

ISSN 0960-7870

BRITISH  
BRICK  
SOCIETY

# INFORMATION

Nº 51

Dec 1990

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# INFORMATION

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## EDITORIAL:

## A NEW HORSE AT THE PUGMILL

In the thirty-five years before the Great War, the Norfolk photographer P.H. Emerson went round the county, particularly its eastern part, and recorded scenes of everyday life. An early photograph, thought to date to the 1880s, shows a horse treading a defined circular path round a rotary puddler brought to a clay source to act as the pug mill. The scene was typical of any small brickyard or pottery works in Victorian England. East Norfolk had over forty such establishments recorded in most directories issued between 1851 and 1901.

The horse in Emerson's photograph (reproduced overleaf) turned the rotary puddler which crushed the clay into fine particles. Later the same horse would be used to draw the cart or waggon which took the clay off to the small brickworks where both the throwing and the firing of the bricks was done.

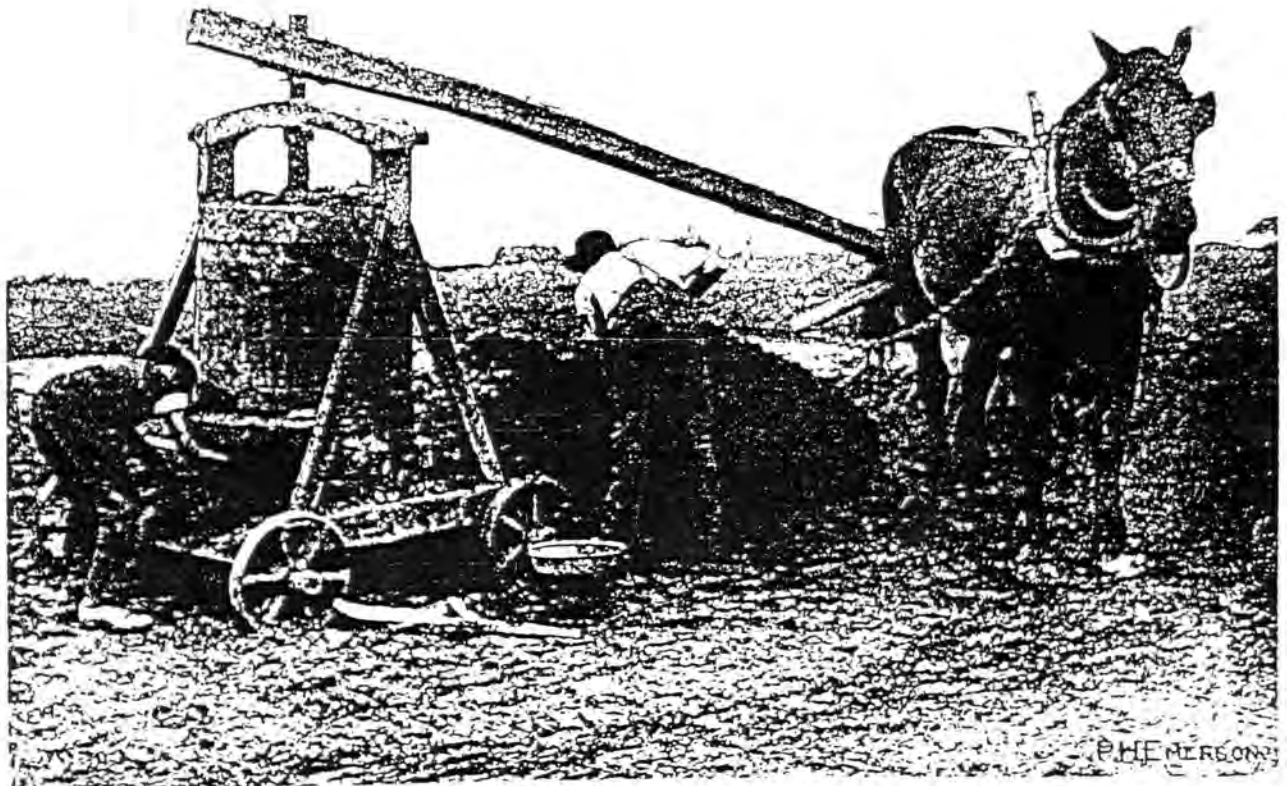
Taking over the editorship of Information one feels a kinship with the horse of the Victorian brickworks. The horse was required to turn the rotary puddler and pull the cart, probably also to take the finished bricks on the cart to be delivered to a builder's yard, and then on a Sunday to be dressed in finery to convey the brickyard's owner, his wife, and children to church or chapel, as their religious affiliation took them. Then it would not be attached by yoke and swingle tree to the pug mill but within the shafts of the family's pony and trap or Manchester cart.

As editor, I follow one of the major writers on the subject of bricks. In Information 50 Terence Paul Smith reviewed R.W. Brunskill's recent work, Brick Building in Britain. The reviewer notices that Brunskill has many references to Information in the bibliography, but modestly he does not mention his own considerable contribution to the subject. The most frequently cited name in that bibliography is Terence Paul Smith.

That prominence is a measure of Terence's own work. During his seven years as editor of Information, he has produced twenty issues, typing all of the material. It is a herculean task: a rough calculation suggests around a quarter of a million words, which is something in the order of the length of Bleak House. Charles Dickens' novel was noted in my predecessor's first Editorial in Information 31 (November 1983).

At the same time, Terence has been one of the principal contributors to Information, although I do know that he has held back his own material to give space to others. Excluding reviews and short paragraphs, there have been twenty-two substantial articles and nine editorials which have been given a title. These cover architects like Charles Holden and W.M. Dudok, individual twentieth-century buildings like Bracken House and the Hillingdon Centre, and more general topics such as The Pleasure of Ruins and Carbuncles and Classicism. A recent editorial on Roof Quest for a Dragon has produced a flurry of dragons, wyverns and other mythical beasts set upon roofs. Terence's actual articles have ranged widely over the brickwork of England and the Netherlands, and in time from the middle ages to the present day. Their subjects have been equally diverse: garden walls at Hatfield House, churches of various dates in Bedfordshire, Essex, Kent, and Middlesex, and various types of bonding, to name but three.





P.H.Emerson's photograph of a horse treading a defined circular path at a clay mill in Norfolk in the 1880s. The horse turned a rotary puddler which crushed the clay into fine particles.  
(after Kennett)

Many of the pieces are illustrated by Terence's exceptionally fine draughtsmanship. In this he has been generous as the editor: no fewer than five articles of others have been enhanced by maps and line drawings from his pen.

To Terence Paul Smith for his stewardship of Information between 1983 and 1990 the British Brick Society owes a considerable debt. It is my especial pleasure to pay tribute to that stewardship and the high standards set.

As editor the present writer is also grateful that Terence undertook the typing of his own substantial contribution to this issue, particularly as the new editor's life underwent a dramatic metamorphosis at the time when Information 51 was being prepared.

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This issue contains material submitted before 30 September 1990, which had been received by either T.P. Smith or D.H. Kennett. A number of valuable items have been submitted subsequently and these will be included in Information 52 (March 1991). The issue still has room for additional contributions. The final date for submission to D.H. Kennett, at 27 Lords Lane, Bradwell, Great Yarmouth, Norfolk NR31 8NY is 31 January 1991.

David H. Kennett  
Editor

## CANTERBURY BRICKWORK

*Terence Paul Smith*

Towards the end of my period of editing Information I conceived the idea of an occasional series of articles on brickwork in towns - not necessarily British towns. The idea was not to provide scholarly studies but, rather, 'portraits' of individual towns which possess interesting and/or significant brickwork, preferably covering a wide chronological span. Within England, Boston, Cambridge, Colchester, Great Yarmouth, Hull, King's Lynn, Lincoln, Norwich, St Albans, and York are examples that spring readily to mind. Following the Canterbury meeting in October, it seems appropriate to begin with a consideration of that city's brickwork; some members were unable to attend on the revised date, and, if they have a chance to visit Canterbury on their own, they may find this article of some use. Similarly, those who have a close familiarity with any other towns may be able to help those of us who visit them by pointing out what in particular to look for. The intention of the series is that many members will feel able to contribute from their personal knowledge. The format of the present article is not intended as a model, and contributors should feel free to approach their subject in their own way. It is suggested, however, that articles of this nature should not be encumbered with footnotes but that a select bibliography should be added at the end, as here.

TPS

Amongst English towns the City of Canterbury is of special interest in preserving brickwork of all periods from the Roman to the present - at least, so long as one does not count the sub-Roman as a separate period!

Canterbury - the Roman Dvrovernvm - was the most important urban area within Roman Kent. Tegulae occur within the city in all the normal forms, including slab-like pieces used in the manner of bricks, often as bonding or lacing courses in flint or stone walls. Much lies buried beneath the city streets, and a good deal has been uncovered during archaeological excavations. However, a portion of the brick arch (together with ragstone jambs) of the Roman Queningate may be seen in situ, embedded in the medieval town wall in Broad Street, opposite Lady Wootton's Green. Other Roman gates, no longer extant, were basically similar, having their arches turned neatly in Roman bricks. The Ridigate at the south-east of the city, for example, was drawn in the eighteenth century by William Stukeley, who depicted its construction, in which 'appere long Briton brikes,' as John Leland called them two hundred years earlier. Bricks used for the pilae of hypocausts, together with other tiles, may be seen in situ in the Roman Pavement Museum in Butchery Lane.

