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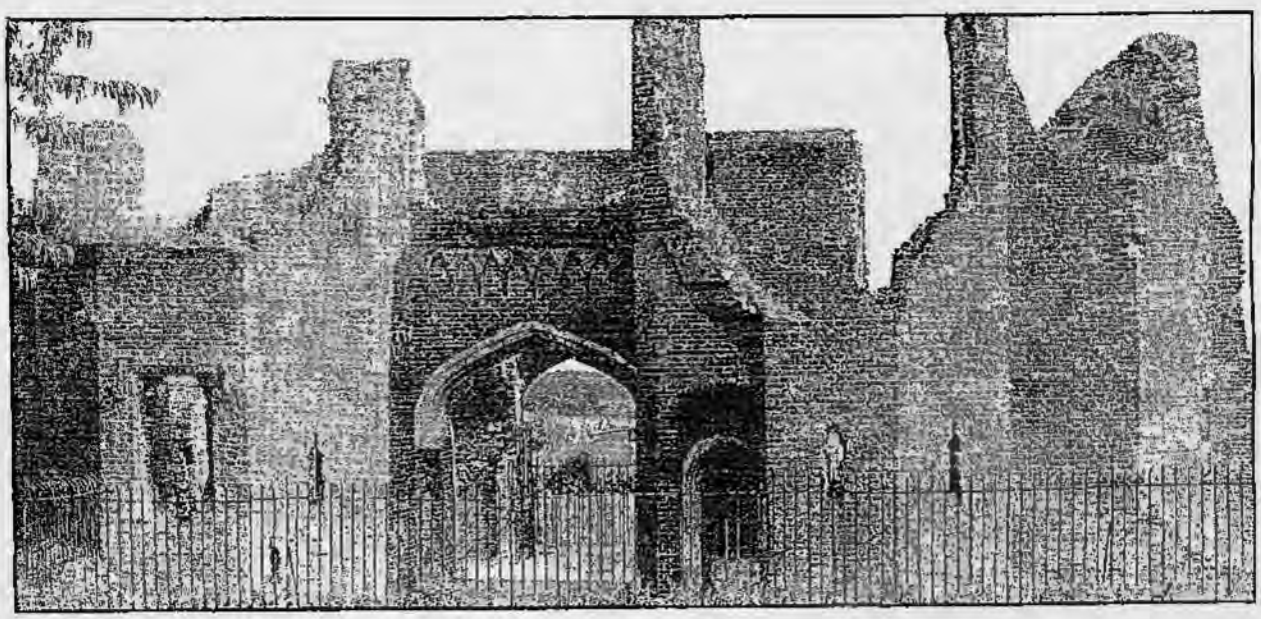

OFFICERS OF THE BRITICH BRICK SOCIETY

Chairman	Terence Paul Smith BA, MA, MLit	Flat 6 6 Hart Hill Drive LUTON Bedfordshire LU2 0AX
E-mail: tsmith@museumoflondon.org.uk		
Honorary Secretary	Michael Hammett ARIBA	9 Bailey Close HIGH WYCOMBE Buckinghamshire HP13 6QA
Tel: 01494-520299		
E-mail michael@mhammett.freeserve.co.uk		
Membership Secretary *(Receives all direct subscriptions, £10-00 per annum*)*	Anthony A. Preston	11 Harcourt Way SELSEY West Sussex PO20 0PF
E-mail: anthony_preston@beeb.net		
Editor of *BBS Information* *(Receives all articles and items for* BBS Information)	David H. Kennett BA, MSc	7 Watery Lane SHIPSTON-ON-STOUR Warwickshire CV36 4BE
Tel: 01608-664039		
E-mail: davidkennett@stratford.ac.uk (term-time only)		
Honorary Treasurer *(For matters concerning annual accounts, expenses)* and **Bibliographer**	Mrs W. Ann Los	"Peran" 30 Plaxton Bridge Woodmansey BEVERLEY East Yorkshire HU17 0RT
Publications Officer	Mr John Tibbles	Barff House 5 Ash Grove Sigglesthorne HULL East Yorkshire HU11 5QE

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Cover illustration

The ruined gatehouse of Someries Castle, near Luton, Bedfordshire. This and the adjoining chapel are all that remain of a large brick courtyard house built by John Lord Wenlock in the fifteenth century. This fairly recent photograph views the building from the north-west. There is somewhat less to be seen now than there was in the 1960s, and some of the losses must be due to vibrations from aircraft taking off and landing at Luton International Airport, adjacent to the ruins and constituting a distinct threat to this significant brick building. See the Editorial, 'Damaging Ruins', to this issue.

EDITORIAL: DAMAGING RUINS

... old ivy and older brick
Edward Thomas

'How, I wonder, does one damage ruins?' The question was put by P.G. Bond, who, writing as 'Wayfarer' in the 1930s, contributed to *The Luton News* a series of accounts of rambles in the Luton area. In 1937 they were gathered into book form and published, under the author's real name, as *Rambles around Luton*. An enlarged edition appeared in 1949, and this was still in print eight years later, when I was given a copy as a present. One ramble took the walker to the Hertfordshire village of Kimpton, passing on the way what were then the ivy-clad red brick ruins of Someries Castle, where Bond was prompted to ask his question. To local people the building is sometimes known simply as *Someries*: this is more accurate, for the ruins are those of a magnificent fifteenth-century courtyard house, intended for comfort and display, not for defence. The early Tudor antiquary John Leland called it 'a faire place within the paroche [parish] of Luton caullyd Somerys' – *place*, at the time, signifying a country house, as still in the phrase *a place in the country*.

It was started by John Lord Wenlock (*c.*1390 -1471), almost certainly in or about 1448. There is a clear break in construction, indicated at one point by a straight joint and at another by a change in the planning of the building. A likely occasion for this break is October 1459, when Wenlock was attainted of high treason and his property was forfeit. But in August 1460 the attainder was annulled and it may have been shortly thereafter that Wenlock resumed work on his house. There is a distinct simplification of style between the work of the first phase and that of the second. Presumably, the original builders had moved away and, when Wenlock recommenced work on it, were either engaged elsewhere or simply did not wish for further involvement with their former patron, a notorious turncoat in the Wars of the Roses – one who, like Robert Louis Stevenson's Sir Daniel Brackley in *The Black Arrow*, 'goes to bed Lancaster and gets up York'! Wenlock was killed at the Battle of Tewkesbury in 1471, with his house, in Leland's words, 'not finischid'. It was, nevertheless, a house of no mean size: a now-lost inventory of 1606 listed twenty-five rooms as well as adjacent farm buildings, whilst the 1671 Hearth Tax Returns noted twenty-three hearths. Nearly all was demolished in 1742, leaving only the lower portion of the turreted gatehouse (cover illustration) and, standing virtually to its full height, the adjoining chapel. *Why* this small remnant was retained is not certain, but perhaps it was to provide a 'folly' as part of the landscaping of the Luton Hoo estate, to which Someries had belonged since 1724. For ruins were part of a landscape and of a literary fashion at the time. If genuine ruins were unavailable false ones might be built (as by the prolific Sanderson Miller, 1716–80), and a partly demolished building, as at Someries, may be regarded as falling between the two possibilities – half real, half sham. Bricks from the demolished house were used for building a farmhouse, in which, between 1907 and 1909, the novelist Joseph Conrad lived and where he started writing *Under Western Eyes*.

The building is important in the history of medieval English brickwork, not least because the gatehouse shows elaborate and unusual brick detailing which links it with a group of other fifteenth-century brick buildings in the same general area: Rye House, Herts., Nether Hall, Roydon, Essex, and Faulkbourne Hall, Essex. The inspiration is certainly north European and it is likely that the builders (and perhaps the brickmakers too) came from there. The building is also one of very few (including the three just mentioned) which have a brick-built newel stair with the steps carried on the back of a skilfully constructed spiralling barrel-vault.

It was as a small boy, even before I received that gift of *Rambles around Luton*, that I first became acquainted with Someries, which was within walking distance of my childhood home. With other boys, I was fascinated by a supposed 'whispering pipe', which, it was said, would convey a whisper from bottom to top of the newel stair. (In fact, this 'pipe' is a hand-

hold built into the brickwork.) Then there were tales of an underground passage – and 'there never was boy yet who saw [or in our case merely heard stories of] ... an underground passage, but longed incontinently to be into it and discover whither it led,' as John Trenchard reminisces in J. Meade Falkner's *Moonfleet*. This one, so local folklore had it, led to St Mary's Church in the centre of Luton – though this would have involved a distance of nearly 2 miles passing under the River Lea; other tales took it yet further – to Dunstable or even well over 8 miles to St Albans Abbey! I cannot recall any ghost stories attached to the ruins, but almost as scary to us youngsters was the rumour that an *adder* lived there: 'And that', as Shakespeare's Marcus Brutus observes, 'craves wary walking'.

A little later, I became more seriously engaged with Someries. In the early 1960s the boys of Luton Grammar School Archaeological Society wanted to involve themselves in a project somewhat more active than attending lectures or visiting museums and archaeological monuments, enjoyable and instructive though such activities were. There were a few local excavations in which we could participate during school holidays. But our minds also turned, for a project that was very much our own, to the ruins at Someries. They were ivy-clad, overgrown with shrubbery, and had been used as a convenient rubbish dump. There was even a pair of narrow-gauge flanged wheels from some sort of truck in the chapel. How had they got there? Bemoaning their presence with strident adolescent indignation, we were yet young enough to enjoy games with them before taking them away. For with permission from the owner, the late Sir Harold Wernher, we set about trying to clear the site. We achieved some

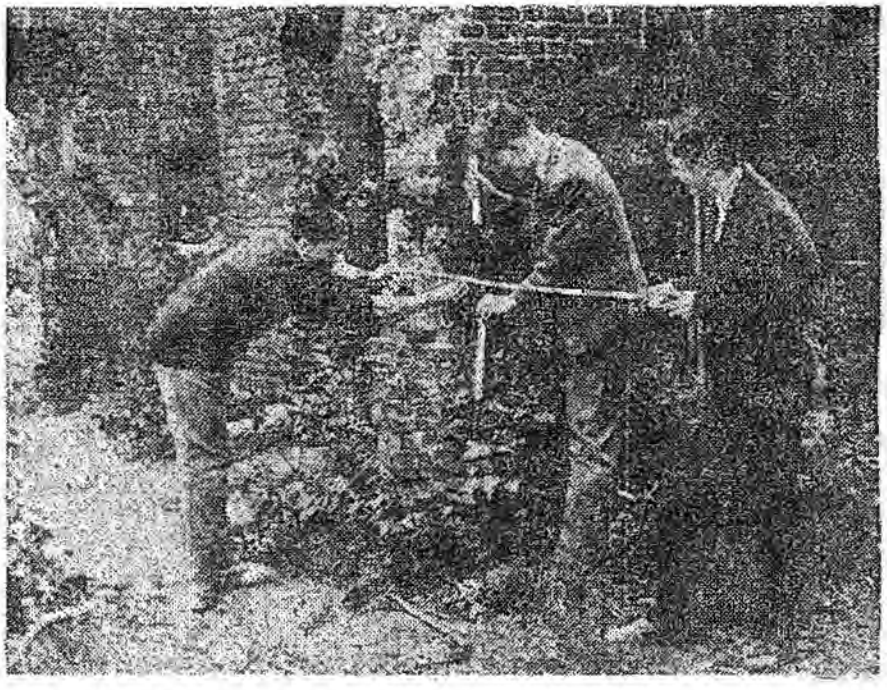


Fig. 1 Two members of Luton Grammar School Archaeological Society (*right*) and a helper working at Someries Castle, August 1963 (The writer of this editorial is at far right.)

limited temporary success, but the task was really beyond the capacities of a group of schoolboys, however enthusiastic, and it was only some decades later that the site was made presentable, thanks to the commendable intervention of Bedfordshire County Council. A positive result of the schoolboys' involvement, however, was that the opportunity was taken to make a careful study of the building (fig. 1), which then formed the subject of the first academic paper of one of them. In more mature years, he went on to consider it more fully in relation to

