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Cover Illustration:

The Bailey Hill Water Tower, Luton, from the south.

Editorial: Hidden Landscapes of Brick: the Sinkhole in St Albans

In the early hours of Friday 1 October 2015, a dramatic and very large sinkhole opened up across the carriageway and footpaths of Fontmell Close, St Albans, Herts., extending into at least one front garden. It was reported in television news bulletins later that day and in the newspapers on Saturday 2 October 2015. Overhead photographs both shown on television and printed in the newspapers show the extent of the hole with a width of 20 metres (66 feet) and a depth of 10 metres (33 feet), with a crack in the road surface some 3 metres (10 feet) away suggesting an even more damage in Fontmell Close.

Fontmell Close is relatively recent housing in St Albans in an area previously known as Bernard's Heath. In the nineteenth and the early part of the twentieth centuries, Bernard's Heath was waste land where clay pits were dug by brickmakers seeking their raw material. The photograph in *The Guardian*, 2 October 2015, shows a pit whose sides are dished which would have made it easier to barrow out the clay. These pits were comparatively shallow but the depth of the one on Fontmell Close was probably at about the maximum which could safely be worked by small-scale brickmakers using only picks, spades, shovels, and wheelbarrows.

To check on the vulnerability of the district to further disturbances, on Monday 5 October 2015 it was announced that a geophysical survey of the whole area was to be carried out to assess the potential damage to other houses and the local roads. The disturbance to the lives of the residents of Fontmell Close continued throughout October 2015 even though the sinkhole was filled with 48 lorry loads of concrete; approximately 70,000 tons of concrete were poured into the hole.

Geophysical surveys suggested a much larger disturbance to the surface area; further cracks appeared in the road surface of Fontmell Close throughout October. However, at the end of the month, the authorities considered that there was little danger of further sudden collapses. The cost of policing the disturbance and keeping the houses safe was put at £40,000 up to the end of November 2015; due to the sinkhole, a number of houses on Fontmell Close had to be evacuated for several months.

Elsewhere in England, another sudden collapse occurred. In Newcastle-upon-Tyne at Craster Square, Gosforth, a 20 feet (9 metres) sinkhole opened up in early November; it was reported in *The Guardian*, Friday 13 November 2015. This sinkhole was caused by the sudden collapse of a cobbled dome sealing a former shaft to a coalmine. The area has several former coalmines. Coalmining and its associated activity of the extraction of fireclay are often the cause of the sudden appearance of sinkholes in Walsall and the surrounding area of the West Midlands.

DAVID H. KENNETT
Editor, *British Brick Society Information*,
November 2015

Obituary: Richard K. Morris (1943-1915)

Richard K. Morris, an active and enthusiastic member of the British Brick Society, was born on 15 November 1943 and died, following a battle against cancer, on 7 January 2015. The 'K' in his name, incidentally, was used, by mutual agreement, to distinguish him from another Richard Morris (with an unused middle initial 'K') working in a related academic field. The latter once told an audience of receiving a letter from the American architectural historian Vincent Scully, the first half of which was obviously intended for the recipient, the second half for the BBS Richard Morris!

Winning a scholarship from his state primary school, Richard attended Wycliffe College, Stonehouse, Glos. His higher education was at Selwyn College, Cambridge, from which he graduated with a BA in History and Fine Arts in 1966, and at the Courtauld Institute of Art, working on a doctorate on *Decorated Architecture in Herefordshire* ... under Peter Kidson.

After three years teaching at the University of Victoria, British Columbia, Canada, Dr Morris, as he then was, returned to England and became Lecturer in the History of Art at Warwick University and subsequently Senior Lecturer and then Reader in the History of Art, where he remained until his retirement. His reputation at Warwick was not only for his high academic achievement (we can all appreciate that) but also for care and kindness in his pastoral concerns. Much of his work with and for his students was supererogatory.

To the relevant academic world at large, Richard will be best remembered for his extensive work on recording and analysing medieval architectural mouldings with its resulting huge database housed at Warwick. This is work from which I personally benefitted when recording worked stones for what was then Museum of London Archaeology Service. This same interest also led Richard, with others, to support a new edition of John Harvey's magisterial *English Mediaeval Architects: a Biographical Dictionary down to 1550*, duly published as a seventieth birthday tribute (Gloucester: Alan Sutton Publishing, 1984). Not infrequently in the 1990s and 2000s, Richard was seen on *Midlands Today* on BBC1 explaining the importance of the mouldings on pieces of stone recovered from Coventry's lost medieval cathedral.

I have also benefitted — more relevantly to the concerns of the British Brick Society — from Richard's knowledge of early Tudor terracottas. Without his inspiration and generosity of time and ideas, my own publications on this topic would have been even more inadequate than they may well be.

But his predominant interests in medieval and Tudor architecture did not preclude an appreciation of more recent architecture: our editor, David Kennett, has told me of Richard telling him that before going on to deliver a paper on 'Technical Aspects of Brick Architecture in Late Medieval England' in a session on 'Medieval Brick' organised by the Association Villard d'Honnecourt at the 40th International Congress on Medieval Studies at the University of Western Michigan, Kalamazoo, USA, Richard took time to visit the Robie House, Chicago (1908-10) by Frank Lloyd Wright (1867-1959) as well as several late-nineteenth-century buildings in the city.

Busily engaged with his university duties, his own research, his membership of numerous committees, Richard nevertheless managed, before his health deteriorated, to attend many BBS Annual General Meetings and other meetings. There, his erudition, lightly worn and never pushy, was always evident. In particular, I remember his enthusiasm — excitement even — at East Barsham Manor and Great Snoring Rectory, Norfolk, in June 2005. On that occasion he also showed his sense of humour when I pressed a button and the gates of East Barsham Manor opened as if by magic. That same humour can be seen in a brief note in *BBS Information*, 45, July 1988, p.18; in the previous issue he had inadvertently labelled a sketch of a brick with dimensions in centimetres rather than the correct millimetres: Richard punningly entitled his correction 'What a Whopper!'. On the final visit of the society's Leicestershire AGM, in 1988, it was Richard who ensured that the gates to the Tudor mansion of the Grey family in Bradgate Park were opened and members of the society could examine this important brick house in some detail.

Linda Monckton in an obituary in *JBAA*, 168, 2015, p.247, writes, 'The end of his life was marked by calmness, a complete lack of self-pity and quiet determination'. As I copy these words I have a lump in my throat, so movingly do they capture the Richard Morris whom so many of us admired in the days of his vigour (and plenty of it!) and who said of me in Utrecht in 1993, 'Terry's my friend'.

Richard is survived by his wife Jenny, three children — Kate, James, and Thomas — and two grandchildren to all of whom the society extends its deepest condolences.

TERENCE PAUL SMITH

Brick Queries

Periodically the British Brick Society receives queries about brick and brick buildings both from members of the society and from others. These are printed as urgency of the individual query and space in issues of *British Brick Society Information* permits.

KEARNSEY PARK, DOVER, KENT: A REVERSE ARCH?

In 1780, the Fectors, Dover merchants and bankers, purchased the ancient Kearnsey Estate and in 1829, John Minet Fector built himself a Gothic mansion of brick which he called Kearnsey Abbey utilizing demolished bits of medieval Dover for the stonework. This handsome building passed through a number of hands before being demolished in 1959 except for the two storeys high Billiard Room in the west wing which became a tearoom serving the free public park which had been created in the grounds. The rest of the demolition site became car parking, walkways and grass.

The success of the park led to a proposal to extend the tearoom over part of the demolished area and the Dover Archaeological Group were commissioned to dig two limited trenches to test what actually remained below the tarmac and grass.



Fig. 1 View of the reverse arches at Kearnsey Park, Dover, Kent, under excavation.

The answer was that all the original 1820 foundations lay immediately below the existing surface with a general infill of rubble and earth. The foundations consisted of good quality handmade brick, probably from the local River brickworks, and the portion of the one main wall partially exposed in a trench consisted of brickwork at least 0.45 metres (17¾ in.) wide and still standing to a height of 1.35 metres (4 ft 2¾ in.). It was constructed from orange-red bricks measuring around 220 × 110 × 65 mm (8⅝ × 4⅓ × 2½ in.) which were set in a hard grey mortar with small coal and chalk/lime grits. Similar bricks in the spoil had shall frogs, a very early application.

However, to the point: unusually, the wall incorporated a relieving or reverse arch apparently nearly oval shaped in elevation. The top of this arch lay about 0.7 metres (23½ in.) below the surviving top of the wall. The bottom end of this relieving arch was precisely mortared at an angle of 90 degrees on to the top brick in a probably similar reverse arch below, all contained within the brick wall itself. Unfortunately, the

constraints of the excavation meant that the structure was not fully exposed so that only one end was visible and whether or not the arch extends through the width of the foundation wall is unknown.

Reverse arches are clearly documented (as in General C.W. Pashley, *Practical Architecture*, 1826) but this sort of shallow almost oval form is not, although in engineering terms, there seems no reason which it could not spread the load adequately: there appeared no cracking in the brickwork around so this seems to be the case. The original building had been an expensive show piece with money no object so the assumption is that it would have been built by craftsmen effectively overseen so this unlikely to be a mistake, nor indeed some device to save on bricks.

The question therefore is whether anything similar is known from elsewhere? It is outside the experience of the Dover Archaeological Group, so any information would be welcome.

Replies to

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Fig. 2 The reverse arches at Kearnsey Park, Dover, Kent, visible in the excavation trench.

BOCM BRICKS

About eighty bricks similar to the one shown in the photograph (fig3) were brought up from the seabed by a beam trawl carried out by a marine survey vessel in the North Sea off the coast of north-east England. They were a casual find and not the subject of the survey. It is thought that they may have a connection with farming or animal husbandry.

Each brick is approximately 160 × 80 × 45 mm (6½ × 3 × 1¾ inches) and is marked

BOCM
1¼ lb
1915.

The dry weight of typical brick is very slightly under 1¼ lb, but the bricks are worn and chipped so that it is a reasonable tally with their weight.

My original thought was that the bricks might have been made as weights for approximate weighings but clay brick would be a peculiar choice because they were easily chipped and their weight would vary greatly with the moisture content.

BOCM were the initials of the British Oil and Cake Mills Ltd which was a large scale producer of animal feeds operating in the nineteenth and early twentieth centuries. They still operate today as a constituent part of a merged group of animal feed producers.



Fig. 3 One of the BOCM bricks retrieved from the North Sea.

There is no record of a similar brick marking used by a brick manufacturer known to the British Brick Society but the society's listings are not complete. However, the bricks may not have been made by BOCM but were made specially for them by a brick manufacturer. Regarding 1915, if it signifies a year, BOCM was operating then but why date the bricks?

The bricks have the colour of firebricks. They are rather small for firebricks but small bricks for small fireboxes would not be unreasonable. However, the marking is not consistent with that use.

Three further thoughts have occurred. The first is that the size and colour of the bricks is similar to bricks made in the Netherlands and it could be that the bricks were made by a Dutch manufacturer for BOCM and these bricks were lost at sea during delivery.

If a weight, is 1¼ lb significant? Could the bricks have been intended for use to weigh doses of feed additives to suit specific age or type of farm animal?

Again, if a weight, precise accuracy may not have been important. Brick would have been a cheap alternative to cast iron, particularly if wanted only for a short term or treatment process.

Replies and comments to
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The Moot Hall or Darcy Tower, Maldon, Essex

Michael Tutton



Fig. 1 The Moot Hall, Maldon. The south front from the High Street. The portico, balcony, clock, ground floor front wall with entrance doors and the sash windows all date to 1810.
(M. Tutton)

The Moot Hall, 50 yards south-east of the church of All Saints at Grid Reference TL8498107046 (fig.1) is one of the earliest complete¹ brick buildings in England. It was built by Robert Darcy (hence its alternative name) in the early fifteenth century, possibly as early as 1424-25,² although Wight dates it 1435-40.³ Because the frontage was radically altered in 1810 and it is hemmed in on both sides by shops, it is often overlooked and not fully appreciated for the important early brick building that it clearly is.⁴ John Norden, writing in 1594 said they, the Darcys, had “a fair house whereof there remaineth at this day a tower of brick called Darcy's Tower”.⁵

The Darcy's were rich and held estates throughout central eastern England. The rediscovery of brick was becoming fashionable and a mark of high status. It was reassuringly expensive⁶ and required specific craft skills both in the making of bricks and the assembling of them into a structure – brick-laying. Robert Darcy (*d.* 1448)⁷ was clearly one of the leaders in adopting brick at this time and would have been familiar with the early brick industry at Hull.⁸

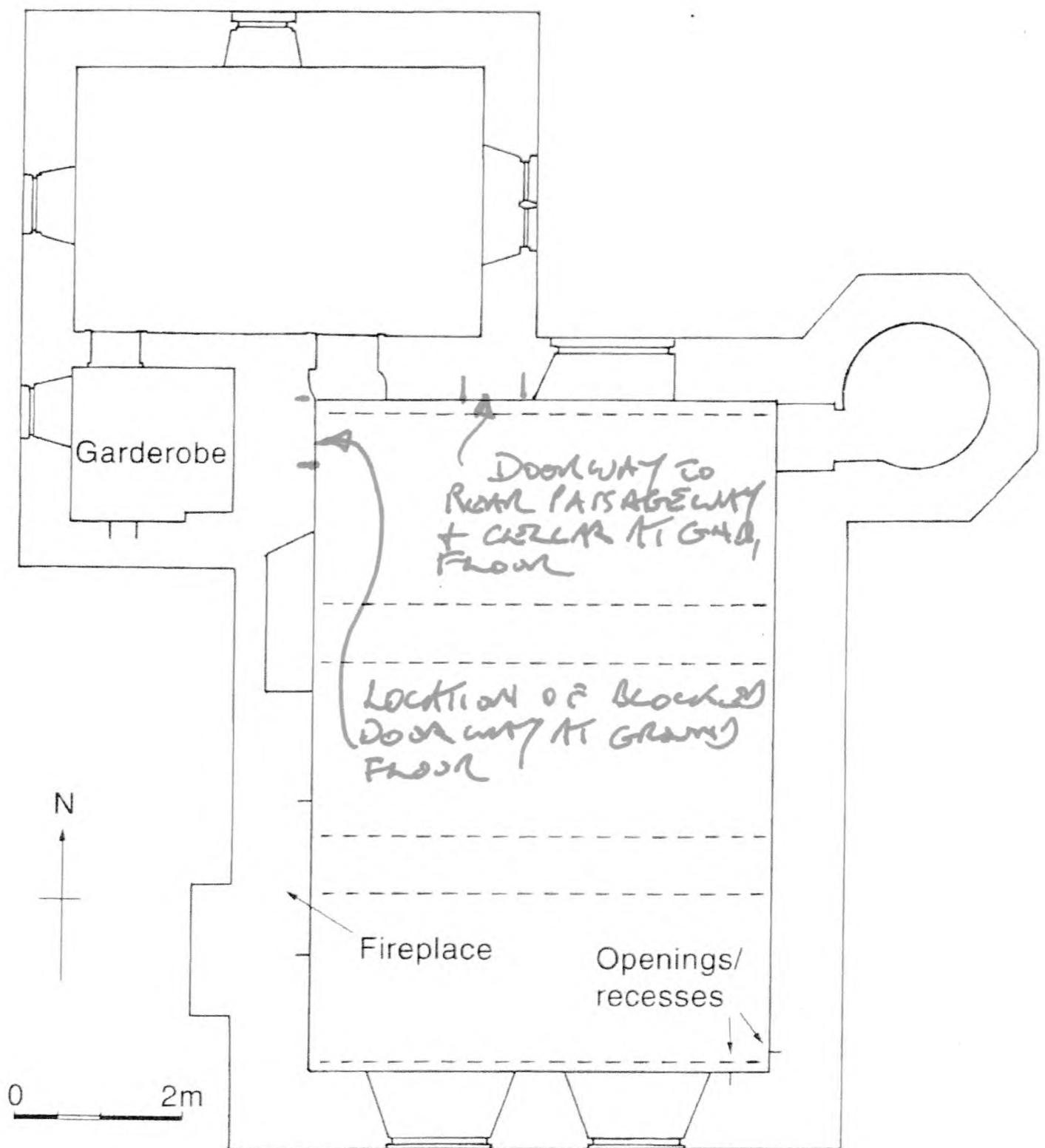


Fig. 2 Plan of the Moot Hall at first floor. Derived from D. Andrews, 'Maldon's Moot Hall: Observations on the Repairs of 2006', note 12 with annotations by the Author.

