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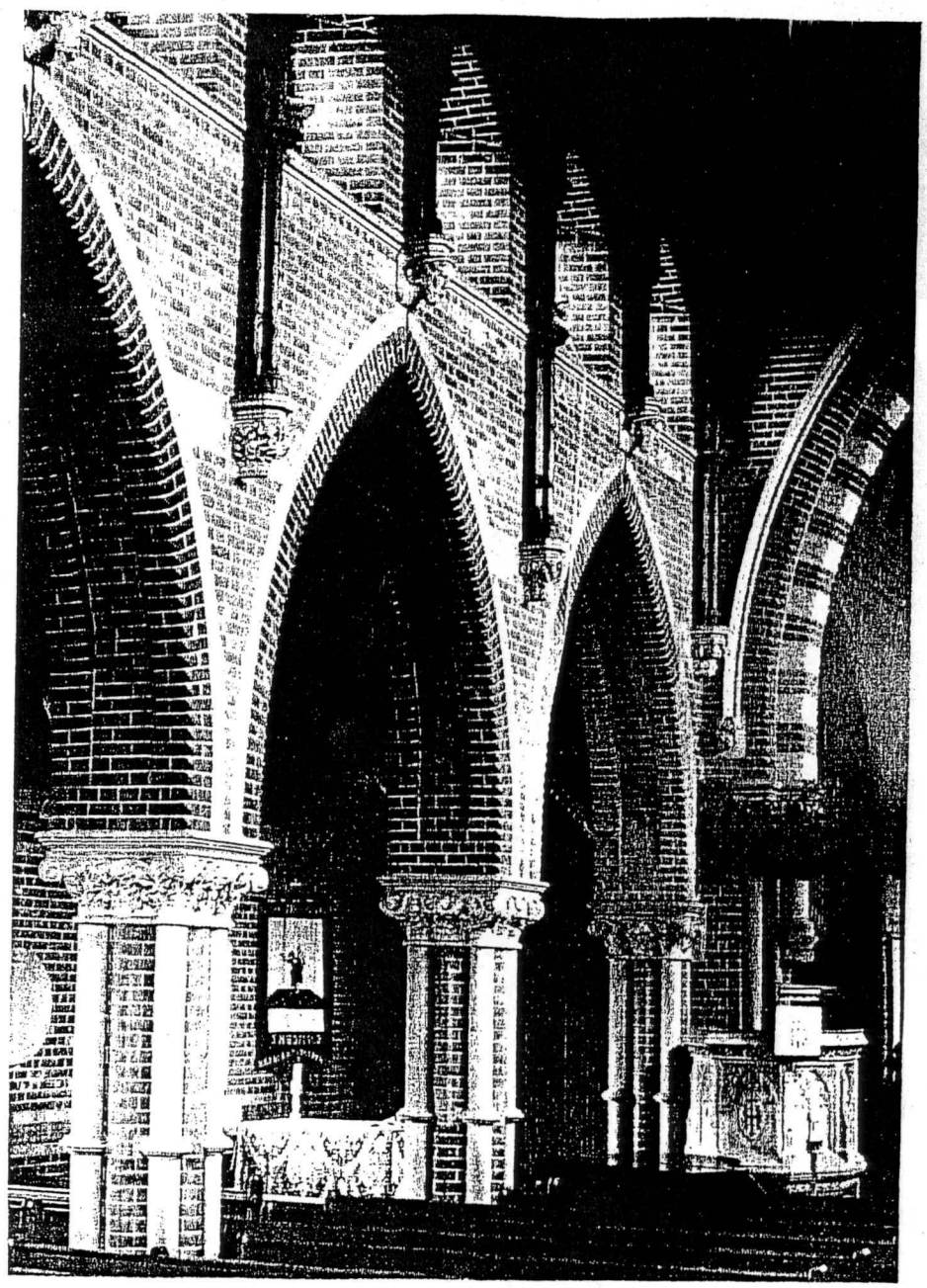

OFFICERS OF THE BRITICH BRICK SOCIETY

Chairman Terence Paul Smith BA, MA, MLitt
Flat 6
6 Hart Hill Drive
LUTON
Bedfordshire LU2 0AX
E-mail: tsmith@museumoflondon.org.uk

Honorary Secretary Michael Hammett ARIBA
9 Bailey Close
HIGH WYCOMBE
Buckinghamshire HP13 6QA
Tel: 01494-520299
E-mail michael@mhammett.freeserve.co.uk

Membership Secretary Keith Sanders
(Receives all direct subscriptions, £10-00 per annum)*
24 Woodside Road
TONBRIDGE
Kent TN9 2PD
Tel: 01732-358383
E-mail lapwing@tesco.uk

Editor of *BBS Information* David H. Kennett BA, MSc
(Receives all articles and items for BBS Information)
7 Watery Lane
SHIPSTON-ON-STOUR
Warwickshire CV36 4BE
Tel: 01608-664039
E-mail: davidkennett@stratford.ac.uk (term-time only)

Honorary Treasurer Mrs W. Ann Los
(For matters concerning annual accounts, expenses)
and **Bibliographer**
"Peran"
30 Plaxton Bridge
Woodmansey
BEVERLEY
East Yorkshire HU17 0RT

Publications Officer Mr John Tibbles
Barff House
5 Ash Grove
Sigglesthorne
HULL
East Yorkshire HU11 5QE

OFFICERS OF THE BRITISH ARCHAEOLOGICAL ASSOCIATION : BRICK SECTION*

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Cover Illustration

The polychrome brickwork of the interior of St John's church, Shedfield, Hampshire, designed by John Colson in 1875. The exposed brickwork is a background of red brick and incorporates black, blue, buff, and white bricks in the colour scheme. The church's exterior is hammered stone. The church was visited by BBS members during the Autumn Meeting of 2001 in south Hampshire.

Editorial:
Brick Churches: the Victorian building boom

The Victorians built churches. Apart from churches built for the Church of England, Victorian clergy and lay persons built churches for the principal Nonconformist demoninations - the Baptists, the Congregationalists, the Methodists - and many minor ones. Others built for the Roman Catholic Church. As the figures produced by Theodore Hoppen in *The Mid-Victorian Generation 1846-1886* show something in the order of six thousand new churches were built in the third quarter of the nineteenth century. In addition the Anglican Church restored a further seven thousand churches. As the various demoninational figures are for differing dates, starting a decade earlier with the Anglicans and one series finishing fifteen years later with the Roman Catholics, it is difficult to arrive at a precise figure for church building between the Great Exhibition of 1851 and Queen Victoria being declared Empress of India in 1876. Table 1, at the top of the page opposite, provides details for individual churches or groups of churches. Table 2 in this editorial seeks to chart the building activity of the principal Nonconformist demoninations in England and Wales between 1851 and 1874 and in one urban area, Salford, over a shorter time span, 1861 to 1874. Table 2 also records the building activity of the Roman Catholic church, in England and Wales between 1850 and 1890 and in Salford and Yorkshire between 1850 and 1900.

Not all these churches were brick-built but the great majority were. The façade may be stucco, as with the slightly earlier Bethesda Chapel, Stoke-on-Trent, a magnificent Methodist chapel of 1819-20, and stone can be used, as with the Corinthian colonnade and the elaborate fenestration of the façade of the same chapel, which were added in 1859. This church was one of the buildings featured in the television series 'Restoration'.

One wonders how many buildings from this church building boom of staggering proportions actually survive and how many in 2003 are still in use as places of worship. Having lived in a city with a declining population, Salford, for a number of years, it is apparent that no longer can the various churches afford the upkeep of *all* their places of worship. Between 1945 and 1986, the Anglican Diocese of Manchester closed no fewer than fifty Anglican churches in the twin cities of Manchester and Salford. Proportionately, there were similar levels of closure by the Roman Catholic Diocese of Salford. Nonconformist places of worship had even greater losses. Some of the closures were forced by the wholesale re-development of large areas and replacements were provided, as is noted below for the Unitarian church in Salford

There is a mis-match between Victorian building activity and an accessible architectural record of both churches built by the Roman Catholic Church and the Nonconformist churches and chapels of the third quarter of the nineteenth century. While the late Sir Nikolaus Pevsner in *The Buildings of England* had the policy of recording Anglican churches in some depth and most of the buildings of the Roman Catholic Church is almost equal depth, he was much more selective about those of the Baptist Church, the Congregationalist Church and the various branches of the Methodist Church. For nineteenth-century Salford, Pevsner only records the Independent Chapel of 1816, replacing a much older building, the Gravel Lane Wesleyan chapel of 1891, a Congregational church in Broughton of 1874-75, the now deconsecrated St John's Methodist church on Langworthy Road of 1891-92, the Unitarian church on Cross Lane of 1874. Four of these five are later than a directory of 1861 which listed thirteen Anglican churches, together with four Independent chapels, two Baptist chapels, one each for the Bible Christians, the New Jerusalem Church and the Roman Catholic church: the last-named being the splendid Cathedral of St John the Divine, Chapel Street.

Churches Built and Restored

Church(es)	Church of England	Baptist Congregationalist Methodist	Roman Catholic
Geographical Area	England only	England and Wales	England and Wales
Date range	1840 to 1876	1851 to 1874	1850 to 1875
new	1,727	3,884	440
restored	7,144		

TABLE 1 Church building activity in mid Victorian England and Wales

Sources: K.T. Hoppen, *The Mid-Victorian Generation 1846-1886,* Oxford: Oxford University Press, 1998, pp. 434, 437, 440; K. Powell and C. de la Hey, *Churches: a question of conversion,* London: SAVE, 1987, p.4

In 1861, also, there were now fewer than ten chapels associated with six different styles of Methodism: three were Wesleyan Methodist; two each belonged to the Primitive Methodists and the Methodist Association, while the Methodist Free Church, the Methodist New Connection and the Welsh Calvinistic Methodists each had a single chapel. By 1874, this number had risen to eleven Wesleyan Methodist chapels and a further eleven associated with other forms of Methodism. These chapels could be in close proximity. In Broad Street, Pendleton, the Bethesda Chapel of the Methodist New Connection of 1806 stood on the south side almost opposite to the Welsh Calvinistic Methodist Chapel built in 1874. In this year the Primitive Methodists had built their chapel barely a stone's throw to the west. Next up the street on the north side was the 1847 building of the Pendleton Congregational Chapel and beyond that was Brunswick Chapel, founded in 1814 and rebuilt in 1880. Even if the front was stucco or stone, the building was essentially a brick structure. None of these is now extant; they were all lost in the process of re-development in the late 1960s and 1970. For the three Methodist chapels, a single new church was built within the re-development.

Knowledge of the lost church buildings of Broad Street, Pendleton, Salford, is derived from record of the buildings themselves, often in fact relatively scanty although remarkably some building records may survive or at demolition a record may be made of the datestones and the general appearance of the building. For their history, there may be chapel records surviving, either with an officer of the church or in a local record office. There should be notices in local newspapers, in this case the *Salford Weekly News, the Salford Chronicle* or the *Pendleton Reporter* (from 1884 the *Salford Reporter*). Local newspapers are important as it appears to be the case that Nonconformist buildings rarely feature in the main building and architectural periodicals of the third quarter of the nineteenth century. Having recently checked the first forty-five issues of *The Builder* specifically for Salford references, I can say this is a source where a researcher into Nonconformist churches in that place draws a blank. *The Builder* began in 1843 and is still going strong today as *Building.* Similarly well-indexed periodicals like *Building News,* published as such from 1853 until 1926, and *The Ecclesiologist,* issued between 1841 and 1886, also have few references the Nonconformist chapels.

Mid-Nineteenth-Century Building by Nonconformist and Roman Catholic Churches

Church(es)	Baptist Congregationalist Methodist		Roman Catholic Church		
Geographical Area	England and Wales	Salford	England and Wales	Yorkshire	Salford
1850/1851*	16,491		586	61	1
1861		16			1 (+2†)
1874/1875*	20,375	29	1,026		4
1890			1,335		8
1900		33		154	9

TABLE 2 Numbers of church buildings for major non-Anglican churches in the late nineteenth century England and Wales with numbers for Salford and Roman Catholic churches in Yorkshire.

