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INFORMATION



Nº 43

Nov '87

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September 1987

BRITISH BRICK SOCIETY

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INFORMATION

EDITORIAL: BOSTON'S SHAME

In the Editorial to Information 36 (May 1985) I asked, apropos of a couple of brick buildings which I had visited, whether one should always take pleasure in ruins, bearing in mind the neglected state of the particular sites in question. This summer I revisited, amongst others, the Hussey Tower in Boston, Lincs., a tower-house, clearly drawing its inspiration from the much larger and grander tower at Tattershall Castle, some 11 miles away. Hussey Tower is a red brick structure, square with a projecting octagonal stair-turret at the north-east angle, rising three storeys. To the east was an adjoining hall-range, of which only the bonding-scars in the tower wall now remain. The tower was probably built by Richard Benyngton, a prominent Lincolnshire man, in the middle years of the fifteenth century. This small tower is closely related to that at Rochford Tower, in the adjoining parish of Skirbeck and to Ayscoughfee Hall, Spalding, as well as to the ruined example of the Tower-on-the-Moor at Woodhall Spa, near Tattershall.

Thirty-five years ago, Professor Maurice Barley wrote: 'It is a pity to have to admit that the Hussey Tower is shamefully neglected by the corporation of Boston.' And he went on to ask: '[C]an a municipal body not equal, or at least imitate, the scholarly and thorough restoration of Tattershall by Lord Curzon?' (M.W.Barley, Lincolnshire and the Fens, London, 1952, p.80). Twenty years later, the book was republished (East Ardsley, Wakefield, 1972), and there was, regrettably, no need to alter this passage. Eight years ago, I entered the fray and wrote that the building 'is in poor condition at the time of writing, and, in a town which is not rich in obvious medieval buildings, deserves a better fate.' (T.P.Smith, 'Hussey Tower, Boston: a Late Medieval Tower-House of Brick', Lincs.History and Archaeology, 14, 1979, 31-7).

On my recent visit I found the site even more badly treated than before. The fence on the approach track is broken, the door into the tower smashed down, the brickwork badly knocked about in places, and the interior containing various kinds of rubbish including evidence of drinking and other activities. The building is important in the history of English brick building and should command respectful treatment anywhere. In Boston, where there are not many existing medieval buildings apart from the justifiably famous church with its 'Stump', it is quite unacceptable that the building should be treated in this way.

Vandals are a problem - all the more so once a site has become one of their established venues - but the building is capable of consolidation, of being locked and fenced around adequately, and (one would hope) open to the public during the tourist season, or at least open by prior arrangement. The work of the Lee Valley Regional Park Authority at Rye House, Herts. shows what can be done, whilst Somerley Castle, Beds. proves that a site can be kept presentable for visitors (in this case by the Bedfordshire County Council) despite frequent visits from vandals. Nor, one feels, would the building have been thus neglected in King's Lynn, across the Wash and with a history parallel at many points to that of Boston. The building, once decently prepared, could easily be signposted - it is not far from the town centre.

That the site has become established for the vandals is no excuse. Of course, their presence, once allowed to occur, makes the

problem that much more difficult to deal with. But that fact should not be allowed to prevent immediate action. To leave the site in its present state is in itself, after all, a kind of vandalism by proxy. I write this editorial more in anger than in hope, for Professor Barley's words have gone unheeded these thirty-five years. That is far, far too long, and it is so to Boston's shame.

* * * * *

On a happier note, members should have received some time ago copies of the minutes of the Annual General Meeting held at Ironbridge Gorge Museum on 20 June. It is not necessary to repeat the details here, but I should like to thank all officers of the Society who have served over the past year and to welcome Evelyn Hammersley, who volunteered (with some trepidation, I think!) for the post of Hon. Treasurer, in succession to Martin Hammond. Martin has stood down after several years of efficient service in an onerous position, and we must all be grateful for the work that he has done.

That the meeting was such a success is certainly not due to the Chairman and Editor - who not only had little to do with its planning but also managed to become so absorbed in a novel at Euston Station that he missed his train and thus the first half of the day's activities! - but is due entirely to Michael Hammett, who once again deserves our warm thanks for his hard work.

* * * * *

I was particularly pleased that the meeting ratified the decision, taken informally by Michael Hammett and myself, to admit to our ranks the Ceramic Building Materials Research Group, and I hope that members of that body will feel free to submit material for inclusion within these pages. The more people who write for Information the better it will be.

Terence Paul Smith
Editor

Brick Festoons in Hertfordshire. The recently published volume of Hertfordshire Archaeology, 9, 1982-6 contains a paper (pp.193-7) by BBS member L.E.Perrins. An offprint has been sent to the Society and has been deposited with Ann Los as part of the Society's library. Festoons, carved representations of what has originally been strings of real fruit hanging on Greek temples, were used both by the Greeks and by the Romans. Their popularity in nineteenth-century Britain was due to the influence of Ruskin and Pugin, Dr Perrins tells us, and they were especially popular between 1885 and 1899. The paper gives details of Greek and Roman types in brick in Hertfordshire. It is illustrated by numerous photographs, and examples are listed, with details, in two tables. Hertfordshire Archaeology is published jointly by St Albans and Herts. Archit. and Archaeol. Soc., c/o Verulamium Museum, St Albans, Herts AL3 4SW and East Herts. Archaeol. Soc., 107 Queens Road, Hertford, Herts. SG13 8G. The cost to non-members is £10 + £1.50 p&p. (For what it is worth, the following article, pp.198-201 is by a certain T.P.Smith on some demolished houses in Hitchin, Herts.; this too contains details of bricks.)

TPS

Postscript: Copies of Dr Perrins' paper are available (a limited number only) at 50p. One assumes that p&p is extra, say 25p. Requests should be addressed to: L.E.Perrins, 37 St Stephen's Avenue, St Albans, Herts. AL3 4AA.

TPS

BRICKMAKING AT GREAT AND LITTLE CORNARD,
SUFFOLK

C. H. Blowers

In the villages of Great and Little Cornard, Suffolk, and in the Sudbury district generally, brickmaking has been carried on for, probably, over two hundred years; certainly the works at Little Cornard has been operating since 1700. It is however not until 1840 that definite ownership can be proved. From 1840 until 1864 the Little Cornard works (fig. 1) was owned by the Tricker family, Edmund and John Tricker being listed as brickmakers in an 1844 directory. In 1864 the Seger family took over the enterprise, Henry John Seger being shown as a farmer and brickmaker in Morris' Gazetteer of Suffolk of 1868, and the family continued brickmaking until 1879, when the works was taken over by Joseph Seagrave. On the latter's death in 1898, Arthur Grimwood purchased the works and continued in ownership until 1919, in which year he too died.

In that same year the works passed to James McQuhae, who probably first used the name 'Cornard Brick and Tile Company'. The