The Moot Hall has had a varied and sometimes chequered history; it was built as a residence, stood empty and derelict from 1550 to 1576 when it was purchased by the Borough of Maldon and adapted to municipal use as a court and council chamber, the 'Moot' together with a Bailiffs goal on the ground floor "prison in their howse of the Motehall".⁹ The Hall was described in a document of 1545:

one Tower buylded with brick being in the same vi chambers, that is to saye ii upon the grounde, ii over and ii over that, one dwelling house thereto adjoining with a garden, curtilage and yarde to the same apperteyn-ninge An acre di.¹⁰

The Hall is a tower house of three storeys with parapet all built in red brick laid in English bond, the walls are some 610 mm (2ft), i.e., two and a half to three bricks, thick. It comprises two intersecting ranges (fig.2) both of rectangular form, the front (south) main range 7.5m, along the street frontage, by 10m; the rear range 6.4m by 4m off set outwards to the west by 2.5m, within the re-entrant angle a garderobe block some 2.5m square. To the north east corner of the main range is an octagonal stair turret 3m across, this rises a further storey to give access to the roof. On the roof is a timber bell cage with shingled spire of the late nineteenth century.¹¹ Apart from the upper part of the third storey, the parapet and the turret above roof level, all rebuilt in 1810,¹² the tower all appears of one build.¹³ On the west wall of the main range is a slim two brick deep chimney breast of later date which may replace an earlier one (see below). The north west corner of the rear range was extensively repaired in 1986 under the direction of Essex County Council Architects Department, using a brick of contrasting colour (fig.3).

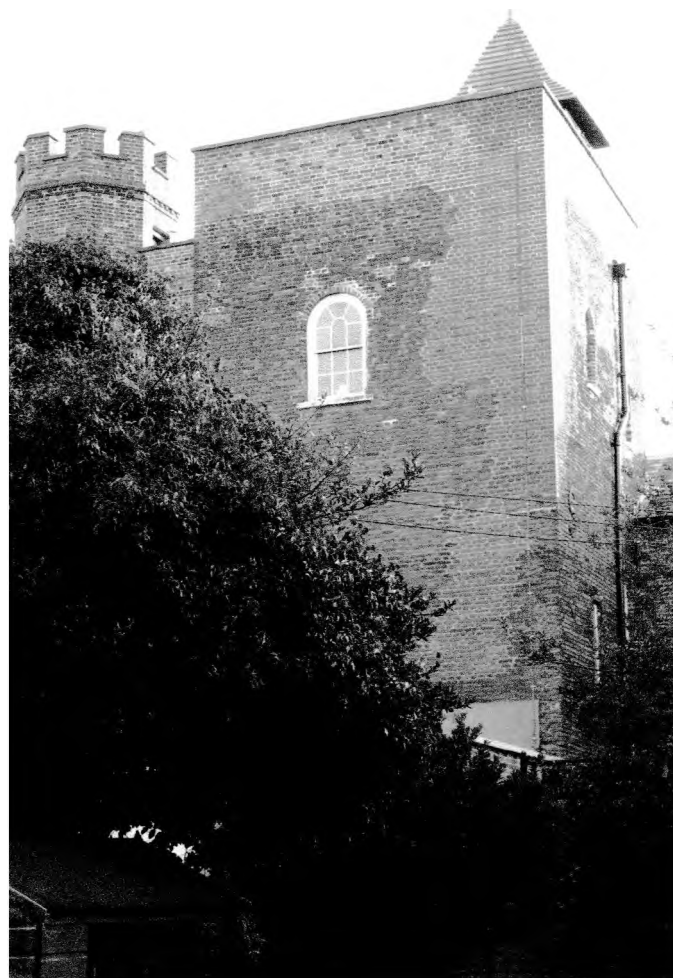


Fig. 3 The north front showing the 1986 repair to the north west corner. Also note the rebuilt parapet and upper section of the stair turret.



Fig. 4 The remains of a timber frame said to be a remnant of a Darcy mansion of 1400

That the tower was part of a larger residence and complex is clear from John Norden's description above and a deed of sale dated 24 May 1539 when Sir Thomas Darcy¹⁴ sold his Maldon properties but excluded the tower,¹⁵ all trace of any larger part of the Darcy residence is now lost. There is speculation that the remains of a timber framed wall, part of the east wall of No. 39 High Street, is a surviving fragment of an earlier Darcy mansion of *circa* 1400 (fig. 4). No. 39 now a sports shop has been completely rebuilt but within it is the lower part of the tower stair turret (fig. 5). There is no indication of any opening in the east wall of the tower connecting with this building unless it was in the front altered part now plastered. Another theory is that the tower is part only of a much grander plan for a brick mansion the rest of which was never started.¹⁶

One enters the building through the south front off of the High Street via a door at the east side (fig. 1), then through a small vestibule into the main ground floor chamber. This is a large lofty room some 5.7m wide by approximately 6.5m deep and approximately 4.7m high, some 62 courses of brickwork from floor level to the base of the timber wall plate. Around most of the room is a dado of 1810, 1.4 m high above which on the north east and west walls the original brickwork is exposed to the base of the wall plate. At the south end the room has been truncated by the insertion of a brick partition, part of the 1810 alterations; this was carried out to accommodate a new staircase to the first floor directly from the street this also forms the aforementioned vestibule. The partition is in good Georgian brickwork in English bond with an obviously cleaner crisper appearance than the fifteenth century work (fig. 6). At the back of the room in the west wall is a high blocked doorway with a four centred Tudor arch.¹⁷ Immediately adjacent in the north wall and running into the west doorway is the arched entrance to the room or parlour in the rear range (fig. 7). This is on a higher level above a vaulted cellar and is gained by a short staircase. Next to this entrance is a low door which leads to a short corridor to the back yard which also contains the present access to the cellar. The brickwork to this area in the north wall has been radically altered. The arch itself is a later segmental brick arch which clashes with the west doorway in an ungainly manner. The doorway is framed with heavy timber jambs and head,¹⁸ the timber work is extended across to form the head and jambs to the lower rear doorway, there is a panel of later plain brickwork between the two doorways and a segmental brick relieving arch across the door and midway across the brick panel. Immediately opposite the west blocked doorway and matching it precisely is the entrance to the exquisite brick spiral staircase in the stair turret. This staircase, vaulted with an integral moulded handrail, is in near perfect condition.¹⁹ At its base is a small arched lamp niche (fig. 8). The entrance is of double form with the outer four centred arch and internally, on to the stair, a slightly lower Gothic arch (fig. 9). In the north wall is a large high window, this window is clearly not original, the cut brick to the right of the splayed reveal would indicate this. Below is a brick and stone infilling with a curious three pronged tile motif set in mortar. This infilling lines through with the outer opening of the window and is partly hidden behind the dado. It is postulated that here is the original rear doorway to the garden and possibly to an earlier detached hall or kitchen, now blocked with the later window inserted above it (figs. 10 and 11). The door would have opened

out into the re-entrant angle of the main and rear ranges and there is sufficient scar on the exterior to support this, the arch of the door being completely obliterated by the inserted window. The present doorway to the rear yard, it is further postulated, led only to the cellar. Evidence for this can be seen either side of the passage within the base of the rear range, where the arches of the barrel vault are clearly seen both sides. Furthermore within the western arch is a blocked lamp niche which matches that of the spiral staircase, this would originally have been within the cellar. The present opening into the cellar is a crudely knocked through opening in the west side of the passage (figs. 12 and 13). The original opening is assumed via steps immediately beyond the doorway and through an opening in the top of the vault (fig. 14).



Fig. 5 Lower part of stair turret within the sports shop at 39 High Street.

Within the ground floor room the ceiling timber work survives almost intact, this comprises wall plates to the north, east and west walls, that to the south being hidden now by the 1810 intervention, and two principle cross beams. The beams are massive being approximately of 46cm wide by 30cm depth and are finely moulded with carved crenellations, this moulding and carving is repeated on the wall plates. The south beam has suffered from rot at its west end and is heavily strapped with large timber fitch plates.

The form of this timber-work is repeated and visible in all three rooms of the rear range, that it also exists in the main first floor chamber where they were cased in 1810 was revealed during repairs in 2006²⁰ (figs. 15a and 15b). This room now accessed by the inserted staircase from the street via the west door in the south elevation, was fitted out in the 1810 alterations which covered up all the original features. The two large windows almost floor to ceiling height date from this period. Opening up work associated with the 2006 repairs revealed however that the original windows were quite large although their actual form is not known. During these same works in 2006 the form of the original ground floor openings were revealed, the evidence suggests that these were similar to the double arched opening to the staircase but considerably larger, estimated at 1.8m wide and the tops some 3.25m above existing floor level.²¹ The most remarkable discovery in the first floor chamber are the remains of a fireplace in the west wall. This consists of two pairs of trefoil headed arches with corbels between, all in very finely moulded and cut brickwork. If this feature is coeval with the original building date then the Hall is one of the oldest known buildings in which such trefoil headed arches occur²² (fig. 16). Most of the windows in the Hall can be dated to the 1810 and later interventions, however the double pair of windows in the east wall of the rear range at first floor may be 16th century albeit restored. The only intact original window with a Gothic head is the small lancet in the west wall of the rear range at second floor (figs. 17 and 18).

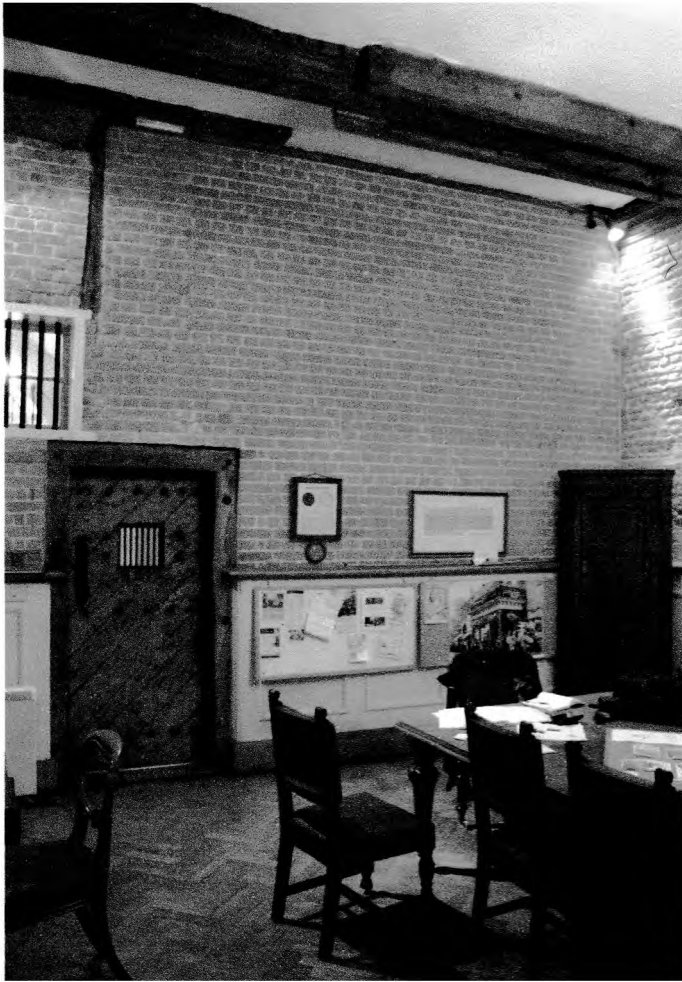


Fig. 6 (left) The south inserted partition of 1810.

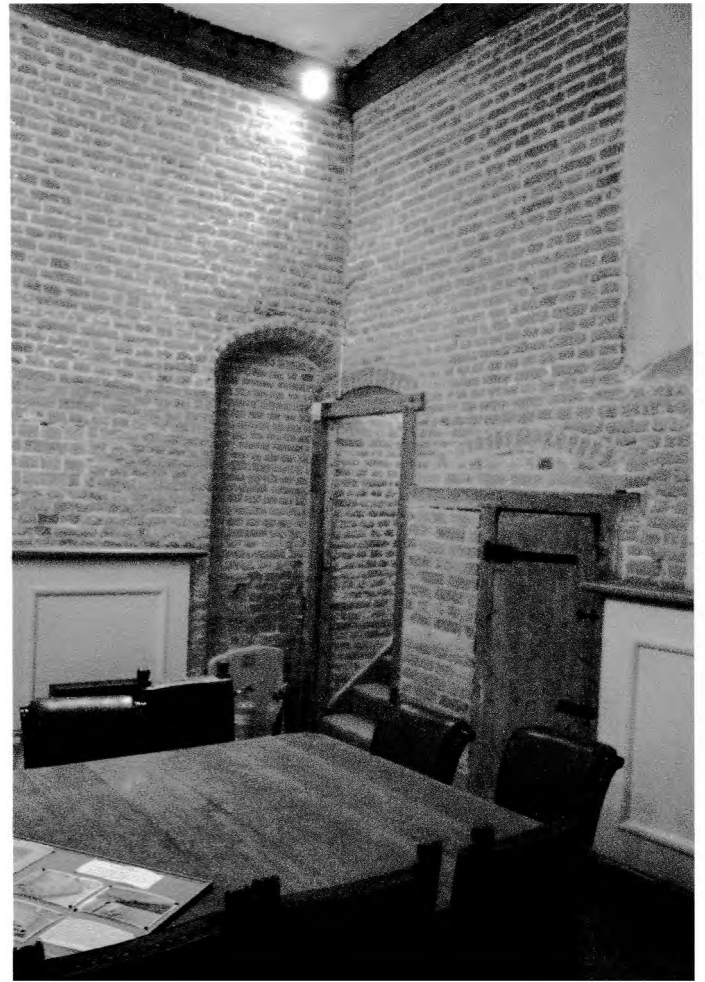


Fig. 7 (right) Blocked doorway in west wall with the doorway to rear range immediately to the right and the low door to the rear passage.

Illustrations Opposite

Fig. 8a (upper) The staircase.

Fig.8b (lower) Lamp niche at left foreground of the staircase.





Fig. 9 (left) Double arched entrance to the staircase in the east wall.

Fig. 10 (right) Window in north wall note the infilling below and the cut bricks to the left reveal.

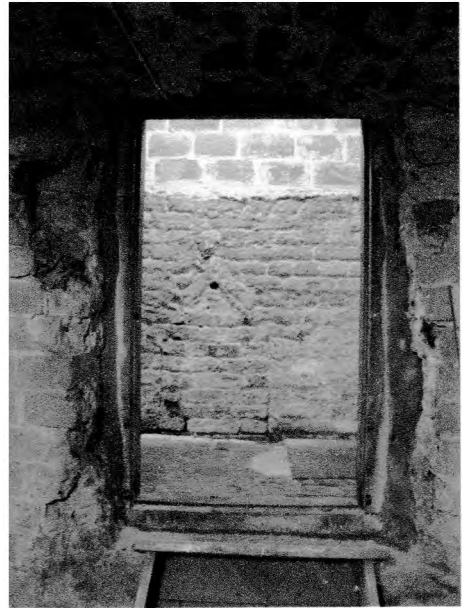
Illustrations Opposite:

Fig. 11 (top left) Exterior of the north wall with later north window the possible location of the rear doorway.

Fig. 12 (top right) Crude opening into the cellar with the blocked lamp niche beyond in the east wall of the passageway.

