

BRITISH  
BRICK  
SOCIETY

# INFORMATION

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EDITORIAL:

WHAT'S IN A NAME?

It is a singular fact that for the past three centuries the majority of English brick buildings have been put up in Flemish Bond and the majority of Flemish buildings have been put up in English Bond! It was not always so. The earliest English brick buildings, where they display regular bonding at all, are in English Bond, although there are a few exceptions: David H. Kennett has recently drawn attention to the irregular Flemish Bond in the north wall of Loddon Church, Norfolk, although there it was plastered over from the start and so never intended to be visible; on the front face of Rye House, Herts. (c. 1443) Flemish Bond was used over the main archway, between two oriel windows, but only, it would seem, because the close-meshed diaper pattern of glazed headers demanded such an arrangement. These are rare exceptions, however, and it is generally accepted that Kew Palace, of 1631, is the first 'real' use of Flemish Bond in England.

In Flanders itself Flemish Bond is not often used, and it was with undisguised surprise that earlier this century Wilfrid Randolph noted its occurrence in the church at Lissewege, near Brugge (Bruges) in Belgium. The church does indeed use the bond consistently, inside and out. Other continental examples may be found - from the red/grey brick Poertoren at Brugge itself or parts of the Bergkerk at Deventer in the Netherlands, through Germany (where it is also known as 'Flemish Bond'), to Poland, for example at the fourteenth-century Cistercian church at Pelplin, where Flemish Bond is achieved with almost perfect consistency. At Zierikzee, in the Netherlands, Flemish Bond is used on the Nobelpoort apparently for the same reason as at Rye House - namely, to enable a chequer pattern to be created. For the most part, however, it is English Bond - or the variant Cross Bond - which is used in northern Europe.

How, then, have the names 'English' and 'Flemish' come to be attached to these different bonds? More important, perhaps, why did there develop this difference at all? Why did the English prefer to go for the (structurally weaker) 'Flemish' Bond whilst the Flemings, and other north Europeans, stayed with 'English' Bond? A commonly given reason for using Flemish Bond is that its more regular appearance was better suited to the more symmetrical designs of later buildings - English Bond, so to say, is Gothic(k) whilst Flemish Bond is Classical. Chronologically, this fits the evidence only in a very rough and ready fashion: Classical symmetry, after all, had arrived long before Kew Palace. The argument is also insular, when the continental evidence is taken into account. Besides, a kind of symmetry could be achieved by moving alternate stretcher courses half a brick's length to one side in order to create Cross Bond. A different explanation is that Flemish Bond is cheaper, since it uses a greater proportion of stretchers and thus requires fewer bricks of facing-brick quality. In itself, this is true enough and to that extent convincing, but again it fails to explain why Flemish Bond was not regularly adopted on the Continent. Giovanni Peirs explains the near-absence of Flemish Bond in Flanders in terms of the late development there of surface patterning using contrasting colours, but this too seems not to fit all the evidence either from England or from the Continent.

And there I propose to leave the matter for the time being - unsettled but, I hope, prompting further suggestions and discussion.

Terence Paul Smith  
Editor

Somerleyton Reds. Members of the British Brick Society may be interested in a recent conversation with a bricklayer working on the renovation of The Old School, Bradwell, Great Yarmouth (NGR: TG 504038). The building is now used as a community centre.

Self: They're interesting looking bricks.

Brickie: Yes, they're old Somerleyton reds.

Self: What are you going to do with them?

Brickie: Re-use most of them blocking up the door and round the edges.  
(Indicating coping and other areas needing new brickwork.)

Self: Must save some money.

Brickie: They're not cheap. Somerleyton reds are 15 or 20 pence apiece these days.

Modern facing bricks made by the London Brick Company in early 1985 cost £115 per thousand, sc. 11.5p each!

## THE CASE OF THE READING BRICKMARK

Jane A. Wight

Late Victorian Reading is full of machine-pressed 'white' bricks from Wales. They are pale or yellowish cream-coloured when unstained, weathering to dirty grey. Their texture is very hard and smooth, surfaces not being eroded by a century of smoke and weather. The bricks were made from shales associated with the Denbigh coal measures. They were used mostly in the houses, detached or terrace, in courses or panels or wide zigzags at quoins and round windows. They contrast with the softer, sandy red local bricks used for the main fabric, which do erode a bit.

(Regrettably frequent) demolition of buildings of about 1860 on into the Edwardian period in Central Reading and Newtown has revealed makers' names in the brick-frogs, such as H. WYNDHAM RUABON or (later) WYNDHAM & PHILLIPS RUABON and J.C.EDWARDS RUABON (a major firm, also known for plain and decorated tiles).

Along with these have turned up similar bricks, impressed WARMSLEY & CO. READING. Many were used in Newtown (e.g. Leopold Street) in the 1860s on. Warmsley and Co. were big builders' merchants of 70 King's Road. The Welsh connexion was evidently strong: they used 'Bangor Wharf' on the Kennet and, in listing their wares in the trade directories, they described themselves as 'importers' of Welsh slates. Although there was a brickmaker's next door and Warmsley did for one year (at least) advertise themselves as brickmakers, they must have had these white bricks made for them in Ruabon - most likely by J.C. Edwards.

Perhaps the most significant conjunction was shown when commercial premises of the mid-1880s in Blagrove Street (north of Waterhouse's 1875 Town Hall) were demolished. The building that rounded the north-east corner of the street was mainly red brick, with courses of white bricks that were marked either J.C.EDWARDS RUABON or WARMSLEY & CO. READING.

These two names were found together elsewhere in Reading, but loose in a dump, by someone else: who independently deduced that the bricks came from the same maker or area.

Marking goods - stationery, bottles, pottery, etc. - for firms (or hotels) other than their actual makers has been quite common. The late Mr Harley in his 'Typology' cited 'the maker's name or trademark'<sup>1</sup> but not this possible complication for bricks. (Bricks marked for Queen Victoria's JUBILEE etc. are another story.) I imagine that this Reading example is unusual, but not unique?

### Note

1. L.S.Harley, 'A Typology of Brick: with Numerical Coding of Brick Characteristics', Journal of the British Archaeological Association, 3rd series, 38, 1974, 80.



## SUFFOLK HOUSES IN 1674

David H. Kennett

In a previous volume of Information<sup>1</sup> the present writer sought to correlate known brick houses constructed before c.1550 with the record of house sizes given by the hearth tax levied in the third quarter of the seventeenth century. Four counties were considered. Although Surrey was included in the earlier study for identification of specific houses only, the author has continued to correlate the hearth tax records for Bedfordshire, Oxfordshire, and Suffolk with extant and known houses, looking initially at the survival of houses recorded in the 1660s and 1670s. The results of this enquiry for Bedfordshire and Oxfordshire will be presented in a future study. The present notice concentrates on the Suffolk material.

In the schedule (Appendix I) the largest houses in Suffolk as recorded in the hearth tax of 1674 are listed in descending order of size. A cut-off point of fourteen hearths has been dictated by the lack of houses having thirteen hearths which can be readily identified.

In examining the tax record against the extant and known houses of Suffolk, sources listed in the Bibliography have been used. The schedule seeks to give an initial date of construction, the major building material(s), the date of any major alteration(s), and the date of destruction or demolition (where applicable). These are given even for houses constructed after the 1670s, particularly if no information is available to the author concerning the house which preceded the (last) extant house: a fair number of the replacements have themselves been demolished! A blank in the 'House' column indicates that nothing is known by the author about a house of relevant size within the parish concerned.

