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CONTENTS

Editorial	2
Visit to Bulmer Brick and Tile Works	
Penny Berry	2
Visit to Castle Hedingham	
Anne Stockill	4
Baumber Brickyard, Lincs.	
Anne Fawcett	5
Spring Outing 1990	6
Review Article	
Late Medieval Brick in Context	
David H. Kennett	7
Review Article	
Brick in the Roman East	
David H. Kennett	14
Book Notices	17
Book Notice	18
Here Be Dragons!	
T.P.Smith	19
Proposed Autumn Visit to Canterbury	20

EDITORIAL

It seems inappropriate to begin this editorial other than with an apology for the extreme lateness of appearance of this issue of Information, and without invoking the usual excuses (pressure of work, etc) which normally go proxy for an admission of indolence. I do apologise, and hope that before long - and, at least pro tem, under a new editor from issue 51 onwards - Information will get back to its proper three issues per year.

I must also thank David Kennett for so kindly agreeing to type out his own contributions to this issue - indeed, he offered to do even more, and I am most grateful. Those who know David will not be surprised at this generosity on his part.

David's contributions occupy a large amount of space in this issue, and that too is something to be grateful for. I have received some other material which is not included here but is being held over to issue 50. That will, of course, be something of a landmark for the British Brick Society, and it seems a good idea to include in it material from as many different members as possible. There is still room for further contributions, which I should be glad to receive as soon as possible. It is hoped to produce issue 50 quite shortly.

Once again, my apologies for the very late appearance of Information 49 and my thanks to all who have helped in its production - not least to Michael Hammett for his understanding and patience, which have been tried far beyond what decency could require.

Terence Paul Smith
Editor

VISIT TO BULMER BRICK & TILE WORKS

Penny Berry

Saturday 14 October 1989 was crisp and sunny - a perfect day for the Friends of London Museum (represented by Dr Ian Betts, Sandra Garside-Neville, and their colleagues) and some sixteen or so British Brick Society members (including the intrepid Charles Thurlow, who had come all the way from Cornwall for a weekend of East Anglian brick research) on their combined visit, which was organised by Alan Croucher of BBS. We were joined by Anne Stockill from the Halstead and District Local History Society, who, as a resident of Castle Hedingham, was able to provide some useful local knowledge during the afternoon. (A report by Anne Stockill follows the present report. TPS)

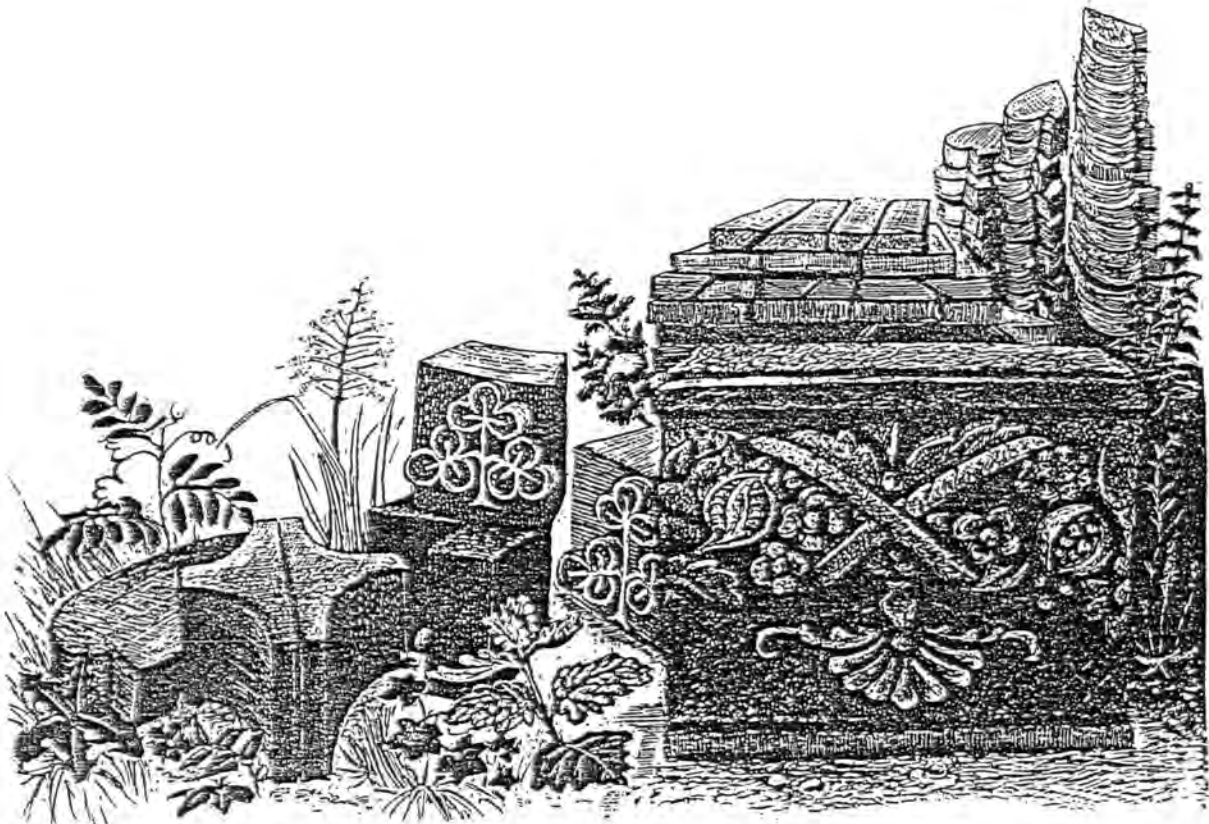
Those members who attended last year's visit to Peter Minter's brickworks were able to appreciate the effect of seasonal changes and the need to maintain and sometimes to modify and improve the buildings and equipment of this traditional and highly specialised brickworks. Peter's interest in local history and personal archaeological finds on his adjoining farmland made his conducted tour all the more interesting, as evidence shows that bricks have been made on this site since 1450 and a Saxon settlement existed here in earlier

times.

In the claypit, where this year's exceptionally dry summer and autumn has meant that digging out the clay for its overwinter weathering has gone on for longer than usual, he pointed out a thin dark layer of prehistoric volcanic ash, wafted over from its source in Norway millions of years ago; and a seam of septaria (source of the cement used by the Romans) which can cause problems in brick-firing if lumps included in the clay are not removed by the makers. The deep 'blue' clay pits where fossil sharks' teeth have been found in the pure blue clay used for fine mouldings contained hardly any surface water on this visit - further evidence of this year's drought.

In the long workshop where the 'specials' are made, Peter demonstrated the brickmaking process, using a wooden mould with a beautifully carved wooden base. The more standard bricks are made outside using alloy moulds which are lighter and do not pit or hold too much damp sand. Peter found his source of sand near Dorking, Surrey, quite by accident and after tests for its suitability he buys it regularly from a pit near there. He told us that the type of sand used to dust the moulds influences the weathering surface of bricks; some sand encourages the growth of moss and algae and gives bricks an unwanted green appearance; this does not occur on the cut or rubbed surfaces of bricks where the surface sand has been removed; this needs to be taken into account when new bricks are being used to restore an old building. His fastest maker can produce a thousand standard bricks in a day; the heavier and more intricate specials take longer to make and to dry out.