Fig. 13 (lower left) Rear passageway with the arch of the cellar vault in the east wall. The mirror arch in the opposite is just visible.

Fig. 14 (lower right) Original arched entry to cellar, steps would have proceeded directly down through an opening in the side of the vault.



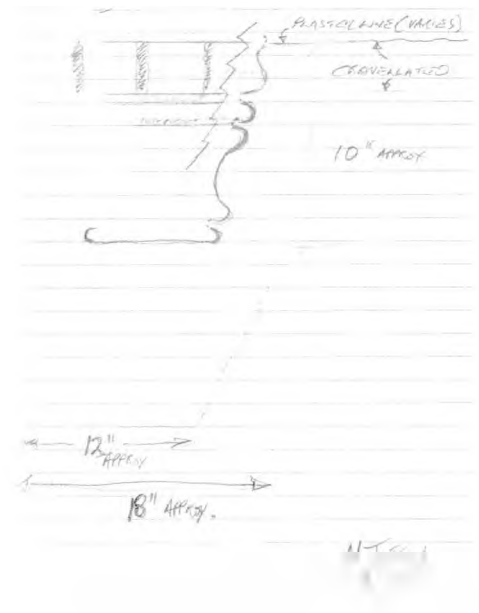


Fig.15 a: Moulded beam in the ceiling of the ground floor chamber.
b: Sketch section of same beam.



Fig.16 The trefoil headed arches of the first floor chamber fireplace.



Fig.17 (top) Pair of restored sixteenth century windows in the first floor room of the rear range.

Fig.18 (lower) Fifteenth century window in the east wall of the rear range at second floor.

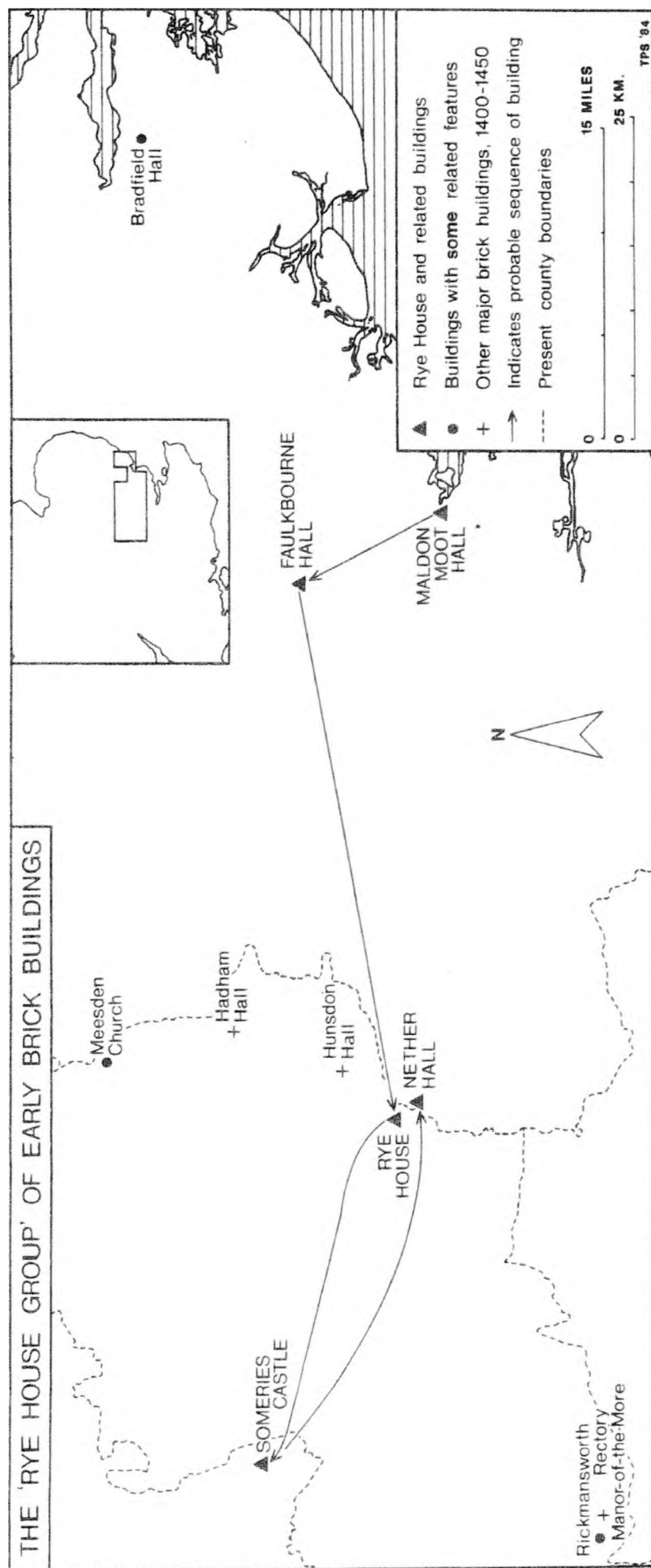


Fig.19 The Rye House group of early brick buildings.
(T.P. Smith, *The Medieval Brickmaking Industry in England, 1400-1450*, fig.10)

Smith in his still seminal work on Medieval Brickmaking postulates that the Moot Hall was the first of a group of brick buildings all constructed by the same group of craftsmen²³ (fig. 19). Instigated by people such as Robert Darcy they possibly came from the low countries, where brick had a longer pedigree. That they also used domestically and locally produced bricks, rather than imports (a popular misconception) is beyond doubt.²⁴ The Moot Hall has lost most of its original external features and is plain, the others in the group, Faulkbourne Hall, The Rye House, Someries Castle and Nether Hall all have varying degrees of external decoration. What is clear at the Moot Hall is a building of very high status, evidenced by the material itself; the finely wrought timber-work; the exquisite staircase and the fine fireplace. It is not a hall in the medieval sense of the word although there may have been one adjacent and it may not be the complete building intended. It stands however at the watershed between the Medieval period and the very early Renaissance of Tudor times

NOTES AND REFERENCES

1. This term is used here to denote buildings which are wholly or substantially of brick rather than those built of other materials which have early brick elements be they secular or ecclesiastical.
2. P. Ryan, *Brick in Essex from the Norman Conquest to the Reformation*, Chelmsford: Pat Ryan, 1996, p.53.
3. J. A Wight, *Brick Building in England from the Middle Ages to 1550*, London: John Baker, 1972, p.262.
4. Neither Brunskill or Lloyd (see bibliography) mention it, either they did not know of it or dismissed it.
5. Quoted in W. J. Petchey, *A Prospect of Maldon*, Chelmsford, 1991, p.90.
6. T. P. Smith. *The Medieval Brickmaking Industry in England 1400-1450*, Oxford: BAR British Series 138, 1985, pp.6 and 85-86.
7. He was an influential lawyer associated with the eastern ports, he was knight of the shire for Essex and was elected parliamentary burgess for Maldon in 1422. In 1436, Robert Darcy declared a taxable income of £366: see E.L. Gray, 'Incomes from land in England in 1436', *English Historical Review*, 49, 1934, pp.607-639, whence D.H. Kennett, 'Early Brick Houses in England: Patrons and Incomes', *BBS Information*, 98, November 2005, pp.6-13. There were also close associations with Sir John Tyrell through the marriage of several of their children and grand-children. Tyrell was another exponent of early brick construction on his Essex estates at East Horndon. See Ryan, *Brick in Essex*, p. 68. Tyrell's declared taxable income was £396 in 1436.
8. Already well established as early as 1303: Smith, *Medieval Brickmaking*, p. 27.
9. Quoted in Friends of the Moot Hall website: <http://www.themoothall.co.uk/social-history.php>, accessed 07/11/2011
10. Essex Record Office D/DGe M135, quoted in Ryan, *Brick in Essex*, p. 52 and note 172, p. 127. An acre di is half an acre.
11. Completely rebuilt in 2006.
12. D Andrews, 'Maldon's Moot Hall: Observations on the Repairs of 2006', unpublished report for Maldon Town Council, 2007, Essex County Council, p.2.
13. Opinions differ slightly, Ryan suggests the rear range may be slightly later whereas the list description suggests an original two storey structure later raised to the three: Ryan, *Brick in Essex*, p.53. English Heritage, List Entry, 1951 and 1996: <http://his.englishheritage.org.uk/resultsingle.aspx?uid1256887> accessed 07/11/2011.
14. Thomas Darcy, son and heir of Roger Darcy; he did not live in, nor had much interest, in Maldon. He rose much higher than his father; Gentleman of the Privy Chamber to Henry VIII, Captain of the Guard to Edward VI and Lord Chamberlain of England 1551-53: Petchey, *A Prospect of Maldon*, p.92.
15. The deed states: "... all that his messuage or mansion, chapel and other buildings and premises to the said mansion belonging in the parish of All Saints, Maldon, called The Toure, otherwise 'Master Darcy's cheyfe mansyon', the towre of bryke there bulded' only excepted.": Essex Record Office, item Q/RDb 60, typescript from Essex Archives Online (<http://seax.essexcc.gov.uk/>).
16. Petchey, *A Prospect of Maldon*, p.92.
17. From the evidence of the brickwork blocked very early on.
18. That the parlour was used as a cell in association with the later police station of c1860 explains this intervention. It is assumed that the bailiffs prison occupied most of the ground floor, whereas the police station occupied the main front range with just a cell at the rear.
19. It was blocked at ground floor by a partition and at first floor by inserting a floor in 1810 and not opened up until the late 1960s: *pers. com.*, Julie Miller, Manager, The Moot Hall. The inserted floor at first floor remains. Brick spiral staircases are comparatively rare, other notable examples include the Rye House, Hertfordshire (the treads heavily restored with Staffordshire blues!); Faulkbourne Hall, Essex; Oxburgh Hall, Norfolk; Hussey Tower, Lincolnshire and Laughton Place, Sussex in the latter two the stairs are carried on a series of brick arches rather than continuous vaults.
20. Andrews, 'Maldon's Moot Hall', pp.6-7.
21. Andrews, 'Maldon's Moot Hall', pp.2-4.

22. Andrews, 'Maldon's Moot Hall', pp. 5-6 and 8. See also D. F. Stenning, 'Early Brick Chimney Stacks', *Essex Archaeology and History*, **20**, 1989, pp.92-102.
23. Smith, *Medieval Brickmaking*, pp.16 with note 103, 18 with note 126, and 68-69.
24. The economics of shipping, handling and transport of a product susceptible to mechanical damage, to arrive at their final destination in good condition would prove this point. See Smith, *Medieval Brickmaking*, pp.6, 25 and 85-86.

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Water Solution: The Drought of 1898 and Luton's Two Brick Water Towers

Terence Paul Smith

Prologue: '... weariest river ...'¹

Down to the nineteenth century my birth-town of Luton, centred on St Mary's church, was a small settlement, far from the present 'great colossus'.² A river runs through it, giving its name to the town: Anglo-Saxon *Lygtun* (pronounced *liytun*): farmstead or estate on the Lea (cf. Leyton, London E10, on the same river, though there often spelled 'Lee'). Beyond the centre, the huge parish was entirely rural. Only in the Victorian period (1837-1901) did the town begin to grow significantly. In 1841, its population was 5,827; by 1901 it had risen by 524.7 per cent to 36,404.³

With that growth came a need for elements of urban infrastructure. The once navigable Lea had dwindled, within the town (but not downstream), to a weariest river, shallow enough for children to paddle in and inadequate as a water-supply. Reliance was placed on wells at various locations. Against a degree of opposition, a piped water system was planned by the Luton Water Company, incorporated in 1865, although its first meeting was not held until 21 April 1868.⁴ A deep well was established in Crescent Road, close to the town centre, together with offices and a residence for the company's engineer (fig.1).⁵

Problem: 'Nor any drop to drink' ⁶

In 1898, the water supply was badly affected by a serious drought, as a consequence of which the several wells in Luton Rural District were deepened.⁷ But in the (then) outlying village of Stopsley (as elsewhere) the wells ran dry.⁸ 'Two 1,000 gallon water carts had to be brought up ... each evening at a cost of 3s. 8d. [\approx 18p.] a cart'; it was also found that 'sewerage had seeped into some of the storage tanks and any water left was too filthy to drink'.⁹ Urgent consideration was given to the need to avoid such inconvenience and danger as a consequence of any future droughts.

Solution: 'On either side the river ...'¹⁰

The solution adopted was to erect two water towers on high ground, one on either side the river (figs.1 and 2), in then unbuilt areas: on Hart Hill (or Harthill) and on West Hill (also called Bailey Hill). Water was pumped from Crescent Road and stored in capacious tanks in the towers, whence it could be distributed by gravity. The towers, both listed Grade II, are here considered in order of building.

'The house where I was born'¹¹

From the front windows of the house where I was born and in which I spent my childhood and adolescence I could see, just a few hundred yards away, the earlier of the two towers, that on Hart Hill.¹² At the corner of Hart Lane and (the later) Pomfret Avenue (NGR: TL 100220), it was completed in 1900 and is still in use.¹³ A plaque inside the building records that the engineer was W.R. Phillips CE and the assistant engineer and architect W. Phillips CE (Appendix 1); the contractors were Redhouse (building) and S. Cutter & Sons (water tank and girders).

A four-storey octagonal structure (fig.3, left), it tapers slightly from bottom to top and has an attached half-octagonal stair-turret against its west side.¹⁴ It has an octagonal roof, splayed at its foot, with an echoing half-octagonal roof to the turret. It is built of the attractive Luton Grey bricks, $8\frac{3}{4} \times 4\frac{1}{4} \times 2\frac{1}{2}$ inches ($222 \times 108 \times 64$ mm) in English Bond with red brick trim and some terracotta decoration.¹⁵ The plinth offset is of red sandstone and the roofs of dark stone slates. Inside, the brickwork, again in English Bond, is covered by white paint; perhaps it is of red bricks similar to those used internally in the West Hill tower (see below). The jambs of the doorways to the stair turret are of bullnose bricks, avoiding sharp angles.

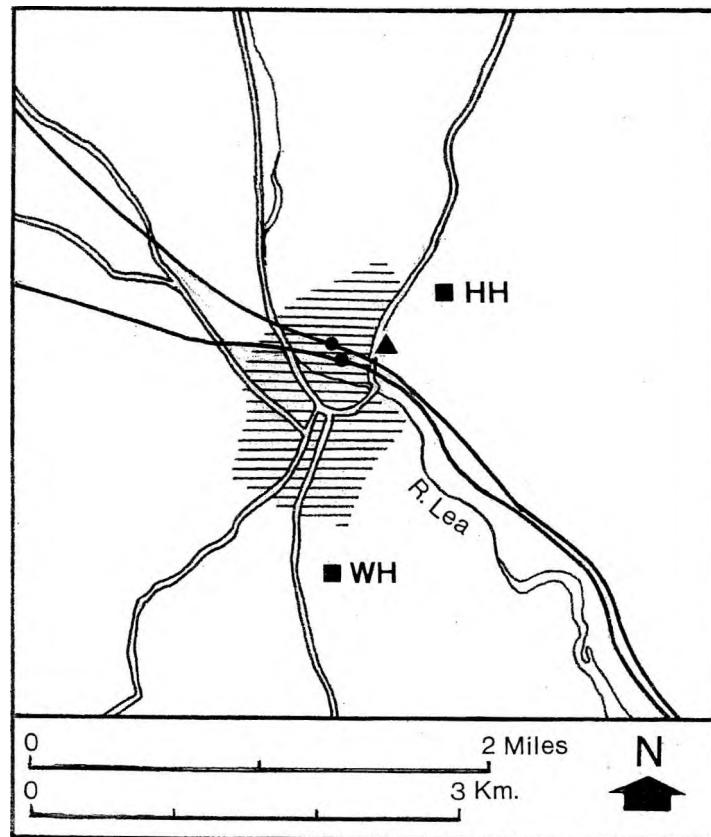


Fig.1 Location of the Luton water towers: HH = Hart Hill; WH = West Hill; the triangle shows the location of the Luton Water Company (now Affinity Water) on Crescent Road; railways, stations (solid circles), principal roads, and central built up areas (hatched) as at *circa* 1900.