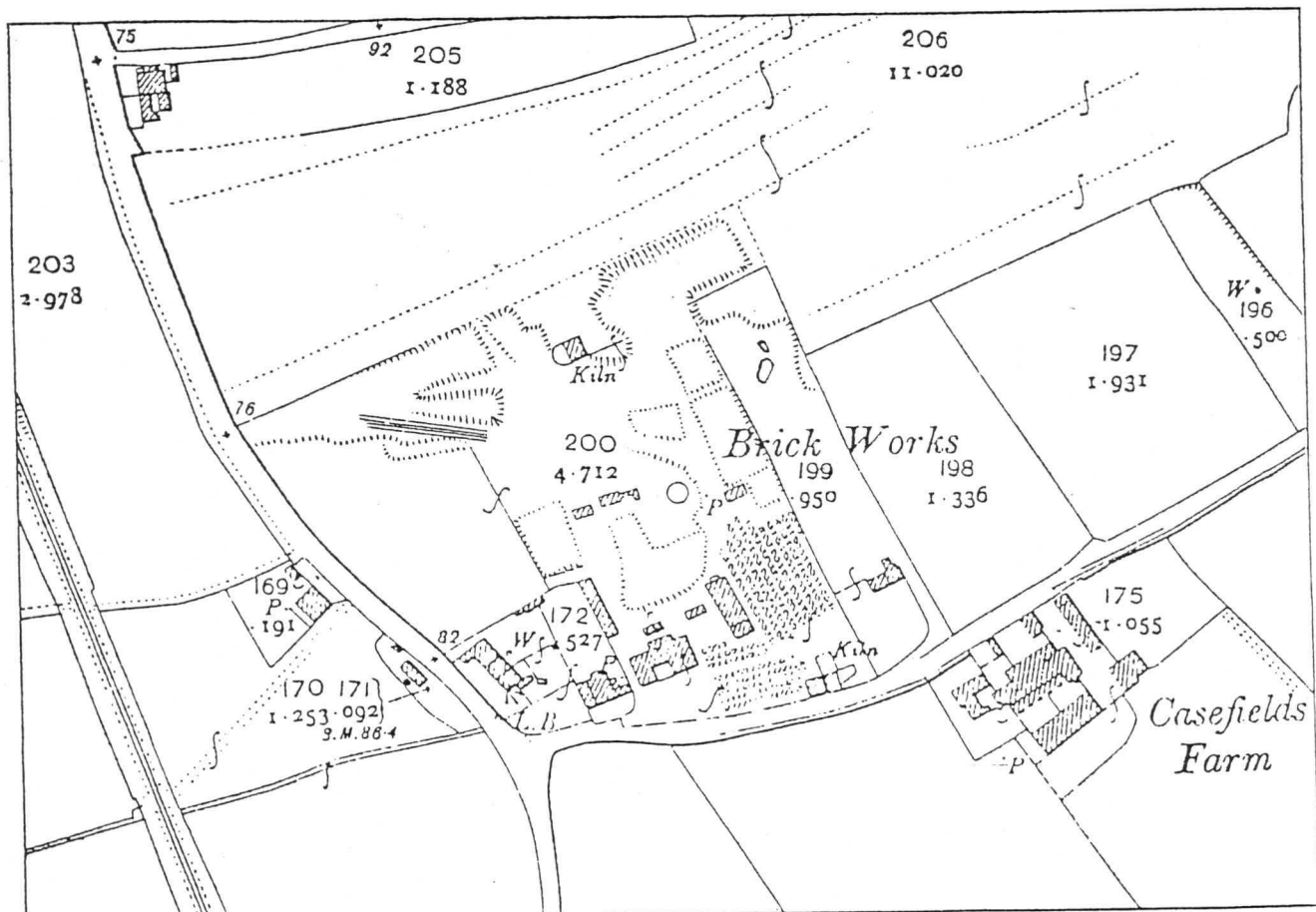


Fig.1 Little Cornard Brickworks, from O.S. 25-inch map, 1904 edition

company, apart from closure during the 1939-45 war, carried on production until 1964, when it closed for economic reasons. The various machines and moulds were sold to Henry Everitts' brickworks at Colchester, now alas also closed.

Brickmaking at Little Cornard

The basic clay for both Red and White bricks was dug in the winter. It contained a high proportion of flint, necessitating a thorough washing before the resultant slurry was run into ponds known as wash pits. In the spring the clay was dug out again to be used for brickmaking. More labour was needed in the spring than in the winter, as there were no facilities for brickmaking in the bad weather and frost was a serious problem. The men, therefore, used to work in the local maltings during the winter and return to the brickyard in the brickmaking season, usually from March to September or early October depending on the severity of the weather.

It is recorded that a good hand-moulder working long hours would make up to 6000 bricks per week, and c. 1930, would be paid 12s 6d per thousand for Reds and 13s 6d per thousand for Whites. This included payment for stacking in the hacks to dry, before placing in the kilns.

Cornard bricks have been used on many important contracts. Greene King's Brewery at Bury St Edmunds is largely built of Cornard Reds, as were the hangars at Stradishall Aerodrome, also in Suffolk. Shortly after they were built, the 1939-45 war broke out and they had to be covered with camouflage paint. What sacrilege! One of the most interesting jobs for which these bricks were supplied was the extension for an Art Gallery at Christchurch Mansion in Ipswich, Suffolk. Over a hundred different moulds of very complicated patterns were used, and, from observations at the building in 1978, it appears that after some thirty years they have blended in very well. Girton College, Cambridge was erected with Cornard bricks, the work being carried out by George Grimwood and Sons of Sudbury, from 1873, to designs by Alfred Waterhouse. The late Mr Alan McQuhae, a director of the Cornard Brick and Tile Company Ltd told me that he clearly remembered a contract at Colchester Barracks, where he supplied hand-made Red facings in 1926 for £4 10s 0d per thousand delivered. He really wanted £4 12s 6d!

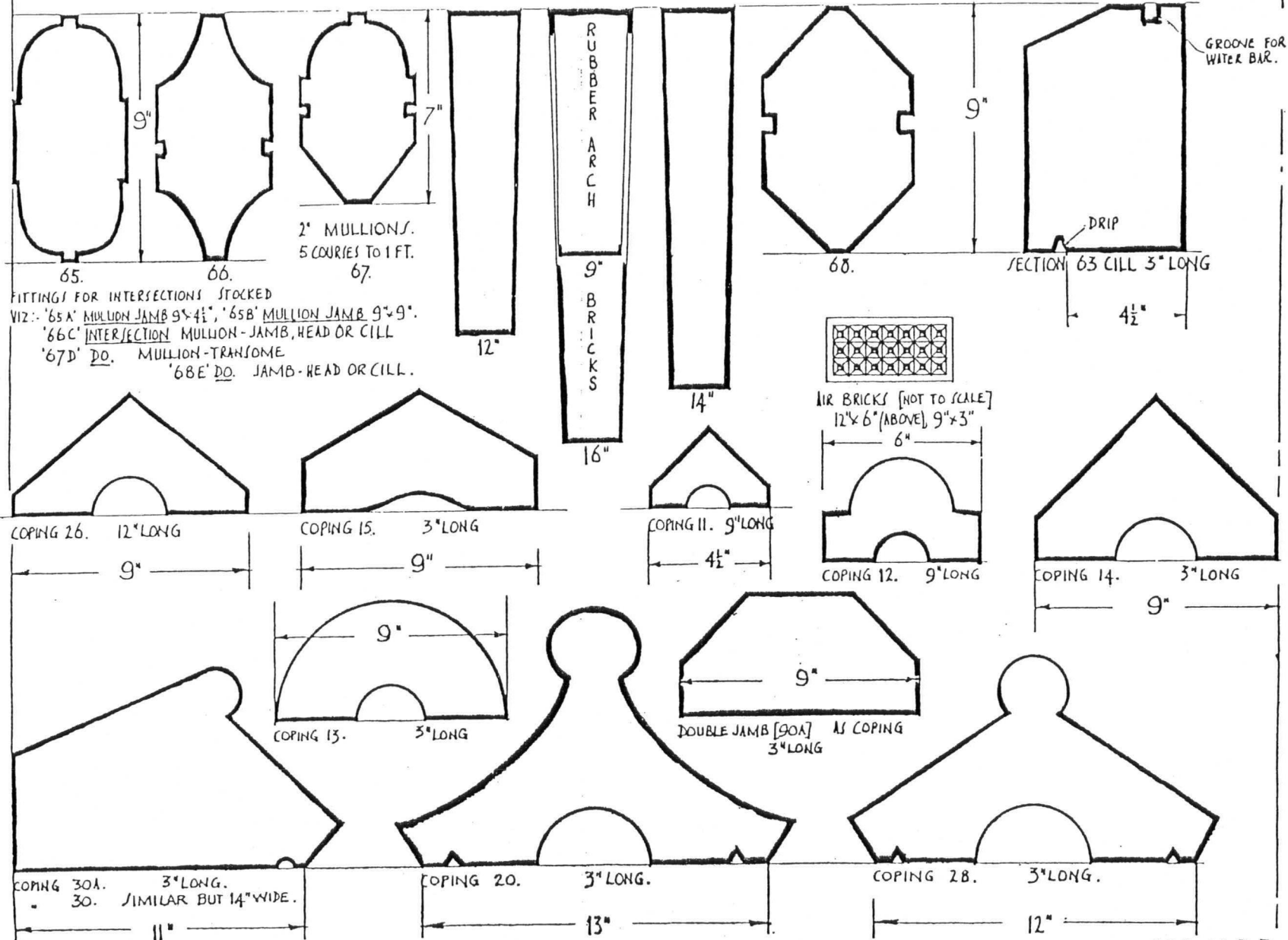
Before the 1939-45 War there were two simple up-draught kilns each with a capacity of 30,000 bricks, and again, as for many other works, this necessitated closure during the war years because of the glow from the burning kilns. In 1945, two independent down-draught kilns, one of 15,000 and the other of 30,000 capacity, were erected. These gave better control of firing, as pyrometers were now used, and these were inserted through the cooling holes in the dome. Compared with the up-draught kilns, a saving of some 30 per cent in fuel costs was achieved.