A summary of the survival of Suffolk houses is given in Table I, with totals from Bedfordshire added for comparison. Demolished houses

Table I	No. of Hearths	Demolished	Demolished and Replaced	Ruin	Part Surviving	Surviving	No Data	Total
	>40	2			1	3		6
	30-39	4	3		4	1	1	13
	20-29	3	9	2	5	12	2	33
	14-19	10	17		14	16	19	76
	unknown				1			1
	Totals	19	29	2	25	32	22	129
	Bedfordshire:	4	7	4	2	4	11	32

are those of which there are no visible remains: for example Gipping Hall. Houses which have been replaced on the present site are regarded as demolished and replaced: for example Little Thurlow Hall. There are only two houses which are now ruins: Assington Hall and Shrubland Old Hall, from both of which an uninhabitable fragment remains. There are

twenty-five houses, however, where there have been substantial demolitions at some time but which have an inhabited portion of the 1674 house surviving. These have been categorised as part surviving: for example Euston Hall, where two of the three wings of the 1666 house have been demolished but where the surviving wing is still lived in by the Duke of Grafton. Surviving houses are those which, even if refaced and re-ordered internally, remain substantially the same as the house that was standing in 1674: for example Hintlesham Hall.

In Table II courtyard houses and houses showing evidence of a courtyard plan - either having three sides of a courtyard or a gatehouse and range - are listed. Nine of the houses with more than thirty hearths are of unknown plan. Of the remaining ten houses, eight have a courtyard plan; Smallbridge Hall, Bures has an irregular plan; and the timber-framed Badley Hall had an E-plan. The list in Table II is not exhaustive, but it does seem to call for one comment. Baylham Hall and none of the houses with nineteen or fewer hearths is now more than partly surviving. The houses at Gipping Hall and Westhorpe Hall have been demolished entirely.

The ten houses of nineteen or fewer hearths are worth examining individually. The largest in 1674 was Parham Old Hall, moated and with nineteen hearths, of which one wing and one bay of the recessed centre

<u>(i) Courtyard Houses</u>		<u>(ii) Three Sides of Courtyard</u>		<u>(iii) Range and Gatehouse</u>	
No. of Hearths	House	No. of Hearths	House	No. of Hearths	House
51	Hengrave Hall	49	Melford Hall	18	Denston Hall
35	Hawstead Place	42	Euston Hall	?	Gedding Hall
27	Gifford's Hall, Stoke-by-Nayland	41	Redgrave Hall		
25	Wingfield Castle	37	Letheringham Lodge		
20	Helmingham Hall	33	Rushbrooke Hall		
18	Shelley Hall	32	Christchurch Mansion, Ipswich		
17	Crow's Hall, Debenham	25	Playford Hall		
17	West Stow Hall	24	Kentwell Hall, Long Melford		
		22	Baylham Hall		
		19	Parham Old Hall		
		16	Chilton Hall		
		16	Westhorpe Hall		
		14	Gipping Hall		
		14	Lawshall Hall		

Table II

are now extant. They have work done in the 1630s as well as earlier construction.<sup>2</sup>

Two houses have eighteen hearths. Shelley Hall is now a fragment: Norman Scarfe writes that it is 'now difficult to interpret'. Already by 1674 the house had been sold by the Tilney family, one of whom, Sir Philip Tilney (d.1533), was the builder. A later Tilney entertained Queen Elizabeth I there in 1561. The schedule records a possible connexion with John Denston, whose munificence enabled Denston church to be rebuilt after 1475, for Dunston Hall. The surviving 'early Tudor' portion once included a gatehouse and wings. Gatehouses are a feature of courtyard houses:<sup>3</sup> witness the elaborate gatehouses of Oxburgh Hall, Norfolk<sup>4</sup> and of Someries Castle, Bedfordshire (the latter now a ruin),<sup>5</sup>

to name but two surviving examples. The present house at Denston Hall is of the eighteenth century and is placed back-to-back with a red brick 'early Tudor' range.

Crow's Hall, Debenham is now one wing and the gatehouse on a moated site of a much larger house. About a quarter of it is extant and there are eight surviving chimneys. The other house with seventeen hearths is West Stow Hall, built by the master of the horse of Mary Tudor, Queen of France, wife of Charles Brandon, Duke of Suffolk, and sister to King Henry VIII. At certain times she is known to have resided there, and her arms are over the entry. Substantial demolitions are known to have taken place. By 1844 the building was 'much reduced in size' and had become a farmhouse. The occupier in 1674 is noted as a Mr White. The use of a formal title, 'Mister', suggests a person not integrated with the local society: local gentry are described as '... Esquire' or '... gent.' or '... gentleman'.

Thomas Martin in 1764 witnessed the final destruction of the sixteenth-century Westhorpe Hall.<sup>6</sup> By then it was only a fragment of the house built as the main residence of Mary Tudor and Charles Brandon. In 1674 a Mr Rainbird lived there, the successor to Maurice Barrow (d.1666), whose monument is in St Margaret's church and cost £500. Chilton Hall was the former 'seat of the knightly family of Crane, of whom there are several monuments in the church but the family became extinct many years ago'. The latest monument is to the baronet, Sir Robert, whose first marriage was childless and whose second gave him only five daughters. The estate was broken up between co-heirs.

Robert Crane in 1568 paid subsidy on lands valued at £30; in the same year, Lady Drury at Lawshall paid on lands valued at £50. A decade later her son, Sir William Drury, was amongst those who entertained Queen Elizabeth I on her progress through East Anglia. After Sir William Drury at Lawshall, the queen visited Hawstead, then Sir William's principal residence, a house of thirty-five hearths. Elizabeth then stayed at Euston Hall, a house of forty-two hearths. Before Lawshall, she had been the guest of Sir William Cordell at Long Melford Hall. In each case the house was substantial and sufficient to house the retinue of the queen in progress.<sup>7</sup> An indication of the wealth of the family who built Gipping Hall may be judged from the private chapel of St Nicholas built in 1483 close to the mansion by Sir James Tyrell, a man deeply involved in the court of Richard III and Henry VII.<sup>8</sup> His descendant, another Sir James Tyrell, paid subsidy on lands valued at £80 in 1568.

Gedding Hall is a gatehouse which was extended to make a substantial house in 1897. Given that elaborate gatehouses are a feature of the courtyard house, it seems likely that a courtyard house was built, or at least intended. There is no house at Gedding larger than five hearths in 1674. White's Directory described Gedding Hall as 'anciently a seat of the Bokenhams', a family which in 1674 had moved to Thornham Magna.

In each of these cases, excepting Gipping Hall, the family for whom the house was built was no longer resident. In each case, it seems that the long process of reduction had been begun before the tax was levied in 1674.

cont./

Bibliography(i) The Hearth Tax

S.H.A. Harvey, Suffolk in 1674, being Suffolk Green Books no.11, vol. 13, 1905.

(ii) The Houses

P.Reid, 'Suffolk', in H.Montgomery-Massingberd, ed., Burke's and Savill's Guide to Country Houses, 3, East Anglia, 1981, 211-70.

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W.White, History, Gazetteer, and Directory of Suffolk..., 1844 ed., reprinted 1970.

J.Wight, Brick Building in England from the Middle Ages to 1550, 1972.

