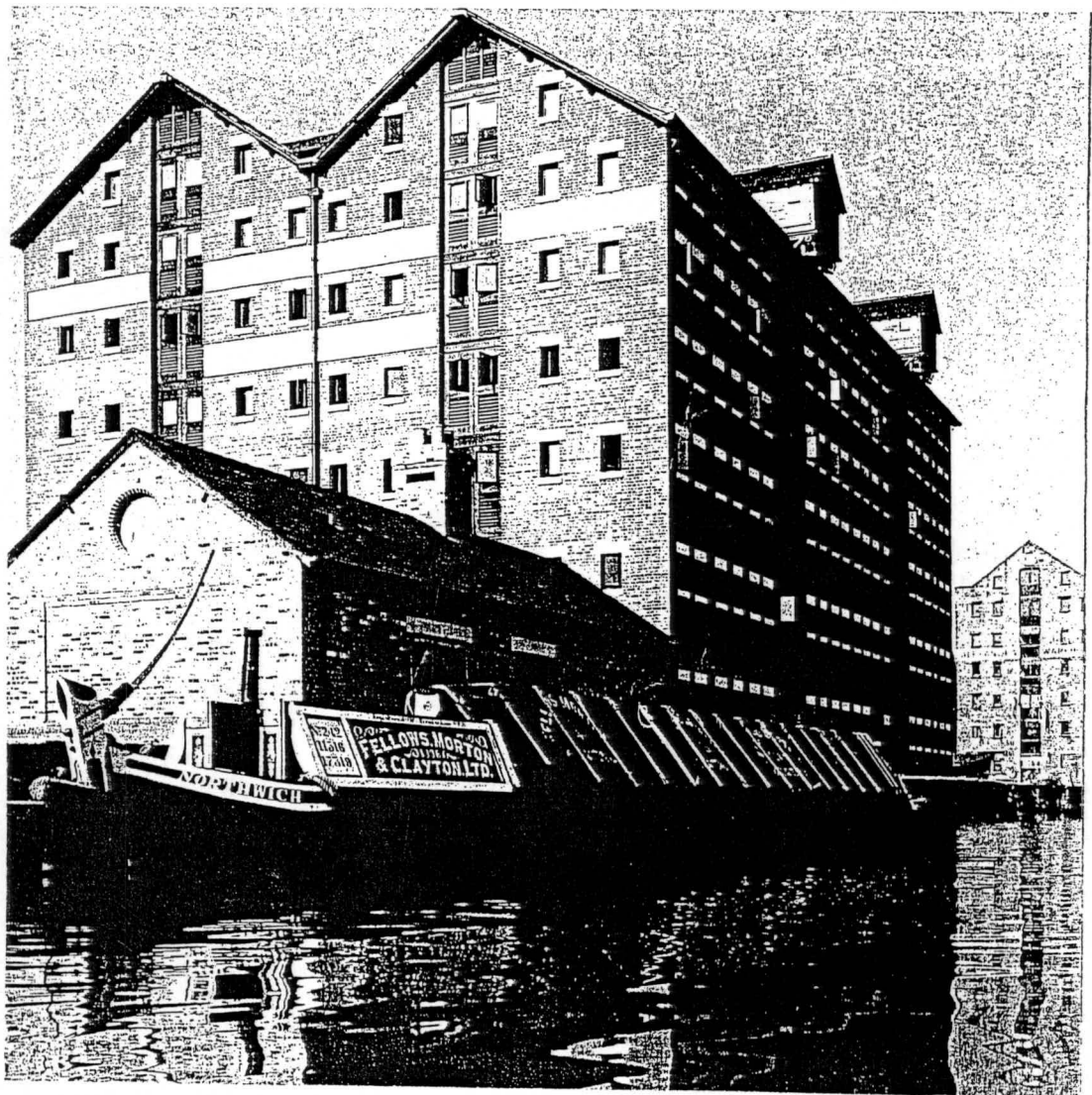


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BRITISH BRICK SOCIETY

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## *Cover:*

Llanthony Warehouse at Gloucester Docks, now the National Waterways Museum. This was the venue for the Annual General Meeting of the British Brick Society in June 2004.

## Editorial: The Garden Wall

Humble it may be but the garden wall is of interest to members of the British Brick Society. On the society's visit to Castle Howard, the curator and our guide, Dr Christopher Ridgway, pointed out that the largest brick structure actually visible on the site was the red brick garden wall of the rose garden. Travelling round the North Riding of Yorkshire in the following week, I saw several other examples of a brick garden wall as part of the accoutrements of a great house, a medieval castle partly converted into a major house or even a quite humble manor house.

The walled garden is the kitchen garden, something every great house had to feed its inhabitants, both patrician and plebian. At Castle Howard, the brick walls with their heating ducts and the accompanying greenhouses made it possible to grow exotic fruits such as nectarines, peaches, pineapples and pomegranates, and, even in these northerly latitudes, vines. Also during the society's tour of buildings in other parts of the grounds, Dr Christopher Ridgway mentioned that when the seventh Earl of Carlisle was Lord Lieutenant of Ireland in the 1850s, it was possible for fruit to be ordered from his estate gardens one day and to be on his table in Dublin Castle the next. Such was the efficiency of the freight service of the North-Eastern Railway and its neighbours.

At Castle Howard, the red brick wall encloses an area now comprising the rose garden, the vegetable garden for the house and the plant centre. At Castle Howard, the kitchen garden was laid out in the opening years of the eighteenth century. In 1705, a stone gate with carvings by the Yorkshire mason Samuel Carpenter was installed; the Satyr Gate had ironwork by John Gandom. Later in the century, the area of the walled garden was doubled.

Helmsley Castle was begun in the 1120s. The west tower and the adjoining chamber block were modernised by Edward Manners, known as Lord Roos between 1563 and 1587, and later the third Earl of Rutland. Building work mostly took place between April 1578 and 1582. Beyond the castle's outer ditch a walled garden was established for the convenience of supplying the mansion. This garden was retained when the castle went out of use in the late seventeenth century. Much of the defences had been slighted after a siege in the Civil War but not the mansion. When Thomas Browne, who then took the surname Duncombe, inherited the castle from his brother-in-law, Charles Duncombe, in 1711 he found it old fashioned and set about building a new house to the designs of William Wakefield. Charles Duncombe, a London banker, had bought the castle and its grounds for £90,000 in 1695. It is interesting that the new owners retained the walled garden by the castle despite the fact that the new house is well over a mile distant.

Roughly contemporary with Helmsley Walled Garden, as it is now known, is the former kitchen garden of Thornton Hall, Thornton Dale. This is a large space: it is now used as the village car park and could easily accommodate two hundred cars. The external walls are stone, not unexpected in an area with good building stone. The internal wall of the space is brick. Parts of the brickwork have been renewed but the claim, made on an information plaque affixed to the walls, that this is a late-sixteenth-century structure is not implausible. Thornton Hall has a number of mullioned and transomed windows in the basement although the fenestration of the ground and first floors was renewed in the eighteenth century.

Five miles west of Thornton Dale, on the west side of the small market town of Pickering, is Ailslaby Hall, a modest five-bay, two-storey house with the garden to the east. The garden wall separating the garden from the street path is stone on the north side but to the south is brick. In length, this wall is three times the width of the house. It terminates in a summer house. The summer house is stone to the north but brick on the three other sides. The quoins are

stone.

None of the houses mentioned in conjunction with these garden walls is brick. A brick house with an extensive garden enclosed within a brick wall is Burton Agnes, Yorkshire East Riding. The house was built in the first decade of the seventeenth century, although the garden walls might be later. Here the gardens are adjacent to the east part of the detached great gatehouse. The north wall, complete with its lean-to greenhouses, abuts the south-east corner of the gatehouse; the south wall is curving away from the entry and slopes down, so that despite their comparatively small size much of the gardens is in full sun for much of the day.

It was mentioned above that the primary function of the walled garden was to provide vegetables and fruit for the house. Another important function of the garden is to provide cut flowers for the table. At Burton Agnes, the varieties grown are fully labelled; this applies to both edible and non-edible flora.

Another East Riding house with an extensive walled garden in Scampston Hall, where the original brick house was built for Sir William St Quintin, the third baronet. The four-acre kitchen garden belongs to around 1740, twenty years before alterations to the house began.

Further south, in counties like Suffolk and Worcestershire, the thermal properties of brick walls was much appreciated in the growing of espaliered fruit trees on crinkle-crinkle walls. These are walls which curve alternately in concave and convex fashion to give maximum heat retention.

The editor of *British Brick Society Information* spent his week in the North Riding based in Whitby, one of the few towns in England he had not previously visited. Dominated as it is by the stone-built abbey and the two Anglican churches, St Mary's beside the abbey ruins and St Hilda's on the West Cliff, the prevailing impression might be gained of a stone-built town.

There are many stone-built houses. The late-sixteenth-century Bagdale Hall is probably the oldest surviving but there are many fine later examples. However, the impression would be only partial. Walking round the town on the west bank of the River Esk, both eighteenth-century and late nineteenth-century brick houses may be seen in profusion. The rendered buildings of the terraces on West Cliff have exposed brick to the rear.

Whitby would be a good place for a town visit as a future British Brick Society meeting but as with so many north of England venues, the level of support may not be sufficiently high to warrant making arrangements. It would equally be a good candidate for an article on its varied use of brick and brickwork in a future issue of *British Brick Society Information*. There has been only one such survey of the bricks and brickwork of an individual town. That was of Canterbury as long ago as 1990 in *BBS Information*, 50.

DAVID H. KENNETT

Editor, *British Brick Society Information*.

Shipston-on-Stour,

25 October 2004

# Perforated Tiles from Corn Driers and Malt Kilns

**Peter Crew,**  
Snowdonia National Park

One of our recent projects in the Snowdonia National Park has been the consolidation and restoration of an oat drying kiln at Melin Tyddyn Du, near Maentwrog. The kiln had an almost complete drying floor with 139 tiles, of two distinct patterns, a few of which were stamped (Crew 2002). The quest to date the tiles and to identify the makers led on to a wider research project during the past two years and the preliminary results are described below.

Thanks to the co-operation of a large number of people some sixty patterns of tiles have now been recorded and a number of manufacturers have been identified. These tiles seem always to have been secondary products of brickworks and they would have been of limited economic value compared to the bricks. There were, however, very large numbers of corn driers and malt kilns which used these perforated tiles over a period of about two hundred years; thus several million of these tiles would have been made.

Much remains to be discovered, especially about the early tiles and the products of the smaller brickworks. It is difficult to date the tile types with any confidence (the most reliable evidence is usually from trade adverts) and there is a lack of detail about the techniques of manufacture. It is hoped that members of the British Brick Society might be able to help with some of this information and with the identification and recording of tiles from brickworks their locality. A contact address is given at the end of this note.

## THE TILES

Despite the considerable interest in the history of milling and brewing, remarkably little has been written about the perforated ceramic tiles which formed the drying floors of oat and malt kilns. There is a quite bewildering variety of these tiles, with different patterns and distinctive fabrics; some sixty types have been recorded with many variants. Most of those which survive are the regular machine-moulded tiles, dating from the mid nineteenth century onwards. There are rare examples of hand-made tiles which date from the seventeenth to nineteenth centuries.

The machine-pressed tiles are nominally 12 inches square and between  $1\frac{5}{8}$  inches and 2 inches thick. The tiles can be classified by the shape and pattern of the cells moulded into the underside of the tiles and by the number of perforations per cell. There are three main cell types, square, diamond and circular. Tiles with square cells have a regular grid; tiles with diamond cells have alternate rows, usually of 7 and 6 cells; tiles with circular cells usually have rows of 10 cells, with alternate rows offset by half a cell (Fig. 1).

The perforations are between 2mm and 3mm in diameter. The number of perforations per cell varies; most recorded tiles have 5 holes (square and diamond cells), 8, 9, 10 and 12 holes (circular cells), 9, 16 and 25 holes (square and diamond cells). Even with tiles of the same overall pattern there is considerable variation both in the size and spacing of the cells and of the holes, reflecting changes in the moulds and templates used by different manufacturers and at different times. The tiles are made in a variety of distinctive fabrics reflecting the sources of clay available to the different brickworks. Some tiles, usually from malt kilns, are salt-glazed.

