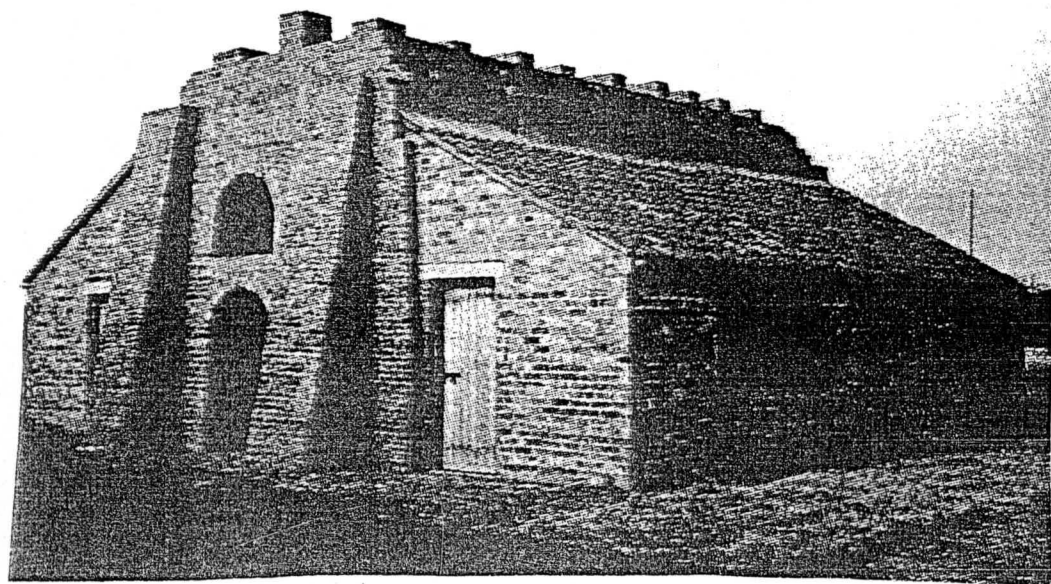


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Cover Illustration

Baumber brick kiln, Lincolnshire.

One of the many sites open on Saturday 11 September 1999, the national Heritage Open Day.

Editorial: The Old Brickyard

Every time the Editor of *BBS Information* travels into Stratford-upon-Avon he passes 'The Brickyard' at Preston-on-Stour, Warwks. In September 1998, he had business in Redditch, Worcs.; the bus route passes a sign for 'Brickyard Lane Industrial Estate' approached by a road with new houses, Kiln Close, on the northern side of Studley, Warwks.

Connecting these with the brickworks at Burgh Castle, seen at the end of the society's 1990 Spring Meeting, near where he used to live on the outer edge of residential Great Yarmouth, Norfolk, thoughts occurred as to what happens to old brickyards after the business ceases.

Some brickyards end in the middle of kiln loading. Such is well documented for the estate brick kiln at Blickling, Norfolk. An Order in Council of 5 September 1939 forbade the burning of open brick kilns, open pottery kilns and other fired kilns as a precaution against the fires being used as a beacon to enemy aircraft. The two-thirds filled kiln at Blickling with its load of green bricks remained as unfinished business when the Second World War began and no one returned to complete the job in 1945.

Some brickyards simply remain as monuments to the endeavours of former generations. The remains at Burgh Castle, south of the Roman Saxon Shore fort, are such. Buildings and even machinery lie abandoned. Similarly, at Gisleham, south of Lowestoft, Suffolk, the clay pit and the kilns remain undisturbed. Attempts were at one stage in hand to preserve the site in preparation as a museum of brick making but this seems to have come to nothing.

Often it is the kiln which remains. Members saw the extensive remains of the kiln at Somerleyton during the Spring Meeting in 1990. Another kiln of which much remains is that especially built at the summit of the Oxford Canal at Fenny Compton, Warwks., to produce the bricks necessary for the tunnel which took the canal through the limestone escarpment. The intermittent down draught kiln was originally active between 1838 and 1840 for the building of the tunnel; it was finally closed in April 1917. The tunnel has been demolished and the canal is now open to the sky beside the Leamington Spa to Banbury railway line.

Some kilns are turned into museums. Among the most successful is Bursledon, Hants.

Other brickyard sites find new uses: the clay pit at Colwich, Staffs., has become a nature reserve. The two brickyards with which this editorial opened both have industrial uses. The Studley site has become a place of light industry and warehousing as well as the relatively up-market housing previously mentioned.

The Preston Turn brickyard offers a range of rural industries different from that once practised there. The brickyard has long ceased to function. The clay pit appears to have been filled and cannot easily be discerned. The site is now a centre for timber products, boasting among the small businesses situated there a tree surgeon, a sawmill which also purveys firewood bundles, a furniture maker, a wood turner, and a maker of woodworking tools. More than one of the businesses uses former drying sheds: wood needs to be seasoned before use. Hacks have open sides allowing in the air.

Another survival at Preston Turn is the brickmaker's house, built of bricks from the site and pre-dating any other known building using the bricks. These bricks have a much rougher finish than those used in the estate work described subsequently.

The Preston Turn brickyard formerly served the needs of Alscot Park, the outer wall of whose grounds is immediately to the north of the road beside the northern boundary of the site. Apart from that wall, the stables of the house incorporate its products. There are the extensive

estate villages of the Roberts-West family's property: Preston-on-Stour is the earliest, with a school built in 1848 and housing of 1852-55. Several pairs of houses were constructed at Alderminster both in 1858-59 and others in 1869-70; the school was built in 1871. Houses at Wimpstone have date-stones of the 1860s. Among over forty pairs of semi-detached houses no two pairs are exactly the same.

Not far from what was Shipston Workhouse (now used as the British headquarters of Renault Agriculture Ltd), was another brickworks which closed soon after 1918. For a long time, this was field with brick rubble, becoming a haunt of small boys who wished to play their own, rather injurious version of cowboys and indians known as "the battle of the brickhill". Since the late 1980s, the site of the brickyard has become housing, known as Brickhill Close.

In the 1990s, there has been a renewed interest in the cataloguing of brick making sites in English counties. This issue of *BBS Information* records responses to the editor's request for details of work in progress. A number of the articles and a map record what has been done and work in progress.

Many members with interests in ceramic building materials other than brick will know and have used Michael Stratton's book, *The Terracotta Revival Building Innovation and the Image of the Industrial City in Britain and North America*. Even before this was published in 1993, Michael Stratton's work had taken him into other fields, mainly in Industrial Archaeology. Sadly the intellectual journey ended somewhat prematurely and the possibility of a return to his earliest research was not possible. Michael Stratton died of cancer at the comparatively young age of forty-five earlier this year.

Several members have been sufficiently kind to write to congratulate the Editor on the last issue of *British Brick Society Information* which was an issue devoted to 'Brick in Churches'. At some point in the future a further issue of *BBS Information* will be devoted to the use of brick in ecclesiastical buildings of brick. This probably will not happen until 2002 or 2003 but members beginning examination of a brick church might bear publication in mind. Indeed, one article already exists in embryo and a long article which was not used will be included in an issue of *BBS Information* in 2000.