Notes and References

1. D.H.Kennett, 'Early Brick Buildings: a Question of Size', BBS Information, 33, May 1984, 7-12; general references given therein are not repeated in the present notice. Statements derived from items listed in the Bibliography have not been given individual references.
2. There is some confusion as to which house is that at Parham with nineteen hearths. There is more than one large house in the parish. It is not clear at what date demolitions began on Moat Hall, the large house of the Willoughbys of Parham, which has been frequently illustrated, e.g. Scarfe, 1982, p.13. In Reid, 1981, p.256 the description is of Parham Old Hall but the photograph is of Moat Hall, Parham.
3. (Courtyard houses within the county are discussed in E.Sandon, Suffolk Houses: a Study of Domestic Architecture, Woodbridge, 1977, pp.45 sqq., where also other plan-types are considered. A brief, but useful, discussion of gatehouses is in M.Wood, The English Mediaeval House, London, 1965, pp.155-65. TPS)
4. (A. and A.W.Pugin, Examples of Gothic Architecture, vol.1, London, 1838, pp.45-9; more accessible is the brief consideration in Wight, 1972, pp.342-4; but the building - or what of it that Pugin left untouched - warrants further analysis and discussion. TPS)
5. (T.P.Smith, 'Someries Castle', Bedfordshire Archaeological Journal, 3, 1966, 35-51; T.P.Smith, 'The Early Brickwork of Someries Castle, Bedfordshire, and its Place in the History of English Brick Building', Journal of the British Archaeological Association, 129, 1976, 42-58. TPS)
6. Wight, 1972, p.2 (sc. half-title, verso).
7. I.Dunlop, Palaces and Progresses of Elizabeth I, 1962, pp.128-38.
8. (Tyrell's involvement may have included the murder of the princes in the Tower for Richard III; the accusation was first made by Sir Thomas More, on the basis of an alleged confession by Tyrell in the reign of Henry VII: W.E.Campbell and A.W.Reed, ed., The English Works of Sir Thomas More, vol.1, London, 1931, pp.450 sqq. Assessment of More's story, which possesses the imprimatur of Shakespeare, is of course controversial, and present-day historians are still occupying the opposite poles first established by Sir Clements Markham and James Gairdner. TPS)



## Appendix 1: Suffolk Houses in 1674

No. of Hearths	Parish Name	House
51	Hengrave Sir Edward Gage	Hengrave Hall; <u>c.1524-38</u> ; yellow brick; courtyard plan
49	Long Melford Sir Robert Cordell	Melford Hall; 1545-59; red brick; 3 sides of courtyard; C18 alterations to interior
45	Brome Charles, Lord Cornwallis	Brome Hall; dem.1963; then early C19 in appearance
44	Bures Thomas Musgrave	Smallbridge Hall; <u>c.1572</u> ; brick; irregular plan; much rebuilt 1874
42	Euston Lord Arlington	Euston Hall; <u>c.1666-70</u> ; red brick; 3 sides of courtyard; altered 1750-56; fire 1903 followed by rebuilding; 2 of 3 ranges dem. 1950
41	Redgrave Sir Edmund Bacon	Redgrave Hall; C16; 3 sides of courtyard; red brick; refaced <u>c.1765</u> ; dem. 1946.
37	Letheringham Robert Naunton	Letheringham Lodge; early C17; remodelling of earlier structure (C15 timberwork); timber-framed in part; ? courtyard plan; part dem. 1770
36	Sudbourne Viscount Hereford	Sudbourne Hall; <u>c.1784</u> ; red brick; dem. 1953; earlier house: no data
35	Hawstead Sir Thomas Cullum	Hawstead Place; C15; brick; courtyard plan (202 by 211 ft internally); fragment as farmhouse - was so recorded by White, 1844.
34	Fakenham Thomas Rushbrooke	Fakenham Mansion; ? ; destroyed by fire in C18
33	Barningham Major Shelton	Barningham Park; now a farmhouse (TL943778)
33	Barton Mills Mrs Kempe	
33	Rushbrooke Earl of St Albans	Rushbrooke Hall; <u>a.1550</u> ; red brick; 3 sides of courtyard; dem. after fire, 1961
32	Benhall Sir John Duke	Benhall Lodge; 1638; brick; dem. 1810
32	Heveningham Lady Heveningham	Old Hall, Heveningham; dem. before 1845 (different site from Heveningham Hall of 1778)
32	Ipswich Viscount Hertford	Christchurch Mansion; 1548-50; red brick; 3 sides of courtyard; fire 1674 and externally remodelled
31	Little Saxham Lord Crofts	Little Saxham Hall; <u>c.1500</u> ; brick; dem. 1771
31	Henham Sir John Rous	Henham Hall; old hall dem. after fire May 1773; no details; rebuilt 1793-7 and dem. 1950s
30	Badley Lady Poley	Badley Hall; C16; timber-framed; two-thirds dem. 1759; E-plan.
29	Culford Duke of York (later K.James II)	Culford Hall; 1591; brick; remodelled 1790-96; refaced 1806-08 (one of these operations included use of brick-tiles); enlarged <u>c.1900</u>

No. of Hearths	Parish Name	House
27	Huntingfield William Gervais	
27	Stoke-by-Nayland Sir Francis Mannock	Gifford's Hall; 1428 and early C16; red brick; timber-framing; repaired <u>c.1890</u> ; courtyard house
26	Assington Mr Gourdon	Assington Hall; late C16; brick; principal range has five gables with central porch; fire 1957; porch and one gable remain
26	Brightwell Sir Samuel Barnardiston	Brightwell Hall; 1663 (incorporates C16 work not visible externally); brick; part dem. 1760; part occupied as farmhouse
25	Barham Sir Nicholas Bacon	Shrubland Old Hall; <u>c.1525</u> ; brick with terracotta windows; much of structure dem. <u>c.1800</u>
25	Barking Sir Francis Theobald	Barking Hall; C17; brick; as tenements by 1845; dem. 1926
25	Playford Sir Henry Felton	Playford Hall; 1589; red brick; L-shape from 3 sides of courtyard; east wing dem. C18
25	Wingfield Mr Catchpole	Wingfield Castle; 1384 and post-1544; brick; courtyard house
24	Flixton, nr Bungay Robert Tasbarrowe	Flixton Hall; 1615; brick; fire 1832; house rebuilt; dem. 1953
24	Long Melford Sir Thomas Darcy	Kentwell Hall; 'newbuilt' in 1563; brick; 3 sides of courtyard facing south; interior remodelled after fire 1822; moated, on site of C15 brick courtyard house, facing east, of which part of west wing and dovecote remain
24	Rougham Sir Geoffrey Barnwell	Rougham Hall; present house <u>c.1830/34</u> ; brick; irregular plan; bombed in 1940s; now ruin; earlier house: no data
24	Little Thurlow - Ayres	Little Thurlow Hall; present house 1847; earlier house: late C16; brick
23	Haughley Sir Edward Sulyard	Haughley Park; <u>c.1620</u> ; red brick; E-plan east front with rear wings; fire 1961; rebuilt
23	Pakenham Sir William Spring	Newe House, Pakenham; 1622; brick; 3 shaped gables to symmetrical façade.
22	Baylham John Acton	Baylham Hall; C16; brick; ? 3 sides of courtyard; part dem.; surviving fragment is T-shaped.
22	Boxted Sir John Poley	Boxted Hall; ? C16; brick, part timber-framed; refaced C19
22	Little Glenham Lady Glenham	Glenham Hall; C16; brick; H-plan; refaced 1717 and 1722 when interior was remodelled
21	Acton Madam Poulton	Acton Place; before 1725; red brick; mostly dem. 1825; wing remains; earlier house: no data
21	Ampton Sir Algernon May	Ampton Hall; 1885-89, rebuilt after fire; earlier house: no data
21	Easton George Poskerd	Easton Hall; before 1627; brick; remodelled early C18; dem. 1925
21	Trimley St Martin Anthony Gawdy	

