the building. It is essentially a modern U-shaped mezzanine which runs around the south, west and north walls of the extension above workroom **1**. As with the rest of the extension, this room is windowless and contains no original features or architectural elements of note. It is entirely modern and comprises cinder block walls, with a gambrel-type roof, all of which abuts the eastern limit of the original 11 Hope Street structure. None of the original fabric is visible within this room. Access to this room is via a modern staircase **3** and via doors in the eastern elevations of rooms **26**, **34** and **36** respectively. Additionally, the door at the eastern end of the north-facing elevation leads to a linking metal gantry which spans the distance between the east-facing elevation of the extension and the original rear of Hope Hall (now the Everyman Theatre).
- 3.5.3 **Sound Technicians room 26:** (Plate 7) this is a rectangular room orientated east/west on its long axis, and represents an original-sized space at the east side of the north wing in 11 Hope Street; it is currently used as a sound technician's office. All four walls of this structure represent original building fabric; however, following the adaptation of the central courtyard to provide two new rooms, several modifications were made. A chimney breast is present on the west wall, and

presumably houses a blocked-in fireplace, although this could not be confirmed due to the volume of material stored against the west wall. Access to the main staircase (14), for the north wing of the building, is via an original door in the north corner of the west wall. Coving above the doorway and around the chimney breast suggests that these were original fixtures; the gracefully plastered and arched ceiling in the narrow corridor beyond the door confirms this.

- 3.5.4 A door has been added in the southern wall to provide access to room 31, and a door has been added to the eastern wall of the room in order to provide access to the mezzanine floor (25) in the modern extension. Both doors are modern wooden fire doors with reinforced glass panels. Two steps give access to the mezzanine floor (25) as the mezzanine level has been constructed at a slightly higher level than the existing first floor level in 11 Hope Street. This room is illuminated by a series of three skylights along the southern side of the room, which are recessed into the roof and arranged on either side of the roof beams. A further single casement window exists on the southern wall, to the west of the door. This window provides a small amount of light and ventilation via a narrow shaft which continues to ground floor level (although it currently obscured behind shelving and equipment) and probably represents an early phase of the building prior to the changes in the courtyard. The room is illuminated by modern strip lighting and all fixtures and fittings are modern.
- 3.5.5 **Costumier's Store Rooms 28:** located at the north-western side of the building in the northern wing, is a rectangular room orientated north/south on its long axis. The room is contained within the original fabric of the building with the northern, western, and components of the southern wall being original. The eastern wall is a partition wall behind which lies a washroom and toilet facilities 29. The room is accessed via an original door in the north-east corner leading to stairwell 14 and via the wardrobe room to the south (30). It is illuminated by three twin pane recessed casement windows, which occupy the west wall. These windows are not original, however, but are housed in the original recessed frames and the sills are original. This room is currently being used as a storeroom for elements of the theatre groups wardrobe and shelves cover most of the walls, obscuring the view of much of the original fabric. A small square hatchway in the ceiling provides access to the roof space from this room.
- 3.5.6 **Wardrobe Mistress's Room 30:** (Plate 8) located at the south-west side of the building, and spanning the central area of the building and the south wing, is a large rectangular room orientated north/south on its long axis. The room is contained within the original fabric/perimeters of the building, with the west wall being completely original, as well as elements of the southern, northern and eastern walls. Access to this room is via room 28, and via main stairwell 20, which leads to the ground floor of the south wing. The room is illuminated by two pairs of three windows on the west-facing elevation. As with room 28, these windows are not original, but they occupy the original recessed window dressing. A small hatchway in the ceiling provides access to the roof space from this room.
- 3.5.7 **Wardrobe 31:** this room occupies the space over the central courtyard, which was once an exterior space; it was created by enclosing the courtyard in 1967. The major structural components of this room are four steel beams which were added to create the first floor. These span the width of the room on a parallel north/south orientation. This room is roughly rectangular and orientated east/west on its long

axis. The shape of this room mirrors that of the former courtyard storeroom (8), below. The walls bounding this room would originally have been the exterior walls of the structure; however, this original fabric is now obscured by plasterboard. Additionally, this room still contains an extensive collection of clothes, shoes, racks and shelving units which made it virtually impossible to investigate to a satisfactory degree. The room is illuminated by five, modern convex skylights. Modern fire doors on the north, south and west walls lead back into the original structure of 11 Hope Street (rooms 26, 36 and 30 respectively). A further door on the east wall provides access to the mezzanine floor (25) in the modern extension. All of the doorways relating to this room are modern additions.

- 3.5.8 **Prop storerooms 32, 34, 35 and 36:** these rooms are located on the eastern side of the south wing and have all been formed from one large space using plasterboard and timber-framed partitions. Of these rooms, 32 is the largest and the only one with a window (a modern skylight of the kind described in room 30). The other three rooms are small, windowless and can be regarded as little more than walk-in store rooms. Room 32 is an extension of the wardrobe storage and as such contained numerous racks of clothes, suspended from floor to ceiling which prevented a thorough examination of this room. Room 34, contains large free-standing storage shelves which contain stage dressing material. Access to the roof of 11 Hope Street was gained via a small ceiling hatch in this room (Plate 12). Room 35, serves as a small library for books used as stage props while room 36, appears to serve the mixed function of both storeroom and dressing room.
- 3.5.9 **Roof Structure:** (Plate 9) only very limited visible access could be obtained of the roof structure in 11 Hope Street from a ceiling hatch in Room 34, and, as such, has severely limited an assessment of the roof structure. It would appear to have original cast iron king post trusses, supporting modern, machine-cut pine purlins. Modern roof felt is visible above the similar recent rafters, which indicate that the building has been reroofed relatively recently on the original trusses.

3.6 THE EVERYMAN THEATRE: EXTERNAL DETAILS

- 3.6.1 The Everyman Theatre outwardly appears to be a mid-1970s construction with concrete facade emblazoned with the name of the theatre company. However, this facade, obscures the surviving elements of a non-conformist chapel, constructed in 1836, complete with original gable roof (Plate 10). The theatre comprises a complex of thirty-three individual rooms which represent at least five major phases of activity within the development of the building taking place between 1836 and 1988 as the structure made the transition from Chapel to Anglican Church, then variously a meeting hall, a cinema and finally a theatre.
- 3.6.2 The Everyman Theatre is an interesting example of a structure which was designed for one very specific purpose, yet has survived through periods of great change by being eminently adaptable. The west-facing elevation, despite having been radically modified by the addition of a completely new facade, still retains elements which reflect the original design although this is now hidden behind the 1970s concrete and ceramic tiles which grace the front steps and atrium.
- 3.6.3 The building is two-storeyed and is constructed of red brick in a simple English Garden Wall bond (ratio of three stretcher courses to one header course) with a greyish-buff-coloured sandy lime mortar bond. Despite the buildings original

function as a religious meeting house, it is (as discussed in the historic narrative), a sparsely decorated structure, reflecting the doctrine of the non-conformist worship which took place here. Elements of the stuccoed frontage which originally graced the west-facing elevation survive in part behind the new facade. The rear (east-facing elevation) speaks more eloquently of the chapel's original simple appearance and despite numerous modifications, the locations of the original windows, including their pink sandstone sills and lintels are quite clearly visible. The building has a gabled roof which is clad in Welsh slate. Investigation of the roof structure indicates that the roof is original and has been subject to little modification.

- 3.6.4 ***The principal elevation (west-facing elevation):*** (Plate 11) the west-facing elevation is orientated north/south on its long axis and was originally constructed of red brick, obscured behind a stuccoed facade. The facade has since been altered and is now constructed of a bulky brown concrete emblazoned with the theatre company's name. Below the overhanging concrete facade, the steppe access continues to mimic the original frontage with eleven concrete columns supporting the 1970s facade. Between each column is a small set of stairs covered with ceramic tiles, which lead to an atrium beneath the facade. When the chapel was constructed this area of the building would have been part of the exterior, beneath the first floor's projecting balustrade. Four central modern glass double-doors lead to the atrium **15**) which in turn provides access to rooms **14** and **16**, two identical staircases lead to the first floor auditorium.
- 3.6.5 At the southern limit of the west-facing elevation is a recessed doorway leading to stairwell **1**, which provides access to the basement of the theatre which now functions as a successful bar and bistro. The main entrance to the bistro is constructed using a mid-1990s plate glass door with a stairwell clad in ceramic tiles.
- 3.6.6 ***North-facing elevation:*** the majority of the north-facing elevation is obscured by the abutting southern wall of the Medical Institute, a contemporary structure located directly north of the theatre. A tiny fraction of the north-facing elevation projects westward beyond the line of the building and this element is characterised by the projecting first floor 1970s concrete facade, with three long narrow single pane window which provides a source of natural light for the toilets at the rear of the auditorium **71**.
- 3.6.7 ***East-facing elevation:*** (Plate 12; Fig 9) the east-facing elevation overlooks Arrad Street (Plate 4) and of all the elevations is the one that best represents the original fabric of the 1836 structure. This elevation presents a clear view of the eastern gable end and roof and is constructed of red brick in a simple English Garden Wall bond with a greyish-buff coloured sandy lime mortar bond. Despite numerous modifications, the locations of the original windows, including their pink sandstone sills and lintels, are clearly visible. At ground floor level there is evidence of three completely blocked windows, one partially blocked window and two blocked doorways, one of which has been modified to form a small window. In addition a new doorway has been added to allow access from ground floor level to the stairs leading to the rear of the stage. The slate-clad gabled roof is clearly visible from this elevation.
- 3.6.8 At the level of the first floor there is clear evidence of four blocked windows, arranged in two pairs with one pair at the southern end of the elevation and the other pair at the northern end. The northern window of the southern pair has been

truncated by the addition of a modern double door which provides access, via a modern metal gantry, between the rear of the stage and the first floor of 11 Hope Street (Plate 4) Above this, at roof level, is a further single blocked window directly below the apex of the gable. This window is smaller than the other four but is flanked by the same style of sandstone sill and lintel. The window has been infilled with modern bricks and has two bands of air bricks to provide ventilation to the roof space.

- 3.6.9 **Exterior Landscaping:** there is no specific exterior landscaping relating to the theatre as it stands between two busy streets (Arrad Street and Hope Street). The main doors of the theatre on the south-facing elevation open almost directly onto the pavement at the east side of Hope Street.

3.7 THE EVERYMAN THEATRE: INTERNAL DETAILS - INTRODUCTION AND BASEMENT

- 3.7.1 **Introduction:** the interior of the Everyman Theatre now comprises thirty-six main rooms distributed over three floors including the basement bistro (37 - 51) (Figs 6-10), which contains three main rooms, two bars, toilets and a variety of rooms associated with food storage and preparation, which are confined to the east side of the basement floor. The ground floor (rooms 52-66) includes a foyer, cafeteria and bar, box office, offices and dressing rooms, as well as access to the area below the stage. The first floor (rooms 67-72) includes the auditorium, backstage area, refreshment booths, public toilets and the projection room, from which the sound and lighting on the stage is controlled. Directly to the west of this is a small crawl space between the projection room and the 1970s façade, which is technically not a room but will be included for discussion in the body of the text, as it is here that original elements of the Hope Hall facade can be best seen (Fig 7). Access to the roof space and parapet is via a small hatch in the ceiling of the projection room.
- 3.7.2 As would be expected from a building modified to function as a theatre, there are very few windows in the structure and the majority of space is given over to the auditorium and the area which in conventional, purpose-built theatres would be termed 'the wings'. As will be discussed later in this report (Section 3.9.3), the adaptation of this building to function as a theatre means that the Everyman is deficient in terms of many elements traditionally associated with an arena-style theatre.
- 3.7.3 **Basement (Rooms 37 – 51):** the basement operates independently from the theatre and is currently used as a bistro and bar open to patrons of the theatre and the general public (Fig 6). The basement has been modified, however, the arrangement of three linear rooms was original to the design and can be most clearly seen on the plans produced by C Bradbury and Sons Architects. The floor level has been dropped some 0.6m in order to provide additional head room and to create a useable space. The basement would originally have been an open-plan space but since the 1990s has been remodelled with the front-of-house area being broken down into three almost identical rectangular rooms; the bar 40, the bistro 43 and a function room known as 'the third room' 44, which has a small self-contained bar and access to the kitchens. To the rear of all three larger rooms is a series of interconnecting kitchens and food preparation areas 46 – 51, all of which have been purpose built for the bistro. The exterior limits of the basement coincide with the original construction of the 1836 chapel and have not been altered or extended.

This means that the original fabric of the chapel is still present, with areas where the original brickwork can be seen.

- 3.7.4 *Stairwell and Entrance (Room 37)*: accessed from the south end of the principal elevation on Hope Street, this stairwell is the main public access to the Everyman Bar and Bistro and descends directly into the bar area **40**. A modern plate glass door leads to a stairhead and modern single flight quarter-turn staircase with modern utilitarian ceramic tile decoration. A small footpace, followed by a further two stairs leading to basement level, allow for the reduced floor level in the basement.
- 3.7.5 *Toilet facilities (Rooms 38 and 39)*: directly north of, and leading from, the footpace are the public toilets; two small windowless rooms with modern partition walling, containing only modern fixtures and fittings. The west wall of both rooms should be representative of the original fabric of the chapel; however, this is obscured behind modern tiling and toilet cisterns and as the Bistro is still in use, no further investigative action was possible.
- 3.7.6 *Bistro and bar areas (Rooms 40, 43 and 44)*: (Plate 13 and 14) the bistro and bar areas accessible to the public comprise three long, rectangular windowless rooms orientated east/west on their long axis with modern central partitions constructed of recycled brick creating the division of space within what was originally one large open plan room (the basement of the chapel). All three rooms have poured concrete floors, brick walls and a tiled border between the base of the brick wall and the concrete floor (presumably to disguise the presence of concrete underpinning when the floor level was dropped). The ceiling is supported by a series of iron columns arranged in a horse-shoe formation, reflecting the structural core of the early 1836 chapel: they are original and *in-situ*; however, the basement columns, like the walls, have been underpinned and mounted on concrete blocks (clad in modern brown ceramic tiles to disguise this fact). This arrangement of columns is mirrored on the ground and first floors thereby representing a defining historic characteristic of the original chapel. The ceiling of the bistro is a flat false ceiling, but it is known that the original steel beams and brick vaulting survives behind this.
- 3.7.7 The bar **40** (Plate 13) is fitted with fixed benches on the east side of the room, with three purpose-built tables which have been constructed around the bases of the central row of columns (orientated east/west). A free standing bar has been built at the east end of the room behind which is a single modern doorway leading to rooms **49** and **50**.
- 3.7.8 The bistro area **43** is fitted with benches constructed from recycled church pews which flank the north and south walls; these were not from the original Hope Street Chapel but were brought in from another church. The floor and ceiling are constructed in the same manner as those in room **40**. The columns in this room are located at the north-west and south-west side of the room and represent the apex of the horseshoe arch which is structurally integral to the design of the original building. At the east end of the room is a free standing counter and food serving area. A single modern door at the eastern end of this room provides access to kitchen **49**.
- 3.7.9 The 'Third Room' **44** (Plate 14), contains five iron columns, again part of the horse shoe formation discussed above, arranged down the centre of the room on an east/west orientation. At the west end of the room is a small raised platform which

functions as a stage. The eastern end of the room is occupied by a modern free-standing bar area. A door at the east end of the room leads to the kitchens and food preparation areas **45**, **46**, **47** and **48**.

- 3.7.10 *Utilities and lift shaft (Rooms 41, 42 and 72)*: these three small rooms are all modern additions and are contemporary with the remodelling of the basement to create the bistro. The lift shaft **72**, was constructed in 1988 and is located in the north-west corner of room **44**. The utility spaces are located within the partition wall between the bar **40** and bistro **43**; they house a number of electrical services, as well as serving as a staff cloakroom. The spaces are unadorned, with a poured concrete floor and modern lighting.
- 3.7.11 *Kitchen and food preparation (Rooms 46 - 50)*: it was difficult to thoroughly investigate this area as it is still in operation as a busy kitchen. All of the rooms are purpose-built later additions to the original basement. The walls are adorned with white ceramic tiles and the floors are poured concrete. Each room is filled with shelving and kitchen units, and ovens. An artificial ventilation system is complimented by the presence of small recessed windows in rooms **48** and **50**.
- 3.7.12 *Stairwell/Access to first floor (Room 51)*: the staircase located directly east of room **46** and **47** and north of room **48** is a narrow set of double-L stairs, which appears to be original to the construction of the building, albeit subsequently renovated. The staircase is constructed of concrete with metal hand rails, and the stairs comprise vertical risers with a curved nosing. The stairhead opens onto a narrow corridor **57** which is located beneath the auditorium on the ground floor.

3.8 EVERYMAN THEATRE: GROUND FLOOR INTERNAL DETAILS (ROOMS 50-66)

- 3.8.1 The ground floor, formerly the main hall of the chapel and, latterly, the entrance to the cinema, now serves as a bar and cafeteria with a box office located in the north-east corner (Fig 5 and 10). Numerous modifications have been made to this floor, the majority of which were undertaken during the 1970s in order to accommodate dressing rooms, a green room, a back-stage area and offices for the stage and production managers. The central and most striking feature of this area is the presence of the six original iron columns with their Corinthian-styled capitals and the stylised placement of a three annulets at the upper shaft of the column.
- 3.8.2 *Atrium and Stairwells to auditorium (Rooms 52-54)*: the atrium is located at the western limit of the ground floor and occupies a space which would have previously been open to the elements, beneath the first floor balustrade of the Hope Street Chapel (Plates 15-16) was enclosed in the 1970s at the same time as the modern facade was added. The atrium is enclosed on all sides by reinforced plate glass in geometric timber frames. The doors linking the atrium with the box office and bar area are contemporary and constructed of identical fabric. The floors are tiled in dark ceramic tiles and the walls are covered with plasterboard. Open stair wells to the south **50**, and to the north **54**, lead directly to the auditorium. Each modern staircase is a half turn stair with a half space landing. Limited sections of the original facade are exposed on the entrance steps **52** and in room **54** and this is clearly evidenced by the survival, at each end of the facade, of a bronze relief of a woman's head extending from the elevation (Plate 17). These reliefs are not in keeping with the former religious functionality of the hall and so are likely to relate to later periods of occupancy, probably when it was serving as a cinema.

- 3.8.3 **Cafeteria, Bar and Box office (Rooms 55 and 56):** (Plate 18) the cafeteria, bar and box office are located directly beneath the upper gallery; however, the addition of numerous partition walls, particularly the main wall at the east side of the room, mean that the original layout of the horse-shoe balcony, supported by an arrangement of decorated iron columns (Plate 19), now has the appearance of being incidental rather than being a core element of the structure. Six of these iron columns are visible within room 55; however, the addition of two box columns as well as the addition of numerous modern elements including ventilation and modern lighting has altered the clean arrangement of the columns. The box office and bar are both free standing modern counters located at the north and south ends of the room respectively.
- 3.8.4 **Access, Dressing Rooms and 'Green Room' (Rooms 57–66):** this area is not accessible to the general public and access is via an inverted J-shaped corridor 57, which links the dressing rooms 58, 59, 64, 65 with the 'Green Room' 63 and the sub-floor area of the stage 66 and also includes access to the two main rear exits and the rear stairwell to the bistro in the basement. This area also includes an office for the stage manager and other staff associated with the running of the theatre 64. All of these rooms have been created by the installation of partition walls and are not original to the theatre, but represent the later phase of alterations, when the building was subject to further alterations in the 1970s. Originally, this space would have been open plan and filled with pews, located beneath the horseshoe balcony. This balcony was supported on 14 columns with ornate capital decorated in the style of the Corinthian order (with neo-classical variation). There is little visible evidence of the surviving columns within this area, however invasive exploration demonstrated that all the columns are still *in-situ* behind modern plasterboard partitions.
- 3.8.5 **Dressing room (58):** located at the north limit of the ground floor, a rectangular room orientated east/west on its long axis. This room can only be accessed via a modern fire door at the south-east corner leading onto corridor 57. The majority of fixtures and fittings in this room are modern and associated with the 1970s refit of the structure, however surviving elements of crown moulding are evident on the north wall and continue beyond the partition wall into corridor 57. A vanity unit and mirrors is fixed to the north wall, surrounded by the traditional theatrical lighting. A double shower unit is located at the east side of the room, divided from the main room by a half-height glass partition.
- 3.8.6 **Dressing Room (59):** located at the eastern limit of the ground floor, this room is roughly square. This room can only be accessed via a modern fire door at the north-west corner leading onto corridor 57. The majority of fixtures and fittings in this room are modern with no obvious original elements relating to the original structure aside from the eastern wall and partly-blocked ground floor windows (Fig 9); however, an original column was identified in the western partition wall of the room. A vanity unit and mirrors are fixed to the east wall, surrounded by traditional theatrical lighting. A shower room 60 is located at the south side of the room, divided from the main room by a solid partition wall with modern wood fire door. Located between dressing room 59 and the green room 62, is a unisex toilet 61 comprising two modern stalls and a sink area. This room can only be accessed via corridor 57.
- 3.8.7 **The 'Green Room' (62):** located to the south of dressing room 59 and toilets 61 is the Green Room, which can also only be accessed via corridor 57. It functions as a

break room and is fitted with a kitchen unit, refrigerator and several arm chairs. The room is illuminated by a single window, located within the reduced recess formerly occupied by a rear door to the chapel. Only the eastern wall of this room is representative of the original fabric of the structure with the rest of the walls being modern partitions.