In addition to the standard products, there are a few examples of earlier hand-made tiles which are usually of simpler design and with less regular patterns. Some of these tiles are smaller - both 8 inches square and rectangular types have been recorded. Their thickness is more

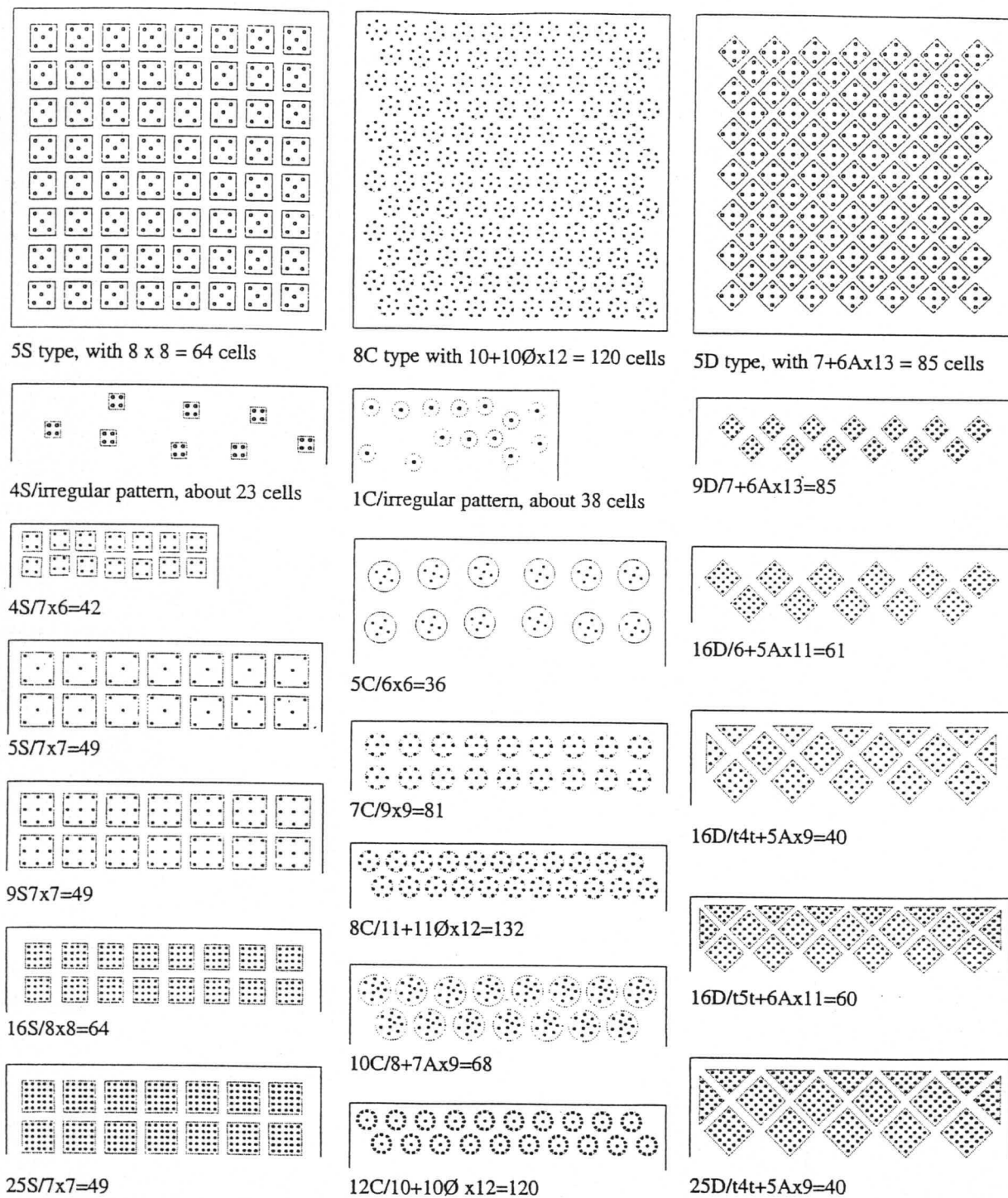


Fig. 1 Tile recording and tile types.

For explanation of code used see section on 'Tile Recording'.

Major types shown in full; other types shown with the first two rows of cells only.

variable - most are only  $\frac{3}{4}$  inch to 1 inch and would have supported little weight, but there are some tiles up to  $2\frac{1}{4}$  inches thick. The simplest types have single perforations in conical cells, probably made with a pointed stick. These tiles sometimes have a random pattern, but are usually in a more regular pattern with alternate cells, indicating the use of a template. Early 3

hole tiles also occur, usually with dome-topped circular cells in an alternate pattern. More rarely the cells are sub-triangular, which may have been made by finger or thumb impressions. A notable point about some of the earlier examples is that the holes are quite large and the tiles would have been used with a covering of horse-hair cloth.

## TILE RECORDING

Because of the wide variety of patterns a simple recording code has been used. This takes the form of  $nS / r \times c = t$ . The elements of this are:

n	the number of perforations per cell,
S, C or D	to indicate the square, circular or diamond shape of the cell.
$r \times c = t$	indicates the numbers of cells in each row, the number of rows and the total number of cells,

Tiles with square cells are in a regular grid. Most tiles with circular cells have the same number of cells in each row, with each cell being offset by half a cell, shown as  $a+a\emptyset \times c$  or  $a\emptyset+a \times c$ . Tiles with diamond cells have alternate rows with different numbers of cells, shown as  $a+bA \times c$ . The smaller edge cells are recorded as  $t$  or  $c$ , to indicate their triangular or circular shape. Some hand-made tiles have an irregular pattern of cells. The drawings are approximately on-sixth scale. The faint lines indicate the shape of the cell on the underside of the tile, within which are the perforations through to the top surface.

## MAJOR MANUFACTURERS

From the mid nineteenth century onwards tile production seems to have been dominated by a small number of firms. Some of these have been identified, from stamps on tiles and from documentary sources, as listed below. Their products are found at oat drying and malt kilns all over Britain and examples of British tiles have been recorded from the Netherlands and Canada. The tiles of each of these manufacturers are distinctive either in design or in fabric but each type varies somewhat in detail, presumably reflecting the date range of the tiles. However, the chronology of the tiles remains imprecise; dates for the firms are indicated where known, but these are not necessarily the dates when tiles were being made. It is probable that there were other contemporary manufacturers.

### *Buckley types:*

Several of the Buckley, Flintshire, brickworks made tiles, including *Catherall's* (from 1729), *Hancock's* (from 1792), *Parry's* (from early 1860's) and the *Buckley Brick and Tile Co.* (from mid-1860's, managed by John Gibson). Tiles were probably made also by the *Castle Brick Co.* and *Davison's*. Rare examples stamped with W. HANCOCK and CATHERALL have been recorded (Fig. 2).

The fabric of these tiles is the characteristic but rather variable Buckley clay, with multi-coloured inclusions. The clay can be orange, red or purple. Later examples can be hard-fired to a grey, dark purple or even black colour.

The main Buckley products were 5 and 9 hole tiles, with tapered square cells or with straight-sided diamond-shaped cells. The tiles are usually  $1\frac{3}{8}$  inches to  $1\frac{3}{4}$  inches thick. There is some variation in the cell sizes and the hole patterns, probably mainly reflecting the date of the tiles. Each of the firms seems to have made a similar range of types of tile.



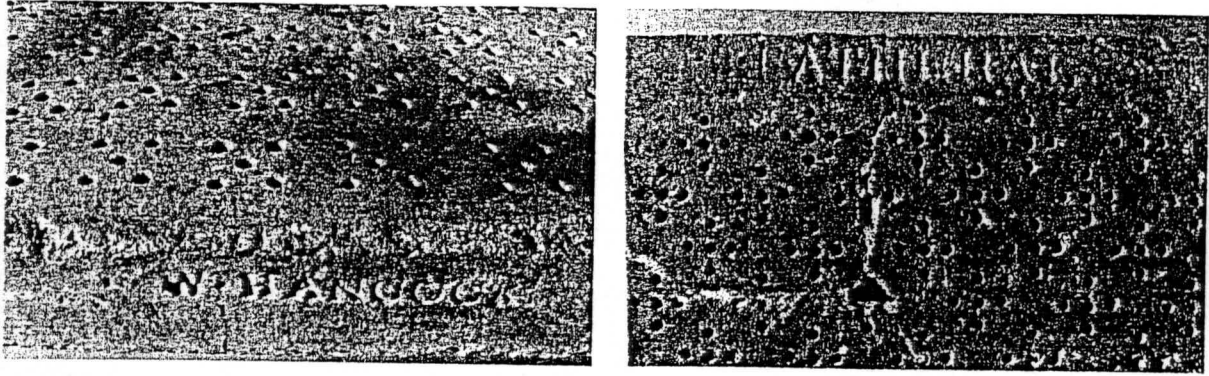


Fig. 2 Late Buckley Tiles from Melin Tyddyn Du, Maentwrog, Gwynedd.  
 Left: 5S type, stamped on the edge with W. HANCOCK.  
 Right: A later 5D type stamped CATHERALL.

A Parry list of 1880, when all the firms were part of the Buckley Brick and Tile Manufacturers Association, prices both 5 and 9 hole tiles at 5d each, about eight times the price of contemporary bricks (Flintshire Record Office, D/DM/404/1). Tiles continued to be made at Buckley until the mid-1950's (FRO, Hancock ledger, D/DM/417/60).

*Stanley Brothers of Nuneaton:*

Stanley's were founded in 1867. Most of their tiles seem to be of the same general pattern with straight-sided circular cells in an alternate pattern, with 8 holes in 10 and 11 cell patterns and with 12 holes in a 10 cell pattern. The fabric of these tiles is a pale buff or cream clay, with no inclusions and they are usually 2 inches thick. Both full and half tiles were made, both glazed and un-glazed. Stanley's also made rebated tiles, which would fit more closely over the supporting tee-bars. There are numerous examples of both the 8 hole and 12 hole tiles stamped with STANLEY BROS. LTD, NUNEATON, PATENT (Fig. 3).

*Fison's of Stowmarket:*

The Fison family had brickworks in the Stowmarket area, from at least 1830 onwards. Jewitt (1883) records that "Mr Fison at the 1862 exhibition received an honourable mention for his improved malt-kiln tile". This may relate either to a new design, or perhaps to the use of a salt-glaze on the tiles. An advert for C. O. Fison's Improved Kiln Tiles, in the *Brewer's Journal* 1886, illustrates two types of tile, claiming "their superior strength, durability and finish". One of the tiles has a 16D pattern, with triangular cells at the ends of alternate rows and columns (Fig. 5), and the other is shown with 7 holes in circular cells in a 10Ø+10x12 pattern, but it is not certain if the number of holes is correct. Towards the end of the nineteenth century, the 16D type is referred to as a Fison Tile or Patent Tile. Fison's certainly made 8C tiles and rare examples of these and of the 16D tiles have been recorded stamped with FISONS, STOWMARKET.

*Bridgwater types:*

A number of the Bridgwater brickworks made tiles and their dates are known from a study of trade catalogues (Murless 2000). These include *Edward Sealey* (1811-1839), *John Sealey and Sons* (1840-1869), *H. C. Major* (late Sealey, from 1872), *Browne & Co.* (1840-1899), *Colthurst, Symons & Co.* (from 1859) and *John Board & Co.* (from 1902). The fabric of the Bridgwater tiles is a distinctive orange-red or bright red clay, with few inclusions. They are usually 1<sup>7</sup>/<sub>8</sub> inches or 2 inches thick.

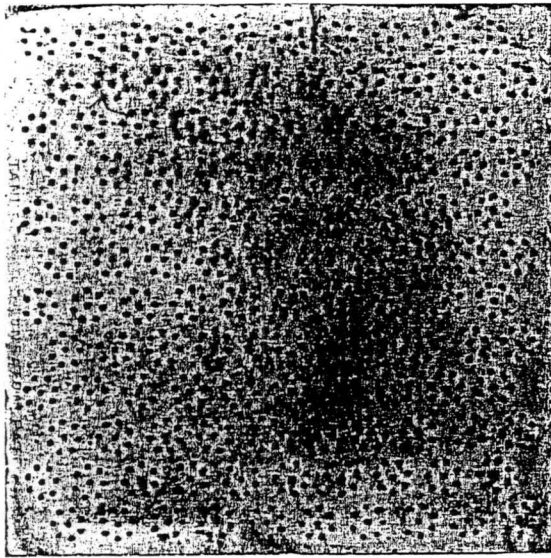


Fig. 3 A Stanley Brothers tile of 8C type, with a STANLEY BROS. LTD. NUNEATON PATENT stamp (right-hand side). Similar tiles were made by Fison's and some of the Bridgwater firms.

Early Sealy tiles are in a soft orange fabric with a 9D pattern and have been recorded with two different stamps: E. SEALY, B. WATER, on the edge in large letters, and SEALY & SONS, BRIDGWATER, on the face in small letters. Most of the recorded Bridgwater tiles have 16 or 25 perforations in large square or diamond cells (Fig. 4). Later versions of the diamond types are more elaborate, with triangular cells around the edge of the tile, similar to the Fison tiles (Fig. 6). Stamped examples are relatively common with BROWNE & CO., BRIDGWATER (on 16S and 25S types), SEALY & SONS, BRIDGWATER (on 16D types) and SEALY'S PATENT (on 25D types). Some of the Sealy tiles have an additional stamp on the edge of the tile in two lines, SEALY & C<sup>o</sup>. BRIDGWATER, together with a pair of letters. Both SH and EE have been recorded and perhaps these were the initials of the tile moulder (Fig. 6).

Catalogues of H. C. Major and Colthurst, Symons & Co. show that they also made 8C tiles, the former referring to them as being of the 'Stowmarket pattern'. Majors also made half tiles in a 16D pattern. MAJOR late SEALY stamps have been recorded.

## OTHER MANUFACTURERS

There was probably a large number of brickworks making tiles on a small scale and supplying them to a limited locality, but few have been identified and detailed information is lacking.

In Wales, malt kiln tiles were being made at Buckley in the 17th century (Bentley 1982) and a variety of early tiles have been found at Buckley kiln sites. One 4D (or distorted 4S) tile waster was found at the Pen y Crug brick and tile works near Brecon, probably c. 1840. An early 5C variety with a similar fabric, so far found only in Breconshire (Bowen 1987), was probably made there. Some 13 inches square tiles with a yellow fabric, from Dyffryn Ceiriog, Flintshire, may have been made by the Trehowell Coal, Brick and Tile Co., near Chirk.