Other uses of brick also claim attention. In 2001, it is hoped that *BBS Information* 83, June 2001, will be devoted to 'Bricks and Canals'. We have been promised an article on the Fenny Compton, Warwickshire, brickworks of the Oxford Canal, mentioned earlier in this 'Editorial' and we hope to have a piece on the importance of canal maps for the study of brickworks. Articles on other aspects of bricks and canals would be welcome, particularly something on the carriage of bricks as a cargo on canal boats.

The major part of this editorial was originally composed in the week after the 'Heritage Weekend' of 12-13 September 1998 when the writer went to see the canal buildings at Stourport-on-Severn, Worcs., which are not usually open to the public. If, in 1999, members visited any place to which access is rarely granted and would like to write a brief account please submit your article. Looking at the lists of buildings open on either 11 or 12 September 1999, and especially those in the pamphlet on *Lincolnshire Heritage Open Days* recording buildings open in the Bricks Lincolnshire theme, there are some exceptional brick buildings which are open at that time and worth recording.

DAVID H. KENNETT

Editor, *BBS Information*,

Shipston-on-Stour, Warwickshire 8 September 1999

Review Article: The County Gazetteer

David H. Kennett

INTRODUCTION

In the 1990s, there has been a renewed interest in cataloguing the brick making sites of English counties; also a major work was published on brick kilns covering the whole of Scotland. This article records both the published work of the decade and the responses to the editor's request in July 1996 for details of work in progress. A bibliography of the gazetteers known to the writer is appended, together with maps recording two aspects of what has been done, full county gazetteers and independently published county maps, and a third showing work in progress.

The idea of this article is, in an examiner's favourite phrase, to "compare and contrast". It thus focuses on ideas which need definition and constitutes a plea for a common core of data. In pursuit of the latter objective, the individual contents of the major published gazetteers have been tabulated to try to find what is included and what is omitted.

Seven gazetteers have so far been published together with a county listing of brick kilns (*sc.* Suffolk) and one general account of bricks, brickmaking and brick buildings in a county including a brickworks map but with the gazetteer remaining in archive form (*sc.* Oxfordshire). Following the pioneer work on Hampshire by W.C.F. White, published in 1971, and Bedfordshire by Alan Cox, which appeared in 1979, publications followed on Buckinghamshire and Oxfordshire, both in 1980. In 1988, a listing of Suffolk brick kilns was published by Suffolk Industrial Archaeology Society; this was connected with the publication of a county historical atlas. The 1990s publications are: Somerset in 1991, Scotland and Sussex, both in 1993, and a revised edition of the Buckinghamshire gazetteer in 1995. With the delays inherent in the publication of this review article, which was first drafted in early 1997, it is possible to note the publication of an Essex gazetteer in 1999. While a review gazetteer follows this article, for the sake of completeness some information about the Essex gazetteer is included in the review article and Essex was added to Table I.

The decade also saw the continuance of publishing an industrial history gazetteer of Surrey, by local government district, beginning with Elmbridge in 1990, of which full details are given in the bibliography. These gazetteers, of course, include extensive entries on brickmaking. One advantage of the approach is that it relates brickmaking to other extractive industries.

The bibliography notes some local gazetteers: published for part of east Berkshire, north-east Hampshire and part of west London. Typescript gazetteers are available for Burton-on-Trent, Staffs., and Coventry, West Midlands. Maps about brickmaking have been published in county historical atlases for Lincolnshire and Suffolk, as well as in the more general account of bricks, brick buildings and brickmaking in Oxfordshire.

AREA: WHAT CONSTITUTES AN ENGLISH COUNTY

One problem any writer of a county gazetteer has is deciding on the boundaries of the area to be covered. The boundaries of most English counties were established before Domesday Book (1086) and remained stable until the creation of county councils in 1888. There was a later reorganisation of 1931, which removed anomalies such as the pocket of parishes once within the estate of the Bishop of Worcester which were completely surrounded by Warwickshire parishes had remained part of Worcestershire after 1888. The re-drawing of the map in 1888 and later in 1931 involved a tidying process; apart from the London County Council, it did not bring

Published Gazetteers, England

1. Bedfordshire
2. Buckinghamshire
3. Essex
4. Hampshire
5. Somerset
6. Suffolk
7. Surrey
8. Sussex



Fig. 1 English Counties and Scotland for which a county gazetteer has been published.
See nos. 1 and 3 of Bibliography for references.

any new counties into being. Towns and cities with populations over 50,000 were made into unitary authorities, called county boroughs.

The 1888 boundaries, sometimes as modified in 1931, worked well and the boundaries were well-known. The county boundaries adopted by *The Victoria County History* for each county is that of 1888: the series began in 1901. The boundaries adopted by the late Nikolaus Pevsner for *The Buildings of England*, the first editions of which were published between 1951 and 1974 are those of 1931, with county boroughs included within their appropriate historic geographical counties. More recent editions for London have emasculated Middlesex and adopted the Greater London Council boundary for the six volumes covering England's capital city and its environs.

The 1974 re-organisation of local government involved a more wholesale shift of allegiances: Warrington moved to Cheshire from Lancashire and here even the cricket ground of first-class county standard changed allegiance. New counties were created; some like Humberside and Avon are now disbanded. Others failed to achieve local acceptance: those who live in Salford, Wigan or Bolton regard their county as Lancashire not Greater Manchester and inhabitants of Stockport and Altrincham firmly cling to Cheshire as their postal address.

The 1974 local government re-organisation poses problems. If the county council is the sponsor of a gazetteer, as with the Bedfordshire and Buckinghamshire gazetteers, it is to be expected that the boundary will be that of the current local authority area. This means that Eton and Slough are omitted from the Buckinghamshire: these places moved into Berkshire in 1974. Similarly, if the Buckinghamshire gazetteer, now in its second edition, to achieve a third edition under the auspices of Buckinghamshire County Council, there would be reason for omitting the north-east of the historic county as the City and Borough of Milton Keynes became a unitary authority in 1997 and this area has ceased to be part of the administrative county of Buckinghamshire. On the other hand the account of brickmaking in Oxfordshire includes the area which had been in north Berkshire until 1974.

It is incumbent upon authors to state clearly what exactly constitutes the boundaries being used. This is particularly the case at present given the on-going changes to local government. This topic has been given an extended airing because it could lead to an area being omitted. Slough is a good example: it has now become a unitary authority.

INCLUSIONS AND OMISSIONS

Table 1 summarises what six of the gazetteers include and what is omitted in individual gazetteer entries. Using binary code, 1 equals present and 0 means absent.

Entries about individual brickworks have a core of data which is common to all gazetteers: gazetteer number, name of brickworks, location, national grid reference, date operating, and operator. The sites recorded in the Bedfordshire, Buckinghamshire and Sussex gazetteers have further sections in their entries: brick or product, further information and references.

Information about kiln construction and features is given for Bedfordshire, Buckinghamshire, Sussex and Scotland. Kiln details are also given for sites in Scotland.

MAPS

Excepting Buckinghamshire in both editions, each county gazetteer contains a map of brickmaking sites in its area. Not to provide any map is a major omission as not all readers will have a readily available county map. Buckinghamshire is a moderately large county and the villages may not be instantly placed by an outside observer.

