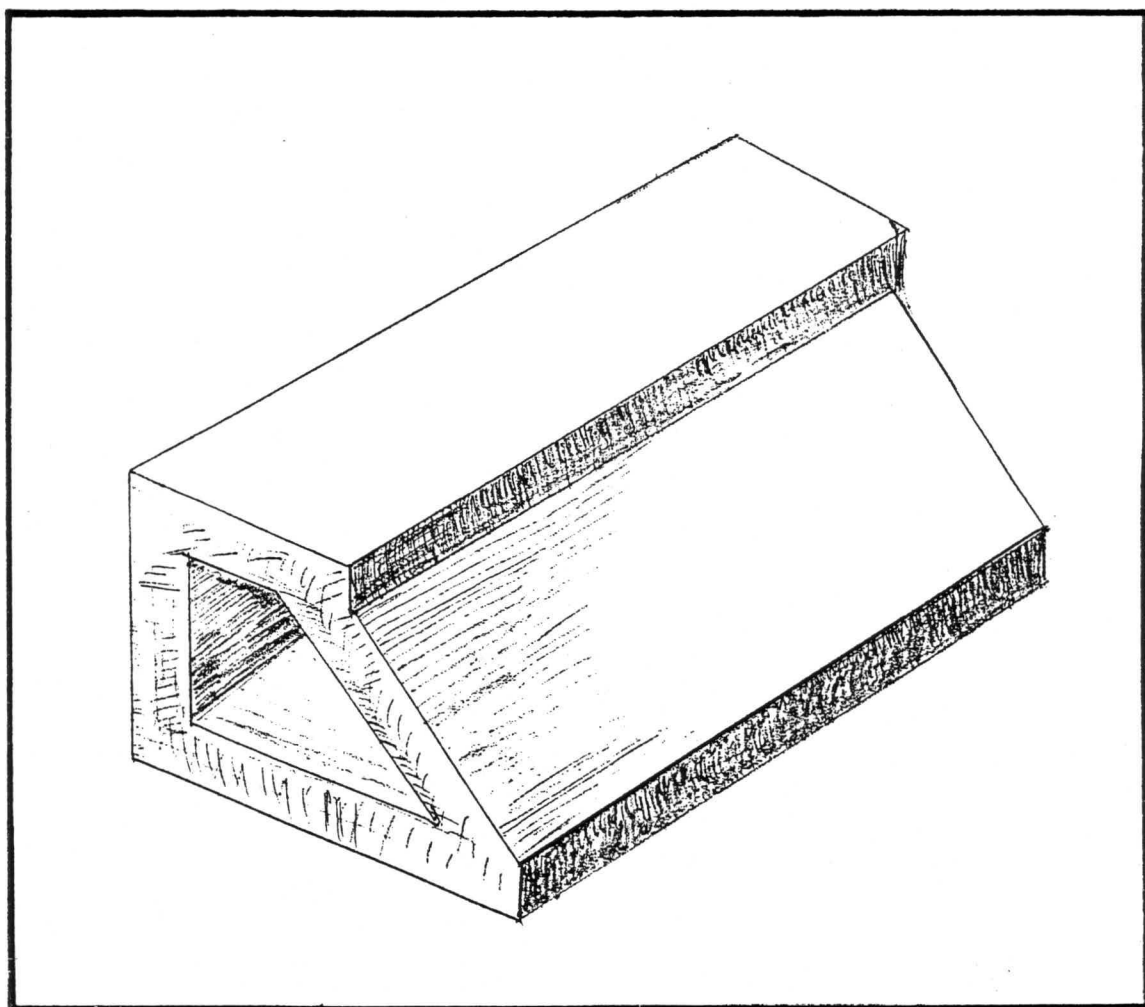


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**BRITISH BRICK SOCIETY**

# **INFORMATION 58**

FEBRUARY 1993





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Cover Illustration:

William Love Patent Brick, c.1880

## EDITORIAL:

# REQUIEM FOR THE ROUNDHOUSE?

The Roundhouse in Camden Town, London, is one of those buildings we all think we know. Yet I doubt if one in ten of the British Brick Society's members have visited the structure marooned in a criss-cross of tracks at Chalk Farm.

It is one of those buildings we see: in this case from the train going north from London Euston. Built in 1847, it represented the apogee of a type of engine shed. There were a limited number of entrances, a central turntable, and a series of stalls for steam locomotives round the circumference. The Roundhouse is 160 ft (48 metres) in diameter. Inside there are 24 cast-iron columns on an inner circle whose diameter is 40 ft (12 metres). The outer walls are stock brick, two and a half bricks thick; the roof is of slates.

Robert B. Dockray, resident engineer for the southern area of the London and North Western Railway, and his assistant, Mr Normanville, designed the structure under the general direction of Robert Stephenson. Stephenson is usually credited with the design, but seems to have exercised no more than a general oversight concerning the design.

However, the frequently repeated strictures about Stephenson having tunnel vision about the building may be true. Railway engines in the 1850s became much larger than those of even five years earlier. The Roundhouse was caught in a technological fix of the initial conception of steam power, and unable to expand with its development.

It was used for storing railway engines, but only the smallest ones. Only engines shorter than about 54 ft (16.5 metres) could be accommodated in the Roundhouse. And only steam locomotives were able to use the building.

Diesel and subsequently electric traction made the Roundhouse superfluous to railway requirements. In the 1950s, it was a wine warehouse; in the 1960s and beyond it became a cultural centre.

Now the Roundhouse is on the market again, its future uncertain. As a grade two listed building it cannot easily be demolished but its future is, to say the least, under threat.

The surroundings speak of neglect and dereliction (see fig. 1 overleaf for the state in 1992). Yet this is a major brick building, worthy of being kept to show future generations how a circular building could be constructed.

Something which has exercised my mind intermittently for the past two years is a Victorian change: how did building become construction? The two are separate.

The change was part of the early Victorian years. Railways played an important part in this change. Railways were major users of bricks. One of the few articles currently held by the editor in the file for future use in Information is the first part of a multi-part contribution on 'Brick and the Railway before 1850'. Just how much brick the railway builders consumed is



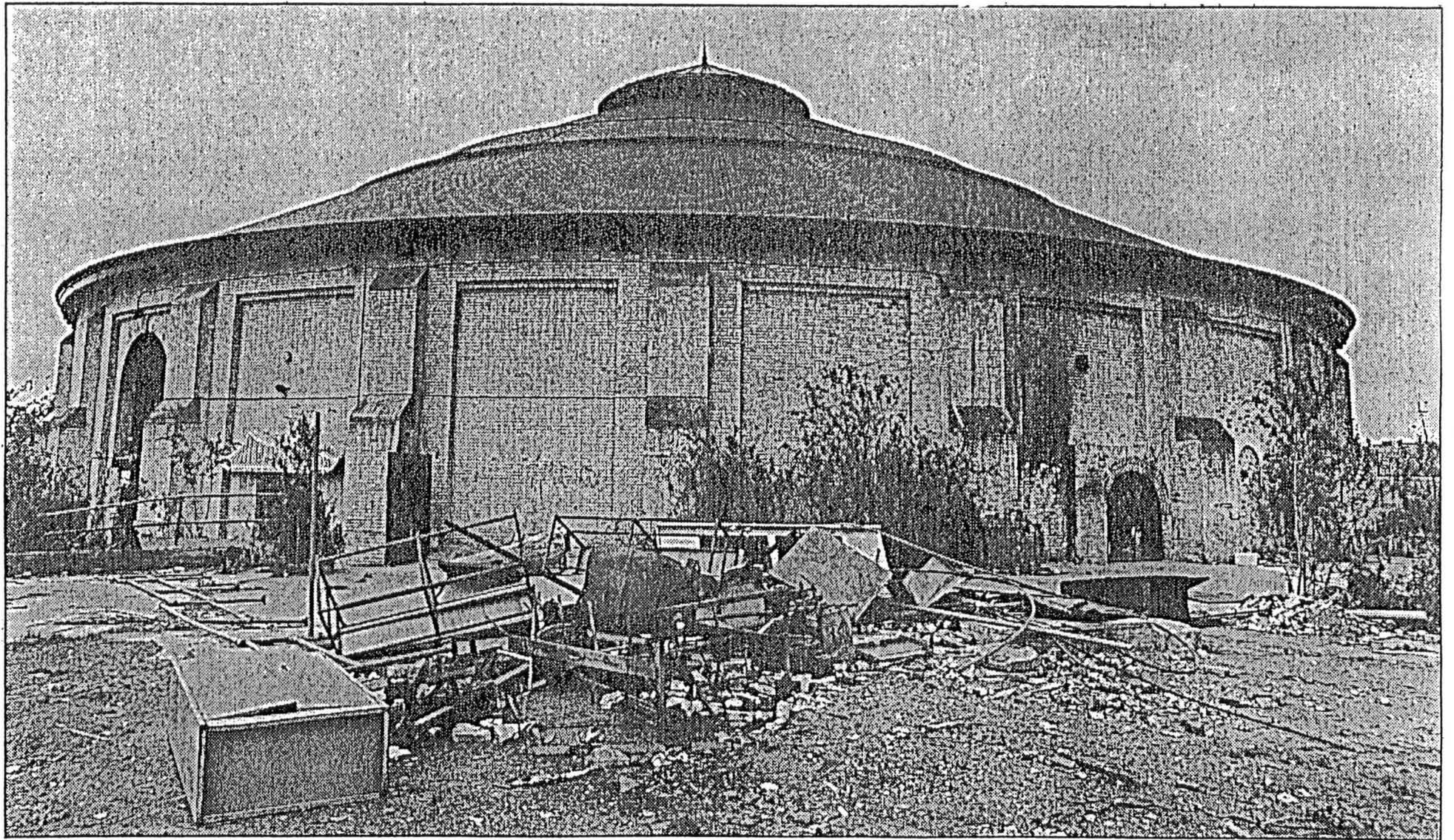


Fig. 1 The Roundhouse in 1992.

measured by two recent items. The Stockport viaduct is 151 years old: it was constructed in 1842 and used 22 million bricks, is 111 ft high and has 27 arches. The original viaduct was twin track; moves to widen the line to four tracks by means of a cheap iron girder bridge in 1887 were defeated by Stockport Town Council who insisted on a second viaduct on the western side of the first. An exhibition of this grand brick structure is on at Stockport Art Gallery from January 1993. The pre-opening report in The Manchester Guardian of Saturday 16 January 1993 shows a construction photograph of the second viaduct in addition to the main picture of the great structure.

