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Contents

COVER ILLUSTRATION

Worthing Town Hall, designed by Charles Cowles-Voysey and completed in 1930. is one of the one hundred town halls designed during the 1920s and 1930s. As with many others, whether built in stone or brick, it was designed in a neo-Georgian style. There is a a prominent stone portico but the rest of Worthing Town Hall is was constructed in good quality brickwork. At least fifty-nine town halls built in the two inter-war decades have external walls of brick.

Editorial:
Homage à Louis Henri Sullivan

On the day before Thanksgiving 1873, in the wake of September's financial crash, a seventeen-year-old youth took the overnight train from Philadelphia to Chicago. He was unemployed and virtually penniless; like many in his situation, he was seeking refuge with his more established parents, although in a city he did not know. Half a century later, that same young man, by now older and very much sadder, would write of his first encounter with the city he helped to transform and whose centre he was in part to create:

> The train neared the city; it broke into the city; it plowed its way through miles of shanties, disheartening and dirty gray. It reached its terminal at an open shed.

The young man "looked toward the city, ruins around him" and declared his affinity with the raw energy; the city was claiming or, perhaps already, reclaiming its place as a major world metropolis. The great fire of 1871 had been both threat and opportunity. The great fire had exposed considerable weaknesses in the building codes but equally in its rapid reconstruction the city had affirmed great strength of purpose. Seeing this, the young man determined to

> enter the office of some architect; for a few buildings showed talent of design, and a certain stability. Outstanding among them was the Portland Block, a four-story structure of pressed brick and sandstone at Washington and Dearborn Streets. So he inquired concerning the architect and was told the name was Jenney, Major Jenney; or in full Major William Le Baron Jenney.

The Portland Block was the first building in Chicago to be constructed of "pressed brick", that is machine-made brick.

The young man who sought and gained employment with Major Jenney was Louis Henri Sullivan. Born in Boston, Massachusetts, on 3 September 1856, Sullivan died in Warner's Hotel, Chicago, on 14 April 1924. In half century between his first arrival in Chicago and his death, the first architect to enunciate the idea of a true American architecture, unfettered by European precedent, produced a number of brick buildings. In recognition of the architect's sesquicentenary, *British Brick Society Information* pays homage to Sullivan's use of brick, although the architect's surviving brick buildings are few.

Architects design with at least four concepts in mind: site, structure, skin, and space. Sullivan could make his use of site dramatic, as with the corner of the Carson Pirie Scott store at the corner of State Street and Madison Street in downtown Chicago. Criticised by future modernists for his use of a circular tower terminating in the twelfth-storey loggia, the latter in 2006 now happily restored to the building, the same feature actually makes two valid points. It the focal entry to the store at the busiest and most expensive corner in Chicago. It neatly proclaims its purpose and it elegantly turns the façade through ninety degrees. A sharp edge would have had less impact.

Similarly the great bulk of the Auditorium in Chicago is impressive today. Photographs taken soon after its completion lead one to see the impact of its size and bulk when built. This stone-faced building - three floors of rough granite below sharply-cut limestone for seven storeys of the main block and the eight storey tower - displays Sullivan's ability to present a building to the world.

Fig. 1 The National Farmers' Bank at Owatonna, Minnesota, demonstrates how the building stands out in the small town. Originally the two-storeyed portion, on the right, was separate offices, but it has now been incorporated in the bank's premises. The multiple arches of this section are repeated in another of Sullivan's banks, that at Columbus, Wisconsin, of 1917-19. The great arch, on the left-hand side of the building, and another similar one on the adjacent street frontages illuminate the banking hall. The lower part of the structure is well-cut sandstone blocks. The upper sections are in rough-textured brick, a dark orange-red in colour.

A brick building of Sullivan's which exercises the same presence when seen across an open space, in this case the town square, is the National Farmer's Bank, Owatonna, Minnesota, of 1907-09 (fig. 1). Photographs of other banks seem to convey a similar presence in the local townscape, especially those in Columbus, Wisconsin, of 1919/20, Grinnell, Iowa, of 1913/14, and Sidney, Ohio, of 1917; unfortunately, the writer has yet to be able to confirm this from personal experience.

Sullivan could do structure competently although for fourteen years he was the partner of an engineer who was able to more precisely calculate the stresses needed for a building to stand up properly. Dankmar Adler made a much better job of settlement with the Auditorium in the late 1880s than did the employees of Burnham & Root with the Monodnock in 1891: to use the American expression, the tower of the Auditorium is at grade whilst the Monodnock is 16 inches down from street level. Sullivan even wrote about structure; his essay on the use of caissons at the Carson Pirie Scott store was published in *Engineering Record,* **47,** 1903, under the title, 'Sub-structure at the New Schlesinger and Mayer Store Building'; what is now the Carson Pirie Scott store was sold by he who commissioned it, the entrepreneur David Mayer, soon after Sullivan's building was completed.

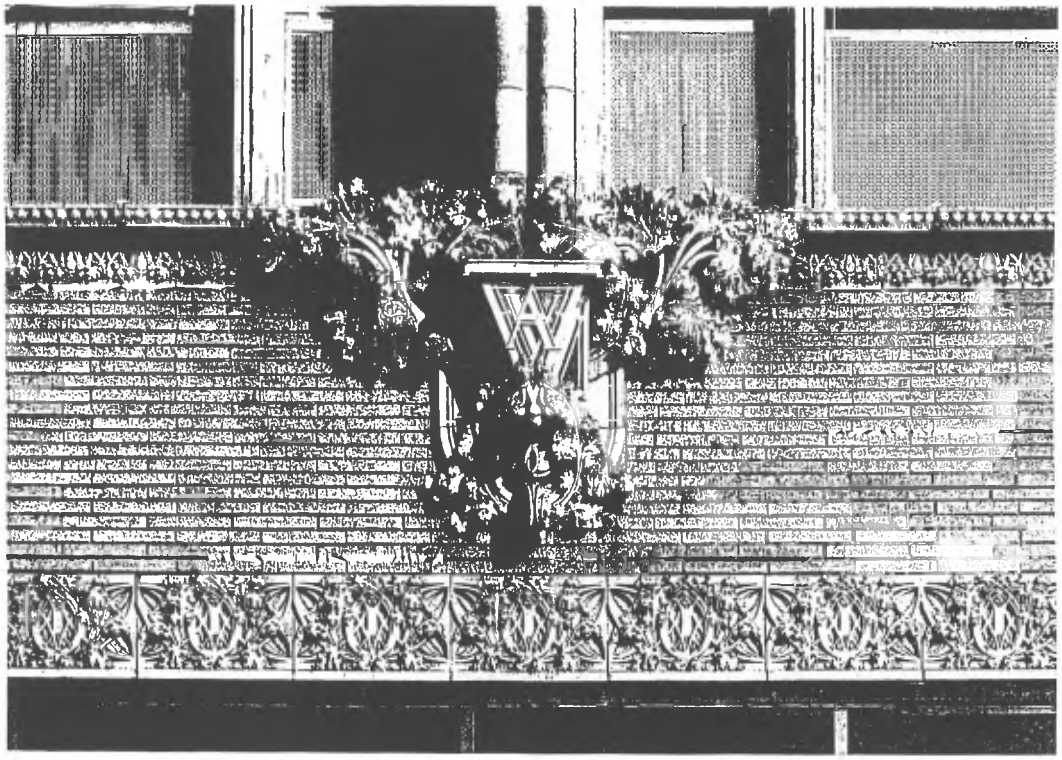

Fig. 2 The Van Allen store at Clinton, Iowa, was built between 1913 and 1915. With a steel frame designed to minimise the intrusion on selling space, it is four storeys high, with the fenestration on each floor separated from the ones above and below by a band of brickwork. The light sand-coloured bricks are laid in quarter bond. Only between the first and second floors (American; ground and first floors English) is there highly decorative terracotta at the top and the bottom. On the other bands of brickwork, the lower courses of terracotta are much plainer. There is a further brickwork band above the fourth floor, with a brick cornice. One street frontage only is marked by the verticals ending in the motif of an intertwined 'VA' set within elaborate foliage

Sullivan was an architect to whom surface mattered: rough brick in the banks of his latter years was a deliberate choice, just as terracotta had been a deliberate choice for the Guaranty Building in Buffalo in 1894-96, the Bayard-Condict Building on Bleeker Street, New York in 1897-99; the façade of the Gage Building, 18 South Michigan Avenue, Chicago; or the Carson Pirie Scott store at various dates between 1898 and 1903. The tall buildings built with a steel frame which have brick as the weather shield are the Wainwright Building in St Louis designed in 1890 and the Van Allen store of 1913-15 in Clinton, Iowa. The four-storey Van Allen store uses long bricks laid in quarter bond.

However, in his early work, Sullivan made stone buildings in a much finer way than he did brick ones. To anticipate a possible appreciation of Sullivan's use of brick in a future issue of *British Brick Society Information*, not one of the three surviving office buildings of the 1880s is exactly first class in its use of brick as the external material. In the Jeweler's Building, 15-19 South Wasbash Avenue, Chicago, of 1881/82, brick is combined with stone, very much as it had been in the slightly earlier but now demolished Borden Block, on the corner of Randolph and Dearborn Streets, of 1880. Further south, the Wirt Dexter Building at 630 South Wasbash Avenue, has a ground floor of granite blocks and five floors of brick. The Wirt Dexter Building

Fig. 3 The Wirt Dexter Building, 630 South Wasbash Avenue, Chicago, of 1887, which in 2006 was about to be refurbished. This is one of only three early Sullivan office buildings where the brick is load-bearing to survive. The top floor is a later addition which accounts for the survival of the brick cornice above the fifth floor. The first floor (American; ground floor in English) is clad with granite.

shows what the Auditorium would have looked like if there had *not* been a bricklayers' strike in Chicago in 1887: the exterior of the Auditorium was originally conceived as brick above the three-storey granite base. The quality of Sullivan's ability to craft brick is seen by looking across the street at Solon Spencer Beman's Second Studebaker Building on the opposite side of South Wasbash Avenue. Despite the substantial changes to the its first three floors and the top floor, the brickwork of the Second Studebaker Building exhibits a far greater degree of craftsmanship than that of the Wirt Dexter Building. This is particularly the case on the side walls. The Desenberg Block at 251 East Michigan Avenue, Kalamazoo, of 1885-87, is five bays and three floors. Apart from the terracotta ledges supporting square bay windows on the first floor and the concrete blocks with Sullivan's characteristic ornament derived from botanical patterns, there is little to mark this building out from its contemporary neighbours and other buildings of similar date on the other side of the road.

