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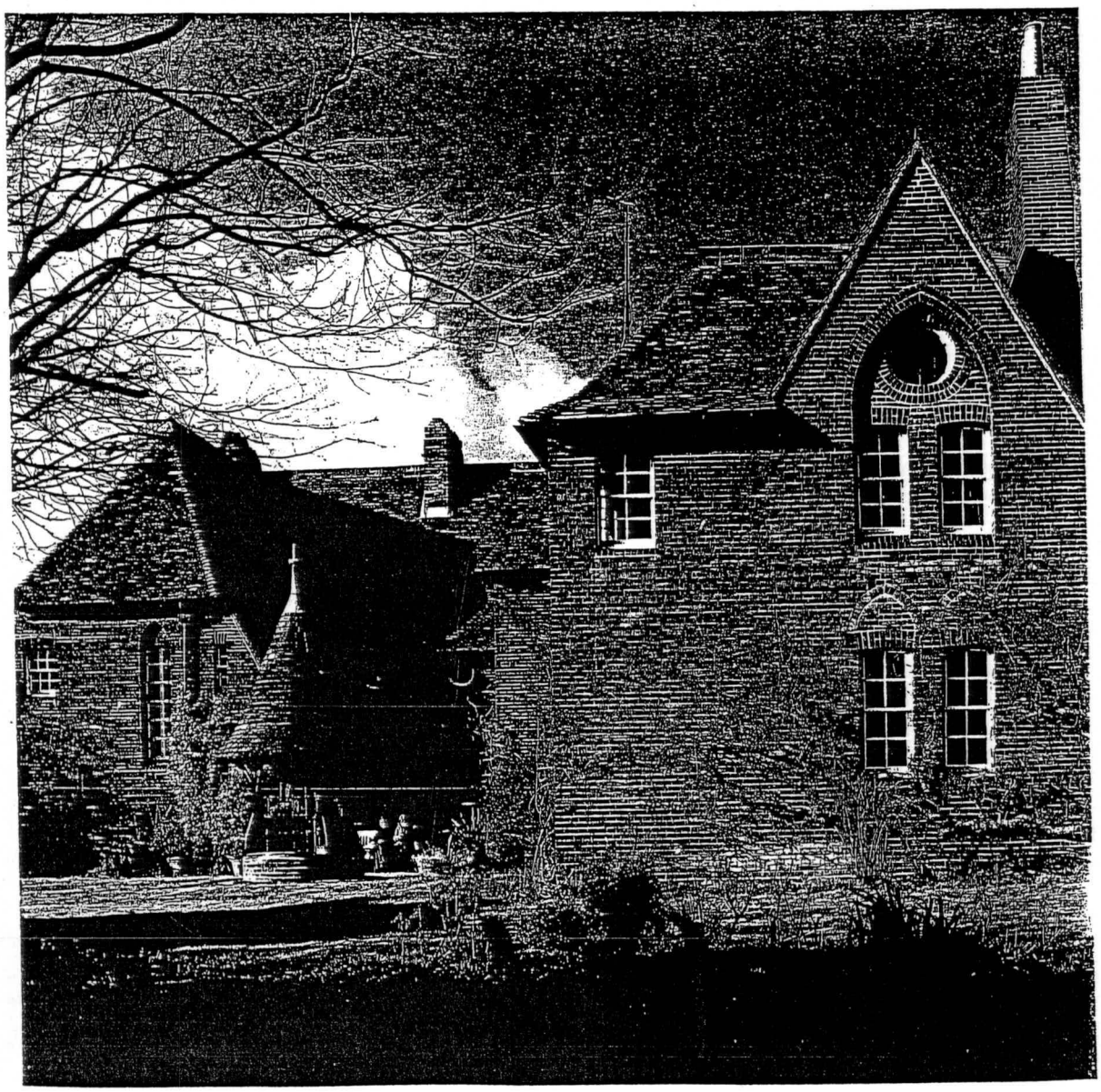

OFFICERS OF THE BRITICH BRICK SOCIETY

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*

Chairman Terence Paul Smith Address as above

Honorary Secretary Michael Hammett Address as above

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British Brick Society web site:

http://www.britishbricksoc.free-online.co.uk/index.htm

Contents

Cover Illustration:

The garden (south-east) front of Red House, Bexleyheath. The house was built for William Morris to the designs of Philip Webb in 1859. Members of the British Brick Society *visited the house in February 2004.*

Editorial:
Death of a Dragon

In *British Brick Society Information,* **81,** October 2000, a dragon was reported on the gable end, facing the street, of both of two large detached houses, number 153 and number 155 Woodstock Road, Oxford. The gazetteer of Tanis Hinchcliffe, *North Oxford,* (New Haven CT and London: Yale University Press, 1992), informs us that the first lease for both these houses was granted in 1914 to Samuel Hutchins, builder, and that he was also their builder. The architect was Henry Wilkinson Moore.

Sitting on the bus, going into Oxford in the fading light of a grey Wednesday evening in early February, I caught half a glance of the roofline of the two houses: no further examination was possible on the return journey as it was pitch black. Early on the following Tuesday morning, which was in half term and deliberately sitting on the west side of the bus, I was able to observe the two houses more closely. Number 153 still retains its dragon, breathing down on the gravelled drive in front of the house, but number 155 has been re-roofed in the past few months and where the red dragon once was is now a plain curved ridge tile in yellow. The rest of the ridge tiles are red and re-used.

I shed a metaphorical tear for an old acquaintance.

As noted in *BBS Information,* **81,** these two houses are almost identical to their northern neighbours, numbers 157 and 159. The latter two, likewise detached houses with a gable end facing the street, have definitely been re-roofed at sometime before 1998. What is interesting about them is that the basic plan is almost identical, although the first lease on each dates to 1905, nine years earlier than their southern neighbours. The northern two were likewise designed by H.W. Moore and built by Samuel Hutchins. Number 157 was also leased to Mr Hutchins, but number 159 was originally the property of John Chillingworth, a farmer.

The Oxford dragon is not the first known to have flown or died, whichever way we like to envisage it. In *British Brick Society Information,* **88,** a three-storey building, erected between 1896 and 1904 on the north side of Chapel Street, Luton, was reported as demolished. This had a splendid dragon with an outstretched neck and its wings raised a little above the horizontal as if about to launch itself into flight.

These two cases, one domestic and the other commercial, remind members of the British Brick Society that ceramic roofware is liable to damage and to distress.

New brick buildings attract architectural and other comment. Among those which have caught the writer's eye in recent months are New Stand, at Carrow Road Association Football Ground, Norwich, and the Crown Court on New Street, Cambridge.

As a non-sport-playing sociologist, the attraction of the middle classes to association football, or, alternatively, the attraction of association football to the middle classes, whichever way round one wishes to view this complex interaction of play and people, seems deviant, in the sociological meaning of that word. However, the bourgeoisie have become much more involved with association football in the last decade and a half; witness the novels of Nick Hornby. In one sense, association football has ceased to be "the people's game", if by "the people" you mean the working class and their Saturday afternoon entertainment. The image captured by L.S. Lowry in *Going to the Match,* (London: the Professional Footballers Association), is one from a lost era.

This is nowhere more apparent than in the new building for Norwich City. Unlike many older football grounds, it has not been replaced as Derby County have done by moving to Pride Park or Stoke City to the Britannia Stadium. Carrow Road has always had its site on the edge

of the city, beside the road which because the 1936 ring road was left incomplete on the city's south-eastern corner is among the housing of the affluent, the fashionable Riverside area of south-east Norwich. This is reflected in the interior of the new building: plush restaurants, a world away from the mug of lukewarm tea and the cheap and cheerful chip butties one normally associates with food at football matches.

All this in a skin of brick visible from across the River Wensum. The brickwork uses pilasters to hide the steel columns holding the outside edge of the roof. Between them are panels of brickwork without windows on the third floor, but with fenestration on the ground, first and second floors. But at the ends of the nine-bay stand the panel of brickwork is recessed over the first and second floors.

Cambridge Crown Court looks like a great drum keep in rusticated brickwork designed to repel invaders. Thin linear fenestration with shading structures above pierce the drum for three sets of rusticated courses, almost suggesting a continuous horizontal slit along the lines of a concrete pill box. It could form the basis of an other visit by the British Brick Society to Cambridge, possibly to the north-east quarter of the city.

In response to *British Brick Society Information,* **93,** February 2004, a number of persons sent me messages by e-mail. Unfortunately, the virus detection system of my workplace e-mail system rejected them: a nasty bug called W32-Netsky-P was troubling the virus scanner. If members wish to submit items for inclusion, please send paper copy as well as e-mail, that way it will get through.

DAVID H. KENNETT
Editor, *British Brick Society Information*
Shipston-on-Stour, 24 June 2004

Skintling: a comment

Peter Minter

I read with interest the article, 'The Norfolk Skintling Survey: Results 1995-2003', *British Brick Society Information,* **93,** February 2004, pages 7-10. There are a number of points I would like to comment upon.