More intriguing is the western half of the chancel of St Martin's Church, some way beyond the city wall to the east. In his History of the English Church and People, Bede states that, even before St Augustine's mission, Bertha, queen to King Ethelbert of Kent, worshipped in 'an old church, built in honour of Saint Martin during the Roman occupation of Britain' and situated 'on the east side of the city'. The western half of the present chancel is of Roman bricks, carefully laid, and it is tempting to identify this

with Bede's Roman church. Some have doubted the identification, suggesting a sub-Roman or pre-Augustinian sixth-century date. The way in which the bricks are used, however, seems much more akin to Roman methods, and, after a recent re-assessment, Tim Tatton-Brown has cogently concluded that 'it is more than likely that the church Bede mentions was substantially the St Martin's [chancel] that one sees today, and that it is possible to speak of St Martin's as the oldest church still in use in England...'. Such careful bricklaying is, indeed, hard to accept in the sub-Roman period and even during the sixth century, so that we most probably have here a further example of in situ Roman brickwork.

At least some Roman bricks and tiles were made locally, for kilns have been found outside the city wall to the west - in the Whitehall Road area - and to the north at Hackington.

When Augustine and his monks began building at what is now St Augustine's Abbey they found a ready supply of building material amongst the tumble-down Roman buildings of the city. Using this, Augustine built the Church of SS Peter and Paul, footings of which have been excavated and are now partly exposed: they define an early Anglo-Saxon church of typical southern type - a rectangular nave with porticus to north and south and a western narthex; the chancel would have been apsidal. Shortly after the dedication in 613, St Mary's Church was begun slightly to the east. Most was destroyed during Norman building operations, but the footing of the west wall has been excavated and is now on view; it too is of Roman brick. Further east again, and also dating from the early seventh century, is the Church of St Pancras, the best preserved of the trio. The footings of the nave and fragments of the footings of the apsidal chancel survive, as do those of the slightly later south porticus. The west porticus or porch, also a slightly later addition, stands in part almost to its full height, and here the well-laid brickwork is at its most impressive. Roman bricks were suitable for the typical early Saxon thin pilaster-buttresses which are found here and elsewhere.

They occur, for example, on the nave of St Martin's, added to the earlier chancel. Here, however, the work is much coarser: stone with rough, sometimes discontinuous, courses of Roman brick - as if the Anglo-Saxon builders had observed Roman bonding courses but had not fully understood their structural purpose and used them simply as a decorative device. The nave probably dates from the seventh century, at which time also a round-headed doorway, in stone, was inserted into the south wall of the chancel.

Later Anglo-Saxon churches in the city make far less use of Roman brick. St Mildred's Church, probably of late Saxon date, is notable for its sub-megalithic quoin at the south-west angle; bricks are used only sporadically in the adjacent fabric. The earliest work at St Peter's Church belongs to the period after the Conquest when native builders were still working in their accustomed manner, relatively uninfluenced by the more cosmopolitan Romanesque introduced by the Normans. The tower here is of rubble with a number of Roman bricks included haphazardly.

The Norman builders continued in this manner, for example at Canterbury Castle keep, where again quite small numbers of Roman bricks are included in the flint and ragstone walling. It was probably erected during the first quarter of the twelfth century. Roman bricks are also incorporated into the rubble infill of the Norman walls of St Augustine's Abbey, and were even used decoratively, as banding within the stone courses, for part of Abbot Scolland's rebuilding in the late eleventh century. Even as late as c.1390 Roman bricks were extensively used in the rebuilding of the east end of St Pancras' Church.

In the Middle Ages bricks, as generally in Kent, make a more tentative entry than elsewhere in eastern England, although those



forming the ribs of the undercroft vault of the Blackfriars' frater in Blackfriars Street may date from the thirteenth century, if they are not later reconstructions. Part of the second Greyfriars' Bridge over the River Stour, just off Stour Street, survives. It is of red brick in English Bond over a stone arch. It has been claimed as that built in 1309, but although the stone arch is probably of that date the brick superstructure is more likely a later medieval rebuilding.

Even in the later Middle Ages brick was used at first only for minor features, such as the patching to the rear of Meister Omers, north-east of the Cathedral and now part of the King's School; these are small buff-to-pink bricks laid in irregular bond, probably dating from the late fifteenth century. The nogging to the timber-framed building behind 8 High Street is of similar bricks, and perhaps of a broadly similar date. Excavations at St Augustine's Abbey have revealed a brick-built drain of late medieval date. In contrast to the usual buff bricks, at the nearby Tonford Manor, Thanington, south-west of the city proper, a few red bricks were used to create diaper patterns against a dark flint background.

When brick was finally admitted to the Cathedral in the late fifteenth century - for John Wastell's superb central tower and for the gable of the North Transept - it was, understandably and not at all regrettably, clad with an ashlar facing in beautifully detailed Caen stone. Brick was probably chosen not for reasons of cost - it was not an especially cheap material before the seventeenth century - but in order to reduce the weight of the superstructure on piers not originally built to support such a loading: hence too the great strainer arches which Wastell inserted in all but the northern tower-arches. The bricks are red in colour and are laid in English Bond. The same technique of stone-clad brickwork was followed in the early sixteenth-century Christchurch Gate into the Precinct. The brickwork itself may be seen by looking behind the north-west angle of the gatehouse or, even more strikingly, within the restaurant to the east where the arches of the brick arcading are exposed; the work is again in red brick laid in English Bond. The city itself adopted a similar stone-covered technique at the Bargate, rebuilt in the late fifteenth century and recently excavated; a strip of original brickwork may be seen in situ in the house to the north of the site. Perhaps it was about the same time that the brick buttresses were added, in naked brickwork this time, to the Norman Lavatory Tower in the Infirmary Cloister of the Cathedral. It also seems that the red brickwork at the top of the Corona, at the extreme east end of the Cathedral, was part of an intended additional storey of Tudor date, never completed. The present crenellations, in artificial stone, date from 1748-9.

After the Dissolution, Henry VIII converted St Augustine's Abbey into a royal palace - just as he did further west in the county at Rochester and Dartford. The adaptations, some of which remain on the north side, were in red brick in English Bond, and the accounts from 1542 onwards contain frequent references to 'bryklayers'. The buttress offsets, perched awkwardly on the earlier stone columns, include early examples of tumbling-in on a small scale. This method of creating angled brickwork is often thought of as an exclusively seventeenth-century and later technique, but was in fact quite often used by Tudor bricklayers, both in Kent and elsewhere.

Red bricks of large size - they average 10 by  $4\frac{1}{2}$  by  $2\frac{1}{2}$ - $2\frac{3}{4}$  inches - had already been used, with stone dressings, for the Roper Chapel at St Dunstan's Church in c.1524. Beneath the chapel are contemporary brick vaults. The Roper family owned, amongst many other Kentish properties, a manor house on the opposite side of the



road. All that remains of it is the Roper Gateway, a striking piece of display brickwork which was probably built in the 1550s by William Roper, son-in-law to Sir Thomas More, at a time when Roper received the Freedom of the City of Canterbury. A portion of brickwork at the lower east side is of different character - the bricks are larger and of different texture - and must be part of earlier walling incorporated into the later gateway. It is interesting for its early use of a saw-tooth course across its top - a device introduced from northern European brickwork at the Beverley North Bar, Yorks. in 1409-10. The gateway added to this includes many interesting features: an early use of tumbling-in, more advanced than that of the buttress off-sets at St Augustine's Abbey; an archway of moulded bricks enclosed in a moulded-brick frame; a three-light window in moulded brick; projecting lozenges of brickwork; some diaper work, certainly using burned bricks in this instance; a blind circular panel; and, topping all, a magnificent crow-stepped gable, formerly with a little gablet at its head.

The Mint Yard Gate (now blocked) in The Borough is of similar date: it has been much altered but early drawings seem to indicate that it too had a crow-stepped gable. It also possesses part of a corbel-table of trefoiled archlets carried on moulded-brick corbels of simple design. The arch jambs are plain-chamfered and the stops to the moulded-brick label are large lozenge-shapes of brickwork, reminiscent of those decorating the Roper Gateway. The Palace Gatehouse and the upper part of a staircase in the Archbishop's Palace were also built in brick.

Other sixteenth-century brick gateways have damaged or altered tops, and may or may not have been crow-stepped. That in the red brick walling, in English Bond, adjoining the Greyfriars off Stour Street has a saw-tooth course above the arch. That adjacent to the Great Gateway of St Augustine's Abbey has a four-centred arch within a moulded-brick label with return-stops. The coping is now tiled.