The only fenestration in the lowest stage is on the north face: a round-headed doorway of several orders made of bullnose and concave bricks with fleurons in the spandrels. Sunken sans serif capitals around the outer order read ERECTED A.D. 1900. Similar lettering in a sunk rectangular panel above the doorway reads HART LANE WATER TOWER. Except at the west face, where the stair turret abuts, the three lowest stages are contained within quite deep recesses between clasping buttresses at the angles. The recesses are topped by segmental arches of several orders of bullnose and concave red bricks and a flat order with rich floral ornament. Within alternate recesses at second-stage level are square-headed windows with gauged red brick straight 'arches'. They are topped by panels with ogee sides, which also form aprons to the windows above. The other recesses are windowless but include the ogee-sided panels. The third stage has a round-headed window in each recess. They are of gauged red brick with prominent keys. The topmost stage has two red brick strings enclosing red terracotta panels decorated with intersecting circles with central fleurons: the arrangement resembles guilloche ornament without actually being such.¹⁶ Above this in alternate faces are large windows of red gauged brickwork with basket-arches and prominent keys; they are flanked by pilasters with slight imposts. The other faces have blank recesses with similar frames — that is, pilasters and heavily-keyed basket arches. There is a deep cornice of red terracotta, with dentils at the bottom, a band of panels with swags, and ogee-profiled components. There are wide overhanging eaves with gutters. In alternate faces of the octagonal roof are triangular dormers set low and topped by white (? ceramic) finials. Towards the apex of the roof are tiny triangular vents with metal grilles of a simple floral pattern. The whole is topped by a tall black (? metal) finial.

The half-octagonal stair turret has windows which are, from bottom to top, segmental-headed, square-headed, and segmental-headed, each of red brick and each with a small brick apron. The horizontal bands of the main tower continue round the turret, the topmost forming the latter's cornice. There are red brick strings between the second and third windows.

'It is difficult to say,' BBS member Alan Cox is reported as observing, 'whether its style owes more to a French Gothic chateau [*sic*] or [to] a Chinese pagoda'.¹⁷ There is also *some* likeness to the Gunbad-i-Qābūs (1007), the turriiform tomb of the local ruler Qābūs ibn Vashmgīr, near Gorgan, Iran.¹⁸ But there is no similarity

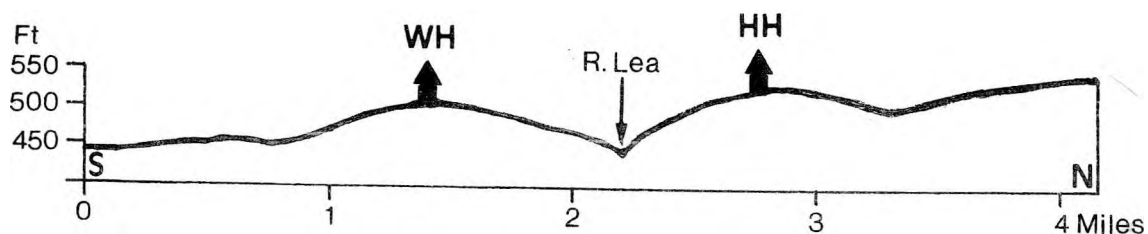


Fig.2 Cross-section showing the positions of the water towers 'either side the river'; the vertical scale is exaggerated and the towers are shown conventionally.

to a pagoda, whilst any resemblance to the Persian tomb is almost certainly fortuitous. The influence on the Hart Hill tower is (surely?) that of the towers of French *châteaux* — or at least such towers as depicted and sometimes 'restored' by Eugène-Emmanuel Viollet-le-Duc (1814-1879).¹⁹ And yet it achieves its Gothic aspect only by the general *form* — the buttresses and the spire-like roof: all details — doorway, windows, decorations — are neo-Renaissance. It is a curious but not an unattractive *mélange*.

'... West is West ...'²⁰

Well, not *always*, it seems: the West Hill tower lies *south* of the town centre (fig.1) and there is no corresponding East Hill. But then, Lutonians seem none too fussy about such matters: the town's George Street West is actually *south* of George Street, just as its Park Street West is *south* of Park Street! It was the West Hill tower (fig.3, right) that for two decades I saw from my front window — at least for about half the year when the trees were leafless — until a fire enforced a move.

Completed in 1901, it is more a younger sibling than a twin of that at Hart Hill.²¹ It is set back from West Hill Road (NGR: TL 092201). Unlike the Hart Hill tower, it ceased to be used in 1960 and in the 1990s the question of its future made the national as well as the local press.²² It has now been saved, converted to domestic use as part of the 'Waterhouse Gardens' development: 'Luton's first £1 million property', as the agents, JohnsonLee, proudly announced in 2006.²³

One assumes that the engineer and designer were again W.R. and W. Phillips respectively, although in this case a consultant architect was engaged: Henry Thomas Hare (1860-1921) of London (Appendix II).²⁴ The cast iron water tank was constructed by R. & J. Dempster and the pump was worked by a Crossley gas engine; in 1913 a second engine and a much larger pump were added.²⁵

Of Luton Grey bricks similar in size to those of the Hart Hill Tower and in English Bond with limestone dressings, it is of four storeys but squatter than Hart Hill and different in style. Square in plan, it rises sheer above a low, slightly splayed based topped by a stone plinth, and there is a widely overhanging pyramidal roof of stone slates, splayed at its foot. Three of the angles have half-round turret-like clasping buttresses, but the north-west angle has a larger half-round turret proper containing a newel stair. In the north face of the first stage is a stone doorway with splayed jambs ending in simple stops (fig.4, right). It is set within a deeply moulded segmental-headed arch, including an ogee, which fades into the flat faces with no imposts. There is a string which abuts at each end a simple rectangular block, beyond which is the stone plinth, which is continuous round the entire building. Set high in this stage in each of the three other faces is a segmental window of stone with splayed sill and jambs, the latter toothed on their outsides, and with a quite prominent hood-mould; immediately above each is a brick arch of headers on edge. In the next stage of each face is a tall unrelieved stretch of brickwork topped by a pair of square two-light windows of stone with asymmetrical toothing on their outsides. Immediately above them, on each face, is a slightly projecting stone balcony with moulding at base and top and carried on three pairs of corbels with half-round mouldings topped by a horizontal fillet; at the angles are diagonally-set water-spouts of simple form. Above each balcony is a wide segmental arch of several orders spanning between buttress and buttress or buttress and stair turret. It encloses a central square-headed doorway with a prominent keystone flanked by rows of four small rectangular windows. At this level too are bands of stone, of varying depths, between the brickwork. The widely projecting eaves (with gutters) are 'supported' — visually, if not structurally — by stone griffins (fig.4, left) Each face of the pyramidal roof originally had a gabled dormer, although these have been 'restored' in slightly different form. The roof has a simple — indeed, somewhat rudimentary — finial.

Internally, the walls are of red bricks in English Bond except in the sharply curved stair turret where Header Bond is used. Some have now been plastered.

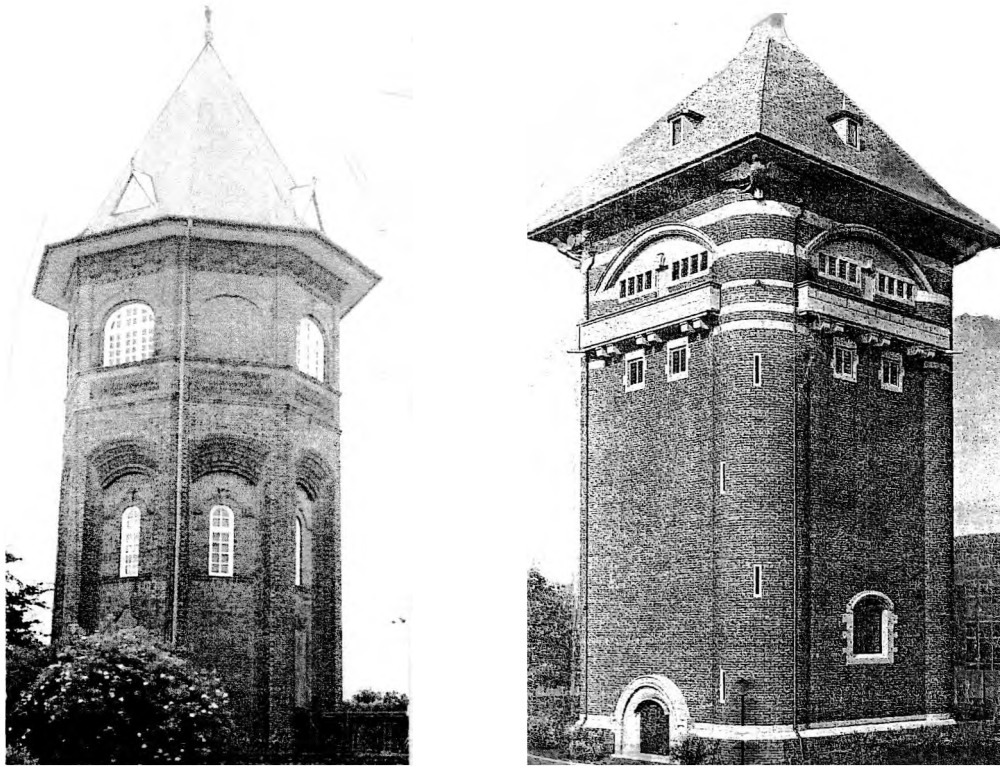


Fig.3 (Left) Hart Hill water tower from the north-east:
(Right) West Hill (Bailey Hill) water tower from the north-west.

The West Hill tower was praised by Pevsner as ‘one of the most enjoyable buildings of Luton’.²⁶ Its late Arts and Crafts style has been compared to the work of Charles Harrison Townsend (1851-1928),²⁷ notably one may add, his three London institutional buildings: the Bishopsgate Institute (1892-94), the Horniman Museum in Lewisham (1897-1901), and the Whitechapel Art Gallery (1898-1901), although the materials of their street frontages are different: reconstituted stone, terracotta, and stone with mosaic,²⁸ in contrast with the brick and stone of the West Hill tower; Townsend’s preference for asymmetry is also absent except, minimally, by the north-west stair turret. But the likeness of the tower to Townsend’s work remains, and presumably accounts for Pevsner’s enthusiasm, since he regarded Townsend, and other Arts and Crafts architects, as foreshadowing the Modern Movement — however unconvincing some of us may find this putative ‘evolution’.²⁹

It is unclear how much the design of the West Hill tower owes to its consultant architect. Hare was a versatile — one might less kindly say an opportunistic — architect, prepared to design, often in collaboration with others, in any style that a client required; with a ‘lack of gravitas and [an] ability to satisfy everyone’, ‘he could use Arts and Crafts motifs without really being an Arts and Crafts man’, just as he ‘could adopt the façadism of the Beaux Arts without taking on board its theoretical constraints’.³⁰ In fine, he was an accomplished but somewhat flibbertigibbet architect. But he was, we must remember, not the designer of the West Hill tower — perhaps W. Phillips was that — but only the consultant architect. It is possible that he suggested an Arts and Crafts style as more up-to-date than the quasi-Gothic of Hart Hill, a style which was already *passé* by 1900-1901 except for churches down to the 1930s — though water towers too sometimes persevered with it. Did he perhaps provide sketches for such a design, its square plan not *altogether* unlike that of the tower of the Horniman Museum, which Townsend had just completed — this building much discussed in contemporary architectural circles — however unsuited to a circular water tank, for which the more common octagonal (occasionally hexagonal or circular) was more appropriate.

Afterword: ‘... many loftie towres’³¹

These two buildings are examples of the ‘hundreds of new water towers’ of the late nineteenth and early twentieth centuries which became, in Francis Pryor’s words, ‘symbols of civic pride’. He illustrates one at

Shooters Hill, south London (SE18), of 1910 and somewhat reminiscent of that at Hart Hill, Luton: its 'prominent position would have guaranteed good water pressure, but just as important it gave the ... builders a chance to show off their bricklaying and roofing skills'.³² Well, perhaps not *just* as important: we may admire such proficiency. But the *real* achievement was the utilitarian one: 'Water,' Antoine de Saint Exupéry (1900-1944) apostrophised, 'You are not just necessary to life: you *are* life'.³³ With the towers functioning, local clergy could have preached — and I like to imagine that some did — on Isaiah 33.16 (AV): the 'waters shall be sure'.

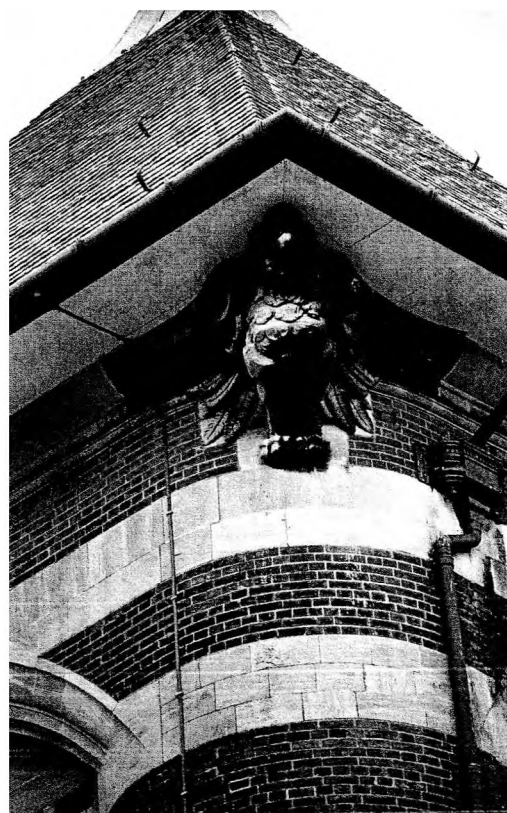


Fig.4 (Left) The doorway of the West Hill Water Tower
(Right) One of the stone griffins supporting the projecting eaves of the pyramid roof at the West Hill Water Tower.

Appendix I: W.R. and W. Phillips (by D.H. Kennett and T.P. Smith)

As noted in the main text above, W.R. Phillips CE was the engineer and W. Phillips CE the assistant engineer and architect of the Hart Hill tower;³⁴ and they presumably fulfilled the same functions at the West Hill tower, although also relying there on the services of a consultant architect, H.T. Hare (Appendix II).

W.R. Phillips is William Richards Phillips (1836-1921), who was the engineer of the Luton Water Works and first appears as such in *Kelly's Directory for Bedfordshire* for 1885, repeated in the 1890 edition; but in those of 1894 and 1898 he is described as both 'engineer & manager of [Luton] gas works, Dunstable road & engineer of [Luton] water works, Crescent road', and this recurs in subsequent editions down to 1920. W.R. Phillips was born in Luton, the son of William Phillips I (see below); W.R. Phillips also died in the town. But his career is difficult to trace. In 1861, then aged 25, he was living in Luton but in the 1871 census he was resident at Chenies, Bucks., with his wife, Emily Hancock Phillips, aged 33 and originally from Baldock, Herts., and their two eldest children: William, aged 4, and Mary aged 2. His wife was then pregnant with their third child, a daughter, Geraldine; a fourth child, Hollier G. Phillips, was born at Chenies in either 1872 or 1873. But when the 1881 census was taken, W.R. Phillips was back in Luton, living in the town centre at 26 Upper George Street, now with five children; the youngest one, Percy, born in Luton in April 1879, is recorded in the census return as aged 1. There is also a servant, Jane Carroll, aged 24. None of William Richards Phillips, his wife, or

his children has been traced in the 1891 census returns. Interestingly, although W.R. Phillips is listed in 1885 as being at Crescent Road, where the Water Works was sited, under 'WATER WORKS' in the commercial section, his domicile is given as 'High Town, Uttoxeter [Staffs.]'; editions of *Kelly's Directory for Staffordshire* for 1884 and 1888 give domestic addresses as Carter Street, Uttoxeter, and Balance Street, Uttoxeter, respectively. He does not appear in either the census records for Staffordshire in 1891 or the edition of *Kelly's Directory for Staffordshire* published in 1892. In none of the Staffordshire directories does he appear as having a professional connection with either a gas works or a waterworks. By 1894, W.R. Phillips was living at 'The Lancrets' on Dunstable Road, the house where his father is recorded in the 1885 and 1890 directories. As an adult, throughout the entries in the decennial censuses, William Richards Phillips is described as a 'civil engineer', although he was not a member of the Institution of Civil Engineers. Until 1924, the ability to give oneself CE status was almost unrestricted among members of the nascent engineering profession.