No. of Hearths	Parish Name	House
21	Wattisfield Samuel Barker	Wattisfield Hall; C16; timber-framed; range with porch; good brick chimneys
21	Little Wenham William Brewse	Little Wenham Hall; 1270-80 and C16; brick; L-shaped; C16 part dem.; C13 block standing
20	Barrow Sir Clement Heigham	Barrow Hall; ? C15; materials unknown; part extant 1845
20	Great Bealings Sir Henry North	Seckford Hall; 1553-85; red brick; long range with projecting rear wings; central porch; now an hotel
20	Dalham Charles Stuteville	Dalham Hall; 1704; red brick; earlier house: no data
20	Friston Thomas Bacon	Friston Hall; C16; brick; farmhouse
20	Erwarton Sir Philip Parker	Erwarton Hall; c.1575; brick; altered C17; restored 1857; range with porch; earlier house (and present one) approached by tunnel-vaulted gatehouse c.1549; brick
20	Helmingham Lady Huntingtower (of Tollemache family)	Helmingham Hall; c.1500; brick; courtyard house, moated; refurbishings of c.1750, c.1800, and 1841 (includes brick-tiles on jettied front face)
20	Sotterley John Playters	Sotterley Hall; c.1744; red brick; H-plan; earlier house had new early C17 fireplace - no other data
20	Stoke-by-Nayland - Williams	Tendring Hall; 1784; white brick; dem. 1955; earlier house: no data
20	Stowlangtoft Mr Stutwill (Stuteville ?)	Stowlangtoft Hall; 1859; brick; replacing house of 1782; earlier house: no data
19	Brantham Mr Wingfield	
19	Great Finborough Miss Day	Finborough Hall; 1795; white brick; altered 1826; now a school; earlier house: no data
19	Kedington Sir Thomas Barnardiston	Kedington Hall; ? ; dem. 'many years ago', before 1845
19	Long Melford Sir Roger Martin	Melford Place; ? ; brick; externally C18 when destroyed by fire 1967; new house on site
19	Parham Sir Philip Meadowe	Parham Old Hall; 1630-50 with earlier work; brick with giant pilasters; moated; fragment survives
19	Ringsfield Mr Garnis	
19	Tostock Lord North	Tostock Place; C18; brick; earlier house: no data
19	Wickhambrook Sir Henry North	Badmondisfield Hall; C14 or earlier; timber-framed; C16 work; 'beauty treatment' in mid-C20

No. of Hearths	Parish Name	House
18	Bardwell Madam Read	Bardwell Hall; early C16; timber-framed range with brick ends; two projecting gables, brick first two stages, timber-framed upper stage; central part jettied with brick nogging; ? reconstruction with old materials
18	Butley Mr Mayes	Butley Priory; C16 house beside gatehouse; dem. 1737
18	Chediston Sir John Pettus	Chediston Hall (or Park); C16; brick; E-plan; largely rebuilt c.1835; dem. 1955
18	Darsham Lady Bedingfield	Darsham House; present house 1679; earlier house: no data
18	Denston Mr Robinson	Denston Hall; early C16; brick; tall gatehouse, wings, angle-turrets; incorporated within early C18 work; red brick; range with wings; later alterations; early house may be late C15, date of couple buried on north side (founder's tomb position) of church begun 1475
18	Hessett Mr Oldridge	
18	Ickworth Mr Baythorn	
18	Great Saxham The Hall (no name given)	Great Saxham Hall; 1779-98; brick with stucco; C19 alterations; earlier house altered 1774; built early C17, then called 'Nutmeg Hall'
18	Shelley Samuel Kerridge	Shelley Hall; early C16 (builder died 1533); red brick with blue brick diaper; fragment only of house survives
18	Somerleyton Sir Thomas Allen	Somerleyton Hall; C16; brick; altered c.1700 and c.1730; much enlarged with part demolitions 1844-51
18	Stoke-by-Clare Sir Gerwase Elwes	Stoke College; C12; stone; part incorporated in house; present house C18; brick; altered 1897; dovecote: C16, brick
18	Thorington Richard Cooke	Thorington Hall; 1819; ashlar; dem. 1949; earlier house: no data
18	Wrentham Francis Brewster	Wrentham Hall; late C16 (after 1576); brick; E-plan; three-storeyed; dem. 1810
18	Yaxley Mr Yaxley	Yaxley Hall; late C16; brick; H-plan; altered; Gothic façade; fire 1920s; part dem. (Yaxley Hall is on parish boundary with Mellis)
18	Yoxford Lady Brooke	Cockfield Hall; 1613; red brick; range at right-angles to open front of earlier courtyard; altered 1770; heightened mid-C19. Out-buildings: stables and gateway, three ranges round courtyard are early C16; red brick
17	Buxhall Mr Coppinger	Buxhall Lodge; ? C16; red brick; altered; white brick façade 1852; bow-window 1890 (Rectory: Coppingers were often rectors as well as landowners)
17	Creeting All Saints Mr Scott	

No. of Hearths	Parish Name	House
17	Debenham Lady Gawdy	Crow's Hall; 1508 incorporating C14 work; red brick, blue diapering; courtyard house; part dem.: gatehouse and north wing survive; moated
17	Great Linstead Anthony Fenton	
17	Great Livermere Mrs Claxton	Livermere Park; c.1700; brick; alterations c.1722 and 1790s (brick-tiles); dem. 1923; earlier house: no data
17	Mildenhall Sir Henry North	Of unknown name; C16; in 1844 'a gallery running the whole length of the front, and its apartments numerous but of small dimensions'
17	Offton-cum-Bricett William Bright	Tollemache Hall; ? C16
17	Pakenham Lady Spring	Nether Hall; now c.1900; earlier house is incorporated
17	Redingfield Mr Bedingfield	Redingfield Hall; late C16; incorporates part of nunnery of 1120
17	West Stow Mr White	West Stow Hall; early C16 (1520-33); brick with timber-framed parts with brick nogging; courtyard house with gatehouse; altered late C16; by 1844 'much reduced in size'
17	Stutton Madam Jermey	Stutton Hall; 1553; timber-framed with brick chimneys; range with porch; altered in late C19; walls rebuilt in brick; garden walls always of brick
17	Thornham Magna Capt. Bokenham	Thornham Hall; 1830s; brick; U-plan; described in 1844 as 'recently enlarged and improved'; earlier house: no data
16	Great Bealings Edmund Clinch	Bealings Hall; dem. c.1780; no other data
16	Bramford John Lambe	
16	Bredfield Robert Marriott	Bredfield Hall; ? C16; brick; H-plan; substantial refurbishing 1665; later rendered; dem. 1950
16	Chilton Thomas Deansley	Chilton Hall; late C15/early C16; brick; ? 3 sides of courtyard; substantial demolitions before 1844, when described as 'formerly very extensive'; range with one polygonal turret survives
16	Hintlesham Thomas Timperley	Hintlesham Hall; late C16; red brick; E-plan; refaced post-1720
16	Ixworth Mr Fines	Ixworth Abbey; C13 and C15 monastic buildings; stone and timber-framing; remodelled c.1600, c.1700, and c.1800
16	Mendham James Hubert	
16	Nacton Sir Robert Broke	Broke Hall, Nacton; c.1526; brick; E-plan; much rebuilt and enlarged 1773-75; further rebuilding 1791-92; in one of these walls were rendered

No. of Hearths	Parish Name	House
16	Norton Berdwell Milleson	Little Haugh Hall; c.1730; red brick; refaced in grey brick early C19; earlier house: no data
16	Otley Thomas Edwards	Otley Hall; mid-C16; timber-framed with brick nogging; two ranges at right-angles
16	Pakenham Thomas Bright	
16	Saxmundham Thomas Basse	Hurts Hall, Saxmundham; 1650; brick; rebuilt 1803; rebuilt 1893 after fire in 1889
16	Sproughton Henry Cutler	The Chantry, Ipswich; c.1700; brick; refaced 1772; improved 1836-44; additions 1853 (now within the Borough of Ipswich); earlier house: no data
16	Little Waldringfield Lady Crane	
16	Westhorpe Mr Rainbird	Westhorpe Hall; C18; brick; replaces earlier house; earlier house: early C16; red brick; ? courtyard plan; much demolished before mid-C18, when remnant 'pulled down with ropes' including fine chimneys and chapel with painted window
16	Whitton, nr Ipswich John Seamans	
15	Badingham Lawrence Rouse	Badingham Hall; 'a farmhouse' by 1844: no other data
15	Great Barton Lady Audley	Barton Hall; late C16; brick; range; refaced early C19; destroyed by fire 1914
15	Crowfield Mr Wingfield	Crowfield Hall; early C18; now a farmhouse; earlier house: no data
15	Eye Mrs Hart	
15	Henley Mr Meadows	
15	Holbrook Mr Humphrey	
15	Hoxne Mr Thurston	
15	West Row, Mildenhall Henry Warner	Wamil Hall; C16; brick; range; three storeys; much destroyed by fire 1950
15	Nettlestead Mr How	Nettlestead Chace; present house: early C19; grey brick; earlier house: one archway remains; no other data
15	Poslingford Thomas Golding	New House Farm
15	Stonham Parva Thomas Studd	
15	Tannington Thomas Dade	Tannington Hall; C16; brick
15	Thwaite Sir George Reeve	Thwaite Hall; ? date; now two cottages '40 yards apart, each with vast Elizabethan chimney stack

