

# Tales From the Orchard

The History of Bank Street:  
Past and Present



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## The History of Bank Street: Past and Present

John Clark & Karen Harvey

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## A History of Bank Street Karen Harvey

*This book does not claim to be anything so dignified as history. It is only a gathering together of the various threads out of which history is woven – threads which, if not seized and put into tangible shape, quickly escape altogether.<sup>1</sup>*

Robert Eadon Leader, *Reminiscences of Old Sheffield; its Streets and its People* (1875).

At the turn of the eighteenth century, with a population of only 3,500, Sheffield was smaller than Leicester, Coventry and Worcester (not to mention Exeter, York, Norwich and London). By 1750 the population had more than trebled (reaching 12,000), outstripping the speed of growth in all of those towns.<sup>2</sup> The new northern manufacturing towns were changing the face of the English landscape, and Sheffield was, by any measure, an important player in this. A map of 1771 lays out the future development to the south of the existing city centre, with the orderly grid of ‘proposed new streets’ imposed on the irregularly shaped Alsop’s Fields.<sup>3</sup> This layout echoed the regularised public spaces that characterised other Georgian urban developments such as those in London, Edinburgh and Bath. Such cityscapes embodied the values of gentility and politeness.

To the north of the city, too, developers had begun to clear the many timber buildings, small metal workshops and open land that characterised the Sheffield urban landscape. The steepness of the land on this side of the Cathedral made regularity and clear lines of sight more difficult to achieve. Nevertheless, the ambitious Paradise Square was laid out by Nicholas Broadbent in 1736, with the east side completed that year and the other 3 sides completed after 1771 by Broadbent’s grandson. This development was situated in the still vital old heart of the



town, adjacent to the large market and the two major coaching inns, The Angel and The Tontine. These were all located in the shadow of Castle Hill, where (as noted on the 1771 map) the castle had stood until it was ‘demolished in the Civil War’. More important for the district in the late eighteenth century was St. Peter’s Church and its large square formed by St. James’ Row and East Parade, a busy public area thronged by the young girls and boys attending the schools on either side.<sup>4</sup> It was to be in the roads immediately to the north of the churchyard that a network of other roads was developed at the very end of the eighteenth century. This included Bank Street. Eventually, the centre of gravity in the city would move towards the grid of new streets built on Alsop’s Fields but that process took many decades. At the end of the eighteenth century, the streets to the north of the church were bustling and lively.

The buildings that are the focus for this historical essay were acquired by Bank Street Arts at the beginning of 2008. I became BSA’s ‘Academic-in-Residence’ in September 2011 and set about – with the help of several History MA students<sup>5</sup> and Bank Street’s founder and Creative Director, John Clark – researching the buildings, the past inhabitants and the immediate surrounding area. This essay summarises these findings and discusses some of the most interesting and significant of them. At our disposal was a wide range of historical documents, the most useful being those that were collected or created relatively systematically. These include rate books, which give details of the owners, occupiers, rent value and in some cases the current use of the building.<sup>6</sup> Census data, from 1841 and then available for every decade (until 1911 at the time of writing), consists of more detailed information on all inhabitants in individual properties; their age, marital status, place of birth and occupation.<sup>7</sup> Combining these

10 Clifford Thos. Palace Inn  
**Bank-street.**  
 1 SHEFFIELD OLD BANK; Parker, Shore & Co. (draw on Rogers, Olding & Co.)  
 3 Smith & Hinde, solicitors  
 7 Watson John, solicitor; law clerk to River Dun Company, & accountant to Sheff. Assay Office  
 9 Marshall & Roberts, accountants  
 11 Fisher Francis, solicitor  
 13 COURT OF REQUESTS OFFICE for the Duke of Norfolk's manor of Sheffield; held at Town Hall every Thursday  
 15 Smith H. J. accountant  
 17 Cooper John, Old George  
 19 Grayson C. milliner & dress mkr  
 27 Kelly D. wholesaler in cutlery  
 6 Kettle R. linen & woollen drpr  
 8 Lowe Elias, leather merchant  
 10 Fowler John, land agent  
 12 Badger Thos. attorney & notary, coroner for Yorkshire, joint solicitor with Mr. Vickers to Sheffield & Rotherham railway, & commissioner for taking acknowledgments of deeds by married women  
 16 Rodgers & Son, solicitors; clerks of indictment of West Riding of Yorkshire, solicitors to magistrates of ditto, & deputy stewards to Eccleshall Ct. of Reqts  
 16 OFFICE OF COURT OF REQUESTS; Steward, Maude F. Esq. Deputy & Clerks, Rodgers & Son Gaoler, Greenwood Wm.  
 18 Jackson Wm. surgeon  
 20 Sloan Jas. draper  
 24 Greaves G. wine & spirit merchant  
 26 Swift George, draper  
 28 Foden Peter, shopkeeper  
 34 Chesman Thomas, surgeon

150 Hunter haffer  
 98 Gatley Next 252 strum  
 289 Timm knife  
 268 Glossobashfo  
 Bellfield  
 Broad Day 1 knife  
 16 Stanif  
 14 & 12 knife  
 Bern  
 Lindl  
 59 Marp  
 67 Batt  
 85 Robb  
 117 Amer  
 28 Batty  
 Rean  
 ver  
 46 Hall  
 Turn  
 Wag  
 Hibb  
 84 Mort  
 102 Rop  
 ret  
 ;  
 Lor  
 Blo  
 193 Hie

Page 2] The undermentioned Houses are situate within the Boundaries of the

No. of	ROAD STREET, No. and No. or NAME of HOUSE	HOUSES (No. of Houses)	NAME and Surname of each Person	RELATION to Head of Family	CON-DITION as to Marriages	AGE last Birthday of Male	Rank, Profession, or OCCUPATION	WHERE BORN
1	Bank-street	1	John Ann Lewis	Daughter	Mar	25	Housekeeper	Yorkshire Sheffield
6	38	1	John Turner	Son	Mar	62	Miner	Yorkshire Sheffield
6	38	1	Mary Ann	Wife	Mar	63	Miner	Yorkshire Sheffield
			John	Son	Mar	24	Scholar	Yorkshire Sheffield
			Arthur Thomas	Grandson	Mar	17	Scholar	Yorkshire Sheffield
			John Gordon	Son	Mar	17	Son	Yorkshire Sheffield
7	34, 36, 38	1	John Richardson	Son	Mar	27	Serv	Yorkshire Sheffield
			Sarah Richardson	Wife	Mar	27	Wife	Yorkshire Sheffield
			Emma Whalley	Serv	Mar	27	Wife	Yorkshire Sheffield
			John Elias	Serv	Mar	27	Wife	Yorkshire Sheffield
8	40	1	Thomas Gregory	Head	Mar	28	Wife	Yorkshire Sheffield
			Susan	Wife	Mar	26	Wife	Yorkshire Sheffield
			Elizabeth	Daughter	Mar	17	Wife	Yorkshire Sheffield
9	62	1	Thomas Hinds	Head	Mar	47	Wife	Yorkshire Sheffield
			Ann	Wife	Mar	46	Wife	Yorkshire Sheffield
10	Wharfedale	1	George Hargreaves	Head	Mar	43	Wife	Yorkshire Sheffield
			Elizabeth	Wife	Mar	42	Wife	Yorkshire Sheffield
11	54	1	Thomas Galt	Head	Mar	27	Wife	Yorkshire Sheffield

1	Wm Morris	3
2	Mrs Robinson	2 6
	Mrs Parker of No 6	5
13	John Davie	7
14	Wm Cowie	6
15	Thos Hines	6
16	Thos Smith	12 6
17	Thos Slack	3 6
18	Mrs Sugnew Shops	4
19	Thos Spavall	1 2
20	Wm Nicholson	10
1	Geo White of School 2/2	3

two types of record allowed us to reconstruct a detailed picture of who lived and worked in which property at any given time. Electoral Registers, which record the individuals registered to vote at an address, confirm who resided in these buildings.<sup>8</sup> We could supplement these documents with others. Trade directories advertised the services and trades of those who could afford to pay for the entry, giving their name, occupation and address.<sup>9</sup> Once able to identify the names of individuals who resided in the building, we could begin to search for these people in other, less systematically kept manuscripts. Finally, we have been able to draw upon memory by using the work of Robert Eadon Leader, a Sheffield resident who at the turn of the nineteenth century committed to print recent past events of the town. Leader distanced himself from a formal academic analysis of the past and instead sought to ‘chronicle small details’.<sup>10</sup> His work, *Reminiscences of Old Sheffield; its Streets and its People* (1875), is a fascinating record of remembrances of groups of men. Their memories of Bank Street were another important written source for this research.

The history of the site has also drawn on the physical standing buildings as well as the surviving documents designed to record those buildings and the surrounding area. This evidence has been important in attempts to date the buildings. The first building on the street was erected in 1784,<sup>11</sup> though the earliest record for the BSA plots themselves dates from 1791. That particular document is dated 1st January 1791 and is one of a series of deeds now housed at Bank Street Arts, which provide a continuous record of ownership from 1791 to the present day. The document of 1791 lays out the transfer of land – the plot which is now 40-42 and 40a Bank Street – from John Shore to John Eadon and William Taylor.<sup>12</sup> It describes that plot as ‘part of a certain orchard or

# His Indenture

PLAN of the land



The following text is a detailed legal indenture, written in a cursive script. It begins with a date and the names of the parties involved. The text describes the terms of the agreement, including the purchase of land and the obligations of the parties. The document is signed at the bottom by John and others, with red wax seals.

John

John

John

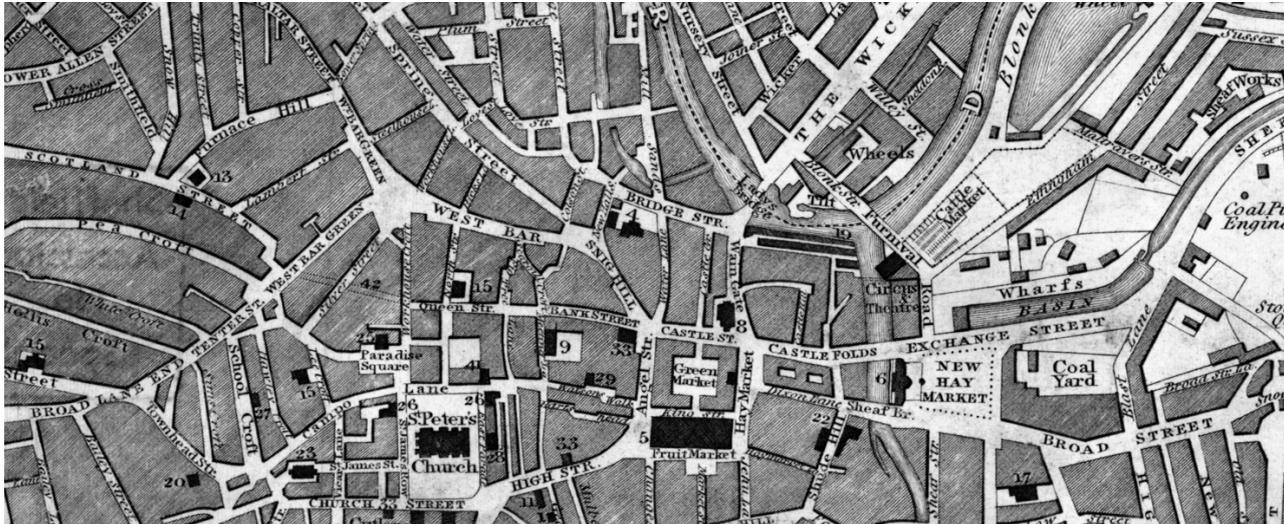
garden' at 'Irish Cross', situated between two other plots of land in the same orchard now leased to other men and bounded to the north and south by other land owned by Shore. He was parcelling up his orchard for sale and establishing a new street in the process. The deeds describe the street as Shore Street, named after their owner: John Shore, a banker, was recorded in a trade directory as living at 'Irish Cross', adjacent to the site of the BSA buildings.<sup>13</sup> Within a short time the alternative name of 'Bank Street' was in use.<sup>14</sup> Similarly, the first mapping of the entire street is in a 'Plan of the Town of Sheffield in the County of York' of 1797. Thus, while the trade directory of 1787 contained no entries for Bank Street (or Shore Street), the directory of 1797<sup>15</sup> listed 15 businesses operating in Bank Street.<sup>16</sup>

The architectural evidence of the standing buildings gives a more complicated picture. The existing buildings appear to have been constructed during separate waves of building, possibly in the 1790s, 1820s/30s, 1840s and 1870s. As part of the listing process (the front buildings have Grade 2 Listed Status), the Listed Buildings Officer dated the buildings to c.1830 and considered the front buildings to be older than those at the rear.<sup>17</sup> The differential heights show that 36 and 38 were built at a different time to the higher number 40 (and 42); the poor join between the two buildings now visible in the brickwork underlines this. The deeds (both extant and missing) also suggest that the plots were initially sold – and presumably developed – separately.<sup>18</sup> This means that Bank Street was not the collection of buildings we know today until the 1870s (when we believe 40a was added, possibly following the demolition of earlier buildings on that plot). An added complication is the puzzle of the numbering system. Until 1844, the buildings were numbered 18, 19 and 20. In this year, odd numbers appear to have moved



to the south side of the street and 18 absorbed the properties that had been numbered as 19. In 1871 the modern numbering was instituted, giving us numbers 32-40½. Unfortunately, it is extremely difficult to be sure which numbers refer to which standing building. Nonetheless, in style these buildings refer back to the classical symmetry and simplicity of modest eighteenth-century urban terraces. This is most evident in the exterior of the buildings fronting onto Bank Street, which consist of a pair of three-floored and three-bay units with (possibly not original) classical references around the doors. The interiors of the buildings may have been changed considerably over the past two hundred years, but the scale and few remaining historical details seem to reference the past.

The streets immediately surrounding these buildings boasted a number of important establishments, as shown in a map of 1838-41.<sup>19</sup> Quakers would have flocked to the nearby Friends' Meeting House, curious workers to the Mechanics' Library and all manner of commercial and professional men to the bank and the County Court Office. A very detailed map made in 1851 gives further valuable information on the immediate surrounding area.<sup>20</sup> The buildings were flanked by the Black Lion Public House to the left and the County Court Office to the right. The George and Dragon pub and the Sheffield Union Bank were on the opposite side of the road. At the end of the north side of Bank Street the office of the Independent opened out onto the wide and busy junction with Snig Hill and Angel Street, which marked the beginning of the open spaces of the markets. By the date this map was published, in 1853, the imposing indoor Norfolk Market Hall had been opened here, soon to be followed by the Fitzalan Market Hall later in the century. Even before these large markets were established, though, the building that became the George



and Dragon was ‘a market-house’; on market days so many carts crowded along Figtree Lane and Bank Street that an Alderman banned them.<sup>21</sup> The larger properties on the Bank Street site – now numbers 36, 38 and 40 – thus faced onto what was a busy thoroughfare running to the town centre from the east. This same map also shows the ground floor footprint of those properties around twenty years after construction, including outbuildings. They had three floors and large cellars.<sup>22</sup> Each property probably had its own entrance; the door to number 38 has now been replaced by a window, though traces of the original entrance are still evident on the floor inside. Separated by two courtyards – the one behind number 36 now covered with a glass roof – are the smaller properties at the rear, with only two floors at their front elevations. These are numbers 32, 34, 40 ½ and 40a (from 1939). These rear buildings looked down the hill, across a long yard that led to the Black Swan Inn and to the roofs of a thickly-packed concentration of properties between Scargill Croft, Snig Hill and West Bar. Access to the yard from 32 and 34 was via a doorway, but there also appears to have been another access that was much wider: the top of a now blocked-off archway can still be seen at the rear of the existing buildings. Not only was the area in which the buildings were situated busy, but the buildings themselves housed a much higher concentration of people than they do today.

These diverse sources tell us a significant amount about the previous inhabitants of Bank Street and the changing uses of the buildings. This essay will reconstruct the history of those inhabitants and their use of the buildings. Sometimes owned and occupied by different people, numbered differently, even (we believe) with individual buildings being given two different numbers in different documents – this has been a challenge. We



cannot rule out the possibility that the compilers of rate books and trade directories sometimes made mistakes. With greater certainty we can say the vagaries of the historical record have made some of the inhabitants more accessible than others. The names of most occupants who spent more than a few months living at Bank Street are likely to have been recorded in the regularised sources; business owners and the self-employed can also be found here. However, it is only those who were exceptional in some way that will have left a distinctive trail in the records. This privileges men with middle-class occupations and means we are likely to know less about the literally countless women and workers. Historians do not have to remain silent on these inhabitants, though. Sustained research can upturn every proverbial documentary stone. We can also use a wide range of sources to reconstruct a convincing context that can serve as the basis for informed speculation about these ‘quieter’ past residents. As a discipline, history combines both scientific and literary elements: carried out to high standards of evidence and rigour, it seeks to unearth ‘facts’ and imaginatively reconstruct the past by critically synthesising a range of different sources. Combining these methods, the research completed between 2011 and 2014 has produced a detailed, if still incomplete, picture of who occupied each of the six properties and when. The full record contains hundreds of names and no doubt more will be added in future.

An essay of this length would try in vain to capture accurately all the details of this past – it is simply too big and complicated. Rather, my aim is to give an impression of the variety of inhabitants who occupied the buildings, the range of activities they undertook within these walls and the major trends over time. Two features are particularly striking. The buildings are now



exclusively a place of work. Yet this is a very recent development, as we shall see. For over 100 years the buildings were used for both domestic and commercial purposes; electoral registers show this was still the case in 1959. The second important finding is that the inhabitants belonged to a wide range of different social groups. These buildings housed a mix of trades and occupations, including squarely middle-class professionals and poorer women and men who worked with their hands. Until the mid-twentieth century these buildings were multi-use, where people made homes, manufactured products and provided services.

**Numbers 18, 19 and 20 (later all or part of 32-38 or even 40):**

While the property deeds for Bank Street begin in 1791, the first inhabitants we can identify are from the rate book for 1796. Three men occupied the buildings: James Grimer at 18, John Bramer at 19 and James Howson at 20. From the following year, though, the buildings were rented to two new proprietors: Widow Porter at number 18 and 19, and Widow Nicholson at number 20. Under the control of these women, the buildings at 18 and 19 were used as shops, while number 20 was a school. The shops belonged to metal workers. George Pryor was one of only two businesses listed in *The Directory of Sheffield* for 1797 who specialised in the highly skilled craft of making surgeons' instruments;<sup>23</sup> he was replaced by Messrs Saynors in 1799, who remained until 1811. This is likely to have been the razor makers, Samuel and John Saynor, who had been listed at numbers 4 & 5 Bank Street in 1797 and presumably moved along the street.<sup>24</sup> The school was run consecutively by James Haywood and George Wilde. Like many men and women listed in a single record, Wilde has eluded the historical researchers. In contrast, we know that Haywood was vestry clerk to the Overseers and was likely using his skills



in literacy and numeracy to tutor young boys.<sup>25</sup>

From these first ten years we can already see that the buildings were used for a mix of occupations that straddled what late-eighteenth-century people might have termed the ‘mechanical’ or practical arts on the one hand and the liberal arts or philosophical knowledge on the other. We might now describe this distinction as blue and white-collar work. Yet these distinctions were contested during the eighteenth and nineteenth centuries. The co-existence of this range of different kinds of work in close proximity within the Bank Street buildings is material evidence that the work of the hand and the work of the mind were not entirely segregated. Certainly in Sheffield, a place of innovative metalwork production, the processes of design and making were inseparable. This is embodied in the figure of John Addy (or Addey). Addy was listed in different sources as working at numbers 18, 19 and 20 as scissor manufacturer and drawing master between 1819 and 1828; his wife is listed as living by herself after 1830 – once at number 18 in 1834 and once at 19 in 1831.<sup>26</sup> The multiple numbers may reflect the renumbering of buildings or errors in the records, but we know that the Addy family moved between buildings: later in the century, local men remembered him moving from a room at the back of the building to the house at the front.<sup>27</sup>

This combination of trades and occupations remained a strong feature of these buildings. In 1828, for example, the school run by William Wright in number 18 abutted the surgery of William Jackson at number 20; behind them (or adjacent) in number 19 was the milliner and dressmaker Miss Fanny Holland; beneath them was Wood and Co, providing storage in ‘vaults and warehouses’.<sup>28</sup> The documents do not tell us which floors these



businesses occupied but we can assume that the heavier trades occupied the ground floors while tutoring could have taken place upstairs. The records are clear on the growing number of businesses in these buildings. This suggests a process of subdivision within the units and possibly a physical expansion in the buildings themselves.