First mention is made of Bulmer Brick, the firm I lead, as still skintling in the traditional way. Yes, we do and have done so as far as I know since the early 1800s. The description, however, is wrong, as the bricks are always pitched in rows off the barrow and then skintled (we always refer to this as skinking), once they are dry enough to handle. The point of this operation is to speed up the drying and maintain the shape of the brick. As the brick dries it is the upper and outer surfaces that tend to dry first. When they are skinked, we turn them so that the bed face and inner faces become the upper and outer faces. At this stage, it is unlikely that skink marks will be created. Some marks may show, but not the bold double lines referred to in *BBS Information,* **93.** These can only be formed when the brick is first pitched and with the method we use it will cause these to be longitudinal. I believe the reason for the zig zag pattern is quite simple as we have from time to time reproduced these marks deliberately in order to match existing brickwork.

The comments regarding dating using these marks is similar to my own observations, and

does, I believe, assist in forming an opinion as regards a likely date, but should not be taken as clear cut. In the Essex/South Suffolk area, I would suggest a slightly earlier date around 1740-1760 is more general. (The area ha a number of well-established yards. The comment regarding an Essex date of 1800 does seem a little late for it to be a regular occurrence but might be the result of continuing practice in yards in South Essex.)

Early brickmakers worked seasonally on largely "fresh" sites. That is they set up for a season or two to produce bricks for a particular building before moving on to the next project. This resulted in having at their disposal limited facilities, *i.e.* open hacksteads, most probably no kiln, and a variable clay source. Bricks would be laid out flat on the drying area, and only set up and skinked when handleable: hence no or few marks appearing on the face of the brick. If you tried to pitch a slop moulded or soft mud brick on uneven ground it will tend to slump at best or topple over; once firm, it could be stood up but was still prone to falling over, but by skinking one created a "strong" stack, and this could go up to six or seven rows high. An additional problem was that up until the late sixteenth century, most bricks were around 2 to 2¼ inches thick and somewhat unstable when on edge.

It is not possible to pitch one row on top of another straight away. The brick has to dry sufficiently to take the weight of the fresh brick. The marks you see are almost always on the under surface of the "new" row, and the width of the band will be determined by how wide the gap in the first row was when pitched, and how much shrinkage has also taken place.

By the eighteenth century, brickmaking was becoming an industry. Brickyards were utilising good clay beds with access to their markets and equipment now becoming a viable proposition. In particular hacksteads were laid out to maximise space, the need to pitch bricks in a skink was disappearing, and the "new" method of pitching in rows became the norm. (In general, this method helps to preserve the shape better). This does not mean the zig-zag marks were no longer possible as it was often the practice to finish with a small skink to provide a strong bond at the end of the row. This could be at an angle or cross bonded. There was a need to ensure that the bricks were able to stand up when covered with straw, hay or bracken against the weather, and later to support portable 'hack caps'. This system continued in some yards up until the 1939-45 war.

A suggestion as to differing dates is in part regional. We have always been influenced by the London market, and with this came all the regulations and controls. Once you move away from these, changes were on the whole slower, and Norfolk tends to buck the trend until well into the nineteenth century.

I am quite sure that the kiln type had no effect on these marks whatsoever, but, as noted, flare marks (or kiss marks) created whilst firing indicate how a particular brick was stacked, and to this day we still skink the last row across the doorway for stability and also use this method around the fireboxes to prevent bricks falling in as they approach vitrification. However, flare marks give an indication of the atmosphere in the kiln at the end of the burn, either that of oxidising or reducing.

BRICK STATISTICS: BRIDGING THE GAP 1855-1859: Southampton and other data for 1855 and 1856

Paul W. Sowan

Further to my note in *British Brick Society Information,* **91,** July 2003, concerning Samuel Collier's brickworks at Reading, although I stated that there are no earlier or later lists of brickworks comparable to that for 1858 in the published *Mineral Statistics* complied by Robert Hunt, there are a few isolated scraps of information. I have extracted those for the period up to 1859 (other than the 125 pages in the 1858 volume) for members' convenience and interest below.

The Geological Survey of Great Britain and Museum of Practical Geology (established 1835) set up a Mining Records Office in 1839, appointing T.B. Jordan as Keeper of Mining Records in that year. Jordan, who appears to have collected but not published records, served until succeeded by Robert Hunt in 1845. Hunt published as well as collected records, although the bibliographical citation of the earliest records is less than straightforward. All can be located, with not too much difficulty, in the British Library. From 1846 onwards the GSGB published increasingly detailed and comprehensive lists of mineral works and statistics of production, for 1804 onwards, continuing until 1880, when responsibility for this work passed to the Mines Department of the Home Office. The Geological Survey was renamed the Institute of Geological Sciences in 1965, and since 1984 has been called the British Geological Survey, based at Keyworth, near Nottingham. The Geological Museum is now part of the Natural History Museum at South Kensington.

Initially, the published records are concerned exclusively with metalliferous ores, principally copper, lead, and tin. Brick and tile clays features, sporadically, only from 1855 onwards. Only the volume for 1858 (Part II) contains a nationwide comprehensive listing of brick and tile works.

Extracts from the published records

1855 - Brick Clay

The quantity of Bricks made per annum in this kingdom is about 1,800,000,000; of this quantity Manchester alone makes about 130,000,000 per annum. What are termed London makers produce about the same quantity; but Bricks are sent to the metropolis from a circuit of 100 miles; it is therefore impossible to give exactly the consumption. Taking Bricks at the low average of three tons per 1,000, the annual make exceeds in weight 5,400,000 tons, and the capital employed must be upwards of £ 2,000,000 sterling. The above statement is given on the authority of Mr Humphrey Chamberlain, who made a communication on this subject to the Society of Arts. [I have yet to trace a published version of Chamberlain's communication - PWS] It is impossible at present to arrive at any conclusion as to the quantities of Clay which, in the Coal Measure districts, is made into Draining Pipe, Tiles, &c.

1856 - Tiles, Brick, &c

An attempt has been made to arrive at some exact information as to the quantity of Clay manufactured into Tiles, Drain Pipes, and Bricks, throughout England, and to add thereto some

special information as to the quality of the Clays and the prices at which the manufactured article was sold. It has, however, been found impossible to do this. The desired information has been freely communicated from several sources, but it has been derived from localities too widely scattered, and is altogether of so very imperfect a character that its has not been possible give it a shape sufficiently intelligible for publication.

The following return is given for the purpose of showing the form in which it is desirable such information should be communicated, with the hope of securing before another year something approaching to a correct statement of the value of the manufacture from the commoner varieties of Clay. [Whether the returns received but not published survive in the British Geological Survey archive in the Public Record Office, Kew, London, or elsewhere has yet to be investigated - PWS]

Brickfields around Southampton

[There follow three pages of tables listing brickfields, all in the neighbourhood of Southampton; their situation; the name of the proprietors; the nature of the Clay, Sand, and Chalk &c; the average number made per annum; the Cost per 1,000; and Remarks as Quality and Colour and where used.

The brickfields are named as The Bury Brickworks (Eling), Pritchard's Brickworks (North Stoneham), Common Farm (North Stoneham), Red Hill Brick and Pottery Works (Stoneham), Chilworth (Stoneham), Red Lodge Brickworks (Stoneham), Marbro' Pond and Otterbourne (Three Brick Yards in Stoneham), Chilworth [again] (Stoneham), Chilworth [again] (Stoneham), Aldemoor and Millbrook (Shirley and Millbrook), Cockford, Northam (Southampton), Bursledon, Millers Pond, Sholing (Sholing Common), Bitterne, Bitterne [again], West End (Stoneham), Beaulieu White and Red Brickworks (Beaulieu New Forest), Pits Deep (Beaulieu New Forest, near Lymington), Eling, Redbridge (Millbrook), and Exbury (Beaulieu River).]

The data for Bursledon, as a sample, is as follows:

Proprietor	J.R. Ekless
Nature of Clay:	Very good plastic Clay
Average Number Made per Annum	250,000
Cost per 1000	About 27*s.*
Remarks	Very good. Used in Southampton and district.

[There is also a footnote to the entry for China Clay from the Lee Moor, Morley, Clay Works (Devonshire) to say that Bricks made from these works 1,314 Tons, which are largely exported for the Copper Works in Chili.]

1857

[The volume for 1857 had no data for clayworkings, brickfields, or brick or tile works - PWS]

1858

There are 125 pages of data for clay of all kinds, including brick clays, china clay, and pipe clays, for England, Wales, Scotland, and Jersey.

1859

[The volume for 1859 has no data for clayworkings, brickfields, or brick or tile works - PWS]

[1860-1880]

[In due course, I propose to examine the volumes for 1860 through to 1880 for any further scraps of brickfield data, to be reported, if found, in due course, in a future issue of *British Brick Society Information* - PWS]

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Hunt, Robert, 1856, *Mining Records. Mineral Statistics of the United Kingdom of Great Britain and Ireland for the year 1855.* [Memoir Geological Survey of Great Britain and of the Museum of Practical Geology], page 99.