No. of Hearths	Parish Name	House
15	Troston Mr Lamb	Troston Hall; C16; timber-framed; E-plan; alterations 1875 included tile-hanging on exterior
15	Ubbeston Sir Robert Kempe	Ubbeston Hall; early C18; red brick; has C17 red brick barn; earlier house: no data
15	Yoxford Mr Clark	
14	Barham Mr Lamb	Barham Hall; late C18; brick; dem.; earlier house: gateway and wall survive; no data on house itself
14	Bedingfield Mr Warren	Fleming's Hall, Bedingfield; c.1550; brick gables and chimneys; brick ground floor; timber-framed first floor; range with porch
14	Belstead Mr Bloyse	Belstead Hall; C16; brick; C17 additions
14	Brettenham Sir George Winneive	Brettenham Park; C16; brick; single range; extensive alterations early C19 and 1905, when additions were made
14	Gipping Thomas Tyrell	Gipping Hall; C15; brick; range recessed between wings ending in canted bays; brick front of early C18; only 'occasionally occupied' in 1844; dem. c.1860
14	Grundisburgh Sir William Bloyse	Grundisburgh Hall; c.1500; brick and part timber-framing; range; refaced early C19; late C19 neo-Tudor additions dem. 1980
14	Lawshall George Myrells	Lawshall Hall; early C16; red brick with blue diaper; range extant
14	Westhall Mr Bohun	Westhall Hall; 1570; rebuilt 1872; brick
14	Weston John Rede	Weston Hall; late C16; red brick; range with wings; fire 1826; now L-shaped
?	Gedding (not identified by occupier)	Gedding Hall; c.1530; red brick; gatehouse survives from much larger house; courtyard plan; 1897 extension; in 1844 house 'occupied by a farmer'

\* Paper completed 18 October 1984.

(The editor would like to thank Mr G.J.Walder for help in checking the 'masters' of the Appendix. TPS)

Two Dutch Bricks with Animal Footprints. In Information 32, February 1984, 19-20 I drew attention to a late fifteenth-century Dutch Bible illustration now in the Austrian National Library at Vienna. Amongst other interesting details it shows the moulded bricks being laid out flat and singly to dry. This is contrary to the practice shown in the better known Dutch Bible illustration of about half a century earlier (references in art.cit.), in which the bricks are certainly being stacked, although as late as c.1761 bricks made in France (two at a time in a double mould) were being laid out singly and flat initially, though they were later stacked herringbone fashion (see illustration reproduced in N.Lloyd, A History of English Brickwork...., London, 1925, re-issued Woodbridge, 1983, p.392). That the same method of laying out bricks to dry persisted in the Netherlands until at least the late sixteenth or early seventeenth century is shown by two bricks which form part of a display in the Historische Museum at Amsterdam. Both are dated to the period 1575-1650 and both have the footprint of an animal (?dog) on one flat face (the LB face in the Harley code). Both have a red fabric; one measures 6 by 3½ by 1¼-1½ inches (152 by 89 by 32-38 mm.), the other 7 by 3½ by 1½ inches (178 by 89 by 38 mm.). Clearly these bricks were laid out flat to dry, thus allowing the animals to run over them. Such prints are common on Roman bricks/tiles and are sometimes found on tiles of later date too - for example on a post-medieval (?paving) tile observed at Southfields Farm, Bolnhurst, Bedfordshire. In such cases it was the relative thinness of the bricks/tiles which led to their being laid out flat and singly: Roman bricks/tiles, for instance, just could not be stacked on edge. Could it be that a similar explanation applies in the case of the Dutch bricks here noted? They are notably thin even by Dutch standards.

Terence Paul Smith



# EARLY 'BRIKES' AT FARNHAM CASTLE, SURREY<sup>1</sup>

Maurice Exwood

Philip Brooks became interested in the Winchester Pipe Rolls some ten years ago when a cursory reading revealed the possibility of new light on the early history of West Surrey and North-East Hampshire.

After studying the reading of medieval Latin documents, he translated all the medieval fines of land from 1208 to 1620 A.D. He has completed the translation of twelve of the earliest manorial accounts for Farnham, Farnham Borough, and Bentley (Hants.).

These accounts record the beginnings of that process whereby Farnham Castle was changed from a castle proper to a bishop's palace. Since the information conflicted with the accepted history of the castle, he decided to translate all the building-work records from between 1208 and 1500. This work, with the complementary papers, is now more or less complete.

Knowing of my interest in bricks and tiles, he told me of an entry of 1396 which, translated from the Latin, reads:

'For 1,000 brikes [sic] bought at Asshe 5s. 0d.'<sup>2</sup>

The discovery of this entry is of great importance because it puts back the earliest date at which bricks were noted in Farnham by over fifty years and because the word 'brikes' is used in the Latin text.

Jane Wight, in her authoritative work Brick Building in England ..., records the use of bricks in a staircase at Farnham Castle<sup>3</sup> and her glossary of names quotes two earlier dates for the use of the word 'brick': in Windsor in 1340 and in Calais in 1390.<sup>4</sup>

The Latin word Tegulae was used in the same membrane, recording the purchase for the castle of tiles from Farnham at 3s. 0d. per 1,000 and from Guildford, including transport, at 4s. 0d. per 1,000. Tiles were apparently made in the same area in the earliest period covered by this research, and probably earlier.

There is no record of where the 'brikes' were used, but Philip Brooks guesses that they were for the bishop's private solar over the tower of the keep. He feels that the bricks now there are early Tudor replacements.

Earlier records of the use of bricks at Farnham in the fifteenth century include:

1440 'Bricks from the Park at Henley'<sup>5</sup>

1451 'Bricks to make an altar'

'Bricks to make a wall between the large and the small cellars'.<sup>6</sup>

Jane Wight has shown great interest in the record of the 1396 date and I have passed on her congratulations. She writes '... I liked the English "brikes" punching a hole in the Latin text'.

Further information from: Philip Brooks, Oakheart Chart, Farnham, Surrey.

## Notes and References

1. This note has been compiled by Maurice Exwood from material supplied by Mr Philip Brooks. Mr Exwood and the editor are grateful to Mr Brooks for permission to make this material

- available to others.
2. Hampshire Record Office (hereafter HRO), Winchester EC 159403A, Farnham Manor H18.
  3. J.A.Wight, Brick Building in England from the Middle Ages to 1550, London, 1972, pp.382-3. (Ref. derived from entry on the mason (lathamus) William Burgess, who built the stair for £1 11s. 8d., in J.H.Harvey, English Mediaeval Architects: a Biographical Dictionary down to 1550, revised ed., Gloucester, 1984, p.40, sub nomine. For a quite full description of the castle buildings: M.W.Thompson, Farnham Castle Keep, Surrey, DOE guide, London, 1961; for excavations: M.W.Thompson, 'Recent Excavations in the Keep of Farnham Castle, Surrey', Medieval Archaeology, 4, 1960, 81-94; for the later brick gatehouse and its building: M.W.Thompson, 'The Date of "Fox's Tower", Farnham Castle, Surrey', Surrey Archaeological Collections, 57, 1960, 85-92; TPS.) There is no pipe roll for 1450 at Winchester.
  4. Wight, op.cit., p.65. (Both refs. derived from L.F.Salzman, Building in England down to 1540: a Documentary History, 2nd ed., Oxford, 1967, p.142, citing Hope, Windsor Castle, p.230 and Foreign Rolls 14 Ric.II, m.E, respectively. TPS.)
  5. HRO, EC 159436.
  6. HRO, EC 159442. Henley and Ash are adjacent, and possibly the same area, near modern Normandy, Surrey.