Marking of Bricks

As far as can be ascertained, no name or mark was made on the bricks produced by Seagrave or by Grimwood. The names TRICKER CORNARD and H.J.SEGER / CORNARD are marked in the frogs of the bricks. Prior to 1939 the name CORNARD SUFFOLK was marked in the frogs of bricks made by the Cornard Brick and Tile Company Ltd. After 1945 the company simply marked CORNARD in the frogs.

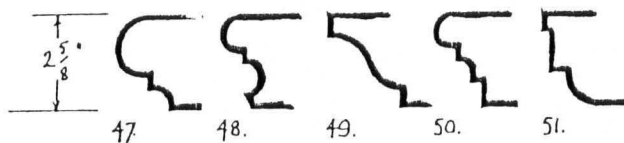
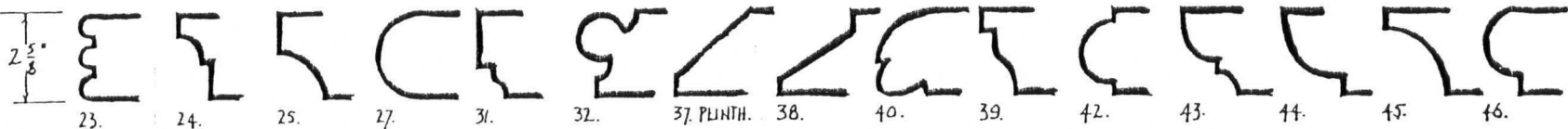
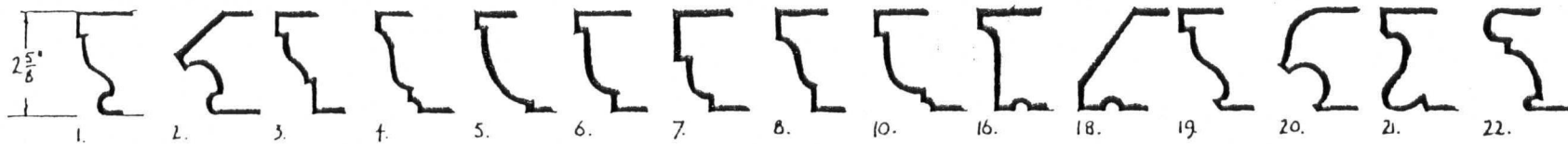
A very comprehensive catalogue of moulded bricks was published by the company in 1937, which clearly shows the vast range of patterns which could be produced (figs. 2, 3).

CORNARD BRICK & TILE CO.
SUDBURY BRICK COMPANY

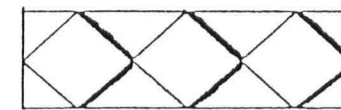


N.B. FOR FIREPLACE BRIQUETTE SHAPES SEND FOR SEPARATE LIST.

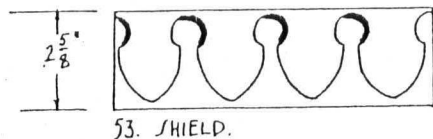
CORNARD
MAY 1937.
LUDBURY.



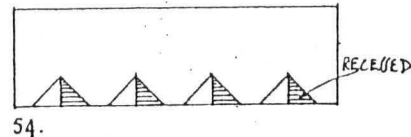
HANDMADE RED OR WHITE SUFFOLK MOULDED BRICKS
SECTIONS $\frac{1}{4}$ FULL SIZE
CORNARD BRICK & TILE CO. SUDBURY BRICK COMPANY.
TEL. 18. SUDBURY. SUFFOLK.



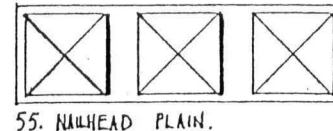
62. DIAMOND.



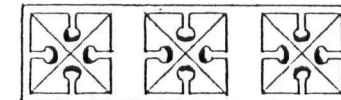
53. SHIELD.



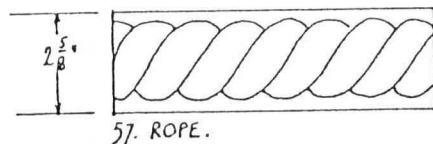
54.



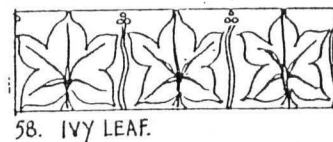
55. NAILHEAD PLAIN.



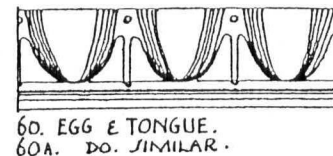
56. NAILHEAD ORNAMENTAL.



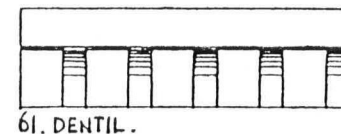
57. ROPE.



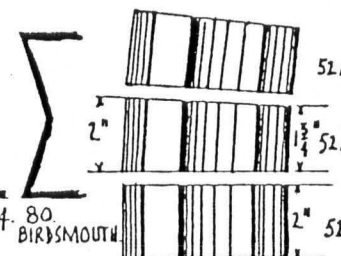
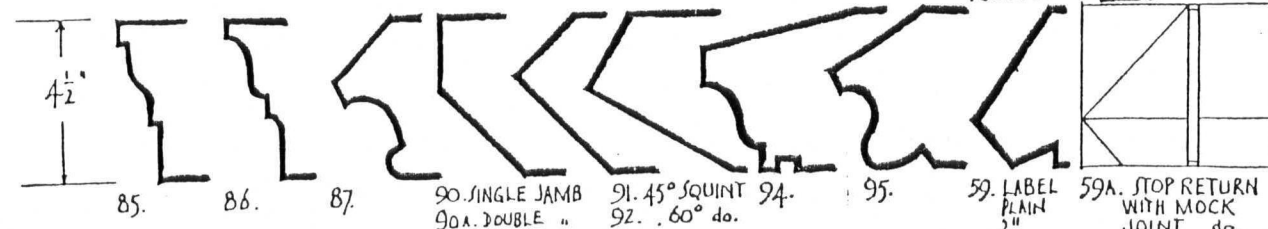
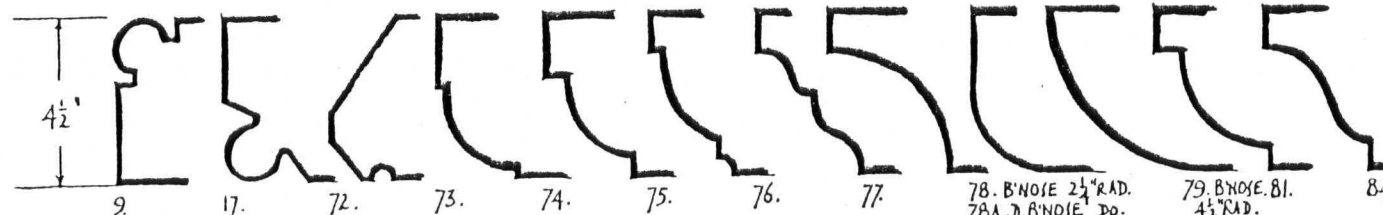
58. IVY LEAF.