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Hunt, Robert, 1860, *Mining Records. Mineral statistics of the United Kingdom of Great Britain and Ireland. Being Part II for 1858.* [Memoir Geological Survey of Great Britain and of the Museum of Practical Geology], pages 1-125.

[Members may like to note that I have ready access to these three volumes and will be glad to supply extracts and/or photocopies 'at cost' - PWS]

BRICK-LINED CHURCHES IN WALES

P.S. Brown and Dorothy N. Brown

A previous note on brick-lined churches was introduced by discussing a notable Welsh example – Butterfield's St Augustine's, Penarth.[1] Other Welsh churches where a stone exterior leads surprisingly to exposed brickwork inside are easy to find in Glamorganshire because the county is well served by John Newman's account of its buildings.[2] Outstanding examples were designed by John Prichard, diocesan architect of Llandaff (at one time partnered by John Pollard Seddon); and by John Norton who designed the Victorian Gothic house at Tyntesfield in Somerset. A sample of their contrasting churches is discussed here.

Between 1865 and 1870, Prichard designed a series of such churches at Ystradowen (Glam), Chapel Hill (Gwent), Aberkenfig (Glam), St Margaret's, Roath and St David's, Ely (the latter two in Cardiff). At Ystradowen the stone exterior is said to be a near replica of the demolished medieval church; but internally it is lined with polychrome brickwork - which must have been surprising in what looked like an ancient church. Now, unfortunately, the brick is hidden under cream paint.[3] The church at Chapel Hill, overlooking the ruined Tintern Abbey, is itself ruined. It is all of stone except that, internally, the splay of the east window is lined with carefully laid red bricks and red brick headers are set round its stone arch. It seems likely that this brickwork was originally exposed.

At Aberkenfig the original brick interior is still to be seen. Outwardly, the church is of stone and the roof of slate: but inside, the walls are of brick, polychrome but by no means strident. Against a background of creamy-grey bricks, there is decoration in soft red brick. High up, is a zig-zag pattern between courses of red brick and, low down, is a band of smooth cream stone between further courses of red brick. Between the two are motifs in red brick, the star of David in the nave and multiple small crosses in the chancel. Newman notes the interior as 'timid and unconvincing' compared with what Butterfield would have made it: but we enjoyed the gentle decorative effect, as did some worshippers we asked. That, presumably, is why the brickwork has not been painted over.

At Roath is one of Prichard's most impressive churches. Paid for by the Marquess of Bute, its decoration is lavish. The external walls have a distinctive visual texture, common to many of Prichard's churches. Pennant sandstone is laid with regular irregularity, three courses of thinly split stone followed by one of stones about twice as thick. Despite dressings of Bath stone, the external appearance is sombre: by contrast, the inside seems warm and colourful, instantly welcoming. The crossing forms an immediate focus of attention, its columns and arches being of multicoloured stonework, and outside the latter are bands of red, black and cream brick. Above and behind this, the walls are lined with cream brick decorated with horizontal courses of red and black brick, and more elaborate patterning in mainly red brick high on the walls. In the Bute mausoleum, added by Prichard in 1881-86, the colourful stonework is seen under cream and red brick vaulting.[4]

The effectiveness of Prichard's scheme at Roath depends on the successful integration of polychromy in masonry and brickwork, as does Butterfield's at Penarth. Also like Butterfield, Prichard sometimes used only stone for polychrome effects, as at Baglan church (1875-82), where internal polychromy is achieved only with stone, and even ceramic floor tiles are avoided by using Rust's glass mosaic.[5] Again like Butterfield, Prichard made great use of local stones, the types of which are frequently noted in the building journals. Unfortunately the sources of the bricks are rarely mentioned.

The last of this group of brick-lined churches was St David's, Ely. The exterior is of stone and the inner walls are now whitened: but the outline of two horizontal bands of brickwork can be seen against the otherwise smooth surface. The outlines of bricks can also be seen around the window arches and as a major component of the chancel arch. An elderly member of the congregation told us he remembered the brick being exposed. Another unexpected finding of internal brickwork which had been painted over was at Eglwys Dewi Sant, Cardiff (formerly St Andrew's), on the lower walls at the east end of the nave. This presumably dates from 1859-60 when Prichard and Seddon were involved. The *Ecclesiologist* in 1860 mentions internal brickwork, but not in this position.[6]

After 1865-71, Prichard continued with further sporadic examples of brick-lined churches, one particularly interesting example being in 1877 at Penegoes, near Machynlleth (Montgom). A simple building under a single roof, its southern flank is broken only by a porch and a minimal transept. Its grey and sombre outer walls are of sawn blocks of dark slate, the roof also of slate and the greyness relieved only slightly by cream stone dressings. Inside is the surprising contrast of polychrome brickwork. High on the walls, against a cream brick background, is a prominent band of red brick diapering, with a small cross in black brick within each lozenge. The diaper pattern is set between courses of red and black brick and thin grey slate, and topped by a row of the black brick crosses. Lower on the walls are courses of red brick edged with grey slate; while around the stone window and chancel arches are bands of red and black bricks and dark grey slate used like brick.

Prichard's church at Whitchurch, Cardiff (1882-84), has a typical Pennant stone exterior: but the interior, initially of polychrome brickwork, has been whitened with a rough and unattractive rendering. Soon afterwards, however, he designed St Catherine's, Canton, Cardiff, which still has interior brickwork exposed. Outside is Pennant stone with Bath stone dressings and a slate roof. The interior walls of the nave are of yellow brick in Flemish bond accentuated by dark mortar. The top of the wall is decorated with small crosses in red brick and a single course of red brick; and red and yellow bricks are set radially around the stone arches of the windows. Black brick is used only as a single-brick course between red bricks halfway up the wall. The stone columns of the arcades are very thin because they support only wooden arches, so the width of the nave seems scarcely interrupted and the polychromy of the brick walls is seen almost directly, but it appears somewhat distant and its contrasts gentle. The walls of the chancel, added later by other architects, appear to have been brick-lined but painted over.

The brick lining of Prichard's churches often provides a gentle contrast between decoration in soft red brick against a background of cream bricks, relatively little black brick being used. This is true at Aberkenfig and Canton and, to a lesser degree, at Penegoes. The now hidden brickwork at Whitchurch was apparently similar, being described as of 'yellow bricks, occasionally coursed with red brick'[7]. At Roath, the background is still of light brick but the decoration is more elaborate and the whole is in concert with the polychrome masonry. John Norton's brick-lined churches in Glamorganshire are in a different key with much bolder contrasts, the background brickwork being red with decoration in black brick. His churches, designed between 1864 and 1870 and discussed here are St David's, Neath, and St Catherine's, Pontypridd (both in Glamorgan), and his church at Beulah in Breconshire. His church at Dyffryn, near Neath, is not discussed: the interior is rendered and stencilled, and there is no suggestion of brickwork except that a small addition made in 1900 to the west end of the church is lined with red brick.

The exterior of Norton's church of St David, Neath, is forceful and dominated by a tall distinctive tower.[8] Sombre Pennant stone walls and slate roofs contrast with the Bath stone of obtrusive plate-traceried windows. The inside, starting with the porch, is strikingly different because it is lined with red and black brickwork, necessarily robust to match the powerful outer

aspect of the church. The walls and spandrels of the arcades are of red brick, but the columns and arches are of stone, the latter edged with a rhythmic pattern of black and red bricks laid radially and occasionally interspersed with yellow stone. The spandrels of the arcades have a variety of bold decorative motifs in black brick, and the red brick walls have courses and diaper patterning in black, with more elaborate patterns in black brick below the large west window.

The exterior of St Catherine's, Pontypridd, is of similar stone but with less obtrusive Bath stone dressings. The general aspect is less forceful, but the church is conspicuously well sited to dominate its surroundings.[9] Inside, the red and black brickwork is enlivened with a greater admixture of yellow stone in the banding of the arcade arches which are of brick. The black brick patterns in the spandrels are more elaborate and some of the bricks are moulded to provide serrated orders to the arches. The walls of the chancel were painted white in 1919, and more recently some of the red and black brickwork in other parts has been 'touched up' with paint to correct the effects of damp. This is particularly striking in the porch where the red brick, continuously with the mortar, has been painted 'brick red' and the 'black' brick painted true black. The contrast between exterior and interior is striking, but the more elaborate detailing of the brickwork inside gives the church a greater intimacy than at St David's, Neath.

