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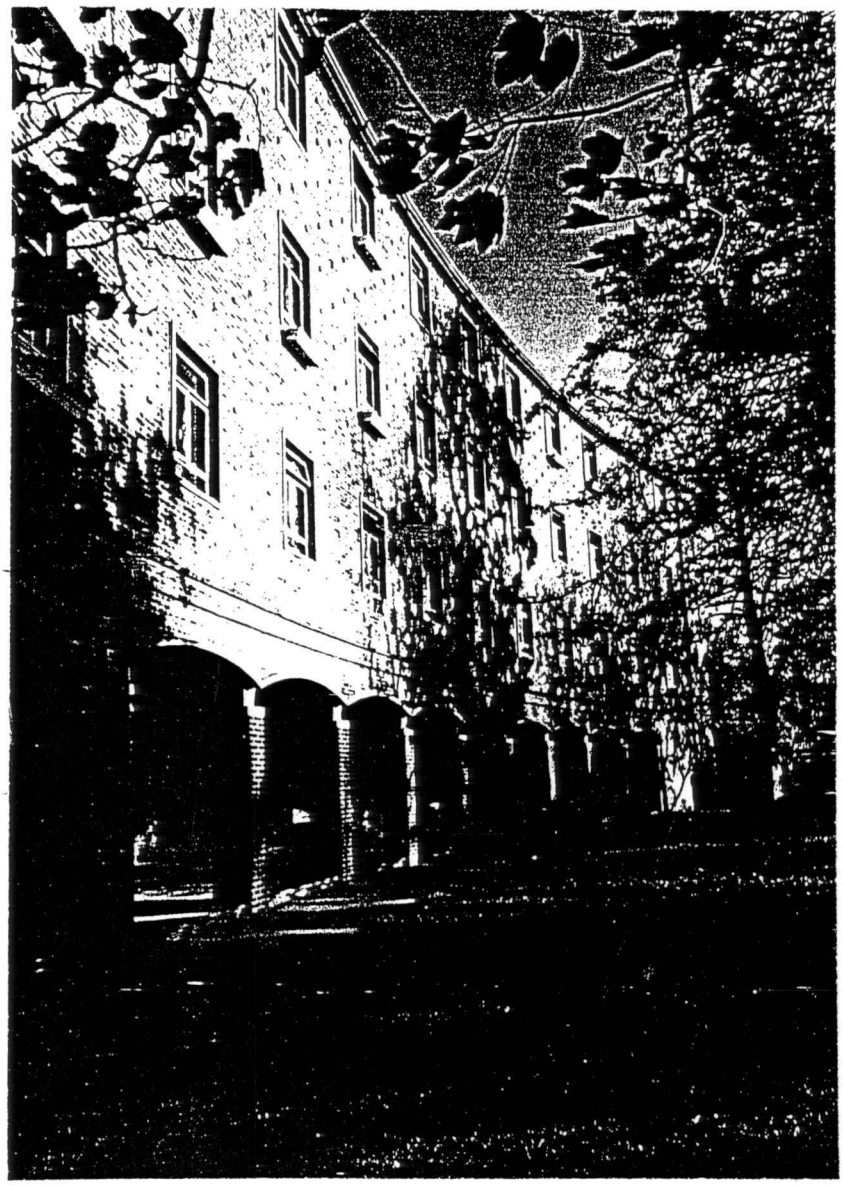

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CONTENTS

Cover: Villiers House, Eton. One of two houses for the school designed by William Holford in the late 1950s *(see p2/3)*.

Editorial

It is the best known school in the world. The image is world famous: the royal chapel and the brick school ranges. It takes over the town.

As such the upper end of the High Street and the streets branching off it like the flattened spikes of the Burning Bush which provides the focal point remind us how closely integrated is an educational town with its urban setting. As such the integration of black frock coat and town must rank with gown and town at the former cattle market outside the city walls, Broad Street, Oxford, or the market place and parish church beside an even larger fifteenth-century royal chapel, in Cambridge.

The town and the school is, of course, Eton, where the British Brick Society held its Autumn Meeting this year, and an exceptionally well-attended day it was. Eighty-four came.

We saw the core but that is barely one-sixth of the buildings which comprise Eton College. It is best to begin with something we did see, the reconstruction of Upper School, the west range of School Yard, facing on the outside the Long Walk which is the northern end of Eton High Street. Bomb damage left its north bays a wreck. Here H.J.A. Seely and Paul Paget were called in to do the reconstruction. The change in brick colour was noticeable; there was no change in bond from that used in 1689–1694 in the original work by Matthew Bankes. Seely and Paget also reconstructed Savile House along the Slough Road, but retained the big Jacobean chimney pieces of the original. Sir Henry Savile (1549–1622) was Tutor to Queen Elizabeth in Greek and Mathematics and later Warden of Brasenose College, Oxford and Provost of Eton. It was at Eton that his building work was concentrated : big, bold brick chimneys on the Slough Road, retained by Seely and Paget as they reconstructed his buildings which had included a printing press.

We saw too the concrete fan vault of the chapel by William Holford. He also furnished Eton with two houses - Farrer House and Villiers House - both of pre-cast concrete with a light-coloured brick skin. These are both gently curving ranges: shades of the Baker Dormitory at MIT by Alvar Aalto in the late 1940s. Holford's contributions to Eton architecture happened in the late 1950s.

Like Seely and Paget, Holford is an architect trained in the years between the two world wars. In these two decades, Eton employed first W.A. Forsyth and then Hubert Worthington as its architect. Forsyth did Alington Schools in a neo-Tudor style , in a gentle red brick, in 1926, and four years later added the Drawing Schools. Both of these are out on Common Lane to the north-west of the town. Hubert Worthington designed Mustians, a house in neo-Georgian style on Eton Wick Road, in 1937 and subsequently, in 1956, the Montague James School on the corner of South Meadow Lane, in 1957. Both Forsyth and Hubert Worthington have other educational work to their credit: most notably the early planning and first buildings of the University of Hull and the new buildings in Didsbury for Manchester Grammar School, respectively.

At all, both at Eton and in the work for educational buildings elsewhere, a fairly traditional style seems to have prevailed.

None of these, however, was educated at Eton. Seely was at Harrow and Hubert Worthington at Sedburgh; William Holford was educated at the Diocesan School, Capetown: he was born in Johannesburg. The writer is unaware of the education of either Paul Paget or William Adam Forsyth.