The other, brief item, is the panel on a house at Tharston, Norfolk:

This House with the Brick Kiln,  
built by Major General Sir Robert Harvey, 1847  
In which year two Millions of Bricks were burnt  
for the Railway.

Railway builders just ignored the tax. It was too light an imposition to worry about.

Members may note the newspaper is called by its original name. The reason is obvious: it was the newspaper taken by the Library of Luton Grammar School in the halcyon days when the town had a grammar school. The editor has never seen fit to refer to his daily reading as other than the title to which he became accustomed well over thirty years ago: he actually left the school in 1963.

Members who visit Luton to view 1930s brick buildings in the town on Saturday 3 April 1993 will see this most august seat of learning, and hear about its brickwork. A little-known fact is that the builders who successfully bid for the contract had omitted to put in anything for the cost of the bricks, rather a substantial item as members will see.

To return to the Roundhouse. It was not unique. The Southern Railway had one in Battersea; the London and North Eastern Railway had another in York, which became the original railway museum. The LNER had another stone roundhouse at Tweedmouth and there is a magnificent open one with a great brick circular outer wall at Laon in France.

But the Roundhouse was not Stephenson's first essay in engine storage. As engineer to the nascent Midland Railway he had built a polygonal brick engine shed north-east of Francis Thompson's Trijunct Station at Derby. Engine shed and station were constructed of good quality bricks, in a pinkish red hue, in 1839-1841. These survived to 1985. I recall the station but not the engine shed from visits to Derby, as long ago as the 1950s.

Not every industrial building can be retained, nor perhaps is it desirable to keep all the old stations and engine sheds. And the case for not keeping every single stage in development is strong: preservation costs money. In a world of diminishing resources, in a country of declining economic potential, the money for preservation may not be there.

But having lost so much, the Roundhouse deserves better than dereliction.

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This issue of Information has the second part of T.P. Smith's article on 'The Brick Tax and its Effects'. The article remains timely. Somehow the old canard about brick tiles being a response to the Brick Tax does not want to die. No less an official publication than English Heritage's

magazine for schools Remnants No. 18 Autumn 1992 confidently asserts:

Tiles were sometimes used to imitate stone to give a more fashionable appearance to an older building. After the brick tax in 1784 these had the advantage of being cheaper as well as lighter than genuine bricks. These imitation bricks, sometimes called 'Mathematical Tiles', are often less than half an inch thick yet are usually indistinguishable from the real thing. Clues to look for include shallow window surrounds or signs that only the front of a building has been refaced.

Tax avoidance is wrong. As Terence Smith notes

brick-tiles were themselves subject to the Tax not just from 1803 but from its very inception in 1784. Few of us had bothered to look at the original Act.

Not only were brick tiles taxed; they were taxed at a higher rate per thousand items.

Thanks to this issue of Information and to Norman Nail's cyclostyled contribution to the Ewell Mathematical Tile Symposium in 1981, there is no excuse for prestigious and official bodies to repeat the error.

As Terence Smith says:

Brick-tiles are a sophisticated material, not a cheap substitute. Their use ... had nothing to do with the Brick Tax.

Whatever the reasons for using brick tiles, to be explored by T.P. Smith in Part III of his paper (Information 60 (November 1993)) they do not include cheapness of the material or poverty of the client.

So as to complete work on this issue of Information well in advance of the editor's forthcoming house move, a paper entitled 'Review Article: Parsonage and Town House: the Brick House in Georgian England' has been held over to a future issue of Information. However, one minor point can be raised. Brick in the eighteenth century was expensive, largely urban and if used in the villages paid for by wealthy people or institutions.

Several members of the British Brick Society were asked in 1991 and 1992 to contribute articles to the forthcoming series The Dictionary Of Art to be published by Macmillan in 1994 and subsequent years. Arising from work done for this, individual contributors have promised Information pieces about Political Battlements in Italy, Scandinavia, and Spain. These we hope to run in alternate issues in 1994 and 1995.

Members have also been requested to contribute articles about brickwork to the forthcoming SPAB Register of Hand-thrown Bricks and Tiles to be published by the Society for the Protection of Ancient Buildings in late 1993. It is possible that some of these may be developed into longer pieces for future issues of Information.

While these developments are welcome, members are still invited to contribute to Information. The editor's file of forthcoming contributions is very thin.

It was said of a prominent violinist that she had recorded the old warhorses a long time ago, early in her career. Information has some old warhorses, and much of what exists for future issues is either written by one of them or planned by the same persons. Please could we have some other charioteers.



Contributions for future issues should be sent to

T.P. Smith  
 The School Flat  
 Dartford Grammar School for Boys  
 West Hill  
 DARTFORD  
 Kent  
 DA1 2HW

As members are aware David H. Kennett is doing a complicated double house move in the early part of 1993. Please address contributions to T.P. Smith until advised of D.H. Kennett's new address.

By the time this issue of Information is received by members of the society the Great Yarmouth address of D.H. Kennett will be inoperative. It is unlikely that the new occupant of the house will forward mail.

Members will be given the editor's permanent address with the July mailing.

David H. Kennett's complicated house move does not mean that the visit to Luton and Ampthill on Saturday 3 April 1993 will not take place. Members who have expressed an interest in taking part will receive a separate mailing on this. Queries to T.P. Smith; additional interest also to T.P. Smith.

## ENGLISH GARDEN WALL BOND - MORE THAN JUST A BOND

Roger B. Kennell

The purpose of bonding brickwork is to spread the loads of a building down to the foundation surface. Over the centuries many different bonds have been developed, each of which produces varying degrees of decoration and strength to the walling.

English Garden Wall Bond is, arguably, the fourth most common bond to be seen, taking the United Kingdom as a whole, following Stretcher, Flemish, and English bonds. Upon investigation, English Garden Wall Bond has a surprising number of variations and alternative terms to its usual name.

The generally accepted format for this bond is one course of headers, followed vertically by three courses of stretchers. This sequence produces a combination of both quarter lapping and half lapping of the bricks over each other, a feature which is unique to this bond. There are alternative names for this version of the bond: namely 3 and 1 bond, American Bond, and Scotch Bond.

Another version of the bond displays five stretcher courses between header courses, and the term alternatively used is 5 and 1 bond. The greater number of

Fig.1

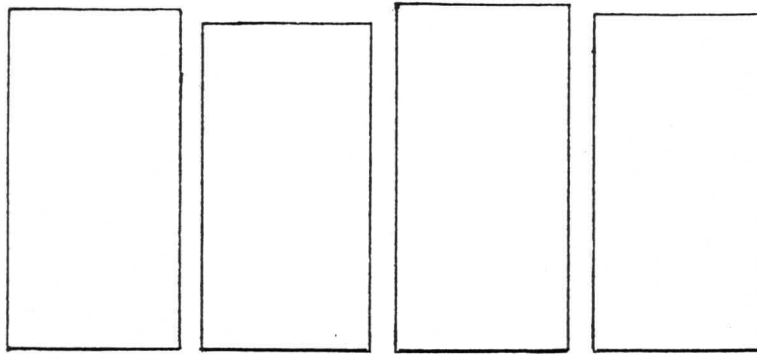


Fig. 2

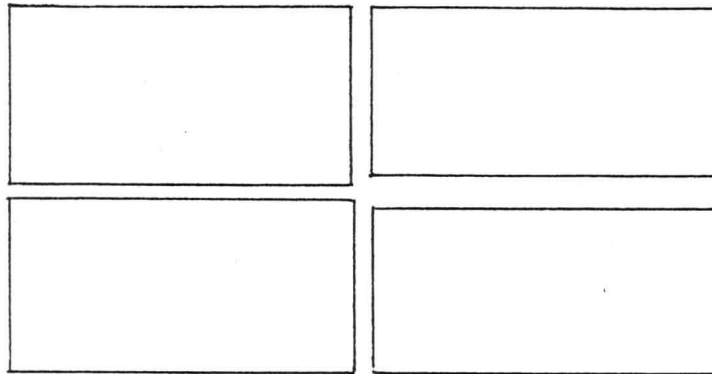


Fig.1 Header faces: the lack of a uniform width.