Early in his career, Sullivan designed a number of houses, including detached residences, paired houses where two of dissimilar designs are joined, and short terraces of houses with more than one design alternating in the façade. They are two or three storeys over a semi-basement. All are of load-bearing brick, usually red brick. They are effective buildings and the few surviving ones suggest an ability to use the material effectively.

One problem with Sullivan is that his life is full of paradoxes. In the 1880s, commercial buildings with brick walls are not outstanding and suffer by being compared with those of his contemporaries. Solon Beman (1853-1914) was almost an exact contemporary of Louis Sullivan. When he designed the Second Studebaker Building he was forty-two; Sullivan was much younger, only thirty-one, when he began work on the Wirt Dexter Building. Yet walking round downtown Chicago, the brickwork of other architects' work looks far more accomplished than anything Sullivan achieved in the Chicago years. Holabird & Roche did fine work in brick on South Michigan Avenue when they built the main structure of the three milliners' warehouses and shops, for which Sullivan did the façade and possibly the elevator lobby of the northernmost one. The comment applies to both street façade and the rear elevation down the service alleyway. Yet the houses have charm and presence and show how brick can be used to good effect.

In contrast, in the use of stone, especially granite and rough hewn sandstone, Sullivan was a master. The Kehilath Anshe Ma'ariv Synagogue at the corner of Indiana Avenue and 33rd Street in Chicago, for the congregation where Denkmar Adler's father had been rabbi, shows Sullivan at his best. The former synagogue in rough hewn sandstone is now a Baptist church.

If he could have problems with skin, Sullivan was the master of space. Anyone who has sat in a Sullivan space, whether the reconstructed Trading Room of the Chicago Stock Exchange, now in the Art Institute of Chicago, or the banking hall of the National Farmers' Bank in Owatonna, Minnesota, or either lobby at the Auditorium will recognise the even greater impact such would have had a century ago. Indeed to walk round the Carson Pirie Scott store is to be aware that this is no ordinary space devoted to selling clothes, haberdashery and household goods: they are usually of no architectural interest. In contrast, at the Carson Pirie Scott store, the encased steel columns join the ceiling with a series of amazing ornamented capitals at least on the first five floors above ground. Exposed brick contributes to the space in the banks, particularly at Owatonna. Here it is used for the frontages to counters and to provide division between workspaces for the bank officers. From photographs, it is clear that the very precise bricklaying used internally at Owatonna is repeated at the other banks.

Architects and their work, together with their use of materials, need to be seen in the round. There is a real need to reassess Sullivan without being hagiographical. His career imploded in his late forties; his personal goods were sold when he was fifty-three; his colleagues gave him a retrospective exhibition at sixty-one. He was sixty-seven when he died. This is not the place to explore the interaction of economic cycles, professional estrangement, business failure, private sorrow, and personal awkwardness with the retention of artistic ability that make up Sullivan's last three decades. Even when he had no work, Louis Henri Sullivan still ranks among the finest draughtsmen of his time. It is easy to be over-awed but no potential biographer should be mesmerised by the brilliance of his drawings: many, even quite mundane, technical ones assume a level of artistic excellence which is quite stunning.

This issue of *British Brick Society Information* was produced immediately after the editor's return from the International Medieval Congress at Kalamazoo in May 2006, where he gave a paper entitled 'Brick on Water: the possible and the impossible', looking at the transport of brick between *circa* 1300 and *circa* 1840. Although by the time he had completed part of the work on it, rather more information about stone and its transport by water had been introduced into the

paper's initial draft. The conference proceedings are due for publication in 2008. A paper, entitled 'Brick on Water: the known, the unknown and the unknowable', which is partly derived from the material used in the editor's lecture, will be included in a future issue of *BBS Information*, hopefully in the projected themed issue on the transport of bricks in 2008.

The editor also invites contributions for another themed issue, one in the occasional series which has looked at the uses of brick in building churches. It is hoped to have this as one of the later issues of *BBS Information* in 2007. The editor would welcome notification of any proposed contributions for this by 25 December 2006.

This issue of *BBS Information* has been used to restart the series of articles on `Brick and its uses in the twentieth century' with an article on 'Britain, 1919-1939: Brick and the Urban Centre'. The article had sat in the editor's in-tray for some years. This means that the order of these articles has changed and the article considering 'Britain 1919-1939: Brick for Transport and Power' will now appear in a future issue of BBS Information., possibly early in 2008.

As before when the series was in more active production, it is the intention that these pieces, many of which are comparatively long, do not crowd out other contributions, all the more so because the author of the two articles on `Britain, 1895-1919' and the six on `Britain, 1919-1939' is the journal's editor. Postage considerations will tend to limit most issues to thirty-two pages; the current form of binding means an absolute limit of forty pages plus cover.

Members with an eagle eye will notice a change in the designation of one of the society's officers. The British Brick Society congratulates its membership secretary on receiving the degree of Doctor of Philosophy from the University of Portsmouth for his thesis on the limestone decay of Chichester Cathedral.

Regarding postage, contributors are asked not to try to squeeze too many sheets into an A5 envelope to avoid paying for large letter size. Equally, it would be especially appreciated if contributors do not fold any possible illustrations.

Electronic submissions, whether by e-mail or by disc, can be made, but please keep illustrations separate from text as either e-mail attachments or files on a disc.

Finally, it is much more than the customary pleasantry to thank my friend Terence Smith for his excellent editing of *British Brick Society Information,* **101,** July 2006, which is an early bonus for members this year: hitherto, any extra issue has been sent out in December rather than mid year. Having a colleague doing the editing means that members can receive the additional volume early.

Terence has been guest editor on a number of occasions, not only for those issues which include a major article of his own. His hard work is much appreciated.

DAVID H. KENNETT

Editor, *British Brick Society Information,* 7 August 2006

A Mouse Imprint in a Roman Brick in Germany

I am grateful to my colleague, Kevin Rielly, for drawing attention to an item, 'Hier kommt die Maus!' ('Here comes the Mouse'), on a German website, written by Bernd Fischer and with a further contribution from Martina Dumke. Although the item was posted a few years ago (2002), it is of sufficient interest - being extremely unusual - to warrant bringing it to the attention of members of the British Brick Society. Animal paw and hoof prints in Roman bricks and tiles are fairly common. But in this instance it is the *full body imprint* that is preserved in a Roman brick fragment. It was found in Neupotz, Germany, during the excavation of a site which included a section of a road, a cellar, a corn-drying kiln, and a complete Roman brickyard, with kiln and workshop.

The imprint is of a mouse, which was presumably scampering across the ground when the newly moulded, and therefore still soft brick, was placed on top of it - whether deliberately or accidentally we shall, of course, never know. The form of the animal is preserved in such detail that it can be recognised as a fieldmouse (*Apodemus mystacinus*), with four toes on the forefeet and five on the hind feet. (it is this characteristic that distinguished the gnawing rodent - the mouse proper - from the insectivorous shrew-mouse, which has five toes on font and back feet.) There are calluses on the back feet and the upper lip is split. From the tip of its snout to the root of its tail the mouse measures 70 mm (2¾ inches); the tail, from root to tip, is 76 mm (3 inches) long; the back foot, including its longest claw is 19 mm (¾ inch) long.

To access the item, which includes two colour photographs (the text is, of course, in German), go to http://www.archaeologie-speyer.de, and click on 'Archäologie in der Pfalz Online' on the left-hand side, scroll down to 'Hier kommt die Maus!', and click on the photograph.

T.P. SMITH

VICTORIAN BRICK:
Some Shorter Contributions

During the latter part of 2005 and the early months of 2006, the Editor of *British Brick Society Information* received a number of short notes mostly about specific aspects of Victorian brick, its manufacture and uses, and other ceramic building products of the nineteenth century. Many of the short items presented here concern material which had appeared in previous issues of *BBS Information.* These short contributions are presented here in a roughly chronological order, beginning with one which could be as early as 1850 and ending with one which dates from the year of Queen Victoria's Golden Jubilee, 1897.

DHK

HARPER AND MOORES

In *BBS Information,* **98,** November 2005, page 24, there is reference to the illustration of a brick with the stamp, in bold sans serif capitals, **HARPER & MOORES / STOURBRIDGE.**

Harper & Moores of Park Road, Cradley, were one the largest makers of refractory bricks in the Black Country, and for them the extraction of fireclay and coal was a secondary activity.

They came to the Cradley area in about 1850; before that they made refractories at the Delph near Brierley Hill, and were known as Webb Harper & Moore. The Delph name was transferred when they moved to Cradley and was used at the Lower Delph Works. The brickyard at Lower Delph was unique among Black Country brickworks in that it had its own foundry to cast and make small pieces of brickyard machinery, small pan mills and hand presses. The works was also one of four within a radius of one mile that were making refractories, such was the demand. All of them had closed by the 1970s.

JOHN COOKSEY

RAILWAYS AND BRICKFIELDS

Whilst reading *BBS Information,* **98,** November 2005, I noticed a reference to an article in *Industrial Heritage,* **11, no 4,** 1994. The title of this has been misquoted. It is in fact entitled 'The Middlesborough Owners' Railway'. The railway was built to facilitate the filling in of worked-out brickfields on the edge of the expanding town of Middlesborough from the 1860s. The line had various routes as the town developed.

It is therefore unlikely that the brickmark 'Middleton' is associated with Middlesborough and the suggestion of the Leeds area, as stated earlier in the comment in *BBS Information,* **98,** is correct.

GRAHAM BROOKS

BRICKMAKERS DIGGING CLAY

In the article on 'Industrial Disputes in Victorian Brickyards: 1 the 1860s', in *BBS Information,* **99,** February 2006, the authors express some surprise that men employed in digging clay should be described as "brickmakers". They were working in February 1864.

Until the introduction of continuous kilns in the late nineteenth century and of heated drying sheds, both of which made it possible for men to be employed for the whole year, brickyards were operated on a seasonal basis. Some of the men laid off in the autumn were, therefore, usually only too glad to get a few weeks extra work digging clay. This would be particularly so in areas like Bridgwater, Somerset, where only limited alternative employment was available in the winter and early spring.

The clay would have been left in a heap in the brickyard to weather, until required in the following season.

MOLLY BESWICK

A CUMBRIAN DRAGON

British Brick Society Information, **73,** February 1998, carried a list of dragons to be found as finials on roofs in Surrey. This was followed by a similar list for London and the Thames valley in *BBS Information,* **81,** October 2000, and further reports of dragons on stables at Rufford, Notts., and in London have appeared in *BBS Information,* **82,** December 2000, and *BBS Information,* **88,** July 2002, respectively. However, the only record of a northern dragon I can find is of one in York, reported in *BBS Information,* **60,** October 1993, and I can find no references to Cumbrian dragons at all.

