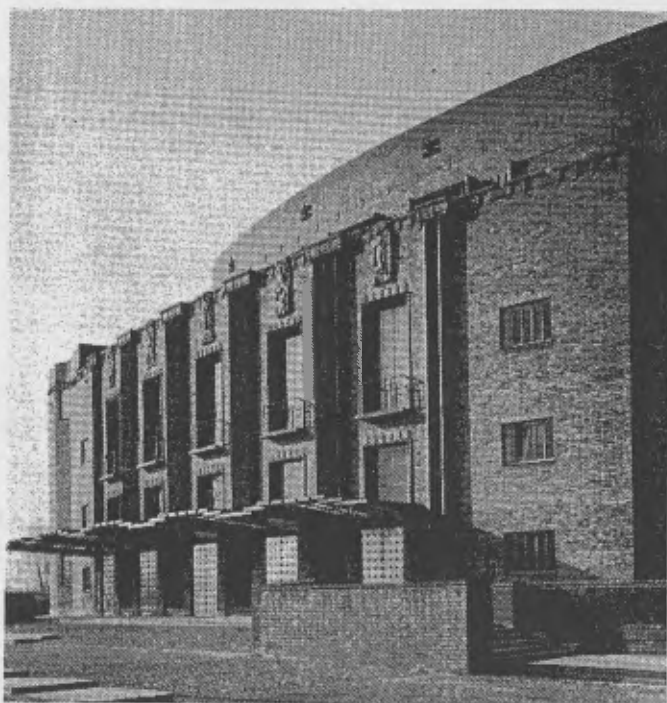


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* Members of the BAA may join its brick section and, as such, will be eligible for affiliation to the British Brick Society at a reduced annual subscription of £7-00 per annum; BAA Life Members have a waiver of the subscription but they should inform the BAA:BS secretary of their interest so that they can be included in the Membership List.

British Brick Society web site:

<http://www.britishbricksoc.free-online.co.uk/index.htm>

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Cover Illustration:

The Royal Shakespeare Theatre, Stratford-upon-Avon, Warwickshire
 Designed in 1928 by Elizabeth Whitworth Scott, and opened in 1932.
 the exterior of the front of the theatre features brick sculptures by Eric
 Kennington which are going to be cleaned in the current refurbishment
 which concentrates on remodelling the theatre's interior.

Editorial: Brick in Central Wales

Despite more than one hundred issues of this journal, the pages of *British Brick Society Information* have contained little about bricks and brickmaking in Wales, whether in the north, the centre or the south of my nation's land: the editor has a Welsh grandmother, hence he would be entitled to wear *the* red jersey. Indeed, this lacuna is not confined to our pages. Only the counties of north-east Wales, Flintshire and Denbighshire, have been surveyed for their brickworks although this is not surprising given that many Welsh counties, specifically those in the north-west and centre of the country, geologically, are not major sites for brickearths.

The fact, however, remains that in each of Newport, Cardiff and Abertawe (Swansea) there are many interesting brick buildings, not least in Cardiff. The Pierhead Building in the Docks by William Frame of 1896-97 is regularly seen on our television screens, particularly in morning weather forecasts, mainly because BBC Cymru is nearby. In the city centre is the New Theatre of 1905-06 by the London firm of Runtz & Ford where, more than forty years ago, one sat in the gods to hear the world's great operas at half-a-crown a time. The schools produced by various local school boards, the municipal boroughs and the mighty Glamorgan County Council are mostly of brick and would repay greater appreciation and further study.

Between the industrial south and the industrial north-east, both with their seaside places with brick buildings, many covered with roughcast, pebbledash or stucco, depending on the period of construction, are the counties of the former kingdoms of the more mountainous land of mid-Wales.

Ceredigion and Powys have interesting brick buildings and certainly the sites used for brickmaking, the organisation of the industry, and the use of brick in this very wide area deserves to be more fully researched. Ceredigion and Powys may be taken together, partly for the contrasts they provide in the use of brick, its period of introduction, and the continuing popularity of the material although many recent houses in Ceredigion are built of stone or use rendered blocks for their outer walls.

In north-east Wales, Sir Richard Clough began the fashion for using brick for the gentry house. Sir Richard had been Sir Thomas Gresham's agent in Antwerp before he began building both Bach-y-graig and Plas Clough, both near Denbigh, in the late 1560s. To build in this new material, he first imported the bricks, from the Netherlands, and then, when his supply was proved insufficient, skilled brickmakers to give him sufficient bricks to complete his two houses.

In about 1581, a kinsman, Robert Clough built Minsterley Hall, Shropshire, in a traditional timber-framed house but one with a double-pile plan: old-style but local materials used in the most up-to-date fashion. Minsterley Hall had an additional, slightly lower bay to the left on the entrance front. This has two big brick chimney stacks, one of two pairs at either end of the house. There appear as restorations but reflect earlier arrangements as does the one internal, central stack between the two conjoined ranges.

Like Shropshire, neither Ceredigion nor Powys — Montgomeryshire, Radnorshire and the county of Brecknock — appear to be able to claim brickwork of the sixteenth or early seventeenth centuries. The demolished new building at Montgomery Castle of 1622-25 by the future Lord Herbert of Chirbury is an exception. An indication of the late adoption of brick can be measured by the date of the earliest brick-built church in the area known to this writer. St Myllin at Llanfyllin, Montgomeryshire, was built c.1710 in a town which was largely built of brick. The old church is recorded as demolished in 1706 and the bells of the new church were made by Abraham Rudhall in 1714. Bricks made in the town were red bricks.

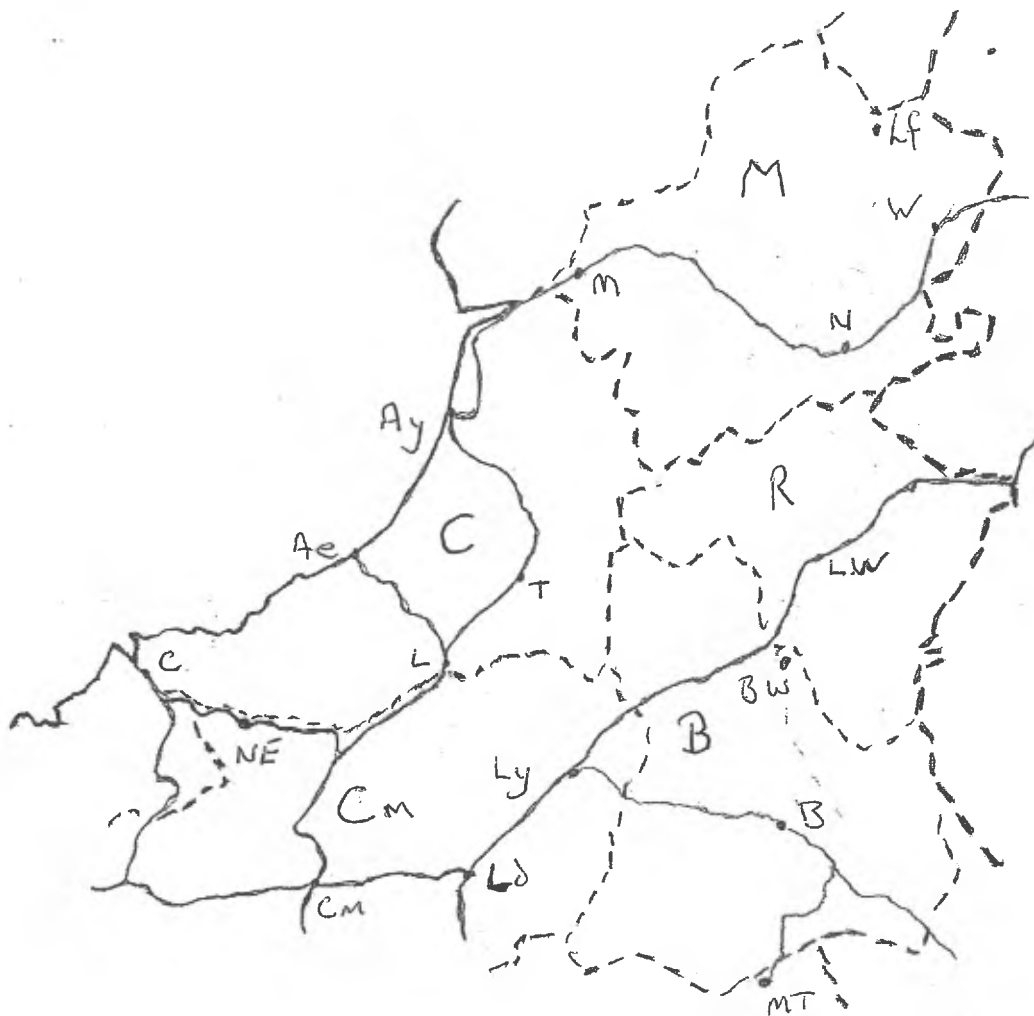


Fig. 1 Central Wales showing places mentioned in the text.

Heavy dashed line National Boundary
 Light dashed line County Boundary
 Continuous line Railway

Key to Counties and Towns:

C	Ceredigion	M	Montgomeryshire	Cm	Carmarthenshire
Ae	Aberaeron	Lf	Llanfyllin	Cm	Carmarthen
Ay	Aberystwyth	M	Machynlleth	Ld	Llandiello
C	Cardigan	N	Newtown	Ly	Llandovery
L	Lampeter	W	Welshpool	NE	Newcastle Emlyn
T	Tregaron				
B	Brecknock	R	Radnor	G	Glamorgan
B	Brecon	LW	Landridnod Wells	MT	Merthyr Tydfil
BW	Builth Wells				

The reasons for the late adoption of brick may be different between Shropshire and its Welsh neighbours and also between the individual Welsh counties. A long-standing tradition of good quality timber-framed building subsisted in Shropshire and Brecknock well beyond the seventeenth century. Remoteness and the comparative poverty among the gentry could account for the lack of interest in building in brick by one potential group of patrons. And for Wales, there is the easy availability and good quality of the local building stone.

Among the earliest surviving brick buildings of central Wales is 13-15 High Street, Builth Wells in Brecknock. The small market town had about eighty houses at the end of the seventeenth century. On 20 December 1691, the whole town was destroyed by fire. This five-bay house is all that survives from Edward Price's reconstruction of the town after the fire.

Given the profusion of chapels, of a variety of nonconformist Christian denominations, in many Welsh towns, it is slightly surprising to find one of the largest brick churches in Powys is an Anglican one: the Church in Wales was disestablished in 1922. In Newtown, Montgomeryshire, the old church by the river was so often flooded by the River Severn that in the 1840s it was replaced on one in a much more elevated position and dominating the main road though the town: partly because it is side-on to the road, higher up, and in the relatively open space of a churchyard, St David's church even manages to dominate the two chapels on the opposite side of New Road. St David's church was designed by Thomas Penson in 1843 and took four years to build. Penson's chosen material in Newtown was brick; earlier, at Christ Church, Welshpool, of 1839-44, he had used Welshpool granite and in 1845 at St Agatha's church, Llanymynech, Salop, just over the English border, his choice was a grey stone with yellow brick trim. St David's church, Newtown, is buff brick throughout. When the church was internally remodelled in 1874-75, removing the galleries, David Walker added a chancel in yellow brick. But at first glance, and even on closer inspection, it is very difficult to tell the two periods of construction apart.