Sources: K.T. Hoppen, *The Mid-Victorian Generation 1846-1886,* Oxford: Oxford University Press, 1998, pp. 434, 437, 440; K. Powell and C. de la Hey, *Churches: a question of conversion,* London: SAVE, 1987, p.4
R. L. Greenall, *The Making of Victorian Salford,* Lancaster: Carnegie Publishing, 2000, Appendix Two, on 362-362 with *ibid.* 84-107; and N. Pevsner, *The Buildings of England: Lancashire 1, the Industrial South,* Harmondsworth: Penguin Books, 1969, with personal fieldwork.

Notes: * For the Nonconformist demoninations in England and Wales the figure relates to 1851 and 1874; for the Roman Catholics, 1850 and 1875.
† The Roman Catholic Church also had two school/churches, areas not yet recognised as mission districts, the then equivalent of a Roman Catholic parish.

The Unitarian church on Cross Lane of 1874 was the victim of large-scale re-development in the 1970s, almost one hundred years after its design, probably in the office of Thomas Worthington. Its octagonal successor on a different site in Cross Lane was empty for several years in the mid 1990s before its present use by a Seventh Day Adventist congregation. Thomas Worthington was a prominent Unitarian who designed Brookfield Unitarian Church, Hyde Road, Gorton, in 1869-71, a big, brick-built church well-known for its prominent north-west tower with tourelles. The church was paid for by Richard Peacock, the locomotive manufacturer, who is buried in the churchyard. Brookfield Unitarian Church is one of only two major ecclesiastical buildings now visible to the east from southern approaches to Manchester Piccadilly railway station. The other is the Franciscan church in Gorton, by E.W. Pugin, begun in 1866 but not consecrated until 1872. The Roman Catholic friars were given a tremendous brick basilica with three massive buttresses on the façade. Unlike its contemporary, St Francis' church has suffered from considerable neglect and vandalism after the friars left in 1989. In 1997, the building joined the list of World Heritage Sites.

Likewise among other non-Anglican churches, the losses have been equally great in Salford. Specific visits in the mid 1990s seeking the Roman Catholic St Peter's, Greengate, of 1872-74 by E.W. Pugin and the Gravel Lane Wesleyan Chapel of 1891 ended in disappointment. Replaced by an old peoples' home is the Roman Catholic church of Our Lady of Mount Carmel in Ordsall by Samuel Harrison of 1879-80. The latter's original dependency, St Joseph's, a church built in 1871, survives with its school, subsequently enlarged, in the middle of Ordsall's housing. The church has a west front of fierce red brick. The front was intended to be easy to clean as the

exposed part of the railway from the docks to the original Liverpool to Manchester railway ran where the church car park now is. Both St Peter's and Mount Carmel had originated in missions with schools of the 1860s, progressing to brick-built churches in the following decade. Thus there is a difference of almost a decade between the date of the establishment of the mission using a school, 1863, and the building date for the church, 1872-74, regarding St Peter's.

These musings, necessarily brief for an editorial in *British Brick Society Information,* suggest we have much to learn about the use of brick in churches of the Victorian church building boom. This is particularly true of the building activities of the various Nonconformist demoninations and sects. Building implies money; the raising of fairly large sums from what may be a poor congregation may suggest one or two more affluent members contributed heavily. The locomotive manufacture, Richard Peacock, for the Unitarians in Manchester exemplifies this perfectly. But, it can be asked, how did fund-raising for building work with the Methodists, the Congregationalists and the Baptists. Beyond these questions patronage, other inquiries concern its relationship to building design, choice of materials and the identity of architects.

These and other questions invite investigation. Architects are an intriguing point. Few, if any, seem to be recorded among the various Nonconformist demoninations: Jonas James Bradshaw and his nephew, John Bradshaw Gass, in Bolton are an exception. The practice built for all the major demoninations, particularly the Methodists, to which both gentlemen adhered, and over a wide area. Brick and Bolton terracotta were the favoured materials as that splendid building, formerly the Leysian Mission on City Road, London, reminds us. Similarly, among the Unitarians, Thomas Worthington and his elder son, Percy Scott Worthington, are equally exceptions. Thomas Worthington's work in Manchester and Salford has been mentioned; his son designed Sefton Park Unitarian Church in Liverpool in the late 1890s.

This issue of *British Brick Society Information* contains a range of articles on various aspects of the use of brickwork in the Victorian church building boom. One article considers the internal use of polychrome brickwork in stone churches, very similar to the interior at St John, Shedfield, Hampshire, of 1875-80 by John Colson. This is illustrated on the front cover. The church was visited by members of the society during the Autumn meeting in 2001. This is a very different use of brick to the complete church, both internally and externally, being of various coloured bricks as with St Mary, Jackfield, by Blomfield of 1863, seen during the visit after the Annual General Meeting in 2003. The Jackfield church is firmly placed as a product of the Victorian building boom; that at Shedfield belongs to its final years..

Jacqueline Ryder has kindly drawn my attention to a report in the periodical *Planning,* the issue of 21 April 2000. In April 2000, several buildings of the era of austerity, post-1945 to the mid 1950s, were listed as buildings of special historical or architectural interest by the Department of Culture, Media and Sport. One of these, listed Grade II, is St Luke's church, Camberwell, in the Diocese of Southwark. The south London church has been described as "reflecting the austerity of post-war building" by Elain Harwood of English Heritage.

Martin Hammond's contribution to this issue of *BBS Information* illustrates a problem faced by many parochial church councils in the need to provide for the upkeep of their building: where does one find the right materials to maintain the good appearance of the church. Indiscreet patching with poorly matching bricks, or off-coloured stone for that matter, is too frequently found. The problem is not confined to an Anglican church like St Osmund's, Parkstone; it is

equally a difficulty faced by Nonconformist and Roman Catholic churches and, one should add, Jewish synagogues, Hindu temples and Islamic mosques.

Mosques, which are mainly brick-built, tend to be constructed in stages with the minaret left until last. Having seen a number of mosques in Birmingham and south Staffordshire come to completion in the last six and a half years, maintaining supplies of matching bricks, sometimes of more than one colour, for a number of years is an on-going problem which needs to be faced by the buildings committee of any place of worship during its construction. Having sufficient stocks for repairs is a problem that successor generations will face.

The excellence of the brickwork of many mosques in Britain has prompted thoughts that if sufficient contributions by different authors are submitted, an issue of *BBS Information* could be devoted to 'Brick and the Mosque'. One contribution, in progress, by its title, 'From Minaret to Belfry: the re-use of brick structures in late medieval Spain', clearly does not relate to Britain but provides a European perspective in an historical context.

The next themed issue of *British Brick Society Information* will be *BBS Information,* **96,** February 2005, which will have articles on 'Brick and Railways' and will include a multi-authored contribution on the bricks and other building materials of St Pancras Railway Station and the Midland Grand Hotel, St Pancras, visited by members in November 2001 and February 2002, as well as an article on 'Brickwork of the Great Central Railway'. Other contributions on this or other subjects are invited. Suggestions for themed issues are welcome.

DAVID H. KENNETT
Editor, *British Brick Society Information,*
19 August 2003

ST LUKE'S CHURCH, TEMPLE COWLEY, OXFORD

St Luke's church, on the corner of Temple Road and Oxford Road, in Temple Cowley, on the south-east outskirts of Oxford, was designed in 1937-38 by local architect H.S. Rogers. The cost of construction was £33,675, largely subsidised by the local motor manufacturer, William Morris, later the first Viscount Nuffield. Built of yellow brick, this large suburban church, with a high nave and wide aisles, requiring brick buttresses, has as its principal external feature a large north-west tower. The general style of the fenestration is simple gothic in the main aisles but with round-headed arches in the Lady Chapel.

The church was declared redundant in 1992. In January 2001, it was opened as the new Oxfordshire Record Office, replacing cramped premises in the basement of County Hall, Oxford, and storage rooms as far distant as Didcot (15 miles south of Oxford). All of Oxfordshire's primary archival material is now housed there. An additional, outer "north aisle" has been built to accommodate visitor facilities.

From feature article in *The Oxford Times*, 26 January 2001
DAVID H. KENNETT

St Austin's Church, Wentworth Terrace, Wakefield

Jacqueline Ryder

One of the most significant buildings in the City of Wakefield, St Austin's Roman Catholic Church was built of brick to help disguise its true purpose. The church pre-dates the Catholic Emancipation Act of 1829 by two years and this is reflected in the design ofthe original building. Plain brick, sash windows and the proportions of a row of typical Georgian town houses helped it to blend with the surrounding buildings.

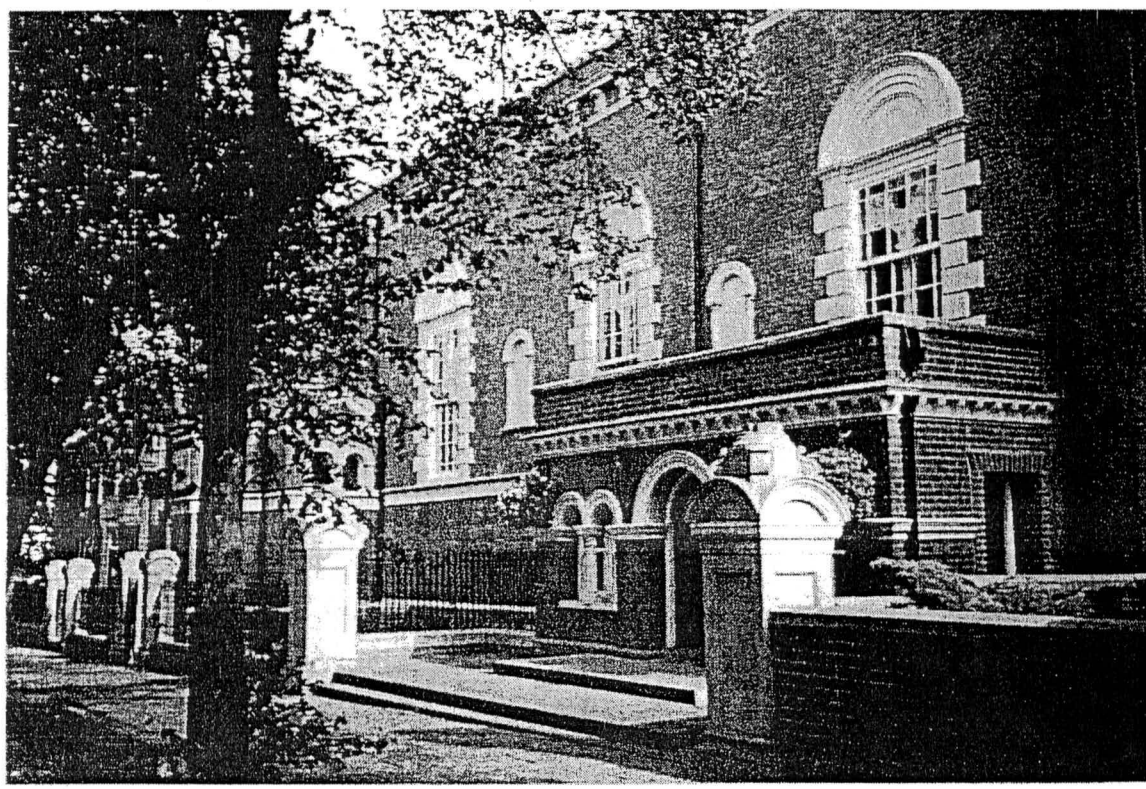

Fig. 1 St Austin's church, Wakefield: general view

The original design was by Joseph Ireland, amended by William Puckrin, a local mason. It was built in 1827 and registered and licensed as a 'Papist Mass house' at the West Riding Quarter Sessions in January 1828. Among the early benefactors was Charles Waterton of Walton Hall, perhaps better known as a traveller and conservationist.

Alterations to the building were carried out in the 1850s, making the church bigger, possibly to accommodate the rapid increase in Wakefield's Irish population caused by the potato famine in 1847. The changes included altering the sash windows to more church-like windows. Each is divided into two round-headed lancets with a small circular light.

Further alterations were carried out in 1878 by Joseph Hansom, the Roman Catholic architect who had designed Birmingham Town Hall and other public buildings as well as many churches, including the Church of the Holy Ghost, Oxford Road, Manchester. He is probably best known for designing the hansom cab.

