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# BRITISH BRICK SOCIETY

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## *Editorial: Charles Holden (1875-1960)*

A small exhibition held recently by the Royal Institute of British Architects celebrated the work of Charles Holden (1875-1960). Although he was prepared to use modern materials as and when they were required - notably, perhaps, at his Uxbridge Station of 1938 - Holden always preferred the more traditional materials of stone and brick. The former was used principally for his more monumental buildings such as 55 Broadway, London (1926-9) and the buildings for London University (completed 1937), although some of the earlier stations for London Transport, such as Clapham South (1925-6), are also in stone. Already in his earlier work Holden was using brick as well as stone, though often combining the two materials. This early work takes vernacular elements but uses them in an altogether freer and bolder way than in the work of, say, C.F.A. Voysey: chunky blocks of brickwork are piled up to culminate in a high gabled roof, in some ways reminiscent of the work of the Victorian architect James Brooks. Holden, however, worked in a much more classical mode than Brooks. His Belgrave Hospital for Children (1900-03) uses the device just described to produce a composition of breathtaking power and originality, consisting of a series of mostly tall brickwork planes rushing upwards to the high central gable. The same principle is employed more restfully in the King Edward VII Sanatorium at Easbourne Hill, Midhurst, Sussex (1903-06), where a great deal is added by the combination of Luton Greys - surely amongst the loveliest bricks ever produced - and red bricks from Bracknell in Berkshire.

Perhaps his finest work in brick, however, is to be found in the series of stations built for London Transport from 1930. It was under Frank Pick's direction that London Transport gained its well deserved reputation for good design - in posters, name-plates, and fittings as well as in architecture - and it was in 1930 that Pick decided to give Holden sole responsibility for a number of stations on the Piccadilly Line. In that year Pick and Holden, together with W.P.N. Edwards, had toured Northern Europe. Holden's earlier experience of assembling brick masses and planes was drawn upon, but the stations were in an undeniably contemporary idiom, owing more perhaps to Sweden than to Dudok and the Netherlands. There are elements too from the 'International Modern', particularly in the corner windows with thin metal glazing bars, but brick is preferred to white rendering (or real concrete) as in the truly 'International Modern' buildings. The exhibition catalogue to some extent plays down the continental influence: the 'use of brick,' it states, 'is hardly surprising in view of it being a quintessentially English building material.' True enough, I suppose, but it is worth looking more closely at the brickwork itself. The frequent use of English Bond (e.g. at Acton Town, Chiswick Park, or Boston Manor) is explicable enough - it has always been preferred for railway architecture, presumably because of its greater strength. But a number of the stations - Osterley or South Harrow, for example - use varieties of Monk Bond. This, to be sure, was used by Sir Edward Maufe at Guildford Cathedral, but it is essentially a North European mode; so too is the Cross Bond employed at Eastcote and at Rayners Lane.

The earliest of the stations - Sudbury Town (1932) - is also the simplest. The entrance hall is a large rectangular brick box, but punctuated by finely proportioned windows which combine with the entries and rise through almost the full height of the building. The station was intended to be modest and welcoming; it stands firmly on the ground and this is emphasised by the widely projecting canopy-like flat concrete roof. From the platforms a more varied grouping is seen. The waiting-room

ranges have rounded ends (*à la* Mendelsohn) which contrast effectively with the rectangular block of the entrance hall which is seen above them. Here, on the platform, the brickwork is rendered, giving a nice contrast in textures. All the stations differ slightly: Oakwood (1932-3, with C.H. James) in Southgate, for example, resembles but is subtly different from Sudbury Town. But at Arnos Grove, of the same date and also in Southgate, the dominant element is the circular booking-hall; this is, essentially, a rounded version of Sudbury Town, with its wide canopy-roof and its well proportioned windows rising through almost the full height. This principal feature stands above, or rather rises through, a single-storey composition of right-angled forms, the entrance front itself jutting forward and marked by its more solid-looking walling. At Alperton (1933) the Sudbury Town scheme is again used, but at Eastcote (1939) the principal feature of the front face is a large square window rising directly above a double-entrance; the scheme is made less matter-of-fact by the use of Cross Bond in the brickwork portions. At Rayners Lane (1938) the Sudbury Town arrangement is, as it were, turned round - due to the exigencies of the site, those parts which stand on the platform at Sudbury are here formed into an entrance-block on the street.

Holden took overall responsibility even when he himself did not design a particular station, and his style was followed. The architectural partnership of Welch, Cachemaille-Day, and Lander, for example, designed Park Royal, Acton (1935-6). Here the booking and entrance hall is circular, with the windows forming a continuous band just beneath the canopied roof. There is a tall tower, topped by a flat roof, its plain brickwork relieved by panels of diagonally-set bricks. The view from the up-platform is particularly rewarding: the change of level from street to railway line is effectively exploited in the jutting blocks which descend from the booking hall and the bridge to the opposite platform.

It is difficult to think of another English architect of his generation who managed to achieve as easily as Holden the transition from Edwardian architecture to a distinctly modern idiom. Lutyens, who was only six years older, never managed it, and in his later works became bogged down in his own brand of classicism, whereas Holden was able to allow his classicism to inform even his most up-to-date buildings. Lutyens, moreover, remained *élitist* - a rich man's architect. Holden, who was born into humble circumstances and later developed a healthy disdain for the sheer materialism of Victorian industry and commerce, was able - in his earlier hospital buildings and in his later underground stations - to design for people, in an architectural language which is both easy to read and unsullied by mere rhetoric. All praise to the RIBA for celebrating the life and work of a fine English architect and a patron of that material which is of especial interest and value to readers of this publication.

\* \* \* \* \*

Once again the weather was kind to us for the Annual General Meeting, held in Leicestershire on Saturday 18 June. There was a very good attendance, and thanks is again due to Michael Hammett for his fine organisation of the day. Although I was not able to attend the morning session at Hathernware Ceramics Ltd, I understand that this was a most rewarding visit, and we are grateful to them for their hospitality. I should also like to thank David Kennett for acting as guide at Groby Manor and at Bradgate.

Terence Paul Smith  
Editor



# SOME EARLY BRICK HOUSES

David H. Kennett

Pioneer works often have the disadvantage of being incomplete in the 'gazetteer which they provide for their subject, and fifteen years after its publication, it is possible to note additions to that given by Jane Wight in her study of early brickwork.<sup>1</sup> The present notes draw attention to houses pre-dating 1550. The listing in alphabetical order fortuitously corresponds to that of their date of construction: Castle Camps, Cambs., with a fifteenth-century brick tower; Kentwell Hall, Suffolk, from the fifteenth century onwards; Pillaton Hall, Staffs., of the first three decades of the sixteenth century but incorporating a chapel consecrated in 1488; and Place House, Great Staughton, Hunts., from 1539 to 1557. The notes which follow have utilised secondary sources available to me. Each house would repay further study. The earlier houses have interesting details, which have been briefly examined by me in the case of Kentwell Hall.

## 1. Castle Camps, Cambridgeshire (TL 424626)

Castle Farm, Castle Camps, Cambs. is a nineteenth-century brick house in the centre of the earthworks of the castle built by Aubrey de Vere, Earl of Oxford, at the end of the eleventh century. The present farmhouse replaces that constructed c.1738, itself the successor to the buildings sketched by Buck in 1730 (fig.1).<sup>2</sup> Buck's sketch shows a four-storey brick tower, already in a state of decay. Attached to it is a substantial house, which, it has been suggested, is that built by Thomas Skinner, who purchased the site in 1584 from Edward, 17th Earl of Oxford. The principal front has four gables above long, transomed three-light windows on both floors and with much smaller fenestration in the gables. There is a doorway visible below the

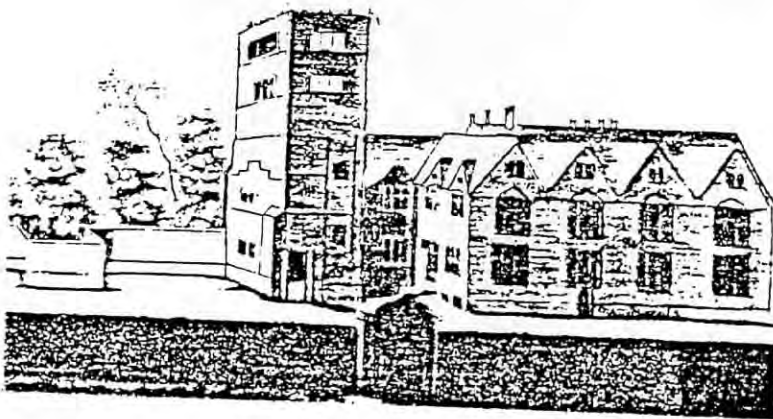


Fig.1

to the brick tower.