- 3.8.8 **Dressing Room (64):** located to the south of office **63**, on the west side of corridor **57**, and is roughly square and without windows. It functions as a dressing room, containing the same mid-1970s fixtures and fittings as dressing room **59**; it contains no elements relating to the early phases of the building and has a false ceiling and cinder block walls. Robert Longthorne (pers comm) has indicated that this dressing room was a late alteration in 2008; however, the same fixtures and fittings were used to maintain continuity throughout.
- 3.8.9 **Dressing Room (65):** located at the southern limit of the ground floor this dressing room is a large rectangular room, orientated east/west on its long axis. This room is virtually a mirror image of dressing room **58** containing the same fixtures, fittings, shower stalls and vanity unit with theatrical lighting.

3.9 EVERYMAN THEATRE: FIRST FLOOR AND ROOF INTERNAL DETAILS (ROOMS 67-72)

- 3.9.1 The first floor is the most characteristic of the buildings current function as the majority of the first floor space is occupied by the auditorium (Figs 7 and 10). The theatre **67** is arranged around a *thrust-stage* which is typified by the presence of a stage projecting from a wall with seating arranged on three sides. At the west side of the first floor is a small bank of rooms including refreshment stand **69**, public toilets **70** and **71**, audio-visual effects room **68**, and access to the two main front of house stairwells **52** and **54**.
- 3.9.2 **Auditorium (67):** (Plates 20 and 21) the theatre is a large open plan room measuring 24.4m by 19.9m, orientated east/west on its long axis. Within this particular theatre the close proximity of the seating to the actors on the stage is noteworthy as it brings has the added effect of bringing people closer to the actors and, by definition, the drama on stage. The stage dimensions measure (depth) 6.55m, (width): Upstage 8.84m Midstage 11.5m Downstage 7.7m (taken from www.theatretrust.org.uk/resources/theatres/show/1929-everyman-liverpool). The central bank of seats appear to be a remnant of the building's past use as a cinema, while the side banks of seats (both north and south of the stage) were constructed from the recycled pews which are contemporary with the building's use as a Chapel and then an Anglican Church (taken from information available at www.theatretrust.org.uk/resources/theatres/show/1929-everyman-liverpool). The theatre was originally adapted in 1964 with the installation of an apron stage; however, the refurbishment in 1977 altered the stage space, when the stage was moved up to balcony level creating a 10m wide by 13m deep thrust stage. The downstage section was built in removable sections allowing the stage floor level to be varied in this area and temporary traps to be installed. The old rear stalls were used create a new foyer area and new dressing rooms were built where the apron stage had formerly stood (R Longthorne pers comm).
- 3.9.3 Prior to this a small platform had been erected at the east side of the auditorium. This structure, installed c1910 measured 30ft x 10ft (Figs 3 and 4) and was retained while the building was in use as a cinema.

- 3.9.4 The seating arrangement, despite some alteration, still largely conforms to the pattern of the original balcony which was laid out at the initial construction of the chapel in 1836. The most obvious alteration (effected by the addition of the stage), is the fact that the balcony no longer provided a view to the ground floor of the building. The layout of the stage and stalls are still dependent upon the central framework established by the horseshoe balcony. This core component of the 1836 structure was what originally leant the building to conversion from the chapel to a theatre; however, it also means that only a limited number of alterations can be made with regards to the size and location of the stage. It is these limiting factors which have in part been responsible for the proposed redevelopment.
- 3.9.5 The conversion from chapel to theatre has rendered the auditorium a windowless space and has been painted black, making recording the original fabric, particularly on the north and south walls, problematic. The original fabric of the chapel exists behind all four walls of this room; however, it has been obscured by the addition of timber panelling, embellished in a what might be called an interpretation of *art deco*. This element is likely to be contemporary with the conversion of Hope Hall from a meetings hall to the Hope Hall Cinema in 1912. The ceiling is painted black and is covered with a comprehensive lighting grid and two traps which provide access between the rig and the roof space.
- 3.9.6 ***Audio-visual effects room (68) and access to facade crawl space:*** this space is a small rectangular room above the refreshment stands **69** and is orientated north/south on its long axis. It was originally used as the projection or operators room when the building was converted for use as a cinema, but now is used as the audio effects room from where the theatre sound and lighting is controlled. The interior of this mezzanine space, located above the original balustrade area of the chapel, is largely populated with banks of computer and sound control panels and swathes of electrical cable. The east-facing wall of this room comprises two rectangular plate glass windows which overlook the auditorium and stage. A narrow aperture at the south end of the west wall provides access to a crawl space behind the 1970s façade, and is essentially a narrow corridor between the original chapel facade and the 1970s facade; it is subdivided into three by timber partitions. From here is possible to examine the remnants of the original peeling stuccoed facade, original cordon and blocked windows. This crawl space also shows the fabric of the 1970s facade with an internal structure of cinder block and timber framework projecting off the original elevation.
- 3.9.7 ***Refreshment stand and public toilets (69, 70 and 71):*** during the time of investigation, there was no access to the area inside the refreshment stand, however the exterior was recorded. The exterior has one long cubicle divided into three apertures by brick-clad pillars, and comprises wood panelling and tiled base, which is designed to reflect the arrangement of the atrium area (also constructed of the same materials to provide a level of visual continuity). The toilets are located within the extension over the original balustrade area and the 1977 cantilevered extension and are completely concealed behind the facade. Each toilet block is illuminated by three narrow windows, visible in the north- and south-facing elevations respectively.
- 3.9.8 ***Lift shaft (72):*** the lift shaft was added in 1988 to provide access for less abled persons to access the auditorium and basement. Prior to this, the only means of access was via the two flights of stairs at the north and south of the auditorium **52** and **54**. The lift shaft is located in the north-west corner of the building and descends

through the auditorium **67**, and the bar beneath the stalls **55** and ultimately to the basement bistro **44**.

- 3.9.9 **Roof Structure** (Plates 22-24) (Figs 8 and 10): a survey of the roof space was carried out and revealed that the roof structure of the theatre was largely original, and comprises five large queen post trusses, which have two large, pine principal rafters and two vertical queen posts with a restraining tie beam at the bottom and a straining beam at the top. It also has a central king post from the top of the straining beam to the ridge beam. Given the size of the trusses (spanning a 19.9m wide building), the queen post trusses have additional struts, outboard of the queen posts, and for each there is also a vertical upright; there are three struts, and corresponding uprights, in the outer sections of each truss. Additional cross / diagonal timbers provide support between each truss. The trusses support six lines (three on each side) of alternate arranged purlins. The supported rafters are also seemingly original and in good condition. Original lime based plaster seals the roof tiles, demonstrating that the roof has seen very little modification. However, there are a number of new floor joists set in steel cage supports on each of the trusses.
- 3.9.10 In the centre of the easterly gable wall is a blocked-in tall, narrow window, and is replaced with air bricks to provide ventilation for the roof space. It has been filled with modern brick and modern cement.

4. WATCHING BRIEF RESULTS

4.1 INTRODUCTION

- 4.1.1 The objective of the demolition watching brief was to identify, investigate and record any elements which characterised the Non Conformist Chapel, Hope Hall that had not been identified during the original buildings investigation. This first phase of further investigation was carried out between the 6th and 7th of October 2011 when the original first floor facade of Hope Hall was revealed as part of the demolition process. A second site visit took place on 22nd of November 2011 to identify the relationship between Hope Hall and the Liverpool Medical Institution which is abutted to the north of the 9 Hope Street. This part of the watching brief also provided further opportunity to investigate the fabric of the basement and retaining walls and to identify any hidden features, such as blocked entrances.
- 4.1.2 Further to this, the second objective of the watching brief was to identify, investigate and record any archaeological remains encountered during the groundworks for the proposed development. The first phase of the watching brief was conducted between 15th to the 20th of December when intrusive works at the south-western limit of the site uncovered a number of archaeological features. Following on from this, the watching brief was conducted to target set phases of work, which were determined by the excavation of discrete sections (A-E) defined by the construction programme ((Fig 13). Specifically this entailed the installation of foundation pads in Section B along the southern perimeter of the site, a further linear set of pads on a north-east/south-west orientation along the eastern perimeter of the site and a cluster of foundations and a crane base located to the rear of the eastern retaining wall of Hope Hall within Zone E (Fig 13).
- 4.1.3 The following report is a summary of the findings of the work conducted within each area or zone. The area of the watching brief is plotted in Figure 13 with the subdivisions for each area, each pad and each phase of intrusive works being given the same designation applied to the site master plan by principal contractors Gilbert Ash. By examining the superimposition of the identified structures with historic mapping (Figs 14-19) it has been possible to identify the chronology of the features exposed in the course of the watching brief.

4.2 RESULTS

- 4.2.1 **Phase 1 Watching Brief:** the controlled demolition of the concrete facade of the Everyman Theatre, which was constructed in 1977, has exposed sections of the original facade of Hope Hall. Removal of the interior partition walls, lift shaft and the fixtures and fittings associated with the theatre toilets and refreshment booth have provided a partial view of the brick and stucco facade at first floor level.
- 4.2.2 The surviving elements included numerous features which comprised the original Hope Hall chapel building. The upper floor of the structure was divided into three principal bays with two windows in the northern and southern bays but no visible windows in the central bay, which had been much modified by the addition of a projection room in the 1960s and again in the 1970s with the addition of toilets and refreshment booth. The original windows were all uniform arched windows measuring 3.2m tall by 1.4m wide (Plates 25 and 26). The exterior surround was

constructed using a single thickness course of red brick stretchers which formed a continuous segmental arch. No evidence remained of the raised stucco surround or false keystone which is shown on historic images as being decorated with a type of truncated festoon (Plate 27); similarly, there was no surviving evidence for the window frames or panes.

- 4.2.3 Separating each window was a brick pilaster which projected 0.1m off the principal elevation and measured 0.5m wide and 3.4m tall (not including the height of the absent capital). The pilaster was constructed in garden wall bond. Scars in the stucco and brick work indicated the precise location of the composite style capitals which originally surmounted the pilasters; however, these were found to have been removed, probably at the time that the 1977 facade was added (Plate 27). The arched window at the southern limit of the facade had been severely truncated by the addition of a door to provide access to the Gents toilets (Plate 1). Similarly, the arched window at the northern limit of the elevation has been truncated by the installation of the modern lift shaft (Plate 2).
- 4.2.4 No evidence of the stone balustrade was identified during the course of this work and the removal of the earlier projection room for the construction of the toilets had removed any evidence of the associated facade. This included three oeil de boeuf windows, three corresponding rectangular four-light windows and two additional pilasters with composite type capitals and two vertical panels with cartouches and ornamental scroll work which had been located at the northern and southern limits of the central bay, all of which were evident on the earlier photographs of the facade (Plate 10).
- 4.2.5 The removal of the roof and the required safety measures for the controlled demolition prevented any examination of the uppermost part of the principal facade, particularly in the area where it would have interfaced with the roof. Historic images indicate that this area was characterised by the presence of a flat plain cope stone and unembellished dripstone over the northern and southernmost bays. The central projecting bay, a later addition, was originally embellished with a pediment, a curving pediment on a gable wall installed to conceal the slopes of the pitched roof. None of these elements survived and were removed to facilitate the addition of the new facade in 1977.
- 4.2.6 Further investigation of the internal elements of the auditorium showed additional elements of the roof and presented existing elements of the suspended timber ceiling in greater relief. The timber suspended ceiling, now truncated by demolition, was seen in profile, which highlighted its angled timber frame sprung from decorative rounded wooden corbels (Plate 28).
- 4.2.7 Behind the principal elevation, the remnants of a decorative timber frame, which would have embellished the west-facing gable peak of the structure, was identified (Plate 29). This timber frame was decorated with Bolection moulding, again sprung from a decorative curved timber corbel (Chudley and Greeno 1998, 524). The corbel and outer section of the moulding were varnished to highlight the natural wood while the interior section was painted a dark green providing an indication as to Hope Halls previous colour scheme.
- 4.2.8 Following the almost complete demolition of the superstructure (Plate 30), the site visit on the 22nd of November 2011 served to identify features which had not been visible during the previous visits. The former theatre at 9 Hope Street had by this

date been reduced to basement level and the adjoining structure, 11 Hope Street had been completely removed (Plate 31). The north facing wall of 13 Hope Street and the south facing gable wall of the Liverpool Medical Institution were at this stage fully exposed.

- 4.2.9 The north-facing gable wall of 13 Hope Street revealed a blocked doorway with a small flight of two stone steps leading up to it (Plate 32). These steps terminated 1m above the present ground level that is associated with the interior of 11 Hope Street, indicating that these steps were formerly more extensive. The doorway was designed to provide access between 11 and 13 Hope Street and may have been established when both buildings were industrial premises.
- 4.2.10 The south-facing gable wall of the Liverpool Medical Institution (LMI) has always been obscured by Hope Hall and this is the first time that it has been exposed since the buildings construction in 1836-37 (Plate 33). The south-facing wall of the Liverpool Medical Institution (LMI) does not contain any features of note; however, the south-facing basement wall of Hope Hall was found to contain two features that had not been observed during the original building investigation and which relate to the use of Hope Hall prior to the construction of the LMI.
- 4.2.11 Two apertures were observed (Plate 34), with the first being located approximately 6m from the west-facing elevation (Hope Street) of Hope Hall and a second located approximately 9m to the east of the first. Both were positioned at the same level and were of the same size and were topped by a segmental brick arch. The apertures are only half height, with the base of each probably corresponding with the original depth of the half-height basement prior to the work carried out in the 1970s to reduce the floor level and create the space used by the bistro. A similar aperture was observed on the north facing wall of Hope Hall (Longthorne pers comm), and this corresponds with a feature shown on the undated G Bradbury and Sons Architects basement plan of Hope Hall which shows that the aperture does not extend all the way through the wall, and given that this was at the earlier floor level may be an indication that it was not a window. A photograph taken subsequent to the watching brief (Longthorne pers comm) shows in the position of the aperture a vertical intramural channel, which has a noticeable curve on it, and is soot blackened. It has the appearance of a flue and this raises the possibility that these apertures were fireplaces.
- 4.2.12 The north wall of Hope Hall, where it abuts the LMI building, has been completely dismantled from ground level up. The remaining wall stubs showed the exterior wall to have comprised five courses of brick in thickness, arranged in an English Garden Wall Bond with a ratio of three courses of stretchers to one course of headers.
- 4.2.13 Areas of the floor within the basement were revealed where the tiled floor had been removed and it was possible to see the natural yellow sandstone bedrock into which the basement had been cut when modifications were carried out to allow the construction of the cellar bistro (Plate 35).
- 4.2.14 **Phase 2 Watching Brief Intrusive Ground Works:** following the completion of the major phase of demolition works, two elements of the former Everyman Theatre (Hope Hall) remained extant. The western series of utility and cloakrooms within the basement were left intact due to their proximity to the western site boundary and the public footpath. At the north-eastern limit of the site, the northern return of

the eastern retaining wall for Hope Hall was left standing to first-floor level as this section of wall was found to be tied into the outrigger projecting from the eastern elevation of the Liverpool Medical Institute.

- 4.2.15 The footprint of the new development has been subdivided into specific target sections and zones (Fig 13), including Section A, Section B, Section C, Section D and Zone E; all reference to archaeological investigation and targeted trenching relate to the parameters of these zones. Likewise, all references to foundation pads and lift shafts or other ancillary structures relate directly to the name or number attributed by the principal contractor. The watching brief was extended to include the basement area of Section B and Zone E that were outside the footprint of the historic buildings and not within the original remit of the brief.
- 4.2.16 **Section A:** Section A comprised the central basement area of the development (Fig 13) within the footprint of what was formerly the Everyman Theatre (9 Hope Street / Hope Hall). Because the basement of Hope Hall was reduced to accommodate the addition of the Everyman Bistro, the depth of the basement is greater than that of the surrounding retaining walls and the structure had been underpinned with concrete on all sides. Removal of the concrete slab, which formed the floor of the basement, revealed that the original walls of Hope Halls had been set directly onto the bedrock (Plate 35) and that no archaeological deposits survived the reduced floor level of the Everyman Bistro within Area A.
- 4.2.17 Given the relatively high level of the bedrock in this area, the machining of the bedrock within the footprint was observed in order to ensure that there were not rock-cut features, such as boundary ditches, drainage ditches, wells or aquifers present as these have been identified, cutting the bedrock, in other areas of the city.
- 4.2.18 At the south-western corner of Area A, beyond the footprint of Hope Hall (within the footprint of 11 Hope Street), an area of relatively undisturbed organic sandy loam, bearing a number of archaeological features, was identified (Fig 20). Removal of a 0.3m thick layer of overburden and recently generated demolition rubble **001**, revealed a dense layer of homogenous dark brown sandy loam **005** and **015** divided by a south-east/north-west orientated brick wall **004** (Plate 36). This red brick wall, **004**, was identified as being an early structure as its north-west/south-east orientation was at odds with the east/west orientated walls which form the more uniform early nineteenth century plots that currently occupy this side of Hope Street. The wall was constructed of hand-made red brick, bonded with a coarse grey-white sandy lime mortar with large inclusions, including fragments of shell. Measuring in excess of 8m in length and 0.38m wide and 0.21m high, the base of the wall was set into a shallow construction cut **002**, which cuts the natural yellow sandstone bedrock **013**. The wall has been truncated at its western limit by the construction cut for the basement wall of Hope Hall and was truncated at the south-eastern end by the wall of the southern wing of 11 Hope Street.
- 4.2.19 Associated with the red brick wall were two distinct deposits of dark organic sandy loam. As wall **004** probably represented a boundary between two distinct plots of land, the deposits were assigned separate context numbers, with the northern deposit designated as **014** and the southern deposit **005**. Deposit **005** was excavated by machine and was found to be a 0.35m thick layer of sandy loam with a moderate organic content and a small number of pottery sherds. Intermixed with this deposit was an ashy spread, **008**, which was amorphous in shape and only a few millimetres thick but approximately coincided with the extent of a ditch, **011**,

which was cut into bedrock and was either earlier or contemporary with the wall. Ditch **011** measured over 10m in length and extended beyond the limit of excavation to the south-west. The ditch was filled with deposits **012**, **018** and **019** respectively and although each deposit contained pottery, there was insufficient diagnostic material to provide individual dates for each layer (Plate 37). Set into the line of wall **004**, was a large rectangular brick base / pillar structure, **017**, which was potentially a gate post. Deposit **014** was found to directly overlie the yellow sandstone bedrock. Historic mapping (Horwoods Map (1803) suggests that boundary wall **004** is likely to be the southern boundary wall between the bowling green and the small roadway, later known as St Mary's Lane.