During these alterations, the priest's house was incorporated into the church and became the new chancel. A new sacristy was built on the south side with an organ loft above. A baptistry was added to the north and a domed lady chapel was constructed on the side of the

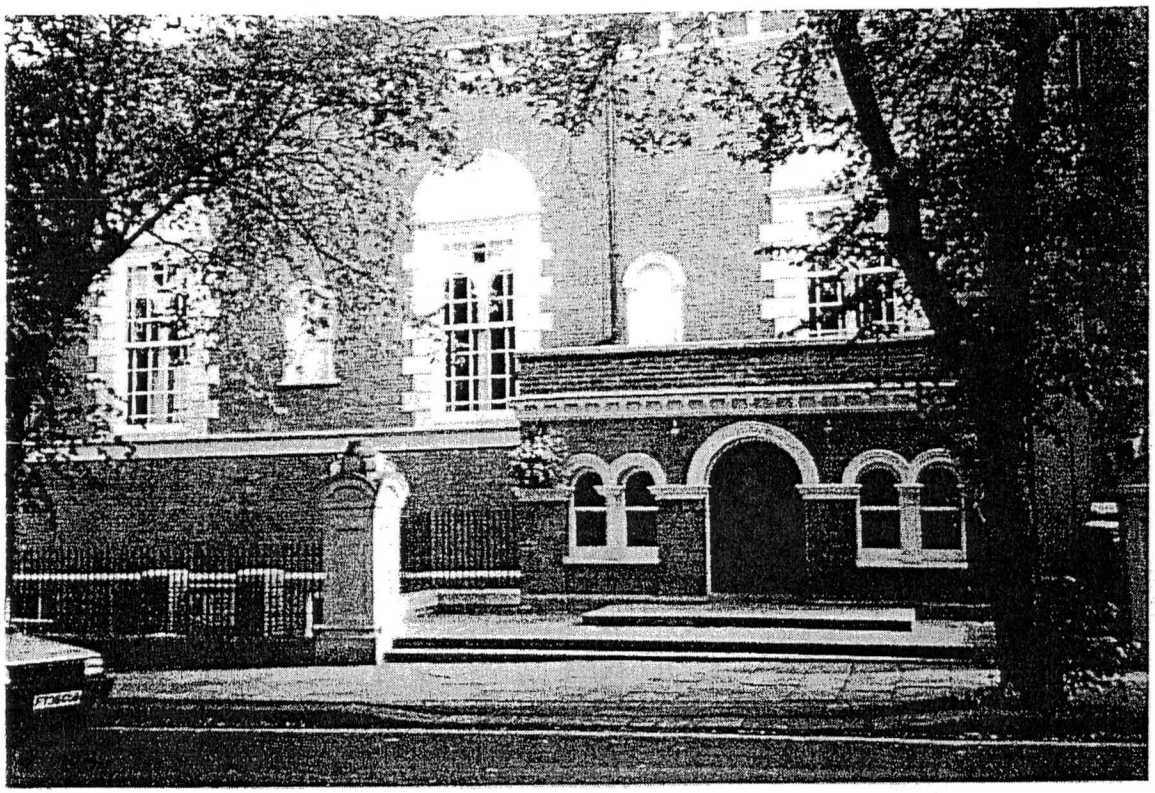

Fig. 2 St Austin's church, Wakefield: entrance

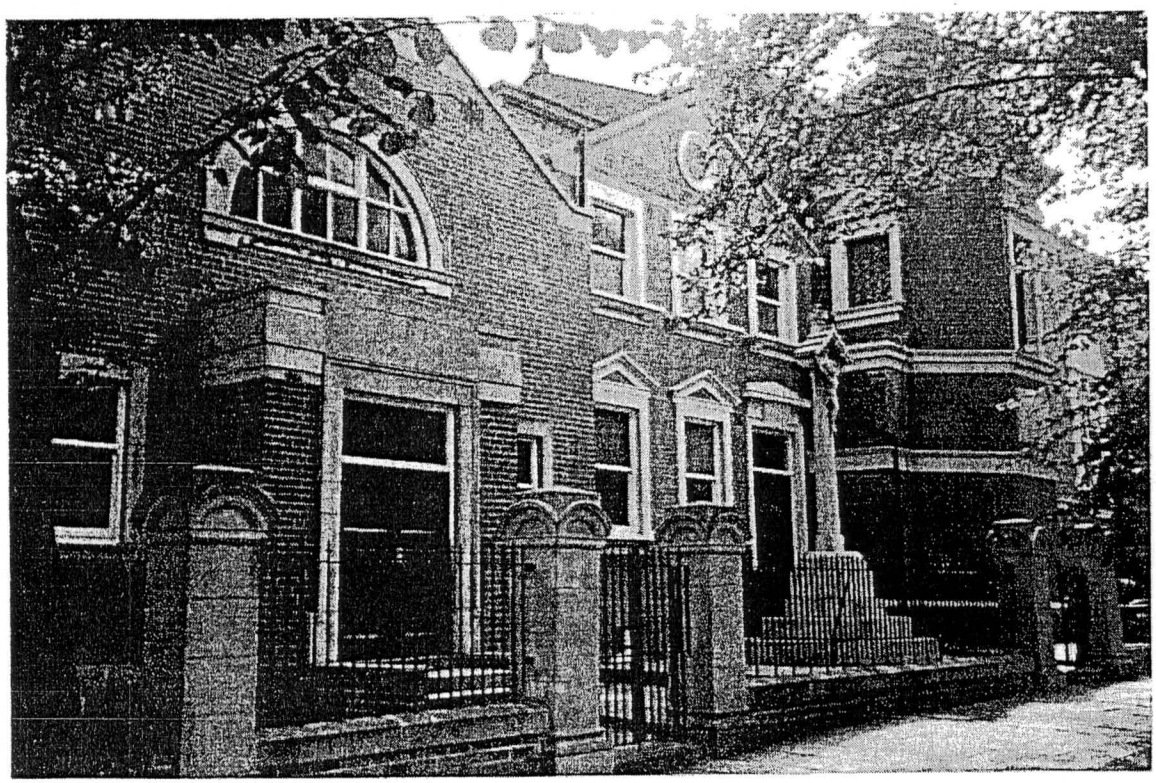

Fig. 3 St Austin's church, Wakefield: eastern end. The domed chancel is visible through the leaves on the trees, top right.

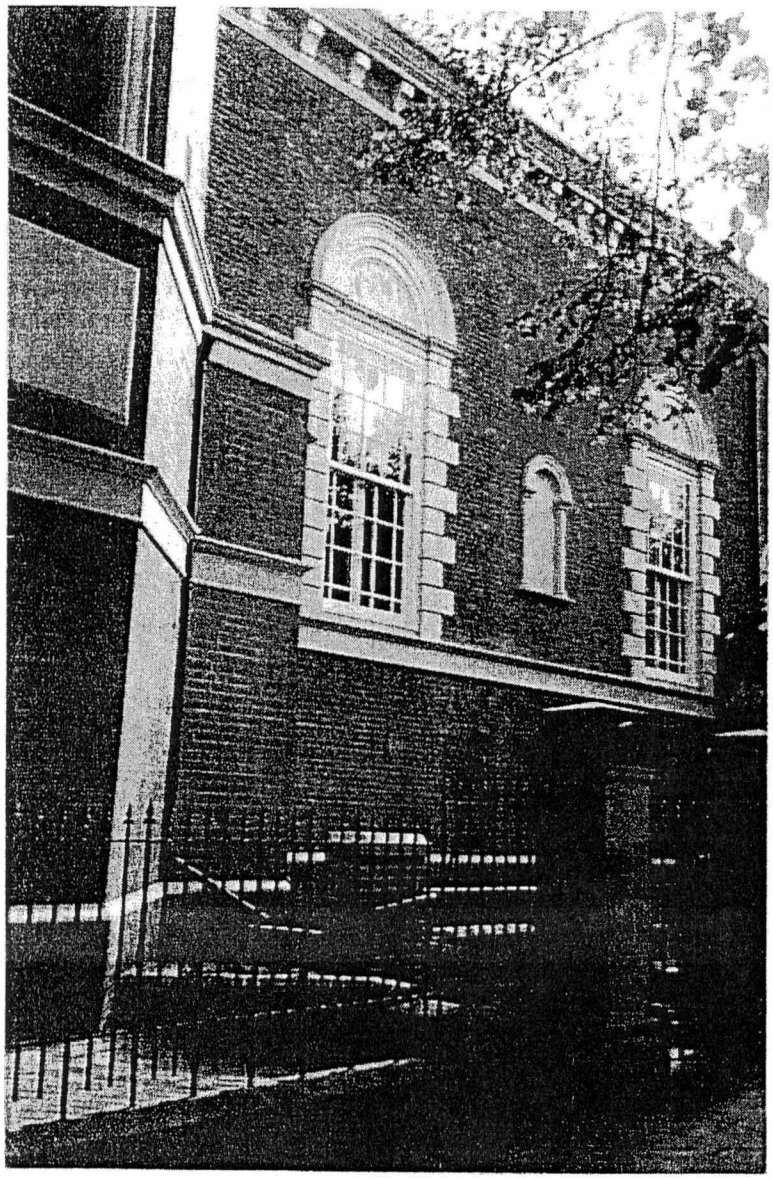

Fig. 4 St Austin's church, Wakefield: windows showing small circular lights at the top.

building facing the street. The congregation no longer felt the need to disguise their church. It was at this time that the two neighbouring Georgian houses became the priest's house.

Later renovations included the installation of electricity in 1910 when the decor was restored to its original simplicity and the stations of the cross were rehung in their original positions after several years in storage.

Latest works took place in 1996-97 when the roof was extensively repaired. The south wall was refurbished, using 5,600 bricks, and the railings at the front of the church were replaced.

The church continues to place an important part in the religious and social life of the City of Wakefield.

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St Austin's Church Wakefield: St Austin's church, for Buildings Open Day, 1998.

Brick-lined Churches of the Gothic Revival

P.S. Brown and Dorothy N. Brown

St Augustine's church, Penarth, stands on raised ground overlooking Cardiff Bay. Entrance, through the west tower, is reached from the road by a steep path and a flight of steps. This approach gives a view along the southern flank of the grey limestone building and is dominated by the sombre tower rising above. The impression of solemn greyness is not dispelled by entrance through the tower-space: there is nothing surprising here. But then step into the nave, and into a different world. Inside, the church is alive with colour and patterned with polychrome brickwork. The brick lining of this stone church is a delightful surprise.[1]

William Butterfield, who designed St Augustine's, was highly regarded by the Cambridge Camden Society, the self-appointed (but highly influential) arbiters of ecclesiological correctness. In the early 1840s, their journal, the *Ecclesiologist*, attacked many new churches for their 'unecclesiological' design and for being built of brick. One comment was that 'Cordially as we detest brick – and we do abhor it, whether black, red, or white, *most* cordially...'. Butterfield however was not daunted by such opinions: by the end of the decade he was designing the Society's model church of All Saints, Margaret Street, London, in vigorous polychrome brickwork. By 1850, the *Ecclesiologist* was enthusiastic for 'structural polychrome' involving brick, and retrospectively admitted that Butterfield had proved that brick was 'compatible with the highest flights of architecture'.[2] G. E. Street agreed that 'Mr Butterfield has shown in Margaret Street what can be done in bricks'.[3] So brickwork became common in Gothic Revival churches – but it should be remembered that, in 1839-44, Pugin had built St Chad's RC Cathedral, Birmingham, in uncompromisingly red brick.

Butterfield's church of 1855- 57 at Baldersby, in Yorkshire, was a novel variant of the brick-built church. It was the first of a series in which he designed stone-built churches lined with increasingly polychrome brickwork. The outer walls are of a rough millstone grit, varied by horizontal bands of smoothly dressed stone. Inside, there is a palpably different atmosphere. The internal walls are of soft red brick, the surface broken up by horizontal bands of smooth cream stone. There is a tinge of greyish blue in the brick over the chancel arch, and subtle variation in the colour of the stone in columns and arches, but the overall tone is set mainly by the gentle colour contrast between the red brick and the cream stone. Sharp punctuation is provided by black motifs inlaid into one of the stone bands in the nave wall and into several of the more frequent bands in the chancel wall. Elaboration in the chancel is increased by an alabaster dado, a typical Butterfield reredos of marble and tile, and colourful pavements.[4]

Butterfield designed another brick-lined church at Alvechurch, Worcs (1857-61), immediately after Baldersby was completed.[5] An old stone tower was retained and the exterior of the new building is of soft pink stone with horizontal bands of cream stone. The interior is walled in red brick which, to some extent, carries through the colour of the stone exterior. The brick surfaces are again broken up by horizontal bands of light stone, but the decorative scheme is quickened by a crisp latticework of white brick in diaper pattern on the red brick. The west wall, formed by the stone of the old tower, is brought into spatial relationship with the rest of the interior by two narrow bands of red brick running across it – a typically simple but effective Butterfield touch.