The latter has been suggested as a fifteenth-century work, an addition to a previously existing house of which no details are known. Interpretation is as difficult as always with a Buck drawing, but some of the horizontal lines shown are certainly string-courses. On the left-hand side of the north-west face is a doorway, blocked in its lower half. The right-hand side is divided vertically in the

ground-floor window of the third gable from the right. The north-east front has small cross-gables, two levels of mullioned and transomed windows, and a lighted cellar. Access is by a doorway apparently cut into the mullioned and transomed window of the ground floor at the south. To the left of this is a two-storey structure, with a single cross-gable, linking the main house

drawing up to the fourth string, though the significance of this is unclear. There is an opening just below the second string on the right-hand side and another at the level of the third (?) string (which latter is not present on the right-hand portion of this face). There is a three-light window without transoms immediately above the fifth string and another immediately above the sixth string.

Against the north-east face, at the northern angle, is what appears to be a garderobe projection, reaching to the level of the second string. In the centre of the face is a square-headed two-light window. Some way above this is a horizontal feature, possibly a string but possibly a corbel-table. and a little way above this is a two-light window with arched heads under a square label. The third string rises to the centre in two steps, and at the southern angle this appears to coincide with a narrowing of the wall-thickness. This is less clear at the northern corner, though a similar narrowing can be seen at the level of the fourth string at the south angle.<sup>3</sup> There is a square-headed three-light window with its sill formed by the fifth string and another, wider, example above, with its sill formed by the sixth string.

The tower is presumably contemporary with the brick buildings constructed by John, 13th Earl of Oxford, at Castle Hedingham, Essex, who succeeded to the title in 1461 but enjoyed the estates only from 1485 until his death in 1512.<sup>4</sup> In 1607 the site was purchased by Thomas Sutton, who assigned it four years later to his foundation, the London Charterhouse. In 1738 the Charterhouse reconstructed the farmhouse. A modern commentator, William Palmer, asserts that the tower had fallen by 1744, though Lysons noted that it was still standing in 1779.

## 2. Kentwell Hall, Long Melford, Suffolk (TL 863479)

The 'new mansion house of Kentwell' referred to in her will of 1563 by Katherine Clopton (née Roydon) was not the first brick house on this large moated site.<sup>5</sup> On the west side of the moat is a fragment of the great hall of a fifteenth-century brick house, known today as the Moat House. Three building periods have been postulated by Patrick Phillips Q.C., the present owner of Kentwell Hall. It is suggested that the earliest part of the structure is the central section, which is timber-framed and jettied with brick nogging to both storeys, the upper storey, although partly over the screens-passage, forming the solar. This portion of the Moat House has been dated to c.1475. The builder was John Clopton (1423-97), who also built Long Melford church.

The southern portion is the former great hall of the house. It is of brick and is entered from the screens-passage by a double archway of brick. The hall was open to the roof, although an attic floor was inserted at a later date. On the west side is a garderobe projection, emptying into the moat. There appear to be no breaks in the south gable of the moat house, suggesting that rooms to the south-west, now demolished, were not directly accessible from the great hall. This part of the building may have been built c.1500 by Sir William Clopton (1450-1530), who became the owner of the house on his father's death in 1497.

To the north is another brick structure, of two storeys, with a slightly different roof-pitch. It has a window on the upper storey, overlooking the moat, and another in the eastern half of the lower storey of the north gable-end. The latter window may have been inserted when the building was reduced in status to servants' accommodation and storerooms.

North of the Moat House is a brick bridge over the west side of the moat. Beyond this is a small gazebo, on the north-west angle of the moated platform. The gazebo is of eighteenth-century date but rests on the foundations of the corner-turret of the fifteenth-century



house. Similar foundations may be seen at the three other angles of the original moat. The east side of the moat was along the garden front of the present east wing, which was much rebuilt in 1826. From a later work, a great east bay to the room on the north-east corner of the house, it may be possible to suggest an original entrance on the east side. When this was erected, after 1826, the builders did not provide foundations, and it may be that their decision was prompted by a belief that a former entrance-bridge would suffice.

The present Kentwell Hall has its north wing set back from the northern edge of the moat by approximately 10 m. (30 ft). This may suggest that the mid-sixteenth-century house was built inside the earlier one, a possibility which is reinforced by the presence of the angle-turrets.

The house was approached from the east until 1678, when the present south avenue was laid out. The moated platform was originally divided by a channel along the east side of the present east wing. Possibly there were fifteenth-century buildings (now demolished and of unknown materials) on the eastern part of the platform, perhaps forming an incipient front court.

### 3. Pillaton Hall, Pillaton, Penkridge, Staffordshire (SJ 943129)

Harry Thorold described Pillaton Hall as 'a remarkable and precious gem'.<sup>6</sup> What survives is the north, gatehouse, range of an originally quadrangular moated house built between c.1480 and c.1530. It had 25 hearths in 1666, when it was still occupied by the descendants of the builders, Richard and Alice Littleton. An incised slab in St Michael's church, Penkridge records their deaths in 1518 and 1529 respectively. Richard Littleton was the son of a fifteenth-century judge, Sir Thomas Littleton; his wife, Alice, was the heiress of William Winnesbury, who died in 1502 and had held the property from 1473.

To William Winnesbury's time dates the earliest building on the site, the chapel of St Modwena, consecrated in 1488, and occupying the eastern end of the gatehouse range.

The main body of the house is ascribed to Richard and Alice Littleton. Surviving remains include the gatehouse of three storeys with four circular angle-turrets, each capped by a cupola, on the upper half. The turrets begin at the level of the transom of the windows of the first floor and are supported by projecting buttresses of V-section. Much of the upper half of the gatehouse block is a rebuild of 1706.

The fenestration to the main part of the range is of three-light windows with a single transom; in the raised gatehouse block there are very tall windows of two lights with a single transom. The building has early sixteenth-century timber-framed partitions and a newel-stair of unrecorded materials.

Near the west end of the gatehouse block is a single, isolated chimney-stack, which has been suggested as part of the kitchen. It fronts a wide fireplace with baking-ovens. Elsewhere on the site are other fireplaces, including one suggested as that of the great hall.

The building was occupied by a Lady Littleton in 1754, but by a farmer in 1786: the Littletons had built a new house at Teddesley Hey, 2 miles to the north. By 1799 the east, south, and west ranges had been demolished, but eight tall chimneys had been left standing. Many of the latter had fallen down by 1841. The gatehouse range was restored by Lord Hatherton, a descendant of the Littletons, between 1884 and 1888.

### 4. Place House, Great Staughton, Huntingdonshire (now Cambridgeshire) (TL 123647)

The brick-built Place House, Great Staughton, Hunts. was built by Sir



Oliver Leader between 1539 and 1557.<sup>7</sup> Sir Oliver and his wife, Lady Frances, died within the same year, without direct heirs. Ownership of the house and its lands, the Rectory Manor, with the advowson of St Andrew's church, passed to Frances' uncle, Thomas Baldwin. The Baldwins owned the property until 1678, when it passed to their distant kinsman, John Conyers, but from 1558 until 1633 they were not resident at Great Staughton. Instead, they leased the property to the Dyer family, until Sir Lodowick Dyer disposed of his interest in Great Staughton in 1653. At an unknown date in the early seventeenth century the house suffered a serious fire, the surviving portions then being refurbished, probably for Sir Ludowick and possibly when he married. He would need to be resident in Huntingdonshire during his year of office as High Sheriff of the county in 1635.

What was restored is the south range and part of the west range of an originally much larger house, thought to have had its principal rooms in the west range and to have possessed also a north range of equivalent size to that on the south. The house was of brick with stone mullioned windows, of which five survive on the south side of the south wing. A four-light window on the ground-floor retains some original brick dressings. The ground floor of the west front has a brick arcade of three bays which was at one time longer. If primary, the arcade and its accompanying loggia are amongst the earliest examples of such features in England. An original window of four lights with transoms can be seen above the arcade.

Few of the fittings and internal walls are of the sixteenth century, except perhaps for the staircase in the west range and a blocked fireplace in its easternmost room.