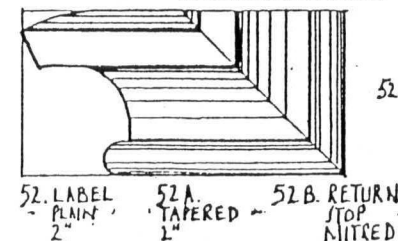
60. EGG & TONGUE.
60A. DO. SIMILAR.



61. DENTIL.



84. 80 BIRD'S MOUTH.



52. LABEL PLAIN 2"
52A. TAPERED 1"
52B. RETURN STOP MITRED.

N.B. MOST SHAPES STOCKED IN HEADERS, STRETCHERS AND EXTERNAL ANGLES

Great Cornard

Both bricks and glazed domestic ware, as well as pots, were made at the works at Great Cornard. Thomas Ginn is shown in White's Suffolk of 1844 as a brickmaker, whilst Hannah Hunt of the Pot Kilns, Great Cornard, manufactured both bricks and coarse earthenware, certainly from about 1843 to 1855. A Mrs Charlotte Baldwin was also operating from 1864 to 1868 as a brick and tile maker, and although it is not certain, I believe that she also had the Pot Kilns.

There then appears to be a gap in information until 1873, when William James Finch is recorded as being engaged in brick and tile manufacture and as an earthenware-maker. He was probably the last owner, as the works is believed to have closed in 1900.

In addition to the manufacture of bricks, tiles, and earthenware, large quantities of kaolin were sent to the Staffordshire potteries.

OLD BRICK: NEW SITE

Geoffrey Hines

A minor pleasure of brick addiction arrives when - like an expert ornithologist - you recognise your quarry at first sight. Without claiming great expertise, I, somehow, can 'home' on to a Tax Brick. So did it happen on a recent visit to the newly restored watermill at Foulden, Norfolk - 2 miles south-east of Oxburgh Hall as the falcon (that family emblem) flies. There it stood with a large block of clay-lump as sole companion in the museum-cum-bookshop of this new and attractive addition to our East Anglian heritage. Recent viewers of the television programme 'By-Gones' may recall the enthusiasm of Graham Martin who, late in 1983, courageously tackled the overgrown, ruinous shell of a building and, making everything himself, with the support of his wife, has restored it to a functional mill, driven by a cast-iron overshot wheel with elm-wood buckets and utilising the original French burr stones that Lord Amherst bought in 1869 when he rebuilt it. Corn has been ground there since Domesday, making it East Anglia's only remaining estate mill on site.

When I told Graham - a man of Norfolk himself - about his brick he told me that the reconstruction had produced many others of this and different scantlings. He has promised to assemble these in time for my next visit. Better still, he tells of a disused brickworks in the neighbourhood.

Here is, clearly, virgin ground for some interesting investigations. I write this in the hope that other BBS members (whether holiday visitors to, say, Oxburgh Hall or resident in the vicinity) may include this in their itinerary, may follow their own enquiries - particularly into the brickworks - and, perhaps, let me know of anything of interest (telephone: Ipswich (0473) 77116). In turn, I hope to follow this note with my own findings when I re-visit Foulden.

Details: The Watermill, Foulden, Thetford IP26 5AG (036 621 576).

Open: 11.00-13.00, 14.00-17.30, Easter to mid-October; close Mondays except for Bank Holiday Mondays. Parties by appointment.

Adults £1.00, children 50p. Situated off the A134 (Colchester-Downham Market), 3 miles north-west of Mundford, with 2-ton bridge restriction, or off the A1065 (Mildenhall-Fakenham) at either Ickborough 1 mile north-north-east from Mundford or at Hilborough, turn west. As mentioned, Oxburgh Hall is just five minutes drive away.

Query: This Tax Brick, measuring 10 by 5 by 3 inches (Imperial measurements, and why not? [Why not? indeed, but for those who work in metric units, the equivalents are: 25.4 by 12.7 by 7.6 cm. TPS]), has a frogmark: T L B. Please can somebody tell me who this is?

Incidentally, when recently I visited a natural history museum I saw the Parts of a Cow illustrated and named. The hollow in the hoof was termed 'the frog'. This drove me to my OED, which defines 'frog' (second alternative sense) as a possible derivative of the Italian forchetta, which is the 'elastic horny substance growing in the middle of the sole of a horse's hoof', and this, as with a cow, is hollow.

SOUTH COVE BRICKWORKS, SUFFOLK

Michael G. Reeder

South Cove Brickworks at Cove Bottom, off the B1127 between Wrentham and Southwold in Suffolk (TM495798), was open to the public from 18 to 22 August 1987.

This small traditional brickworks on the Benacre estate was from 1932 to 1976 run by the Rous family. In 1975 James Rous died and his brother Sidney, then 67 years old, reluctantly gave up the business because of ill health. There were then grave fears that the works would just disintegrate and the BBS carried out a survey in April 1976 to record as much as possible of the whole site.

In early 1977 Mr Roy Mace, a local man, took on the brickworks and, with Sidney Rous as technical adviser, production was resumed. A new gas-fired kiln was built and in August 1977 a last firing of the old open coal-fired kiln was announced. It was quite an emotional few days with television and press coverage. I well remember walking around the top of the glowing and smoking kiln as it approached the climax of its five-day firing cycle. I was on my own up there, it was around midnight on a still clear night, and I did believe it to be the end of an era. However, problems arose with the new kiln, and the old kiln continued to be used for a few years, when production ceased again.

About two and a half years ago another local man, Mr Terry Mudd, whose uncle Jack Mudd had been a brickmaker with Mr Mace, took on the brickworks. Production is now more than 12,000 bricks a week, using only the old coal-fired kiln. All bricks are still handmade, and Sidney Rous is still the technical adviser.

The Norfolk Industrial Archaeological Society led by David Alderton arranged with Terry Mudd for the works to be open to the public during a kiln-firing cycle. Guides were provided for visitors and good press and television coverage was given to the event. BBS publicity leaflets and membership forms were available for visitors.

BRICK IN CHURCHES - I, BERKSHIRE

David H. Kennett

A valuable service of a newsletter like BBS Information is to keep members in touch with work being done in areas other than their own. Another might be the compilation of a national register of brickwork - its location, function in individual buildings, type, and usage. Obviously, such a project - of its nature co-operative - would take some years to complete, although it is one to which many members would be able to contribute. Information provides a convenient means whereby such a register might be disseminated. The present listing, which arose during other work by its author,¹ is offered as the initial contribution to a register of brickwork in churches.

Brickwork appears in a surprisingly large number of churches. For example, out of 558 medieval churches of Suffolk, at least 159 include some brickwork.² Of the churches of the historic county of Berkshire, twenty-seven have some part of the structure constructed of brickwork dating from before 1840.³ In the present study, the attempt has been made to list the Anglican churches of one historic county with brickwork dating from before 1840; chapels and other buildings of dissenting congregations have been omitted.

The terminal date of 1840 has been chosen for a number of reasons. The 1840s saw the decisive shift from a predominantly rural to a predominantly urban population. In the 1851 census, urban populations comprised more than fifty per cent of those living in England. In the same census, a rural county, Wiltshire, actually lost population compared with a decade earlier. Elsewhere this sometimes happened some decades later, as in Norfolk and Suffolk.⁴ At this time too architects began the building of churches to serve the new suburbs of growing towns,⁵ even those of medium size such as Ipswich, Luton, and Reading.⁶ A number of such churches were in brick.⁷ Around 1840 also one has the beginnings of the restoration drive of the Victorians much of which was done in brick.⁸

As intimated, the present listing is seen as an initial contribution to a register of brickwork in churches. The present author is compiling lists for Bedfordshire, Buckinghamshire, Norfolk, Oxfordshire, Staffordshire, and Suffolk. The editor of Information has agreed to provide a list for Kent. It is hoped that contributions will be provided by members in other areas.⁹

Brick in Berkshire Churches (Fig. 1)

The list (Appendix 2), like others to follow, gives for each church: the parish, dedication, description of brickwork including date, location in building, colour, and a more succinct account of the rest of the building. National grid references are also given.