There were architects practising in the 1930s who were educated at Eton. Two spring to mind. Walter Cave (1863-1939) who was Captain of Cricket and also played the game for Gloucestershire and Lord Gerald Wellesley (1885-1972) who in 1943 became the seventh Duke of Wellington. Walter Cave, as Surveyor to the Gunter Estate, did model housing in Tamworth Street,Fulham, in brick with stone dressings, and the aptly named Brick Walls, Headington, Oxford,in a seventeenth-century style: this house in now lost in modern development. The building for which Walter Cave is best known is Burberry's on the Haymarket, just beyond Trafalgar Square, London: a stone front in a successful monumental style. Members interested in the use of terracotta can contrast Cave's work of 1909 with the original work by T.E. Collcutt in 1890 for the facade of the Wigmore Hall, Wigmore Street, London. Lord Gerald Wellesley with his partner, Trenwith Wills, did the best-known of his smallish oeuvre in brick: a factory at Kingswood of 1929.

It is worth noting also that in the early twentieth century, noted architects sent their sons to Eton. The register of those who won the Newcastle Prize, a listing we observed on our visit, includes a non-architect son of both W.E. Willink and W.D. Caroe, both of whom originate in Liverpool. Willink practised there all his life, crowning his career with the Cunard Building, the central part of the city's propylaeum. Caroe moved to London via Trinity College, Cambridge, but early in his career he designed the remarkable Gustaf Adolfs Kyrka (the Swedish Seamen's Church of 1883) in Park Lane. The society's forthcoming visit to Liverpool is to include this.

Willink and Caroe have another slight link: the former is the great-grandson and the latter the son of the resident consul of a European nation in nineteenth-century England's second port: respectively the Netherlands and Denmark. Such men, as would a vicar of Tranmere who was Willink's father, were integrated into the commercial elite of the city. Liverpool merchants have long sent their sons to Eton: the prime ministers, Canning and Gladstone, are just the best-known with this background. Thus while the architects may have been educated at Liverpool College and Ruabon Grammar School respectively, to have sent their own sons to Eton was not out of kilter with their background.

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One minor matter must conclude this editorial. It is likely that the editor will be moving house sometime early in 1997. This is unlikely to affect the production of BBS Information 70, February 1997, as much is set, or will be over the extended Christmas vacation.

However, members wishing to submit articles, notes and other contributions are advised to check by telephone first (on 0161-743-0640) as even though the move is probably within the City of Salford the telephone number may change, although it may not.

DAVID H. KENNETT
Editor
BBS Information

The Feast of St Luke the Evangelist

THE ANGLO-SAXON USE OF ROMAN BRICK AND TILE

- A DISTRIBUTION MAP

Terence Paul Smith

The accompanying map shows those Anglo-Saxon churches which exhibit a substantial use of Roman bricks and tiles in their construction - including their use for quoins, dorway jambs/arches, window jambs/arches, the arches of arcades, bonding-courses in rubble masonry, or significant stretches of brick walling (1). Only occasionally, in the very earliest Christian period, did the Anglo-Saxons build whole walls of re-used Roman brick - for example in the three seventh-century churches at St Augustine's Abbey, Canterbury. Equally occasional is the use of brick for decorative purposes, as on the late Anglo-Saxon tower of Holy Trinity Church, Colchester. It would seem that the normal Anglo-Saxon practice was to render or plaster external walls, so that any use of Roman material would be hidden from view. At Colchester, however, Roman bricks are used for flush-set blind arches, which must have been left exposed even if the stonework around them was rendered.

Brick was not a favourite material among the Anglo-Saxons and it was normally used sparingly, even where substantial quantities were probably available in Roman ruins. Bricks found beneath the early Norman motte of Oxford Castle suggest that the very late Anglo-Saxons were capable of making bricks, as they were of floor-tiles, chiefly for ecclesiastical use (2). But there is no evidence for any sort of organised Anglo-Saxon brickmaking industry. It has sometimes been suggested that the large numbers of bricks in Brixworth Church, Northants., (probably of eighth- or even early-ninth-century date rather than the earlier accepted seventh-century date) may be of Anglo-Saxon manufacture rather than re-used Roman bricks, but thermo-luminescence dating tests have proved inconclusive (3).

The map is interesting in that the distribution of examples follows neither that of Roman brick and tile nor that of the later Middle Ages. Roman bricks and tiles were made and used very widely in Britain, more or less wherever suitable deposits of raw materials could be found, whether in the south or the north, the east or the west (4). Supplies of re-usable material were thus easily available to the Anglo-Saxons once they began to build churches of masonry as well as of timber, and yet only in certain areas did they chose to make use of them: especially in Norfolk and Essex, which together account for just over 48 per cent of known examples.

In the medieval period tiles, both floor-tiles and roofing-tiles, were widely made and used - in all counties except the most northerly by c.1500 (5). Brick manufacture and use was much more restricted: for ease of comparison the map shows the limit of medieval brick (ignoring a few 'rogue' buildings in Warwickshire and Worcestershire) by c.1500. Though decidedly easterly, the location of medieval brick buildings is not confined to areas where building stone was not easily available, although it does include such areas. Brick, in the Middle Ages, was not a cheap substitute but a prestige material - certainly by the fifteenth century (6).

Fig. 1 Roman Brick in Anglo-Saxon Churches:
a distribution map.

In the Anglo-Saxon period, on the contrary - and again with a few 'rogue' buildings including Brixworth, St Nicholas at Leicester, and some near the south coast - it is predominantly in the stoneless regions (Essex and Norfolk in particular) that bricks were re-used. They were indeed convenient for dressings to the much used rubble - in East Anglia usually flint - walling of Anglo-Saxon churches; where stone was easily available dressed blocks could be used for the purpose; elsewhere such construction was either of the same rubble or, more satisfactorily because it was stronger, of re-used Roman bricks and tiles.

To summarise, the Anglo-Saxons turned readily enough to sources of re-usable Roman brick and tile as a substitute for blocks of stone wherever such stone was unavailable, but in other cases they tended to eschew brick and tile.

The bricks and tiles, when they are used, are often fairly poorly laid, with ragged edges to quoins and with arches constructed in the so-called Tredington fashion - that is with the bricks not laid radially but set more or less parallel to each other on each side of the arch so that V-shaped gaps occur at the springings and at the arch-head. As already noted, this was in most cases hidden by external rendering.