I would like to report the presence of a dragon at Wigton, Cumbria (at NY 259479). It is situated on the gable end of a "mock Tudor" house and stares down the road. The four-pitched roof of the adjacent porch of this house has a tall finial. The house is one of a pair of identical detached houses, but unfortunately the other house appears to have been re-roofed at some time and all the roof decorations have been lost.

The two houses first appear on the 2nd edition Ordnance Survey map of 1900, and therefore must date from the period 1864 to 1900; the first edition of the Ordnance Survey appeared in 1864. The architect, the builder and the source of the finials for these two houses have yet to be traced.

GRAHAM BROOKS

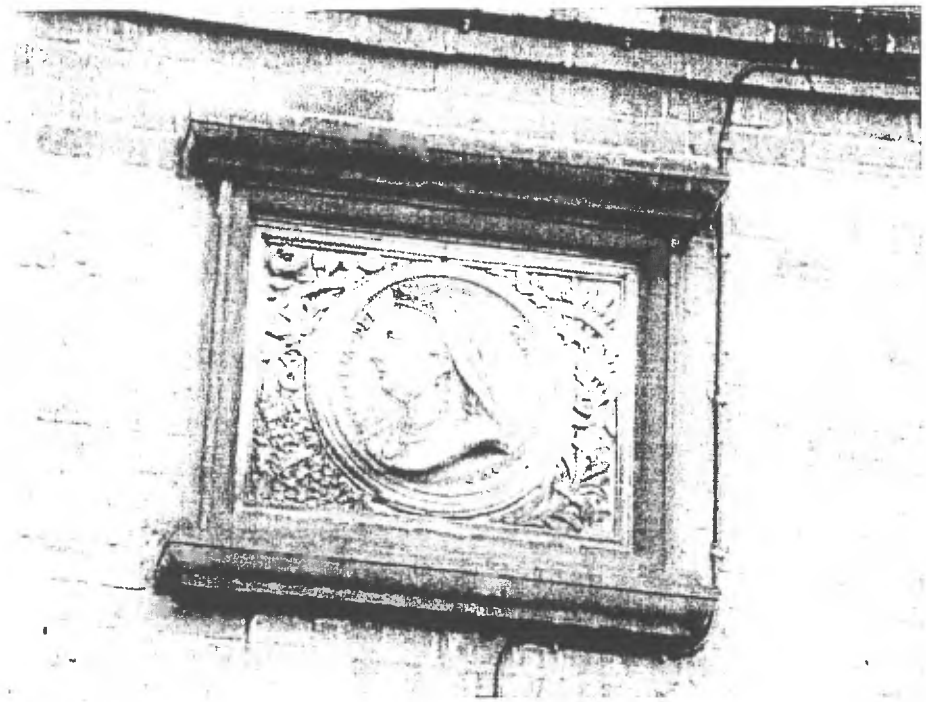

Fig. 1. The jubilee plaque from Verney Junction, Buckinghamshire.

A JUBILEE PLAQUE FROM VERNEY JUNCTION, BUCKINGHAMSHIRE

To the various Queen Victoria Jubilee plaques of 1897 noted in a number of earlier issues of *British Brick Society Information*, can be added one from Verney Junction, Buckinghamshire (at SP 737273). It is of a different design from any so far illustrated in *BBS Information* and is on the first floor wall of 'Jubilee Cottages'. The colour is pale buff or pink. The Queen's head, wearing a veil over a coronet, faces left. The inscription round the head is VICTORIA • DEI GRA • BRITT REG, and the date appears in the decorative surround, "18" on the left and "97" on the right.

Also of interest in the hamlet is a new house built facing the old Station House, of 1870, and in matching style, neatly dated, with blue bricks set among randomly-patterned red and blue bricks: "MMII".

JOAN SCHNEIDER

BRICK AND ITS USES IN THE TWENTIETH CENTURY - 4

Britain 1919-1939: The Urban Centre

David H. Kennett

TOWN CENTRE REGENERATION

Many of the high streets and market squares of Britain were rebuilt in the 1920s and 1930s but not on every plot in every town or city. Only rarely were vestiges of former townscapes not retained. Coventry is a city well-known for large-scale demolition in the 1930s, when medieval buildings, and particularly timber-framed ones, in the town centre were seen as an encumbrance hindering progress. Forty miles away, in Northampton selected individual plots were rebuilt. One such was the Prudential Buildings of 1933, wedge-shaped in plan on a corner site. Rebuilding in brick could be as little as isolated plots in the main shopping street and beyond: Coronation Buildings of 1937 on Station Street, Burton-on-Trent, where a town hall extension west of the railway station is almost the only other town centre building of the 1930s. Burton-on-Trent is a town where much was done in the Edwardian and immediately preceding decades. In Salford, much of Bixley Square, in front of the nineteenth-century town hall, was redeveloped, mostly in the 1920s, with the corner façades to Chapel Street faced in stone but using brick for the rear and side elevations.

In Hitchin, Herts., a new street, Hermitage Road, lined with brick buildings was cut across former gardens to create a new shopping street at right angles to Bancroft, the old, wide high street which formerly terminated in the Market Square. At least one building, a large shop with a concrete façade for Burtons, was squeezed into the Market Square. However, even in the 1960s and beyond, Hitchin retained many of its Victorian and earlier buildings, giving it a certain air of charm and attractiveness. Brick was the main building material in the nearby Letchworth Garden City. Although about half of the buildings in the town centre pre-date 1919, the majority of the others were constructed in the inter-war decades.

For most medium-sized towns the rebuilding of the main shopping street in the two decades between the wars is similar to what happened on George Street in Luton, Bedfordshire, where rebuilding took place on about half the available plots. Redevelopment of the town's main street actually began at the end of the Edwardian decade and continued through the Great War. In 1915 a large branch bank for Barclays Bank, by Arthur Blomfield, using Luton Greys as the brick, was completed.

Around the long thin expanse of the Market Place at Great Yarmouth, Norfolk, selective rebuilding took place around the south end from the mid-Edwardian years onwards. Occupying a long corner site along the north side of Regent Street, with a principal entrance also to King Street, a north-south street, was a now demolished department store, Arnolds (later Debenhams) of 1908. This was steel-framed with a brown brick skin cut by large plate glass windows on the ground floor and smaller casements on the upper floors. On a central site on the south side of Regent Street is the remarkable speculative office development of 1908: Fastolf House by Ralph Scott Cockrilll, where three surfaces are red brick but the street façade has a covering of faience covered with motifs from a wide Arts and Crafts repertoire. Fastolf House is built over the site of the town house of Sir John Fastolf, the fifteenth-century brick cellars of which remain in its

basement. Snaking behind Fastolf House is the Central Arcade of 1925-26 by local architects Olley & Haward. The bricks used on the outside, now exposed in a car park, were not facing bricks: demolition of adjacent properties following war damage in 1941 exposed walls of plain bricks with inferior quality pointing. At the south end of Market Place, beside Theatre Plain, the East Anglian Trustees Savings Bank was rebuilt with a stone front but the back walls are good quality brick. Adjacent on the corner of King Street, is a big rendered building in a neo-classical style for Burtons with behind both the bank and the store a large brick-clad neo-Georgian structure for Marks and Spencers whose principal façade faces down Regent Street. This, like so many of the stores built between 1919 and 1939, is a steel-framed building. On the Market Place itself, almost opposite to each other are the local branch of Woolworths, rebuilt after war damage but keeping the brick-faced neo-Georgian style for the street frontage favoured by that store in the 1920s, and the large store for the Co-operative Society, faced with terracotta but whose side and rear walls are brick. Rebuilding respectively after damage from air raids in the Second World War and as urban redevelopment in the 1970s has meant that the northern end of the west side and the southern part of the east side of the Market Place show no surviving evidence of their reconstruction in the 1920s and 1930s. The Regent Cinema built on Theatre Plain in 1937 as a means of giving work to the unemployed was demolished in 1989. It was the last building to be constructed of Somerleyton Reds, just before that brickworks closed. Further south on King Street, there is the long tile-faced street frontage for a furniture retailer's store.

In Cambridge, the Market Square was rebuilt on the south side with a new Guildhall and on the north side with new stone-faced buildings for Gonville and Caius College which have small shops on the ground floor, while on the east side the Arts Cinema was inserted. Along inner urban part of Cambridge's spine road - south from Magdalene Bridge, successively Bridge Street, Sidney Street and St Andrews Street - and on Hobson Street, east of this, much is rebuilt or adapted. Sidney Sussex College commissioned E.R. Barrow to create investment property along the newly opened Sussex Street. The north side was done in 1928-32 and the south side in 1938-39. The whole of these brick buildings are in a pleasing neo-Georgian style, not dissonant with the adjacent college architecture. There are shops on the ground floor and housing above, some of which is used for undergraduate accommodation. Round the corner in Hobson Street is a small brick-built office building for the Prudential Assurance Company; like the one in Northampton, this lacks the full swagger and assertiveness of earlier buildings for the company partly because it is finished in a softer-coloured red brick than the building on High Holborn, London, by Alfred Waterhouse, and partly due to its smaller size. This softer approach to this insurance company's buildings appears much earlier than the 1930s: it can be seen in the almost inoffensive group designed for them by Paul Waterhouse on Princess Street, Manchester. Also on Hobson Street is a cinema, symbolic of entertainment in the 1930s but as often happens, this building type is usually pushed a little way out of the actual centre of town. There is another cinema on St Andrew's Street, again just beyond the immediate town centre.

In contrast, George Street, one of the main shopping streets of Oxford, has both a cinema and a theatre on its northern side. Each of these is a brick building. Close by are another cinema, tucked behind large Edwardian buildings for the retail trade and another theatre. The latter uses eighteenth-century houses to accommodate its front-of-house functions with a new structure for performance raised behind. Oxford, Luton and Birmingham are all unusual in having a cinema built on a main shopping street.