## TWO-WAY INFLUENCE BETWEEN ENGLAND AND THE NETHERLANDS IN THE FIFTEENTH CENTURY

Terence Paul Smith

It has been appreciated for a long time now that certain buildings in fifteenth-century England show the influence of north European models. A number of architectural motives - ranging from diaper and other patterns in darker bricks through decorative corbel-tables to stepped gables - may be cited in support of the thesis.<sup>1</sup> A number of such features occur in a group of buildings in the Essex/Hertfordshire/Bedfordshire area, and although documentary support is lacking there can be little doubt that continental influence was at work here: probably the builders themselves (or some of them) were of north European origin; certainly this was the case elsewhere. If the 'Court Style' in brick, developed at Eton College and at Queens' College, Cambridge was to prefer a plainer, less exotic, style, reaching its apogee in Henry Redman's early sixteenth-century work at Hampton Court Palace, nevertheless north European influence was an important aspect of the early years of English brick architecture. Long ago Nathaniel Lloyd drew attention to the archway at the Ewelme Almshouses (1436-46) in Oxfordshire, with its large trefoil-shape enclosed in an equilateral arch, the whole forming a blank panel above the entry-arch

proper. Such brickwork, he observed, 'is characteristic of work still to be seen on old buildings at Bruges. The panels over the fireplace from Prittlewell,' Essex (now in the Victoria and Albert Museum), he continued, 'show the same Flemish influence.'<sup>2</sup>

As Lloyd suggested, the motive is a quite common one in the city of Brugge (Bruges) in Belgium, although most examples are later than the arch at Ewelme.<sup>3</sup> Of medieval origin, the trefoil design within a blank arch persisted right through the Flemish 'Renaissance-Gothic' period and, in Brugge at least, well beyond. Indeed, in the nineteenth century - when it was much used in the city - it scarcely needed reviving, since it had never been wholly absent. Its presence, in fact, together with rather more elaborate blank-tracery designs from many centuries, helps to give that impression of unity which is a marked characteristic of the city.<sup>4</sup> There are, however, some late medieval examples, as on the south wall of the south transept of the Sint-Salvatorskathedraal (on a large scale), at the east end of the south aisle of the Onze Lieve Vrouwekerk, at the west end of the north range of the former Gruuthuse (now Gruuthuse Museum) in de Dijver, and on the east end of the south wing, over the canal, of the Sint-Janshospitaal. In origin it is no more than a simplification of the

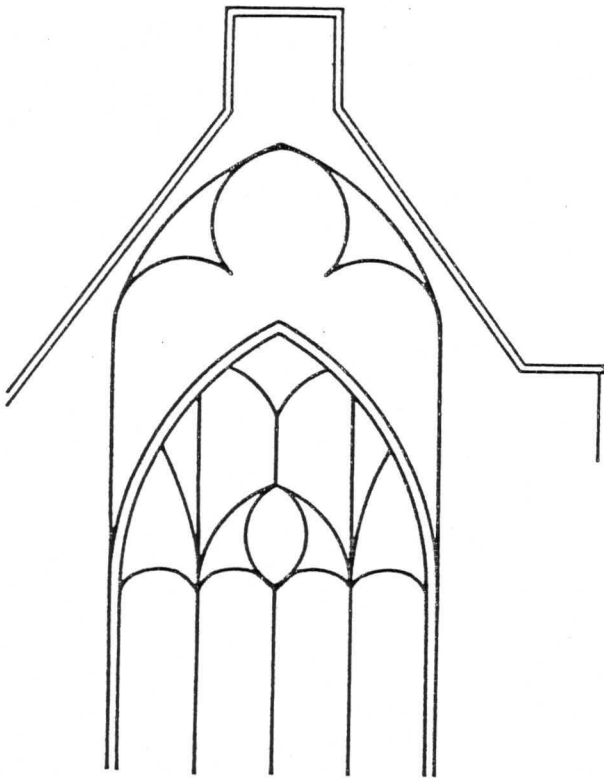


Fig. 1

fourteenth-/early fifteenth-century blank tracery patterns of elaborate design, carried out in superb brickwork, in Flanders. Splendid examples exist in the west gable of the refectory of the Cistercian abbey of Bijloke in Gent (Ghent)<sup>5</sup> - together with an already much simplified version on the south gable of the eastern cross-wing - and on the house known as het Huis van 't Sestich at Naamsestraat 69 in Leuven/Louvain.<sup>6</sup> These include pointed trefoiled blank-arches, of the Ewelme type, as elements in a more elaborate scheme.

Yet influences in England, and at Ewelme specifically, were from the Netherlands generally - in its wider sense, including Flanders and Brabant - rather than from Flanders alone. Indeed, the closest parallel to the Ewelme feature occurs as a quite large trefoil within a blank arch, surmounted by a crow-stepped gable as at Ewelme, on the house known as het Tempeliershuis at Meelstraat 1, Zierikzee in the Dutch province of Zeeland.<sup>7</sup> The closeness to the Ewelme feature is really quite remarkable, certainly more striking than anything to be seen in Brugge.

A specially interesting detail in connexion with the topic of international influences is to be found on the east end of the south aisle of the Oudekerk at Delft in the province of Zuid Holland, Netherlands. (Sketch, fig. 1). Founded c.1250, the church is mainly of the early fifteenth century, and is of brick. The south aisle is of red bricks measuring  $8\frac{1}{2}$ -9 by  $4-4\frac{1}{4}$  by  $1\frac{3}{4}$ -2 inches (216-229 by 102-108 by 45-51 mm.), laid in English (!) Bond. On the east end is a trefoiled blank arch, exactly paralleling that at Ewelme, and thus indicating the wider sources for brick details in late medieval England. But of

equal interest is the fact that this blank arch is placed above a four-light window of distinctly English Perpendicular character. The four archlets at the heads of the lights are in the form of shallow three-centred arches, uncusped. Likewise, there is no cusping elsewhere in the window. This is consistent with common practice in the Netherlands; in England it became common during the sixteenth century, although there are earlier adumbrations. One of the earliest instances is, significantly, in the early fifteenth-century brick chancel of Bardney Church, Lincs. This building is to be connected with the contemporary work at Tattershall Castle, the brickyard for which supplied the Bardney bricks. The principal brickmaker (and possibly designer of the building) was of north European origin, as also was at least one other brickmaker connected with the castle. Above the archlets at Delft two of the mullions are carried right up to the arch-head as super-mullions, whilst the central mullion splits into a vesica and then continues vertically for a short distance before dividing to form a central eyelet. There are also sub-arcuations. All these features are shown in the accompanying sketch. The entire ensemble of window and blank arch is carried out in brick using only simple chamfered units.

So far as the window tracery is concerned the contrast is with the normal type of flowing tracery seen in the Oudekerk itself, though better still in the Nieuwekerk, also of fifteenth-century date. This is, indeed, the normal type in the Netherlands, and was copied only once in England - at the church of St John the Baptist at Smallhythe, Kent, of 1516-17; this too is in red brick.<sup>8</sup>

The detail from Delft noted here indicates not only that continental parallels for early English brickwork details must be sought beyond Flanders itself, but also that influences were, at least to a limited extent, two-way. The same phenomenon has been noted amongst Polish buildings too,<sup>9</sup> and is indeed not surprising in view of trade contacts between England and northern Europe - including the 'Brick Gothic' region on both sides of the Baltic - during the later Middle Ages.