Norton's church at Beulah is very different. The stone exterior is a little warmer in tone and the roof is of red Tunstall tiles.[10] Inside, the walls are of red brick, partly in raking stretcher bond, sparsely decorated high up with black brick and grey brick (or possibly stone). But what draws the eye are bands of glazed and inlaid ceramic tiles on the floors and particularly on the walls. Nave pavements are already edged with green-glazed inlaid tiles; the steps to the choir are faced with white tiles inlaid with small red florets; and elaborate chancel pavements culminate in striking groupings of shining green-glazed inlaid tiles set in a lively background of plain tiles of many colours. Most compelling is a band of glazed six-inch tiles set on the red brick walls all around the church, a little over three feet from the floor. In the nave, inlaid tiles are set among plain tiles of brown and maroon. On the chancel walls the band is only of inlaid tiles, the border tiles glazed green. On the west wall the band is of dark green and maroon plain tiles set on their corners and, on the east wall, it is replaced by a gold-coloured mosaic reredos. Some of the tiles can be recognised as Godwin's and their colour and glaze quite outshine the relatively quiet brickwork.

Another stone-built brick-lined church in Wales where the lining bricks are predominantly red is at Llandough near Penarth (1865-66), by the Bristol architect S C Fripp. The red brick is decorated with black bricks, those forming prominent motifs in the spandrels of the arcades being accentuated by combination with some white brick. The decoration is more reminiscent of Norton's boldness at Neath than of Butterfield's subtler elaboration at St Augustine's, Penarth, which is scarcely two miles away from Llandough and was being built at much the same time. St Augustine's appears to have been the earlier because, when Baroness Windsor was approached for financial support for building Llandough church in 1864, she had already received Butterfield's plans for Penarth.[11]

Prichard's influence is perhaps apparent in G E Robinson's church at Cefncoedycymer, near Merthyr Tydfil (1870). The outer walls of randomly laid rubble contrasting with neat courses of thinly cut Pennant stone are suggested by Newman to be in 'heavy-handed imitation' of Prichard. The inside walls are lined with mainly cream brick which, like the brick chancel arch and the brick band around the stone arches of the windows, is only relieved by an unemphatic variation in the colour of the bricks. The side walls are decorated with single courses of red brick and courses of unglazed rectangular inlaid tiles, one in the nave and two in the chancel. Although these are edged with thin strips of black glazed tile, the decorative effect is not very successful. We have not been able to inspect the interior of the same architect's neighbouring church at Vaynor (1870), but the exterior stonework is similar.

In North Wales, the only brick-lined church of the 1860s and 70s that we know is George Fenton's Holy Trinity at Llandudno (1865), which has a yellow and grey limestone exterior with an unemphatic cream brick interior, sparsely punctuated with darker brick. [12] No doubt there are very many other brick-lined churches from this period in all parts of Wales that we have not found or where we have failed to gain entry. Sometimes trying to see the inside of a church can be sadly frustrating. The few brick-lined churches that we know from late in the nineteenth century are not discussed here. [13]

Acknowledgements

We are extremely grateful to those who have allowed us to examine their churches, and particularly to Canon E.W. Rowlands for permission to publish the photographs taken at Penegoes.

Notes and References

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2 John Newman, *Buildings of Wales. Glamorgan*, London: Penguin Books, 1995; and John Newman, *Buildings of Wales. Gwent/Monmouthshire*, London: Penguin Books, 2000. Unless other sources are quoted, dates and attributions are taken from these volumes. See also John B.Hilling, *Cardiff and the Valleys*, London: Lund Humphries, 1973. Where no dedication is named, the parish church is intended.

3 Hilary M.Thomas, *A brief guide to St Owain's Church*, Ystradowen: nd.

4. 'Re-opening of Roath Church', *Western Mail*, 11 July 1870. Diane A.Walker, *A guide to the Parish Church of St Margaret, Roath*, Cardiff: Roath PPC, nd.

5 'Baglan', *Builder*, **42**, 1882, 371-72; and *Architect*, **27**, 1882, 171-72.

6. St - -, Cardiff', *Ecclesiologist*, **21**, 1860, 323.

7. Edgar L.Chappell, *Album Monasterium*, Cardiff: Whitchurch PPC, 1942, p.36 and black and white photograph of the brickwork.

8. 'St David's, Neath', *Ecclesiologist*, **26**, 1865, 51-52; and *Builder*, **25**, 1867, 354-55.

9. 'St Catherine's, Pontypridd', *Building News*, **13**, 1866, 841.

10. 'Llwyn Madoc' (ie Beulah), *Building News*, **13**, 1866, 841.

11. Baroness Windsor, Letter dated 12 November 1864, in Glamorgan Record Office, Plymouth Estate papers, D/D P7 822/96.

12. 'Llandudno, Holy Trinity', *Builder*, **23**, 1865, 509.

A NOT-QUITE-SO-NEW WAY TO LOOK TRADITIONAL: A Note on Ibstock's 'Tilebrick'

Terence Paul Smith

In *British Brick Society Information,* **91,** July 2003, Ray Hollands helpfully draws attention to, and illustrates, a new product from Ibstock Brick Ltd:[1] this is a horizontally perforated brick with a slightly sloping and projecting face, creating, when laid with others, the appearance of tile-hanging. Ibstock themselves describe the product, called 'Tilebrick' (registered trademark), as "an extruded clay unit with a tile-shaped front face cleverly designed to replicate a decorative tile- hung exterior wall, without the need for additional skills or materials".[2] The epithet 'decorative' is (perhaps) appropriate enough, but should not mislead into thinking that the bricks imitate the ornamental technique developed, mostly in south-east England, using tiles with pointed, semi-circular, hammer-headed, and other lower edges [3] The bricks do, however, come in a variety of sizes and include fair ends and external and internal returns of both 90° and 45°. They also come in a choice of colours and textures.[4]

The idea behind these bricks is not, however, *quite* so new: it was, in fact, anticipated half a century ago in France, where a basically similar brick was manufactured. Attention was drawn to it by B. Butterworth and D. Foster in their 1956 study - and strong advocacy - of non-standard bricks, where they refer to it (in the caption to their figure 8) as "recently developed".[5] The brick (fig. 1) was known as a *brique creuse à lamier,* rendered into English by the authors as a "throated hollow brick". It had a similarly sloping and projecting face, although it was *hollow* rather than perforated. A further difference was that the French products interlocked by means of a tongue-and-groove arrangement. This would have aided precise alignment of the bricks of each course without, it would seem, appreciably slowing down the rate at which they could be laid. But with their different sizes and with the different returns available, the Ibstock bricks are more versatile than the earlier French products.

Butterworth and Foster doubted whether the French bricks "will come into very general use, though their availability will no doubt lead some architects and builders to experiment with them". It will be interesting to see how the Ibstock bricks fare in this respect. In photographs, they certainly look both convincing and attractive. There is, however, a side of me - Ray Hollands would call me a 'purist' - which wonders: Why would one *want* to build in brick and pretend that it is something else?

References

1. R. Hollands, 'A New Way to Look Traditional', *BBS Information,* **91,** July 2003, 35-36.
2. http://www.ibstock.uk.com./ibstock/page/news/tilebrick2.htm
3. See, *e.g.* A. Clifton-Taylor, *The Pattern of English Building,* 4th edn., ed. J. Simmons, London and Boston: Faber and Faber, 1987, pp.279-281; there is, in fact, an English product which replicated the effect of these more ornamental hung tiles: T.P. Smith, 'Not Mathematical Tiles', *BBS Information,* **38,** February 1986, 2.
4. http://www.tilebrick.com
5. B. Butterworth and D. Foster, 'The Development of the Fired-Earth Brick: Part I: Leading Principles', *Trans. British Ceramic Soc.,* **55,** 7, 1956, 474.
6. Mathematical tiles offer a partial parallel, as Ray Hollands notes. The main difference is that these were used predominantly for bringing older buildings up to date; only occasionally were they used *ab initio*: T.P. Smith, 'Brick-Tiles (Mathematical Tiles) in Eighteenth- and Nineteenth-Century England', *J. British Archaeol. Assoc.,* **138,** 1985, 136-145.

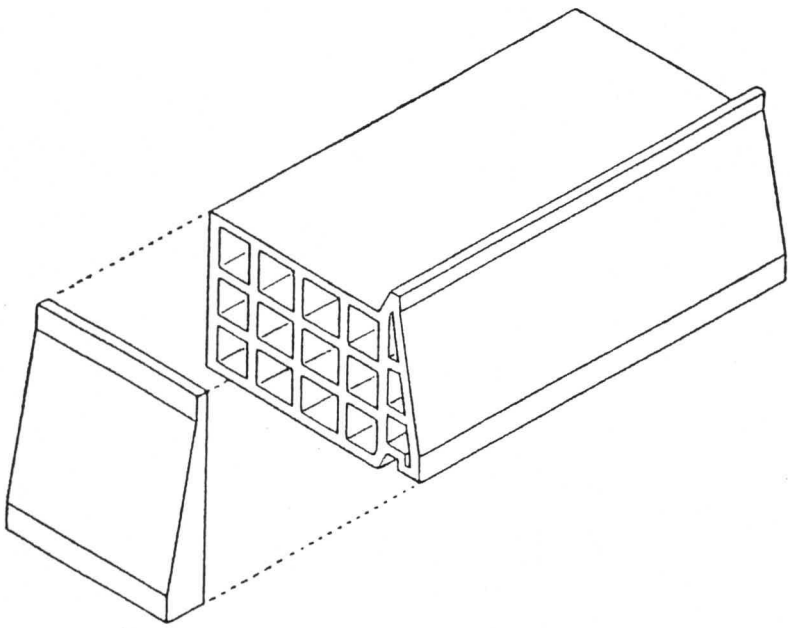

Fig. 1 A *brique creuse à lamier* (after Butterworth and Foster).