Decorative ridge-tiles and garden edgings stood in rows on the floor of this workshop. The use of a de-humidifier here to improve working conditions for his brickmakers had a beneficial effect on the drying out of their bricks and had prompted Peter to



enlarge another long wooden building nearby and to install flap-up shutters along either side, which can be propped open in summer to provide natural ventilation. A further de-humidifier is to be installed here to assist the steady, even drying of the large bricks during cold, damp weather.

Until now this process has been carried out in two long buildings containing coal-fired hearths feeding heat along flues under raised platforms, upon which the bricks are set to dry. Age and decay recently took their final toll on one of the roof-supports here, so that at present this drying shed is out of use whilst a re-roofing job is being carried out. Peter's use of traditional, often second-hand building materials to repair and improve his buildings in a functional and aesthetically pleasing manner helps to preserve the delightfully timeless quality of his brickwork. It will be interesting to see how the more sophisticated temperature regulation of a de-humidifier compares with the time-honoured 'throw-another-shovelful-of-coal-on-the-drying-shed-floor' method!

We walked down between the long rows of hacks sheltering the drying bricks shortly to be stacked in the old circular down-draught kiln before winter weather makes the three-day coal-firing too unpredictable; and we admired the decorative fired bricks standing out in the open. Among these was an ornamental swag made up of three separate pieces; the mould for one of these had been lost in a fire, but was subsequently recarved by Peter so that the complete garland can now be made again. One of his team of workers has now gained enough experience of carving to assist him in making the moulds as orders for special bricks to match customers' individual needs arise. After being shown the woodworking shop where this work is done, we departed for lunch at The Bell in Castle Hedingham. The morning had been most enjoyable and those who attended are grateful to Alan Croucher for organising the visit, and to Peter Minter for his time and effort in making the tour of his brickworks so interesting.

VISIT TO CASTLE HEDINGHAM

Anne Stockill

After leaving The Bulmer Brick and Tile Works on 14 October 1989, the party travelled to Castle Hedingham, where they had lunch in The Bell. This public house, situated in St James' Street, the principal street in the village, was once used as the Magistrates' Court, until the present red brick Police Station and Court Room was built in nearby Queen Street.

Upon leaving The Bell, a short walk through Falcon Square, passing some interesting brick houses in King Street, led to the church. The impressive red brick tower of the mainly Norman church was built in 1616 by the thirteenth Earl of Oxford from re-used bricks taken from the demolition of buildings around the inner bailey of the Castle. The Church of St Nicholas is said to be the 'Most exciting church in Essex'.

Opposite the church is a row of attractive cottages, low and of red brick with tiled roofs, situated in Church Ponds. A walk

past these cottages and along Crown Street brought us to Pye Corner, which is a most attractive part of the village. One large house named Astles was built of local red brick some three hundred years ago with a beautiful Mansard roof. It was once the home of the Sperling family, one of whom, Charles Brogden Sperling, was engineer for the construction of the Colne Valley and Halstead Railway, which passed through Castle Hedingham and Sible Hedingham and used many bricks in its construction.

From Pye Corner the party walked along Bayley Street to the Castle entrance. Along Bayley Street are a few houses with hanging tiles instead of bricks, indicating that these houses were built whilst the brick tax was in force. At the end of Bayley Street is Forge Green, leading back into St James' Street past some more brick cottages, including the brick wall of the former Blue Boar public house. This concluded the walk.

Before returning home, some energetic persons walked up to Hedingham Castle, passing over the ancient three-arch red brick bridge built in 1496 and passing the large red brick mansion house built by Sir William Ashurst MP (one time Lord Mayor of London).

This concluded a very enjoyable day.

BAUMBER BRICKYARD, Lincs.

Anne Fawcett

From time to time these pages have carried news concerning the restoration of a brick kiln at Baumber, near Horncastle, Lincs. The work, which was awarded the RICS/Times 1989 Commendation Award for Conservation of Industrial Heritage, is now complete. A photograph of the kiln is reproduced on page 6.

The Old Brickyard was purchased in 1982, at which time the kiln was in very bad repair. At the same time, research was begun into its history, and this still continues. It was made a Listed Building in 1985. Much written support was given for the proposal to restore the kiln, and financial support was received from the local council. Martin Hammond of BBS, who had visited the site as early as 1974, acted as adviser, and drew up the necessary plans, whilst the required manpower was provided by the Community Enterprise Agency. Work was carried out in stages between July 1986 and July 1988.

The brickyard is thought to be medieval in origin, and was certainly well established by the mid-eighteenth century. Kilns have a life-span of approximately thirty years; and this one was probably built in the 1870s.

The kiln is an arched Scotch kiln with abutting firing-sheds. It was capable of firing up to 40,000 bricks, using about 15 tons of coal per firing. Adjoining the museum is the original claypit, now flooded. The working-face of this was some 60 feet in depth.

A collection of artefacts is steadily increasing, and there are plans to restore and extend a neighbouring barn in order to provide adequate display areas.

Any help that BBS members can give in supplying knowledge, photographs, and details of any artefacts relating to the 'Men of Clay' - not just brickmaking but also pantiles, drainage tiles,



floor tiles, etc - will be gratefully received.

Visitors are welcome, individually or in groups, but an appointment should first be made. Overlooking the lake is a parking area for up to five touring caravans, and visitors are welcome to take advantage of this facility.

Members able to help, or just wishing to visit, should contact Mrs Anne Fawcett, Curator, Baumber Brickyard, Baumber, Horncastle, Lincs. LN9 5NW; telephone: 065 887 330.

Particular thanks are due to Martin Hammond for all his hard work in restoring the kiln, to the Community Enterprise Agency for providing the manpower, and to Butterley Brick Ltd and Belton Brick Company for supplying bricks to assist in the restoration.

(This article has been compiled by T.P.Smith from material provided by Mrs Anne Fawcett.)

SPRING OUTING 1990

In connexion with the Spring Outing on 31 March 1990, David Kennett has produced a handout of places visited: St Olave's Priory, Suffolk, the village of Somerleyton, Suffolk, and the Roman fort of Burgh Castle, Suffolk. Notes and pictures of St Nicholas' Church, Bradwell and the remains of the brickworks at Gisleham are also included. There is a location map of all these sites. Copies may be obtained from David H. Kennett, 27 Lords Lane, Bradwell, Great Yarmouth, Norfolk NR31 8NY.

(It is hoped to include a full report of this meeting in Information 50.)

Review Article

LATE MEDIEVAL BRICK IN CONTEXT

David H. Kennett

Recently a veritable avalanche of books relevant to the interests of members of the British Brick Society descended on my desk. By reviewing them together, it is possible to note also one or two items which have been missed in previous issues of Information.