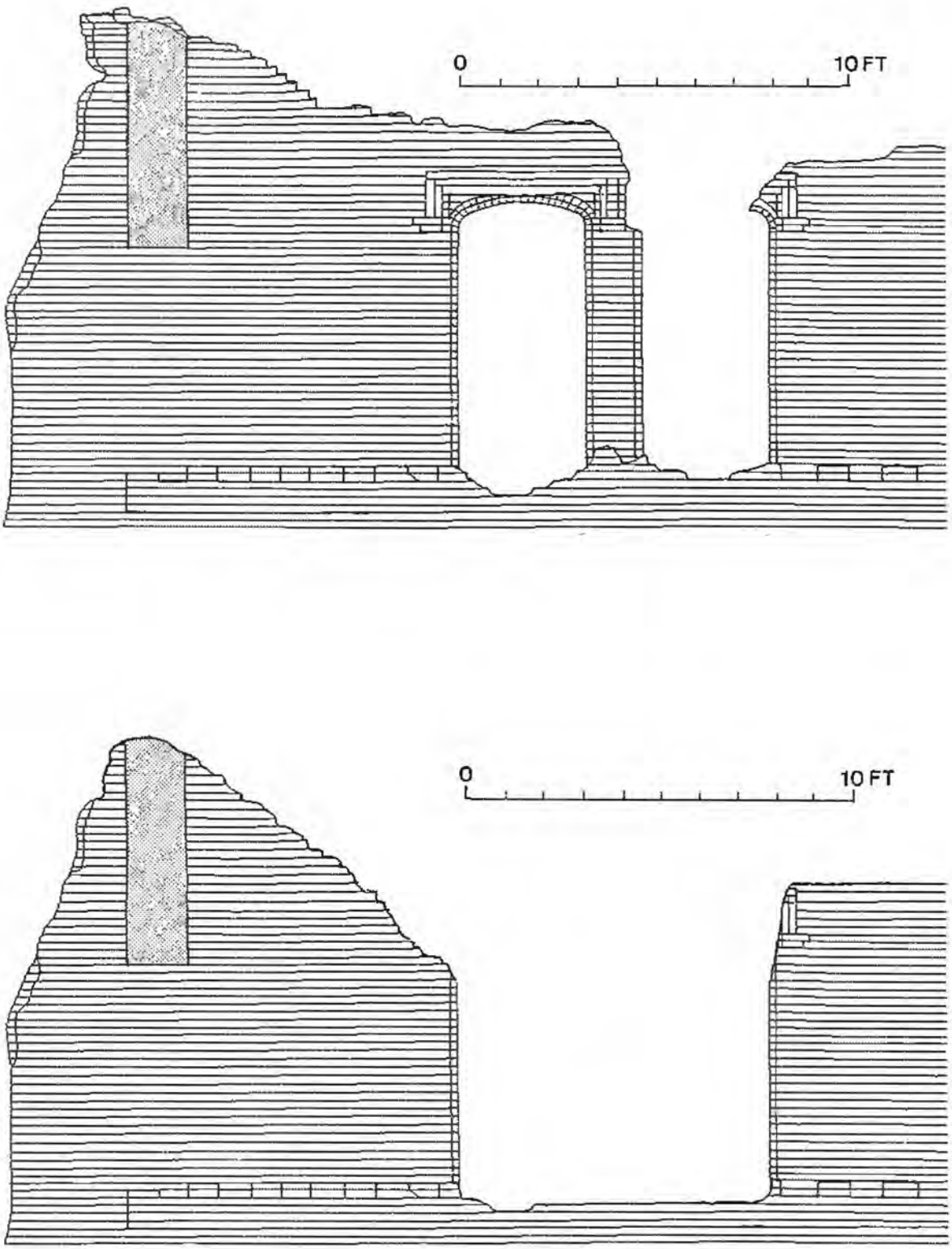


Fig. 2 Someries Castle: *top*, part of the south elevation from a drawing of October 1963; *bottom*, forty (or so) years on: the drawing altered to show the same part of the building as it is now. (Apart from the added stipple, the drawing is the original of 1963; the wobbly lines towards the top are due to water damage over the years.)

other contemporary brick buildings.

Something no longer present in the early 1960s was a notice seen by P.G. Bond three decades earlier: 'Anyone trespassing in this enclosure, or damaging these ruins, will be prosecuted'. It was this that prompted his question: 'How, I wonder, does one damage ruins?'

Well, one way is to develop an international airport next to them. Luton Airport began in 1938 as no more than a local airfield, used mostly by the owners of small private planes, although the manufacturing firm of Percival Aircraft (later part of the Hunting Group) had been established at the site since 1936. Even in the early 1960s, when we schoolboys were doing what we could to tidy up Someries, the airport was not yet of great importance. Then, from the mid-1960s, things really – and indeed literally – *took off*. It is now, of course, a major international airport.

But major international airports do not make good neighbours to fragile ruins. A first-floor doorway jamb and arch-head which were recorded in photographs and in an elevation drawing in 1963 have since fallen (fig. 2), and there can be little doubt that vibrations from aircraft contributed to that collapse. Other parts of the building are a little more robust but still vulnerable, and are subject to daily shaking from airliners taking off and landing. The long-term effect of this on the building is uncertain. But it is likely to be serious, the more so if Luton Airport is allowed to expand. Despite much opposition, this is still a real possibility. The importance of Someries raises that opposition above mere nimbyism, although in this case the 'backyard' is well worth protecting anyway, much of it in adjacent Hertfordshire – 'England at its quietist ... England meditative', as E.M. Forster called it in *Howard's End*. That was back in 1910 and it is not so quiet now, of course. Nevertheless....

But let us conclude on a happier note. One fellow member of Luton Grammar School's Archaeological Society, those forty odd years ago, was our regular editor, David Kennett. Once again he has invited me to edit an issue of *Information*, this time to enable him to prepare his paper for the international conference on 'Brick and Brickwork in the Medieval World' held at Western Michigan University in Kalamazoo, 5–8 May 2005. At our Annual General Meeting in Gloucester in 2004, and in response to a specific proposal, those members present were unanimous in voting full financial support for this visit. Those familiar with David's energy, enthusiasm, and wide knowledge will appreciate that it would be difficult to find a better ambassador for the British Brick Society.

It is, I may add, on a hint from David himself that I have once again used a temporary occupancy of the editor's chair to reduce my own *Nachlaß*. This is not mere self-indulgence on my part: the practical advantage is that it saves David a deal of editorial work. And there *are* other contributions too: I am grateful to those who have supplied them for providing at least *some* balance to this issue of *BBS Information*.

TERENCE PAUL SMITH
Guest Editor

NOTE: VISITING SOMERIES CASTLE

Someries Castle is in the care of Bedfordshire County Council and is open free of charge at all reasonable hours. It is situated at TL119202 (OS Landranger sheet 166, Explorer sheet 193). The closest public transport is bus service 44 from Luton bus station (adjacent to the railway station), which stops at Chiltern Green, 1¼ miles east of Someries. But it is a very limited service. It is possible to walk from central Luton, but it is a tortuous route of over 2 miles with a steep flight of steps at one point. The building may be reached by private transport using the Lower Harpenden Road (B653), turning off north-east along Copt Hall Lane at TL118187 (through the railway arch) and then turning left at the T-junction just beyond Copt Hall. There is a small car park adjoining the site.

AN EIGHTEENTH-CENTURY RECTOR USES BRICK AND TILE

Terence Paul Smith

In its volume for 1949, the Bedfordshire Historical Record Society published a document written on 180 parchment sheets measuring 5½ × 2¾ in (140 × 70 mm).[1] The document, which is in good condition apart from some slight damage to the edges, is the diary of a country parson, Rev. Benjamin Rogers, who was Rector of St Mary's Church, Carlton, some 7 miles (11 km) north-west of Bedford, from 1720 until his death aged 85 on 12 September 1771. On different occasions he used both bricks and roofing tiles at Carlton.

Benjamin Rogers

Apart from a period of study at Cambridge, Rogers spent the whole of his long life in north-west Bedfordshire (fig. 1).[2] He came, indeed, of an old established Bedford family, his father, Thomas Rogers (1653–1708), being a vintner in that town. Born on 2 October 1686, the young Benjamin attended Mr Wentworth's School at Houghton Conquest and, from 30 March 1693, the 'Freeschole' (grammar school) at Bedford. In 1702, at the age of sixteen, he entered Sidney Sussex College, Cambridge, but apparently did not take his degree. In 1707, aged only twenty-one, he was appointed Usher (that is, Second Master) at his old school, Bedford Free. He was ordained deacon and priest in 1712, in which year he also became Vicar of Stagsden. In 1720, on 25 June, he was presented to the benefice of Carlton. Despite these successive incumbencies, he seems to have retained his post at Bedford Free School for some time, since not until March 1726 did Bedford Corporation agree to write to the Warden of New College, Oxford (which acted as administrator of the school), 'asking the college to appoint a successor to Mr. Benjamin Rogers, who had resigned'.[3] He married 'Jane' (almost certainly Jane Hothersall, born 1690) at an unknown date.[4] Their first child, Sarah, was born in 1710, so Rogers cannot have been more than twenty-three and his wife not more than nineteen when they married. Like Trollope's Mr Quiverful, Rogers had a parsonage full of children, for the couple produced twelve, seven of whom (four boys and three girls) survived infancy.[5] Jane Rogers died on 25 August 1742, aged 52. Rogers survived her by twenty-nine years.

Diary Entries

Apart from a preliminary note for March 1727, inserted by Rogers at some later date, to the effect that 'Sir Isaac Newton died' (the exact date is not given but was in fact 20 March), the diary covers the period from 7 October 1727 to 27 June 1752. There is not an entry for every day and some entries are very laconic – for example on 2 May 1732: 'A Rainy Day, the Wind at East' - whilst others are fuller, containing fascinating details of village life and agriculture, as well as of Rogers' amateur attempts at medicine, which were not always successful despite his acquaintance with one of the country's leading physicians (see below). But he was genuinely concerned about his parishioners: 'William Whish went off, the Bayliffs being at his house. *Miserere!*' (18 December 1729). Whish, the village butcher, was jailed for debt. On his release, Rogers organised a public subscription on his behalf, details of which he set out in the entry for 6 June 1730. The rector, indeed, emerges as a generally kindly man, with the occasional endearing weakness: 'I drank too much Mead, which made me very sick' (30 October 1729). The diary also includes familiar domestic incidents – and some not so familiar: on 19 May 1733 Rogers' son John 'being about 5 years old fell backwards into the Pottage Pot just as it was taken boyling off the Fire for Dinner.... The fleshy part of his backside ... was miserably scalded' and for over a week had to be treated by 'pouring and rubbing on Oyl'.

Rogers' winning of £10 on a lottery ticket (25 May 1734) strikes a modern note, but there was in fact a National Lottery from 1694 to 1826.

Amongst the more detailed entries are those relating to the purchase and use of bricks for an oven and copper at the rectory and of roofing tiles for the chancel of the church, that part of the building being, of course, the particular responsibility of the incumbent. The rectory no longer exists and the chancel was re-roofed in 1889, so that nothing of Rogers' work is extant.[6]

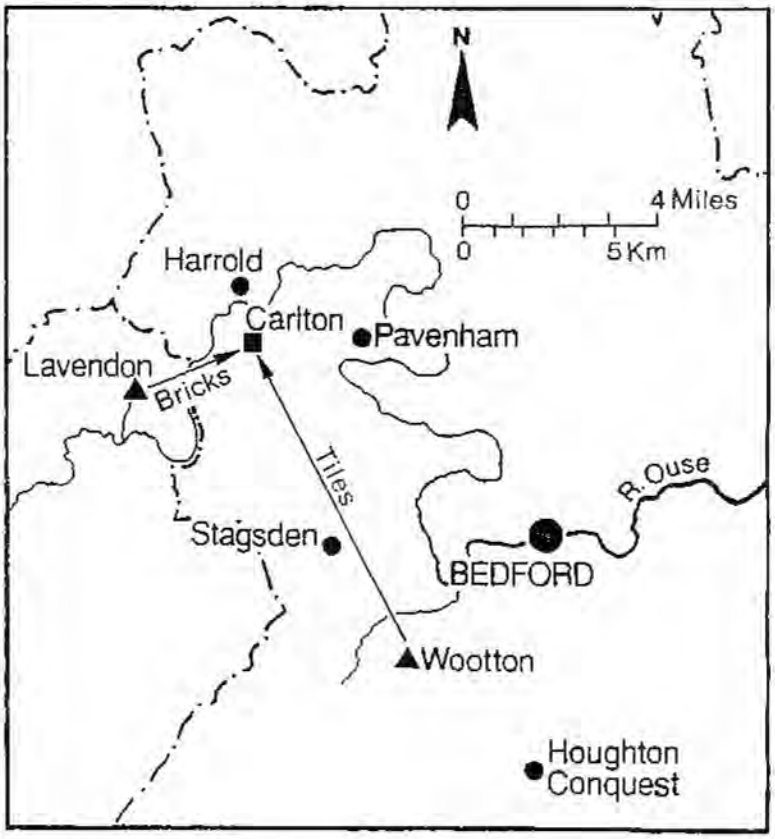


Fig. 1 North-west Bedfordshire, showing places connected with Benjamin Rogers' life and with his use of brick and tile; triangles show places from which the materials were obtained.