From southern England early malt-kiln tiles were made at the Warren, near Maidenhead, Somerset. A rare example of a tile mould has been reported from the Chalgrove brickworks, Oxfordshire and a 16D tile of elaborate design may have been made in the late 19th century at the Creekmoor works, Poole, Dorset. In 1754 Angerstein noted malt kiln tiles, which were covered with hair cloth, at Westbury, Gloucs., which he says had been made at Stourbridge (Berg

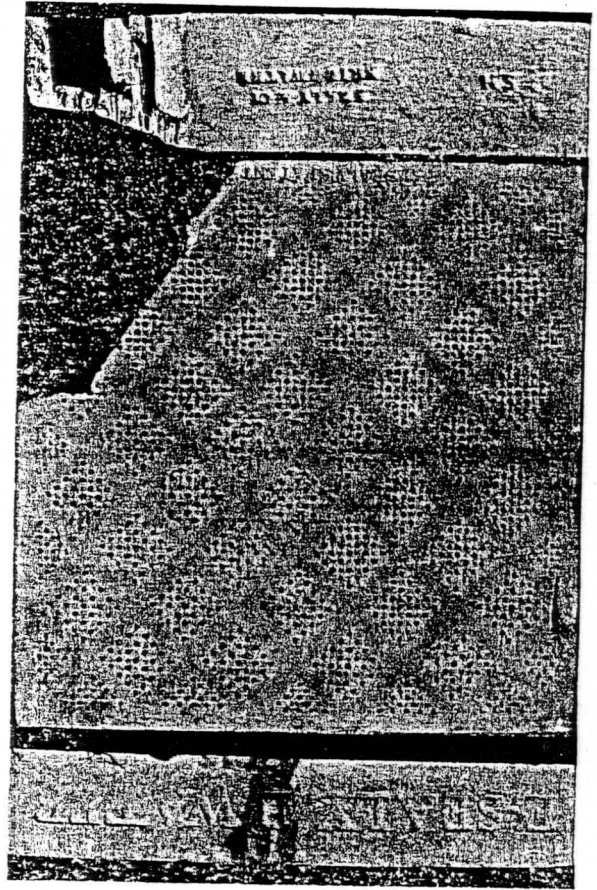
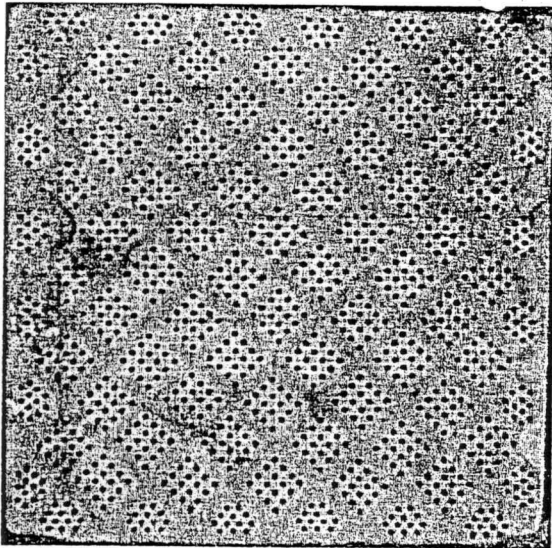
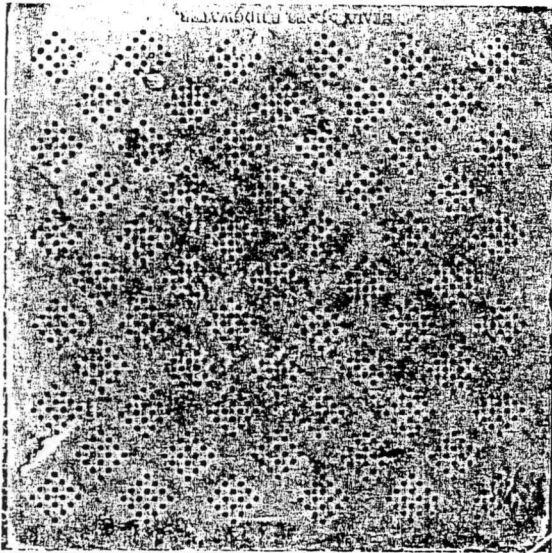


Fig. 4 (Top Left) A 16D Bridgwater tile, stamped on the face with SEALY & SONS, BRIDGWATER.

Fig. 5 (Lower Left) A 16D Fison tile. Note the hole pattern in the triangular cells.  
Photo: Frances Collinson, Norfolk Rural Life Museum, Gressenhall, Norfolk

Fig. 6 (Right) Three Sealy, Bridgwater, tiles:  
Top: early stamp on a 9D tile.  
Centre and Bottom: 25D tile SEALY'S PATENT stamp on the face, and SEALY & CO BRIDGWATER on the edge, with the letters SH, perhaps the initials of the moulder.

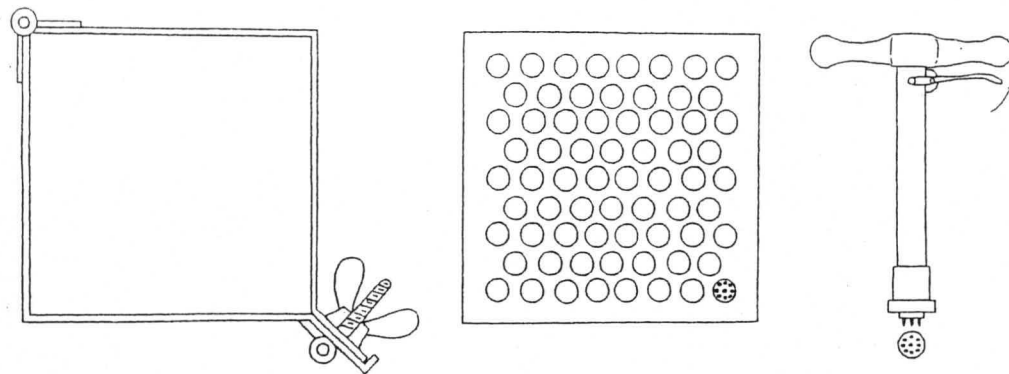


Fig. 7 Strap mould, template pattern and hole piercer, used at the Jarvis brickyard, East Dereham, Norfolk, in the mid 1930s. The strap mould is 12 inches by 2 inches, internal dimensions. The template is  $\frac{1}{4}$  inch plate and sat on top of the mould. The piercing tool had a wooden handle and a steel tool. The projecting end fitted into the template and lifting the lever operated the piercing tool.

Drawing after Mr Hubert Dawson, approx one-sixth scale.

& Berg 2001). There is also a reference to 'Worcester tiles' being used in Ireland (Bowie 1979) but the form and manufacturer of these tiles is unknown. A tile from the malthouse at Walterstone, Glamorgan has a partial stamp ST.... on an early type of 9D tile, which might suggest a Stourbridge origin.

In East Anglia there seem to have been a number of local brickyards making malt kiln tiles and museum collections in the area hold some unusual types. In an advertisement in the *Ipswich Journal*, 29 April 1769, Gabriel Frost at the Welnetham brickworks asks for "a good white-brick maker - if he can make Pantiles and Kiln Tiles it will be more agreeable". At East Dereham, Norfolk, malt kiln tiles were being made by hand at the Jarvis brickyard as late as the mid 1930's. Thanks to Hubert Dawson we have a description of the method and of the tools used (Fig. 7). After extrusion the tile blanks were wire cut and placed in a strap mould. A  $\frac{1}{4}$  inch iron template was placed over the tile in the mould and the 1 inch diameter cells were bored out with a carpenter's bit and brace. The tile and mould were then turned over and the same template was used to guide the piercing tool, which punched 9 holes in each cell. Mr Dawson remembers only one strap mould and one piercing tool, so production must have been rather slow. It is of especial interest that tiles were still being hand-made at a time when machine-pressed tiles were readily available.

From the midlands and northern England there is little specific information. During excavations of the kilns at Prescot, Liverpool, fragments of 5S tiles, possibly glazed, were found. There are other tiles of distinctive pattern or fabric which seem likely to have been locally made. A group of 5C and 10C types, with a purple-red and stone-grogged fabric, found at corn-driers in east Cheshire and north Staffs, were probably made in that area. The Wigan Archaeological Society excavation of the Standish Hall kiln recovered a remarkable collection with 1C and 3C tiles, probably made locally. The earliest of these has been dated to the sixteenth century, on the basis of comparison with brick fabrics in the Bolton Museum collection.

A variety of early and hand-made tiles with different fabrics have been found at several mills in Cumbria (Fig. 8) and it difficult to believe that there was not a manufacturer somewhere in that area. There are two unusual tiles now at Heron Mill, Milnthorpe, one with a cream fabric, a thick white slip, rebated edges and large holes; the other a fragment of a grey stoneware tile

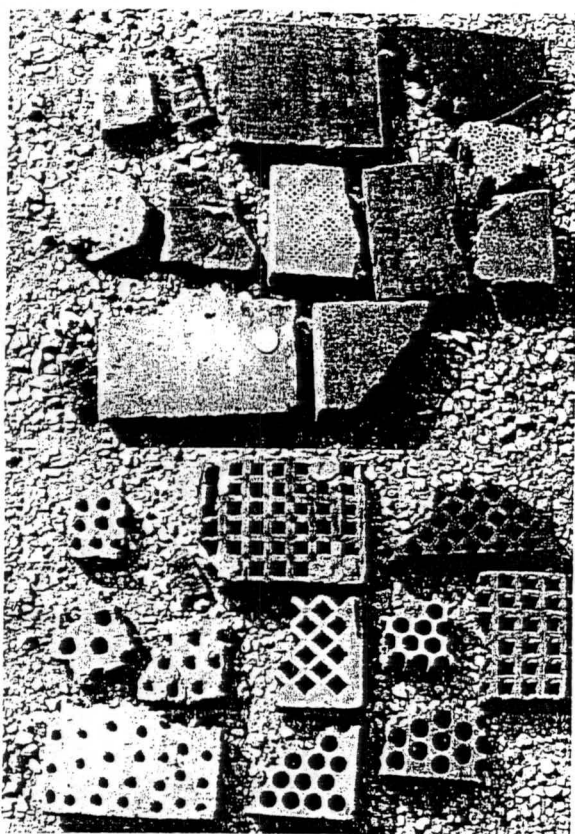


Fig. 8. Tiles from Crosthwaite Mill, Cumbria, including early hand-made examples of 1C, 4C and 4S types.

Photo: Mike Davies-Shiel.

with a brown glaze and an unusual 49S pattern. These tiles were probably used in paper drying lofts and are finely made, probably by specialist manufacturers.

## ACKNOWLEDGEMENTS

This project would not have been possible without the co-operation of a large number of people. I am especially grateful to Martin Hammond (British Brick Society) and to Mike Davies-Shiel, for sharing information and references which they have collected over many years, and to Mr Hubert Dawson who has kindly shared his invaluable recollections of the brickworks and malt kilns of East Dereham, Norfolk.

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Beacons National Park), Mick Edgeworth, Julie Edwards (Chester Archaeology), John Etherington, Gillian Fairbrother, Neil Fairburn, Dan Garner, John Graham, Michael Hammett (British Brick Society), Lisa Harris (Museum of East Anglian Life), H. Martin Harrison, Paul Hawes (Burwell Museum), Chris Irwin, Barry Job, Gwilym Jones (Snowdonia National Park), Nigel Jones (Clwyd Powys Archaeological Trust), Kathy Laws, Christine Longworth (Liverpool Museum), Bob Malster (Suffolk Industrial Archaeology Society), J. K. Major, Brian and Hilary Malaws, Roger Miles, Patricia Moore (National Monuments Record of Wales), Gerallt Nash (St. Fagans Museum), Ros Niblett, Amber Patrick, Sheila Rawson, Mike Redfern, Allen Sillcock, Ieuan and Myfyr Thomas, Tony Wright.

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- Peter Crew, *Archaeology Officer, Plas Tan y Bwlch, Snowdonia National Park Study Centre, Maentwrog, Blaenau Ffestiniog, Gwynedd LL41 3YU. Phone: 01 766 772 613. Home: 01 766 770 536. E-mail: peter.crew@eryri-npa.gov.uk*

# Pressure Marks on Bricks at Lambeth Palace

David H. Kennett

Members of the British Brick Society visited Lambeth Palace, the London residence of the Archbishop of Canterbury,<sup>1</sup> on Thursday 12 August 2004. Whilst a full report on the visit appears elsewhere in this issue of *British Brick Society Information*, (pages 00-00), in view of the recent and forthcoming articles on pressure marks, or hack marks, in this journal,<sup>2</sup> it would appear useful to draw attention to the skintling on the bricks used in the nineteenth-century construction of the north wall of a new circulation space north of the great chamber (Fig. 1). The great chamber, later the guard room, was originally constructed in the late fourteenth century and the surviving timber roof has been dated to c.1400.

Reconstruction of the great chamber to form the great dining room was part of the more general rebuilding of Lambeth Palace undertaken by the architect Edward Blore between 1829 and 1833 for Archbishop William Howley.<sup>3</sup>

Blore's work at Lambeth Palace was of four different characters. Firstly, there were those buildings which were retained in their entirety and on which only routine maintenance was carried out. Secondly, Blore rebuilt *in situ* a number of buildings. Thirdly, some buildings were completely demolished and no new structures were built on the site. Fourthly, the existing buildings were demolished and new buildings erected on their site.

Among brick buildings, the gatehouse tower built for Archbishop Morton in the 1480s, the great hall reconstructed for Archbishop Juxon in the 1660s and the late medieval vestry tower remained from the earlier work at Lambeth Palace. The thirteenth-century chapel and the fifteenth-century tower to the west of it built for Archbishop Chichele were stone buildings on which only basic maintenance was done in the 1830s.