#### Notes and References

1. Cf. T.P.Smith, The Medieval Brickmaking Industry in England 1400-1450, British Archaeological Reports 138, 1985, chapter 3, pp.4-22; further information, and references, for details mentioned in this and the following paragraphs will be found therein.
2. N.Lloyd, A History of English Brickwork..., London, 1925, re-issued Woodbridge, 1983, pp.70, 115. The Ewelme group of buildings will be fully considered in C.J.Bond and J.M.Steane, 'Stonor, Ewelme, and the Beginnings of Brickwork in Oxfordshire', Journal of the British Archaeological Association, forthcoming.
3. Notes of examples in Brugge, Gent, Leuven, Delft, and Zierikzee are based on personal observation. There is a nice, if now rather dated, discussion in M.Stratton, Bruges: a Record and an Impression, London, 1914, especially pp.107sqq.
4. Cf. G.Peirs, Uit Klei Gebouwd, 1, Baksteenarchitectuur van 1200 tot 1940, Tiel, 1979, p.150: 'Zo is het in sommige straten van Brugge zelfs moeilijk de "echte" gotiek van de neo te onderscheiden.' ('Thus, in some streets of Brugge it is difficult even to distinguish the "real" Gothic from the neo-Gothic!') In this respect, however, as Peirs also notes, Brugge is somewhat exceptional.
5. The Bijloke refectory is now a museum; but the richly decorated gable at its west end is best viewed from outside the boundary wall, in Godshuizenlaan.



6. Excellent photograph in Peirs, op.cit., p.44, where it is dated to 'rond het jaar 1400'.
7. The building is difficult to photograph - Meelstraat is very narrow - but there is an excellent drawing in A.P.Smaal, ed., Kijken naar Monumenten in Nederland, Baarn, 1979, p.26.
8. Lloyd, op.cit., pp.85, 288.
9. This matter is discussed in B.Knox, The Architecture of Poland, London, 1971; for a related situation in East Germany and elsewhere in northern Europe cf. J.H.Harvey, The Gothic World 1100-1600, London, 1950, p.124, where he notes isolated pieces of Perpendicular detail in brick traceries, 'notably in Prenzlau'. Good illustration of the Marienkirche at Prenzlau in W.Pinder, Deutsche Dome des Mittelalters, Königstein im Taunus, 1969, pl.96; other examples in the area - which is wider than that of present-day Germany - are also well illustrated here.

## MORE ON MATHEMATICAL TILES

Maurice Exwood, F.I.E.R.E.

It seems that this subject continues to fascinate an increasing circle of fans: almost every issue of our valuable Information has something to add to our knowledge and late last year the Faversham Society published a comprehensive treatise on the subject written by our own editor Terence Paul Smith. (More about that later.)

What a change from the days when most of the few books mentioning them at all based their comments, either directly or at secondhand, on the valuable but on this subject incomplete and inaccurate accounts by Nathaniel Lloyd in 1925 and 1931<sup>1</sup> and the brief but undocumented statement by Archibald.<sup>2</sup>

Finding fault with the writings of others, I have to confess to wrongly accepting Arthur Bolton in attributing the mathematical tiles on Garrick's Villa (Hampton, Middlesex) to Robert Adam<sup>3</sup> (which may have misled David Kennett),<sup>4</sup> only to be proved wrong on the same day by Frank Kelsall,<sup>5</sup> who had unearthed a most interesting document<sup>6</sup> which makes it clear how this house got its mathematical tiles. The story is well worth recording:

Robert Adam was a friend of Garrick, who owned a house in Adam's Adelphi and his country house now known as Garrick's Villa, which was modernised by Adam. Garrick left these two houses in his will in trust to his wife for her lifetime, 'she keeping the house and premises in good repair.' This condition greatly worried Maria Garrick, who wrote to her brother-in-law, after Garrick's death in 1779, 'About that unfortunate house at Hampton'. In this letter she related that Garrick employed Adam in 1765 to 'attend and repair the house' and again in 1775 'to make the outside more beautiful with the patent white called Liardets'. Alas, the Liardet Cement, for which Adam held the patent, 'gave way from the walls' soon after 1779 and no less an authority than Sir William Chambers ('the greatest architect of his day' according to A Dictionary of Architecture, to become Surveyor General in 1782) came to look at her problem and advised that 'nothing would do (when he saw the condition of the house) but that the new tiling now made use of to cover houses would be the only durable material'. It cost her more than she could lay her hands on, hence the letter.<sup>7</sup> So we can eliminate Adam from the list of architects who used mathematical tiles.

Incidentally, Burton and Kelsall also told us that faulty Liardet

Cement led to the use of mathematical tiles at Chevening.<sup>8</sup>

\* \* \*

In Information 34 David Kennett<sup>9</sup> suggested an interesting reason why an architect might choose mathematical tiles as cladding in preference to bricks: to retain the proportions of the original house. A new thought to me, worthy of further investigation. However, the examples he gives do not support his theory: Althorp is about 150 by 180 feet (45 by 55 m.) in plan. A few feet added to this would not be significant in the resulting appearance; moreover, I understand that the corners and window reveals are in fact of brick, not tiles.

\* \* \*

I have seen a number of restoration jobs recently. One was the complete replacement of the tiles on the flank wall of a house in Ambassador's Court, St James' Palace, Westminster, carried out by P.S.A.

Others are in Ewell village by Ian West. One of these involved the complete refurbishing of 26 High Street, again replacing all tiles. This project received a Council Design Award.

In all these, the results are a little disappointing on account of excessive width of the mortar joints. To my mind, one feature of good mathematical tiling are the narrow joints approaching rubbed brickwork. But usually after complete replacement the joints come out much wider than in the original work.

Ian West, who by now has a great deal of experience on this work, tells me that the reason is that replacement tiles are not as flat as the old ones, having been removed from the mould immediately after moulding, as is the practice with plain tiles. In his view, they should be left to dry in the mould until the leather stage. This may explain why the eighteenth-century tiles of Belmont and Chevening in Kent and of Culford Hall in Suffolk (the last-named discovered by Tony Redman since 1981) and others are so flat compared with modern tiles.

Whether it is practical these days to persuade manufacturers to adopt this technique I do not know. One compromise would be to alter the geometry of the mould by recessing the flange deeper to allow for a wavy tile to be accommodated, without its face projecting in front of its mate and without excessive width of joint to avoid that and to thicken the bed of mortar accordingly.

Having said that, even with the wider joints the result looks infinitely better after complete replacement than replacing a patch, of which I saw a disastrous example at Cannon's Court, Fetcham - restored by Surrey County Council - recently.

\* \* \*

And now to come back to Terence Paul Smith's booklet for the Faversham Society. As we would expect from our editor it is a comprehensive and well documented work with excellent drawings.

Faversham is perhaps my favourite, with Lewes, of mathematical tile towns. The variety here is great and much has been carefully preserved. So it deserves a full survey, and this has been achieved. After a general discussion, bringing together most of the published material of the past and in recent years, and a review of the 'where, when, why, and how', he lists with great detail the 35 locations in Faversham proper and the further examples in the surrounding parishes within the area. An appendix is included on 'Spotting Brick-Tiles' (very useful: only last week I had to abandon my own 'find' in Epsom after staring at it with a colleague, through powerful binoculars). Another appendix lists known manufacturers of our tiles. Sadly, two of these may have to be crossed off - Redland and Blockleys. Then there is a 4-page bibliography!

Published by the Faversham Society as no.25 in their 'About

Faversham' series, its value goes far beyond local history and it deserves a wide distribution.

A bargain at 75p (£1.15 by post) from: Fleur de Lis Heritage Centre, Preston Street, Faversham, Kent ME13 8NS.

June 1985

### Notes and References

1. N.Lloyd, A History of English Brickwork..., London, 1925, re-issued Woodbridge, 1983, p.52; N.Lloyd, A History of the English House..., London, 1931, re-issued London and New York, 1975, p.281.
2. J.Archibald, Kentish Architecture as Influenced by Geology, Ramsgate, 1934.
3. M.Exwood, 'Mathematical Tiles, Great Houses and Great Architects', in M.Exwood, ed., Mathematical Tiles: Notes of Ewell Symposium, Ewell, 1981, p.26.
4. D.H.Kennett, 'Mathematical Tiles and the Great House: Height and Proportion', BBS Information, 34, November 1984, 12.
5. N.Burton and F.Kelsall, 'Mathematical Tiles in London', in Exwood, ed., op.cit., pp.18-19.
6. Victoria and Albert Museum, 86 NN 4 (vii).
7. Loc.cit.
8. Burton and Kelsall, op.cit., p.19.
9. Kennett, op.cit., 12-13.