The Brick Oven and Copper

The first reference to the brick oven, presumably built within the kitchen, is on 9 July 1731:

> It rain'd a little. Clason Uriah [*sic* for Uriah Clason] finish'd my Oven, the Crown of which took up 98 Bricks which were set end-way up on a Center of Rubble. In the first Course were 26 Bricks, in the 2nd 22, in the 3rd 18, in the 4th were 14, and in the 5th 10, in the 6th 6, in the 7th 2, and a piece of hard stone at Last to finish. I had 2 hundred and half [= 250] of Bricks in the whole from Lavendon [Bucks.] at 2*s*. per hundred; they were kiln-Bricks, and very good and proper for this use.

Two days later (11 July 1731), he records:

> A fair Day. Kneal'd my Oven. We began to make a fire in it at 11 a Clock before Noon. and kept a great fire in it till 10 at Night, and then they bak'd Cakes in it, after which they

put fire into it again, which lay all the Night. Uriah Clason finish'd my Oven and Copper in 3 days.

These two entries contain interesting, if at times tantalising, details about brick supplies and prices as well as about the construction of the brick oven. Supplies and prices will be considered in due course, after looking at some subsequent diary entries. As regards the construction of the oven, we are to envisage the normal domical type (the 'Crown' in Rogers' diary) on a solid base. Presumably, the remaining 152 bricks of the 250 purchased by Rogers were used for this substructure, including the floor or shelf of the oven as well as for the (presumably adjoining) copper. They would have been face-bedded in the usual way – probably, by this date, in Flemish Bond, if a proper bond was bothered with at all for this type of construction. The ninety-eight bricks making up the dome, we are told, were 'set end-way up'. This probably means that they were face-bedded but set end-on to the centering upon which they were built – that is, that they were laid in Header Bond, giving a thickness of about 9 in (230 mm). They would certainly have been set radially and would have required plenty of mortar at the outer face. We are not given the dimensions of the bricks; at this time bricks varied in size although many were around 4 in (100 mm) in width.[7] Bricks of this size laid as suggested, and allowing for mortar joints and for an opening of about 1 ft (0.3 m), would give an internal diameter of just a little over 3 ft (1 m). Assuming that the bricks were laid with four courses to about a foot, then the height of the domical structure can be calculated at approximately 1 ft 3 in (0.4 m), so that it would have been somewhat less than semi-circular in form. A diameter of 3 ft is actually quite large: the brick-built oven incorporated into a stone stack in a timber-framed house at Elstow, Beds. is only just over 2 ft (0.6 m) in diameter.[8] But Rogers, we must remember, had a large household to feed – there were six surviving children by this time and the seventh was on the way. If, as is possible but, I think, far less likely, Rogers' 'set end-way up' means that the bricks were laid on edge – that is, on their stretcher faces with the header faces to the centre – then the diameter of the oven would have been about 2 ft 5 in (0.7 m), its height approximately 1 ft 7 in (0.5 m), and its form somewhat taller than a semi-circle. It is unclear whether the 'piece of hard stone at Last to finish' was used in the manner of a boss or keystone or whether it formed a simple capping.

The 'Center of Rubble' must refer to a domical centering or formwork on which the brick dome was built; on completion of the work, the temporary centering would be removed. In such a confined space and with only a narrow opening it would be much easier to remove a rubble formwork than to strike a timber centering; moreover, such a temporary support of rubble would have been less elaborate and less expensive than one of timber.

When Rogers writes of his oven being 'Kneal'd', he must have in mind a kind of *annealing* process – toughening the structure by drying out the mortar and, perhaps, allowing the bricks to settle. The fire was kept burning for eleven hours, and, with clerical thrift, the heat was used to bake cakes; a fire was then kept burning throughout the night.

This type of oven is succinctly described by Lawrence Wright: '... a separate egg-shaped baking oven of stone or brickwork ... built near the hearth, with an iron door. It might project outside, like an apse, with its own little roof. It took no heat from the fire, but was filled with brushwood, charcoal or embers, left until hot, then raked out with a long-handled shovel, (the "oven-peel" or "pelle") before putting in the dough. The egg-shaped chamber, its form unchanged for centuries, is perfectly adapted to retaining and distributing the heat, which by abating gradually, is extremely suited to the baking process, and produces excellent bread, albeit a little black on the underside.'[9] The principal used, in other words, was similar to that of modern storage heaters. There was a copper at Carlton, presumably integral with the oven, but we are given no details of this.

Clearly, such a small-scale job did not take long to complete. Uriah Clason 'finish'd' the work in only three days, we are told. The word 'finish'd' is in fact used on two occasions,

and it seems that the basic structure was completed by 9 July; the second reference to finishing the oven (11 July) must be to final work after the annealing process – perhaps to giving the outside of the oven a final coating of mortar when the bricks had settled during the firing. On 15 July it is stated that Clason had 'been here in all 7 days', though they would hardly have been continuous, for one cannot imagine the rector allowing Sunday work. On days when he was not working on the oven, Clason was carrying out other tasks about the rectory. He was, indeed, a jobbing builder and general factotum: on 15 July, for example, he finished 'Whiting the Rooms, mending the Plum-yard walls, etc.' of the rectory. He also, at least later, kept sheep (2 June 1738).

The bricks which Rogers used were, he noted, 'very good and proper for this use' – that is, for building an oven. This part of Bedfordshire, lying on the Oolitic Limestone, is stone-building country and this is clearly reflected in parsonage terriers of the seventeenth and early eighteenth centuries (fig. 2).[10] Indeed, the Carlton rectory itself was stone-built, as is shown by the terrier of 1707, only a quarter of a century before the building of Rogers' oven:[11]

> Parsonage house [at Carlton] built of stone & covered with thatch, 3 bays, divided into a Kitchen Hall & parlour with Buttery Pantry & the like conveniences whereof the Parlour is floored with stone & the rest with earth there are also ffour [first-floor] chambers & a Study over the porch & one garrett all floored with boards but ye garret is floor'd with loose moveable boards Also one barn of seven bays built with stone....

It is therefore interesting to see brick being admitted, albeit for a specialist construction in which fire-resistance would be important. It is all part of the continuing spread of the material into areas from which it had previously been largely excluded. In this same connexion it is also interesting to note bricks being made at this date at Lavendon, just across the county boundary in Buckinghamshire, for this too is in the stone country.

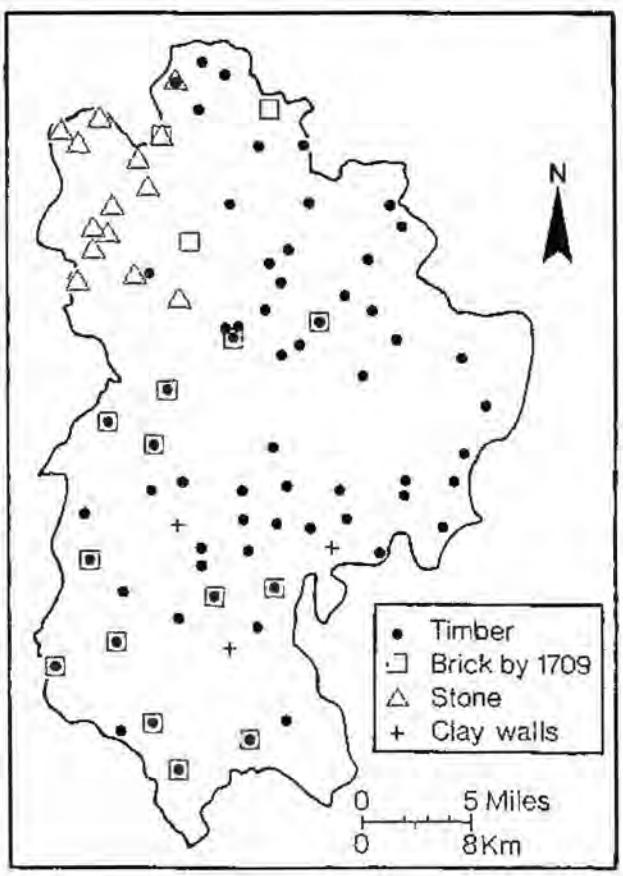


Fig. 2 Bedfordshire building materials from seventeenth- and early eighteenth-century parsonage terriers (After M.W. Barley, *The English Farmhouse and Cottage*, 1961, fig. 37)

One further aspect deserves brief comment. The social standing of Georgian clergymen varied widely, but Rogers, as the diary makes clear, was a man of some standing within his community, mixing on terms of equality with his wealthier neighbours.[12] His possession of a bread oven in the 1730s may be regarded as a mark of his status: in smaller rural houses they were generally introduced in the *late* 18th century, 'which seems to coincide with the rise in the home consumption of wheat flour'.[13]

Re-roofing the Chancel of the Church

Five years after the building of the oven, Rogers turned his attention to the chancel of St Mary's church (fig. 3), some of the stone slates of which needed replacing. Here again we see a clay product being employed in place of the stone material which is native to the area, for Rogers used clay tiles for this work. Their nature is not stated, but it is safe to assume that they were, at this period, plain tiles fixed to the roof laths by pegs or nails. Rogers discussed the purchase of roofing tiles on 12 November 1736:

> John North's Son of Wooton was here. He says they have about 20,000 Tyles by them, and that they shall make once more before they give over. He says also these are better than in all Probability the Spring-Tyles will be, which are very apt to fly. He sells them for 1*s*. 6*d*. a Hundred, or 15*s*. per Thousand. If he brings them hither, or to Harold [that is, the nearby village of Harrold] he has 6*d*. per hundred for that. Paving Bricks they sell at 2*s*. 6*d*. a Hundred, and 12*d*. a Hundred Carriage. Building Bricks at 2*s*. per Hundred. But he says theirs are fit for nothing but Underpinning and such sort of Work, being so very rough, which is occasioned by the Strong[n]ess of their Clay.

In the event, Rogers did not purchase the tiles until 21 January of the following year, 1737:

> John North's son of Wooton brought to me 1,500 of Tyles at 2*s*. per Hundred. 600 of them were for me, which I paid him for, viz. 12*s*., and the rest for Mrs. Mead. (See below for Mrs Mead)

Work on re-roofing the chancel did not begin until the summer, and ran into an unexpected difficulty. The entry for 25 June 1737 (in which Rogers loses control of his sentence at one point) reads:

> I paid Thomas Morris for doing my Chancel. I had first 600 of Tyle from Wootton, which Clason told me woud [*sic*] be enough, but the Slate being very bad it took up near 500 more, which I had of Mrs. Mead, which with the 134 that were left (for I had of her in all 600), but the 134 being the Remainder I sent back to Harold; and these and the Lime that was left Thomas Morris valued at 4*s*., there being about 3 Bushel of Lime.

The 'near 500' – in fact, as one may easily calculate, 466 – were obtained from Mrs Mead, who had bought 900 of the original delivery of 1,500. The chancel measures externally 31 × 21 ft (9.5 × 6.5 m); assuming a pitch of 50°, the area of roof covering would be somewhat more than 1010 ft^2 (94 m^2).[14] On the safe assumption that the tiles were close in size to their modern equivalents, Rogers' total of 1,066 tiles would cover an area of about 190 ft^2 (18 m^2). Even with the state of the stone roof worse than at first thought, therefore, the work amounted to much less than a complete recovering. Possibly it was only near the eaves that repairs were required. Thomas Morris, who carried out the work for Rogers, was a mason from Pavenham, 3 miles (4.8 km) east of Carlton, and is so referred to on 5 May 1736; on 24 June 1743 he began making a gravestone for Jane Rogers, who had died ten months earlier. Despite his occupation as a stone mason, he was willing to undertake the job of tiling the roof of the chancel at Carlton church. Doubtless it also involved resetting some of the stone slates.

The Mrs Mead who bought some of the tiles was Anne Mead, daughter of Sir Rowland Alston and second wife of Dr Richard Mead (1673–1754) of Harrold Hall, only 1½ miles (2.4 km) north of Carlton. The Meads were family friends of Benjamin and Jane Rogers. Harrold Hall was their country residence. They more often lived in London, for Dr Mead was physician to George II – and had previously attended both Queen Anne and George I; he was also physician to Sir Isaac Newton and other prominent persons.[15]

Fig. 3 St Mary's Church, Carlton, drawn by Thomas Fisher, *c.*1815: the chancel roof, before its reconstruction in 1889, may be glimpsed to the right.