- 4.2.20 Cutting into **005** was irregular-shaped cut **006**, extending on a roughly east/west orientation 1.2m south-west of wall **004**. This cut contained a single fill, **007**, and appears to have been a large irregular-shaped pit dug to accommodate a single dump of broken pottery and animal bone, as well as a limited number of onion bottle bases. The fragments of pottery recovered from the dump were, for the most part, large fragments of black glazed earthenware; however, a significant number of fragments were wasters, suggesting that pottery was being produced in the area (the closest known pottery production site is Rodney street with the main centre of production for the town being at Shaw's Brow).
- 4.2.21 **Section B:** Section B (Fig 13) comprises the east/west orientated roughly linear arrangement of eleven foundation pads arranged along the southern limit of the site boundary. Due to the nature of work carried out in Section B, entailing the establishment of large individual concrete foundation pads that extended to a basal depth of c 3m), the area was excavated in small sections over a number of days with no clear overview being gained of the archaeology within this area. The eastern part of the area, notably the area abutting the extant foundations for the Annexe building (13 Hope Street), is the site of a number of deep foundations and possible cellar-like spaces. All the foundations were established onto the bedrock and the foundation depths vary according to the irregular undulations of the sandstone. The pads were numbered P1-P11 within Section B and were not excavated in sequential order.
- 4.2.22 A small brick building located at the south-eastern limit of the site in Section B, corresponded with the area of Pads 1, 2 and 3. Only a limited section of the exterior wall of this structure was uncovered which showed it to be a red brick wall sited on the bedrock. Located within this structure were the remains of a brick boiler base (Fig 21) with flue and associated surfaces **023** (Plate 38). The boiler, **023**, was orientated north/south on its long axis and measured 5.1m long, 1.5m wide with a maximum depth of 1.05m at the northern end. The boiler base was constructed using bricks and sandstone, with brick being the primary construction material (Plate 39). The southern limit of the structure was curved and stepped and would have been the area which supported the base of the boiler structure (no longer *in situ*). The northern limit of the boiler base had been truncated by the installation of a later (modern) drainage pipe. The narrowness of the curving flue, situated at the south-east side of the structure, and the lack of refractory bricks suggest that this boiler base may have housed an early 1780s wagon boiler (Fig 21).
- 4.2.23 The boiler base was filled with two deposits of material: a heterogeneous layer of black gritty rubble infill and a thick white lime mortar, **024**, which were excavated from the southern limit of the structure. The northern end of the boiler base was

filled by a large bottle dump, **025**, with the majority of bottles being nineteenth and twentieth century Perrier, wine and beer bottles.

- 4.2.24 Within the footprint of pad P9, a brick-lined well shaft, **083**, (Fig 22) was uncovered, which was an empty void. The well was encountered approximately 0.4m beneath the present ground surface, sealed beneath the modern concrete slab, and continued to a depth of roughly 6.4m. The well was constructed of hand made red bricks with a patchy mortar bond (Plate 40), and it showed evidence of having been part infilled with rubble and construction debris, **084**; however, the base of the well was not reached and there was no opportunity to examine the fill for dating material.
- 4.2.25 Although the well was located within the plot to the rear of 11 Hope Street, it is not clear to which phase it belonged, as it may have been constructed to provide a water source for the bank of terraced houses, present on the 1848 Ordnance Survey map, to the rear of Hope Hall, or as a water source for 11 Hope Street itself. Only one sherd of blue and white transfer pottery was identified in association with this structure, and was retrieved from deposit **082**, the fill of the well construction cut **081**. This does not provide a tight date range to associate the well with either the mid nineteenth century cottages or the early twentieth century structure at 11 Hope Street.
- 4.2.26 The rest of the area excavated as Section B, specifically Pads 4-8 and Pad 10 and 11, were found to have been heavily truncated by later cellar walls (Plate 41). These in turn had been truncated by foundations associated with 11 Hope Street, as well as a network of modern services **043**, **044**, and massive concrete foundation blocks (an average size of 2.5m³) with I-shaped stanchions for the extension to the rear of 11 Hope Street (constructed in the 1970s). Later cellar and foundation walls, including **037**, **038**, **039**, **040**, which were set onto yellow sandstone bedrock, were identified within pads P6 - P8, P10 and P11. Within pads P7 and P8 a number of large worked flat sandstone slabs were uncovered within the cellar backfill which may have been redeposited from the now defunct stone yard on the south-eastern side of Arrad Street.
- 4.2.27 **Section C:** no structures or deposits of archaeological significance were identified within this area as Section C sits within the footprint of Hope Hall (Plate 42), specifically the northern limits of the basement area, parallel to the southern gable of the LMI. Thus the area had already been reduced into natural yellow sandstone bedrock to a depth of c0.7m. The newly exposed blocked windows revealed in the northern gable of Hope Hall are discussed in *Section 4.2.11*.
- 4.2.28 **Section D:** Section D is located along the Hope Street frontage, extending north/south from the gable wall of the Liverpool Medical Institution to the western limit of Section B (Fig 13). A significant part of Section D is still occupied by the extant basement frontage which runs north/south along the Hope Street boundary and, therefore, only the southern limit (an area measuring approximately 5m by 2m), which extended beyond the footprint of Hope Hall, contained any significant archaeological deposits. The deposits within this section are contiguous with those already described in Section A, but were excavated separately due to the defined construction work programme. No additional structures were noted within this area, but the remains of boundary wall **004**, and the corresponding rock-cut ditch **011**, were identified continuing for a distance of 2m continuing beyond the limit of excavation at the western boundary with Hope Street.

- 4.2.29 **Zone E:** located at the eastern limit of the site, Zone E is orientated north/south to the rear of Hope Hall (Fig 13) and encompasses the modern day parking and loading bays used by the Liverpool Medical Institution, the Everyman Theatre and 11 Hope Street. Prior to demolition work, the site was an open area occupied by a small electricity sub station and the framework for the first floor gantry at the rear of the Everyman. Aside from the construction of the sub-station and the installation of numerous services associated with the Everyman, little intrusive work had previously been carried out in this area so it was anticipated that a high level of archaeological preservation might be expected.
- 4.2.30 The earliest deposit encountered within Zone E was the natural yellow sandstone bedrock **013**, which was encountered at a depth of approximately 1.6m below the existing ground level. This was overlain by a series of sand and sandy loam deposits including **065**, **066**, **067**, **068**, **069**, **070**, **071**, **072**, **073** and **074** (Plate 43) which in turn were covered with a 0.3m thick dark brown loamy, garden soil-type deposit **057**.
- 4.2.31 At the eastern limit of Zone E, was a series of cellared building foundations constructed largely of roughly-hewn yellow sandstone (Plate 44), which have been identified as the remains of small terraced cottages that are present on the Ordnance Survey map of 1848 (Fig 18). The remains of the cottages were revealed as a pair of subterranean cellar rooms, orientated north/south along the eastern limit of the site, parallel to Arrad Street (Figs 23 and 24). The basal level of the foundations was constructed from roughly-hewn yellow sandstone blocks, **075**, and measured in excess of 6m in length, 0.44m wide and 1.72m in height at the northern end (sloping down to a height of 0.4m due to truncation at the southern limit). This wall was set on top of the natural sandstone bedrock and stood to a maximum height of 11 courses. The wall exhibited an irregular bond type and was bonded with sporadic patches of very sandy friable lime mortar and patches of clay packing material. Constructed on top of the yellow sandstone foundations was a handmade unfrogged red brick wall, **077**, which was 13 courses long (and extended beyond the limit of excavation to the north), two courses wide, two courses tall and represents the remains of the ground floor of the cottages.
- 4.2.32 The eastern, internal, side of wall **075** was divided into two small rooms (Room 1 and Room 2 shown in Fig 23) by an internal wall **080**, orientated east/west and also constructed of roughly-hewn yellow sandstone blocks. Room 1 (Plate 45) was found to be filled with a mixed deposit of rubble and demolition infill, **076**. Within the rubble was a large number of metal fragments including iron springs and coils of wire. Room 1 was partially excavated to expose an uneven and truncated flag stone floor, **078**, which was set directly into **079**, a coarse sandy bedding. The eastern wall of Room 1 was not encountered as it was located beyond the limit of excavation. The southern wall of Room 1 was not present and has been truncated by the excavation for the foundations of the modern substation which was removed during the main demolition phase. Room 2 was noted, but not excavated as the majority of the structure extended beyond the northern limit of excavation. It is likely that further surviving sections of the row of Arrad Street cottages continue beyond the limit of the site and survive within the boundary of the Liverpool Medical Institute Car park.
- 4.2.33 On the western (exterior) side of wall **075**, was a series of smaller structures and surfaces which were contemporary with the cottages, and comprised walls **052**,

053, and **054** made of roughly-hewn pink and yellow sandstone (Plate 45). Wall **052** was a well-constructed three course deep sandstone wall foundation that was orientated east/west and abutted the west-facing elevation of wall **075**. This wall probably represents a garden wall dividing the space at the rear of the row of cottages into small yards. Walls **053** and **054** were less well constructed and had been truncated by modern service cut **058**. These structures probably represent the remnants of outhouse or privy foundations.

- 4.2.34 At the south-western limit of the excavation, adjacent to the construction cut for Hope Hall, **060**, were the truncated remains of a patchy surface constructed of river rolled cobbles, **062**, set into a loose heterogeneous fill, **064**. The level of this cobbled surface suggests that it was contemporary with the Arrad Street cottage.

4.3 FINDS

- 4.3.1 Examination of the finds was restricted to a rapid scan, and they have not been formally quantified or fully reported upon. Most of the finds recovered were fragments of pottery vessels, with lesser amounts of glass vessels, clay tobacco pipe, and animal bone.
- 4.3.2 The range of pottery fabrics was relatively restricted, comprising almost entirely late eighteenth-century and nineteenth-century types. The earliest fabric represented was a small fragment of tin-glazed ware from ditch fill **19**. It seems most likely that it derives from the thriving eighteenth-century Liverpool tin-glaze industry, beginning *c* 1710 and coming to an end by the 1780s (Hildyard 2005, 100). White salt-glazed stoneware tankards from deposit **5** and ditch fill **19**, and other engine-turned fragments from pit fill **7** are also likely to be of mid-late eighteenth-century date (Jennings 1981, 222).
- 4.3.3 There were, in addition a few fragments of ‘scratch blue’ stoneware, introduced in the 1720s, most popular from 1745-1755, but continuing in production in a ‘debased’ form until *c* 1790 (Hume 1969, 118). Similar chamber pots were also made in Pearlware between *c* 1785 and 1810 (Hume 1969, 150), and a fragment from deposit **10** is probably of this date. A single fragment of Chinese porcelain from deposit **5** is probably of eighteenth-century date. A black-glazed tankard in a Staffordshire-type fabric from ditch fill **18** is probably also of late eighteenth-century date, and it is likely that all the material from ditch fills **19** and **18** is of this date.
- 4.3.4 Creamwares are well-represented, and probably derive from Liverpool producers, having been seen in large quantities on other Liverpool sites. They were current from the mid-eighteenth century to the early nineteenth century, when they were largely replaced by Pearlwares (Hume 1969, 125). Most of the vessels represented were plates in rim patterns (terminology after Hume 1969), mainly the ‘Queen’s shape’ and ‘feather edge’, see for instance ditch fill **19**, where there are also fragments of a teapot. There were also small amounts of Pearlware teawares, mainly hand-painted, but also blue and white transfer-printed. Pearlwares were produced from 1779 (Coysh and Henrywood 1982), if not earlier, and gradually replaced by refined white earthenwares during the earlier part of the nineteenth century, *c* 1820 (Hume 1969, 130).
- 4.3.5 Two cups and a small plate in ‘coral’ pattern can be attributed to Davenport’s, working in Staffordshire until 1887 (www.thepotteries.org/mark/), and one, with

the impressed anchor mark, can probably be dated to after 1866 (deposits **57** and **74**). A few fragments of industrial slipwares (deposits **47** and **63**) are probably of nineteenth-century date, as is part of a vessel in a pale blue fabric from deposit **27**.

- 4.3.6 Black-glazed storage vessels comprised a large part of the assemblage; made from the local red-firing coal-measure clays, these wares are difficult to assign to a particular source. There is, however, much similarity between the fabrics seen in this group and those of the Prescott kilns (Philpott 1982-3), known to have been major suppliers of black-glazed wares to Liverpool in the eighteenth century (Davey 1991, 135). This fabric group shows a very restricted range of forms, being dominated by only two utilitarian vessel-types: tall more-or-less cylindrical storage vessels with horizontal lug handles similar to those seen at Prescott (Philpott 1982-3, figs 10.7.5, 10.8.10, 10.8.16) and in excavations in South Castle Street, Liverpool (Davey and McNeil 1980-81), and large pancheons and or bowls, again comparable with those from Prescott (Philpott 1982-3, fig 10.11.29) and the South Castle Street excavations (*op cit*). There are a few thinner-walled sherds, perhaps deriving from jugs and bowls. A small group of self-coloured coarseware vessels was also noted. Where their form could be reconstructed, these were all shallow bowls and dishes and seem most likely to date from the late eighteenth to early nineteenth centuries.
- 4.3.7 There is almost nothing in the glass to suggest a date earlier than the nineteenth century, although part of a dark olive green wine bottle base from deposit **5** is likely to be of later eighteenth-century date. Free-blown dark green wine bottles from ditch fill **18** and unstratified are mainly tall and of narrow diameter, suggesting an early nineteenth-century date. But mould-blown vessels from infill layer **24** are late nineteenth-century at the earliest, and the group includes machine-blown vessels of very late nineteenth-century date at the earliest. Glass from bottle dump **25** is probably exactly contemporary, as both contain bottles embossed 'G Cornett 12 Norton Street, Liverpool' a company mentioned in the London Gazette of Jan 3 1899. Nothing in the small group of clay tobacco pipe fragments gives any clear indication of date.

5. DISCUSSION

5.1 BUILDING ANALYSIS INTRODUCTION

- 5.1.1 11 Hope Street is represented by three major phases; the original construction phase, the enclosing of the central courtyard plus the contemporary addition of the workroom and mezzanine. No major structural work has been carried out in this building since it was purchased in 2005 for use by the Everyman Theatre.
- 5.1.2 The Everyman Theatre, particularly the ground floor and auditorium, provide evidence of at least four phases of alteration; specifically those relating to the transition to a cinema in 1912 and then two phases of a major alteration to the stage, stalls and facade in 1964 and 1977. The other phase of use, included the transition from chapel to the Church of St John the Evangelist and thence to Hope Hall, are not particularly evident within the visible fabric. This is either because only minimal alterations were made to facilitate these changes in function or because all evidence of alterations has been obliterated by later work in the twentieth century. In total, the building has undergone five major phases of alteration with minor additional work forming discrete sub-phases within the larger time frame.

5.2 11 HOPE STREET PHASING

- 5.2.1 **Summary:** despite two episodes of alteration to 11 Hope Street, plus some inelegant modifications to the principal west-facing elevation, the original U-shaped structure is evident along with some elements of the original fabric; particularly chimney breasts in certain rooms and plaster coving. The original characteristics of the building have been altered on both floors in order to accommodate the in-filling of the central courtyard and this has radically altered the dynamic of the structure; reducing natural light and creating a maze-like central core. The addition of a modern workroom **1** and associated mezzanine floor **25**, to the rear of the structure, has completely altered the proportions of the structure and also obscures the east-facing external fabric. The ground floor area formerly occupied by the central courtyard is easy to identify as it is at a slightly lower level than the rest of the ground floor (presumably to mitigate against any accumulating rain water in the courtyard from flooding the ground floor of the building). The remaining ground floor doorways within the courtyard are the most evident indicators of the original fabric.
- 5.2.2 **Phase 1 (c 1848 ? - 1967):** the earliest phase for this building is represented by the extant U-shaped structure; a north and south wing connected at first floor level by a central room (Fig 12). The layout of the rooms has been somewhat altered by the addition of partition walls but the fabric of the building on the ground and first floors, including the original stairwell and doors to the central courtyard survive. The construction date of the building is uncertain, and was not brought out by the earlier documentary study (Smalley and Smalley 2010). The plan and form of the observed Phase 1 building matches the depiction of the 2nd edition OS map (1893) (Fig 11), but the arrangement of the buildings as depicted on the OS 1st edition map is different and it is not apparent if this is a series of buildings that have been substantially altered or if it was a new build between the two maps. The depiction

of buildings on the OS 1st edition map shows a series of irregular-shaped and sized buildings around an irregularly-shaped courtyard, rather than a single courtyard building. The only structure that matches the 2nd edition map is the southern range. Significantly, the shape of the pavement in front of the building shows an entranceway leading into the building in the position where there was an access tunnel on the 2nd edition map, and implies that there was a tunnel at the time of the first edition also. Given that, it is probable that this building was in place at the time of the first edition map (1848) but was subsequently modified to create a single cohesive structure.

- 5.2.3 **Phase 2 (1967 - 1977):** following a planning application in 1967, the central courtyard was enclosed to provide two extra central rooms. At this point the building was occupied by the John Mills photography studio and the majority of rooms on the ground floor, including the newly-added central rooms, were given over to the process of developing and printing photographic negatives. The central courtyard remains at a slightly lower level and no attempt was made to redress the difference in levels which once marked the interior and exterior elements of the structure. At first floor level, doors were added in the south-facing elevation of the north wing, the north-facing elevation of the south wing and the east-facing elevation in order to link the original elements of the structure with the newly-converted courtyard.
- 5.2.4 **Phase 3: (1977 – present):** Phase 3 is largely represented by the addition of a large rectangular box-like extension, projecting from the east-facing elevation of the original structure. This windowless extension created additional workspace for the John Mills photography Studio. It is characterised by cinder block walls with a brown brick cladding and poured concrete floors.

5.3 THE EVERYMAN THEATRE

- 5.3.1 **Summary:** the Everyman Theatre resides within a structure which is now 175 years old and has been regularly modified to accommodate a variety of different enterprises (Fig 12). Since its construction as a Non-Conformist chapel in 1836 the buildings function has existed in an almost constant state of flux making the transition from chapel to church, meetings hall to cinema and finally from a cinema to a theatre. This is not uncommon in Liverpool with several churches, including the Octagonal Unitarian Chapel on Paradise Street, making the transition from religious edifice to theatre. On occasion the process has even occurred in reverse with the Old Ropery Theatre (Redcross Street) being converted from a theatre to a Roman Catholic Church.
- 5.3.2 **Phase 1 (1836 – 1841):** the physical limits of the original structure and horseshoe balcony structure remain the two most consistent elements through all phases of the buildings development. Any removal of the horseshoe balcony and its associated columns, which extend from the basement through to the first floor, would fundamentally undermine the structural integrity of the building and, consequently, it has survived through all phases. Similarly, the first floor facade survives, as does the roof structure, which appears to have undergone very little alteration or repair in its 175 year history. The east-facing elevation survives largely unchanged at the first floor or roof levels, aside from the infilling of the original windows.