Rebuilt on the same plan were the two-storeyed east and north sides of the cloister and the great chamber on the east side of the cloister. In rebuilding the great chamber the original late-fourteenth-century roof was kept.<sup>4</sup> In reconstructing this room to form the great dining room, Blore jacked up the roof to insert new stone walls,<sup>5</sup> with no fenestration on the west side as there had been earlier. The first Lambeth Conference of all the bishops of the Anglican Communion was held in this room in 1867. The ground floor of this building (not open to the public) was subdivided into a series of small rooms used as service rooms although the precise function of these changed over time.<sup>6</sup>

The best-known part of Blore's work involved the demolition and replacement of the existing, mainly brick-built north range of buildings with a range faced in Bath stone. This contains the private rooms for the archbishop and his family and now includes office accommodation for the archbishop's staff as well as two first-floor rooms for the formal entertaining of important visitors, namely the state dining room and the state drawing room, both on the north side of the range.

Also rebuilt by Blore was a small range connecting the north end of the new great dining room with the state rooms. This included an open space (now glassed over) to the east of the chapel. This connecting range was on the site of what had been the first-floor great presence chamber and ground-floor ewer yard in the seventeenth century and on the ground floor the servant's hall and a passage in the eighteenth.<sup>7</sup>

After 1830, the ground floor of this area became a series of three small rooms to the east with an open court between them and the east wall of the chapel. Originally the service rooms below the great dining room were extended by a baker's room. This was on the site of the former

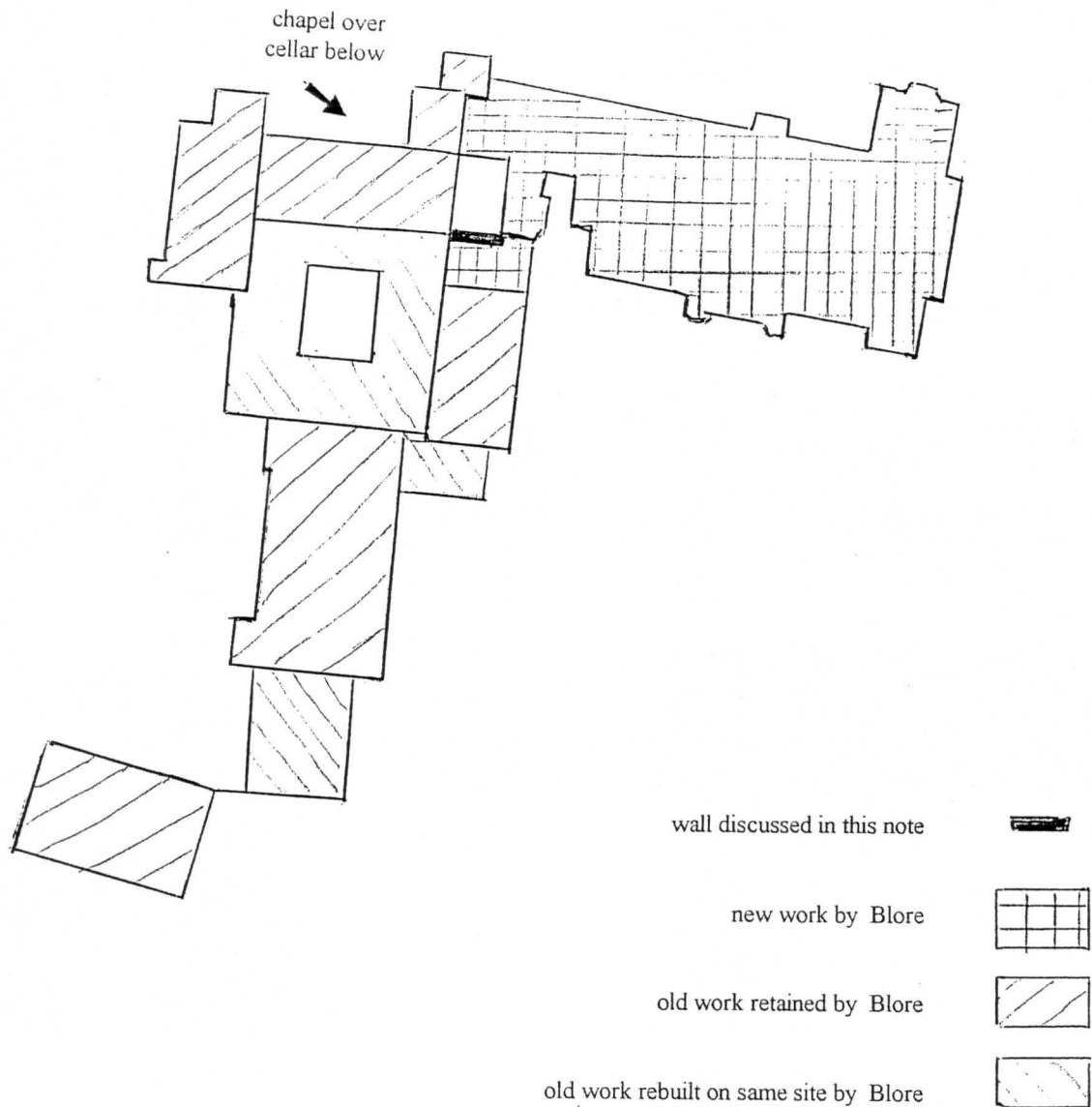


Fig. 1 Simplified Block Plan of Lambeth Palace, showing existing buildings retained, buildings rebuilt *in situ* and Blore's new work. The wall discussed in this note is shown as a thick line. (After T. Tatton-Brown).

servant's hall, above which had been the medieval presence chamber: all of this was demolished by Blore in his rebuilding of the north range of Lambeth Palace.<sup>8</sup> On the first floor, Blore created a circulation space to allow ready access from the great dining room to the state rooms and also to the upper cloister, thus allowing access from the archbishop's private quarters to the chapel at first-floor level.

During reconstruction of this area of Lambeth Palace for public opening in 2000, the baker's room and the two rooms to the north of it were opened out into a circulation space and the open area between these and the east wall of the chapel was made into a roofed courtyard to give access to the chapel undercroft.



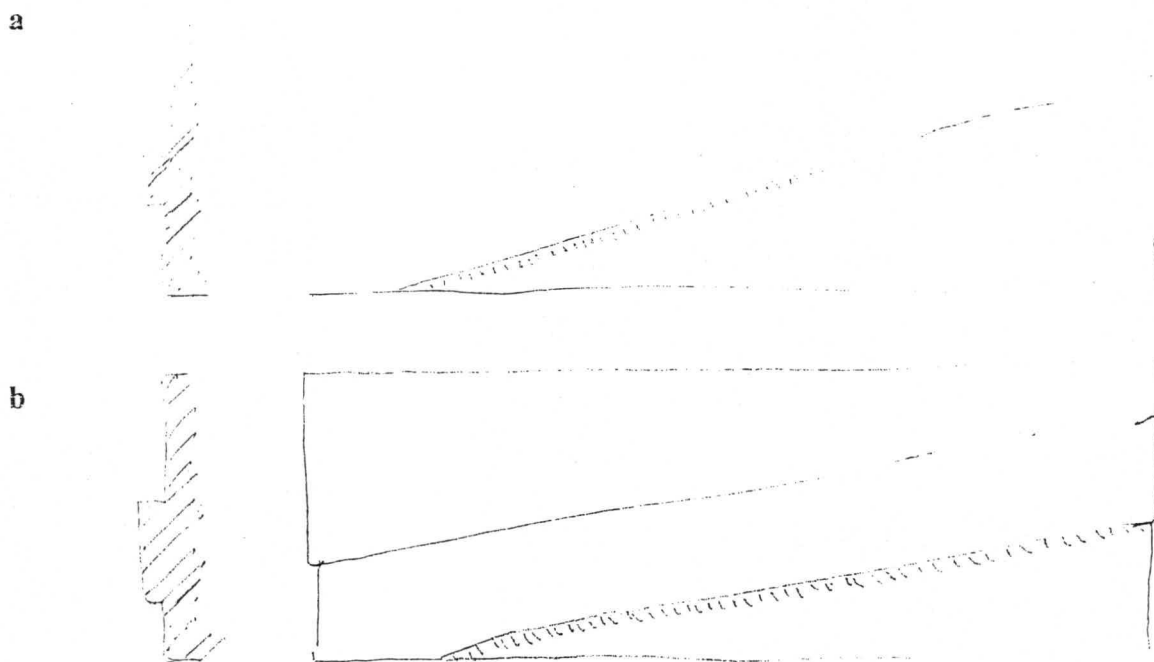


Fig. 2 Bricks with diagonal hack marks showing variety in width of pressure marks.  
 a: narrow raised portion left standing  
 b: wide raised portion left standing

The twentieth-century building work revealed the west side of the north wall of the baker's room and the first-floor circulation space created in Blore's reconstruction. When Blore did his work he did not expect much notice to be taken of the external walling of this internal courtyard, essentially a light court to provide better light for the east window of the chapel.

The north wall would not be expected to be of any interest.

The bricks are of a standard size, just to emphasise its utilitarian nature.

Many of the bricks of this north wall display diagonal pressure marks in various widths. While most are only between  $\frac{1}{4}$  inch and  $\frac{1}{2}$  inch width, other bricks, occasional examples only, are much closer to an inch or even slightly more wide: no measurements were made except those of a trained eye.<sup>9</sup> In practically all cases, the pressure mark is from bottom left to top right and crosses the whole brick. On some bricks the pressure mark was from the lower corner to the upper one opposite; on others the pressure mark was much closer to horizontal, what the writer calls sub-horizontal. The type is also found where the pressure mark is horizontal; the term 'horizontal' may alternatively be called longitudinal as it follows the long edge of the brick. The writer did not spot any bricks with a pressure mark which went from top left to bottom right, although not all bricks were closely examined. Nor did he see any bricks with one or two pressure marks both at approximately 45 degrees to the longitudinal axis of the brick.

The raised portions of the stretcher face of the brick are formed by the pressure of the two bricks above sinking into the green brick. These two bricks would have a space between them thus causing the pressure mark, or hack mark. Despite the variation in widths of these raised portions, the general uniformity of the pressure marks may suggest that the bricks for this part of the job, Blore's rebuilding of the internal courtyard to the east of the chapel, were derived from a single yard and possibly from a single firing. However, no documents have been examined to check this, nor has any investigation been done to check the exact source of these bricks. They could be from south London or from Kent.

The texture of the bricks is unknown as they have now been painted with a coating of light pink paint so as to aid the light reflection into the covered court.

As the original work took place in the early part of the second quarter of the nineteenth century, between 1830 and 1833, the use of bricks with diagonal skintling on a building as prestigious as the London residence of the Archbishop of Canterbury, does suggest that the diagonal stacking of bricks on the hacks which produces diagonal pressure marks was still very much in use in the 1830s.<sup>10</sup>

#### NOTES AND REFERENCES

1. General information about the history of building of Lambeth Palace may be found in T. Tatton-Brown, *Lambeth palace A History of the Archbishops of Canterbury and their Houses*, London: SPCK, 2000. See also B. Cherry and N. Pevsner, *The Buildings of England: London 2 South*, London: Penguin Books, 1983, reprinted, London and New Haven CT: Yale University Press, 2002, pages 342-345. Unreferenced statements are derived from these sources.
2. E.M. James and E.J. Rose, 'The Norfolk Skintling Survey: Results, 1995-2003', *BBS Information*, 93, February 2004, 7-10; P. Minter, 'Skintling: a comment', *BBS Information*, 94, July 2004; T.P. Smith, 'London Stocks: Drying Procedures and Pressure Marks', *BBS Information*, forthcoming. D.H. Kennett is preparing a survey of the pressure marks on the bricks of the buildings in the small south Warwickshire town of Shipston-on-Stour for future publication in *BBS Information*.
3. Tatton-Brown, 2000, 86-91, with plan of Blore's reconstruction in the 1830s on 91.
4. Tatton-Brown, 2000, 45-46 with illustration of roof on 45. See also *ibid.*, 71 for an early-nineteenth-century print of the west wall of this room.
5. I owe this point to Andrew Stroud in on-site discussion.
6. See plans of 1750 and 1830, respectively Tatton-Brown, 2000, 84 and 91.
7. See plans of Lambeth Palace in 1645, based on the Parliamentary Survey of 1647 and a plan of 1648 known from a copy made in 1700, and the plan of 1750, respectively Tatton-Brown, 2000, 108 and 84.
8. Reconstruction drawing of the demolition in progress in 1830, Tatton-Brown, 2000, 92; Blore's watercolour of 1830 of the demolition is reproduced *ibid.*, 88.
9. D.H. Kennett has been examining skintling on the buildings of Shipston-on-Stour and elsewhere for over two years.
10. Note completed 14 August 2004.

# Thomas Fawcett Middlemiss C.E., a Victorian Brickmaker and Builder in Eastleigh, Hampshire

## Kathleen Clarke

In 1984, a new and very controversial covered shopping mall was planned for the Victorian centre of Eastleigh. As I walked down the High Street, where houses had been demolished to make way for the new Swan Centre, I chanced to see by the side of the pavement a pile of bricks. Many bricks looked quite ordinary to me but some were very decorative. These were not the usual shape but cubes. I was bowled over by the beauty of the decorations. One of the demolition firm showed me how some of the long bricks with a saw-tooth cut along one side would make an excellent surround for a fireplace. Those which were in perfect condition were being loaded on to a lorry to go towards the construction of a new house, near Newbury, Berks., for a very wealthy (and obviously discerning) gentleman.

I bought samples of every pattern that I saw but could only buy by seconds. (Fig. 1) I had seen TFM on the back of some cubes and T.F.MIDDLEMISS BISHOPSTOKE (Fig. 2) on the back or the side of others. Much later, I had these bricks built into a garden wall. (Figs. 3 and 4).