Thomas Penson (1791-1859) was the County Surveyor for Montgomeryshire in an age when it was possible both to be an architect in private practice and to hold a public appointment. Among other things, Penson was responsible for the stone bridge over the River Severn. A much later County Architect for Montgomeryshire, Herbert Carr, who was active from the 1930s to the early 1960s, was not permitted to be in private practice.

The Montgomeryshire Canal came to Newtown in 1819 and in the following decade there was a major population increase as weavers came to take advantage of the building of new houses with large well-lighted rooms above the living accommodation. As with Manchester, but from a much smaller base, the population of Newtown quadrupled in the first four decades of the nineteenth century; however, unlike Cottonopolis, the population became virtually static for the rest of the nineteenth century. There was a brief population spurt around 1850s when power looms were introduced, but soon after wool became synonymous with Bradford. Thus, except where the buildings have disappeared, Newtown remains a place where factory and house, warehouse and chapel are as intact as they did a century and a half ago.

Newtown has two splendid brick buildings of the 1870s. David Walker of Liverpool was active in the town in the early part of the decade. Apart from work at St David's church, he designed the Royal Welsh Warehouse in 1872. This early department store in deep red brick has iron columns inside. Iron columns combined with steel girders belong to two decades later and in Britain are thought to begin with the Robinson's Coliseum in Stockton-on-Tees, Co. Durham, of 1896 designed by Basil Scott; the Great Northern Warehouse in Manchester of the same year has a similar form of construction for its frame with a polychrome brick exterior.

The other brick building of the 1870s in Newtown is the Board School by Benjamin Ley who chose polychrome brick. Obviously the children were intended to be in awe of their school.

Across the old county boundary in Radnorshire, the spa town of Llandrindod Wells has

red brick in Edwardian profusion, reflecting the opulence short-lived popularity of inland watering places designed to cure. Ruabon has been suggested as the source of the red brick terraces and hotels built in the 1890s and the 1900s. Being on the principal railway line from Shrewsbury to Llanelli, Llandrindod Wells was a place to which red Ruabon bricks could be transported easily in long freight trains. The Edwardian visitors, at least those who did not yet own a motor car, and they would have been the majority, would have journeyed along the same railway line.

One hundred years ago exactly, Llandrindod Wells was bang up-to-date: the Palace of Sport, begun in 1906 and designed by R. Wellings Thomas, originally sold bicycles, motor cars and even aeroplanes! Bicycles had been around for over two decades, motor cars for a decade but aeroplanes for only a year or two. This steel-famed building, possibly the earliest in Wales, has a bow-shaped front with faience panels, rather in the manner of the Michelin Building, at 81 Fulham Road, Chelsea, of 1909-11. The Palace of Sport was not finished until 1911. The Frenchman, François Espinasse of Clermont-Ferrand, who designed the Michelin Building used reinforced concrete, a very early use in England, and while not quite as early, the extension to the Automobile Palace, as it became known, in Llandrindod Wells done in 1919 must be one of the earliest uses of reinforced concrete in Wales, certainly beyond the narrow southern industrial belt. The earliest uses of reinforced concrete in Wales, indeed in Britain, was for grain silos at Abertawe and Port Talbot.

These notes have concentrated on Powys. Ceredigion has much less brick. Just under six thousand tons of brick earth is recorded as having been quarried in the county in 1895, a period when the use of brick was at its height.

Aberystwyth is one exception. Once, it *was* accessible by rail both from the south and from the east, with the latter giving access from north-east Wales. There are some fine brick buildings in the town centre but the buildings for Prifysgol Cymru, for the National Library of Wales and for Ysbyty Bronglais (Bronglais Hospital) are all either stone, the older ones, or concrete, the more recent ones. The hospital is completely in concrete. The other exception is Aberaeron, a planned town of the 1800s, much of which is small two-storey houses, many of brick and all covered with stucco and gaily painted in a variety of colours.

The original buildings of St David's College, Lampeter were designed by C.R. Cockerell between 1819 and 1821 as an Oxford college quadrangle. This was built over the next six years, being completed in 1827. To harmonise with the Oxford theme the building was made to look like stone. Terence Smith tells me it is in fact brick covered with stucco on which incised lines to imitate ashlar were then drawn. Later buildings for the university post-date the college's incorporation in Prifysgol Cymru in 1971. All are brick but some with a flat roof have given problems and have had to be reconstructed. Happily the university still gives the feel of a small liberal arts college.

It is noticeable that one is being driven eastward, the nearer a person gets to England the more brick there is. Once the border into either Shropshire or Herefordshire is crossed, the villages and hamlets as well as the towns have brick buildings.

The paucity of surviving buildings in Ceredigion and Powys should not prevent people going to look for brickmaking sites as well as examining how brick was used in central Wales. Part of a brickworks still survives in the town of Cardigan, itself, although no machinery and few portions of any of the kilns are visible. The new *Buildings of Wales: Carmarthenshire and Ceredigion* informs us that much of Dublin was built of Cardigan brick, such was its quality.

The paucity of actual kilns in Ceredigion may well be reflected in the bricks considered by John Wells in a note in this issue of *British Brick Society Information*. It records four bricks found *ex situ* in a cottage garden in that county, none of which was manufactured in the county.

Since the above paragraphs were initially composed, a new volume has appeared in that

very useful series of guides, *The Buildings of Wales. Carmarthenshire and Ceredigion* by Thomas Lloyd, Julian Orbach and Richard Scourield was published in November 2006. The first volume in the series was *Powys* which came out in the older, smaller format in 1979. These two books cover the area discussed above.

Continuing with a Welsh theme, members may have watched the BBC1 programme *Songs of Praise* on the last Sunday in September 2006 which featured the singer Katherine Jenkins in the church where she had once been head chorister, St David's, Neath. The church was included by P.S. Brown and Dorothy N. Brown in their article on 'Brick-lined Churches in Wales', in *British Brick Society Information*, **94**, July 2004. The magnificence of the brickwork in the apsidal chancel was on full display in the television programme. This is "red brick boldly patterned in black" to quote the description given by John Newman in *Buildings of Wales: Glamorgan*. In their article, the Browns note "more elaborate patterns in black brick" which were not shown in the programme.

As noted above, in more than thirty years, the British Brick Society has yet to visit Wales, despite both the former chairman and the editor being graduates of Prifysgol Cymru. It is hoped sometime to visit Neath with St David's church and the Methodist church in brown glazed brick and yellow terracotta. Secular structures in brick include a somewhat mutilated bridge crossing Afon Neath, the Constitutional Club opposite to St David's church, the red Ruabon brick Llewellyn Almshouses of 1897. Neath would repay further investigation with a view to the future British Brick Society meeting being held there.

The British Brick Society held its 2007 Annual General Meeting in the Village Hall, Sudbury, Derbyshire, on Saturday 18 June 2007. At this meeting, Ann Los retired as the society's Honorary Treasurer having held the post for eight years. The society owes a great debt to Ann for her service over at least thirty years in various capacities: as a former Editor of *British Brick Society Information*, as Bibliographer, as Publications Officer, as the Honorary Treasurer, and as being responsible for the printing of *BBS Information* for many years. It is more than appropriate to say a very large "thank you".

Graham Perry volunteered to be the Honorary Treasurer thus enabling the society to continue. The other officers were reelected and their names and addresses appear on the inside front cover.

After the meeting, members and their guests visited the late-seventeenth-century house at Sudbury Hall, which despite the downpour when many were inside was most illuminating. A brief account of the house is being prepared for inclusion in a forthcoming issue of *BBS Information*.

The British Brick Society made its first foray into the realm of large scale international conferences, sponsoring a session on 'Brick in the City' at the Leeds International Medieval Congress in July 2007. Three members spoke: Sophie Blian on 'Scientific Dating of Architectural Ceramics Applied to Medieval Building Archaeology: Application to the Church of Notre-Dame-Sous-Terre, Mont-Saint-Michel'; Tom Gurling on 'The Potential for Luminescence Dating of Medieval and Tudor Essex Brick Structures'; and David Kennett on 'Brick in the City: Town Walls, Friaries and Undercrofts in Great Yarmouth'. The session was most successful with a lively discussion following the contributions. The society's contribution has been praised in an e-mail from the organisers of a conference at the Cistercian Abbey of Our

Lady of the Dunes at Koksijde, Belgium, in late October 2007 on brick architecture particularly brick use by the Cistercians and representation of the society at this conference would be much appreciated..

It is hoped that the papers given at Leeds will form the basis of one of the issues of *British Brick Society Information* in 2008. Given the session's success, a call for papers for a session at the 2008 congress is included in this mailing. Even if unable to participate next year, members might think about a possible contribution in a future year.

In May 2007, the editor was amongst the participants at the 42nd International Congress on Medieval Studies Kalamazoo, Michigan, USA. David H. Kennett gave a paper entitled 'Patronage and Commemoration: Brick Builders in the Yorkist Age'. This presentation will form the basis of a paper in a future issue of *British Brick Society Information*.

The response to the editor's request for articles about the transport of bricks has been good. It is hoped to put together an extra issue of *British Brick Society Information* for publication in December 2007 examining 'Brick and Transport', specifically concerned with the transport of bricks, rather than with bricks being used in buildings connected with transport. If any other members have potential contributions on this subject would they please contact the editor reasonably soon. The actual text and illustrations can follow at a later date.

Amongst the articles received earlier this year have been two on aspects of the use of brick in churches and the editor, himself, has a further piece in this area which is an advanced state of preparation. The topic is one which this journal has visited on more than one occasion. With at least one further article suggested as suitable to be published with these, it is proposed that one of the issues of *BBS Information* due for publication in 2008 will have as its theme 'Historical and other uses of Brick in Churches'.

Members with potential articles on brick churches are requested to contact the editor fairly soon with details of any potential piece, preferably before 25 December 2007 although the text and accompanying illustrations need not be sent until late June 2008. It would be good to see both some shorter contributions on brick churches and also pieces written by a variety of members. A reminder of this forthcoming issue will be included in future issues of *British Brick Society Information* due to be published later in year.

DAVID H. KENNETT

Editor, *British Brick Society Information*,
Shipston-on-Stour, Warwickshire, England
20 October 2005 and 22 June 2007

Heritage Open Days, 2007

Heritage Open Days are due to be held nationally on the weekend of 8-9 September 2007 and in London on the weekend of 15-16 September 2006. The annual Churches Cycle Ride Day is scheduled for Saturday 8 September 2006.

In one of the issues of *British Brick Society Information* to be published early in 2008, it is hoped to include short reports from members arising out of the various days/weekends. It would be helpful to the planning of *BBS Information*, 107, February 2008, if reports, with or without illustrations, could be sent to the editor on or before 25 December 2007.

DHK

FOUR BRICKS FROM SOUTH-WEST WALES

John Wells

The four bricks in the photograph opposite (fig. 1) were found out of their original context in a cottage garden in Cardiganshire/ Ceredigion. Each has a name in the frog. Reading from the topmost one, these are EMLYN; TONDU; STAR BRICK CO NEWPORT, MON; and AMMANFORD COLLIERY. All would appear to be engineering bricks and each has mortar and/or chips suggesting that they were used in a building. It is not known if they came from the same building.