The ways in which Anglo-Saxon builders re-used Roman bricks and tiles when they did so needs further investigation. In the meantime, it does seem that in the majority of cases they resorted to such materials only when good quality building stone was not available. Brick, for the Anglo-Saxons, was a substitute - and one that they would very much prefer to do without whenever possible! (7)

Notes and References

1 Haphazard occasional use of Roman brick or tiles in rubble walling has been ignored. The map is based on material in H.M. and J. Taylor, Anglo-Saxon Architecture volumes I and II, Cambridge, 1965, and H.M. Taylor, Anglo-Saxon Architecture volume III, Cambridge, 1978; examples include those of the 'Saxo-Norman overlap', down to c.1115.

2 E.M. Jope, 'Late Saxon Pits under Oxford Castle Mound: Excavations in 1952', Oxoniensia, 17-18, 1952-53, 77-111.

3 P. Everson and D. Parsons, 'Brixworth Church - Are the Bricks Really Roman?', in A.D. McWhirr, ed., Roman Brick and Tile, British Archaeological Reports, S68, 1979, 405-411.

4 A.D. McWhirr and D. Viner, 'The Production and Distribution of Tiles in Roman Britain with Particular Reference to the Cirencester Region', Britannia, 9, 1978, 359-377.

5 T.P. Smith, 'Medieval English Roof-Tiles - Part I', BBS Inf., 46, October 1988, 9-13.

6 T.P. Smith, The Medieval Brickmaking Industry in England 1400-1450, British Archaeological Reports, 138, 1985, 6.

7 Paper received 29 March 1994.

PAULL HOLME TOWER

W. Ann Los

Paull on the banks of the ever changing River Humber is steeped in history. It was once the scene of action in the English Civil War; the scene of boatbuilding; and the scene of a fleet of shrimpboats. The old lighthouse, built in 1837, can still be seen today as can the church situated half a mile away on a hill isolated from Paull. This gave rise to the poem:

> High Paul, Low Paul, Paul and Paul Holme,
> There never was a fair maid married in Paul town (1).

The church was built soon after 1355 of coursed limestone, ashlar and cobbles, a common building material in Holderness (2),

Paull Holme Tower is to be found a mile away in an ancient settlement. Domesday Book (1086) records the vill of Paull Holme as providing both a berewick of 1 caracute and a sokeland of 1 caracute as part of the important and valuable manor of Burstwick. William de Mandeville, the husband of Countess Hawisa who was the daughter of William Le Gros one of the first of the Lords of Holderness, granted 20 acres of land in Paull Holme to Walter his Chamberlian in 1179 to 1189. About 1260 Robert de Camera held 2 bovates here and between 1273 and 1275 William de Camera held 26 bovates. The whole of the South Holderness coast was eventually protected by a series of walls of which the first recorded are at Paull Holme in 1201, enabling the land behind them to be reclaimed from marsh to pasture to arable (3). Thus one may say that Paull Holme is the site of an ancient settlement.

Paull Holme Tower is part of the Old Mansion or Manor House of Paull Holme and stands isolated in a field on a hill. The hill is about 100 ft (30 metres) high, which is very high for Holderness, upon which an oval mound is raised to which tradition has assigned an observatory for the purpose of communication with Thornton Abbey in Lincolnshire (4). The fifteenth-century manor house was timber-framed and H-shaped, and the tower was probably one of a pair (2). The rest of the manor house was demolished about 1830 and the old materials used to build a new house in 1837 (4). The tower is built of brick, three storeys high, 35 feet by 27 feet and 35 feet high (10.68 metres by 8.24 metres, 10.68 metres high). There are alternate courses of dark red and blue bricks. The external walls are progressively set back at first and second floor levels with the parapet projecting slightly. The basement is brick vaulted and on the first floor is a fireplace with a four-centred arch and a garderobe chamber.

The west front has a two-light traceries ashlar window which was inserted at a restoration in 1870. Above this is a fifteenth-century stone plaque with a shield of arms (2): Holme impaling Wastney. Arms of Paull Holme are: Barry of six pieces, or and azure on a canton a chaplet, gules, studded with four cinquefoils of the first. Arms of Wastney are: Sable, a lion rampant. There are roses in the corner of the stone, indicating perhaps that the building was erected in the reign of Henry VII (4).

Jonathan Such, Samuel and Margaret Such were brickmakers at Paull between 1825 and the 1850s but I do not know of any earlier records of brickmaking on the site. The old kilns that are derelict near Holme Hill only date to 1952 when a retired sea captain started a brickyard which failed shortly afterwards.