Brick in Berkshire churches begins early. At Letcombe Bassett, the bricks in the tower are said to be fourteenth-century. Of the twenty-seven churches with brickwork earlier than 1840, twenty-three in the historic county have brick towers. In addition to Letcombe Bassett, there is early brick in the top of the tower at Waltham St Lawrence. Two towers are of sixteenth-century date: Bradfield and Wargrave. In addition to Langley Marish (formerly in Buckinghamshire, five Berkshire churches have early seventeenth-century brick towers

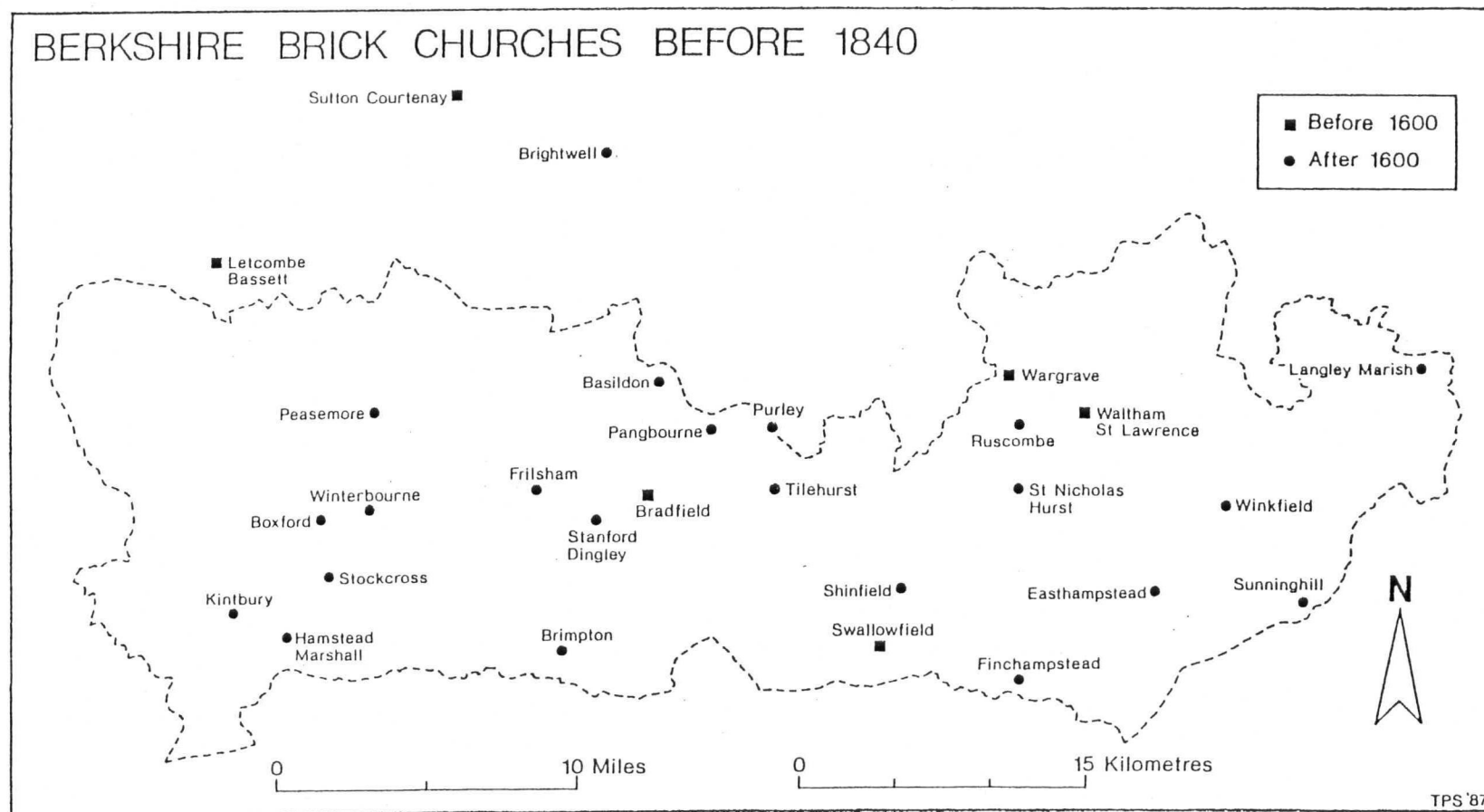


Fig. 1

and two have towers dating from the second half of that century. Six towers date from the first half of the eighteenth century and three from its second half. There are three nineteenth-century towers. These are listed in date order in Appendix 1.

For comparison, in Information 35, the present author listed fourteen brick towers of medieval and Tudor date in Suffolk churches, as contrasted with one in Berkshire.¹⁰ In Suffolk, there are three early seventeenth-century brick towers, and one of 1694. There are three extant and one replaced brick towers of the mid-eighteenth century. The towers at Redgrave and Ickworth date from 1800 and 1833 respectively, and a group of new buildings of the early 1840s, all by local men, have brick towers.¹¹

One church in the Berkshire list does not have a tower. The bell-turret at Swallowfield has brick nogging and is thus included in the list. Here it is worth remarking on the brick nogging to the churchyard gatehouse at Bray, a separate building which is omitted from the list.

The remaining instances of brick in Berkshire churches are isolated examples of features found in greater profusion in some other counties. There is one brick nave, built in 1638-9 at Ruscombe and later than the brick tower. One church has a medieval brick porch a magnificent two-storeyed piece at Sutton Courtenay but without the decorative brickwork of Suffolk or Essex. Frilsham church has a nineteenth-century brick porch. There is one brick transept at Kintbury, whilst Langley Marish, taken into Berkshire from Buckinghamshire, provides an example of a brick chapel. Suffolk has seven such chapels. Berkshire has a single eighteenth-century brick chancel at Stanford Dingley.

Apart from the tower and south porch at Frilsham, the early nineteenth-century contribution to the listing is two complete church churches, Stockcross and Sunninghill.¹²

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 N.Pevsner, The Buildings of England: Buckinghamshire, Harmondsworth, 1958.
The Victoria County History of Berkshire, London, 4 vols., 1906-27.
 B.Watkin, Buckinghamshire, a Shell Guide, London, 1981, pp.111-12 with photographs for Langley Marish.

Notes

1. This work comprised the making of notes on brick towers in churches in the London region.
2. From list compiled using M.Cautley, Suffolk Churches, 1937, third edition 1954, and N.Pevsner, The Buildings of England: Suffolk, 1961, revised E.Radcliffe 1974, plus personal observation. This list is available to members on request.
3. See bibliography for sources. Berkshire is regarded as the historic county, including the Vale of the White Horse.
4. P.Horn, The Rural World, 1780-1850: Social Change in the English Countryside, 1980, pp.255-6.
5. For example, A.W.N.Pugin published Contrasts in 1836 and True Principles of Christian Architecture in 1841, the same year as the Cambridge Camden Society began to publish The Ecclesiologist. See M.Chatfield, Churches the Victorians Forgot, 1979, p.9.

6. As far as the author is aware, there is no specific study which attempts to link demographic change and church building, either in individual towns or nationally. For Luton (5,827 people in 1841, grew to 36,404 in 1901) see remarks in D.H.Kennett, A View into Bedfordshire, 1988 forthcoming, chapter 10, 'The Church in the Towns'.
7. Among towns whose Victorian churches are known to me: six out of six are brick in Luton; two (plus one which is brick with flint facing) in Great Yarmouth; five out of five in Ipswich, where both Roman Catholic churches are also brick.
8. Often in the structural sense, e.g. the tower of St Lawrence, Ipswich, in 1882, and the tower of St Matthew's, Ipswich, in 1884. Much detailed examination would be needed to elucidate the full extent of Victorian restorations where brick was used with a stone facing.
9. In compiling such lists, a knowledge of the county is advisable, since secondary sources do not always record everything, particularly small quantities of brick used in other fabrics, e.g. the courses of bricks, thought to be from the nearby Roman fort of Burgh Castle, in the round tower of St Nicholas, Bradwell, near Great Yarmouth.
10. D.H.Kennett, 'Church Towers of Brick', BBS Information, 35, February 1985, 4-8, especially list at 7.
11. List made from sources given in n.2, supra.
12. List of churches compiled April-May 1985; paper completed 25 August 1987. I thank the editor, Mr T.P.Smith, for providing the map, fig.1.