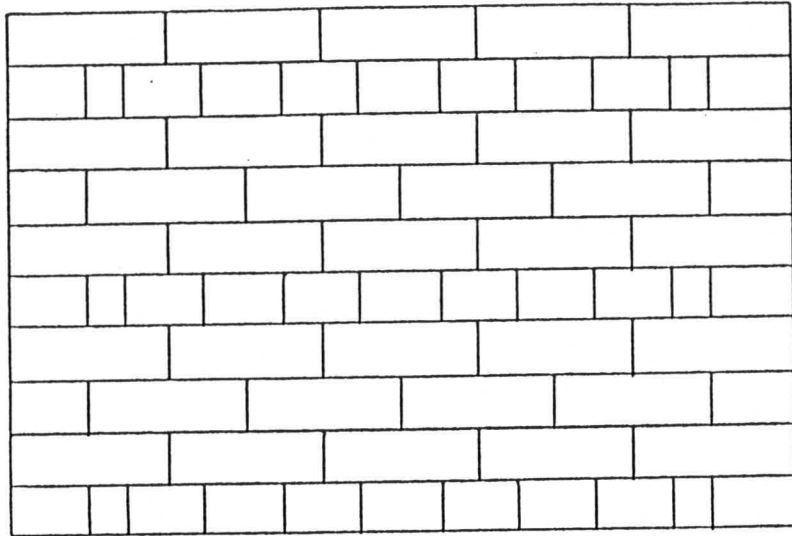
Fig.2 Stretcher faces: achieving a flush face with a collar joint.

stretcher courses produces one of the main benefits of this bond, its ability to provide a flush face to both sides of a one brick-thick brick wall. Bricks shrink upon burning, and the amount of heat within the clamp or kiln in different areas produced a variety of sizes of bricks. Hence, a wall one brick thick using headers could only be flush on one face (Fig. 1). Therefore the greater number of stretcher courses, which have a collar joint between them, enables a fair face to be achieved to both faces of the wall (Fig. 2). This feature made English Garden Wall Bond particularly suitable for use for boundary walls, hence its name. To compensate for the advantage of a good face to both sides of the wall, 5 and 1 bond is weaker in strength because of the long internal straight joints produced by the extra stretcher courses. However, strength and load bearing capacity is not a main requirement for boundary walls.

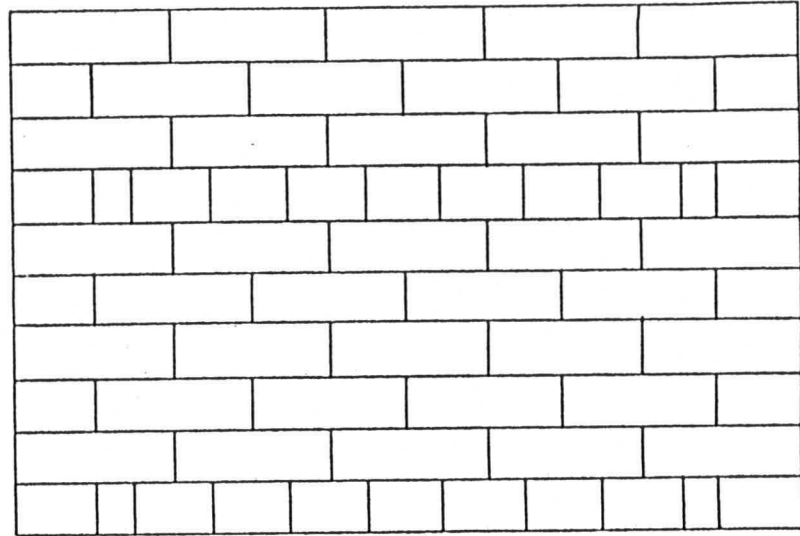
Facing or Common Bond is a further variation, where the stretcher courses are laid to quarter lap, so that the whole wall face shows quarter lapping. This version can be seen with either three or five stretcher courses.

A final version to this bond is where the cross joints to the stretcher courses rake back diagonally by a quarter of a brick at a time. This sequence of bonding is very difficult to find.

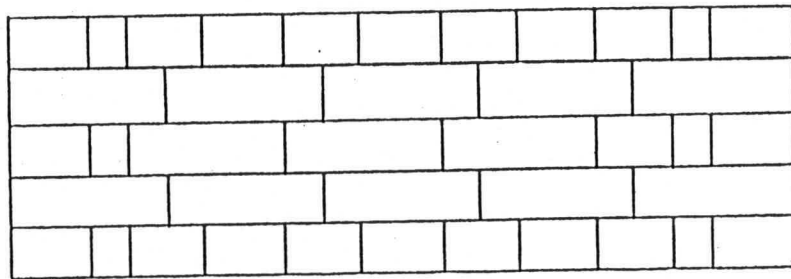
Fig.3 (overleaf) Variations in English Garden Wall Bond.



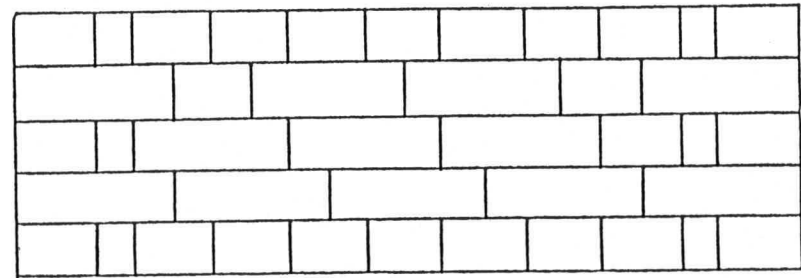
American, Scotch or 3 and 1 bond



5 and 1 bond



Facing or Common bond



Raking E.G.W. bond

ENGLISH GARDEN WALL BOND VARIATIONS

In general English Garden Wall Bond predominates in the Midlands and the north of the country. Despite the foregoing comments regarding its use for boundary walls, the bond was and is used in various situations. Perhaps its greatest period of use was during the nineteenth century, when it was extensively used in the north for housing. By complete contrast, during the industrial revolution and the later industrial expansion, English Garden Wall Bond was found to be ideal for laterally spreading loads in the tall factory chimneys that were appearing in the industrialised landscape.

Although the use of this bond has gradually declined during this century, it may be interesting to note that the Construction Industry Training Board, at its national training centre at Bircham Newton, Norfolk, has recently constructed a 90 metre high brick tower for steeple jack training. It was built in English Garden Wall Bond. By coincidence, the earliest example of English Garden Wall Bond that the writer has seen is also in Norfolk, on a seventeenth-century house near Belaugh.

Surely no other bond can match English Garden Wall Bond for its variety of names, variations and applications; truly it is more than just a bond.

#### BRICK FACADES AT THAME, OXFORDSHIRE

Thame, Oxfordshire, is a small town some 12½ miles (20 km) east of Oxford. The town (TL 7206) is essentially a single street widening at the northern end to form a market place, now partly infilled. Development prior to the nineteenth century was confined to the market place and the small portion of the street north of this.

In the nineteenth century, the south part of the main street was developed and some of the houses on the market place were given brick facades.

Both new developments on Park Street and facades on the Market Place have the same distinctive facades. Here the builder used a dark grey brick, not quite as purple in shade as 'Luton greys' and placed these in Header Bond. The fenestration was picked out in a red brick with alternately header and stretcher face visible. Many of the houses also have quoins picked out in the red brick. The general date of these houses on Park Street is not known but they can be assumed to be roughly contemporaneous with a similar facade to a terrace on East Street: 'Victoria Cottages' have a date stone of 1887.

South of Park Street the main street is called Chinnor Road. Here the houses have facades in red brick in either Flemish Bond or Stretcher Bond with the fenestration picked out in a buff brick. These houses are of the general type of working class housing built between 1885 and 1914.

The distinctive Header Bond in Thame is a neat contrast to the distinctive headers of Oxford where both the fronts and backs of houses have the headers of Flemish Bond in a deeper colour than the red brick of the stretchers.

It is not unlikely that the use of Header Bond on facades in Thame is the product of a single builder's preference, but clearly proximity to Oxford with its different practice did not influence him.

DAVID H. KENNETT

ALBION BRICKWORKS, WEST BROMWICH

Mrs Berry's query in Information 54 (December 1991) 19, 'A Brick clue to and Association Football team' prompts me to offer some topographical information about the team, its origins, its name, and the district of Albion.

The team began as a works team for George Salter & Co in September 1879 (1). Salters was an ironworks situated on Dartmouth Square, West Bromwich, a major intersection on High Street, West Bromwich (SP/006909). Early games were played on pitches on public parks, first at Cooper's Hill but later at Dartmouth Park: the local landowners were the Earls of Dartmouth. In 1879-80 the club played as West Bromwich Strollers: the name was derived from a three mile walk to Wednesbury to purchase a football on the inception of the club in September 1879.