Brick and Tile: Manufacture and Transport

John North, whose son went to see Rogers in 1736 and who sold him the tiles in January of the following year, was a brick and tile maker of Wood End, Wootton, 7 miles (11 km) south-east of Carlton. The tile kiln is referred to in 1655, 1687, and 1727, whilst 'Brick Yard Kilns' and 'Kiln Pits' appear as field names on an Enclosure Map of 1838.[16] In fact, Wootton seems to have been a fairly important local centre for brick and tile manufacture by the early seventeenth century. Amongst the brickmakers there, the Witt or Wytt family was prominent, the name suggesting, as Alan Cox has noted, that they may have been of Dutch origin or descent.[17]

For his oven bricks, with which he was well pleased, Rogers had turned to Lavendon,

only 2½ miles (4 km) south-west of Carlton.[18] His description of the product as 'kiln-Bricks' may indicate that they were especially suited for exposure to great heat – as in the oven – or that they were kiln- rather than clamp-fired. The former seems more likely, since in the eighteenth century, and indeed even into the nineteenth, the terms 'kiln' and 'clamp' were often used interchangeably, at least by those who were not themselves brickmakers. That eighteenth-century bricks differed in quality is clear from the entry for 12 November 1736, where, with striking candour, North's son admitted that the building bricks from his father's yard were 'fit for nothing but Underpinning and such sort of Work'. Was he, perhaps, overawed by a clergyman of Rogers' social standing? The poor quality of the bricks was blamed on the nature of the clay (its 'Strong[n]ess') at the yard, which seems to have been suitable for making the thin roofing tiles and the (presumably relatively thin) paving bricks but less so for the thicker building bricks. What is slightly puzzling about this entry is that Rogers had clearly asked North about the types and prices of bricks, although he records nothing about why he might have wanted them. Nor did he subsequently purchase any, but only the roofing tiles. Perhaps he had some project in mind, either in the chancel or at the rectory, but did not pursue it. (According to the 1707 terrier, we may recall, all but one of the ground-floor rooms at the parsonage had only earth floors. Did Rogers contemplate paving one or more of them with bricks? We shall never know.)

Other details of manufacture emerge from the same entry. Until quite recent times, brick and tile manufacture were seasonal activities, with work suspended during the winter months. However, despite having some 20,000 tiles 'by them' – that is, in stock – North's were still, on 12 November, envisaging a further firing before they 'give over' – that is, stop work for the winter. It is clear from this that North's did not simply produce to meet specific orders but manufactured regularly and built up stocks for sale.

Of interest too is the fact that the manufacturers considered that tiles made in the spring were of poorer quality, being apt to 'fly' – that is, presumably, to split or spall during frost. Perhaps this was due to the clay, despite being weathered over the winter, not yet being fully suitable for manufacture. (Again, young North was remarkably candid about the quality of the products at his father's yard.)

It is noteworthy that both bricks and tiles were obtained from sources close to Carlton itself: from Lavendon (2½ miles, 4 km) and Wootton (7 miles, 11 km). From the Middle Ages down to the nineteenth century (when the railways altered the situation to some extent[19]) it was always desirable to obtain bricks and tiles from as close as possible to the place where they were to be used. The reason for this, as emerges clearly from the 1736 and 1737 diary entries, is that with a relatively low value but high bulk commodity such as roof tiles and bricks, transport costs could become disproportionately high over longer distances. Even over the mere 7 miles (11 km) from Wootton to Carlton transport costs accounted for 25 per cent of the total price of the roofing tiles; with paviours the figure was even higher, at 33.3 per cent. This compares with the transport costs for bricks and tiles delivered from Ampthill, Beds. to the neighbouring parish of Steppingley in 1729.[20] For the bricks bought at Lavendon in 1731 only the total cost of 2*s.* per hundred is given; this presumably includes carriage. The paving bricks sold at Wootton in 1736, it will be noted, cost more than the building bricks, despite the likelihood that they were thinner than standard bricks; this was presumably due to the fact that they were of better, or better prepared, raw material – perhaps more akin to that used for the roofing tiles.

Mention is made of delivering the roofing tiles either to Carlton itself or to Harrold. The total load of 1,500 was to be shared, and in the event was delivered to Carlton. The purchasers themselves -- Rogers and Mrs Mead – were responsible for the further journey, a matter of only 1½ miles (2.4 km), of those tiles intended for Mrs Mead. It would be interesting to know how frequent such shared purchases were. As things turned out, there was some to-ing and

fro-ing, as Rogers realised that he actually needed some of the tiles which had been sent on to Harrold and 600 were brought back to Carlton. Rogers then found that he did not need them all and so 134 were sent once again to Harrold!

We are not told how the bricks and tiles were transported. Those from Lavendon may well have gone down the River Great Ouse, although some road (or track) transport would have been required at the beginning and end of the journey (see fig.1). Water transport from Wootton to Carlton was much less direct and therefore less convenient, but was certainly possible using the Great Ouse and its tributary Wootton Bourne, although still involving overland transport at each end of the journey. The to-ing and fro-ing between Carlton and Harrold must have used overland transport, crossing the Great Ouse at Harrold Bridge, an essentially medieval structure.[21] Water transport was certainly much cheaper for low-value bulk goods like bricks and tiles. Moreover, the overland transport of the time – using carts or wagons over rough tracks or poor roads – involved a good deal of loss due to breakages; this problem was particularly acute with the thin, fragile roofing tiles.

Conclusion

Although the relevant entries in Rogers' diary are sometimes frustrating in that they do not always give the precise details for which we may be seeking, they do nevertheless provide interesting and instructive data relating to aspects of eighteenth-century brick and tile manufacture, brick oven construction, and roof tiling.

Notes and References

1. C.D. Linnell, ed., *The Diary of Benjamin Rogers, Rector of Carlton, 1720–71*, Beds. Hist. Rec. Soc., 30, 1949, re-issued as *Historical Carlton through the Diary of Benjamin Rogers, Rector of Carlton, 1720–1771*, Carlton and Chellington: Carlton and Chellington Historical Society, 1999. The printed transcript retains Rogers' spelling and use of capitals, but punctuation has been modernised and abbreviations and contractions have been silently expanded. Since entries are identified by date, page references are not given in what follows. Dates, it may be noted, have been changed by the diary's editor to conform to the practice (officially adopted, in England, only from 1752) of beginning each year on 1 January: Rogers uses the older system of beginning each year on 25 March (Lady Day). Thus, for example, the date given in the transcript (and here) as 21 January 1737 is given by Rogers as 21 January 1736. During the period of the diary, Carlton was a separate parish; in 1769 it was amalgamated by Act of Parliament with the neighbouring parish of Chellington, the union coming into effect on Rogers' death two years later.
2. Details of Rogers' life are taken from the introduction to Linnell 1949, pp.vi–xvi; for a succinct account of his life: S. Houfe, *Bedfordshire*, London: Pimlico, 1995, pp.121–5; Rogers is warmly considered, though unfortunately under the erroneous name Benjamin *Foster*, in D. Bidwell, *Discovering Bedfordshire's Past*, Newbury: Countryside Books, 2001, pp.20–21; see also J. Godber, *History of Bedfordshire 1066–1888*, Bedford: Beds. County Council, 1984, pp.314, 325–7, 335, 337–9, 384–5; for the context: D.H. Kennett, *Portrait of Bedfordshire*, London: Robert Hale, 1978, pp.82–4.
3. Corporation Minutes Book, quoted in Linnell, 1949, p.vi. The school had been going through some turmoil in these years: A.F. Leach, 'Schools', in W. Page, ed., *Victoria County History of Bedfordshire*, vol. 2, London: Archibald Constable & Co., 1908, pp.170–71; J. Sergeaunt, ed. E. Hockliffe, *A History of Bedford School*, Bedford and London: F.R. Hockliffe and T. Fisher Unwin, 1925, pp.37–40; Godber, 1984, pp.325–7.
4. No record of the marriage has yet been found; but Jane's maiden name may be inferred with some confidence from the diary entry of 25 July 1728: 'Mr. Bardow and my Wife's Sister, Mrs. Temperance Hothersall[,] were Married at Puddington [that is, Podington, 5 miles (8 km) north of Carlton]'; Rogers, following a common eighteenth-century practice, uses 'Mrs.' for unmarried as well as for married women, so that its application to Temperance need not imply widowhood, and

the likelihood is indeed that Hothersall was her, and therefore Jane's, maiden name.

5. Linnell, 1949, p.viii states that *four* of the children died in infancy; in fact, *five* did so: *cf.* Rogers' own statement (entry for 8 May 1732) that when his mother made her will in 1729 he 'had then 6 Children'; at that time only Samuel remained to be born. The twelve children were: Sarah (b. 1710), Thomas (b. 1712), *Mary* (b. 1714, d. ?), Benjamin (b. 1716), *Paul* (b. 1717, d. 1718), *Jane* (b. & d. 1718), Mary (b. 1721), *Jane* (b. & d. 1722), Jane (b. 1723), *Paul* (b. & d. 1727), John (b. 1728), and Samuel (b. 1731). The first Mary must have died before the second was born in 1721, although the fairly consistent practice of reusing the names of dead children suggests that she was still alive when the first Jane was born in 1718. Appropriately for the children of a parson, when not named after their mother (Jane), they were named after biblical personages.
6. Linnell, 1949, p.ix; Houfe, 1995, p.122; C. Pickford, ed., *Bedfordshire Churches in the Nineteenth Century*, Part I, *Parishes A to G*, Beds. Hist. Rec. Soc., **73**, 1994, p.172.
7. N. Lloyd, *A History of English Brickwork...*, London: H. Greville Montgomery, 1925, re-issued Woodbridge: Antique Collectors' Club, 1983, p.100: tabulated dated examples.
8. T.P. Smith, 'A Timber-Framed House and Barn in Wilstead Road, Elstow', *Beds. Archaeol.*, **17**, 1986, 96, fig.1; an excavated post-medieval oven in Surrey Street, King's Lynn was 10¾ ft (3.3 m) in diameter with an opening of 2¼ ft (0.7 m): H. Clarke and A. Carter, *Excavations in King's Lynn 1963–1970*, Soc. for Medieval Archaeol. monograph **7**, London, 1977, pp.7, 30, and fig. 4 (facing p.9); but this, presumably, was commercial rather than domestic.
9. L. Wright, *Home Fires Burning*, London: Routledge & Kegan Paul, 1964, p.40.
10. *Cf.* M.W. Barley, *The English Farmhouse and Cottage*, London: Routledge & Kegan Paul, 1961, p.156; my fig. 2 is based on Barley's fig. 37 (p.257); also Kennett, 1978, pp.75–6, and T.P. Smith, 'Bedfordshire Timber-Framed Buildings – I', *Beds. Magazine*, **17**, 132, Spring 1980, 139–41; for the wider context: G.H. Dury, *The East Midlands and the Peak*, London and Edinburgh: Thomas Nelson & Sons, 1963, pp.101–11.
11. Barley, 1961, p.273, quoting Beds. County Record Office ABE2.
12. Linnell, 1949, p.xiii.
13. RCHM (England), *An Inventory of ... the County of Cambridge*, vol. 1, *West Cambridgeshire*, London: RCHM (England), 1968, p.liii.
14. The calculation on which this is based, using imperial measure, is as follows. Half the width of the chancel is 10.5 ft and this forms the base of a right-angled triangle with the length of the roof slope from eaves to ridge forming the hypotenuse. With a pitch of 50°, the distance from eaves to ridge is thus equal to $10.5 \div \cos 50° = 16.3$ ft. Since the chancel is 31 ft long, the area of a single roof slope = $16.3 \times 31 = 505.3$ ft^2. The combined area of both roof slopes therefore equals $505.3 \times 2 = 1010.6$ ft^2 (93.9 m^2).
15. For Richard Mead: *Dictionary of National Biography, sub nomine*; there is a memorial to him, by the Flemish sculptor Peter Scheemakers (1691–1781), in the nave north aisle of Westminster Abbey, although he is buried in the Temple Church. Harrold Hall was built in 1608–10 and demolished in 1961.
16. A. Cox, *Survey of Bedfordshire: Brickmaking: a History and Gazetteer*, Bedford and London: Beds. County Council and RCHM (England), 1979, p.105.
17. Cox, 1979, pp.13–14.
18. A 'Brickfield' at Lavendon appears on the 1st-edition 6-inch OS map at SP929542: A. Pike, *A Gazetteer of Buckinghamshire Brickyards 1800–1980*, Aylesbury: Bucks. County Museum, 1980, p.29; but this (1881/5) is much later than Rogers' time and the yard is not necessarily that from which he obtained his bricks.
19. J. Simmons, *The Victorian Railway*, corrected edn, London: Thames & Hudson, 1995, pp.348–9; G.A. B[oyes], 'Brick Traffic', in J. Simmons and G. Biddle, eds, *The Oxford Companion to British Railway History from 1603 to the 1990s*, Oxford and New York: OUP, 1997, p.45. For Bedfordshire specifically: Cox, 1979, pp.44–7. The effect of the railways on brick distribution, and hence on the building scene, in Victorian (and Edwardian) Britain is more complex than has sometimes been allowed and warrants much closer attention than it has so far received.
20. Cox, 1979, p.11.
21. A. Simco and P. McTeague, *Bridges of Bedfordshire*, Beds. Archaeol. Monograph **2**, Bedford and London, 1997, pp.55–61.