Crow-stepped gables became fashionable and were used in red brick c.1570 by Sir Roger Manwood for his Almshouse at Hackington (and, later, in yellow brick at his Grammar School in Sandwich). They also occur on the brick gable to a timber-framed house at 37a Broad Street (now rendered) and on the Dane John Manor house, without the city wall in Gordon Street. Along the footpath from Station Road East to Lansdown Road is a stretch of red brick walling which is probably the boundary wall of the manor; the bond is irregular, though approaching English Bond in places, and blocks of stone are incorporated at regular intervals.

At the Manwood Almshouses diaper pattern is used in black brick much more consistently than on the Roper Gateway, and perhaps, in this case, using bricks specially prepared for the purpose, whilst the large red brick chimney-breast of the Deanery, north of the Cathedral, also has diaper. It was rebuilt in 1570, following a fire. Its gables are straight-sided, as are those of the Jesus Hospital in Sturry Road, a group of red brick almshouses arranged around an open court and dating from 1595.

By this period too brick was being used for fireplaces and stacks in relatively humble houses, like those excavated at St Martin's Hill and in a timber-framed building at 26-7 St Peter's Street and the hall-house at St Mary Northgate.

The now-blocked north arcade of the chapel of St John's Hospital in Northgate, which is in red brick in English Bond and with a brick pier with chamfered angles, may also be of the sixteenth century. The south transept of St Stephen's Church, Hackington certainly is, having been rebuilt by Sir Roger Manwood at about the same time as his nearby Almshouse. The consistent English Bond and the well-placed closers at the angles suggest that the present rendering (partly fallen away) is a secondary feature.

cont./

The red brick wall at St Stephen's Vicarage may also be of Tudor date; in it are a number of triangular-headed recesses which may be 'bee-boles', providing protection for the bee-skeps. Similar features may be seen around the Memorial Garden and in the brick wall running southwards from the latter: some of these too may have been bee-boles, though others are too shallow and may have been for decoration only or for some other unknown purpose.

Some of the brick-nogging in timber-framed buildings - for example, at 19 Dover Street - may be primary. Some, however, certainly is not. The rear of 15 St Peter's Street has the date 1622 in angular numerals made up of slightly projecting red bricks within the red brick panels, but the timber-framing is certainly earlier in date.

During the later Middle Ages and the Tudor period most of the bricks used within the city would almost certainly have been made more or less locally, the earlier buff bricks perhaps coming from the municipal brickyard at Sandown near Sandwich. Those used for the central tower of the Cathedral in 1496-7 cost just a little over 2 shillings per thousand, which, by the standards of the time, implies carriage over only a very short distance. For the royal works at St Augustine's in the 1540s bricks were purchased from Thomas Hills of Canterbury and from Christopher Hales, Master of the Rolls, at that time 'dwelling in Canterbury'.

During the seventeenth century crow-stepped gables gave way to shaped or 'Dutch' gables. It would be temerarious to connect them too readily with the arrival of immigrants from the Low Countries. More often it was probably the influence of large houses and of pattern books - and then simply copying neighbours and others - which spread the new fashion, although some would wish to see a larger degree of direct Netherlandish involvement. A fine pair formerly existed at 18 Watling Street, dated 1625, but was destroyed in the last war. That on Holy Cross Church, before its extensive restoration in the nineteenth century, was of complex form topped by a triangular pediment. The surviving examples are simple compass-gables. They were adopted, most successfully, for the long, single-storey almshouses, as at John Smith's Hospital in Longport, both gables of which bear the date 1657 in wrought iron numerals. A striking feature of this building is the series of six tall, square chimney stacks pushing through the roof; at some stage they must have proved ineffective, for holes to improve the draught have been hacked through them, either towards the base or about halfway up; to keep out rain the holes are covered with hip- or valley-tiles. As late as 1708 shaped gables were used on Maynard and Cotton's Hospital in Hospital Lane. This building, dated by an inscribed stone plaque, is in Flemish Bond, but the earlier almshouse in Longport is still in English Bond.

The changeover came, indeed, during the course of the seventeenth century. It was this fact that led to the suspicion that the large house at 16 Watling Street, seemingly of the early eighteenth century, is in part older, for much of it is in English Bond brickwork. Originally, it was an E-shaped house belonging to the Mann family and built in 1625. It has stone dressings and quoins and a well-detailed Doric entablature, also in stone. During the eighteenth century the fenestration was altered to its present appearance.

When Celia Fiennes visited the city in 1697 she described the buildings as 'handsome, very neat but not very lofty, most are of brickwork...'. There had indeed been some work in brick by her day, as we have seen. At the Eastbridge Hospital too some of the timber-framed cottages occupied by the almspeople were fronted in red brick c.1660-63. There is, also, a pleasant seventeenth-century brick cottage, with a narrow gabled projection and dormers at the front, in Westgate Grove. The central gable is decorated with a projecting brick lozenge pattern. Celia Fiennes' observation, however, remains



puzzling, since the dominant impression today is that obviously seventeenth-century buildings are of timber-framing and the brick frontages are of the eighteenth century and later. Daniel Defoe's impression of only a quarter of a century later seems much more realistic: 'its antiquity,' he asserted, 'seems to be its greatest beauty. The houses are truly ancient...'.

Eighteenth-century brickwork within the city can be dignified and charming, for example at 20-22 St Stephen's Road in red brick, though it remains essentially provincial: the brick tower added at this time to St Mary Northgate, for example, is a very plain affair with simple round-headed and circular windows. The quoins are given no special treatment. Amongst houses, the plain red brick St Peter's House in St Peter's Lane has its central doorcase jostling the window above, whilst its undifferentiated parapet is decidedly matter-of-fact. Refinements found in, say, Rochester seem wholly absent from Canterbury: rubbed brick (other than for arches, although the best of the brick-tiling simulates it very well - for example at 88 St Dunstan's Street), tuck pointing, frilled lintels, rusticated quoins (although stone quoins are imitated in timber on the brick-tiled face of 22 Palace Street). No.3 London Road has its upper windows within blank arcading, and The Red House, St Peter's Lane has individual moulded-brick cornices above the lower windows. The building is distinguished by its chequer pattern using dark headers and red stretchers. The eaves-cornice gives a Queen Anne appearance but cuts across the straight-arches of the upper windows and is probably bogus. The house perhaps dates from the second quarter of the century. A Rare occurrence in Canterbury is the use of black headers in Header Bond, with red brick trim, at 78 Best Lane. Some of the houses in St Dunstan's Street are quite dignified - the mid-century Westgate House, for example, with its Venetian window on the garden front. The latter feature also occurs, heavily rusticated, on Barton Court (now Barton Court Grammar School) in Longport. Eighteenth-century houses may deceive, however: one in St Margaret's Street, dated 1775 on the rain-water head, is of rather insubstantial early eighteenth-century timber-framing behind the façade.

Fashion in the eighteenth century - always stronger in the towns than in the countryside - required such façades to older buildings and in Canterbury they were achieved in various ways: a brick facing might be added; a facing of mathematical tiles (brick-tiles) might be attached, giving the appearance of real brickwork; or the two might be combined, with brickwork beneath the first-floor jetty and brick-tiling applied to the upper storey. This gave a flush front, although it was not usually possible to match colour and texture of bricks and tiles exactly, so that the deception is evident enough. Good examples exist at the west end of the Precinct, and in Castle Street, Ivy Lane, and Monastery Street. In narrow streets such as Mercery Lane this would have involved unacceptable encroachment, so that here the brick-tiles are added to each of the overhanging storeys of sometimes multi-jettied buildings.

Brick-tiles continued into the nineteenth century, and were sometimes applied de novo to new timber-framed structures. That built on the site of the old King's Mill in St Peter's Street is a fine example, in 'white' brick-tiles, of just how effective such deception can be.

It is perhaps still necessary to stress that brick-tiles were subject to the Brick Tax of 1784 and so were not a means of avoiding payment of that tax.

It is fascinating to observe how brick-tiled buildings deal with the several problems inherent in the use of the material: whether windows are set flush or whether reveals are created by rendering or by special angle-tiles; whether the ends of tiles are masked by wooden strips, fascia-boards, or rendering, or whether proper angles are formed by mitred tiles or angle-tiles; whether the brick-tiles are taken straight across the window-heads or whether flat-arches or other arch forms are created by boards or by individual tile-slips;



how the heads of buildings are dealt with; and so on. Most of the available solutions may be observed in Canterbury.

Brick-tiles may be red or 'white', but - like real brickwork within the city - are often painted.

In the late eighteenth and early nineteenth centuries there was some pre-Victorian ('Strawberry Hill') 'Gothick' building, for example on the front of the Eastbridge Hospital in St Peter's Street. At 35 Old Dover Road red brick was used but rendered to resemble ashlar. Oddest of all, at The Hoystings, also in Old Dover Road, a Georgian house was altered by inserting pointed-headed 'Gothick' windows, but leaving the earlier eighteenth-century flat-arches intact above them. The Georgian platband was also left untouched.