Some of the work reviewed may seem distant from a consideration of brick in context between 1350 and 1550. Young on Tudor and Jacobean Tournaments, particularly, seems a book of tangential interest but as a more lengthy and individual notice in a future issue of Information makes plain this book opens a whole new area of brick buildings for study. On the other hand both Howard's The Early Tudor Country House: Architecture and Politics 1490-1550 and Smith's The Medieval Brickmaking Industry in England 1400-1450 have direct relevance to our subject as is clear from their titles. Smith's book was reviewed in Information 46 (October 1988) and will be cited only marginally in this review article. Thompson's The Decline of the Castle with its cover photograph of Caister Castle in full colour has much to say about brick in England between 1400 and 1550.

Howard and Young have the same commercial publisher; both are better produced books than is that by Thompson. This reviewer's copy of the last-named has begun to slide dangerously with the back tending to lie in a different vertical plane when the book is placed horizontally on the desk. Each is a book with text and illustrations interspersed: photographs and reproductions of prints forming the majority of the plates, but with plans included by Howard and Thompson. Those in Howard's book are uniform in scale and consistent in style; Thompson reprints other's drawings at various scales, and some unhelpfully. That of Caister Castle, Norfolk, derived in part from one of the less useful plans of Henry Swinden, an eighteenth-century historian of Great Yarmouth, also omits the kitchen court and the barge house tower. Thompson makes important comment about the barge house tower, suggesting that it had a flat roof to carry artillery. The air photograph is less than clear, being a summer shot with large and very dark sharp shadows obscuring details one wishes to examine. As there is thick vegetation highly visible, the relationship of the kitchen court at Caister Castle to the rest of the building is particularly difficult to visualise.

Thompson reproduces a number of prints. His view of Knole, Kent, occupies a double-page spread and seems not to lose much in the gutter but this is not the case elsewhere. The copy of Wenceslaus Hollar's engraving of Kingston-upon-Hull in his chapter on 'Accelerating Decay' slices right through the Beverley Gate and cuts out a whole street of buildings between the Fruit Market and High Street and another row on White Friar Gate. Serious students would be advised to use the enlargement in G. Parry, Hollar's England, (1980), which has the advantage of including the view of "The Town of Hull" from the River Humber.

As displayed in Thompson's book, these are not the standards we have some right to expect from the Cambridge University Press. Especially glaring is the omission of a caption to illustration 43, a plan of South Wingfield Castle, Derbyshire. This stone building is not sufficiently well-known for its plan to be instantly recognisable.

Brick occurs in five chapters of Thompson's book: those on 'Fifteenth-century contrasts', 'Warfare in England and France', 'A rival - the courtyard house', 'A martial face', and 'A continuing theme'. But the choice of buildings is limited. In the chapter on the courtyard house, he restricts consideration to a small group of houses built by the very richest men: South Wingfield Castle is a case in point. The brick ones are Knole, Kent, Gainsborough Old Hall, Lincolnshire, and the Duke of Buckingham's unfinished palace at Thornbury Castle, Avon, for which the pre-1974 designation of Gloucestershire is retained.

By choosing these he omits to make a contrast between castles and courtyard houses. Castles, especially the stone ones, were built by royalty and their connections. Castle Rising, Norfolk, was constructed by William de Albini II, the second husband of Alice the Queen, widow of Henry I. Courtyard houses were built by men of much less elevated status. At South Wingfield Manor, Ralph, Lord Cromwell was employing the resources of a declared income of £1,007, but Lord Scales, the seventh baron, who built Middleton Tower, Norfolk, had a net income in 1436 of only £376, actually below the accepted baronial minimum. At Someries Castle, near Luton, Bedfordshire, John Wenlock was a knight who became a Knight of the Garter and subsequently a baron, but both Thomas Colt of Nether Hall, Roydon, Essex, and Richard Littleton of Pillaton Hall, Staffordshire, remained knights bachelor.

Of these Pillaton is little-known, but the brick house has been noticed in Information 45 (July 1988) with references to earlier literature and Nether Hall, Roydon, was illustrated by J.K. Floyer in Archaeological Journal, 70 (1913), and has extended descriptions in the R.C.H.M. volume An Inventory of ... Essex II and the Victoria County History of Essex VIII. T.P. Smith has written extensively on Someries Castle in Bedfordshire Archaeological Journal, 3 (1966), and in Journal of the British Archaeological Association, 129 (1976). These are rather more typical of the courtyard house, even in the fifteenth century, than the much larger houses examined by Thompson.

In his consideration of martial aspects of fifteenth-century houses, Thompson looks at Caister Castle. His discussion confused by a muddle over the functions of the three courts omits totally any reference to the inventory of 1448, which has a regnal date of 26 Henry VI. The inventory makes it plain that the eastern court is the base court, not the kitchen court. It is intended to prepare an account of the inventory and the rooms at Caister Castle in relation to the plan for a future issue of Information.

Thompson is right, however, to question the analogy, proposed by the late W.D.Simpson, of Caister Castle with Schloss Kempen in the Rhineland. Fastolf had connections with France for over twenty years. The master mason, Gravour, did not have a German name. Elsewhere Thompson discusses and illustrates Ham Castle, Somme, France. This demolished structure had a massive circular tower at its north-east corner, far larger than the three other corner towers. Thompson examines Ham in the context of the adoption of artillery. It could be the style of building, Fastolf had in mind when he commissioned Caister Castle's great tower, adding to this concept the idea of a high tower designating prestige. The tower is clearly visible on the other side of the ridge to the south. Ham Castle was central to the area of the military campaigns of the first third of the fifteenth century.

Much of Thompson's chapter on 'A martial face' centres on a discussion of the seigneurial emphasis in the buildings being provided by a great tower or an imposing gatehouse, the two being usually mutually exclusive. This discussion continues into the chapter on 'A continuing theme'. But one can only infer that Thompson's book was largely finished before the publication of A. Emery's discussion of residential towers of 1440 to 1520 included in his paper on South Wingfield Manor in Archaeological Journal, 142 (1985). Emery points to a distinction between heightened solar towers and guest towers, a distinction which Emery's map shows to be partly geographical and material with the former concentrated in counties between Lincolnshire and Essex: Tattershall Castle, Buckden Palace, and Faulkbourne Hall are three of brick. Only the midland ones are of stone. The Duke's Tower at Thornbury and Broughton Castle are additions to Emery's examples. Guest towers belong in midland and southern counties. Brick ones are Pooley Hall and Compton Wynyates, both Warwickshire, Farnham Castle, Surrey, and Cowdray House, West Sussex.