THE BRICKS AND THEIR PLACES OF MANUFACTURE

Despite being found *ex situ*, it is possible to throw some light on the origins of each of the four bricks. The one with raised lettering in the frog, EMLYN presumably comes from a brickyard at Newcastle Emlyn, a small town on the south side of the Afon Teifi, which is the county boundary between Ceredigion/Cardiganshire and Carmarthenshire.

The other three have travelled a greater distance. The one with the impressed mark, TONDU, one assumes to be from Tondy, a village about 3 miles north of Bridgend, Glamorgan. The geographical origin of that marked STAR BRICK CO NEWPORT, MON are clear. The brick was made at the works of Star Brick Company in Newport, Monmouthshire (now Gwent). The fourth brick marked AMMANFORD COLLIERY likewise has an obvious place of manufacture, the brickworks at a colliery at Ammanford, a town on the River Loughor in eastern Carmarthenshire just north of where the county boundary with Glamorgan turns east.

The brick from Ammanford provides the best indication of its date. Ammanford Colliery, actually in Betws on the south side of the Afon Amman, is one of two late-nineteenth-century developments which led to the growth of the small town. The other is the Aberlath Tinplate Works of 1888. Ty Coch, the colliery's owner's house, was built of bright red brick in 1899. The gables of the house are timber-framed. Similar bricks were used in the surviving colliery buildings, some now in other uses.

One point needs to be emphasised. Whilst the brick from Newcastle Emlyn may not have travelled far, the others had been transported minimum distances of over 30 miles from Ammanford, at least 65 miles from Tondy, and no fewer than 90 miles or more from Newport.

How each of them arrived in Ceredigion must remain a mystery. The use of rail for most of the longer journeys is presumed. From Newport there is the main line to Carmarthen, for freight bypassing Abertawe (Swansea). Tondy is close to the same line at Bridgend and indeed on the branch line to Maesteg. From Ammanford there is the central Wales line down to Llanelli and thence along the coast to Carmarthen or more probably the direct line from Ammanford to Llanelli. An alternative would have been the branch from Llandeilo, on the central Wales line, to Carmarthen. The railways of Ceredigion almost began and ended in Carmarthen, which from the south is what they do today and as indeed they did in the mid 1960s.

Basically, Ceredigion had one line north from Carmarthen through Lampeter and Tregaron to Aberystwyth, from which there were branch lines at Pencader for Newcastle Emlyn and Aberteifi (Cardigan), crossing the Afon Teifi several times, and at Lampeter for Aberaeron, utilising the valley of the Afon Aeron. At Aberystwyth there is the county's sole remaining line using first the Dovey valley and then the valleys of the upper reaches of the Garno and Severn through Mechynlleth, Newtown and Welshpool to Shrewsbury and the brickyards of Wrexham and Ruabon.



Fig. 1 The four bricks from a cottage garden in Cardiganshire

to Carmarthen. The railways of Ceredigion almost began and ended in Carmarthen, which from the south is what they do today and as indeed they did in the mid 1960s.

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As Andrew Connolly notes in his introduction to *Life in Victorian Brickyards of Flintshire and Denbighshire*, Cardiganshire produced only 5990 tons of clays and brickearths in 1895-96,

not even one-thirtieth of the production of Denbighshire and barely one-twentieth of the production in Flintshire that fiscal year. The editorial to this issue of *British Brick Society Information* remarks, there were brickworks in Cardigan/Aberteifi itself, but by the time at least one of these four bricks was made, production had probably been reduced to small scale. As is also remarked in the editorial, many of the brick buildings elsewhere in Ceredigion were made from bricks imported a considerable distance from brickyard to building site.

In this sense none of these four bricks is unusual. More could be learned about the brickyards concerned by consulting nineteenth-century trade directories for south Wales, which unfortunately are not easily accessible in south Warwickshire.

Mr Wells would welcome further information on the sources of these bricks. He can be contacted JOHN F. WELLS, 25 High Street, Selsey, Chichester, West Sussex PO20 0RB

DHK

A WORKHOUSE BRICKYARD

P.S.Brown and Dorothy N. Brown

White's *Directory of Devon* for 1850 notes that behind Exeter workhouse 'is a large brick and tile yard in which many of the able-bodied paupers are employed'. Work in the brickyard was done by both inmates of the workhouse and by paupers receiving out-door relief. In the early 1830s around 80 persons were employed there of whom about 20 were resident in the institution.¹

The popular image of the dreaded Victorian workhouse is coloured by horror stories arising out of the principle that conditions in the institution should be less congenial than any that a pauper might experience outside – which often resulted in harsh and heartless treatment of the inmates. The 'work' element of the workhouse is usually seen as picking oakum and breaking stones, not brickmaking. And we have found no other examples of workhouse brickyards. A survey published in 1732 of 48 workhouses in and around London and of a slightly greater number in the provinces (but not including Exeter) makes no mention of brickmaking. Many were recently founded institutions where paupers might be employed in the domestic work of the house and in useful tasks such as spinning yarn and knitting stockings as well as picking oakum. Sometimes locality influenced these tasks: in Luton workhouse, for example, wheat straw was platted for making hats and bonnets and, in Canterbury, hop bagging was made. So brickmaking in a brickmaking district would seem not unreasonable. Able bodied men were sometimes sent out as labourers to local farms, but no brickmaking is recorded in this survey.² In 1852-53 a survey was made of the employment of paupers in union workhouses in England, Wales and Ireland, both in the 'house' and on 'the land attached'. On the land, paupers were commonly recorded as employed in 'spade husbandry', in a few instances in quarrying and once in lime-burning, but never in brickmaking. Exeter workhouse was not included in the survey as it was under the control of the Corporation of the Poor and not of a Poor Law Union as was the more usual arrangement.³

The purpose of the work performed by paupers in the workhouse was sometimes aimed at a financial return but more commonly it was seen as punitive or at least deterrent. Picking oakum was not the gentle activity that it sounds, but a painful blistering and finger-bleeding

struggle to unravel the fibres from an allotted pile of 'junk', i.e. tightly knotted, sometimes tarred, rope ends. Hand grinding of corn was another tedious, unnecessarily inefficient and exhausting task.⁴ But the able bodied pauper's willingness to work was taken as an index of his genuine need for Poor Law relief. The commissioner reporting on Exeter workhouse in 1834 was delighted with the tasks associated with brickmaking which were well suited to being 'made the test of the inclination to work'. Able-bodied men who sought relief were sent to the brickyard and paid 'only 5s a week and 1s for each child under nine years of age', this being half the amount paid to labourers in the city who earned from 10s to 12s. He reported that 'Frequent instances occur of sturdy paupers *turning sick* at the sight of this work, and of others getting heartily tired of it in a few days, and taking themselves off. In cases where persons persevere and show that they are driven by necessity, and are willing to work, a week's wages are given in advance, that they may go and look for other work' (- which policy, if regularly adopted, seems an uncharacteristically benign concession to the pauper). The less-skilled tasks of the brickyard were ideal because of 'the simplicity of the various operations of digging, washing, sorting and beating the clay, piling the unbaked bricks, piling the kiln, removing and carting the bricks when burnt, filling in and levelling the ground etc,...' They had the added advantage that all these tasks 'must be performed by manual labour'.⁵

The commissioner was also pleased that most of the tasks 'can be carried out at any season of the year'. The need for labour must, however, have been limited in the harshest winter months when most out-door employment ceased and the need for food and warmth drove large numbers to seek Poor Law relief. In 1843, for example, there were heavy snows in Exeter and the Poor Law commissioner reported that out-relief had to be given 'almost entirely in terms of money' whereas, when work was possible, a pauper on out-door relief received 4s a week if single and 5s if married for working in the brickyard.⁶

Exeter workhouse was built on 17 acres of land in the parish of St Sidwell acquired by the Guardians who constituted the Corporation of the Poor which had recently been established by a local act of Parliament. Building started in earnest in 1700 but in September 1698 the Corporation seems to have been in a hurry as arrangements were made with 'a skilful Brickmaker of Brickmakers' to make as many bricks as possible before the end of the season, using a field on the site, 'judged most proper for making bricks'. A total of 90,000 were made but the effort was premature and some of the bricks which had to be stock-piled were stolen. The workings were not kept open as the field was let for grazing. Early in 1700 a further arrangement for brickmaking was made by the Guardians but there is no indication of whether bricks were made on site.⁷

We do not know precisely when the workhouse started its own brickyard, but the conditions in St Sidwell's were presumably suitable as a 'Brickyard containing about one acre of good land together with an excellent new brick kiln' was advertised for sale in 1797 in the parish and not far from the workhouse. And in the early summer of the same year, in a list of paupers from St Sidwell's, two were described as brickmakers when very few of the others were shown as having any occupation. Specifying that they were brickmakers may have been to explain their need for relief in the winter but why it ceased or was reduced at the start of summer after brickmaking had resumed. One of the brickmakers was reported to be now 'in full work' and earning 'one guinea a week'.⁸ The 1851 census returns for St Sidwell's confirm brickmaking in the parish with Phillips' brickyard recorded, and 2 brick and tile manufacturers, 16 brick or brick and tile makers or journeymen makers, one brick burner, the foreman of the workhouse brickyard and 12 brickyard labourers ranging in age from 9 to 49 and including one female of 16.

The workhouse brickyard seems to have been started between 1810 and 1820. A map of the 'Lands of the Corporation of the Poor of Exeter' dated 1810 shows no brickyard but, by

1820, the Corporation was debating the usefulness of its brickyard and the Poor Law Commissioners referred to the brickmaking as an 'experiment', suggesting that it had not been running long.⁹ A proposal to start a pottery to provide work for paupers was considered seriously in 1815. It does not seem to have matured but it is possible that a brickyard was set up at that time as an alternative that would provide a greater proportion of unskilled jobs than a pottery.¹⁰

The running of the workhouse brickyard was not always smooth. As a result of the discussion in 1820, the Poor Law Commissioners considered the brickyard to be working at a financial loss and not worth continuing. But the accounts were so badly kept that the true situation was uncertain and the Corporation argued that its usefulness in employing paupers justified its continuation. So it survived.¹¹ In 1836 the situation was again reviewed and the Corporation resolved to close the brickyard, although a new kiln had been built only two years before.¹² A committee was appointed to consider the future use of the land. The committee however decided that 'the Working of the Brickfield has been attended with a direct profit, and also with incalculable advantages by giving employment to a number of applicants who otherwise must have been relieved from the rates'. So the previous resolution to close the brickyard was rescinded and brickmaking continued. All labour was to be supplied by paupers except for the moulders, but how the latter were paid would be problematic as a moulder might object to payment by output when served by a team not of his own choosing but made up of individuals inexperienced and probably reluctant: and the skills needed for firing are not mentioned in the minutes. No women, nor children under the age of 8, were to be employed and the bricks were to be sold 'at regular Trade prices'. It was not long however before the ruling about female labour was modified and the Brickyard Committee was also given discretionary powers in respect of the price of bricks.¹³