I had already photographed, for posterity, some of the terraces before their demolition. In these photographs, I could see fancy bricks decorating the frontages, especially above the ground floor windows.

The ordinary long bricks were the usual Victorian size.

The fancy cubes of red-fired brick-earth measure 6 inches square by 3 inches deep. The overall brick cube is larger than this if the decoration, projecting from the front, is included. If these were formed by the clay being thrown into a mould and the decoration thus being at the bottom of the mould then this would account for the bulging of the back which bears the stamp of the maker, being variously imprinted as TFM; TFM BISHOPSTOKE or T F MIDDLEMISS BISHOPSTOKE on two lines. There are at least ten fancy types, being divided into flowers and heraldic patterns. The flowers are based mostly on designs of clematis varieties, daisies, sunflowers, or roses. The clematis petals go to the corners of the brick and the roses and daisies are round. The heraldic patterns are not so numerous. They include the Tudor rose of England, the fleur de lys of France, the portcullis of Westminster and the lion or leopard's head mask, which was an old royal emblem. I designed a noughts and crosses wall-picture (fig. 3) because the roses and daisies are round and the four petals of the clematis pattern go into the corners of the bricks, using eight long bricks decorated with superbly carved grapes and vine leaves, for the border. In the middle I put the holly as a cross, again the detail of which is marvellous.

There was also a geometrical pattern of zig-zags or criss-cross patterns (Fig. 4)

The best examples of Thomas Fawcett Middlemiss' bricks *in situ* are to be found in Desborough Road, Eastleigh, in a short terrace opposite the Baptist Church (Fig. 5). They even decorate the chimney stacks. The brickies had a field day on the houses in Desborough Road making their own designs above the upstairs windows. Similar decorative schemes also occur in some houses on High Street.

In 1987, having retired from work, I decided to tackle the puzzle. I would find out who T.F. Middlemiss was and where in Bishopstoke he lived.

No one I spoke to knew anything of this man nor where his brickyard could have been in Bishopstoke. I found the resultant investigation very exciting and I invite you to come with me in my search



Fig. 1 A stand with examples of bricks made by Thomas Fawcett Middlemiss

The newly-opened Eastleigh Museum had no early maps of Eastleigh. I therefore arranged, for the first time in my life to go to the Hampshire County Record Office, which at that time was in a redundant church in Southgate Street, Winchester. An assistant prepared many maps for me to examine. There was a viewer and fiches to use. I had never used them before. I passed the Wills Section. I had no idea that a person's will could be inspected there. I took a chance that I might easily find 'Middlemiss' there as it was an unusual name to me. There was a will made by a certain Thomas Fawcett Middlemiss in 1910 and granted probate in 1921. Thus I learned what the initials T and F stood for. (As an aside, how appropriate, I thought, that his middle name should be Fawcett, "faucet" and that he should be in the building trade.) His will was very simple. He left everything to his wife. His address was given as 'The Warren, Eastleigh'.

The dates were likely; the address suitable but where was 'The Warren'? No one could tell me. Even longstanding postmen did not know. I had been born in the south of Eastleigh. Eastleigh and I had never heard the name from my parents nor from anyone else. I thought that 'The Warren' must be located in the northern area of the town.

I then proceeded to uncover all I could about this mysterious man who lived in the equally mysterious house, 'The Warren'.

I spent a whole day at the headquarters of the Hampshire Museum Service in Winchester and was fascinated by the amount of material there was on bricks and brickmaking. I read a

surveyor's report which said that Bishopstoke had the best clay in Hampshire for bricks. However, there was no Middlemiss mentioned nor a brickyard belonging to him in Bishopstoke.

I went to the shelf which had county directories on it and chose at random *Kelly's Directory for Hampshire* for 1889. There, the name of Thomas Fawcett Middlemiss leapt out at me in big, black, bold letters. Other people were in plain type. The entry reads:

**Thomas Fawcett Middlemiss** .... **manufacturer of hand-made, machine wire-cut, moulded and pressed bricks also brick patent moulding machine maker. Steam brickworks. Private address Thomas Fawcett Middlemiss C.E. The Warren.**

He obviously thought it paid to advertise.  
He was modern.



Fig. 2 Close up of two individual brick cubes, one showing the impressed mark TF MIDDLEMISS BISHOPSTOKE and the other has the clematis pattern on a square brick.

I looked in the directory for Eastleigh of 1880; no Thomas Fawcett Middlemiss there. From working through the various directories of the last quarter of the nineteenth century I found out that Thomas Fawcett Middlemiss first came to Eastleigh when he moved from Southampton where he had been working with a builder called Newton. In the preamble to an entry in *Kelly's Directory* of 1887. It reads: *in the neighbourhood are extensive brickworks, the most important being those of Messrs Newton and Middlemiss.*

In this directory, Middlemiss is listed under architects but not under surveyors.

In the 1888-89 directory there is an entry: *Newton, James, builder, Alma Road, Bitterne.* No mention of his partner, Middlemiss. He had moved from Southampton. This was when the eye-catching bold black entry went in. I found that in the Southampton directory in 1895, he was advertised as an "architect and surveyor" but without the bold printing. I guessed that he was sufficiently well-known by then. He was not there the next year.

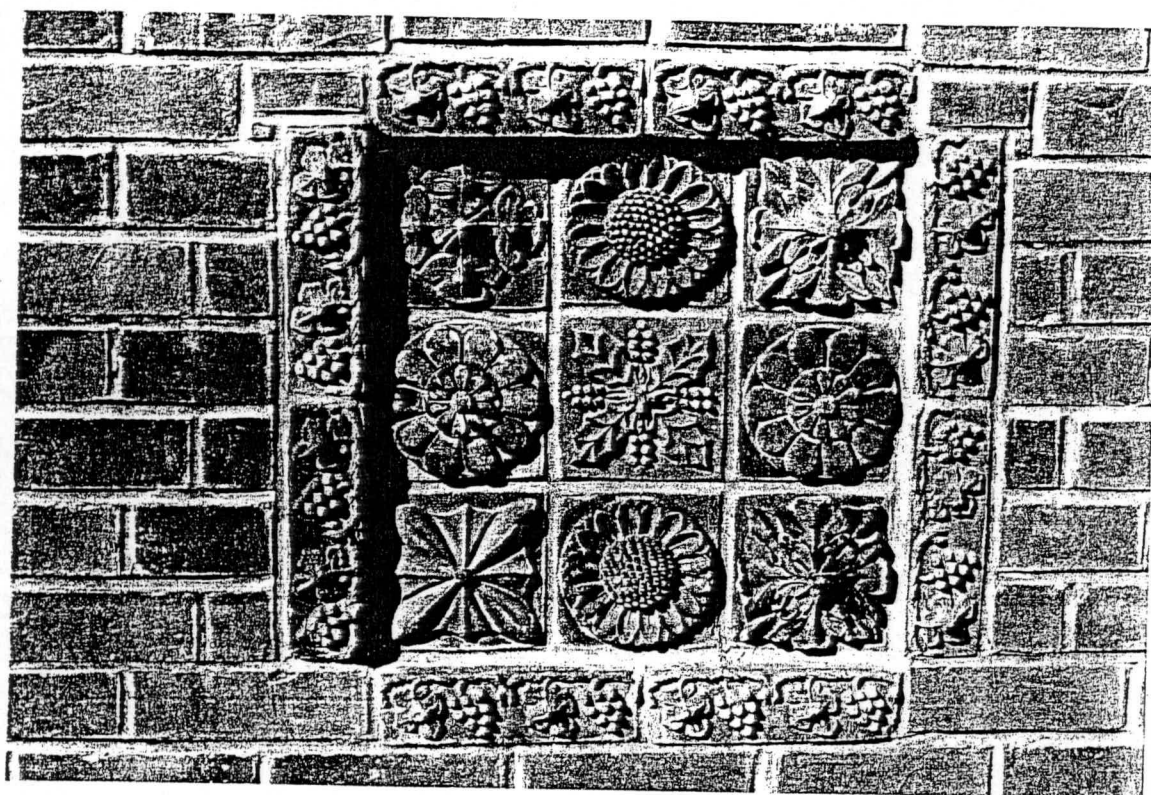


Fig. 3 The "noughts and crosses" pattern of decorative bricks built into a garden wall..

In the last decade of the nineteenth century, Eastleigh was a boom town because the Locomotive and Carriage Works of the London and South-Western Railway, were being re-located from Nine Elms, London, to a virtual greenfield site. The town was mushrooming in size. Almost overnight four to five thousand newcomers arrived in the vicinity. Entrepreneurs of all sorts were hoping to make their fortune. The biggest brickmaker and builder of houses, who bought up land very early upon hearing news of this future development, was Jonas Nichols - also of Southampton. His bricks always bear the initials JN in the frog. These were made in Southampton where Jonas Nichols always lived. Jonas Nichols died in 1891, aged 55 years. His son, Sidney, completed the building of the Railway Institute which his father had begun and continued other building.

T.F. Middlemiss must have thought that there was an opening for him in Eastleigh. His address in the entries in successive issues of *Kelly's Directory*, at the time when Eastleigh and Bishopstoke were synonymous because Eastleigh as a town in its own right was only just emerging, was given as 'The Warren'

Less than one hundred years later not only were T.F. Middlemiss and 'The Warren' unknown to inhabitants and Post Office employees alike but also the location of 'The Warren' was lost.

As I progressed through issues of *Kelly's Directory*, I found the address enlarged by the addition of Winchester Road. My guess had been correct. 'The Warren' was north of the station. The road leading out of Eastleigh north of the station used to be called Winchester Road as that was where it went. Later, when Chandler's Ford became part of the growing Borough of Eastleigh, the older road direct from Southampton to Winchester kept this name and the Eastleigh one changed to Twyford Road, Twyford being between Allbrook and Winchester in that direction.

By a process of noting all the new developments year by year between two known points, I narrowed the premises down to Ham Farm on that road.



Fig. 4 Some heraldic emblems and brick with dog-tooth pattern built into a garden wall.

When I visited Ham Farm, it was no longer a working farm but a Harvester pub and restaurant. The manager (whose second name, coincidentally was Fawcett, which, he told me, was as common in Yorkshire as Smith) said it was no wonder that Thomas Fawcett Middlemiss had called it 'The Warren'. He took me all over it, upstairs and downstairs, and once upstairs, up and down other steps between rooms. There was an extensive cellar below.

As it happened, I could have saved myself some trouble had I found all the directories when I had begun looking. I later found one of 1887 where my man was entered as: *Middlemiss, Thomas F., architect and surveyor; Eastleigh and Ham Farm ....* Under the commercial part of the same directory for Eastleigh were: *Middlemiss, Thomas F., architect and surveyor and at Ham Farm.*

In the *Stevens Village Directory for Allbrook* for 1887 as I noticed *Wheeler, Henry timber merchant and steam saw mills.* (He was the Henry Wheeler who had terracotta plaques of animals and birds around his private residence, 'Meadow Bank, which was considered in my article on 'Decorative Brick Plaques from Eastleigh, Hampshire', *British Brick Society Information*, 91, July 2003, pages 14-25).

"Steam" mentioned in this type of context seemed to me to be quite modern for the late nineteenth century. It was the motive power for saw-milling, brickmaking and laundry work as well as on and used by the locomotives being manufactured at Eastleigh Railway Works. In 1911, Mr Middlemiss is there as *Middlemiss, Thomas Fawcett brickmaker Bishopstoke Steam Works*

Hot in pursuit of the Bishopstoke Steam works, I found a large scale Ordnance Survey map of 1909 (LVII 8) for Otterbourne Chandlers Ford, Hampshire, where to the north of Eastleigh was an area marked 'Bishopstoke Brick Works'. I had thought that the architect-craftsman probably lived near his place of work and this turned out to be true. It was just up the road from Ham Farm, in Allbrook. Just to the north of Eastleigh proper, later known as Allbrook



Fig. 5 Houses on Desborough Road, Eastleigh, with decorative brickwork.

Brick Works, this vast area of brickmaking where the tall chimney dominated the skyline for many, many years, had changed hands several times since Thomas Fawcett Middlemiss was there and no longer produces bricks. In 1927, the brickworks had been known as Eastleigh Brickworks and in 1946 the name changed to the Allbrook Brick Company. In 1948, it was taken over by Eastwoods and in 1967 by the Redland Brick Company. It closed in 1971. The chimney and kilns were demolished in the early months of 1972. A new roundabout and road go past what on old maps is called Broome Hill. Nothing remains there now but lakes filling craters from the area where the clay had been extracted. In 1989, the remnants of the steam process used by Thomas Fawcett Middlemiss were still to be seen near the great pools left after the extraction of the clay. There were still parts of a railway, too.

The Bishopstoke Brickworks were a brief five minutes walk away, exactly 200 yards from Ham Farm, alias 'The Warren'. The boss practically lived on the spot or over the shop as they say. Although the bricks were made in Allbrook, they bore the imprint BISHOPSTOKE because this was the name for the railway station from which bricks were sent to other areas. When, in 1840, the London and South Western Railway first ran from Nine Elms (and later London Waterloo) to Southampton Terminus, Bishopstoke was an ancient village and larger than the few farms of the small settlement nearby. The station was renamed Eastleigh and Bishopstoke in 1889. In 1895, Eastleigh had its own council. So rapid was the growth that in 1896 it joined with Bishopstoke to form a larger Rural District Council. The Nichols firm, Thomas Fawcett Middlemiss and other, smaller, brickmakers were feeding a voracious appetite for bricks.