Appendix 1: Brick Towers to Berkshire Churches, pre-1840

? Fourteenth-century	Letcombe Bassett
'early brick'	Waltham St Lawrence (top only)
Sixteenth-century	Bradfield
Sixteenth-century	Wargrave
1609	Langley Marish
1612	St Nicholas Hurst
1626	Purley
1629	Winkfield
1638-9	Ruscombe
Early seventeenth-century	Easthampstead (Bracknell)
1664	Shinfield
1692	Boxford
1718	Pangbourne
1720	Finchampstead
1734	Basildon
1737	Peasemore
1737	Tilehurst
1748	Brimpton
1759	Winterbourne
1797	Brightwell
Eighteenth-century	Hamstead Marshall
1808	Sunninghill
? 1834	Frilsham
1839	Stockcross

Appendix 2: Brick Churches in Berkshire, pre-1840

<u>Parish</u> <u>Dedication</u> <u>Grid Reference</u>	<u>Brick, date, use, colour;</u> <u>rest of church</u>	<u>Parish</u> <u>Dedication</u> <u>Grid Reference</u>	<u>Brick, date, use, colour;</u> <u>rest of church</u>
Basildon St Bartholomew SU 612793	Brick, 1734, west tower, blue and red bricks; Cl3, restored 1875-6.	Shinfield St Mary SU 730682	Brick, 1664, west tower with polygonal buttresses and brick friezes; nave Cl2, chancel Cl4, south chapel 1596, aisle Victorian.
Boxford St Andrew SU 428717	Brick, c.1692, west tower, large flint panels in brick framing; Victorian, including north aisle 1841, arcade 1908.	Stanford Dingley St Denys SU 575717	Brick, c.1768, chancel; complex history in late Cl2 - mid-Cl3 of nave and aisles, clap-boarded bell-turret.
Bradfield St Andrew SU 603727	Brick, Cl6, west tower, oblong flint panels framed in red brick, battlements and higher stair turret; north aisle Cl4; rest by Sir G.G. Scott, 1847-8.	Stockcross St John SU 434683	Brick, 1839, whole church, blue bricks, church has west tower, nave, transepts, chancel (lengthened 1864).
Brightwell St Agatha SU 577908 (now Oxon.)	Brick, 1797, tower, blue headers, red brick dressings, arched bell openings; south doorway and arcade c.1200, north arcade c.1300, chancel early Cl4, clerestory Cl5.	Sunninghill St Michael SU 947673	Brick, 1808 and 1826-7, whole church, yellow brick; chancel and south chapel of 1888 in yellow brick with red brick trim.
Brimpton St Peter SU 558647	Brick, 1748, tower, faced with flint; flint 1869-72 by John Johnson in Cl4 style, with broach spire added to tower.	Sutton Courtenay All Saints SU 505943 (now Oxon.)	Brick, Cl5, south porch, two storeys; west tower and chancel arch of Cl2, arcades of Cl4, fenestration Cl5. ¹
Easthampstead (Bracknell) St Michael and St Mary Magdalene SU 864677	Brick, early Cl7, lower portion of tower; ashlar in Cl3 style by J.W.Rugall 1866-7, but tower and stair turret finished in brick.	Swallowfield All Saints SU 732648	Brick nogging to late medieval bell-turret; nave Cl2, chancel Cl4.
Finchampstead St James SU 793638	Brick, 1720, tower, in English Bond; body of church Cl2.	Tilehurst St Michael SU 674729	Brick, 1737, tower; south aisle early Cl4, rest of church 1856 by G.E.Street.
Frilsham St Frideswide SU 537732	Brick, ?1834, west tower and south porch; body of church Cl2, partly renewed.	Waltham St Lawrence St Lawrence SU 829770	Brick, ?Cl5, 'very top' of west tower 'early brick'; rest of tower flint and stone blocks, church revamped in 1847 and later.
Hamstead Marshall St Mary SU 420668	Brick, Cl8, west tower; south doorway Cl2, north aisle Cl4, north arcade Cl5, restored.	Wargrave St Mary SU 783785	Brick, c.1535, west tower; only <u>in situ</u> portion of church rebuilt after fire of 1914.
Kintbury St Mary SU 384670	Brick, 1713, south transept; much Victorian restoration (1859) of Cl3 church.	Winkfield St Mary SU 904724	Brick, 1629, south-west tower with brick windows, built inside church of c.1300; rebuilding of chancel by G.E. Street in 1858. ²
Letcombe Bassett St Michael SU 374849 (now Oxon.)	Brick with corallian limestone quoins, Cl3 or Cl4, west tower; chancel late Cl3, nave has reset Cl2 north doorway, restoration south aisle (with arcade) by W.Butterfield 1861.	Winterbourne St James SU 451719	Brick, 1759, tower of blue and red bricks; north chapel 1712, body of church 1854, chancel 1895.
Pangbourne St James SU 634765	Brick, 1718, west tower with brick quoins; rest of church 1866 by J.Woodman.	Langley Marish St Mary TQ 005796 (Parish in modern county, formerly in Buckinghamshire)	Brick, 1609, north-west tower, round-arched bell-openings, crenellations, buttresses, brick 1613 south transept - Kederminster Chapel, gabled with six-light window, brick 1623/31 south porch and former chapel converted to Kederminster Library, gabled; rest of church west front Cl2, chancel and north chapel Cl4, nave and north aisle Cl2 but arcade replaced 1630 with wooden columns, much Cl7 woodwork and paintings inside church.
Peasemore St Barnabas SU 457771	Brick, '1737 Will Coward Gent built ye tower', west tower, red brick, top blue brick; rest of church with top of tower and recessed spire of 1842 also of blue brick, chancel of 1866 by G.E.Street.		
Purley St Mary SU 667761	Brick, 1626, west tower; rest of church 1870 by G.E.Street, incorporates re-used chancel arch of Cl2 and early Cl3 details in vetsry.		
Ruscombe St James SU 797763	Brick, 1638-9, west tower followed by nave; chancel flint of Cl2 with Cl4 waggon roof.		
St Nicholas Hurst St Nicholas SU 795730	Brick, 1612, west tower; nave and eastern part of north aisle Cl2, aisle extended Cl4, south aisle 1875.		

Notes to Appendix 1

1. Good photograph of porch in R.Higham, Berkshire and the Vale of the White Horse, 1977, pl.10.
2. Good photograph in W.Rodwell and J.Bentley, Our Christian Heritage, 1984, p.173.

Two New Books on Tiles

Hans van Lemmen, Delftware Tiles, Shire Album 179, Princes Risborough: Shire Publications, 1986, 32pp., £1.25.

Kenneth Beaulah, Church Tiles of the Nineteenth Century, Shire Album 184, Princes Risborough: Shire Publications, 1987, 32pp., £1.25.

Shire Publications have already brought us Martin Hammond's useful guide Bricks and Brickmaking (Shire Album 75, 1981). They have now added to their list the two books detailed above, both by experts in their fields who are members of the Tile and Architectural Ceramics Society. Both books are reasonably priced.

Hans van Lemmen begins his introductory book with an outline of manufacturing techniques, illustrated by photographs showing various stages of manufacture. The influence of Italian majolica tiles on those of Flanders and the establishment of the industry in Antwerp is considered, followed by an outline of the political events which led many of the tilemakers to such more northerly towns as Amsterdam, Haarlem, and Rotterdam.