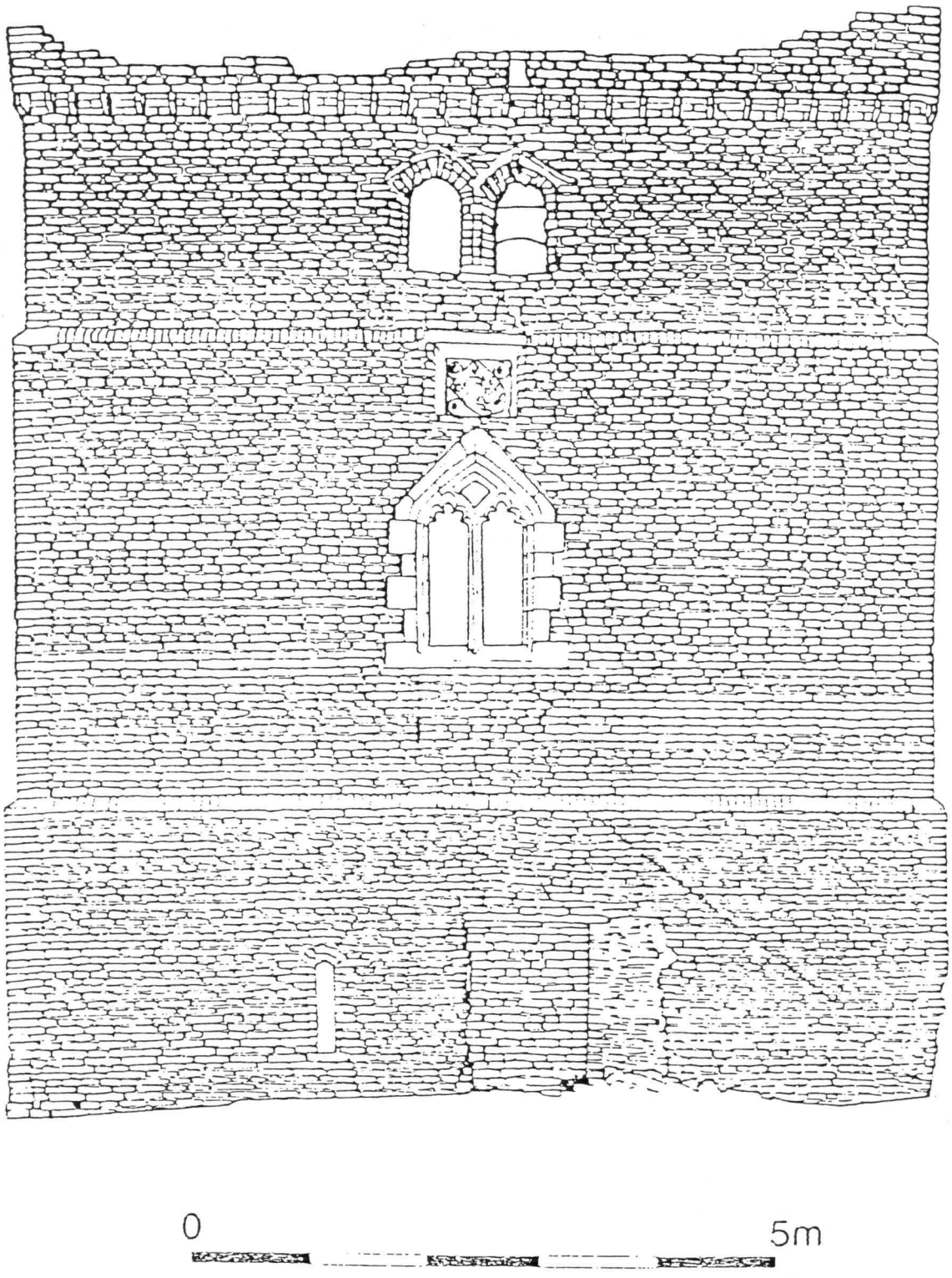


Fig. 1 Paull Holme Tower (2).

Thus we may say that clay was on hand to make the bricks for the tower but no evidence exists of them being made on site. We know bricks were being made in both Hull and Beverley in the fifteenth century, as they were in the nineteenth century, so perhaps water transport was used to take them to Paull (5, 5a).

In 1990 I was in touch with Simon Taylor who had recently acquired the tower and was hopefull of restoring it, The Royal Commission on Historical Monuments for England consider this to be a "very important" building and it is a Grad I listed building. Mr Taylor has spent the last six years in a vain attempt to obtain a grant from English Heritage to fund the work. The first job to be done is to clean the vegetation off and restore the pointing to prevent further deterioration. The second would be to restore the building. English Heritage has suggested to Mr Taylor that he obtains charitable status and then apply for a grant from the National Lottery (6).

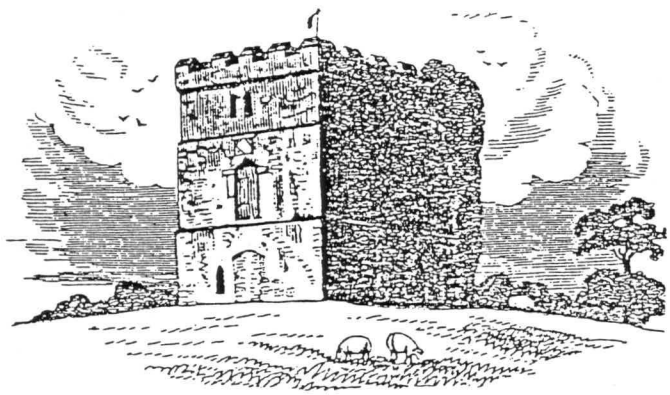


Fig. 2 Paull Holme Tower

I have suggested to him that this could be a project for the Time Team TV programme. They could unearth the foundations of the H-shaped manor house, find the base of the south tower and maybe locate Paull Holme chapel. This is recorded in wills of 1438 and 1503 and reported as dilapidated in the reign of Queen Anne. They could restore communication by beacons with Thornton Abbey, Lincolnshire, and may even find the site of a medieval brickworks used to make the bricks for the tower site. Legend has it that a terrified bull ran up the stairs of the tower and jumped off the roof. The Time Team would enjoy teaching the children of Paull not only that "the cow jumped over the moon" but that the bull jumped over the roof (7). All offers of sponsorship are welcome. (8)

NOTES

1. Walter White Month in Yorkshire, (London, 1858), p. 9.
2. Nikolaus Pevsner and David Neave, The Buildings of England: Yorkshire: York and the East Riding, (Harmondsworth: Penguin Books, 2nd edition, 1995), pp. 645-647.
3. Barbara English, The Lords of Holderness 1086-1260, (Oxford: O.U.P., 1979), pp. 88, 187-188, 203-204.
4. G. Poulson, History of Holderness, (Hull: R. Brown, 1840), Volume 2 pp. 492-493.

5. 6 inch O.S. map 1850 sheet 241; White's Directory for 1840, 1846, 1851; Melville Directory for 1835; Parish Registers, 1835.

5a. T.P. Smith, The Medieval Brickmaking Industry in England 1400-1450, (Oxford: BAR British Series 138, 1985), pp.27 with fig.6, 58-59, 60-64. (editor).

6. Correspondence between Mr Simon Taylor, Cherry Cob, Sonds Burstwick, AnnLos and Brick Development Association.

7. Arthur Mee, The King's England: Yorkshire East Riding with York (London: Hodder and Stoughton, 1943), p. 210.

8. Note completed 27 February 1996, in response to query in BBS Information, 66, October 1995, p.19.

Elizabethan Brick: A Review

Zillah Dovey, An Elizabethan Progress The Queen's Journey into East Anglia, 1578
Stroud: Alan Sutton Publishing Limited, 1996
xiv + 169 pp., 48 illustrations
Cloth bound ISBN 0 7509 1040 2
price £18-99

Lucy Gent, editor, Albion's Classicism The Visual Arts in England, 1550-1660
New Haven CT and London: Yale University Press, 1995
viii + 470 pp., 200 illustrations
Cloth bound ISBN 0 300 06381 4
price £45-00

Of the making of books there is no end. By happy chance these two arrived on my desk on the same day. Dovey provides an illuminating account of the court in progress, the work which went into such a journey and some indication of the capacity of the largest houses of a swathe of East Anglia to cope with the sudden influx of people the progress of 1578 entailed. In contrast the volume edited by Gent is proceedings of a conference held in November 1993: publication in September 1995 is commendable.