## MEDIEVAL BRICK-LINED TOMBS

D.H.Kennett and T.P.Smith

In a previous issue of Information attention was drawn to early brickwork in the walls of churches rendered internally and faced with flints on the exterior.<sup>1</sup> A similar 'hidden' use of brick from the Middle Ages is to be found in brick-lined graves. Apart from large-scale monuments for the well-to-do, medieval graves were typically no more than simple holes - just graves, in fact. Sometimes, however, stone-lined cists might be provided, in order to hold a wooden coffin, as in the Lady Chapel-by-the-Cloister at Wells Cathedral.<sup>2</sup> An alternative to stone for this purpose would be brick, especially in the more easterly regions of the country. A recent published example is the tomb of Sir Hugh de Hastings (died 1347) at St Mary's Church, Elsing, Norfolk.<sup>3</sup> Sir Hugh was buried in an elm coffin with iron fittings, placed within a brick-lined chamber beneath 'the most sumptuous of all English church brasses'.<sup>4</sup> 'Little could be learned of the brick chamber,' the excavators report, since 'Its inner faces were obscured by mortar rendering, but the bricks appear to be laid in English Bond and were coloured pinkish-red, purple and yellow. The thickness of the walls was not measured because of the proximity of tomb-slabs and floor tiles.'

Two further examples are known from the Leper Hospital of St Stephen and St Thomas at New Romney, Kent.<sup>5</sup> That found in 1935 ran east-west and had a solid brick capping. It was dated by its excavator to the late fifteenth or early sixteenth century, although the late Stuart Rigold considered that 'there is no reason why this (?imported) brick should not go back even to the fourteenth century.' That is probably the date, too, of the grave found, by Rigold himself, in 1959. It was on exactly the same alignment as the other tomb and was again of yellow bricks, mostly broken, but similar to those occurring in the nearby Hornes Place Chapel, Appledore.<sup>6</sup> From the photograph and drawings it appears that this tomb was not rendered.

Although the rendering at Elsing was plain, there is the exciting possibility that rendered brick-lined tombs in England may have been, sometimes, painted like those discovered beneath the floor of the Onze Lieve Vrouwkerk at Brugge (Bruges) in Belgium. These, of fourteenth-century date, are of red brick, rendered in mortar. The iconography of the paintings is consistent: a Virgin and Child seated on an altar-like throne at one end, facing a Rood, with the Virgin and St John, at the other end; on the side-walls are pairs of angels with thuribles.<sup>7</sup>

Whether or not anything like this was ever done in England, the possibility of early, and sometimes well-dated, bricks in tombs is worth holding in mind. They should be looked for when relevant repair work is being carried out in churches. But brief references to others may well lay buried (if that is the term!) in the literature, and it would be worth a search. By their nature such tombs cannot be sought out in the normal way of research, but for that very reason they may have been more common than has so far been supposed.<sup>8</sup>

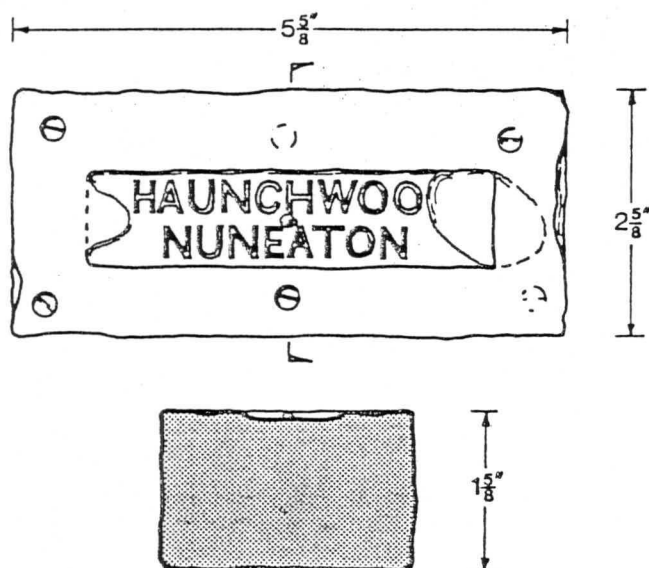
#### Notes and References

1. D.H.Kennett, 'Structural Brick', BBS Information, 34, November 1984, 13-14.
2. W.Rodwell, The Archaeology of the English Church, London, 1981, p.153 with fig.72.
3. B.Hooper et al., 'The Grave of Sir Hugh de Hastings, Elsing', Norfolk Archaeology, 39, part 1, 1984, 88-99.
4. N.Pevsner, The Buildings of England: North-West and South Norfolk, Harmondsworth, 1962, p.155 with illustration at p.156.
5. S.E.Rigold, 'Two Kentish Hospitals Re-Examined: S. Mary, Ospringe, and SS. Stephen and Thomas, New Romney', Archaeologia Cantiana, 79, 1964, 31-69. Also, S.E.Rigold, 'Two Kentish Hospitals Re-Examined: Addenda and Corrigenda', Arch.Cant., 80, 1965, 29.
6. For this building see, e.g.: J.A.Wight, Brick Building in England from the Middle Ages to 1550, London, 1972, pp.281-2.
7. Personal observation by TPS.
8. The first paragraph of this note is from material supplied by DHK; the rest of the note is by TPS.



# QUERIES

From: T.P.Smith: The brick illustrated here was found by Mrs G.M. Smith near Gustardwood, north of Wheathampstead in Hertfordshire. It is of small size, as shown in the drawing, with a very shallow frog. Within the frog is the maker's name: HAUNCHWOOD[D] (the 'D' is missing due to a shallow depression in the brick); beneath this is the placename: NUNEATON. Most of the six screws of the stock for the mould have left an impression on the brick, as shown. Between



the maker's name and the placename is a small knob of fired clay. The reverse face shows clear strike-marks. The brick is of red fabric with a number of black speckles. From the cover illustration to Martin Hammond's Bricks and Brickmaking (Shire Album 75, Princes Risborough, 1981) and its key I learn that Haunchwood produced dark paving tiles. Was this small red brick used for paving too (in the tradition of the small Dutch clinkers) or was it used for some other purpose? I should be glad to receive any information. Replies to: T.P.Smith, The School Flat, Dartford Grammar School for Boys, West Hill, Dartford, Kent, DA1 2HW.

From: M.E.Bentley: Mrs Bentley is researching the brickfields (and gravel pits) of the Burnham area of South Bucks. and would appreciate any information which members can supply.

Also, is there a recognised tradition of burying brickmakers in brick graves? Examples exist in Burnham of simple brick graves (not chest tombs) and Mrs Bentley would be grateful for details of literature on this subject. Replies to: Mrs M.E.Bentley, 38 Conway Road, Taplow, Maidenhead, Berks. SL6 0LD.

From: G.Lawrence: Mr Lawrence is currently a third-year student studying for the degree of BSc (Hons.) in Building Surveying at Leicester Polytechnic. As part of this he is completing a project on 'Structural failure in brickwork of Victorian terraced houses and remedial repairs'. This includes study of: 1. Foundation failure - underpinning; 2. Cracking - assessment of cracks; cracks in chimneys; differential settlement cracks; cracks in vaults; grouting cracks in thick walls; overloading; failure of related parts of building - built-in materials; cracks related to arches and lintels; 3. Failure in the bonding and tying of brickwork; 4. Thermal and moisture movement; 5. Sulphate attack. The project must be backed up by case-studies, and Mr Lawrence would be glad to receive any case studies that he could use or details of any further sources of information. Replies to: G. Lawrence, 14 Amersham Road, Croydon CR0 2QT.