The present ground, 'The Hawthorns' (SP/026902), is the most easterly building in West Bromwich. Beyond the north-east corner of the stands, Holyhead Road, Handsworth, becomes Birmingham Road, West Bromwich. This was the point on the A41 where before 1974 Warwickshire became Staffordshire.

'The Hawthorns' is approximately 1 mile east of Dartmouth Square. About  $1\frac{1}{4}$  miles to the west of Dartmouth Square is a district of West Bromwich called Albion. On the south-west edge of Albion is the gas works (SO/987907) between the Grand Union Canal and the London and North Western Railway's main line from Birmingham New Street to Wolverhampton. Approaching the gas works is Albion Road, (2).

North of this (from SO/99059130 to SO/99359200) is Claypit Lane, a road almost half a mile long. West of Claypit Lane is Greets Green Playing Fields. Greets Green Road, on the southern edge of the playing fields, forms the northern limit of the industrial area of Albion. North of Greets Green Road, but south of a canal with branches to northern West Bromwich and Darlaston is Wood Street (SO/985916), a very short street. This may be where G. Wood had his brickworks.

The triangular area formed by the canal, Greets Green Road, and Ryder's Green Road to the west which includes Wood Street at its south-west point is now completely built over.

Notes

1. G.A. Willmore, WBA - the first hundred years (1979) passim.
2. A to Z Birmingham and District shows Albion Road in two distinct parts: from the canal and the gas works to Brandon Way, and starting south of this from Brandon Way to Oak Road and Ireland Green.

MICHAEL OLIVER



## WILLIAM LOVE, BRICKMAKER

### John Hill

The Love family are well-known as brickmakers in various Bedfordshire villages (1, 2). These notes record the details of William Love of Stoneley, Hunts., who moved to the adjacent county in 1858.

In 1858, William Love of Stoneley leased a Biggleswade brickworks (at TL 208451) for a fourteen year term. The brickworks had been worked by the owners, the Foster family, in the 1830s and 1840s, but in 1853 James Love of Upper Caldecote, a hamlet in the adjacent parish of Northill, was operating this kiln. The relationship between James Love and William Love is unknown. The Biggleswade works were still operating in 1881. The bricks were white and made from a blue clay.

Ten years after leasing the Biggleswade works, William Love started to work the brickfield on the south side of the road from Upper Dean to Shelton (TL 042680). He bought it from a publican, William White, who also ran the 'Three Compasses' public house. White had operated the brickfield from at least 1854. He sold it to William Love for £350 in 1868 when it included 1½ acres of land, with four tile sheds, kilns, twelve furnaces, and a house. William Love worked the brickfield until at least 1890, but it was disused in 1896. In addition to bricks, this works made drain tiles and red roofing tiles.

There is a second brickfield in Upper Dean, on the north side of the road to Shelton (TL 039683) which was offered for sale in 1852 as "a brickworks with a house, barn, kiln, and sheds". William Love has no known connection with this brickfield. It is this works which has a field to the rear known as 'Brickyard Close'.

In 1877, William Love and George Chessum leased the brickworks on the Pym estate at Cox Hill, Sandy (TL 177496). William Love was then described as "of Kimbolton, Hunts." which is the adjacent parish to Upper Dean; Stoneley is south-east of Kimbolton, and it is possible that William Love was actually still resident there but described as "of Kimbolton" in 1877.

George Chessum came from Biggleswade; he had another brickworks at Ravensden (at TL 063532) after 1885. Chessum died in 1886, and his Cleat Hill, Ravensden, brickworks were operated by his executors for some years before Albert Chessum, who is presumably George's son, took over in 1903. This works was disused by 1907.

At Sandy, William Love continued to work the Cox Hill works until 1894 when he was succeeded by his son, Arthur Frank Love, who is known to have been the operator until 1910. In the last few years of working it was leased to Inns & Co. of Stevenage, Herts., but use of the brickfield ceased before 1914. The site has been levelled and refilled: it is partly occupied by a modern factory. There was a clay pit, on the other side of the main Great Northern Railway's line from Yorkshire to London, at TL 175498, but this has been built over. The bricks produced at Sandy were both red and yellow. A building constructed of 'Love' bricks made at Sandy was the former Sandy watermill built in 1857 and demolished in 1977: in 1857 the works was operated by Frederick Hogg, who was the tenant from 1830 to 1867. Sandy watermill was built of mottled yellow and reddish bricks with a shallow frog.

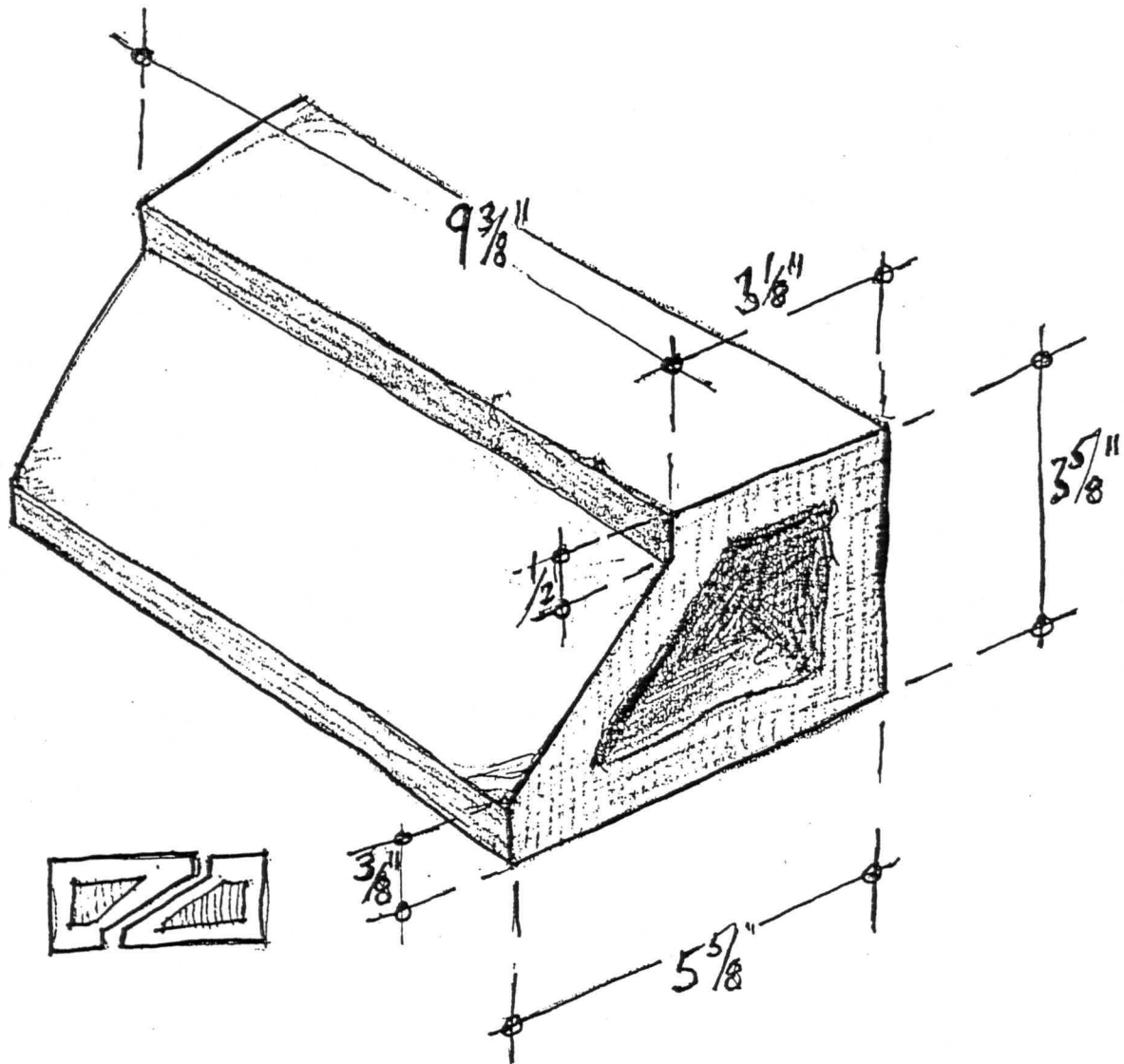


Fig. 1 Patent brick made by William Love

William Love at one of his works made a patent brick, of a design not dissimilar to that of Henry Roberts' patent bricks, discussed by Martin Hammond in Information 52 (4).

William Love impressed his name on many brick faces: on one example the brick has the name impressed three times. These bricks have the dimensions shown in figure 1. The colour is yellowish and characteristic of Cambridgeshire clay. Several bricks have been retrieved from extension projects in the Kimbolton area. The William Love bricks would form a wall approximately 9 inches thick and have the sloping joint between the bricks (see small diagram in bottom left-hand corner of fig. 1) always sloping down towards the outside face of the wall. This would resist water penetration through the wall. The sloping joint would conduct water out again if it penetrated the bed joint in driving rain. Michael Hammett tells me that he thinks that this design would not have been very flexible in its use. Special shapes would have been necessary to turn corners and form piers. It would have been most troublesome to the builder.

Builders I have spoken to in Kimbolton and elsewhere had not heard of the brick form shown in figure 1. This lack of previous intelligence extends across the construction professions and trades: local architects and surveyors as well as bricklayers have not seen or heard of a similar brick.

