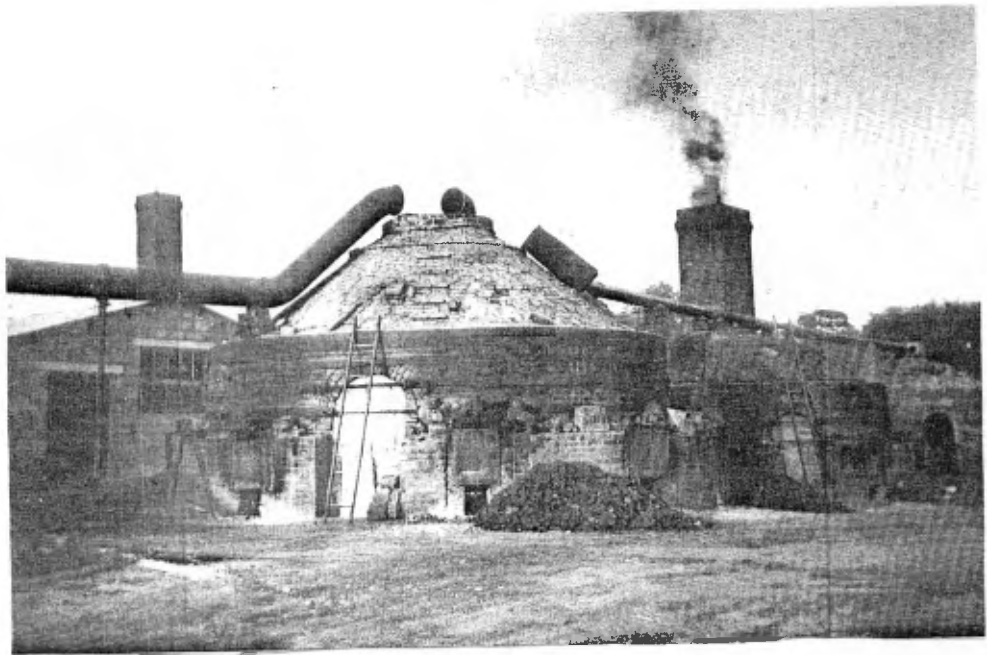


ISSN 0960-7870

BRITISH BRICK SOCIETY

# INFORMATION 114

OCTOBER 2010



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

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### *Front Cover*

A downdraught brick kiln in rural Sussex which was working in the final decades of the nineteenth century.

## Editorial:

### Brickmaking in Iowa City in the Nineteenth Century

Iowa City is the former state capital of Iowa, that state more or less in the centre of the United States of America to which aspirant presidential candidates must pay so much attention because it is the first to hold the caucus, one form of a primary election, to select candidates from the two major parties to run for the highest office, but it is hardly on the tourist trail. The passenger trains left three decades ago and the long-distance bus services are relatively few: four a day each way west to Des Moines and east to Chicago, nearly three hundred miles away, and one a day each way north to Cedar Rapids and Minneapolis and south to Burlington and the trains. Yet the city has many brick buildings of interest and, moreover, in the nineteenth century was the location of three brickfields, each situated on what were then different points on the edge of the city. Despite each having been closed for much of the last century, their sites clearly visible sites and still on the fringes on the built up area. According to the US Census estimate of 2007, the city had an estimated population of 67,000. The built-up area covers approximately 50 hectares (about 125 acres).

Already named before the site was chosen, in 1839 Iowa City was platted, as the Americans say, as the capital to serve a new territory, Iowa, established west of the Mississippi between the latitudes of 41°N and 43°30'N, ultimately with the Missouri river as its western boundary. On 28 December 1846, Iowa was admitted as the thirty-second state of the union by President James K. Polk with Iowa City in Johnson County as the state capital and also the county administrative centre. Curiously, the town itself became incorporated only in 1853, four years before the state capital moved west to Des Moines, a more central site within the state. In 1847, a decade before the change of state capital, Iowa City had been designated as the site for the University of Iowa. The original state capitol building, externally of stone, was re-deployed for use by the university and is now the university's administrative headquarters. Today, Iowa City is an example of that American phenomenon, the college town.

Given that the principal article in this issue of *British Brick Society Information* examines 'Brick and Tilemaking in the Nuneaton area', a north Warwickshire town of approximately the same population and a roughly equivalent geographical size, even if one with a very different economic base, a brief introduction to the nineteenth-century brickyards of an American city of approximately the same population size would seem an appropriate subject for an editorial.

The earliest known brick buildings in Iowa City had been constructed within fourteen months of the laying out of the new city on 4 July 1839. Writing in September 1840, Major John B. Newhall in his *Sketches of Iowa or the Emigrant's Guide* (New York: J.H. Colton, 1841) reported that the town already had around 700 inhabitants and that already built were "three or four brick buildings, [and] several others in progress". Other building materials were easily available. Iowa City was situated "among the best and most extensive bodies of timber" in the new territory. Johnson County, Major Newhall noted, "is abundantly supplied with building rock, and its clay makes brick of the best quality".

That clay was the invitation to three men, in successive decades, move to Iowa City to exploit this resource and also to build themselves a fine brick house, each of which survives. Sylvanus Johnson came before 1844, Nicholas Oakes in 1855, and Christian Gaulocher no earlier than the 1860s and was, most probably, a later immigrant.

Sylvanus Johnson had a brickyard more than a mile to the north of the city; his house, built in 1857, at 2155 Prairie du Chien Road, is twenty-one blocks north of the Iowa Avenue, the principal east-west road of the early town. His house was built of bricks from his kiln; in design, it echoed the house in his native Connecticut where he had grown up. As a brickmaker, Sylvanus



Fig. 1 Plum Grove, the house built for Governor Lucas in 1844; the bricks were almost certainly made in the yard of Sylvanus Johnson, twenty-eight blocks to the north, as he was the only brickmaker operating in Iowa City before 1856.

Johnson had no competition in Iowa City for the first fifteen years of the town's existence. He is thought to have been responsible for the bricks of the residence of the first governor of the territory (and later of the state), Robert Lucas and his wife, Friendly. Built in 1844, the two-storey house, in the southern part of the city, is called Plum Grove; the substantial plot was 80 acres and the building footprint a generous 30 ft by 30 ft with a rear extension for the kitchen. The gable of the main façade, of three bays with an entrance to the left, shows the influence of the Greek Revival style, one of the prevalent styles for civic, ecclesiastical and domestic architecture in the USA in the 1840s. The bricks are laid in stretcher bond, with every eighth row one of headers. The circular window under the apex appears to have an attempt at gauged brickwork. The now demolished house of a lawyer, Gilman Fulsom, was on the west side of the Iowa River. In 1912, Charles Aurner recorded "this old house was built in 1851 and the material in the main portion came from the kilns of Sylvanus Johnson". Because Gilman Fulsom's papers survive, much is known about the costs and valuation of this house. In April 1851, twenty-five bricks for the hearth cost 20 cents and laying the hearth was charged at a further \$1.50. A decade after its construction, Fulsom insured his "brick dwelling house" for \$3000; his rosewood piano was valued for insurance purposes at \$400 and the rest of his furniture at \$600.

Nicholas Oakes arrived in Iowa City six months before laying of the tracks of the Mississippi and Missouri Railroad, heading west from Davenport, was completed at just before the stroke of midnight on 31 December 1855: the first passenger train came into town on 3 January 1856. He bought a large field south of what became East Court Street. Here, he and then his sons dug clay and made bricks for the next sixty years. The brickworks was on the south side of the street, to the north of the clay pit, with drying racks occupying land opposite to his house at 1142 East Court Street. The clay pit is massive: at the height of production, Nicholas Oakes' yard was producing 800,000 bricks and 500,000 drainage tiles a year. The ground slopes away to the south and east, but an indication of the depth of clay extraction can be gauged from the 40 ft drop from the school buildings on Sheridan Avenue to its playing field immediately to the

north; the playing field occupies the southern part of the former clay pit. In some more northerly locations, due to the sloping nature of the ground, the pit is much deeper.

Nicholas Oakes' house is often known by the name of a subsequent owner, the artist Grant Wood, whose paintings capture the fields and farms of the state in the first third of the last century. The five-bay, two-storeyed house was built in 1858 of red brick, two and a half years after the brickworks opened. The central bay has an off-centre front door, and the parlour on the left is larger than that on the right although each has two tall sash windows, whose woodwork is painted white, as are the double brackets for the eaves. The windows are topped by segmentally arched voussoirs in a paler red brick. Apart from the two parlours divided by the entrance hall, there is a dining room, a kitchen and a pantry on the ground floor (first floor in American usage) with five bedrooms on the first floor (what is known in Iowa City and throughout the USA as the second floor). The artist worked in a separate, large studio towards the rear of the extensive garden. By 1936, when Grant Wood purchased the property, the brickworks had been closed for almost two decades.

Christian Gaulocher may have used 722 North Lucas Street, Iowa City, as both his dwelling and his office. Less is known of him than of either Sylvanus Johnson or Nicholas Oakes. The house may have been built as early as 1865, one of the two dates suggested as the date of its construction; the other is 1880, which may be the more probable. What is clear from local property records is that Christian Gaulocher, one of the many German and Bohemian immigrants who settled in this northern part of Iowa City, owned the house from 1886 to 1922. The bricks for this modest three-bay, two-storeyed house are thought to have been manufactured in the Gaulocher brickyard whose exact operational dates are unknown. The clay pit exploited by Gaulocher is now Happy Hollow Park.

The British Brick Society has held two meetings in Summer 2010. A report on the tour of Reading is in preparation and will appear in *BBS Information*, 116, in 2011; an account of the visit to the brickworks of W.H. Collier Ltd at Marks Tey, Essex, appears elsewhere in this issue of *BBS Information*.

The society participated in the Leeds International Medieval Congress 2010 sponsoring Session 815, 'The Transport of Brick and Other Building Materials in the Middle Ages' on the afternoon of Tuesday 13 July 2010. David Kennett spoke on 'Contrasts in Procurement, Contrasts in Transport: Cow Tower Norwich and Caister Castle' and Moses Jenkins on 'Transportation of Building Materials to Construct Scotland's Royal Palaces', specifically concentrating on the transport of materials to Stirling Castle. It is hoped that at least one of these will be the basis of a paper in a future issue of *British Brick Society Information*.