By the time that Butterfield was designing the church at Penarth (1864-66), his polychrome brickwork on the interior walls was much more arresting. Alvechurch had only a diaper pattern of white brick on red: at Penarth, the addition of black brick sharpens the

contrasts. The resulting patterning compels the eye and would be excessive if it were not balanced by the elaboration and richness of the other decoration of the church. Contrasts, though strong, are subtly modulated and integrated with the over-all design. Even outside, though close approach shows forbidding grey stone, a more distant view on a sunny day shows some small embellishment with a dark red Radyr stone and, as at Baldersby, a red tiled roof. A few years later, in designing Dalton church (1868), Butterfield was back very near to Baldersby but producing a more modest building in which the contrast between the inside and out is more directly experienced. The exterior is of stone with dark grey roofs; inside one is immediately confronted by patterns of black, red and cream brick on the nave wall with no arcade to modify the view.

Some churches built in the 1840s appear to be brick-lined with a stone exterior – but their histories are complicated. St John the Baptist, Kidderminster (Worcs) now appears built of a soft pink Alveley sandstone externally, and banded internally with yellow and red brick. Its striking feature is a tower of blue-black brick, aggressive in colour and design. It seems that all the external walls of G Alexander's church of 1842-43 were of this brick and the building was known as the 'black church'. It was not until the 1890s that the exterior walls, except the tower, were clad in pink sandstone.[6] Similarly in Gloucestershire, St John's, Cinderford (Edward Blore 1844), now appears built of rockfaced local stone but lined inside with brick which is still visible though painted over.[7] It seems that the brick lining was only added in 1874.

As early as Butterfield's Baldersby, or earlier, is Samuel Teulon's church at Fosbury (Wilts). The *Builder* of 1856 describes its exterior as of flint and its interior of coloured bricks.[8] Now, the flint exterior shows a very small amount of brick used unobtrusively in combination with stone in the relieving arches of the windows. The interior of the porch is already polychrome with red and grey-blue brick, suggesting that this continues inside the church which is now redundant and inaccessible. So we cannot confirm the situation inside, though it seems likely that the exposed brickwork suggested in the *Builder* has been subsequently plastered or painted out as it is not mentioned in the *Buildings of England* (hereafter *B.E.*), nor is it apparent in photographs of the interior.[9] A few years later (1856-58) Teulon designed St Mary's, Alderbury, near Salisbury.[10] Its exterior is again of flint but no bricks. Inside, the stone arches of windows, arcades and the chancel arch are surrounded with bands of elaborately patterned red, yellow and black brickwork, contrasting sharply with the white plastered walls.

The surprise element of a colourful brick interior to a sombre stone building may have been particularly attractive to the so-called 'rogue' architects. E B Lamb's St Jude's church at Englefield Green, Surrey, (1858-59) has outside walls of Kentish rag and roofs of slate (though originally of red tile). The decoration inside is astonishing: bands of different stone alternate with bands of brick, mainly red with dark mortar, but laid in a range of fanciful patterns such as herringbone courses of red brick enclosing small squares of blue and yellow. Lamb appears to have had fun designing the brickwork and the local newspaper, describing the consecration service, noted some surprised observers and some 'with a doubtful expression, if not with positive disapproval'.[11] Fortunately it is still to be seen in its full glory. J Croft's church at Lower Shuckburgh, War, (1864) also comes into this category even if some of the brickwork is not what it seems.[12]

Many orthodox architects also designed brick interiors for stone churches, and these can be identified from the *B.E.* or other authoritative sources.[13] Contemporary building journals sometimes give structural information, describing some churches as built of stone and lined with brick, and others as built of brick and faced with stone. For flint buildings, brick may have been used with structural advantage for their interior walls, and examples of flint buildings in which polychrome brickwork was left exposed to brighten the interior include churches at Hinton Martell, Dorset (Crickmay 1870), Clanfield, Hants (R J Jones 1875) and Christ Church,

Fulmodestone, Norfolk (Bassett Smith 1882); and similarly for a church built of chert at Colyford, Devon (Fulford 1888-89); while at Lilley, Herts (T Jeckyll 1870-71) the flint church is entered through the tower-space lined with bright red brick with very white mortar.

So numerous are these brick-lined churches that we have only been able to visit a sample of them; and then we have often been unable to inspect the interior. For example, we have not been able to get into G E Street's church at Westcott (Bucks), described as brick-lined in the *B.E.* His brick-lined churches that we have inspected do not show great polychromy in the brickwork. At St George's, Oakengates, Salop (1861), the outer walls are of rough grey stone with slate roofs and a dominating tower: inside, red brick is used for vaulting and in bands around stone arches. There is polychromy in the stonework, and the red brick contrasts effectively with grey stone, the contrast being picked up in the combination of red tile with grey stone in the pavements.[14] Again, inside the brick-lined All Saints, Middlesborough (1878), Street used red bricks, of only slightly varying shades, contrasted rather unobtrusively with stone.

Brick-lined churches may be common in a region because of a local architect. James Fowler of Louth, for example, designed many in Lincolnshire.[15] The few we have sampled range from a simple neo-Norman one at Rigsby (1863), its exterior of rock-faced stone and, inside, a gentle combination of cream brick walls with red brick decoration and cream stonework. At Snitterby (1866), the interior walls are of red brick with bands of cream stone and courses of single black brick headers. Arches are polychrome with red and cream brick, punctuated with black brick. At Ludford (1863-65), similarly composed arches of brick in the chancel and crossing stand out dramatically from the otherwise white-plastered walls (c.f. Alderbury, above). Fowler's church at Great Carlton (1860-61) has inner walls of plain red brick banded with stone, not unlike Butterfield's arrangement at Baldersby, and the design of the chancel walls is elaborated by the introduction of yellow brick and bands of small blue and yellow oblong tiles. The spandrels of the stone arcades are filled with khaki-coloured stones set with squares of polychrome inlaid tiles. Above this is a band of pale blue tiles with lettered texts and above this again, red brick. The brick base of the pulpit also has polychrome inlaid tiles set vertically into its sides.

Worcestershire has several brick-lined churches besides that at Alvechurch. Most were designed by local architects and show a progressive reduction in the polychromy of the brickwork as the century advanced. The church at Drake's Broughton, designed by W J Hopkins, is of local lias limestone and was apparently lined with exposed multicoloured brickwork, though this is now painted over. It seems to be as early as Butterfield's St James, Baldersby, as the use of coloured brick is recorded in the *Builder* of 1856 and the *Ecclesiologist* noted that neither plaster nor paint was to be used in the building.[16] Hopkins' church at Tibberton (1868) is visibly lined with polychrome brickwork; but whitewash renders it impossible to tell the colour of the brick in Henry Rowe's church at North Piddle (1876). The interior of John Cotton's All Saints, Bromsgrove (1872-74) still shows considerable but subdued polychromy, but his church at Finstall (1883-84) has minimal variation in the colour of the brick. At the churches of Wychbold (Lewis Shepherd, 1888-89) and All Saints, The Wyche, Malvern (Troyte Griffith, 1903) the lining bricks are only red.

In Somerset in the 1880s, however, the local architect J Houghton Spencer, was still designing stone churches with strikingly polychrome brick interiors. St Andrew's, Rowbarton (Taunton) was built in 1881 of rock-faced local stone with slate roofs. Inside, the nave walls are brick-lined and two arcades have columns of locally-made bricks, 'selected for their strength', above which are brick arches and spandrels filled with Bridgwater bricks coloured cream, light red, dark red and black. The cream brick is contrasted with pink mortar and at least some of the black bricks have been further blackened (as was often done). In 1892, a second south aisle was added so that entry at the southwest of the nave now shows an impressive view through the

arches of three arcades composed of multicoloured bricks. His church at Rockwell Green (1888) was simpler but with polychrome brick arches and diapered walls inside.[17]

As already noted, the brickwork of some brick-lined churches has later been whitewashed or painted over. Subsequent generations did not always like the decorative schemes of their predecessors: for example, there is often physical evidence of attempts to conceal Butterfield's tilework on church walls.[18] His exposed brickwork inside all-brick churches has also been whitewashed, most notably at St Augustine's, Queen's Gate, London; so it is not surprising that the insides of other architects' brick-lined churches have been treated in the same way. In 60 that we have studied, there was evidence that at least some exposed brickwork had been painted over in 17 of them. In Kensington and Chelsea, for example, churches with stone outside and brick inside have suffered differing fates.[19] Joseph Peacock's polychrome brickwork at St Simon Zelotes, Moore Street (1858), remains for all to see and only some brick of the side walls, which was probably cream already, has been selectively painted white. But at his St Stephen's, Gloucester Road (1866-67), all the brickwork has been painted over, but at least it is a cheerful pink. The polychrome brickwork inside George and Henry Godwin's St Jude's, Courtfield Gardens (1867-70), has been whitewashed but at our visit was revealed in places by water damage; while at their St Luke's, Redcliffe Square (1872-73), the side walls of the nave have been painted but the polychrome arcades remain unconcealed.

We have had to confine ourselves here to a very general account of a personal sample of brick-lined churches. They seem to us to be an interesting group which invites more detailed study, both structurally and in relation to building materials in regional architecture. Changing attitudes towards exposed brickwork inside churches is another interesting topic. We intend to discuss brick-lined churches in Wales in a further paper.

ACKNOWLEDGEMENTS

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Notes and References

Abbreviations used:

B.E. *The Buildings of England* (followed by the appropriate county
Bldr. *The Builder*
Eccl. *The Ecclesiologist*
VCH *Victoria County History*

1. For Butterfield's churches, see Paul Thompson, *William Butterfield*, London, Routeledge & Kegan Paul, 1971. Dates and attributions of architects for other churches are, unless other sources are quoted, from the appropriate 'Pevsner', i.e. *The Buildings of England*, Harmondsworth: Penguin Books (cited as *B.E.*). Where no dedication is named, the parish church is intended.

2. *Eccl.*, **1**, 1842, 108, 195-97, 199-200, 209: **2**, 1842, 95: **10**, 1849-50, 432. 'All Saints, Margaret Street', *Eccl.*, **20**, 1859, 184-89.

3. G.E.Street, 'The true principles of architecture, and the possibility of development', *Eccl.*, **13**, 1852, 247-262. See also, G.E.S., 'Brickwork in the Middle Ages', *Church Builder,* 1863, 9-18.

4. Anon, *Church Guide*. Thompson, *op cit* note 1, pp. 123, 133, 137, 150, 231, 430. *Bldr.*, **15**, 1857, 583 and 613.

5. Thompson, *op cit* note 1, pp. 239, 430. *Eccl.*, **22**, 1861, 409-410. *Bldr*, **19**, 1861, 360.

6. N. Pevsner, *B.E.: Worcestershire*, 1968, 206. Anon, *Church Guide*. K. Tomkinson and G. Hall, *Kidderminster since 1800*, Bewdley, the authors, 1975, 221.

7. D. Verey, *B.E.: Gloucestershire 2. The Vale and Forest of Dean*, 1970, 159. *VCH Gloucestershire*, vol. 5, London, 1996, 393-394. We have not been able to investigate St Peter's, East Stockwith, Lincs (1846), as it appears abandoned: but N. Pevsner, J. Harris and N. Antram, *B.E.: Lincolnshire*, 2nd edn., 1989, 266 describe it as stone-built and brick-lined. The same note is made N .Pevsner and J. Harris, *B.E.: Lincolnshire*, 1964, 230.

8. *Bldr.*, **14**, 1856, 628. See also *Eccl.*, **16**, 1855, 64-65.

9. N. Pevsner and B. Cherry, *B.E.: Wiltshire*, 2nd edn., 1975, 250. Photographs in 'Red Boxes', National Monuments Record, Swindon.

10. *Eccl.*, **17**, 1856, 307. *Bldr.*, **16**, 1858, 485. At Christ Church, Wimbledon (which we have not visited), Teulon may have used a similar arrangement of brick; see *Eccl.*, **19**, 1858, 196 and *Bldr.*, **16**, 1858, 142.

11. Quoted in anonymous *Church Guide*. See also, *Bldr.*, **17**, 1859, 492; **26**, 1868, 218.

12. *Bldr.*, **22**, 1864, 549. N. Pevsner and A.Wedgwood, *B.E.: Warwickshire*, 1966, 344-345. P. Howell and I. Sutton, (eds.), *Faber Guide to Victorian Churches*, London, Faber, 1989, .89.