RUSSIAN BRICKWORK IN THE FORMER GERMAN DEMOCRATIC REPUBLIC

Paul W. Sowan

In May–June 2001 Subterranea Britannica – a research study group concerned with man-made and man-used underground places – organised an excursion to view World War II and Cold War military bunkers and associated sites in the former German Democratic Republic ('East Germany'). Russian surface buildings, as we discovered, are readily identifiable by characteristic white brickwork with a very distinctive style of bonding (fig. 1). Such brickwork was seen in control posts, barracks, sports halls, and other structures at sites such as

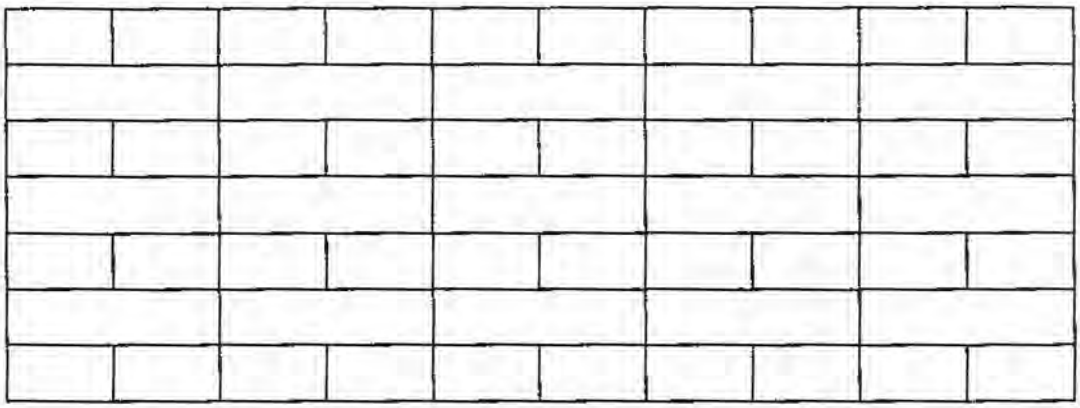


Fig. 1 The distinctive bonding pattern based on a photograph taken at Altengrabow

Altengrabow (a large military site about 33 km south-west of Brandenburg), Falkenhagen (about 17 km north-west of Frankfurt an der Oder), and Stolzenhain (a Russian nuclear warhead storage bunker about 18 km north of Jüterbog).

It did not seem appropriate to demolish walls at these sites, nor was there time to scout about to find one already partly dismantled, so I am unable to comment on the wall thicknesses or on the internal arrangement of the bricks other than what may be inferred from the outer faces.

British Brick Society members may be able to provide information on a number of matters:

a. The bricks themselves: are they of East German manufacture or were they imported from elsewhere?
b. The bonding pattern: has it a name?
c. The bricklaying: how are the bricks arranged within the thickness of the walls?
d. The bonding pattern again: is it used in other contexts and areas?

As this bond evidently contravenes one of the 'ten rules of bonding' that I was taught at the Croydon Secondary Technical School in South Norwood, Croydon in the 1950s, I would also welcome information on the mechanical strength of walls built in this way. Why were so many continuous vertical joints allowed?

Responses to these queries may be sent either to Paul Sowan, at the address in the latest membership list, or to our regular editor for inclusion in a future issue of BBS Information.

A LOAD OF OLD BRICKS!
A Nineteenth-Century Dutch Painting by Hendrik Willem Mesdag

Terence Paul Smith

A load of old bricks may seem an unpromising subject for a painting, but it is precisely this that the Dutch artist Hendrik Willem Mesdag (1831–1915) produced in 1868 as one of a series of urban studies during his period in Brussels from 1860 to 1869. The painting (fig. 1) is entitled, in the original French, *Tas de briques* (= *Pile of Bricks*) and now forms part of the

Fig. 1 Hendrik Willem Mesdag, *Tas de briques* (*Pile of Bricks*), 1868

Panorama Mesdag collection in Den Haag (The Hague) in the Netherlands. It is painted in oil on canvas, measures 51 × 40 cm, and is signed in the bottom left-hand corner 'M 1868'.[1]

Born in Groningen, Mesdag worked as a banker before studying painting under his cousin (Sir) Lawrence Alma-Tadema (1836–1912). Mesdag is best known for his atmospheric marine paintings and for the intriguing Panorama Mesdag at Zeestraat 65B, Den Haag, showing a circular panoramic view of Scheveningen, 120 m (394 ft) in circumference, painted in 1881 and one of the few surviving examples of a curious nineteenth-century artistic fashion.[2] Of this large painting, which is viewed from the centre with the picture all round the viewer, van Gogh commented that its 'only fault is that it has no fault'![3] Mesdag and his wife moved

to Den Haag in 1869 and he became an active member of the Hague School (Haagse School) of painters, a group which drew its inspiration from the French Barbizon School, whose members worked in and around the village of that name in the Forest of Fontainebleau and who were precursors of Impressionism. Between the Barbizon group in the mid-nineteenth century and the later Hague School came a similar group, centred on Oosterbeek, near Arnhem. Things, in a sense, had come full circle, since although the Barbizon painters were to some extent influenced by Corot and Georges Michel the main influence came from seventeenth-century 'Golden Age' Dutch painters such as Meindert Hobbema and Jacob van Ruisdael. The principal members of the Hague School were Johannes Bosboom, Josef Israëls, the brothers Jacob, Matthijs, and Willem Maris, Anton Mauve, and Jan Hendrik Weissenbruch. In their turn, the Hague School painters influenced van Gogh, Mondriaan, and the group of young Glasgow artists known as the Glasgow Boys.[4] For all its atmospheric, often melancholy, appeal, however, it is perhaps fair comment that with its *art for art's sake* approach the Hague School was 'painting at a dead end'.[5]

The study of the pile of bricks belongs to Mesdag's early period as a painter, when he was still very much learning his craft. It was painted in that singular manner which is described by his friend and biographer, Anna Croiset van der Kop: Mesdag painted from the window of his house in the Rue Van der Weyer: 'He marked out on the window-panes themselves what he saw outside, in correct proportion, transferred it to tracing paper, and enlarged it on his canvas.'[6] This method, which is evident in practically all his work prior to 1870 gives to his paintings of the time a curious snapshot effect with no concern for formal composition. In *Tas de briques* the triangular form of the pile of bricks itself is dominant and to some extent counters this casual approach, although the lack of balance is still obvious. The painting shows a stuccoed building (Rue Van der Weyer 227) with a torn notice attached: the building, it states, is to be sold in order to be demolished for its materials: clearly this had already begun by the time Mesdag produced his painting. On the pavement in front of the house is the triangular-shaped pile of bricks, which are red, together with some broken bricks and brick-dust. (Were bricks easier to handle when being collected from a pile if they were stacked in this tilted manner? The arrangement certainly *looks* deliberate.) The bricks are presumably taken from interior partition walls. There is a small basket, perhaps for carrying the bricks, in front of the pile. Behind it, left of centre, a man carrying a plank into the house adds a degree of human interest and of movement to this otherwise static scene.

Notes and References

1. Biographical and other details are taken from J. Poort, *Hendrik Willem Mesdag: 'Artiste peintre à la Haye'*, Den Haag: Ingenieursbureau Grabowsky & Poort b.v., 1981. The book is in Dutch with an English summary.
2. Poort, 1981, pp.44–8; P.A. Zoetmulder, *Panorama Mesdag: Catalogue*, English edn, Den Haag: B.V. Panorama Mesdag, 1986.
3. V. van Gogh, *The Complete Letters of Vincent van Gogh*, 3 vols, London: Thames & Hudson, 1958, Letter to Theo no. 149 (August/September 1881): in fact, van Gough is applying to the panorama a judgement, in French, on Rembrandt's *The Anatomy Lesson of Dr Tulp* (1632): '[L]e seul défaut de ce tableau est de ne pas avoir de défaut'.
4. On the Hague School see, e.g., R. de Leeuw, J. Sillevis, and C. Dumas, *The Hague School: Dutch Masters of the 19th Century*, Royal Academy exhibition catalogue, London: Weidenfeld & Nicolson, 1983.
5. R. Fuchs, *Dutch Painting*, London: Thames & Hudson, 1978, p.167.
6. A.C. Croiset van der Kop, 'Hendrik Willem Mesdag', *Elseviers Geïllustreerd Maandschrift*, 1891, 433–4, quoted in Poort, 1981, p.24: my translation of: 'Op de ruiten zelf gaf hij aan, wat hij buiten zag, in de juiste verhoudingen, bracht het over op doorschijnend papier en vergrotte het op zijn doek'.

BABYLON'S ANCIENT BRICKS: POST-WAR DAMAGE IN IRAQ

Summary of a report by **Dr John Curtis**

Ἔπεσεν ἔπεσεν Βαβυλὼν ἡ μεγάλη.
Revelation 14.8[1]

... examine well the brickwork....
The Epic of Gilgamesh[2]

A report by Dr John Curtis, Head of the Department of the Ancient Near East at the British Museum, records damage to the ancient city of Babylon as a result of US and Polish occupation following the War in Iraq in early 2003. A military camp was established by US forces in April 2003 and handed over to Polish forces in September of that year, although the latter had been present before that date. During most of this period, infrastructure works were the responsibility of Kellog, Brown & Root (KBR), part of the American-based multinational Halliburton group. The camp, of 150 hectares (370 acres), was, the report notes, 'established in the middle of the archaeological site (900 [hectares: 2230 acres]) and surrounded the central enclosed part of the ancient city' (fig. 1).

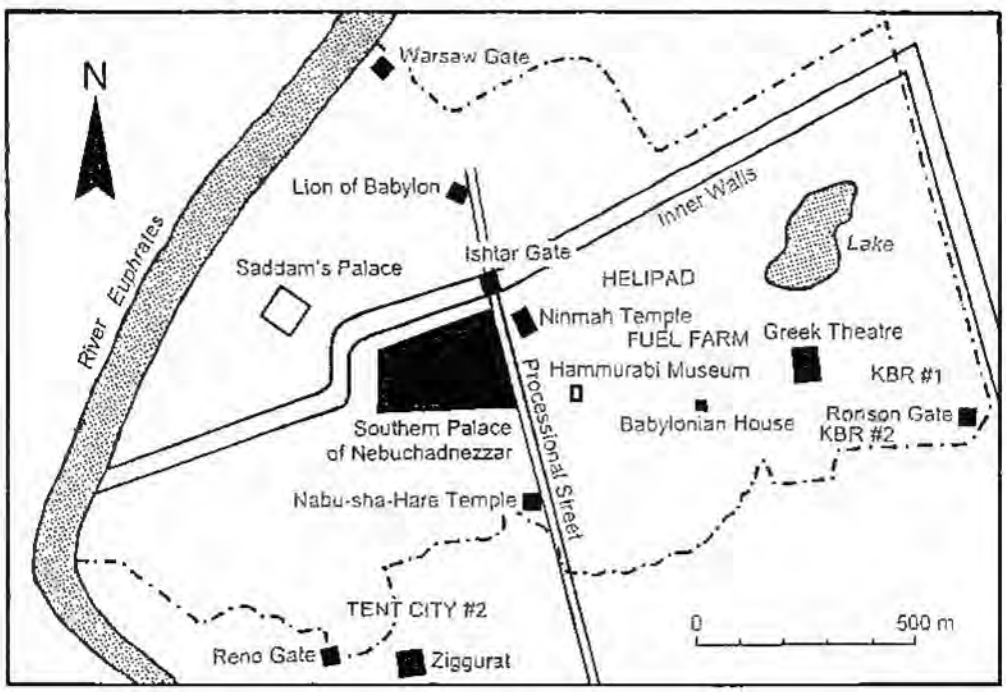


Fig. 1 Central Babylon, showing important ancient monuments and (chain line) the extent of the military camp

The report, released by the British Museum in January 2005, is based on Dr Curtis's visit of 11–13 December 2004. It 'does not in any way purport to be a comprehensive assessment of damage', which 'would be an impossible undertaking on the basis of a 2½ day visit'; nor, Dr Curtis insists, should his list be seen as exhaustive: in his opinion, however, there has been 'substantial damage', and the report is 'indicative of the types of damage caused', much of it to ancient bricks and brickwork, with which alone this summary is concerned.