The organiser has had a reasonable response to his appeal for potential contributors to a session sponsored by the British Brick Society at Leeds IMC 2011 and a session on 'Brick Patrons in the Late Middle Ages' has been accepted by the Leeds IMC programme committee.

The editorial to the last issue of *British Brick Society Information* began with one personal reminiscence; the editorial to this issue may end with a more recent one. In July 2010, the editor of *British Brick Society Information* retired from the daily grind of teaching, much as he enjoyed teaching in Sociology. He will not be completely divorced from the subject: he has plans to write a book on the sociology of the professions, in which architects and the building professions will be the lead occupations in the discussions. Sundry ideas for books about buildings and their social context are also coming to fruition. Of these, as befits a man who has edited *British Brick Society Information* for twenty years, brick will naturally be a prominent feature.

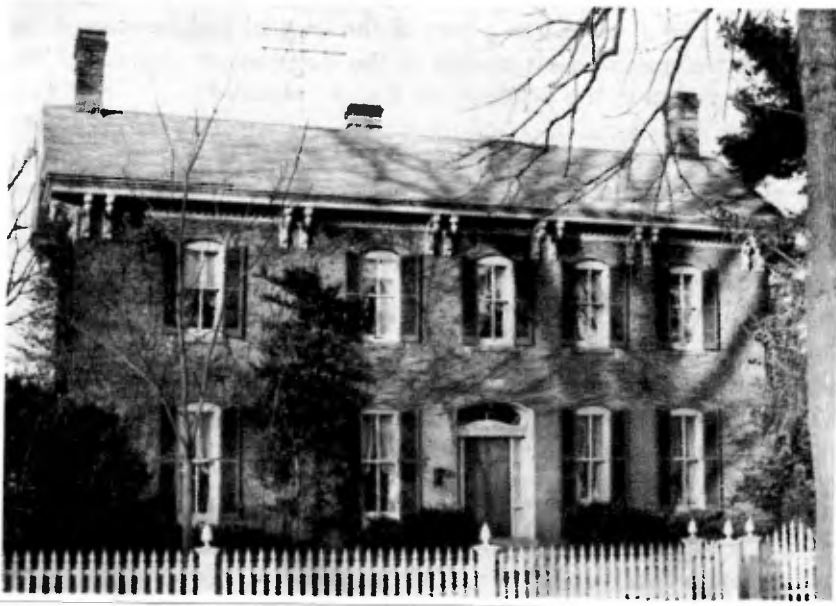


Fig. 2 The house built by Nicholas Oakes in 1858. Oakes was the second brickmaker to set up in Iowa City. He and his sons ran a very successful business from 1856 to about 1915. The house is better known as the Grant Wood House, as the celebrated painter lived there from 1936 to his death in 1940.

At the celebratory lunch to mark his and a colleague's retirement, the editor's teaching and administrative colleagues handed him a heavy, oblong parcel: a brick! On this artefact, he managed to speak eloquently for five minutes. There was a welcome book token attached.

Leaving a salaried occupation will enable the editor to have more time for the production of issues of *British Brick Society Information*. Production has been somewhat intermittent over the past two years due to heavy commitments arising from the editor's paid work.

One minor consequence of the editor's retirement from paid work is that his long-term e-mail address will be changing and at some future date [davidkennett@stratford.ac.uk](mailto:davidkennett@stratford.ac.uk) will become inoperative. Hopefully, in October or November 2010, a new e-mail address will be arranged. Until this happens, it is requested that items for inclusion in a future issue of *BBS Information* be submitted by ordinary post. Typing is not a problem.

This issue of *British Brick Society Information* is the second of two to be produced in Summer 2010: this is the more general issue although like the editorial, the principal concern of articles and reports is on kilns and their products.

In active preparation is *British Brick Society Information*, **115**, January/February 2011, which will be an issue devoted to 'Brick in London'. Three articles and reviews have been received but further contributions would be welcome.

As the minutes of the British Brick Society's Annual General Meeting will note the editor has much material for future issues, but these articles are mostly those written by two persons only, the society's chairman and the editor himself.

DAVID H. KENNETT

Editor, *British Brick Society Information*

Shipston-on-Stour

27 August and 12 October 2010

## Albi and Others

### Internal Buttress Churches, for Defence and Mission, of the Later Middle Ages in Southern France and Northern Spain

John Thomas



Fig. 1 Albi Cathedral from the south.

A new kind of Gothic church developed in northern Spain and southern France, in the later medieval period, different from the style which we, in northern Europe, associate with the High/Late Gothic. A Gothic great church, of the northern variety, depends for its structure on the use of extensive buttressing, external to the main building envelope, and generally involves a multiplicity of structures and spaces – nave and aisles, radiating chapels, and exedrae of various kinds. Vital to the structure of tall naves which rise above single-storey aisles, is the flying buttress, which is generally pitched externally above the nave roof. Churches of this type were built in northern France, England, Germany, and other northern locations.

By contrast the type of church with which we are concerned here involves the use of buttresses which are almost entirely within the structure and are the terminations of internalised transverse structures, which set in the place of the side aisles found in northern churches, acted to take the thrust of the nave roof. This kind of church, thus, had a single, wide central lateral space and a series of transverse spaces (often forming side chapels) whose divisions, formed by the internal buttresses, were often pierced to form a circulation corridor.

The origins of this form of building and structure probably lie in late-Classical building traditions in what became Spain and France, and developed in parallel with what were known of as the diaphragm arch-type of structure, in which a large single space was produced without requiring external buttressing: this was not generally used for church building until recently. The internal buttress church is best known, today, by its supreme example, the cathedral at Albi. However, earlier examples preceded Albi. The Church of the Cordeliers, Toulouse (destroyed in the nineteenth century), dates from c.1265, and here only one side has the structure internalised up to the full height (equal to the nave), the other side having 'conventional' external buttresses above the height of the flanking chapels. The Church of the Jacobins, Toulouse (c.1272-1292) was consistently of the internal buttress form, and in 1282, Bishop Bernard de Castanet began building a new cathedral at Albi, dedicated to St Cécille.

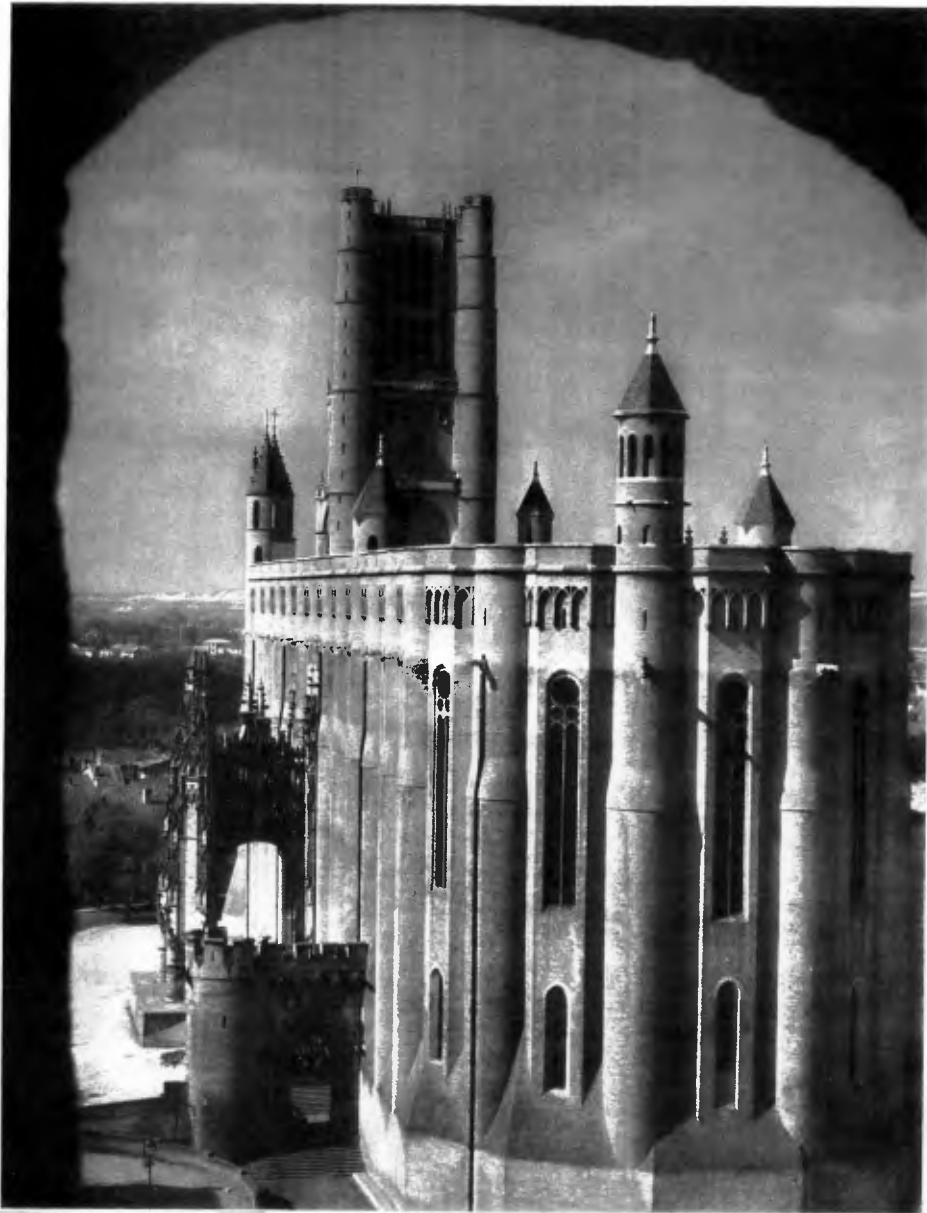
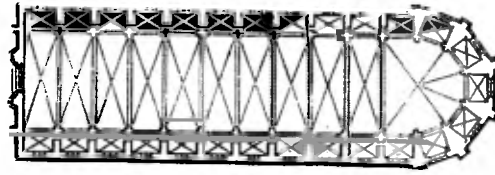


Fig. 2 Albi Cathedral from the east end. Note the *tallus* or *tallet* around the lower part of the east end.