13. There are also many stone-built churches which are lined with brick but which also include a small but sufficient element of brick in their exterior walls to exclude their discussion here; e.g. J. P. Seddon's chancel at Lacey Green (Bucks) or G. E. Pritchett's church at High Wych, Herts.

14. *Bldr.*, **20**, 1862, 754. *Eccl.*, **22**, 1861, 416-17.

15. See *B.E. Lincolnshire*, 1980 edn, *passim*. See also, D. Kaye and S. Scorer, *Fowler of Louth*, Louth, 1992.

16. *Bldr.*, **14**, 1857, 344; **15**, 1857, 324. *Eccl.*, **17**, 1856, 74.

17. For Rowbarton, see *Bldr.*, **41**, 1881, 375. *Building News*, **41**, 1881, 103. *Architect*, **26**, 1881, 79. Faculty at D/D/cf 1892/5 in Somerset Record Office. For Rockwell Green, see *Bldr.*, **55**, 1885, 218; *Taunton Courier*, 19 Feb 1890.

18. P. and D. Brown, 'Obliterating Butterfield', *Glazed Expressions* (Tiles & Architectural Ceramics Society), **19**, 1990, 8-9.

19. See B. Cherry and N. Pevsner, *B.E.: London 3. North West*, 1991. The brick lining of St Paul's, Onslow Square (Edmeston, 1867-70), remains what was probably its original drab monochrome.

PATRONAGE, CHURCHMANSHIP AND MATERIALS: Building the Church of England in Victorian Salford

David H. Kennett

When in 1855 the Manchester banker Sir Benjamin Heywood financed the building of a new Anglican church on Oldham Road, Miles Platting, Manchester, he began a family tradition which would last for three-quarters of a century. Dedicated to St John the Evangelist, the church *was* one of the architectural gems of the twin cites of Manchester and Salford.

This was a church of the first rank. An Italian Romanesque basilica was the model chosen by the architect J.E. Gregan. There was a red brick exterior with a north-west campanile. Internally the lower two-thirds of the walls were plastered. In the 1906, Heywood Sumner came and decorated the interior with *sgraffito* work. It was demolished in 1967 just after Nikolaus Pevsner had completed work for *The Buildings of England: Lancashire 1 The Industrial South* but before the book was published.

The involvement of the Heywood family and others in new church building in Salford and the neighbouring quasi-urban settlements between 1840 and 1880, may be linked, for the Anglican church at least, to both the churchmanship required at the new place of worship and the choice of materials. This article seeks to explore those links.

PATRONAGE

St John's, Miles Platting, was financed by Sir Benjamin Heywood, a Manchester banker. His church architect, J.E. Gregan, had six years earlier built him a new bank in St Ann's Square, Manchester. One of his younger sons, Edward Stanley Heywood, spent £33,000 between 1871 and 1874 on the church, gatehouse, school and parsonage at St Augustine's, Pendlebury. The church is a huge building, 159 ft (48.5 metres) in length and no less than 80 ft (24.4 metres) high, a single space broken only by a rood screen. Given a plaster-covered interior with stone pillars and pierced internal buttresses, beneath a tremendous roof, externally there is a great sweep of ten bays of brick with high level windows broken by the ends of the buttresses. The church was built to serve a community of coal-miners and textile workers, neither of which are occupations which now rank highly in the employment opportunities of the area. That the former clearly did so is shown by the memorial at the church's east end to 178 miners who lost their lives in a colliery disaster in 1885 and by the war memorial of the same Clifton Hall colliery which records a far greater number of young men who lost their lives in the Great War.

E.S. Heywood's architect was George Frederick Bodley; at nearby Swinton, his brother, the Rev H.R. Heywood employed G.E. Street to design a new stone church in 1869, dedicated to St Peter and replacing one of 1799.

In the early twentieth century, three Heywood spinster sisters, living in the family home, Claremont (a house now demolished), commissioned the Bolton firm of Bradshaw Gass and Hope to design Holy Angels, on Sumner Road, Pendleton, in 1926-28. However, the church was designed by relatively junior members of staff at the Bolton practice. By the mid 1990s, the building was found to be unsafe because of mortar that was virtually completely sand, as specified by the architect, and had to be demolished in 1997.

This is private patronage by successive members of a wealthy family. It is not the only example in Salford. In Broughton in 1830, the Rev John Clowes was the largest landowner. For

the Church of England he encouraged the building of the first of two Anglican churches were built in Broughton. St John's in Higher Broughton was designed by Richard Lane in the 1830s and opened in 1839; a chancel was added by J.E. Gregan in 1846. Higher Broughton is a pleasant, largely middle class area, centred on Broughton Park, laid out in the 1840s on the estate of John Clowes and originally a collection of large villas built by and for the relatively prosperous among Manchester's business and professional elite. Typical among the residents who built there was the Manchester architect Alfred Darbyshire; in social standing not untypical among present day residents is the Bishop of Manchester. In parenthesis, it should be noted that those who had made a more considerable fortune were more likely to have large houses in their individual parks on Eccles New Road in Pendleton: the Heywood family have been mentioned; other worthies who resided there included Sir Elkanah Armitage at the demolished Hope Hall, Sir John Potter at Buile Hill for long a museum, and in houses which have not been recorded, Fredrick Engels and Edward Ryley Langworthy, the only man in nineteenth-century Salford to die a millionaire; Engels died worth over £500,000 in 1895.

Among the five trustees of St John's. Higher Broughton, in 1861 was Samuel William Clowes and this man fulfilled the same function of leadership with regard to the new church built in Lower Broughton, in 1866-69; it is dedicated to the Holy Ascension.

The Heywood family and the Clowes family represent one form of patronage, but in the nineteenth century the Anglican church also had state patronage and trusteeship.

State patronage in building the Church of England was less important by the time Queen Victoria ascended the throne of the United Kingdom of Great Britain and Ireland on 20 June 1837. However, during the regency of one uncle and the reigns of both her uncles, George IV and William IV, a large number of churches were built which are called Commissioners' churches. In Salford and adjoining areas of Manchester, there are several. St Thomas', Pendleton, is by Francis Goodwin and Richard Lane working together in 1829-31, replacing an earlier church, and St George's, Chester Road, Hulme, by Goodwin working on his own between 1825 and 1828. In 1825, Robert Smirke had completed St Philip's, Salford, for the affluent burgesses living in the fine three-storey brick houses of The Crescent and Encombe Place.

The two in Salford display very different influences. The Warden and Fellows of the Collegiate Church of Manchester encouraged the building of St Philip's, which cost a staggering £14,500 to build a classical temple in imitation of another of Smirke's churches, St Mary Wyndham Place, London., almost as much as the £15,000 that St George's Hulme is reputed to have required, but the latter is a very large church. In contrast, St Thomas' was a snip at £7,673, for what is a fairly standard plan of west tower, nave with aisles and a slightly raised chancel; the interior was provided with galleries.

Trustees, on the other hand, can present a very different style of patronage. The third of Salford's churches built in the eighteenth century was St Stephen's church of 1794, a proprietor's church built for a wealthy clergyman, N.M. Cheek; the church drawn by L.S. Lowry in 1957, sometime before its demolition.

The charismatic Salford preacher, Hugh Stowell, was curate of St Stephen's from 1825 to 1831. For this Protestant Anglican clergyman a new church, Christ Church, Acton Square, was built in 1831 as a great circular preaching space. It was demolished in 1957; the best record is a number of drawings by Lowry done in the previous year. Christ Church was the first church to be built under the Trustees Church Buildings Acts of 1827 and 1831. It cost £6000 and in the 1840s a further £9000 was raised to provide schools, a church tower and galleries inside the church. Of the twelve churches built in Salford between 1831 and 1866, Christ Church is one of five which has been demolished. Two others were both built in 1842 and opened on the same day. Both have neo-Norman features: St Matthias on Blackfriars Road, by Weightman and Hadfield of Sheffield and St Bartholomew's, Oldfield Road, Ordsall, by Cuffley and Starkey.

They were financed by the Association for Endowing and Building Ten Churches in the Boroughs of Manchester and Salford founded in 1841. Three of these churches were to be built in Salford. The third is St Simon's church, in Greengate, an area which was largely cleared in the eradication of poor quality housing in the inter-war decades. St Simon's was the subject of three specific Lowry paintings in 1928, the year it was pulled down. It had lasted just eighty years. It was the first church built under the aegis of the Incorporated Society for Building and Endowing Churches under the new Church Building Act of 1845.

When Hugh Stowell died, his son, Thomas Alfred Stowell, became the incumbent of Christ Church and remained there until 1890. In memory of his father's work, a subscription was raised for another Trustees' church, the Stowell Memorial Church, now on the corner of Eccles New Road and Trafford Road. Designed in 1867 and completed two years later. Demolished in 1983, it was held in high regard by the local population in the inter-war years but following wartime destruction much of the immediate area was converted to industrial use and areas cleared for new housing were left vacant for several years. The spired tower, from a south-west porch tower, alone survives as a prominent local landmark.

CHURCHMANSHIP

The Church of England is a broad church, supposedly eschewing extremes. In its worship, the Church of England claims to be both a sacramental church and a preaching one: both the word and the sacrament of Holy Communion are given importance. Reflecting this, the nineteenth century was characterised by two broad styles of worship.

Deriving from eighteenth-century practice, the majority of churches had a single Sunday service and this was a service whose principal focus was the sermon wherein the preacher would expanded on the Word of God, a text or short passage from the *Bible*. The sermon could last half an hour or more. This could be set within the traditional office of Morning Prayer and/or Evening Prayer, respectively also known as Matins and Evensong, as prescribed in *The Book of Common Prayer* of 1662. At irregular, or regular but often widely spaced intervals, a service of Holy Communion was held, also as prescribed by *The Book of Common Prayer*. Eighteenth-century practice was for a Holy Communion Service to be held only four times a year, at the great feasts of the church: Christmas, Easter, Ascension, and Pentecost. In the celebration of Holy Communion, the officiant would wear limited vestments. In the nineteenth century, this tended to be increased to a monthly celebration. This was Hugh Stowell's practice at Christ Church, Salford. This style of worship and churchmanship is generally known as Low Church.

Many twenty-first century congregations of the Church of England have as the principal service a mid-morning Holy Communion with hymns and a short sermon. In different congregations, the writer has attended this service at 9.30 a.m., at 10.00 a.m., and at 11.00 a.m.

In some Anglican churches, but not all, the priest may wear full vestments, and use incense. This shows influence from the Tractarians, named after J.H. Newman's *Tracts* of 1843. Later members of the Heywood family were strongly influenced by the Tractarians. Depending on the level of ritual employed in the services, this style of worship is known as High Church.

There is a middle way, combining the preaching service or a hymn-singing Eucharist (an alternative name for Holy Communion) in mid morning with a said Holy Communion, usually at 8.00 a.m. on a Sunday morning. Forty years ago, this may well have been without a sermon although this is rare in 2003. In the world of new services, the 8.00 a.m. Holy Communion is often the only vestige of *The Book of Common Prayer* remaining in the Church of England.

The point about churchmanship is that what is intended as the main activity within the building influences the plan of the church. Hugh Stowell, it has been remarked, had a great circular preaching space. The pulpit was the focus, not the altar. But with a preaching space,

Church Building in the Three Townships of the Borough of Salford

	Salford (with Ordsall)		*Pendleton*		*Broughton (with Kersal)*	
Date	*Population*	*Church of England churches*	*Population*	*Church of England churches*	*Population*	*Church of England churches*
1773	4,765	1	2,000		563	
1801	13,611	2	3,611	1	866	
1831	40,786	4	8,435	1	1,589	
1851	63,423	7	14,224	1	7,126	1
1861	70,967		20,900	4	9,885	2
1871	82,280		26,560	7	14,961	3
1881	101,583	8	43,117		31,533	6
1891	109,732		50,543	8	37,864	
1901	105,535	10	66,574		49,048	
1911	99,466		78,783	9	53,108	

TABLE 1 Population and Churches in Victorian Salford
Where no figure is shown, there is no increase in the number of churches.