There is a substantial chimney-stack towards the east end of the south side of the south range. This is primary but it is not clear how many of the other four stacks to be seen on published photographs of before 1916 were primary. They seem to contain fourteen separate chimneys. The largest house in Great Staughton in the Hearth Tax taken in 1666 had 11 hearths, but no connexion of its occupier, Oliver Jackson, with Place House is known. Neither of the houses with 10 hearths, occupied respectively by Mr Glotaly and Mr James Beverley, would appear to be Place House, but an assessment of 6 hearths for Mr Baldwin seems rather beneficial. However, this could be a record of only a half year's payment on a house of 12 hearths. Twelve hearths might represent the actual assessment in 1666.

#### Notes and References

1. J.A.Wight, Brick Building in England from the Middle Ages to 1550 London, 1972, pp.222 sqq. Some Derbyshire buildings have already been considered in D.H.Kennett, 'Three Early Buildings in Derbyshire', BBS Information, 39, May 1986, 16-17.
2. VCH Cambridgeshire, vol.6, London, 1978, pp.36-40, with Buck's drawing reproduced opp.p.256; D.Watkin in Burke's and Savills Guide to Country Houses, volume 3, East Anglia, London, 1981, p.9, with reproduction of Buck's drawing ad loc.
3. [Interpretation of Buck's drawings is notoriously difficult because of the often meagre draughtsmanship. I am inclined to see the features mentioned here as an attempt to show buttresses rather than offsets in the actual structure. But Mr Kennett may well be right as against me on this matter. TPS].
4. The Castle Hedingham buildings are illustrated in Hedingham Castle, guidebook, 1983, p.13, in an infuriatingly small reproduction of a somewhat larger original on show in the building itself.
5. N.Pevsner, The Buildings of England: Suffolk, 2nd ed., Harmondsworth,

- 1974, p.351 makes no mention of the fifteenth-century building; P.Phillips, Kentwell Hall, Long Melford, Suffolk, guide folder, undated but c.1984, with photographs of the Moat House; P.Reid in Burke's and Savills Guide to Country Houses, vol.3, East Anglia, London, 1981, pp.248-9, with photograph of main building; the south gable of the Moat House can be seen on the left of this photograph; E.Sandon, Suffolk Houses: a Study of Domestic Architecture, Woodbridge, 1977, p.191 and pl.188, showing the Moat House.
6. N.Pevsner, The Buildings of England: Staffordshire, Harmondsworth, 1974, p.222; H.Thorold, Staffordshire: a Shell Guide, London, 1978, with photograph; VCH Staffordshire, vol.5, London, 1959, pp.119-20, with plate opp.p.105, showing house c.1800. Hearth Tax: Staffordshire Historical Collections, 1927, p.23.
  7. RCHM, An Inventory of ... Huntingdonshire, London, 1926, pp.251-3, with pl.92; VCH Huntingdonshire, vol.2, London, 1932, p.355, with sketch, and pp.359-60, and pl.opp.p.356; H.G.Watson, A History of the Parish of Great Staughton, Huntingdonshire, St Neots, 1916, esp. pp.11-15, with pl.opp.p.11 (the latter is the original of the plates in the RCHM and VCH volumes). For the Dyer family see D.H.Kennett, 'The Dyers of Great Staughton, Part One: the Making of the Estate', Records of Hunts., forthcoming 1987, and D.H.Kennett, '... Part Two: the Breaking of the Estate', Rec.Hunts., forthcoming 1987. Hearth Tax: microfilm of PRO doc. E179/249/1 available in Cambs.County Record Office, Huntingdon Branch.

#### BOOK REVIEW

Gerald Brodribb, Roman Brick and Tile, 164pp., 62 illustrations, Gloucester, Alan Sutton Publishing, 1987, £14-95, ISBN 0-86299-363-6.

Brick and tile, as Dr Brodribb correctly points out (p.4) form 'the commonest of all Roman remains'. Some are in standing structures, much in museums, and a good deal re-used in Anglo-Saxon and later churches, notably the great monastic church of St Albans. Much of the excavated material, as Dr Brodribb laments, has suffered the fate 'of being instantly cast on the spoil heap.' (p.4) It seems, indeed, incredible that it is only in recent years that this most frequent of materials has been studied in anything like the detail that it deserves. In this book Dr Brodribb brings together both his own and others' investigations into the subject in a work offered explicitly as 'a mere starting point for further recording and research by others'. One wonders whether a work of such a kind is really appropriately placed between hard covers, though at the same time acknowledging that it is quite nicely produced. The material covered is mostly British (a point not made clear in the title), although instances from elsewhere in the Empire are referred to from time to time, usually to aid interpretation of the British examples.

The first chapter deals with roofing - the familiar tegula and imbrex tiles, as well as ridge-tiles (scantily or dubiously represented in the British corpus), antefixae, and 'chimney-pots' (if that is what they are). Of particular interest here is the variety of forms that the tegulae can take, especially with respect to the cut-outs at the bottoms of the flanges and to the flange-profiles. This is followed by a chapter on bricks, covering bessales (usually square



but sometimes circular) used for the pilae of hypocausts; pedales, used primarily for capping the pilae but with other uses too; Lydian bricks for bonding-courses, flooring, and other uses; sesquipedales; bipedales, the largest of all Roman bricks; and cuneati or solid voussoir-tiles used in constructing arches and enabling the mortar joints to be kept uniform (a sophistication with which Anglo-Saxon and Norman builders did not bother). Methods of using bricks for walling and for flooring are considered, as also are bricks of various shapes used for building up columns. Miscellaneous types are dealt with in a section entitled 'Oblong Brick and other brick oddities', and the chapter ends with a consideration of various facing bricks.

The next chapter deals with cavity walling - used in connexion with hypocausts - and utilising tegulae mammatae (delicately left untranslated!), box-tiles, and 'space-bobbins'. Hollow voussoir-tiles are also considered here, though they perhaps belong more properly to the previous chapter.

A chapter headed 'Miscellaneous' deals with ceramic drain-pipes, further hypocaust materials, and 'Unclassified or Unidentified Objects', and this is followed by a chapter on 'Markings' - deliberate or otherwise - such as signatures, combing and scoring to aid mortar adhesion, tile-stamps, animal (including human) imprints, tally-marks, and, in some ways most fascinating of all, graffiti: these above all give a glimpse at the human side of the Roman brickmaking industry.

Two short chapters discuss colour, fabric, and texture, and the manufacturing industry itself as well as the dissemination of the products. Clearly, there is great scope for further research here.

Appendix I gives some details of the sampled material, whilst Appendix II briefly considers 'high-standing walls' (a meagre enough subject in Britain!). Appendices III and IV give details of tegulae mammatae and of box-tiles respectively. There is a glossary and a bibliography.

Purists in this Society may wonder about the frequent use of the word 'baked' applied to fictile materials and about the use of 'rows' (for courses) and of 'cement' (for mortar). But these are small matters. So too perhaps, though it can be irritating, is the failure to refer - when the text calls for it - to the illustrations. More serious is the absence of any proper reference system for unpublished material. Too often one comes across references to 'a brick from...' (Canterbury, Holt, or wherever) or 'a tile in the museum at...', with no accession number or other means of identification. This is serious, because it does make it difficult to check details or to be certain that one is not noting something that Dr Brodribb has already recorded. For all that, the work is a useful pioneer study in a surprisingly neglected area, and will give future researchers a valuable framework into which they may fit their own findings.

T.P.Smith

## REVIEW

Brick cosmetics, being a review of Timothy Easton, 'The Internal Decorative Treatment of 16th- and 17th-Century Brick in Suffolk', Post-Medieval Archaeology, 20, 1986, 1-17.

Here is a straightforward introduction to yet another approach to brickwork. Easton's subject is internal, as opposed to the better known external, covering of brickwork with pigment, mortar, or plaster. Eleven photographs and one half-tone sectional drawing illustrate a study of eight interiors, the majority of which hale from Debenham. An exception is Bedfield Hall, where he and his family dwell in increasing elegance as his patient work of restoration proceeds. The paper bears the mark of a man who besides being a student of the vernacular knows much about how to resurrect a ruin without affront to



tradition.

The first word I learnt was 'ruddle'. Well, yes, I knew it in the context of marking sheep. Here, though, it means a coating 'of red ochre pigment and size ... [which] not only gives the brickwork a more uniform colour but reduces the grittiness of the surface texture.'