Nineteenth-century brickwork includes small terrace housing and fairly large industrial and communal projects. The former come right into the city centre at Black Griffin Lane and St Peter's Grove. Of larger buildings, the Methodist Chapel in St Peter's Street, of 1811, is a dignified building in simple classical style using yellow bricks; so too is the St John's Board School in St John's Place of 1876, which is of London Stocks with cut-brick arches in not-quite-matching yellow bricks. Stocks, with their distinctive dark yellow-to-brown colour and their marked texture, were used more frequently within the city during the nineteenth century, for example at 37-40 Dover Street, a terrace of small cottages, or in a quite pleasing terrace in Mill Lane; here the doorways have semi-circular arches, a common feature in the St Radigund's area. On a larger scale, Stocks are used for the present Music Centre, adjoining the West Gate to the north; it is in Victorian Gothic style and forms, with the West Gate itself, a surprisingly harmonious composition. Canterbury East Station, of 1860, uses them with red brick trim.

Yellow bricks other than Stocks were quite common in the city in the nineteenth century. At 57-60 Dover Street they are used for the platband, simple cornice, and door- and window heads to otherwise red brick houses. More vigorous is their use, in 'blocks' of three, alternating with red brick 'blocks', in Rundbogen style, at 19 Love Lane. At 53-60 Lansdown Road the houses are of red brick, in Stretcher Bond, with yellow bricks used for the door surrounds and porch interiors and for the straight-arches of the upper windows. Those of the lower windows are of terracotta, as are the semi-circular door-heads. The moulded brick corbels at eaves-level are also yellow. The houses are of late nineteenth-century date. Roper House, St Dunstan's Street, of about 1880, is not the most attractive of buildings, though its brickwork detailing is most accomplished, notably the tear-drop surrounds, in red and yellow cut and rubbed brick, to the round window in the gable.

The former warehouse opposite the East Station uses red brick with white brick trim; the white bricks - which really are white in this instance - are used for banding across the face and for the segmental arch-heads. Blue bull-nosed engineering bricks are employed to protect the entrances at all three levels. Most striking of all is the white brick cornice, using plain and moulded bricks, including decorated console-brackets.

At 1-6 North Holmes Road yellow bricks have very distinct 'kiss-marks', resulting from the diagonal setting in the kiln, and these form a prominent, though irregular, patterning on the houses. Adjoining are garden walls of fused wasters, including portions in arch-form, suggesting that they are the remains of a demolished kiln. Of course, this need not have been a brick kiln, since other kilns were at work within the city; very recently the remains of a clay pipe manufacturer's kiln have been excavated on the site of St Gregory's Priory in Northgate.

Another local technique, following an East Kent tradition, was to erect flint walls with red brick trim; the combination of black or blackish cut flint and Victorian machine-made red brick can sometimes be a little dour; at other times, the effect can be quite charming, as in the former St Mildred's School of 1855 in Rosemary

Lane or the Mayor's Parlour in Westgate Gardens of c.1850.

The latter is distinguished by its 'Dutch' gable, and these were sometimes revived elsewhere, for example on the Cooper Almshouses of 1900 in Lower Chantry. The smaller intermediate gables take up the simple forms found in the seventeenth century, but the two end-gables are of more complex form. The building is in red brick in Stretcher Bond. Shaped gables also occur on the end of 68 Castle Street and its single-storey outbuilding in Hospital Lane. The house itself, which is in red brick with quite heavy detailing, is interesting for the date 1847 in carved brick within a panel in the parapet.

Crow-stepped gables might also be used, as on the school at Hackington, echoing the Tudor almshouses opposite.

Red brick in English Bond with rigid Victorian diaper is used in the block added to the rear of The Hoystings in Old Dover Road.

There was also some use of terracotta plaques for decoration. Simple examples occur at King's Bridge Villas in Best Lane, where rosette panels form a band between the two lower storeys and a sunk-lozenge pattern appears in the gablets. Much more robust is 36-44 Old Dover Road, with heavily moulded panels between storeys on the bay windows as well as other terracotta designs. Best of all is 48 High Street, of red brick with stone dressings. At the top of the fine oriel is a terracotta panel with a cherub and foliation; adjoining it are two curved panels with the initials P&S and C&B. Across the top is a panel with the date 1887, a head in a cartouche, and mermen and dragons. A fine stone griffin sits atop the gable.

Stone dressings to brick buildings sometimes occur, most impressively, perhaps, on the former Wholesale Grocery and Provision warehouse of c.1880 in Station Road West. Lloyd's Bank (formerly Hammond's Bank) in High Street, of 1888, is of thin red bricks, in English Bond, with stone dressings; the angles have slim turrets with crenellated parapets.

Sometimes the brickwork was covered up, as at 15-23 Don Jonn Grove of 1822, a dignified terrace of brickwork covered with stucco. The quite noble Doric-style Canterbury West Railway Station of 1846 is also stuccoed; the former synagogue (now part of King's School), set back from King Street and erected in 1847, has its Egyptian-style front in Portland Cement. Plaster might be used to imitate stone dressings, as at Annett House, Hawks Lane, of c.1820.

An interesting example of early cavity walling formerly existed at Alexandra Terrace in Station Road East - it was demolished in the 1980s. Dated by a plaque to 1884, it was in Stock Bricks. Flemish Bond was achieved by using snap-headers in the outer skin; the inner leaf was in Stretcher Bond. Yoke-shaped wrought iron ties were used to tie the two leaves together at intervals. Some of the city's nineteenth-century buildings in Stretcher Bond - for example, in Ivy Lane and Ada Road or the larger 'L'Ancrese', 81 Thanington Road, and the Cooper Almshouses in Lower Chantry - may also be of cavity-wall construction.

Nineteenth-century buildings mostly employ Flemish Bond, though some, emulating medieval brickwork, use English Bond. The simple Zoar Chapel, built on top of Tower 8 of the city's defences in Lower Bridge Street (1845), uses Header Bond to achieve the curve of its D-shaped east end.

In the twentieth century Edwardian houses continue the late nineteenth-century tradition and the inter-war years brought the usual rash of brick suburban houses, on the south side of St Dunstan's Terrace, for example. There seems to be little of special (brick) interest from the 1930s, although the large Becket House at 6 New Dover Road is a striking enough building of 1939 and typically '30s architecture. The lowest storey, in brownish bricks, is given a rusticated appearance by slightly projecting every fifth course. The upper floors, in Flemish Bond, are of LBC rustics. The top of the fourth storey is marked by saw-tooth work of seven or eight courses, and the topmost storey is set back. What looks at first sight like an

accomplished piece of 1930s neo-Georgian - Burgate House in Burgate - is in fact of post-War date, 1950-51. In Old Dover Road the new St Mary Bredin Church, of 1956-7, is in red/buff bricks with stone dressings, the bricks neatly recessed in courses in the squat belfry stage of the tower. It too has a distinctly '30s look. More typical of its period is St Andrew's United Reformed Church in Watling Street, of 1954-6, with its staggered brick walls and almost Festival-of-Britain appearance.

Yellow bricks were used at Christchurch College in 1962-4; they also appear in a number of typically '60s town houses, for example in Rhodaus Close. At 37 Old Dover Road, the National Westminster House is in greyish concrete bricks in Stretcher Bond. The University Library uses brick masses quite effectively, though with touches of the New (now, of course, the Old!) Brutalism in its exposed concrete beams. Differently coloured brick sections are combined in the new Fire Station in Lower Bridge Street.

In 1964-6 the King's School still insisted on a brick neo-Tudor style for the Wolfson Library. It followed the Shirley Hall of a decade earlier, large and lowering in red brick neo-Tudor style. That such pusillanimity was all uncalled for has been proven in the 1980s with the new Mitchinson's House (1982), mostly stuccoed but with large brick arches on the lower floor.

More recent work is in various styles. Post-Modern is used, inevitably - so it seems these days - for supermarkets, and, in more restrained manner, at the new Marlowe Centre of 1984, with its pilaster capitals and bases of moulded brick. To echo one of the city's traditions, brick-tiles are used on part of the Castle Street frontage. Neo-Georgian appears at 29-33 Castle Row and at Lady Wootton's Green, for example. And a kind of neo-vernacular is found in Rosemary Lane. At Temple Mews and Stour Court, both in Stour Street, the brickwork is painted white in places, following another of the city's traditions. The recent 'Court's Mammoth' building in Upper Chantry avoids the monotony of plain brick walling in Stretcher Bond by a series of huge sunk panels with moulded-brick borders and by the inclusion of a double soldier-course near the head of the wall.

### Select Bibliography

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### Queen Victoria Diamond Jubilee Plaques

I should very much welcome information on some really beautiful terracotta plaques made to celebrate the Diamond Jubilee of Queen Victoria in 1897. (See photograph on next page.) They are square, bearing in the centre the profile of the ageing queen, who is facing towards the right, not towards the left as on contemporary stamps and coins. (Perhaps a scaled-up drawing of one of these was used for the sculpting of the mould?) In a circle round the veiled head is printed (top semi-circle) VICTORIA 60 YEARS QUEEN and (bottom semi-circle) OF GREAT BRITAIN & IRELAND, crossed by EMPRESS OF INDIA. A crown adorns each corner, and on the outer edges are inscribed in equally large capital letters: CANADA AUSTRALIA (at the top); N.ZEALAND BERMAH (rhs); AFRICA W. INDIES (lhs); and GIBRAL<sup>R</sup> MALTA CYPRUS EGYPT (at the bottom). A frame of brick sections is surmounted by the date 1897, within a cartouche, supported by scrolls. Rampant lions fill in the spandrels between the circle and the outer square.