In the area of Etemenanki (the ziggurat), trenches had been dug and spoil heaps from one of these contained many brick fragments with cuneiform inscriptions of King Nebuchad-

nezzar as well as pottery. By being thus dumped, their archaeological contexts have, of course, been irretrievably lost. In the southern part of the Processional Street two areas of exposed brick paving dating from the sixth century BCE included broken bricks. This is thought to be the result of one or more heavy vehicles driving over them: if this indeed be so, then 'it is likely that the bricks still covered by earth are similarly damaged'. The spoil from trenches outside the so-called Warsaw Gate again contained brick fragments, some with inscriptions of Nebuchadnezzar, whilst other similar fragments were seen in the filling of 'HESCO' protective bags some 200 metres south-west of the gate. There was a pile of such bricks in one corner of the area between the Warsaw Gate and Saddam's Palace, and deposited earth across this area contained further fragments.

Amongst the most important monuments in the city is the brick-built Ishtar Gate (*c.*575 BCE), which is located in the northern side of the inner wall. Although the glazed-brick upper portion is now in Berlin, the foundations with unglazed moulded bricks depicting animals are still in position. Dr Curtis reports bad cracks in tier 2, extensive damage to the body of a dragon (*mušhuššu*) in tier 19, and damage to other dragons in tiers 21, 22, 23, 24, 27, 29, 30, and 31. The worst damage, in tier 19, was noted and photographed by the British Museum in June 2003. At that time no other damage was observed and 'it has been suggested that most of the damage to other *mušhuššu* figures was caused at the same time by a person or persons trying to remove a decorated brick'.

Dr Curtis observes that, although in the early days after the war a military presence in Babylon served to prevent looting, 'it is regrettable that a military camp of this size should then have been established on one of the most important archaeological sites in the world. This is tantamount to establishing a military camp around the Great Pyramid in Egypt or around Stonehenge in Britain'.

The report concludes with a number of recommendations: a full-scale international investigation of the damage should be launched; all disturbed areas should be investigated, recorded, and published by archaeologists appointed by the Iraqi Board of Antiquities and Heritage; all mines and ordnance should be cleared from the area; and the Iraqi Government should be urged to propose Babylon for inclusion in the UNESCO list of World Heritage Sites as soon as possible: 'Now more than ever Babylon needs the care, attention and advice that being a World Heritage Site would ensure it received'.

Whatever one's view of the Iraq War and its aftermath – and the British Brick Society does not, of course, take sides on such political issues – one cannot but share Dr Curtis's regret for the damage, most if not all of it irreparable.[3]

T.P. SMITH

Notes and References

1. In transliteration: *Epesen epesen Babulōn hē megalē*: 'Fallen, fallen is Babylon the great' (Revised Standard Version); after Βαβυλὼν some manuscripts add ἡ πόλις (*hē polis*: 'the city'): hence the Authorised Version: 'Babylon is fallen, is fallen, that [*sic*, literally *the*] great city'. Babylon lies on the River Euphrates about 55 miles (90 km) south of Baghdad.
2. N.K. Sandars, *The Epic of Gilgamesh: an English Version with an Introduction*, revised edn, London: Penguin Books, 1972, p.117. This cycle of poems, dating from the third millennium BCE though with later redactions, is preserved on clay tablets from ancient Mesopotamia. Uruk (modern Warka), where the quoted words are spoken by Gilgamesh to Urshanabi the ferryman, is about 60 miles (100 km) south-east of Babylon.
3. There has, of course, been damage elsewhere in Iraq, including that to the striking brick-built spiral minaret of the Great Mosque at Samarra (842–52 CE); for a beautifully illustrated account: H. Stierlin, *Islam: Early Architecture from Baghdad to Cordoba*, Cologne, London, etc.: Taschen, 2002, pp.130–134.

LONDON STOCKS: DRYING PROCEDURES AND PRESSURE MARKS

Terence Paul Smith

In a discussion of what they call *skintling marks* – but which are better referred to as *pressure marks* – in Norfolk, Elizabeth M. James and Edwin J. Rose argue that there was, in that county, an almost universal change from diagonal to longitudinal ('horizontal') pressure marks during the 1770s, though with 'white' (including light yellow) bricks forming an exception.[1] The forms of the marks reflect, of course, different ways of setting the bricks in the hack for drying.[2] If sustainable, this chronology would provide a useful *terminus post quem* and – to a lesser extent, since bricks are eminently reusable – a *terminus ante quem* for otherwise undated structures. It would have been helpful, however, if the discussion had been supplemented by a full list of the firmly dated buildings on which the conclusion is based: for the paper gives the *impression* (perhaps misleading) of relying on a rather small number (about fifteen, it would seem) from a very large county (2,068 ml^2; 5,355 km^2), and even then with apparent exceptions dismissed for reasons which appear somewhat *ad hoc*. This is not to *dispute* the authors' claim, which I am not in a position to do, but merely to invite a more rigorous presentation of the evidence on which it rests.[3]

The purpose of the present contribution, in any case, is not to discuss the Norfolk material, but to pick up on one matter concerning London Stock bricks and their drying procedures. In the course of their discussion the authors make sceptical reference to my own note on some London Stocks in a now-demolished wall bounding a warehouse yard at 115 Lever Street, Islington, EC1, formerly occupied by the Museum of London, which showed both longitudinal *and* diagonal pressure marks.[4] '[H]e states that he has seen this,' it is said of me, sowing a seed of doubt. Since the wall no longer exists, my observation 'cannot be checked', which is fair comment; but, it is added – and that seed of dubiety nurtured – 'no case has been noted by other writers of bricks bearing two types of [pressure marks]'.[5] It is claimed that I 'suggested' that the bricks were 'rearranged after an initial period of drying from a zigzag to a parallel position', resulting in the two types of pressure marks appearing on the same bricks.

It is, perhaps, less than flattering to have one's observational competence called into question quite so bluntly, especially on a matter as elementary as noting impressions in brick faces, and the more so in connexion with bricks located where they were subject to more than casual observation in passing. But no matter: they are gone now and others will just have to take my word for it that they did exist – or, as of course is their prerogative, to doubt it. It is a pity, though, that the authors misread my description of the process involved, for I reported *not* that the double pressure marks indicated that the bricks were rearranged 'from a zigzag to a parallel position', but rather the other way about: my words were that the bricks 'were first arranged in a lengthwise [or *parallel*] setting and subsequently re-arranged in a diagonal [or *zigzag*] setting'. The evidence for this lay in the way in which in some cases a longitudinal pressure mark had been partly obliterated by a diagonal pressure mark.[6]

More to the point, the Lever Street bricks and their pressure marks were being presented not as *evidence for*, but rather as an *unusual consequence of*, a brickyard practice which is well established from written sources (to one of which I made reference in my note) – *unusual* because, as noted in due course, it must have resulted from over-hasty workmanship in this particular case. But that London Stocks were rearranged after an initial period of drying was not an idea that I 'suggested' or an inference that I drew, but rather a *fact* that I accurately reported. Indeed, in the London Stock yards (as well as more generally) the word 'skintling' was reserved for that rearrangement and was not applied to the initial setting.[7]

The usage is well attested. A well-known instance is Edward Dobson's mid-nineteenth-century *Treatise*: 'The hacks [of newly moulded London Stocks] are set up two bricks in width, the bricks being placed slantwise, and not at right angles.... When half dry, they are *scintled* ..., that is, set further apart, to allow the wind to pass freely between them, and they receive no further attention until sufficiently dry for burning.'[8] Dobson's account is followed by Richard-Hugh Perks (in the work referred to in my original note): 'When half dry, the bricks were "skintled", that is the rows were taken down and the bricks moved [further] apart...'.[9] It is also followed in Alan Cox's full and careful description of London Stock manufacture and by John Woodforde and Hermione Hobhouse in their more succinct accounts; much earlier, Wyatt Papworth's revised edition of Joseph Gwilt's *Encyclopædia* seems to be following Dobson on this matter. All these sources mention the rearrangement of the bricks during drying.[10] But there are other, and independent, sources too. In 1895 Beatrice A. Dan reported from personal observation and from discussion with Kent brickmakers that 'the bricks are placed in long rows to dry.... / As the bricks harden it is needful for them to be rearranged to procure a greater amount of air to play around them, and the man whose duty it is to see to this is called a "skintler"'; whilst E.W. Hewitt made the same point in the 1930s: 'When the bricks [to be dried] have been built up eight [courses] high the hacks are left, and "skintled" when the bricks can be handled. This means that the bricks are placed wider apart, so that air can get round them.'[11]

Dobson, it will be noted, states that the bricks were first arranged 'slantwise' – that is, in a diagonal setting. This must certainly have been the practice at some yards, for a number of London Stocks (though a minority) show single diagonal pressure marks, clearly caused during the initial setting, not during skintling. Such bricks may be seen, for instance, amongst those in the eastern entrance to the Islington Tunnel (1814–18) on the Regents (now part of the Grand Union) Canal.[12] A more recent account, however, witnesses to the practice evidenced by the Lever Street bricks. Sydney Twist worked for many years in the brickyards of the Swale area of North Kent, as did his father, grandfather, and great grandfather before him. 'After the makers set the bricks on the hacks to dry,' he reports, 'their part of the [manufacturing] process was done. The next to handle them was a craftsman known as a "skintler". As soon as the new bricks could be handled without marking, the skintler built them up in a heap, with a space between each brick and with each layer or course *resting askew* on the one beneath. This allowed and encouraged a greater flow of air through the bricks, so hastening the drying.'[13] Although it is not specifically stated, the implication is that in their initial setting the bricks were *not* arranged 'askew'. Similarly, and again based on personal experience, F.G. Willmott writes, concerning a brickfield at Lower Halstow, Kent, of how the brickmakers would 'turn the drying bricks on the diagonal or "skintling" as it was called...',[14] here with an unmistakable implication that the bricks were initially set in a non-diagonal arrangement. That this was the more common practice is clear from the preponderance of longitudinal pressure marks on London Stocks. It was indeed the procedure followed generally for plastic-clay bricks, as described by R.V. Boughton, for example, in the 1930s: 'After the bricks are half dry they are *scintled*, by placing them diagonally a little distance apart to allow the passage of air between them'; much more recently, Martin Hammond has noted how the *bearer-off* takes the newly moulded bricks 'between two pallet boards and sets them on edge, about ½ inch (12 mm) apart, in two rows up to eight courses high.... When hardened, the bricks were *skintled* – set diagonally and further apart to speed up drying...'.[15]

Twist's, Boughton's, and Hammond's descriptions (and Hewitt's, a little less perspicuously perhaps) make clear *why* the two types of pressure marks are rarely found on a single brick. By the time they were rearranged, the bricks should have been, and doubtless nearly always were, hard enough to be stacked without one pressing into another, so that secondary pressure marks – that is, *skintling marks* in addition to *hack marks* – would not be formed.[16]

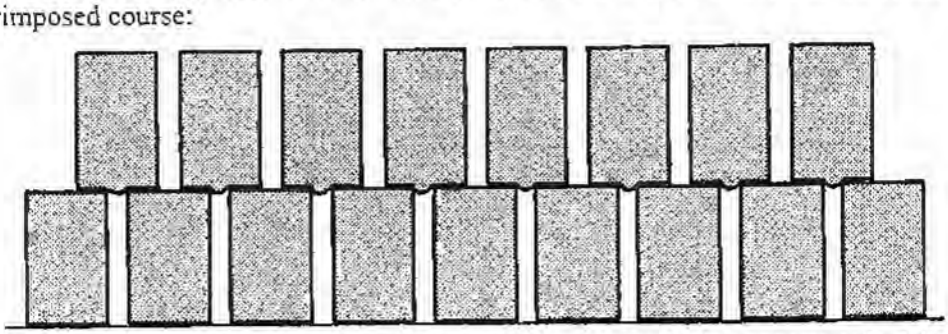
The Lever Street bricks were to that extent defective products, skintled before they were ready for it: indeed, they must have been skintled almost immediately after their initial setting. It may be significant in this regard that they were used in the banausic context of a boundary wall to a warehouse yard, where 'seconds' might be more acceptable than in other building types. That such double pressure marks are *rare* was never at issue: that, indeed, is why the Lever Street bricks caught my eye and why I bothered to draw attention to them: *commonplace* marks in an otherwise unprepossessing stretch of brick walling would scarcely have warranted a separate note!