These maps cannot be other than location maps, plotting the sites of brickworks. This is the case also for the maps published for Lincolnshire and Oxfordshire; the latter is the modern

	Beds	Bucks	Essex	Scotland	Somerset	Sussex
Year published	1979	1995	1999	1993	1991	1993
Gaz.nos.	1	1	1	1	1	1
Name	1	1	1	1	1	1
Location	1	1	1	0	1	1
NGR	1	1	1	1	1	1
Date	1	1	1	1	1	1
Operator	1	1	1	1	1	1
Brick/ Product	1	1	1	0	0	1
Further Inf.	1	1	1	0	0	1
Geology	0	0	1	0	0	1
Condition	1	1	0	1	0	1
Kiln details	0	0	1	1	0	0
Refs.	1	1	1	0	0	1
County SMR	1	1	0	1	0	0
Archive ref.	0	0	0	0	1	1
Date of visit	0	1	0	1	0	0
County map(s)	1	0	1	1	1	1
Geology map	1	0	0	0	0	1

Table I Inclusions and omissions in published county brickmaking gazetteers.
1 equals Present; 0 equals Absent

Published Brickmaking Maps, England

1. Lincolnshire
2. Oxfordshire
3. Suffolk



Fig. 2 Counties for which a map has been published, without a supporting county gazetteer. For references see no. 5 in the Bibliography appended to this review article.

county which includes what was formerly north-west Berkshire. These maps are not confined to a single year or even decade.

In contrast a map for an individual year has been published for Suffolk in 1885. BBS member Charles J. Pankhurst informs me that 1885 was specifically chosen because it was the year when the county had the maximum number of brickworks. The volume on Essex includes maps showing brickworks in the county in *c.* 1840, *c.* 1896 and *c.* 1920; the number of parishes with a brickworks is declining from the first to the last although the number of brickworks is not statistically different between the beginning and end of Queen Victoria's reign: 116 in *c.* 1840 and 121 in *c.* 1896.

But these maps can only show the brickworks operating in a specific year. In the case of Essex, the specific years are sufficiently far apart to be isolated. They do not demonstrate short-

term change. Recording business change is difficult. Many years ago, maps were prepared of the brickworks sites of Lincolnshire in 1850 and 1856 respectively. Very few villages with a brickworks in the former year retain the operation in the latter and even fewer individual businesses were still operating after six years. Even assuming that the coverage by the makers of trade directories is total and there are no omissions in the sources, both indeed somewhat unlikely, the average length of time between directory compilations is four and a half years. Such is time enough for a brickworks to begin, exhaust the clay source, and close down.

GEOLOGY

The Sussex gazetteer has material about the geology of each site. Like the Bedfordshire gazetteer that for Sussex also has a geological map. The brickworks of Oxfordshire are plotted against a geological map.

The provision of a geological map is a great aid. Work on the houses of Oxfordshire recorded in the Hearth Tax of 1664 suggests the concentration of the brick houses in a specific belt where brick clays are easily dug. Brick houses existing at this date were equivalent in size to the largest stone-built houses in the county.

Work in Progress on Brickmaking Gazetteers

1. Cumbria
2. Essex
3. Hertfordshire
4. Lincolnshire
5. Radnorshire, Wales
6. Suffolk



Fig.3 Work in Progress on brickmaking gazetteers in England and Wales.
For references see text, page 10.

WORK IN PROGRESS

Work in progress has been reported by a number of members of the British Brick Society: on the modern county of Cumbria by Ian Caruana; on Essex by Adrian Corder-Birch (see below p.14) as well as the recently published work by Pat Ryan; on Hertfordshire by Lyle Perrins which is due for publication in 1999; and continuing work on Lincolnshire by David H. Kennett and on Suffolk by Charles J. Pankhurst. It is also well-known that the late C.H. Blowers, a founder member of the British Brick Society, compiled an extensive manuscript on brickmaking in Suffolk which Graeme J. Parry is completing with a view to publication.

An entry in 'Brick Queries' elsewhere in this issue of *BBS Information* seeks assistance over possible kiln structures in Radnorshire which suggests the beginnings of work on gazetteers in Wales.

WORK ON BRICKMAKING GAZETTEERS: A CONCLUSION

This review article notes work either published or in progress on all or part of every county in south-east England except for Kent. Published are surveys for Bedfordshire, part of Berkshire, Buckinghamshire, Essex, Hampshire, part of Middlesex, Surrey, and Sussex; in progress are surveys for Essex and Hertfordshire. Work done extends to a fringe of counties round the outer area of south-east England: a published map for Oxfordshire; surveys for Suffolk, both published and in progress. Only isolated pieces of published work - a map for Lincolnshire and a survey of Somerset brickworks are the principal English publications - together with work in progress on Cumbria suggest an interest in this type of work from outside south-east England.

One may ask whether the publications reflect the totality of the evidence.

BIBLIOGRAPHY

Books, articles and pamphlets considered in this article are:

1. County Gazetteers

Survey of Bedfordshire Brickmaking A History and Gazetteer

By Alan Cox.

Bedford: Bedfordshire County Council, 1979.

110 pages, 37 illustrations, 4 maps.

Gazetteer of Buckinghamshire Brickyards

By Andrew Pike.

Aylesbury: Buckinghamshire County Museum, 1980 and 1995.

48 pages, many (unnumbered) illustrations. Price £3-95.

Brick in Essex The Clayworking Craftsmen and Gazetteer of Sites

By Pat Ryan

Chelmsford, Essex: Pat Ryan, 1999. Price £15-00, plus £4-00 postage and packing.

viii + 212 pages, coloured frontispiece, 15 figs., 5 maps.

'A Gazetteer of Brick and Tile Works in Hampshire',

By W.C.F. White. *Proceedings of the Hampshire Field Club*, 1971.

Brick Tiles and Fireclay Industries in Scotland

By Graham Douglas and Miles Oglethorpe.

Edinburgh: Royal Commission on the Ancient and Historical Monuments of Scotland, 1993.

95 pages, 36 figures, 3 maps, 39 plates. Price £5-00.

Somerset Brick and Tile Makers A Brief History & Gazetteer

By Brian Murless.

Taunton: Somerset Industrial Archaeological Society, 1991.

26 pages, 14 figs. Price £2-50.

'Brick Kilns in Suffolk'

By Charles J. Pankhurst

Supplement to Suffolk Industrial Archaeology Society, 1988.

Brickmaking in Sussex A History and Gazetteer

By Molly Beswick

Midhurst: Middleton Press, 1993

viii + 242 pages, 47 illustrations. Price £14-95.

2. County Brickmaking survey, without supporting gazetteer

The Clay Industries of Oxfordshire Oxfordshire Brickmakers

By James Bond, Sarah Gosling, John Rhodes.

Woodstock, Oxon.: Oxfordshire Museums Service, 1980

32 pages, 53 illustrations.

3. District Gazetteers - Surrey

A Guide to the Industrial Archaeology of the Borough of Elmbridge,

By R.G.M. Baker. Guildford: Surrey Industrial History Group, 1990

A Guide to the Industrial History of Guildford and its Borough.

By F.A. Havercox. Guildford: Surrey Industrial History Group, 1993.

A Guide to the Industrial History of Mole Valley District.

By Peter Tarplee. Guildford: Surrey Industrial History Group, 1995.

A Guide to the Industrial History of Runnymede.

By J. Mills. Guildford: Surrey Industrial History Group, 1991

A Guide to the Industrial History of Spelthorne.

By J. Mills. Guildford: Surrey Industrial History Group, 1993.

A Guide to the Industrial History of Surrey Heath Borough.