- 5.3.3 **Phase 2 (1841 – 1912):** the transition from the chapel constructed to house the Christian Society, to the Church of St John the Evangelist in 1841 is historically well documented; however, no physical evidence of this phase was identified during the course of the building investigation. Similarly, the transition of the building from the Church of St John the Evangelist to Hope Hall in 1853 is well documented in the historical records. It is known from historical evidence, including pictorial evidence, that the building was modified at this time, with the addition of a small platform against the east wall at ground floor level, plus the addition of an overhanging canopy along the front of the building above the ground floor entrance. Due to subsequent renovation work carried out in the later part of the twentieth century, no physical evidence of this phase was identified during the course of the investigation.
- 5.3.4 **Phase 3 (1912 – 1964):** the transition from public meetings place to Hope Hall Cinema is evident in at least three key elements of the present structure. Although the original platform and position of the cinema screen have been lost, the alterations to create a projector box remain and have been absorbed into the elements now in use as the theatre. Similarly, the presence of the early cinema style seating, incorporated into the central bank of seats in the modern auditorium, are almost certainly a remnant of the cinemas furniture. At this time, the windows on the east-facing elevation of the building would have been in-filled in order to reduce the amount of light in the auditorium. Additionally, the wood panel decor on the north and south walls may relate to the cinema, although this is such a small element that it is difficult to confirm that it relates to this phase.
- 5.3.5 **Phase 4 (1964 – 1977):** following the re-opening of Hope Hall Cinema as the Everyman Theatre in 1964, an apron stage was added (no significant elements of this remain). The alteration to the doors at ground floor level on the east-facing elevation also occurred within this phase.
- 5.3.6 **Phase 5 (1977 – present):** following the submission of a planning application in 1976, approval was given in 1977, to substantially alter the auditorium, cloakroom facilities and the west-facing facade. Amendments were also made at this time to the height of the stage as well as the location and extent of dressing rooms underneath the stage area. This phase, being the most recent, is most well represented within the existing architecture and fixtures and fittings. The most significant element of this is the facade which is in stark contrast to the historic character of the rest of Hope Street; where the majority of frontages are of mid-late Victorian date. Defining elements of this phase also include the addition of modern doors and windows on both the east- and west-facing elevations of the structure; the addition of the lift shaft; the reduction of the basement floor and the underpinning of the walls and columns to accommodate the Everyman Bistro. The addition of a substantial projecting metal gantry at the level of the first floor on the east-facing elevation is also included within this phase.
- 5.3.7 **Further Building Investigation:** the ongoing building investigation, in conjunction with the demolition work has provided a clear indication that much of the original facade of Hope Hall, as well as original elements associated with the roof supports, survived behind the modern additions which characterise it's later phases. Unfortunately, due to the complex nature of the demolition work, coupled with the fact that the building fronts directly onto a busy pedestrian walkway within a conservation area, it was not possible to fully expose the complete original facade

in one go. The record of the original facade was achieved by controlled demolition which allowed small sections of the facade to be exposed and recorded individually.

- 5.3.8 The largest section of the facade exposed in one period was the first floor area to the north and south of the former projections room which was constructed in 1961 at a time when Hope Hall was still functioning as a cinema. The projection room was removed at the time the modern facade was added in 1977 but two vertical columns of broken brick work projecting through the original painted stucco, and visible to the north and south of the existing partition wall for the toilets, testify to its presence.
- 5.3.9 Within this area many core elements of the Hope Hall facade were visible including the original stucco facade with four blocked arched windows divided by vertical pilasters which were once embellished with composite style capitals supporting an unembellished architrave with a plain cornice.

5.4 WATCHING BRIEF AND EXCAVATION RESULTS

- 5.4.1 Excavation within the footprint of both Hope Hall and 11 Hope Street, as well as excavations to the rear of these buildings along the Arrad Street frontage, revealed a large number of archaeological deposits and features, many of which correlate with the historic mapping for the area. The deposits and structures represent multiple phases of activity, the earliest of which is probably the boundary wall, **004**, and corresponding ditch, **011**, identified within Area A, adjacent to Hope Street, which represent at least one phase of enclosure around the bowling green which is documented from the earliest maps (eg Eyes and Perry map of 1768). Elsewhere unexpected evidence of potential small-scale industrial activity, including pottery waste and the foundations of a possible 1780s wagon boiler, indicate an added dimension to the history of the area which was not previously well documented.
- 5.4.2 In Section A (Fig 13), a linear red brick wall, **004**, possible gate posts **017** and the corresponding ditch **011** are likely to represent the boundary for the southern side of St Mary's Lane which first appears clearly on the 1785 Charles Eyes Map (Fig 15); This small roadway was broadly contemporary with the site of the former bowling green, also located within the site footprint, which dates to at least 1753 for it is known that William Roscoe, the MP, historian and Abolitionist was born at Martindale's Inn on the Bowling Green, Mount Pleasant in this year. The wall follows the same alignment as the boundary represented on the 1785, 1800, 1803, 1816 and 1823 maps but the southern half of the bowling green and St Mary's Lane were lost in 1836, with the construction of Hope Hall. The remnants of the bowling green to the north were then covered over with the construction of the Liverpool Medical Institute in 1838. No evidence for the northern boundary of St Mary's Lane or the bowling green was identified during the course of the archaeological investigation.
- 5.4.3 The backfill material of the ditch, **011**, appears to represent three phases of silting and dumping (lending credence to the notion that the ditch also served to drain water down hill towards Mount Pleasant). The upper fill was particularly rich in large fragments of black glazed earthenware pottery and butchered animal bone suggesting a prolonged period of dumping in this area.

- 5.4.4 Partly contemporary with wall **004**, but not appearing till the 1803 Horwood Map (Fig 17), is a small brick building located at the south-eastern limit of the site in Section B. Only a limited section of the exterior wall of this structure was uncovered which showed it to be a red brick wall sited on bedrock. Within this structure were the remains of a brick boiler base with flue and associated surfaces, **023**. The narrowness of the flue (0.32m wide) and the lack of refractory bricks suggest that this boiler base may have housed an early 1780s type wagon boiler (I Miller pers comm). Further elements of the boiler base, and surrounding boiler house walls were identified within pads P2 and P3 (Fig 21).
- 5.4.5 Early boiler houses, specifically those which housed wagon boilers were generally destroyed when they were replaced by improved boiler types such as the more effective Lancashire Boiler (I Miller pers comm), it is, therefore, rare to find structures relating to early steam-power still *in situ*. The discovery of such a structure on Hope Street gives rise to a number of questions relating to its function as Hope Street, in the late eighteenth century, represented the outer limit of Liverpool town centre and was the location of a number of fairly high status domestic dwellings, orchards and gardens owned and occupied by the mercantile elite. The historic mapping, specifically Horwood's map of 1803, does not give any indication of large scale industry or production at the north end of Hope Street and the L-shaped boiler house is not labelled; the land to the east of the boiler house is depicted as landscaped gardens or orchards. One possibility is that the boiler was not constructed for industrial processing but was actually to generate heat for a hot-house in order to facilitate the growth of exotics and luxury foodstuffs.
- 5.4.6 The boiler itself had been removed from the structure, although heavily corroded metal strapping and boiler plates were recovered from the base of the brick boiler base. The boiler base has been backfilled by a dense bottle dump, with the majority of bottles being Perrier or mineral water bottles of nineteenth century date.
- 5.4.7 Within the footprint of pad P9, a brick-lined well shaft was uncovered. The well was encountered c 0.4m beneath the present ground surface and continued to a depth of roughly 6.4m. While the well was located within the plot to the rear of 11 Hope Street, it is not clear which phase it belongs to as it may have been constructed to provide a water source for the bank of terraced houses present on the 1848 OS Map to the rear of Hope Hall, or as a water source for 11 Hope Street itself. Only one sherd of blue and white transfer pottery was associated with this structure which does not provide a suitably tight date range to associate the well with either the mid-nineteenth century cottages or the early twentieth century structure at 11 Hope Street. The well is not marked or labelled on any of the historic maps relating to the area.
- 5.4.8 The rest of the area excavated as Section B was found to have been heavily cut by later cellar structures, by the foundations associated with 11 Hope Street and by modern services, as well as massive concrete foundation blocks for the extension to the rear of 11 Hope Street which was constructed in the 1970s. Later cellar and foundation walls, all of which were sited on yellow sandstone bedrock, were identified within Pads P6 - P8, P10 and P11. Within P7 and P8 a number of large worked flat sandstone slabs were uncovered, within cellar backfill, which may have been redeposited from the now defunct stone yard on the south-east side of Arrad Street.

- 5.4.9 No features of archaeological interest were identified within Section C which was situated within the basement of Hope Hall. The level of this area of site was reduced into the yellow sandstone bedrock during the creation of the Everyman Bar and Bistro. Similarly, part of Section A fell within this area and so deposits and structures of archaeological significance were only present within Section A beyond the footprint of Hope Hall.
- 5.4.10 Zone E, at the eastern limit of the site, provided evidence for mid-nineteenth century activity along the western side of Arrad Street and included a small row of six terraced houses with associated infilled cellars, garden features and garden soil deposits. The majority of the remains were observed close to the modern ground surface and the upper walls and infill deposits of the cellars were found to be less than 0.3m beneath the modern tarmac surface at the rear of Hope Hall. The cellars of the terraced houses were constructed using roughly-hewn yellow sandstone, **075**, **080**, as foundation, superimposed with red brick walls, **076**, and flagstone floors on top of the sandstone bedrock. Two cellars divided by a central yellow sandstone wall were identified within Zone E, with the limit of the northernmost cellar (Room 2) lying beyond the limit of the excavation. The southernmost cellar (Room 1), appears to have been truncated by the installation of modern services, including a large electricity substation, which was recently demolished as part of the enabling works to construct the new theatre. A limited number of finds was recovered from within the cellar complex and a tin bath was observed (but not retained) *in situ* in Room 1 during the machining process.
- 5.4.11 The cellar complex was back-filled with a heterogeneous deposit of sandy silts, bricks, slate, stone and other demolition materials, as well as a large number of heavily corroded iron artefacts, many of which were large metal springs. The presence of the metal springs and coils suggests that the infill of the cellar complex is largely derived from the material generated as a result of the demolition and clearance of the site of the Spring Mattress Works which appears on the 1893 OS Map and was demolished sometime before 1908.
- 5.4.12 To the west of the cellars, within Zone E, was a series of small pink sandstone walls and footings **052**, **053** and **054**, none of which were particularly substantial, and probably represent garden boundaries associated with the row of terraced houses. The organic sandy loam into which these walls were set includes animal bone and probably represents garden soil deposits.

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APPENDIX 1: PROJECT DESIGN

1. INTRODUCTION

- 1.1.1 **Background:** it has been proposed by the Liverpool and Merseyside Theatres Trust Ltd (LMTT) that the Everyman Theatre on Hope Street, Liverpool, be demolished to allow for the construction of a new theatre on the site of 11-13 Hope Street. A desk based assessment has already been undertaken to assess the archaeological and historical significance of the site. It is evident that the buildings have a broad range of fabric reflecting the development of the site from the late nineteenth century; however, details of the history and the earlier assessment were not made available to inform the production of the present project design. It is evident that there are considerable amounts of recent fabric, and that the historic fabric is extensively obscured by later surfaces, making it difficult to analyse the development of the structures.
- 1.1.2 The planning conditions require a programme of building recording, and LMTT Ltd have requested that OA North undertake an English Heritage level 3 (2006) survey of those elements of the structure that will be affected by the development. This will require the production of plans, cross sections an annotated photographic record, and an illustrated final report. The work is informed by a brief produced by Merseyside Archaeological Advisory Service and English Heritage guidelines (2006) for undertaking building surveys, and will be guided by the desk based assessment.
- 1.1.3 **Oxford Archaeology North:** OA North has considerable experience of the survey and evaluation of sites and monuments of all periods, having undertaken a great number of small and large projects during the past 20 years. Projects have been undertaken to fulfil the different requirements of various clients and planning authorities, and to very rigorous timetables. OA North has particular experience in the recording and analysis of standing ancient monuments, historic buildings and industrial landscapes, and is widely recognised as one of the foremost specialists in archaeological building recording.
- 1.1.4 OA North has undertaken surveys of major building complexes throughout the region, and has developed recording and analytical techniques over the years in order to improve the efficiency and quality of the surveys. OA North has completed the survey of the major complex of Murray's Mills, Ancoats, and recently undertook a survey of the weaving sheds used in the manufacture of waterproof garments at Macintosh Mill, Chorlton-on-Medlock. OA North has undertaken major surveys of major buildings, warehouses and 1950s build in advance of the PSDA development in central Liverpool, and has recently completed a survey of Liverpool Central Library.
- 1.1.5 OA North has the professional expertise and resources to undertake the project detailed below to a high level of quality and efficiency. OA North and all its members of staff operate subject to the Institute of Field Archaeologists' (IFA) Code of Conduct. OA North is a registered organisation of the IFA (No 17).

2 OBJECTIVES

- 2.1 The principal objective of the archaeological survey is to provide an understanding of the historical development of the site, and to identify significant architectural elements within the surviving fabric.
- 2.2 The project aims are based on the brief prepared by the Merseyside Archaeological Officer and English Heritage guidelines (2006) for undertaking Level 2 and 3 surveys. It is required that Hope Hall (Everyman Theatre) be subject to a Level 3 survey and that there is a Level 2 survey of 11 Hope Street. This will have the following requirements:
- demonstrate the buildings' plan, form, fabric, function, age and developmental sequence from the historical and archaeological evidence available;
 - identify key architectural features within the surviving fabric;

- the production of appropriate drawings, which would include plans highlighting historic fabric for all floors - the basement, the ground, first and second floors, and also cross sections. There would also need to be a general site plan of the buildings.
- undertake a comprehensive photographic survey of the surviving fabric, which would include general views, external oblique views, photographs of the principal rooms, external and internal detail pertinent to the buildings design.
- the production of a final report and project archive, which would include an account of the buildings overall form, its past and present usage and its development, and a full bibliography

3 METHODOLOGY

3.1 Historical Background

- 3.1.1 An historical background is an essential prerequisite of the proposed survey, and this has been informed by a desk based assessment undertaken on behalf of LMTT by Archaeological Research Services Ltd. As a consequence there is no anticipated requirement to undertake additional documentary work.

3.2 Fabric Survey

- 3.2.1 The survey requires that a Level 3 building survey is undertaken of Hope Hall (Everyman Theatre) and a Level 2 building survey is undertaken of 11 Hope Street. The different requirements for each building are outlined below in terms of the building recording guidelines provided by English Heritage (2006). A detailed commercial survey has been undertaken of the building by PM Surveys, and on examination this would appear to be adequate, to serve as the basis for archaeological enhancement, to satisfy the English Heritage Level 2 and 3 requirements. It is not anticipated that there will be a requirement for any additional instrument survey recording. Any requirement for the acquisition of supplementary survey detail will be undertaken by the manual enhancement survey of existing drawings.
- 3.2.2 Manual survey is typically applied to furnish additional architectural detail to existing drawings and is appropriate for the editing of plans and cross sections. Paper plots of existing drawings will be produced from the digital copy for enhancement in the field. Detail from the completed field drawings will be digitised to allow the correction of the digital copy.
- 3.2.3 The drawings will be manipulated in AutoCAD software. The advantage of a CAD system is that it allows for efficient manipulation and editing of drawings. The adoption of a layering system has significant benefits during the analysis stage as it allows for the display of information such as feature types, fabric and phasing as necessary to the requirements of the analysis, without the necessity to produce further drawings. Finished drawings can be plotted at the required scale or sheet sizes.

Level 3: the survey of Hope Hall (Level 3) will result in the production of the following drawings:

- Site Plan
- Basement Plan
- Ground Plan
- First Floor Plan
- Second / Loft Space Plan
- North/South Cross Section
- East/West Cross Section
- Western External Elevation by Rectified Photography

Level 2: the survey of 11 Hope Street (Level 2) will result in the production of the following drawings:

- Site Plan
- Ground Plan
- First Floor Plan
- North/South Cross Section

3.2.4 **Photography:** in conjunction with the archaeological survey a photographic archive will be generated, which will record significant features as well as general views. This photographic archive will be maintained using high-quality digital cameras with 10 mega pixel resolution. The use of a digital camera provides very effective manipulation of photographic images, and these will be used in the report. The use of photography in this way considerably enhances the usability of a database and greatly assists the analysis of the monument. In addition photographs will be taken on black and white film for archival purposes.

3.2.5 **Level 3:** the Level 3 (Hope Hall) photography will provide general views, external oblique views, and wider context views. It will record the internal and external character, and include photographs of the principal rooms and circulation areas. It will provide for internal and external detail that is pertinent to the development of the building, including openings, timber framing, assembly marks and other significant features. It will include any contents that have a bearing upon the buildings history A metric scale will be used for all photographs.

3.2.6 **Level 2:** the Level 2 (11 Hope Street) photography will provide general views, external oblique views, and wider context views. It will include photographs of the principal rooms and circulation areas. A metric scale will be used for all photographs.

3.2.7 **Description:** a detailed description of the buildings will be carried out to English Heritage Level 3 guidelines, utilising *pro-forma* sheets. This provides for a comprehensive analytical account for buildings of special importance and the following methodology will be followed.

3.2.8 **Level 3:** the Level 3 (Hope Hall) written account will provide the understanding required in order to place the building in its historical, architectural and cultural context. The descriptive record will include the following accounts:

- The buildings location, statutory designation, the date of the record
- An outline of the buildings form, function and development.
- A general description of the buildings, which will include details of the plan, form and function. Allied to this, a detailed description of the materials used and development sequence and phasing, including any alterations, repair and rebuilding;
- An account of the past uses of the building, and any evidence of demolished structures.
- An account of the wider context within which the buildings are situated. For example, its relationship to places and buildings within the local area, as well as its historical relationship to the area;
- An appropriate description of the principal rooms/discrete spaces and circulation areas.

3.2.9 **Level 2:** the Level 2 (11 Hope Street) written account will provide the understanding required in order to place the building in its historical, architectural and cultural context. The descriptive record will include the following accounts:

- The buildings location, statutory designation, the date of the record
- An outline of the buildings form function and development.

3.3 WATCHING BRIEF

3.3.1 **Methodology:** a programme of field observation will accurately record the location, extent, and character of any surviving archaeological features within the ground works for the

development on land at Arrad Street (site of former terrace houses) and areas where building survey has identified the possible survival of earlier structures forming part of 11 Hope Street and the Everyman theatre. This work will comprise the observation of the process of excavation for these works, the systematic examination of any subsoil horizons exposed during the course of works, and the accurate recording of all archaeological features and horizons, and any artefacts, identified during observation.

- 3.3.2 The monitoring / observation by an archaeologist will only be required when the ground is being disturbed / excavated. There is typically not a requirement for observation during piling, unless specifically required by the Merseyside Archaeological Officer. Subject to the initial findings of the watching brief, it may be appropriate to restrict the archaeological observation to specific parts of the site, or be timetabled so that the archaeological observation is during specific stages of the ground work programme. However, this limiting of the attendance would need to be agreed with the client and the Merseyside Archaeological Officer.
- 3.3.3 During this phase of work, recording will comprise a full description and preliminary classification of features or materials revealed, and their accurate location (either on plan and/or section, and as grid coordinates where appropriate). All archaeological information collected in the course of fieldwork will be recorded in standardised form, and will include accurate national grid references. Features will be planned accurately at appropriate scales. A photographic record will be undertaken simultaneously. The recording techniques and procedures employed by OA North for such detailed recording represent current best practice.
- 3.3.4 It is assumed that OA North will have the authority to stop works for a limited period to enable the recording of important deposits, and to call in additional archaeological support if a find of particular importance is identified. This would only be called into effect in agreement with the Client and the Merseyside Archaeologist and will require a variation to costing. In normal circumstances, field recording will also include a continual process of analysis, evaluation, and interpretation of the data, in order to establish the necessity for any further more detailed recording that may prove essential.
- 3.3.5 **Finds Processing:** finds recovery and sampling programmes will be in accordance with best practice (current IFA guidelines for finds work). All typologically significant and closely datable finds will be contextually recorded. All artefacts and ecofacts will be handled and stored according to standard practice (following current Institute of Field Archaeologists guidelines) in order to minimise deterioration. Finds storage during fieldwork and any post-excavation assessment and analysis (if appropriate) will follow professional guidelines (UKIC). All finds will be washed, marked and packaged as appropriate. Small finds will be individually packaged, in a manner appropriate to the find type.
- 3.3.6 The artefact assemblage will be examined by OA North finds specialists, and the potential for further examination will be assessed. A summary report on the significance, character and date range of the assemblage will be generated.