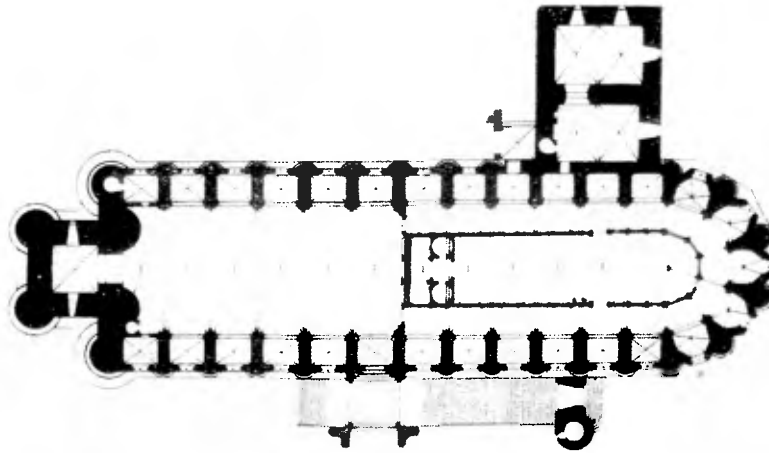
A century or so earlier, the spiritual and temporal authority of the Catholic Church had been threatened, in this region, by the growth of religious movements, both the Waldensians and the Cathars (who became known as the Albigensians). The Albigensian heresy was condemned by the Councils of Lombers (1165) and Verona (1184). Initially, under Pope Innocent III (reigned 1200-1215), there was an attempt to counter the influence of Catharism by missionary activity, but following the murder of the papal legate, Peter of Castelnau in 1208, a crusade was launched, led by Simon de Montfort, which effectively lasted until de Montfort's death in 1218. In 1233, an inquisition ordered by Gregory IX, and led by the Dominican order, brought an end to Catharism.

The Cathar wars had brought much military activity to the area, with sieges, particularly at Toulouse, and battles: the political authority of the French sovereign was at stake. It was under the threat of such actions that Albi cathedral was built, and the form it took, with the expectation that military strife would continue; only by hindsight do we know that, while the bishop and his

Toulouse,  
The Church of the Cordeliers



Albi  
Cathedral of Ste Cécile



Gerona,  
Cathedral

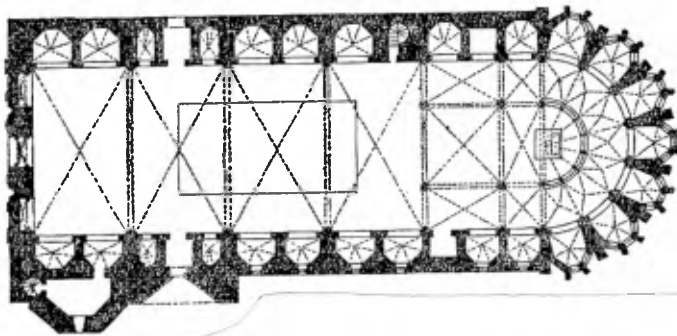


Fig. 3 Comparative plans (not to identical scales) of brick-built churches with internal buttressing: from the top: Toulouse, the Church of the Cordeliers, c.1265-1305; Albi Cathedral, 1282-1290; Gerona Cathedral, after 1416.



Fig. 4 Interior of Albi Cathedral looking west.

TABLE 1  
**CHURCHES IN SOUTHERN FRANCE AND NORTHERN SPAIN  
WITH INTERNAL BUTTRESS PLANS**

Toulouse, Haute- Garonne, France plan, fig. 3.	Church of the Cordeliers	brick	begun c. 1265 consecrated 1305 destroyed in C19
Toulouse, Haute-Garonne, France	Church of the Jacobins	brick	begun c. 1272 consecrated 1292
Albi, Tarn, France plan, fig.3	Cathedral of Ste Cécille	brick	begun 17 August 1282 consecrated 1290 north porch, 1380 internal screen, 1512
Barcelona, Cataluña, Spain	Cathedral	stone	begun 1298 principal work C14
Barcelona, Cataluña, Spain	Sta Maria del Pi also known Sta Maria del Mar	stone	built 1329-1353 completed 1353 interior illustrated J.F. Moffitt, <i>The Arts in Spain</i> , 1999, pl. 46
Gerona. Cataluña, Spain plan on fig. 3	Cathedral	brick	Romanesque church consecrated 1038 rebuilding from 1417 by Guillermo Boffiy

cathedral community were threatened with various riots of the local populace (1292), the actual wars were over.

Albi cathedral was a defensible building: the region had needed fortifiable churches before – e.g. Bezier cathedral, rebuilt as fortifiable in 1209 – and would do so again in later centuries. Its form is that of a building with no projecting buttresses – the corners of the tower are circular in plan –, no flying buttresses or easily demolished features, and no exedrae: the ornate, Late Gothic, north porch was added only in 1380, ninety years after the cathedral's consecration. In fact, the internal buttress, or transverse structures, project as slight curves: and between them, particularly at the apse, there are ramping masonry structures projecting the buttresses' bases. The *tallus* or *tallet* was a feature of military architecture seen in contemporary work at Caernarvon Castle/Castell Caernafon (1283-1323), where they protect the bases of the polygonal towers which project from the castle walls.

However, the internal buttress great church has to be seen as more than an easily defensible kind of building, but as one variety of the Franciscan preaching church, which took various forms. In the later medieval period, religious life was changing, and there was greater emphasis on personal and individual religious practices and personal piety. This was led by the work on the Franciscan orders, notably the Dominicans, who were concerned with projecting their message to the mass of the people, by preaching and teaching, and the encouragement of individual devotions: the introduction of the rosary is credited to the Dominican order. A large, wide, open church, consisting of one single space, was appropriate for this kind of religion, the Friars' preaching churches are to be seen in many places, e.g. the Frari in Florence or the Frari in Venice, neither of which is an internal buttress-form church. In many ways, the Catholic Church's struggle against Catharism was the familiar battle for hearts and minds of ordinary believers, against a religion which was exclusivist and rigidly hierarchical. The conception of a specifically *auditory* church – where everyone could hear and see the preacher – made the internal buttress church, and particularly through its best-known example, Albi Cathedral, the ideal model for church and cathedral builders, particularly Protestants, in modern times.

## Basing House Re-opens

The more long-standing members of the British Brick Society will recall the successful visit in July 2001 to Basing House, a brick house of Tudor origin and its associated brick barn on the eastern edge of modern Basingstoke. The house secured funding from the National Lottery Heritage Fund and was closed in 2009 so that the upgrading of visitor facilities could be done. The main site had also been damaged by frost.

The house re-opened on Saturday 14 August 2010 and over the August Bank Holiday Weekend, Saturday 28 to Monday 30 August 2010, there was a re-enactment by the Sealed Knot of the siege of 1646 Basing House, the success of which was the proximate cause of the demolition of the house.

New facilities include an improved museum, new toilets, better car parking and disabled access. Visitors will be able to take advantage of an audio guide and there is now an education centre at the site. Work has also been done on the great barn, one of the largest brick barns of its date to survive. Lighting has been installed and there are plans to hire this out for events, which means that access may be restricted at times. The society's visits co-ordinator will be making a personal visit during Autumn 2010 with the possibility of arranging a return visit to Basing House in 2012 or 2013.

# Brick and Tilemaking in the Nuneaton Area

Alan Cox

## INTRODUCTION

Brick and tilemaking in the Nuneaton area was centred on Stockingford and its vicinity, to the north-west of the town centre. Romano-British tile kilns have been excavated at nearby Arbury,<sup>1</sup> and pottery was made in Nuneaton in the Middle Ages. However, the first documentary evidence of brickmaking in the town appears in the second half of the seventeenth century in the form of inventories of John Alexander, who was also a farmer, in 1665, and Robert Garnett in 1690.<sup>2</sup> Martin Baylie's account to Sir Willoughby Aston, Lord of the Manor of Nuneaton, in 1691-2 includes the expenses in building a brick-house and kiln. Among the payments itemised is the cost of carrying six loads of wood from Stockingford.<sup>3</sup>

However, it was only from the 1860s and 1870s that Nuneaton emerged as a major brick, tile and terracotta manufacturing centre, and remained so until at least the outbreak of the Second World War. This success was based upon just two firms, the Haunchwood Brick & Tile Company and Stanley Brothers. There were, of course, other smaller local brickmaking concerns, such as the Stockingford Colliery Company Ltd. This had a brick and tile works associated with their colliery, which were situated on the Stockingford Branch of the Midland Railway. In 1879 the company advertised that it manufactured white, red, buff and blue bricks, as well as tiles and drain pipes. The firm's London agents were Messrs Nowell & Robson, Warwick Road, Kensington, W. This firm is also listed as a brick and tile maker in the 1881 London Post Office Directory, but with no London address. By the 1884 edition at least, it is no longer listed.<sup>4</sup>

Nevertheless it was the Haunchwood company, with three brickworks in Nuneaton, and Stanley Brothers, with no less than seven works in the area, which dominated the local brick industry. Apart from the presence of suitable high quality clays, there were two other factors which contributed to the success of these two firms and which were to some extent interconnected. One was the creation of excellent rail connections: between 1847 and 1873 Nuneaton became an important railway junction, with lines radiating in all directions and thereby making possible the transport of local bricks, tiles and other ceramic products to almost any part of the country. Of particular importance to both Haunchwood and Stanley Brothers was the opening of the Griff Branch line in 1881 (it closed in 1961).<sup>5</sup> Both firms' brickworks had direct rail connections with sidings into the actual works. Such excellent rail facilities were in part due to the second factor, that these brickworks existed cheek-by-jowl with the local collieries, whose coal was a major commodity carried on the railways. In addition the two firms had the advantage of a very local and cheap supply of good-quality coal to fuel their brick kilns. At one time coal from the adjacent Griff collieries was delivered two or three times a week by rail to Stanley Brothers' No. 5 and Haunchwood No. 3 brickyards.<sup>6</sup>

It is hardly surprising, therefore that the three-quarter-mile long Griff Arm (i.e. branch canal), which was opened off the Coventry Canal in 1793, was little used to transport their products. This was despite the fact that the terminal basin of this waterway was close to the firms' Stockford works. The Griff arm went out of use in 1961, when the Griff railway branch also closed.<sup>7</sup>

In 1881 Robert Avis's yard at Baltic Wharf, Brewhouse Lane, beside the river Thames at Putney, was receiving bricks from Nuneaton, Huntingdon and Kent.<sup>8</sup> Clay products from Stockingford are said to 'make up the great stores in London', while it is claimed that 'the Empire

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# THE STOCKINGFORD COLLIERY CO. LIMITED.