In 1832 the employment of paupers in the brickyard enabled the Corporation to resist the setting up of a hospital in the brickyard for victims of the cholera epidemic. The Board of Health wanted to adapt a two-storey building measuring 80 by 18 feet and a single-storey communicating space of 35 by 15 feet for the reception of victims, some or all of these buildings being 'now used for drying tiles'. The Corporation however found the scheme highly objectionable because of the contiguity of the brickyard to the workhouse and its continual intercourse with it, and because (they claimed) at least 100 persons from all parts of the city work therein and 'from their habits of life are the most likely to be affected and to disseminate the contagion throughout the City' – which was an acceptable way of saying that the paupers were poor devils living in insanitary squalor. An alternative suggestion to erect a new building for the hospital in a corner of the brickfield was also rejected. Again, in the spirit of 'not in our brickyard', the Corporation resisted a suggestion in 1871 of setting up an emergency smallpox hospital in a cottage in the brickfield which they still owned but let to an outside brickmaker.¹⁴

We know scarcely anything about the products of the workhouse brickyard but, in the 1820s and 30s, the Corporation of the Poor was advertising 'well-burnt hard bricks' and a variety of pantiles, malt, floor, gutter, drain, sink and wall tiles, and chimney pots and water pipes.¹⁵ Financial control of the brickyard was in the hands of the Assistant Treasurer of the Corporation and when brickmaking was established an official, previously described as 'Housekeeper and Master Workman', had 'and Superintendent of the Brickyard' added to his title. In 1836 he was paid £80 p.a.¹⁶ There was also a Foreman who lived in a cottage in the brickfield. He had been in the job for 10 years when he was discharged in 1860 when his services were no longer required. He claimed compensation for the loss of the contents of his garden which he had planted and valued at £13.13s.2d.: but he was only granted about half of this amount.¹⁷

Production seems to have continued through the 1840s and 50s but problems arose in 1859 when three Exeter brickmakers complained to the Poor Law Board because the Corporation of the Poor was producing bricks using the cheap labour of paupers and because of

the prices at which it sold bricks, presumably undercutting the 'regular' brickmakers. The complaint was quickly effective and the Corporation decided to cease production themselves and to let the brickyard with the foreman's house, yards, sheds, claymill, kiln and office to an outside brickmaker for a term of 5 or 7 years at £60 p.a., the rentee to pay a royalty of 2s.6d. on every 1000 bricks exceeding 400,000 made in the season. There was considerable interest in the letting which was eventually taken up by a Mr West for £90 p.a.¹⁸ West was still the tenant in 1871 when the Corporation reviewed its interest in the lease and decided to abolish the brickfield, keeping some of the land to enlarge the workhouse piggery and letting the remainder as 'garden ground'. The kiln and sheds were demolished, the material salvaged being sold for £207.¹⁹ White's *Directory of Devon* for 1878-79 was able to report that the workhouse brickfield 'is now converted into gardens, some of which are let to various tenants'.²⁰

We have only found the one instance of a nineteenth-century workhouse using its own brickyard to employ the inmates, but the commissioner reporting in 1834 clearly thought it was a good idea.²¹ As far back as the fourteenth century, the Corporation of Hull owned and worked a brickyard, the activities of which have been documented by F W Brooks. Beverley and York also had municipal brickyards, as did Sandwich in the south; and Terence Paul Smith, in a detailed discussion of medieval brickmaking, argues that other major towns may have possessed their own brickyards to supply bricks for their defences and municipal buildings.²² In the nineteenth century some municipal corporations were receiving rent from brickyards on their land. Doncaster corporation owned the freehold of a brickyard at Rossington with an annual value of £10, but it was untenanted in 1835; and Chester owned a 'Brick Ground' at Hough Green, let out at 1s.6d. for every 1000 bricks manufactured. Also in the nineteenth century, a brickyard owned and worked by the parish of Marston Mortaine has been described by Alan Cox. The inclusion of 'Parish men' among those mentioned as working there suggests that applicants for out-relief may have been directed to work at the brickyard; but the 1852-53 returns do not show the inmates of any Bedfordshire union workhouses as being employed in brickmaking. Like the Corporation of the Poor in Exeter, Marston Mortaine eventually let the brickyard to an outside brickmaker.²³ Other instances of brickyards run by various local authorities may well exist and may be found if the appropriate archives are explored. We only became aware of the situation in Exeter by chance when investigating an entirely different matter.

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11. *ibid.* 30 Aug, 6 Nov 1820; 11 Aug, 11 Dec 1823.
12. *ibid.* 21 Jun, 7 Sep, 13 Oct 1834; 3 Feb 1835. The E.C.P. applied to reclaim the tax paid on the bricks used to build the kiln.
13. *ibid.* 25 Jun, 29 Oct, 6 Nov 1836; 29 Mar, 13 Apr 1837. The number of workhouse inmates working in the brickyard in 1836 was around 18 men, 4 women and 15 boys, but the number on out-door relief working there is not stated.
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A DECORATED BRICK FOUND IN AUSTRALIA: Purpose, Provenance, Design

Terence Paul Smith



Fig. 1 The brick from Australia: general view
(small by removing plain background)

British Brick Society Information 103 included an enquiry from Kerry Randell of Mount Gamier, South Australia, concerning a decorated brick inherited from his great-great-grandfather.¹ The brick (fig. 1) is decorated in one bedface with two shields of typical sixteenth-century shape – one bearing the heraldic device of a *double-headed eagle displayed* (that is, with wings and legs outspread), the other bearing a sinuous snake with a head at each end of its body – either side of a stepped column flanked by the seriffed capitals L and G. At the top of the design is a Latin inscription in seriffed capitals, and at the bottom is the date 1566. There is a simple rectangular border. Mr Randell suggests that the brick ‘is of Italian origin’, although ‘contact with Italian museums ... has not provided any concrete information’.

This is not surprising since the brick is, in fact, a Netherlands product, specifically – as noted in due course – from Liège (Flemish Luik) in the southern Netherlands, present-day Belgium. Such bricks, which carry a variety of decorative designs, including biblical scenes, are known in Dutch as *haardstenen* (hearthbricks: singular *haardsteen*) or sometimes as *haardtegels* (hearthtiles) or *schoorsteenstenen* (chimney-bricks), and were used to create fireproof and decorative firebacks within the Greater Netherlands.² They were also exported, though probably not in great numbers, to England and Scandinavia.³

The earliest measure 130–150 × 90–100 × 70–100 mm (5–6 × 3½–4 × 2¾–4 inches); later examples may be slightly longer and broader but also thinner, whilst some of the latest, made after 1700 in Liège, measure 220 × 140 × 45 mm (8⅝ × 5½ × 1¾ inches). About 50 bricks made up a typical fireback, which narrowed slightly towards the top. They were laid on their stretcher faces so that the decorations, in the bedfaces, would be displayed. The arrangement was topped by a large semi-circular or rectangular and pedimented *deksteen* (cap-brick), itself decorated, often heraldically.⁴ But although primarily intended for firebacks, they might also be used decoratively in other contexts: this accounts for examples sometimes found with mortar

adhering but with no signs of use in a fireplace, such as sooting, as with some from Jan Meijenstraat, Utrecht.⁵ In England, what appears to be a series of hearthbricks used as a decorative surround to a panel exists in the front face of the gatehouse at West Stow Hall, Suffolk (1520–33).⁶

After moulding, the bricks were not *carved* but were impressed in one bedface using a wooden stamp. Occasionally the grain-pattern of the wood may be discerned in the finished product.⁷ The designs sometimes include a date, as on the brick considered here: stamps for these would, obviously, have to be made anew each year; but in any case, wooden stamps, repeatedly pressed in to stiff clay, would require frequent renewal. Less often, a date was incised with a knife in a stretcher face before firing. Glazed hearthbricks were produced, but most were left unglazed.

Hearthbricks were manufactured in Antwerp (Flemish Antwerpen, French Anvers) and Liège – and perhaps also in Bruges (Flemish Brugge) and Tournai (Flemish Dornik) – from the late fifteenth century. Around 1600 production began in the provinces of Holland and Utrecht in the northern Netherlands, but this lasted only down to the second quarter of the seventeenth century. Although manufacture persisted in the south down to the early eighteenth century, '[i]n the course of the seventeenth century [hearthbricks] were ... superseded by firebacks of cast iron and by so-called Delft tiles'.⁸

The hearthbrick being considered here certainly comes from Liège.⁹ The central device is not a 'tower' but the stepped column (*perron*) of the arms of the city of Liège: *Gules the perron of Liège or flanked by the letters L and G also or*, the letters being a contraction of *Liège*. At the foot of the steps the arms sometimes show three lions, one at each of the visible corners; but they are not always included and do not appear on the brick.¹⁰

Mr Randell notes, correctly enough, that the double-headed eagle forms the arms of Albania, which are *Gules a double-headed eagle displayed sable*.¹¹ On the hearthbrick, however, it represents the arms of the Holy Roman Empire (*Or a double-headed eagle displayed sable*), to which Liège belonged in the sixteenth century: the 'two heads came to be regarded as symbolic of dominion over the Eastern and Western Empires'.¹² In monochrome, of course, the two coats of arms are indistinguishable, but the Liège connexion enables the arms on the hearthbrick to be correctly identified, as does the Latin inscription.

That inscription is read by Mr Randell as MAXIM DILIGE and is connected by him with a theological dictum normally translated as 'Love [God] and do what you will'.¹³ In fact, the inscription is MAX•IMP•DILIGE – that is, MAX[IMILIANUM] IMP[ERATOREM] DILIGE: *Revere (or Esteem) the Emperor Maximilian*. Since the date on the brick is 1566 the reference must be to Maximilian II, Holy Roman Emperor between 1564 and 1576.

The double-headed snake is a mythical beast occurring widely throughout the world, and is known in European mythology as the *amphisbaena*.¹⁴ On the hearthbrick it probably symbolises eternity, the double-headed form not only echoing the eagle on the other shield but also, perhaps, drawing on the two-headed Janus of Classical mythology. The snake, moreover, was a symbol of eternity because of the way in which it periodically sloughs its old skin to reveal a new one. In iconography, the point was sometimes stressed by showing the snake biting its own tail (the Greek *ouroboros*) or the amphisbaena with its two heads locked together, the creature in each case thus forming a never-ending circle. On the hearthbrick, the concept of eternity is perhaps underscored by the *shape* of the snake, which somewhat resembles a capital Ω (*omega*), the final letter of the Greek alphabet. And it is even possible that the spread legs of the eagle on the other shield could be seen as suggesting a capital Α (*alpha*), the first letter of the Greek alphabet, the pair thus reflecting Revelation 22.13: 'I am the Alpha and the Omega, the first and the last, the beginning and the end' (New Revised Standard Version).



Fig. 2 The brick from Australia: shields on one bedface.

This brick reached Australia only in the 1860s.¹⁵ By that time it was already some three centuries old. Presumably it came from a dismantled fireback (or other decorative feature), probably in Belgium and perhaps in Liège itself. The brick may have been taken to Australia (with others, perhaps?) with the specific purpose of selling it for decorative purposes – or possibly just as a curio.

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9. Several variations of the design occur in the illustration in Hollestelle, 1957, fig. 3.