The engaging - if not always artistically inspired - blue and white tiles are familiar from collections as well as from seventeenth-century Dutch paintings, particularly the interiors of Jan Vermeer of Delft and Pieter de Hooch, and these are dealt with at some length. In the Dutch Golden Age the cleanliness of the Dutch huisvrouw was proverbial, and these easily cleaned tiles formed an important part of the typical Dutch interior. A broadly based middle class fitted up their homes with these attractive tiles, just as they hung their walls with original paintings.

After examining the early Dutch tiles van Lemmen turns to the English imitations, noting how they gradually came to free themselves from direct Dutch influence. The industry did not survive in England into the nineteenth century, although in the Netherlands Delftware tiles continued to be made, though at an ever decreasing number of centres, down to our own day. Traditional tiles are now made only at Groenekan near Utrecht and at Makkum in Friesland.

A final section gives useful information on collecting and identification, and this is followed by a glossary, a bibliography, and a short list of places to visit in England and the Netherlands. The book is copiously illustrated and should prove a valuable guide for those wishing to find out more about Delftware tiles.

Kenneth Beaulah's book, in a sense, picks up where the English section of van Lemmen's book finishes. We have already noted that the English Delftware tile industry did not survive into the nineteenth century. There was, however, no lack of tilemaking in that century, but in accordance with the spirit of Gothic Revival the tiles then made drew their inspiration not from the Dutch 'Gouden Eeuw' but from the Middle Ages; designs indeed were often actually traced from in situ medieval tiles. Appropriately, therefore, Kenneth Beaulah begins with a précis account of medieval tiles. This is followed by an account of the inventor, Samuel Wright (1783-1849), and then by a longer consideration of the various manufacturers, including such well-known names as Minton, Godwin, Maw, and Craven Dunnill. There were often relationships of various kinds between the different firms, and these are usefully set out in tabular form in a centre spread. These firms often employed architects, including such leading figures as A.W.N. Pugin, G.E. Street, J.P. Seddon, J.F. Bentley, and Alfred Waterhouse, to design their tiles. A valuable, if all too brief, section on identification and dating concludes the main text, and is followed by a list of places to visit and a short bibliography. The book is copiously illustrated. It is

also the first book on its specific subject (surprisingly, perhaps), and that fact alone should make it a useful addition to the libraries of those interested in architectural ceramics. Hopefully too it will encourage to look anew at Victorian tiles those, including this reviewer all too often, who easily overlook them in eager search for medieval features.

T.P.Smith

GARDEN WALLS AT HATFIELD HOUSE

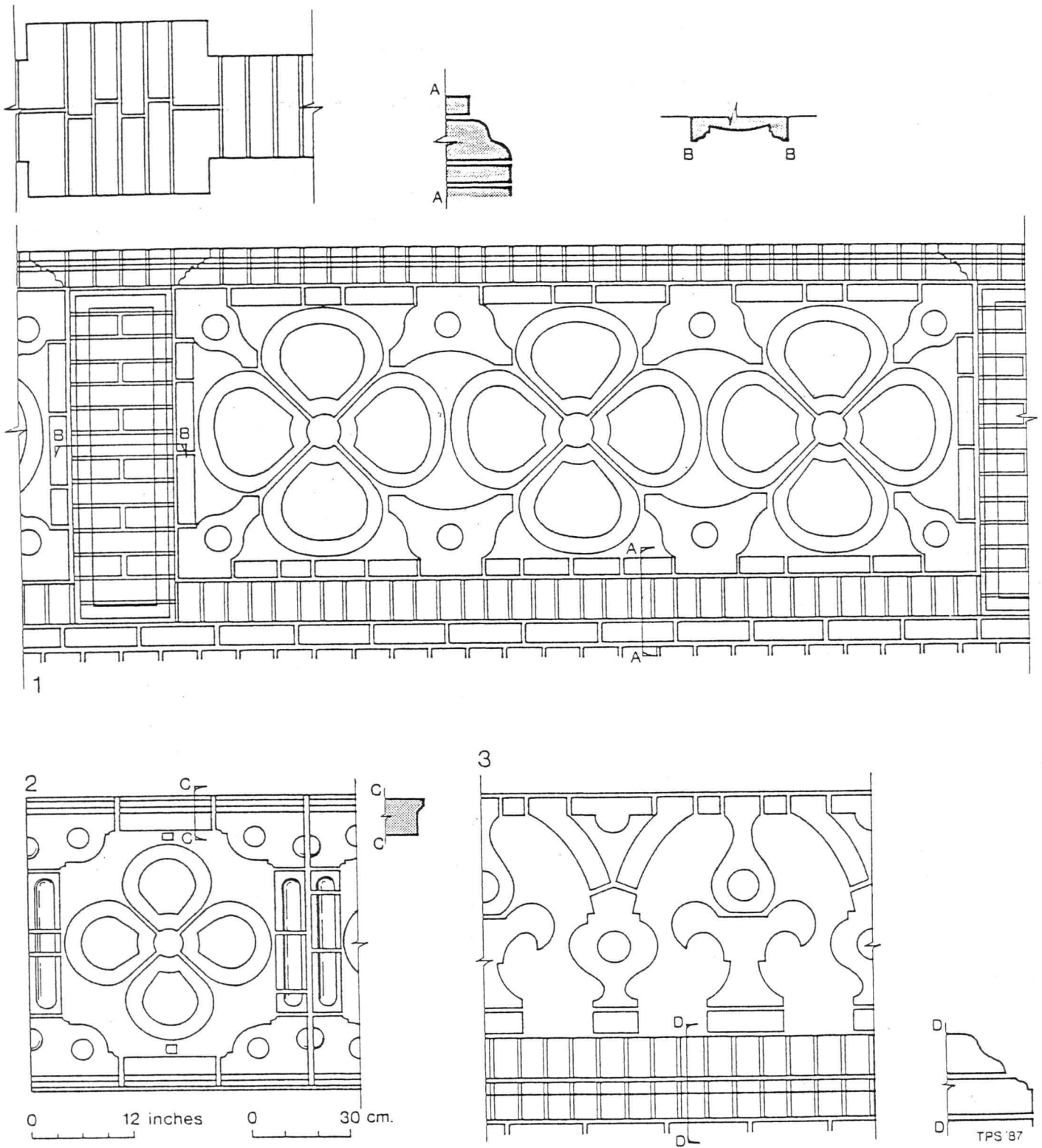
Terence Paul Smith

The small Hertfordshire town of Hatfield has much which is of interest to the student of brickwork, all centuries from the fifteenth onwards being represented. Foremost, of course, is Robert Cecil's Hatfield House of 1607-12, next to the one surviving wing of Bishop John Morton's Palace of c.1480-90. A minor delight of the grounds is the series of garden walls or balustrades which run round all four sides of the house and south garden. Nathaniel Lloyd illustrated one example (corresponding to my fig.1:2), but was uncharacteristically reticent about giving a date, contenting himself with the observation that there 'are many patterns of pierced garden walls of various periods at Hatfield'.¹ He compares them, not altogether judiciously perhaps, with the strapwork balustrades atop the house itself, and it is almost as if he thought that they might just be seventeenth-century work.

The real comparison is with the angle pavilions, which are clearly of one build with the balustrades, and the main south gates with their open-work brick screens, which Lloyd, writing in the 1920s, described as 'modern'.² Screens, pavilions, and balustrades must alike be of nineteenth-century date. The ordinary bricks used in the footings, although laid in English Bond, measure $8\frac{1}{4}$ by $4\frac{1}{8}$ by $2\frac{1}{2}$ inches and are quite deeply frogged. They are of a pale red or yellowish-red hue. Much work was done to the gardens during the nineteenth century,³ the West Garden being laid out in its present form only in 1900.⁴

These nineteenth-century garden walls, of balustrade form, use ordinary fabric bricks for the footings, but in addition a wide variety of 'specials' is used to create the Jacobean strapwork effect (fig.1). In addition to the moulded units, there are bricks which appear to be cut and rubbed to shape, particularly for the finer classical mouldings of the cornice and the panels of the piers. Some of the simplest designs occur in the corner pavilions, where the parapets are made up of horn-like units in a repeating pattern. Beneath these are open panels containing three quatrefoil designs with diagonally placed bricks in the four angles.