Nuneaton, Warwickshire,

MANUFACTURERS OF

## WHITE, RED, BUFF & BLUE BRICKS,

ALSO OF

TILES, DRAIN PIPES, &c., &c.

---

As the Company's Brick and Tile Works are connected with their colliery on the Stockingford Branch, Midland Railway, special facilities can be offered to Contractors and others.

London Agents—Messrs. NOWELL & ROBSON, WARWICK ROAD, KENSINGTON, W.

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Fig. 1 Advertisement from Kelly's *Post Office London Directory* for 1879 for the Stockingford Colliery Co. Limited.

State Building in America has Stockingford products in it somewhere'.<sup>9</sup> In these instances it is not clear what products were supplied and which firm made them.

### HAUNCHWOOD BRICK COMPANY

The Haunchwood Brick Company was established at Nuneaton, Warwickshire, in 1875 by a partnership of George Fowler, a civil and mining engineer, William Mattby, surgeon, and John W. Fowler, gentleman. In 1878 it was reorganised into a limited company, the Haunchwood Brick and Tile Company Ltd, and the firm had three works in the Nuneaton area: in Haunchwood Road, Stockingford (No. 1 Yard); Heath End Road (No. 2 Yard); and Bermuda Road (No. 3 Yard).<sup>10</sup> The firm is listed as a brick and tile maker in the trades' section of the 1881 London Post Office Directory, but with no London address given. It is similarly listed in subsequent editions until at least 1887, and from at least 1884 the London address is given as No. 28 Martin's Lane EC.<sup>11</sup> I have not looked systematically at London directories after 1887, but none of those I have looked at have contained any mention of the Haunchwood company.

In 1882 a case was brought in the Chancery Division of the High Courts by the Midland Railway Company against the Haunchwood company. The latter were lessees of the land in Nuneaton adjoining the Midland's railway line, but were also the lessees of the clay actually lying under the railway. The Midland sought to stop the brick company from working the clay under the railway or in the embankments of the railway, and thereby avoid paying compensation for not working the clay. The judge in the case found against the railway company. In his summing up he stated that 'The subject of litigation in this case is a bed of clay used for making a peculiar kind of brick, and of some value, from the circumstances that it contains a certain amount of iron'. He went on: 'There are three or four feet of surface earth above the place where it crops out at one point. But it is in no sense a mine, being got entirely by open workings'.<sup>12</sup>

An official list of mines in Warwickshire being worked in 1896 includes Haunchwoods at Nuneaton. At that time fireclay was being extracted by two underground workers and one on the surface. The under-manager was S. Arnold and the manager was James Knox.<sup>13</sup> The latter

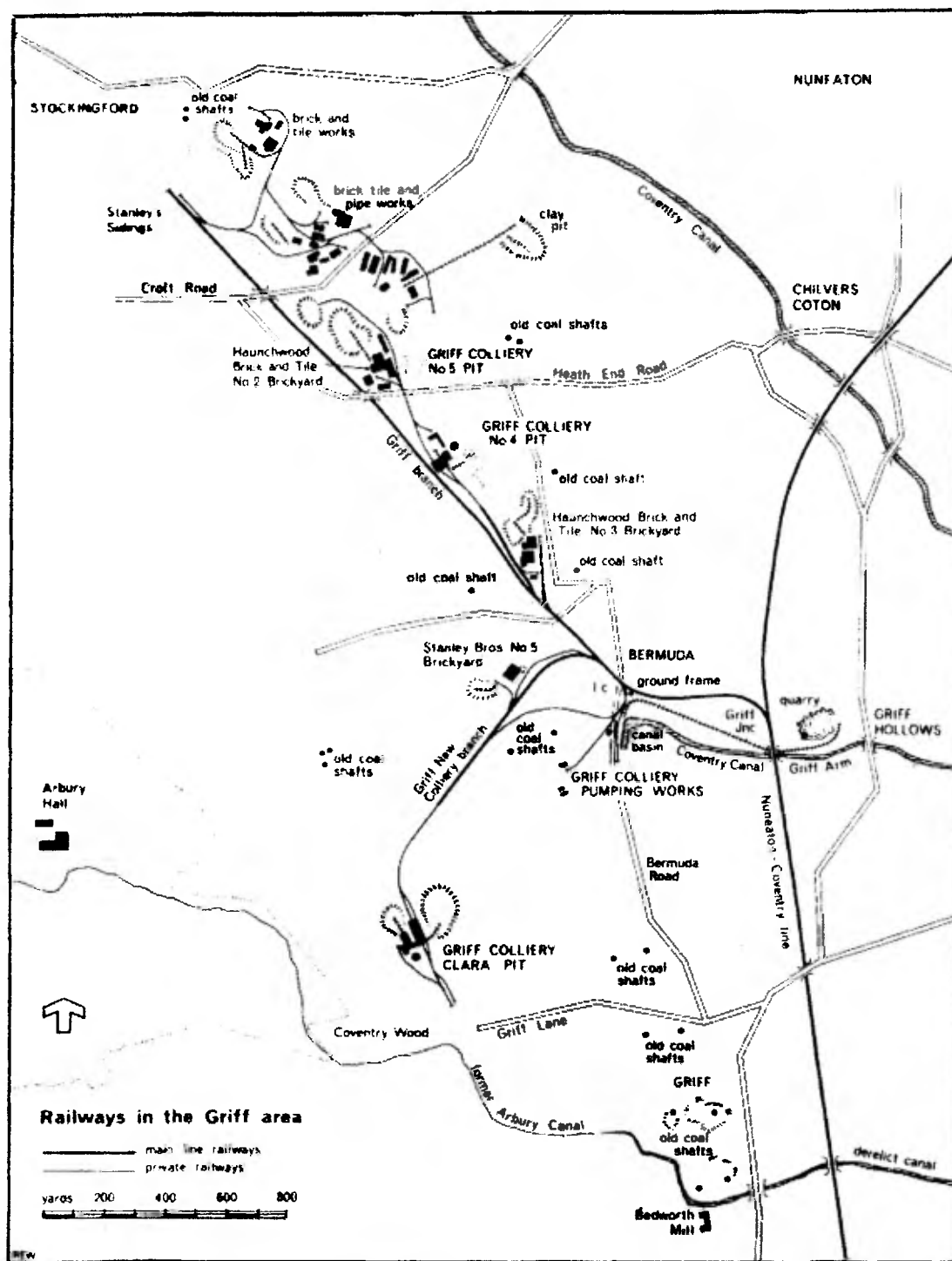


Fig. 2 Railways in the Griff area. Stanley Brothers works are at the top of the Griff Branch with Haunchwood No. 2 Brickyard to the south-east. South-east of this is Haunchwood No. 3 Brickyard and the Bermuda with Stanley Brothers No. 5 Brickyard.

was a Scottish civil engineer, with mining interests in Nottinghamshire. He is said to have been passing through the newly cut railway cutting at Stockingford, when he saw a band of high quality purple-blue clay which had been exposed. He took over the Haunchwood works and, with the help of partners, built up the company.<sup>14</sup> James Knox died in July 1931, at which time he lived at The Chase, Higham Lane, Nuneaton.<sup>15</sup> He must have been followed as manager by

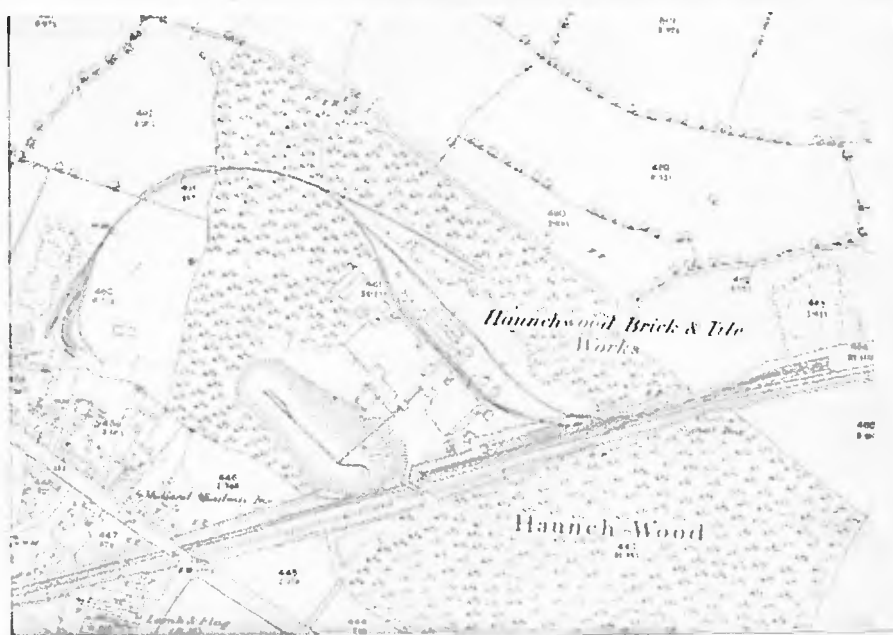


Fig. 3 Haunchwood Brick & Tile Co. Ltd works in 1888.