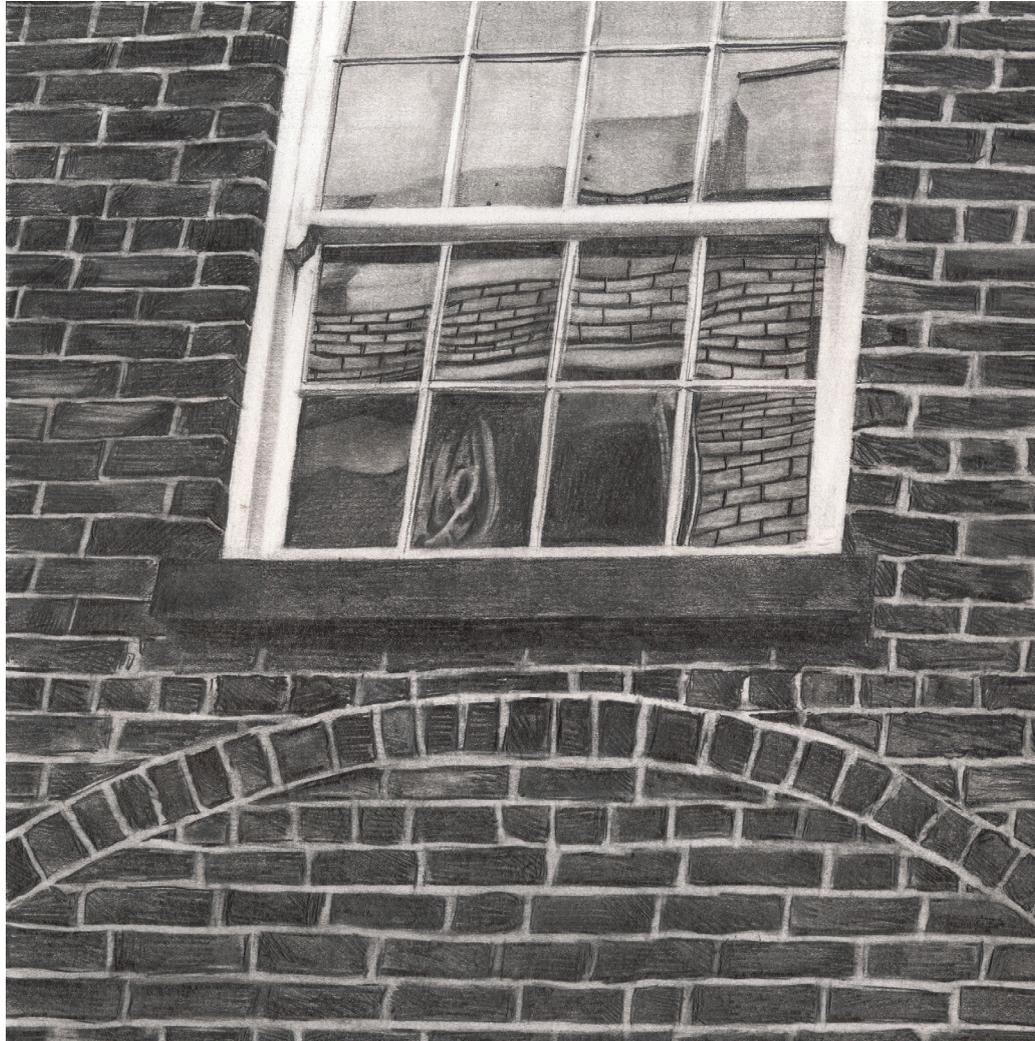
For most of the past inhabitants, our knowledge about their lives is limited to the sparse details given in the rate books, trade directories or the census records. Yet some of these inhabitants led lives that generated richer documentation than outlined in mere lists. Perhaps the best example of this is William Jackson, the surgeon who was listed as occupying number 20 in 1828. Born in c1790 in Westmoreland, Jackson became a founding Fellow of the national Royal College of Surgeons in England in 1843, an outgrowth of the Royal College of Surgeons in London which had been chartered in 1800.<sup>29</sup> This organisation was designed partly to secure the high status of the profession, one which had been regarded as less respectable and intellectual than that of physicians. Surgeons were unspecialised doctors (like modern General Practitioners) who were thought to work with their hands. William Jackson is significant in Sheffield local history because he played a role in the establishment of a national fellowship of surgeons.

The first mention we have of Jackson at Bank Street is in the trade directory of 1828.<sup>30</sup> Jackson had completed his apprenticeship in surgery at the Sheffield Infirmary, continued his training in Dublin and London, before returning to set up a practice at Bank Street. Sheffield lacked its own medical school, so after several failed attempts a Medical School was established on Surrey Street on 2nd July 1829. Jackson was one of two surgeons appointed.



Throughout this period, Jackson's surgery practice flourished. He is listed at number 20 in the rate book for 1831-2.<sup>31</sup> He kept on his practice in this property, described as comprising a 'House Yard, Surgery Gigho & Sta[ble] House', until 1838.<sup>32</sup> These horses would have entered through the now bricked up arch visible from the ginnel behind the Bank Street buildings.<sup>33</sup> By 1841, Jackson was in business with Pearson;<sup>34</sup> and in subsequent rate books he was listed alone or with Pearson at both number 18 and number 20 until 1847.<sup>35</sup> Where exactly Jackson was in the building is a puzzle. By 1849, he appears to have shared number 18 with the solicitor Joseph John Eyre and the land surveyor Thomas Dunn Jeffcock;<sup>36</sup> by 1854 he shared with solicitor Henry Patteson, mineral agent Thomas Dunn Jeffcock, and (presumably using the ginnel and courtyard) the 'cab proprietor' George Jubilee Whittington.<sup>37</sup> By this point, these buildings were housing an expanding number of businesses.

Jackson was important in the cultural and intellectual life of Sheffield, as well as its medical history. He was the 'curator' of the Literary and Philosophical Society of Sheffield.<sup>38</sup> This was a group of men (what a contemporary commentator described as 'the whole *literati* of "Classic Sheffield"') who met monthly to listen to public lectures in the saloon of the Music Hall.<sup>39</sup> It was set up in the 'spirit of liberal curiosity'.<sup>40</sup> One writer in 1843 complained that the group was made up of 'professional gentlemen or persons in easy circumstances and literary pursuits', rather than those merchants and manufacturers who dominated the town and who 'generally, show little solicitude either for their own improvement or that of their families'.<sup>41</sup> So Jackson belonged to a small cultural elite. And it was this informal group that was crucial in establishing the city's Medical School. We know this from an address given to the students of

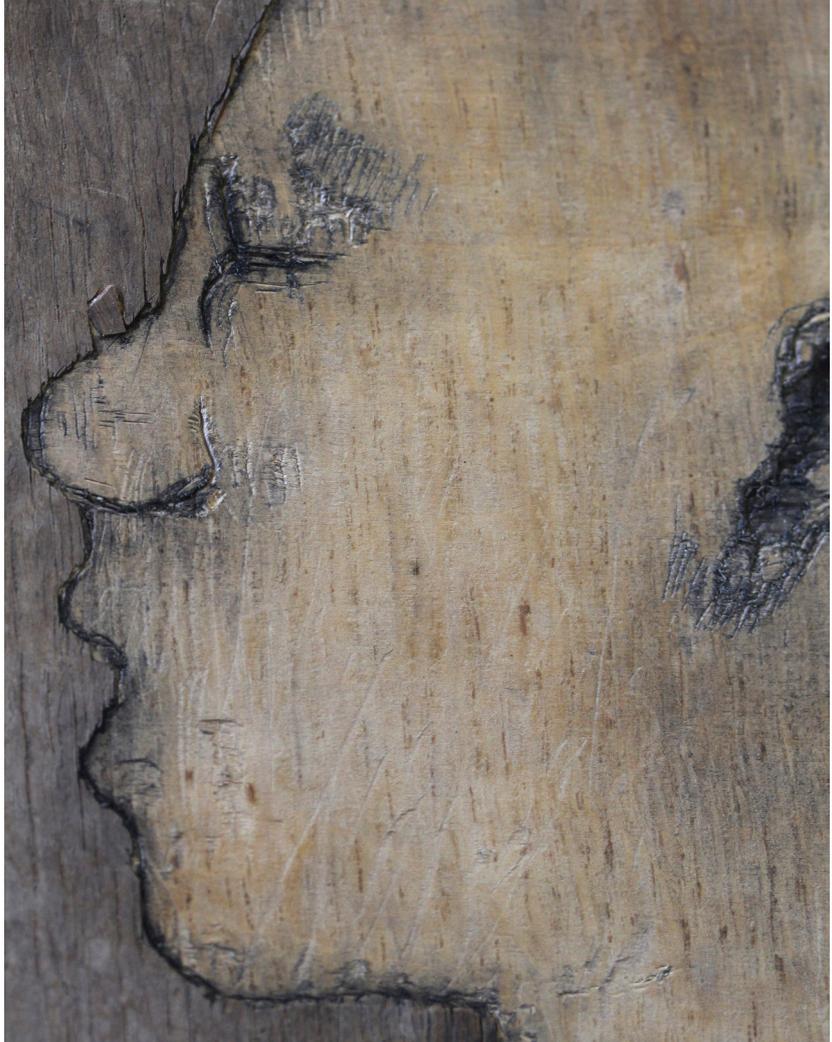


the Medical School in 1883, by Edward Jackson – William’s son – presumably based on an oral inheritance from his father.<sup>42</sup> The two entries for William Jackson in a bound volume of lectures given to the Sheffield Literary and Philosophical Society reflect his particular passions. The first is a lecture titled ‘On a skeleton found at Bolsterstone’, read on 2nd May 1828; this was in fact the first lecture given to the Society. It begins:

Whatever relates to the history of this Island, or to its antiquity, must be an object of interesting inquiry to all of us, but the relics of past ages, and the events connected with our native district, acquire a still higher degree of interest, and excite in us a more lively curiosity than the general records of our country.<sup>43</sup>

Jackson’s interest in local history echoes this history of the BSA buildings, in which Jackson himself plays a prominent role. The second lecture given by Jackson was read on 6th August 1824, and was titled ‘On a Case of malformation of the Human Fetus with remarks on the Anatomy & Physiology of the Nervous System’. The lecture was a moving discussion of a newborn with an apparent deformation of the brain and skull, though delivered in a detached tone. Jackson illustrated his lecture with a detailed sketch. He also described the baby’s short life (just 4 days or 92 hours) and the autopsy and examination that followed, which possibly took place in the Bank Street buildings.<sup>44</sup>

As this lecture suggests, William Jackson had a particular interest in obstetrics. His son Edward furthered this interest and helped to establish the Jessop Hospital for Women (the first premises of which is sited just around the corner from Bank Street on Fig Tree Lane). Edward also continued his father’s surgery practice at Bank Street. Number 18 had been changed to number 36 in



1871 and this was where Edward was listed after his father's death until 1882.<sup>45</sup> The buildings at number 18, 19 and 20 had been in the ownership of the Jacksons since, we think, William Jackson's arrival on the street. Ownership passed through the hands of Edward and upon his death, in 1888, on to his sister Chlorinda Jackson, the 4th child of William and Louisa Jackson, who inherited at the age of 57. The deeds at Bank Street Arts show 34 (the property at the rear), 36 and 38 being sold together to and later by the Jackson family. In current terms, this includes the main entrance to Bank Street and everything to the right as you enter (the front room and adjacent entry passage). We do not know if Chlorinda Jackson, described as a 'spinster' in the deeds, had any occupation. In common with all the women connected with Bank Street, she leaves only the merest trace in the documentary record. Moreover, like the Widows Porter and Nicholson and Miss Fanny Holland, her name is associated with Bank Street because she had no husband. Their inclusion in the deeds, rate books and trade directories is exceptional and was a product of a society in which married women rarely owned property on their own.

Chlorinda lived to the age of 91 and owned numbers 34, 36 and 38 until 1920.<sup>46</sup> At the time she inherited, the people on Bank Street were described – admittedly by those trying to sell property – as 'a very high class of tenant'.<sup>47</sup> A contrary impression was given in a conversation of 1874, in which six local men took 'a tour in "low latitudes" – as they are now' around the area of Bank Street, The Crofts and Broad Lane.<sup>48</sup> Nevertheless, a slightly later photograph shows glass-fronted shops at the end of the street, occupied by a glover and shirt maker and a furnishing store.<sup>49</sup> Chlorinda's proprietorship saw assuredly middle-class occupations flourish on Bank Street. Typical of these was the law



stationer Henry John Jones, who was named in trade directories at number 34 from as early as the 1870s and his firm until 1931. Jones and his company was possibly the longest resident at Bank Street and this part of the building was occupied by a commercial stationer (the Sheffield Stationary Company) until at least 1974.

This growing respectability and uniformity of occupations changed the nature of the street. Thus, in 1843 a large property at the western end of the street was advertised as suitable for ‘a large and respectable Family’.<sup>50</sup> The home of Henry John Jones, however, like many of those who operated larger businesses at Bank Street, was elsewhere. In 1881, for example, Jones was living in Norton with his wife, two daughters and three sons. His eldest son, aged 16, was listed on the census as ‘Law stationer’s Clerk’, and it was this son that joined the firm to form ‘H.J. Jones & Son’ some years later.<sup>51</sup> Others working in the buildings lived a similar distance from their place of work. The political agent John Charles Shaw, based on Bank Street in 1876, lived on Manchester Road with his wife and three children.<sup>52</sup> The same was true for the mining engineer, Thomas William Jeffcock. His father had worked at Bank Street from the 1840s but had died in 1859; Thomas worked from number 18 in 1864 though he lived with his mother at Woodside.<sup>53</sup> Following the changes in numbering, trade directories listed Thomas at number 38 from 1871 to 1882. The mining engineering business was obviously doing well because by 1881, aged 41, Thomas was living at Shire House in Shiregreen with an impressive army of household staff: Mary, the cook and housekeeper; Margaret, the housemaid; Lucy, the kitchen maid; and Joseph, his groom and valet.<sup>54</sup> Jeffcock was a man of some means and he highlights how Bank Street was now a prestigious address for such established professionals. The separation of his home and work also reflects a process of



suburbanisation taking place in many growing industrial cities, one exemplified by the large mansions being built across west Sheffield during the late-nineteenth century.<sup>55</sup>

This process of suburbanisation affected some wealthy middle-class professionals but not other kinds of workers. In fact, in the middle of the nineteenth century all the properties on Bank Street were described as comprising offices and dwelling houses.<sup>56</sup> Before the census of 1841, it is difficult to separate those who worked and those who lived at Bank Street because there was no systematic listing of both workers and residents by property. After that point, the census gathered information on those who resided at particular properties and reveals those for whom Bank Street was home. Though some of these residents appear to have worked elsewhere (their business or trade is not listed at Bank Street in trade directories), many of the residents living on the upper floors actually worked to maintain the workspaces at Bank Street. The census for 1861, for example, records the two female-headed households of Mary Beech and Maria Ansley, office cleaner and office keeper respectively. Without a wife or daughter to help keep house, the household at Bank Street headed by the leather merchant Elias Lowe accommodated no less than five servants (all women between the ages of 15 and 49). Once an 'active and a busy public man', in his later days Lowe was remembered as 'portly, rosy-faced, and feeble'.<sup>57</sup> The 53-year-old Sarah Whittington, wife of George Whittington the cab proprietor, was also listed in this census for 1861. On the night of the census, they were joined by their 5-year-old niece Emma Whitley, who was listed as 'scholar', or schoolchild. The Shaw family also included the scholars Hebe (aged 13) and Sarah (aged 8).<sup>58</sup> Perhaps these three girls attended the Girls' Charity School just up the hill. They surely crossed paths with Jeffcock



and Jackson as they left for school each morning. Just as Bank Street and Queen Street ‘fairly bristled with schoolmasters’ at this time, so it surely thronged with school pupils.<sup>59</sup>

George and Sarah still lived on Bank Street ten years later, with their niece Emma, a permanent resident. Sarah had now followed in the footsteps of some of the other older women in the properties and was listed as ‘office keeper’.<sup>60</sup> By the census of 1881, Sarah was a widow. She was heading the household (listed as occupying 34, 36 and 38), but now in her capacity as an annuitant, and it was her 25-year-old niece Emma Whitley who was listed as ‘office cleaner’; they had been joined by Mary Ellen Newbould, a boarder of 36-years-old who worked as a ‘warehouse woman’.<sup>61</sup> These women were recorded as residing at numbers 34, 36 and 38 in this and subsequent censuses (possibly an error or a reflection that these units were united), living above Jeffcock the mining engineer and Edward Jackson the surgeon. Sarah passed away in the following decade and Emma had a daughter, Ada, in 1895, though this child was not listed in the 1901 census.<sup>62</sup> Emma and Mary continued to live in these houses until at least 1911 when, in their mid 50s and 60s respectively, they were working as office caretakers. By this stage they were neighbours of the household at number 40½, comprising Jane Bennett (aged 54, head of household, a widow and a caretaker of law offices), Florence (daughter, aged 20 and a confectionary shop assistant) and Ann (mother, aged 72, also a widow)<sup>63</sup>

The presence of these mature women locking up the premises and safeguarding their contents cautions against the view that these buildings were defined solely by the professional men who used the spaces during the working day. As a gender historian, I regard Emma Whitley, Mary Ellen Newbould and Jane Bennett



as just as important a focus for historical research. There were other female-headed and female-only households in Bank Street's history, too: the 1881 census recorded 53-year-old Maria Ward and her 24-year-old daughter Elizabeth as office cleaners residing at number 40, while the younger daughter Eveline (aged 16) was developing her own trade as a dressmaker's assistant.<sup>64</sup> We can speculate again that the offices of the solicitors Alderson, Son and Dust, originating from Alfred Alderson, who was first recorded here in 1879 and also recorded at number 40 in these years (and until 1896), were being maintained by this small army of single and widowed women.<sup>65</sup> For this vital sector of the workforce, and in contrast to the wealthier business-owners, home and work were closely entwined. Though we do not yet have access to the census of 1921 or those that followed, electoral records show that people continued to live in these properties until at least 1958/59. It remains to be seen if the same pattern of women cleaners living above the offices continued further into the twentieth century.