There are, to my knowledge, three of these plaques in Southampton, one in Romsey, and one near the Pebble Mill TV

Studios, which I noticed from a coach window, en passant. T.P. Smith informs me of another example opposite the Lace Museum (the former Unitarian church) in Nottingham.

I should appreciate it if any readers can kindly tell me:

- (a) where there are other examples;
- (b) where they were made;
- (c) by whom they were made; and
- (d) any other information relating to them, such as who may have ordered them.

Please write to me at: 31 Chestnut Avenue, Eastleigh, Hants., SO5 5AN.

Kathleen Clarke



#### NOTICE

Hans van Lemmen, Decorative Tiles throughout the Ages, London: Bracken Books, 1988. ISBN: 1-85170-202-4. £12-95.

This attractive, large-format book contains forty poster-like illustrations in full colour; their reproduction is of high quality. Although more restricted in scope than its title suggests - examples are exclusively European - the text and illustrations provide a useful introduction to the subject. Hans van Lemmen gives a brief introduction, and the illustrations range from the mid-thirteenth-century floor-tiles in the Westminster Abbey Chapter House to a selection of computer-designed screen-printed tiles produced in 1988. It is a little awkward that the caption is printed on the verso of each plate, rather than facing it, but otherwise the book is a pleasure to read or just to look through.

TPS

## BRICK AT PLAY:

### An Unnoticed Aspect of the Later Middle Ages

*David H. Kennett*

Tudor and Jacobean Tournaments<sup>1</sup> suggests a book remote from the interests of the members of the British Brick Society. Yet the title of Alan Young's book serves to remind us of just how much the brick builders of the late middle ages and the Tudor century belonged to a culture devoted to the highly visible pursuit of pleasure and through this the enhancement of the prestige and acknowledged good lordship of the joust. Henry VIII was past master of all the arts from dancing to betting at cock-fighting and from real tennis to the joust.

All of these demanded special buildings, often of brick. Whitehall Palace had a cock-pit. It is shown on Anthonis van den Wyngaerde's drawing as on the park side of the Holbein Gate. This artist worked at about the time of Elizabeth I's accession (1558). A century or so later, Jan Wyck painted the 'Banqueting House and Whitehall Palace from Horseguards Parade'. This shows the cock-pit as having two storeys and a basement and with adjacent brick lodgings not shown on van den Wyngaerde's earlier, and possibly unfinished, sketch.<sup>2</sup> At Hampton Court, the real tennis court was reconstructed in the reign of Charles II but retains the dimensions of its Tudor predecessor.<sup>3</sup> One of the functions<sup>5</sup> of the great hall of an early Tudor palace like Eltham<sup>4</sup> or Whitehall<sup>5</sup> was to provide the setting for court dances: Henry VIII was an acknowledged composer for this art form as well as an accomplished performer.

But the joust, above all, demonstrated a lord's fitness for war. And this required a vast area as a practice ground. War was the business of kings and skill thereat needed to be kept at optimum preparedness. Virtually all the royal palaces had a tiltyard. On van den Wyngaerde's view of Hampton Court Palace five viewing towers are shown: one is still extant, now the entry to the restaurant and bar. The towers were built to overlook the former tiltyard which is still enclosed by Henry VIII's great brick wall. William III transformed the area into six kitchen gardens; one is now a car park and another lawn tennis courts, but a glance at a modern aerial photograph shows just how much land all six occupied: the whole is as great<sup>6</sup> an area as the brick palace buildings themselves to the south-east.

Greenwich Palace, too, had a tiltyard for Henry VIII's pleasure and a lost grand, turreted building of brick, which included an armoury and repair workshop. The whole palace at Greenwich was replaced in the seventeenth century, first as the aborted plan of Inigo Jones for a palace for James I's queen, Anne of Denmark, of which the Queen's House is the only building, and then by the Royal Hospital, designed by Sir Christopher Wren for William III and now used as the Royal Naval College. At Greenwich Palace, the tiltyard



occupied the ground between the modern colonnade and the River Thames from the Queen's House to the East Wing of the National Maritime Museum an area larger than that of the tiltyard at Hampton Court Palace. That the tiltyard was a permanent structure with the barrier always in place can be seen from looking at van den Wyngaerde's drawing of Greenwich from the river front. This long brick building occupied the whole of the modern river frontage from the dry dock housing the Cutty Sark to the eastern limit of the college. Greenwich Palace was a major brick building of the early sixteenth century.<sup>7</sup>

Two slightly earlier royal buildings also had tiltyards. Henry VIII first entered the lists in January 1510 at Richmond. He was disguised as an unknown knight but when his companion, Sir William Compton of Compton Wynyates, was injured the king had to reveal his true identity. Little remains of his father's palace at Richmond, although there are a <sup>8</sup> number of seventeenth-century drawings. Nothing is known of the tiltyard.

Omitted by Professor Young are non-metropolitan tiltyards. Members who attended the Annual General Meeting in June 1988 will recall that we were able to go inside the area of the house at Bradgate Park, Leicestershire,<sup>9</sup> and to see the sunken garden to the east of the house. This was part of the tiltyard, but the latter also extended a similar distance to the brick wall which is the area's boundary. Thomas Grey, Marquis of Dorset, the builder of Bradgate, was a notable joustier of Henry VII's reign; he died in 1501. When aged fifty, in May 1501, he was the principal figure in a joust at Westminster Palace,<sup>10</sup> another royal palace where the details of the tiltyard are unrecorded.

Another man who built in brick was Charles Brandon, later Duke of Suffolk and Henry VIII's brother-in-law. None of his houses remain. In Suffolk, a brick-lined moat and its platform, with the bridge across the water-filled moat survives from the sumptuous Westhorpe Hall.<sup>11</sup> The red brick Henham Hall, of which several drawings are known, was demolished after a fire in 1773 destroyed much of the structure.<sup>12</sup> It is not known if either of these had a tiltyard. In Southwark, on the south bank of the River Thames, Charles Brandon built a great house, known as Suffolk Place. Its park was stocked with deer and the chace was famed for its hunting. A panorama by van den Wyngaerde shows the richness of the terracotta decoration of the great hall and a great empty area behind this and the gatehouse building. The whole seems much too large for a single court and may have been a tiltyard.<sup>13</sup> There is even a series of stakes in the ground, possibly the barrier.

Certainly in 1575 the stone Kenilworth Castle, Warwickshire,<sup>14</sup> had an area sufficiently large on which to mount an entertainment to amuse or, as it turned out, displease Elizabeth I in its message: King Arthur returned (i.e. the queen) and the guardian of Arthur's castle (i.e. Robert Dudley, Earl of Leicester) could, if married, bring about the return of the golden age, implicit in the Arthurian legend. Neither the suggestion of marriage nor the feeling of having slipped from being Gloriana flattered Elizabeth I. For our purpose, the presence of a large ground could suggest a possible tiltyard at the country house of a leading courtier, one who was certainly present if not participant in the Whitehall tournaments.

Whitehall Palace has been mentioned. On being acquired from Wolsey by Henry VIII this was extended by the king to provide a replacement for the damaged Westminster Palace which had been unused after the great fire of 1512.

The buildings of Whitehall Palace and especially its buildings for play are well-recorded: a drawing by van den Wyngaerde in about 1558, an undated plan by Ralph Agas (active in the 1570s and 1580s) drawings by Inigo Jones in 1623 and Wenceslaus Hollar in about 1640, a plan by John Fisher of 1670, and a painting by Henrick Danckaerts of about 1680. <sup>15</sup> Tudor and Jacobean Tournaments omits the painting by Canaletto, later than the building over of the tiltyard, but done prior to the demolition of the Holbein Gate in 1759 and Jan Wyck's painting of the 'Banqueting House and Whitehall Palace from Horseguards Parade' is in a private collection. This probably dates from the 1660s; it shows the full extent of the palace prior to the building of the Horseguards' barracks. <sup>16</sup> It was at Whitehall that coronation tournaments were held for Anne Boleyn, Edward VI, and Elizabeth I. As Alan Young says: <sup>17</sup>

those who come to watch the changing of the guard and the pagentry it offers ... are unaware that they stand upon a site which once saw some of the richest displays of pagentry and magnificence ever to be found in English history.