Sources: R. L. Greenall, *The Making of Victorian Salford,* Lancaster: Carnegie Publishing, 2000, Appendix One , on 361 (population figures; derived from *Census Returns*); Appendix Two, on 362-362 with *ibid.* 84-107 and 212-215; and N. Pevsner, *The Buildings of England: Lancashire I, the Industrial South,* Harmondsworth: Penguin Books, 1969, 389-398, with personal fieldwork 1994-97 (for church numbers).

galleries are possible, because there is *not* going to be a great movement of people during the service. With Holy Communion as the focus, because the people go to the altar rail to receive the elements, movement of large numbers the congregation within the proceedings is necessary.

The question we need to ask is does churchmanship and behind this patronage influence materials.

MATERIALS

Because they have been demolished, it is not easy to check on the building materials employed in the trustees' churches in Salford. Two at least were brick: Christ Church, which was partly rendered, and St Matthias. St Bartholomew's, on the other hand, was stone: it lacked a chancel until 1887, four and a half decades after its building, a reflection of the style of services conducted there. L.S. Lowry's various paintings and drawings of St Simon's merely show a smoke-blackened exterior and no record of the building materials is known to the writer, although the suspicion is that it was stone. The building committee may have wished to make an impression.

The Stowell Memorial Church of 1866-69 was stone-faced but brick-lined. The surviving south-west tower with its spire, a prominent landmark, is stone-faced but is lined with brick.

Stone exteriors were used for the Commissioners' churches: St Philip's and St Thomas' of the 1820s. However, appearances are deceptive. These are churches which are structurally brick and the stone is there to provide a gloss. This can be seen in the adaptation of the aisles of St Thomas' and in the crypts of both churches. Just over the River Irwell, the contemporary St

George's Hulme is likewise of stone-facings but with a brick-lined interior: it has been left open after the loss of its roof.

The earlier of the two churches built in Broughton with S.W. Clowes named as one of the five trustees, St John's in Higher Broughton, is fine ashlar, but this dates to 1836-39 and 1846. The Rev John Clowes, the local landowner, is buried within. The later one, the Holy Ascension in Lower Broughton, of 1869, is brick. Manchester and its environs being a major brickmaking centre, it was fairly easy to obtain good quality bricks.

In the last thirty years of Queen Victoria's reign, new churches for the Church of England in Salford tended to be built in brick. St Augustine's, Pendlebury, of 1871-74, is brick; it is outside the Victorian borough boundary but it remains one of the best examples in England, let alone Salford, of the idea of a building that conveys the concept that worship is centred around the celebration of the Eucharist.

Elsewhere, within the Victorian borough boundaries, two almost contemporary brick churches demonstrate similar worship requirements. In Ordsall, the southern part of Salford township, is St Clement's, of 1877-78 by the Lancaster firm of Paley and Austin. This is a single high building, with no external division between nave and chancel, but actually with a raised chancel and very complex exterior brickwork. The interior has exposed brickwork and there is a brick vault, pierced at the entrance to the chancel for a bell-rope so that the bell can be rung at an appropriate point during the service. This reflects High Church practice.

A late addition to the churches in Broughton, the portion of the original borough north of the River Irwell, is another Paley and Austin church, St James', on Great Cheetham Street, of 1879. This too shows similar influences with a central bell-cote..

At the very end of the nineteenth century, two further churches were built in Ordsall, the southern part of Salford township. In the 1890s, Alfred Darbyshire was commissioned to renovate the surviving fifteenth-century timber-framed Ordsall Hall. On the east side, he removed the timber-framing, partly because of dry rot, but with it some interesting fenestration. This was replaced by red brick and red terracotta, thus ensuring the survival of the building. Part of the reason for the renovation was the conversion of the building into a theological college. On the west side a church was provided in 1899. Dedicated to St Cyprian, this stock brick and red terracotta building was deconsecrated in 1963 and subsequently demolished in the most recent renewal of Ordsall Hall and its transformation into a museum. In the north of Ordsall, adjacent to new housing on Regent Square, where the street names include King Edward Street and Queen Alexandra Street, the small church dedicated to St Ignatius was built in 1900 at the end of a terrace of two-storey houses on Oxford Road, with Darbyshire again as the architect. Again it is stock brick and red terracotta; stock brick in this context, as at St Cyprian's, means red brick. There is a small tower with a pyramid roof at the south-west corner. Much terracotta is used here. The details are neo-Norman at St Ignatius and the chief function of the terracotta is to provide zig-zag ornament and dog-tooth ornament for the doors and windows.

There are stone churches built in the nineteenth-century borough in the latter part of Queen Victoria's reign. St Luke's, Liverpool Street, is by Sir George Gilbert Scott. Considered to be one of this architect's minor works, it was completed in 1865. It exudes the confidence of the Victorian middle class seeking to stamp themselves upon the local area. In contrast, St Paul's, Ellor Street, now in the centre of high-rise Salford, built for the Commissioners' a decade earlier suggests a poverty of approach. E.H. Shellard did not have much money to play with: St Paul's cost only £4,856. Another St Paul's, designed by Andrew Trimen, produced a striking building on Kersal Moor, highly visible on the skyline looking north from Salford. There is a distinctive spirelet on top of the stair to the tower as well as a spire. Internally the stone was exposed. The church was built in 1851-52. Trimen was also the architect for in another south-east Lancashire borough, St Thomas', Oldham, of 1853-55, again with a spire. Trimen was an architect who

designed well within a strict budget. For St Thomas', the Commissioners allowed only £3,600 but the effect is not a mean one.

CONCLUSIONS

Between patronage and churchmanship, there are obvious relationships. The providers of the building funds wants to ensure a style of worship they would find acceptable is followed in the church they seek to endow.

On the whole the Commissioners went for a broad churchmanship, rooted in the eighteenth-century view of the Anglican church: nothing too extreme. In so doing the sought buildings with galleries, to reflecting a preaching service, but with wide stairs to allow for movement in the service of Holy Communion, then more often only a monthly celebration. Their churches are brick-lined but stone-faced.

Certain styles of trustees in the 1830s and 1840s, on the other hand, wanted a preaching box and this meant internal galleries for large congregations who sat and listened. Their choice of materials could be either brick or stone, but with construction confined to one of these.

Private patrons, especially those influenced by the Tractarians, sought to focus worship on the Eucharist. Thus the building was long and thin, without galleries. Their choice of materials was more likely to be brick rather than stone, as St Augustine's Pendlebury and St Clement's Ordsall demonstrate.

One feature this short survey does suggest is some chronological difference between the use of stone and the use of brick. The stone-built churches begin in 1752 with the rebuilding of the chapel of the Sacred Trinity and the last stone-built churches belong to the 1860s. The first use of brick is as an internal backing to a stone facing in the 1820s which use continues through to the 1860s. Brick as the exterior walling begins in 1831 although partly covered with stucco and is used as exposed brick in the 1840s. The churches built in the 1870s and later in Queen Victoria's reign are built with external brickwork.

These chronological conclusions would repay comparison with the churches built in other expanding towns. The various new churches of Luton, Bedfordshire, in the late nineteenth century were all built of brick. Their dates range from 1858 for the early part of the disused Christ Church through to 1897-1905 for the demolished St Saviour's.

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The Bricks and Brickmakers of St Osmund's Church, Parkstone, Poole, Dorset

Martin Hammond

Unfortunately, the programme of the British Brick Society's visit to Dorset in 1998 did not allow time for members of the British Brick Society to visit St Osmund's church in Parkstone,. Poole (grid ref. SZ 044916).

The church was built in two phases between 1904 and 1916. The foundation stone is dated 6 April 1904 and the chancel and transepts with a temporary nave and aisles were dedicated on 8 July 1905. The chancel and transepts were designed in the Byzantine style by George A.B. Livesay FRIBA, of Bournemouth, inspired by the church of San Zeno, Verona, Italy. Livesay subsequently served in the army and was killed in action at sea on 29 May 1916.

On 5 December 1911, the congregation decided to proceed with the building of the nave, aisles and dome without unnecessary delay. These were designed by the inventive Arts and Crafts architect, Edward Schroder Prior and his principal assistant, Arthur Grove. It is Prior's last work. From 1912 Prior increasingly devoted himself full time to the duties of the Slade Professor of Architectural History at the University of Cambridge, a post he held for the last twenty years of his life. The original design by Prior had included a concrete dome, but this had to be taken down. By April 1914, the work reached a point when it was necessary to close the church, and the completed building was dedicated two years later on Low Sunday 1916.

The east end exterior is faced with roughcast and terracotta dressings on a plinth of George Jennings pressed white facings from the South Western Pottery, Parkstone (grid ref. SZ 038908). All the terracotta in the church was made by Carter & Co. at Poole Quay, now Poole Pottery works. Apart from the east end, which is rendered, the interior is of painted common brick from a local works, possibly the Bourne Valley Pottery (grid ref SZ 056921) just up the road towards Bournemouth.

The facing bricks for the exterior of the nave , aisles and dome were made by Henry Charles Brixey at Newtown Vale Brickworks, Poole, which he worked 1906 to 1927. There is a signed brick in the parapet of the steps outside the door behind the shrine to Our Lady of Walsingham. The standard bricks measure 215 x 105 x 50 mm; and there are a few specials. The semicircular bricks were used on edge as copings and were cut into three-quarter bats to make bond in the pilasters of the walls. They were made by the wirecut process on a machine driven by a `portable' steam engine like a threshing machine. There is one in working order at Bursledon Brickworks which will shortly be used to drive a vertical pugmill. The clay is low-grade Dorset Ball Clay containing varying percentages of iron, blended with sands found in the same pit. It is quite refractory (the works also made firebricks) and the paler shades tended to be underfired and prone to weathering. The colours vary from purple, through brown, grey and buff, to white. Texturing was by brushing with an iron-bearing slip, pressing grit or coal dust into the surface, or left plain. H.C. Hughes in his memoir on Prior, in *Journal of the Royal Institute of British Architects,* for 15 October 1932, mentions:

> how he persuaded makers of simple pottery on the shores of Poole Harbour to turn their clay to bricks of every colour from purple to vivid orange for his church at Parkstone.

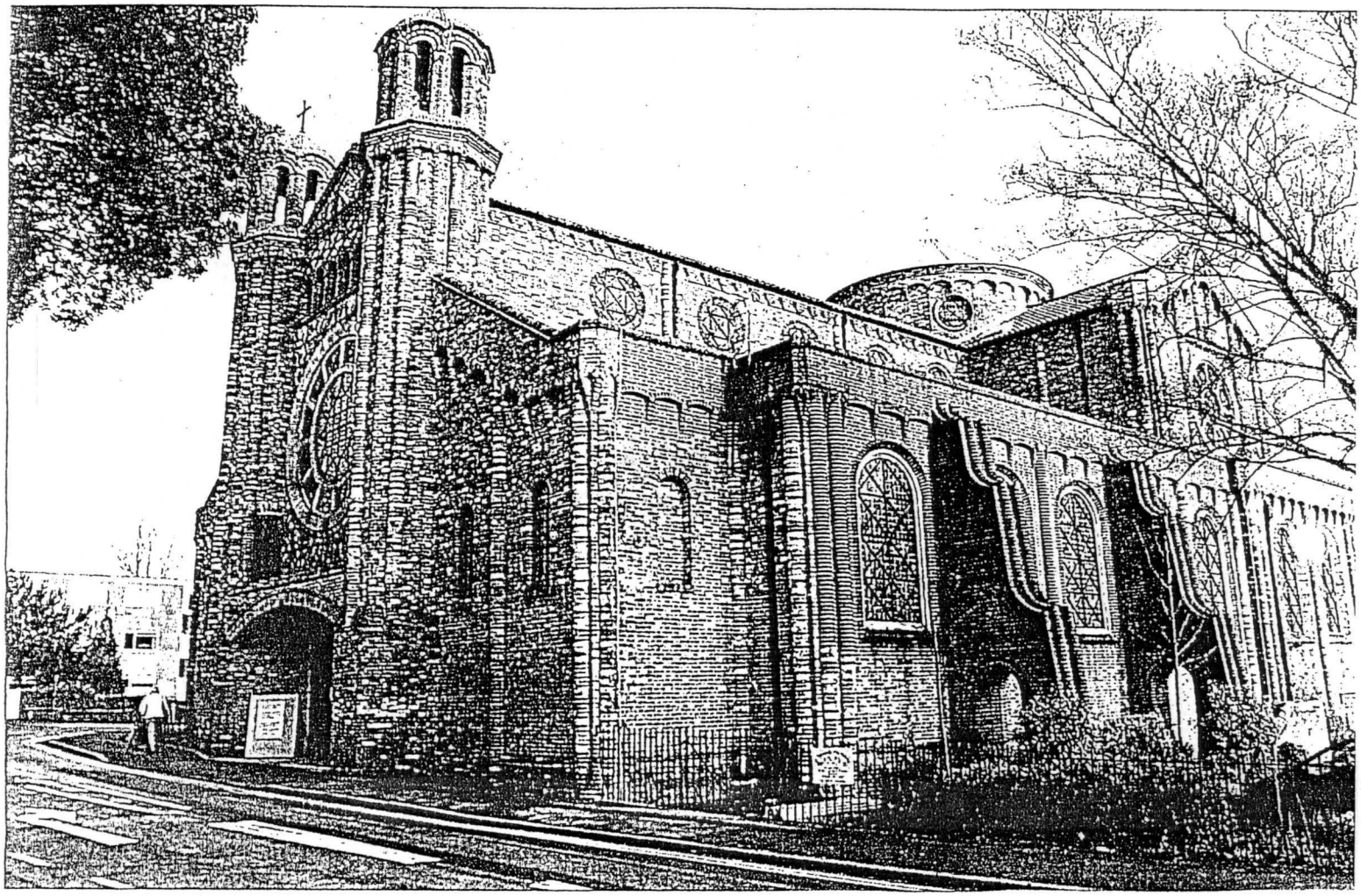

Fig. 1 St Osmund's church, Parkstone, Poole, Dorset: general view of south side and west end. The domed crossing space is clearly visible.