3.4 REPORT PRODUCTION

- 3.4.1 **Final Report:** a written synthetic report will be submitted within five weeks of completion of the final stage of works. The final report will present a well-ordered synthesis of the programme of investigation, including both the results of the building survey and the watching brief. The report will include a full index of archaeological features identified in the course of the project, with an assessment of the overall stratigraphy, together with appropriate illustrations, including detailed plans and sections indicating the locations of archaeological features. Any finds recovered from the excavations will be assessed with reference to other local material and any particular or unusual features of the assemblage will be highlighted.
- 3.4.2 The report will also include a complete bibliography of sources from which data has been derived. This report will identify areas of defined archaeology. An assessment and statement of the actual and potential archaeological significance of the site within the broader context of regional and national archaeological priorities will be made. The report will include the following:

- ◆ a site location plan related to the national grid;
- ◆ the dates on which the fieldwork was undertaken and by whom;
- ◆ a concise, non-technical summary of the results;
- ◆ table of contents;
- ◆ acknowledgements;
- ◆ the precise location, address and NGR of the site;
- ◆ project background and historical context;
- ◆ a description of the methodologies employed, work undertaken and results obtained;
- ◆ an appropriate description of the results of the investigation, including the physical characteristics and condition of each site component;
- ◆ an appraisal of the quality and reliability of the data;
- ◆ an overall interpretation of the generated data and preliminary conclusions reached;
- ◆ recommendations for further work;
- ◆ plans, elevations, section drawings and photographs at an appropriate scale;
- ◆ the report will also include a complete bibliography of sources from which data has been derived;
- ◆ appendix/gazetteer of raw data for each site component generated during the investigation, illustrated as appropriate;
- ◆ a copy of the project brief will be included in the appendices;
- ◆ a copy of this project design in the appendices, and indications of any agreed departure from that design;
- ◆ a summary of the project archive;
- ◆ copies of any appropriate photographs and drawings in the archive.

3.4.3 Prior to the dissemination of the final report, plans, elevations and/or data will be made available to the client during the course of the works. Four bound copies will be submitted (including two for the client and one for the Merseyside Archaeologist and two copies of the final version in pdf format will be submitted on CD. CAD files in AutoCAD.DWG format will be included on the discs.

3.1 ARCHIVE

3.4.1 **Archive:** the results of all archaeological work carried out during fieldwork will form the basis for a full archive to professional standards, in accordance with current English Heritage guidelines (Management of Research Projects in the Historic Environment (MoRPHE) 2006). The project archive represents the collation and indexing of all the data and material gathered during the course of the project. It will include summary processing and analysis of all features, finds, or palaeoenvironmental data recovered during fieldwork to the appropriate level. OA North conforms to best practice in the preparation of project archives for long-term storage. This archive will be provided in the English Heritage Centre for Archaeology format and a synthesis will be submitted to the Merseyside Historic Environment Record (the index to the archive and a copy of the report). OA North practice is to deposit appropriate elements of the original record archive of projects (paper, magnetic and plastic media) with the appropriate County Record Office, and a full copy of the record archive (microform or microfiche) together with the material archive (artefacts, ecofacts, and samples) with National Museums Liverpool (NML). The actual details of the arrangements for the deposition/loan and long term storage of this material will be agreed with the landowner and NML. The archive will be compiled in accordance with the National Museums Liverpool (NML) 'Guidelines for the Transfer of Archaeological Archives to National Museums

Liverpool V3' (revised 2010) and followed as part of the archaeological Contractor's Project Design preparation. The document is available from the 'Archive Curator':

Dr L. Stewart, Curator of Archaeology and the Historic Environment,

Tel: 0151 478 4443

E-mail: liz.stewart@liverpoolmuseums.org.uk

Address: Urban History Division, NML, DTO, Albert Dock, Liverpool L3 4AX.

- 3.5.2 **Confidentiality:** all internal reports to the client are designed as documents for the specific use of the Client, for the particular purpose as defined in the project brief and project design, and should be treated as such. They are not suitable for publication as academic documents or otherwise without amendment or revision. Any requirement to revise or reorder the material for submission or presentation to third parties beyond the project brief and project design, or for any other explicit purpose, can be fulfilled, but will require separate discussion and funding.

3.6 Other Matters

- 3.6.1 **Monitoring:** monitoring of the project will be undertaken by the Merseyside Archaeological Service, who will be afforded access to the site at all times. OA North will ensure that any significant results are brought to the attention of the Client and the Merseyside Archaeologist as soon as is practically possible.
- 3.6.2 **Health and Safety:** full regard will, of course, be given to all constraints (services) during the survey, as well as to all Health and Safety considerations. The OA North Health and Safety Statement conforms to all the provisions of the SCAUM (Standing Conference of Unit Managers) Health and Safety manual. Risk assessments are undertaken as a matter of course for all projects. The Unit Safety Policy Statement will be provided to the Client, if required.
- 3.6.3 The insurance in respect of claims for personal injury to or the death of any person under a contract of service with OA North and arising out of an in the course of such person's employment shall comply with the employers' liability (Compulsory Insurance) Act 1969 and any statutory orders made there under. For all other claims to cover the liability of OA North, in respect of personal injury or damage to property by negligence of OA North or any of its employees, there applies the insurance cover of £5m for any one occurrence or series of occurrences arising out of one event.
- 3.6.4 **Staffing Resources:** the day to day management of the project will be undertaken by **Jamie Quartermaine BA Hons** (OA North Senior Project Manager), to whom all correspondence should be addressed. Jamie has considerable experience of building surveys, having recorded many of the castles and abbeys in the region. The building survey will be undertaken by **Chris Wild BSc MIFA**.

4 TIMETABLE

- 4.1 OA North can execute a project at very short notice, upon receipt of formal instruction. It is envisaged that the specified archaeological field work will require a one-week period to complete, although it is accepted that this may not necessarily be a continuous programme. The project brief divides the work programme into the following tasks, and the time required for each element may be broken down as follows:
- *Annotation of survey drawings:* two days on site
 - *Written description:* 1 day on site, undertaken simultaneously with drawing annotation
 - *Photographic record:* 1 day on site, undertaken simultaneously with drawing annotation and written description
 - *Report production:* fifteen days in office to produce draft document
- 4.2 At present it is proposed that the survey work be undertaken by the end of March, subject to the commissioning date of the project and to fit in with the matinee performance schedule.

Assuming such a completion date for the fieldwork, then it is proposed to complete the drawings and draft report in the first week of May. Further revisions of the report may be implemented in July when it will be possible to photograph the empty building. A week will be required to then submit the final building survey report.

- 4.3 To enable the early completion of the building survey element of the fabric survey, it is proposed that the watching brief element of the programme result in the production of a separate report. The compilation of the watching brief report will take fifteen days following the completion of the monitoring of the ground works.

APPENDIX 2: CONTEXT LIST

OXFORD ARCHAEOLOGY NORTH

CONTEXT INDEX

OAN 12

PROJECT NAME: EVERYMAN THEATRE – WATCHING BRIEF

PROJECT CODE: L10348

SITE CODE: ET 11

CONTEXT No	SITE SUBDIV	DESCRIPTION	PLAN NO	SECTION NO	INITS	DATE
001		OVERBURDEN/DEMOLITION RUBBLE			CR	
002		FOUNDATION CUT FOR WALL 004			CR	
003		FILL OF 002 AROUND 004			CR	
004		STRETCH OF NNW-SSE BRICK WALL (PROB' BOWLING GREEN BOUNDARY)			CR	
005		GARDEN SOIL ON SOUTH SIDE 004			CR	
006		CUT FOR DISCRETE DUMP OF POT + BRICK IN W SECTION			CR	
007		FILL OF 006 – FINDS RICH			CR	
008		MODERN DRAINAGE CUT			CR	
009		MODERN DRAIN			CR	
010		SECONDARY SPIT OF GARDEN SOIL UNDER 005			CR	
011		CUT OF BOUNDARY DITCH			CR	
012		= 019			CR	
013		NATURAL YELLOW SANDSTONE BEDROCK			CR	
014		GARDEB SOIL WITHIN PERIMETER OF BOWLING GREEN			CR	
015		ADDITIONAL WALL SPUR OFF 004 WEST SPUR			CR CR	
016		ADDITIONAL WALL SPUR OFF 004 EASTERN SPUR			CR	
017		LARGE RECTANGULAR BRICK BASE OR PILLAR – GATE POST? PART OF 004			CR	
018		MIDDLE DITCH FILL – FINDS RICH			CR	
019		BASAL FILL OF DITCH			CR	
020		DARK BROWN ORGANIC/ASH DEPOSIT TO WEST OF BOILER			CR	
021		GREY MORTAR AND SAND LAYER UNDER 020 TO WEST OF BOILER			CR	
022		MID BROWN SANDY/ORGANIC DEPOSIT UNDER 021 WEST OF BOILER			CR	
023		WAGON BOILER (STRUCTURE/BASE)			CR	
024		FILL OF BOILER – GRITTY SAND, BRICKS, STONE ETC			CR	
025		BOTTLE DUMP. COD BOTTLES ETC, C 1830'S			CR	19/12
026		SLATE PIT / BRICK WORK			CR	19/12
027		HARD STANDING TO EAST OF BOILER			CR	

OXFORD ARCHAEOLOGY NORTH

CONTEXT INDEX

OAN 12

PROJECT NAME: EVERYMAN THEATRE – WATCHING BRIEF

PROJECT CODE: L10348

SITE CODE: ET11

CONTEXT No	SITE SUBDIV	DESCRIPTION	PLAN NO	SECTION NO	INITS	DATE
028		LINEAR FLUE/DRAIN TO NE (BUT PART OF) BOILER			CR	20/12
029		HARDSTANDING AT N. END OF BOILER			CR	20/12
030		FILL OF FLUE 028			CR	20/12
031		FILL OF 026			CR	20/12
032	P5	RED BRICK WALL/DRAIN ORIENTATED NW/SE PAD 1			CR	
033	P5	FOUNDATION CUT 032 P1			CR	
034	P5	DARK, ORGANIC SILTY SOIL N SIDE 032 P1			CR	
035	P5	LIGHT BROWN ASHY SANDY SOIL, S SIDE 032			CR	
036	P5	REDEPOSITED OVERBURDEN (MODERN)			CR	
037	P6	N-S ORIENTATED WALL AT W END DIG P6			CR	11/01
038	P6	E-W ORIENTATED WALL AT CENTRE OF P6			CR	11/01
039	P6	E-W WALL AT N SIDE (LIMIT OF) P6			CR	11/01
040	P6	E-W WALL AT EAST LIMIT OF P6 DIG			CR	11/01
041	P6	FILL BETWEEN 037, 038, 039, 040 . HETERGENOUS DEPOSIT			CR	11/01
042	P6	CLINKER/ INDUSTRIAL WASTE DEPOSIT AT NW CORNER P6 DIG			CR	11/01
043	P6	CUT FOR MODERN DRAIN			CR	11/01
044	P6	FILL OF MODERN DRAIN			CR	11/01
045	ZONE E	TARMAC UPPER SURFACE			CR	11/01
046	ZONE E	CRUSHED LIMESTONE BALLAST 045			CR	11/01
047	ZONE E	OVERBURDEN – HETERGENOUS MIX OF CRUSH BRICK/SILTY			CR	11/01
048	ZONE E	MADE GROUND LAYER			CR	11/01
049	ZONE E	MADE GROUND LAYER			CR	11/01
050	ZONE E	MADE GROUND LAYER			CR	11/01
051	ZONE E	MADE GROUND LAYER (045 - 051 VISIBLE IN SECTION)			CR	11/01
052	ZONE E	WALL			CR	13/1/12
053	ZONE E	WALL/STRUCTURE			CR	13/1/12
054	ZONE E	N-S YELLOW + PINK SANDSTONE WALL			CR	13/1/12

OXFORD ARCHAEOLOGY NORTH

CONTEXT INDEX

OAN 12

PROJECT NAME: EVERYMAN THEATRE – WATCHING BRIEF

PROJECT CODE: L10348

SITE CODE: ET11

CONTEXT NO	SITE SUBDIV	DESCRIPTION	PLAN NO	SECTION NO	INITS	DATE
055	ZONE E	RED BRICK WALL AT E LIMIT OF DIG SITTING ON 056			CR	13/1/12
056	ZONE E	YELLOW SANDSTONE BLOCK POSITIONED UNDER 055			CR	13/1/12
057	ZONE E	DEPOSIT (MID BROWN SAND CLAY) BETWEEN 054 + 055			CR	13/1/12
058	ZONE E	MODERN SERVICES CUT			CR	13/1/12
059	ZONE E	MODERN SERVICE FILL			CR	13/1/12
060	ZONE E	CONSTRUCTION CUT FOR HOPE HALL			CR	13/1/12
061	ZONE E	CONSTRUCTION CUT FILL OF 060			CR	13/1/12
062	ZONE E	COBBLE STONE PATH SURFACE – HEAVILY TRUNC AT W-SIDE OF DIG			CR	13/1/12
063	ZONE E	DEPOSIT OVER WALL 055			CR	13/1/12
064	ZONE E	BEDDING LEVELS FOR WALLS			CR	13/1/12
065	ZONE E	MADE GROUND LAYER			CR	13/1/12
066	ZONE E	MADE GROUND LAYER			CR	13/1/12
067	ZONE E	MADE GROUND LAYER			CR	13/1/12
068	ZONE E	MADE GROUND LAYER			CR	13/1/12
069	ZONE E	MADE GROUND LAYER			CR	13/1/12
070	ZONE E	MADE GROUND LAYER			CR	13/1/12
071	ZONE E	MADE GROUND LAYER			CR	13/1/12
072	ZONE E	MADE GROUND LAYER			CR	13/1/12
073	ZONE E	MADE GROUND LAYER			CR	13/1/12
074	ZONE E	MADE GROUND LAYER			CR	13/1/12
075	ZONE E	YELLOW SANDSTONE WALL N-S ORIENTATED (WESTERN WALL OF TERRACED COTTAGES)			CR	16/1/12
076	ZONE E	RUBBLE LAYER ON E-SIDE 055/075			CR	16/1/12
077	ZONE E	BRICK WALL ON TOP OF 075			CR	16/1/12
078	ZONE E	SLAB STONE FLOOR			CR	16/1/12
079	ZONE E	SAND UNDER 076			CR	16/1/12
080	ZONE E	E-W SANDSTONE WALL AT N END OF DIG ABUTTING 075			CR	16/1/12
081	PAD 9	CUT FOR WELL			CR	16/1/12

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OAN 12

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CONTEXT INDEX

OAN 12

PROJECT NAME: EVERYMAN THEATRE – WATCHING BRIEF	PROJECT CODE: L10348	SITE CODE: ET11
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PROJECT NAME: EVERYMAN THEATRE – WATCHING BRIEF	PROJECT CODE: L10348	SITE CODE: ET11
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PROJECT NAME: EVERYMAN THEATRE – WATCHING BRIEF	PROJECT CODE: L10348	SITE CODE: ET11
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- Plate 44: North-west-facing view of Room 1 cellar and flag floor in Zone E
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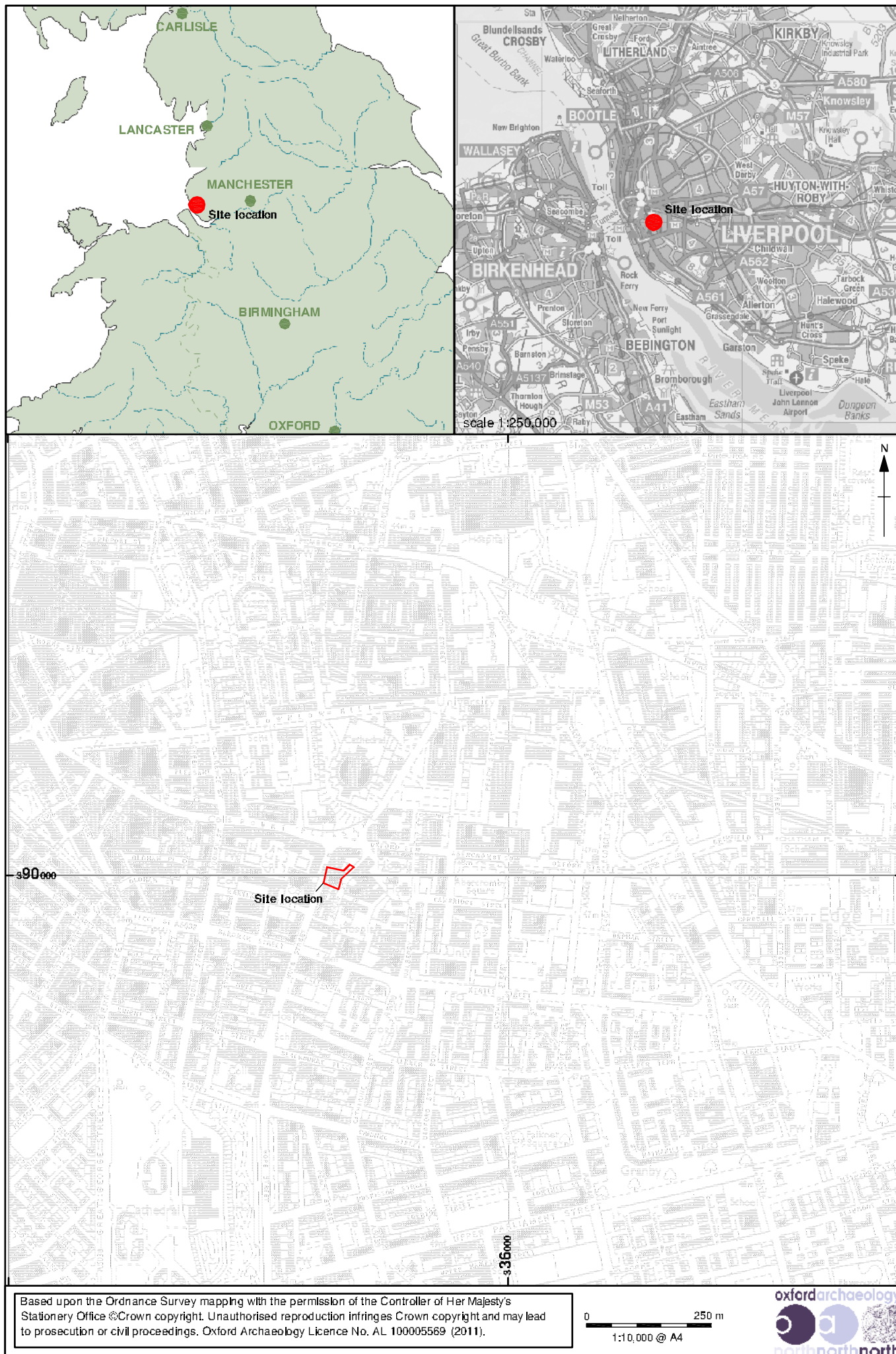