Brick for a Day

Between September 2003 and May 2004, the British Brick Society has held an Autumn Meeting on Saturday 18 October 2003 in the West Midlands visiting Cradley Special Brick in the morning and the Black Country Museum, Dudley, in the afternoon, and a series of visits to Red House, Bexleyheath, in February 2004. The first was arranged by Michael Hammett; the second by David Kennett. The Society's thanks are due to them for organising these visits.

CRADLEY SPECIAL BRICK COMPANY LIMITED

Cradley Special Brick Company manufacture special bricks. These include angle and cant bricks including double cants and returns, half bats (snap headers), three-quarter bats, king closers and queen closers, bullnose bricks, plinth and soldier bricks, copings and saddlebacks, bricks for arches, both flat and curved, radial bricks cill bricks, kerbs, and pavers. All of these they keep in stock. They can make other shapes to order and also brick panels and bricks to use in brick friezes.

They can use their own clay, sourced from a few miles away, or clay supplied by another manufacturer. Their standard range includes Smooth Red, Blue, Buff and Brown. The Smooth Red has a terracotta hue, making it particularly appropriate for a contrasting colour.

Unlike many brick manufacturers, Cradley Special Brick still make bricks to imperial sizes, realising that there is a market for bricks to patch walls or keep an extension in the same format as the original part of the building, be it house or factory.

Members of the society saw a wide range of the products both in the yard and in the firm's showroom. As Saturday morning is part of the working week at Cradley Special Brick Company, we were able to see bricks being made, both imperial bricks and external angle bricks. The imperial ones were extruded but the angle bricks were cut using a template. During our visit

one kiln was being emptied and another just beginning to be loaded. A forklift truck was used in both instances. Loading the kiln is especially important with special bricks as different pieces need different firing temperatures. Temperature is computer-controlled and the kiln men do not have to go in on a Sunday or late at night to alter settings: all can be controlled through the press of a key on a lap-top when the director is sitting in an armchair at home.

One interesting sidelight on the modern regulation of health and safety is that Cradley Special Brick had a small stock of glazed bricks, in various colours, for which we were told "make me an offer". The firm was ceasing to offer this line because of the requirement to have a secure laboratory wherein to mix and apply the glaze and the need to have a kiln dedicated to this type of product.

Our thanks are due to Les Richardson and his team at Cradley Special Brick Company for showing us round their works and explaining the processes and products to us. Michael Hammett is to be congratulated in finding a most interesting works for members to visit

DAVID H. KENNETT

THE BLACK COUNTRY MUSEUM, DUDLEY

In 1981, the society held its Annual General Meeting at the Black Country Museum, Dudley, so a return visit was perhaps long overdue. Of considerable interest for members of the British Brick Society members are the brick buildings, not least the former public baths from Smethwick which forms part of the main entrance. Other brick buildings rebuilt, half a mile away in the museum's village street, include houses and shops of various sizes, a nailmaker's workshop, a public house, a nonconformist chapel, various industrial premises, and canal bridges.

One pair of semi-detached houses is not brick-built but clad in iron panels. This experiment was not a great success, despite the house being quite spacious and, unusually for a 1920 council house, having a bathroom, albeit on the ground floor and partly under the stairs. Two reasons have been advanced for the failure to take up the design. The house was costly to construct despite the low transport cost for its iron panels: at £1,200 these houses were £300 more expensive than a brick house of comparable size. Secondly, the house was too cold in winter and far too hot in summer, causing condensation problems. These problems were solved a quarter of a century later when insulation was added between the exterior steel panels, set vertically, and the inner plasterboard skin on the first floor. In the 1920 Dudley house, the outer walls were square cast iron panels on both floors. The post-1945 houses had pre-fabricated concrete panels for the ground floor and corrugated steel sheeting externally on the first floor.

One of the rebuilt premises is the yard and small house of a builder's merchant including in the yard stocks of various types of brick as well as tiles, slates, timber and iron accessories such as a boot scraper.

In the museum's extensive grounds are a reconstructed Newcomen Engine, an exhibit showing part of a sub-surface coal mine, and a bank of lime kilns. In the garden of one of the nineteenth-century houses, the 'Tamworth Two', the pair of Gloucester Old Spots who absconded on their way to the slaughterhouse, have found a suitable home. It reminds us that many early urban dwellers took rural habits with them into the burgeoning towns of industrial England.

DAVID H. KENNETT

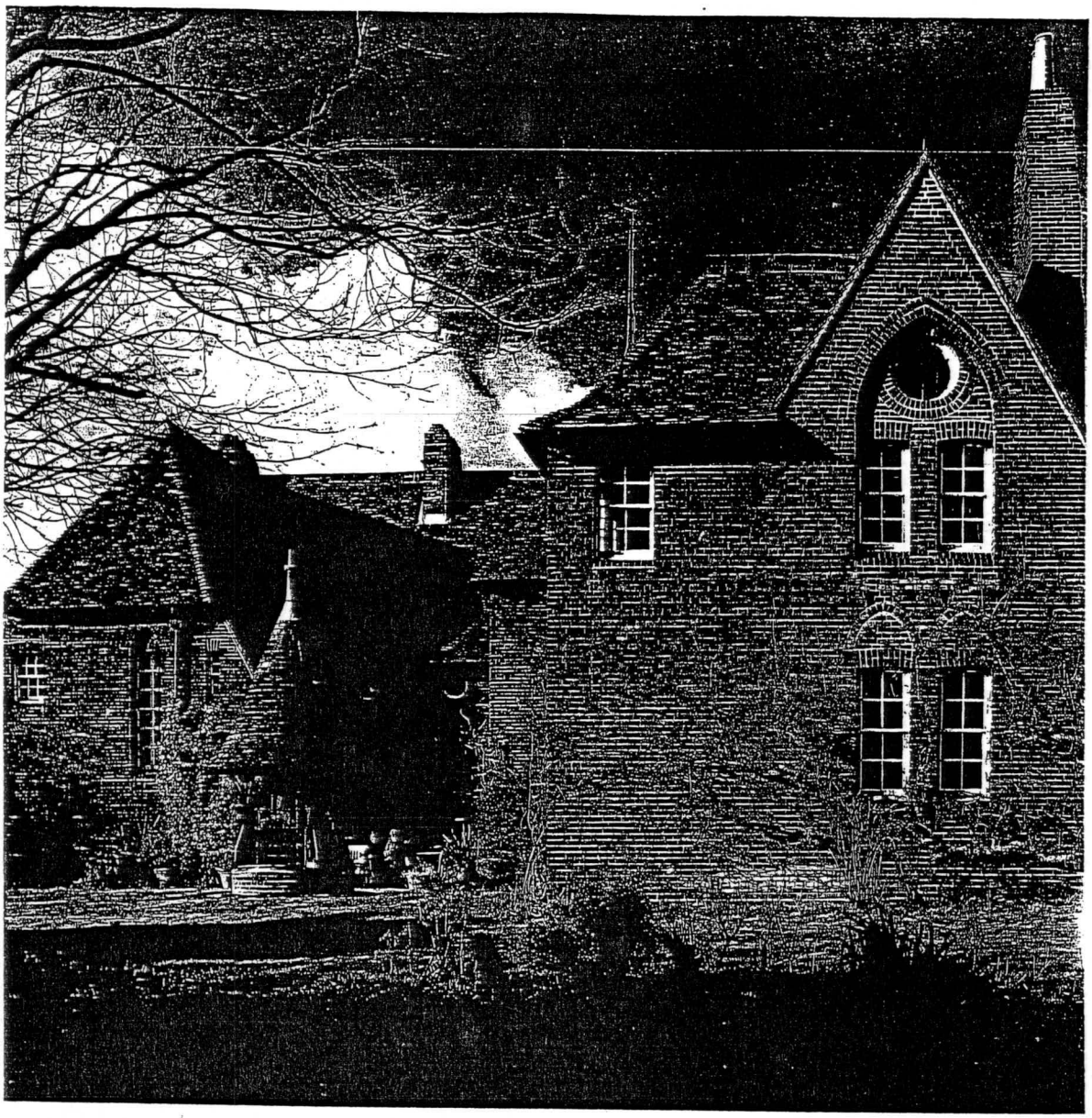

Fig. 1 The garden front of Red House, Bexleyheath. This is the L-shape on the south-east side of the house. William Morris' study was the first-floor room under the gable to the left.