George Street, Oxford, was redeveloped in the first four decades of the twentieth century. A mixture of building materials were used for the façades: stone at the eastern end, the junction with Cornmarket, but brick and render are equally common. George Street incorporates buildings purely for retail, others which combine shops on the ground floor with offices above, government buildings which were just used as offices, and even a clothing factory. Brick was

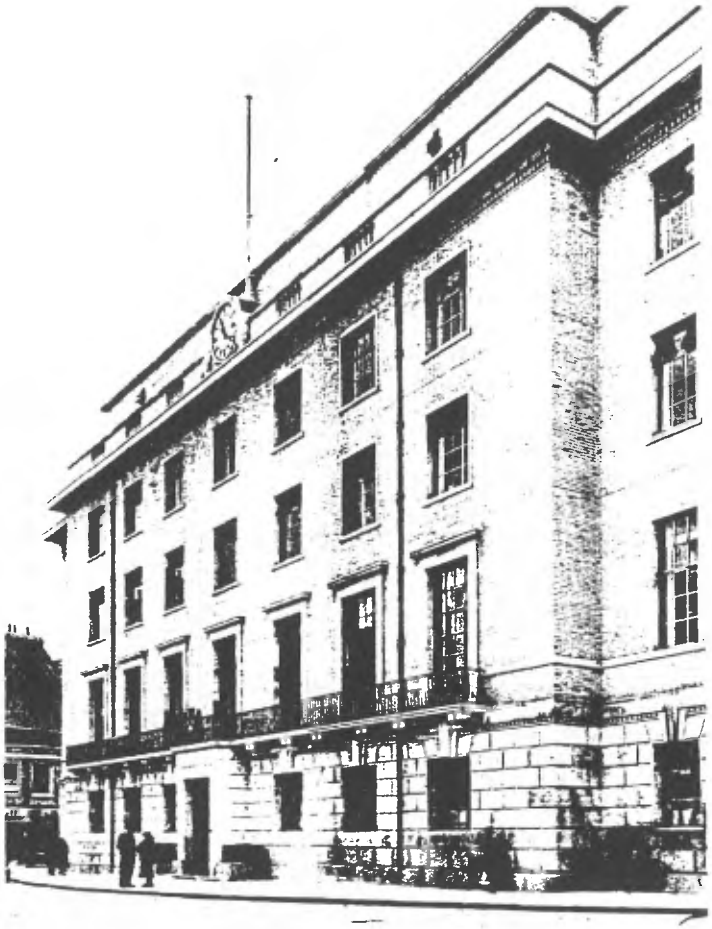

Fig. 1 The Guildhall at Cambridge was built on the south side of the Market Square in 1938-39, It is of brick above a stone-clad ground floor. The architect was Charles Cowles-Voysey.

used for all of these buildings with render being more common before rather than after the Great War. The stone-faced buildings have brick side walls.

Cambridge and Oxford are unusual amongst English towns: much of the topography is are dominated by buildings for the university and its colleges. Elsewhere, in London and the fourteen other English towns with a university or university college before 1939, few were actually in the city centre. Among the newer foundations, the buildings were in a park outside the town and of those which pre-date 1914, only Durham, Liverpool and Newcastle have a campus which relates in any way to the city centre.

WAR MEMORIALS

Across Britain, in every city, town and village a new structure appeared: the war memorial. A few towns had a memorial to the soldiers killed in the Boer War: Bedford and Salford are examples. In the former the memorial is on the Embankment, the main feature of a small square outside the town's principal hotel. In the latter, the Boer War memorial is opposite Salford Royal Hospital.

The "war to end all wars" had produced so many dead. The survivors recorded the names of the dead, usually on the stone but possibly on metal tablets affixed to stone as happens outside the parish church at Shipston-on-Stour, Warwickshire, whilst all those from the town who served are recorded on a framed scroll kept inside the church. Throughout the land, the dead were

commemorated by obelisk, by pillar, by statue, by panel. In All Saints' parish church at Rotherham, Yorks. W.R., the tablet with the names fills the south wall. Such slaughter brings home the enormity of the Great War and the sheer depth of the loss felt by so many households.

One city, only, as far as the writer is aware, chose brick for its memorial. On the square on the south-west side of the complex built as the Town Hall at Stoke-on-Trent is a large memorial in bricks from various sources and in a variety of colours, clearly meant to emphasise the clay industries of the city but, in 2000, sadly in need of some maintenance. In the same city, far more memorable is the memorial on the south-bound platform of Stoke-on-Trent station to the men of the North Staffordshire Railway Company. It records every one of their names, with regiment and honours.

One factory, at least, recorded its dead on a terracotta tablet. The memorial of the terracotta works at Darwen, Lancs., was erected in the firm's dining room, but this room was in other uses when the society visited the works in October 1995, although there are plans to relocate it.

In the factory canteen, on the all behind the counter in main post offices and on railway stations, and, above all, at boys' schools, whether new like the grammar schools created after the Balfour Education Act of 1902 or much older, there is the war memorial. In an earlier issue of *British Brick Society Information,* Terence Smith has written movingly about the ceremony which took place at Luton Grammar School each year until the late 1960s on the eleventh day of the eleventh month when at the eleventh hour of that day school stopped and "the lost boys" were remembered. It was not merely respectful silence: it was genuine. In a school with no military tradition, it was the one occasion when the boys were asked to march in single file past the stone containing the names of the seventy who were among the dead of the Second World War, eyes left in acknowledgement It was also the one occasion when the wooden tablet recording the names of the forty-two former pupils who did not return after the Great War was open.

Brick may not have been much used for war memorials in Britain, but there is one British war memorial which is a brick structure. It is in France. It commemorates the most grievous loss of the British army on any one day in any single conflict and the subsequent losses of that campaign. The memorial to the missing, those without a known grave, at Thiepval above the River Somme, with its 73,357 names on sixty-four panels, records the shattering sense of loss. The brick memorial was designed by Sir Edwin Lutyens in 1928 and completed in 1932 is a series of four groups of four pillars supporting two arches, themselves supporting a final arch. These were the men had fought and died between 1 July 1916 and 23 November of that year.

Incidentally, in this context, it can be mentioned that brick was used for at least one major war memorial in Germany. The Marine-Ehrenmal (Naval Memorial) was built at Laboe, on the shore of Kieler Förde, in 1927 to a design by Gustav August Münzer. This soaring tower, 278 feet high, resembles the prow of a ship. Built with concrete core, half is covered in brick and half in stone.

CATHEDRALS

THE ROMAN CATHOLIC CHURCH

In the Monument to the Fallen at Thiepval, France, with its series of arches forming the equivalent of nave, transepts and chancel with a great crossing space in the centre, Sir Edwin Lutyens evoked a sense of grandeur fitting for the tragedy to which inept leadership and inadequate tactics condemned men in their hundreds of thousands.

At the end of the 1930s, the architect had the chance to repeat the concept in the Roman

Catholic cathedral at Liverpool, fittingly for a city with so many poor inhabitants of Irish origins on the site of Liverpool's workhouse. The architect had a vision for Liverpool Cathedral which at the same time was both weak and powerful. Weak because the architect knew that he would never live to finish his work but powerful because it would be on-going through many generations as had been the building of a medieval cathedral. Powerful because the church would occupy a prominent site above a city, weak because the building work could paralyse the area for two centuries. Weak because the technology did not then exist to build a dome larger than any yet attempted anywhere in the world; powerful because by the time it would have been built, Faith said the technology would exist whatever else was lost..

Of Lutyens' design only the crypt at the liturgical 'east' end (actually north) was built before building work ceased in 1941. The only word to describe the brickwork is superb. Brickwork in long tunnel vaults and groin vaults without transverse arches using thin bricks dominates the impression of the interior, now exposed rather than plastered as had been the architect's intention.

The superstructure of the cathedral was to have been a complex brick building with double aisles to nave, transepts and chancel all surmounted by what would have been the largest dome in Christendom. The exterior was to be in buff brick with much granite used for the stone dressings. All we have of the concept is the surviving model, as big as a house, which is now in the care of the Walker Art Gallery, Liverpool.

As with the Anglicans, the Roman Catholic Church tended to use existing buildings when new dioceses were created; thus in Essex at Brentwood, a church of 1858-61 by Gilbert Blount was upgraded to the cathedral. In Cardiff, a church of 1884-87 by Peter Paul Pugin was similarly given cathedral status when the see was transferred from Belmont Abbey. One new Roman Catholic cathedral is at Oban, Scotland. Sir Giles Gilbert Scott built in stone for his own denomination.

THE CHURCH OF ENGLAND AND THE CHURCH IN WALES

In the early twentieth century, the Church of England created sufficient new dioceses to allow every large county to have its own cathedral. The list of English counties without a cathedral is small: Bedfordshire (in St Albans diocese), Berkshire and Buckinghamshire (both in Oxford diocese), Dorset (in Salisbury diocese), Huntingdonshire (in Ely diocese), and Rutland (historically in Peterborough diocese).

In England, eleven new dioceses were established. The new diocese for the south London part of the London County Council area was created using the large church of St Saviour, Southwark, once the church of the monastery of St Mary Overie, This was refurbished before the diocese was set up in 1905. However, no such building work was undertaken prior to the inception of the other ten new dioceses. On the eve of the Great War, parish churches were raised to cathedral status at Chelmsford and Sheffield and for Suffolk at St James' church within the precinct of the former abbey at Bury St Edmunds. Immediately after the war, in 1919, new dioceses were brought into being at Coventry and Bradford. In 1926, Blackburn parish church was reconsecrated with the cathedral serving central and north Lancashire and, in 1927, new dioceses for individual counties were created at Derby, Guildford, Leicester, and Portsmouth, with the last-named covering urban Hampshire and the Isle of Wight.

Few of these churches were really suitable for cathedral status. There are two exceptions: the large church of St Michael and All Angels at Coventry and Gibbs' rebuilding of All Saints' at Derby, which had retained the sixteenth-century west tower. All Saints' was the largest of the parish churches in Derby. The cathedral at Coventry was bombed in 1941; hence the new cathedral in the city designed by Sir Basil Spence.

Only at Guildford was a new cathedral built: one of the major buildings conceived in the 1930s. Building at Guildford ceased in 1939 and construction of Edward Maufe's brick cathedral dates much more to 1952-61.

Adaptations to achieve the necessary vestries and offices for a cathedral usually involve stone-fronted buildings, although most of this work involves a thin stone finish to internally-plastered brick walls.

Rebuildings, changes of plan, re-alignments, abandonment of building programmes, and other mistakes have been the unhappy lot of some of the churches chosen. In Portsmouth, at the church dedicated to St Thomas of Canterbury which has a brick tower, of late-seventeenth-century date, a rebuilding following Civil War damage, creation of a new nave by building west of the tower was halted by the Second World War and subsequent financial stringency. Sadly, the cathedral dedicated to St Peter and St Paul in Sheffield has been much maltreated due to the accidents of various plan revisions and reorientations between 1913 and 1966.

An interesting half-way house between doing very little except creating appropriate offices and building a new cathedral was what was done at Bury St Edmunds. Here Stephen Dykes Bower replaced the mid-nineteenth-century chancel, itself replacing one of 1711, with a much larger one and set about creating a crossing space tower, although his transepts do not project beyond the aisles. All this is in finest stone. It took the architect a lifetime to create.

The really major work on an Anglican cathedral in England was the continuation of Sir Giles Gilbert Scott's work at Liverpool, which progressed from lady chapel in 1910, to choir and east transepts in 1924 and the central tower in 1942. The west transepts, nave and west front belong to a short campaign between 1948 and 1960. All is in the most glorious sandstone although the ornamentation becomes progressively simpler as the century proceeds.