The circumstance of the Lever Street bricks being faulty products suggests that further examples of double pressure marks in London Stocks will be difficult to find: one imagines, though, that they were not unique and that there may, therefore, be other occasional instances waiting to be found. It would be satisfying to come across them, at least serendipitously. Whether it is actually worth *looking* for them, on the other hand, when the manufacturing procedures for London Stocks are so well established from written sources, is another matter. There seems little point in a time-consuming effort to find out what we already know.

One issue that might be worth further investigation is whether different London Stock yards used alternative methods of initial stacking – *diagonal* or *parallel* – contemporaneously, or whether there was a change from the former to the latter at some stage during the nineteenth century. But it would be an arduous undertaking. The same applies to other brick types too.

Notes and References

1. E.M. James and E.J. Rose, 'The Norfolk Skintling Survey: Results 1995–2003', *BBS Information*, **93**, February 2004, 7–10. *Pressure marks* is the term used in P. Ryan, *Brick in Essex from the Roman Occupation to the Reformation*, privately published, Chelmsford, 1996, p.92, and in P. Ryan, *Brick in Essex: the Clayworking Craftsmen and Gazetteer of Clayworking Sites*, privately published, Chelmsford, 1999, p.55: Pat Ryan's term is preferable because, as the present paper will note, the marks were typically caused by an initial setting of the bricks, to which the word 'skintling' was not applied: it would be appropriate to use the term 'hack marks', but not 'skintling marks' (*cf.* n.7, below). I also prefer *longitudinal* to *horizontal* as a term for describing the non-diagonal pressure marks: given the nature of brickwork, most longitudinal marks will indeed be horizontal in walls; they may however be vertical, for example in soldier courses, or at all kinds of angles in arches: 'longitudinal' more aptly describes the form of the marks *in relation to the bricks themselves*.
2. The bricks in any course (above the lowest), being freshly demoulded, were softer than those in the course below, so that pressure marks were formed in the lower stretcher faces of the bricks in the superimposed course:



Sometimes too one may come across *lateral* pressure marks, which appear vertical in normally coursed brickwork. They result from bricks being stacked at right-angles to one another. There is a photograph showing this, c.1912, in Anon., *Burlesdon Brickworks*, Burlesdon: Burlesdon Brickworks Trust, n.d., unnumbered p.5. However, it was not always the whole stack which was set in this way: with a parallel setting of the bricks it was desirable, in order to stabilise the stack, to place the bricks at the ends of alternate courses at right-angles to the main direction. There is an

early twentieth-century photograph of this, at a brickyard near Shide, IoW, on the Isle of Wight Industrial Archaeology Society website: *Isle of Wight Brickmaking History*: http://freespace.virgin.net/roger.hewitt/iwias/bricks.htm, p.8.

3. But I may perhaps state here that the idea of wholesale change over just one decade, even within a single county, strikes me – I may of course be wrong – as inherently unlikely, given the fragmented nature of eighteenth-century brickmaking, the lack of central organisation, the absence of a trade literature, and poor communications, as well as the seemingly inconsequential nature of the change itself.
4. James and Rose, 2004, 7, with reference to T.P. Smith, 'Skintled London Stocks at Lever Street, Islington, London', *BBS Information*, **72**, October 1997, 19–20.
5. This may well be true, and certainly I cannot myself cite any published parallels. But of course, very little has been published on the topic at all. I have, on the other hand, come across (non-London Stock) examples in Fulham and in Luton; I hope to publish these in due course.
6. Smith 1997, 20; in this instance, the authors' term *parallel* for describing the setting of the bricks is, I now think, preferable to my own *lengthwise*.
7. *Cf.* R.W. Brunskill, *Brick Building in Britain*, 2nd edn, London: Victor Gollancz in association with Peter Crawley, 1997, p.108: 'SKINTLE (SKINTLING): diagonal placing of green bricks in the hack; this is done after the drying process has progressed sufficiently for the bricks to be moved'.
8. E. Dobson, *A Rudimentary Treatise on the Manufacture of Bricks and Tiles*, London: John Weale, 1850, re-issued, ed. F. Celoria, as *J. Ceramic Hist.*, **5**, 1971, vol. 2, pp.25–6.
9. R.-H. Perks, *George Bargebrick Esquire*, Rainham (Kent): Meresborough Books, 1981, p.29.
10. A. Cox, 'Bricks to Build a Capital', in H. Hobhouse and A. Saunders, eds, *Good and Proper Materials: the Fabric of London since the Great Fire*, being London Topographical Society Publication **140**, 1989, p.9; J. Woodforde, *Bricks to Build a House*, London: Routledge & Kegan Paul, 1976, p.106; H. Hobhouse, *Thomas Cubitt: Master Builder*, London and Basingstoke: Macmillan, 1971, p.306; J. Gwilt, *An Encyclopædia of Architecture: Historical, Theoretical, & Practical*, revised W. Papworth, London, New York, and Bombay: Longmans, Green & Co., 1899, p.524, §815.
11. B.A. Dan, 'A Kentish Brickfield', *Good Words*, **36**, 1895, 673; the whole article is reproduced in *BBS North Midlands Bulletin*, **1**, 1972, 9–13; E.W. Hewitt, 'Brick-making', in W. Page, ed., *Victoria County History of Kent*, vol. 3, London: Archibald Constable & Co., 1932, p.395. The point is not confined to London Stocks: *OED*, *sub* 'skintle' and 'skintling' for supporting citations of 1836, 1841, 1876, 1889, and 1904. For the variant term 'skinkling': K. Leslie and J. Harmer, *Brick and Tile-Making at Ashburnham, Sussex*, Singleton: Weald and Downland Open Air Museum, 1991, p.13. In some yards, only the top four courses (of eight) were subsequently 're-stacked diagonally ("skintled")': D. Young, 'Brickmaking at Sandleheath, Hampshire', *Industrial Archaeol.*, 7, 4, 1970, 440.
12. The tunnel entrance is beneath Colebrooke Row, London N1 (NGR: TQ317833). An 1856 painting by G. Forster of brickmaking at Nash's brickyard in Edmonton, London N18 shows bricks being set initially in a diagonal manner: reproduced in colour in J. Ayres, *Building the Georgian City*, New Haven and London: Yale University Press, 1998, p.102, pl.151; also (larger but less clearly reproduced) in Hobhouse and Saunders, 1989, frontispiece. See also D.H. Kennett, 'Pressure Marks on Bricks at Lambeth Palace', *BBS Information*, **95**, November 2004, 13–16, and J.W.P. Campbell and A. Saint, 'The Manufacture and Dating of English Brickwork 1600–1720', *Archaeol. J.*, **159**, 2002, 179; the latter, unfortunately, also misuses the term 'skintling'.
13. S.J. Twist, *Stock Bricks of Swale*, Sittingbourne: The Sittingbourne Society, 1984, p.4 (my italics).
14. F.G. Willmott, *Bricks and 'Brickies'*, privately published, Rainham (Kent), 1972, p.25.
15. R.V. Boughton, 'Materials – Brickwork', in T. Corkhill, ed., *Brickwork, Concrete and Masonry*, vol. 1, London: Sir Isaac Pitman & Sons, 1936, p.33; M. Hammond, *Bricks and Brickmaking*, 2nd edn, Princes Risborough: Shire Publications, 1990, p.19; for Sussex in the early twentieth century: M. Beswick, *Brickmaking in Sussex: a History and Gazetteer*, 2nd edn, Midhurst: Middleton Press, 2001, p.92; for Essex: Ryan, 1999, p.56; *cf.* n.11, above.
16. This is indeed noted by James and Rose, 2004, 7 in connexion with bricks made at Peter Minter's Bulmer Brick and Tile Company, Suffolk, although again their description of the process is the wrong way round: P. Minter, 'Skintling: a Comment', *BBS Information*, **94**, July 2004, 3.

BRICKMAKING AT A REFORMATORY SCHOOL

P.S. Brown

Interest in this topic was roused by a brick, marked **KINGSWOOD / REFORMATORY** in raised bold sans serif capitals in a shallow frog, discovered by Sandra Jones in Kingswood, which is now engulfed by Bristol but was originally in Gloucestershire (fig. 1 *left*); a similar brick has the single word **BRISTOL** in comparable lettering in a similarly shaped frog (fig. 1, *right*); both bricks have a frog in each bedface, although only one of the frogs is stamped. Her supposition that the bricks had been made at the Reformatory School in Kingswood was supported by an account of the school by Nicholas Mills.[1]

Fig. 1 Bricks with stamped frogs made at Kingswood Reformatory School, Bristol (*Photographs: Sandra Jones*)

Kingswood Reformatory School

Kingswood Reformatory School was founded in 1852, utilising premises vacated some years previously by the Methodist Kingswood School (for the children of miners) when that school moved to Bath. Mary Carpenter (1807–77) of Bristol, daughter of the distinguished Unitarian minister Dr Lant Carpenter and noted for her work with deprived children, was largely responsible for founding the reformatory school, believing that industrial training and the physical work involved would aid development and produce a desirable moral effect in the delinquent children.[2] Initially, the school was supported entirely by donations, but after the passing of the Young Offenders Act of 1854 responsibility was taken over by central government, which paid maintenance costs for the boys. But there was still a committee of local worthies and some additional support from voluntary subscriptions.[3]

The school officially became the Kingswood Reformatory for Boys, designated for the reception of convicted boys up to the age of fifteen (on entry), for detention of between two and five years. The 1861 census recorded 83 inmates, all but one in the age range 10–16 with a statistical mode of 15. In 1871 there were 140 boys, all but two being aged 13–19 with the mode still at 15. In 1881, 150 boys were in the age range 12–18 and the mode had risen to 16. The emphasis remained on industrial training and hard work, and governmental control assured regular inspections and reports.

Brickmaking at Kingswood Reformatory School

The first report of the Inspector of Reformatory Schools, presented in 1857–8, mentioned 'digging, trenching, brick making and stock keeping' as occupations in reformatory schools generally but did not mention brickmaking at Kingswood Reformatory School – but his note on the school was so brief that this negative evidence is of little significance.[4] His third annual report was the first to note brickmaking at Kingswood School, which he inspected in Sep-

tember 1859; but it was simply listed along with tailoring, shoemaking, carpentry, and work on the farm and garden. The following year, in his fourth report, he noted that despite the 'continued wetness of the season' the school had 'made and burned above 100,000 useful building bricks'. In subsequent years, brickmaking was mentioned only sometimes, but by September 1862 the activity 'yielded full employment for a considerable portion of the elder boys'. By the time of his tenth report (1867) the increasing concentration on brickmaking was becoming apparent. A 'large shed for brick and tile making, with a furnace underneath' had been built and Kingswood was showing a good profit from brickmaking. There were now two brickmakers on the staff. Five years later, in 1872, the inspector reported unusual expenditure on 'machinery and kilns in brick making' and there was now a brickburner on the staff. Two years later, in the eighteenth report, it was noted that Kingswood had 'one of the new circular kilns divided into compartments, to which the fire passes in continuous succession'.[5]

The build-up of brickmaking facilities at Kingswood is confirmed by the 1882 OS 25-inch map, which shows a 'Brick Works' in the reformatory grounds. It has one substantial building, three narrow sheds, and a circular feature noted as a kiln; a nearby area is marked 'Clay Pits'. The presence of useful clay is suggested by a strip of land immediately adjacent to the school grounds called Potterswood. The scale of output cannot be ascertained from the inspector's reports since the number of bricks produced is rarely mentioned and the profit earned is combined with that from the farm. The original inspector appears to have been strongly supportive of brickmaking at the reformatory; but his last report was made in 1876, and his successor took a different view.

The new inspector's first report on Kingswood was purely descriptive, but his second (the twenty-first report) of 1878 attributed 'a great deal of roughness and unruliness' to brick-making, which in his opinion was on too extensive a scale, so that the 'higher opportunities and the larger efficiency of the school in a moral point of view are somewhat subordinated to this branch of business'. The suitability of brickmaking in the boys' training had probably been questioned for some years since the first inspector, apparently in answer to contrary suggestions, had written in his twelfth report (1868–9) that 'I cannot find that the occupation acts at all unfavourably on the habits or manners of the boys'.