W.R. Phillips took over the Gas Works position from his father, William Phillips I (1808-c.1891), who is described in the 1885 and 1890 directories as 'engineer & man[ager] of Gas works', and whose residential address is given as 'The Lancrets' in Dunstable Road, Luton. In the 1881 census, this is more prosaically described as 66 Dunstable Road and here he is recorded as a 'gas engineer'; by this date he was a widower and apart from himself his household contained only a domestic servant, Eliza Hunt, aged 26, who had been born in Liverpool. William Phillips I had been born in rural Berkshire; various censuses give his place of birth as Twyford or Hurst, villages less than 3 miles distant from one another. In both the 1841 and 1851 censuses, William Phillips I is described as a 'Chemist'; in those of 1861, 1871, and 1881, he is described as a 'Gas Engineer'; but he is not recorded in the census taken in 1891.

The W. Phillips who was the 'assistant engineer and architect' of the Hart Hill tower is William Phillips III; he had been born at Chenies, Bucks., in 1866, the eldest child of William Richards Phillips and Emily Hancock Phillips. In both the 1901 and 1911 census returns, he describes himself as a 'Civil Engineer'. By 1911, he was married; his wife was Alice Phillips. In *Kelly's Directory for Bedfordshire* for 1903, he is living in a house on 'Biscot Path', which in the editions of 1910, 1914 and 1920 is recorded as 29 Biscot Road. This 'W[illia]m' Phillips (without the medial R. or Richards) appears in editions of *Kelly's Directory for Bedfordshire* published between 1928 and 1940 as engineer, general manager and secretary of the Luton Gas Works (but not the Water Works) with an address at 28 Dunstable Road, perhaps following a renumbering of 'The Lancrets': the houses on this part of Dunstable Road have been demolished and replaced by later buildings. He may be the William Phillips who died in Luton in 1962.

In 1928, the engineer of the Water Works was Percy Clarke Phillips; in the directory for 1931 he is noted as a Member of the Institute of Water Engineers, a recently established engineering institution. In the 1911 census, Percy Clarke Phillips was described as 'Assistant at the Water Works'; ten years before, he had described himself as a 'Civil Engineer', presumably at 21 years old, someone training to be an engineer. The youngest child of William Richards Phillips, Percy had been born in Luton in April 1879 and died in the town in 1951. In the domestic sections of the editions *Kelly's Directory for Bedfordshire* published in 1931, 1936, and 1940, he is recorded living at 5 Crescent Rise, conveniently near the offices of the Luton Water Company; this is not the house built for the water company's engineer.

Given the precise relationships between these men, there is an uncomfortable hint of nepotism with four members of the same family in highly responsible positions at the Gas Works or the Water Works or both. In this context, it is worth noting that the secretary to the waterworks from 1894 or earlier to at least 1931 was John Gill Meadows, who by 1936 had been succeeded by J.C.W. Meadows, a man most probably his son, who was then occupying the Crescent Road house built by the water company.

Appendix II: Henry Thomas Hare

Henry Thomas Hare was born in Scarborough, N. Yorks., in 1860 and was educated in Sheffield and Harrogate. In 1876, he was articled to the architect C.A. Bury of Scarborough, but left after four years to study at the Atelier Ginain in Paris. He then acted as assistant to the London architects King & Hill for eight years. In 1886, he sat the examinations for the associateship of the Royal Institute of British Architects, which he passed as the candidate with the highest marks, for which he received the Asphitel Prize. In 1891, he set up in private practice, also in London. He often worked in collaboration with others, and — despite his eclectic approach, 'to satisfy everyone'³⁵ — he was well-respected, serving on the Council of the Royal Institute of British Architects for many years before becoming a Vice-President and, from 1917 to 1919, its President. Earlier, in 1902, he was President of the Architectural Association; and in 1917-18 he was its Advisor to its Building Works Section. He died in January 1921.

His work comprised mostly large-scale public buildings. These include Stafford County Hall (1893-95), Oxford Town Hall (1893-97), the Passmore Edwards Library and Public Baths, Shoreditch, London (1897), Westminster (originally Presbyterian) College, Cambridge (1899), Henley Town Hall (1900), Southend-on-Sea Technical College (1900), Ingram House, Strand, London (1902), Tunbridge Wells Technical Institute (now Adult Education Centre, 1902), Wolverhampton Central Library (1902), Islington Central Library (1905-08), Southend-on-Sea Central Library (1906), University College of North Wales, Bangor (1907-08: now Bangor University: Prifysgol Bangor), and Fulham Public Library (1908-09). At his early competition successes, at both Stafford and Oxford, he was able to satisfy the requirements of the brief to fit the requisite accommodation into an awkwardly-shaped site. His ability to take advantage of unexpected opportunities is shown by the design of a number of commercial buildings and public houses in Oxford in the late 1890s. Alastair Service gives a longer list with characterisations of some of the buildings: 'Baroque' (five instances), 'eclectic free style', 'free Baroque', 'free Elizabethan', 'Jacobean', 'monumental free style', 'Presbyterian', and 'restrained Baroque'.⁵⁶ There could scarcely be a more striking indication of the *smörgåsbord* character of Edwardian architecture — or at least some of its more careerist practitioners.⁵⁷

ACKNOWLEDGEMENTS

I am grateful to David Kennett for a cutting of *The Times* article (n.22), for drawing my attention to the work by A. Stuart Grey (n.29), and for elucidating the relationships between the members of the Phillips family, so that Appendix I is more his work than mine; also to the Harpenden branch of Savills Estate Agents for their courtesy and interest when providing the Bailey Hill (West Hill) tower sales brochure (n.23).

NOTES AND REFERENCES

1. Algernon Charles Swinburne (1837-1909), 'The Garden of Proserpine', line 87.
2. D.H. Kennett, *Portrait of Bedfordshire*, London: Robert Hale, pp.162-194. I do not share the book's dyspeptic view of the town — but see n 26, *infra*.
3. S. Bunker, R. Holgate, and M. Nichols, *The Changing Face of Luton*, Dunstable: The Book Castle, 1993, p.70; A. Allsop, *A History of Luton from Conquerors to Carnival*, Andover: Phillimore & Co., 2010, p.196. For Luton's growth. P. Bigmore, *The Bedfordshire and Huntingdonshire Landscape*, London: Hodder and Stoughton, 1979, pp.215-222.
4. W. Austin, *The History of Luton and its Hamlets*, Newport, IoW: The County Press, 1928, vol. 2, pp.181, 184-5, 189. Did objectors think it wrong to *profit* from an essential of life? Doubtless there are those who would sell us the air we breathe if only they could discover how: *cf. infra*, with n.32.
5. The site is now occupied by Affinity Water, the well superstructure, which fascinated at least one little boy, has long since disappeared.
6. Samuel Taylor Coleridge (1772-1834), 'The Rime of the Ancient Mariner', (revised version), Part II, line 40.
7. Austin, 1928, vol.2, p.218.
8. Local clergy perhaps preached on the Authorised (1611) Version of Job 28.4. 'The waters ... are dried up, they are gone away': modern translations, however, do not support this rendering. 'You never miss the water till the well runs dry,' is a relevant saying quoted by Franklin in a *Peanuts* cartoon (6 June 1985): 'That's what my grandfather always used to say.' 'He must have been a very wise man,' says Charlie Brown. 'No,' comes the reply, 'that's all he ever said'!
9. J. Dyer, *The Stopsley Book*, Dunstable: The Book Castle, 1998, p.73. This gives the decimal currency equivalent as 17p.; but since 3s. 8d. was 44 (old) pennies of which there were 240 in £1, and since there are 100 (new) pence in £1, the conversion is given by $(44 \times 100) \div 240 = 18.3\bar{r} \approx 18p$.
10. Alfred, Lord Tennyson (1809-1902), 'The Lady of Shalott', Part I, line 1.
11. Thomas Hood (1799-1845), 'I Remember', line 2.
12. There is a good painting, by Robert Dunn, of the Hart Hill tower in S. Smallman, *Santa is Coming to Luton*, Bath: Homerton World, 2013, p.29: one of a series of children's Christmas books: *Santa is Coming to ...*
13. Brief considerations in *BBS Information*, 83, February 2001, p.33, and in Luton Borough Council (hereafter LBC), *Luton's Architectural Heritage: Buildings of Architectural and Historic Interest*, Luton: LBC, n.d. but 1993, pp.100-101, based on DoE and LBC, 'List of Buildings of Special ... Interest', typescript report, 1981 (copy in Luton Central Library). The tower is omitted from the myopic entry on the town in N. Pevsner, *The Buildings of England: Bedfordshire and the County of Huntingdon and Peterborough*, Harmondsworth: Penguin Books, 1966, pp.113-119, redressed in C. O'Brien and N. Pevsner, *The Buildings of England: Bedfordshire and the County of Huntingdon and Peterborough*, New Haven and London: Yale University Press, 2014, pp.211-239. Brief consideration of the Hart Hill tower at p.229, where, however, it and the West Hill tower are misdated to 1898; *cf. n.21, infra*.
14. A rectangular one-storey adjunct, of contrasting brick and of no architectural interest, was later butted against the south-east face.
15. For Luton Greys: A. Cox, *Survey of Bedfordshire: Brickmaking: a History and Gazetteer*, Bedford: Bedfordshire County Council, and London: Royal Commission on Historical Monuments (England), 1979, pp.33-34; for aspects of manufacture: Dyer, 1998, pp.184-7. The bricks are actually dark red, and of very granular fabric, but have a silvery-grey appearance due to the crushed flint used in lieu of sand in the moulds. The clay used was from a layer of clay-with-flints.
16. But LBC, 1993, does misdescribe it as 'guilloché'.
17. Attributed in G. Headley and W. Meulenkaamp, *Follies, Grottoes & Garden Buildings*, London: Aurum Press, 1999, p.115. The authors concede that 'water towers should not be admitted as follies,' but, they add, the two Luton towers 'are so joyfully bizarre that even the most pedantic would unbend to include them': in fact, they 'unbend' sufficiently to include no fewer than twelve others: *ibid.*, pp.227, 227-8, 228, 253, 278, 300-01, 347, 406, 486, 515-16, 545.
18. G. Michell, ed., *Architecture of the Islamic World: its History and Social Meaning*, London: Thames and Hudson, 1978, pp.56, 253; C. Chapman *et al.*, *An Illustrated History of Islamic Architecture*, Wigston, Leics.: Southwater, 2012, pp.27, 54; W. Hall, ed., *Brick*, London and New York: Phaidon, 2015, p.172.
19. Viollet-le-Duc's *Dictionnaire raisonné de l'architecture française du XI^e au XVI^e siècle* (1854-68) 'was scoured for details [by architects] in England and Germany: J.S. Curl, *Dictionary of Architecture* (= *The Oxford Dictionary of Architecture*), Oxford: Oxford University Press, 1999, p.711: *cf. J.S. Curl, Victorian Architecture: Diversity & Invention*, Reading: Spire Books, 2007, pp.265-7.

20. Rudyard Kipling (1865-1936). 'The Ballad of East and West', line 1.
21. Brief descriptions in Pevsner, 1968, p.117; LBC, 1993, pp.102-103; O'Brien and Pevsner, 2014, p.229, though this misdates it to 1898. Pevsner, 1968, gives the correct date; with that before him, how could O'Brien get it wrong?
22. *The Times*, 30 June 1993; *Luton & Dunstable Herald & Post*, 23 March and 30 March 1995.
23. 'Bedfordshire Property', *Luton/Dunstable on Sunday*, 10 February 2006. In early 2013 the tower was once again on the market at a price of £1.5 million. The attractive sales brochure detailed the changes connected with conversion to domestic use, including the insertion of floors, staircases, lifts, toilets, and bathrooms; some of the internal brickwork has been plastered: *The Bailey Hill Water Tower*, Harpenden. Savills, n.d. but 2013; as noted above, Bailey Hill is an alternative name for West Hill.
24. Pevsner, 1968, p.117; LBC, 1993, p.103. O'Brien, in O'Brien and Pevsner, 2014, p.229, names Hare as *architect* rather than *consultant*; but then, he does get the date wrong: cf n.21 *supra*.
25. Letter from Mr L.B. Allen, *Luton & Dunstable Herald & Post*, 30 March 1995, which also notes that one engine and pump have been donated to the Stockwood Craft Museum, Luton
26. Pevsner, 1968, p.117; O'Brien and Pevsner, 2014, p.229. Unimpressed by Luton, Pevsner — who overlooked a number of worthy buildings (the Hart Hill tower one of them) — did concede that there are 'a few buildings of interest': p.118. Not so Headkey and Meulenkamp. 1999, p.115, who — after inexplicably describing Pevsner as 'always the first with a kind word!' — assert, 'In only two instances [*viz* the water towers] has Luton's imagination been untethered'. This is ignorance on stilts: apart from a grand medieval church and a brick church of international importance (St Andrew, 1931-32, Sir Giles Gilbert Scott), Luton has much else to offer. Sadly, its significant grammar school (1938, G.J. Turok of Marshall & Tweedy) has been unforgivably destroyed by a philistine local council. Perhaps David Kennet's gripe (n.2 *supra*) was not so misplaced after all: that grammar school nurtured the two of us!
27. LBC, 1993, p.103. For C. Harrison Townsend see P. Davey, *Arts and Crafts Architecture*, London: Phaidon, 1995, pp.146-8 with illustrations on p.149, drawing on A. Service, 'Charles Harrison Townsend' in A. Service, ed., *Edwardian Architecture and its Origins*, London: Architectural Press, 1975, pp.169-185.
28. Behind their street façades, each of these buildings uses red brick; this has been painted over with black paint at the Whitechapel Art Gallery (DHK).
29. N. Pevsner, *Pioneers of Modern Design from William Morris to Walter Gropius*, revised edn, Harmondsworth: Penguin Books, 1975, pp.164-5.
30. R. Fellows, *Edwardian Architecture: Style and Technology*, London: Lund Humphries, 1995, p.134. In this connexion one may note that according to A. Stuart Grey *Edwardian Architecture: a Biographical Dictionary*, London: Duckworth, 1985, p.204, Hare studied, in Paris, at the Atelier Ginain, *not* at the Ecole des Beaux Arts, as stated in a number of other works: D. Ware, *A Short Dictionary of British Architects*, London: George Allen and Unwin, 1967, p.118; R. Dixon and S. Muthesius, *Victorian Architecture*, London: Thames and Hudson, 1978, p.260; D. Avery, *Victorian & Edwardian Architecture*, London: Chaucer Press, 2003, p.127.
31. Edmund Spenser (?1552-1599). *The Fairie Queene*. Book I, canto IV, stanza 4, line 6.
32. F. Pryor, *The Making of the British Landscape*, London: Allen Lane, 2010, p.550 with fig.17 at p.549.
33. A. de Saint-Exupéry, *Terre des hommes*, Paris: Editions Gallimard, 1939, Impression Novoprint, 2014, p.156: my rendering of 'Eau. ... Tu n'es pas necessaire à la vie: tu es la vie,' which, I think, captures the author's intention: William Rees, *Wind, Sand and Stars* (the established English title since 1939), London: Penguin Books, 1995, p.101 translates slightly differently.
34. Information of members of the Phillips family is drawn from editions of *Kelly's Directory for Bedfordshire*, published between 1885 and 1940; although neither Luton Central Library nor the Library of Birmingham have copies of editions published for 1890 or 1907; *Kelly's Directory for Staffordshire*, editions for 1884, 1888, and 1892; and examination of the census websites, principally those of Ancestry and Find My Past, without paying for additional information.
35. Fellows, 1995, p.134.
36. A. Service, *Edwardian Architecture: a Handbook to Building Design in Britain 1890-1914*, London: Thames and Hudson, 1977, p.202.
37. This appendix draws on Ware, 1967, pp.118-19; Service, 1977, p.202 and *passim*; Gray, 1985, p.202-4, Fellows, 1995, *passim*, and G. Tyack, *Oxford: an Architectural Guide*, Oxford: Oxford University Press, 1998, pp.259-263, 269. There is a portrait of Hare by Sir William Llewellyn (1858-1941) at Bangor University (Prifysgol Bangor): Casgliad y Werin Cymru / People's Collection Wales at <http://www.peoplescollection.wales/items/28272> (last accessed January 2016).