It was, in K.B. McFarlane's words, "conspicuous waste". <sup>18</sup> Everything was a contrast to the commonplace. Armour, no less than buildings, demonstrates this. The Earl of Cumberland became Elizabeth I's champion in 1590; the standard of workmanship in his suit <sup>19</sup> is far superior to that of the village collection usually kept <sup>20</sup> in the upper room of the porch of Mendlesham parish church in Suffolk. In the age of the Yorkist dynasty (1461-1485), the ladies were induced to wear the fashionable butterfly head-dress, but only if they had specific court connections. Somewhere in these twenty-five years, Sir Jacob Astley had a joust with an unknown knight. An illuminated sketch shows the ladies, some wearing this style but others with the less flamboyant horned head-dress, sitting in a raised stand. The structure is coursed; the building material is off-white in colour but is shown as of irregular height except in the uppermost rows. It may be <sup>21</sup> brick or it could be a stone example of the tournament pavilion.

Professor Young's study has opened up a whole new group of brick buildings to discover and study. The range of buildings for play is wide: some have been mentioned. Another way of looking at the buildings is to note the gambling debts of Edmund Mortimer, <sup>22</sup> Earl of March, when at Eltham Palace for six months in 1413-1414. Cards, tables, and chance could all take place within the palace without buildings of special accoutrement, although in the eighteenth century special tables were made for cards. Other entertainments required buildings: cock-fighting and real tennis have been mentioned. But the theatre, no less than bear-baiting and bull-baiting required an enclosed arena. It could be done with wooden fences as in the use of part of the Whitehall tiltyard, <sup>23</sup> but for public display an amphitheatre was necessary. The 'Long View of London' by Wenceslaus Hollar shows a building on Bankside, Southwark, labelled as "Beere bayting" which is in fact 'The Globe Theatre' of 1614; the building labelled as "The Globe" is the 'Hope Theatre', also built in 1614, which could be used for either plays or bear-baiting. Shakespeare's 'Globe Theatre' which was burnt down in 1613, had inner galleries which were timber-framed, but Hollar seems to have sketched a more solid structure for both of his theatres in Southwark, while drawing the double-gabled loft of the 1614 'Globe Theatre' as timber-framed. Perhaps like the royal cock-pit there were brick outer walls to these public buildings. The 'Globe Theatre' was demolished in 1644. <sup>24</sup>

By then society had moved into a more severe mood and the Civil War had begun. No longer would a nobleman, like Edmund Mortimer, lose the annual income of a knight in less than six months and not be upbraided by his fellows. No more would debts such as those of Edmund Grey, third Earl of Kent, result in the loss of a major house. In 1508, he owed so much that Henry VII took Ampthill Castle, Bedfordshire, together with its two parks as compensation. The latter's son, Henry VIII, liked the place and repaired the large stone buildings with brick. It is his repairs which account for the brick foundations to be seen poking through the grass at the site. After 1524, Henry VIII often used Ampthill Castle, both for himself in the 1520s and with Anne Boleyn in the 1530s, as well as making it the lodging of Katherine of Aragon while the divorce proceedings of 1532 were in hand at Dunstable Priory, 10 miles to the south.<sup>25</sup>

These notes on brick at play have concentrated on Henry VIII's reign and that of his second daughter. The lavishness inherent in this love of display has been noted in the Earl of Cumberland's armour. Jewels and clothes could be used as other indicators, no less than the tournament. As with buildings the flamboyance did not extend much into Charles I's reign. He held but one tournament. The last of the brick "prodigy houses" is Blickling Hall, completed in 1627, the second year of his reign; thereafter virtually no new great houses were built in England for a generation and a half. Those of the 1670s, like the brick<sup>26</sup> Melton Constable Hall, Norfolk, are of a much more severe style. But as with the closure of the theatres in 1642, this severity reflects society's self-image. Charles I was a personally reticent man, but equally he was an unostentatious one. One need only examine the series of portraits done by Daniel Mytens in 1627 to note the severity and soberiety of his clothes; I think here of the painting done for the king's sister, the Duchess of Savoy, which remains in the Galleria Sabauda, Turin. In opulent display the portrait does not compare with the well-known images of Elizabeth I: Alan Young reproduces the 'Ditchley' portrait by Marcus Gheeraerts of about 1592.<sup>27</sup>

The whole concept of the tournament with specially constructed brick buildings from which to watch it belongs with the 'Ditchley' portrait of the jewel-encrusted Elizabeth I. With this world belongs also the gambling debts and the use of brick as a means of displaying wealth. Compared with great palaces, each one designed to outshine the last, small brick buildings like tiltyard stands and cock-fighting pits seem minor works on the level of the gazebo. Yet the minor works, no less than other aspects of the tournament, contributed to the transformation of the world in a society where wealth was power; and the keeping of power,<sup>28</sup> at least at the centre, depended in no small measure on display.

#### Notes and References

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The footnotes reference only the buildings.



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4. Colvin and Summerson, 1982, 78-86,
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6. Young, 1987, pl. 54; additional views, ibid., pl. 55-58. The last, a modern view, clearly brings out the point about the space for the joust.
7. Young, 1987, pl. 52; for the buildings see Colvin and Summerson, 1982,
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13. Gunn and Lindley, 1988, pl. 18 B.
14. Young, 1987, 153 for the entertainment; N. Pevsner and A. Wedgwood, The Buildings of England: Warwickshire, (1966), 320-325 and pl. 20a, for an introductory survey to the buildings.
15. Young, 1987, 116-122, pl. 61 van den Wyngaerde; ibid., pl. 45 Agas; ibid., pl. 60 Jones; pl. 62 Hollar; pl. 63 Fisher; pl. 59 Danckaerts.
16. D. Piper, Painting in England 1500-1880, (1960, revised ed., 1965) 47 and pl. 22-24 Canaletto; Worden, 1986, pl. 111 Wyck. The Horseguards' barracks is a prominent feature of Danckaerts' painting, Young, 1987, pl. 59.
17. Young, 1987, 122.
18. K.B. McFarlane, The Nobility of Later Medieval England, (1973), 100, derived from the Ford Lectures of 1953. The phrase was subsequently used as a chapter title by C. Platt, Medieval England A social history and archaeology from the Conquest to A.D.1600, (1978).
19. Young, 1987, pl. 30 both as depicted in The Almain Armourer's Album and as extant.
20. L. Boyton, The Elizabethan Militia, (1958), pl. 8. The Mendlesham armour was exhibited in the Armada exhibition at the National Maritime Museum in 1988.

21. Young, 1987, pl. 37 from the manuscript described H.A. Dillon, 'On a MS Collection of Ordinances of Chivalry of the fifteenth century, belonging to Lord Hastings', Archaeologia, 57 (1900), 29-70. Dillon reproduces Young's pl. 37 as his pl. 4; the description given does not state the colour of the materials of the stand. For a coloured illustration of the manuscript see D. Edge and J.M. Paddock, Arms and Armour of the Medieval Knight, (1988), unnumbered plate on p. 159.
22. McFarlane, 1973, 101.
23. Young, 1987, 122.
24. G. Parry, Hollar's England, a mid-seventeenth-century view, (1980), pl. 52-59 with detail of the theatres pl. 60; see also the text accompanying these illustrations. Additionally, C. Walter Hodges, Shakespeare's Second Globe: the Missing Monument, (1973), passim. For the recent excavations: S. McCudden, 'The Discovery of the Globe Theatre', London Archaeologist, 6, 6, (Spring 1990), 143-4; also A. Gurr, 'Shakespeare's Globe Found!', The Globe (Winter 1989). 1-2. (I am grateful to T.P. Smith for the last three references).
25. J. Godber, History of Bedfordshire 1066-1888, (1969), 138 citing documents in Bedfordshire County Record Office, series L 24. This account does not seem to be known to H.M. Colvin writing in H.M. Colvin et al, History of the Kings Works Volume IV, 1485-1660, (1982), 40-46.
26. N. Pevsner, The Buildings of England: North-East Norfolk and Norwich, (1952), 96-99, pl. 52 for Blickling; ibid., 196-197, pl. 57 for Melton Constable.
27. Worden, 1986, pl. 55 for the Mytens; Young, 1987, pl. 16 for the Gheeraerts. Compare equally the portraits in Hatfield House. Another Mytens of Charles I and the 'Rainbow' portrait by Isaac Oliver and the 'Ermine' portrait by Nicholas Hilliard of Elizabeth I, all reproduced in Lord David Cecil, Hatfield House, (guide book, 1973, and more recent printings), respectively 23, 3, and 14.
28. Review article written 18 February 1988, revised at various dates subsequently and completed 13 August 1988. Additional references were added 2 May 1990.

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#### BOOK NEWS

Gainsborough Old Hall. A volume of essays on this fifteenth-century and later major brick house will be published in January 1991 in the Occasional Papers of the Society for Lincolnshire History and Archaeology. Edited by Dr P. Lindley, the volume sets out to re-examine the history of the house, its builders, its status, construction and date, and the internal fittings and decorations.

Gainsborough Old Hall is available (price £8-00, plus £1-00 for postage and packing) from The Administrator, Society for Lincolnshire History and Archaeology, Jews' Court, Steep Hill, Lincoln, LN2 1LS (cheques should be made payable to 'SLHA').