RED HOUSE, BEXLEYHEATH

In 2003, Red House, in what is now metropolitan Kent, was acquired by the National Trust, who open it - or, rather, about one third of it - on a regular basis with conducted tours by volunteer guides. Because of the restricted numbers that can be catered for at any one time, four visits were arranged by the society in February 2004.

The house, built in 1859-60, was the first independent work by the architect Philip Webb (1831-1915), who designed it for his friend William Morris (1834-96), although the latter lived there for only five years before moving to London. It takes its name from the red brick and roofing tiles of the exterior. Red brick is also used for the fireplaces and at other strategic points inside. If Webb's inexperience shows in the faulty orientation - the kitchen was far too hot on sunny late afternoons and the north-facing living rooms and bedrooms were always too cold - the exterior aspect, particularly from the south-east is engagingly picturesque, with its varied

heights and juxtaposition of elements, the two wings of the L-shaped plan meeting at a square stair-tower. The fenestration is studiedly irregular, following the functions of the interior spaces.

The handmade red bricks are all carefully laid in English Bond. A few cut bricks are used in arches (including relieving arches above segmental-headed openings), in tympana, and in the tumbling-in on one of the chimney stacks. Simple moulded bricks are used for sills. The fireplaces display shaped bricks of various forms.

Morris himself described the building as "in the style of the 13th century", although it is, rather, in an eclectic style, combining English vernacular with a minimum of Gothic detailing and with hints of 'Queen Anne' in the tall sash windows. Perhaps Morris was thinking more of the interiors, with their stained glass, murals, fabric hangings, and painted (with *pictures* that is) furniture. It would have created the kind of quasi-medieval atmosphere of which Morris was so fond - an aspect of his oneiric brand of medievalising utopianism, which he then muddled up with socialism, most notably in *News from Nowhere* (1890). The interiors, in their original state must have been extremely cloying - and gloomy, lit only by candles or oil-lamps. This alone serves to undermine the thesis, popularised by the late Sir Nikolaus Pevsner, that the house was a pioneer of the Modern Movement.

Externally, and in overall planning, it is now appreciated hat the house was not especially revolutionary and that the influences on it were those of Webb's former employer, G.E. Street (1824-81), and of the young William Butterfield (1814-1900). Their houses, like Red House, aimed at a simple, uncluttered external appearance. Webb largely achieved this, and the contrast with the busy interior must have been even more striking during Morris's own occupation, than it is today.

What one now sees inside is rather different: the wallpaper, though to Morris designs, was not an original feature of the house, much of the furniture has been removed, and there have been various alterations and additions. What remains nevertheless provides a good glimpse into Morris's lifestyle and values, and makes for a rewarding and thought-provoking experience. "Morris was a wonderful all-round man," Max Beerbohm once joked, "but the act of walking round him always tired me." This is certainly not true of Red House. Members of the British Brick Society who took advantage of the visits must be grateful to David Kennett for organising them and to the volunteer guides who so ably conducted us round the building.

T.P. SMITH

VISIT TO RED HOUSE

The visits to William Morris's Red House in Bexleyheath, organised by the British Brick Society, made it possible for members to see a significant building that they would otherwise have known only from photographs and descriptions. There seems little else in the district to attract visitors: Red House is now embedded in suburban development. Ironically, some of the early-twentieth-century housing nearby shows traces of the legacy of "vernacular revival" architecture which was pioneered by this revolutionary design, commissioned by Morris from his friend, the young architect Philip Webb.

The "Friends of Red House" provide guides to the property, which was bought in 2003 by the National Trust. Our guide on 28 February was enthusiastic and knowledgeable, and she had taken the trouble to research aspects of the building which she thought would interest members of the British Brick Society. Surprisingly, the source of the red bricks is not known. Though it seems likely that they were made locally in Kent, there have been other suggestions, even one that they came from Hertfordshire. There is pleasing variation in the colour of the exterior, unlike what might be expected from the description "Victorian red brick".

Fig. 2 The north front of Red House. The tall thin windows under the half-hipped roof on the left illuminate the first-floo drawing room of the house. It was this room which both William Morris and a later owner, Ted Hollamby, used as their principal sitting room.

In the 1960s, the tiles on the high., steep roofs, with their many interlocking planes, were replaced. They were without nails and fastened with wooden pegs, except on the north side, where they were bedded in mortar.

The fireplaces indoors are of varied design but all of red brick, as are the garden paths and the wall surrounding the property.

Our guide pictured for us the happy Bohemian life lived there by Morris, with his generous hospitality to his artistic friends. However, it proved to be too far to travel daily to his workplace in London and the Morrises left, with regret, after only five years. Except for the period during the Second World War when Red House was occupied by the National Assistance Board, and the interior, including the woodwork and even some of the furniture, was covered with brown paint, the occupiers have been sympathetic to their historic home. The National Trust is carrying out necessary repairs to the Grade I listed building, but they have to bear in mind that Morris believed that a building should retain evidence of changes made during its lifetime and he was an enemy of "restoration".

JOAN SCHNEIDER

RED HOUSE, BEXLEYHEATH: A SELECT BIBLIOGRAPHY

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Nikolaus Pevsner, *Pioneers of Modern Design from William Morris to Walter Gropius,* (New York: The Museum of Modern Art; and Harmondsworth: Penguin Books, 1949; revised edition, Penguin Books, 1960), pages 58-60, on Red House; pages 21-25 and *passim* on William Morris.

Book Reviews

Tony Crosby, Priscilla Douglas, Steve Fletcher, Mark Gimson, Bridget Howlett, Pauline Humphries, and Simon Walker, *Jeeves Yard: a Dynasty of Hitchin Builders and Brickmakers*, Baldock: Streets Publishers for Hitchin Historical Society, 2003; xviii + 130 pages; numerous black and white illustrations.
ISBN 0-9546698-0-0; price £11-95, paperback.

Jeeves Yard lies to the east of Queen Street (formerly Dead Street) in Hitchin, Herts. For much of the nineteenth and into the twentieth century the yard housed the home, offices and depot of the Jeeves family - builders, builders' merchants, brickmakers, and limeburners. From the 1920s the site was used for a variety of purposes. In 2001, it became available for redevelopment and members of the Hitchin Historical Society (HHS) began a careful investigation of its buildings and history. Independently at first, the Museum of London Archaeological Service (MoLAS) was involved in a standing buildings survey and excavations in advance of redevelopment. Subsequent events show just how fruitfully, when the will is present, an amateur historical society and a professional archaeological unit can work together. This book, whilst drawing on the work of MoLAS, is largely a report on the work of HHS itself. The investigations by MoLAS will be the subject of a separate publication, currently in preparation.

The book starts with an outline of what led up to the task being undertaken and an account of how the work proceeded. Chapter 1 begins with a summary account of the excavations undertaken by MoLAS, with assistance from HHS members. The principal finds were skeletons from an Anglo-Saxon cemetery, almost certainly Christian. The history of the site down to 1850 is then outlined. Chapter 2 charts the fortunes (and some misfortunes) of the Jeeves family from the seventeenth century down to the 1930s. The work behind this account was made especially difficult by the large number of persons named Jeeves (or Geeves) in Hitchin's past and by the fact that the building and brickmaking family christened their offspring with a very limited range of forenames. In recounting the family history, therefore, numbers have been used: William (12), George (23), and the like: the genealogical table at p.18 is a great help in following the story. Chapter 3 is concerned with the business enterprises of the family, which included contract and speculative building, the selling of local and non-local building materials, the manufacture of bricks, tiles and drainpipes, and limeburning. The development of the firm's premises at Jeeves Yard is described. They comprised a home for the owners, offices, a depot for materials, and workshops (some of them brick-built in underground vaults), although brickmaking and limeburning took place elsewhere - at Sunnyside in south Hitchin and at Bearton Road in north Hitchin, both, in the nineteenth century, on the outskirts of the town. There is information on the building projects undertaken and some details of other building and brickmaking firms in Hitchin. Chapter 4 outlines the history of the yard from the 1920s, when Jeeves ceased trading, down to the completion of the new development in 2003. The owners' house is a listed building and has been preserved. The new development, with the name Jeeves Yard retained, is to designs by the local architects Eades Hotwani Partnership, and blends well with neighbouring buildings, including the red brick British Schools (now a museum of education and also a listed building).

There are five appendices. Appendix A, 'Geology of the "Hitchin Bricks"', is compiled from notes supplied by Brian Sawford, Countryside Officer, North Hertfordshire District Council; though including data on aspects of Hitchin geology, it has little to say specifically about brickmaking materials or products and is the least satisfactory section of the book. Better, if not *quite* faultless, is Appendix B, an account of traditional brickmaking and limeburning.

Appendix C describes, for comparative purposes, the brickmaking methods currently employed at Michelmarsh Brick & Tile Works and at Burlesdon Brickworks, both in Hampshire - though it is worth noting that their practices cannot be applied *tout court* to what would have gone on at Jeeves' brickyards. Appendix D tabulates the properties left in his will (proved 14 September 1896) by George Jeeves (23), perhaps the greatest of the family entrepreneurs. Appendix E deals with the somewhat enigmatic 'Gentleman Jeeves' of Bancroft, Hitchin.