Alternatively, the decorator applied mortar first, then the ruddle and, finally, incised this along the joint lines and painted these with 'a thin line of white pigment'. In that age of new prosperity and pride imitation did not stop there. There are examples both of timber so treated to look like brickwork and of brickwork painted with 'four imitation ruddled timbers sloping in to resemble a timber-framed chimney'. Boldest of all is the imitation ashlar which covered all the internal walls of a room. Where it exists in the fireplace, the plasterer stops short of the near vicinity of the fire because he was 'aware that the heat of the fire would cause the "ashlar" to become brittle and detached if it were continued.'

Easton's paper could send us searching for local examples; therefore, his advice about how to recognise the treatment even when all trace of it has vanished is to the point. He writes: 'If no trace of the colour is visible, the appearance of apparently careless pointing ... is the most positive evidence that colour once existed over the brick face.'

He is anxious to know of other examples, preferably with a photograph. BBS members who know of such and are willing to help him to widen his field of enquiry should write to him at Bedford Hall, Woodbridge, Suffolk IP13 7JJ (Tel.: Worlingworth 380).

Geoffrey Hines

## REVIEW

John McCann, 'Brick Nogging in the Fifteenth and Sixteenth Centuries, with examples drawn mainly from Essex', Transactions of the Ancient Monuments Society, 31, 1987, 106-33.

John McCann's text is supported by a gazetteer of 57 buildings from ten counties, detailed references to 39 sources, and 18 illustrations, of which 11 are photographs. The drawings include fourteen patterns of brick nogging (henceforward, 'nogging'), each of which is defined and accorded site examples. I would wish to call this an 'authoritative' paper, but believe that the author would agree that although it splendidly breaks new ground where, as he rightly notes, 'very little has been written', any authoritative study must stem from a wider catchment area. Instead, I assert that it is a seminal contribution to the history of brickwork. By this I mean that so carefully researched and clearly presented a work must, perforce, stimulate further investigations outside of Essex. I hope that John McCann will himself undertake some at least of this.

The study opens with a good tempered, objective survey of the more important published material - by R.W. Brunskill, Alec Clifton-Taylor, Eric Mercer, and Margaret Wood. Discussion follows on the 'lower date' for brick nogging. Wood, with a single exception dated 1550, and Mercer, offering evidence of some late fifteenth-century nogging, conclude that 'Elsewhere there is no convincing evidence for the use of nogging between c.1500 and c.1650.' (Mercer) 'This paper,' adds McCann, 'will provide such evidence.' It does so, and concludes: 'Six examples from one county should suffice to prove that brick nogging was practised in the sixteenth century; other examples are given in the Appendix.' To these one might add, Mr Editor, your own instance, illustrated by plate 5 of 'A Demolished Timber-Framed Building at Luton',<sup>1</sup> and dated by you from observation of a window in the wall in which the nogging occurs as 'late medieval - fifteenth or sixteenth century - in appearance'.

This last example and McCann's many mentions of nice detail in

the timber-framing associated with the nogging, sounds a caveat: 'Useless to embark upon dating nogging unless one knows one's timber construction.' And this means much!

His impressive knowledge of this last mentioned technique apart, McCann includes four other aspects of the topic. He discusses 'the aesthetic attraction of brick nogging', which he believes may account for its earliest use rather than as a replacement for wattle-and-daub. Regarding the 'replacement' use, he lists four means of 'distinguishing between original brick nogging of the fifteenth and sixteenth centuries and its later use as a replacement for decayed wattlework'. His third practical aid to fieldwork consists in a list of fourteen patterns, each of which is accompanied by a line drawing, definition, and one site example. Finally, there is a short section on 'Repair and Restoration'.

In such small compass no-one can deal with the subject as fully as it deserves. We could hope that McCann might extrapolate upon his references to bonding. When treating of the fifteenth and sixteenth centuries he remarks that 'Much brickwork of the period is in random bond' and 'The more elaborate bonds ... did not become practicable until the improved firing methods of the late seventeenth century produced bricks of consistent size'. Anthea Brian's records of brick bonds of dated buildings<sup>2</sup> - not mentioned in McCann's paper - suggest some modification in this part of the study.

Another form of compression, implied in what has just been written, has occasioned, perhaps, a too generous time-span for periods under discussion. For example, the following words which are McCann's are referred to a paper by the late L.S. Harley, our Founder President.<sup>3</sup> McCann writes: 'There were buildings of solid brickwork in Essex from the twelfth century, and plenty by the fifteenth century.' What Harley had in mind, and what he instanced, were the examples of the 'Great Brick' at Coggeshall and Waltham Abbey, each of the mid- to late twelfth century, followed by that early appearance of what he aptly names the 'one-hand' brick at Little Wenham (1260-68),<sup>4</sup> which, while its brickwork is indeed 'solid', by no means accounts for the entire structure of that fortified house. If McCann has, here, taken too long a leap and so ignored even the broad steps in brick construction and brickmaking across these four vital centuries, this too is occasion to hope for a fuller development of his own paper than for throwing one of the 'subjects' at him.

Others better qualified than I am may write in agreement or disagreement of this or that point. What is certain is that, hereafter, anyone entering this challenging field will have to take his paper into account.

Geoffrey Hines

#### Notes and References

1. T.P. Smith, 'A Demolished Timber-Framed Building at Luton', Beds. Arch.J., 7, 1972, 73-77.
2. A. Brian, 'The Distribution of Brick Bonds in England up to 1800', Vernacular Archit., 11, 1980, 3-11.
3. L.S. Harley, 'Bricks of Eastern England to the End of the Middle Ages', Essex J., 10, 4, Winter 1975/6.
4. The date of Little Wenham has been checked with the owner as the most recent and reliable one.



# BRICK IN CHURCHES - II, HERTFORDSHIRE

*L.E.Perrins and T.P.Smith*

In a previous issue of Information D.H.Kennett advocated the compilation of a national register of brickwork and specifically of brickwork in churches, a task which he began with a list of pre-1840 churches in Berkshire.<sup>1</sup> After publication of that paper, Lyle Perrins sent to the editor a list of brick churches in Hertfordshire, extracted from his own records; to that list the editor was able to add examples from his own investigations within the same county, and these are now combined in the list which forms Appendix I to the present paper. Although Dr Perrins' list included some post-1840 examples; the editor has omitted these for the sake of uniformity: Mr Kennett had argued for a terminal date of 1840 and had limited himself to such a period. We have also followed the earlier paper by including only Anglican churches. It is suggested that others who may contribute to this series will follow suit in these respects. Like Mr Kennett, we were troubled by the fact of boundary changes affecting the historic county; in the event, examples have been included both from within that part of the county lost to Greater London in 1974 - viz. the area of the Barnets - and that gained at the same time - viz. the area around Potters Bar and South Mimms. In our own list we have more or less followed the scheme used by Mr Kennett, except that details of the non-brick parts of the churches are given in much shorter form or omitted altogether. The re-use of Roman tiles/bricks in Hertfordshire churches has been noted where it is known to one or other of us, but there are doubtless many minor examples that we have missed.<sup>2</sup>

It is, of course, the re-used Roman bricks/tiles that form the earliest examples of medieval brickwork in the county, the great abbey (now cathedral) church at St Albans being the best known. This is of Norman date, but earlier still some of the handful of Anglo-Saxon churches had also used Roman bricks/tiles. At St Stephen's church, St Albans, for example, the brick-built quoins at the west end clearly indicate the extent of the Anglo-Saxon nave, whilst the material was also used for window dressings. Similarly, St Michael's church, St Albans includes re-used Roman material. In that city re-usable material was, of course, readily available from the ruins of Verulamium. Elsewhere too, however, the material was re-used, possibly from abandoned villas or the like, as at Northchurch, near Berkhamsted,<sup>3</sup> where the Anglo-Saxons used it to form apparently ill-understood bonding-courses. All these examples are late in the Anglo-Saxon period, certainly after 900 A.D. The Normans continued to use the material, not only in the great abbey, but also in parish churches, as at Ippollitts and Sandridge. Slowly, however, the material was abandoned, perhaps, as P.J.Drury has suggested in connexion with central Essex, because supplies were being exhausted.<sup>4</sup>

There follows, in Hertfordshire, the usual gap in the history of brick. Although in some parts of eastern England brick was used in churches as a structural material - not intended to be seen but hidden behind stone facing or rendering - it was, generally-speaking, not used as a material in its own right for churches until the advent of the Tudor period. Where brick is exposed, within the county, it is used only in minor ways, as at Abbots Langley and Flamstead and perhaps for the crenellated parapets at Newnham. Some of the brick patching at Caldecote is in narrow bricks and may be late medieval in date. But



medieval church brickwork remains unimpressive within the county. In this respect there is a marked contrast with secular building. Hertfordshire was certainly in the van of fashionable brick building in the mid-fifteenth century, notably in the cases of Rye House of c.144 onwards and of the great towerhouse at Hunsdon, now known to us only from William Worcestre's contemporary description.<sup>5</sup> English builders, it seems, were remarkably conservative in admitting brick into ecclesiastical structures before the 1480s, and in this Hertfordshire was no exception.