Figure 1: Site location

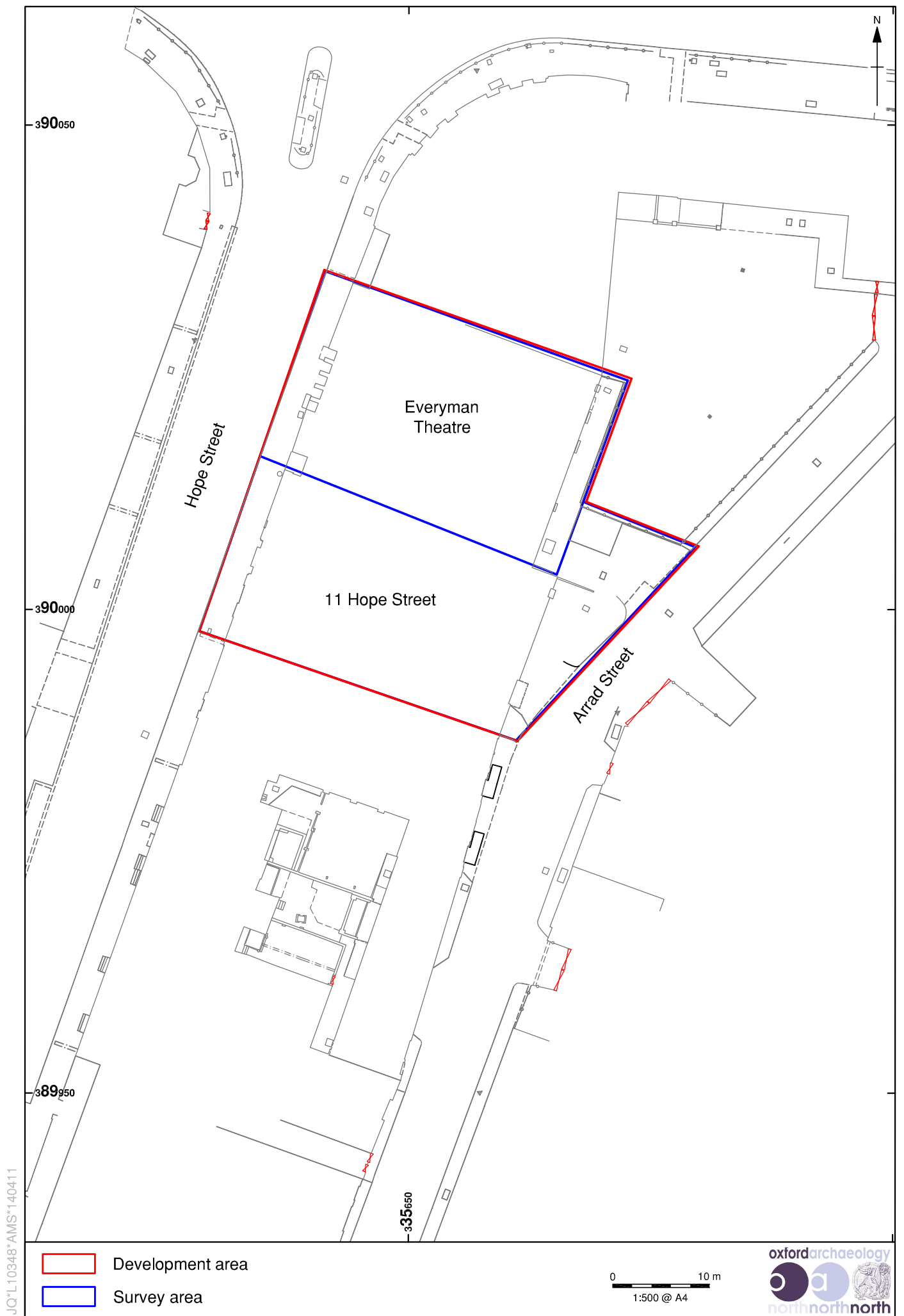


Figure 2: Location of building survey areas

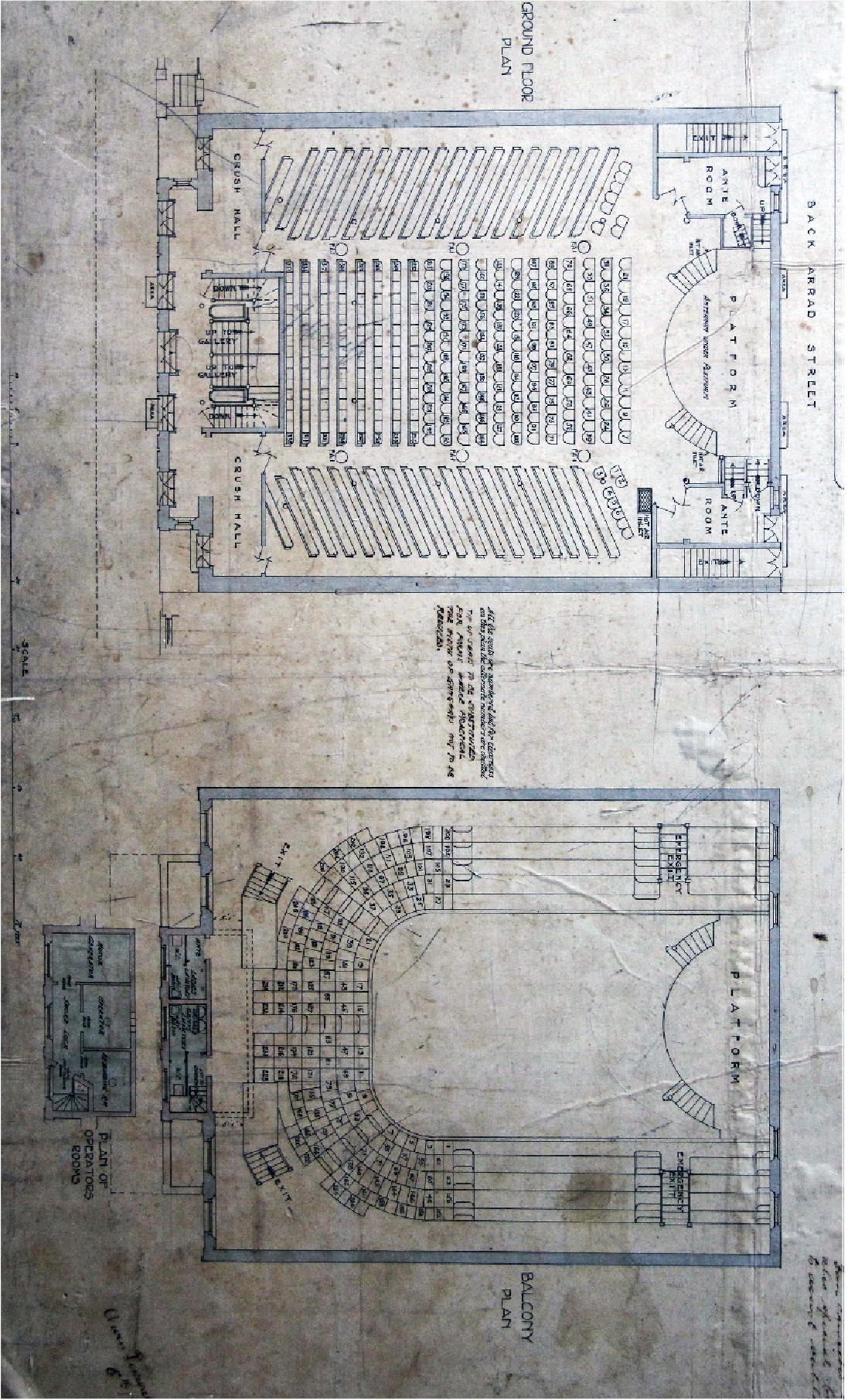
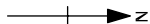
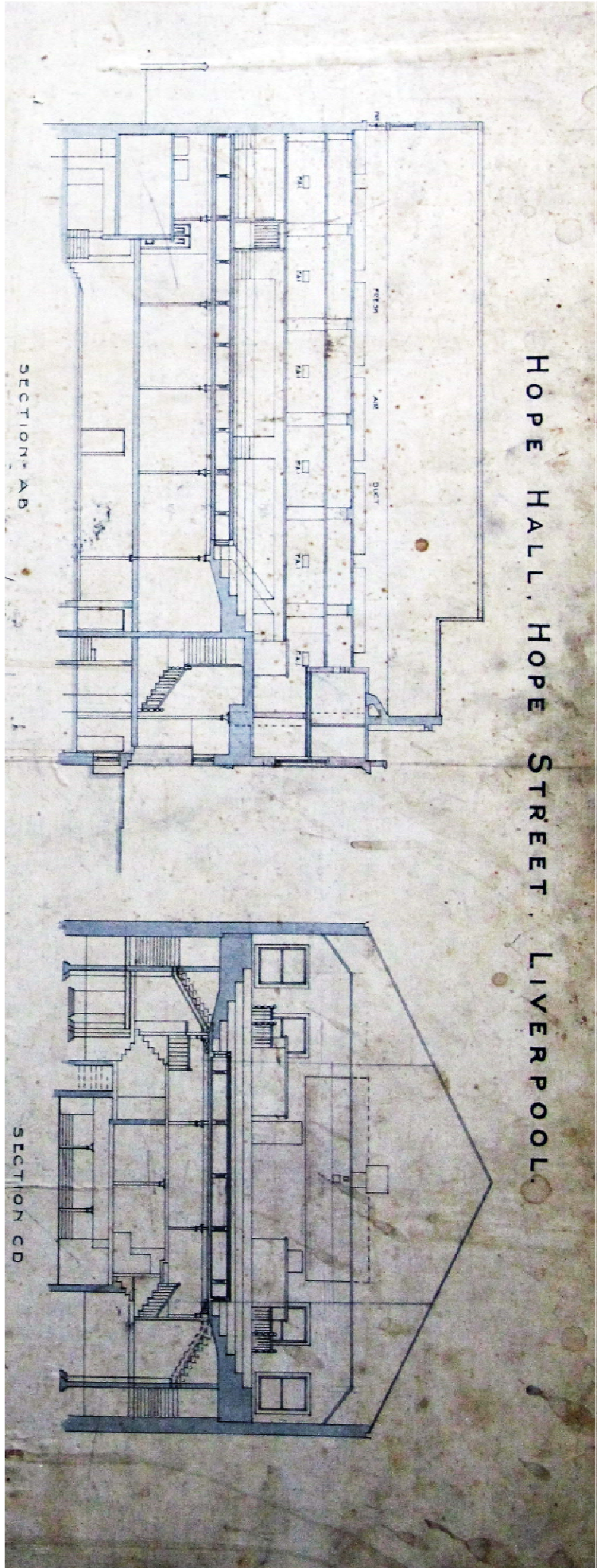


Figure 3: 1910 Architects Ground and First floor plan of Hope Hall



0
1:250 @ A4
5 m

Figure 4: 1910 Architects East/West and North/South cross sections through Hope Hall

Figure 5: Ground Floor Plan of 9-11 Hope Street

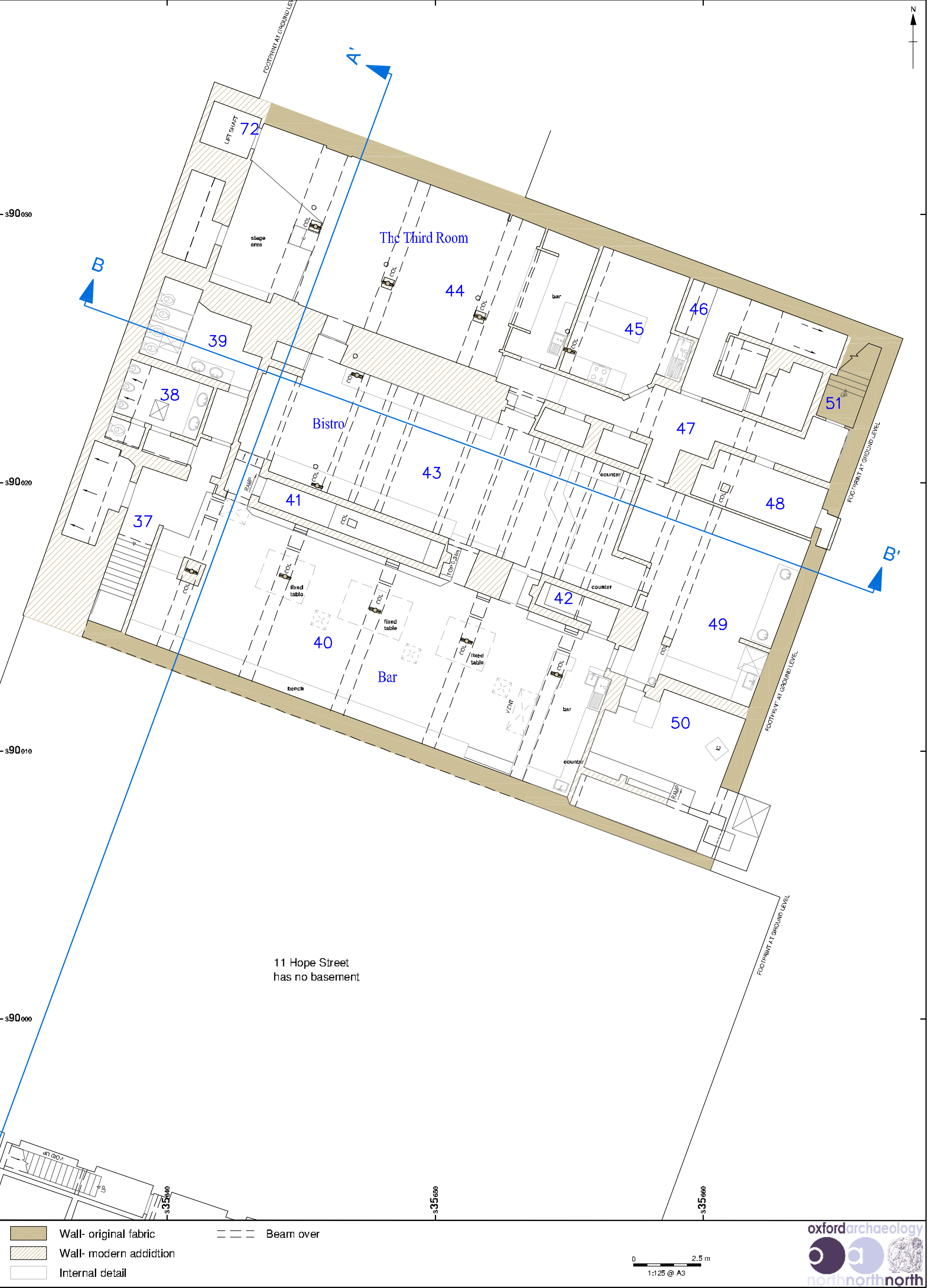
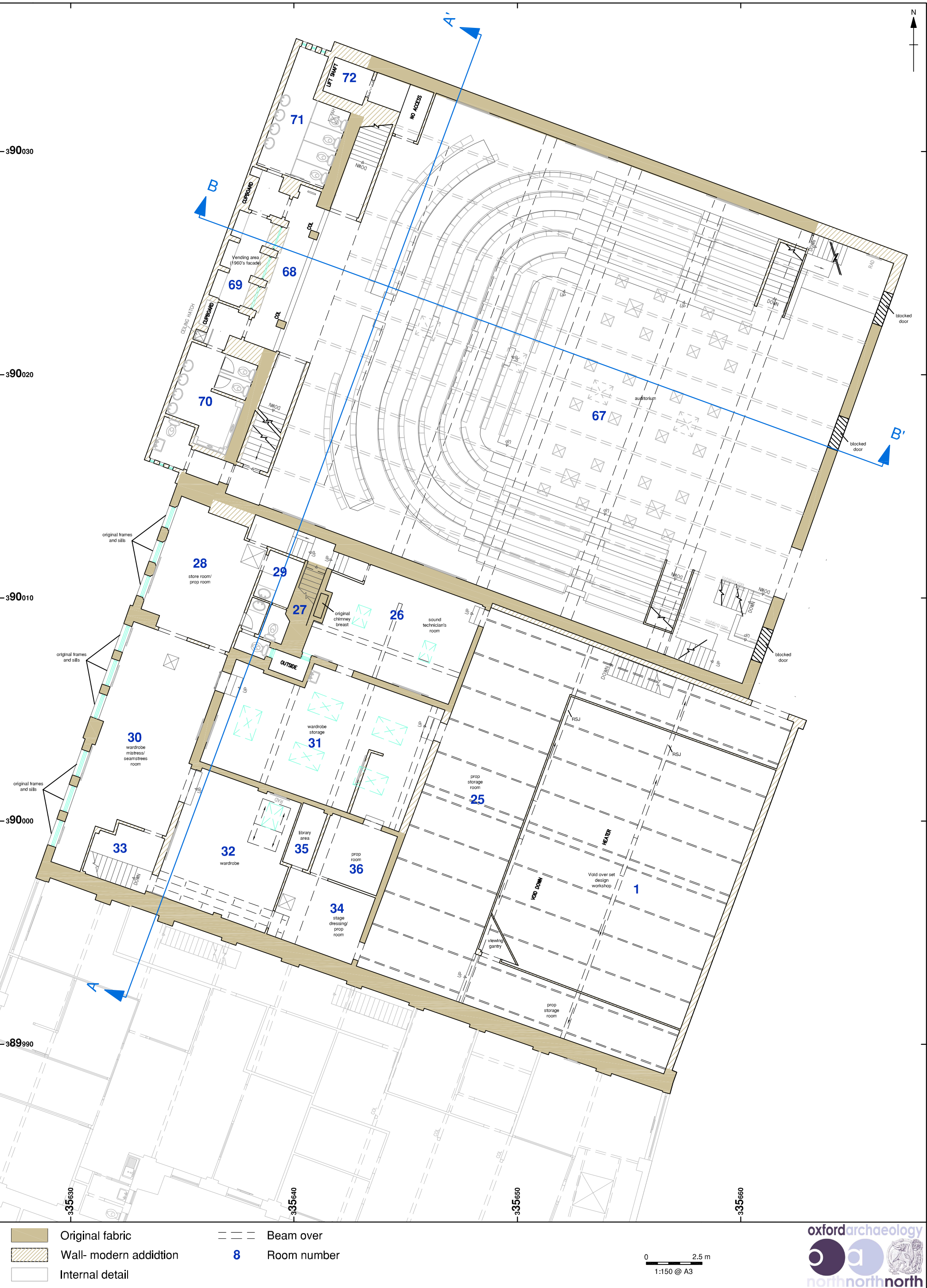
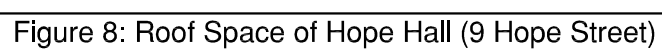


Figure 6: Basement of Hope Hall (9 Hope Street)