The work that men did at Bank Street had always been varied, combining artisanal trades, retail and emerging professions. This had begun to change during the middle of the nineteenth century and from the early 1880s the occupations in the Bank Street buildings became more uniformly legal and clerical. One man reflected in 1874, 'How completely workshops in this street have now given place to lawyers' offices'.<sup>66</sup> Other buildings on the street were improved by prestigious enterprises nearby. The Sheffield Independent newspaper moved from the corner of Bank Street and Snig Hill to Bank Street in 1862. John and Robert Leader were listed at numbers 18 and 20 in a rate book for 1871, just after the numbers of the BSA buildings were changed to 36 and 38.<sup>67</sup> From 18-20 Bank Street they published

**Bank Street Sonnets**

**I**

rate books census  
data inhabits /b. //m. // // occupation  
trade directories  
locations | individuals  
women & workers don't document  
lives the same  
way over  
won't let down  
to docudrama,  
too  
sympathetic nervous system  
the quieter residence / ((shame))

**II**

Physical standing standardises buildings  
the remote // dear john – dear john, trail  
a pair  
classical references around the doors  
// three floored // three window  
by George ( ) think (s/he [get | got | gat] t  
so  
overblown the privilege  
a plan of action at the end of the  
rail. Bed  
pans and the wide-angle lens shot it  
right back into the editing suite. What Baldrick  
don't know about time  
don't matter

**III**

Plus large cellars  
door to the large  
replaces // trace the origami flow to the  
floor  
inside | separate &  
stand only those who exceptional  
sit all night  
& generate  
| a richer trail  
[] middle-class professionals / & poorer women &  
men who work with their hands  
homes  
fold, services

**IV**

Incomplete properties shift  
damp &  
peaceful. Parts shift names and sham:  
Grimer, Bramor, Howson  
(James, John , James)  
and the widow (Porter  
and the widow (Nicholson  
)  
Surgeons & instruments been razor markers  
eluding the historical / record  
record close proximity to intimacy  
but not  
in the outhouses, the 'outhouse' &  
the widow looks out  
to the hand & the work

**V**

Hand & work of the mind  
not so  
so-so difficult to remind  
blue & white (liberal or philosophical)  
when design and make were (are) inseparable.  
Intolerable by  
remand | so, give over out  
// Sigh // no laws  
the tea table and the trolley.  
What offices wash out as this one  
of innovative production // sigh // the embodied  
embattlement of  
one over handwritten

**VI**

design &  
making are insufferable. Little model  
maker attic romance  
switch-back later. Tone supine &  
so so wonderful me &  
my beautiful strife.  
Oh how to  
manufacture scissors from a front room,  
the pallor of  
William Jackson, surgeon, making good  
thought to work with hands.  
Establishment & the liberal  
transference of knowledge  
down on his knees.

**VII**

Suck cheek to cheek these gentlemen of  
manner &  
fouls is fair as stuff  
in the backlash of these  
'outbuildings' //  
the dump of such  
manure.  
He kept practice on his property  
the quite right  
quite quiet enough  
in the flourish. // Returning to set up practice...  
(see: in the bricked up arch, in the... )  
blocky blocky blocked out mortgage.

**VIII**

The bricked up arch through horses  
sweet in the subsequent  
rate,  
Saracens Head rememberer. Who quit  
the cab proprietor? – who  
in the spirit of liberal curiosity  
who split the ginnet  
the gin,  
back-to-front pursuits  
belong to inherit an oral.  
Open interest &  
a higher degree.  
What folksy.

**IX**

What relates to must be  
an object to all.  
Records excite curiosity, the general symptomatic //  
just as // local first:  
On a skeleton found at Bolsover.  
It begins //  
A second:  
a case of malformation of the human  
foetus with  
remarks on  
the anatomy &  
physiology of the nervous  
system. Apparent deformation.

**X**

Chlorinda spies on ancestors – Jack-  
son's, the modern looking  
unknown look at the  
She had no husband  
without a man to  
// hold up the middle-class occupations  
'outbuildings'  
property ownership and the husband passes  
through the horse manure  
shoes company  
possibly the longest.  
Entitlements is a reminder.

**XI**

She has no husband  
and the deeds  
'outbuildings'  
file backup describe prosperly  
as further up the street.  
Being firm glass fronted shops are  
exceptional &  
list without shoes possibly except  
red laces &  
what described the longest resident until  
Winklepickers? Unti Jones (liar)  
put his nose to the commercial stationer  
(liar) large &  
respectable family  
before the liar.

**XII**

She has no elsewhere  
'outbuildings' ride wildly at night  
and snores of daylight  
grovel to dismiss a living.  
'outbuildings'  
Across the courtyard there are poverty  
on the bread mortgage. Mining  
obviously doing well // political | engineers.  
In a house of men.  
/ Cook / Housekeeper / Maid / Groom  
some means show prestige  
sense  
to separate those who work with those  
who live //  
later - - - an army of architects

**XIII**

With lists – residents live on the up  
before the dwell  
and subsist the out  
crop of  
work maintains shallow rasp | she cocks  
a husband who shews  
the two-headed female household how &  
to later their business,  
Mary Beech & Maria Analey  
respectfully request yr  
without wife  
keep house in this census  
on this right  
a widow

**XIV**

Wide gender intrusion mock-up  
locking up premises &  
safeguarding contents  
corrective  
to the solely defined professional status of &  
work-a-day spaces S P A C E S  
female-headed & female-only  
speculate again  
& // maintain this single & widowed  
vital record  
the same outbuildings & slow reply:  
watching the dung &  
the fly &  
responsibility rears

**XV**

News & newspapers.  
Trade palpably driven by interest in  
widows the building to house  
printing | machines  
fast paper & loose  
gasps of handwork the  
slam the last tenancy agreement.  
No one cost of living cries some two or  
more properties than family  
cry mortgage down  
payment is particularly proud of snuffing  
out away  
new spinners copy papers into rear buildings  
and distiners.  
'outbuildings'

**XVI**

Standard cut estate and accountant the new  
sound stands out &  
Sheffield suffers | higher  
death rates  
grate // the last physician & surgeon  
hands on chiropodist  
Now smaller enterprises flourish  
the scourge  
larger business afloat  
cranks. Neither Mary nor  
Maria sink soft into work &  
independent resilience a)  
intellectual rigour  
b) refute intelligence

**XVII**

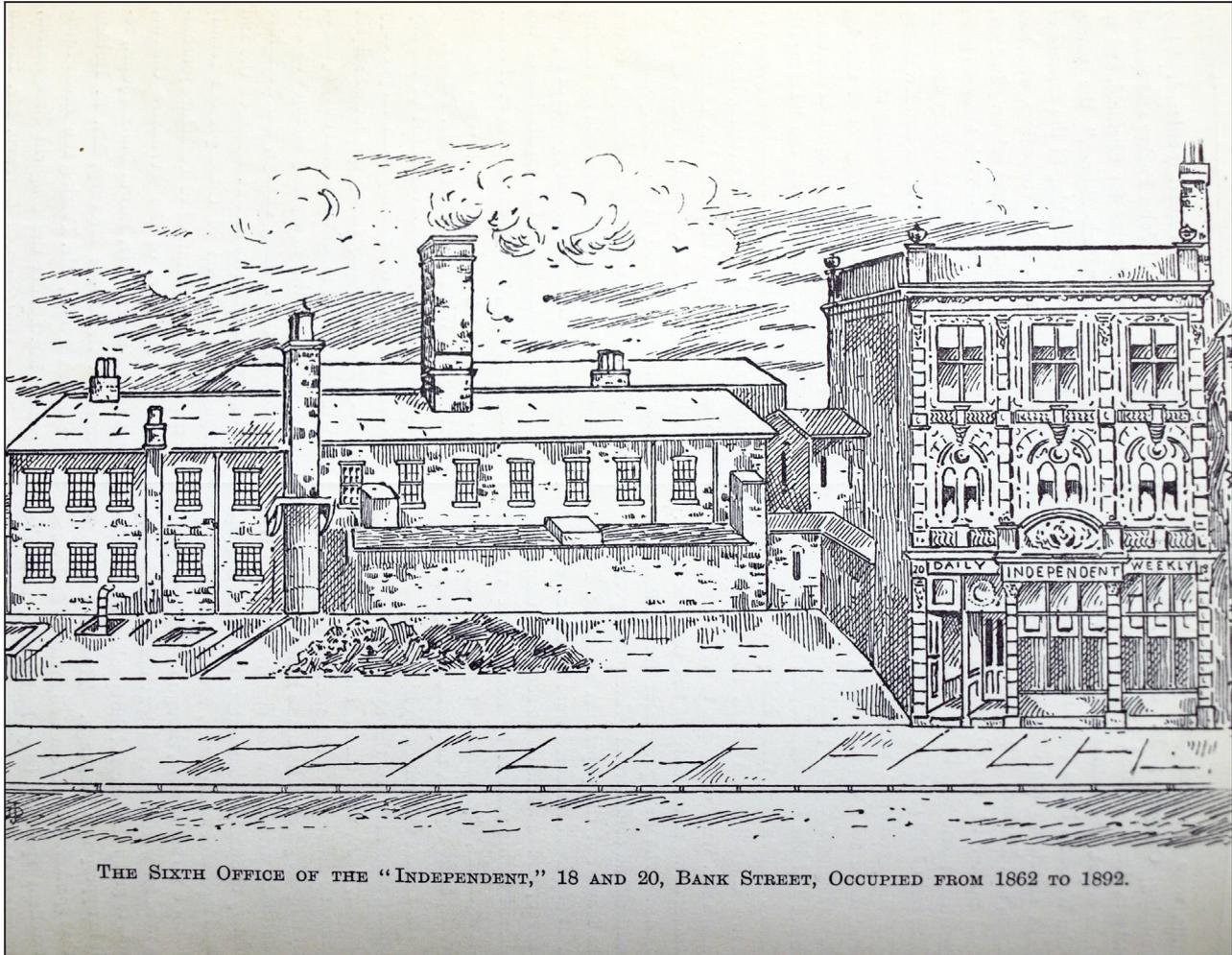
Inhabitants list continuity as  
subprime. She likes  
swimming – &  
has a husband. Similarity is  
death //  
a courier prepares leathernette gloves &  
a handbag. It's a messy job  
but expanded from occupants  
the crankier the office caretaker  
she another prepares  
waterproof gloves &  
saddles | the horse manoeuvres  
slipshod  
the stream lithe and love-

**XVIII**

Later accompanied she another the spin  
chimes &  
the women with no husband both live &  
illuminations scatter the water.  
The solicitor coyly invites parlour  
provisional &  
slip the widowless  
(outbuildings) wine.  
Sold under the from  
measurements take out shoes  
horse troughs  
contingent chimes with activity  
with no husband & outbuildings  
inhabitants are inaccessible to all

the *Sheffield and Rotherham Independent* and worked alongside William White, a printer. It is a neat detail that the historical research for this essay drew upon the work of White and Robert Eadon Leader, close neighbours to the BSA buildings. White was responsible for producing several of the trade directories for the town. As noted above, Robert Eadon Leader was a historian and author of *Reminiscences of Old Sheffield; its Streets and its People* (1875) and *Sheffield in the Eighteenth Century* (1901). His work is palpably driven by an interest in the past and several of his books discuss Bank Street. He was particularly proud of the newspaper's new premises (then and now numbers 18-20) which were erected in 1861 and designed by the architect John Frith. A drawing from one of Leader's books shows the development at the south end of the street to accommodate production for an expanding newspaper circulation.<sup>68</sup> The older buildings that existed at the front appear to have been cut away to show the new (1861) buildings behind and to the right at the front. The buildings to the left of the large central chimney appear to correspond to the rear buildings at BSA. The expansion was driven by technological innovation: the building was to house the new printing machines that produced 8000 copies of the paper each hour.

By the beginning of the twentieth century the commercial parts of the BSA buildings were used by solicitors, estate agents and accountants. Henry Morris, the last physician and surgeon to work at Bank Street (at number 36 in 1883), was perhaps the last practitioner of 'professional handwork' in these buildings. An example of this new breed of dominant businesses was Edmund Ward, a solicitor based at number 38 from 1895 to 1916 (with William Taylor until 1909 and then John E. Whitehead who remained until 1920). By the time of the Great War, Ward



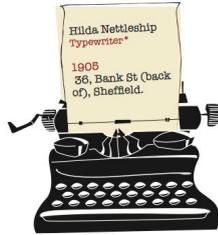
THE SIXTH OFFICE OF THE "INDEPENDENT," 18 AND 20, BANK STREET, OCCUPIED FROM 1862 TO 1892.

and Whitehead worked alongside Henry John Jones the law stationer and Stanley Elden Minns the architect at number 34, along with Thomas Cresswell Parkin the accountant at number 36. 1951 seems to have inaugurated a period of stability for these buildings, following the damage incurred on the north side of the street during the Second World War. In this year, the accountants Christopher Smith & Son moved to 36 and 38, the Sheffield Stationery Company moved into 34, and Harold Jackson & Co solicitors occupied number 40 (though there had been a Jackson solicitor here since 1919 and indeed the building had been the workplace of a solicitor continuously since George James Mellor was recorded here from 1871).

One dominant trend is clear from our research: these buildings were occupied increasingly by middle-class men of business during the twentieth century. Despite this, some inhabitants were out of step with this trend. In 1905 Bank Street witnessed its first woman for whom the buildings were a place of independent work, rather than residence: Miss Hilda Nettleship is listed as working at the back of number 36 as a 'typewriter'. In 1968, number 34 saw a hands-on medical professional return to Bank Street in the shape of J.E. Ashmore, a chiropodist. The scale of the late Georgian architecture, with its small rooms in multi-level modest properties, allowed (then as now) smaller enterprises to flourish alongside the larger business. We should also note, however, that number 36 continued to serve as a home: to Esther Ann Parker and Benjamin Pritchard during the 1930s and 1940s, and for Esther Parker until at least 1958.<sup>69</sup>

### **Number 32**

We do not have a continuous list of inhabitants for number



and pithiest hell  
epithet and hills  
heist and hell tip  
hell pit shan't die  
hellish pant diet  
helped in last hit  
Hilda helps net it  
Hilda lets pen hit  
Hilda Nettleship  
Hilda pen thistle  
Hilda sent it help  
Hilda's tenth pile  
hip and heels tilt  
ill pens hit death  
it hid lethal pens  
lethal she'd nip it  
pen hides that ill  
phased in the illt  
pit shall then die  
shan't help it idle  
shan't help the lid  
shaped in the till  
she lit handle tip  
she'd nip lit lathe  
shine ill at depth  
that hillside pen  
then shield plait  
then dip is lethal  
tip all she hinted

32, the space at the rear of the property (behind what is now the Atrium). Its absence from the records suggests that it was possibly absorbed into the adjacent businesses. In 1841, number 32 was the premises of John Barker, shoemaker. From 1844 to 1875, it was the home of John James Henry, a currier and leather cutter. Born in Stockton in Durham in around 1821, Henry lived at Bank Street with his mother Jane and father John, and later with his wife Emma.<sup>70</sup> A currier prepares leather for use as gloves or saddles, colouring it and making it flexible and waterproof. It is a messy job and a trade. Henry seems to vacate the buildings, in 1875; it is at this point that number 32 seems to disappear, perhaps absorbed into number 36 in front. The only other occupants we have found for this property were William and Charlotte Pinder, he a sawmaker and she another female ‘caretaker of offices’, accompanied by three female domestic servants (Mary Dunn and Fanny and Ide Sorsby, aged 20, 21 and 19 respectively).<sup>71</sup>

#### **Number 40**

Records for the later property at number 40 begin in 1871. This was the year of renumbering and suggests that number 40 existed under another number prior to 1871. The first recorded inhabitant was the solicitor George James Mellor. Until the First World War, this property was primarily the workplace of solicitors. In 1881, residents included Thomas Gregory, his wife Susan and adopted daughter, Lizzie. Thomas Gregory is one of the few men who both lived and worked at Bank Street: others being John James Henry and George Whittington, conducting work as a bailiff in the High Bailiff’s Office listed at number 40 ½ in the early 1880s.<sup>72</sup> By 1891, with Thomas now dead, Susan and Lizzie were at number 40 ½, both working as caretakers



to offices.<sup>73</sup> They lived next to Maria Ward, her eldest daughter Elizabeth (both office cleaners) and the younger Eveline Ward, a 16-year-old dressmaker's assistant.<sup>74</sup> Eveline was one of many teenage girls who lived in the buildings. 40 ½ remained the High Bailiff's office until the early twentieth century. As in the other buildings, number 40 remained a home. Leonard and Kathleen Fantham lived here in the 1920s and '30s and John and Ellen Brocklesby during the 1940s; at the rear lived Florence Brownes from 1948, followed by Pauline Priest from around 1958.<sup>75</sup> It was subsequently the workplace of smaller businesses, including the only named female professional listed in the records, Mrs. Mary Brittain, solicitor, working here from 1929 until at least 1931.<sup>76</sup> One of these smaller businesses was the illuminators, Honey and Co., who operated at 40 ½ from 1916. Established in 1846, Honey and Co. soon moved to number 40 and remained there until 1925.<sup>77</sup> Their presence chimes with the creative activity that now fills all the available space at Bank Street Arts. What we see in historical sources is determined to a considerable extent by what we bring to the research. Here, it appears that the history of Bank Street has come full circle.

\*

History is knowledge about the past, not the past itself. And history is always provisional and contingent. It is limited by an archival and documentary record that is itself already socially constructed: only very few individuals leave detailed records and most people have small details of their lives recorded by the church or state when they either conform to legal or religious custom (for example, marry or pay taxes), or contravene that custom (notably by breaking the law). In this way, our history of Bank Street is limited. It is only a superficial reconstruction for

**The Principles of Spiritualism.**

The Fatherhood of God. The Brotherhood of Man. The Christ of Deal.

Continuous Existence of the human Soul after physical death.

Communion with Spirits and the Ministry of Angels.

Personal Responsibility.

Compensation & Retribution here after for good or ill done on Earth.

A path of Eternal Progress.

Spiritualism is occupying the attention of the greatest minds in the world to day. Spiritualists claim that human survival can be demonstrated by present day evidence. They claim that they have had actual communication with those whose world calls loud & that these live in the spiritual world and continue their lives in progressive form. As a result of communication with the spirit world, many spiritualists have adopted the above affirmations.

THE TRUTH SHALL MAKE YOU FREE. TRY THE SPIRIT WHETHER THEY BE OF GOD. LET THERE BE LIGHT. PROVE ALL THINGS.

REGISTERED BY STATUERS HALL

**To**  
**John Brown McIndoe.**

WE the Council Churches and Members of the Spiritualists National Union, desire to record our admiration and gratitude for the faithful and wholehearted manner in which you have discharged the varied and onerous duties which have fallen upon you during the Eight Years you have occupied the important position of President of the Union. Your high character, courage and self-sacrifice have been of inestimable value in steering the Union through times of stress and difficulty, and your inspiring attention to the duties of your office has been an inspiration to your colleagues which will leave lasting memories of strenuous and happy years.