The difference in function is worth exploring further. Great gatehouses had many functions: impressing the local populace was one. Advertising your wealth was a second and accomodating important guests a third. Many members of the British Brick Society will have visited Oxburgh Hall, Norfolk, where two large chambers in the great gatehouse are known as the King's room and the Queen's room following their occupation by Henry VII and Elizabeth of York between 27 and 29 August 1489. In this the gatehouse resembles a residential tower used as a guests' lodging as defined by Emery. In the same way Layer Marney Tower owes its great height to the political office of the first Lord Marney as Lord Privy Seal, in effect Henry VIII's chief minister. The gatehouse was built so that were the baron to have to entertain the monarch, the king would have a suitable room of the correct dimensions and splendour for his lodging. Similarly that building offers a clue as to why the gatehouse was built first: it gave the owner good, private accomodation while the rest of the house was being built.

Even the principal room of a modest two-storey gatehouse like that at Rye House, Hertfordshire, could have been used for such purposes. It is a large, well-lighted room: there are three windows. Off it is another room, now rebuilt so that the original function is unknown. There is no reason to suppose, as Thompson does, that the building at Rye House demanded a large brick tower elsewhere on the site to compensate for the rather miniscule gatehouse. There is no such tower shown on the plan of Rye House made in 1683. We have no record of the income of the builder, Sir Andrew Ogard, in 1436; he was not a peer and does not appear in the published Hertfordshire list of tax payers, and that for Norfolk is known in summary form only: he built in the latter county at Emneth. His grandson, Andrew Ogard, appears in the anticipation of 1523 for Norfolk was an assessed income of £60, a mere third of that of Walter Hobart, whose father had built Hales Hall and the parish church at Loddon.

Rye House was not among the most expensive of houses. William of Worcester tells us that the site cost £1,000 and implies that 2,000 marks (£1,333 6s 8d) was spent on the building. In the four years, 1432 to 1435, for which accounts survive at Caister Castle, expenditure of £1,480 5s 9½d was recorded; William of Worcester gives the full cost, over about seventeen years, as £6,046. Caister Castle has a great tower; Rye House does not.

Thompson has paragraphs on other brick houses in the chapter on 'A martial face'. At the very end he mentions the brick gatehouse at Lambeth Palace, London, which he suggests confers a certain martial air to the building. He does not illustrate Morton's Tower or better still the river view by Hollar which shows the solar tower balancing the gatehouse, with the great hall between them. The balance is less easily sensed today

now that the great hall has been demolished. On the river side the solar tower is stone-faced but the structure is brick. The presence of a solar tower at Lambeth Palace suggests the use of the gatehouse as guests' lodging: it was at one stage used as the archbishop's prison.

The use of castles in towns as the local gaol is not mentioned by Thompson. Until recently, only county towns had prisons, but some county towns, like Lincoln, Norwich, and York, were a county of the city. The castle remained part of the surrounding administrative county and here in the eighteenth century brick buildings were often constructed to house prisoners. Lincoln Castle has the red brick cells and chapel built in 1787 by John Carr of York; at Norwich there is the red brick court building in the Shirehall and the white brick cell blocks (now museum galleries) on the mound top. Members who attended the society's A.G.M. in York will recall this reviewer's surprise at seeing the brick side and rear walls of Carr's three buildings in the grounds of the medieval castle at Clifford's Tower. Brick gaols at prisons built on castle sites are known also at Gloucester and of 1884-5 in hot red brick on the site of the medieval castle at Dorchester, Dorset. Equally to be noted in this context is the Assize Courts at Rougemont Castle, Exeter, built in 1774 with a stone front to a brick building. The town does have some elegant brick facades of this period.

These were, of course, two centuries and more later than the buildings discussed by Thompson. His discussion of the courtyard house in its later phases considers many of the same houses listed by Howard in his book. Howard's work is based on an extensive gazetteer, "a survey of important domestic buildings of the period c.1490 to c.1550; ... not a gazetteer of all early Tudor houses". Much of this is new and includes a number of brick buildings not included by Jane Wight in Brick Building in England from the Middle Ages to 1550, (1972). The list of all brick houses in Howard's book is too long to include as an appendix to this review article. All one can do is to note the important newcomers, especially those which are illustrated. Two of the latter stand out: Samelsbury Hall, Lancashire, and Holme Pierrepont, Nottinghamshire, a county in which there are other demolished early Tudor brick houses at Kneeshall and Scooby. Howard has discovered Thomas Heneage's demolished house at Hainton, Lincolnshire, but he omits the range from Longford Hall, Derbyshire, noted in Information 39 (May 1986). Staffordshire does not appear at all in the listing: Chillington Hall is a brick house of before 1556 and Beaudesert Hall was rebuilt c.1500 while still the palace of the bishops of Lichfield, prior to its remodelling after 1576 by the Pagets. Further south in the midlands, Howard notices the demolished Willington Manor, Bedfordshire, a brick house with surviving stone outbuildings, but he fails to record that in the next parish but one it was the disrepair of the Victorian additions which caused the demolition of the small early Tudor brick house at Cardington Manor some time in the 1960s. A contribution to Information 45 (July 1988) recorded the one and one-third ranges from the quadrangular house built by Sir Oliver Leeder at Great Staughton, Cambridgeshire (formerly Huntingdonshire), in the 1530s.

South of the River Thames, Howard notes several previously unrecognised brick houses: the demolished Sonning Place, Berkshire, is one. In Hampshire, Micheldever is demolished, but Montisfort Abbey still stands. But there are no remains from Henry VIII's Chobham Park, Surrey. One range survives at Sissinghurst Place, Kent. In East Sussex, there is an early-sixteenth-century brick gatehouse at Bolebrook House, no less than three storeys high; contemporary windows may be noted from Isfield Place. West Sussex contributes the brick tower of Cakeham Manor House, the fragmentary range of 1506 at Chesworth, a lost courtyard house at Michelgrove, and the much rebuilt courtyard house at Stanstead Park.

In the western counties the number of newly-recognised houses is smaller but none the less significant. Sir Nicholas Poyntz's Acton Court, Gloucestershire, has long been known for the brick ranges added to a large medieval house, but was omitted by Wight. Two houses are lost: the royal Tickenhall Manor, Herefordshire, and, to quote John Leland, the "olde castle of stone new al of brike" of the Vernons at Tong, Shropshire. This house seems to have been demolished by 1670. A search of the parish and its neighbours in the published Shropshire hearth tax of that year did not find any large house in the vicinity.

Around a total of 142 brick houses and an equivalent number of stone ones, Howard constructs a most valuable discussion on the influence of the concept of increased political credibility apparent in the building activities of the magnates, the bishops, peers and richer members of the gentry, in the reigns of Henry VII, Henry VIII, and Edward VI. Power belonged to the courtier house both because of the multiplication of offices and hence of the ability to accrue land and the sheer necessity to display that wealth. The lost Holbein of that modest man, Sir Thomas More and his family shows just how much the office holder had to live up to his rank. The famous Lord Chancellor's lost brick house at Chelsea is among those mentioned by Howard.