Thomas Fawcett Middlemiss had changed the name 'Ham Farm' to 'The Warren' but once it became a working farm again after the first year when E.L. Frith took it over in 1920, the name reverted to its ancient one. Edward Leonard Frith continued working this farm well into the 1930s and up to 1946, when there was a farm cottage as well. In 1951, Mrs Frith was listed as



the farmer at Ham Farm.

Apart from entries in directories, I still knew little of Thomas Fawcett Middlemiss. I searched diligently in old newspapers for a notice of his death. I was eventually rewarded. In the issue dated Saturday 24 July 1920 of the *Hampshire Independent* there it was:

Middlemiss July 21<sup>st</sup> at his residence  
"Chessel Wold", Bitterne Grove,  
Southampton, Thomas Fawcett  
Middlemiss, in his 83<sup>rd</sup> year.

He must have been born when Queen Victoria came to the throne in 1837 - making him a true Victorian. One hundred and fifty years after his birth, I had introduced him again to Eastleigh..

When the results of my sleuthing were printed in the local newspaper, a man telephoned me and asked if I would like to meet someone who knew Thomas Fawcett Middlemiss. I had already become quite attached to Mr Middlemiss; I was over the moon.

It was then that I met Mr Pettyfer who was 93 years old at the time. As a small boy he used to deliver fresh fish on a Saturday for a fish shop in Eastleigh to a few of the more important residences. There were no really great houses, no castles or mansion, in the district. The ones to which he carried fish were slightly above the rest and scattered around the green and pleasant countryside. One was a small manor next to the River Itchen and another was the quite large house where as a child named Mary Ann Smythe, the later well-known Maria Fitzherbert had once lived. Another delivery point was Ham Farm.

We later re-enacted Mr Pettyfer's delivery round in my car. I recorded all that this very intelligent and delightfully charming gentleman could recall of the people to whom he delivered fish. Of course he did not get to know personally the owners of the great houses, as he would knock or ring at the kitchen door, and sometimes be given a snack or two. What Mr Pettyfer did tell me was that Thomas Fawcett Middlemiss had been a schoolmaster, he thought, and that he looked like X, mentioning one of our local councillors who had luxuriant facial growth. I then pictured Thomas Fawcett Middlemiss looking like so many other Victorian gentlemen, the stereotype in most Victorian photographs of tall, stately and bearded gentlemen. He told me that Mrs Middlemiss wore a white cap and that she seemed to have a soft spot for him, calling him by her own pet name.

I imagine Thomas Fawcett Middlemiss as a typical middle-class Victorian, well-educated, confident, energetic, forward-looking but proud of his heritage. He would have known the significance of heraldry and history. He grew up at the time when Englishmen were proud of their country and its achievements. He must have had, like all educated Victorians, so many interests. Maybe Thomas Fawcett Middlemiss came from a well-to-do, middle-class family and had a private income. He decided perhaps to join the arts and crafts movement for there is no doubt that he was a craftsman, an artist and a gardener. All this can be deduced from the fancy bricks he designed and made.

There is still much scope for further investigation.

## Brick for a Day

In Summer 2004, the British Brick Society held its Annual General Meeting at Gloucester and a small group of members visited the Mausoleum at Castle Howard, Yorkshire. A much larger group visited Lambeth Palace, London, in August. These meetings were arranged respectively by Michael Hammett and David Kennett (the second two). The society's thanks are due to them for the work they put into making these meetings a success.

Many members participated in the Essex Historic Buildings Brick Day at Cressing Temple and a report on this is also included in these notes.

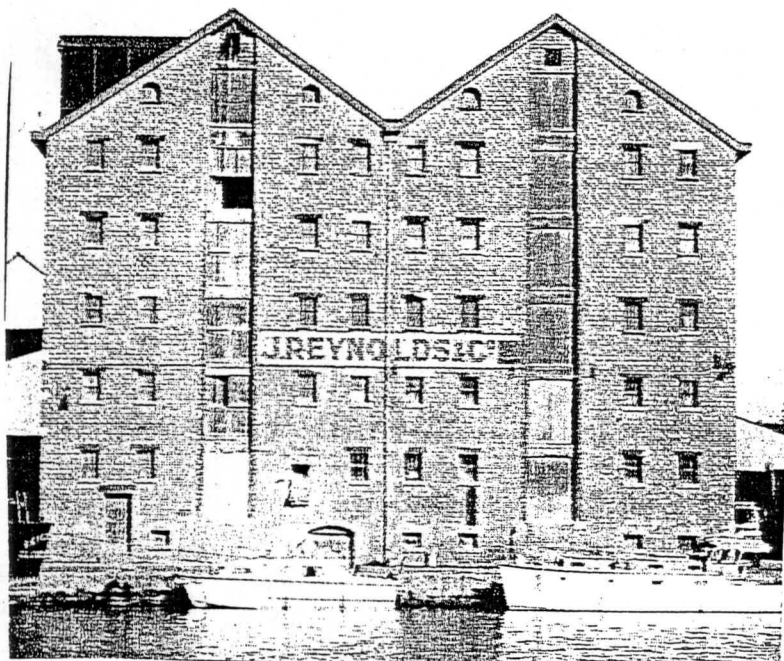


Fig. 1 Brick warehouses at Gloucester Docks.

### **GLOUCESTER DOCKS**

On Saturday 19 June 2004, the British Brick Society held its Annual General Meeting at the National Waterways Museum, Gloucester, and afterwards members examined the building and exhibits of the museum in Llanthony Warehouse.

Llanthony Warehouse, opened in 1873, was the last corn warehouse to be built in the docks. Designed by Capel N. Tripp, it is also the largest of the dock warehouses at Gloucester. The warehouse comprises two parallel gabled blocks, each of six storeys, with an additional attic storey. Built of a yellow brick laid in English Bond, the long side of the warehouse, beside the barge arm off the main dock, is arranged in six bays, a hoist area, eight bays, a hoist area, and then a final six bays.

Gloucester Docks has a total of fifteen brick-built warehouses around the two docks at the end of the Gloucester and Sharpness Canal. The canal, originally the Gloucester and Berkeley Canal, was begun in 1794 and opened in 1820. The docks had been opened eight years earlier and at first used a lock to the River Severn for access. The canal was built to avoid the problems of the tidal rise on the River Severn.

DAVID H. KENNETT

## CASTLE HOWARD MAUSOLEUM

The Mausoleum is not essentially a brick structure. It is a great hollow drum of stone on a square base also of stone. Some grey/stone-coloured brick seems to exist in the shallow arched roofs of the empty chambers for individual burials constructed within the outer walls of the crypt.

The building has two floors. The lower floor is a crypt with sixty-eight chambers, each for a single coffin, in groups of between five and seven, some in small rooms off an encircling corridor and others facing the corridor itself; it has a central space with a ribbed vault in Gothic style. The upper floor, used as a cemetery chapel only for the burial service is like a Roman temple. Indeed, the building upon which it is modelled is the Pantheon at Rome. As at the Pantheon, within the shallow dome of the Mausoleum at Castle Howard are a series of trapezoid panels of decreasing size and decreasing obtuse angles which are matched on the floor pattern below. The building retains its original tiled floor, matching the carving of the panels inside the dome by Charles Mitley and Edward Raper. Both masons also did the fully recessed fluted columns on the sides of the interior and their Corinthian capitals.

Externally the Mausoleum has a colonnade of twenty, evenly-spaced Doric columns. The external wall of the drum has niches, making for complex geometry and allowing light to be reflected.

The relationship between the Mausoleum and the house at Castle Howard was captured in two paintings commissioned by Frederick Howard, the Fifth Earl of Carlisle, from Hendrik De Cort. One has the Mausoleum in the foreground, its position on a rise sharply delineated. The house, over a mile away, is in the distance. The second, with the house in the middle distance, shows the Mausoleum rising up in the far distance. Commissioned for the earl's London home; since 1996, both have been restored to the painting collection at Castle Howard.

The Mausoleum at Castle Howard was built for Charles Howard, the Third Earl of Carlisle (1669-1738), for whom the house at Castle Howard was built. The Mausoleum was designed by Nicholas Hawksmoor (c. 1661-1742). However, its design and construction were aided by three other men: Henry Howard, then Lord Morpeth and later the Fourth Earl of Carlisle, who was the third earl's son; the amateur architect, Sir Thomas Robinson, who was the third earl's son-in-law; and Richard Boyle, Third Earl of Burlington, the celebrated collector of architectural books and amateur architect. The steps, on the side away from the house, and the enclosing bastioned wall are part of their contribution to the Mausoleum. The steps, most useful in taking a coffin to the chapel, are modelled on those of Lord Burlington's villa at Chiswick. The Mausoleum was completed in 1744; the remains of Lord Carlisle were removed there on 28 June 1745.

The house at Castle Howard was designed by John Vanbrugh (1664-1726) in 1699. Building of the east wing (the family wing), the south-east wing of the garden front, the great central block and the south-west wing of the garden front was completed by 1709. By 1709, Vanbrugh had been joined in the design of the house by Hawksmoor, whose contribution included a now demolished bow window for the end of the south-west wing.

Not built from the original design was a west wing, intended to match the east wing. A west wing was built in the 1750s for the Fourth Earl of Carlisle to designs by his brother-in-law, Sir Thomas Robinson, but these destroy the intended symmetry of the north front. The fourth earl died feeling them unworthy of the house. It is this wing and the garden wing which is open to the public.

The house was partly burnt out following a fire on 9 November 1940 which destroyed the south-east wing and spread as far as the great dome over the central block. When the latter was unroofed, it was possible to see the inner brick construction of the house which is faced in good quality stone. Now refurbished this area is in use as a space for temporary exhibitions.

Part of Vanbrugh's work at Castle Howard included providing a small detached dining room at the end of the parterre of the garden front. This was first called the Temple of Diana but is now known as the Temple of the Four Winds. Designed in 1724, it was unfinished at the time of Vanbrugh's death two years later; Hawksmoor, who had submitted an alternative proposal, completed the work to Vanbrugh's original designs. These designs involve a cube with a dome and four porticos, each of which is approached by a short flight of steps. The inspiration, both for the design and for the purpose, is the Villa Rotonda at Vicenza by Andrea Palladio. Inside is a fine tiled floor. Below the room is a cellar where food was kept and servants were held in waiting. This room is brick and is approached by an external stair entered through a trap door.

These buildings, the Temple of the Four Winds and the Mausoleum are not usually open to the public and the society wishes to express its gratitude to the Hon. Simon Howard, the owner of Castle Howard, for permitting the society's visit on Saturday 10 July 2004. The society also thanks Alison Brisby, the assistant to the curator, for her help in making the arrangements, and the curator, Dr Christopher Ridgway, for taking members round and for the excellent talk on the Mausoleum and its context beforehand.

DAVID H. KENNETT

## LAMBETH PALACE

Having been spotted taking notes, I was asked to write a report on our visit to Lambeth Palace on Thursday 12 August 2004. It is lucky for me that the only brick building - Morton's Tower - was viewed only through a window on a staircase as I am totally unsuited to describe the technical details. We did have a chance to see the exterior of the tower from the road while assembling, but it was not included in the tower. In fact, we started off with a free-range stroll round the gardens while another group watched the video. We were amazed at the extent of the grounds and the huge, mature trees providing an oasis of peace in central London. After the video, which concentrated on the role of the Archbishop of Canterbury, we met our guide, Sarah Stroud. We were then led through a whirlwind tour of history from 1197 to the present day; this aspect had more relevance than the architecture which has evolved in somewhat patchwork fashion over the centuries.

We started in the newly glassed-over foyer erected for the Millennium year (when 84,000 visitors had access to the palace), and then went into the crypt which was built eight centuries earlier on a muddy site very near the River Thames - the Albert Embankment did not give protection from the river until the 1860s. The crypt, in fact, had been partly filled in to be used as a beer cellar and a wine cellar; it was only fully excavated in 1907. A brief glimpse of the exterior of the main residential wing, designed by Edward Blore in the late 1820s, gave an insight into the evolution of Lambeth palace's history. He demolished a whole range of disparate buildings and replaced them with a range faced in Bath stone with a Neo-Gothic frontage, reflecting medieval style, but updating the living space.

There was just time to admire and marvel at the monumental fig tree in the courtyard which was brought for Mary Tudor by her cousin, Reginald, Cardinal Pole, before the rain drove us into the great hall which now houses the main library. No wonder Peter the Great admired it, though the present roof is partly a replacement after bomb damage in World War Two. We were fortunate to see an exhibition from the palace archives which had been arranged by the Friends of Lambeth Palace.

From then on our tour was dominated by portraits of archbishops down the ages: the anecdotes, and references to several of them, jogged memories of history lessons when Church



Fig. 2 Lambeth Palace from the west in 1697. Morton's Gatetower is on the right and Chichele's stone-built Water Tower is to the left. The rebuilt great hall is in the centre, with the louvre in its centre.

and State were so often in conflict. We felt a bit subdued in the guard room being looked down upon by rows of stern dignitaries, all dressed in black and white - a rather dour contrast to the larger colourful portraits of recent archbishops in the passage to the state drawing room. This room has only recently had its decorative plaster ceiling fully restored after the bomb damage.

Air raids also accounted for burning rafters leaving scorch marks on the chequered marble floor of the chapel, which was the last room we saw. Here members of the British Brick Society could actually see some fourteenth-century floor tiles, though they have now been placed under glass in the stalls. The screen dates from Archbishop Laud's tenure (1633-45). The recently redecorated vaulted roof in the chapel by Leonard Rosoman required interpretation before it could be appreciated, though it is not to everyone's taste.