By J. Mills. Guildford: Surrey Industrial History Group, 1995.

A Guide to the Industrial History of Woking and its Borough.

By J. Wakeford. Guildford: Surrey Industrial History Group, 1995.

4. District Gazetteers - other than Surrey

Berkshire: *Brickmaking: a local industry Ascot - Bracknell - Wokingham*

By Michael Dumbleton.

Bracknell: M.J. Dumbleton, 2nd edition, 1990; reprint, 1993.

Hampshire: *A Gazetteer of Brick and Tile Manufacturing Sites in North-East Hampshire*

By A. Wright, 1980.

Middlesex: *The Brickfields of Acton*

By A. & T. Harper-Smith.

Being Acton Past and Present, no 26., 1991.

Staffordshire: *Brickmaking in Burton-on-Trent and District*

By K.L. Neal.

Burton-on-Trent, 1982: photocopy in Burton-on-Trent library.
 Warwickshire/West Midlands: *A history in brick: the story of the Coventry brick industry*
 By W. Hopley.
 Coventry: Coventry and District Archaeological Society, 1980.

5. County Brickmaking maps, without a supporting gazetteer

An Historical Atlas of Lincolnshire

Edited by S. Bennett and N. Burnett

Hull: University of Hull Press, 1993

'Brick and Tile Making' by David Robinson with map, pp. 116-117.

The Clay Industries of Oxfordshire Oxfordshire Brickmakers

By James Bond, Sarah Gosling, John Rhodes

Woodstock: Oxfordshire Museums Service Publication Number 14, 1980

Map of Oxfordshire Brickworks is fig. 32 on p. 22.

Historical Atlas of Suffolk

Edited by D.P. Dymond and E. Martin

Ipswich: Suffolk County Council, 1989.

'The Brickmaking Industry' by Charles Pankhurst, with map, pp.118-119.

BOOK REVIEW

Pat Ryan, *Brick in Essex, The Clayworking Craftsmen and Gazetteer of Sites*

viii + 212 pages, 15 figs., coloured plate frontispiece, 5 maps.

Chelmsford, Essex: Pat Ryan, 1999. ISBN 0-9529039-1-1, price £15-00, plus £4-00 p+p.

Essex is a big county. The bulk of this volume consists of 124 pages of gazetteer, derived from documentary and cartographic sources, with numerous small maps in the gazetteer text. These maps are derived from the Ordnance Survey twenty-five inch maps in their Second Edition of c.1897, based on a revised survey of c.1895-96; some derive from the edition of the six inch maps of approximately the same date. Each entry follows a standard pattern: description of the site, derived from documentary sources, National Grid Reference, possible date of operation with source of that date, operators' names, further information and references. To assemble this amount of data for almost three hundred parishes is a staggering achievement. Mrs Ryan admits:

Faced with the task of visiting nearly eight hundred locations, the author did not attempt a physical examination of all their sites.

To have done so would daunt anyone, let alone a scholar working single-handed and from their own resources rather than having the benefits of a grant-in-aid of research

The documentary sources used begin with field names and go on to encompass wills, land taxes, tithe maps and tithe awards, early editions of the Ordnance Survey large scale maps, and trade directories. After consideration, the material collected from census returns, decennially from 1841 to 1891, has been omitted: probably on grounds of space in the printed book a wise decision but one is curious to know whether there is congruence between where brickmakers resided, if only temporarily, and the presence of a kiln in the parish. In Norfolk, there are closed and open parishes: closed parishes have controlled populations with few incomers. Did brickmakers reside only in 'open' parishes, or were they permitted in 'closed' parishes for the duration of a major building programme?

The preliminary text of fifty pages is divided into seven chapters. The introductory

chapter is preceded (on page viii) by Map 1 showing all Essex parishes with evidence for clayworking crafts. Parish names are omitted from this map. The second chapter covers raw materials and fuel. Chapters three and four look at aspects of brickmaking and include drawings of the principal kiln types; there is brief consideration of excavated kilns in the county. The fifth chapter regards the craftsmen and presents a transcript of a brickmaker's inventory of 1708. Samuel Moody of Danbury was also a farmer but his brickmaking stock included burnt and unburnt bricks and tiles. Interestingly, the largest item on the inventory, valued at nearly one-third of the total was the fuel for the kiln.

Chapter 6, 'The Distribution of Clayworking Sites', has individual remarks on the Roman period, the medieval period, the post-medieval period, the nineteenth century and the twentieth century. It is accompanied by four of the volume's five county maps. The maps are presented on pages 38 and 39 and pages 42 and 43. Map 2 shows medieval clayworkers, a discrete entity. Most of them were potters or tilemakers rather than brickmakers. The text has a valuable note that there is no known site for the making of the bricks of either Faulkbourne Hall or D'Arcy's Tower at Maldon. A tantalising reference notes forty-six tile kilns in Essex which produced sub-standard work in 1595: a list as an appendix would have been useful.

The three remaining maps cover the nineteenth and twentieth centuries; these do present problems in their use. Map 3 records brickworks in *circa* 1840, the period of the tithe surveys, which actually cover work done between 1837 and 1854; Map 4 shows parishes with brickworks *circa* 1896, the period of the Ordnance Survey's second edition of the twenty-five inch map; Map 5 is derived from the new survey for the Ordnance Survey six-inch map of *circa* 1920. But all maps face outwards page landscape on the printed page, so comparing the distribution of brickworks at the beginning and the end of Queen Victoria's reign involves an extremely difficult and neck-cracking exercise. It would have been better to have placed the four period distribution maps facing outwards on successive right-hand pages for ease of use.

The text mentions work on the first edition of the Ordnance Survey six-inch maps done between 1863 and 1880 and a map based on this evidence would have been useful. The maximum number of brickworks is recorded on these: 139 sites as opposed to 116 at the onset of Victoria's reign and 121 at its close. In conjunction with this, there are useful comments on the reliability of trade directories which have far fewer entries than contemporary maps. Only half the sites on the mid Victorian maps appear in the *Post Office Directory of Essex* of 1870; under three-quarters of brickmakers on the 1897 maps are in *Kelly's Directory of Essex* of 1896. This is evidence any future compiler of a county gazetteer should ponder.

The final chapter considers the three brickworks still operating in Essex: the Bulmer Brick and Tile Company near the Suffolk border at Sudbury; W.H. Collier at Marks Tey; and the large works at Great Wakering of the Hanson Brick. It is accompanied by three colour photographs of Bulmer Brick and one of a disused kiln at W.H. Collier; the frontispiece is also of a different redundant kiln at Marks Tey. Introductory material concludes with a glossary which will be a value both to experienced students of brick and those beginning their interest in the subject.

This is a substantial piece of work which it is a pleasure to commend to the members of the British Brick Society.

DAVID H. KENNETT

A FURTHER GAZETTEER OF ESSEX BRICKMAKING

Notwithstanding the recent publication of *Brick in Essex: The Clayworking Craftsmen and Gazetteer of Sites* by Pat Ryan, which includes a gazetteer of many Essex brickmaking sites, another British Brick Society member, Adrian Corder-Birch, is continuing to compile a comprehensive gazetteer of nineteenth- and twentieth-century sites.