The two works dovetail quite neatly from the point of view of the student of brick in Elizabethan England. It was a world of private affluence and, to some extent, public squalor. Affluence in the brick houses and their furnishings, some especially created for the visit like the Kimberley throne, now in the Burrell Collection, Glasgow (illustrated, Dovey page 96). And squalor in the meagre state of the roads. Elizabeth I was an expert horsewoman; she permitted herself to be shown riding side-saddle on the Great Seal of England in 1584 (Dovey, frontispiece)

Dovey comments on the fewness of large houses in Suffolk and Norfolk. At the medium-sized houses, even as important a member of the court as Robert Dudley, Earl of Leicester, had to accommodated elsewhere: at Kedington, Suffolk (19 hearths and at the Norfolk houses at Bracon Ash (19 hearths) and Kimberley Old Hall (number of hearths not known; house demolished 1659). At Melford Hall, Long Melford, Suffolk (49 hearths), Wood Rising Hall, Norfolk (37 hearths), and Hengrave Hall, Suffolk (51 hearths) there was more room. All of these were houses less than twenty-five years old; of the former generation was the moth-balled Kenninghall Palace, Norfolk, which in 1571 was recorded as possessing forty rooms. This

house, first occupied in 1526, was a major country seat of the Duke of Norfolk. Of it one small range survives as a farmhouse. When I last visited the site, in I think 1979, there was still a shoulder high crag of brick in the hedge two fields distant from the present structure.

Even less survives from Hawstead, Suffolk, (35 hearths) a house rebuilt by its owner, Sir William Drury, in the latest fashion with a loggia. Two of the essays in the volume edited by Gent refer to Hawstead. Sir William's portrait is now in the Yale Center for British Art, the Paul Mellon Collection. Painted in 1587 by Daniel van den Queechorne, it reflects one outcome of the politics which exercised the minds of the council as they met almost daily on the 1578 progress. Ellen Chirlstein includes a portrait of Robert Dudley as Governor General of the Netherlands in the illustrations to her paper 'Emblem and Reckless Presence: The Drury Portrait at Yale' Sir John Cullum's comment on the loggia at Hawstead concludes 'The Loggia in Tudor and Early Stuart England: The Adaptation and Function of Classical Form' by Paula Henderson. It shows why the device of an open arcade had become unpopular in the eighteenth century. But in Elizabeth's England, every self-respecting great house had at least one loggia.

And every parish church which sought to protest its loyalty to the Elizabethan religous settlement was bedecked in the chancel arch with the royal arms. One of the few piece of material evidence missed bv Dovey is the 1578 royal arms, now in the north aisle at St Mary's, Kenninghall, Unlike the even more powerful set at Tivetshall St Margaret, also Norfolk, these do not display the Ten Commandments and a screed on the donors: Philip Howard, Earl of Surrey, had no need of such advertisment but his religious connections were hardly orthodox. The latter is a point vividly made by Dovey who shows how much the old faith persisted in a county one might think of as puritan, another preoccupation of the council.

Dovey has thirteen illustrations of buildings, with Hawstead represented by the Hercules statue dated to 1578. Breckles Hall, home to Francis Wodehouse, was used for dinner on the way between Wood Rising Hall and Thetford: Dovey (page 100) shows the well-constructed brick arch serving as the gateway leading to the porch of this E-plan house. Use by Elizabeth in 1578, incidentially, means that the accepted date for the house, which is 1583, may be too late. But the date refers to a chimney piece in a panelled room on the first floor, perhaps the final act of decorating the new house. This in itself is an interesting sidelight on the time even a modest house like this took to build, decorate and furnish. Of particular interest in the illustrations are prints of Kirtling Tower, Cambs., c. 1800, and Horeham Hall, Essex, in 1831 (respectively Dovey pages 115 and 126), both of which are houses which would repay further study.

DAVID H. KENNETT

THE SUPPLY OF BRICKS TO COUGHTON COURT, WARWICKSHIRE, IN 1663-66

Nicholas J. Moore

Coughton Court is a mainly Tudor house built on the site of a moated medieval one, and then altered in several subsequent phases. One of these was in the early 1660s, when it was enlarged for Sir Francis Throckmorton (1641-1680) by a range facing south on to the parish church. It is built of brickwork of modest quality, laid in irregular Flemish bond, with stone windows and other dressings; its west elevation was rendered c.1780 and the east side has been refaced, but the south front survives much as built (having had render added and removed). During the author's research into the house's development for the National Trust, it became apparent that an account book kept during the building operations by the agent, Francis Reeve, contained information worth publishing on the manufacture and supply of the bricks (1).

The accounts open on 7 February 1663 and close on 3 February 1666. The book includes extensive references to repairing the house following Civil War damage, but a great deal of that was to roof-leads and window-lights, and it seems certain that at least most of the bricks went into the new work. There was a brickmaker on site for two seasons, John Oadnell, but there are also interesting references to several other local sources of bricks (and tiles) for the work.

Reeve's entries are weekly summaries and are wonderfully detailed in some respects but sadly uninformative or confusing in others; nevertheless they throw a certain light on the way in which such a building project was undertaken, the brick aspects of which may be abstracted as follows:

John Oadnell, the resident brickmaker, is introduced on 23 January 1664, when the new work seems to have been well advanced: he was given "in earnest when I conditioned with him about the making of one hundred thousand of Clamp bricke at 4s: 8d: a thousand (£)00 01 00". "Gave to him more upon condition his Mould should be in size tenn Inches and a half in length, and five Inches and a quarter in depth: 00 06 00" (the bricks used measure 9 by $4\frac{3}{4}$ by 2 inches). "Payed his Chardges for his Bed and Dyet, lying two nights at George Hopkins, before we could find the Clay to worke on 00 02 06". On 13 February he was paid £2 on account.

On 23 April he received the first of his weekly £1 payments on account "according to his bargain", "he to discount when he delivers the brick out of the Clamp by a 1000: on a heap". These regular payments continued until mid-July (after which he should have been paid the balance owed to him)Q

On 30 April 1664 were bought "15 thrave of straw for the Brick-worke 15s."; a second such entry, sixteen months later, was for 14 thrave "for the Clampe". From 7 May until 29 July quantities of coal were bought weekly, undoubtedly for Oadnell. Then on 24 September comes the first reference to the carriage of clamp bricks - which may not be very indicative as the second entry (for $2\frac{1}{2}$ days carriage) occurs on 26 November.

Oadnell is evidently starting a new contract on 19 November, when he is paid "for casting of his Clay to make Brick to build the Parlour 01 10 00"; on 15 April 1665 he receives "in full of digging of his Clay, which by contract he was to have Forty Shillings 00 10 00". Another payment on 22 April "towards the making of the Bricke for the Parlour" was for 15s. and the same week the payments (to five individuals at Hazelar and "ffoxIndiate") start again for

"cole for the Clamp". Oadnell's weekly payments of £1 or 15s. on account resume on 29 April, continue until 12 August, and he was paid the balance owing on 74000 clamp brick on 9 September. Early in May "8 cordes to make Scales to weigh Coale" were bought, together with a "Tubbe", two "Basketts" and a "payle" "for the Clamp". The carriage of clamp brick starts being paid again on 15 July.