During the Tudor period, however, this attitude changed, and brick was used in some parts with increasing emphasis on display. If there is nothing in Hertfordshire to match the magnificent Tudor brick towers of Essex, there is at least the fine work at Wyddial - inside and out - including tracery of moulded bricks and an arcade which also incorporates moulded brickwork. The inventive label-stops, carved or moulded from brick, are a particular delight. The east window of the chapel is a rare example of Perpendicular tracery with supermullions, cinquefoiled archlets to the main lights, and trefoiled archlets in the heads, all carried out in moulded brick. The tracery of the other brick windows is simpler, with uncusped lights. All show traces of former rendering. All this dates from 1532. Of approximately the same date is the south porch at Meesden, complete with stepped gable, moulded brick doorway and windows, trefoil-headed niches, and corbel-table of trefoiled archlets. The latter feature had been established in secular architecture within the county at Rye House in the mid-fifteenth century and was also used at Watton Hall and, in an elaborate form probably deriving from Rye House, at Rickmansworth Rectory. In church building trefoiled archlets were used beneath some of the parapets at Redbourn church, perhaps fairly early in the sixteenth century; here, the details appear to be cut rather than moulded to shape. The same century saw also the addition of brick chapels at Hunsdon, Little Hadham (with moulded-brick kneelers to the gable and with traces of rendering on the moulded-brick windows), and Stanstead Abbots, all - and perhaps significantly - close to the Essex border. At Hunsdon a further example was added at the very end of the century (c.1600), still using Perpendicular tracery.

The delightful little chapel at Buntingford had all its fenestration and its topmost courses renewed when the porch and apse were added in 1899. But the moulded-brick kneelers and gable-copings are primary (that is, of 1614-26). At their heads the gables are finished with square tops reminiscent of Dutch tuitgevels. Perpendicular tracery was still being used in the seventeenth century in the little vestry added to Kings Walden church. Minor works continued at this time, as in the window inserted into a blocked doorway at Little Hadham, the purely utilitarian buttresses added to the ageing tower at Sandon, or the rebuilding of the sides of the timber-framed south porch at Ippollitts.

The round-headed windows at Throcking, part of the completion of the tower c.1660, are presumably influenced by classical tastes in architecture. Of more overtly classical building there is little enough in the brick churches of Hertfordshire, and what there is belongs to the eighteenth rather than to the seventeenth century. The west front at Hoddesdon (1732), with its broken cornice, is still, and unsurprisingly, baroque. Gibbs surrounds were applied to the windows of the new church at Totteridge as late as 1790. Sir William Beach was way off beam when he described the new church at Ayot St Lawrence as a 'Byzantine horror'; J.E.Cussans was much closer, though no more sympathetic, when he spoke of it as 'a heathen temple'.<sup>6</sup> It is, in fact, a Greek temple, of stuccoed brick on its front face, though behind, where the composition is more Palladian than Greek, the brickwork is left exposed. It was built in 1778-9 by Nicholas Revett, a remarkably early instance of Greek influence. At Shenley the work of the mid-eighteenth century is entirely artisan, untouched by the fashions of 'polite' architecture.

In the next century, up to the terminal date of 1840, the Gothic

Revival is beginning, as always at this date in rather weak form, as at Rickmansworth, of which only the aisles of 1826 survived the later alterations. Even meaner is Waltham Cross, an aisleless building with Perpendicular-style tracery of 1832 - almost inevitably, it seems, of yellow brick. At East Barnet a neo-Norman tower was added (in yellow brick again!) in 1829. At Flaunden, an early work by Sir George Gilbert Scott, the style is still very much that of the Commissioners' Gothic - deplored and vilified by Pugin - but at least there is a more interesting, and more suitable, use of materials: flint with red brick dressings. It was erected in 1838.

### Notes and References

1. D.H.Kennett, 'Bricks in Churches - 1, Berkshire', BBS Information, 43, November 1987, 10-14.
2. As explained in the text, the list (Appendix I, *infra*) is a compilation by both authors, with final editing by TPS; the introductory text has been added by TPS. Dates, and sometimes brief descriptions in the list, are sometimes in part derived from N.Pevsner, The Buildings of England: Hertfordshire, 2nd ed., revised B.Cherry, Harmondsworth, 1977.
3. T.P.Smith, The Anglo-Saxon Churches of Hertfordshire, Herts. Local History Council Occasional Paper no.3, London and Chichester, 1973, pp.10-11. Wheathampstead church is interesting in that Roman brick/tile is re-used in the later medieval church but not in those parts of the south transept which seem to be of Anglo-Saxon date: Smith, *op.cit.*, p.34; for more recent work on this church: C.Saunders, A.B.Havercroft, and R.Powers, 'Excavations at St Helen's Church, Wheathampstead', Herts.Arch., 8, 1980-82, 102-11.
4. P.J.Drury, 'The Production of Brick and Tile in Medieval England', in D.W.Crossley, ed., Medieval Industry, CBA Research Report no.40, London, 1981, p.126.
5. T.P.Smith, 'Rye House, Hertfordshire, and Aspects of Early Brickwork in England', Arch.J., 132, 1975, 111-50; J.H.Harvey, ed., William Worcestre: Itineraries, Oxford, 1969, p.51.
6. The quotations are derived from L.M.Munby, The Hertfordshire Landscape, London, 1977, p.162.

## Appendix I - Brick Churches in Hertfordshire - pre-1840

<u>Parish, Dedication, Grid Reference</u>	<u>Use of brick, Colour, Date</u>	<u>Parish, Dedication, Grid Reference</u>	<u>Use of brick, Colour, Date</u>
Abbots Langley St Lawrence TL 095023	South chancel chapel of flint and stone chequer mixed with brick; red; C14. (Plain brick parapet to tower; uncertain date.)	Caldecote St Mary Magdalene TL 236384	Much brick patching in rubble walls, some with narrow bricks, also on buttresses; red in English and random bond; ?C15 and ?C18.
Ayot St Lawrence New St Lawrence TL 191169	Brick with stuccoed Grecian front; red; by Nicholas Revett, 1778-9.	East Barnet St Mary TQ 277946	Tower added in neo-Norman style to Norman and C19 work; yellow; by R.Kelsey, 1829.
Bishops Stortford St Michael TL 486213	Tall upper stage added to C15 tower; light red brick, originally rendered; 1812.	Flamstead St Leonard TL 079146	Three courses of bricks in flint walls of sacristy; red; C14. Also patches of brick, including Roman brick, in W tower of flint and stone; red; ? medieval and later.
Bramfield St Andrew TL 291157	Brick spire, rendered; 1840.		
Buntingford St Peter TL 363294	Greek-cross plan, moulded-brick windows, still beneath four-centred arches, simple eaves-cornice of stepped projecting bricks, gables; red in English Bond; 1614-26. (Additions of 1899.)	Flaunden St Mary Magdalene TL 017010	Brick dressings to flint structure; red; by Sir George Gilbert Scott, 1838.
		Gilston St Mary TL 136440	Upper part of tower and stair-turret added in brick; red; prob. C16.