Andrew Ronald Knox, who was presumably a relative, and who was killed in France in 1915, at the age of 33.<sup>16</sup> Thomas Kenneth Knox, a director of the company, died in August 1968, at the age of 84.<sup>17</sup>

As well as 'Haunchwood' blue engineering bricks, the company manufactured facing rustic bricks, chimney pots (including some very large Tudor-style ones with castellated tops), quarry tiles, sewer pipes, land drainage pipes, hollow floor bricks and common building bricks.<sup>18</sup> The firm's briquettes were used in the state rooms of the great liner 'Queen Mary', now moored at Long Beach, California, USA.<sup>19</sup>

Rail traffic to and from the Haunchwood works ceased in June 1967, when the Stockingford marshalling and goods yards closed.<sup>20</sup> The Haunchwood company merged in 1968 with an associated company, G. W. Lewis Tileries, which had been formed in 1896 and had works in Staffordshire at Cheslyn Hay, Cannock and Walkmills, Essington. Lewis Tileries also produced blue engineering and rustic facing bricks, as well as 'Rosemary' clay roofing tiles.<sup>21</sup> Haunchwood No. 2 Yard, on Heath End Road, was demolished between 1970 and 1972, having been closed for many years, and the site is occupied by a housing estate.<sup>22</sup> Haunchwood No. 3 Yard in Bermuda Road was closed in 1969.<sup>23</sup> The merged company was known as Haunchwood-Lewis Brick & Tile Ltd but went into voluntary liquidation in 1973. After remaining derelict for many years the site of the No. 3 Yard has been developed by a partnership of the Warwickshire County Council and Nuneaton and Bedworth Borough Council as a country park called Whittlesford Park. A Heritage Trail has been created around the sites of the various brickworks features, including a display of ridge tiles and chimney pots where the brickworks once stood.

The Warwickshire County Record Office has various records relating to the Haunchwood Brick and Tile Company: minutes, share registers, annual returns, deeds, lease book, rent book and plans, 1878-1973, reference CR2293; nineteenth and twentieth century plans and drawings, reference CR1724; and a c.1970 advert of Haunchwood Brick, among the records it holds of the other major brickmaking concern in Nuneaton, Stanley Brothers, reference CR2816/411. The Warwickshire office also holds records relating to G. W. Lewis. In addition, the Record Office for Leicestershire, Leicester and Rutland has material on the Haunchwood firm, dating between 1875 and 1967, and including correspondence, leases, photographs, plans and catalogues.

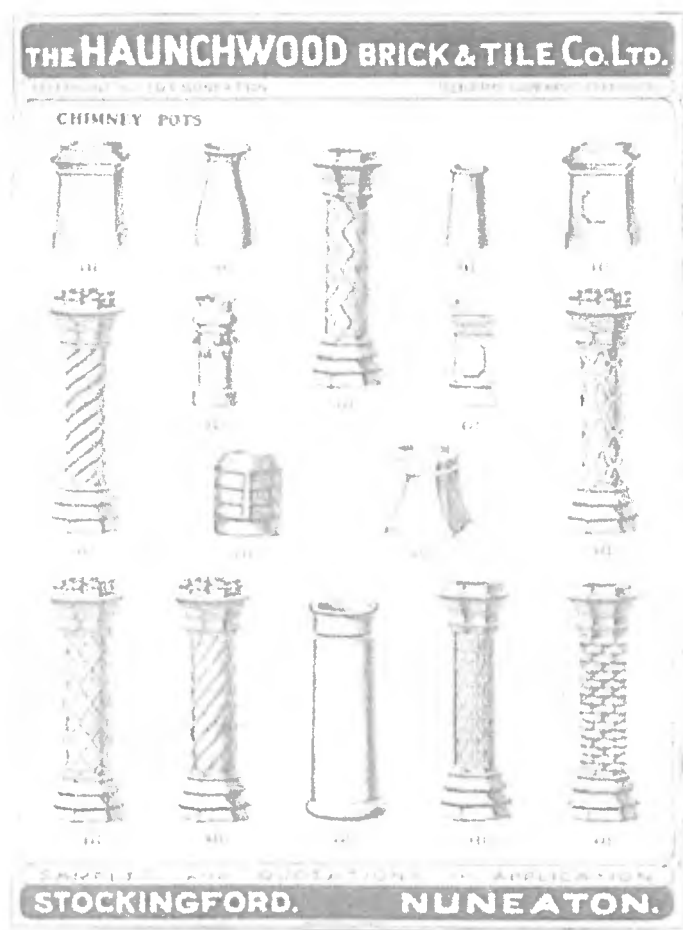


Fig. 4 (Left) Catalogue page of chimney pots from a Haunchwood Brick & Tile Co. Ltd catalogue.



Fig. 5 (Right) Sam Preston with chimney pots he made at the Haunchwood brick and tile works.

The Staffordshire Record Office also apparently holds some records relating to the firm.

Blue coping bricks stamped HAUNCHWOOD BRICK AND TILE COMPANY LIMITED/NUNEATON are to be found in Luton, Bedfordshire, at the corner of Crawley Green Road and Crescent Road.<sup>24</sup>

## STANLEY BROTHERS

This firm's original works at Stockingford, Nuneaton, Warwickshire, dated back to about 1830, when it was founded by Peter Wager Williams, apparently on the site of a very old pot works in Swan Lane (now Croft Road). It was then worked by the eldest son John Williams, who sold it to his three brothers Peter, Charles and James. They carried on the business as 'Caroline Williams', and the works was subsequently taken over by John Rawlins.<sup>25</sup> The partnership of Broadbent and Stanley (the two were related) is shown in a national list of brick and tile makers published in 1868 as being at Horsefair Street, Leicester.<sup>26</sup> Shortly after this they seem to have acquired Rawlins's works.<sup>27</sup> Initially, the Stanley in question was Jacob. His brother Reginald (1838-1914) made his fortune in America between 1857 and 1866. He went to Montana, where the Gold Rush was on and staked his claim. While in America he survived the Sioux Indians

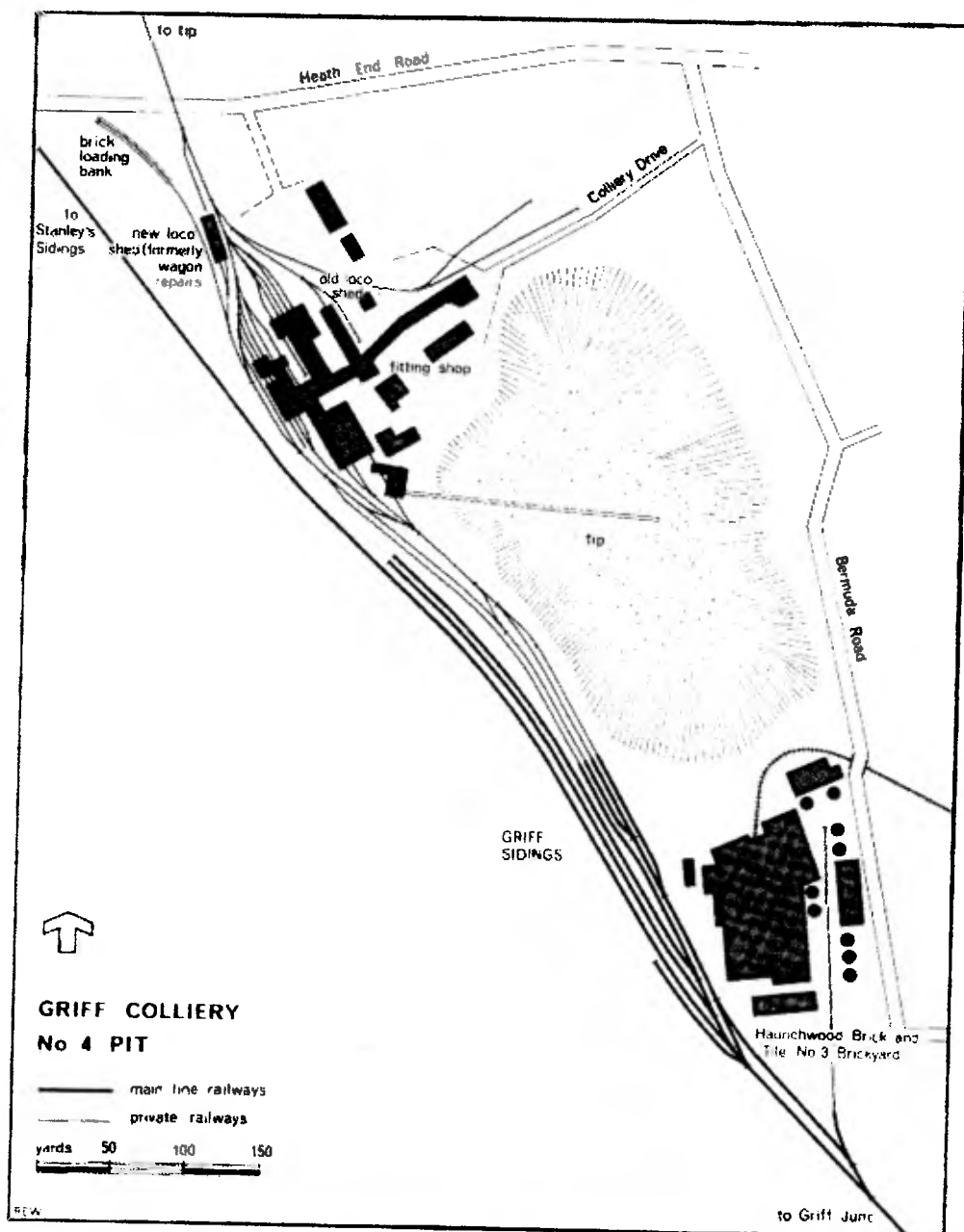


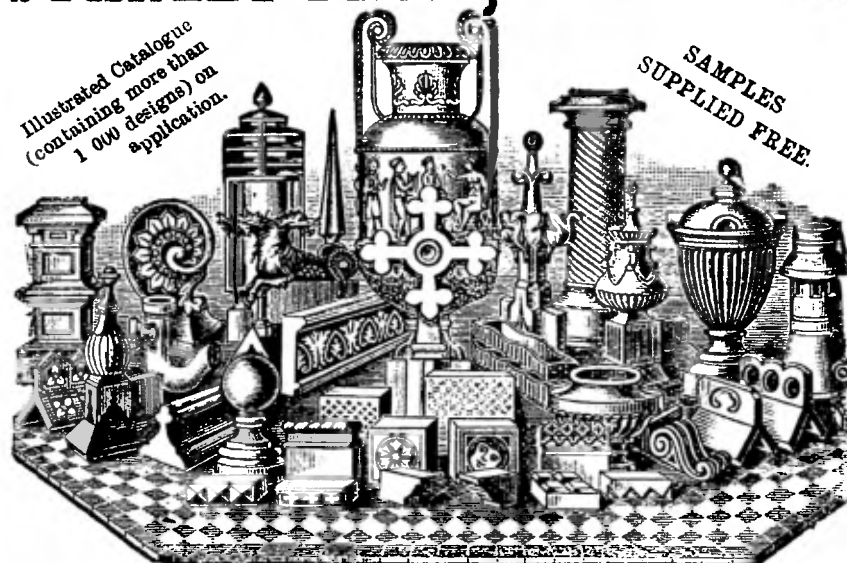
Fig. 6 Haunchwood No.2 Brickyard and railway sidings with the colliery and tip to the north-west.