Entries for the bricklaying start on 20 August 1664 with one John Smith Bricklayer; then a brace of bricklayers start in May 1665, but it is not possible to identify them by name. They were obtained by sending a messenger to Worcester (costing 2s.) to Mr Cockes, and they received payments (6s. together) the same week. One John Hollis was also paid once as a bricklayer, but "at his usual rate", and he also plastered walls.

Then three months before the end of work on the house there is a payment to a new brickmaker: "gave to Richard Maunsell the Hanys man in Earnest to make 150000: of Clamp Bricke at 5s. a 1000 (£)00 01 00". He was also paid as "the Clampman for the digging of his Clay", 30s on 2 December. Presumably he was to supply materials for another job not considered to be part of repairing the house, the accounts ending with an elaborate and very final cash reconciliation in February.

These bricks could have been used to build garden walls which have not survived (work in the 1780s included references to salvaging bricks from an orchard wall). It is tempting to suggest that they went into building the southern churchyard wall, the church standing adjacent to the house. The bricks are remarkably crude and are probably seventeenth-century clamp-bricks, but whether a Roman Catholic baronet would have done this for his neighbouring Protestant church is another matter.

Running like a sub-plot throughout the accounts, even until after the scaffolding has been struck and the house painter paid off, is the continual supply of generally moderate but rather variable numbers of bricks and tiles. These number from a few hundred bricks or tiles to four to five thousand, even one consignment of 22700 bricks a month before the account ends. In addition to bricks and tiles, bought by the hundred or thousand, there are many entries for crests and gutters bought by the dozen from three makers.

Edward Vize of Spernall, one a mile to the north of Coughton, supplied bricks, tiles, gutters and crests, also "quarries" on one occasion; by August 1665 the supplier is named as Joseph Vise. Robert Bibb of Redditch, six miles away, supplied the same range of goods. The "Tileman of Newnham" supplied tiles, gutters and crests and, although there is no record of brick deliveries, a man was sent to "Newnham Brick kiln about bricke" in 1665 (no Newnham within striking distance of Croughton has been identified).

The prices at which they sold their goods was not identical so presumably there was a difference in quality. Edward Vize's bricks cost £1 per thousand but Joseph Vise's 16s.; Robert Bibb's Redditch bricks at first cost 16s 8d but latterly 15s., with the exception of 600 early on sold at 7d a hundred (or 6s 10d per thousand; presumably they were inferior but could be used internally). What are listed simply as tiles made by the two Vises cost 16s 8d per thousnd but Redditch tiles only 11s 8d.

Gutter and crest tiles both cost two shillings a dozen, but surprisingly different numbers of each were used: 205 dozen gutters were bought against 40 dozen crests. Since the roof is (and was) richly gabled, this imbalance suggests that the gutter tiles were also used for some purpose other than roof gutters.

In additon, two evidently small amounts of "Rubbing Bricke" were bought from Worcester (about 18 miles away) in July and September 1665, Paul Horton being paid three shillings for one horse load, while the second cost only sixpence. It is not clear whether this was jst for the carriage or the bricks as well. They were evidently needed for some special purpose, at about the time when the stone windows were being installed, though they are no longer in evidence.

NOTES

1. Francis Reeve's account book is lodged at Warwick County Record Office (ref CR 1998, Large Carved Box, item 40). The author is grateful to Mrs Clare Throckmorton of Coughton Court for permission to publish this information from it.

Brickmaking Gazetteers: Work in Progress

In response to my request for information about brickmaking gazetters other than those listed in the initial note in BBS Information 68 (July 1966), members have sent me much information on several counties. As the review article has been delayed and to give members further time to respond, I am including a note on the information received about a variety of counties.

Two members in Essex have told me of work in progress. Patricia Ryan of Danbury, near Chelmsford, is in the process of compiling a gazetteer of Essex brickmaking sites which she plans to publish by the end of 1997. Adrian Corder-Birch is continuing to compile a gazetteer of brickmaking site for the county of Essex on similar lines to those for Sussex and Bedfordshire: he likes their format. Essex is deemed to include the five London Boroughs which were in the historic county of Essex. Adrian Corder-Birch would welcome information about sites in Essex, particularly brickmaking sites which are not recorded in directories.

Arthur A. Wickens of Goring-by-Sea near Worthing kindly sent me a copy of an article in Proceedings of the Hampshire Field Club for 1971: 'A Gazetteer of Brick and Tile Works in Hampshire' by W.C.F. White. Hampshire can thus be added to counties for which a gazetteer is available.

Work in Kent, particularly in the Sittingbourne area, on a survey of brickyards there was also reported to me by Mr. Wickens. David Cuffley of Dartford maintains a Brickmakers Index with an extensive database. On 2 November 1996 he is showing this at the London Borough of Bexley Local History Centre Family History Day with a display showing all the brickmakers in that borough.

Material from directories for Lincolnshire in 1850 and 1856 was extracted by David H. Kennett in about 1975 and an article was written for the now moribund BBS North Midlands Region Bulletin. Two maps, one for each year surfaced in the unpublished drawings collection (a large item) when goods and chattels were packed up in Great Yarmouth in 1992/93. They are kept in reserve, pending reduction, for a possible article in a future issue of BBS Information.

In the later 1970s, exact dates not recalled, David H. Kennett began extracting information on brickmakers in early Victorian Norfolk from various directories. This has never been properly followed up.

It is well-known that the late C.H. Blowers compiled an extensive manuscript on Suffolk brickmaking which Graeme J. Perry is completing with a view to publication. The map of Suffolk brickmaking in Historical Atlas of Suffolk was based on a gazetteer compiled by C.J. Pankhurst of Ipswich. There is a published gazetteer as a supplement to Suffolk Industrial Archaeology Society Newsletter in 1988. The published map showed brickworks in 1885 but Historical Atlas of Suffolk is now out of print; a new edition may be published in 1997.

My thanks are due to all who have informed me of work done, work in progress, and even of work abandoned(?). It will make writing the wider review that much more complete.

If other members have material about brickmaking gazetteers, I would welcome further information.

DAVID H. KENNETT

Brick for a Day

In Spring and Summer 1996, the British Brick Society has been active in visits to brickworks at Alne, North Yorkshire, and Kempston, Bedfordshire, combined respectively with walks round York and Bedford, the Annual General Meeting at the Weald and Downland Museum, Singleton, Sussex, and an afternnon visit to Eton College.