At about the same level of wealth, but more extensively conceived is Shurland House on the Isle of Sheppey, Kent, built by the first Sir Thomas Cheyney. Already derelict by 1572, this double courtyard house had eight further minor courts. It was abandoned for Toddington Manor, Bedfordshire, inherited by the second Sir Thomas Cheyney from his mother. At Toddington he built a modest prodigy house, a mere 45 hearths, but one with advanced architectural features in its fenestration: bay windows constructed with 135° angles for the full height of the building. It is little wonder that the son of the Lord Warden of the Cinque Ports was made a baron in 1572, the year in which the crown took over Shurland House for London's outer defences and so caused the pictogram reproduced in colour by Howard to be drawn.

If the state now assumed control of the defence of the realm, the private builder in the reign of Henry VIII went in for show. A moat was only useful if it could be part of the exhibition of a man's wealth, as from an earlier decade at Oxburgh Hall. If it would not make the display, it was not used. Great Staughton's Place House is one not mentioned by Howard.

At the core of Howard's book are two chapters on 'The Courtyard and the Household' and using the evidence of inventories, entitled 'A Fayre New Parlor'. From these listings of rooms and their contents, Howard has been able to prepare plans of a variety of buildings: brick ones include Thornbury Castle, Avon, Sutton Place, Surrey, Compton Wynyates, Warwickshire, and Hengrave Hall, Suffolk. However, he does not use the published inventory made in 1548 of the red brick Henham Hall, Suffolk, a house demolished after a fire in 1773, and of which a number of illustrations were also printed in Suckling's History of Suffolk II (1848).

More plans come in the later chapter on 'The Conversion of the Monasteries'. The surviving parts of Lee Priory, Essex, with its two brick gatehouses show the alteration of the former Augustinian Priory by the odious Richard Rich, the man of whom Robert Bolt's play A Man for All Seasons makes Thomas More say "For Wales" when accounting for Rich's perjury. Both Thompson and Howard reproduce the Bucks' view of the outer courtyard in the 1730s; Howard makes the point that the walls of the 1540s were brick facing the monastic stone, a neat turn round on the earlier practice of flint-facing to essentially brick walls in fifteenth-century buildings, especially churches, in Essex and East Anglia. Among brick houses, Howard has a plan of Hinchbrook House,

outside Huntingdon, of which a photograph is provided from the west, the monastic and first conversion entry. The house was re-orientated to face north and to be approached from the town in the later sixteenth century. A house new to this reviewer is Montisfort Abbey, Hampshire, and while the explanatory text is clear in relation to the photograph, the provision of a plan based on the eighteenth-century estate map quoted by Howard would have been valuable.

Two chapters discuss building materials: one the details of the Renaissance, the other more general matters including regional variations. The former shows how little the Italian Renaissance penetrated England; the caption to a photograph of the Francis I wing of the palace at Blois emphasises the point, but to note the contrast further there is such a staircase in the great courtyard of the convent of the Templars at Tomar, Portugal. Even French models for decoration were little taken up in England. He was a brave man who in Henry VIII's England sought to embellish his house with an artistic style of French origin: the conflict, expressed militarily in the king's wars, ran too deep. Not so in Portugal where from the early fifteenth century there had been a strong and continuing artistic interchange with south-west France.

The telling comparison is made by Howard of the limited uptake of terracotta with the continuing use of moulded brick in the early sixteenth century. It is traced back to the fifty-eight types of moulded brick used on the gatehouse at Rye House, Hertfordshire, in 1443 and later years. The building was delineated by T.P. Smith a decade and a half ago in Archaeological Journal 132 (1975). Howard looks at the use of brick without the value of Smith's The Medieval Brickmaking Industry in England 1400-1450, published after his work went to press, but with the advantage of being the first person, as far as this reviewer can judge, to actually abstract John Leland's Itinerary for its references to building materials. Even so he misses the point that the bricks for Compton Wynyates include many from the now lost Fulbrooke Castle, outside Warwick, erected for John of Lancaster, Duke of Bedford and Regent of France, as his English country house some time before 1435, a building which is also not known to Smith.

Howard has pertinent things to say about the simplification of the products of the brick industry in the early sixteenth century in comparison to those a hundred years before. Change is noted from moulded bricks to painted and diapered surfaces.

An even greater change is postulated for the Elizabethan age. Except in East Anglia, the major houses ceased to be built of brick, and stone again became the fashion. The idea began in E. Mercer's English Art, 1553-1625 of 1962, but it seems to lack statistical basis. Howard is impressionistic on the counties of the south-west. The group includes Dorset, Gloucestershire, Somerset and Wiltshire, all places where good quality building stone is available. Working on the great house from the basis of the hearth tax of the reign of Charles II (1660-1685), the present writer had formed the impression that brick was as likely to be chosen as stone. There is a considerable group of brick houses, of various dates from 1437 to the 1630s, in south Derbyshire; the second largest house in Shropshire, the demolished Willey Old Court, was of brick: the surviving stable ranges, now a house, are stone. Hough End Hall, Manchester, is not alone in being built of brick among the larger houses of Salford Hundred, Lancashire. In Bedfordshire, only the monastic conversions at Chicksands Priory and Woburn Abbey are of stone. The major Jacobean houses are all of brick: Houghton House, Luton Hoo, and Melchbourne Park. Luton Hoo had a fifteenth-century brick house partly incorporated, and another brick house already a century old when refurbished was Wrest Park, where reconstruction commenced in 1573 or later. Even the wing added to the stone quadrangular house at Bletsoe Castle for the second Baron St John was of brick.

It is not, in any case, particularly evident that the choice of building material was other than by chance. In Elizabeth's reign, her second Lord Chief Justice of Common Pleas, Sir Edmund Anderson, inherited a house at Broughton, in north Lincolnshire (now Humberside), of unknown materials, bought as an investment another property now demolished but probably built of timber-framed construction at Backnoe End, Thurleigh, Bedfordshire, built in stone at Arbury Hall, Warwickshire, where his long gallery still survives in the Gothick house reconstructed around his ancestral pile by Sir Richard Newdigate, built in brick at Stratton Park, south of Biggleswade, Bedfordshire, and started his last house, when aged well over sixty, at Eyeworth Manor, Bedfordshire. This was of brick, as may also have been his Middlesex home at Harefield.

Anderson died in 1605. A century and a half earlier died Ralph, Lord Cromwell. He built in stone at Colleyweston, Northamptonshire, and at South Wingfield Manor, Derbyshire, in timber at Lambley Manor, Nottinghamshire, but in brick at Tattershall Castle and the Tower-on-the-Moor, at Woodhall Spa, both Lincolnshire. Yet at the penultimately-named, the adjacent collegiate church dedicated to the Holy Trinity, also built by Cromwell, is of the finest limestone.

Scholars have come a long way from regarding brick as the cheap substitute for stone. Using brick implied riches. Comparisons, not made by the authors under review confirm this. From the published documents, the level of riches can be demonstrated from hearth taxes of the 1660s and 1670s, the subsidies raised by Elizabeth I, the anticipation of 1523 levied by Henry VIII, and the income tax of 1436. All tell a consistent tale that the men who built in brick belonged very much to the very richest segment of society in the fifteenth and early sixteenth centuries.