<u>Parish,</u> <u>Dedication,</u> <u>Grid Reference</u>	<u>Use of brick, Colour, Date</u>	<u>Parish,</u> <u>Dedication,</u> <u>Grid Reference</u>	<u>Use of brick, Colour, Date</u>
Great Gaddesden St John the Baptist TL 029112	North-east chapel (Halsey Chapel); red; 1730. C12 chancel has quoins and buttresses strengthened with Roman brick.	St Albans Abbey Church TL 145070	Norman portions of re-used Roman bricks, originally all rendered; red; Norman.
*Hexton St Faith Hinworth St Nicholas TL 237403	Much work in brick; rendered; ? c.1807. Brick chancel; red; C18.	St Albans St Michael TL 136073	Much re-use of Roman brick in Anglo-Saxon work; red; Anglo-Saxon.
Hitchin St Mary TL 185291	Much brick used for repairs to tower, particularly at higher levels, also for chancel parapets; red; uncertain date.	St Albans St Stephen TL 142061	Much re-use of Roman brick - for windows and quoins - in Anglo-Saxon church; red; Anglo-Saxon.
Hoddesdon St Paul TL 373085	West front classical with cornice broken by blind arch, steep gable with bellcote; red; 1732. (Rest of church altered 1864-5 and 1888.)	Sandon All Saints TL 322346	Large sloping, utilitarian buttresses added to C14 W tower; red; C17.
Hunsdon St Dunstan TL 418128	NE and SE chapels, both with moulded-brick tracery; red in English Bond; NE chapel C16; SE chapel c.1600.	Sandridge St Leonard TL 171106	Chancel arch of re-used Roman bricks; red; prob. 1094-1119.
Ippollitts St Ippolyts TL 198271	S porch of timber-framing, sides renewed in brick; red in various bonds; prob. C17. Also Roman bricks re-used in places.	Sarratt Holy Cross TQ 039984	Upper storey of W tower with brick windows and quoins; red C16. Also Roman bricks re-used in church; red; medieval
Kings Walden St Mary TL 161236	NE vestry with Perpendicular-style windows; red; C17.	Sawbridgeworth St Mary the Great TL 485149	Low brick stair-turret added to C14 and C15 W tower; red in English Bond; C16.
Little Hadham St Cecilia TL 446228	N transept with simple Perpendicular tracery; details of rendered brick; moulded brick kneelers to north gable; red in English Bond; prob. C16. Also, in N wall of nave, inserted window with moulded-brick mullions; red; C17.	Shenley St Botolph TL 183019	Walls of squared flints with brick dressings and patterns; red; mid-C18.
Markyate St John the Baptist TL 059169	Some bricks in nave; thin W tower with chequer pattern; red and purple; 1734, enlarged 1811. (Chancel 1892.)	South Mimms St Giles TL 222012	N aisle and vestry added to earlier church; red in English Bond; 1523-6. Also Roman bricks re-used in flint fabric. (Restored by G.E. Street in 1877-8.)
Meesden St Mary TL 439326	S porch of brick with moulded brick openings, trefoiled niches and corbel-table; stepped gable; red; prob. c.1530.	Stanstead Abbots St James TL 400111	NE chapel added to earlier church, moulded-brick windows; red in English Bond; 1577.
Nettleden St Lawrence TL 243377	Brick church except for C15 W tower; red in English Bond; 1811.	Stevenage St Nicholas TL 241262	A few Roman bricks re-used in buttresses, also upper parts of tower and buttresses of brick; red; C15 or C16.
Newnham St Vincent TL 243377	Some, apparently early, bricks in repairs to rubble fabric, including brick parapet, all cement-rendered; red; ? post-medieval.	Throcking Holy Trinity TL 339301	W tower (C13) completed in brick with round-headed windows, corbelled-out stair-turret, and parapet; red; 1660 - date recorded on brick plate on exterior.
Northchurch St Mary SP 974089	Roman bricks in Anglo-Saxon stonework, partly as bonding-courses; red; Anglo-Saxon.	Totteridge St Andrew TQ 247941	Simple nave with arched windows with Gibbs surrounds, heavy W pediment; red; 1790.
Offley St Mary Magdalene	W tower added to medieval church; red; 1800.	Waltham Cross Holy Trinity TL 361008	Rather mean Gothic aisleless building with Perpendicular-style tracery; yellow; by E. Blore, 1832. (E parts remodelled 1914.)
Redbourn St Mary TL 100116	Parapets on S side with trefoiled corbel-table; apparently cut to shape; red; prob. C16. Also, Roman bricks re-used in flint fabric.	Wheathampstead St Helen TL 177140	Roman bricks re-used haphazardly in post-Saxon parts (but not in Anglo-Saxon portions); red; ? C13.
Rickmansworth St Mary TQ 061942	Aisles of early Gothic Revival church; yellow; by William Atkinson, 1826. (Much additional work by Sir Arthur Blomfield in 1890.)	Wyddial St Giles TL 373318	N aisle and NE chapel with simple window tracery; E window of chapel with cusped panel-tracery of moulded brick, one label of stone, five of brick, lozenge-shaped stops - some with rosettes or fleurons - and two with carved heads, inside brick arcade with moulded-brick bases and capitals, arch-mouldings formed by squinchons; red in English Bond; 1532.



Kingston-upon-Hull Bricks. Many members of the British Brick Society will be aware of the importance of the city of Kingston-upon-Hull in the history of early brickwork. The surviving Holy Trinity church is just one of the many buildings which were put up using brick in the fourteenth century and later. Hull is one of few provincial towns with a seventeenth-century plan showing the brick walls and gates. Wenceslaus Hollar's plan has been reproduced several times, for example in G. Parry, Hollar's England, 1980, pl. 10, and M.W. Thompson, The Decline of the Castle, 1987, pl. 77. The former has the advantage of a panoramic view along the River Humber, itself backed by the wall; the shipping rode in the River Hull, as Hollar's plan makes clear.

The walls were excavated in 1969 (see J. Bartlett, 'The Medieval Walls of Hull', Kingston-upon-Hull Museums Bulletin, 3 and 4, 1969, 1970, revised issue 1971) and Henry VIII's brick defences east of the river in 1970 (see A. Cook, 'Hull Castle Excavation, 1970', Kingston-upon-Hull Museums Bulletin, 6, March 1971, 1-8). More recently, excavations have been reported on the Beverley Gate at Hull by P.A. Armstrong (briefly summarised in Medieval Archaeology, 31, 1987, 147). Situated at the north-west angle of the defences, the Beverley Gate was the principal entry into the town; it survived two unsuccessful sieges by the Royalists in 1642 and remained until 1776. The excavation located the south side of the brick gate and exposed the north front to a height of 2.45 m (about 8 ft) or 34 courses, as well as the guard-house and an adjoining portion of wall. Both gatehouse and wall were of brick, but better bricks and higher quality workmanship were evident in the former. Pottery evidence suggests a building date of c. 1350 for the gate, thirty years after the licence to crenellate. Documentary evidence suggests that work began elsewhere, probably on the sea wall on the foreshore of the River Humber.

The intention is to incorporate the surviving remains in a pedestrian scheme for the city.

Another development emphasising early brickwork in the history of Hull was reported in The Guardian on 4 March 1988. The Old Grammar School is being restored to become a Museum of Hull and its People, planned to open in May 1988. To restore this brick building of 1583, many old bricks were needed. Some were found stacked at Burton Agnes, a great house of the same year as the school; they had been saved from demolished farm buildings there. Another contractor had not paid for them, so when Trevor Francklin, foreman of the group working on the restoration of the school, heard about them he and his workmates went to collect them, paying for them with five-pound notes stuffed in their back pockets: hardly the way local government usually works! There were good photographs in the report, showing the stacked bricks ready for use and showing also the Victorian Fish Street Day School, erected by Hull School Board in 1871, which is to become the local history archive for the city. In a very different way, it demonstrates the continuation of the bricklayer's craft in Hull.

David H. Kennett

Brickies Beat the Clock! Geoffrey Hines has sent in the following item from the Ipswich Mercury, 19 May 1988: 'They're absolute bricks! / Hardworking bricklayers working on Ipswich Council's project to pedestrianise parts of the town centre have set a new record. / They laid a total of 4,000 bricks in one day after site manager Dennis Needham set them the challenge to pave Westgate Street before they clocked off. / The record-breakers are George Self, Nicky Bartlett, Brian Askew and Roger Hoskins. / And after their hard day's graft in blazing sunshine they celebrated in the traditional way ... with cans of cold beer.'

# BRICK FLUSHWORK AT FEERING CHURCH, ESSEX

Terence Paul Smith

East Anglia is the region par excellence for flushwork combining finely cut ashlar and contrasting black flints, often themselves finely knapped to neat squares and rectangles. It is in this same region that many of our earliest brick buildings occur. One might expect, therefore, a fair number of buildings to combine the materials by creating brickwork panels with flint infilling, for not only would brick lend itself well to such treatment but also the technique of forming brick panels

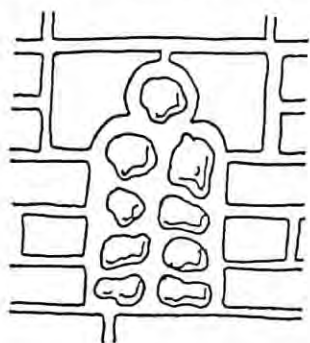


Fig. 1

was well established by the later Middle Ages. Flint and brick were occasionally combined, as at the foot of the late fourteenth-century Cow Tower at Norwich and, further afield, at the Dent-de-Lion gatehouse at Garlinge, Kent (before 1445), where brick and flint occur in a series of bands across the whole external wall-face. At Chelmsford Cathedral (formerly the parish church), Essex the late medieval porch is of stone and flint flushwork utilising a number of patterns; immediately beneath the parapet on each of the east and west sides is a series of brick panels, separated by flushwork panels and each containing a single lozenge in black bricks; but, although occurring in the context of flushwork, the brick-

work itself is not flushwork.