## MORE ON KINGSTON-UPON-HULL BRICKS

In Information 45 (July 1988) archaeological work on the Beverley Gate at Kingston-upon-Hull was reported. An account of this is now available:

The Archaeology of the Beverley Gate, Hull Interim Report  
Hull City Council, April 1987, price £1-00 plus postage  
available from City Planning Office, Guildhall, Hull HU1 2AA

This 20-page booklet with 11 figures describes the archaeological work and includes a plan of the town; photographs, an elevation and axonometric drawing of the excavation; and drawings of the finds of clay pipes. Most valuable of its conclusions are two: the gate was built before the adjacent section of the wall, excavated only on the north side of the gate, and the gate was not the earliest part of the defences to be built. That distinction was the practicality of a sea wall against the Humber. The date of the gate is put at 1350 rather than the 1320s. The booklet makes the point that the Trippett Tilery, owned by the de la Pole family, may have been specifically opened for the work on the defences of Hull and that its remains are possibly sufficiently intact to merit archaeological investigation in the future.

A brief visit to Hull in July 1989 gave me the opportunity to walk round the town and specifically to look at the reinforcement of the banks of the River Hull. At extreme low tide one could see about 12 metres (40 ft) of old brickwork, some certainly Tudor in the topmost courses available for close examination, but perhaps with much of it dating to an earlier century than the sixteenth. It bore a striking resemblance to the brickwork of the Beverley Gate.

The Beverley Gate has now been restored and placed on display in a precinct north of the redeveloped Princes Dock. (see The Guardian 18 May 1990)

D.H.K.

## REVIEW

Hermione Hobhouse and Ann Saunders, ed, Good and Proper Materials: the Fabric of London since the Great Fire, London: Royal Commission on Historical Monuments of England in association with the London Topographical Society, publication no.140, 1989. ISBN: 0-902-087-27-4. No price stated.

'After the Great Fire,' writes Hermione Hobhouse in her Introduction to this book, 'London was rebuilt as a city of brick and stone.' It is this aspect of the capital - its use of various building materials - that is studied in a series of essays originally presented as papers to a conference organised by the Survey of London in 1988; they fully deserve publication in this permanent and attractive form. This review will concentrate on the ceramic building materials.

The frontispiece reproduces a painting by G.Forster of brick-making at Edmonton in 1856, and the first essay, by Alan Cox, is entitled 'Bricks to Build a Capital'. Alan Cox is known for his justifiably well-received study of Bedfordshire brickmaking, and here he repeats the exercise on a smaller scale and for a more restricted time-span.

He begins with a detailed description of manufacturing methods, drawing on a wide range of primary and secondary sources; it is a model of clarity. Suitable raw materials were widely available and in 'the eighteenth and nineteenth centuries brickworks, often very temporary in nature, could be found dotted all about London.' Brick is a high bulk/low cost material, and this was reason enough for manufacturing close to building sites. Nevertheless, 'there were at least three factors which meant that the capital tended from an earlier period



then elsewhere to import bricks from outside.' First, there was the good water transport; second there was fashion, requiring bricks of a certain type, colour, and quality for the nation's capital; and third, there was the sheer demand, which local works simply could not meet. Bricks were brought in from all around the capital, although from c.1800 the majority came from the Stock Brick yards of Kent and Essex, with which the metropolis had a symbiotic relationship, rubbish from domestic hearths being shipped to the yards - where it often arrived still smoking and rat-infested - and incorporated into the raw material, making it almost self-burning. Other areas, however, were not neglected, especially after the development of the canal network, and bricks of many different types were brought in from quite a wide area.

The effects of industrialisation are discussed: in London as elsewhere - and as Karl Marx for one complained - mechanisation came only slowly, and often in the face of resistance. This has been well studied for the Manchester area, similar in many ways to London, and it would have been good to compare London reactions with those of the northern city, where there were many instances of machine-breaking.

'The repeal of the Brick Tax in 1850,' we are told, 'gave both an impetus to the production and improvement of brick machines and also the incentive for certain brickmakers to invest in large-scale production...'. It may be so, though the case requires to be supported by more evidence than the two examples cited. The Brick Tax has been blamed for a great deal, but there were ways for determined manufacturers to absorb it, and the tax-returns themselves suggest that the industry was not unduly retarded by the tax. Mechanisation was no less tardily introduced into mainland Europe, where the Brick Tax and its repeal in 1850 was not, of course, a factor. Writing at the end of the century in *La Céramique du Bâtiment*, for example, Leon Lefèvre commented that 'for a long time the use of machines was very little extended'. In what is perhaps the best available study of nineteenth-century brickmaking - G.B.Janssen's *Baksteen Fabricage in Nederland 1850-1920* - several reasons are given for the slow mechanisation of the industry, amongst them that initially the products were more expensive (though this changed later), the heavy initial outlay, and the lack of standardisation in the many machines on the market. They were costly and required maintenance (and many were not very good!) and many small-scale manufacturers simply could not afford them. And the industry remained one of mainly small-scale manufacturers even into the twentieth century.

Cox outlines the various mechanical processes gradually introduced and considers the birth of the Fletton industry and its effects.

There is a short bibliography and a list of buildings to look at in London. The colour illustrations of brick buildings and brickwork details are excellent, though sadly there are no references to them in the text.

Frank Kelsall discusses stucco, often used, of course, to disguise brickwork, and Michael Stratton, in an essay intriguingly entitled 'Shining through the Smog', studies terracotta and faience. He argues that the material was used to give 'meaning' to Victorian buildings, most obviously by emblazoning the name of a business or institution in terracotta. Mass-produced decorations in Classical or Renaissance forms could add prestige, whilst other terracotta designs could express the 'improving' philosophy on educational and cultural buildings. Colour could also be added, though few went as far in its advocacy as Halsey Ricardo. English architects tended, for the most part, to stay close to the colours of brick and stone.

Terracotta and faience were also welcomed for their (alleged) ability to remain clean and bright under the soot deposits of London:

many, in fact, soon became dirty since they were not frequently enough cleaned. Despite some claims of the time, the material is not 'self-cleaning'.

Stratton surveys the various developments in the use of the material, culminating in Waterhouse's Natural History Museum and Holborn Prudential Building. Thereafter a slow decline set in: during 'the Edwardian period terracotta became associated with more mundane building types', and the 'use of terracotta in London virtually collapsed with the Second World War.'

Recently, there has been renewed interest in terracotta, both by architects involved in restoration projects and by architectural and building historians. Michael Stratton himself has contributed in no small measure to this, and it is good to have a summary of his findings, well illustrated by a number of photographs, some of them in colour. Those who have been privileged to hear him speak on the subject will recognise in his essay the same infectious enthusiasm.

David Yeomans considers carpentry in London and R.J.M. Sutherland discusses the introduction of iron. This includes some references to ceramic materials in the Doulton-Peto system of flooring, using lightweight ceramic blocks spanning between wrought iron beams. Ian Grant looks at mechanisation and standardisation, whilst Charles Booking introduces his fascinating collection of historic building components. It is to be hoped that a permanent and accessible home will be found for this collection.

The whole book is attractively produced on good quality, very white paper, with numerous illustrations in black-and-white and colour. The cover is especially dignified. Members of the British Brick Society will doubtless find the essays discussed here of most interest, but the others are of no less significance; their omission (other than by bare mention) from this review should not be taken as a judgement on their value. The book is highly recommended.

Terence Paul Smith

## REVIEW

Roy Christian, Butterley Brick - 200 Years in the Making, London: Henry Melland, 1990; 256pp, numerous illustrations, some in colour, £15.

This book is produced to a very high standard and is well illustrated with seventeen colour photographs, thirteen illustrations of the men behind the firm, twenty of the buildings using their products, twenty-six of their walls, and nine illustrations of documents and other items of interest. There are no plans of the various walls, but old maps are used for the endpapers of the book. References and an index are provided.

The story begins in 1790 with the founder, Benjamin Outram, mining and selling coal and ironstone, and ends in the present with the two separate companies: Butterley Engineering, formed in 1968, and Butterley Building Materials, also formed in 1968 but renamed Butterley Brick in 1985. The book has been researched from company records and recorded interviews with past and present employees, and tells the story of the partial fall of the original company and the rocket-like ascent of its brickmaking 'phoenix'. Roy Christian writes with wit and perception of the fascinating characters who made Butterley a firm with an international reputation; at the same time he provides an insight into the social history of the period between 1790 and 1990.

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Copies of the book may be obtained from J.T.Gibson, Butterley Brick Ltd, Wellington Street, Ripley, Derby DE5 3DZ for £15 including p&p. Cheques should be made payable to 'Butterley Brick Ltd'. Certain bookshops in Derbyshire and Nottinghamshire also have the book on sale at £15, and one has been presented to our Society Library.

W.Ann Los

## BRICK SPECIAL

I was recently sent a copy of the special supplement issued with Building Design magazine for September 1990. This large format supplement, produced with the assistance of the Brick Development Association, illustrates a number of very recent brickwork projects; it also includes an interview with Michael Rose, new chairman of BDA, a report on a 1930s brick building (and a fine example it is too!), and a review of Ronald Brunskill's recent Brickwork in Britain, repeating, incidentally, the book's mistaken dating of St Botolph's Priory, Colchester.