There is a list of sources, printed and otherwise, and a comprehensive index. It is a pity that some of the photographed maps are slightly out of focus, but otherwise the book is attractively produced - with explanatory and ancillary material helpfully printed in shaded boxes. An amateur production in the best sense of that term, the book impresses by its enthusiasm and by the painstaking work and intimate local knowledge that lie behind it. Reasonably priced, it is a worthy addition to the history of English brickmaking in recent times.

TERENCE PAUL SMITH

Hans van Lemmen, *Ceramic Roofware*
Princes Risborough: Shire Publications, 2003, 40 pages, numerous unnumbered colour illustrations.
ISBN 0-7478-0569-5, price £4-50, paperback

Illustrated with colour photographs of (mostly) excellent quality, this is an attractively produced introduction to an often little appreciated subject.

A short introduction is followed by a chapter on 'Roof tiles'. This, unfortunately, is unsatisfactory in a number of respects. One might have wished that, even in a necessarily succinct text, Roman roofing tiles had not been dismissed in just five lines. There is no mention of the early (twelfth- and early-thirteenth-century) medieval types - shouldered peg tiles and flanged and curved tiles, the latter two used in combination in the manner of Roman *tegulae* and *imbrices*: they are well-known from a number of high status sites, mostly though not exclusively monastic, over a wide area of the country, from Yorkshire to Sussex. There was also, at least in London, an early tapering type. There is no mention of medieval glazed tiles. Medieval ridge tiles were sometimes made otherwise than in the one way referred to. Medieval finials receive a bare mention but are neither discussed nor illustrated: the late Gerald Dunning discussed them more than once, most notably in *Bedfordshire Archaeological Journal*, **9**, 1974. It would be hard to support the alleged introduction of pantiles to England as early as the fifteenth century either by archaeological or documentary evidence, and it is a pity that the caption to one illustration (p.8) repeats the myth that they came over as *ballast* rather than as commercial cargoes. There is no mention of black-glazed pantiles, which are common in some areas, and the pantile distribution mentioned ("along the east coast of Britain": p.8) is incomplete: they are found as far inland as north Bedfordshire and were once common in London, whilst there is an important, if subsidiary, distribution centred on Bridgwater, Somerset. The author is better at dealing with later products, including Victorian and Edwardian ridge tiles and finials. But there is no discussion or illustration of the numerous interlocking tiles which were patented and manufactured at that time. So-called 'Spanish tiles' - popular in the 1920s and 1930s - are not considered. Throughout the discussion (as also in the glossary, p.39) the author uses the idiosyncratic "heel" for what most of us call a "nib".

A chapter on 'Brick chimneys' begins a little ponderously, but then adequately discusses Tudor chimneys, observing that by the Elizabethan period they had become plainer than in earlier Tudor times. It is not, however, noted that the type began - somewhat crudely - in the mid-fifteenth century. It does not seem likely, as a caption (p.16) states, that the chimneys at East

Barsham Hall, Norfolk, have lost their caps, but that they were designed in their present form. There is a sudden leap to the end of the eighteenth century and the revival in the nineteenth century of Tudor-type chimneys, sometimes of Coade Stone. One misses a consideration of the plainer, but often quietly attractive, chimney stacks of Stuart and Georgian times.

The chapter on 'Chimney pots' briefly mentions Roman examples; but medieval chimney pots, again a particular study of Gerald Dunning, are ignored. Characteristically, the author is at his most confident in dealing with later products, and the sections on Georgian and Victorian chimney pots provide a good introduction to the topic.

A final chapter, on 'Decorative features', outlines the use of Coade Stone, terracotta, faience, and other materials to create striking rooflines or ornamental gables. They were used for elaborate sculpture, domes, cupolas, and polychrome decoration. It is interesting enough, although one wonders whether all the features considered are really 'roofware'. The space might, perhaps, have been better employed to cover some of the omissions and inadequacies elsewhere in the text.

Novices coming across this little book will doubtless find their appetites whetted, and there can be no questioning the enjoyment to be obtained from the colour illustrations. Unfortunately, the text does not always reflect a full familiarity with the author's chosen subject, especially in the first chapter ('Roof tiles') and, throughout, with regard to the pre-Victorian period. There is a glossary, a select reading list, and a short list of places to visit. But it is, perhaps, significant that the reading list omits valuable contributions from Ian Betts, Paul Drury, Gerald Dunning, J.M. Lewis, Robin Lucas, Stephen Morehouse, and others.

TERENCE PAUL SMITH

Tony Wright, *Brickworks A Gazetteer of Brick and Tile Manufacturing Sites in North East Hampshire.*
Fleet, Hampshire, privately published, 2nd edition, 2003, vi + 54 pages, numerous illustrations.
Price £4-50, plus postage £1-50.
Available from A. Wright, 1 Longmead, Fleet, Hampshire GU52 7TR

This is a new edition of a gazetteer first published in September 1980 by BBS member Tony Wright. Most of the work is the 93 entries in the gazetteer which is arranged by civil parish. Each entry gives the name of the brickworks, its national grid reference, the date of operation, known mode of operation, the brick produced, further information, the present condition of the site, and references. For fifteen sites there is a location map. Within the gazetteer there are photographs of five of the kilns, none of which is shown in operation.

There is a brief introduction describing the geographical limits of the survey and some background information about brick and tile making in north-east Hampshire. There are three appendicies. The first gives in alphabetical order the names of 216 persons associated with brick and tile making with reference to the brickyard with which they were associated. The second is a selected bibliography and the third provides a selection of brickmarks.

This is a commendable effort and a useful addition to the growing number of brickworks gazetteers from Britain.

DAVID H. KENNETT

BRICK IN PRINT

Between late November 2003 and early Summer 2004, the Editor and the Chairman of the British Brick Society received notice of a number of publications of interest to members of the society. This is a now regular feature of *BBS Information*, with surveys appearing usually twice a year. Members who are involved in publication and members who come across books and articles of interest are invited to submit notice of them to the editor of *BBS Information*. Unsigned contributions in this section are by the editor.
DAVID H. KENNETT

1. Martin Bell, 'No So Long Ago',
British Archaeology, **77**, July 2004, pages 16-21.

Like several other figures cut into the English chalkland, the well-known Long Man of Wilmington in East Sussex has long been assemed to be of early date: prehistoric, Roman, Anglo-Saxon or medieval. But the (largely iconographic) arguments for these various dates were never especially convincing. In this short article, Martin Bell, Professor of Archaeological Science at the University of Reading, outlines the results of his excavation at Wilmington - not on the Long Man but on the ground immediately beneath it - in an attempt to date the landscape history and hence the figure itself. Bricks played an important partin the investigation since fragments were found in the excavation and Ed Rhodes (now of the Australian National University, Canberra) was able to date them, using thermoluminescence techniques, to the sixteenth or seventennth century. A Tudor of Stuart date for the Long Man thus seems likely. (Historical evidence, considered by Ronald Hutton in an inset to the main article, suggests a similar date for the equally well-known priapic figure at Cerne Abbas in Dorset.) The brick fragments from Wilmington are of further interest in that they suggest that the figure was outlined in brick from the start. Certainly there seems no other reason why bricks should be present at this remote location. The modern bick outline, known to have been carried out in 1874, therefore appears to be a renewal of the original construction.
T.P. SMITH

2. Marcus Binney, 'Eardisley Park. Herefordshire',
Country Life, 5 February 2004, pages 48-53.

A house with a remarkable story, Eardisley was destroyed by a disastrous fire in January 1999 and has been rebuilt for the owners, Mr and the Hon Mrs Morris-Jones, in its original form. The owners used the services of the architects, Donald Insall Associates, who had been responsible for the restoration of Chevening, Kent, and of Windsor Castle after its fire. Nicholas Keeble, a Hereford architect practising alone who had been responsible for the repairs to Eardisley before the fire gave day-to-day supervision of local builders, I.J. Preece & Son.

Before the fire the house had been of three storeys and rendered, but sawn-off timbers indicated an original hipped roof, for a two-storey house with dormers.

From the fire, large numbers of original bricks of the house were saved. The house had been built for William Barnsley, a lawyer married to a local heiress. Barnsley acquired the property in 1700 and the restoration sought to return the external appearance of the house to its Queen Anne origins. In this, the same bricks, presumably made on site or nearby, were used for both external and internal walls. These were laid in lime mortar which washed off easily. By turning round 'keyed' or scored bricks and snapping others in half, enough bricks were found to

face the whole house and to return the east front to its original chequer pattern. The original pointing was 'penny struck' with a straight line in the mortar looking as if it were made with a penny drawn along a ruler. The technique allows for crisp lines to be drawn so as to give the appearance of crisp brick courses. Removal of render from the north wall showed that this was built in English bond, and the same bond has been used in the reconstruction of the south and west walls. A bow has been added to the ground floor drawing room on the south front and a two-storey bow in header bond, including the family entrance, has been introduced on the west front. The inspiration for the former came from another Herefordshire house of 1700, Langstone Court, which had a similar late-eighteenth-century addition. Over the windows of the east front and of the bows, newly-made rubbed bricks, from very fine washed and sieved clay, have been used.