Book Review: ***Fifty Years: Fifty Buildings***

Anna Keay and Caroline Stanford, *Landmark: A History of Britain in 50 Buildings*,
London: New Burlington Books, 2015,
288 pages, numerous unnumbered illustrations,
ISBN 978-0-85762-426-0, price hardback, £25-00

The Landmark Trust was created on 24 May 1965. To celebrate its first fifty years, the trust has produced this sumptuously produced book about fifty of the buildings it looks after and leases holiday homes. In celebration of its work, Channel Four presented a series of four programmes under the title 'Restoring Britain's Landmarks' on Wednesday evenings in October and November 2015. The opening credits to the programmes included several brick buildings, including Queen Anne's Summerhouse at Old Warden, Beds., which was on the cover of *British Brick Society Information*, **112**, April 2010, one of the Landmark Trust's buildings not included in the book.

After an 'Introduction' outlining the history of the Landmark Trust, the book is divided into five sections, each with an essay on ten of the trust's buildings. The first, 'Landscape & Lordship, 1250-1534', covers the late middle ages and the second, 'Forging Identities, 1534-1660', buildings of Tudor England after the Reformation Tudor England and its pre-Civil War Stuart successor. 'Toleration and Enlightenment, 1660-1760' looks at houses of the late seventeenth century and the early eighteenth century. The fourth section, 'The Path of Ingenuity, 1760-1840', records buildings of the Industrial Revolution as it is conceived in Britain (American and continental European scholars are more inclined to regard the later nineteenth century as worthy of that designation). Not quite two centuries are covered by the buildings selected for the fifth section, 'Designing the Modern Age, 1840-2015'. The fifty buildings are examined in a supposed order of their construction. The same order is followed in the 'Further Reading' (pp.278-283) where each building has references to printed primary sources and then up to five secondary sources, mostly books but on occasions including academic papers.

Geographically, apart from illustrations of Andrea Palladio's Villa Saraceno, Italy, a property owned by the Landmark Trust (p.18) and the reconstructed Governor's Mansion at Williamsburg, Virginia, USA, the focus is on buildings in the British Isles. Thirty-eight of the fifty buildings discussed in detail are from England, five from Wales, six from Scotland, and one — Fort Clonque, Alderney — from the Channel Islands. Each discussion occupies either two or three double page spreads and is extensively illustrated even if on at least one occasion the choice of resident seems perverse. At the end of his life, Thomas Wolsey was arrested at Cawood Castle, an archiepiscopal residence south of York, but he lived there for barely six months in 1530 before his arrest and the ride to Leicester Abbey where he died. Despite employing three hundred workmen, his building activity there was limited to making the place habitable, essentially redecoration: both Wolsey and his predecessor, Christopher Bainbridge, had been non-resident archbishops. No prelate had lived in any of the palaces of the archbishop in Yorkshire or Nottinghamshire for over twenty years. The gatehouse was built by John Kempe, Archbishop of York between 1426 and 1451; construction was early in his period of office. Whilst the account of Cawood (pp.66-71) includes some of the earliest drawings of the gatehouse but omits other drawings of the palace made in the eighteenth century published in Francis Drake, *Eboracum or the History and Antiquities of the City of York*, the 1736 publication from which the two illustrations of the gatehouse were taken. (For the view of the palace from the river see *BBS Information*, **112**, April 2010, p.10.)

At other places, the choice of pictures is highly relevant: Hill House, Hellensburgh, is a much more ambitious building by Charles Rennie Mackintosh than the Draper's Shop, Cromie, (pp.254-8); both buildings are managed by the Landmark Trust.

Cawood (pp.66-71) is the earliest of thirteen buildings discussed where brick is an important building material: the Landmark Trust own the stone gatehouse and one adjacent brick range from the original front; the other had been rebuilt as a farmhouse in the eighteenth century. Two sixteenth-century brick buildings are now isolated towers. The once extensive Laughton Place, Sussex (pp.74-77), has been reduced to a single tower but Freston Tower, near Ipswich, Suffolk (pp.88-91), has always been free-standing, a merchant's lookout. Thomas Gooding had been instrumental in the construction of the six-storey tower.

Two of the buildings are in London: one of 1718 at no.13 Princelet Street (pp.136-9), a three-storey house in Spitalfields, east of the City, and of similar age, nos. 41 and 43 Cloth Fair, Smithfield (pp.262-6), examples of eighteenth-century replacements for earlier buildings which had survived the Great Fire and in turn have been saved by conservationists. At the Cloth Fair Houses, the architects John Seely and Paul Paget

had led the campaign to save the buildings, joined by the poet and conservationist John Betjeman, who went to live in a flat in the upper floors of no.43. Their inclusion provides a neat contrast between building finish in the two areas. Two early Georgian brick buildings of different types are included: the Georgian House, Hampton Court, actually the new, great kitchen built for George I in 1719 (pp.140-3), and Fox Hall, Charlton, on the Goodwood estate in West Sussex, a hunting lodge of 1721 (pp.144-7). The latter, built for the use of Charles Lennox, the second Duke of Richmond, when out hunting, has a spectacular single room on the first floor, the *piano nobile*.

In contrast are buildings definitely not part of trappings of the smart set but ones providing important functions for a rural and maritime nation. Lengthman's Cottage, Lowsonford, Warks., at Lock 31 on the Stratford-upon-Avon Canal (pp.182-5), is an example of how to reduce the cost of the simple structures provided for lockkeepers and their families. It is a plain rectangle, 16 feet by 35 feet (4.8 by 10.6 metres) of brick on top of an iron frame, a very effective and very necessary damp course; the segmental barrel roof is provided by the wooden formers used to underpin the construction of canal bridges. Another barrel-roofed lockkeeper's cottage survives at Lock 22 on the same canal at Lapworth.

Elsewhere in this issue of *British Brick Society Information* is an article on water towers in Luton. But rural estates also had them, providing piped water to the big house and the estate's cottages, farms, and agricultural buildings. One such is Appleton Tower, built on the highest point of the Sandringham estate in Norfolk in 1877 (pp.242-7). The water tower's keeper lived in the two lower floors; the second floor was taken up by a separately accessed prospect room for the Prince of Wales (later Edward VII) and his guests to view the landscape; the steel tank set in an elaborate frame and with an external gauge was at the top. Utilitarian, it may have been but the quality of the external brickwork not only suggests a building designed with care but in addition to its many other attributes it served as an eyecatcher. The highly decorative brickwork certainly made it that. The Appleton Water Tower had been built after foul water had caused Edward Prince of Wales (later King Edward VII) to develop typhoid in 1871, an epidemic which spread also to the estate village at West Newton.

Several members of the British Brick Society will recall the visit to Aldeburgh Brick and the Martello Tower on the shingle bank at Aldeburgh, Suffolk (pp.186-9), in November 1992, two decades after the Landmark Trust bought the building. When purchased, it had been rather battered by its use as an anti-aircraft post in the Second World War. Much of the outermost layer of brickwork had been stripped from the fort's exterior through weathering and misuse (illustration on p.189). It had been built as the largest and most elaborate of a series of coastal forts from Seaford, East Sussex, to Aldeburgh itself to defend England from invasion by Napoleon Bonaparte. Completed in 1812, Aldeburgh Martello Tower was a quadripartite clover-leaf structure of brick with a large central area on two floors with a gun emplacement on the top. Other Martello Towers are less complex, being a single circular fort of brick: a total of 103 were built in two phases, the first in Sussex and Kent in 1803, with those in Essex and Suffolk added between 1808 and 1812.

The other two brick buildings in the book are both the products of highly individual but highly talented architects. Augustus Welby Northmore Pugin built the Grange, Ramsgate, Kent, for himself (pp.216-19) in 1843; in 1903 Edwin Lutyens originally designed Goddards, Abinger, Surrey (pp.248-253), for the wealthy store owner Frederick Mirrielees as a 'house of rest' for impoverished working women such as nurses and governesses. Two cottages were linked by a common room in the central range. One innovation was the skittle alley. With roughcast walls accentuated by Reigate stone bases and brick surrounds to the metal windows Goddards is a relatively late expression of the Arts and Crafts Movement. Lutyens altered the house in 1909-10 to provide a suitable house for Donald Mirrielees by adding two large rooms on each floor, one a library, the other a drawing room, both with large bedrooms above.

The television programmes concentrated on the restoration of buildings taken on by the Landmark Trust in the very recent past or those requiring refurbishment. Three new acquisitions in particular stood out: Clavell Tower, Dorset; Coade House, Lyme Regis, Dorset; and the Priest's House, Ramsgate, Kent. For many years, the Landmark Trust has a taste for towers. Apart from lighthouses, of which it owns several, as noted already, its portfolio includes the surviving portion of Laughton Place, East Sussex, and a prospect tower, Freston Tower, beside the River Orwell in the approaches to Ipswich, Suffolk. Coade House was built by Mrs Elizabeth Coade, the inventor of an artificial stone which could be made into repeated shapes to decorate a house or other structure. Actually a clay product, Coade stone was made in Lambeth. Mrs Coade embellished her house with many examples of her invention. Later the house was the residence and workplace of the novelist John Fowles; he wrote *The French Lieutenant's Woman* from a room with a splendid view of The Cobb. The Priest's House at Ramsgate was designed by Edward Pugin in 1860 to house the incumbent of the church, dedicated to St Augustine, designed by the A.W.N. Pugin in 1845 and completed in 1850. Edward Pugin seems to have resided there, at least for a period, as he was using a room with huge oriel windows to the

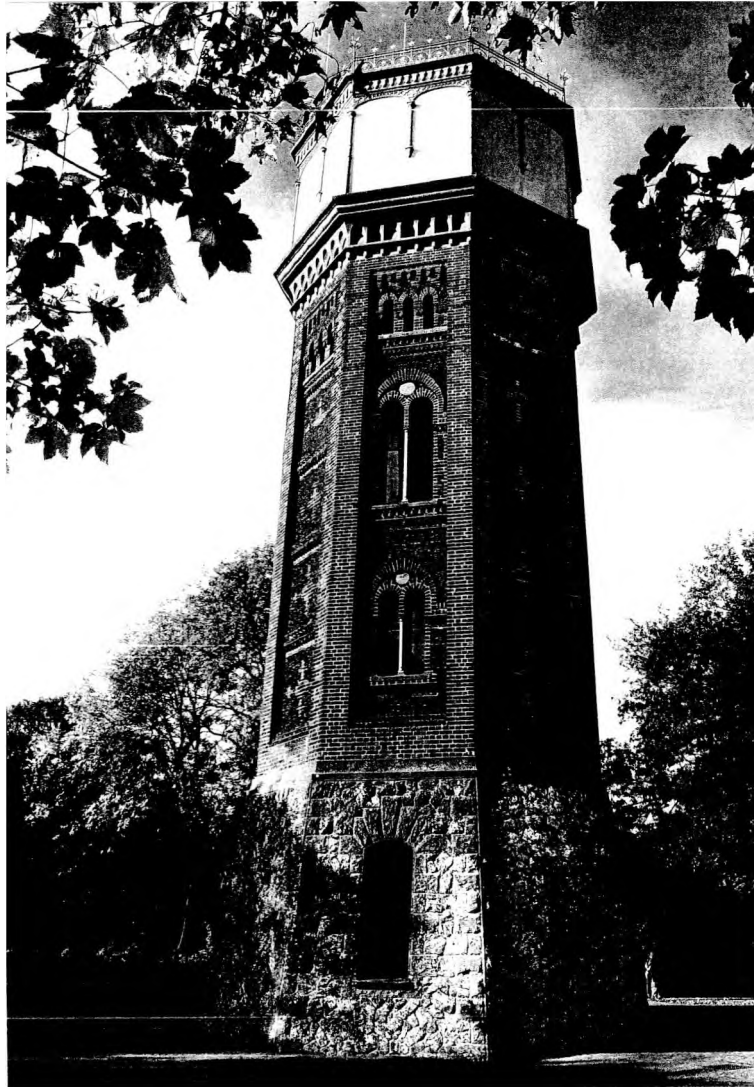


Fig.1 The Appleton Water Tower served the Sandringham Estate of Edward Prince of Wales, (later King Edward VII) from 1878. It was designed by Martin ffoulkes.

north and east as his design studio. The restoration has replaced these; the longer one, facing north, had been taken down when the house was used as a school, for which additional buildings had been erected. As at Coade House, the additions have been taken down by the Landmark Trust.

The taste for towers seems to be continuing. The final building in the television programmes was one for future restoration, the banqueting house of *circa* 1730 at Orierton House, Hundleton, Pembrokeshire, three storeys of brick with stone dressings. With an arched entry, large enough for a small conveyance but not a full-size carriage, this trapezoid building was used as both a prospect to look out from and to look at from both the big house and from an opposing direction as square: two of the corners were right-angled, two were not. It was also somewhere to take one's guests for a picnic, after a walk from the main house.

This review has concentrated on the brick buildings but the timber-framed and stone buildings are of equal interest. The Banqueting Houses at Old Campden House, these with the gatehouse the only surviving part of Sir Baptist Hicks' great mansion at Chipping Campden, Glos., deliberately destroyed by fire in the English Civil War. But whilst in the account of the house (pp.113-19) the county is correctly given, in the introduction (p.21) the location is misattributed to Oxfordshire: the Four Shire Stone beside the Oxford to Worcester road (the A44) is a good 10 miles south. There are also a worrying number of typographical mistakes, dates in the wrong century being not uncommon. As modern authors now submit on disc or memory stick or as an email attachment, the responsibility for accuracy is theirs. The other cavil is that by quoting the

county or unitary authority as the location in each chapter title, the parish is ignored and is not always given: in the case of Goddards it is implied by the reference to the Mirrielees' own house at Abinger Common.

But these niggling faults mar an otherwise excellent volume.

DAVID H. KENNETT

Book Review: ***Belles and Whistles***

Andrew Martin, *Belles and Whistles: Journeys through Time on Britain's Trains*,

London: Profile Books, 2015,

281 pages, 8 colour illustrations,

ISBN 978-1-178125-213-0, price paperback £8-99

Andrew Martin is a successful writer of both fiction and non-fiction books, the former based around the North Eastern Railway and York Station, all prior to the grouping of 1923, all with the central fictitious character of a railway detective named Jim Stringer. The latter include several railway travelogues, of which *Belles and Whistles* is his latest publication.

Whilst *Belles and Whistles* is not in any sense a book on bricks, it is nevertheless most worth of a mention in *British Brick Society Information* as, at the request of the author, the society was asked to provide background on bricks and their manufacture, to enable the author to be accurate when references were made.

The book researches five 'named trains' which the author contends were perfect examples of the "Golden Age" of railway travel in Britain, and combines fact and romanticism to describe why and how particular trains were operated, charting their success and ultimate demise. He remains, however, optimistic, with reference to moves to re-introduce 'named trains' again.