We were fortunate with Sarah Stroud, our guide, who enlivened our progress with extra details beyond the call of duty. Each room yielded interesting stories ranging from Charles I's gauntlets (worn on 30 January 1649) and Archbishop Frederick Temple's autocue for the coronation of Edward VII, to tales about a venerated tortoise and the horse ferry crossings. She gave us a very comprehensive commentary, answered all our questions, and evidently knows far more about the palace than could be passed on during our short tour. Her professionalism was much appreciated.

VERITY MONTAGU

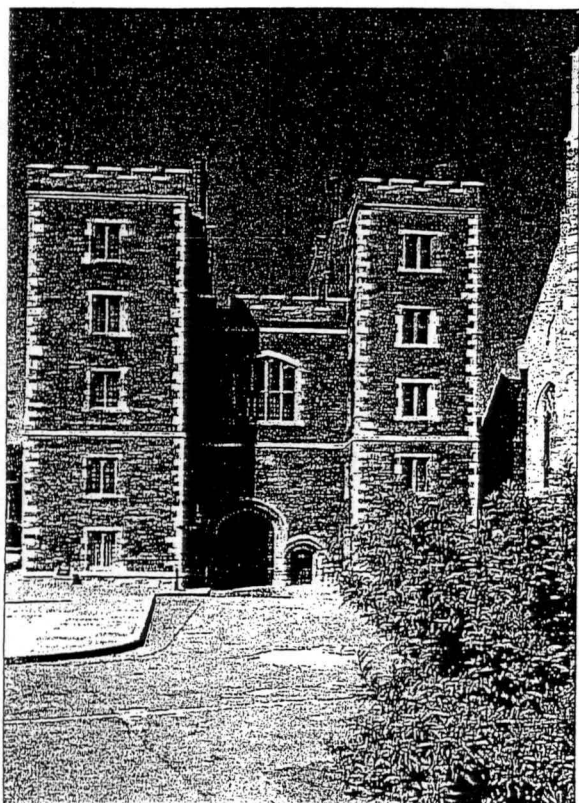


Fig. 3. The great gate of Lambeth Palace was built in the 1480s by John Morton, the last fifteenth-century Archbishop of Canterbury and the first to build in brick at Lambeth. It has been extensively repaired in the twentieth century.

### **CRESSING TEMPLE CONFERENCE: BRICK IN EASTERN ENGLAND**

This one day conference, organised jointly by Essex County Council and the Essex Historic Buildings Group, was held in the Barley Barn at Cressing Temple, Essex, on Saturday 10 July 2004. It was admirably chaired by our own Honorary Secretary, Michael Hammett, and most of the speakers too were members of the British Brick Society.

After a welcome from David Andrews, one of the conference organisers, and a brief chairman's introduction, Pat Ryan discussed medieval and early modern brick in Essex, packing a great deal into a mere forty minute - and setting a high standard for the rest of us to follow. Roger Kennell then considered brick in Suffolk, displaying a warm enthusiasm for his subject and drawing on his own considerable practical experience as a bricklayer: his demonstration of twisting a brick in one hand was fascinating - but should, perhaps, have been accompanied by a 'Don't try this at home' warning! After a short break, Robin Lucas used statistical and other evidence to argue that brick become dominant as a building material in Norfolk only in the second half of the eighteenth century, later than many have previously supposed. Because Alan Vince could not be present, his paper was read by David Andrews. It dealt with the archaeology of ceramic building materials, including brick, in Lincolnshire. David Andrews' explanatory asides were most helpful. Paul Drury ended the morning session with a thoughtful contribution entitled 'Why Brick? Innovation, Utility and Culture', with some emphasis on his own work at the Elizabethan and later brick courtyard house at Hill Hall, Theydon Mount, Essex. He closed with a judicious plea for study beyond mere examination of brick fabrics and types to a wider consideration of the people and cultural movements involved in the use of the material. (In this

connection readers may care to ponder Paul Drury's valuable essay, 'Aspects of the Production, Evolution and Use of Ceramic Building Materials in the Middle Ages', *Medieval Ceramics*, 24, 2000, 56-62.)

After an enjoyable lunch in the Wheat Barn, Terence Paul Smith opened the afternoon session by examining the progress of brick in Stuart London. Peter Minter followed with an informative and entertaining account of his own family-based brickworks at Bulmer, Suffolk; the illustrations included engaging cartoons drawn, some decades ago, by his uncle. After a short break, Alan Cox spoke on developments in bricks and brickwork in the seventeenth to nineteenth centuries, stressing the role of canals and railways in spreading different brick types, but insisting too that local bricks nevertheless remained dominant. The conference ended with a brief question and answer session - largely concerned with aspects of *frogs* in bricks - and a summing up by Michael Hammett. After the conference some of those present took advantage of Adrian Gibson's guided tour of the two timber-framed barns at Cressing Temple.

The whole day was most successful, and it is to be hoped that similar conferences might be arranged elsewhere. Essex County Council and the Essex Historic Buildings Group have set a worthy precedent.

TERENCE PAUL SMITH

## Amberley Working Museum, West Sussex

The section devoted to bricks and brickmaking at Amberley Working Museum (formerly known as the Chalkpits Museum) has deteriorated over the years as a result of neglect and members of the Sussex Industrial Archaeology Society have undertaken to help with its refurbishment.

The display is located in a reconstructed tile-drying shed, with several pieces of heavier equipment in the open air, alongside a beehive-type pottery kiln.

There is a good selection of tools and artifacts, covering hand brick-moulding as well as later machinery. Unfortunately a lot of this material was not properly accessioned when presented to the museum and help would be appreciated in identifying the exact purpose of some of the exhibits.

There are also collections of frog-marked bricks, tiles of various kinds and terracotta.

If any member of the British Brick Society are in the vicinity and could visit the museum, we would appreciate your suggestions. Please pass on any information, about machinery and frog marks in particular, to Claire Seymour, the Curator at the museum or communicate with either of the following:

Ron Martin, 42 Falmer Avenue, Saltdean, Brighton BN2 8FG  
(tel. 01273-271330)

Molly Beswick, Halcyon, Punnetts Town, Heathfield TN21 9DR  
(tel. 01435-830350)

RON MARTIN

## Brick Queries

From time to time, the British Brick Society receives enquiries about bricks, brickmaking, other ceramic building materials, and brick buildings. These are printed when space is available in *British Brick Society Information*. Responses are also included when these are forthcoming.

DHK

### AN ANGLESEY BRICKYARD

During a holiday on Anglesey, we found a deserted brickworks on the north coast of the island. The brickworks known as Porth Wen was difficult to reach but at present is in a fair state of repair.

However, if nothing is done to stabilise the surviving buildings, this wonderful site will be lost. Asking local people, we were unable to find anyone who knew anything about it, either when it was operating, who the products were, or who had been running it.

Do any members have any information?

MARRIAN TATTERSALL

11 Hazel Grove

BACUP, Lancashire OL13 9XT

### THE BRISTOL FIRECLAY COMPANY

Working on a monograph on the building stones of Norfolk, including brick and terracotta, one of the problems my investigation has encountered concerns an Edwardian Chapel of Ease in the parish of Stow Bardolph in west Norfolk. The chapel is not mentioned in N. Pevsner and B. Wilson, *The Buildings of England: Norfolk 2: North-west and South Norfolk*, London: Penguin Books, 1999.

The chapel has an external fabric that is wholly of terracotta blocks. Those for the quoins and window and door dressings were specially produced. I have so far been able to establish that the blocks were supplied using the railway system by the Bristol Fireclay Company.

The Bristol Fireclay Company had its head office at 6 and 7 Castle Street, Bristol, in the centre of the city, and a works, exploiting Coal Measures shales, in Crew's Hole Road, in the St George's district of east Bristol. The company went into liquidation in 1910 or 1911, a few years after the building of the chapel at Stow Bardolph.

My query is whether any member of the British Brick Company knows anything about this company and its products. When did it start operations? Are there any other buildings supplied by the company known? In particular, are there any surviving catalogues or pattern books, and where can they be inspected. Sources in Bristol have not so far been very helpful in answering these questions. Any information members can offer would be most gratefully received and acknowledged.

Emeritus Prof. JOHN ALLEN,

School of Human and Environmental Sciences

The University of Reading

P.O. Box 227 Whiteknights, READING RG6 6AB



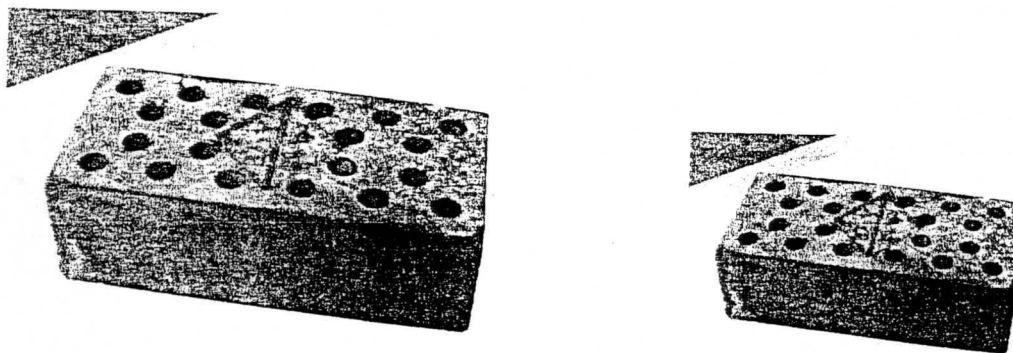


Fig. 1. Brick from Bournemouth of 1902 with mark 'S, B & T, Co Ltd'.

## BRICKMARKS

Michael Hammett has been asked about two different brickmarks and would like to identify the manufacturers.

1. **'Woodwards patent pending'** a wording on Victorian grey-blue pavers.
2. **'S, B & T, Co Ltd'**  
 These initials are in a divided diamond imprinted on the bed of a dark red perforated brick (Fig. 1) from a house in Bournemouth, built in 1902. There are 20 holes. Its dimensions,  $9 \times 4\frac{3}{8} \times 2\frac{3}{4}$  to  $2\frac{7}{8}$  inches, and dense character suggest a northern brick manufacturer.

Replies to

MICHAEL HAMMETT  
 9 Bailey Close  
 HIGH WYCOMBE  
 Buckinghamshire HP13 6QA

## HENRY DODD - BRICKMAKER IN WEST LONDON

Dr Michael Wignell of the Thames Sailing Barge Match Committee has asked if the society or any member can provide information about the brickmaking interests of Henry Dodd (1801-1881) who owned brickfields in Langley, Buckinghamshire, and in Northolt, Middlesex. He also had a brick depot at the Great Western Railway's goods yard at London Paddington.

Dr Wignell would like information about these or any other brickmaking connections of Henry Dodd.

Henry Dodd is an interesting Victorian personality. "*The Golden Dustman*", as he came to be known, was said to be the inspiration for Charles Dickens' character 'Mr Boffin' in *Our Mutual Friend*. His life was a progress from rags to riches in a period when London's population grew from 1.1 to 4.7 million. Initially a ploughboy, by 35 he had become a scavenger and refuse carter. By 1860, he had diversified and was a highly successful businessman listing "barge and canal boat owner, brickmaker merchant, salesman, carter, road and general contractor, wharfinger etc." as his business activities.

Henry Dodd had a passion for Thames sailing barges and originated the annual public race or Match (as it is traditionally called) for spritsail-rigged sailing barges in 1863. It was intended to foster improved design of the craft and high standards of competence among sailing barge masters. It was an immediate success with barge owners and the general public alike and became a popular spectacle on the tideway. Such kudos was attached to the Match that several companies with fleets of barges even financed the building of special racing vessels. Dodd sponsored the Thames Match until his death and bequeathed a substantial sum for its continuation. It is still a summer event that attracts an enthusiastic following on excursion boats and chartered launches.

MICHAEL HAMMETT  
9 Bailey Close  
HIGH WYCOMBE, Buckinghamshire HP13 6QA

### **THE FOSTER FAMILY, BRICKMAKERS**

I am trying to trace a family of itinerant brickmakers called Foster from their roots in Portsmouth in 1810 and their return to the area in the mid 1850s.

They have been recorded in the area of the adjacent parishes of Clifton and Southill, Bedfordshire, in 1826. Three potential sites for brick kilns are recorded in an atlas made of the Whitbread Estate in Southill in about 1824 and subsequently at least one of these is shown as "Old Clay Pit" on an Ordnance Survey map surveyed in 1880-81.

The family seems to have moved to parishes west of Reading being known from records of the Bradfield and Tilehurst area in 1831 and 1841, but I have no detailed information about the brickmakers of this area or brickmaking there.

In 1841 and 1851, the family are recorded in the St Mary's area of Southampton and from 1856 until its closure sometime after 1895, they are connected with the Staneshaw Brickworks at Tipnor, at the North End of Portsmouth. The original site at Staneshaw may have been owned by a Mr Reeve but by 1875 it had come into the possession of Thomas Foster, in whose will of that year it is mentioned. A trade directory of 1879 indicates:

bricks made to order, superior red facing, second facing, good hard kiln, paving and rubbing and oven bricks. Bricks sent by rail and barge.

There is a strong possibility that bricks from this brickworks were used in the making of the Kiel Canal, in Germany, opened in 1895.

I do hope that one of the members of the British Brick Society may be able to help me with my search.