The Church in Wales was disestablished in 1913. Two new dioceses were created in 1921. For Swansea and Brecon, the cathedral in the former priory church at Brecon in 1923, but the diocese of Monmouth was without a cathedral until St Woolos' church in Newport was confirmed as the cathedral in 1949. Neither uses much brick.

Cathedrals, however, are found only in less than one hundred places in Britain. For most towns the principal church is the old Anglican one somewhere near the town centre. Church building in the 1920s and 1930s belongs to the suburbs not the urban centre and will be part of a future study exploring 'Britain 1919-1939: Brick and the Human Spirit'.

THE NONCONFORMIST DENOMINATIONS

Nonconformists do not have cathedrals but in there is an equivalent in large town in the Methodist Central Hall. Around the turn of the twentieth century, the Bolton firm of Bradshaw & Gass built several for the Wesleyan Methodists: the Victoria Hall in Bolton in 1898-1900, in Liverpool in 1905, and in Wigan in 1907. One of the last buildings designed by J.J. Bradshaw was the former Leysian Mission of 1901-06 on City Road, London, at the junction with Old Street. In Birmingham, Ewen and J. Alfred Harper built the Methodist Central Hall in 1900-03.

The Methodist Central Hall is mainly a feature of rebuilding in the urban centre in the Edwardian decade. A rare example from the inter-war years is the Central Methodist Hall in Coventry, erected in 1932 to the design by C. Redgrave. The principal feature is the prominent tower seen from Warwick Lane: it is a weak counterpart to the medieval tower and steeple of the former Dominican Friary adjacent which became a church in the early 1830s. Christ Church was bombed and only the strong tower survives.

Larger Nonconformist churches may be sparse in their construction between 19191 and 1939. An important urban building is the offices for the Methodist Missionary Society on Marylebone Road, St Marylebone, London, completed in 1939 and designed by Paul Mauger,

Fig. 2 The Welwyn Department Store of 1938-39 occupied a prominent site in the centre of the second garden city in Hertfordshire. It is a large but typical example of the neo-Georgian style favoured by some retail organisations in the inter-war decades. The architects were a team led by Louis de Soissons, the chief architect to the garden city.

A.J. May and L. Sylvester Sullivan. Now used as the central offices of the Methodist Church in England, this excellent brick building has brick relief sculptures by David Evans. It is an excellent building with good brickwork and deserves to be better known.

INDIVIDUAL URBAN BUILDING TYPES

As noted earlier, in the 1920s and 1930s town centres acquired new façades and new structures through piecemeal rebuilding rather than by organised redevelopment. Within the general reconstruction some specific building types stand out as requiring further comment.

Chain Stores and Multiple Stores

The growth of chain stores and multiple retailers' stores partly explains the partial rebuilding of town centres caused by the expansion of businesses with familiar names such as Marks and

Spencers, Woolworths, Boots the Chemist, and Burtons. Nearly all of these had in-house architectural teams, if not at the beginning of the inter-war decades then certainly by the mid-1930s. One or two retained architects in private practice as architectural consultants.

Fewer than might be expected of the new store façades were constructed in brick: the multiples favoured using stone or render. Back walls, however, were invariably of brick, even if exposed to public view as were those of Woolworths in Luton which used to face the former Barber's Lane, a narrow pathway between buildings. The cash department worked here in somewhat cramped conditions with very poor access to natural light.

Marks and Spencers did build some stores with brick fronts: the large one at Great Yarmouth has been noted. These often had classical-inspired allusions as with the store in Lincoln built in 1934, where the window in each of the two outer pairs of bays is beneath a round-headed raised brick surround but the central bay has an attempt at a Venetian window. In all cases the keystone is set within a long decorative swag and each set of windows is divided from its neighbour by a Tuscan column of rendered brick. A pediment crowns the central three bays of the five-bay store built in deep red brick for Marks and Spencers in Peterborough in 1931-32, now with other firms as tenants. After 1934, least forty stores, including that on Murraygate, Dundee, were built for Marks and Spencer with the principal street façade covered with 10 inches square tiles of artificial stone. These stores were designed by Robert Lutyens, who for many years was the company's consultant architect. Robert Lutyens, the son of Sir Edwin, developed a modular system for store fronts, thus allowing the design to be repeated when expansion into an adjacent plot occurred as happened with the store in Bradford.

Woolworths came to England from the U.S.A. in 1909 when they took over an existing shop at 25 Church Street, Liverpool. Within two years, the firm had twenty-eight shops in Britain. After the Great War, expansion was rapid and most towns had a branch of Woolworths by 1939. Many were quite small shops, with red brick on the first floor in a vaguely neo-Georgian style, sometimes with classical allusions in the form of brick pilasters. There are examples of these still owned by the company at Hertford and Monmouth, both of which retain the fenestration of the ground floor with three windows and a double passage into the store. At Whitby, Yorks. N.R., the Woolworths store has street façades both at ground floor level facing the harbour and at first floor level facing the streets of the upper town. These smaller stores are a far cry from the five-storey block with a corner tower on the Promenade at Blackpool opened in 1938 and designed by Joseph Emberton in a *moderne* style, thought by some contemporary commentators to be vaguely American. It is finished in large faience tiles.

Before the Great War, Boots the Chemist had two main styles for its stores. There was imitation timber-framing, sometimes referred to as "black-and-white"; their former shop in Luton, built on the corner of Chapel Street and Market Hill and opened in 1917 is a late example. The second style is a grand edifice covered with Doulton Carrara ware. The firm's flagship store on Pelham Street, Nottingham, reconstructed in 1903-04 was like this and during the early part of the Great War, they competed a store in Southend-on-Sea, eight bays to the left of the domed, octagonal corner tower and three bays under a complex gable to its right. This had three storeys and an attic; each of the two upper floors was beneath an elaborate round-headed arch. Neither style was in vogue after 1919. In the inter-war years, some stores were built in an orange-red brick in a neo-Georgian style, including those at Windsor and Lincoln, both of which are among several stores designed for the company by the prolific, if usually very good, Morley Horder.

Buildings for Burtons can have rendered frontages but others are in concrete, using plain blocks at Rugby, completed in 1938, and at Sparkhill, in south Birmingham, of about the same date. More elaborate designs can be seen at this firms former shops in both Cheltenham Spa and Leamington Spa. Whether plain or elaborate in their use of concrete, the other outer walls of

Fig. 3 Two features stand out in this building for Burtons in Nottingham. These are the use of black granite on the ground floor and the brickwork with fin-like concrete verticals on the upper floors. Burtons built comparatively few store buildings in brick, preferring concrete or black granite or marble.

these shops are in a dull red brick. On the ground floor, virtually all the shops originally had black marble or black granite columns, often with a date slab recording the opening of the store or the beginning of construction; these stones were laid by members of the Burton family. Sometimes black granite was used for the whole street finish: the shop in Hull is a grand example of this. Rather smaller, only two bays wide, the shop in Stratford-upon-Avon of 1937 has a black marble frontage to its first floor. However, their former shop on George Street, Oxford, has brick as the walling material separating the extensive windows on the upper floors and the same is characteristic of their brick-fronted building at in Burslem, Staffs. In Letchworth Garden City, Herts., the brick building is relieved by fin-like pilasters in concrete blocks on the street frontage. Of brownish-red brick laid in English Garden Wall bond with three sides of the structure exposed is a former Burton's premises at Newark, Notts. Decorative accent here is provided by stone-faced, paired Ionic columns on the shorter front of the upper two floors with a second-floor balcony between them. The long side has three central bays, paired Ionic columns at the outer edges and single Ionic columns between the bays. In Nottingham, the company had a triangular site and again built with a brick skin as the covering for the two upper floors but the whole has a vertical emphasis due to the concrete wing-shaped pilasters which frame the bronze-coloured fenestration. A very small shop with few pretensions at Wisbech, Cambs., has little elaboration to its brick façade with just a rectangular concrete frame to the establishment's name also in concrete. Many of these shops are now in other uses; some such as those in Leamington

Spa and Sparkhill retain their secondary function of first- and second-floor billiard halls. Property was intended to work for the company..

Except if an existing building is reused for retail premises, the structural frame was unlikely to be of brick. Big stores like the new John Lewis' in Sloane Square, London, and the stores of David Lewis in Manchester and Liverpool, or Bentalls in Kingston-on-Thames are all steel-framed, influenced by Selfridges, Oxford Street, London, begun to American designs before the Great War and completed on the same lines as a great classical temple by J.J. Burnet in the 1920s. One with brick used extensively in the frontages is the former store on Oxford Street, London, for Littlewoods, which was also known as the Mount Royal Hotel. There are bands of brickwork between the continuous fenestration on the upper floors.

In northern England, steel-framed department stores begin much earlier: Mathias Robinson's Coliseum in Stockton-on-Tees, County Durham, of 1896 was probably the first. It combined steel girders with cast iron columns, something also found in the Great Northern Warehouse in Manchester of the same year. Rebuilt after a fire, Robinson's Coliseum survives as the local Debenhams. Like most department stores, the firms which came into the hands of Debenhams tended to face their buildings in stone or render.

Banks

Urban and suburban businesses kept expanding during the inter-war years. To meet increased demand, banks built more branches or reconstructed old ones on a larger scale. Each of the "big five" banks sought to build local head offices in major centres. Coventry provides contrasts in the approaches followed in creating the façade. On High Street, Lloyds Bank went for Portland stone and a sense of self importance, but the National Provincial Bank of 1929-31 used the much homelier brick for its premises; backing on to this, on Hertford Street, was the Westminster Bank's brick-clad building of 1928. Since 1970, the last two have been the combined premises of the National Westminster Bank. They work well together and, seventy years after their construction, they could be mistaken for a building which happened to have entrances on two different streets. A difference in architects may be noted: the Westminster Bank is one of the last works by Guy Dawber, an architect in private practice, the National Provincial Bank is by F.C.R. Palmer, the senior of their two in-house architects.

After 1922, the National Provincial Bank employed Palmer and W.F.C. Holden to design new branches for them. They both worked together on bank buildings and designed others individually. In 1936, William Holden was the architect of the branch at Osterley, Middx., close to the new brick-built factory for Gillette. With very engaging brickwork, this is one of the best bank designs of the decade.

Other banks tended to use an architect in private practice, although firms like Gotch & Saunders of Kettering, Brierley & Rutherford of York, and Elcock & Sutcliffe of Manchester became specialists in bank design: all of these executed buildings for the Midland Bank, as did Thomas Bostock Whinney of Whinney, Son and Austen Hall before his death in 1926. One of his last works was the branch at Henley-on-Thames, Oxon., of 1924, in red brick laid in Flemish bond.