The bricks used for the model cottages at the Great Exhibition of 1851 which were to Henry Roberts' patent of 1849 (5) thus have imitators, perhaps locally conceived. Roberts worked at Hampshire not Bedfordshire (6).

#### Notes

1. Mr Hill wrote to the British Brick Society in 1984; his letter, in photocopy, was found by D.H. Kennett when assembling hacks of junk for his forthcoming house move. This note incorporates material from Mr Hill's letter and a reply to it by Michael Hammett, together with details about Bedfordshire supplied by D.H. Kennett.
2. William Love's brickmaking activities in Bedfordshire are summarised with full references in A. Cox, Survey of Bedfordshire - Brickmaking: A History and Gazetteer, (Bedford: Beds.C.C., 1979), G22 for Biggleswade, G58 for Upper Dean, and G140 for Sandy. Material taken from this source is not further referenced.
3. Stoneley (now spelt Stonely) is the next parish to Kimbolton. It has not been possible to check Huntingdonshire material to see if William Love was always resident in Stoneley.
4. M. Hammond 'Bricks with Sunken Margins' BBS Inf., 52 (March 1991), 5-10, esp. 8 with fig. 6.
5. Hammond, op.cit.; see also The Catalogue of the Great Exhibition, (London, 1851).
6. Mr Hammond also mentions bricks from Dorset.
7. Mr Hill, who sent the society the original notes about the bricks, has some examples of the bricks illustrated. He said, in 1984, that he "would gladly let" interested persons "have one if it would be of interest". If any member would like to get in touch with Mr Hill, please contact D.H. Kennett who is writing to him to ascertain if he still has these bricks.

#### BRITISH BRICK SOCIETY NEWS

Arrangements for the Spring visit to Luton and Ampthill are well advanced. Late enquiries to T.P. Smith, the society's chairman, please.

The Annual General Meeting is to be held on Saturday 12 June 1993 at Waltham Abbey. Details including the afternoon visits to Rye House and Nether Hall, Roydon, will be sent in due course.

Preliminary arrangements have been set in hand for a visit to Eton in the early Autumn 1993.

David H. Kennett received fifteen positive replies to his enquiry about the feasibility of a visit to south Staffordshire. This suggests that if one is held at least twenty-three people would participate. As this is over half a coach, it is hoped to hold the 1995 Spring visit there. Further details in due course.

Visits in 1994 will be arranged, but suggestions are welcome for the Autumn visit. Ideas, suggestions, thoughts to Michael Hammett, please.

## THE BRICK TAX AND ITS EFFECTS - Part II

Terence Paul Smith

(3) Similar remarks apply in the case of brick-tiles (mathematical tiles) and one can now state with complete certainty that their introduction and use had nothing to do with the Brick Tax. The view that they enabled an imitation of brickwork whilst avoiding the burden of the Tax has been traced back by Maurice Exwood to the beginning of this century.<sup>27</sup> Thereafter, it was repeated by Nathaniel Lloyd in his authoritative history of brickwork in England,<sup>28</sup> whence it became part of standard mythology. Unfortunately, it still finds its way into some more 'popular' accounts, despite the fact that it has been conclusively shown to be mistaken. Elsewhere, I questioned the 'infrastructure' of the notion, pointing out that prices would have risen anyway - with or without the Brick Tax;<sup>29</sup> that a great many examples pre-date the Tax - all those in Cambridge, for example;<sup>30</sup> and that the restricted distribution of examples is not what one would expect if they were a means of avoiding the Tax. Moreover, alternative explanations for their use can often be suggested.<sup>31</sup> In assessing the evidence, however, I failed to appreciate that brick-tiles were themselves subject to the Tax not just from 1803 but from its very inception in 1784. Few of us had bothered to look at the original Act, and Norman Nail rightly castigated us (and me in particular!) for this omission.<sup>32</sup> That Act (24 Geo.III, 2, c.24, 1784) includes the 'sweeping-in clause':

For and upon all Tiles other than such as are hereuntofor enumerated and described by whatever name or names such tiles now or hereafter may be called or known, a duty of 3s. per 1,000 and so in proportion.<sup>33</sup>

The Tax on bricks at this time was 2s. 6d. per thousand, so that brick-tiles - clearly covered, and intended to be covered, by the 'sweeping-in clause' - were not only taxed but taxed at a higher rate than bricks. Of course, one cannot simply compare the two materials unit-for-unit-cost, since, say, a 9-inch brick wall would require twice the number of units compared with a brick-tile façade of similar area. On the other hand, both in manufacture and in application brick-tiles were a more expensive material than bricks, with greater wastage during the green stage, during firing, and during transport and on site, and in quantifying for a new building one would also have to include the price of the timber-framing (and carpenters' wages) for a brick-tiled building.<sup>34</sup> Breakages were not only more likely but also more drastic: broken bricks (if they are not too badly broken) can often be used; a snapped brick-tile is of no use. (The greater fragility will be appreciated by anyone who has accidentally trodden on a brick and on a brick-tile in her/his collection, as I have done!)

Norman Nail's point concerning tile-hanging applies with equal force, as indeed the quotation under (2) makes clear, to brick-tiles: the legislators did not see them, as they did see large-size brick, as constituting a threat to the effectiveness of the Tax.<sup>35</sup>

Brick-tiles were a sophisticated material, not a cheap substitute. Their use - predominantly in towns and predominantly in the South-East - we may now confidently assert, had nothing to do with the Brick Tax.

cont./

(4) Much of what has been said above applies also to the notion, sometimes mentioned, that the Brick Tax encouraged the use of brick façade walls with inferior materials - timber-framing, perhaps - used out of sight.<sup>36</sup> Certainly this technique was common enough throughout the Georgian period and later, both before and after the Tax years, and there seems little reason to connect the fact with the imposition of the Tax. What it represents in most cases is (surely?) speculative building practice, whereby, unfettered by adequate building controls, a builder constructed houses - for sale or rent - at minimum cost to himself. This could be achieved by building all but the front face in inferior quality bricks, fused wasters from brick-clamps (as in Priory Terrace, Dover), rubble stone (as frequently in Weston-super-Mare earlier this century - that is, post-Tax), or in often low-quality timber-framing, which might be infilled or clad. The use of alternative materials does, of course, reflect the fact that those materials were cheaper than bricks, but that in itself has nothing to do with the Brick Tax. Brick prices were rising anyway, as we have noted more than once, and there can be little doubt that, even had there never been a Brick Tax, speculative builders would have continued to save on materials, at profit to themselves, in precisely the ways that they did even under the Brick Tax. Once more, it is hard to accept any connexion between the Tax and the continued employment of these building methods.

(5) Significantly, the increase in brick size in order to counter the effects of the Brick Tax is the only one of those assertions discussed in this paper of which the legislators took cognizance and in connexion with which they modified the stipulations of the original 1784 Act. For from 1803 bricks measuring more than 8 by 5 by 3 inches (in the green state) were taxed at double the standard rate. That this was a response to a real situation, in which manufacturers were attempting to lessen the effect of the Tax by producing larger products, is beyond any doubt: the modification to the Act would not have been introduced had there been nothing for it to deal with! Indeed, the Commissioners of Excise (who were responsible for the collection of the Tax) had already warned the Treasury in May 1794 that brickmakers in Nottingham 'in order as much as possible to evade the duty are preparing to make their bricks of an extraordinary size ... whereby the revenue might be considerably reduced'. Three reminders followed.<sup>37</sup>

From time to time, one comes across so-called 'Tax Bricks' - bricks, that is, which are of quite large dimensions and which, presumably, were made in order to beat the Tax before the new legislation of 1803. 41 West Street, Horncastle, Lincs., for example, of late eighteenth- or early nineteenth-century date, is of red brick in (surprisingly) English Bond; the bricks measure  $10\frac{1}{2}$  by 5 by  $3\frac{3}{4}$  inches.<sup>38</sup> Just inside the gateway to the Bishop's Palace at Lincoln is a boundary wall in red brick in, mostly, Stretcher Bond though with some bricks set on edge; they measure  $10\frac{1}{2}$  by  $5\frac{1}{4}$  by  $3\frac{1}{2}$  inches.<sup>39</sup> Caution is necessary in attributing all such instances to the Brick Tax, since large bricks of earlier date do occur - for example, those at Weir House, Bodenham, Herefs. which measure 12 by 6 by  $3\frac{1}{4}$  inches and date from some forty years before the Tax.<sup>40</sup> So too the red-yellow bricks measuring  $12\frac{1}{2}$  by  $5\frac{1}{2}$ -6 by  $3\frac{3}{8}$  inches in the south transept of St Nicholas' Church at Ash near Canterbury, Kent are precisely dated, by associated stone plaques, to 1675.<sup>41</sup> Fine quality rubbers were also made larger than normal to allow for loss of size during the rubbing operation.<sup>42</sup>

Nevertheless, there can be no doubt that larger bricks were made in an attempt to circumvent the Tax. The large red bricks measuring



11½ by 5<sup>5</sup>/<sub>8</sub> by 5 inches and with joggled ends present in a number of walls in Bourn and Haslingfield, Cambs., for example, seem to belong to late in the Tax period and were probably the result of 'the vagaries of fiscal policy'.<sup>43</sup>

In the North of England, indeed, this resulted in a larger standard size which was retained even after abolition of the Tax in 1850.<sup>44</sup> The reason for this, so far as I am aware, has never been explained - or, for that matter, has never been adequately discussed! There is room for further research here.