In fact, brick flushwork seems rarely to have been attempted. The instances to which this note draws attention occur within the plinth of the sixteenth-century brick-built south aisle at Feering Church, Essex. Two patterns are found. Towards the west

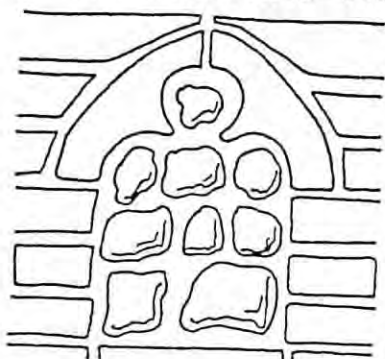


Fig. 2

(fig.1) the panels are formed by three courses of plain bricks with the heads formed from special squarish bricks with cusping cut into them; two such bricks form a simple trefoiled head. Further eastwards (fig.2), the heads are formed by specially shaped bricks (familiar from corbel-tables and other features in a number of buildings), with once again a pair of such bricks forming a simple trefoiled head. With these, it was necessary to cut to shape the bricks within the spandrels. The filling of the panels in both types is of knapped flints, though in neither type are they carefully shaped: a few are very

roughly squared but most are left in their natural shapes. The reason for the paucity of examples is not clear. It cannot be that late medieval and Tudor builders disliked the combination of red and black, since this is precisely the contrast that was so often exploited in brick diaper work. Possibly, it was the ease with which the latter could be achieved which made it unnecessary to resort to the use of flint in order to create decoration.

I should be glad to hear of any other suggestions that members may have, and to learn of any further examples.

Stolen terracottas. In recent years Great Yarmouth and Gorleston have temporarily had a plethora of hospitals, some old and one very new. The workhouse (still in use as the local geriatric hospital) was built in 1834; the James Paget District Hospital was opened by Dame Dorothy Hodgkin in May 1982. One of those which the latter replaced was the Gorleston Hospital, Lowestoft Road, Gorleston-on-Sea, next to the brick church designed by Eric Gill for the Roman Catholic Diocese of East Anglia. The hospital was a mid-Victorian brick building whose chief feature was a porch decorated with some fine terracottas. When this was demolished in late 1987, the terracottas were stored, all marked and numbered, for re-erection in one of the courtyards of the James Paget Hospital, as a reminder of the old Gorleston Hospital. Unfortunately, thieves struck and the terracottas have not been seen since being stolen in January 1988. And we thought that brick rustling was confined to Chicago!

DHK

The East Anglian Region of the British Brick Society. The British Brick Society is constituted on the basis of regions defined by geology rather than by county or other boundaries. Since the Society's inception, the Regional Co-ordinator for East Anglia has been Geoffrey Hines. At the Essex meeting on Saturday 14 May, Adrian Corder-Birch accepted Geoffrey's invitation to take on a responsibility for which he had, as it were, 'won his spurs' by virtue of the perfect organisation of a well attended and thoroughly useful day.

Enquiries - other than those proper to the various officers of the Society - regarding East Anglia should now go to Adrian at The Maltings, North End Road, Little Yeldham, Halstead, Essex CO9 4LE.

GCH

What a whopper! The last issue of Information (44, March 1988, 20) included a query from Richard Morris regarding a frogged brick from Netley Abbey, Hants. Inadvertently, the dimensions which he included on his accompanying sketch were given in centimetres rather than, as they should have been, in millimetres. He has asked me to point out this error. The brick is not really large enough to form a dining-room table!

TPS

#### BOOK REVIEW

Alec Clifton-Taylor, The Pattern of English Building, 4th edition, 480 pp., numerous unnumbered illustrations, London, Faber, 1987, £14.95, paperback, ISBN 0-571-13988-4 (hardback: 0-571-14890-5).

The first edition of this work was published in 1962; there were further editions in 1965 and 1972. This fourth edition was nearly completed when the sad death of the well known author occurred in 1985. Professor Jack Simmons of the University of Leicester, and a friend of long-standing, completed the new edition with much new material, drawn from Alec Clifton-Taylor's notes, thus bringing the book fully up-to-date. The work is divided into sixteen chapters and there are also a glossary, bibliography, place index, and general index. Chapter 9 deals with brick, chapter 10 with tiles, and chapter 11 with unbaked earths; together these cover pages 210 to 293. The work is most informative, very well illustrated, and may be said to be unique in its field. It will be a most valuable asset to anyone



interested in brick and/or domestic architecture in general.

W. Ann Los

## VIDEOS

### HAND MADE BRICKS

This video was produced at one of the few brickyards that still employ women hand-moulders and follows the raw clay through to the finished bricks. It was written and narrated by former brickmaker and BBS member John Cooksey. VHS and Betamax formats are both available. The video is about 12½ minutes long and costs £28.75 from I.A.Recordings, Unit 3, Maws Tile Works, Jackfield, Shropshire. (Telephone 090722 4509).

### A HOUSE EVERY HOUR

Elm Bank Teachers' Centre has recently produced a 12-minute video on brick manufacture called 'A House every Hour'. The video was made with the collaboration of a major brick manufacturer and shows, in terms acceptable to a non-technical audience, not only how the process of brickmaking is carried out, but how modern technology has been applied to a production technique that, in essence, has remained unchanged for thousands of years. The video is available in VHS and Betamax formats at £19.99, inclusive of postage, from Elm Bank Teachers' Centre, Mile Lane, Coventry CV1 2LQ. (Telephone 0203 28258).

### DESIGN IN CONTEXT

Lawrence Thompson of the Brick Development Association was the producer of this 26-minute video, produced as part of the BDA Urban Regeneration presentation in 1986. The video programme encapsulates all the essential elements of Professor Duglass Wise's personal point of view on the use of brick in urban regeneration. Extensive location shots at five sites in London as well as in York, Windsor, and Wakefield, and interviews with architects, give a full and very interesting video. The video is available from the BDA, Woodside House, Winkfield, Windsor, Berks. SL4 2DX, at a cost of £5.

W. Ann Los

## WALLCHARTS

Wallcharts produced by the Brick Development Association, and intended for general interest and as environmental studies material, form a fascinating full-colour display of various aspects of British brickwork. The topics include: brief history, design details, technical characteristics, special shaped bricks, and conservation notes. Each chart is 32 by 22 inches and is printed in colour on good quality art paper. Available for £5 the set from the BDA, Woodside House, Winkfield, Windsor, Berks. SL4 2DX.

W. Ann Los

# MEMORIES OF THOMAS LAWRENCE BRICKWORKS

## Walter Spencer

In January of this year Brick Development Association received a letter from Mr Walter Spencer. He had seen the Association's name and address listed in support of the fund for the restoration of the brick tower of our local church.

Mr Spencer is 93 years old and in a subsequent meeting told us that at the age of three he shook hands with Queen Victoria during a military review in Bracknell! I suggested that B.B.S. members would be interested in his recollections and he kindly consented to their reproduction in "Information". Two letters, dated 1st and 14th January 1988, are reproduced here virtually in their entirety. He also sketched a diagrammatic plan of the brickworks he describes but lack of space prevents its inclusion in this issue - but it will follow next time.

(Michael Hammett - Hon. Sec. - B.B.S.)

(Jan 1) "Seeing the name of your company on the brochure which you kindly donated to the fund for the restoration of the Caroline Tower at St Mary's Church, Winkfield, I thought that you might be interested in some facts relating to the old Brickyard owned by Thomas Laurence, the owner of a large grocery shop in Bracknell High Street, also of the old Swinley Brickyard.

My father was employed there for 30 years and it was a large concern, employing about 150.

Father dug clay in winter and loaded it into small trucks which ran on a light railway to the moulding sheds. He was up to his knees in mud and received 5 pence a cubic yard for this, the "clay bay" being carefully measured out each day by the foreman, William Read, who also owned a "beer-off" near the yard and lived there. (A "beer-off" is a premises licensed to sell intoxicants for consumption off the vender's premises).