10. <http://www.ngw.nl/int/bel/l/liege.htm>. The Liège city arms occupy the first quarter of the arms of the province of Liège, in which appear also the arms of the Duchy of Bouillon (*Gules a fess argent*) and those of the counties of Franchimont (*Argent three lions rampant vert crowned or langued and armed gules*), Loon (*Or five fesses gules*), and Horne (*Or three horns argent and gules*): <http://www.ngw.nl/int/bel/prov/liege.htm>.

11. This, one may note, breaks the heraldic convention that a colour should not be placed on a colour.

12. J.P. Brooke-Little, reviser, *Boutell's Heraldry*, revised edn, London and New York: Frederick Warne & Co., 1970, p.76.

13. St Augustine of Hippo (354–430), *In epistulam Ioannis ad Parthos*, tract. vii, 8: the dictum is a *maxim*: *Dilige [Deum] et quod vis fac*: the word *maxim* is not a part of the dictum itself.

14. <http://bestiary.ca/beasts/beast144.htm>, and other websites under 'amphisbaena'. The origin of the word is Greek: *amphisbaina*, from *amphis*, 'both ways', and *bainein*, 'to go'. The amphisbaena is sometimes depicted as a dragon, with wings and feet and sometimes with horns on its heads.

15. Apparently as a 'ballast brick'; for the meaning of 'ballast' in this context see D.H. K[ennett], "'Ballast' Bricks', *BBS Information*, 103, April 2007, p.9.

WORKING CONDITIONS IN ASIA: Brickmaking and Building

David H. Kennett

On the morning of the society's Annual General Meeting, 16 June 2007, members of the British Brick Society would have been shocked and dismayed to open their broadsheet newspapers to read a headline like that in *The Guardian*, 'Enslaved, burned and beaten: police free 450 from Chinese brick factories'.¹ The accompanying article was illustrated by a colour photograph which showed a group of five workers. One man, probably in his early twenties, had the healed scars of facial burns and older burn scars on his chest. A boy, possibly as young as fourteen, was holding his right arm clearly showing unhealed burns to the wrist and lower arm. Pain was etched into his face.²

The headline has prompted the writer to gather together his scattered notes and press cuttings concerning working conditions at the beginning of the twenty-first century in various counties in Asia, both in the brickmaking industry and on major building sites.³ As the headline, the accompanying photograph and the subsequent television report all suggest, the result may not be pretty.

BRICKMAKING

The sheer scale of brickmaking in both China and India is staggering. James Campbell remarks that in India in the 1980s, 50,000 million bricks were produced each year;⁴ in contrast in Britain, the total number of bricks produced in the whole of that decade was considerably less than that.⁵ In India in the 1980s there were 115,000 brickyards employing no fewer than 1.5 million workers. Surprisingly, this gives an average of only thirteen workers per yard.

It is not clear whether this is the total number of brickyards in the two provinces Shanxi and Henan, but in the course of the police investigation 7,500 brickyards were visited. These brickyards were in rural areas, rather than in the immediate vicinity of towns. The number inspected in two provinces is by no means the full total of brickmaking enterprises in China. In addition to the cities of Beijing, Chongqing and Shanghai, which count as provinces in their own right, modern China has twenty-seven provinces. The total number of brickmaking enterprises must be comparable to the number in India. However, as statistics from the events of June 2007 suggest, the total number of employees at some brickyards is much higher than those in India.

Brickmaking in China

Brickmaking has long been a major industry in China. The Great Wall is largely a brick-built structure for much of its length.⁶ Substantial circular downdraught kilns of the type used when the Great Wall was originally constructed survive in various parts of China. Long before the European pottery industry introduced kilns with a reducing atmosphere, these sophisticated downdraught kilns were used in both pottery manufacture and brickmaking in China.

Brickmaking remains a major industry in China, although accurate production figures are difficult to ascertain.⁷ The pressure for economic growth at any cost remains high. This led to the scandals reported in the Chinese media from 8 June 2007 onwards and in the British media a little over a week later.

South of the Great Wall of China and west of Beijing is Shanxi Province and south of that is Henan Province (map: fig. 1). In these two provinces, no fewer than 7,500 kilns were inspected by the Chinese police in early June 2007 although probably the series of inspections had begun at an earlier date. What they found has shocked the Chinese. At a brickyard in Caosheng village, in Hongtong county, in the northern part of Shanxi province, the inspection teams found workers subjected to forced labour, illegal detention, causing serious injury at work and, in one case, murder.

From initial reports it appeared that the police had released 468 workers in the brickyards of Shanxi and Henan provinces. This number included 109 juveniles.⁸ Later Chinese officials put the total number released at 576 enslaved workers.⁹ However, this probably underestimates the actual number set free from poor work conditions. Pressure to inspect the kilns came from distraught parents, 400 of whom had placed pleas for information about and the release of their missing children on the Internet. One parent whose son had been kidnapped found children in their school uniforms working in the brick kilns. A television report¹⁰ confirmed the very young age of some of the press-ganged workers; while newspapers suggested fourteen as the youngest age, from the film clips, twelve or even eleven might be more likely. Evidence of school uniforms was more difficult to see.¹¹ The report on the opening of the trial of the employer, Wang Bingbing,¹² his foreman, Heng Tinghan, and three of their employees gave the ages of the kidnapped workers as between fourteen and fifty-eight. Seven of these workers were confirmed as mentally handicapped; one such worker had been killed by a single blow to the head with a shovel by Zhao Yanbing, a brickyard employee who was the enforcer of harsh discipline.

After a trial lasting a week, Zhao Yanbing was sentenced to death by the Shanxi High Court. On Chinese state television, Zhao had admitted slamming the shovel down on the head of Liu Bao, the worker who was mentally handicapped; Zhao's reasoning was that he was attempting to frighten Mr Liu into working harder, after poor performance was discovered. Heng Tinghan was given life imprisonment for intentional injury and unlawful detention. The latter included making false job offers to thirty-two rural labourers and then forcing them to work in the brickyard. Some workers, reportedly as young as eight, had been recruited at train and bus stations and then sold to the brickyard for 500 yuan (£35 each).

In total, twenty-eight defendants were found guilty and given prison sentences, ranging from two years to life. The brickyard owner, Wang Bingbing, received a relatively light sentence of nine years for unlawful detention. Wang's father, a local Communist Party official, was expelled from the party. The brickworks was set up in a courtyard owned by Wang's father.

From the television report, the kiln was a tunnel kiln, although probably not one using a continuous process. Young workers, remaining at the site, were seen carrying fired bricks, but these were partly cooled and the workers had some form of hand and arm protection. It seems that the kiln when it had yet to cool completely. The initial report in *The Guardian* stated that the workers had been forced to carry hot bricks on their bare backs

Workers of all ages worked a sixteen- or even twenty-hour day. Breaks were limited to fifteen minutes when steamed buns and cold water was all that was available for refreshment. The work was unpaid. The workers were physically assaulted: one died from blows from a shovel. At least thirteen deaths were recorded: overwork and abuse among being the causes.

In the year of the bicentenary of the abolition of the slave trade in the British Empire, the Anti-Slavery Society has defined slavery as when individuals are sold like traded objects, when people work for little or no pay, when workers are placed under physical or mental threats, when their freedom of movement is restricted. The United Nations Slavery Convention of 1957 distinguishes slavery from poor working conditions by the element of coercion involved. Coercion can include abuse, beatings, rape, deportation or death.¹³

Not all of the workers in the brickyards of China have been sold into their condition but



Fig. 1 The provinces of modern China.

many had; the children and others had been abducted, which is a form of deportation. They were working for no pay; many have been beaten or abused. They cannot leave because fierce dogs prevent their escape and their room is both locked and guarded. They slept on the floor and no stove was provided.

By any definition, not least that of human decency, these workers were slaves.

Brickyard Workers in South Asia

South Asia comprises the states of India, Pakistan, Bangladesh, and Sri Lanka. Conditions in the brickyards and brick factories of all four countries might differ in detail but snippets of information about India and Bangladesh suggest similar work conditions. What is striking about brickyards in these three countries is the carrying of bricks on the workers' heads. The number of bricks varies with gender and age. Adult males in Bangladesh carry fourteen bricks on their slate; adult females at Allahabad on the Ganges in north-east India up to ten bricks; and children, of both genders, five or six. The bricks are stacked two to a row, seven rows for a man, five for a woman, and two or three for a child. From the published photographs it is clear that these *fired* bricks are cold: the woman in Allahabad is holding the top two pairs of bricks with her hands. She is moving bricks from a cooled clamp kiln either to be transported away from the brickyard or to storage on site awaiting a sale.¹⁴

Kilns in India include the use of Bull's patent kilns, which act on the same principle as the Hoffman kiln. The difference is that the Bull patent kiln is buried in a continuous trench

whose sides are lined with bricks rather than being above ground. The use of the remnant heat from one batch of bricks to fire up the next is the same. Fuel is usually coal but car tyres, palm roots and wood have all been used.¹⁵

Child labour seems commonplace in the brickworks and tile yards of South Asia. In August 2006, the writer received an unsolicited e-mail from a tile manufacturer in Bangladesh; attachments were photographs of his products and of stacks of tiles awaiting sale. This seems to be a well run yard with the products covered by tarpaulins: one photograph shows a young man, in his mid twenties, dressed in good quality cotton clothes, removing tiles from a stack. Another shows tiles being smoothed by hand. The workers here are young girls, possibly no more than twelve years old and even perhaps a year or two younger; they were smoothing the tiles flat. They are well dressed and their heads were covered. Adult women workers work with their heads covered.

Despite the hard, physical labour involved, these workers are in the open air and have much better working conditions than those in China. Despite their evident hard work, they are "free labour" and paid at wage levels comparable to other local workers.

BUILDING AND CONSTRUCTION

Building Workers in Western Asia

For a variety of socio-economic and socio-political reasons in the years since the First Oil War (1990-91), and indeed starting in the 1980s, there has been a construction boom in the countries of both the Middle East¹⁶ and the Near East.¹⁷ The working conditions in brickyards thus can be compared to those of building sites.

While the professional workers – architects, construction managers, quantity surveyors and the like – invariably tend to be expatriate Europeans, Americans or Chinese,¹⁸ nearly all of the unskilled and semi-skilled labourers, and many of the skilled tradesmen, are imported to the Persian Gulf and Saudi Arabia from elsewhere in Asia, particularly from India, Bangladesh, Pakistan, Sri Lanka, Thailand, and Indonesia. The last three countries are precisely the same ones which supply young women to work as maids, house and hotel cleaners, nannies and child minders. An exception regarding the construction professions is the long-established firms in Lebanon, who to a certain extent rely on graduates of the American University in Beirut.¹⁹ Whereas these Lebanese have very favourable working conditions, the same is not true of other building workers both in Lebanon, where migrant Syrians and Egyptians provide the muscle to do the hard work,²⁰ or in the Middle East, populated by migrants primarily from South Asia.

The new Dubai World, a whole series of artificial islands in the Persian Gulf, is being built by a low-paid cohort of a quarter of a million labourers mainly from Pakistan, Bangladesh and India. Adam Nicolson characterises this as

the Dubai sandwich: at the bottom, cheap and exploited Asian labour; in the middle, white northern professional services, plus tourist hunger for glamour in the sun and, increasingly, a de-monopolized western market system at the top, enormous quantities of invested oil money combined with fearsome social and political control and a drive to establish another model of what modern Arabia might mean in the post 9/11 world.²¹

Building workers in Dubai and other centres in the Middle East are housed in vast camps, given very little privacy, sleeping as many as one hundred to a room, bussed out to their daily work on a round the clock shift system. With the whole lives of these men closely controlled, their only respite is the requirements of religious observance on Fridays.