There is room too for further investigation regarding the precise effects of the Tax and of the introduction of the double rate for large bricks in 1803. That large bricks continued to be made even after 1803 has been sufficiently shown by Maurice Exwood.<sup>45</sup> And the Tax records themselves for 1833-6 reveal that in that period some 0.26% of bricks made were of the larger size - hardly an impressive percentage but indication enough that '30 years after the introduction of the size bar, manufacture of large bricks continued'. Exwood continues: 'What we need is more information on the effect of the various phases of brick tax on the size of bricks.' So far as I am aware, this need remains unfulfilled.

(6) There can be no doubt either that certain extra-large 'freak' bricks were deliberately made in order to avoid the Brick Tax. Of these, the best known are Wilkes' Gobs, manufactured at Measham, Leics., mentioned by Andrew Young in his Tour of England and Wales: 'in brickmaking Mr Wilkes has made a very great and, since the tax, a very obvious improvement which is considerably increasing the size; he makes them of various dimensions for different purposes, some 22½ inches long, but all double the size of common ones...'.<sup>46</sup> The 1803 legislation did not necessarily eliminate the fiscal advantage of such large bricks - so long, that is, as they were made sufficiently large. Exwood mentions bricks, which may be Wilkes' Gobs, near Kidderminster, measuring 18 by 19 by 6 inches. Each, as he comments, would 'take the place of eight conventional bricks, but a thousand of these paid a duty of 10 shillings, whilst the 8000 conventional bricks needed for the same volume of brickwork paid 40 shillings. So considerable tax savings continued after 1803 by using these large bricks.'<sup>47</sup> On the other hand, that advantage would be to some extent offset by increased difficulties in manufacturing the larger bricks - ensuring uniform firing, for example - and in handling them, both at the brickyard and on the building site. That may, indeed, account for their lack of any general popularity, despite their tax advantage.

(7) In Wyatt Papworth's 1867 edition of Gwilt's Encyclopædia of Architecture it is asserted that the repeal of the Brick Tax 'has led to the introduction of moulded and ornamented bricks to a vast extent, which will probably be further extended as brickmaking machines become more useful and certain in their operations.'<sup>48</sup>

Moulded bricks had, of course, been made during the Tax period, and indeed would have been easier to assess for tax after 1839, when the Tax was calculated by volume rather than by linear dimensions. Even before that date, however, extremely elaborate moulded white bricks had been specially manufactured in many varieties for the construction of St Botolph's Church, Colchester, designed in exuberant late Norman style by W. Mason of Ipswich in 1837;<sup>49</sup> and there are other examples too. There was, of course, a great increase in the use of moulded-brick decoration in the second half of the century, but this would seem to be a matter of architectural taste, partly inspired by the architectural publications of John Ruskin, rather than exploitation of a new freedom made possible by repeal of the Brick Tax, though possibly that event made it somewhat less inconvenient to produce moulded bricks.

The implication of Wyatt's remark - that moulded brickwork was

held back by the Brick Tax down to 1850 - seems equally implausible. Taste - which in the first decades of the century required austere, stucco-covered brickwork - is what determined whether moulded bricks were or were not manufactured. Papworth's point that the further development of moulded brick depended to some extent on improved brickmaking machinery is more compelling - but, of course, that has nothing to do with the influence of the Brick Tax on style.

(8) Similar remarks apply to the use of stucco: '...in the early 19th century,' writes John Prizeman, 'brick buildings were stuccoed over with grooves to simulate stone jointing. The advantage was that poor-quality bricks could be used behind the rendering, but the upkeep in the dirty atmospheres of the period proved too expensive and around 1850, coinciding with the lifting of the brick tax and vastly improved methods of brickmaking, exposed brickwork returned to favour.'<sup>50</sup> Whether the phrase 'coinciding with' is meant to imply causality I am not sure, though if not then its inclusion in the sentence seems redundant. At any rate, stucco was an architectural fashion, and its (gradual) passing coincided with, and was dependent upon, a more highly charged morality of architecture. It was not universally adopted in the first place and it did not disappear at all suddenly around mid-century: 'The strongholds of stucco were the south coast and London. Only around the mid-century is there a spread to most parts of the country - even Bristol...'; moreover, it was often largely confined to 'the best houses - as a sign of some metropolitan ambition.'<sup>51</sup> Examples continued throughout the '50s, '60s, and '70s of the nineteenth century. Of course, it did mean that inferior materials - 'poor quality bricks' - could be, and were, used behind the covering; but this would have been the case anyway, even without the Brick Tax (cf. (1) and (2) supra).

(9) The use of Rat Trap Bond, using bricks laid on edge in a version of Flemish Bond, results in a considerable saving in the bricks used - 34-44 per cent. 'The tendency, therefore,' as Dr L.E.Perrins explains, 'is to believe that the imposition of a brick tax in 1784 encouraged the use of the bond.'<sup>52</sup> Perrins' own survey of Rat Trap Bond in Hertfordshire is the only example I know of which tackles this matter and his conclusion is a clear negative. Of the many buildings investigated and dated, some may date from the 1840s, none are earlier, and the majority are a good deal later - that is to say, from after repeal of the Tax in 1850. It is worth quoting Perrins' own conclusion: 'There is no evidence that the brick tax of 1784 was responsible for the early use of rat trap bond. It was only toward the end of the period of brick tax that possibly a few houses using the bond were built. Most of the examples were built after the tax was removed.'

(To be continued)

#### Notes and References

27. M.Exwood, 'Mathematical Tiles', Vernacular Archit., 12, 1981b, 48-9, traces the view back to G.Home, Epsom, its History and Surroundings, Epsom, 1901, reprinted Wakefield, 1971, p.148.
28. N.Lloyd, A History of English Brickwork, London, 1925, reprinted Woodbridge, 1983, p.52. A.Arschavir, 'False Fronts in Minor Domestic Architecture', Trans.Ancient Monuments Soc., new series, 4, 1956, 112 is more cautious: brick-tiles, he says, were introduced 'possibly as a means of avoiding the Brick Tax of 1784' (my emphasis). Oddly, though, he follows this immediately with the curious error that 'All brick taxes were ... repealed in 1795...'. C.G.Dobson, Some Historical Notes on the Langley Museum of ... Roofing Materials..., London, 1960, p.26 notes that 'the mathematical tile was invented many years before 1784,' although

- accepting that 'Tax was not levied on the mathematical tile, and so its use was probably stimulated by the imposition of the tax.' The error is repeated as recently as B.Breckon and J.Parker, Tracing the History of Houses, Newbury, 1991, pp.97, 102, 170, which also contains the curious assertion, p.54, that brick-tiles are 'usually found only in Sussex'! For the real situation see M.Exwood, 'Mathematical Tiles - the Latest Count', BBS Information, 41, February 1987, 11-13, with maps by T.P.Smith, and additional examples in T.P.Smith, 'Mathematical Tiles - Bedfordshire's First at Stockwood, Luton,' BBS Information, 42, May 1987, 15, and T.P.Smith, 'Mathematical Tiles at Hatfield... ..and in Lincoln', BBS Information, 43, November 1987, 18-19.
29. Smith, 1979, 33-6.
  30. T.P.Smith, 'Eighteenth-Century Brick-tile Cladding in the City of Cambridge', Proc.Camb.Antiq.Soc., 65, 1974, 93-101.
  31. T.P.Smith, Brick-Tiles (Mathematical Tiles) in the Faversham Area, Faversham Papers no.25, Faversham, 1984, pp:1-5; T.P.Smith, 'Brick-Tiles (Mathematical Tiles) in Eighteenth- and Nineteenth-Century England', JBAA, 138, 1985, 136-45; T.P.Smith, 'Deception in the Precincts', Canterbury Cathedral Chronicle, 83, March 1989, 18-22.
  32. Nail, 1981, pp.3-4.
  33. 24 Geo.III, 2, c.24; quoted in, e.g., Exwood, 1981b, 48, and R.W. Brunskill, Brick Building in Britain, London, 1990, p.192. A full table of rates from 1784 to 1850 is provided in Nail, 1981, Annex 2.
  34. These difficult cost comparisons are considered in Exwood, 1981b, 49-50.
  35. Cf. Nail, 1981, p.3.
  36. Brunskill, 1990, p.193 may have this in mind when he states that the Tax 'probably encouraged ... continued use of obsolete construction such as timber-frame.' See also Forrester, 1964, pp.51-3, and H.Forrester, Timber-Framed Building in Hertford and Ware, Hitchin, 1965, pp.26-7. The method of building there mentioned - involving the combination of a brick-built lower storey with a timber upper storey - was probably adopted in order to save on costs at a time when bricks were expensive. But, as we have noted, these high costs probably owed little, if anything, to the Tax.
  37. M.Exwood, 'The Brick Tax and Large Bricks', cyclostyled sheet issued with BBS Information, 25, November 1981c.
  38. Personal observation; my measurements differ from those given in Woodforde, 1976, p.70, where the size is given as 11 by 5 by  $3\frac{1}{4}$  inches.
  39. Personal observation. Others are known in a wall in the street called Bordyke, Tonbridge, Kent: K.Gravett, 'Brickwork in Kent', in T.Wimble, ed., A Celebration of Kent's Architectural Heritage, Maidstone, nd but 1989, p.13. Dobson, 1960 records bricks as large as  $13\frac{3}{4}$  by  $5\frac{1}{2}$  by  $3\frac{3}{8}$ - $3\frac{5}{8}$  inches 'with weights of  $14\frac{1}{2}$ -15 lb,' found by a Mr W.P.D.Stebbing at Deal, Kent; Mr Stebbing 'says that "such monsters killed the project, as the bricklayers refused to handle them".'
  40. Woodforde, 1976, p.70.
  41. T.P.Smith, 'Late Seventeenth-Century Special Bricks at Ash, near Canterbury', BBS Information, 36, May 1985, 17. Large specials continued in use after repeal of the Tax for particular purposes.
  42. Cf. G.Hines, 'The Snark was a Boojum Instead! - a correction con-