In the summer father worked a "PRESS", a machine for stamping and trimming bricks as they came from the "Moulder" (or brick maker).

This press was mounted on 4 wheels and pushed along a stack of bricks about 100 yards long, 5ft 6" high and 4ft broad, all neatly stacked in rows, direct from the Moulder. Each brick was taken separately from the stack, placed in the press and stamped "T L B" then replaced on the stack and left to dry out. This operation was done by pulling a lever causing a movement down when the brick went in and a return as it came out.

For this operation father received 3 shillings and 3 pence per 1,000 bricks.

These rows of bricks would stand and be "weathered" for about a week, for them to be hard enough to go into the kiln to be "fired".

In wet weather they would need "covering" and "boards" 6ft long and 5ft 6" high were used for the sides, and "caps" consisting of straw, battened together by 2 strips of wood 6ft long and 3ft wide placed on top of the row.

In summer father worked from 6am to 6pm except Saturday (pay day) when he finished at 1pm.

Should it rain either Saturday afternoon or Sunday he would have to go 2 miles to "cover-up" his row of bricks. He received no extra pay for this, but if he neglected to do it was stopped 3 pence a thousand on his pressing.

After bricks had been "kilned" they were loaded on to railway trucks on a single track railway which ran from the yard to Ascot West Station, London to Reading branch a mile away.

This line was on a gradient from the brickyard to the main line, so that 3 trucks loaded with bricks ran with no form of locomotion but 3 strong shire horses were driven down to Ascot West to pull 3 trucks back to the yard loaded with coal for the kilns and these trucks were unloaded and filled again with bricks the following day.

T L B bricks were famed in their day, and the "Rubbers", a slightly bigger and better quality brick, were used to build the forts outside Portsmouth Harbour.

A brick maker received 1 penny a brick and a brick maker (who shall be nameless) who rode a 3 wheeled tri-cycle to work, took 2 bricks home every day in his saddle bag of the tri-cycle, total 12 bricks a week, and laid them on Saturday afternoons. He built his own bungalow at Bullbrook by the time he retired from Swinley Brickyard!

On a visit recently to Ascot I searched and found a "T L B" brick, which I now greatly treasure.

I was born at Oak Cottages, North Road, Chavey Down on November 29 1894 and am now 93 years old. Oak Cottages were built by my father and his father in 1885 and still stand in good repair. The pair were built for about £500 and one was sold for £74,000 last year by a lady doctor who migrated to Australia.

My wife and self spend a week at Ascot every summer, and usually call at Oak Cottages.

I joined the Grenadiers from there in 1914 and went all through the 1914-1918 war with them.

I joined Nottingham City Police then and retired with rank of Police Inspector in 1945.

I write an article for the Winkfield Church Magazine each month and still have happy memories of Winkfield and Chavey Down and have many friends there still".

(Jan 14) "Still having memories of Swinley Brick Yard, and of my father's work there, I realise that not many of the local inhabitants are still alive who worked there. I got a great deal of information by strolling around when I took father's midday meal, and was known personally to many of the employees.

After my father loaded the clay on to small flat bottomed trucks which ran to the 'Clay bay' on light metal trucks, it was pulled on an endless chain, suspended by a large hook, and gradually lifted to about 10ft from the ground. It moved along at about 4 miles an hour, and by a succession of wheels, fixed horizontally on a wooden structure, reached a moulders mill, where a cylindrical iron tank, about 6ft wide and 10ft deep was fixed.

Inside the tank were two steel propeller blades which revolved, and as the clay contained in the truck arrived at this "Pudlock Hole" a man, known as a "Hooker" who stood on a platform with a hooked pole and liberated the truck end and disgorged the clay into the Pudlock.



It was made more soluble by the steel blade as it descended and finally dropped on to the "Moulders table" which was circular. The whole of the Mill was roofed in with sheets of corrugated iron and there were usually 4 moulders in a Mill.

The moulder handled the clay with two boards, about 1ft long and 6" wide, and placed it into a wooden mould, with a detachable board covering the bottom. He sliced the spare clay off the top with a wire cutter and passed the brick contained in the wood mould, on to the "stacker" who loaded it on to a flat barrow and conveyed it to a "stack" when the barrow was full. This stack started from the Mill and ran for about 100 yards down to the kiln.

This was also running parallel with other stacks and each Mill had 4 stacks where the bricks were "pressed" and "weathered" until they were hard enough to be handled by the "Kilner".

The stack was about 5ft 6" tall and 4ft wide, and after being "pressed" TLB in a shallow frog were stacked diagonally on their thin side by the "presser" to allow them to be "weathered".

Boards 6ft long and 5ft 6" wide, and "caps" made of straw and fastened with 2 wood batons, 6ft long and 4ft wide were provided to cover the stack in wet weather.

When properly weathered the "Kilner" would stack the bricks into the kiln and fire them until they were hard enough to handle and load into railway trucks which stood on a single track on the further side of the kiln.

Each day 3 trucks would be loaded and despatched to the main L & SWR London to Reading line, running entirely by gravity to Ascot West Station. Three trucks loaded with coal were shunted off the main line train, were pulled back to the yard by 3 large Shire horses, to fire the next day's supply of bricks.

Another brick yard was opened about half a mile from the old yard, on discovering that more "Clay Bays" had been found with clay of a much more refined quality. The yard was called 'Klondyke' and the celebrated TLB RUBBER was produced here. These were slightly larger bricks and were more smoothed faced.

They were very durable and consequently dearer in price. The forts defending Portsmouth Harbour are faced with TLB RUBBERS and have stood the test of time, weather, and salt water.

My Uncle, Robert Godson, was a large London contractor, and founded the firm of Godson & Son, Builders, Kilburn, London NW.

He built the LCC Buildings on the Thames Embankment with Swinley (TLB) bricks and they were famous all over the country in my younger days.

The site of the Brick Yard is now entirely obliterated and except for the undulations of the "clay bays" cannot be traced. It was situated on the left of the Ascot to Bagshot road just before the gradient to Tower Hill commences and covered over a square mile of land. My father worked there from 1880 to 1914.

TLB actually stands for Thomas Lawrence Bracknell (not Brick). He also owned another brickyard at Wokingham, where the "Star" brick was produced. A much cheaper brick because of the quality of the clay, and did not sell very well".

WALTER SPENCER

# QUERIES

- 1 Horrabridge Bricks. Mr C.G.Stone is seeking information about a brick found at Hexworthy, Devon, at a metal mining site. Embossed on the frog is:

(unknown) SHIRE Co Ltd

## HORRABRIDGE

The brickworks is adjacent to the River Walkham, next to Bedford Bridge, near Horrabridge, Devon. The particular brick was used at Hexworthy c.1901, but may be re-used from an earlier building, not earlier than 1880. Mr Stone would like to know the manufacturer's name and anything which may be known about him. Replies to: Mr C.G.Stone, 69 Chiltern Street, Aylesbury, Bucks. HP21 8BW.

- 2 Charles Hebbes, Brickmaker. Mr J.K.Hebbs is researching his family history and has come across a reference to Charles Hebbes, brick and tile manufacturer, of Keeley Green, Wootton, Beds. (NGR: TL 005462). Anyone having any further information beyond that contained in Survey of Bedfordshire: Brickmaking, 1979, p.105, site G179, is asked to contact Mr Hebbs. Replies to: Mr J.K.Hebbs, 22 Key Street, Sittingbourne, Kent ME10 1YU (Tel.: 0795-27287).

- 3 P & L Bricks. A horse-mill at Stratton, 3 miles north-west of Dorchester, Dorset, where excavations have recently been conducted, is beautifully constructed of bright orange/red hand-made bricks. They have no frogs, but each is heavily stamped 'P & L' (see illustration). There is some evidence that the mill, which ground chalk, was used in connexion with brickmaking for the structures of the Wilts., Somerset and Weymouth Railway, which would have reached the point c.1855(?). It is at the point where the railway crosses the turnpike road (now A37) and the River Frome. Martin Hammond suggested Proctor and Lavender, but they, who still have showrooms in Poole, are quite certain that it is not one of theirs of any date. They may have come from elsewhere on the line, but Brian Murless has been unable to identify them from his extensive index of pre-1974 Somerset. Any help will be gratefully received. Replies to: Mr W.G.Putnam, Head of Archaeology, Dorset Institute of Higher Education, Wallisdown Road, Poole, Dorset, BH12 5BB.