Of particular interest to readers of *British Brick Society Information* are chapter two on the *Brighton Belle* and chapter four on *The Flying Scotsman*, both of which draw on information supplied by the British Brick Society.

In his acknowledgements, the author thanks Michael Chapman and Alan Cox of the British Brick Society for their contributions. In this respect Alan Cox should be particularly mentioned as he undertook the journey to Peterborough station to view and verify the bricks used in both the station and the adjoining hotel buildings.

MIKE CHAPMAN

November 2015

Received for Review:

William Hall, ed., with essay by Dan Cruickshank, *Brick*,

London and New York: Phiadon Press Limited, 2015,

224 pages,

ISBN 978-0-7148-6881-3, price Hardback £25-00

A review of this important book of photographs of brick buildings from most of the world's continents will be included in the next issue of *British Brick Society Information*.

Brick for a Day:
York Handmade Brick Company, Alne, North Yorkshire,
19 September 2015



Fig.1 Carved terracotta mural of a hand maker

With the Society, benefitting from a warm and sunny September day, 11 members were welcomed by Guy Armitage, Operations Director and given a most interesting tour of this family owned brickworks.

The Company, formed through the vision and direction of David Armitage, whose own brickmaking family heritage goes back to the 1840s, when George Armitage and Sons was formed in West Yorkshire.

From a derelict site in 1988 and since then the company has been transformed into an operation which owes its considerable success in its ability to supply an extensive range of high quality traditional clay products. With considerable and ongoing multi-million-pound investment, the company can produce 3-4 million bricks per year, thereby ensuring that the Company has the ability to continue to respond to the future demands of the brick market, and the many manufacturing challenges that arise

The Company's niche market comprises restoration, conservation, new build and contemporary projects where vision, heritage, vernacular preservation combined with the traditional skills of the master bricklayer are once again, greatly valued and have created the demand that York Handmade is in a unique position to satisfy.¹

The product range contains both standard sized and bespoke traditional handmade bricks and terra cotta floor tiles, made from the locally sourced lacustrine clays. This material is highly plastic, and ideal for the original product range. In recent years this has been supplemented by other clays, most notably from Stamford in Lincolnshire, and used to great effect to match the range formerly produced by Williamson Cliff Ltd. Such products have been successfully supplied to several Cambridge Colleges, notably Gonville and Caius College.

Blending techniques and the use of ceramic colours enables the site to produce a wide range of “matching” products.

With brick, enjoying a renaissance, and once again a material of choice, architects and designers have challenged the brickmakers to produce new and innovative products, which allow greater style and versatility in design and use.

York Handmade is successfully meeting this demand by having developed, amongst other products their Maxima Range of handmade bricks. This range includes sizes of up to 520mm length by 37mm in height, giving great opportunity for contemporary design features.

Building on its overall success, York Handmade achieved considerable recognition at the recent BDA Brick Awards, with successes in Best Outdoor Space Award category — “The Belvedere, Queen Elizabeth Walled Garden” and the Innovative Use of Brick and Clay Products, “Carmelite House project”, with the latter using the Maxima Range, with dimensions of 440 mm long by 50 mm high.

HISTORY AND SITE DEVELOPMENT

Since the Society first visited the factory in 1996,² considerable development has taken place, with new dryers; kiln and packaging equipment installed resulting in increased productivity, but all without loss of product character.

The history of the site can be traced back to the 1930s when the Alne Brick Company commenced production of bricks and land drain pipes. Noted in the Ministry of Works Survey of 1942⁵ as “Closed” it is again recorded in the 1949 *Directory of British Clayworkers*,⁴ as operational, and manufacturing handmade facings, Rustic bricks, Common Bricks and Land Drain Tiles.

With the national drive to improve agricultural productivity, requiring good field drainage, the demand for field drain pipes increased to a point where Alne decided that their future lay in making them, with brick production reduced.

Fortunately, a few photographs still survive in the Company archives. Figure 2 shows setting green pipes in the kiln-note the “crowding “barrows” with pipes on and steel running plates, easier to push the barrows along the kiln floor. Figure 3 demonstrates using a “crowding” barrow to take fired pipes from the kiln to the stock yards, with the chimney in the background showing Alne Brick Company. Figure 4 demonstrates modern methods of mechanised loading.

With the introduction of plastic drainage products and high labour costs, this very labour intensive factory became uneconomic to run, and remained closed for a number of years before the site was purchased from the York-based Shepherd Construction Group, by David Armitage.

THE PROCESS AND THE PRODUCTS

The factory sits on a large deposit of Lacustrine Clay, with the deposits being some 20 metres in depth and being of a single clay seam of consistent good quality.

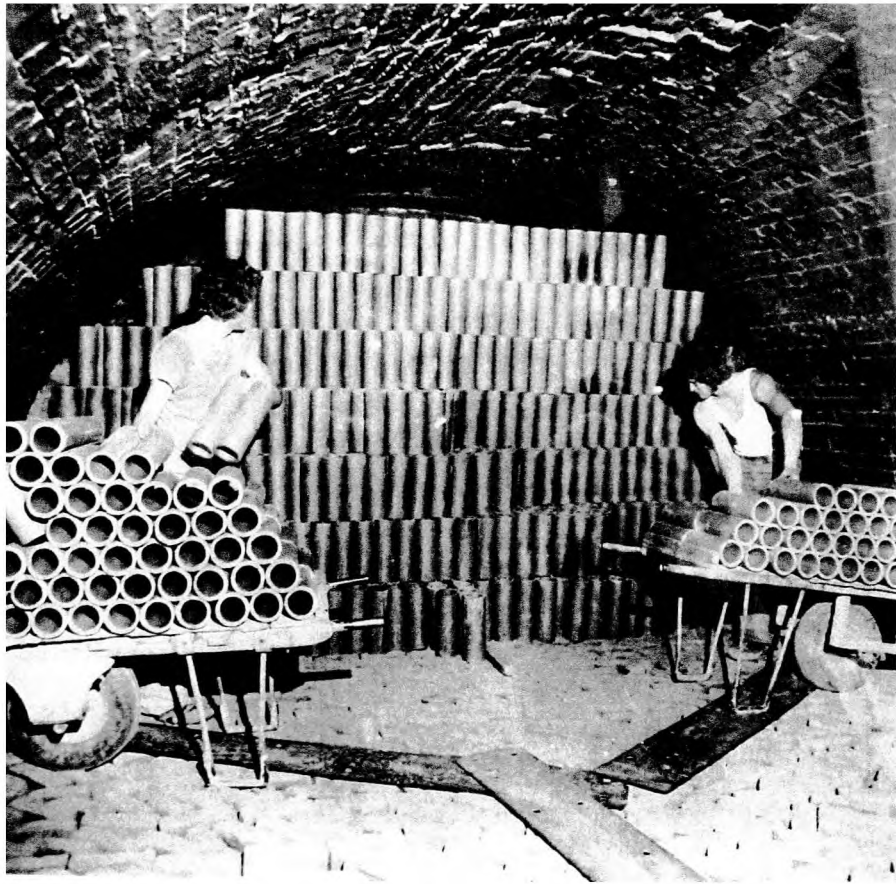
As mentioned earlier clay from the old Williamson, Cliff site at Stamford is bought in. This is refractory clay which when fired to a high temperature produces a yellow colour. This has enabled York Handmade to supply bricks to a gap in the market, created by the closure of the Williamson Cliff business.

The original pits have now been reclaimed as part of a separate landfill and recycling business, with the photograph in figure 5 showing this in process.

After crushing and grinding, the various clay mixes are stored for use (Fig.6). The clay has a typical wet to fired shrinkage of 11% and is mixed with a small amount of fired “grog” so as to open up the very plastic clay for ease of drying and firing.

Fig.2 (opposite, upper) Setting green pipes in the kiln. Crowding barrows are used to take the pipes to the kiln and for ease of traction steel plates have been laid.

Fig.3 (opposite, lower) A crowding barrow being used to take fired pipes from kiln to stockyards. The chimney in the background includes white glazed bricks for the name ‘Alne Brick Co Ltd’.





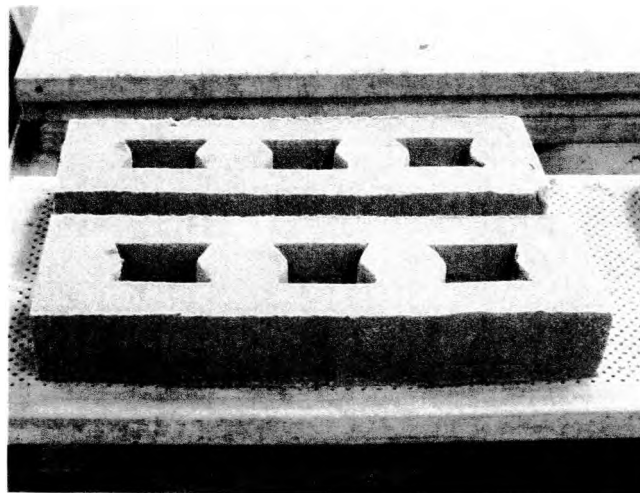


Fig.7 (top) Traditional hand-making skills being demonstrated.

Fig.8 (lower) The wet brick placed on a drying pallet by the hand maker.

Illustrations Opposite

Fig.4 (top) Modern Mechanised loading using a fork-lift truck.

Fig.5 (centre) Source for Lacustrine Clay.

Fig.6 (lower) Storage of crushed clay.

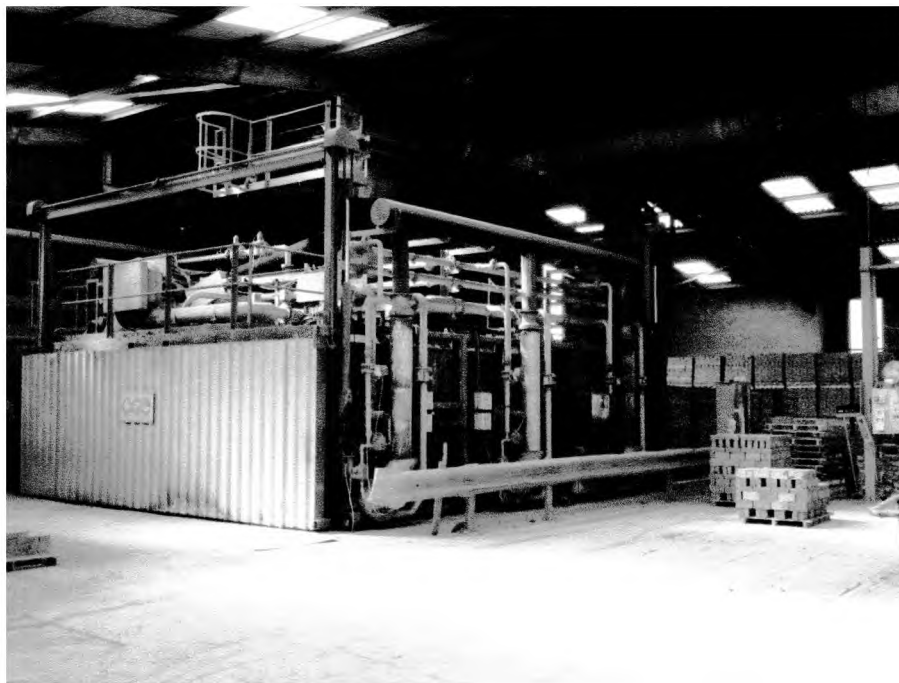
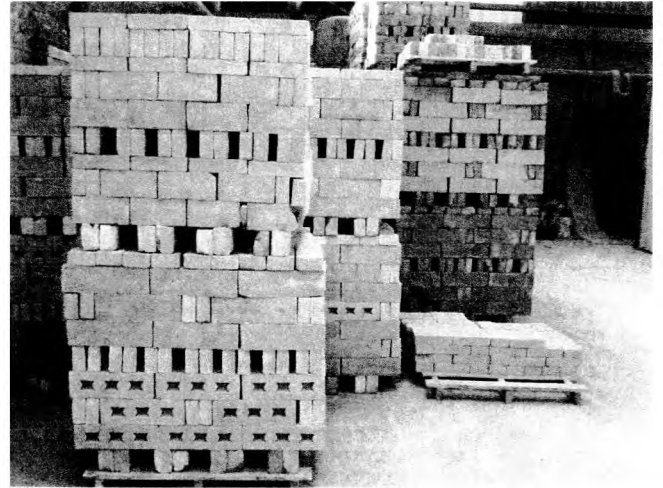
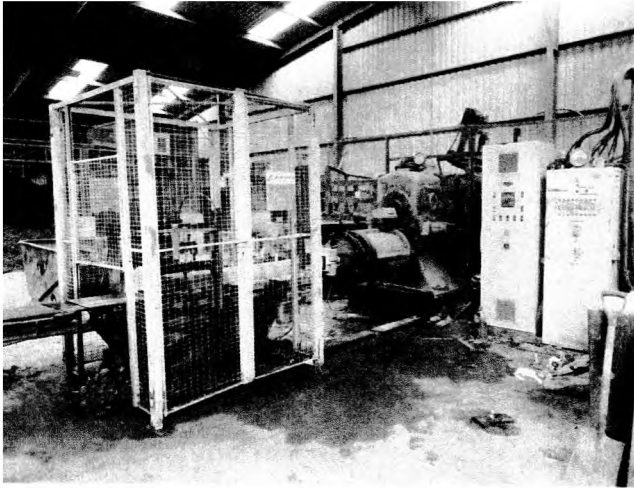


Fig.9 (top left) Bradley and Craven extruder, with a Freymatic cutter, within the guarded area.

Fig.10 (top right) Packs of green bricks awaiting setting by fork lift truck with fired brick used in the lowest four rows to avoid damage from the prongs of the fork lift to the green brick.

Fig.11 (lower) The Consultant Gas Equipment (CGE) kiln.

Figure 7 is a demonstration of traditional hand making skills by one of the company experts. The brick being made was a Maxima range 327 mm by 50 mm for a large contract for an extension to Marks and Spencers store on Queen Street, Oxford. The three “butterfly” shapes in the bed (fig.8) were designed to enable the brick to be cut in half, after firing, thereby providing a key for the brick to be fixed on to concrete panels. The clay moisture content was 20% with one person producing up to 700 per day of this size format. The clay being used was from the Williamson Cliff source so as to provide a match to the existing building.

In addition to the hand making area, investment had also been made to enable extruded and machine made moulded products to be produced, all to meet the growing market demands.

Following a drying period of typically four to seven days, the bricks are hand set into packs ready for firing in Consultant Gas Equipment Moving Hood kiln (fig.11). Figure 10 shows packs of green bricks in the foreground awaiting setting by forklift truck. The bottom four double rows of each pack utilised fired brick. The “tines” of the forklift truck would damage or break this row if they were in unfired brick. In the Consultant Gas Equipment, or CGE, kiln (fig.11), firing temperatures for the local clay were 1000 degrees Celsius, whereas for the more refractory Williamson Cliff clay, this required a higher temperature of 1215 degrees Celsius.

From firing the packs were moved to a semi-automatic unloader and packaging machine (fig.12), which, still most importantly, allowed colour blending to take place. With the bricks having been sorted, blended and packaged, they were taken into the stockyard in readiness for despatch (fig.13).



Fig.12 Guy Armitage demonstrating the pack unloader.



Fig.13 (left) Made earlier by the hand-maker, bricks destined for a contract to supply bricks for a contract for an extension to Marks and Spencer's Oxford store.



Fig.14 (right) A brick with "Build with Armitage Brick 1954" stamped in the rectangular frog.

To end the visit, we were treated to coffee in the showroom, which allowed us to see the full range of products made and superb photographs of brick in work. For those in the group interested in brick marks a number of old George Armitage pressed bricks were on display, with lots of photographs being taken.

On behalf of the British Brick Society our thanks go to Guy Armitage for arranging and hosting the visit and to the other employees who so ably demonstrated their brickmaking skills.