DOROTHY HEAD  
26 Holly Dene  
Armsthorpe  
DONCASTER, Yorkshire DN3 2HL

## THE FOSTER FAMILY: SOME CLUES

In his article, 'A Gazetteer of Brick and Tile Works in Hampshire', *Proceedings of the Hampshire Field Club*, 1971, W.F.C. White mentions that all the houses in the St Mary's Street area of Southampton were built with bricks made on the site. The raw material for the clay was the earth excavated for the foundations of the houses. This was burnt in clamp kilns erected on the site. The same source mentions that at Hilsea Gasworks, Portsmouth, almost all of the five million bricks used there were produced from the subsoil of the site and fired on the site in clamp kilns. The gasworks were laid out between 1902 and 1905.

However, no record appears in W.F.C. White's gazetteer for any brickworks in the Portsmouth area.

Information about Southill and Clifton derived from Alan Cox, *Survey of Bedfordshire Brickmaking: a history and gazetteer*, Bedford: Bedfordshire County Council, 1979, has been summarised in the query, above.

A brickworks in Portsmouth with a reputation for good quality bricks for harbour works may well have been amongst the suppliers of bricks to the Kiel Canal. The Kiel Canal is across the southern portion of Schleswig and was built to connect the North Sea (then known as the German Ocean) with the Baltic Sea.

DHK

## Book Reviews

Stephen Turnbull, illustrated by Peter Dennis, *Crusader Castles of the Teutonic Knights (1): The Red-Brick Castles of Prussia 1230-1466*.

Botley, Oxford: Osprey Publishing, 2003; 64 pages, numerous unnumbered illustrations in black-and-white and colour.

ISBN 1-84176-557-0; price £10-99 (USA: \$16-95), paperback.

One of the more bizarre phenomena of the medieval church was the rise of the military orders - communities of knights who lived under monastic vows of poverty, chastity, and obedience, but who also maintained their caste values by engaging in military combat to defend, and indeed to advance, Christendom. This book introduces the brick castles erected by one such order, that of the Servants of St Mary of the German House, better known as the Teutonic Knights (*Deutschritter*). Although originating in Outremer - official recognition from Pope Celestine III was received at Acre in 1196 - and involved in a certain amount of fighting there, the order pursued its crusading ventures principally in northern Europe. There, the warrior-monks fought vigorously, often brutally, against the *Prusiskai*, Europe's last remaining pagans and the practitioners of a rebarbative religion, which included human sacrifice. At the same time, the order carved out for itself an extensive realm, whilst the poverty laid on individual brothers did not apply to *corporate* wealth, which the order amassed from trade. In battle they could be merciless: whole tribes disappeared without trace, women and children often massacred, prisoners-of-war enslaved. All in all, this combination of 'holy war' and *Drang nach Osten* makes for an unedifying story, worthy of the Book of Joshua, which doubtless provided inspiration and justification. In his preface, the author, who is not primarily concerned with the background story itself, writes enthusiastically, but in chillingly apposite words, of red brick castles seen in a "low sun, highlighting the colour of blood ..." (p. 2): indeed, "stunning" and "magnificent" though these buildings may be, for this reader at least appreciation is tempered by reflection on

their *raison d'être*. As the author himself later observes, theirs is "a bold beauty that is also as chilling as the reputation of the Teutonic Knights themselves" (p. 19).

The brick monastery-castles erected by the order in what was then Prussia now lie mostly within Poland, although there are smaller numbers in the Russian enclave of Kaliningrad and in Lithuania. As a consequence, most have two names, a German and a Polish: Marienburg, for example where the order had its headquarters, is now known as Malbork, although Danzig/Gdansk is probably the best known instance.

The first chapter outlines the history of the order and of its Prussian castle-building programme and ends with a useful chronological chart from the founding of the order in 1190 to its secularisation in 1525. The following chapter considers design features, beginning with the early wooden castles and their replacement, from the late thirteenth century, by much more substantial brick structures. The interiors, with an eye to comfort for the well-born brethren, contrasted with the mostly stark exteriors. A feature of many was the *dansk* or detached latrine tower, discharging into a river and connected to the main building by a bridge, most strikingly at Marienwerder/Kwidzyn, "not unlike an English Victorian railway viaduct such as the one at Stockport in Greater Manchester" (p. 21). The *dansk*, we may reflect, was essentially an adaptation to a castle context of the monastic *reredorter*, which was occasionally connected to the dormitory by a bridge - at Neath and Furness in Britain, for example. A chapter on the castles as defensive systems outlines their development in the face of improvements in weaponry. It also contains a corrective to the insular British view, still sometimes encountered, that brick was less suited than stone to military architecture (one eminent British historian even writes of late medieval brick as "brittle" in comparison with stone!): "The use of brick," this book quite properly reminds us, "provided a strong building material that could stand up to trebuchets and, eventually, [to] artillery bombardment" (p. 24).

The author next looks briefly at some typical castles, including the great headquarters complex at Marienburg/Malbork. In connection with the largely destroyed Lochstädt, near Königsberg/Kaliningrad, we are told the size of the bricks, which were large: they averaged 1ft by 5¾ in. by 3½ in. [305 x 147 x 90 mm]"; they were laid in what the author curiously calls Gothic "texture" (p. 26: rendering Polish *budowa*?) - that is Gothic (= Flemish) *Bond*. The chapter also considers the castles' relation to town walls, the best preserved example being at Thorn/Torun, and to cathedrals. It closes with a brief look at the influence of the castles on others in the region, for example that of the Grand Duke Kestutis on the Lithuanian island of Trakai, built in red brick under the direction of the Teutonic Knights' mason, Radike, during a truce between the knights and Lithuania. The following chapter considers various aspects of daily life within the castles, mostly in peacetime. Discussion of warfare is largely reserved for the next chapter, which considers the rôle of the buildings in sieges and ends with a description of the fall of Marienburg/Malbork in 1456, which "symbolised the end of the order's hegemony over the chain of red-brick crusader castles which had dominated the military life of Prussia for over two centuries" (p. 26; actually for something *under* two centuries by 1456). An 'Aftermath' outlines the story since that time. It is followed by a list of the twenty-eight most important castles with remains that may be visited.

The numerous illustrations, as in all Osprey publications, are an important part of the book. Those interested in bricks and brickwork will observe in them particular points of detail, such as the early application of diaper patterning, which an introductory text does not have space to discuss. The illustrations include a number of reconstructions by Peter Dennis. These help to give an impression of the castles in their heyday, although one notices that the reconstruction of Lochstädt (p. 27) does not entirely agree with the two ground plans reproduced (pp. 26, 28). The book offers an interesting and useful introduction to the basic facts, without attempting to place the buildings within the general context of contemporary European fortifications or of

*Backsteingotik*. This last aspect is seen particularly in the decorative gables to some of the building, for instance at Soldau/Dzialdowo. Nor is there any discussion of possible wider influences: no mention is made of the late W. Douglas Simpson's (admittedly contentious) thesis that the great tower at Tattershall Castle, Lincs., was influenced by the Hall of the Grand Master at Marienburg/Malbork. There is a short bibliography, a glossary, and an index.

TERENCE PAUL SMITH

A. Konstam, with illustrations by D. Spedaliere and S.S. Spedaliere, *American Civil War Fortifications (1): Coastal Brick and Stone Forts*,

Botley, Oxford: Osprey Publishing, 2003; 64 pages, numerous unnumbered illustrations in black-and-white and colour.

ISBN 1-84176-442-6; price £10-99 (USA: \$16-95), paperback.

Just after 4.30 a.m. on 12 April 1861 the opening shot of the American Civil War (1861-65) was fired by Confederate forces against the Union-held Fort Sumter in Charleston Harbor, SC. This pentagonal brick-built fort was erected in 1829-37; and indeed most of the forts considered in this short but attractive book were built before the Civil War, as coastal defence against foreign invaders, particularly the British. (It was during a British bombardment of Fort McHenry, Baltimore Harbor, MD in 1814 that Francis Scott Key wrote the words of 'The Star Spangled Banner'.) There were three constructional phases. Forts of the First System (1794-1804) were mostly crude affairs of earth or stone banks and timber. Those of the Second System (1807-14) introduced brick-built casemates for artillery. But it was the Third System (from 1817) that saw the fullest development and, for the first time, a properly integrated coastal defence system. The Frenchman Simon Bernard (1779-1839) developed the methods of his earlier compatriot, Sebastien Le Prestre, Seigneur de Vauban (1633-1707); but it was Bernard's assistant and (from 1830) successor, Joseph G. Totten (1788-1864), who modified and improved upon the Vauban system, in particular making extensive use of brick-vaulted casemates, sometimes arranged in superimposed tiers and often topped by a *terreplein* (a flat platform behind a parapet) on which guns could be deployed. But, designed against enemy attack, these predominantly antebellum forts were less suited to the internecine combat in which they became involved. Moreover, the development of ironclad warships and of rifled ordnance greatly undermined their effectiveness, and "despite the best efforts of engineers to overcome their limitations, they proved to be little more than obsolete white elephants" (p. 22). Some were reduced to rubble during the Civil War.

The book concentrates on the Third System and examines life in the forts and their use in warfare as well as their construction. Although the book is not primarily concerned with building materials, brick is repeatedly mentioned and illustrated, since "the chosen material used to construct these great forts was masonry, either granite blocks or, more commonly, brick" (p. 24); and one figure caption (p. 13) aptly comments on the "sheer physical challenge of transporting millions of bricks to an uninhabited rock in the Gulf of Mexico" for building Fort Jefferson, off Florida (from 1846). Several of the illustrations, old and new, show the English Bond brickwork and the careful construction of the brick arches and "bomb-proof" vaults of the casemates and their connecting galleries.

The reconstruction drawings, in colour, are an especially valuable feature of the book, which includes a short bibliography, a glossary (although the term *redan*, which occurs in the text, is not included), a list of the major forts and their present owners, and an index. This is an informative introduction to a subject unfamiliar to many of us on this side of the Atlantic. For this reader, the book supplements what is known principally from literary sources - Stephen Becker, Stephen Crane, Gore Vidal, and Walt Whitman, for example, or, to return us to our

starting point, these lines from the Confederate poet Henry Timrod (1829-67), although they refer to a later (1863) attack on the fort:

As yet, behind their ramparts, stern and proud,  
Her bolted thunders sleep -  
Dark Sumter, like a battlemented cloud,  
Looms o'er the solemn deep.  
(*Charleston*, lines 5-8)

TERENCE PAUL SMITH

Andrew Rosen, *The transformation of British life 1950-2000 A social history*, Manchester: Manchester University Press, 2003; xii + 211 pages, 14 plates, 19 tables, ISBN 0-7190-6611-5 (hardback); 0-7190-6612-3 (paperback), price £8-99 (paperback).

To write contemporary history is difficult; most writing is political in its approach: see, for example, Jeremy Black's *Britain since the Seventies Politics and Society in the Consumer Age*, (London: Reaktion Books, 2004).

To devote a chapter to the built environment as Rosen does in his chapter 11, 'The new architecture', pp.123-145 with eleven illustrations, is rare. More usual is Black's approach, 27 lines in a chapter on 'Culture'. Rosen also gives us photographs of three further structures in his later discussion of the celebrations for the year 2000.

We may cavil at Rosen's choices and ask just how influential was the international style even in the 1950s: fashionable may not be the same as influential. Similarly, concentration on the failures such as Ronan Point and the wreckage of the Gorbals may be less exhilarating than the unmentioned successes such as tower blocks as refuges for the older middle-aged in Birmingham or as student accommodation in Swansea, Salford or London. Equally there appears to be a desire not to offend: surely, it is better to be honest about just how atrocious, both aesthetically and environmentally, structures such as city-centre shopping malls and their associated car parks really are. Again, it would be possible to accentuate the positive. As a working environment with cafés and small shops, Brindley Place, Birmingham, succeeds and it is brick-built.

In Rosen's book, we can applaud the attempt to seek out the good where much is built in brick. Andrew Derbyshire's Hillingdon Centre and buildings by Richard MacCormac for two Oxford colleges, Garden Quadrangle at St John's and the Bowra Building at Wadham, are among those given especial praise and illustrated.

DAVID H. KENNETT

## BRITISH BRICK SOCIETY MEETINGS IN 2005

A Saturday in April 2005

*Northern Spring Meeting*

Boston, Lincolnshire

Buildings include the fifteenth-century Hussey Tower and Boston Guildhall also of the fifteenth century.

Saturday 14 May 2005

*Spring Meeting*

Haywards Heath, Sussex

The meeting will include a visit to the Ibstock Works at West Hoathley and an opportunity to view the Ouse Valley Railway Viaduct, also known as the Balcombe Viaduct..

Saturday 18 June 2005

*Annual General Meeting*

Fakenham, Norfolk

In the afternoon we hope to have the rare privilege of seeing the outside of East Barsham Manor at close quarters. The house was built in the reign of Henry VIII and has two versions of this king's heraldic device, including arms and supporters, in brick above the gatehouse and the principal entrance.

A Thursday in July or August 2005

*London Summer Meeting*

The Visits Co-ordinator of the British Brick Society is hoping to arrange a further visit to Lambeth Palace for the benefit of those who were unable to come in 2004.

A Saturday in August 2005

*Scottish Meeting*

The Visits Co-ordinator of the British Brick Society is in the process of organising a meeting to visit the brickworks making earth bricks at Errol, Perthshire, on the north side of the Firth of Tay, during August..

A Saturday in October 2005

*London Autumn Meeting*

British Brick Society visits Brick Lane and other parts of East London and the eastern side of the City of London, beginning at Liverpool Street Railway Station.

Details of the first two meeting in the next mailing, January/February 2005.

Papers for the Annual General Meeting will be sent out in May 2005

Full details and dates for the last three meetings will be given in 2005.

*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.*