The same issue of *Country Life* in its 'Property Market' includes note of two nearly contemporary brick houses: the late-seventeenth-century Old Rectory, Weston under Penyard, Herefs., and Wolverton Hall, near Pershore, Worcs., of 1712. Both are brick-built.

3. Mary Miers and Jadwiga Gromadzka, 'Cracow The Great Survivor',
Country Life, 11 March 2004, pages 68-73, with 56 (additional photograph).

Country Life have begun a series looking at 'Treasures of the new EU', comencing with Poland's historic capital: it was replaced by Warsaw in 1595/96. Brick-built churches feature prominently in the photographs, including the cathedral on Wawel Hill and the twin towers of Kościól Mariacki, the church of St Mary, which also has an elaborate post-medieval stone-built porch. The close-up photograph of the latter (page 56) shows just how much stone went into the fenestration, while brick served for the walls.

4. Jeremy Musson, 'Chippenham Park, Cambridgeshire',
Country Life, 1 January 2004, pages 32-37.

Externally Chippenham Park appears as a house of the 1880s: it was rebuilt soon after being inherited in 1875 by Monty Thrap-Gent when an extra floor was added and the south front was given three shaped gables. It is in the Queen-Anne-Revival style. Paul Phipps made alterations to this house in 1933, moving the main entrance to the north front. But there is a much longer history to Chippenham Park.

The north front incorporates brickwork of the seventeenth century. Chippenham Park was originally a house of the Russell family, specifically that of Sir William Russell, 1st Baronet, Treasurer to the Navy, and his descendants. Cosimo III de Medici's publication of his travels include a description, of the early seventeenth-century house, which is shown on a 1712 survey of the park as having an E-plan east front. Like Cosimo III, Celia Fiennes records this house as flat-roofed and "railed round full of chimneys". Around 1690, the house passed to a naval kinsman, Admiral Edward Russell, later the Earl of Orford, and in 1692 victor of the Battle of La Hogue who planted the park in the battle formations of his victory. Surviving stables of the 1690s remain., including the "high lanthorn", in 1698 taller than the original house.

Admiral Russell had only a great-niece as his heiress. Her husband, Lord Sandys, sold the Chippenham estate in 1749; a further purchaser in 1780 demolished much of the house. While various abortive plans to remodel or rebuild the house were made by different architects beginning with James Wyatt in 1791, none was started. Of these is the gate and pair of lodge cottages on the road to Newmarket, designed by James Wyatt in 1794, actually came to fruition. In the village, New Row of about 1800 is probably the work of Thomas Sandys, who was engaged on plans for the house in the preceding two years.

5. Jeremy Musson, 'East Barsham Manor, Norfolk',
Country Life, 26 February 2004, pages 52-57.

There are houses one will never forget: East Barsham Manor, nestling at the foot of the hill, the bend of a road giving way to the steep climb beyond can still evoke a thrill whenever I see it; the red brick detached gatehouse with the arms of Henry VIII in their post-1527 form with the supporters being the lion and the greyhound.

In 1523, Sir Henry Fermor was the richest man in Norfolk, according to the subsidy roll. This was his house and beside the royal arms, his heraldic device appears on the gatehouse. What remains from the original house is its eastern half, made into a modest tenant farmhouse in the early eighteenth century. By the 1800s, when it was painted by John Sell Cotman and a plan was drawn by John Adey Repton, the western portion was a ruin, except for the massive hall chimney with terracotta panels and ten chimney stacks of shaped bricks. Clearly it was less than when Francis Blomefield visited in 1752 to record the surviving decoration of the great chamber, above the great hall.

However, like the hall chimney stack, the south front from the porch to the parlour remained standing, if without its glazing. John Page, of Holtom and Page of Blakeney, began restoration in 1922, recorded in Avary Tipping's article in *Country Life* 5 January 1924, which stopped short of recreating the shell at the west end. Page did this for another owner in 1936 but wisely used a flat roof to the new west portion so as to preserve a now familiar skyline of Tudor brickwork: as Cotman's painting makes clear, the original house had a pitched roof.

In the same issue of *Country Life*, the property page (p.85) records The Palace Gatehouse, The Green, Richmond, the most substantial surviving portion of Henry VII's great palace at Sheen. Also there is a brief note on page 94 about Warden Abbey, Bedfordshire, as a venue for a self-catering holiday.

In a subsequent issue of *Country Life*, that for 18 March 2004, a letter (on page 66) draws attention to Arthur Rackham's drawings of East Barsham Manor in 1893; one of these is illustrated.

6. William Palin, 'St Jude's Vicarage, Hampstead Garden Suburb',
Country Life, 25 March 2004, pages 86-89.

Adjacent to the Anglican church in Hampstead Garden Suburb in north London is its vicarage. In a neo-Wren style and architecturally the most impressive house on Central Square, the vicarage uses grey brick with red brick dressings. Two blank niches in the centre of each of the projecting wings on the east front are in red brick. The central courtyard of this front is flanked by massive chimney stacks, in the grey brick with red brick trim to the eaves, but brown brick above.

The article also contains an excellent photograph of the brick interior of St Jude's church, which like the vicarage was designed by Edwin Lutyens.

7. David Wilders, *Hartleys Brick by Brick - Pot by Pot*,
Castleford: Castleford Press, 2003; 120 pages; numerous unnumbered black-and-white illustrations. ISBN 0-9543689-0-8; price £10-00, plus postage and packing £1-50, available from David Wilders, 8 West View Avenue, Redhill, Castleford, West Yorkshire WF10 3AQ

This is an attractively produced book on the history of the largest manufacturer in the now ceased pottery and brick industry of a single West Riding town. Both brickmaking and pottery manfacture were important in Castleford in the nineteenth and into the twentieth century. The

book concentrates on the Hartley family, local manufacturers who were also active in public service in the town.

The author's introduction (pp.5-12) relates both industries to the collieries of the area. Joshua Hartley (*c.*1820-1877), founder of the firm, was the son of a Wakefield brickmaker. The history of the firm between 1875 and 1918 is one of steady expansion both of their original site and by purchase of other works. One works ceased production in 1934 because the clay had run out but in the same year elsewhere the firm moved from using bottle kilns to a new type of tunnel kiln, the Dressler Oven. The account of brickmaking at Hartley's Victoria works in the 1950s and 1960s is based on an interview with one of the workers, Terry Gill. It is helpfully illustrated with photographs of manufacture at the nearby Normanton Works in 1997. An important source of sales in the 1950s and 1960s was the municipal housebuilding programme of Castleford Borough Council. Due to the clay running out, brick production ceased in 1969. This part of the book will be of particular interest to members of the British Brick Society.

The main focus (pp.39-116) is on the manufacture of pottery: stewpots in rich brown glaze, Yorkshire ovenware, decorated wares both for use such as tea sets and as ornaments. The author outlines how Hartleys came to be involved with it and again including accounts of manufacture based on interviews, this time with Wilf Beedle and with L.P. Luke, the latter a potter (and former headmaster) who was responsible for the company's art wares, including painted pottery and tiles.

Appendicies show the range of pottery types manufactured, manufacturing marks, decorators' marks, brick frog marks (on page 117), and a list of Castleford brickworks and potteries based on trade directories for fourteen years between 1848 and 1950. There is a short bibliography.

This well researched and enthusiastically written work is a useful contribution to the history of brickmaking (and pottery manufacture) in recent times. Particularly valuable are the reproductions of old maps and the many archive photographs.

T.P. SMITH and DAVID H. KENNETT

RECEIVED FOR REVIEW

Andrew Connolly, *Life in the Victorian brickyards of Flintshire and Denbighshire,*
Llanrwst, Wales: Gwasg Gwalch, 2003, 286 pages, 8 pages of coloured plates, numerous black and white photographs and line drawings.
ISBN 0-86381-892-7, price £15-00, € 24-30.
Available from Gwasg Carreg Gwalch, 12 lard yr Orsaf, Llanrwst, Wales LL26 0EH or Buckland Books, 18 Woodlands Road, Littlehampton, West Sussex

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 2004

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

Thursday 12 August 2004
London Meeting
Lambeth Palace
Tour of the state apartments and great hall, the latter of brick built in the 1660s, and with an opportunity to view the inside face of the gatehouse built by Archbishop John Morton in the 1490s.

The list for this meeting is now closed.

Saturday 2 October 2004
Autumn Meeting
Oxford
This will include a tour of Keble College, with the original buildings in polychrome brick by William Butterfield and two more recent brick buildings with interesting bonding by Rick Mather.

Notice concerning the Autumn Meeting is included in this mailing.

Notice concerning the London Meeting was included in the February mailing.

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.