It was precisely this group who could afford the expense involved in Professor Young's subject, Tudor and Jacobean Tournaments, but for the brick buildings associated with this aspect of the wealthy at play we must await another review article.

The books reviewed in this article are:

- M. Howard, The Early Tudor Country House: Architecture and Politics 1490-1550
(London, George Philip, 1987) £17-95
ISBN 0-540-01119-3
232 pp., 125 illustrations
- T.P. Smith, The Medieval Brickmaking Industry in England, 1400-1450
(British Archaeological Reports, British Series, 138, 1985) £10-00
ISBN 0-86054-308-0
144 pp., 15 figs. including maps
- M.W. Thompson, The Decline of the Castle
(Cambridge, Cambridge University Press, 1987) £15-00
ISBN 0-521-32194-8
- A.R. Young, Tudor and Jacobean Tournaments
(London, George Philip, 1987) £19-95
ISBN 0-540-01120-7
224 pp., 85 illustrations

Review Article

BRICK IN THE ROMAN EAST

David H. Kennett

Almost at the other extremity of the Roman Empire to Britain are Greece and Asia Minor. In the first century A.D. these lands formed the provinces of Macedonia-Achaea and Thracia in modern Greece and southern Bulgaria, and in modern Turkey the provinces of Asia, Bithynia-Pontus, Cappadocia, Galatia, Cilicia, Pamphylia, and Lycia. All are places more familiar from The Acts of the Apostles chapter 2 verses 9 and 10 than as parts of the Roman Empire whose brick construction we may consider. Yet in the Roman Empire only the provinces of Syria and Judaea were beyond.

In the Roman centuries, Greece and Asia Minor are perhaps little-known to the English. Building materials here in the first five centuries A.D. were varied: brick was used but selectively. The Society of Antiquaries of London on 22 March 1985 held a one-day research seminar on the theme of 'Rome in the Greek World: an Archaeological Approach' whose proceedings were published in 1987 under the title Roman Architecture in the Greek World.

The volume has several points of interest to members of the British Brick Society. Stephen Mitchell² draws attention to the emperor's ownership of major sources of building materials, including forests and brick kilns. The same point is also made by Dr Hazel Dodge (see below), and could be usefully followed up for Britain.

Marc Waelkens³ records the brick construction of the central hall of the Temple of the Egyptian Gods at Pergamum, one of the twin capitals of the province of Asia, in Hadrian's reign (117-138). Brick bonding courses going through the whole thickness of the wall are found in the mid-second-century walls of a latrine in the same city. This technique is common in Byzantine architecture of the fifth to ninth centuries. One of the major monuments of the reign of Justinian (527-565) is the church built over the grave of St John the Evangelist at Ephesus, which again has brick bonding courses going through the whole thickness of the wall.⁴

At Ephesus⁵ about a decade after St John wrote The Book of Revelation, solid brick was used for the library of Tiberius Julius Celsus Polemaenus. The library was erected by the man's son, of the same name, in the two decades before 117. This western technique was brought home by a former consul who used it to express his affinity with Rome. Tiberius Julius Celsus Polemaenus II had spent his entire career in the capital. In subsequent centuries, the use of solid brick walls became widespread in Ephesus. Examples include the Baths of Constantius II (reigned 337-361) and the fourth-century cathedral dedicated to St Mary, in which two of the great councils of the church were held.

At nearby Sardis, a town partly destroyed by an earthquake in 17, the late-second-century reconstruction of the baths used brick arches on solid ashlar piers. The arches had keystones of ashlar but the vaults were radially-laid brick. This vaulting technique was also used at Miletus. An Italian technique was brick-faced mortared rubble walls. The towers of the walls of the city of Nicaea, of mid-third-century date, were built thus, but the walls themselves are alternating 6 bands of rubble masonry and brickwork running through the core.

Waelkens reviews other cities, not all with brick, in an exceptionally well-referenced paper, although to follow up much of his citations requires the combined resources of the Society of Antiquaries itself, the Victoria and Albert Museum, and the British Library. His paper is a prelude to that⁷ by Hazel Dodge on 'Brick Construction in Roman Greece and Asia Minor'.

Contrasts are noted: brick as facing is not uncommon in Greece but known only rarely in Asia Minor. Examples are cited from Elaeussa-Sebaste, Augusta Ciliciae, and, in the fourth century, at Myra, of which Dodge provides a photograph. Solid brick is seen as common to both areas, but more frequent as walling in Greece. The solid brick walls of two former bath houses, both now churches, in central Sofia, modern Bulgaria, are not mentioned. One is an impressive building dedicated to St George.⁸ However, the remit of Dodge's paper does not extend north into the Balkans.

Solid brick walls are well-attested in Roman Italy. They are to be seen in reconstructions of buildings destroyed at Pompeii in 79 and those of various dates at Ostia. The technique is well-known in the internal construction of the Colosseum at Rome, dedicated in June 81 but taking ten years to build. It appears in town walls. Those at Rimini (ancient Ariminum) pre-date the⁹ Christian era; new walls at Rome were begun in 271 by Aurelian.

Alternate brick and stonework bands are reviewed, often quoting the same examples as in the paper by Waelkens, but with rather less specific references. These are most familiar from the great walls which surround Constantinople (modern Istanbul) but are also known at other cities in the Roman East, particularly at Antioch-on-the-Orontes.¹⁰

Dodge has interesting remarks about brick sizes in various cities and notes that triangular bricks, common in Rome, occur frequently in Greece but not at all in Asia Minor. She provides a table of brick and mortar thicknesses at various dates in Rome, Greece and Asia Minor and suggests also the value of using the increasing thickness of¹¹ mortar as a dating tool. This has long been seen as valid in Rome. Another indicator of date may be the distance between bonding courses in a wall of mixed construction.

On brickyards, Dodge opines:¹²

The existence of large, imperially-owned brickyards, characteristic of Italy, is doubtful. No brick stamps have been identified in Greece or Asia Minor, apart from those of Herodes Atticus, and there appears to be little evidence for a centrally-organised brick manufacturing industry.

Brick vaulting is of the East, not derived from Rome. This is especially true of pitched brick vaulting which used the fired material in the same way as mud brick was used for vaults in Mesopotamia and Egypt for three millennia before. Dodge provides good illustration of the vault of the North Basilica at Smyrna (modern Izmir) where the lowest courses are radially along either side but the crown is pitched across the line of the vault. Here the vault is relatively flat in its crown but at Ephesus, a city set on a hillside, the vault is

almost barrel-shaped. These techniques recur in Imperial Byzantium and are found in ^{13,14} the Syrian desert at Justinian's palace at Qasr ibn Wardan.