Reports on the two last-named will be included in BBS Information 70, February 1997. Included herein is a report on a lecture by our chairman, T.P. Smith, to the British Archaeological Association.

TUDOR BRICKWORK

In 1995-96, the British Archaeological Association resumed the practice of including a brick subject in its lecture series. On 6 March 1996, the chairman of the British Brick Society, Terence Paul Smith, gave a paper entitled 'Tudor Brickwork: problems and controversies'.

Building in brick was a major feature of the Tudor Age (1485-1603). Relative to the Tudor inflation, brick costs tended not to rise. During the sixteenth century brick thus became relatively cheaper as the reigns of Henry VIII and his three children progressed. William Harrison made the observation about the increased use of brick in the 1560s, although his work was not published until 1577 and Italian visitors say very much the same thing. Mr Smith instanced Alessandro Magno, and his remarks about brick nogging in London; Essex could also be cited for this use ab initio.

The use of brick has always been about emphasising personal prestige: the buildings are of some considerable size and the builders men of substance. From fifteenth-century beginnings in East Anglia, Essex, the Thames Valley, and Lincolnshire, almost every county in England and some in Wales had examples of brick building by 1603.

But Kent took slowly to brick. Mr Smith mentioned Smallhythe church, possibly by a Dutch craftsman, and the Roper gateway in Canterbury as examples of 1516-17 and the 1550s respectively. By the latter date, it is possible to cite Plaish Hall, Upton Hall at Upton Cresset, Belwardine Hall, and the demolished Tong Castle, all in Shropshire; and Pillaton Hall, Beaudesert, Chillington Hall, and St John's Hospital, Lichfield, all Staffordshire.

These counties are beyond the stone belt of Oxfordshire, Northamptonshire, east Leicestershire with Rutland, Lincolnshire, and Derbyshire. It is from these that the majority of the well-known "prodigy houses" of the reign of Elizabeth I have survived leading to the hypothesis that "brick is in eclipse" between 1550 and 1590. Survival of Elizabethan brick houses has not at the "prodigy house" level been other than minimal. Mr Smith noted a magnificent seven: Theobalds, demolished in 1651, but built by a man, Lord Burghley who also built a stone house at Burghley, Northants.; Wimbledon, Surrey, for Burghley's son; Toddington, Beds., for Lord Cheyney; Sissinghurst, Kent, of which a gatetower survives; Cobham Hall, Kent; and Oxnead Hall, Norfolk, from which one minor wing is extant; together with Sir Thomas Smith's surviving but little-known Hill Hall, Theydon Mount, Essex.

Allied to the thesis of "eclipse" has been a thesis of declining standards in craftsmanship. Mr Smith noted the continuance of barrel vaults in brick newel stairs from before the fifteenth century through to the end of Elizabeth's reign and that the simpler radial method of erecting such a stair was used contemporaneously. He also emphasised the irrelevance of whether or nor a particular stair has a brick-built handhold.

The paper conculded with an examination of the use of diaper, both as deliberately over-fired brick and involving paint, the latter not always surviving. Second Court, St John's College, Cambridge (1598-1602) was mentioned as a prime example.

Members of the British Brick Society who contributed to the discussion included David H. Kennett and Nicholas J. Moore.

DAVID H. KENNETT

KEMPSTON BRICK AND BEDFORD

On a cold Saturday morning at the end of March when according to the proverb, the month should be like a lamb, approaching fifty members and guests met at the Kempston Brickworks of Hanson Brick Ltd.

The group was soon divided into two and then guided through the brickmaking processes of this yard which was opened in 1987. From the winning of the clay, its transportation to the plant for its various stages towards extrusion and its cutting by wires into the individual bricks, was all explained. The next building saw the green bricks being stacked into the firing pattern, prior to their setting in the kiln. The group then saw the kiln which consisted of thirty-two chambers. One of these was being repaired, and it was interesting to see the old "Bedford Arches" being replaced by semi-circular arches. Finally the top of the kiln was ascended to see the arch construction from that aspect, and to glimpse down into one of the kiln chambers being fired. The last location gave the benefit of warming everyone's feet!

The two groups eventually met together where thanks for an informative visit were extended to Martin Brothridge and Bob Payne, our guides. Everyone was surprised that a million bricks a week were produced at the works by just twelve men, including two people providing the clay, two more to operate the extrusion plant and six to stack the bricks as they arrived on the conveyor belt from being cut after leaving the extruder.

Following individual arrangements for lunch, everyone relocated to County Hall, Bedford, for the afternoon session. Here David Kennett assisted by Terence Smith led the group round the quieter streets adjacent to the bustle of the main shopping areas. These streets produced a range of brick buildings which were described as each identified building came into view. Much amusement was caused when one such building was not found, as it had been demolished, leaving a large gap in the street scape. One of the pleasures of these visits is the variety of buildings and locations in between those brick buildings being described. Thus the group enjoyed a riverside walk, crossing an elegant stone bridge, seeing a fine ashlar-faced hotel and a Saxon church tower. The site of an infilled lime pit, fragmentary earthworks from Bedford Castle, the statue of John Bunyan, and the site of his dwelling, marked by a blue plaque, were also seen.

Thus was concluded an interesting visit to Bedfordshire and another successful event for the British Brick Society. Our thanks are due to David Kennett and Terence Smith for being guides in Bedford and to Michael Hammett for making arrangements to visit the brickworks.

ROGER KENNELL

YORK HANDMADE BRICK CO. LTD, ALNE

The weather was cool and windy but thankfully dry on Saturday 27 April 1996 for our visit to York Handmade Brick Company in the Vale of York. The directions and maps supplied Michael Hammett were so clear that everyone arrived in good time for the start.

It was such a well-attended visit that members formed two groups, each with a guide from the company. Our group was taken first to see the clay pit. We peered down from the rim to see the digger scooping up the clay and loading it into lorries for its short journey to the brickworks. We then returned to the works to see the clay where it had been dumped ready for the brickmaking process. Here some of us were taken back to childhood days as we crumpled lumps of clay in our hands. It was a rare treat to handle the raw material as usually we concentrate so much on the finished product.

Our guide led us through the brickmaking process, explaining the details in simple terms much appreciated by those with non-technical minds, and he patiently answered our many questions.

Although unfortunate for the company and exasperating for the workers, the regular breakdown of the production line gave us more opportunities to ask our guide still more questions in the relative quiet.