He intends to include additional information such as 'brickmarks'; types of kilns; variations in making, drying and firing processes from site to site; where products were used (e.g. on which buildings); and more biographical information. His collection of photographs and documentation of former Essex brickworks and brickmakers will be drawn upon to illustrate his forthcoming publication.

He is particularly keen to record brickmarks and relate brickmarks to sites in view of the decision of the British Brick Society to compile a national register of brickmarks. The Essex brickmarks will conveniently fit into his Essex gazetteer. He feels it important that brickmarks be included in future gazetteers and it is to be hoped that future gazetteers will include brickmarks which have sadly been omitted from previous compilations.

In addition each site is being visited and any surviving remains are being recorded. The Archaeology Section of Essex County Council are very interested in this work. Good progress is being made but any further contributions of information or photographs of Essex brick, tile and pottery works would be appreciated. These can be sent to the undersigned at The Maltings, Little Yeldham, Halstead, Essex CO9 4LE.

ADRIAN CORDER-BIRCH

JUBILEE PLAQUES

In *BBS Information*, 51, December 1990, BBS member Kathleen Clarke drew attention to the terracotta plaques made to celebrate the Diamond Jubilee of Queen Victoria in 1897. Three were noted: in Romsey, Birmingham and Nottingham, and an illustration of the first-named was included.

David H. Kennett reports an additional example on a contemporary building on the south side of Norwich Street, Fakenham, Norfolk; which in September 1998 was occupied by The Children's Society charity shop. The building is three-storeyed with a gable front to the street. The plaque is below the apex of the gable; it is not easy to see.

Martin Hammond writes that the existence of another is mentioned in John and Joyce Cockerill, *Commondale Clay*, 1995, page 20. It is said, but is by no means certain, that it was made by the Commondale Brick and Pipe Company at Commondale, in the Cleveland Hills between Whitby and Guisborough. It belongs to Mr H. Underwood and is on display at Messrs King and Company's premises at Northgate, Darlington. From the photograph it appears identical to all the others seen.

DAVID H. KENNETT,
MARTIN HAMMOND

BRICK IN PRINT

In late 1998 and the early part of 1999, the Editor and the Chairman of the British Brick Society received notice of a number of publications of interest to members of the society. The articles are given in author order.

It is hoped to make this a regular feature of *BBS Information*, with surveys appearing usually twice a year. Members who are involved in publication and members who come across articles of interest are invited to send brief summaries to the Editor.

DAVID H. KENNETT

1. Richard Boston, 'The biggest splash', *Guardian Weekend*, 13 February 1999
The *most*-painted river in the world? The Seine and Paris or the Thames and London? But note the contrast between industrial scenes of Frenchmen and idealism of English artists: the landscapes chosen for illustration include Monet's 'Waterloo Bridge' of 1900, with brick chimneys and soot-leaden sky, and Ruskin Spear's 'Hammersmith Bridge' all clean and keeping industry away to such an extent that the bridge's chains are scarcely visible. Yet London's river has more than one engineering wonder of the world: in brick is Sir Joseph Bazalgette's Victoria Embankment combining river drain, sewer and underground railway. No English artist seems to have painted that in contrast to the railway viaduct in Cezanne's Sainte-Victoire paintings.

Sixteenth- and seventeenth-century artists had served brick better: Anthonis van den Wyngaerde and Ralph Agas in the former and Wenceslaus Hollar in the latter (neither the Englishman, Agas, nor the Czech, Hollar, are mentioned in the piece). A painting featured is Canaletto's 'Westminster Bridge', with the brick Lambeth Palace in the centre background.

DAVID H. KENNETT

2. Alan Cox, 'A Vital Component: Stock Bricks in Georgian London', *Construction History*, 13, 1997, 57-66.

After describing the main characteristics of London stock bricks, the differing colours are considered, and there is some discussion of 'malms', the very yellow stock bricks with a high proportion of lime in them. These were produced from about 1770 using natural deposits of malm, but after John Lee's patent of 1797, they were increasingly produced from an artificial mixture of chalk and clay.

There is some speculation as to whether the black-stained stock brickwork with contrasting white tuck-pointing, still to be found on terraced houses in fashionable parts of central London and the West End, dates from the late nineteenth century rather than the eighteenth century. The red bricks used for dressings are also discussed.

The conclusion is that while bricks were transported into or across London in the Georgian period, in most instances London's terraced houses were built from the clay on which they stood, and the stock bricks were made on site. The economic advantages to landowner and builder were such as to override any objections to the pollution caused and the disruption suffered by nearby residents. So it was that the humble stock brick provided much of the dynamism needed for the growth of Georgian London.

ALAN COX

3. James Dyer, *The Stopsley Book*, Dunstable: The Book Castle, 1998

James Dyer is an archaeologist specialising in the Early Iron Age, the author of numerous papers and books on prehistory and a story book for children. He is also a life-long resident of Stopsley, a former hamlet within the Manor of Luton and now a suburb of that town. Brickmaking was one of its principal industries and Mr Dyer's book contains references throughout to that industry,

which produced the attractive Luton Grey bricks. The industry is considered more fully on pp. 184-187, which includes material from the valuable reminiscences, recorded on tape, of a former brickmaker, Mr George Souster.

T.P. SMITH

4. Lesley Jackson, 'Knights of the Round Tower', *The Independent on Sunday. The Sunday Review*, 14 February 1999

In 1980, Jonathan and Patricia Knight purchased a disused water tower on the edge of Finedon, Northants., and spent the next eighteen years converting it into a home and a workshop for Mr Knight's handmade furniture business. The article includes a full-page colour photograph of the tower, which was built in 1904 and is listed Grade II. Octagonal in plan, it is of brick in a free interpretation of Romanesque: red brick buttresses mark the angles and between them are bays of red and cream banded brickwork with round-headed windows, blank arcading, and corbelling in red brick; a few 'black' (Staffordshire Blue Engineering?) bricks were also employed - for buttress offsets, for example. It is a most striking building. It is, of course, a private home, and that should be respected; but the exterior is easily viewed.

T.P. SMITH

5. Ben Kendrick, Pippa Rimmer and Kate Elms, 'Floor Show', *Country Living*, September 1998, 94-102.

A useful survey of brick, terracotta, tile, and their alternatives for flooring a renovated country cottage, particularly the kitchen. One valuable and emphasised tip is to have professional advice when laying any flooring material.

DAVID H. KENNETT

6. Robin Lucas, 'The brick-trade in colonial America', *Georgian Group Journal*, 7, 1997, 146-159.

The subject is explored under the two main headings of manufacture and use of brick. On manufacture, while there were many parallels with English practice, there were at least two major differences. One was the geographical dispersal of brickmaking in the American colonies, which made it more difficult for brickmakers to be itinerant. The second was that, possibly because of the lack of an adequate work-force, brickmaking machinery was employed in North America in the early nineteenth century, at a considerably earlier date than in England.

As far as use was concerned, bricks were in limited supply and seem to have been more expensive than in England. Otherwise, colonial North America again closely reflected English practice in design and construction, although usually with some delay. However, there was not the compelling taste for white bricks, so characteristic of England in the second half of the eighteenth and early part of the nineteenth centuries. Also, in the American colonies brick construction was concentrated in the towns. There were said to be in Philadelphia in 1698 two thousand houses "most of them Stately, and of brick", and some thousand houses of brick in Boston in 1722.