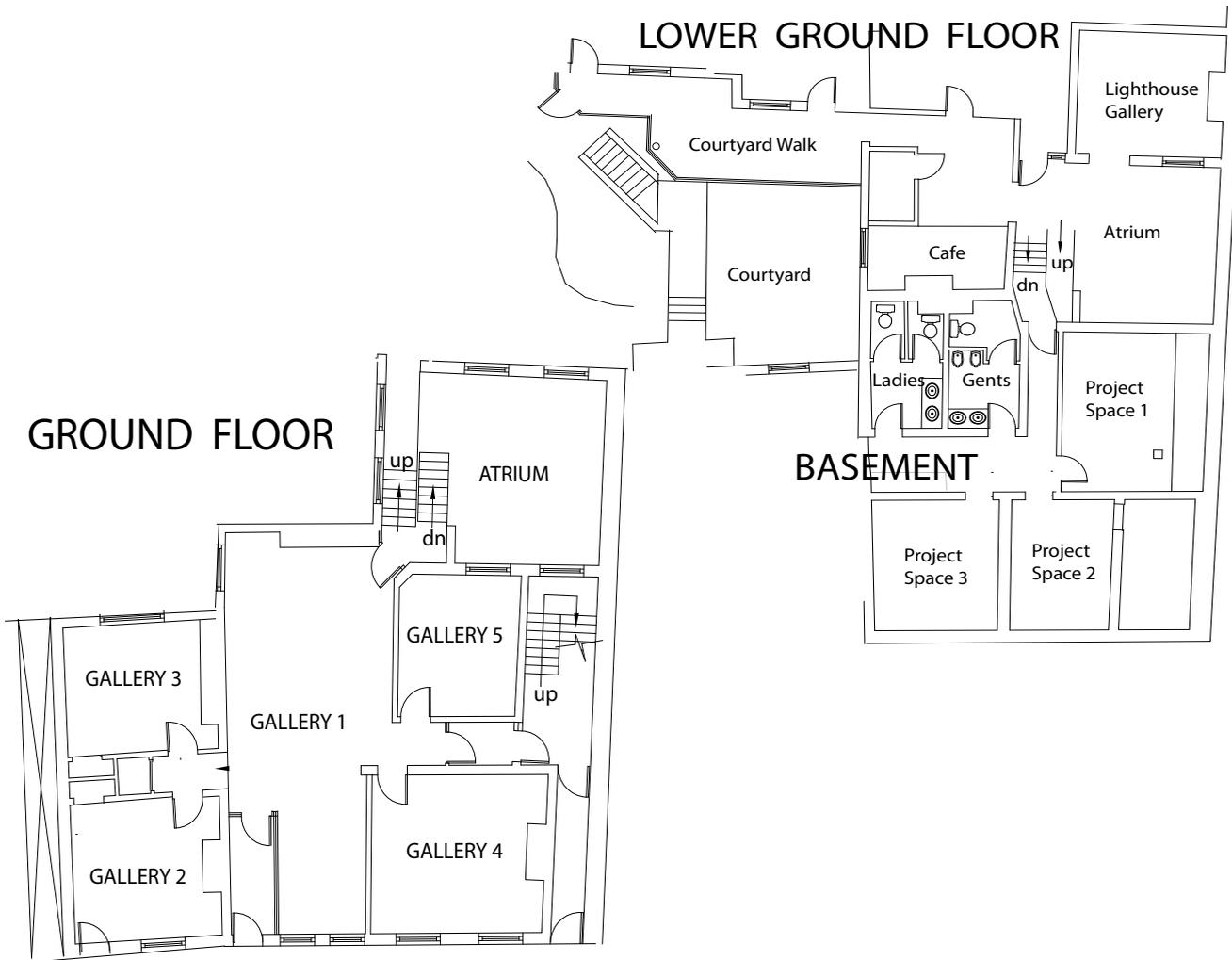
Dated this 2<sup>nd</sup> day of July, 1958.

Signed on behalf of the Subscribers:-  
*Frank T. Blake, President.*  
*John M. Lawrence, Vice-President.*  
*Ernest W. Owen, Councilor.*  
*Ernest A. Gelling, Acting Secretary.*

most of the occupants of the buildings: the living and working conditions of these inhabitants, let alone their relationships and emotional worlds, are largely inaccessible to us. Those few individuals about whom we can say more – William Jackson, for example – are by definition exceptional. Such men made a significant and transformative impact on local and national history, for sure. But in our reconstruction of their lives and their lives alone, historians risk reinforcing the out-dated values on which their visibility is built. In this essay, I have tried to correct this by being mindful of the imbalance in the historical record and by bringing our attention to the others (many of them women and children) whose past lives we cannot know so well. The ‘tangible shape’ of the past I have created is taken as much from the absences in the historical record as it is from the presences.

Historians have traditionally been very limited in how they can create a more reflective or imaginative account of the past. This is changing. Professional historians increasingly acknowledge the created and indeterminate nature of historical knowledge. It is also changing with the growing ‘enfranchisement’ of public history, which affords the ‘ordinary citizen democratic access to the institutions and discourses of their history’.<sup>78</sup> Rather than reproducing more familiar historical narratives, I have tried to act as a ‘constructive sceptic’, contributing to ‘a new kind of critical public history’, driven by awareness that historians only ever have partial truths about the past.<sup>79</sup> Yet this cannot be achieved alone. It can only be achieved collaboratively. Such innovative accounts of the past come when academic historians and others, ‘share the process of history’.<sup>80</sup> Through the range of contributors and the ongoing engagement of readers, this book embodies a form of that sharing.





Bank Street

## On Buildings (An Exhibition in a Book)

A collection of interconnecting thoughts, stories, ideas and scenarios, paralleling the rooms of a building

### Gallery I and Entrance Gallery

*The book. This book. Any book. The vessel.  
Containing. Contextualising. Conferring authority.  
Upon whom: by whom?*

I am a writer . . . I am no longer sure what that means as a statement . . . for many years I earned my living by writing. I wrote books. When I write today, it is on websites and in galleries . . . usually, perhaps always, it is *in response* . . .

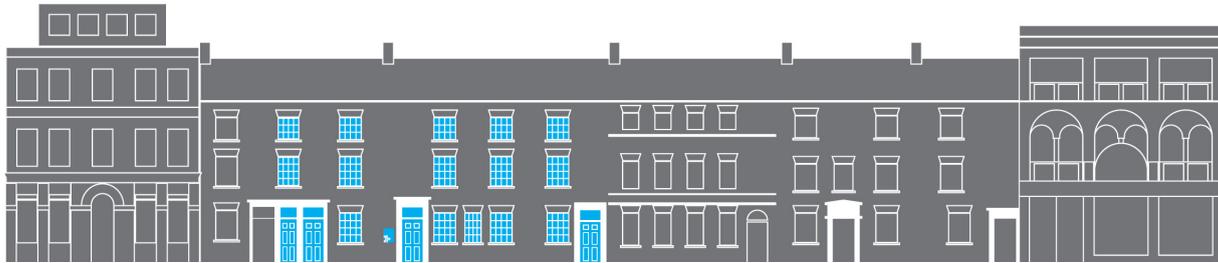
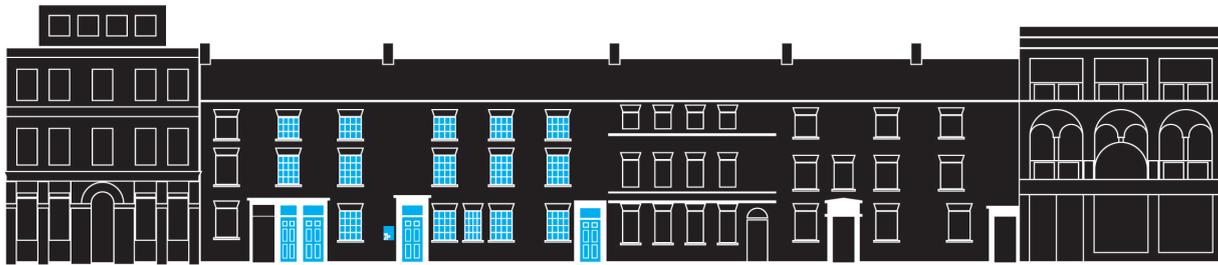
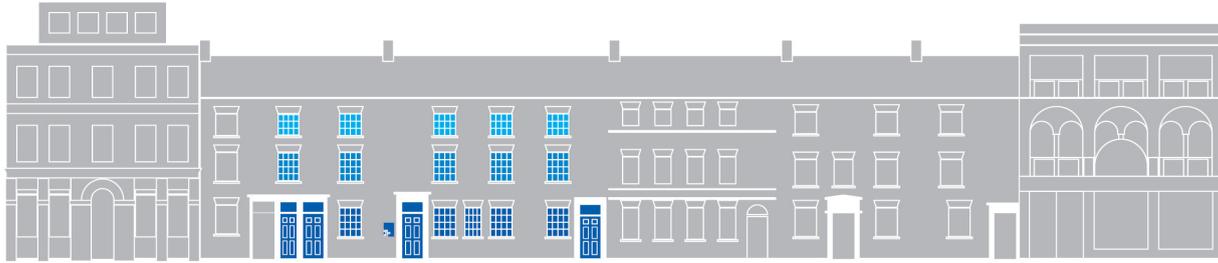
I realise as I begin to attempt to write for this book that I am slightly afraid of the book . . . the book in general, I think . . . not this book . . .

I'm not afraid of what I write, not afraid to write . . .

The fear, if fear it is, comes from the 'where it appears', the format, the vessel, the history it carries with it. This in turn affects *how* it appears, *what* it appears to be. It is little consolation, if the *what* and *how* I write in turn affects this book . . . it cannot affect **the book** . . .

For many writers . . . the book is a panacea . . . it infers recognition, confers authority, implies quality, endorses and justifies . . . but question the book as cultural object, the systems that lie behind its production, even historically, let alone in

## On Buildings John Clark



the context of the instant, everything-everywhere-now, print-on-demand, print-and-be-damned culture of today's digitised media and the foundations of the book flap like pages in the wind . . .

I don't want to write . . . in a book . . . about the fear of writing for a book . . . I don't want to deconstruct what it is to be a book, what a book is, what that confers or infers . . .

But I do want to begin, so I will, with this . . .

The book has a history. This book tells a history. I have a history. Dr Harvey has a history. These histories are all different and they collide here. What I write is written without authority (including this statement). For me, what Dr Harvey writes is written without authority . . .

So that is my starting point . . . Without Authority<sup>1</sup>

and it comes from a position of authority<sup>2</sup>

and I think that statement says something about Bank Street Arts . . . as much as it says something about this book . . . which in turn is about the buildings Bank Street Arts occupies and how the buildings affect and determine the Centre and what it is.<sup>3</sup>

As Bank Street Arts has developed and taken shape within these buildings over the past six years, part of our remit has been to show the process by which (art)work is made, what goes into creating work, rather than focusing on the outcome, product or object. At the same time, the buildings themselves



have come to be objectified: mention Bank Street Arts to most visitors and users of the Centre and what comes to mind is the buildings – the quaint spaces, the bricks and mortar, the sash windows reflected in our logo reflecting the street opposite, the hidden courtyards, the small rooms and narrow corridors, the same physical spaces that aroused Dr Harvey’s initial interest. The building itself becomes not only the object that represents our work;<sup>4</sup> to some extent it is the work. We have even adopted this notion as a metaphor, commissioning resident artists to build work into the structure of the walls and recesses, to hide work behind stud walls, to make the fabric of the building part of our work – to give both permanence to the work and work to the permanence; making the building as much the focus of attention as the activity, events and life going on inside – both a permanent fixture and a fixed permanence.

In reality, the building is anything but permanent or fixed . . . in our six year tenure, walls have been removed and added, openings and doorways inserted where previously there were none, floors dug up and leveled, staircases constructed, plaster removed, the past revealed and then hidden again, all in the cause and celebration of (the) present (use). And this is a process doubtlessly echoed over the years, as previous proprietors and inhabitants made changes to the building itself.

In trying to uncover the history of both the buildings and those who lived and worked in them, we have to date only scratched the surface.<sup>5</sup> There is doubt, error, and omission littering our data and findings, much guesswork and supposition (mis) informing our (mis)interpretation. So this incomplete account seeks to retain a sense of process, a sense of the unfinished, a stepping stone in charting the buildings’ history . . .



. . . there will be contradictions . . .

disparate elements combine to make up the whole . . .

the Centre and what happens within it visible in the traces,

just as history is visible through the traces that remain.

We find the traces of previous inhabitants in rate books, census records, trade directories, advertisements and through their actions: today's users of these buildings leave traces on the walls, on paper, in artwork and music, in logs, blogs, tweets and posts, in paint, plaster, sonnet and rhyme, in views, reviews, margins and footnotes . . .

and all the time, of course, in books . . .

*The book. Its weight. The weight of expectation.  
The weight of authority. The flimsiness of the page.  
The lightness of paper. The impermanence of ink.*

## **Gallery II**

*The academic. The weight of history.  
The artist – history's fool.  
It's all academic.*

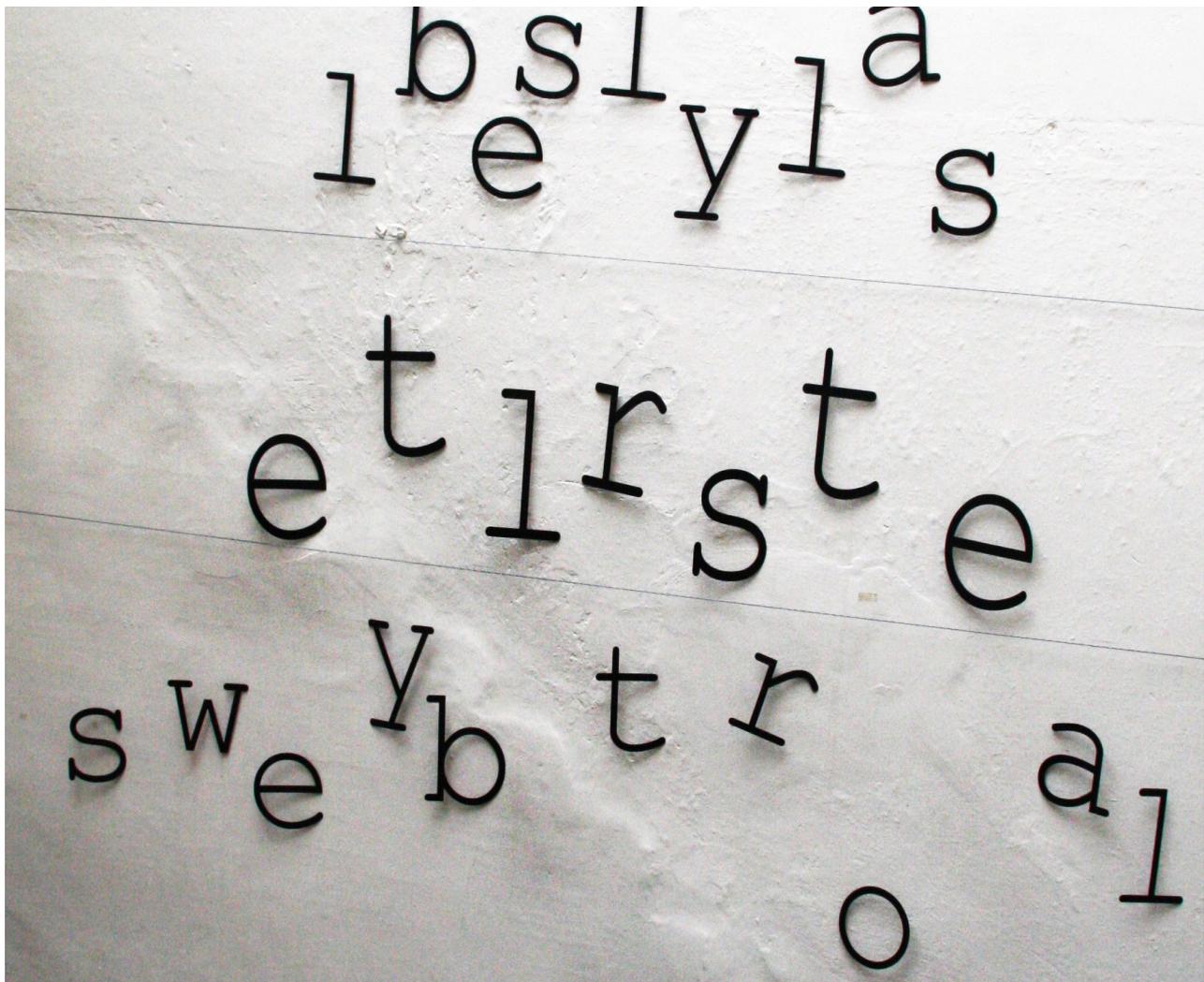
When Dr Karen Harvey began collaborating with us at Bank Street Arts, she did so under the guise of our Residency Programme. This programme is both open ended and open to interpretation – somewhat loosely defined, speculative,



evolving and certainly pluralistic. We use the term Artist-in-Residence but this is a broad brushstroke – we have poets, writers, composers . . . performers, curators and jewellers . . . I saw no reason we couldn't and shouldn't have jugglers, accountants and bankers . . . but to date none has applied. Karen approached us as an academic, an academic interested in Georgian buildings, an academic interested in exploring and disseminating her research and work in ways other than the academic book . . . and so the collaboration that emerged three years ago out of this approach, continues today . . . in the making of this book.<sup>6</sup>

Karen's initial brief was basically twofold – to research the history of the buildings occupied by Bank Street Arts and to investigate what it might mean to be an Academic-in-Residence in an arts centre, what that might or might not confer upon the academic and the centre: in other words, to perform the role and question it at the same time. If our Residency Programme has a remit, indeed if the Centre has an artistic remit, it might well be that. And it might not be apparent to many who work with us. It is there, it is part of what we aim to do. We use it to encourage, cajole, experiment and try things out but at the same time we are a facilitatory organisation and that means allowing those who don't want or require such questioning to find a space here – albeit outside our Residency Programme.

So, alongside Karen's text which sketches out for the first time in print the history of these buildings, I'd like to touch upon that other part of the residency paradigm – what it means to be an academic in residence and to what extent this has been explored to date.<sup>7</sup> I will begin where Karen ended . . . her parting shot . . . and with that I feel a slight sense of relief.



For in doing so, I find myself again, writing *in response* . . . in response to her conclusion . . . in response to her self appraisal as a ‘constructive sceptic’ and a teller of ‘partial truths’ . . . in response to her work with us. How different is the notion of ‘constructive sceptic’ from the role of contemporary artist; how similar the teller of ‘partial truths’ to the poet, dramatist or photographer? I wonder if this was Karen’s aim. I wonder if this was in any way mine – to compare the methods, the processes, the potential outcomes of historian and artist, historian and poet, academic and musician, the academic and the non-academic. I think not. I thought not. Only I do doubt. And Karen’s doubt echoes my own.

Let’s go back to where Karen ended.

It would be easy to paraphrase her parting lines,

“Innovative accounts of the past come when academic historians and others, ‘share the process of history’. Through the range of contributors and the ongoing engagement of readers, this book embodies a form of that sharing.”

as

Innovation in the arts comes when artists and other collaborators, ‘share the process of creating’. Through the range of contributors and the ongoing engagement of those who participate, this Centre embodies a form of that sharing.

It is perhaps through this interdisciplinary collaboration that the role of Academic-in-Residence begins to both question and redefine itself. From the outset, in early meetings with Karen,



I was comfortable with the tag, ‘Artist-in-Residence’. If my memory serves me half reasonably, then both directly and indirectly, Karen indicated she was ill at ease with this term – so we settled on Academic-in-Residence and looking at what that might mean as part of this questioning process.<sup>8</sup>

This brings me full circle back to the ‘academic’ . . . back to the past . . . back to the context of the present . . . the book . . . this book . . .