While technically, these men represent "free labour" in the legal sense, in so much as that they have freely entered into the work contract, the level of personal freedom allowed once they have arrived in the Middle East is scarcely little different to that of the kidnapped and coerced brickyard workers in China.

They may be well-paid and their remittances, certainly where Bangladesh is concerned, represent a major proportion of the country's total GDP but they sign up for long periods and there have been occasional reports that passports are impounded for the period of their contract.

One thing is very clear about migrant workers in the Persian Gulf states, the legal safeguards they may expect when personal disaster strikes are undoubtedly low. This may be more true of young women who work as maids or unofficial nannies, in reality childminders. When a child has the misfortune to die in the care of Sri Lankan or Indonesian young woman, punishment may be harsh even if not swiftly carried out.²²

In contrast Syrian workers in Beirut and elsewhere in the Lebanon are far less likely to be herded into camps. There is a porous border with little in the way of controls on the free movement of labour and many Syrians have strong local connections with the Lebanon: it is where you go to make sufficient money to come home and set up house.

Building Workers in China

Chinese economic growth has averaged over ten percent per annum for most of the last decade and a half. Much of this involve infrastructure projects, specifically the virtual rebuilding of entire cities, supposedly to meet modern needs, leaving small areas of "historical interest" for the growing number of tourists to examine.²³

Leaving aside the building of new stadia for the Beijing Olympics in 2008, the scale of building has necessitate the bringing in of workers from rural areas, particularly those in the western provinces of China to form the labour force which is rebuilding the cities of China's eastern littoral. In to quote playwright David Hare's words "the globalizing migration which is the distinguishing feature of our age",²⁴ the internal migration *within* China is at a scale far greater than the European transnational migration which preoccupies some of the English daily newspapers.

Many of the workers whose parents have saved or in many cases borrowed the rail fare from their nearest city to Beijing or Shanghai end up becoming building labourers in these cities and others on the eastern seaboard. By the standards to which these young men are accustomed, the money is extremely good: the differential in incomes between the eastern provinces and those in the west and south-west of China is at minimum 2:1 and more often 4:1 or 5:1. If the young *male* goes to Shanghai, the differential in wages can reach almost 10:1, even the more usual 7:1 or 6:1 provides sufficient incentive to migrate for a few years.²⁵ Young women head for the garment factories of the new city of Shenzhen, which has grown from a fishing village of forty families in the late 1970s to a city of four million in 1995 and one of twelve million inhabitants by 2005.

Much of the building is glass, steel and concrete. Even before the year 2000, China was already the world's largest user of cement, much of it home produced. Workers in the lime kilns of Beijing must wear face masks when transporting large quantities of semi-crushed limestone blocks. In the lime kilns and elsewhere, the brick factories have a ready market for their products.²⁶

The building workers, on the other hand, have a tough life. China is a vast country, by area the third largest on the planet, with many different climatic regions. Moving from west to east, and frequently going to a city much further north, from a mountainous region to a low-lying coastal one, workers experience considerable dislocation: the local weather, having to eat strange

food, and living in cramped conditions. Many building workers live in dormitories provided by their employers but regularly inspected by city authorities. Even those fortunate enough to find a small room often have to share with three or four strangers, who may be from provinces other than that which an individual worker hails. Both in dormitories and small rooms, bunk beds are common and personal space is at a premium.

Both building workers and the young women in the garment factories of Shenzhen work long hours. A twelve-hour day, including meal breaks, is not uncommon in the Chinese building industry, certainly in the summer.²⁷ On some projects, like stadia for the Olympic Games or the recently completed bridge across the southern mouth of the Yangtze between Ningbo and Shanghai, work is round the clock, a three-shift system with six days on and two or three days off. The only time when work stops totally is for the Chinese New Year celebrations in late January or early February.²⁸

On site, some of the health and safety precautions which European and North American building workers take for granted may be minimal or even non-existent. Despite the hard conditions, the building workers of eastern China have more freedom than those who were ensnared into working in the brickyards of Shanxi and Henan provinces.

NOTES AND REFERENCES

1. *The Guardian*, 16 June 2007, page 13. Similar headlines appeared that day in *The Times*. *The Times* on 5 July 2007 reported the start of the trial of those accused of murder, illegal detention and forced labour. The story was reported on 16 June 2007 on Radio 4, both in the "Today" programme and on the 6 O'Clock news; it was featured in a report on Channel 4 news on Monday 18 June 2007, together with horrific pictures of the working conditions.

2. The two men in the back of the photograph look no older than the Chinese students taught by the writer but they are clearly much more wary than those whose parents can afford to send them to Britain for four or five years for a western education.

3. These notes are being collected for a project to write a book about global migration and migrant workers. Conversations with Chinese students over the last seven years have provided valuable insights into the economic development of China. Some of the material on brickmaking in India and Sri Lanka was collected out of general interest.

4. J. Campbell with W. Pryce, *Brick A World History*, London: Thames and Hudson, 2003, p.296. Subsequent comments in this paragraph on brickmaking in India are derived from this source.

5. Ministry of Public Building and Works [later the Department of the Environment], annual and quarterly statistics include brickmaking statistics. Two decades ago, the author correlated those for 1945 to 1990 and hopes one day to present them as a paper in a future issue of *BBS Information*.

6. The bricks of the most frequently photographed and displayed section of the Great Wall, that immediately to the north of Beijing, are brown or grey in colour, the colour being derived from the clays used and the reducing atmosphere of the kilns. In some photographs the bricks may appear almost black in colour. For a brief account of the Great Wall see Campbell, 2003, pp.158-159.

7. *BBS Information*, 46, October 1988, 8, recounts the story of the Huangzhuang Brick Factory in Shandong Province that only made bricks on paper; its substantial profits came from non-existent production.

8. *The Guardian*, 16 June 2007.

9. Both on 5 July 2007 and on 18 July 2007, *The Times* gave the figure of 576 workers. In the former report, this was stated to include 41 children.

10. Channel 4 News, 7.00 p.m. on Monday 18 June 2007. At the time of writing, no television news bulletin seen by the writer has reported the trial of the brickworks owner, his foreman and several employees.

11. School uniforms are not mandatory in China although many high schools have them. Information from Chinese students on the Higher Education Foundation Programme of the University of Warwick at Stratford-upon-Avon College.

12. In China, a person's family name precedes their personal name. The Chinese persons named thus have the surnames Wang, Heng and Zhao respectively.

13. See *The Guardian* G2, 23 March 2007, for a useful summary of the conditions amounting to slavery and its incidence in 2007.
14. Allahabad: photograph in *The Guardian*, 2 May 2007, under the headline, 'Day of Labour May 1 passes unnoticed', referring to the lack of a day's holiday on May Day. Other photographs cited are undated cuttings, mostly from *The Guardian*, author's collection. That of male brickyard workers in Bangladesh pre-dates September 2005.
15. Campbell, 2003, pp.296-297.
16. Historically, the Middle East is between the Tigris-Euphrates river system, including lands on the south bank of the Persian Gulf, and the Indus in Pakistan.
17. The Near East is those parts of the former Ottoman Empire west of the Tigris-Euphrates river system and thus includes not only the majority of the Fertile Crescent, bordering the eastern littoral of the Mediterranean, but also Egypt, and, particularly in the nineteenth century, the term was used to include the Balkans, excluding Greece, in south-east Europe. When nineteenth-century European statesmen worried about "the Eastern Question" they meant both the Balkans and the Near East.
18. On the whole Chinese companies have colonised Africa rather than the Near East or the Middle East. This applies to both construction and to other enterprises, particularly mining. For a summary see L. Wild and D. Mephram, *The New Sinosphere China in Africa*, London: Institute for Public Policy Research, 2006, reporting conference held July 2006.
19. J. Chalcraft, 'Labour in the Levant', *New Left Review*, 45, May/June 2007, 27-47, esp. 43 with note 37. The British-based firm Kvaerner, in rebuilding the Beirut Sports Complex employed 30 Britons in senior positions, 200 Lebanese as engineers and administrators, and 1600 Syrians as "basic labour".
20. Chalcraft, 2007, has references to building workers on pp. 35, 36, 43, 45. He also notes that they "melt into the night like sugar in tea".
21. A. Nicolson, 'Boom Town', *The Guardian*, 13 February 2006; quoted J. Fulcher and J. Scott, *Sociology*, Oxford: Oxford University Press, 3rd edition, 2007, p.490.
22. See *The Times*, 26 July 2007, for the case of a young Sri Lankan woman accused of murdering her employer's child. The baby died in May 2005, the case was not heard until July 2007, when the death penalty was passed. The young woman had no legal representation. We may contrast this with the legal representation given to a young woman from Britain accused of murdering her employer's child in California, some years ago.
23. Campbell, 2003, pp.220-221, with on p.221, photographs of nineteenth-century brick buildings in Shanghai. See also, Zhengji Fu, 'The State, Capital, and Urban Restructuring in Post-reform Shanghai', in J.R. Logan, (ed.), *The New Chinese City Globalization and Market Reform*, Oxford: Basil Blackwell, 2002, pp.106-120. Many of the other essays in this volume also deal with Shanghai.
24. David Hare at Institute for Public Policy Research seminar on Identity and Nationality, London, June 2006.
25. Yi-Xing Zhou, 'The Prospect of International Cities in China', in Logan (ed.), 2002, pp.59-73, with fig.4.1 showing per capita incomes in Chinese provinces in 1997.
26. *The Guardian*, 18 July 2007, carried a photofeature on pollution in China, including one of workers in a brick-built bank of lime kilns.
27. Young women in Shenzhen work between ten and eleven hours with two meal breaks. Various students at Stratford College have talked to me about conditions in the garment industry in Shenzhen. Working conditions, and pay in comparative terms appear to be better than in the clothing factories of Dhaka, Bangladesh. For the latter see *The Guardian*, 17 July 2007.
28. The Chinese year is a lunar one, so the Chinese New Year falls at slightly different date within each (western) calendar year.

BRICK IN PRINT

Between October 2006 and June 2007, the Editor 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. Ronald Brunskill, 'Header Bond Brickwork',

Transactions of the Lancashire and Cheshire Antiquarian Society, **102**, 2006, 202-216.

Ron Brunskill, a long-standing BBS member, has reviewed the late-nineteenth-century revival of the use of header bond in the Manchester area. The use of header bond was led by major architects such as J.S. Crowther, Thomas Worthington, and Edgar Wood. However, there was much filtering down as header bond was used on many more minor buildings, usually in local concentrations. There are over two hundred examples in the Manchester area.

FRANK KELSALL (adapted)

2. Nicholas Cooper, *The Jacobean Country House from the Archives of Country Life*, London: Arum Press Limited, 2006, 192 pp., numerous photographs in black-and-white and colour. ISBN 13, 978-1-84513-136-4, price £40-00.