As at Henley-on-Thames, banks began to open branches in smaller and satellite towns: in the late 1920s Barclays Bank built new premises in several places with under ten thousand inhabitants such as Gorleston-on-Sea, Norfolk, and Harpenden, Herts. The builder employed for the first-named was William Middleton of Great Yarmouth and for the second, H.C. Janes Ltd. of Luton. The bricks used at these late 1920s branches appear to be from an identical source. They are thin and long in red and mottled colours, including some in both Harpenden and Gorleston which look very similar to Luton Greys. The style employed for the design is neo-

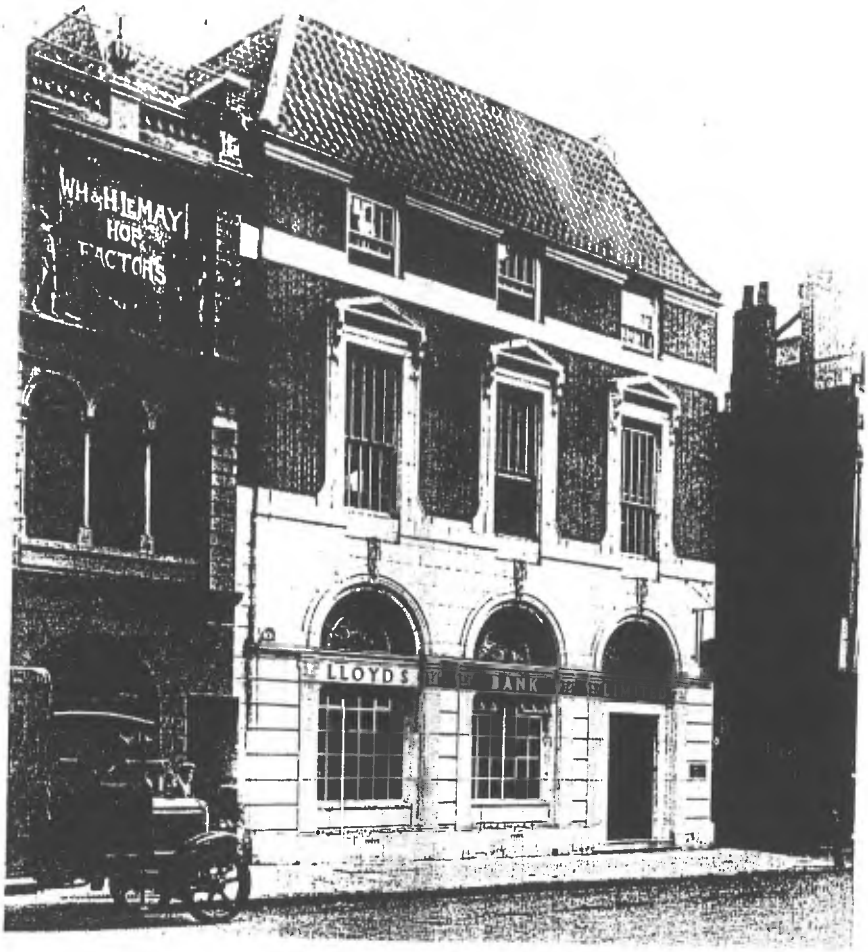

Fig. 4 A branch bank for Lloyds Bank in Southwark, designed by P.D. Hepworth and opened in 1928. The manager's flat occupied the top floor. Lloyds were a bank who infrequently used brick as the main facing material. The bank which patronised brick extensively was the National Provincial Bank (now part of the National Westminster Bank, itself subsumed within the Royal Bank of Scotland group). A photograph from the 1930s.

Georgian. Using similar mottled bricks and in the same neo-Georgian style but this time of standard size is the branch of Barclays Bank at Headington, Oxford.

On very the public prompting of Professor Charles Reilly of Liverpool University in an article in *The Banker*, Lloyds Bank gave work to those who had been the Rome Scholar of the Royal Institute of British Architects. In south London, P.D. Hepworth designed the Southwark branch in 1928: rusticated stone up to the cills of the first-floor windows and red brick in Flemish bond for the remaining two storeys, surmounted by a hipped roof clad in pantiles. In the new Welwyn Garden City, in 1929 Marshall Sisson designed a branch bank in dull red brick in the customary neo-Georgian style.

A bank which symbolises the small branch is that designed by Edwin Lutyens for the Midland Bank beside the churchyard of St James' church, Piccadilly: in the twenty-first century it has been turned over to other uses. With a church by Christopher Wren as the immediate neighbour, Lutyens chose to imitate the seventeenth century and produced a small jewel of a brick building to sit beside its neighbour. The bank has another use now.

Town Halls

Town Halls were built in some profusion between 1919 and 1939, although not as many as in the twenty years before the Great War. Of the 120 town halls and similar buildings conceived in the inter-war years, probably the best known is Norwich Town Hall by C.H. James and Rowland Pierce, designed in 1932 and built between 1935 and 1938. This owes much to an earlier building, Stockholm Town Hall of 1911-23 by the Swedish architect, Ragnar Oseberg, particularly in the idea of a tower set on one side although at Stockholm the tower is a corner feature

The same architects also used brick at Hertfordshire County Council Offices at Hertford and the town hall at the Slough which is a much smaller building than that at Norwich.

Although so many town halls were designed, their design, and more especially the assessors for competitions for the design, relied on a small core of specialist practices. Each of these continued after the Second World War and two are still in practice, one with a different name. Of the four best-known specialist practices, three were based in London. E. Vincent Harris whose work spans the first sixty years of the twentieth century designed no fewer than six town halls while E. Barry Webber, who had been trained in Harris' office and designed four. The work of Charles Cowles-Voysey includes several town halls with brick exterior walls, designed both before and after the Second World War. Cowles-Voysey designed four town halls, all with brick external walls, in just over a decade prior to 1939, including those at Worthing and Watford, built at opposite ends of the 1930s. That in Bognor Regis is a slightly earlier work, completed in 1929. Charles Cowles-Voysey was the son of the celebrated late Victorian house architect, C.F.A. Voysey. The fourth specialist practice is Bradshaw Gass and Hope of Bolton, in whose offices seven completed town halls were designed between 1925 and 1939. Although most of their work is clad in stone, all use brick extensively. Luton Town Hall designed in 1930 but not built until 1935-36 has no fewer than seven million bricks in its construction even though it presents a public face on three sides in Portland stone. The back wall is in a very light yellow brick: it was not designed to overawe the populace of the growing town and probably few bothered to notice.

There is a contrast in external walling materials used for town halls between those built in the 1920s and those constructed in the second inter-war decade. Some of the earlier ones have stone façades: those at Lewisham, Leith and Wimbledon amongst those designed in the offices of Bradshaw Gass and Hope. Later ones which are almost all steel-framed buildings are more frequently clad in brick. An example of A.J. Hope's work in brick with stone dressings is the large town hall at Chesterfield, Derbys.

Even where a stone façade was the original intention, red brick might ultimately be used, as at Hammersmith, designed by E. Barry Webber.

There is a wide range of reasons why new town halls were built. The town hall in Luton was required because the old one was gutted in a conflagration on the day of the Peace Celebrations in 1919. The local big-wigs planned a grand civic dinner for themselves but refused the returning sailors, soldiers and airmen an open air service in a town park.

In some long-established boroughs, the existing town hall was not sufficient to cope with the new responsibilities placed on local government: Cambridge Guildhall of 1936-39 by Charles Cowles-Voysey is one such. The earlier town hall, a small brick building of 1862 by Peck & Stevens, can be seen incorporated in the back. The Guildhall, in plain buff brick above an ashlar-faced ground floor, faces the Market Square. It adopts a familiar neo-Georgian style and is none the worse for that.

Beyond the environs of Manchester, new municipal boroughs are established, both converted from an existing urban district council. Both seek to avoid being subsumed within a

Fig. 5 Norwich Town Hall is among the 120 town halls designed in the 1920s and 1930s. The architects were C.H. James and S. Rowland Pierce who won the 1932 competition. This is one of almost one hundred town halls of these decades to be built in brick.

larger city. Small boroughs on the edge of Birmingham had not escaped this fate. Opposite the Old Trafford Cricket Ground, J.R. Adamson, of Bradshaw Gass and Hope, designed a new town hall for the new Borough of Stretford in 1932-33. This commission is one of the firm's few essays in brick. Only the details of the cap of the tower are finished in stone. North-west of Salford, the new municipal borough of Swinton and Pendlebury held a competition in 1935. The building, conceived by a design team led by Percy Thomas of Cardiff and Ernest Prestwich of Leigh, Lancs., was finished in 1937. Apart from the central tower of the principal façade, it is a long range in buff brick in a neo-Georgian style. The fact these two are relatively similar is not merely the prevailing ideas about style but also that J.R. Adamson was the assessor for the Swinton and Pendlebury competition. Since 1974, Stretford Town Hall has been used as the municipal offices for the Metropolitan Borough of Trafford, so this had the effect of keeping Manchester at bay. Similarly, the town hall of Swinton and Pendlebury became the site for the municipal offices for the Metropolitan Borough of the City of Salford and the Victorian and Edwardian town hall in Salford found a new use as the local magistrates courts.

In the London area, a wide range of architects in private practice were successful in individual competitions. The best known is R.H. Uren at Hornsey in 1934-35, for which he designed a brick building in the Dutch style to fit an extremely awkward site, with a prominent

tower drawing together the various blocks of the structure.

In 1939, some civic buildings were either incomplete or not yet started. The largest building begun but only partly built is Bristol Council House with a foundation stone of 1938 at the south end and a datestone of 1955 at the east end: the building is a great arc, almost a quarter of a circle, in brick on the north-west side of the triangular Cathedral Green. It takes advantage of the slope to have two lower floors on the College Street frontage. Vincent Harris had designed a smaller version of this idea, also in brick, for Somerset County Council at Taunton in 1936. In 1938, David Carr won an open competition to design a new Kirkaldy Town Hall; the building in the Fife town only opened twenty years later.

Ideas survive. In 1957, the new police headquarters at Salford opened, designed by a team led by A.H. Hope of Bradshaw Gass and Hope of Bolton. Externally it is a re-working of the stylistic conventions used by his father, A.J. Hope, in 1932-38 in the design of Chesterfield Town Hall. Having designed his first town hall before the Great War, Ernest Prestwich designed his last in 1959: Rugby Town Hall in pale red brick has a general appearance not dissimilar to work of twenty years before.