The balustrades themselves, however, are more adventurous. Each consists of a series of panels between square brick piers, the bases and cornices being brought forward over the piers. Each pier has, on its front and rear faces, a pulvinated panel with ogee mouldings round its edges (fig.1, section B-B). Between these piers the designs differ. Some consist of a simple diagonal lattice (also used in the entrance to the churchyard at Hatfield) or repeat the horn-like arrangements of the pavilion parapets. The latter design, though arranged to a



HATFIELD HOUSE: GARDEN WALLS

Fig. 1

slope, is also used for the balustrades of the garden steps. More interesting are the various designs illustrated in fig.1. Fig.1:1 shows a complete section using a closed horseshoe shape to create quatrefoils with an open circle at the centre and specially shaped bricks, also with an open circle, at the angles and other junctions. The cornice is of specially cut and rubbed bricks with quite intricate mouldings (fig.2), whilst the base (fig.1, section A-A) is of a standard type with wave-moulded bricks on edge.

More elaborate than this is the design shown in fig.1:2. This again has quatrefoil patterns made up of four units fitted together, although they are smaller than those just considered. The angle-units are different, although still pierced with an open circle. Where the two angle-units join, each has half a sunk ball (not a pierced opening); against the piers, and perhaps rather awkwardly, only the half-balls show. Between each element of the design is a kind of double-fluted pier made up of varying lengths of brick, set on end, with a deep frog-like depression, rounded at top and bottom. At the head and base the panels have simple chamfers (fig.1, section C-C) as well as the cornice and base already noted.

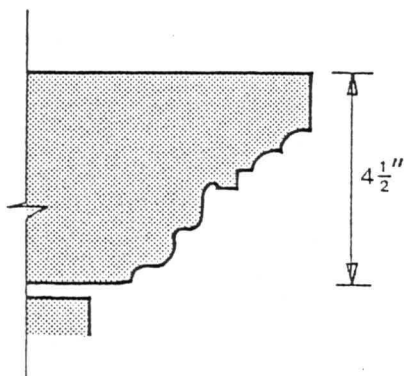


Fig. 2

Most elaborate of all is the repeating design illustrated in fig.1:3, in which fleur-de-lys-like elements alternate with vase- or baluster-like elements with gently curving bricks at their heads. Each element has a pierced round hole. The cornice is the same as that already mentioned, but the base is more elaborate: as well as the wave-moulded bricks on edge there is, beneath the latter, a course of ogee-moulded bricks, also on edge (fig.1, section D-D).

The cornice copings throughout are flat, an aspect which Lloyd regarded as 'particularly happy',⁵ and there is no reason to disagree with this judgement. The garden walls at Hatfield, though rightly not the principal object of any visit, are nevertheless worth taking the trouble to examine, as examples of good nineteenth-century craftsmanship in brick. A piquant source to the main feast, so to speak.

Notes

1. N.Lloyd, A History of English Brickwork..., London, 1925, re-issued Woodbridge, 1983, p.330, photograph and caption.
2. Ibid., p.170, caption to photograph.
3. N.Pevsner, The Buildings of England: Hertfordshire, 2nd ed. revised B.Cherry, Harmondsworth, 1977, p.170.
4. Lord David Cecil, Hatfield House (guidebook), London 1973 and 1984, p.30.
5. Lloyd, op.cit., p.330, caption to photograph.

Mathematical Tiles at Hatfield. Beneath the large ground-floor windows of 11 Fore Street, a late Georgian house, in Hatfield, Herts. are a few courses of red coloured brick-tiles (mathematical tiles). They are of recent vintage, but ought nevertheless to be recorded. Purists will perhaps object to the top course, beneath the sills, being screwed into position! The screw-

holes have been plugged with cement, but a couple of the plugs have fallen out. No early examples of brick-tiles have so far been noted within the county, although one or two towns - Hatfield, Hertford, Hitchin, and St Albans - have been looked at by the present writer. The Hatfield examples may be added to the table produced by Maurice Exwood in Information 41, February 1987, 12, and the relevant line should read as follows:

Hertfordshire	1	(0)	0.06.
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...and in Lincoln. Although a couple of examples of brick-tiled buildings have already been recorded in what we now have to call Humberside, so far none have been noted in what remains of Lincolnshire. There is, however, one example at 27 Broadgate, Lincoln, on a late Victorian red brick building with stone dressings. They are used within a recess in the Dutch gable at the top of the building, set back about 2 feet from the main wall-face, and below this, on the second floor of the building, within a balcony or gallery, again set back from the main wall-face but this time returned along the ends. At the centre they are butted against a canted bay-window. The tiles are of a smooth red fabric matching the almost terracotta-like bricks of the building. They are in Header Bond (there are no stretcher tiles) and have very thin joints. A plaque with a cartouche on the side of the building (that is, in Unity Square) gives a firm date of 1897 to these examples. The entry for Lincolnshire in the table (see above) should read:

Lincolnshire	1	(0)	0.02.
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I have not so far had time to look for other examples in nineteenth-century parts of the city, although it is of course possible that others exist.

T.P.Smith

Proposed visit to East Anglia

Mr Adrian Corder-Birch, a member of BBS and a contributor to these pages, is arranging a weekend visit to East Anglia. The most likely date (following correspondence between Adrian Corder-Birch, Michael Hammett, and myself) is Saturday 14 May 1988, although this is subject to revision. It is expected that the occasion will include visits to an exhibition of bricks, tiles, and pottery at the Brewery Chapel Museum at Halstead, Essex, and to the Bulmer Brick and Tile Works near Sudbury, which is run by Peter Minter, also a BBS member. It may also be possible to make a full weekend of this occasion, with Sunday visits to other places of interest within the area. A number of places offer Bed and Breakfast. Details of the final arrangements will be available in due course. Please let one of us know of any reactions to these proposals, in particular the proposal to make this into a weekend meeting. The date has been chosen so as not to come too close to the Annual General Meeting, which it is hoped to hold in the Leicester area on Saturday 18 June 1988.

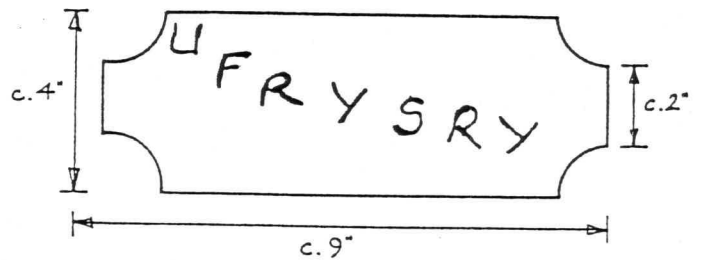
TPS

QUERIES

1 INSCRIBED BRICKS

Mrs C. B. Organ

Some months ago a wide square room - presumably a priests' hole - was discovered some 20 feet up in an 11-feet-wide inglenook fireplace at Home Farm, an Elizabethan house at Bishopsworth, Bristol. The room measures 6-8 feet square by about 6 feet high. Amongst the



stonework were several bricks, about 9 by 4 inches, with the corners cut as inset quarter-circles, as in the accompanying drawing. Gouged into the bricks are the letters 'UFRYSRY'. Any information on the significance of this curious inscription and the date of the bricks will be gratefully received. Replies to: Mrs C.B.Organ, Home Farm, off Vicarage Road, Bishopsworth, Bristol.

2 STAR FROGS

From L. J. Warner

Several bricks have been found at Fairvalley Farm, Rowledge, Surrey with a six-pointed star (Star of David) in the frog. The frog is shallow, flat-bottomed, and with rounded inset corners, as in the accompanying illustration. There are also marks formed by the stock screws. The bricks are of Staffordshire Blue type. Any information concerning these bricks will be gratefully received. Replies to: L.J.Warner, Fairvalley Farm, 6a Rosemary Lane, Rowledge, Farnham, Surrey GU10 4DB.