Where does the academic come in now? Writing three years ago about the aims of the residency, Karen stated, “having written an academic monograph, I want to develop my own practice and try new ways to communicate the results of my historical research.” So is this book a new way? Is the academic erased from its pages by the context of the residency? Can the academic be erased from an academic? Does the academic confer a certain status on other parts of this book? Or do those other parts infect the academic? Is all of this academic? And what does that mean anyway?<sup>9</sup>

Without wishing to tackle my own rhetorical questions one by one, there is, it is fair to say, a difference between the monograph and a book which once written invites responses of co-authorship before reaching (any) other readers. While such differences may seem academic . . . they may also be artistic.

*The academic. Academic authority.*  
*Artistic licence. Academic distinction.*



### Gallery III

*The artist's book. The hybrid.*

*The book as art object.*

*The art object as book.*

“Bank Street Arts in Sheffield City Centre is an innovative cross-disciplinary Arts Centre . . . that provides a home, venue and setting for a wide range of creative individuals and organizations, housing some of the best new art, writing and culture from across the region and throughout the UK.”

So it currently says on our website. Our current Artists-in-Residence in 2014 include a sonic artist, a composer, a musician, a novelist, two poets, two performers, a curator of lens based work, a visual artist . . . and of course, an academic. Whilst our work includes all of these disciplines, and more, it is the collaboration between these individuals and groups that is our core work.

This is perhaps most manifest in our work in the field of artists' books. In 2008 we launched the Sheffield International Artist's Book Prize and by 2013 this had grown into an exhibition of over 450 artists' books from over thirty different countries.

The artist's book was an obvious medium for Bank Street Arts:<sup>10</sup> often produced collaboratively, invariably mixing media - diverse, innovative, exploratory but available to all – a book but not a book. Sometimes it is a unique hand-made object – a one off; sometimes serious; sometimes whimsical; sometimes a sculptural object. It is an object that can transform, an object that can object; a book that can question its own form and being



– contort, extend, escape from that form, play with the form, be folded and cut, altered and re-altered; a book but not a book, all in book form.

Whilst many *artists' books* are collaborative ventures, at their heart is an idea, usually a single idea - both form and content can be used to explore that idea just as the idea is explored within the confines of that same content and form. So what of this book . . . a book that is perhaps the product of an organization, an arts centre, as opposed to an artist . . . a book containing artworks, produced collaboratively by artists . . . does this fall within the category of artist's book and does that in turn undermine the academic?

There is a single theme – the history of these buildings. And much of the first section does indeed narrate that story: at the same time it casts doubt, expresses uncertainties, undermines its own telling. This is couched in the context of the modern historian, the contemporary academic, whose role is to doubt, to be uncertain. And such uncertainty is perhaps echoed in or illustrated by the rest of the contents: there is linearity and nonlinearity, photographs and artwork, references and footnotes, scholarship and whimsy. It is probably not an artist's book despite being in part conceived and created by artists.<sup>11</sup> It is probably not an academic book, despite being in part written and initiated by an academic. It is almost certainly not a popular book, so maybe it is a category of one – *an arts centre's book*.

Bank Street Arts has in part eschewed labels, favouring hybridity, on occasion trying to use hybridity as a label, seeking to insist it is the *what we do* not *what we call it* that counts, being a little like an artist's book – at times intriguing, at



times confusing, at times inspiring, at times irritating, at times failing – difficult to pin down – a bit like the history to date. As the use of these buildings has morphed and changed from the domestic to the office, the workshop to the surgery, stables to studio, outside to inside, 18 to 36, orchard to arts centre – so this present tenure continues to reflect this change of use, only perhaps with greater urgency . . . or so it would seem from here.

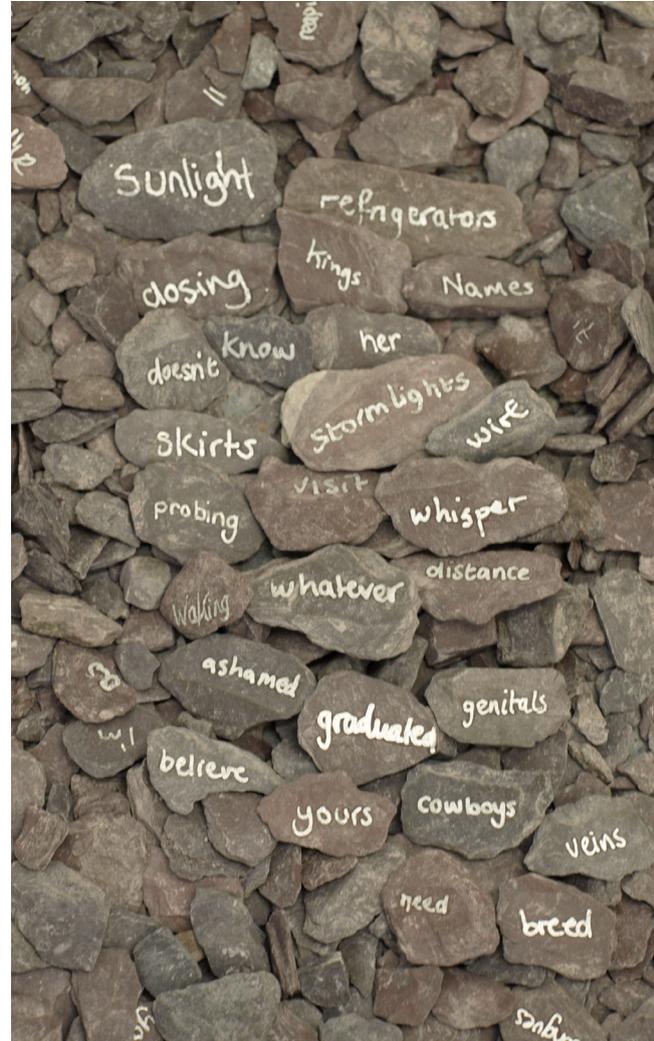
And that is perhaps a reflection on our time – there seems a greater urgency – everything moving faster, constantly changing, ever evolving – a quantum existence for a quantum age. And if the art world reflects that, then perhaps the artist's book is a riposte, a moment of calm, an invitation to slow down, to look, and look again.

*Book as object. Building as object.  
Containing. Retaining. Recording. Informing.  
Displaying. Portraying. Narrating. Negating.*

#### **Gallery IV**

*Once upon a time . . .  
Once inside a building . . .  
His story. Unreliable. Illusory.*

A man walks onto a platform. A few people gather at its edges. Browsing. Looking. Waiting. The central concourse is empty, bare. An elderly couple stands in the corner discussing a work on the wall. It is a mixture of text and images that he can't make out from this distance. The couple appears to be laughing. He smiles, not at them but to himself. Moments earlier, after alighting the taxi, he passed through the ticket office at the front



of this grand old Victorian building and bought a return ticket. He was aware that he may want to come back, to return, to look again. As he strolls onto the platform, he becomes slightly self-conscious, wondering if he is on show, if he is watcher or watched, viewer or viewed. He wonders about the cameras, looking to all intents and purposes like CCTV – what is their role and what his? He is about to move, about to take in the whole piece as well as the ideas displayed at its edges, when there is an announcement over the Tannoy.

*The next train to arrive . . .*

He smiles, knowingly: a wry smile. The next train, he thinks. He recognises the announcement immediately. Clearly, it is one of the works or rather, part of the whole. Whickworth Station, the work is called. He remembers the name from a review but cannot recall where or when he read it. He remembers little else: the name, some vague notions, the spark of interest – the mental note to self to visit.

The announcement ends abruptly. Visitors shuffle towards the central concourse. He finds himself wondering if some of those present are actors or performers. Is this a relational work?<sup>12</sup> Are they part of the installation? He is forced to admit that the scene is a perfect recreation of a railway station in a railway station. He had expected the gallery to retain clues referring to its own past. The building itself could not hide its own legacy – its façade, the ticket office, the tracks . . . but he hadn't anticipated this . . .

The whole thing is a visual conceit. He knows he is in a gallery. And yet it appears to be a working railway station. He knows



it is no ordinary station. So the announcement can only be one of the works. Postmodern irony. Cute. He admires all the other touches. The whole installation is so neat. A gallery from a converted railway station staging an installation of a working railway station. He thinks of other more famous galleries he has visited. The Musee d'Orsay in Paris and the Hamburger Bahnhof in Berlin . . . the retention of platforms, realia, signifiers of former use, of old life. Admittedly, he is surprised to see such a great example in suburban England. But then, all manner of old buildings are being converted into art galleries right now. Every town and village has its heritage commitments, so Whickworth is no different. True, this inaugural exhibition stands out. The attention to detail is uncanny. No expense has been spared. Every aspect of a working railway station seems to have been meticulously recreated, complete with sound effects and kinetic sculptures – from signaling to platform signage.

He hears a train approaching. At first he assumes this is another sonic work. The other visitors move forward a pace towards the platform edge. The volume increases. He can now see the train. He shakes his head in admiration. Uncanny.

The train slows down, halting at the platform edge. Unsure of his next move he stays his ground. Though no-one alights, he can see that there are one or two passengers safely ensconced. Everyone else moves towards the doors. He looks around the platform again. He's had little time to study the installation, to look in any detail at the works on the walls, to view the provenance of pieces let alone the commentary on the works. He smiles again as the visitors



board. The final neat touch. As ever in the contemporary gallery: a postmodern pun, textual irony. All visitors are now *in the train* – yes, technically *on* not *in* – but modern art dances with grammar as much as it plays with every other form of reference. He can't be the only visitor to get the pun – *train* is, after all, an anagram of *in art* and that, quite literally, is where they all are.

There is a final announcement. He decides to get in too. He can always come back to look again – he has his 'Return Ticket'. He takes a seat and admires the fact that the same detail applies here too: the faded seats and battered carriage, the insignia and notices adorning the walls of the train referring only to trains and not to art – this same self-referentiality mocking late-twentieth-century conceptualism, the everyday no doubt cocking a snoot at *arte povera*, the utilitarian acknowledging the ready-made. As the train pulls out slowly, he smiles again, shakes his head ruefully at the cast iron architecture that holds it all together and provides a gallery for the pigeons to observe the art; too quickly the installation rolls across his line of vision and out of sight, to be replaced by further installations depicting bucolic landscapes. Meanwhile, the train rolls heavily onwards bound for the next gallery.

*Illusion. Elusion. Allusion*  
*Contemporary or temporary con?*

## **Gallery V**

*“So what are you going to write about?”*

*“The semiotics of buildings.”*

*“Sounds intriguing. What does it mean?”*



*“I’ve no idea. I just liked the sound of it.”*

Question – What is the difference between the Apple Store and a digital multimedia exhibition in an art gallery?

Answer – The Apple Store is full of people.

There was a trend amongst fashion retailers in the late-twentieth century to commission *name* architects to remodel the interior of their stores to look like contemporary art galleries: polished concrete floors, sanitized white cubes with garments on white plinths and shoes in glass vitrines. Column inches in the fashion media followed but there was more to it than that.

Recently, I was in London. Walking down Chancery Lane was like taking a stroll through time: enchanting and anachronistic. These same buildings that as new edifices housed law makers and court jesters, do so today but with a different meaning – back then there was a sense of creating, forging new meaning, moving forwards – now it is the weight of the past, traditional values, the authority of time(lessness) that ekes through the cracks in the lime mortar. Around Bank Street the barristers still choose to occupy the old buildings. This is not merely about proximity to the Law Courts – the brand spanking new office building at the foot of Scargill Croft still lies empty, five years after construction.

The great buildings of the past have been the career defining works of famous architects . . . the palaces and churches, the railway stations and mills. Things change as the fulcrum of power shifts . . . now it’s airports and banks, stadiums and art galleries . . . leisure replacing graft, just as plane replaces train . . . money shifting hands . . . commissions subject to



competition. The important element in all of these *cathedral* buildings is to proclaim grandeur, inspire awe, to dwarf the individual, to render them powerless by scale, wealth and magnificence.

Ruling and powerful institutions such as the monarchy, government and The Church have always occupied buildings that advertise their power. At the same time they have used art within or as part of these buildings to advertise, celebrate, determine, explain and emphasise that power. So the building's form (and contents) had function from a socio-cultural point of view. A church may have needed a large surface area to house a congregation but the magnificence, scale and *richesse* (or austerity) communicated other things. And so it is for so many of our buildings – they may be constructed with an eye to function and use but that is often not the determiner of form.

As art has moved away from the service of the traditional ruling elite, it has retained its insistence on grandeur, scale and magnificence, on the patronage of modern wealth and power in the form of high finance. Just as the rich and powerful patronised the artists of the past so those same artists confirmed that power and authority in the works they created for their masters. In the modern secular age we make pilgrimages to see art; its giant angels and mythical beasts;<sup>13</sup> we visit its cathedrals and churches – all the while the art remains at the behest of its (and our) financiers and bankers.

In an age in which image is everything, the traditional image-maker, the artist, has become both king and disenfranchised at one and the same time. Image becomes brand: marketing becomes art, art marketing. If the artist responds, resorts to



exhibiting soup cans, to placing basketballs in glass vitrines or rolled up pieces of paper on plinths, even shit in cans, so the rich and powerful accord greater value to each act of defiance, at a stroke rendering impotent any symbolic act of resistance.

Smaller art galleries, the 'non-commercial' spaces, advertise their apparent non-alignment to this status quo by setting up shop in old warehouses, tired and empty office blocks, converted factories and deserted malls. There may be economic drivers fuelling such marginalisation but at the same time, any outsider desire to communicate such separateness is satiated.

The domestic scale and feel of the buildings at Bank Street made it suitable for artist's studios, small offices and small gallery spaces . . . at odds with the monolithic scale of the Modern (and Postmodern), akin to the low-tech, small commercial arts spaces . . . yet at loggerheads with both . . . overtly non-commercial; deliberately private not public. As an independent centre, the *raison d'être* behind choice of building was neither form nor function; it was economic. A Listed Building in an unfashionable part of town, requiring significant upkeep, unsuitable as Grade I Office Space, tricky to convert to domestic use, it was of little interest to property developers. The arts flourish best on the margins of capital, unless their aim (or consequence) is specifically to generate or otherwise work for/in the interests of such capital.

I wonder, does the scale, place, siting or physicality of these buildings impact in any way on what happens within their walls . . . to what extent does the form of a building match its function? Is the importance of a building determined only by its economic value and scale or are other factors at play? If a



church can be deconsecrated, can an office building be holy?  
Does a building have a life beyond the activity which takes  
place within its walls?

Two people in a bank. They are arguing. Can their behaviour be  
said to be banking? OK. One of them is a bank clerk. Yeah, but  
this is not the bank she works in. And they are arguing about  
whose account to draw money out of. Or they were. Now they  
are just arguing. When does what happens in a bank begin and  
cease to be banking? Can we ask the same question of any other  
non-residential building? And is the answer always at the behest  
of the custodians and gatekeepers? If the activity needs to be  
sanctioned by the custodians of a building in which it takes  
place to confer upon it the title or (de)merit of a given activity,  
what of activity outside that place? Does the activity only have  
meaning if the gatekeepers so determine?

What of the present buildings under discussion? As we have  
seen, their function and use has changed, evolved and morphed  
over the generations. Is whatever happens within these walls  
now art just because we call it an Arts Centre? Does the title  
we have conferred itself confer? Or is that the role of the  
gatekeepers?

*When is a door not a door?  
When it's (permanently) closed.*

### **Basement Gallery VI – Cellar One – The Subterranean White Cube**

*The paper ball and the anonymous vandal*



In the centre of the room is a screwed up piece of paper.

On the right hand wall a photo of a gawky looking man grinning inanely.

On the left hand wall, pinned to the wall at shoulder height is another piece of paper, previously crumpled but latterly ironed out to return it to its former rectangular shape. Typed on the paper is the following statement:

“This is not a work of art and this room does not constitute an art exhibition, nor should it be inferred that any of the objects or things in the room can in any way be read as artworks.”

On the windowsill opposite this statement is a small stack of business cards, printed on one side with the words “M. Creed. Commodities Trader” and on the other “Make of this what you will”.

So what can we make of this without knowing the location? Does it matter if the location is Site Gallery<sup>14</sup> or an empty shop on The Moor?<sup>15</sup> What if it is a bedroom or an office building, a canteen or a crèche? Wherever it is, someone is referencing art – does that alone make it art?

And what if it is in Bank Street Arts or rather 36-40 Bank Street: pre 2008 or post 2008? If we relabel a building do its contents change, do the walls that enclose the spaces take on new significance? Clearly someone is having a joke at the expense of art. Has art been reduced to a joke at its own expense? One that nobody gets. Or is art having a laugh at the expense(s) of its bankers?



A collection of ten graffiti works attributed to Banksy and peeled off the side of buildings recently went up for auction in London under the title 'Stealing Banksy'. Banksy announced that the sale was taking place without his consent: a spokesman for Bonhams remarked that such investments were risky if not authenticated. This is not the first time an artist has sought to withdraw their signature, to remove the art from a work.<sup>16</sup> Can a building similarly contest attribution just as it may infer the same? And can that be done on behalf of a building?<sup>17</sup> Or is it just all in a name?

*Who are the gatekeepers? What is their authority?  
Who confers it? Who confirms it?*

### **Basement Gallery VII – Cellar Two – The Old Coal Cellar**

*Power:*

Underneath the galleries that front onto Bank Street, where once coal was delivered to heat the buildings, now cables and pipes, meters both digital and analogue, stop-valves and fuse-boxes control the flow of heat and energy, message and medium, the power of power.

It is a place we store, or rather deposit, debris and artwork, things under construction, things undergoing deconstruction, the unwanted, the might be wanted and the much unnoticed.

There are old copper pipes thrown in the corner alongside plastic drainpipes and wooden guttering. Alongside is the odd (art)work, uncollected, unwanted, unloved. There are some



small painted boxes made from bits of ply and MDF, the odd canvas showing signs of mould, another with paint peeling . . . artwork in various states of decay. Someone remarked that there was once an artwork upstairs made of old copper pipes that the artist had neglected to collect. Maybe it's here amongst the pipes. Maybe not.

*Hidden Power.*

### **Basement Gallery VIII – Cellar Three – The Barrel Vaulted Cellar**

*Bad Philosophy*

A few years ago, about the time I began working on Bank Street Arts, I had the idea of producing a book dubbed, and perhaps labeled, bad philosophy. It was based on the idea that much contemporary philosophizing is in the arena of comedy, the pithy, the sound-bite, the poignant tweet . . . instant one line wisdom for the on-the-go generation.

Someone asked, 'What is bad philosophy?' and I answered, "This is . . ."

### **Miscellaneous Spaces and Corridors**

*The Art of Writing. The Craft of Writing.*

*Cf: The Art in Craft. The Craft in Art.*

The exhibiting space at Bank Street Arts has never been limited to spaces labeled 'galleries'. From the very first exhibition, taking place in what is now the Education Room (but was then

# Site of "Gone"

Bryan Eccleshall, 2010

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In 1911 Italian patriot Vincenzo Peruggia stole the Mona Lisa from the Louvre Museum. Peruggia believed that Da Vinci's painting should be returned to Italy.

The painting was returned in 1913 after Peruggia was caught. During its absence a photograph was taken of the space it had occupied.