Wars and the American Civil War.<sup>28</sup> After he returned, he joined his brother in Nuneaton in 1867 and invested in the brickworks, which was considerably extended. The adjacent works had been operated by Walter Handley, and, after his death, by his son-in-law, David Wheway.<sup>29</sup> Wheway is listed as a brick and tile maker in Wash Lane (now Queen's Road, which runs eastwards from the junction of Croft Road and Manor Court Road) in 1868.<sup>30</sup> He died in that year, and his works was taken over by Broadbent and Stanley Brothers, and incorporated with their existing works, the combined concern occupying nearly ten acres.<sup>31</sup> In 1871 Broadbent retired and the firm became simply Stanley Brothers, although Reginald Stanley became the sole proprietor at that time.<sup>32</sup> The combined works were known, in the second half of the 1870s at least, as the Midland Tile Works.<sup>33</sup> Reginald Stanley also owned the Nuneaton Engineering Company, which he had founded in 1889 and made both brickmaking machinery and colliery

**STANLEY BROTHERS,**  
MIDLAND TILE WORKS, NUNEATON,  
MANUFACTURERS OF  
**ORNAMENTAL RED RIDGING,  
FINIALS, &c., &c.**  
ALSO OF  
Blue Ridge Tiles, Blue & Brown Roof  
Tiles, Blue, Red & Buff Quarries,  
Blue Bricks, &c., Chimney Tops,  
Fire Bricks, Glazed Drain Pipes,  
Patent Malt Kiln Tiles.  
**VASES AND STATUETTES, &c.**  
*Designs and Prices on Application. Architects' Designs to order. Estimates Given.*



## STANLEY BROS., NUNEATON



MANUFACTURERS OF  
**BLUE BRICKS, COPING, KERBING, &c.**  
Superior Blue, Red, Buff, Black, and Chocolate Quarries.  
(Specially suitable for Churches, Entrance Halls, Conservatories, &c.)  
**RED, BROWN, AND BLUE, ROOFING, AND RIDGE TILES;**  
GLAZED PIPES, SEWER-GAS TRAPS, &c.  
ORNAMENTAL RED CRESTINGS & FINIALS; RED AND BUFF ORNAMENTAL TERRA-COTTA.  
Red and Buff Chimney Pots; Fire Bricks, Quarries, and Lumps; Glazed Bricks  
and Sinks; Buff Bricks, Vases, and Statuary.  
**VENTILATING BRICKS AND MALT-KILN TILES.**

Fig. 7 Advertisements for Stanley Brothers, Midland Brick and Tile Works, Nuneaton,  
Top from *The Building News*, 12 December 1879.  
Bottom of 1894.

equipment.<sup>34</sup> Stanley Brothers eventually had seven brickyards in the Nuneaton area: Nos 1 and 2 between Croft Road (formerly Swan Lane) and Haunchwood Road; Nos 3 and 4 between Croft Road and Heath End Road; No. 5 at Heath End; and Nos 6 and 7 at Whittleford, on the site of the short-lived Nuneaton (New) Colliery, which closed in 1922 and was owned by Stanleys.<sup>35</sup> Further brickworks were acquired by the firm at Burslem in Staffordshire and Willenhall on the edge of Coventry.<sup>36</sup> This last works was leased from the Earl of Craven between at least 1895 and 1918.<sup>37</sup> The firm also had coal-mining interests.<sup>38</sup> In 1877 they had acquired the colliery of the Bedworth Coal and Iron Company Ltd at Bedworth, which ceased working in 1924.<sup>39</sup> While

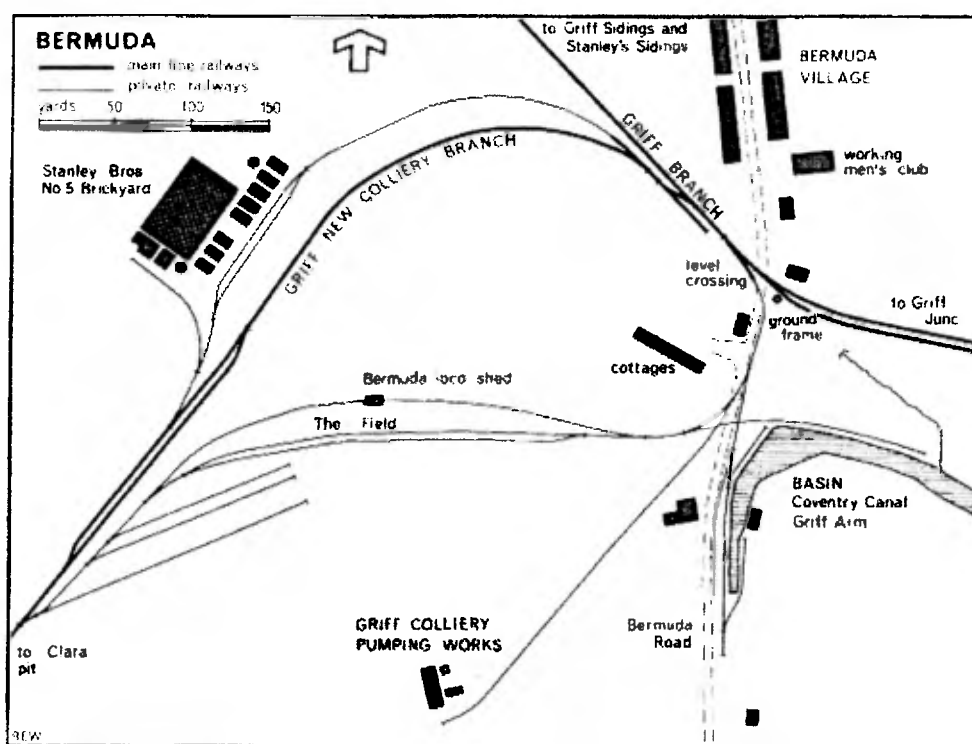


Fig. 8 Stanley Brothers No. 5 Brickyard at Bermuda

in the Nuneaton area they took over the Nuneaton Colliery in the 1870s, previously leased by John Rawlins from the Aston Estate, and worked it until the reserves of coal were exhausted in 1899.<sup>40</sup> Locally, they also owned collieries situated at Westbury Road/Haunchwood Road and at Whittleford Road, adjoining the firm's brickyard. These coal mines were in operation until the 1920s.<sup>41</sup>

Stanley Brothers were incorporated in 1895.<sup>42</sup> In the following year they are included in an official list of mines then being worked in Warwickshire, and their Nos 1, 2 and 3 brickyards are shown as mining fireclay. The manager of these yards was George Beck and the under-manager was G. Fennell. Mining activities were carried out by six underground and two surface workers.<sup>43</sup>

By 1916 the managing director of Stanley Brothers was William Westwood, who died in May of that year, aged 59, at his home, 'Briarwood', Princes Street, Nuneaton. A lifelong bachelor and a native of Buckinghamshire, he had been offered a job with the firm as the result of his brother already being clerk/cashier with the company. When his brother died Westwood took over his job and rose from there to become managing director of the firm.<sup>44</sup> In October of the following year one of the directors, Henry Stubbs, of Camp Hill Hall, which he had bought in 1878, died at the age of 62.<sup>45</sup>

In Kelly's 1881 Post Office Directory for London Stanley Brothers of Nuneaton are listed in the trades' section as brick and tile makers with a London depot at Cremorne Wharf, Chelsea. In the 1884 edition of the same directory their London depot is given as No. 431 King's Road, Chelsea. I have not gone through subsequent London directories systematically, but of the random ones I have looked at only the 1933 edition lists Stanley Brothers of Nuneaton in the trades' section. At this date they had a London office and showroom at No. 11 Victoria Street SW1 and a depot at the LMS goods yard, Chalk Farm Road, NW1.<sup>46</sup>

Stanley Brothers were noted for their Staffordshire blue bricks, tiles and copings, despite being in Warwickshire. The marls from which the various goods were made consisted of twenty