The new inspector persisted, and wrote in his report of 1879 (twenty-second report) that the managers of Kingswood had been 'officially requested to reduce the amount of labour applied to the brickfield, and gradually to look to other means of occupation'. In the next year he reported that the number of boys engaged in brickmaking had been reduced to fifty-six. Since this was a *reduction*, then there must have been a very heavy commitment previously. The inspector continued to regard brickmaking as an unsuitable occupation for reformatory boys because of its 'degrading tendencies' and pressed for yet further reduction. His next report repeated the view that brickmaking was 'about the worst form of occupation for reformatory boys' and noted that the demand for bricks had fallen, so that large stocks were on hand.

Not much changed in the next few years, the managers clearly being reluctant to discontinue brickmaking, although the inspector suggested that it was yielding little profit. He could perhaps add a little pressure by noting, in 1884, that a boy had lost some fingers in a brick press; the following year it was stated that a boy had had fingers amputated after 'wilfully injuring his hand in a brick press'. If this was the *same* incident, as seems likely, it was perhaps mentioned twice in order to underscore the inspector's view about the unsuitability of brickmaking as an occupation for reformatory boys. In 1885 (twenty-eighth report), after inspecting the school the previous summer, the inspector could at last report that 'brick-making has been given up for the present'. He had always thought it unsuitable 'and now that it is given up, the superintendent agrees with me'. There was no mention of brickmaking at Kingswood in these reports for the rest of the century. A Commission reporting on reforma-

tory schools in 1884 did not mention brickmaking in its section on the choice of industrial training; and the annual report for 1894 of the local committee at Kingswood detailed the industrial activities but did *not* mention brickmaking.[6]

Brickmaking at Other Reformatory Schools

Brickmaking had been of major importance at Kingswood, but it was not a feature common to reformatory schools. The only other reformatory in England and Wales where brickmaking was mentioned in the inspector's third report was the Philanthropic Society's Farm School at Redhill, Surrey. Like Kingswood, this school had been in existence before the Act of 1854; its origin and the opening of the school at Redhill in 1849 were described to a Select Committee by Rev. S. Turner in 1852. He mentioned other industrial training but not in brickmaking at that time.[7] But by the time of the third report, the inspector could already note that brickmaking showed a profit of £106; and next year he again reported a profit despite a persistently wet season. In the next twelve annual reports, brickmaking was mentioned on only five occasions, and without great prominence except to report that efficient instruction was given in this industrial training and that there was a brickmaker on the staff. In his seventeenth report (1874), the inspector made the apparently dismissive remark that '[b]rickmaking is still carried on', suggesting perhaps that it was expected to cease. For the next fifteen years, brickmaking was not mentioned and it seems that it ceased at Redhill earlier than at Kingswood. It appears to have been on a smaller scale at Redhill – or at least to have been overshadowed in importance by the large farm.

A third reformatory in England and Wales where brickmaking was reported was the North Eastern Reformatory for Boys at Netherton, near Morpeth, Northumberland. Brickmaking was not mentioned in early reports but by 1883 (twenty-sixth report), nineteen boys were described as working in the brickyard. The next year, thirteen boys were thus employed and there was a brickmaker on the staff. For the rest of the 1880s, between eight and thirteen boys worked in the brickyard and brickmaking appears to have been steady, although not as important as at Kingswood, the twenty-ninth report (1886) simply noting that 'some bricks and draining pipes are made'. On the other hand, brickmaking carried on much longer at Netherton: the inspector's forty-third report (1900) still listed it, though amongst other apparently more extensive industrial activities.

Conclusion

This account of brickmaking at Kingswood is limited by its reliance largely on official publications, with little information from local sources. Accounts of brickmaking at Redhill and Netherton are merely outlines.[8]

Notes and References

1. N. Mills, *Kingswood Training School, 1852–1977*, Bristol: Kingswood Training School, 1977.
2. M. Carpenter, *Reformatory Schools for the Children of the Perishing and Dangerous Classes and for Juvenile Offenders*, London: C. Gilpin, 1851, re-issued London: Woburn Press, 1968, pp.79–80; J.E. Carpenter, *The Life and Work of Mary Carpenter*, London: Macmillan & Co., 1879, re-issued Montclair, NJ: Patterson Smith, 1973, chapter 6. [For a summary account of Mary Carpenter's approach: A.F. Young and E.T. Ashton, *British Social Work in the Nineteenth Century*, London: Routledge & Kegan Paul, 1956, pp.169–72. TPS]
3. *Youthful Offenders Act, 1854*, 17 & 18 Vict. c.86.
4. *Report of the Inspector of Reformatory Schools of Great Britain* (later *of Reformatory and Industrial Schools*). First Report 1857–58, [2426] xxix. 811. Subsequent reports were published annually, reviewing inspections during the previous year. Reports are cited in the text by number

and year of publication.

5. [That is, a circular Hoffmann continuous kiln, as patented by Friedrich Hoffmann in Germany in 1858 and introduced into England by John Craven in 1862; by the 1870s it had been superseded by the more capacious rectangular Hoffmann kiln, developed by Hoffmann in 1870: M. Hammond, *Bricks and Brickmaking*, 2nd edn, Princes Risborough: Shire Publications, 1990, pp.23–4. But the smaller circular type was presumably adequate for the numbers of bricks made at Kingswood. Even so, the introduction of such a kiln confirms the quite large scale of brickmaking activity at the reformatory at this time. TPS]
6. *Royal Commission on Reformatories and Industrial Schools; Report*, 1884 [c.3876] xlvi. 89, p.xv. *Annual Report of the Kingswood Reformatory School for 1894.*
7. *Select Committee on Criminal and Destitute Juveniles; Minutes of Evidence*, 1852, (515) vii.1. Qs. 219–365.
8. [But together they illustrate a little explored aspect of nineteenth-century brickmaking, and we must be grateful to Philip Brown for drawing attention to it. TPS]

BOOK NOTICE

Stephen Turnbull, illustrated by Peter Dennis, *Crusader Castles of the Teutonic Knights (2): The Stone Castles of Latvia and Estonia 1185–1560*, Botley, Oxford: Osprey Publishing, 2004; 64 pages, numerous unnumbered illustrations in black-and-white and colour
ISBN 1-84176-712-3; price £10-99 (USA: $16-95), paperback.

This work is a companion volume to the same author's and illustrator's *Crusader Castles of the Teutonic Knights (1): The Red-Brick Castles of Prussia 1230–1466* (2003), reviewed in *BBS Information*, 95, November 2004, 33–5. It covers the area of Livonia – roughly, present-day Latvia and parts of Estonia. In contrast with Prussia, only a few Livonian castles were built by the Teutonic Knights themselves. Most were inherited from an earlier order, the Brothers of the Militia of Christ, otherwise known as the Swordbrothers, founded in 1204 and absorbed by the Teutonic Knights in 1237, following a disastrous defeat of the Swordbrothers by the Lithuanians in the previous year. Other castles were obtained by capture, by treaty arrangements, or even by purchase. Unlike the Prussian castles, those of Livonia are nearly all of stone, although in earlier days much use had been made of timber. The stone was mostly 'locally quarried ..., usually dolomite, augmented by red brick'; in most cases, the latter was used 'for the finer details of windows and the like' (p.32). A photograph of the castle at Kremon (modern Krimulda) shows a combination of materials: undressed boulders for the foundation and red brick and dressed stone for the walls (p.19). At Riga in the early thirteenth century local dolomite could not be quarried because of constant warfare, so 'stone was shipped in from Germany while bricks were produced locally' (p.39). The major exception to the general situation is the castle at Treiden (Turaida), which is 'unique in Latvia in that ... the superstructure was made from red bricks, thus producing an edifice that resembled the Teutonic Order's castles in Prussia' (p.32). The most striking feature is a tall round tower, now reconstructed, of which there is a photograph (p.33). A cutaway drawing (p.31) illustrates the D-shaped mural tower, though it is a pity that the illustrator shows the brickwork conventionally rather than depicting the true bonding pattern. The restoration work at Treiden, the author regrets, uses machine-made bricks, giving it 'a somewhat garish appearance' (p.62). The castle at Wenden (Cesis) is unusual in containing 'attractive brick ceiling vaulting' (p.33). A photograph of the castle at Doblen (Dobele) shows a late, Renaissance style, doorway constructed of rendered brickwork (p.33). Copiously illustrated and with a list of castles, a bibliography, a short glossary, and a good index, the book makes for interesting reading quite apart from its necessarily only occasional references to brick. But it is also uncomfortable reading – and I find my mind turning to Matthew 26.52.

T.P. SMITH

TAILPIECE: WHY HOUSE BRICKS ARE SO VERY LOVELY!

Submitted by Michael Oliver

The following piece was sent by BBS member Michael Oliver to our regular editor, David Kennett, who forwarded it to me for inclusion within this issue. It originally appeared, under what is obviously a pseudonym – or should it be *slewed*-onym?! – in issue 31 (January 2005) of a free magazine called *The Fuddler*, which circulates in the Ampthill district of Bedfordshire. (This area is in the centre of the map on p.9 of this issue.) The piece is one of those more light-hearted contributions that *BBS Information* likes to include from time to time.[1]

10 REASONS WHY HOUSE BRICKS ARE SO VERY LOVELY

By Carlos Labotomafuddle[2]

1: You can keep a house brick as your very special friend and call it Archie.
2: You can lie on your back placing the hollow part of your house brick over your nose and mouth and spy on people secure in the knowledge that they will never see through your disguise as a wall.
3: A house brick would make a very good waltzing partner.
4: With the minimum of reinforcing plastic surgery two house bricks would make lovely earrings.
5: A house brick is not a very frightening monster that could come and get you in the night.
6: A house brick turned on its front with a prepared Dictaphone playing underneath could easily be passed off as a beautiful and rare Peruvian song bird.
7: If you do not have a good job, an expensive home, and a flash car, having a lovely house brick is a very close second.
8: A house brick tied to the underside of each foot would make you look taller and therefore more fashionable.
9: You are unlikely to mistake a house brick for a bottle of claret at the dinner table.
10: Darth Veda has never attacked anyone who was best friends with an LBC wire-faced common house brick.[3]

Notes

1. A few spelling and typographical errors in the original have been silently amended.
2. *Sic*: but should it not be *Lobotomafuddle* (second letter *o*)?
3. I am reminded of an entertaining passage – *more* witty, in my judgement, than the above, which I have to admit is not really to my own taste: but, of course, humour is a very personal matter – from what is generally a haunting evocation of childhood suffering and fear: P.S. Rushforth's novel *Kindergarten*, London: Hamish Hamilton, 1979, pbk edn London: Abacus, 1981, p.51: eleven-year-old Jo (Johann) Meeuwissen and his classmates were asked by their English teacher to write down 'as many different uses as they could think of for a barrel, a paper-clip, a brick, and a blanket'. Jo's elder brother Corrie (Cornelius) enjoyed the younger boy's list of 117 uses for these various objects: 'The suggestion that Corrie had liked best was that a brick could be a Bible for an atheist'! TPS

BRITISH BRICK SOCIETY
MEETINGS IN 2005

Thursday 14 July 2005
London Summer Meeting
The Visits Co-ordinator of the British Brick Society has arranged a morning visit to Lambeth Palace for the benefit of those who were unable to come in 2004.

Saturday 20 August 2005
Scottish Meeting
Errol Brick Company, Perthshire
The Errol Brick Company make earth bricks. Errol, Perthshire, is on the north side of the Firth of Tay.

Saturday 24 September 2005
Autumn Meeting
West Leicestershire
We shall visit Charnwood Brick, makers of the bricks for the extensions to St Pancras Station to match those on the original nineteenth-century work, and Shepstone Pottery Museum.

Saturday 15 October 2005
London Autumn Meeting
British Brick Society visits Brick Lane and other parts of East London and the eastern side of the City of London, beginning at Liverpool Street Railway Station and including buildings by Charles Harrison Townsend.

The proposed *Northern Spring Meeting* in Boston, Lincolnshire has been postponed to a future date. Buildings here include Hussey Tower and Boston Guildhall, both built in the fifteenth century.

Details of the Autumn Meeting and the London Autumn Meeting are in this mailing.
Details for the Scottish Meeting were sent out in April 2005
but members who would like details should contact David Kennett
(address on inside front cover)
Further details and dates for meetings in 2006 will be given later in 2005.

The British Brick Society is always looking for new ideas for future meetings.
Suggestions of brickworks are particularly welcome.
Suggestions please to Michael Hammett, David Kennett or Terence Smith.