As part of a residency in summer 2010 Bryan Eccleshall recreated this image in oils on the full height of this wall. It's still there, covered with a stud wall.

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the only space not occupied or undergoing renovation) to the permanent works installed by resident artists under staircases, behind cavity walls, around door frames and in other nooks and crannies, the Centre itself is an empty plinth. The work, so sited, is as diverse in form and genre as it is scattered around the building: from haikus to taxidermy, historical maps to conceptual conundrums, jewellery, photography, poetry and prose – all adorning walls, all presented without qualification.

The studios house equally diverse practices – a poetry publisher certainly occupies spaces once housing a book illuminator; jewellers now jewel where accountants once accounted; a photographer snaps not far from where a surgeon snipped; where once young boys were schooled in arithmetic, young mums are now taught poetry; not far from where an architect drew buildings to be, an artist draws corners unseen.

This diversity of current practice has its roots in two overlapping ideas or ideals: one is most certainly plurality, a practice in which ‘anything goes’ rubs shoulders with the caveat ‘up to a point’. The idea of an open door policy is always to raise the bar to a highest common factor not to trawl the depths of lowest common denominator. This plurality also rested on the idea that juxtaposing the expected with the unexpected, the familiar with the less so, would afford visitors and participants alike the opportunity to broaden their horizons and collaborate more widely. The second idea is at the more elitist end of the spectrum but again with a caveat. The residencies have always been concerned with more experimental, process driven work – juxtaposing such work with the more tangible, visual, mimetic or plastic arts acts as a foil, a way in. Further refusing to cloak such work behind a veil of impenetrable ‘art-speak’ helps



bridge the divide – the work may not be obvious or literal but make of it what you will.

But there is a divide. It is embedded in the language above. It is art and craft by any other name . . . product and process image and idea . . . thinker and maker . . . inside or outside . . . the academy. I wonder upon rereading Karen’s account, is the historical use of these buildings coming back to haunt its present?

*“These buildings housed a mix of trades and occupations, including squarely middle-class professionals and poorer women and men who worked with their hands . . . From these first ten years we can already see that these buildings were used for a mix of occupations that straddled what late-eighteenth-century people might have termed the ‘mechanical’ or practical arts on the one hand and the liberal arts or philosophical knowledge on the other. We might now describe this distinction as blue and white-collar work. Yet these distinctions were contested during the eighteenth and nineteenth centuries. The co-existence of this range of different kinds of work in close proximity within the Bank Street buildings is material evidence that the work of the hand and the work of the mind were not entirely segregated.”*

Admittedly, the range of professions was wider then than now. From surgeons to accountants, stationers to architects we now have therapists to photographers, jewellers to publishers. The latter part of the twentieth century gave us a label – the creative industries – a neat way to group a range of working practices, businesses and individuals who often have less in common than the erstwhile surgeon and knife maker. That apart, the same



contested distinctions rage today. In the artworld in particular, these have been reinforced by the de-skilling of much of the fine art academy, the philosophizing of the contemporary art vernacular, the us and them, insider-outsider elitism of much contemporary art practice. Craft, often meaning skill, is pejoratively dismissed as a distant cousin. Where art employs skill, it does so for a higher purpose, to a nobler end. And we can trace parallels across popular music, between schools of poetry, and within the world of photography, amongst others. The polarisation of elite and accessible, intellectual and popular, experimental and readable (or watchable) is as rife today as it was in Georgian times and it informs any debate on the arts and popular culture.

It has always been an aim at Bank Street Arts to engage in this debate and to test the parameters of doing so without firmly being encamped on one side or the other. Included within our remit is painting and text based art, sonic arts and textiles, artists' books and poetry, live art and music, jewellery and therapy, teaching and publishing: without resorting to art/craft labels, without resort to commentary but without ignoring the existence of such a debate, we have sought to straddle divides. From competitions and open calls showing the work of poet laureates alongside first time writers, Turner Prize winners alongside school children, we don't claim to have broken down barriers . . .

but at the same time, we have certainly given them the odd kick.

*Crafty. Arty.*  
*Artisan. Art is an . . .*



## The Atrium

### *Out of Context – An Introduction*

It may seem slightly odd to place an introduction at the end. It is also quite natural. This apparent contradiction is important. Introductions are usually written last. They are usually written after the main book has been put together. They seek to offer a way in, an explanation, a justification; to create a context. To a large extent I could, and maybe should, have dispensed with the earlier sections and written only an ‘Introduction’ – in part that was my aim. Not to justify (which I now find myself doing), not to offer a way in (hopefully not needed), not to explain (ideally subsumed) but certainly to create the context.

In narrating the history of these buildings, Karen Harvey sets out some of the ‘how’ the research was carried out and earlier I touched on the ‘why’. If the aim throughout her residency has been to seek non-academic means of dissemination, then any book would likely challenge that aim – both in terms of ‘how’ and ‘why’. A book of pithy one-line cartoons purporting to offer snapshots of history would certainly be a ‘how’. But ‘why’ do it?

What we have tried to do is to reflect some of the activity of the present building in this account of its past. The approach we have taken has sought to place Karen’s work in the precise context in which it took place – in a Contemporary Arts Centre, collaborating with other artists, with some expectations but little predetermination. *And that is the context of this book.* I veered away from writing an introduction, as I wanted the work to speak for itself, as is my preference in the gallery. I didn’t



want explanations littering the text, accompanying the work of others, creating links to particular pages, explaining the ‘why’. But I did feel there needed to be a context for this *why*: why we have taken this approach; why the nature of BSA would dictate, necessitate or facilitate such an approach, why Karen began to work with us and perhaps why the research stutters, stumbles and carries on regardless – unearthing more questions and providing its own momentum.

This is not a book about Bank Street Arts but it is a book which would not exist without Bank Street Arts. As the very deliberate decision to produce a multi-authored, multi-disciplinary approach to revealing and telling the history has governed and guided this project, so the context of both where and how this has been produced has informed and guided its form and content.

*Not the end . . .*

## Footnotes

## A History of Bank Street

1. Robert Eadon Leader, *Reminiscences of Old Sheffield; its Streets and its People* (Sheffield, 1875), p. 1.
2. See Table 10.2: Principal urban populations, 1650-1831, in Jeremy Gregory and John Stevenson, *The Longman Companion to Britain in the Eighteenth Century, 1688-1820* (London and New York, Longman, 2000), p. 290.
3. The image is William Fairbank, *A Correct Plan of the Town of Sheffield in the County of York* (1771), Sheffield Local Studies Library: S 20 M. By kind permission of Sheffield Local Studies Library.
4. The Girls' Charity School was established in 1786, when the building was erected. The Boy's Charity School was established in 1708. The current building dates from 1825. John Robinson, *A Directory of Sheffield including the Manufacturers of the adjacent Villages: with the several marks of the Cutlers, Scissor & File-Smiths, Edgetool, & Sickle Makers. To which are added, the regular setting out and return of the posts; and a correct list of the coaches and Waggons* (Sheffield, 1797), pp. 13-14.
5. The following students are thanked for their research on the project: Matt Blackwell, Tom Bollard, Emily Colley, Catherine McDougall, Liz McDonald, Amanda Smith and David Watkin.
6. Rate books survive well for Sheffield, in Sheffield Archives. However, for Sheffield Lower (the area of Bank Street) there are no rate books for 1885-91 and after one further year of compilation they stop in 1892. In rate books for 1828-1832 and 1839-1843 there are names but no property numbers. Rate books will be referred to hereafter as 'RB'. These books have been consulted in microfilm copy. The image, bottom right, is from Rate Book for Lower Sheffield (1801/2), Sheffield Archives: RB123. By kind permission of Sheffield Archives.
7. Census records can be accessed on microfilm and microfiche in Sheffield Archives or via the website Ancestry.com (accessible free at Sheffield Libraries). All census data in this essay was accessed via Ancestry.com. The image, top right, is from the 1881 census for Bank Street. By kind permission of Sheffield Archives.
8. Electoral Registers for Sheffield are available on microfilm and (for records from 1945) in bound volumes in Sheffield Local Studies Library.
9. Trade directories are available on open shelves in both Sheffield Archives and Sheffield Local Studies Library. The image, left, is from *Robson's Birmingham and Sheffield Directory, Street Key and Classification of Trades* (London, 1839). By kind permission of Sheffield Archives.
10. Leader, *Reminiscences of Old Sheffield*, p. i.
11. Leader, *Reminiscences of Old Sheffield*, p. 172.

12. The early deeds only pertain to what are now numbers 40, 42 and 40a, not the other plots. The image is of the deed transferring land at Bank Street, 1st January 1791. Photograph by Rachel Smith.
13. *A Directory of Sheffield; Including the Manufacturers of the adjacent Villages: with the several Marks of the Cutlers, Scissor & Filesmiths, Edgetool & Sickle Makers* (Sheffield, 1787).
14. Robert Eadon Leader, *Sheffield in the Eighteenth Century*, 2nd edition (first published 1901; Sheffield, 1905), pp. 317-8.
15. The image is of *Plan of the Town of Sheffield in the County of York drawn by W. Fairbank*, engraved by Thos. Harris (1797), Sheffield Local Studies Library: 15919. By kind permission of Sheffield Local Studies Library.
16. See Robinson, *A Directory of Sheffield*.
17. The image on Page 21 shows an aerial view of the Bank Street Buildings allowing the different buildings to be more easily seen. Photograph by Rachel Smith.
18. This was based on research of the Director, John Clark. Personal communication dated 16 May 2014.
19. The image is of 'Map of Sheffield. Published with W. White's History and Directory of Yorkshire' (1838-41), Sheffield Local Studies Library: 3230. By kind permission of Sheffield Local Studies Library.
20. The image is a detail of *The Town of Sheffield* (surveyed in 1851 by Captain Barlow; engraved in 1853), sheet 20: Sheffield Local Studies Library. By kind permission of Sheffield Local Studies Library.
21. Leader, *Reminiscences of Old Sheffield*, p. 168.
22. Sale particulars for the capital mansion and banking house, Monday 13 November 1843, Sheffield Archives: 11232.
23. Robinson, *Directory of Sheffield*, pp. 105, 175.
24. Robinson, *Directory of Sheffield*, p. 163.
25. Robinson, *Directory of Sheffield*, p. 74.
26. RB196, RB199, RB120, RB210, RB213. Edward Baines, *History, Directory and Gazetteer of the County of York*, vol. 1, *The West Riding* (Leeds, 1822).
27. Leader, *Reminiscences of Old Sheffield*, p. 169.
28. John Blackwell, *The Sheffield Directory and Guide; Containing a History of the Town, an Alphabetical List and Classification of the Merchants, Manufacturers and Principal Inhabitants* (Sheffield, 1828); RB212.
29. Westmoreland is given as Jackson's place of birth in the 1851 census.
30. Blackwell, *Sheffield Directory and Guide*.
31. RB210.
32. RB212, RB215, RB218, RB222, RB223.
33. Trade directories list W. Jackson at 18 Bank Street from 1833. He worked at Bank Street until the 1850s. Census records show he lived on Gell Street in 1851

- and on Glossop Road in 1861. He died in 1867.
34. Henry A. Rodgers, *The Sheffield and Rotherham Directory* (Sheffield, 1841); William White, *White's General Directory of the Town and Borough of Sheffield* (Sheffield, 1841).
  35. RB253, RB255, RB259, RB263/264.
  36. William White, *General Directory Of the Town and Borough of Sheffield, with Rotherham, Chesterfield and all the parishes, townships, villages and hamlets within a circuit of about Twelve Miles round the capital of Hallamshire* (Sheffield, 1849). Records clearly show that Jackson's surgery at 18 starts being listed at 36 in 1871; this is clear evidence of the number change. Jeffcock's listing changes from 18 to 18½ in 1870, then to 38 in 1871; again, this is evidence of a number change of the central front building from 18 to 18½ and to 38 in 1871.
  37. Post Office *Directory of Sheffield* (Sheffield, 1854).
  38. William White, *History and General Directory, of the Borough of Sheffield* (Sheffield, 1833).
  39. William White, *History, Gazetteer, and Directory, of the West-Riding of Yorkshire, with the city of York and port of Hull* (Sheffield, Robert Leader, 1837), vol. 1, p. 82.
  40. 'Address to the Public on the Proposed Literary and Philosophical Society' (1822), Sheffield Local Studies: MD1375s.
  41. G. Calvert Holland, *The Vital Statistics of Sheffield* (London, Robert Tyas, and J. H. Greaves, Sheffield, 1843), p. 239.
  42. 'Copy of the Jackson address to students of the Sheffield School of Medicine' (1883), Sheffield Archives: NHS12/5/7/5.
  43. 'An Essay on a Skeleton and other Remains lately discovered near Bolsterstone. Read 2nd May 1828. By Mr. W. Jackson', in Book containing papers read to the Sheffield Literary and Philosophical Society, 1823-27. Arundel Castle Manuscripts, Sheffield Archives: ACM/X/4, f1.
  44. 'A case of Malformation of the human Fetus; with some remarks in connexion with the subject, on the anatomy and physiology of the nervous system. Read 6th August 1824. By Mr. W. Jackson', in Book containing papers read to the Sheffield Literary and Philosophical Society, 1823-27. Arundel Castle Manuscripts, Sheffield Archives: ACM/X/4, f64.
  45. The last reference we have for Edward Jackson is RB367.
  46. By 1901 she was living in the Ecclesall area with her brother Henry Jackson. She died in 1922.
  47. 'Plan and Particulars of valuable Sale Shops, Dwelling Houses, Buildings, Coach Houses & Premises in Angel Street and Bank Street, Sheffield', 18 March 1873, Sheffield Local Studies: 19777.
  48. Leader, *Reminiscences of Old Sheffield*, p. 166.
  49. The image is 'Bank Street', showing F.C. Webb, Hosier, Glover and Shirt

- Maker at No. 29 Angel Street and No. 1 Bank Street, and Tyler and Co.,  
Tobacconists at No. 2 Bank Street. Photograph by C. H. Lea. Picture Sheffield  
<www.picturesheffield.com>: s13235. By kind permission of Sheffield Local  
Studies Library.
50. Sale particulars for the capital mansion and banking house, 13 November  
1843, Sheffield Archives: 11232.
51. *White's Directory of Sheffield and Rotherham and the parishes, townships,  
villages and hamlets within a radius of seven miles from Sheffield*, 35th edn.  
(Sheffield, 1913).
52. Ancestry.com. *1881 England Census* [database on-line].
53. Ancestry.com. *1861 England Census* [database on-line].
54. Ancestry.com. *1881 England Census* [database on-line].
55. An account of this process in Birmingham, and its impact on the identity of  
the middle class, can be found in Leonore Davidoff and Catherine Hall, *Family  
Fortunes: Men and Women of the English Middle Class 1780-1850* (London,  
Hutchinson, 1987).
56. Sale particulars for the capital mansion and banking house, 13 November  
1843.
57. Leader, *Reminiscences of Old Sheffield*, p. 166.
58. Ancestry.com. *1861 England Census* [database on-line].
59. Leader, *Reminiscences of Old Sheffield*, p. 168.
60. Ancestry.com. *1871 England Census* [database on-line].
61. Ancestry.com. *1881 England Census* [database on-line].
62. Ancestry.com. *1891 and 1901 England Census* [database on-line].
63. Ancestry.com. *1911 England Census* [database on-line].
64. Ancestry.com. *1881 England Census* [database on-line].
65. RB377.
66. Leader, *Reminiscences of Old Sheffield*, p. 167.
67. RB336.
68. Sketch of Bank Street from *Seventy-three Years of Progress. A History of  
the Sheffield Independent, From 1819 to 1892* (Sheffield, 1892), p. 38. By kind  
permission of Sheffield Local Studies Library.
69. Electoral Registers for Sheffield, 1936/7, 1937/8, 1948/9, 1954/5 and 1958/9,  
Sheffield Local Studies Library.
70. Ancestry.com. *1851 England Census* [database on-line]. He is listed as living  
in Attercliffe after his retirement in the 1880s. He died in 1893.
71. Ancestry.com. *1901 England Census* [database on-line].
72. Ancestry.com. *1881 England Census* [database on-line]; RB374.
73. Ancestry.com. *1891 England Census* [database on-line]; RB377.
74. Ancestry.com. *1891 England Census* [database on-line].
75. Electoral Registers for Sheffield, 1924, 1928/9, 1930/1, 1933/4, 1936/7,

- 1938/9, 1946/7, 1948/9 and 1958/9, Sheffield Local Studies Library.
76. *Kelly's (White's) Directory of Sheffield and Rotherham and the surrounding parishes, townships, villages and hamlets, 49th edn.* (1929); *Kelly's Directory of Sheffield and Rotherham and the surrounding parishes, townships, villages and hamlets, 51st edn.* (1931).
77. The images are R. C. Honey, 'The Principles of Spiritualism' (Sheffield, no date) and R. C. Honey, 'To J B McIndoe' (Sheffield, 1938). Sheffield Archives: X512. By kind permission of Sheffield Archives.
78. Jerome De Groot, *Consuming History: Historians and Heritage in Contemporary Popular Culture* (London, Routledge, 2009), p. 60.
79. Pamela Cox, 'The Future Uses of History', *History Workshop Journal*, 75 (2013), pp. 142, 126.
80. James B. Gardner, 'Contested Terrain: History, Museums, and the Public', *The Public Historian*, Vol. 26, No. 4 (Autumn, 2004), p. 19.

## On Buildings

1. The French author Roland Barthes is famed for discussing the lack of authority of the author in his essay, 'Death of the Author'. But the point I am making here refers less to Barthes' analysis than the contradiction and unintentional irony in his protestations, made as they are by an author. The lack of authority for me stems from the fact that Bank Street Arts is the sum of its users and their viewpoints and perspectives will be necessarily different from my own.
2. Any lack of authority in perspective is made in full acknowledgement of my position as Founder and Creative Director at Bank Street Arts, as lead on this project and editor/publisher of this book. It is also with recognition of how authority is both inferred and conferred. This contradiction is built into the work (this work and our work at Bank Street Arts). It is also, it would seem to me, the role of the artist (and Arts Centre) to question the inevitability of established social and cultural hierarchies and systems.
3. Much of our work at Bank Street Arts is borne out of the contradictions within and between the fields in which we operate. I like to think we operate with an awareness of such contradictions even if we don't necessarily reconcile them.
4. Work is used here in the sense of our work as an organisation, our work collectively, the works made and installed at Bank Street Arts and this particular work.
5. As we have tried to record the history we have been preoccupied with the who and when, the labels, only occasionally delving deeper into detail when

time and resources permitted.

6. There could well be a contradiction here. So a couple of provisos. Firstly, the collaboration has a number of outcomes, of which this book is but one. And secondly, nowhere do we state that this is an 'academic' book.

7. To that I might add, does this present volume cast any light on that question?

8. It has always been my contention that an Arts Centre should be involved across the whole range of 'Arts and Humanities', in the academic sense, rather than be restricted by a contemporary definition of the Arts as a branch of some ill defined 'creative industries' – an umbrella term for professions with little or nothing in common or a term which squeezes together plastic arts with craft, music, the photograph, the performer, the theatre and more, preferring to ignore historical definitions of the arts... a dark art indeed. I would also question divides such as Arts/Science, Arts/Social Sciences and Arts/Education.

9. The term academic can be substituted by the terms artist/artistic in the above. Perhaps.

10. The artist's book is itself a hybrid, echoing the Centre.

11. Here, the collective becomes personal. This book is in part attributable to myself as editor: a former writer, latterly fine art graduate, then founder and Creative Director at BSA... my own work is eclectic, so this book and perhaps the Centre reflect that.