ROBIN LUCAS, ALAN COX

7. Robin Lucas, 'The Tax on Bricks and Tiles, 1784-1850: its application to the Country at large, and in particular to the County of Norfolk', *Construction History*, 13, 1997, 29-55.

The article tries to ascertain how the brick tax affected building construction by looking at (1) the number of bricks and tiles on which duty was paid 1784-1850; (2) contemporary criticisms of the tax; (3) government reaction to these criticisms; and (4) the real effects of the tax on

bricks and tiles.

Among the conclusions drawn are that while the brick trade remained buoyant during the period of the tax, without it the trade would have been even more successful; following the lifting of the tax, brickmaking capacity increased. In Norfolk, the article suggests that the increased cost of bricks and tiles caused by the tax encouraged the continued use of flint-walling and thatch, and promoted the use of clay lumps. It seems likely that a similar trend will be found in other areas where there was a choice of materials.

Also in Norfolk, the number of brickmakers increased during the period of the tax, although some manufacturers were prosecuted for infringements of the duty, and others were ruined by being unable to pay the amounts demanded of them under the tax.

Despite large bricks and brick-like tiles being introduced while the tax was in force, there is no evidence that these innovations were in any way related to the brick tax. Indeed, on the whole, the tax discouraged new products and the lifting of the tax led brickmakers to develop, for example, hollow and non-standard bricks.

ROBIN LUCAS, ALAN COX

8. Robin Lucas, 'When did Norfolk cross "The Brick Threshold"?', *Vernacular Architecture*, 28, 1997, 68-80.

This addresses the very interesting question of when the preponderant number of clients and builders chose to use brick for their new buildings. Using different forms of evidence, the conclusion is that it was in the middle years of the eighteenth century that brick became the predominant material for new walling in most parts of Norfolk.

ROBIN LUCAS, ALAN COX

9. Barbara Shackley, *Three City Trails*, The Victorian Society, Birmingham Group, 1998. ISBN 0901-657-31-X, price £4-99.

Members who would like a reminder of the 1997 Spring Meeting in Birmingham will find this illustrated gazetteer of three walks round the city centre fascinating and informative. Eighty-five buildings, most of either brick or with a terracotta façade, are described.

DAVID H. KENNETT

10. Elizabeth Williamson and Nicholas Pevsner, *The Buildings of England: London: Docklands*, London: Penguin Books for The Buildings Book Trust, 1998. 320 pp., text figs., maps, 87 plates. ISBN 0-14-071096-5, paperback, price £11-99.

Members wishing to have a guide to the buildings seen on the tour of docklands after the society's 1991 Annual General Meeting will find this guide invaluable. Good photographs of many of buildings observed then: e.g. Most Holy Trinity church, Bermondsey, and the Cascades, Isle of Dogs.

DAVID H. KENNETT

11. Anon. 'Gouda' Bricks found at Whippingham Church, Isle of Wight Industrial Archaeology Society, May 1999

This pamphlet describes the excavation of some small yellow bricks imported from the Netherlands and found in a churchyard wall at Whippingham, I.o.W. It appears that this was not their primary location, and it is possible that they were formerly used in a vault within the church. The report includes drawings and photographs. Appendix A is a version of a report on the bricks by T.P. Smith, originally published in *BBS Information*, 72, October 1997; Appendix B is an annotated section drawing of 'Dig 1' of the excavation.

T.P. SMITH

Meeting the Brick Challenge

In the Spring and early Summer of 1999, the British Brick Society has held three meetings beginning with a Northern Spring Meeting in Leeds on Sunday 25 April, followed by a Spring Meeting in South Buckinghamshire on Saturday 15 May 1999 and the Annual General Meeting at Gainsborough, Lincolnshire, on Saturday 12 June 1999. Organisation of these meetings was respectively the work of Jacqueline Ryder and Giovana Homans; Michael Hammett; and David Kennett and Michael Hammett. The society's thanks are due to them for their hard work in making each meeting a successful day. Reports of each of these follow.

The society will have meetings later in the year at Beverley and Hull, East Yorkshire, and in the western part of the City of London. Reports of these will be included in a future issue of *BBS Information*.

LEEDS

We arrived in Leeds on Sunday 25 April to a massive police presence, which we thought was overkill for the British Brick Society visit, until we discovered that Leeds United had an important fixture.

The group met outside the terracotta Hotel Metropole, where Jacqui Ryder gave us a daunting list of thirty-three places of interest while assuring us that they were an easy walk.

On the way to the City Square we passed from terracotta Liberal Club to tile-face Majestyk nightclub, possibly Burmantofts Marmo. The fine Georgian buildings in Park Square are dominated by the refurbished St Paul's House with its Byzantium brickwork, now the office of a firm of chartered surveyors but built for John Barran, inventor of the band knife. Westgate Point, built in 1982 and providing one of the best examples of the "Leeds look", was followed by the Magistrates Courts (1990), the brickwork and colour scheme of which gave cause for discussion, while the utilitarian Combined Court Centre could not have provided a more direct contrast to Park Square.

The Town Hall is possibly the most impressive of all Victorian buildings in Leeds, designed by Cuthbert Brodrick in 1853 and completed in 1858. A clothing factory nearby, closed ten years ago, has now become Leeds' first, but surely not the last, loft apartment.

The Institute of Pathology (1930s) and School of Medicine of Gothic/Arts and Crafts design and Burmantofts tiling were passed to reach the imposing Infirmary (1862-68) whose exterior is reminiscent of the hotel at St Pancras; the external entrance hall being a ribbed vault in contrasting black and red brick. The Infirmary like the earlier Kelham Hall, Notts., is one of the early buildings of Sir George Gilbert Scott before he designed the Midland Grand Hotel, St Pancras, in 1868; the hotel was completed in 1874. We were even able to go inside the Infirmary and walk up the staircase to the first floor. We were advised that the original pavilion plan providing cross-lighting and ventilation was adopted on the advice of Florence Nightingale. While in medical mode we should mention the Art Deco building which was the original Isolation Hospital: built in the middle of the city which must have been one of the most polluted areas!

Leeds College of Art produced both Barbara Hepworth and Henry Moore, but the mosaic mural by Gerald Moira may not be to everyone's taste. The morning walk ended at the County Arcade and the recently restored Queens and Thornton Arcades, with glazed brickwork, arched roofs and marble and mahogany in abundance, which could not fail to impress.

Sustained by lunch we walked through Briggate to Whitelocks/Turks Yard, a typical

example of burgage plot development. Some hardy souls braved the football supporters to see the richly decorated tiles in the bar, again probably Burmantofts. The Leeds Bridge House (c. 1875) close by is reminiscent of New York's Flatiron building, which it predates by twenty-six years.

The two towers of graceful Italian style architecture, one built in 1864 modelled on the Lambertini Tower in Verona and the other built in 1899 modelled on Giotto's campanile at the Duomo in Florence were a surprise in their industrial setting by the canal. We followed the towpath, past warehouses now converted to residential use, crossed over the canal to the Dark Arches, a feat of Victorian brick industrial engineering, allowing water from the High Dam on the River Aire to pass through to power mills downstream and at the same time carry the railway overhead: the North Eastern Railway Company built the first viaduct in 1886-89. The arches now house craft stalls and shops.

The last stop was in Trevelyan Square, bounded by No.1 which was opened in 1993 as Government office, the Marriot Hotel and the Open University (not the "Leeds look" but a very pleasant development).