Articles on individual houses featured in *Country Life* have been a staple of 'Brick in Print' for several years. Now houses from a specific period which have been the subject of an article in *Country Life* are being examined anew and the whole issued in book form with superb photographs, some, such as those of 1909 of Charlton House, showing interiors when the house was still in use as a family home.

Twenty-three houses built between 1603 and the early 1660s are considered in this volume. Many were built of brick: Hatfield House and Charlton House were built for statesmen and courtiers; Aston Hall in Birmingham and Anderson Manor, Dorset, together with Blickling Hall, Norfolk and Newe House in Pakenham, Suffolk, are among eight included as constructed for landowners, lawyers and merchants, remembering that at different stages of his life an individual man could have been each of these three. Both Burton Agnes, Yorkshire East Riding and Chilham Castle, Kent, feature as houses with hidden meanings whilst the Queen's House, Greenwich, Raynham Hall, Norfolk, and Ham House, Surrey, illustrate the seeds of revolution which culminate in the very different designs of the latter part of the century.

The introduction includes photographs of houses not considered in depth. Of brick are Bramshill, Hampshire, now the police college, and Doddington, Lincolnshire.

3. D. Medina Lasansky, *The Renaissance Perfected Architecture, Spectacle and Tourism in Fascist Italy*

Penn State University Press, 2004 (paperback, 2006), xlv + 380 pages, 252 illustrations in monotone and colour.

ISBN10 0-271-02366-X, price: cloth: \$US 85-00, paperback \$US 42-50

A very careful examination of how architects working in Mussolini's Italy in the inter-war decades transformed the physical appearance of the country's cities, and specifically those in

Tuscany. They made what we see today. The architects were continuing a late-nineteenth-century tradition: an evocative photograph shows the houses of the old market in Florence (figure 19) prior to its destruction for the Piazza del Re Vittorio Emanuele II, now the Piazza della Repubblica.

Chapter 3, entitled 'Urban Politics The Fascist Rediscovery of Medieval Arezzo', demonstrates how the rebuilding of important local buildings such as the Palazzo del Priori fitted in with the regime's view of itself as the true heir of Renaissance Italy. There are many analyses of restorations of numerous other brick buildings in Arezzo including the Palazzo Pretorio and the House of Petrarch, with pictures from before, during and after restoration.

Outside of Tuscany, Chapter 6, 'History as Spectacle The *Partita a Scacchi* in Marostica', looks at the town in the Veneto, north-north-east of Vicenza, where the revival of the cherry festival was linked to the physical restoration of the town. Earlier, in Chapter 2, the author considers the spectacle of the Palio in Siena.

Almost the last photograph reproduces an advertisement for the good things of Arezzo: roast pork and fine vegetables, a carafe of wine, set appropriately on an outdoor table in the much-restored Piazza Vasari. So when we sample the wine and the food - peasant or patrician, and there is not that much difference - we may recall that our surroundings owe much to a regime many of whose policies we may find repugnant but which cared about its country's past and its preservation rather more than did the contemporary one in Britain.

4. Nikolaus Pevsner, edited and introduced by Bridget Cherry, 'The Modern Movement in Britain', in Susannah Charlton, Elaine Harwood and Alan Powers (eds.), *British Modern Architecture and Design in the 1930s*, [being *Twentieth Century Architecture*, 8: London: The Twentieth Century Society, 2007], pages 11-38, with 53 black-and-white illustrations.

ISBN10 0-9529755-9-0; price £18-50, paperback

This essay was written as long ago as 1939 as a contribution to a planned special issue of the *Architectural Review* devoted to the Modern Movement. The outbreak of war put an end to the project, and hitherto the essay has existed only in 'a corrected but unedited typescript in the Pevsner archive at the Getty Center, Los Angeles' (p.14). For publication, Bridget Cherry has slightly tidied up the text and has made a few minor corrections; it is a pity that she did not at the same time insert textual references to the 57 photographs that she has added, since a reader is forced to scan the captions to discover whether individual buildings referred to are or are not illustrated, which is irksome.

In the essay, Sir Nikolaus Pevsner (as he would become in 1969) distinguished various approaches to Modernism in inter-war Britain and views them against Continental examples. One sometimes gets the impression, particularly from some of the entries in the *Buildings of England* series, that he was almost fanatical in his advocacy of the Modern Movement. It is therefore interesting, and instructive, to find him writing '[w]hat is un-English in both Le Corbusier and [Walter] Gropius is their fanaticism, whether social or aesthetic' (p.33). (Throughout, one may note, the quite recently arrived *émigré* makes no distinction between *English* and *British*).

His concern is not, of course, specifically with *brick* buildings. Yet fairly early in the essay he notes of J.H. Markham's enlargement of the British Library Newspaper Library at Hendon (1930-32) that 'by translating [a Modern Movement] motif into brick architecture [he has] given an unmistakably English and convincing character' to the building' (p.20). A little later, he notes that '[w]hile one usually connects the Modern Movement with buildings of a



Fig. 1 The Guinness Brewery, Sir Giles Gilbert Scott, 1936
A photograph from the late 1930s.

white monolithic appearance, some of the most recent pithead baths [for the Miners' Welfare Committee] are built of bricks and a number of the happiest experiments in England have also been carried out in the traditional material' (p.23).

This theme — that '[t]here is in this reversion to a traditional material ... something typically British' (p.37) — is enlarged upon in the final section of the essay. Pevsner briefly mentions works by Berthold Lubetkin, Ernő Goldfinger, and Ernst Freud, all of them, like Pevsner himself, 1930s immigrants to the country. 'Obviously', he comments, 'brick must have something extremely appealing for the English atmosphere, if it could attract these foreign architects working in London' (p.37). The point might have been underlined by reference to the somewhat enigmatic figure of G.L. Turok, a Hungarian architect who worked for a while in Vienna before coming to England, where he was the Senior Assistant Architect in the London office of the architectural firm of Marshall & Tweedy: his use of various Modern Movement motifs in a brick-clad building is seen at the former Luton Grammar (originally Luton Modern) School (1938; see *BBS Information*, 81, October 2000, pp.8-10). But Pevsner seems not to have known this building, either when writing in 1939 (when it had just been completed) or two and a half decades later when he visited Luton, for it is not included in *The Buildings of England: Bedfordshire and the County of Huntingdon and Peterborough* (Harmondsworth: Penguin Books, 1968). Works by British architects considered in this section of the essay include some by Sir Giles Gilbert Scott and by Charles Holden, both of them amongst the most accomplished of British architects of the period, and the former one of the most eclectic and least biased in choice of style: it is really quite remarkable that the architect of Liverpool Anglican Cathedral (1903-80) was also the designer of the Guinness Brewery at Park Royal, London (1933-35, now, alas, demolished) and the architectural features of Waterloo Bridge (1941), and was consultant for the brickwork of Battersea Power Station (1930-34; now in danger of demolition). But then in 1924 and again in 1935 he could even turn his hand to the design of GPO telephone boxes!

The late Stuart Rigold once wrote to me, in characteristic vein, 'Any fool can see the similarities: what are important are the differences.' In this essay, Pevsner admirably stresses the *differences*, both between Britain and the mainstream international Modern Movement and amongst British buildings themselves. It is worth reading and re-reading. It is marred — though

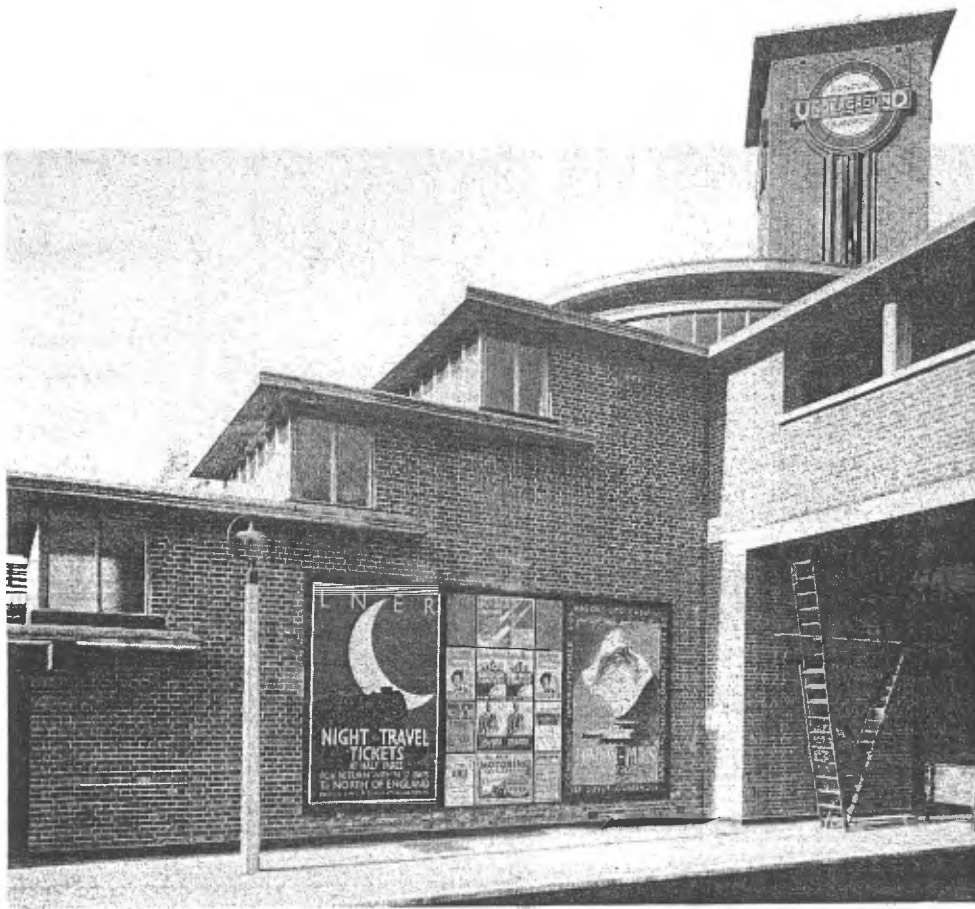


Fig. 2 Park Royal Underground Station, Charles Holden, 1936

this is not Pevsner's fault — only by the small size and poor quality of some of the accompanying photographs.

In view of his careful and astute analysis, now almost seventy years old, it is somewhat ironic that the other architectural contributions to the volume should concentrate on the newer materials, with practically nothing about brick. In this respect, arguably, one of their effects is to underscore the fact that the volume is actually *wrongly titled*. For the essays stress *international* rather than the more characteristically *British* version of Modernism. It would be good to have studies of, say, the pithead baths which Pevsner briefly mentions, the series of Middlesex schools, town halls such as Hornsey and Greenwich, or Holden's (and some others') Underground stations on the Piccadilly Line. But the essays included originated as conference papers for a two-day event organised by the Twentieth Century Society and the Design Museum in March 1999 — and necessarily, the editors could include only what was offered on that occasion. But one is left wondering whether Pevsner's essay might have been more appropriately published elsewhere, rather than being proffered as an introduction to a series of essays with which it actually has little connexion. One is, nevertheless, glad to have it made available, and Bridget Cherry and the Twentieth Century Society are to be applauded for rescuing it from obscurity.