One can imagine the long discussion which took place between Prior and Brixey about clays, moulding and firing techniques. Prior had a great feeling for local materials found on or very close to the site and had little time for "drawing board" architects. Maps and an old photograph show Brixey's works was equipped with heated drying sheds, an archless continuous kiln of a type still used in India and Pakistan, plus a circular downdraught kiln and at least one scotch kiln.

Similar facing bricks have been seen at `Wynchyards', Haywards Lane, Child Okeford, Dorset (grid ref ST 8318 1237), originally called `Garden Close', founded by Louisa Evelyn Denison, July 1914, according to the tablet in the east gable: four cottages comprising a single room and back kitchen, used by convalescent World War I soldiers. The verandah piers 300 mm diameter are built of quadrant bricks identical in colour and texture to many of the St Osmund's facings. Most of the walls, though, are built of smooth-faced extruded hollow blocks of buff terracotta, 305 x 155 x 52 mm, tongued and grooved along top and bottom edges, forming a cavity wall 230 mm thick overall including plaster. They were made at Lady Ann Baker's Keysworth Pottery near Wareham, Dorset (grid ref. SY 930890), which flourished between 1910 and 1939. It was equipped with a rectangular downdraught kiln, and also produced ornamental terracotta and `art' pottery.

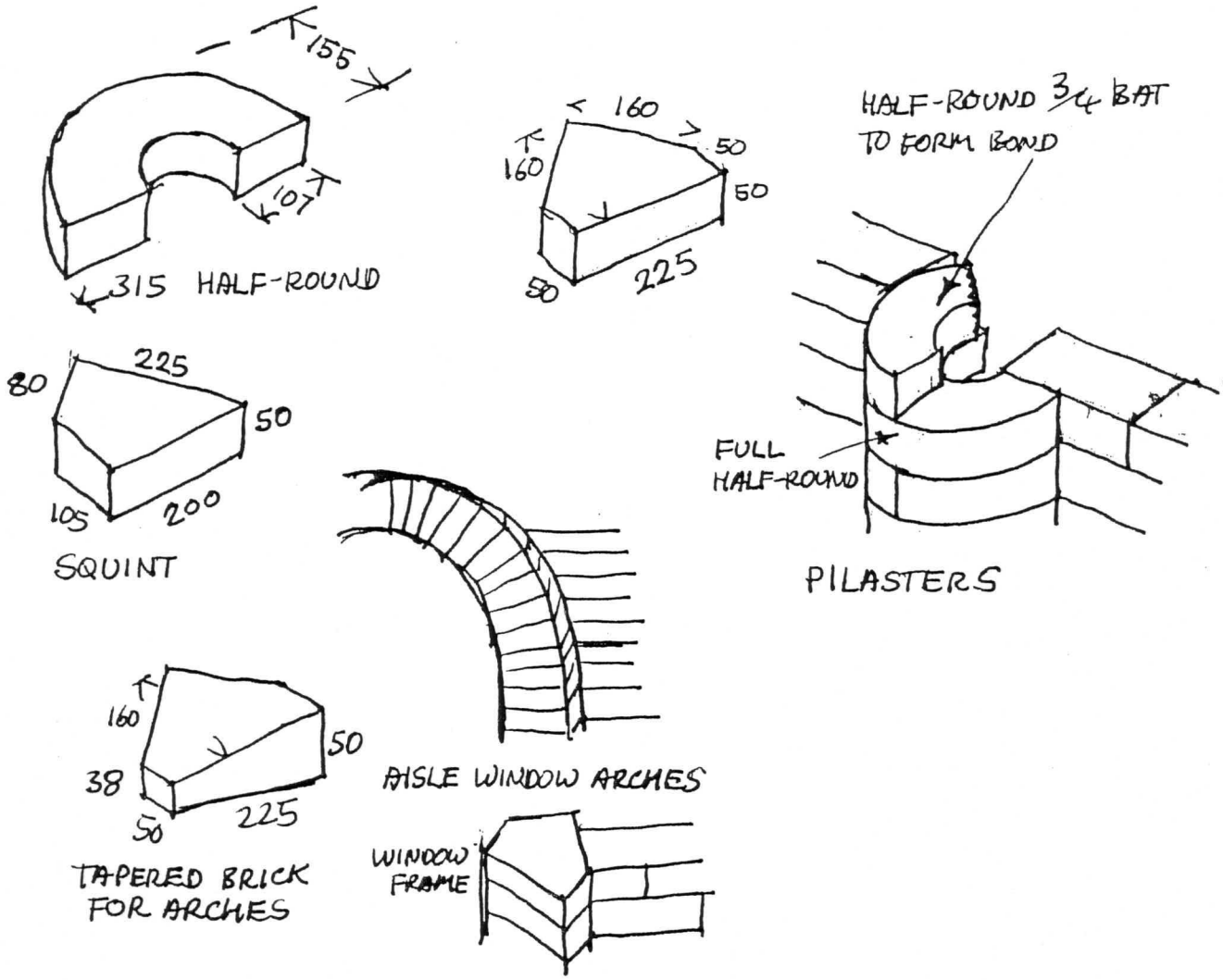

Fig. 2 St Osmund's church, Parkstone, Poole, Dorset: special bricks

In 1922 it was found that the dome at St Osmund's was unsafe. A closer inspection revealed that the haunches were solid brickwork and only the crown needed renewal. This time the architect was Sidney Tugwell of Bournemouth, another Arts and Crafts disciple, who in 1927 completed the two-storey choir vestry/weekday chapel and sacristy. In his last year as a brickmaker, Henry Charles Brixey was prevailed upon to make some more of his bricks.

In 1952, the south aisle was partially reconstructed with additional buttresses under L. Magnus Austin of Poole. The aisle vaults, like the dome, were of mass concrete using as aggregate clinker and ash from the Bournemouth Corporation Tramways power station. The sulphur in the ash reacted with the cement when damp, causing it to disintegrate. Austin used Kinson Pottery red handmade facings from their works in Ringwood Road, Parkstone (grid ref SZ 030936). They were first made in 1926 and continued production into the 1960s. They were fired in the bottom of beehive kilns for saltglazed stoneware, where the salt vapour formed a light grey flash on the faces exposed to the flames. They were made of a Reading Beds clay from Knoll Pit, Corfe Mullen, Dorset (grid ref ST 973977), still used by Pilkington Tiles for their red floor tiles.

Since then it has been difficult to find a match for repairs. In the 1980s, the writer searched the county for something suitable; a trial batch from the ball clay and sand made by

himself was the closest. A large stock of standards and specials in Redland Tonbridge Handmade Multi were made, which should last for a while. For the new Church Hall, built in 1991, Ibstock Laybrook Handmades were used, along with Sandtoft Goxhill pantiles for the roof. The roof at the east end is covered with Broomhall tiles. these are handmade, like a Roman `tegula' but used alternately `over and under'. They were patented in 1855 by Thomas Taylor Coniam of Chagford, Devon, and made at Bridgwater, Somerset. By skilful cutting and laying they could be made to fit the conoid roof shape over the apse. The dome has a conical roof in copper on a brick drum with bullseye windows. The rest of the roof is covered with pantiles by the Somerset Trading Co.

POSTSCRIPT

Since this article was written (in January 2000), the quinquennial inspection in November 2001 by the architect has revealed serious structural defects in the concrete vaults over the aisles and it was necessary to close the church for safety reasons. To make the necessary repairs would require an estimated £1,000,000. At a meeting of the congregation on 7 January 2001, the decision was taken to declare the church redundant. Ownership passed to the Diocese of Salisbury and there have been no further developments.

BIBLIOGRAPHICAL NOTE

The church is included in Simon Jenkins, *England's Thousand Best Churches*, Oxford: Blackwell, 1999; another account is given J. Newman and N. Pevsner, *The Buildings of England: Dorset,* Harmondsworth: Penguin Books, 1972, 334-336, with pl. 99 showing the west front. This article is a re-casting of an earlier one by the author entitled 'Worth a Detour 6: St Osmund's Church, Parkstone, Poole, Dorset' which appeared in the Tiles and Architectural Ceramics Society's newsletter, *Glazed Expressions,* no. **11,** Winter 1985.

The story of the dramatic end to the church can be followed in issues of the *Bournemouth Daily Echo* for 23 November 2000 and 5 December 2000.

Review Article:

The Twenty-Five Churches

Terence Paul Smith

Kenneth Richardson, *The 'Twenty-Five' Churches of the Southwark Diocese: an inter-war campaign of church building.* London: The Ecclesiological Society, 2002. x + 198 pages; numerous black and white illustrations; ISBN 0-946823-15-4; no price stated.

The brief Introduction to this attractively produced book begins by outlining the problem faced by the Diocese of Southwark (as too by some others) after the First World War: with the growth of new estates and with a consequent rapid rise in population there came an urgent need for adequate church provision. It is the Anglican response to that challenge that is considered in this book. In 1919 a new bishop, Cyril Forster Garbett, was appointed, and it was he who was responsible for initiating and encouraging the building campaign. Paying for such a campaign was, of course, a serious matter, and in the accumulation of funds Garbett was once again the driving force. By 1934, when the Appeal was brought to an end, there were "receipts totalling over £133,000" (p.5), a not insubstantial sum in the money of the day (at least £42.6 million in the money of 2003). In a section on 'Achievements' we are told that by the same year the campaign comprised "twenty entirely new churches built, five existing ones completed or enlarged [the *Twenty-Five* of the title], ten new halls erected, and three sites acquired for future church buildings - a total of thirty-eight projects successfully carried out" (p.6). A rather longer section deals with 'Ecclesiological perspectives'. Garbett himself was High Church by persuasion but interfered little in matters of design, so that "the architects employed ... were able, within reason, to induce the adoption of their own individual approaches to what was required" (p.8). So too with the consulting architects to the Ecclesiastical Commissioners, W.D. Caröe and Herbert Passmore, who allowed at least one design - St Saviour, Eltham (see further below) - which was hardly to their own taste.

The Gazetteer, arranged alphabetically by location, forms the bulk of the book (pp.15-77). The date, architect(s), and contractor are given at the head of each entry; in a few cases the building work was done by the parishioners themselves without a contractor being involved. There is then a quite full discussion of the building history and of the style adopted. The materials used are always stated. This last might seem an obvious point, but gazetteers surprisingly often neglect to mention this basic fact. Each entry is well illustrated, and this allows the individual reader to pursue and assess the individual buildings and the situation as a whole. For this reader, a number of points emerge from the data presented.

First, a matter which has been stressed within the pages of *British Brick Society Information* on more than one occasion: throughout the inter-war period, despite the often vociferous advocacy of new materials and despite too the impression given by not a few historical surveys, brick was an important - arguably the *dominant* - building material, certainly for churches. Not that modern materials were regularly eschewed. On the contrary, many churches of the period, in Southwark as elsewhere, used reinforced concrete in their structure. But brick was the material of choice for walling. Sometimes, internal brickwork was left exposed.