- cerning the bricks at Fulton Mill', BBS Information, 44, March 1988, 18-19. L.S.Harley, 'A Typology of Brick: with Numerical Coding of Brick Characteristics', JBAA, 3rd series, 38, 1974, 75, draws attention to special long bricks designed for creating dentil patterns at eaves level: they are his Type 4.9. Large Tax Bricks are his Type 4.8. The 'Harley Code' itself has not found general acceptance.
43. Royal Commission on Historical Monuments (England), An Inventory of ... West Cambridgeshire, London, 1968, pp.18, 137, xxxii.
  44. E.g. Brunskill, 1990, pp.38, 156.
  45. Exwood, 1981c.
  46. The relevant portion of Andrew Young's book is reproduced in facsimile in M.Exwood, 'Wilkes' Gobs', BBS Information, 27, May 1982, 2-3. It is quoted in Brunskill, 1990, p.192. On Wilkes' Gobs: Hudson, 1972, p.29; also D.Smith, The Industrial Archaeology of the East Midlands, Newton Abbot, 1965, p.141.
  47. Exwood, 1981c.
  48. J.Gwilt, The Encyclopædia of Architecture, Historical, Theoretical and Practical, ed. W.Papworth, London, 1867, reprinted New York, 1982 (as The Encyclopedia... etc), p.527, art.1832. Dobson, 1850, vol.1, p.8 makes the same point, though in connexion with the Act of 1839, whereby the Tax was rated on volume, not on linear dimensions.
  49. Personal observation. Brief description in N.Pevsner, The Building of England: Essex, 2nd ed., revised E.Radcliffe, Harmondsworth, 1965, p.132.
  50. J.Prizeman, Your House: the Outside View, London, 1975, p.84. Alec Clifton-Taylor was much more cautious: 'perhaps ... there was some connection between the two events' - viz. the repeal of the Tax and the rejection of stucco: Clifton-Taylor, 1987, p.228 (my emphasis).
  51. S.Muthesius, The English Terraced House, New Haven and London, 1982, p.217. The real point about stucco, of course, is that it was cheaper than stone, which it was intended to resemble. Thus, John Gwynne, in his London and Westminster Improved, 1766 - over two decades before the imposition of the Brick Tax, incidentally - wrote: '... no public edifice ought to be built with brick unless it is afterwards stucco'd, for a mere brick face in such buildings always makes a mean appearance..'. Quoted in B.Cruikshank and P. Wyld, London: The Art of Georgian Building, London, 1975, p.192. Anthony Quiney, House and Home: a History of the Small English House, London, 1986, p.95 quite properly sees the use of stucco as a matter of architectural taste.
  52. L.E.Perrins, 'Rat Trap Bonded Brickwork in Hertfordshire', Herts. Archaeol., 8, 1980-82, 218-20. (This and the following quotation from 218.) Bedfordshire examples are also generally late in date: see Smith, 1975, 344-7; but for an example of 1823 at Cardington see D.H.Kennett, 'Rat-Trap Bond and Flemish Bond', BBS Information 34, November 1984, 18. Cheapness was presumably the reason here, where the Rat Trap work is restricted to minor walls. The same goes for the use of Rat Trap Bond for boundary walls, as fairly frequently in Bedfordshire and Hertfordshire. The distribution of examples is against its use for Tax evasion: cf. A.Brian, 'A Regional Survey of Brick Bonding in England and Wales', Vernacular Archit., 3, 1972, 13, fig.9, which, though far from complete, brings out the predominantly south-eastern distribution.

## BOOK NOTICE

Charles Lockwood, Bricks & Brownstone: The New York Row House, 1783-1929  
 New York: Abbeville Press Publishers, 1972  
 ISBN 0-89659-785-7

no price stated; but Abbeville Press catalogue of 1991 gives £25-00

Nan A. Rothschild, New York City Neighbourhoods: The 18th Century  
 New York: Harcourt, Brace, Jovanich; London: Academic Press, 1990  
 ISBN 0-12-598725-0  
 price in 1990, £28-00

As a child I went annually to a stuccoed house no. 10 Willisons Road, Ramsgate, Kent. I have not been back for over thirty years. Of my great-aunt's (to a child) elegant house, I was reminded by the photograph of the back porches or tearooms of nos 20-26 Willow Street, Brooklyn Heights, new in 1846, and the plan of the principal floor of such a house, which Lockwood produces among his many illustrations. Brooklyn was grander than Ramsgate: three bays for each row house as opposed to two in the late Regency terrace in a back street. The plan of the principal floor is the same: raised from the street, as is obvious from a photograph of no 110 Second Avenue, double entrance doors to a long lobby with stairs to one side, a double parlour, with at the rear an enclosed room (the Tearoom) or verandah the full width of the house. The Ramsgate house had family reception rooms on the lower ground floor: a front sitting room, which seemed full with five adults and a small child, a large dining room, and my great-aunt's kitchen under the verandah. Two bedrooms were on the first floor and a third in the attic. Comparison with Lockwood's plans of earlier New York row houses, those of the Federal Style of the 1820s and 1830s, suggest that the Greek Revival Style house on Willow Street had greater bedroom provision on the first floor, but like the house I remember, the first floor is set back from the tearoom.

In the Imperial City, brick was a symbol of elegance. Lockwood's illustrations open with the Stuyvesant-Fish House of 1803-1804, three bays, Flemish Bond with incredibly regular mortar joints. It is the earliest of the buildings he shows. The row house - in English, the terraced house - was the answer to a population and hence a building boom. Lockwood's text is full of detail. I particularly liked the photograph of no 56 West 10th Street with the hollow urn newel post in wrought iron. Incidentally, the house looks a little too perfect: it may be the mortar, but I detect in the regularity of the brickwork and the occasional failing, the hint of mathematical tiles on this house. Did New York ever have this facade?

On houses demolished in 1955, there is a straight joint between the properties: Rhinelander Gardens, nos 102-116 West Eleventh Street, Greenwich Village, post 1854. Almost the end of the Gothic Revival Style, with the brownstone coming in partly to replace brick as the up-market frontage. In the years after 1850, the frontages of narrow, four-storey houses in the Italianate Style were brownstone. But a photograph cunningly shows the false front: these houses are brick really. But the frontage was continuous. No so the brick houses of St Luke's Place, Greenwich Village: each house was erected singly and straight joints can be seen.

Styles change after 1875; there is much less unity. Greater wealth meant eclecticism: colonial revival competed with a gabled Queen Anne style. The very rich, the Vanderbilts, were not content with a row house: charm, elegance, and order, already decaying on Fifth Avenue became lost in individual expression. Montgomery Place, Park Slope, Brooklyn, has a superb asymmetric roofline: a heavy bracketed cornice, stepped gable in a light-coloured brick, a light red brick gable with inset terracotta plaques hiding a dormer window, and a dark red brick gable with small terracotta plaques. The unity of earlier years has been abandoned. The row houses of Fifth Avenue, facing Central Park, show another form of this diversity. Yet on West 133rd Street, represented by a

view with vacant lots shows the repeated facade of the row house, apparent again in the Civil War period houses of East 78th Street.

In the end it was economics which destroyed the row house in New York. Costs fluctuated in the 1890s, but the average brick row house could be built for as little as \$ 16,000 as late as 1897, although it has been up to a quarter more than this in 1893. Yet suddenly as numbers built dropped, the price rose. By 1900, the cost was more than double that of three years earlier; by 1902 it was four times the average of the previous decade.

The row house is the nineteenth-century house of New York. In creating the family home, the city's architects did it proud. Alexander Jackson Davis, with his names redolent of two presidents, proclaimed himself to be 'Architectural Composer and "andscape Painter'; Calvin Pollard produced plans for a row house front which demonstrate an understated style. No 4 Minetta Street is not quite the house of the 1820s which Pollard drew: it has the steps up to the left not the right and the detailing is different. It reminds me of Great Yarmouth's rare survivals: a few houses on Howard Street, not greatly different in date, and few, of a different style, facade and date, on the southern portion of Tollhouse Street.