The main part of the supplement, illustrating contemporary brick buildings in colour, leaves me a little ambivalent about their merits. Inevitably, one is assessing a number of factors: the bricks themselves; technological aids such as support and restraint systems, cavity-trays, and so forth; the actual bricklaying and 'manipulation' (as Lloyd termed it) of brick; the architectural design; the purpose of the building and the character arising therefrom; and environmental issues, whereby a building fits in with or fails to fit in with its neighbours.

There can be no doubt about the quality and rich variety of bricks now available - whether fired, sand-lime, or concrete bricks - nor of the consummate skill that often goes into their laying, whilst the several technological aids enable forms of construction - cantilevered brickwork, for example - to be indulged which hitherto have been limited or unavailable to architects. Some of the buildings in the supplement show a genuine concern for their actual users - the homes for the elderly at Newcastle-under-Lyme (Hollins, Jones, Oldacre and Partners) in particular. Architects too are more concerned these days with fitting their buildings into an existing townscape, and a number of buildings in the supplement illustrate this, notably, I think, the new police headquarters in Edinburgh (Lothian Regional Council architects) and the Grosvenor Court Offices at Chester (Colin Stananought Partnership). So too, of course, does Quinlan Terry's Riverside Development at Richmond-upon-Thames; one does not have to swallow all Terry's quasi-theological nonsense to appreciate his skill as a neo-Georgian designer, though one is left with the uncomfortable feeling that we ought to be able to develop an architecture of our own, just as the Georgians and others did for their own times. What we have at the moment, of course, is post-Modern eclecticism, and most of the buildings in the supplement show its influence in some form or another. 'Same difference' is one of those phrases that I deplore, yet it seems peculiarly appropriate to so much contemporary architecture - the striving to be different has resulted, paradoxically, in a remarkable sameness of feel, an inescapable sensation of déjà vu.

Which is not to say that it is all bad. Some does indeed seem just pretty damn silly, like the blue glazed brick facades of The Circle in London's Docklands - where else? (CZWG architects). But



some is both pleasant and dignified - usually, for my own taste, where post-Modern tricks are kept to a minimum: the huge John Lewis store at Kingston-upon-Thames (Ahrends, Burton and Koralek), for example, or the Hartley Library at Southampton University (Gutteridges).

The last named was the Southern regional winner in BDA's award scheme, which, of course, judges the brickwork craftsmanship, not the architectural design. But on both counts the quality of the building is high.

How easy it now is to obtain the supplement I do not know, but it is certainly worth getting hold of a copy if you can. Philip Little's essay alone is worth perusing. In it, he outlines the exceptionally high standards that his practice (Elsworth Sykes) demands from its brick suppliers. If such standards can be maintained everywhere we are going to see a good deal of very beautiful brickwork: perhaps it will even compensate for some of the more quirky excesses in architectural design!

T.P.Smith

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### Clay Drainage Pipes Come to Brock's Rescue!

Despite our general interest in ceramic building materials, clay drainage pipes do not figure very often in these pages - perhaps they are a little mundane! It is good, therefore, to be able to report one recent and very worthy project. Naylor Bros. (Clayware) Ltd of Barnsley have donated to the South Yorkshire Badger Group a number of their underground drainage pipes which have been used in the construction of safe, artificial badger setts. There are people - It is incredible, isn't it? But we all know that there are people - who get pleasure from using dogs to tear these beautiful animals to pieces and otherwise to treat them with great cruelty. Naylor Bros. are quite properly proud of their part in helping to prevent this wanton cruelty, and have produced an attractive and informative poster about badgers and the artificial setts. The posters are particularly useful for schools and other groups, but valuable for anyone interested in helping to protect the badgers. As the firm's handout explains: they are 'Naylor's contribution towards educating the public about badger baiting. By paying for extra copies you can help us produce more for other interested parties.' Schools, etc can receive a complimentary copy. Individual copies may be obtained, at £3.50 including p&p, from: Mrs H. Rose, Sales Promotion Manager, Naylor Bros. (Clayware) Ltd, Clough Green, Cawthorne, Barnsley, South Yorkshire S75 4AD. Do please buy one! Badgers go by various names - so, in my vocabulary, do badger-baiters, but I'm sure the editor will not permit me to mention them! - Badger, of course, Brock, Bawson, Meles Meles; but few have expressed their character better than Edward Thomas in his reference to 'That most ancient Briton of English beasts'. Congratulations to Naylor Bros. for their efforts!



T.P.Smith

## ROMAN BRICKS and RUPERT BEAR

Two special outings were organized for the Society this year - one to North East Suffolk and one to Canterbury. Both were very successful and while dealing seriously with the subjects chosen they also reflected the broad interests and camaraderie of our membership.

David Kennett assembled his party for the Suffolk tour at Bradwell Community Centre where we had an introductory talk and a small exhibition of local brick finds. From there a coach took the party to St Olave's Priory, well known for its impressive c13 and c16 brickwork. Although familiar from illustrations, such work is always more impressive and interesting in reality. After lunch in the c16 brick "Bell Inn" nearby the coach took us to Herringfleet Manor Farm House with its unusual brick gables of the c17 and a superb barn, one of the largest in the county, with eye-catching brick and flint chequered walling.

Although not of brick significance, the party then visited the neighbouring St Margaret's church, a particular interest of which is its Norman round tower, an unusual feature but characteristic of many medieval churches in this part of East Anglia. Round tower churches attract their own enthusiasts and they have a Round Tower Church Society. Its Chairman, Mr W G Good, subsequently sent me a copy of their quarterly newsletter containing informative articles on aspects of these interesting churches. Further details of the Society may be obtained from Mr Good at 8 Amberley Court, Oulton Broad, Lowestoft.

Somerleyton was the next site on our itinerary. Audrey and Arnold Butler, authors of a booklet on Somerleyton brickfields and the Somerleyton estate, met us there and showed us the remains of the Belgian kiln that formed the core of this important site for brickmaking, active from early in the 19th century until the outbreak of the second world war. Its association with railways led to their extensive use in London and as far afield as York station. We also saw houses for company workers that are still in use on the site which now form attractive modernised private houses as do those of the "picturesque" model village nearby, again built by the brick company as part of its estate.

The close of the day took us to Burgh Castle, a Roman fort which was, for me, an unexpected highlight. It's a major stand of fortified walls about 10ft high with corner bastions. The walls are built of rubble with flint facings and Roman brick bonding courses. The fort was built in the c3AD as part of the defences of Roman Britain against the invading Saxons and other pirates and it is a very imposing ruin with a splendid view overlooking the reed marshes towards the famous Berney Arms windmill. In typically beautiful BBS weather it looked wonderful.

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Terry Smith's Canterbury visit was also blessed with good weather and we started there where we had left off in Suffolk - with Roman bricks.

The bricks from Roman ruins were used by Anglo Saxon builders in the c7 for a series of church constructions dedicated to St Pancras. Later, in the c14 they were also used for an Early English church nearby. The remains of these buildings lie in the precincts of St Augustine's Abbey which is rich in interesting historic brickwork spanning the period from the Anglo Saxons to that first great flowering of English brickwork, the Tudor period. When the abbey was adapted to a royal palace by Henry VIII it featured construction in what was then highly fashionable brickwork. Terry was able to point out particularly early examples (c1550) of "tumbled" brickwork at the top of piers in the walls of the Great Hall of the palace.

Another example of Roman brick was at St Martin's church where the archeological investigations of recent years now leads us to believe that part of the Sanctuary is genuine Roman construction. Records refer to the Anglo Saxon Queen Bertha worshipping in a church to the east of the city walls and St Martin's is believed to be that building. If this is so, then St Martin's must be the oldest building used for Christian worship in Britain. For more detailed notes on this building and the brickwork to be seen in Canterbury see p.4 of this issue of 'Information'.

Intrigued by a leaflet in St Martin's we learnt that Mary Tourtel, a native of Canterbury, was buried in the churchyard. She was the creator of Rupert Bear in 1920 and several of our party showed a surprising interest in that fact and we visited her memorial.

Returning to the centre of the city Terry pointed out a variety of interesting features along the way - a range of terrace houses featuring mathematical tiles, garden walls of brick burrs, and "bee bowls" (recesses for beehives) in the base of the c17 walls of the Memorial Gardens.

Passing through the cathedral precincts we were informed that the Great Tower of the cathedral is not, as it appears to be, a stone structure but a brick one clad in stone masonry. Access is not permitted so our viewing was confined to the exterior.

Walking through the centre of Canterbury Terry pointed out many brick buildings and details of all periods entertaining and impressing us with his masterful knowledge of the city, its architecture and its historical connexions. He produced and conducted a most informative and enjoyable day which was appreciated by all who attended.

Terry and David are hoping to arrange a visit to Cambridge for 1991. Those of us who were able to attend either or both of the 1990 visits will await that occasion with pleasure.

Michael Hammett