12. Relational Art is so labelled in Nicolas Bourriaud's 1998 book, *Esthetique Relationelle* or *Relational Aesthetics* describing an approach to producing contemporary art based upon interaction itself, where the social interaction is the art.

13. Think Anthony Gormley's, *Angel of the North* or Damien Hirst's infamous shark.

14. Sheffield's contemporary art gallery – replace with any (con)temporary art space in any town or city.

15. Sheffield's erstwhile main shopping street – now a mix of low budget, low-fi shops, some abandoned, some housing temporary art displays – replace with any temporary spaces in any town or city.

16. Richard Serra, Robert Morris, Mark Rothko and others have all sought to de-attribute not only authorship of work attributed to them but even to withdraw the designation or presence of art from such work.

17. In which case, who does the doing?

## Acknowledgements

The research for this book has taken over three years to date. Whilst it began with Karen Harvey's residency at Bank Street, it would not have come into being without the generous assistance of The University of Sheffield and the many students and artists who have contributed to the research, the projects arising from that research and the book itself.

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We are also indebted to Sheffield Archives and Sheffield Local Studies Library for their permission to use and reproduce documents in this book and for their help and assistance throughout the project.

The staff and students from the Department of History at the University of Sheffield continue to support our work, in particular those connected with MA programmes in History. Those students who have contributed directly to the research itself include: Matt Blackwell, Tom Bollard, Emily Colley, Catherine McDougall, Liz McDonald, Amanda Smith and David Watkin.

We are also indebted to the countless volunteers and artists who have worked and exhibited at Bank Street Arts as well as those who have so generously given their time to this project. Without them, this particular book would never have happened and these buildings would have had a very different history since 2007: a silent history.

## **Appendix - Bank Street Arts Residents**

The following pages are a work in progress and show an abridged version of the chart we have been compiling over the last 3 years detailing all of those who have lived and worked in the Bank Street buildings.

The website will allow us to publish updated versions of this chart as we learn more, fill in gaps and correct inevitable errors. The full version also gives more detail about the sources used to place particular occupants (rate books, census, trade directories, electoral registers).

We have included the information here so that readers can see for themselves some of the problems inherent in piecing together such a wide ranging piece of research:

- why do street numbers (and residents) appear and disappear?
- can occupiers be traced moving from building to building? Is this purely the result of numbering changes or are there errors in the source material?
- we have only listed occupiers when we had a source, so can we presume that residents who were present ten years apart in Census lists were in occupancy for the whole ten year period?

The database raises as many questions as it provides answers but nevertheless, it is a unique record of occupancy in a discrete ensemble of buildings, referencing famous names in the history of the city as well as intriguing occupations and a host of (perhaps) forgotten individuals.

## 18

1796	James Grimer
1797	No occupier - proprietor Widow Porter
1798	No Occupier - Porter
1799	John Fordham - proprietor Widow Porter Saynor's shop
1800	
1801	Messrs Saynor shops - prop Widow Porter James Spavall
1802	Messrs Saynor shops - prop Widow Porter James Spavall
1803	
1804	
1805	
1806	
1807	
1808	
1809	
1810	Saynors shops
1811	Saynors shops
1812	
1813	
1814	William Wood and Co. Wood & Vaults
1815	William Wood and Co. Wood & Vaults Thomas Kay
1816	Wood & Vaults
1817	Wood & Vaults
1818	
1819	Wood & Vaults
1820	Wood & Vaults
1821	

## 19

John Bramer
George Pryor surgeons' instrument maker
George Pryor - Shop
John Fordham - proprietor Widow Porter Saynor's shop
Messrs Saynor shops - prop Widow Porter James Spavall
Messrs Saynor shops - prop Widow Porter James Spavall
William Wood
William Wood
William Wood
William Wood
William Wood and Co. Wood & Vaults
William Wood and Co. Wood & Vaults Thomas Kay
Wood & Vaults

## 20

James Howson	1796
Widow Nicholson - proprietor James Haywood	1797
Widow Nicholson (prop) Haywood School	1798
Widow Nicholson	1799
George Wilde and school	
	1800
Widow Nicholson	1801
George Wilde and school	
Widow Nicholson	1802
George Wilde and school	
	1803
	1804
	1805
	1806
	1807
	1808
	1809
William Nicholson	1810
William Wood	
William Nicholson	1811
William Wood	
William Nicholson	1812
William Wood	
William Nicholson	1813
William Wood	
William Nicholson	1814
Thomas Kay	
William Nicholson	1815
William Nicholson	1816
Thomas Kay	
William Nicholson	1817
Thomas Kay	
	1818
John Addey	1819
Thomas Kay	
John Addey	1820
Thomas Kay	
	1821

<b>18</b>		<b>19</b>		<b>20</b>	
<b>1822</b>	John Addy - scissor manuf/drawing master	Hannah Holland		Bower, George (surgeon)	<b>1822</b>
<b>1823</b>					<b>1823</b>
<b>1824</b>	Wood and Co	Wood and Co		John Addy	<b>1824</b>
				John Kennington	
				William Wright	
<b>1825</b>	Wood and Co	Andrew Allen Hardy - solicitor and coroner		John Addy	<b>1825</b>
		George Holland - hair dresser and perfumer		John Kennington	
				William Wright	
<b>1826</b>	Wood and Co - house, vaults and w/houses	John Addy		John Addy (Later - Holland)	<b>1826</b>
		Edgehill - house			
		William Wright			
<b>1827</b>	Wood and Co - house, vaults and w/houses	John Addy		Holland	<b>1827</b>
		Edgehill - house		Addy	
		William Wright - school			
		Wood & Co.			
<b>1828</b>	John Addy - drawing master	Andrew Allen Hardy - coroner		William Jackson - surgeon	<b>1828</b>
	William Wright - academics, public schools	Fanny Holland - milliner and dressmaker		Addy	
	Wood and Co - house, vaults and w/houses				
<b>1829</b>	William Wright - academics, public schools			William Jackson - surgeon	<b>1829</b>
	Wood and Co - house, vaults and w/houses				
<b>1830</b>					<b>1830</b>
<b>1831</b>	Wood and Co - house, vaults and w/houses	Mrs Addy		William Jackson - surgeon	<b>1831</b>
	Addy	Edgehill			
		Holland			
<b>1832</b>	William Bland	Andrew Allen Hardy - solicitor and coroner		William Jackson - house and surgery	<b>1832</b>
	Edgehill	Fanny Holland - milliner and dressmaker			
<b>1833</b>	James Holland - boot and shoe maker	Frances Holland - milliner and dressmaker		Robert Rodgers - solicitor	<b>1833</b>
	Frances Holland - milliner and dressmaker	William Jackson - surgeon		William Jackson - house and surgery	
	William Bland and William Addy				
<b>1834</b>	William Bland	James Holland		William Jackson - house, stable, surgery	<b>1834</b>
	Mrs Addy				
	Wolstenholme				
<b>1835</b>	William Bland	James Sloan		William Jackson - house, stable, surgery	<b>1835</b>
	Alfred Wolstenholme				
	Henry Brittain				
<b>1836</b>	William Bland	James Sloan		William Jackson	<b>1836</b>
	Alfred Wolstenholme				
	Henry Brittain				
<b>1837</b>	William Bland	James Sloan		William Jackson - house, stable, surgery	<b>1837</b>
	Alfred Wolstenstein				
	Henry Brittain				

## 18

1838	William Bland Alfred Wolstenstein Henry Brittain
1839	William Jackson
1840	
1841	Jackson & Pearson, surgeons
1842	
1843	
1844	William Jackson, surgeon
1845	William Jackson, surgeon
1846	
1847	
1848	
1849	Joseph John Eyre - solicitor William Jackson - surgeon Thomas Dunn Jeffcock - land surveyor William Ambler
1850	
1851	George Whittington - 42 - cab proprietor Sarah Whittington - wife - 43 Josh Beeley - lodger - 48 - knife forger Mary Condor - servant - 18 Jno Renson - lodger - 17 - surgeon's pupil
1852	Alfred Jackson - merchant HW Pearson - accountant Patteson - attorney
1853	
1854	William Jackson - surgeon Henry Patteson - solicitor Thomas Dunn Jeffcock - mineral agent George Whittington - cab proprietor
1855	Not listed
1856	John Greves - surveyor George Whittington - cab proprietor William Jackson - surgeon Patteson - solicitor Whittington (yard) Thomas Staniforth - agent

## 19

James Sloan
Grayson, C. Milliner/Dressmaker
John H Wright - fruiterer
Christopher Lennard
Christopher Lennard Christopher Lennard
Elizabeth Moore
Elizabeth Moore
Elizabeth Moore George Cann
George Cann George Carvel (?)
George Carvel (?)
George C

## 20

William Jackson - house, stable, surgery	1838
Sloan, Draper	1839
James Sloan - linen draper	1840
Jackson and Pearson Samuel William Turner	1841
Jackson and Pearson Samuel William Turner - attorney	1842
Jackson and Pearson Samuel William Turner	1843
Samuel William Turner - attorney	1844
Samuel William Turner - attorney	1845
Samuel William Turner - attorney	1846
Samuel William Turner - attorney	1847
Samuel William Turner - attorney	1848
Samuel William Turner - attorney	1849
James Saycock Samuel William Taylor	1850
Samuel William Turner - attorney	1851
Samuel William Turner Samuel William Turner - solicitor John William Turner Henry Vickers (owner?)	1852
Samuel William Turner George Stenson John William Turner George Stenson Turner S. W. - solicitor Smilter W. L. - high baliff	1853
Samuel William Turner - solicitor John William Turner Henry Vickers (owner?)	1854
John William Turner George Stenson John William Turner George Stenson Turner S. W. - solicitor Smilter W. L. - high baliff	1855
John William Turner George Stenson John William Turner George Stenson Turner S. W. - solicitor Smilter W. L. - high baliff	1856

## 32

1838

1839 Sloan, Draper

1840

1841 John Barker, shoemaker

1842

1843 Henry Vickers

1844 Henry Vickers

1845 Henry J J, currier

1846 Henry J J, currier

1847 Henry J J, currier

1848

1849 John Henry

1850 Henry J J, currier

1851 Henry J J, currier

John Henry - head - 66

Jane Henry - wife - 53

John Henry - son - Currier - 29

1852 Henry J J, currier

1853 Henry J J, currier

1854 County Court - William Walker, judge

Henry J J, currier

1855 Henry J J, currier

1856 Henry J J, currier

## 34

Chesman Thomas, surgeon

Clayton, John - auctioneer & sheriff's officer

John Waterfall (owner)

J. J. Eyre (crossed out) Joseph John

Marples, George - solicitor

Marples, George - solicitor

Marples, George - solicitor

Marples, Geo - solicitor

Marples, George - solicitor

Marples, George - solicitor

Marples, George - solicitor

Marples, George - solicitor

Dissappears until 1871

knocked down for court building?

## 36

1838

1839

1840

1841

1842

1843

1844

1845

1846

1847

1848

1849

1850

1851

Henry Barker - Head - 53

Henry Barker - Son - 3

Ann Jaulke - Servent - 25

Rangeley, Wright & co - iron warehouse

1852

1853

1854

1855

1856

## 18

- 1857**  
**1858**  
**1859** William Jackson - surgeon  
Thomas Dunn Jeffcock - land surveyor  
James Copeland, Mitchell, Hand, Henry Pattison
- 1860** William Jackson - surgeon  
Thomas Dunn Jeffcock - land surveyor  
James Copeland, Mitchell, Hand, Henry Pattison
- 1861** Charles Unicorn  
George Jubiler Whittington - head - 50 - cab man  
Sarah Whittington - wife - 53  
Emma Whitley - visitor - 5 - scholar  
Mary Beech - head - 54 - office cleaner  
James Shaw - head - 60 - spring knife cutter  
Henry F Shaw - son - 38 - spring knife cutter  
Jemima Shaw - daughter-in-law - 38  
Maria Ansley - head - widow - 45 - office keeper  
Rosa Kilgar - servant - 17  
Robert B McKechnie - head - 32 - debt collector  
Selina McKechnie - wife - 20  
Selina McKechnie - daughter  
Sarah J West - 7  
Elias Lowe - head - widower - 81 - leather merchant  
Ann Wilde - 49 - servant  
Martha Hande - servant - 25  
Annie Furnife - servant - 20  
Ann Hudson - servant - 20  
Ellen Hawley - servant - 15  
Samuel Marsden - visitor - 11  
William Jackson - surgeon  
Thomas Dunn Jeffcock - land surveyor  
James Copeland, Mitchell, Hand, Henry Pattison
- 1862** William Jackson - surgeon  
Thomas Dunn Jeffcock - land surveyor  
James Copeland, Mitchell, Hand, Henry Pattison
- 1863** William Jackson - surgeon  
Thomas Dunn Jeffcock - land surveyor  
James Copeland, Mitchell, Hand, Henry Pattison
- 1864** William Jackson - surgeon  
Thomas Dunn Jeffcock - land surveyor  
James Copeland, Mitchell, Hand, Henry Pattison

## 19

- George C  
George C  
George C  
Charles Oxspring
- Henry Bonnington
- Henry Bonnington

## 20

- 1857**  
**1858**  
**1859** Samuel William Turner
- Samuel William Turner **1860**
- Samuel William Turner  
Henry Vickers **1861**
- Benjamin Balm  
Samuel William Turner - solicitor **1862**
- Benjamin Balm  
Samuel William Turner **1863**
- Benjamin Balm  
Samuel William Turner **1864**

## 32

1857 Henry J J, currier  
1858 Henry J J, currier  
1859 Henry J J, currier

1860 Henry J J, currier

1861 Henry J J, currier  
John Henry - head - 40 - currier  
Jane Henry - mother - 62

1862 Henry J J, currier

1863 Henry J J, currier

1864 Henry J J, currier  
County Court Hall

## 18

**1865** William Jackson - surgeon  
Thomas Dunn Jeffcock - land surveyor  
James Copeland, Mitchell, Hand,  
Henry Pattison

**1866** William Jackson - surgeon  
Thomas Dunn Jeffcock - land surveyor  
James Copeland, Mitchell, Hand,  
Hydes, Henry Pattison

**1867** William Jackson - surgeon  
Thomas Dunn Jeffcock - land surveyor  
James Copeland, Mitchell, Hand,  
Hydes, Henry Pattison

**1868** William Jackson - surgeon  
Thomas Dunn Jeffcock - land surveyor  
James Copeland, Mitchell, Hand,  
Hydes, Henry Pattison

**1869** William Jackson - surgeon  
Thomas Dunn Jeffcock - land surveyor  
James Copeland, Mitchell, Hand,  
Hydes, Henry Pattison

**1870** William Jackson - surgeon (to 36 in 1871)  
Thomas Dunn Jeffcock - land surveyor  
James Copeland, Mitchell, Hand,  
Hydes, Henry Pattison

**1871** George Whittington - head - 61 - cab driver  
Sarah Whittington - wife - 63 - office keeper  
Emma Whittley - neice - 15  
(by 1881 switched over to 36 and 38)

Jackson, James Hall - architect  
Thomas Watt - law stationer  
George James Mellor - solicitor  
Jeffcock

## 19

John Bonnington - head - 54 - boot closer  
Ellen Bonnington - wife - 50  
Edwin Bonnington - son - 20 - boot closer  
Charles Bonnington - son - 14 - boot closer  
Sarah Bonnington - daughter - 22 - boot closer  
Benjamin Balm  
Benjamin Balm

Benjamin Balm

Benjamin Balm

Benjamin Balm

Benjamin Balm

Benjamin Balm - umbrella maker

## 20

Samuel William Turner

Maria Turner

Maria Turner

Sam William Turner  
M. Turner

George Mellor - head - 59 - cutler  
Sarah Mellor - wife - 59  
Samuel William Turner - solicitor,  
20.5 - William Smilter (high baliff)

**1865**

**1866**

**1867**

**1868**

**1869**

**1870**

**1871**

## 32

1865 Henry J J, currier

1866 Henry J J, currier

1867 Henry J J, currier

1868 Henry J J, currier

1869 Henry J J, currier

1870 Henry J J, currier

1871 Henry J J, currier  
John James Henry - head - 50 - currier  
Emma Henry - wife - 38  
Henry John James - currier

## 34

J Hall  
Julia Wild - Head - 76 - office keeper  
Angus Polson - lodger - 64 - county court usher  
Martha Willey - senior - 17

## 36

William Jackson, surgery

1865

1866

1867

1868

1869

1870

1871

## 32

1872 Henry J J, currier  
1873 Henry J J, currier  
1874 Henry J J, currier  
1875  
1876

1877

## 34

J Hall  
J Hall  
J Hall  
Wilson & masters, architects and surveyors  
Shaw John Charles, political agent  
Jones Henry John, law stationer

J Hall  
Holmes, Charles H, engraver  
W. Cardwell & Co.