It was war which devastated the quay Defoe called the finest in England, and the long streets behind. In New York, redevelopment has reduced much of the Imperial City to the distinctive skyline of Manhattan.

Brickscape was lost, whether the place faced east to the German Ocean or the Atlantic. Lockwood captured much of the charm of a vanished city. Perhaps some member of the British Brick Society might care to investigate further.

Certainly the book may not have penetrated to England before. The publisher's representative, actually from John Murray, the English distributor, brought supplementary catalogues, including that of Abbeville Press, when she came to school. The request to British Library Document Supply Centre, Boston Spa, via inter-library loan, took several months to come: the book had to be purchased. I shall doubtless wish to read it again.

Rothschild's much more recent work is more historical geography than structures and interiors, but it deserves attention. Not least for the splendid reproduction of the plan of Nieuw Amsterdam in 1666. The city was within the Wall, brick built and the houses under a powerful magnifying glass can be made out. There are several with stepped gables.

In Dutch town planning, the defence could be fired: the Wall was a timber stockade but the houses obeyed strict building regulations: brick walls and a tiled roof.

Rothschild goes on to examine the eighteenth-century building in New York and the creation of the grid street plan. Therein numbers replace names for the streets. A concept borrowed perhaps: the rows of Great Yarmouth were seldom named: numbering occurs in the mid eighteenth century, if not earlier. But because it was virgin land, the brick buildings of New York have a greater unity and elegance than those of many English places.

DAVID H. KENNETT

# BRICK QUERIES COLUMN

## THE BRICK QUEMY

Members have remarked on the value of the column as a means of exchanging information and seeking clarification. One reply is printed earlier in this issue (p.10 above).

Members are asked to contribute both "questions" and answers for inclusion, although some of the latter may become short articles.

## LITTLE MAYDEKEN, KENT

On 10 February 1641, the poet and dramatist Christopher Marlowe was recalled by Simon Aldrich, then aged over sixty. He was talking to the local squire, the minor litteratuer, Henry Oxinden, of Barham, Kent.

Aldrich was then living with his daughter's family at a 'brick house' called Little Maydeken, on Oxinden's estate at Barham and Brome Park.

Does any member have any information about this house, Little Maydeken? Can anyone throw light on why Christopher Nicholl in The Reckoning: the murder of Christopher Marlowe, (London: Jonathan Cape, 1992), 204, should place a 'brick house' inside inverted commas? I would not have thought that brick was totally unknown as the building material for tenant's houses on a Kent estate at the end of the reign of Charles I.

David H. Kennett

## A PAVING BRICK TRADEMARK

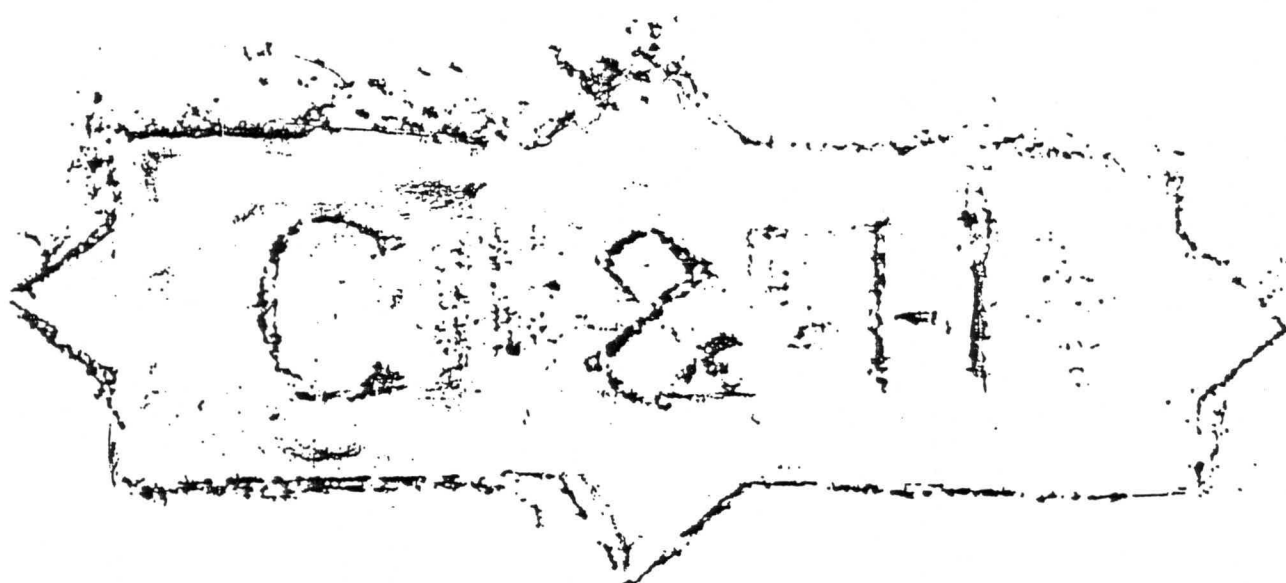


Fig.1 Trademark on paving brick from Worplesdon, Surrey

The trademark embossed on a paving brick (fig.1, previous page) was found at a house in Worplesdon, Surrey. The letters stand slightly proud in a deeply embossed frog. Brick size  $8\frac{1}{4}$  in. by 4 in. by  $1\frac{1}{2}$  in.

Information on the manufacturer and date would be appreciated.

Maurice Exwood  
'Fairways'  
Church Street  
Ewell  
Epsom  
Surrey  
KT17 2AQ

REPLY: THE REBATED COPING TILE

Soon after setting Information 55 (March 1992), I had occasion to visit Gorleston cemetery. The chapel from this has appeared in Information 38 (February 1986), 5 as a building of structural brick, where brick is used for the engineering job but the structure appears flint-faced.

Gorleston Cemetery was opened in 1879 (date on the gatehouse); the chapel is contemporary with the opening of the cemetery.

The chapel has three gables: east, west, and above the south porch. Each of the three gables has rebated coping tiles as illustrated in figure 2a. The south porch has an apex tile with a cross base, as illustrated in figure 2b; the base is circular in plan. The two other gables have a plain apex tile.

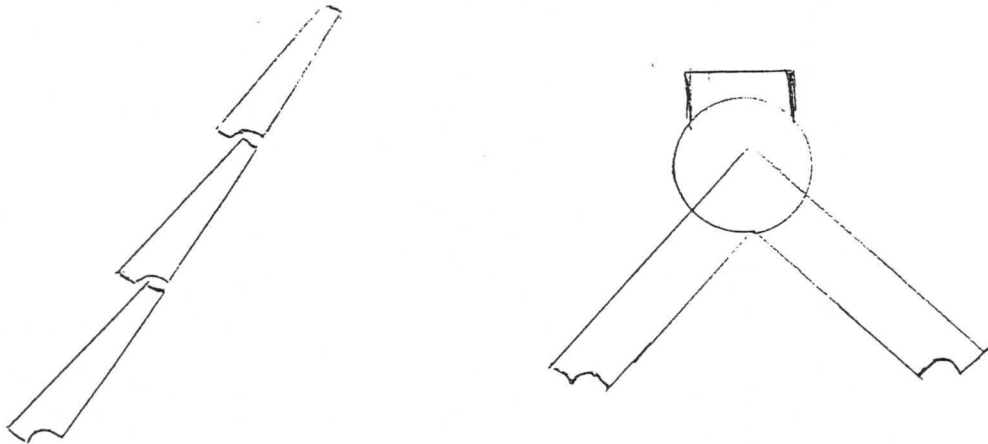


Fig.2 Rebated coping tiles on Gorleston cemetery chapel  
a. Tiles on gable.  
b. Apex tile with cross base.

As Mr Hart observes (Information 55 (amrch 1992), 27), these tiles are 10 inches square.

A correction may be noted to the information given in Information 38. The chapel has a west apse. The function of this was to allow the bier and bearers to turn the coffin from facing north to facing east when entering for a funeral and from facing west to facing south when leaving for interment. (I remember more clearly now, my grandmother's funeral on Saturday 4 June 1960 which was held there).

## A DIRECTORY OF BRICK COLLECTIONS

At the AGM in 1991 Alan Hulme suggested that the Society should compile a directory of brick collections so that fellow members could be aware of their existence and in particular, be directed to any of relevance to specific themes, regions, products, etc.

Members have responded and sent details of their collections, but we know there are many others and we would like to pursue this project.

If you have a collection, or know of one in a local museum, heritage centre, etc. - however large or small - please help by sending details to the coordinator, Alan Hulme, 20 Swan Close, Poyton, Cheshire, SK12 1HX.

A full catalogue of the collection is not necessary, but we would like a description of the typical content with a note of the principal theme(s). Please send details listed under the following heads:-

1. Name, address and telephone number of respondent
2. Name and address of collection (and note of opening times if normally open to public)
3. Specialities/themes, e.g. regional/local usage or manufacturer, specific manufacturer(s)
4. Description of items, e.g. bricks, air bricks, pavers, terracotta blocks, mathematical tiles, roof tiles, wall/floor tiles, drainage pipes
5. Approximate number of items in collection (to indicate size of collection)

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Michael Hammett