Our thanks go to Jacqui Ryder for providing a route with posits of such variety and interest, and even for sunny weather. it made the trip 'up North' well worth the effort.

ANDREW LANGRIDGE

CHENIES MANOR HOUSE

Chenies Manor is just the sort of house we would all buy if we won the lottery: brick-built, not too large, surrounded by those wonderful trees, the park, and flanked by lawns with a sunken garden. Spiritual and physical support is at hand with a private chapel and a "Physic Garden".

We were received - over fifty of us - by the charming septuagenarian owner, Andrew Macleod Matthews, who drives round the estate in his 1925 Austin: "been in the family since new". In his introductory talk it was refreshing to listen to someone who was as enthusiastic about brick as us: "being inside the chimneys is like being inside a room", he told us. This was a marked difference to our celebrated TV appearance last September on 'The Big Breakfast' - "Are you lonely, sad, no friends? Then meet three members of the British Brick Society!", (see *BBS Information*, 76, February 1999, 16).

We marvelled at the exquisite ornamental Tudor brick chimneys and Gerard Lynch was able to reassure our host that the work of constructing them did not involve carving the decoration *in situ* - the vibration that would have inevitably been involved would have weakened the structure and led to instability. Gerard Lynch also gave an impromptu *in situ* explanation of how the carved units were built dry to form the stacks upside down, then the bricklayer took the courses off, in sequence, building the stack proper.

Because of his specialist knowledge of bricklaying techniques, Gerard was button-holed about several points of detail, from chimney terminals to undercroft vaulting. He also found for us an example of pencilled jointing: a crude precursor of tuck pointing in which a fine line of lime slurry is painted on to the real joints with a fine "pencil" brush to give the illusion that the brickwork was more refined than it really was.

Some of us indulged in esoteric discussion about the garderobes on the south elevation, with inconclusive opinions about the look and smell of the said wall. We speculated about the evident alterations to the brickwork, and the more prurient amongst us wondered in which particular bedroom Katherine Howard (or was it Anne Boleyn? Or both?) had been "indiscreet".

Unfortunately we were unable to go inside the house, although we could not resist snooping through the windows, but we took comfort in the Sissinghurst-inspired White Garden,

the sunken Tudor Garden and the Physic Garden; the last-named, we were told, has more medicinal herbs than the Chelsea one. We noted with approval that the descriptive labels attached to the plants, - "*of greate Benefitte for the illes of the Stomacke*" -, were taken from Gerard's *Herball* of 1597: we had always known that Gerard was versatile, but had not realised how well preserved he was!

It was well chosen venue and a wonderful visit. Thank you, Mike Hammett, for your usual incomparable organisation - the polychrome maps were a particular delight - and we look forward to our next outing.

FRANCIS CHERRY

CHENIES MANOR, BUCKINGHAMSHIRE

On a bright, rather than sunny morning in mid-May 1999, upwards of fifty members and guests assembled on the lush lawns of Chenies Manor House. Here, the owner, Andrew Macleod-Matthews, gave a description of this fine early-sixteenth-century building with later additions, which was built on an earlier manor house site.

There was then an opportunity to inspect the building, with its especially impressive south range which included seventeen chimney stacks. Here the original bricks, decidedly thin in appearance and laid in English Bond were well shown. Some repointing, with its firmly trowelled and projecting character, dominated this brickwork, which would perhaps not have been recommended today. The return range to the garden side shows early-nineteenth-century brickwork, which made an interesting comparison.

The well-tended gardens were full of spring flowers and growth. The plant varieties were named and detailed, especially in the Physic Garden, which were also appreciated as a diversion from the complexities of the types of brickwork and its details. The allotted time soon passed, and with thanks for the opportunity to view the manor, members and guests departed to reassemble after lunch at Bellingdon.

ROGER KENNEL

THE H.G. MATTHEWS BRICKWORKS, BELLINGDON, BUCKINGHAMSHIRE

The brickworks of H.G. Matthews occupied the afternoon session of the Spring Meeting. here a welcome and introduction was given by Mrs Matthews, after which the group divided into two tours. The works were established in 1923 and employs some eighteen people. The bricks produced range from standard multi-coloureds to a very comprehensive range of specials. Fireplace components are another specialisation. Each brick has the initials HGM in the frog, thus any brick bearing these letters must be post 1923 in date; (if only all such marks in frogs could be identified so easily).

The clay in this generally chalky area has its origin about one mile from the works. Coal dust and some sand are added to the clay, after standing for about two years, together with water, to create a clay mix ready for brickmaking.

There are two separate areas for brickmaking: one totally handmade - which was specially demonstrated for the group - while the other area, although similar, has to be termed machine-made, owing to the fact that the clay is put into moulds by a machine, but thereafter the rest of the process is by hand. Obviously, the Trades Description Act has reared its head in this quiet corner of Buckinghamshire!

The use of stillages, metal frames to hold the newly made bricks, through to completion

of the drying period, has reduced handling and increased productivity to a considerable degree. Oil-fired Scotch kilns are used to fire the green bricks, whereas previously coal and, earlier, wood was the fuel. Firing takes place for 24 hours, with a 48-hour cool down period.

The whole process of traditional brickmaking was well shown at this compact yard. An added bonus was the invitation extended to visit Mrs Matthews' residence, to view a collection of vintage vehicles and tractors and the gardens; many took advantage of this kind offer.

Thus the visits concluded, with members dispersing to all points of the compass. Once again the British Brick Society arranged a most informative and interesting day, and thanks are due to all concerned.

ROGER KENNEL

DUNDRIDGE MANOR BARN, BUCKINGHAMSHIRE

At the end of the brickworks' visit, many members went on to see the Matthews collection of tractors and other vehicles at Dundridge Manor. The fifty-seven tractors together with other vehicles are housed in a modern brick barn with a steel roof. The bricks used were Matthews' own Grey-Browns.

DAVID H. KENNETT

GAINSBOROUGH OLD HALL, LINCOLNSHIRE

The Annual General Meeting was productive. Held in the Vestry of Trinity Arts Centre, Gainsborough, the morning meeting *both* began *and* ended with coffee: a splendid idea.

Our visit in the afternoon was to Gainsborough Old Hall, one of the more celebrated late-fifteenth-century brick buildings and a place which, perhaps, the society should have visited earlier. We were met by the Secretary to The Friends of Gainsborough Old Hall, Paul Howitt-Cowan, an historian enthusiastic about his charge: the Friends rescued the hall from being reduced to a car park in 1949.

The interior was shown to us: the west range with the interior of one of the four stacks and garderobe towers, the great hall, the kitchen, and the upper floor of the east range. The commentary was exciting. Thinking back to a discussion at Chenies, we were told of accusations against Katherine Howard of indiscretions when visiting Gainsborough Old Hall in 1541.

In the west wing the four stacks combined with garderobe towers built in the 1470s and the south gable built c.1600 are of brick. Elsewhere in the complex, brick was originally used for the kitchen block built as a detached structure to the north-west of the great hall but since the Tudor century linked to the main building and the north-east tower; in the seventeenth century the exterior of the east wing was encased in brick. Timber-framed are the basic structures of both wings and the great hall; the only stone in the building is that of the oriel to the great hall. The timber-framed and shuttered louvre to the kitchen remains in place; that which was above the great hall is now displayed in the north-east tower.