The day continued with a visit to the nearby National Trust property of Benningbrough Hall. This is a fine red brick building, described by Nikolaus Pevsner in *The Buildings of England: Yorkshire, North Riding*⁵, as being built for John Bouchier and completed in 1716. From evidence found by Mrs Eileen Harris at the Metropolitan Museum in New York, the house was designed by William Thornton, a joiner-architect, who worked with or under Hawksmoor at Beverley Minster.

Pevsner describes the building a plain substantial block of red brick, eleven by five bays, with brick decoration on the door surrounds, with the use of alternatively raised stone quoins giving a cyclopean, i.e. Vanbrughian effect.

The original stables area had been converted by the Trust into exhibition and retail space, including a very nice café, which was an ideal location for lunch.

MIKE CHAPMAN
Chair, British Brick Society

NOTES AND REFERENCES

1. York Handmade Brick Company, *Product Catalogue*; details available www.yorkhandmade.co.uk
2. Jacqueline Ryder. 'Brick for a Day: York Handmade Brick Company, Alne', *BBS Information*, 69, October 1996, pp.17-18.
3. Ministry of Work, *Directory of Brickworks, Great Britain, 1942*, London: HMSO, 1942.
4. *Directory of British Clayworkers, 1949*.
5. N. Pevsner, *The Buildings of England: Yorkshire: North Riding*, Harmondsworth: Penguin Books, 1966, pp.78-80 with pl.44.



Fig.15 Guy Armitage, with BBS guests at York Handmade Brick Company, Alne, North Yorkshire, with part of the efficiently organised fired stock in the background.

BRICK IN PRINT

Between May and December 2015, the Editor of the British Brick Society received notice of a number of publications of interest to members of the society. ‘Brick in Print’ has become a regular feature of *BBS Information*, with surveys usually two or three times a year. For reasons of available space, two of those included here had been held over from earlier compilations. Members who are involved in publication or who come across books and articles of interest are invited to submit notice of them to the editor of *BBS Information*. Websites may also be included. Unsigned contributions in this section are by the editor.

D.H. KENNETT

1. James Bettley, “‘All very convenient’ Braxted Park, Essex’, *Country Life*, 5 August 2015, pages 36-40.

In 1965, Braxted Park reverted to being a private house. For the twenty years after the Second World War, it was the headquarters of the Plessey Company which almost certainly saved the house from demolition, the fate of twenty houses in Essex alone between 1945 and 1965.

The house bought by Peter Du Cane in 1750 appeared as late-seventeenth-century because it had been remodelled for Sir Thomas D’Arcy between 1682 and 1693. But at its core was an ‘E-plan’ house with 26 hearths in 1671. The Elizabethan or Jacobean form of the house can still be discerned beneath the red brick exterior given to it by Sir Robert Taylor between 1751 and 1762: Taylor had previously redecorated Peter Du Cane’s town house on St James’s Square, Westminster. At Braxted he installed his signature touches: screens at both ends of the hall (p.39) and octagonal panes to the sash windows (p.37). Taylor also moved the service

wing. Later generations of the Du Cane family enlarged the park and made further alterations, using Essex-based architects: John Johnson early in the nineteenth century and Frederic Chancellor in the 1860s. Plessey looked after the house, creating a library (p.38) reusing discarded pine panels.

The *Country Life* article is an extension of the account by James Bettley in *The Buildings of England: Essex*, New Haven and London: Yale University Press, 2007, pages 393-394, which has no photographs. The quotation at the beginning of the title is from an account of the predecessor house by its tenant, Katherine Windham, in 1710 (p.36).

2. Steven Brindle, 'French Fantasy: Minley Manor, Fleet, Hampshire',
Country Life, 4 November 2015, pages 52-56.

The double-page spread of the entrance front of Minley Manor (pp.52-53) demonstrates the house's complex building history. The estate had been purchased by Raikes Currie, a prominent City banker, philanthropist, and Liberal MP, in 1846 although the first phase of the house was not built until 1858 and the three years following to designs by Henry Clutton. Clutton had written on French domestic architecture from the early twelfth century through to the early sixteenth century; inspired by this, Clutton designed Minley Manor to mimic in brick the early-sixteenth-century, Louis XII wing of the chateau at Blois, which is, of course, in stone. In so doing the architect created a fantasy skyline which survived a fire in 1871 but not the ministrations of Currie's son, another banker, Bertram Woodhouse Currie. Bertram Currie engaged George Davey in 1885 to extend the house. The result is the entrance front we see today. Included in Davey's alterations is a great octagonal tower housing a water tank, a remodelled series of towers and gabled dormers but retaining the large pyramidal roof to the block at the right-hand edge of the entrance front. With a large family, Bertram's son Laurence extended the domestic quarters in 1898. The house was sold to the War Department in 1936 and for the last forty years has been used by the Royal Engineers as their officers' mess. In 2015, it was sold to private owners.

Another account of Minley Manor appears M. Bullen *et al.*, *The Buildings of England: Hampshire: Winchester and the North*, London and New Haven: Yale University Press, 2010, pages 397-399 with Clutton's drawing of the entrance front reproduced on page 397.

3. John Goodall, 'A Home-Town Hospital: The Hospital of the Blessed Trinity, Guildford, Surrey',
Country Life, 20 May 2015, pages 148-153.

A Guildford man, George Abbot (1562-1633) became Archbishop of Canterbury in February 1611. Three years later, he set about creating the Hospital of the Blessed Trinity in his home town, an almshouse for twelve men and eight women of good conversation (= character) who were either born in the town or had lived there for at least twenty years, together with a master and vice-master. When the almshouse opened on 29 October 1622, the archbishop's sixtieth birthday, its first master was the archbishop's eldest brother, Richard, a 73-year-old widower. Full complement of twenty residents was achieved by May 1626. Minor works, such as the provision of lead roofs to the gatehouse turrets continued until 1631.

The building in which they were accommodated was modelled on Wadham College, Oxford, a near contemporary, but with the significant difference that the college is of stone whilst the almshouse is brick with stone used for window surrounds and the principal doorways; entrances to the staircases providing accommodation for the inmates is not so embellished (see photograph of courtyard on pp.152-3). The three-storey gatehouse has octagonal corner turrets and contains an archbishop's presence chamber and a muniment room. The hall range, on the northern side of the courtyard includes the hall with a guesten hall above and, entered from the north-east corner of the courtyard, the chapel with its east window depicting the story of Jacob and Esau, a clear reference to Abbot's royal patron, King James VI and I.

Whilst the last four centuries have seen alterations, repairs, and improvements, remarkably much of the original seventeenth-century panelling and furniture survives (see photographs on 152). The photographs by Justin Paget bring out the high quality of the brickwork; sadly, we are unaware of the bricklayers responsible as Abbot paid for the benefaction from his own resources and his personal papers do not survive.

4. Michael Hall, 'Poetry in Brick and Stone: Standen, West Sussex',
Country Life, 2 December 2015, pages 44-49.

Philip Webb died on 17 April 1915; Standen is one of the two surviving country houses to his design which have survived fires, abandonment, and demolition: the other is 'The Red House', Bexleyheath, for William Morris in 1859. Both houses have been visited by the British Brick Society.

Standen was designed in 1892 as the country house and eventual place of retirement for James Beale (1840-1912) and Margaret (1847-1936), his wife; he a London-based solicitor and keen golfer, she a keen gardener. The money to buy the three farms where the house was built came from Beale's involvement with the London extension of the Midland Railway in the 1860s; even so the finance was insufficient for Webb's first design; yet his second design, as built, cost £18,000, and the client had not allowed for a brief which made insufficient allowance for billiard table and grand piano, necessitating an extension soon after the house was complete. The exterior of the L-shaped Standen was constructed using many materials: red Keymer bricks and clay tiles, weatherboarding, greyish-yellow Horsham bricks in very subtle tones and local buff-coloured sandstone, with Portland stone employed where additional protection from the effects of the weather was required.

When Helen Beale (1885-1972), the youngest of the seven children of James and Margaret died, she bequeathed the house to the National Trust, who maintain it, thanks to the endowment given by Arthur Grogan (1924-2011), the house's first curator.

Standen is a much discussed house. Among the many accounts are O. Garnett, *Standen*, London: The National Trust, revised edition, 1996, with subsequent reprints (the guide book); M. Girouard, *The Victorian Country House*, New Haven and London: Yale University Press, 1979, pages 381-389; and S. Kirk, *Philip Webb: Pioneer of Arts and Crafts Architecture*, Chichester: Wiley-Academy, 2005, pages 150-160.

5. Dalu Jones, 'Along the Silk Road',
Minerva, 26, 1, January/February 2015, pages 34-38.

The Silk Road runs across Central Asia, an area perhaps little known to members of the British Brick Society. In both Xinjiang, the largest province in China and its bulging western edge, and Kyrgyzstan the inhabitants are Muslims. The article illustrates two minarets: that of the Emin Hoja mosque at Turfan, Xinjiang Province, China, also known as the Sugong tower in the Sugongta mosque, and one surviving in Burana, Kyrgyzstan.

The Emin Hoja mosque at Turfan, building of which began in 1777 and was completed in the following year, has mud brick walls but its tapering minaret was constructed of fired brick laid to form decorative patterns on the conical walls. These decorative bands are of unequal widths. With a height of 44 metres (146 feet), this is the tallest minaret in China. At its base the external diameter is 14 metres (45 ft 4 in), this conical structure narrows to 2.8 metres (9 feet) at the domed top.

Further west, in Kyrgyzstan, is Burana, anciently Balasagun, capital of the Karakhanid state from 955 to 1130. Few are the reminders of the town's former importance: the city walls and its fortress being prominent. From the religious sites only the Burana Tower, an eleventh-century minaret without the buildings of its adjacent worship area. There is a square plinth with a single, shallow step above which is the octagonal lower part of the minaret; this tapers as it rises. The blocked arched doorways are enclosed within two vertical and one horizontal bands of decorative brickwork. The fired brick of the circular upper part is laid in elaborate bands alternately plain and patterned. Each of the six patterned bands is different.

The forthcoming 'Brick in Asia' issue of *British Brick Society Information*, due to be sent to members in late 2017 will include an article 'Towers of Faith: Brick Minarets in Central Asia' which will consider these and other religious buildings in Transoxania, the lands east of the Aral Sea and north of the Oxus River (the Ama Darya). The two buildings noted will be illustrated therein.

6. Jeremy Musson, 'A Comedy of Manors',
Country Life, 4 March 2015, pages 50-53.

This brief note about the descriptions of parsonages, manor houses and even castles inhabited by the characters portrayed in the novels of Anthony Trollope (1815-1882) gives some indication of the building materials, mainly different types of stone, used in their construction; but often Trollope was economical in his comments and did not always think it germane to his storytelling to include elaborate details. It is illustrated by pen and wash drawings by Matthew Rice and includes a plan of the home of Archdeacon Grantly, 'the well-appointed rectory at Plumstead Episcopi'.

Terence Smith explored 'Suburban Sahara Revisited: Charles Dickens and the Brickfields' in *BBS Information*, 122, December 2012, with one reference to Trollope's *Framley Parsonage* (1861). Musson's article suggests the possibility that the 47 novels of Anthony Trollope could be similarly examined — though his *political* novels may be less informative in this regard.

Pages 56-59 of the same issue of *Country Life* is an article by Clive Aslet entitled 'The Voice of Experience' in which the author explores 'the appeal and legacy' of Trollope. It includes a potted life (p.56) and seven enthusiasts for his work nominate their favourite book (p.59).

7. Andrew Robinson, 'The Mysteries of the Indus Civilisation',
Minerva, 26, 2, March/April 2015, pages 30-33.

The Indus civilization appears to have combined 'artistic excellence, technological sophistication and economic vigour with social egalitarianism, political freedom and religious moderation over more than half a millennium [c.2500-1900 BC]' (p.33). Its best-known sites are the brick-built cities of Harappa and Mohenjo-daro, towns some 600 km apart on the Indus river and the parallel stream, the Saraswati. (The Tigris and the Euphrates in Mesopotamia are similar parallel streams.) Mohenjo-daro is well-known for excavated structures such as the great bath and the tower-like wells (photographs on p.30 and p.31 respectively). Two millennia before the Romans, both cities had public lavatories and drains in corbelled arches within their sophisticatedly planned complexes. Robinson's article is a foretaste of his forthcoming book, *The Indus Civilisation*, which was due to be published in Autumn 2015.

8. Simon Thurley, 'Works of Art',
Country Life, 16 September 2015, pages 68-71.

King's Lynn was the venue for the Annual General Meeting of the British Brick Society in both 2001 and 2005. The seventeenth-century buildings of the town are the subject of Simon Thurley's article and particularly the contribution of the architect Henry Bell to this prosperous seaport: architectural historian and local resident, Simon Thurley, is well-placed to examine the town's buildings.

King's Lynn was dominated in trade and politics by a small group of prosperous merchant families. Henry Bell's father was sufficiently well-off to send his son on a European tour: young Henry visited both the Netherlands and northern Italy absorbing the tenets of classical architecture. Following the disastrous fire of Northampton in 1675, in the next five years Henry produced both the new parish church and the new courthouse there.

For his native town he was commissioned to construct an Exchange, later the Customs House in stone; the article has Bell's engraving of the building in its original form with an open arcade on the ground floor (p.70) and a photograph of its modern situation with the arcade closed (p.69). Later his patron, James Turner — lawyer, vintner, both mayor of Lynn several times and its MP in 1682 — wanted a new hotel on Tuesday Market Place. Bell designed the three-storeyed 'Duke's Head' hotel with its nine-bay red brick façade. Also on Tuesday Market Place is Bell's domed octagon of 1710, the new Market Cross. Sadly, this had to be taken down in 1829 because of subsidence. Thurley suggests a connection between Bell's building and Robert Hooke's octagonal gatehouse to the Royal College of Physicians, Warwick Lane, City of London: Bell and Hooke were certainly acquaintances and possibly friends. The King's Lynn building predates Thomas Archer's domed pavilion at Wrest Park, Bedfordshire, by a year and James Gibbs' Radcliffe Camera in Oxford by more than a quarter of a century.

Thurley's illustrations (both on p.71) include Henry Bell's careful drawing of Tuesday Market Place of before 1675 and a view of the same in about 1800. The latter is charming, showing the colours of the individual façades and the proximity of the River Great Ouse. An example of naïve art, the unattributed illustration is valuable in the detail it provides.

BRITISH BRICK SOCIETY MEETINGS in 2016

Saturday 16 April 2016

Spring Meeting

Stourbridge, West Midlands

Nineteenth-century brick churches, schools and public buildings in the town with the only complete surviving and working glassworks cone in Britain.

Saturday 21 May 2016

Annual General Meeting

Chichester

Meeting at Chichester College, to be followed by tour of the Georgian and twentieth-century brick buildings of the town.

Saturday 18 June 2016

London Meeting

Chelsea including the Embankment from the Chelsea Hospital to Lots Road, buildings on the King's Road and the Michelin Building on Fulham Road. Meet at Sloane Square Station, finish at South Kensington station.

Saturday 16 July 2016

Summer Meeting

Derby

Railway buildings including the Roundhouse, new station, warehouses, and a hotel; the Silk Mill and other early industrial buildings; eighteenth-century brick houses and court house; late 1930s County Hall; nineteenth-century Market Hall; big nineteenth-century hospital.

*Details of the Spring Meeting are enclosed with this mailing.
Full details of the other meetings in 2016 in future BBS Mailings*

The British Brick Society is always looking for new ideas for future meetings.

Suggestions of brickworks to visit are particularly welcome.

Offers to organise a meeting are equally welcome.

Suggestions please to Michael Chapman, Michael Oliver or David Kennett.

The British Brick Society hopes to organise a brickworks meeting later in 2016. Ideas for visits in 2017 include a London meeting in Bedford Park and Chiswick and a visit to Slough.

Changes of Address

If you move house, please inform the society through its Membership Secretary, Dr Anthony A. Preston at 11 Harcourt Way, Selsey, West Sussex PO20 0PF.

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