Notes and References

1. S. Macready and F.H. Thompson (eds.), Roman Architecture in the Greek World, (1987). xv + 124 pp, with 11 plates and 28 figures. Published by the Society of Antiquaries of London, price £15-00. ISBN 0-500-99047-6.
2. S. Mitchell, 'Imperial Building in the Eastern Roman Provinces', in Macready and Thompson, 1987, 18-25, esp. 21.
3. M. Waelkens, 'The Adoption of Roman Building Techniques in the Architecture of Asia Minor', in Macready and Thompson, 1987, 94-105.
4. C. Foss and P. Magdalino, Rome and Byzantium, (Oxford: Elsevier-Phaidon, 1977), 76 with col. pl.
5. Foss and Magdalino, 1977, 74-75, with col. pl.
6. Foss and Magdalino, 1977, 65 with col. pl.
7. H. Dodge, 'Brick Construction in Roman Greece and Asia Minor', in Macready and Thompson, 1987, 106-116, with pl. 9-11. Ibid., n.19 states "The whole subject of brick construction in the eastern provinces (Greece, Balkans, Asia Minor, Syria, etc.) is at present being prepared for detailed publication" by Dr Dodge. In the meantime see, H. Dodge 'The use of brick in Roman Asia Minor', Yayla, 5, 1984, 10 et seqq., and for Greece, R. Ginouves, Le Theatron a gradins et l'odeion d'Argos, (Paris, 1972), 217-245.
8. Foss and Magdalino, 1977, 60 with col. pl.
9. M. Vickers, The Roman World, (Oxford: Elsevier-Phaidon, 1977), 59 with col. pl. (for Pompeii); T. W. Potter, Roman Italy, (London: British Museum Publications, 1987), 88 with pl. (for Ostia); Vickers, 1977, col. pl. on 116 (for interior of Colosseum); Potter, 1987, 136 (for Rimini); Potter, 1987, 83 and Vickers, 1977, col. pl. on 110 (for walls of Rome).
10. Foss and Magdalino, 1977, 98 with col. pl. and reconstruction (walls of Constantinople); see ibid., 18-19 for reproduction of engraving by W.H. Bartlett, done in 1840, of the walls of Antioch-on-the-Orontes.
11. Dodge, 1987, 106-107 with table 1 and 112 with table 2; using for Rome, E. van Deman, 'Methods of determining the date of Roman concrete monuments', American Journal of Archaeology, 16, 1912, 230-251 and 387-432.
12. Dodge, 1987, 113.
13. Foss and Magdalino, 1977, col. pl. on 69 illustrates only the exterior of Qasr ibn Wardan, but not the vaulting.
14. Review article written January 1989; revised with additional references 12 April 1989. Citations to periodical literature are taken from Dodge, 1987.

BOOK NOTICE

David W. Lloyd, Historic Towns of East Anglia

London, Victor Gollancz Ltd in association with Peter Crawley, 1989
208 pp., 33 coloured plates, 94 black and white photographs,
9 town maps. Price £16-95
ISBN 0-545-04383-0

The Eastern Counties are the brick counties and this is especially true of the more affluent towns. Indeed examining the excellent photographs only the terrace on the Market Place at Swaffham, Norfolk, is flint-faced. Many streets are timber-framed, in places like Lavenham, Suffolk, which lacked the money to up-grade the frontages in the eighteenth century. The colour photographs, in particular, bring out the diversity of brick colour in places as close to one another as Dedham and Harwich, both in Essex, and less than ten miles apart. In Colchester, also Essex, black and white photographs are used to illustrate the changing uses of brick from Roman times through the eighteenth century to the water tower of 1882. Another juxtaposition shows the difference in the bricks of the fifteenth-century D'Arcy's tower house at Maldon, now called the Moot Hall, and those of 1715 in the frontage of Clarence House, Thaxted. But these Essex towns do show one minor fault of the book: some buildings are illustrated twice, and indeed Clarence House is shown three times. Lloyd extends East Anglia westwards also. Cambridge brick is represented by coloured plates of the courtyard view of the gatehouses of Queens' and Trinity and an excellent black-and-white shot of the street facade of St John's in which the light was caught just right to show the diaper. The college is also represented in the book by a coloured view of the seventeenth-century Third Court from the river. Subtly brought out is the variety of texture in the brick. Variety of texture is apparent also in the illustrated selection from Wisbech: a wide view of the North Brink beside the River Nene and the curve of Union Place, the north quadrant of the area surrounding the former Wisbech Castle.

DHK

BOOK NOTICE

Kalliopi Theoharidou, The Architecture of Hagia Sophia, Thessaloniki

Oxford: British Archaeological Reports International Series 399, 1988
292 pp., 11 large coloured plans and elevations. Price £28-00
ISBN 0-86054-512-8

The metropolitan church of Thessaloniki was built in the sixth century by the Emperor Justinian on the site of an even larger fifth-century basilica. Refurbished in the late eighth century, it had to be partly rebuilt after earthquake damage in the eleventh century. There have been subsequent alterations and renovations in the five centuries preceding the Turkish conquest of Macedonia. Much brick is used in the construction of Hagia Sophia. The city also has a later brick basilica, the church of the Prophet Elias, constructed in the late fourteenth century with transepts of a semicircular shape and employing intricate brickwork in its exterior.

DHK

NOTICE

Simon Thurley, 'Henry VIII and the Building of Hampton Court: a Reconstruction of the Tudor Palace', Architectural History (being the Journal of the Society of Architectural Historians of Great Britain), 31, 1988, 1-57.

Hampton Court Palace is, of course, one of our most important brick buildings, all periods from that of Thomas Wolsey (perhaps even earlier) onwards being represented, although the principal campaigns were those of Wolsey himself, of Henry VIII, and of William and Mary (under Sir Christopher Wren). Later work consists largely of alterations, small-scale additions (including garden walls in Hitch's Patent Bricks), and modern reparations.

The lengthy and important paper here noted first outlines Wolsey's work, where the building sequence, in the absence of building accounts, has to be worked out principally from a study of the brickwork itself. Those of us who have been privileged to see Daphne Hart's coloured drawings of the brickwork will hope that they will one day be published in full. The body of the paper is taken up by an analysis of Henry's building works and their sequence. For this task a diversity of sources is available: extensive building accounts, the structure itself (the Henrician bricks are larger than Wolsey's; the structure contains a number of straight joints), and various iconographic materials. The author's division into phases, as he explains, is an artificial device since 'there was little break between the works in hand,' but it does enable the building programme to be ascertained and the changes in conception to be elucidated. In nuce, Henry inherited Wolsey's vertical scheme of planning; at first he continued with this (in the 'bane tower'), although with an eye more on English towerhouses such as Tattershall or Buckden and their ilk than on Wolsey's Burgundian-inspired manner. Gradually, Henry abandoned this approach in favour of a more traditionally English horizontal scheme, though with the important innovation of a whole range of private rooms away from the public areas of the palace.