On the outside, one feature to strike me was the range of brickwork: tower, kitchen and garderobes looked to be of slightly variant colours. The attempt c.1600 to match the existing tones on the east wing did not really succeed. But these differences made for a charming building.

Gainsborough itself looks a town full of brick interest: the public library of 1905 opposite the Old Hall, the big engineering factories which gave prosperity to the town, the house where the geographer Herbert Mackinder was born, all caught my eye. In addition there is the splendid



Fig. 1 Gainsborough Old Hall from a nineteenth-century print showing the brick north-east tower from the north.

Georgian church, stone-built but no less interesting for that.

There were several bonus points on the journey from the south: the brick-built village of Collingham, a garden building (or prospect) across the road from Gate Burton Hall and belonging to it, and the remains of Torksey Castle, an Elizabethan house whose upper floors are built of brick. Missing a turning on the homeward run meant a chance to see the outside of Doddington Hall, built for Thomas Taylor, the Bishop of Lincoln's Recorder. Begun in 1593 and completed in 1600, this brick house has been attributed to the Elizabethan architect Robert Smythson. All of which suggests that if a local brickworks can be found to accommodate the society for a visit in the morning there is material enough for a Northern Spring Meeting at some point in the future.

H.H. WILLOUGHBY

GAINSBOROUGH OLD HALL: A BIBLIOGRAPHICAL NOTE

I have been asked to provide bibliographical and other details of a volume I showed to some members when the society visited Gainsborough Old Hall. The volume is:

P. Lindley (editor), *Gainsborough Old Hall*, [being *Occasional Papers in Lincolnshire History and Archaeology*, 8], Lincoln: The Society for Lincolnshire History and Archaeology, 1991.

The volume includes essays on 'The Rise of the Burgh Family, c.1431-1550 (S.J. Gunn); 'The Architectural Context of Gainsborough Old Hall' (M.W. Thompson); 'Structure, Sequence and Status: the Architectural History of Gainsborough Old Hall to c.1600 (P.G. Lindley); '"A Fine Wreck of the Old Feudal Age": the Later History of Gainsborough Old Hall and its Owners' (J.

Vernon); the west range (N. Field; M.V. Clark); wall paintings (P. Austin and E. Hirst); and textiles (L. Woolley).

Other works of note are G. Platts, *Land and People in Medieval Lincolnshire*, [being *History of Lincolnshire IV*], Lincoln: History of Lincolnshire Committee for the Society for Lincolnshire History and Archaeology, 1985, and J. Vernon, *Gainsborough Old Hall: a guide*, Gainsborough: Gainsborough Old Hall, 1989.

DAVID H. KENNETT



Fig. 2 Gainsborough Old Hall: the west wing showing the garderobe towers with attached chimneys of the 1470s and a south gable of c.1600.

Brick Query

From time to time, the British Brick Society receives enquires and queries about bricks, brickmaking, other ceramic building materials and brick buildings. These are printed with responses received as space is available in *British Brick Society Information*.

DAVID H. KENNETT

RURAL BRICKMAKING IN RADNORSHIRE

I am working on a project on rural brick and drain-pipe making in the nineteenth century and earlier in the border county of Radnorshire.

Twenty-nine sites have been identified and await field investigation. Two brickyards were making bricks for private estates and one [or more probably two] were making bricks for the burgeoning town of Llandrindod Wells c.1860. Most sites have been identified from field names culled from the Women's Institute survey of field names of the county published in eleven volumes of typescript in 1970.

The W.I. have occasional little notes like "field used to make bricks to build Middle Chrochran farm"; "drain pipes used to be made in this field"; and "bricks were made at Brick House from OS field #425 at Upper Cwmbrith".

Most of the field names {Brickyard Meadow, Brick Field, Brick Ground, Pipekiln Field, Brick Kiln Field, etc.} are associated with farms which were literally "in the sticks" in pre-railway days. I feel that in such cases the manufacture and kilning must have been "one-offs" and not commercial enterprises and someone from the outside with the expertise came into the area to set it up.

Also in east-central Radnorshire the use of bricks for a house of some substance is recorded in the early eighteenth century. The site of this house is, even today, pretty isolated and in an area which would use pack-horses and sledges at that time rather than bring the bricks in by cart. Even when the turnpike roads were established they had a poor reputation and people tended to use the old by-roads because they were better.

I am hoping that a member of the British Brick Society will know something about the kiln construction which might have been used. It might be that there were itinerant brickmakers who would contract to produce bricks, tiles and pipes using local clay and who then moved on to another job.

G.W. RIDYARD

14 Pentrosfa Road, Llandrindod Wells, Powys, Wales LD1 5NL

WALTER RITCHIE: BRICK SCULPTOR

Walter Ritchie is best known to brick enthusiasts for his panels on 'The Creation' on the exterior walls of Bristol Eye Hospital and the statue of Sir Leonard Hutton at the Oval commemorating the score of 364 runs in one innings. Brick was not the only medium for his sculpture; there is work also in marble, metal, perspex, stone and wood.

Born in Kenilworth, the artist exhibited only twice in his lifetime: his sculptures were meant to be seen out of doors. The retrospective of his work is to be held in the Art Gallery, The Royal Pump Room, Royal Leamington Spa, from 1 April 2000 to 21 May 2000. It will include smaller pieces and models for large works as well as drawings and photographs of his public work, together with other material from private collections.

DAVID H. KENNETT

BRITISH BRICK SOCIETY IN 1999 AND 2000

Five visits and meetings have been arranged for 1999. The final meeting is given below but details of the Autumn Meeting were sent in the July mailing.

Autumn Meeting

Saturday 25 September 1999

The western part of the City of London. Walking Tour led by T.P. Smith.

Future meetings are in preparation. Programme for 2000:

Northern Spring Meeting

Saturday 8 April 2000

Wigan, Lancashire. Walking Tour led by D.H. Kennett.

Spring Meeting

Saturday 20 May 2000

Brighton area including the Brighton sewers in the morning, with afternoon visit to Lewes.

Annual General Meeting

Saturday 10 June 2000

Kew Palace

July Meeting

Saturday 15 July 2000 (to be confirmed)

Essex, including a major house, possibly Layer Marney Tower.

Autumn Meeting

Saturday 30 September 2000 (to be confirmed)

Full details of all meetings in 2000 will be included in the next mailing. Details of the morning part of the Spring Meeting are in this mailing.

Ideas for urban venues in future years include Blackpool, Coventry with a brickworks visit, King's Lynn, Oxford including Keble College, Rugby including Rugby School, Stafford, Stratford-upon-Avon, Warwick, Wolverhampton, and Worcester.

Two visits in London are in preparation: one in the Chiswick area to include Voysey's factory building for Sanderson Wallpapers and the other in St John's Wood including the terracotta pavilion at Lord's Cricket Ground designed by Frank Verity, in 1890.

A visit to rural south-east Warwickshire is being planned for March 2001 and will include the brick kiln of the Oxford Canal at Fenny Compton, where there was a tunnel at the canal's highest point. In November 2001, we hope to visit the new Glyndebourne Opera House.

It is planned that the society will visit sites in south Suffolk in the near future. Another idea in preparation is to visit the Basingstoke area, including Lutyens' offices for Old Basing Brickworks of 1905, Old Basing church of post 1659.

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