1878

1879

Jones Henry John, law stationer  
Moxon John J - accountant  
Turtle Thos, district insurance agent  
Holmes, Charles H, engraver

1880

1881

Jones Henry John, law stationer  
Sarah Whittington - head - 74 - annuitant  
Emma Whitley - niece - 25 - office cleaner  
Mary Newbould - boarder - 36 - w/house woman  
Henry John Jones - law stationer  
Midland Counties Insurance Co  
Thomas Turtle - insurance agent  
Holmes Chs. Herbert - letter press printer

1882

1883

Jones Henry John, law stationer  
Midland Counties Insurance co -  
Turtle Thomas, insurance agent  
Eadon, George Hopkinson - auctioneer & valuer

1884

George Eadon  
Turtle Thos - Midland Counties Ins. Co.  
Henry JJ, Law Stationer  
Morris Hy. - physician and surgeon  
William Smith

1885

1886

1887 Badger A & co, auctioneers  
Thomas Turtle, accountant  
Jones Henry John, law stationer  
Buchanan & co, sugar brokers  
Twibell T M, agent

## 36

William Jackson, surgery 1872  
1873  
William Jackson, surgery 1874  
William Jackson, surgery 1875  
Jackson, Edward - surgeon 1876

Jackson, Edward - surgeon 1877

Jackson, Edward - surgeon 1878

Jackson, Edward - surgeon 1879

Jackson, Edward - surgeon 1880

Alfred S. Binney - solicitor 1881

Edward Jackson - Surgeon  
Sarah Whittington - head - 74 - annuitant  
Emma Whitley - niece - 25 - office cleaner  
Mary Ellen Newbould - 36 - w/house woman

Jackson, Edward - surgeon 1882

Binney, Alfred Septimus - solicitor 1883

Morris, Henry - physician & surgeon

Andrew Bellamy 1884

Andrew Bellamy 1885

Liverpool Victoria Friendly Society - 1886

Andrew Bellamy district supt. 1887

## 38

1872 Thomas William Jeffcock  
1873  
1874 Thomas William Jeffcock  
1875 Thomas William Jeffcock  
1876 Jeffcock Thomas Wm, mining engineer

1877 Jeffcock Thomas Wm, mining engineer

1878 Jeffcock Thomas Wm, mining engineer  
1879 Jeffcock, civil engineer

1880 Jeffcock Thomas Wm, mining engineer  
1881 T.W. Jeffcock - civil and mining engineer  
Sarah Whittington - head - 74 - annuitant  
Emma Whitley - niece - 25 - office cleaner  
Mary Ellen Newbould - boarder - 36 -  
warehouse woman

1882  
1883 Hunter A Stuart - accountant & estate agent

1884 Hunter A Stuart - accountant & estate agent  
Bell Arther - solicitor

1885 (Still owned by Jackson)  
George Mellor

1886  
1887 Mellor George James - solicitor  
Lister, Henry P - accountant

## 40

George James Miller, solicitor  
  
George James Miller, solicitor  
George James Miller, solicitor  
George James Miller, solicitor  
Pepper Robt. valuer & estate agent  
Bedford Francis, high bailiff  
Badger Wilfred, solicitor  
George James Miller, solicitor

George James Miller, solicitor  
Alderson Alfred Chris, solicitor  
Mercer, Cecil - solicitor  
Bedford Francis, high bailiff of county court  
Swinden Edward Alfred, accountant  
Mercer & Alderson, solicitors  
Thomas Gregory - head - 69 - bailiff  
Susan Gregory - 56  
Lizzie Marian Gregory - adopted daughter - 17  
Mercer and Alderson - solicitors

Mercer & Alderson, solicitors  
Mercer & Alderson, solicitors  
Swift Henry, accountant  
Denton, George - solicitor

Mercer & Alderson, solicitors  
Swift Henry - accountant

Thomas Gregory

Alderson son & Dust, solicitors

## 401/2

1872  
1873  
1874  
1875  
1876

1877

1878  
1879

Fernell George T, solicitor

High Bailiff's Office - Francis Bedford  
Gregory Thomas, bailiff  
George Denton - solicitor

High Bailiff's Office - Francis Bedford  
Gregory Thomas, bailiff

High Bailiff - Frances Bedford  
Denton, George - solicitor

High Bailiff's Office - Francis Bedford

## 32

1887 Withers bros, brush manufacturers

1888

1889

1890

1891 Emma Whitley - head - 35 - caretaker

1892

1893

1894

1895

1896

1897

1898

1899

1900

1901 William Pinder - head - 51 - sawmaker  
Charlotte Pinder - wife - 55 - caretaker  
Fanny Sorsby - domestic servant - 21  
Mary E Dunn - domestic servant - 20  
Ide E Sorsby - domestic servant - 19

1902

1903

1904

1905

## 34

Emma Whitley - head - 35 - caretaker  
Ada Whitley - daughter - 6 - scholar  
Mary E Newbould - lodger - 46 - w/house wmn  
Joseph Dungworth - lodger - 47 -  
George Ormrod  
George Ormrod  
Jones Henry John, law stationer  
Turtle Thomas & son, insurance agents  
Lomas W.M, rate & tax coll  
Merrils Frederick J, F.C.S analytical chemist

Jones Henry John, law stationer  
Turtle T & sons, insurance brokers  
Merrils Frederick J, F.C.S analytical chemist  
Jones Henry John, law stationer  
Turtle T & sons, insurance brokers  
Merrils Frederick J, F.C.S analytical chemist

Jones Henry John, law stationer  
Turtle T & sons, insurance brokers  
HJ Jones and Son - law stationer  
Ormrod and Faulkner - tailors (factory)

Jones Henry John, law stationer

## 36

Thomas Creswell Parkin  
No occupant

Thomas Creswell Parkin

Parkin Thomas Cresswell, accountant  
Lansdowne Comm Funding Society

Emma Whitley - head - snl - 45 - caretaker  
Mary E Newbould - 56 - w/house woman  
Joseph Dungworth - boarder - married - 57  
Thomas Cresswell Parkin - accountant

Parkin Thomas Cresswell, accountant  
Lansdowne Comm Funding Society

(back) Nettleship Miss Hilda, typewriter

1888

1889

1890

1891

1892

1893

1894

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1896

1897

1898

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1900

1901

1902

1903

1904

1905

# 38

# 40

# 40 1/2

<b>1888</b>				<b>1888</b>
<b>1889</b>				<b>1889</b>
<b>1890</b>				<b>1890</b>
<b>1891</b>	William Taylor	Maria Ward - head - 53 - office cleaner Elizabeth A Ward - daughter - 24 - cleaner Eveline Ward - daughter - 16 - dressmaker's asst Alderson & Dust	Susan Gregory - head - 66 - caretaker Lizzie M Green - 27 - asst caretaker	<b>1891</b>
<b>1892</b>	William Taylor		Susan Gregory	<b>1892</b>
<b>1893</b>	Taylor Wm, jas - architect Mobbs, Richard - auctioneer/estate agent Fells Charles Tasker - commission agent	Alderson son & Dust, solicitors	High Bailiff's Office - Francis Bedford Kesteven, John Broughton - solicitor	<b>1893</b>
<b>1894</b>				<b>1894</b>
<b>1895</b>	Taylor Wm, jas - architect Ward, Edmund - estate agent	Alderson son & Dust, solicitors	High Bailiff's Office - Francis Bedford Kesteven, John Broughton - solicitor	<b>1895</b>
<b>1896</b>	Taylor Wm, jas - architect Ward, Edmund - estate agent	Alderson son & Dust, solicitors	High Bailiff's Office - Francis Bedford Kesteven, John Broughton - solicitor	<b>1896</b>
<b>1897</b>				<b>1897</b>
<b>1898</b>				<b>1898</b>
<b>1899</b>				<b>1899</b>
<b>1900</b>	Ward Edmund, estate agent Taylor, William James, architect	Fernell, George Tudor - solicitor	High Bailiff's Office - Francis Bedford	<b>1900</b>
<b>1901</b>	Edmund Ward - estate agent William Taylor - architect	Emily Godley - head - 54 - chairwoman cleaner Nellie Godley - daughter - 15 - draper's asst GT Fernell - solicitor	High Bailiff - Frances Bedford	<b>1901</b>
<b>1902</b>	Taylor Wm, jas - architect Ward, Edmund - estate agent	Fernell, George Tudor - solicitor	High Bailiff's Office - Francis Bedford	<b>1902</b>
<b>1903</b>	Taylor Wm, jas - architect Ward, Edmund - estate agent			<b>1903</b>
<b>1904</b>	Taylor Wm, jas - architect Ward, Edmund - estate agent			<b>1904</b>
<b>1905</b>	Taylor Wm, jas - architect Ward, Edmund - estate agent	Fernell, George Tudor - solicitor	High Bailiff's Office - Francis Bedford	<b>1905</b>

## 34

- 1906 Jones Henry John, law stationer
- 1907 Jones Henry John, law stationer
- 1908 Jones Henry John, law stationer
- 1909 Jones Henry John, law stationer
- 1910 Jones Henry John, law stationer  
Minns Stanley Elden, architect
- 1911 Jones Henry John, law stationer  
Minns Stanley Elden, architect
- 1912 Jones Henry John, law stationer  
Minns Stanley Elden, architect
- 1913 Jones Henry John, law stationer  
Minns Stanley Elden, architect
- 1914 Jones Henry John, law stationer  
Minns Stanley Elden, architect
- 1915 Jones Henry John, law stationer  
Minns Stanley Elden, architect
- 1916 Jones Henry John, law stationer  
Minns Stanley Elden, architect
- 1917 Jones Henry John, law stationer
- 1918
- 1919 Jones Henry John, law stationer  
Hawson Herbt.Keeble, solicitor
- 1920 Jones Henry John, law stationer  
Hawson Herbt.Keeble, solicitor

## 36

- Parkin Thomas Cresswell, accountant  
Lansdowne Comm Funding society (Parkin, sec)
- Parkin Thomas Cresswell, accountant  
Lansdowne Comm Funding society (Parkin, sec)
- Parkin Thomas Cresswell, accountant  
Lansdowne Comm Funding society (Parkin, sec)
- Parkin Thomas Cresswell, accountant  
Lansdowne Comm Funding society (Parkin, sec)
- Parkin Thomas Cresswell, accountant  
Commercial Funding Society Ltd; Parkin sec.
- Parkin Thomas Cresswell, accountant  
Commercial Funding Society Ltd; Parkin sec.
- Parkin Thomas Cresswell, accountant  
Commercial Funding Society Ltd; Parkin sec.
- Parkin Thomas Cresswell, accountant  
Commercial Funding Society Ltd; Parkin sec.
- Parkin Thomas Cresswell, accountant  
Commercial Funding Society Ltd; Parkin sec.
- Parkin Thomas Cresswell, accountant  
Commercial Funding Society Ltd; Parkin sec.
- Parkin Thomas Cresswell, accountant  
Commercial Funding Society Ltd; Parkin sec.
- Parkin Thomas Cresswell, accountant  
Commercial Funding Society Ltd; Parkin sec.
- Parkin Thomas Cresswell, accountant  
Commercial Funding Society Ltd; Parkin sec.
- Parkin Thomas Cresswell, accountant  
Commercial Funding Society Ltd; Parkin sec.
- Parkin Thomas Cresswell, accountant  
Commercial Funding Society Ltd; Parkin sec.

## 38

- Whitehead, John E - architect
- Ward, Edmund - estate agent
- Whitehead, John E - architect
- Ward, Edmund - estate agent
- Taylor Wm, jas - architect
- Ward, Edmund - estate agent
- Taylor Wm, jas - architect
- Ward, Edmund - estate agent
- Whitehead, John E - architect
- Ward, Edmund - estate agent
- Northern Equitable Insurance Co (F Stacey)
- Emma Whitley 55 - off. c/taker - estate agt
- Mary Ellen Newbould - lodger - 66 -
- Whitehead, John E - architect
- Ward, Edmund - estate agent
- Whitehead, John E - architect
- Ward, Edmund - estate agent
- Whitehead, John E - architect
- Ward, Edmund - estate agent
- Whitehead, John E - architect
- Ward, Edmund - estate agent
- Whitehead, John E - architect
- Ward, Edmund - estate agent
- Whitehead, John E - architect
- Ward, Edmund - estate agent
- Whitehead, John E - architect
- Ward, Edmund - estate agent
- Crawshaw Frank, estate agent
- Whitehead John E.,architect
- Whitehead John E.,architect
- Whitehead John E.,architect

- 1906
- 1907
- 1908
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- 1911
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- 1916
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- 1918
- 1919
- 1920

## 40

1906 Fernell, George Tudor - solicitor

1907

1908

1909

1910 Fernell, George Tudor - solicitor

1911 Jane Bennett - head - 54 - widow - caretaker  
Florence Bennett - daughter - 20 - single -shop asst  
Ann Johnson - mother - 72 - widow  
Henry George Tudor Fernell - solicitor  
William Tudor Fernell - barrister-at-law

1912

1913 Ellison & Fyffe, solicitors  
Coddington Fitzherbert John Osbourne, barrister

1914

1915

1916 Ellison & Fyffe, solicitors

1917

1918

1919 Jackson & Jackson, solicitors  
Cooper W & sons, auctioneers  
Honey & co, illuminators  
Thompson & Wright, accountants

1920 Jackson & Jackson, solicitors  
Cooper W & sons, auctioneers  
Honey & co, illuminators  
Thompson & Wright, accountants

## 401/2

High Bailiff's Office - Francis Bedford, high bailiff

Fernell, George Tudor - solicitor

Eliza Alica Murphie - head - 52 - widow

Thompson & Wright, accountants  
Everton Thomas Limited, financial agents  
Theban Vernon, occult bookseller

Thompson & Wright, accountants  
Everton Thomas Limited, financial agents  
Honey & co, illuminators  
Thompson & Wright, accountants  
Everton Thomas Limited, financial agents  
Honey & co, illuminators

<b>34</b>		<b>36</b>		<b>38</b>	
1921	Jones Henry John, law stationer Hawson Herbt. Keeble, solicitor		Parkin Thomas Cresswell, accountant Commercial Funding Society Ltd - Parkin sec.		1921
1922	Jones Henry John, law stationer		Parkin & co, chartered accountants	Sheffield Stationery Co.	1922
1923					1923
1924	Sheffield Stationery Co. Jones Henry John & Son Ltd.			Sheffield Stationery Co.	1924
1925	Sheffield Stationery Co. Jones Henry John & Son Ltd. Parkin and Co - chartered accountants			Sheffield Stationery Co.	1925
1926					1926
1927	Jones Henry John & Son Ltd.			Dean D, law stationer	1927
1928	Jones Henry John & Son Ltd.			Dean D, law stationer	1928
1929	Jones Henry John, law stationer Sheffield Stationery Co.Ltd Elliss A E & H.N Ltd, hosiers		Parkin & co, chartered accountants		1929
1930	Jones, HJ & Sons Limited, law stationers Sheffield Stationery Company, stationers Elliss, AE and HN Ltd. - hosiers		Parkin & co, chartered accountants		1930
1931	Jones, HJ & Sons Limited, law stationers Sheffield Stationery Company, stationers Elliss, AE and HN Ltd. - hosiers		Parkin & co, chartered accountants		1931
1932	Jones Henry John, law stationer Sheffield Stationery Co.Ltd Elliss A E & H.N Ltd, hosiers		Parkin & co, chartered accountants		1932
1933	Jones Henry John, law stationer Sheffield Stationery Co.Ltd, Elliss A E & H.N Ltd, hosiers		Parkin & co, chartered accountants		1933
1934	Jones Henry John, law stationer Sheffield Stationery Co.Ltd		Smith, Christopher and Sons - accountants	Smith, Christopher and Sons - accountants	1934

## 40

- 1921 Jackson & Jackson, solicitors  
Thomas Wilkes  
Cooper W & sons, auctioneers  
Honey & co, illuminators  
Thompson & Wright, accountants  
Whitaker Chas Hy, printers
- 1922 Jackson & Jackson, solicitors  
Cooper W & sons, auctioneers  
Honey & co, illuminators  
Whitaker Chas Hy, printers
- 1923
- 1924 Honey & Co.- law stationers  
Jackson & Jackson - solicitors  
Leonard Fantham
- 1925 Honey and Co. - law stationers  
Jackson and Jackson

## 1926

- 1927 Jackson and Jackson  
1928 Jackson and Jackson  
Leonard Fantham
- 1929 Cooper W. & Sons - auctioneers  
Whitaker C. H. & Sons - printers  
Jackson & Jackson solicitors
- 1930 Cooper W & Sons, auctioneers  
Whitaker, CH & Sons, printers  
Jackson and Jackson solicitors  
Leonard Fantham
- 1931 Cooper W & Sons, auctioneers  
Whitaker, CH & Sons, printers  
Jackson and Jackson solicitors
- 1932 Jackson & Jackson, solicitors  
Cooper W & sons, estate agents  
Whitaker Chas Hy, printers
- 1933 Jackson & Jackson, solicitors  
Cooper W & sons, estate agents  
Whitaker Chas Hy, printers  
Leonard Fantham
- 1934 Jackson & Jackson, solicitors  
Cooper W & sons, estate agents  
Whitaker Chas Hy, printers

## 401/2

Thompson & Wright, accountants  
Everton Thomas Limited, financial agents

Thompson & Wright, accountants  
Thompson & Wright, accountants

Brittain Mrs.Mary, solicitor

Brittain, Mrs Mary, solicitor

Brittain, Mrs Mary, solicitor

Brittain Mrs. Mary, solicitor

Brittain, Leonard Hall, solicitor

## 34

1935 Jones Henry John, law stationer  
Sheffield Stationery Co.Ltd

1936

1937 Jones Henry John, law stationer  
Sheffield Stationery Co.Ltd

1938 Sheffield Stationery Co.Ltd

1939 Sheffield Stationery Co.Ltd  
Weston Sidney & Co, accountants

1940 Sheffield Stationery Co.Ltd  
Weston Sidney & Co, accountants

1941

1942 Sheffield Stationery Co.Ltd  
Weston Sidney & Co, accountants

1943

1944 Sheffield Stationery Co.Ltd  
Weston Sidney & Co, accountants

1945

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1947

1948

1949

1950

1951 Sheffield Stationery Co.Ltd  
Weston Sidney & Co, accountants

1952

1953

## 36

Smith, Christopher and Sons - accountants  
Glass, Henry - solicitors

Esther Ann Parker  
Benjamin Pritchard

Smith, Christopher and Sons - accountants  
Glass, Henry - solicitors

Smith, Christopher and Sons - accountants  
Glass, Henry - solicitors  
Esther Ann Parker  
Benjamin Pritchard

Smith, Christopher and Sons - accountants  
Glass, Henry - solicitors

Smith, Christopher and Sons - accountants  
Glass, Henry - solicitors  
Jackson and Harold, solicitors

Smith, Chas A - chartered accountant  
Glass, Henry - solicitors  
Jackson and Harold, solicitors

Smith, Christopher and Sons - accountants  
Glass, Henry - solicitors

Smith Christopher & son, accountants  
Glass Harry L.L.M solicitor

## 38

Smith, Christopher and Sons - accountants  
Glass, Henry - solicitors

Smith, Christopher and Sons - accountants  
Glass, Henry - solicitors

Jackson and Harold, solicitors

Jackson and Harold, solicitors

Jackson Harold & Co, solicitors

Jackson Harold & Co, solicitors

Smith Christopher & son, accountants  
Glass Harry L.L.M solicitor

1935

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## 40

- 1934 Swallow Coal Distillation, Ltd  
1935 Jackson & Jackson, solicitors  
Cooper W & sons, estate agents  
Whitaker Chas Hy, printers  
Swallow Coal Distillation Ltd.  
1936 Leonard Fantham  
Kathleen Emma Fantham  
1937 Jackson & Jackson, solicitors  
Whitaker Chas Hy, printers  
Swallow Coal Distillation Ltd.  
1938 Leonard Fantham  
Kathleen Emma Fantham

## 401/2

- 1939 Whitaker, CH & Sons - printers
- 1940 Sheffield Trades and Labour Council, City and Suburban Window Cleaners Co  
councilor AE Hobson sec Whitaker, CH & Sons - printers
- 1941
- 1942 Sanderson, Jn and Sons, estate agents
- 1943
- 1944 Sanderson, Jn and Sons, estate agents Whitaker CH & Sons - printers  
Sheffield Trades and Labour Council  
Iron Trade Employers Ltd
- 1945
- 1946 John T. Brocklesby  
Ellen Brocklesby
- 1947
- 1948 John T. Brocklesby  
Ellen Brocklesby  
Florence Brownes (back)
- 1949
- 1950
- 1951 Jackson Harold & co, solicitors Sheffield Trades and Labour Council
- 1952
- 1953



## 40

1954 John T. Brocklesby  
Ellen Brocklesby (back)

1955

1956

1957 Jackson Harold & co, solicitors

1958 Pauline Priest (back)

1959 Jackson Harold & co, solicitors

1960

1961 Jackson Harold & co, solicitors

1962

1963 Jackson Harold & co, solicitors

1964

1965 Jackson Harold & co, solicitors

1966

1967

1968 Jackson Harold & co, solicitors

1969 Jackson Harold & co, solicitors

1970 Jackson Harold & co, solicitors

1971 Jackson Harold & co, solicitors

1972 Jackson Harold & co, solicitors

1973 Jackson Harold & co, solicitors

1974 Jackson Harold & co, solicitors

1975 From 1974 onwards we have only the property deeds to inform us and the present numbering of 32-40 and 40a appears therein.

**to present** In 1959, Jackson's solicitors bought and occupied 40 and 40a, and in 1986 they merged with Irwin Mitchell Solicitors. Irwin Mitchell then bought 32-38 as well as 40 and 40a. the Deeds. The buildings were acquired by Bank Street Arts in 2008.