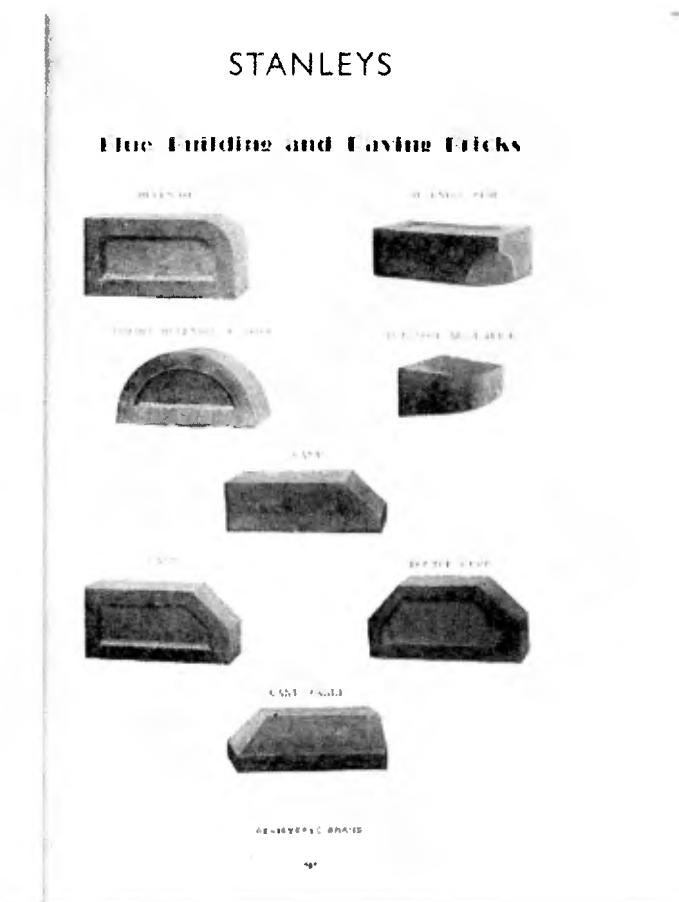


Fig. 9 Page from a Stanley Brothers catalogue showing bullnose bricks, labelled 'Blue Building and Paving Bricks'

different measures of various colours and qualities.<sup>47</sup> In 1883, the *Builder* said that 'some very good Staffordshire blue goods' were shown by Stanley Brothers at the Building Trades' Exhibition in London, 'together with red, brown, and buff tiles, ridges and finials. These goods are all self-coloured, being made of four different strata of clay. The colour is in all cases good, and the shapes are true. Vases, terminals, and chimney-tops are shown in each colour. A useful air-brick, with the openings of greater area interior than externally, is shown at this stand; and among the stoneware goods is a simple ventilating sewer-gas trap'.<sup>48</sup> In 1896 more praise was heaped on the firm in the *Building News*: 'Messrs Stanley Bros., of Nuneaton, are to the fore with their proverbially excellent blue building and paving bricks. No architect should neglect the very superior quarries in red, buff and chocolate they make for churches and entrance-halls'.<sup>49</sup>

As already indicated the firm manufactured a wide range of other products. An advert of 1878 includes ornamental red ridging and finials; blue ridge tiles, blue and brown roof tiles, blue, red and buff quarries; chimney tops; fire bricks; glazed drain pipes; and patent malt kiln tiles.<sup>50</sup> Examples of their perforated malt kiln tiles, all stamped 'Stanley Bros, Nuneaton, Patent', have been found in Essex, Herefordshire, and as far afield as East Lothian in Scotland.<sup>51</sup> In 1933 the firm was also listed as a maker of glazed bricks,<sup>52</sup> while an advert of 1935 offers glazed bricks and tiles; pressed and wirecut engineering bricks, quarries and 'Super Paving Tiles'.<sup>53</sup>

The firm produced terracotta but was never a major manufacturer, and its products were largely small, simple architectural details and garden ornaments in the form of vases and statuary. Both Michael Stratton and Lynn Pearson suggest 1881 as the earliest date that the firm

produced terracotta.<sup>54</sup> However, the 1878 advert, already mentioned, includes statuettes and vases, among the firm's products, which must have been made of terracotta. The finials mentioned in the 1878 advert would also have been terracotta. The well-known terracotta dragon finials were a speciality of the firm.<sup>55</sup> However, there was also a dragon in relief by Stanley Brothers on the Elephant and Castle public house, Wolverhampton, which was demolished in March 2001.<sup>56</sup>

Another speciality in terracotta was the manufacture of two-foot square terracotta plaques showing a relief bust of Queen Victoria to mark her Golden Jubilee in 1887 and, suitably amended, for her Diamond Jubilee in 1897.<sup>57</sup> George Noszlopy suggests that the relief of Victoria may have been designed by the sculptor Henry Hugh Armstead (1828-1905).<sup>58</sup> While these plaques are to be found throughout the country, they are more numerous in southern and central England, with the 1897 one being much more common.<sup>59</sup> These are normally unglazed, but, for the 1897 Jubilee at least, glazed versions were also produced. A rare example, with a pale chocolate-coloured glaze is to be seen on a cottage in Sambourne Road, Warminster, Wiltshire.<sup>60</sup> More far-flung examples of the usual unglazed plaques are an 1887 one on the 'Earl of Crewe' public house in Nantwich Road, Crewe, Cheshire,<sup>61</sup> and an 1897 one on the Jubilee Fountain, The Square, Torpichen, West Lothian, Scotland.<sup>62</sup> However, perhaps the greatest number of these Jubilee plaques is to be found in Leicestershire, and a good example of an 1897 one is to be seen at Witherley.<sup>63</sup> Others of this date are to be found in the city of Leicester in Francis Street, St Saviour's Road and Spa Place.<sup>64</sup> In Warwickshire itself Jubilee plaques are to be found on Primrose Cottage, No. 176 Long Street, Atherstone, and at Knowle.<sup>65</sup>

More generally, there are examples of the firm's terracotta products in Nuneaton itself. Sunflower Cottages, in Heath End Road, on the southern edge of the town, are the last remaining pair of several cottages erected by Stanley Brothers for their workers, with much red terracotta ornament, including a lion below each finial and the terracotta equivalent of bargeboards. Reginald Stanley's home was Manor Court (now a nursing home), Manor Court Road, which has much of the firm's terracotta decoration, some of which, according to Pearson, is illustrated in one of the firm's catalogues. The former stables, now converted as flats in the grounds of the house, bear a very attractive terracotta horse's head, said to have been modelled on one of Reginald Stanley's favourite horses. Off Manor Court Road is Manor Hospital, built in 1893, which also has a good display of the firm's terracotta wares. In addition, Pearson suggests that Barclays Bank, No. 7 Market Place, which dates from 1896 and is a good example of ornamental buff terracotta, was built by Stanley Brothers (the architects were Wood and Kendrick of West Bromwich, best known as designers of public houses).<sup>66</sup>

Both Stratton and Pearson state that Stanley Brothers ceased production of terracotta about 1920.<sup>67</sup> However, an advert of the firm in 1935 still offers terracotta.<sup>68</sup>

The firm's Nos 3 and 4 yards closed down in 1939 never to re-open.<sup>69</sup> In 1943 Stanley Brothers were listed as having four brickyards in Nuneaton: No. 7 Yard; Midland Brickworks No. 3 in Tomkinson Road; Midland Brickworks No. 6 in Whittleford Road; and No. 5 Works in Bermuda Road, Griff. At this time they were all described as being 'closed under care and management', and presumably remained so for the rest of the Second World War.<sup>70</sup> No. 5 Yard closed down in the late 1950s, although it was not demolished until 1972.<sup>71</sup>

Stanley Brothers were taken over in 1987 by another specialized terracotta firm, Red Bank Manufacturing of Measham, Leicestershire, and the Stanley brickworks' sites were sold off for new housing and factories.<sup>72</sup> A considerable number of Stanley Brothers' records were subsequently rescued and deposited in the Warwickshire County Record Office.<sup>73</sup> A detailed catalogue of this material is available on-line via the record office's web site. Among the items listed at the record office are two of the firm's catalogues (one mid-20<sup>th</sup>-century and the other 1965-6); a sheet illustrating air bricks, again mid-twentieth century; photos of products of the

firm, dated 1965; and price lists c.1940-1970. The Victoria & Albert Museum in London holds amongst its industrial and commercial trade catalogues one of Stanley Brothers for 1903-4. An unusual memento of the firm is a paperweight/pencil tray in hard terracotta impressed

STANLEY BROS L<sup>TD</sup>  
RED ROOFING TILES,  
RIDGE TILES,  
CHIMNEY POTS ETC,  
NUNEATON.

This is preserved in the collections of Upminster Tithe Barn Agricultural and Folk Museum.<sup>74</sup>

## ACKNOWLEDGEMENT

Figures 3, 4, 5, 6, and 9 are with permission of Warwickshire Libraries and Information Services.

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## Brick at Risk: the Warwick Gasworks

Walking round Warwick as preparation for a potential article on the town's brickwork for a future issue of *British Brick Society Information*, the writer, naturally went to see the surviving buildings from the Warwick gasworks, a very early example, erected in 1822 in Saltisford beside the canal basin. The remaining buildings consist of the two octagonal brick structures hiding the gasholders with between them the office range. The south-eastern holder and much of the office range is illustrated by BBS member, Richard K. Moriss in *The Buildings of Warwick*, (Stroud: Alan Sutton, 1994), pl.94. As the photograph makes clear the façade is covered with stucco with the central portion of the ground floor having neatly incised lines designed to suggest cut stone is being used. In September 2010, the whole is closed down, the pleasant circular-headed windows boarded up and a rather forlorn air pervades. The rare elevation is exposed brick.

We may hope that this abandonment is temporary and not the precursor to a projected demolition of what is both an important industrial monument and a significant brick building.

DHK

## Brick for a Day

The British Brick Society held two meetings in early summer 2010. The Annual General Meeting was held in Reading on Saturday 12 June 2010 and was followed by a walking tour of the town. Thanks are due to the society's honorary secretary, Mick Oliver, for organising the meeting in Reading and to BBS member Adam Sowan for his excellent and enlightening tour of the town's brick buildings. A full report on this will appear in *British Brick Society Information*, 116, Spring 2011.

The Summer Meeting was a visit to W.H. Collier's brickworks at Marks Tey on Saturday 17 July 2010, where members saw the new kiln. Mike Chapman organised the visit to the Marks Tey brickworks and the society must thank him for finding a brickworks to visit and for the organisation on the day.