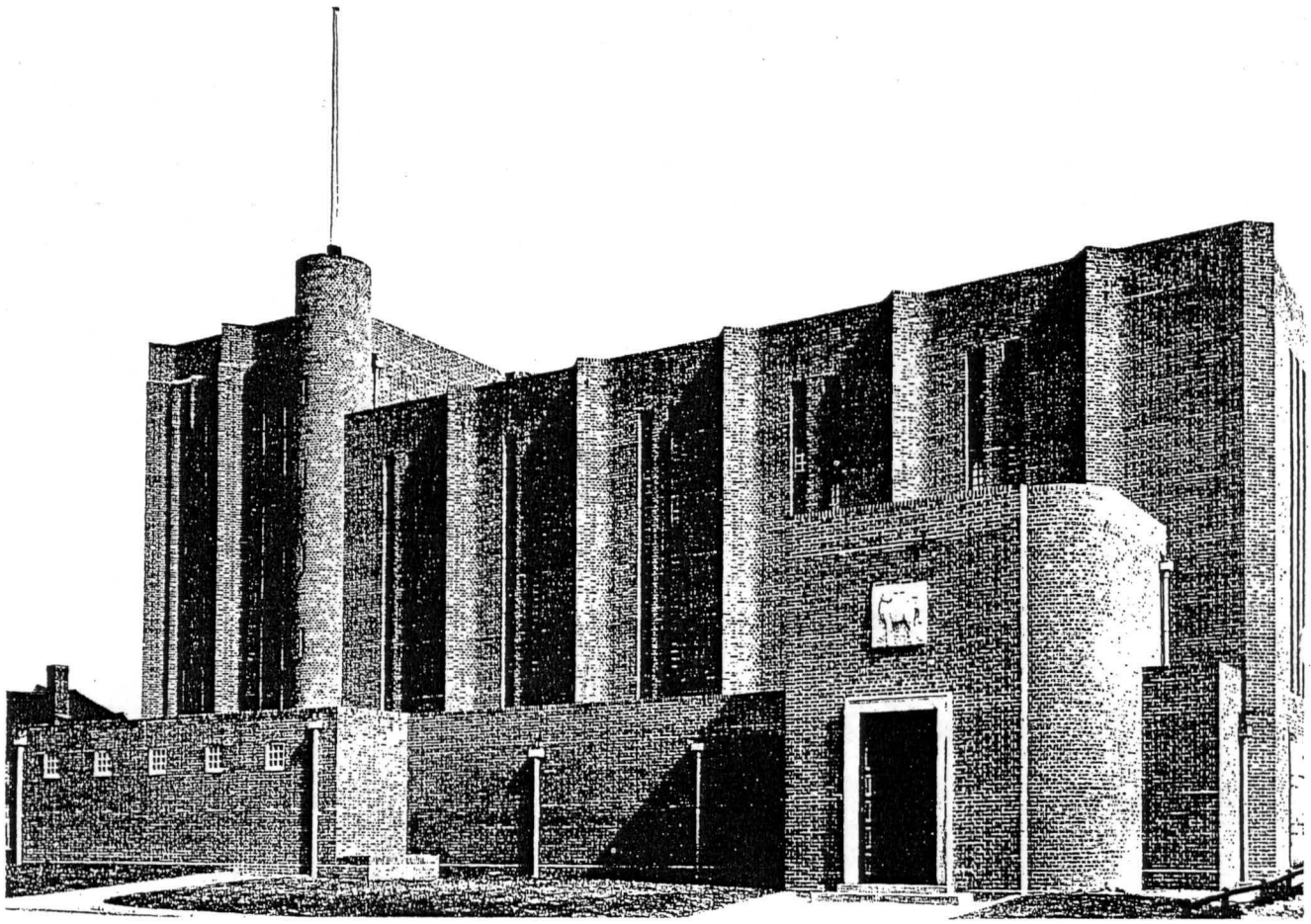

Fig. 1 The Church of St Saviour, Eltham (N.F. Cachemaille-Day, 1932-33)

Second, the Southwark churches are notably traditional in their approach: most would be fully at home in an Edwardian context. There is certainly nothing in the Southwark diocese to compare with the unashamedly *Moderne* style of Bernard A. Miller's St Christopher, Withington, Manchester (1937; demolished 1996), or of A.E. Wiseman's St Patrick, Barking (1940), or even the more restrained approach of Arthur W. Kenyon's St Alban, North Harrow (1936). Still less is there anything to approach the radical modernity of architects such as Rudolf Schwarz or Dominikus Böhm in pre-Nazi Germany or, a little later, Fritz Metzger, Karl Moser, or Werner M. Moser in Switzerland. Only one of the Southwark churches could be considered in any way *avant garde*: St Saviour, Eltham (1932-33) by N.F. Cachemaille-Day. Designed whilst he was still a member of the Welch, Cachemaille-Day & Lander partnership, it is in the architect's Expressionist mode, with prominent zig-zag brickwork inside and a hefty tower (over the liturgical *east* end and therefore over the sanctuary) dominating the outside (fig. 1). Even so, its ground plan is entirely traditional, whilst its exterior elevations are really no more than a squared-up version of Gothic, although strangely it is far less *explicitly* Gothic in its allusions than the same architect's St Mary, Dagenham, of two years later, or his weird St Michael and All Angels, Wythenshawe, Manchester, of two years later still and in which Cachemaille-Day's tendency to sheer bad taste is at its most obvious. Significantly, the Eltham church was much admired by Sir Reginald Blomfield in his *Modernismus* (1934), a vigorous attack on the Modern Movement. It was well received by others too, if for different reasons, winning the R.I.B.A.'s London Architecture Medal and Diploma in 1933. It is the only one of the Southwark churches to find a place in some of the general histories of twentieth-century architecture, where it is typically written of warmly. It is not, however, liked by local residents, who "dubbed it 'The

typically written of warmly. It is not, however, liked by local residents, who "dubbed it 'The Prison' [on account of its fortress-like tower of grey brick], or 'The Church with Zip Fasteners' - an allusion to its long thin side windows" (p.65). Even in the early 1990s, whilst I was photographing it , an elderly man who lived opposite expressed his dislike in no uncertain terms!

Third, no architect of the first rank, perhaps, was employed on the designs of the Southwark churches. Of course (and the reason for that *perhaps* in the previous sentence) some would place W.D. Caröe in that class, although to this observer Caröe's prominence has always seemed to outrun his achievements. In any case, within the Twenty-Five churches campaign his only work (other than acting as a consultant) was on a project to finish St Michael and All Angels, South Beddington, a church begun to his own design in 1906-07; even so, the church has never been completed and a square stump rises over the crossing where the tower was intended. The design incorporates typical Caröe quirks, admired by some but not to the taste of this writer, who finds them uncomfortable - amounting to architectural solecisms in some instances. Cachemaille-Day and Sir Charles Nicholson, the latter responsible for six of the churches, perhaps belong to the second rank of architects. Others are far less well known. A consequence is that the Diocese of Southwark has nothing - not even St Saviour, Eltham - to compare with, say, the bravura of Sir Herbert Baker's wholly brick-built St Andrew, Ilford (1924), or the sheer accomplishment of Sir Giles Gilbert Scott's very different St Andrew, Luton (1931-32).

Fourth, however, this is not to denigrate the Southwark achievement. There are, amongst the Twenty-Five churches, several that are of undoubted charm, not least those by Sir Charles Nicholson. Other, lesser, architects whose work deserves to be appreciated include F.H. Greenaway & J.E. Newberry, Geddes Hyslop, C.J. Marshall & E.A. Swan, Matthews & Ridley, J.E. Newberry & C.W. Fowler, and E.A. Swan; some of these, it will be noted, combined in different partnerships from time to time. It would be easy to dismiss their adherence to various historical styles as 'reactionary', but that would be to miss the point: nor was it a case of seeing Gothic, *à la* Pugin, as the only 'true' Christian architecture, since the Southwark churches are by no means all Gothic, some showing Italianate or even a Spanish-Colonial influence, notably those by Nicholson. Rather, the use of an historical style served to identify each building *as* a church, and, in a related aim, to signal the fact that from a Christian point of view the church stood apart - metaphorically as well as literally - from its surroundings.: that this was *sacred space.* Marshall & Swan's St Alban the Martyr, Cheam (1929-30 and 1933) is, incidentally, largely a rebuilt Tudor barn originally belonging to Nonsuch Palace; the church also incorporates some re-erected Tudor brickwork.

There are extensive references both to the Introduction and to the Gazetteer and a full index. The numerous drawings by John Bray are an especially attractive feature of the book; they have the added advantage that "trees and other blocking foliage have sometimes been omitted in the interest of recording the structure" (p.vii). There are also many photographs, some reproduced from old postcards and some by the author, and several original drawings by the architects involved. Only the somewhat scruffy-looking map (p.x) mars the overall appearance of the book, which is highly recommended to those with an interest in twentieth-century church architecture and/or twentieth-century brickwork.

Brick for a Day

During the Spring and Summer of 2003, the British Brick Society has held three meetings: a Northern Spring Meeting at the Ibstock works at Nostell Priory and Temple Newsam Hall, Leeds, on Saturday 5 April; a Spring Meeting in Stratford-upon-Avon on Saturday 10 May; and an Annual General Meeting at Jackfield, Telford, Shropshire, on Saturday 15 June 2003.

DAVID H. KENNETT

STRATFORD-UPON-AVON, WARWICKSHIRE

The Spring Meeting at Stratford-upon-Avon began with a guided tour of the Royal Shakespeare Theatre which enabled members to view the interior and the backstage of Elizabeth Whitworth Scott's work designed in 1928 and opened on 23 April 1932 and the earlier theatre by E.J. Dodgshun and W.F. Unsworth, the interior of which had been gutted by fire in 1926. members also saw the library by Unsworth. In the afternoon, members examined the outside of both theatres before walking through the less crowded parts of the town examining a variety of brick buildings: a seventeenth-century dovecote; eighteenth-century houses, some now in other uses; a late-nineteenth-century bank; a school of the 1880s with a very successful addition of 2001; a mid-twentieth-century police station. Brick infilling was used to update and re-front two timber-framed houses of the "Wealden" type. At the close of the walk we saw the buildings of the Shakespeare Birthplace Trust and terraced houses with a single-pitch roof for Flowers Brewery, the latter an early design by F.R.S. Yorke.

JACKFIELD, TELFORD, SHROPSHIRE

After the Annual General Meeting in the Village Hall, Jackfield, members saw the church of St Mary the Virgin, Jackfield, of 1863 by A.W. Blomfield. From the east, a visually striking composition of a nave, a wide polygonal apse, an octagonal vestry and a north-east turret at the junction of the nave and the transept which moves begins as square, becomes octagonal and is capped by a conical roof above an open area of stone columns. The brickwork is pale red, strong red, engineering blue, and yellow bricks, both externally and on the interior. The south porch has red terracotta columns.

Members also saw the brickmaking operations of BBS member Tony Mugridge who explained the tools and processes he uses. These include employing the cardboard packing cases from bicycles to create a downdraught over the bricks when firing them. The hot embers from the cardboard act as a clamp effectively sealing the bricks.

Jackfield has two large works buildings surviving: the disused Craven Dunhill works of an unknown date in the nineteenth century and Maws, now a craft centre, of 1883. Maws were famous for their tiles.

Changes of Address

If you move house, please inform the society through its Membership Secretary, Keith Sanders, at 24, Woodside Road, Tonbridge, Kent, TN9 2PD.

The society has recently been embarrassed by material being returned to various officers from the house of someone who has moved but not told the society of his/her new addess.

BRITISH BRICK SOCIETY
MEETINGS IN 2003 and 2004

Saturday 18 October 2003
Autumn Meeting
Cradley Special Brick Company Limited, Cradley Heath, West Midlands

a Saturday in February 2004
February Meeting
Red House, Bexleyheath: the house built for William Morris

Saturday 12 June 2004
Annual General Meeting
Gloucester Docks

Saturday 10 July 2004
July Meeting
The Mausoleum at Castle Howard, Yorkshire,
with lecture on the history and restoration of the mausoleum.
We hope also to see the burnt out wing of the house.

Notices concerning the first two visits are included in this mailing.

During the latter part of 2003, the Visits Co-ordinator hopes to finalise details of both a Spring Meeting in March/April 2004 and a Northern Spring Meeting in May 2004; details of these meetings will be included in the next mailing, in early February 2004, together with a preliminary notice of the September Meeting in Oxford, to include Keble College.

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