Quite a long time was spent inspecting the kilns and the technically knowledgeable raised and discussed many interesting points about capacity, throughput and fuel. In one of the kilns I was surprised to see a brick from the Normanton Brick Company, a brickworks in my home area. I was pleased to see the link between the two companies: York Handmade makes many of the specials requested of Normanton.

Some of use were mesmerised watching two workers loading the bricks on to barrows, pushing them 10-12 metres and stacking them in the kiln ready for firing. It was a vivid illustration of just how labour intensive traditional brickmaking is, and in some ways it is reassuring to know that this part of the process is due to be mechanised in the near future.

The two groups met up at this point and the two guides answered yet more questions about the company and its processes. The tour ended in a yard stacked with the company's products. These range from plain bricks in special sizes and regular sizes with textured finishes to decorative bricks, tiles and panels which could be used for the interior or exterior of many buildings.

After a generous invitation from David Armitage to select souvenirs some members had difficult decisions to make over what could be carried and what had to be left behind.

This was an enjoyable and informative visit and I would like to thank our guides, David Armitage and Steve Pittham, for their patience and good humour while imparting so much information about the company and brickmaking in general. It was good to see so many familiar faces, and also to meet some new members and members' partners. Many members collections will be the richer since the visit.

Thanks are due also to David Kennett who saw an advertisment in Perspectives on Architecture and made the arrangements with David Armitage to enable the visit to take place.

JACQUELINE RYDER

YORK

Sometime in the summer of 1995 a small boy with a vague interest in architecture went looking for the burger bar; the converted cinema turned out to be a furniture shop: so was devised the idea of visiting non-tourist York on the afternoon of the society's Northern Spring Meeting.

David Kennett initially recruited Lawrence Watson to help and later Michael Mandefield who ably did much of the spadework in York itself including getting permission to go to the base of the old electricity works chimney, a splendid octagonal brick structure with a delicate widening of the top, all in brick. We saw how many different shades of brick were used in its construction. Also industrial is the multi-storey Leethams Warehouse of 1895 and the much more recent brickwork of the York Evening Post buildings.

We saw the old cinema on Fossgate with its sculptured terracotta overmantle to the broad entrance. Opened in 1911, following the Cinematograph Act of 1909, and designed by William Whincup, a York architect. The Electric remained a cinema until 1957. At the end of the tour a small group went through York to see Harry Weedon's Odeon on Blossom Street: a contrast in size and use of brick materials.

In between the party saw the brick tower of St Margaret's church, off Walmgate: built in 1684 to replace one which had collapsed. And a whole range of ecclesiastical buildings were seen on St Saviourgate: the Central Methodist Church with its tetrastyle Ionic portico of 1839 and the Greek cross plan of the Unitarian (originally Presbyterian) Chapel of 1692.

It was an intensive afternoon. Walking through Micklegate, almost deserted in late afternoon, but with more good brick buildings, it struck me how much there is to what was once England's second city and how much of York is brick. Another day or half-day might usefully be constructed around this area, taking in also more of Walter Brierley's excellent brick schools for the York School Board.

We saw Brierley's school on Scarcroft Road and here, as elsewhere, we were excellently guided by Michael Mandefield whose local knowledge proved invaluable. The society's thanks are most heartfelt.

H.H. WILLOUGHBY

1997 IN PROSPECT

Plans and active preparation are already in hand for the society's programme for 1997:

Saturday 12 April 1997	Northern Spring Meeting Liverpool guide: David H. Kennett
Saturday 17 May 1997	Spring Meeting Birmingham guide: Michael Troughton
Saturday 14 June 1997	Annual General Meeting Avoncroft Museum of Building Bromsgrove, Worcestershire
Saturday in September 1997 (date to be announced)	Autumn Meeting Hatfield, Hertfordshire including Hatfield House guide: T.P. Smith

Full details of the Northern Spring Meeting and the Spring Meeting will be included with the mailing of BBS Information 70 in February 1997.

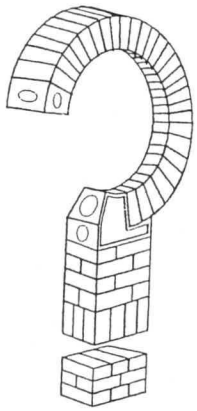
The British Brick Society is always looking for new ideas for future meetings. Suggestions please to either Michael Hammett or David H. Kennett.

Members whose main interest is brick architecture may be interested in an exhibition which will have just opened when they receive this issue of BBS Information:

Friday 25 October 1996 to Sunday 2 February 1997	Charles Reilly and the Liverpool School of Architecture 1904 - 1933 at the Walker Art Gallery, William Brown Street, Liverpool

Charles Reilly's own buildings for the University of Liverpool are brick: the original Guild of Students building of 1913 with its two very different fronts and the extension behind the long northern range of Abercromby Square for the Liverpool School of Architecture and Building Engineering in 1933. Both the Guild of Students building and his work at Wavertree parish church reflect Reilly's fascination with the Boston/New York adaptation of French Beaux-Arts classicism.

Brick Queries



From time to time the British Brick Society receives requests for information about bricks, brick buildings, brickmakers, and other matters to do with bricks. Some of these raise questions for which no obvious source of information is readily available.

These and answers, or replies, are printed in issues of BBS Information as space is available. Single queries are kept so that at least a page can be presented in any one issue of the newsletter.

DHK

DOUBLE STAMPED BRICKS

The bricks came from a demolished building at West Wemyss, Methil, Fife, Scotland and have been stamped on two different faces.

Dimensions: 9 in by 4½ in by 3½ in (approx)
Stamped: Face 1: LOCHHEAD
DUNFERMLINE
Face 2: BOURTREEHILL
KILMARNOCK

The survey of Scottish Brickmakers gives no indication of a common ownership.

None of the various people to whom I have spoken has ever seen any examples of double stamped bricks.

The building is thought to have been Victorian but no one is sure of quite when it was erected.

G.G. PEARSON
The Wemyss Brick Company Ltd
Wemyss Brickworks
Methil
Fife
Scotland KY8 3QQ

NOTE

Space available did not permit inclusion of interesting queries concerning

1. 2 inch Flettons, Yellow Flettons, and frog marks on Flettons from Mr B.L. Hurst.
2. A frog in the shape of a snail from Mr Stan Smith
3. Terracottas, including a goldhawk finial, from houses on Goldhawk Road, London, from Ms Shirley Seaton

It is intended to include all of these, with a response on malt kiln bricks, in BBS Information 70, February 1997.

DAVID H. KENNETT