Government Buildings

The distinctive house style for buildings for central government was late Georgian in its reference. Light brown or mid brown brick is the usual material for exterior walling. There are round-headed windows, usually recessed, and recessed square-headed windows under round arches, with lintels and arches in light red or dark brown or mid brown brick. Mostly the roofs are steep-pitched and have red or brown pantiles rather than plain tiles. The style is used for a range of government functions from labour exchanges to telephone exchanges. Brick in telephone exchanges is a skin to a reinforced concrete building: those on Hall Quay, Great Yarmouth, and Stratford Road, Shirley, near Solihull, are typical. Another on Upper George Street, Luton, of 1923 is combined with a new post office. In labour exchanges, like those in Bristol and on Trafford Road, Salford, opposite to the docks, the brick is load-bearing. The style continued to be used after the war and in the late 1950s: the former Stafford telephone exchange has a datestone of 1959. The style was also used in areas where building in stone is traditional. In Clevedon, Somerset, the post office is rusticated stone on the ground floor but red brick above although the windows are cased in stone. A rear extension of the late 1960s makes the same distinction between ground floor in stone and first floor in brick.

Slightly different is the grey brick with red brick dressings sensitively used at the Post Office in Chichester of 1937. D.N. Dyke of the Ministry of Works was the architect. It fits very well with the buildings of the early Georgian town.

THE FLIGHT FROM THE TOWN CENTRE

A feature of urban re-development in the 1930s was the movement of selective grammar schools from town centre sites to leafy suburbs: these sites are amply provided with playing fields beside the school buildings. Following the Balfour Education Act of 1902, the City of Norwich School had already re-located to the leafy suburb of Eaton, on a site off Newmarket Road, in 1908. In both Luton and Manchester, the vacated premises were taken over by other educational institutions. Since 1955, Cheetham's Music School has occupied the buildings on Long Millgate that until 1931 had been those of Manchester Grammar School. The school buildings in Luton were used for Luton Technical School and continued to be used for the evening classes of Luton Technical College. The site was eventually redeveloped in the late 1950s for Luton College of Technology, later Luton University and now the Luton campus of the University of Bedfordshire.

Fig. 6 The Post Office and Telephone Exchange in Luton, Bedfordshire, opened in 1923. Most government buildings of the 1920s and 1930s were built in brick using a neo-Georgian vocabulary.

In Birmingham, both of the academic selective boys' schools left the city centre: the move of the Bluecoat School had been planned prior to 1914 but was not effected until 1930. The replacement office block on Colmore Row is stone-faced. It is above the tunnel to Snow Hill Station of the Great Western Railway. The long-established New Street site of the King Edward VI Grammar School was re-developed for another office block and a cinema. King Edward House, by S.N. Cooke and W.N. Twist, could have been designed thirty years before it was opened in 1936. There is a heavy façade in Portland stone to New Street. This late example of the Edwardian baroque has sides visible from the street in yellow brick but a rear elevation, to be seen from the approach to New Street station above the red brick of the cinema, in red brick in exposed concrete beams.

The school site in Birmingham included the Paramount cinema, probably the last building on whose design Frank Verity worked; design work was in conjunction with his son-in-law, Sam Beverley. However, as already explained and as will be noted in a future article in this series, cinemas rarely featured in the rebuilding of shopping streets.

The use of brick both in school buildings and in buildings for post-school education will be the subject of future articles in this series. The latter was a rare experience but produced a range of building types. School from five to fourteen was common to all children and part of society's shared experience. In the 1920s and 1930s, inspiration for the human spirit came also from the cinema and the churches. .

AUTHOR'S NOTE

In writing the articles on `Britain 1919-1939' , the author has drawn upon several pieces of on-going long-term research, see the note at the end of Kennett, 2002.

Four further articles are in preparation for this series on the uses of brick in Britain 1919-1939.

One will deal with brick buildings for transport and power; another entitled 'Britain 1919-1939: Brick and the Human Spirit' looks at churches, places of entertainment and schools. The two further articles will consider brick buildings for post school education and brick buildings for sport and other forms of active recreation.

ACKNOWLEDGEMENTS

I thank all those who have supplied information incorporated in this paper, several of whom I have probably forgotten.

Much of the work for an unpublished list of town halls and their building materials was done in the Arts Library of the University of Bristol in Autumn 1993. I thank Bradshaw Gass and Hope of Bolton for assistance over buildings designed in their offices, including those not actually constructed.

I also wish to thank the libraries where I have examined the contemporary architectural and building periodicals, particularly Birmingham Central Library; the Central Library, Bristol; the Law Library of Bristol University (also housing the architecture books and periodicals in 1993); the Sidney Jones Library of Liverpool University; the library of UMIST; and the library of the University of Salford.

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BOOK REVIEWS

John Ferguson and Charles Thurlow, *Cornish Brick Making and Brick Buildings,*
xv + 192 pp., many unnumbered drawings, black-and-white photographs, colour photographs.
St Austell, Cornwall: Cornish Hillside Publications, 2005
ISBN 1-900147-40-8 (paperback); 1-900147-41-6 (hardback)
price £15-99 (paperback), £18-99 (hardback)

Bricks and tiles were late additions to the building materials of Cornwall where granite and slate predominate. The use of brick for domestic buildings begins with country houses in the early eighteenth century: Antony House, Torpoint, was built for the Carews in 1721 but the two brick wings to the south may be later than this. The cemented Trewithan belongs to 1723. Helligan, of last gardens fame, has a staircase of 1679; but this may be from an earlier structure. There are substantial eighteenth-century individual brick houses in Falmouth, Launceston and Truro. All of these may rely for their building materials on bricks from out of the county, just as the mathematical tiles in Devon are almost certainly imported. Significantly, in both counties, these places are all accessible from the sea.

Brickmaking in Cornwall begins in the early nineteenth century at Charlestown, the small port begun in the 1790s by Charles Rashleigh, and at Par, another harbour for china clay, this time established by Austen Treffy in the 1840s. The last brickworks closed in 1972 when Wheal Remfry, which made firebricks for the china clay kilns, ceased production. The production of bricks for domestic buildings had ceased a decade earlier.

British Brick Society members, John Ferguson and Charles Thurlow, have produced the first comprehensive survey of brick and its uses in county. The book is divided into eight chapters. The first two consider bricks in Cornwall and methods employed in brickmaking in the county. Chapters three, four and five list and survey more than seventy sites of brickworks in each of three separate geographical areas: East Cornwall, Central Cornwall and West Cornwall. There are short chapters on estate and minor brickworks and on other burnt clay products. The final chapter looks at notable brick buildings in Cornwall, with sections on domestic and commercial buildings, illustrated by a substantial body of colour photographs. There are almost one hundred buildings in this section. The second section examines the use of brick in industrial buildings, including mining, arsenic production and corn drying.

Three phases of the production of bricks for industrial purposes can be seen. A few early brickworks co-exist with imports from Bridgwater, a useful return cargo for the ships taking copper ore from Cornwall to south Wales. Production in the county for industrial purposes was at its peak in the copper boom 1870s and 1880s. Chilean copper was cheaper than Cornish so the boom did not continue and this local use of brick was virtually abandoned by the 1890s. The refinement of china clay, however, also required bricks thus china clay manufacturers became brickmakers. However, waste from china clay can be made into concrete blocks and this signalled the death of Cornish brickmaking. Firebricks were an important product of the Cornish brickmaking industry. Firebricks were used within the county in copper and arsenic smelting and in the production of china clay.

The pleasures of the sea brought visitors to Cornwall. In the 1890s and the Edwardian decade, Tolcane Brickworks, near Newquay, provided materials for the seaside town. Newquay has distinctive red brick and red terracotta in its buildings. These are the work of Silvanus Trevail, a local architect and developer. The same materials can be seen in St Austell.

This is a valuable survey of a county not usually associated with brickmaking and a worthy addition to the county surveys which began with Alan Cox's *Survey of Bedfordshire*

Brickmaking A History and Gazetteer back in 1979. *Cornish Brick Making and Brick Buildings* takes the number of counties with a completed survey to ten in England; two others have work in the course of production. Two counties in Wales and the whole of Scotland have been covered by surveys and there are other surveys for parts of five different counties in print.

This excellent Cornish survey joins other from England south of the River Thames: of these counties, only Devon, Wiltshire and Kent do not have any survey of brickmaking sites. To Cornwall, Somerset, Dorset, Hampshire, west Berkshire, Sussex and Surrey may be added an arc of counties to the north of London, including Oxfordshire, Buckinghamshire, west Middlesex, Bedfordshire and Essex. There are surveys of brickmaking sites in Herefordshire and Suffolk in active production. However, the English midlands and northern England have been much less well served for published surveys.

DHK

Philip Powell, *The Geology of Oxfordshire,*
108 pages, numerous coloured plates and maps.
Wimborne, Dorset: The Dovecote Press, 2005.
ISBN 1-904349-19-6, price £12-95 paperback.

Each county should have an accessible, short, illustrated introduction to its geology. Members of the British Brick Society would find such invaluable for their particular locality. Philip Powell's well-illustrated volume does not disappoint with its selection of landscapes, quarry and other sections, fossils, and buildings using the geological material from each period. Apart from the copious illustrations, accompanying the text for each period is a map showing where such rocks and sediments are to be found. The book closes with a short account of the geology to be seen from the train between Reading and Moreton-in-Marsh. There is a useful glossary and a good index.

Members will doubtless be interested in the location of brick clays; there are seven entries for brickpits in the index as well as a splendid photograph of Blockley Quarry, near Moreton-in-Marsh, actually just over the county boundary in Gloucestershire. The photograph looks back across the pit to the works visited by the society in 1994. The brick clay here is Lower Lias, laid down in the Lower Jurassic. In Oxfordshire these underlie the valley of the River Evenlode as well as occurring in the River Cherwell. Exploitation of the clays of the Upper Lias around Banbury accounts for many of the large number of nineteenth-century and later brick buildings in that town and also in some villages, such as Brailes, just over the Warwickshire border. The former brick field at Fawler also exploited the Upper Lias and this is close to the railway line of the Oxford, Worcester and Wolverhampton Railway laid out by Isambard Kingdom Brunel, now the principal line through west Oxfordshire. The limestones of the Great Oolite of the Middle Jurassic can be clay beds sufficiently deep to support a brickworks as at Filkins.

Many of us will be familiar with the Oxford Clay of the Middle and Upper Jurassic. Occurring at Summertown off Oxford's Woodstock Road, these extensive late-nineteenth-century brickpits produced a splendid skeleton of a juvenile carnivorous dinosaur, *Eustreptospondylus oxoniensis,* now in Oxford's Museum of Natural History. The Summertown pit closed soon after the Great War but bricks produced from its clays were used in building the houses which line both Woodstock Road and Banbury Road as well as the roads connecting them. It may well be the source of the dragon surviving on no. 153 Woodstock Road, Oxford. The Summertown pit was merely the largest of the brickyards in Oxford, none of which has left

much evidence which is now visible.