Quite apart from the author's general thesis, which seems amply supported, his account is full of fascinating detail, some of it, not surprisingly, connected with brickwork. Most of the bricks, for example, were supplied locally from kilns set up in the Park - the usual medieval and Tudor practice for large-scale buildings. In 1532 they were supplied by John Wilson, a local man, who also had to provide wood for firing and straw for the bricks as well as overseeing delivery to the building site. Between September 1537 and April 1538 no fewer than 6,280,480 bricks were purchased at a cost of about £1,600 (= c. 5s per 1,000, a normal Tudor price). At various times bricklayers were paid for setting out the foundations and for setting bricks. As well as measuring for foundations, they were also responsible for scaffold erection, as shown in an agreement of 1530: 'xpor diconson [Christopher Dickinson] for a bargayne with hym made in great for bryngyng up and workyng of all the bryckwork appertaining to the baynes [baths] and besides all the bryks and scaffolde.' In June/July, July/August, August/September, and September/October 1537 109, 100, 111, and 100 bricklayers respectively were at work, though this was at a peak in building activity.

Of particular interest is the reference in September 1536 to 'brycklayers ... pensellyng of the brykk work round about the walls in the inner courte where the fountayne standeth wyth colaryng and garnesshyng of all the wyndowes abowght the said cowrte.' This is an aspect of Tudor and later brickwork to which Timothy Easton is making an important contribution (cf. Information 48, 16-17): bricks and mortar alike were covered with red ochre or 'ruddle' and thin lines incised and filled with white to give the effect of precision

brickwork far beyond what could be achieved using the actual bricks and thick mortar joints themselves. Sometimes other colours too were admitted into the scheme, whilst diaper patterns might be painted on - rather than 'constructed' from black (or near-black) headers - as at Hampton Court Palace itself (in places) and, probably, at St John's College, Cambridge, Second Court in the 1590s.

We may look forward to Simon Thurley's promised paper studying the sixteenth-century kitchens at Hampton Court Palace in more detail. Meanwhile, the present paper is indispensable for anyone concerned with Tudor building, and with Tudor brickwork in particular.

T.P.Smith

HERE BE DRAGONS!

T. P. Smith

In the Editorial to Information 48, July 1989, 2, I drew attention to the elaborate nineteenth- and early twentieth-century roof finials in ceramic which are to be found in various parts of the country. Several forms are taken, although snarling dragons seem to be amongst the most popular.

Since writing that piece I have come across two fearsome demons on the gables of adjoining houses in The Ridgeway at Chingford, Essex, and a further example of a dragon in Beckenham Lane, Bromley, Kent. Yet another, on the Norris Homes (Almshouses) in Berridge Road, Nottingham, is illustrated in K.Brand, Watson Fothergill, Architect, 2nd ed., Nottingham Civic Society, n.d. but c.1989, p.22.

I have also been sent some further information about dragons. Michael Hammett kindly sent me a cutting from the Maidenhead Advertiser for 13 October 1989; the article, entitled 'Brickworks have gone ... But the dragons live on', is by Eileen Price. The Maidenhead Brick and Tile Works in Malders Lane, Pinkneys Green have been razed to the ground for housing development. Founded over a century ago by John Kinghorn Cooper, the yard was purchased by the Maidenhead Brick and Tile Company in 1919, at which time it covered 30 acres. Work was suspended during World War II - as often, since the glow from the kilns was a guide to enemy aircraft - but was re-opened and remodelled in 1946. The clay was worked out by 1966, but tiles continued to be manufactured, using clay brought in from elsewhere, down to 1968. Even after that, stocks remaining on site were sold. During the 1970s and '80s the site had a varied history, but all plant was demolished recently.

The yard manufactured many different products and was responsible for a fine terracotta bear over the entrance to The Bear Hotel, High Street, Maidenhead. The works were also 'renowned for their decorative tiles and roof ornaments,' writes Eileen Price: 'The dragons which spread their wings on roofs in River Road, Taplow, and in the Belmont and Furze Platt areas were all produced by Cooper's, which in its heyday had 80 employees, of whom 25 were handmoulders - craftsmen of the highest order.' Amen to that.

cont./

John Snelus kindly sent me a page from Leicestershire and Rutland Heritage, Spring 1990, 18, which contains a letter from Mike Taylor of Leicester on 'Terracotta dragons'. He refers to 'a magnificent dragon' in the Buckinghamshire County Museum, Aylesbury. It is, he suggests, 'apparently of a closely related species to the beast which stands guard over New Walk,' in Leicester, and the subject of an earlier item in Heritage. The Aylesbury dragon came from the Railway Hotel in the town. Who made it is not known, but the museum curator has 'traced companies in Bridgwater and Reading which advertised dragons in their Victorian trade literature.' The letter continues: 'Red Bank of Measham still offer dragons and other terracotta finials for conservation work.' The editor, Dr McWhirr, adds a note stating that he has 'spotted two more dragons in Leicester, one in East Avenue and the other in Albert Road.' Heritage also includes a reproduction of a page from the catalogue of S. and E. Collier Ltd of Grovelands, Reading, showing nineteenth-century dragons and other designs.

John Snelus himself reports a sighting at the rear of the Warpool Court Hotel in St David's, Pembrokeshire - appropriate in a Welsh context, of course. 'He has lost a wing, but still looks splendid. The hotel was built in the 1860s, I believe...'. He spotted yet another 'at a temporary resting place ... at Interbuild on the Red Bank Manufacturing Co stand...'. From the photograph which Mr Snelus allowed me to see, one may judge that this dragon is a fine specimen.

John Snelus ends his letter to me: 'let's begin a real "Dragon Watch".' Yes, indeed. Already they have been spotted in Berkshire, Buckinghamshire, Hertfordshire, Kent, Leicestershire, Lincolnshire, London, Middlesex, Nottinghamshire, and Pembrokeshire. There must be many more. I shall always be glad to hear of further examples.

PROPOSED AUTUMN VISIT TO CANTERBURY

It is proposed to organise a one-day visit to Canterbury on one of the following Saturdays: 15 September 1990 or 22 September 1990. The tour will be on foot (with time allowed for rest and refreshment), starting at St Augustine's Abbey (early Anglo-Saxon re-use of Roman bricks and tiles and also some Tudor brick) and will include Tudor brickwork at the Roper Gateway and St Dunstan's Church, as well as numerous examples of eighteenth- and nineteenth-century brick-tiles (mathematical tiles) in the city. The Cathedral Precinct will also be visited - the central tower of the Cathedral is of fifteenth-century stone-faced brickwork, as is the Christchurch Gateway to the Cathedral Precinct; there are also further examples of brick-tiles on Precinct houses. (There will be time at the end of the day for members to visit the Cathedral if they wish.)

It is planned to start the tour at about mid-day, to enable members (and guests) to reach Canterbury.

If you are interested please write to T.P. Smith, The School Flat, Dartford Grammar School for Boys, West Hill, Dartford, Kent DA1 2HW, stating which of the two proposed days would suit you best. There is no commitment at this stage, and further details will be sent out in due course.

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