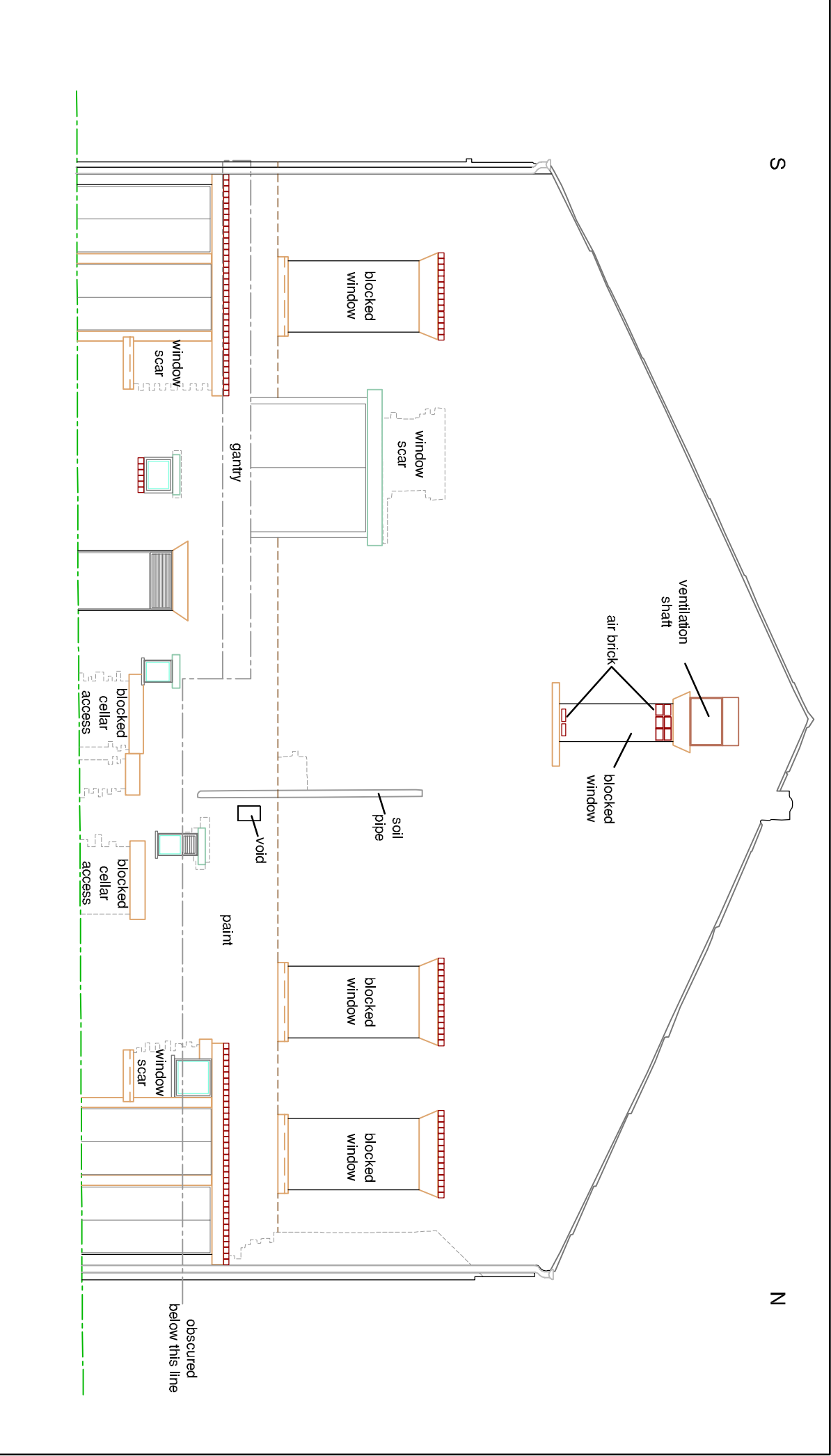
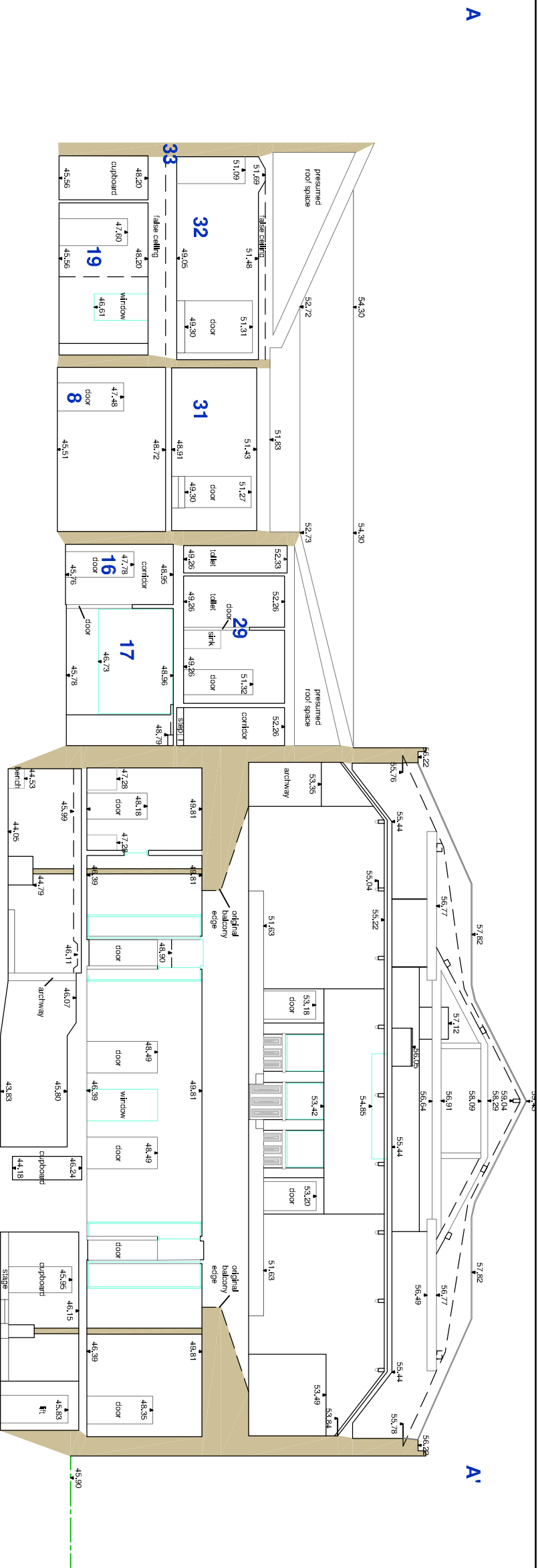
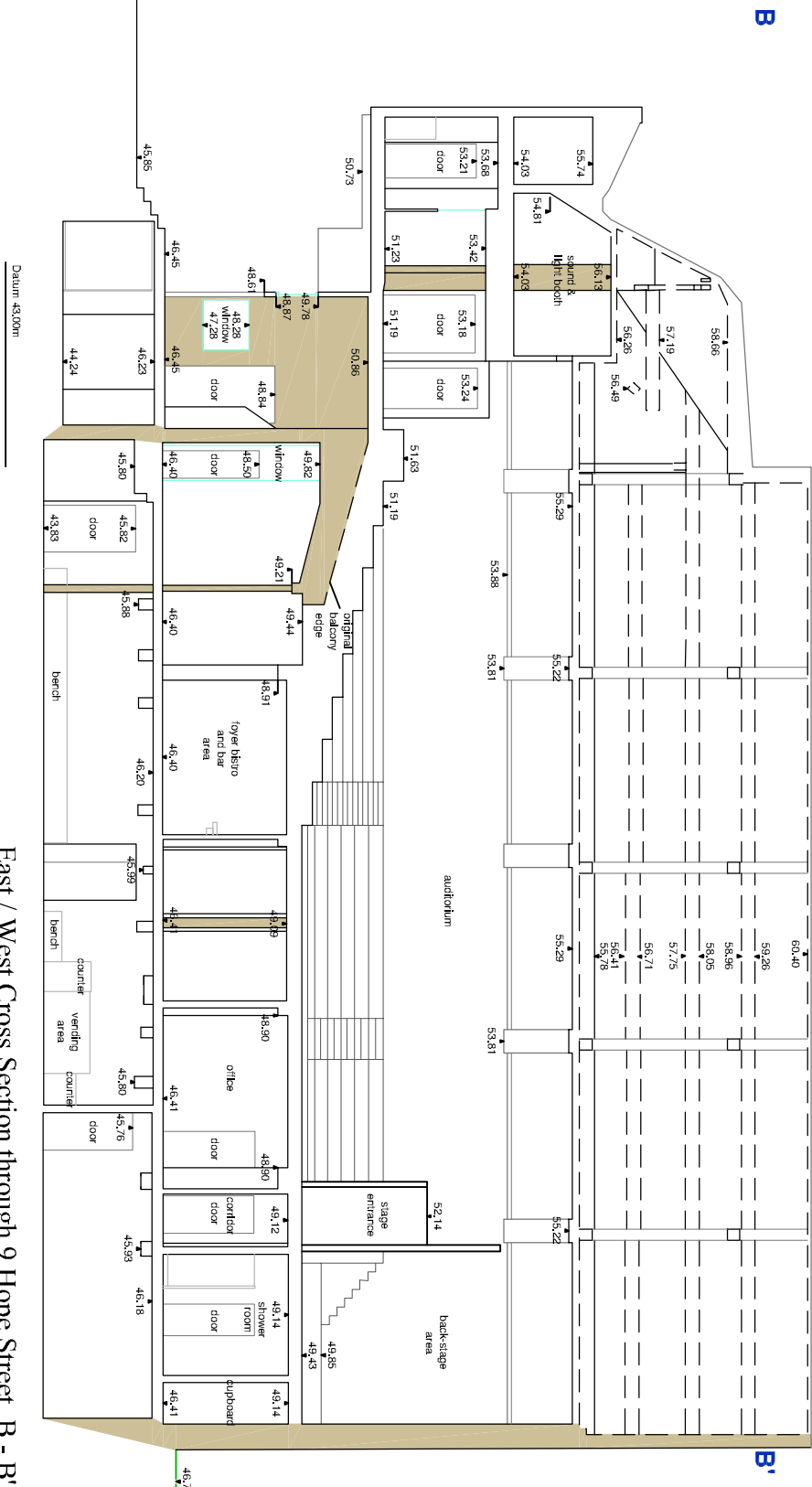


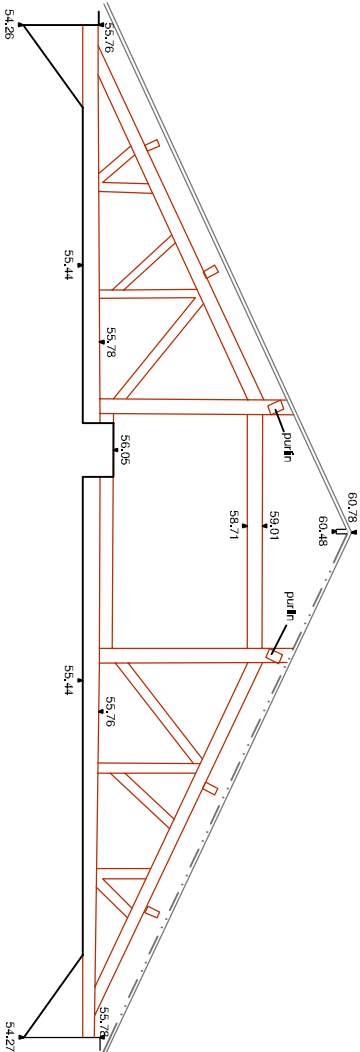
Figure 9: Eastern Elevation of Hope Hall (9 Hope Street)



North / South Cross Section through 9-11 Hope Street A - A'



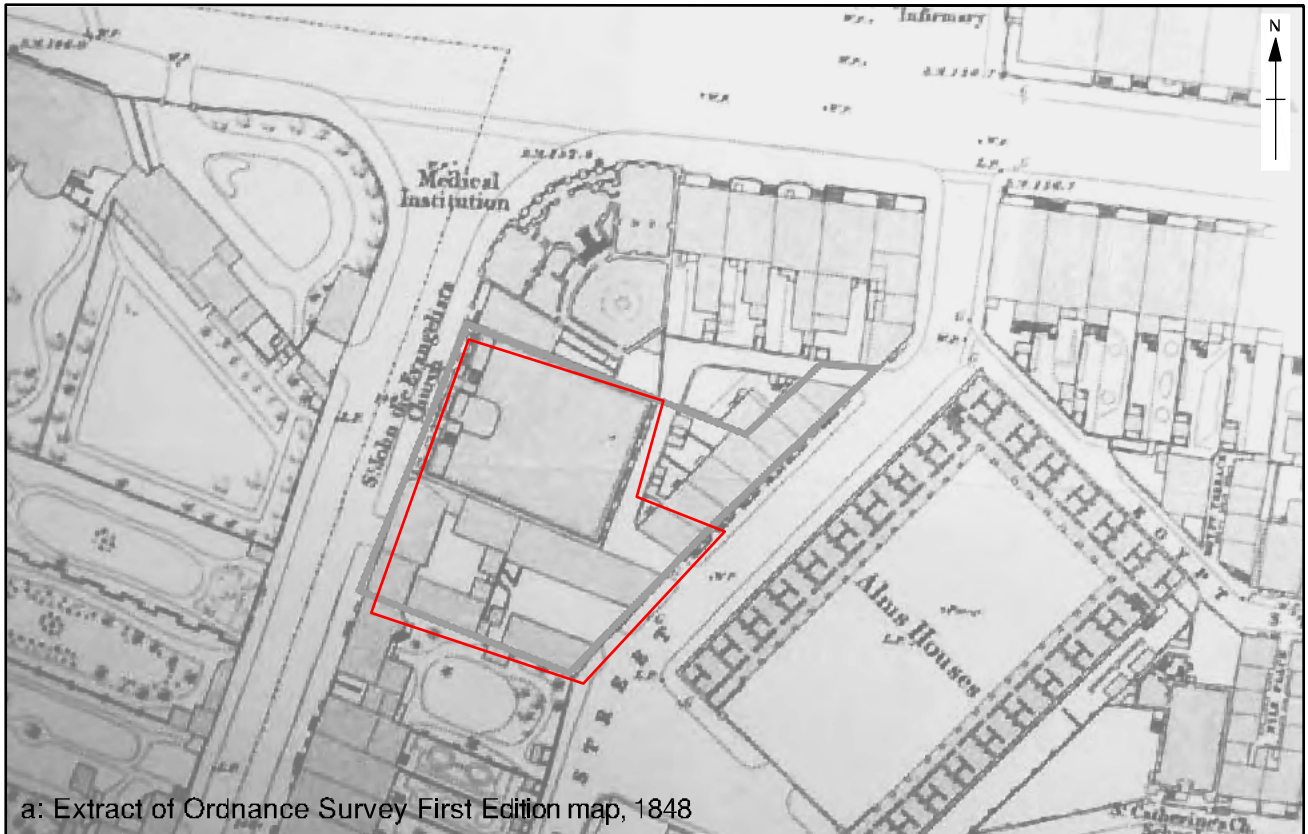
East / West Cross Section through 9 Hope Street B - B'



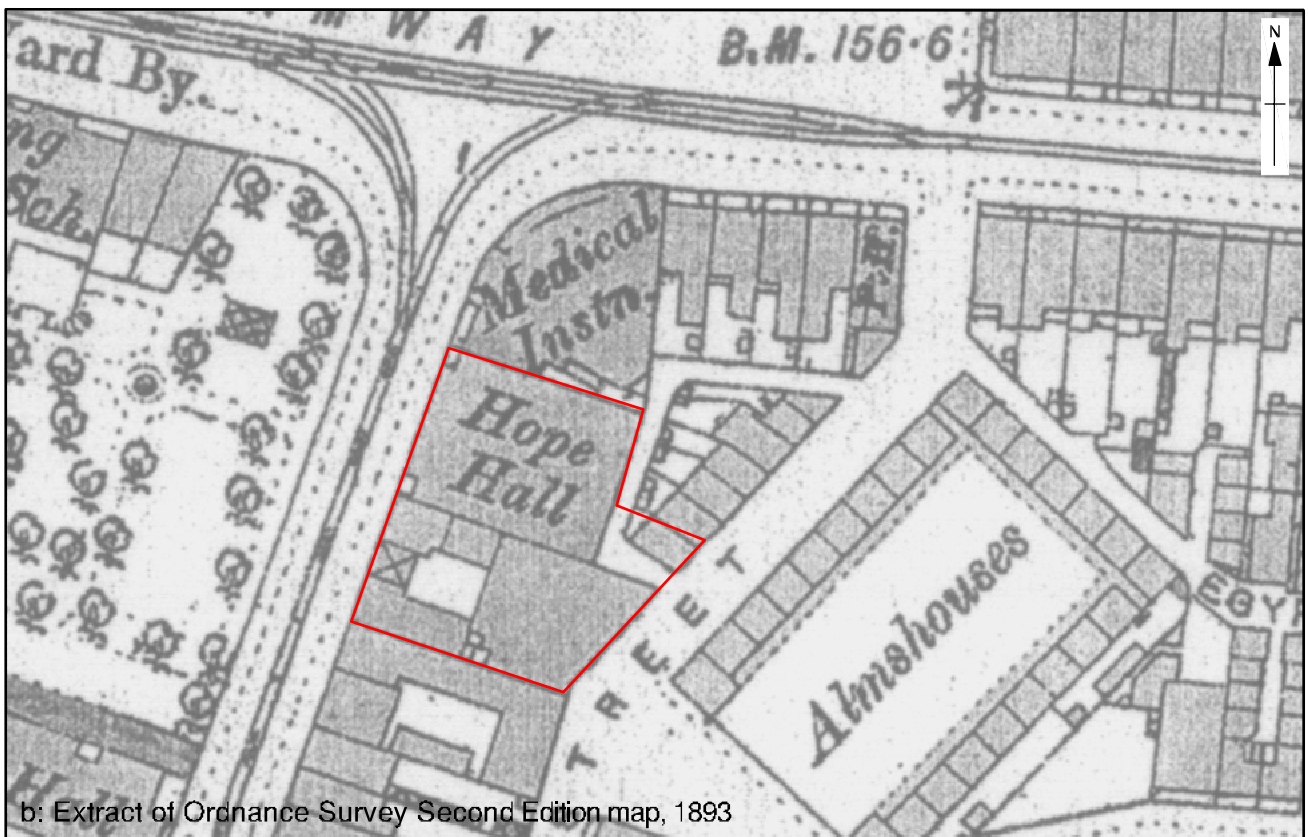
Original fabric
Window
Internal detail

Beam
Roof line
Section orientation
A A'

0 2.5 m
1:150 @ A3




a: Extract of Ordnance Survey First Edition map, 1848



b: Extract of Ordnance Survey Second Edition map, 1893

Figure 11: 11 Hope Street as shown on the OS 1st edition (1848) and 2nd edition (1893)