TERENCE PAUL SMITH

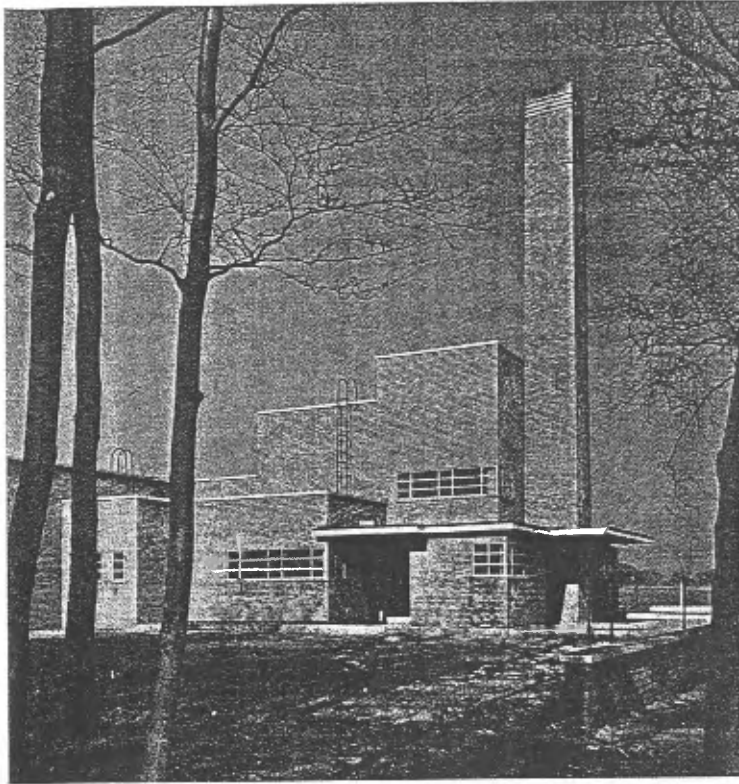


Fig. 3 A brick-built set of colliery baths of the 1930s

5. Christopher Woodward, 'Moggerhanger, Bedfordshire'
Country Life, 23 November 2006, pages 82-86.

Moggerhanger is a house of London stock brick rendered in Parker's Metallic Stucco, 'jointed and coloured to look like stonework', and built for the bankers, father and son, Godfrey and Stephen Thornton in two phases between 1791 and 1812 to designs by Sir John Soane. Both Godfrey Thornton and his father, another Godfrey, were directors of the Bank of England, to which Soane was architect.

The kitchen wing with its stepped chimney stacks was never rendered, and Soane's use of the bricks can be seen in the first photograph of the article. In 1810 and onwards, during the second phase of building the house to its present size, the bricks, and other building materials, were shipped from London round East Anglia to be transported on barges down the Rivers Ouse and Ivel. They were unloaded at a bridge, a mile from the house. Despite the long distance, this was cheaper and less given to damage than using carts or waggons for a fifty-mile road journey from London. Soane as architect made site visits by mail coach, walking two miles to the local town, Biggleswade, for a journey which meant he arrived in London at dawn.

Moggerhanger has public access, being the centre for several Christian charities, and the visits coordinator of the British Brick Society hopes to organise a visit in due course.

6. Claire Zimmerman, *Mies van der Rohe, 1886-1969: The Structure of Space*, Köln, London, etc.: Taschen, 2006, 96 pages, numerous illustrations
ISBN-13: 978-3-8228-3643-9; ISBN-10: 3-8228-3643-5; price £4-95, paperback.

This book is a further addition to Taschen's attractively produced but remarkably modestly priced series on individual architects. Ludwig Mies van der Rohe is best known for his works in metal and glass, but from early in his career he was also concerned with brick construction,

particularly for his smaller projects. His Wolf House in Gubin, Germany (1925-27), which uses red bricks in Flemish Bond (with soldier courses at the wall-heads), is illustrated at page 11. Amongst works considered in more detail is Mies's first building, the Riehl House at Potsdam-Neubabelsberg (1906-07), using stuccoed brickwork (pages 18-19). Owing much to the English Arts and Crafts Movement, it is an astonishingly accomplished work for a young man of only twenty. At pages 26-27 there are illustrations and discussion of his unrealised project for a Brick Country House (1924), the open plan of which, Claire Zimmerman notes, 'is a record of Mies's debt to Frank Lloyd Wright, however radically advanced by the former'. Equally Modern-looking are two related houses, the Lange House and the Esters House in Krefeld, built in 1927-30 (pages 32-37). They use hard red bricks of variegated hue in English Bond. Combined with the finesse of Mies's work in metal and glass is the brickwork - some in English Bond, some in Flemish Bond - in various buildings for the Illinois Institute of Technology, Chicago, erected between 1939 and 1958 (pages 54-57). The Lafayette Park residential development (1955-63, in collaboration with Ludwig Hilberseimer [1885-1967]) uses brick much more sparingly (pages 78-81). The excellent photographs in the book enable all of these, and some of Mies's non-brick works, to be appreciated. The latter include the iconic Pavilion of 1928-29 for the International Exhibition held in Barcelona: demolished in 1930, it was beautifully reconstructed in 1983-86 (pages 38-43).

T.P. SMITH

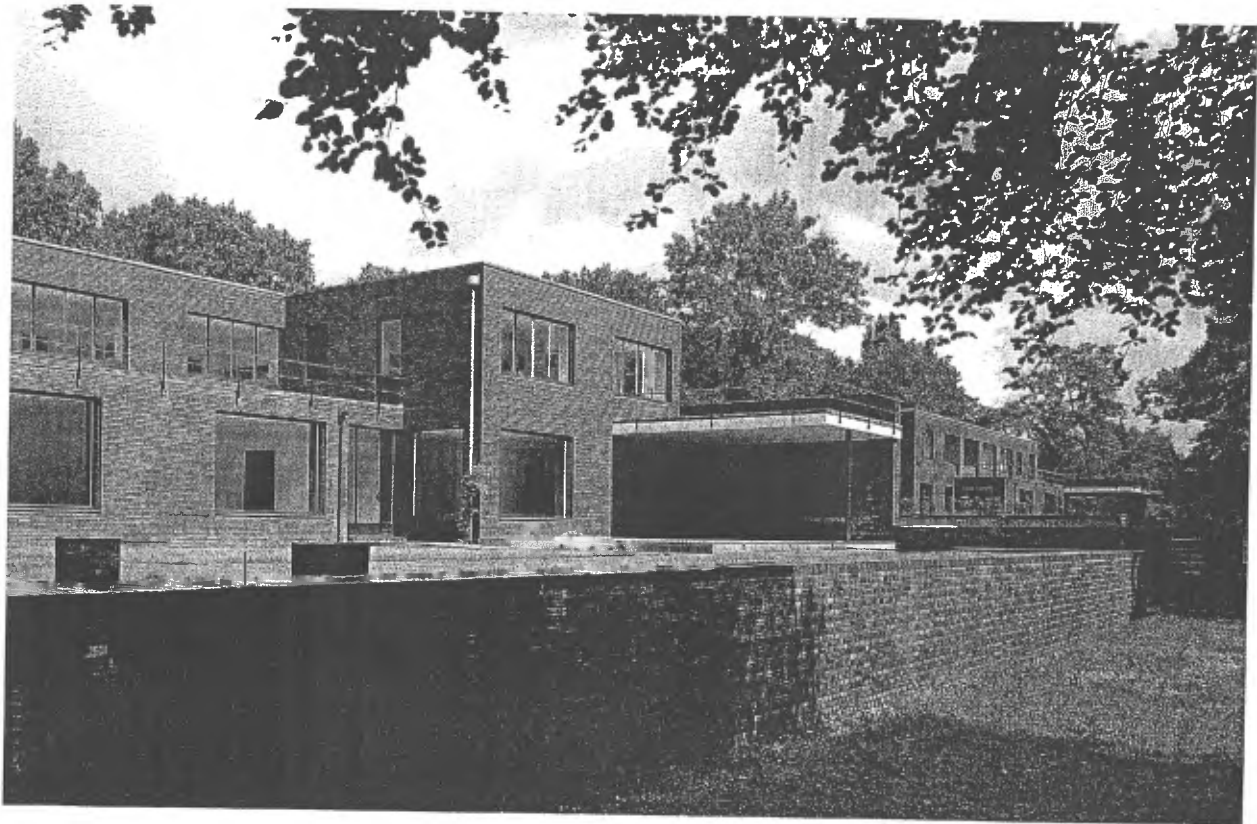


Fig. 4. The Lange and Esters Houses, Krefeld, Germany

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.

DHK

TALL CHIMNEYS

Tall chimneys of brick accompany early and nineteenth-century factory and mill buildings yet only a limited amount seems to have been published about them. The interest possibly originated with the television programmes of the late Fred Dibner when he climbed and sometimes demolished such chimneys. There is great admiration for those who constructed these amazing pieces of brickwork.

This enquirer, for one, would very much appreciate having some information about how these amazing structures were constructed. A number of questions seem to need elucidation. First, is it factories and mills built in the Industrial Revolution which brought about the need for such huge structures? Second, where was the first one built and what was the local reaction to it? Third, why are they round and not square? Fourth, why are they so tall? Fifth was it necessary to use specially shaped bricks to get the round shape and how did the bricklayers maintain the shape and get the taper? Sixth, how did they manage to construct such tall scaffolding and raise the bricks to such height?

Equally one may ask how many such chimneys remain. It would be useful to know what is the date of construction of those which survive and what steps, if any, are being taken to preserve at least one as a reminder of the impact of the Industrial Revolution. It would be a fitting tribute to those who constructed them, although safety would be a concern.

P.A. EARWAKER
Le Pont de la Hale
St Georges de Reintembault
35420 France

Mr Earwaker also asked if an article on tall chimneys of brick could be prepared for a future issue of *British Brick Society Information*. The editor has notes which could be used as the basis for an article; this would mainly consider on examples from south-east Lancashire.

If any member would like to write an article about tall brick chimneys from Lancashire or elsewhere in Britain or about those in France and Belgium or the ones in the United States of America, the editor of *BBS Information* would very much welcome such a contribution.

DHK

BRITISH BRICK SOCIETY MEETINGS IN 2007 and 2008

The only *firm* date is Saturday 20 October 2007, the London Autumn Meeting

Saturday 20 October 2007

London Autumn Meeting

London between Piccadilly and Pall Mall and Westminster Cathedral

Full details in this mailing.

Meetings planned for 2008 include

A Saturday in March or April 2008

Spring Meeting

The Forest of Dean

The society is hoping to arrange a visit to either Coleford Brick or Broadmoor Brick.

Saturday 14 June 2008 or Saturday 21 June 2008

Annual General Meeting

Amberley Chalk Pits Museum, Sussex

A Saturday in July or August 2008

Welsh Meeting

Neath including St David's Church and other brick buildings in the town.

A Saturday in October 2008

London Autumn Meeting

West London: Hillingdon Civic Centre, West Drayton manor, Harmondsworth Church and Barn

The British Brick Society is always looking for new ideas for future meetings.

Suggestions of brickworks are particularly welcome.

Offers to organise a meeting are equally welcome.

Suggestions please to James Campbell, Michael Oliver or David Kennett.

Changes of Address

If you move house, please inform the society through its Membership Secretary, Dr 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.