Early tiles and bricks, however, derive from Tertiary deposits such as outcrops of the Reading Formation at Nettlebed. Tiles for Wallingford Castle were produced here in 1365 and bricks for Stonor House in 1416. The last instance of manufacture is 1927 although a restored kiln survives. This was seen by members who attended the society's 1984 Annual General Meeting in the School at Ewelme, itself a brick building of 1437.

As noted above, we do need more volumes like this. Whether we shall have the scholars to produce them is debateable. Considerable demise amongst university departments has been a feature of the last quarter of a century: universities at Hull, Luton and Nottingham, to name but three, have all ceased to teach Geology.

DHK

BRICK IN PRINT

Between March and June 2006, the Editor and the former Chairman of the British Brick Society received notice of a number of publications of interest to members of the society. This is a now regular feature of *BBS Information*, with surveys usually twice in a year. Members who are involved in publication and members who come across books and articles of interest are invited to submit notice of them to the editor of *BBS Information*. Web sites are also included. Unsigned contributions in this section are by the editor.

DAVID H. KENNETT

1. S. Anderson, 'Architectural Terracotta from Westthorpe Hall, Suffolk',
Archaeological Journal, **160,** 2003, pages 125-159.

Westthorpe Hall was built for Charles Brandon, Duke of Suffolk, between 1526 and 1537; on the death of his wife, Mary Tudor, Queen of France, ownership of the property reverted to the crown. With the financial problems of Brandon and his move to Lincolnshire, the house rapidly fell into disuse. It was pulled down in the mid eighteenth century. Architectural terracottas were recovered from excavations in the 1980s and 1990s and from these some idea of the appearance of the building may be gained. The house was built in a Gothic style in contrast to the Renaissance manner used at Suffolk Place, London. Work at Westthorpe was in two phases: the terracottas include the arms of Brandon's fourth wife, whom he married in 1538. The discussion covers other great houses in East Anglia and elsewhere where terracotta was used.

AUTHOR'S SUMMARY (Adapted)

2. Rob Hoskins, 'Building Miles',
Resurgence, **236,** May/June 2006, pages 20-21.
Katy Bryce and Adam Weismann, 'Earth Dwellings',
Resurgence, **236,** May/June 2006, pages 22-23.
and website: www.cobincornwall.com

Both articles deal with cob, the use of earth as a building material. Both Hoskins in Ireland, at his own house in West Cork and the Kinsale Playhouse, and Bryce and Weismann in England, a school at Newquay, Cornwall, are strong advocates of using local materials, particularly cob, as one answer to the increasing homogenisation of the landscape. Bryce and Weismann offer practical advice, available in greater depth in their *Building with Cob: a Step-by-Step Guide,*

Newquay: Green Books, 2006.They illustrate building in progress and the tools for using cob. Hoskins makes the point that before 1939 most buildings were constructed from local materials, what could be carried to site in two hours by cart. There were "vibrant local industries producing timber, tiles, bricks, windows, lime, and stone". Today we import slate from China and even stone from India. The miles of travel for materials is directly equivalent to the miles travelled by much mass produced food.

3. C. King, 'The Organisation of Social Space in Late Medieval Manor Houses: an East Anglian study',
Archaeological Journal, **160,** 2003, pages 104-124.

The Royal Archaeological Institute Undergraduate Dissertation Prize for 2002 is a study of how certain houses were used. Drawing on ideas employed by Thomas Markus in *Buildings and Power Freedom and Control in the Origin of Modern Building Types,* (London: Routledge, 1993), the author discusses the uses of rooms and the ways in which social space flowed from one room to another with controls on who could access particular areas in relation to three late medieval houses in particular: Elsing Hall, Norfolk, which is flint-faced rather than brick; Gifford's Hall, Stoke-by-Nayland, Suffolk, whose brick gatehouse was built between 1495 and 1510; and Faulkbourne Hall, Essex, a multi-period brick house with its origins in the fifteenth century. The author points out that the great hall at Faulkbourne has now disappeared.

4.. John Maddison, 'Hengrave Hall, Suffolk',
Country Life, 25 May 2006, pages 98-102.

At 51 hearths, Hengrave Hall was Suffolk's largest house in the Hearth Tax. Built by the London merchant, Sir Thomas Kytson between 1525 and 1540, the builder hoped to establish a dynasty in the county but in the seventeenth century, the house passed to the Gage family: Sir Edward Gage paid the tax in 1674. Kytson began in white brick with the sumptuous south front but good building stone became freely available following the closure of Bromehill Abbey in 1536 and the abbeys at Ixworth and Thetford in the next year. Hence the inner courtyard is faced in Northamptonshire limestone. The change is illustrated by the colour photographs by Martyn Goddard: the chimneys, however, are in red brick.

Kitson had court connections and these influences on the building including the people concerned are documented. However, the original brickwork to the south front was the work of a local man John Eastawe with whom a contract of 1525 specified that Eastawe "must make a house at Hengrave of all manner of mason's work bricklaying and all things concerning masonry ... according to the frame the said John has seen at Comby" but John Eastawe was not to be responsible for the bay window of the hall with its internal fan vault or the sophisticated gatehouse with its central oriel.

5. Susan Pringle, 'Early Box Flue Tiles from London',
London Archaeologist, **11,** 5, Summer 2006, pages 124-129.

Box-flue tiles, which are amongst the most distinctive of Roman ceramic building materials, are open-ended boxes used to construct ducts in association with hypocaust heating systems. Research has tended to concentrate on those with mortar/plaster keying formed with a roller stamp. This article - which derives from an M.Sc. dissertation for University College London Institute of Archaeology (2003) - considers early types with keying formed in alternative ways or even absent altogether. Although concerned primarily with London. comparisons are made

with material from excavations elsewhere in southern England.

The author identifies four types. Type I is characterised by rounded corners - all others have right-angled corners - with scored lattice keying on all four faces and with rectangular vents in the narrow faces. Type 2 has combed or scored keying of diverse patterns on the broad faces only, with a circular vent in each narrow face. Type 3 has no keying and has rectangular vents in the narrow faces. Type 4 has scored lattice keying on the broad faces and one or, less often, two rectangular vents in each narrow face. The four types are also distinguished by their different dimensions and, to some extent, by their fabrics. Each is dated by fabric and/or reference to firmly dated archaeological contexts.

It is a pity that the drawing in fig. 4 (p.127) misrepresents Type 1 by showing right-angled corners, although actual rounded corners are hinted at by the omission of a vertical line joining the foremost angles. For non-specialists - and *London Archaeologist* is, after all, a 'popular' magazine - it would have been helpful to have the terms "Boudican" (AD 60 or 61) and "Flavian" (the period AD 69-96) explained. But these are minor criticisms of an article which should prove immensely useful to archaeologists, amateur or professional, working on building materials from Roman sites in London and elsewhere.

T.P. SMITH

6. Simon Thurley, Kimbolton Castle, Huntingdon, Cambridgeshire',
Country Life, 30 March 2006, pages 66-71.

Katherine of Aragon spent her last, unhappy years at Kimbolton. A decade earlier, in the 1520s, it was the property of Sir Richard Wingfield but the house was actually a generation older. The stone castle was remodelled in the late fifteenth century by Anne Stafford, Duchess of Buckingham, as a quadrangular *brick* courtyard house which retained at its south-west external corner a circular stone tower, where, by tradition, Katherine had resided.

Simon Thurley presents a reconstruction of the largest country house in the former county of Huntingdonshire as it would have appeared when Charles Montagu, fourth Earl of Manchester, inherited in March 1683. His ancestor, the lawyer, Sir Henry Montagu, later the first earl, had bought Kimbolton in 1615.

The fourth earl remodelled the house, using first Henry Bell of King's Lynn, a man described by Robert Hooke as an "ingenious architect", then Sir John Vanburgh assisted by Nicholas Hawksmoor and a local building contractor William Coleman; and finally, in about 1715, for the east front, Thomas Archer, as is recorded by an anonymous visitor on 13 June 1727, who wrote in his diary, "The front has a Portico with Four Dorick Pillars, and four windows on each side of it, built by Archer about ten years ago".

There are good photographs of Bell's work, both the great staircase and his refacing of the medieval great hall with red brick setting off the limestone columns. Vanburgh's west and south fronts are also illustrated.

Brick Query

From time to time, the British Brick Society receives enquiries about bricks, brickmaking, other ceramic building materials, and brick buildings. These are printed when space is available in *British Brick Society Information.* Responses are also included when these are forthcoming. Two queries recently received have been held over to the next issue of *BBS Information.*

DHK

THE SOURCES OF BRICKS USED IN BUILDING MARTELLO TOWERS

Any information would be welcome on the sources of the brick production of the bricks used in building the Martello Towers in Kent, Essex and Suffolk and other defence works between 1775 and 1815.

BRIAN PEGDEN
Rosemeade
Monk Sherborne Road
Charter Alley
Tadley
Hampshire RG26 5PS
telephone 01256-850261

Heritage Open Days, 2006

Heritage Open Days were held nationally on the weekend of 9-10 September 2006 and in London on the weekend of 16-17 September 2006. The annual Churches Cycle Ride Day was held on Saturday 9 September 2006.

Members are encouraged to send reports from the days/weekends in 2006, or if they have an interesting building from the 2005 days, to the editor for inclusion in the next issue of *BBS Information* due for publication early in 2007. If at all possible, the editor would appreciate material by 1 December 2006.

DHK

Changes of Address

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

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

Subscriptions for 2006 were due in January and if unpaid should be forwarded to the Membership Secretary.

ANTHONY PRESTON
11 Harcourt Way
SELSEY
West Sussex PO20 0PF

BRITISH BRICK SOCIETY
MEETINGS IN 2006 and 2007

Saturday 30 September 2006
London Autumn Meeting
London north of the City.
A walk beginning at Angel and then looking at buildings south of this: the new Lilian Baylis Theatre, the buildings of the former Metropolitan Water Board, the buildings of City University on Northampton Square, the former Finsbury Town Hall, buildings on Exmouth Market including the church of the Holy Redeemer. In the afternoon we hope to see the Finsbury Health Centre, buildings on Clerkenwell Green including St James' church, the former Holborn Town Hall before going east to Old Street and the Leysian Mission, Moorfields Eye Hospital and the Wesley Chapel.

Further details of the London Autumn Meeting 2006
were included in the last mailing.
Anyone wishing to participate who has *not* returned
the booking form should
telephone David Kennett on 01608-664039

Saturday 16 June 2007
Annual General Meeting
Sudbury, Derbyshire
Morning: Annual General Meeting in Sudbury Parish Hall
Afternoon: Visit to Sudbury Hall, a late-seventeenth-century brick house built in a Jacobean style for George Vernon. (This is a National Trust property).

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

The progamme of meetings for 2007 is in the course of being arranged.