 Study area

0 25 m
1:1000 @ A4

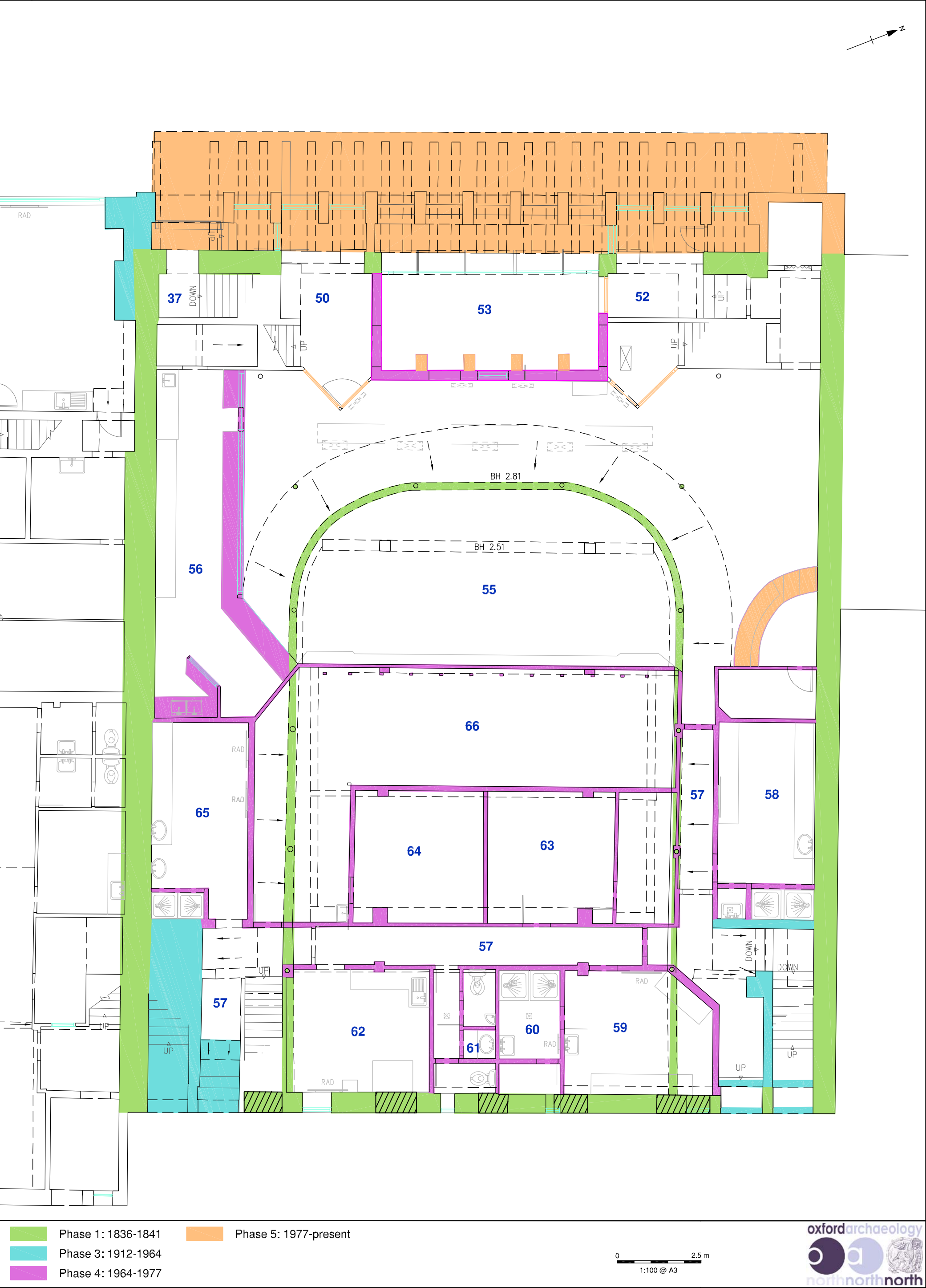


Figure 12: Phased development of Hope Hall

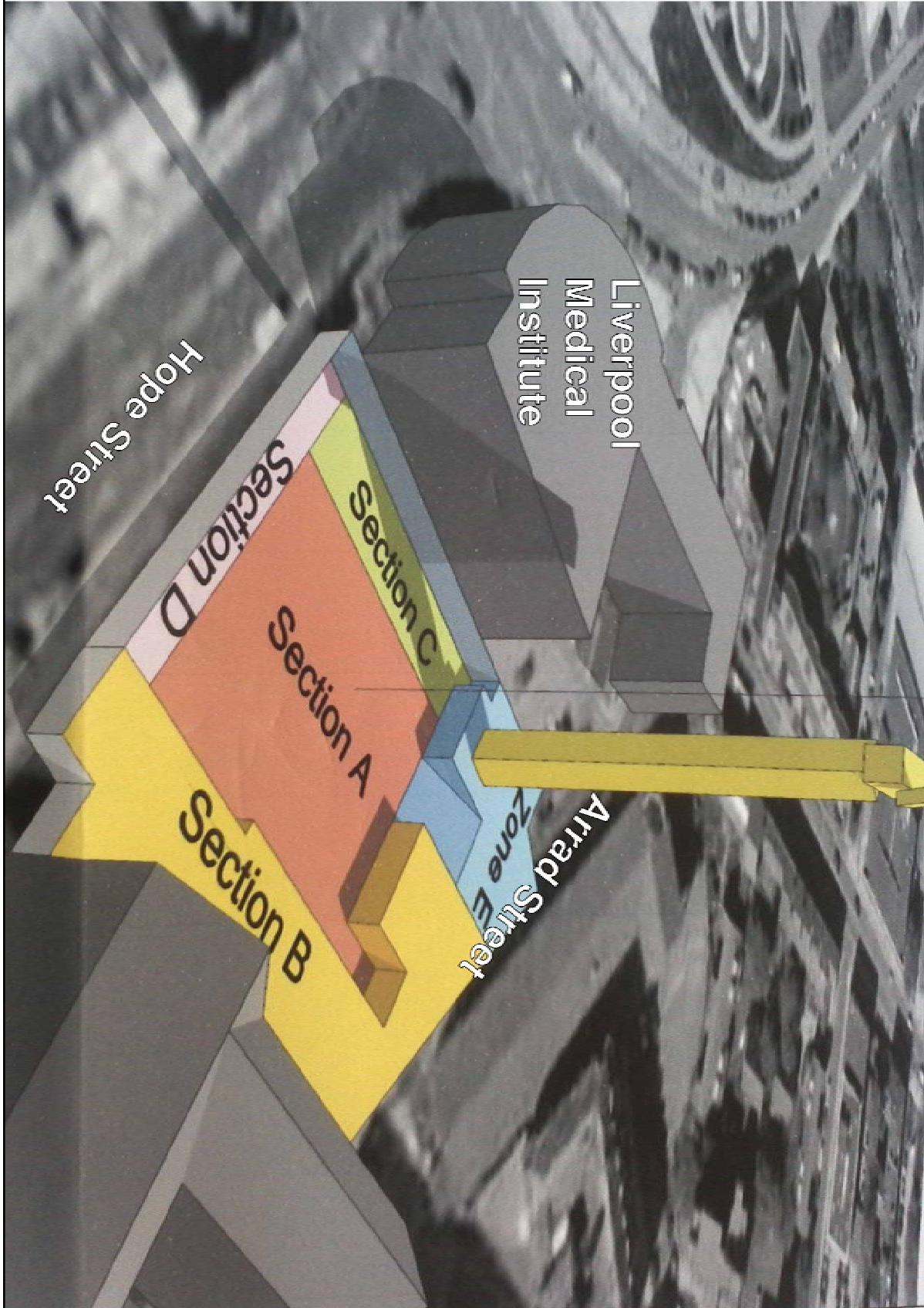


Figure 13: Location of construction zones, as specified by contractor



Figure 14: Yates and Perry map of 1768



Figure 15: Charles Eyes map of 1785

 Development area

not to scale



Figure 16: Map of Liverpool, 1795 (Anon)



Figure 17: Horwood's map, 1803

Development area

not to scale



Figure 18: Ordnance Survey map, 50" to 1 mile, 1848

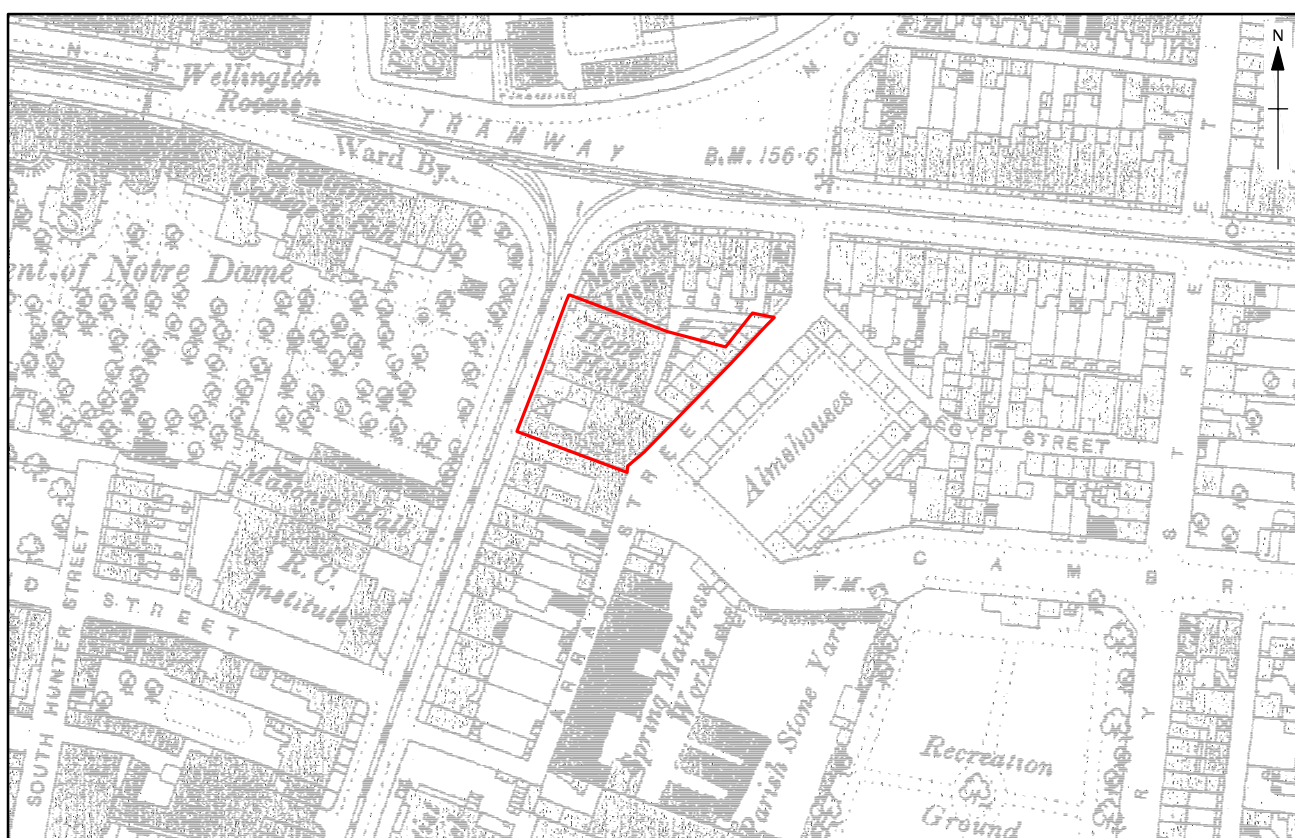


Figure 19: Ordnance Survey map, 25" to 1 mile, 1893



Development area

not to scale

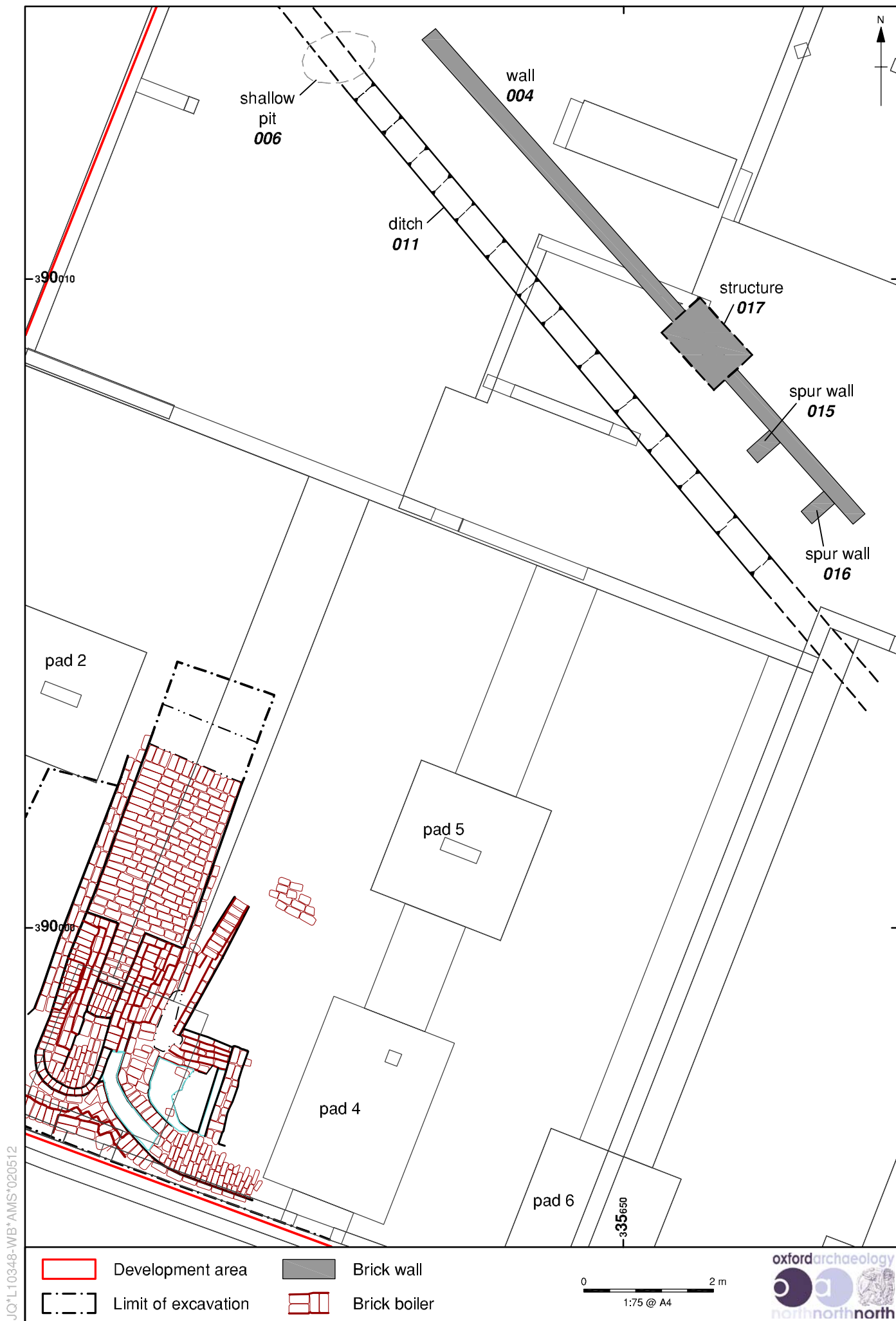


Figure 20: Bowling Green wall and ditch

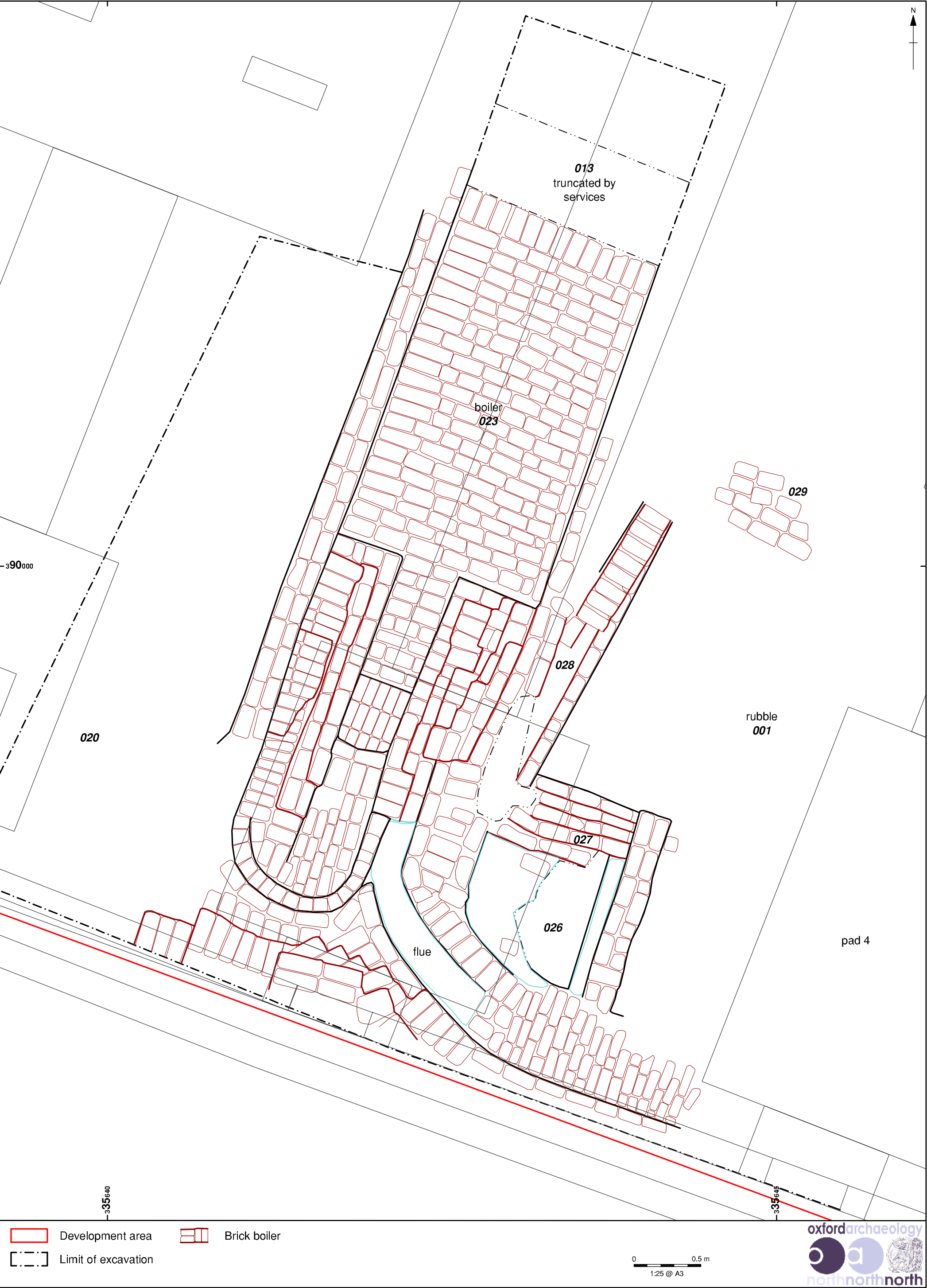


Figure 21: Boiler and associated walls

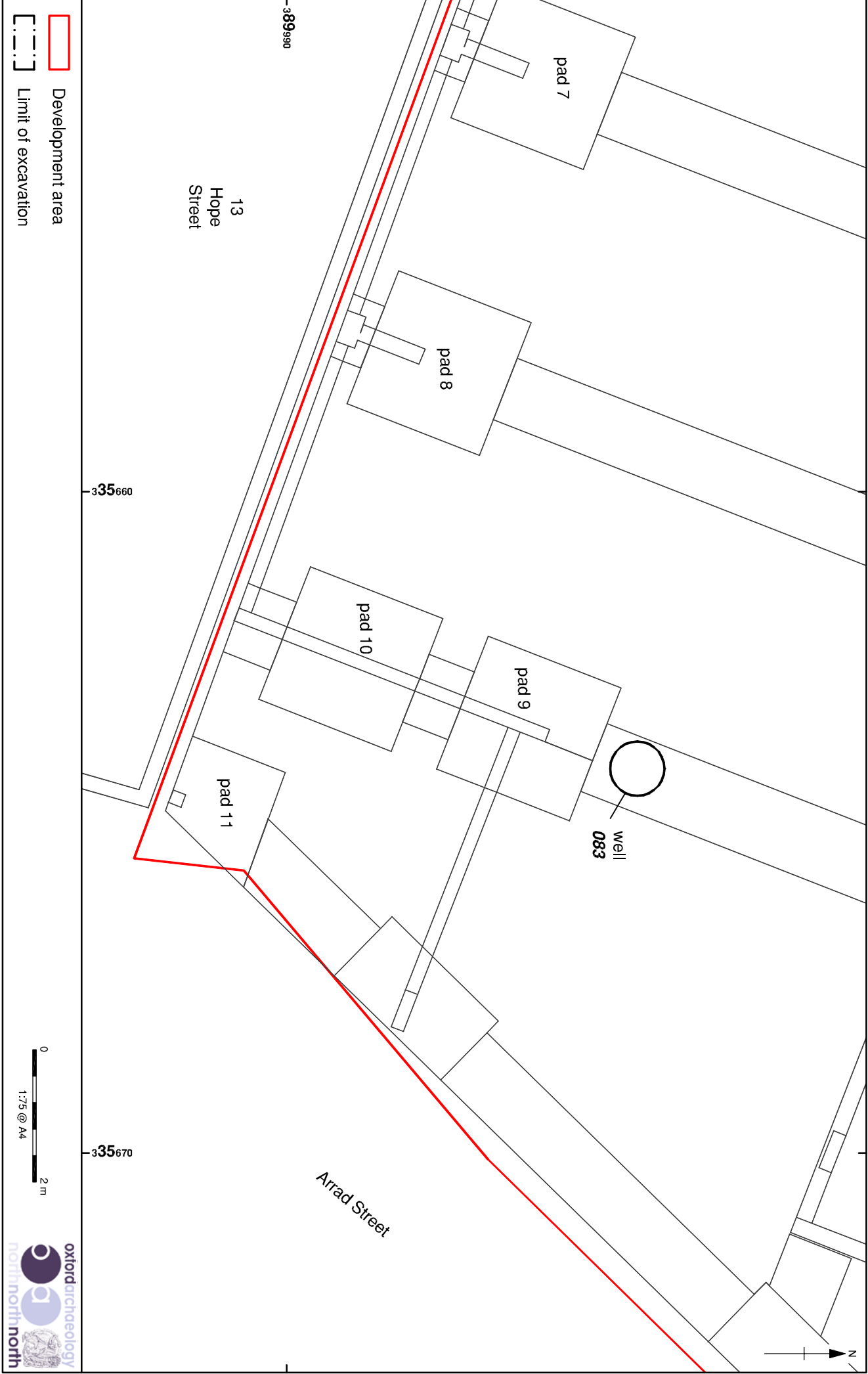


Figure 22: Well and foundation pads in Section B



Figure 23: Cellars and boundaries in Zone E



Figure 24: The structural remains superimposed upon the 1893 Ordnance Survey, 25" to 1 mile



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Plate 36: East-facing view of brick wall **004** and ditch **011**



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Plate 42: Section C showing the natural yellow sandstone bedrock



Plate 43: Showing west-facing section deposits **065 - 074** inclusive within Zone E



Plate 44: North-west-facing view of Room 1 cellar and flag floor in Zone E



Plate 45: Walls **052**, **053** and **054** on the west side of Zone E