### THE BRICKWORKS OF W.H. COLLIER LTD, MARKS TEY, ESSEX

On Saturday 17 July 2010, Mr Maurice Page, Managing Director of W.H. Collier Ltd, met a party of twenty visitors to conduct them on a tour of the manufacturing facilities and other parts of the site where a selection of previously-used kilns are standing. The British Brick Society has previously visited the W.H. Collier works in 1994, and in his introduction, Mr Page remarked that "it was good to see some people present who had been on that visit".

William Holman Collier, a brickmaker from Reading had commenced brickmaking on the site in 1863, having bought the business from John Wagstaffe, a farmer and brickmaker. Collier soon built up a reputation for producing a range of hand-made bricks, roof tiles, pammets, and drain pipes. Utilising the local lacustrine clay deposits, outputs of 5 million items per year were ultimately achieved.

The business had employed a variety of kiln types over the years, most notably the round downdraught and bottle-shaped updraught kiln (fig. 3), *circa* 1880, which are listed structures and still in existence. A Hoffman kiln of *circa* 1910, a Habla kiln of *circa* 1930 and a tunnel kiln of 1950 had all been used, with the last-named operational until 2005. This kiln came from a Staffordshire Pottery and had been fired with producer gas, oil and finally propane gas from 1973. The kiln held thirty cars, each loaded with 700 bricks. Currently, a moving hood kiln, 20,000 capacity, is used, fired on propane gas.

The business itself had, in common with many works, been in various ownerships, but retained the Collier name. W.H. Collier's successors sold the business to Salvesen Brick in 1988, who through Chelwood Brick became part of Wienerberger in 2005. Following a business review by the last-named company, Mr Page had led a successful management buyout.

The operation now employs eight people and has recently developed an Essex Primrose brick, a brick type historically made by Colliers but now finding increasing popularity and filling a much needed gap in the market. Together with the traditional red and multi-coloured brick and an impressive selection of briquettes, annual production is running at some 500,000 per year.

Before embarking on the visit, members and guests were able to inspect a number of photographs and records, with a picture of the workforce, with the Hoffman kiln in the background, taken *circa* 1930. Also of interest were a number of books and articles on brickmaking in south-east England: BBS member Pat Ryan's *Brick in Essex* and a report from *The British Clayworker* in 1954 of a visit around the works.

The tour of the factory started by viewing the stockpiles of clay, which had been won from the quarry in the previous year and left to weather which turned the "as dug" blue clay brown through oxidation. A 20% addition of grog sand, together with coke breeze for the multi



Fig. 1. Left Mr Page explaining to the group how the tippler wagon layout worked  
Right The narrow gauge lines and points depicted an ingenious layout.

range completed the recipe. The material was then fed via a mixer and conveyor to the storage floor above the brickmakers' benches. Messrs Hudson's Double Side Clay tippler wagons, running on an 18 inch narrow gauge railway system (fig. 1), were then used to tip the clay into the Berry machines used to supply the brickmakers with suitably pugged clay. The tippler wagons, made by Robert Hudson & Co of Leeds, and once a common sight in brickworks, had originally been used to bring clay from the quarry and ran on a traditional rope-hauled incline.

From this floor the tour route took us back down to the hand-makers' benches. En route the remains of a vertical extruder were seen, a reminder of when clay drainage pipes were also made by W.H. Collier.

Mr Page had kindly laid on a hand-making team who had the Berry machines in operation, which by working the clay into a soft plastic consistency allowed the makers to cup a "warp" of clay, roll it in sand, and then place the "warp" into a double mould. The clay, with 30% moisture content, was so fine grained that the makers were able to use their hands to cut a "warp" rather than the traditional hand-makers' "cockle".

The Berry machines (fig. 2) were of the manufacture by Berry & Company of Westcliff-on-Sea, Essex, whose machines have been responsible for many millions of bricks made in the south and east of England. Once the bricks had been demoulded, they were then placed, by hand, on to dryer cars. To cope with periods of high demand a mechanised Berry was also available. This machine produced three bricks at a time which were then place by an auto-loader on to the dryer cars.

The dryer cars, a number of which had come from the former Woodside Brickworks, Croydon, Surrey, were then transferred by lift to the drying floor and placed on one of the two tracks now used, with the process being completed over ten to fourteen days. This floor had originally used heat from the uninsulated tunnel kiln below. Since closure of this kiln, supplementary heat was used to achieve the dried product.

These dried bricks were then hand set into forklift packs and taken to the moving hood kiln. Firing temperatures of 1020°C and 1060°C were used to achieve the colours required. This kiln, like other equipment, had been recycled to W.H. Collier via Ibstock Himley and Cranleigh Brick. Once fired, the bricks are sorted and packed by hand with straw being used within the layers to minimise chip and scuff damage. The kiln building also housed the display panels of current production, including the Essex Primrose range, about which all agreed was a most attractive colour range, filling a gap in the regional market.



Fig.2 Berry's Patent Brick Machine

The present kiln building was itself the site of the original Habla kiln. Further investigation seems to have identified that this kiln type was invented by a German engineer, Alois Habla, His company is credited with building over 150 kilns in Germany, the U.S.A. and England between the early 1930s and the Second World War. In design, it was a rectangular continuous kiln but with the chambers configured in as a series of zig-zags. The kiln design is similar to the Buhner Zig Zag kiln and is still operational in India and China.

The final part of the tour was to the original site of brickmaking activities to view the round downdraught and bottle-shaped updraught kilns (fig. 3). These had originally been run as a pair with an underground flue connected to a single chimney. The bottle-shaped updraught kiln had latterly been used to fire roofing tiles; both kilns had been superseded by the Hoffman kiln just before the First World War.

Access was allowed into the round downdraught kiln, with close inspection of the underground flue and internal fireboxes being possible. A firebrick on the wicket entrance wall showed the makers mark of Timmis & Co., Stourbridge, with a head brick on the external wall showing five dots which appeared to be the maker's tally marks. These kilns are the listed structures of which Mr Page and his team are very proud to be the custodians and to look after them.

The finally concluded with a vote of thanks, on behalf of the visitors, being given by Mike Chapman.



Fig. 3 The bottle-shaped kiln, *in situ* and as depicted in stained glass

As a footnote, a number of people visited the local parish church, dedicated to St Andrew, which is close to the works, whose postal address is Church Lane, Marks Tey. The church is noteworthy by its clapperboarded tower, internal Saxon doorway, constructed of recycled Roman bricks, and a more recent and very fine stained glass window, part of which depicted the bottle kiln at the brickworks (fig. 3 right).

MIKE CHAPMAN

#### REFERENCES

British Clayworker, *A Directory of Products*,  
London: British Clayworker, 1961

Pat Ryan, *Brick in Essex The Clayworking Craftsmen and Gazetteer of Sites*,  
Chelmsford: Pat Ryan, 1999, page 140.

[www.Hablakilns.com](http://www.Hablakilns.com)

## Working Conditions in the Brickmaking Industry in Asia: a postscript

Three years ago, an article on 'Working Conditions in Asia: Brickmaking and Building', in *British Brick Society Information*, 104, July 2007, drew attention to some of the less than perfect aspects of brickmaking in China and in India.<sup>1</sup> Further, recent notices in the English broadsheet newspapers about brickmaking in Asia continue to present an on-going unfavourable picture of working conditions there, particularly in the brickyards.

Slavery in Chinese brickyards has again reared its ugly head. On 31 May 2010, *The Times* carried a report, 'Brick kiln slaves are freed in police raid', with details of the horrific treatment of workers at a kiln near Shijiazhuang, in Hebei province, some 200 miles south-west of Beijing. Closely guarded and forced to work between fourteen and eighteen hours a day, thirty-four workers were beaten with staves, prodded with electric shocks, underfed, and locked in a small room at night, until the most recent arrival, a poor farmer named Mr Song from the adjacent Shanxi province, escaped at his second attempt and went to the police, who arrested the owner of the brickyard, its foreman and nine others.

There had been a crackdown on the illegal use of slave labour in the Chinese brick industry in 2007 but the recent case shows that not all brickyard owners are scrupulous in their treatment of their workers. Also in 2007, an official investigation confined to Shanxi province revealed that 2,000 brick kilns there employed no fewer than 53,000 internal migrant workers. Shanxi province has abundant coal mines, and with coal measures is found good brick earth.

Also in China, there are highly disturbing reports, highlighted in *The Guardian* on 9 July 2010, from both brickmaking plants and the building industry, of low wages, long hours at the kilns, the retention of wages, the arbitrary sacking of workers demanding repayment of what was legally owed to them, and the deliberate mutilation of a worker requesting arrears.

Brick kiln workers in Sichuan province labour for fourteen hours a day for as little as £4 or £5 per day, from which they have to house, feed and clothe themselves and often as well send money home to their families in western China. In the construction boom in Beijing, the rate may be a little higher, £6 per day: just to remind ourselves, the minimum wage in the UK in July 2010 is just over £6 per hour. Housing for building workers in Beijing is often metal containers. But no smugness should be assumed here: on the same day it was reported in both *The Guardian* and *The Times* that there are schools in England where children are taught in converted containers; these are windowless.

Perhaps more disturbing than the low wages is the retention of wages by employers. Up to half a year could remain not yet paid to the workers in the Sichuan brick kilns. Here, those who struck for payment were summarily dismissed, without their unpaid arrears. A building worker in Shandong was punished by having his hand cut off for asking for money owed to him.

In India, the heat and the dust of the brickworks was captured by a dramatic photograph in *The Guardian* on 5 June 2010 illustrating a woman brickyard worker loading bricks on to the platter on her head. There are already two bricks side-by-side on the platter; the two that she is holding, one in each hand, will be placed on top of these with at least two more rows to go on top of these. The pale red bricks from this brickworks in Allahabad, Uttar Pradesh, have 'iSP' in raised letters in the frog. On site, bricks used in the construction of the new Jawaharlal Nehru Stadium in New Delhi are similarly transported by female labourers. A picture in *The Guardian* on 4 August 2010 showed a young woman with eight bricks resting on the pad on her head, a single brick supporting two stacks of three bricks topped by a single brick. The young woman's arms stretch upwards for her hands to grip the uppermost of the rows of bricks, with the single brick precariously perched above. Construction of the stadium has not been without its human

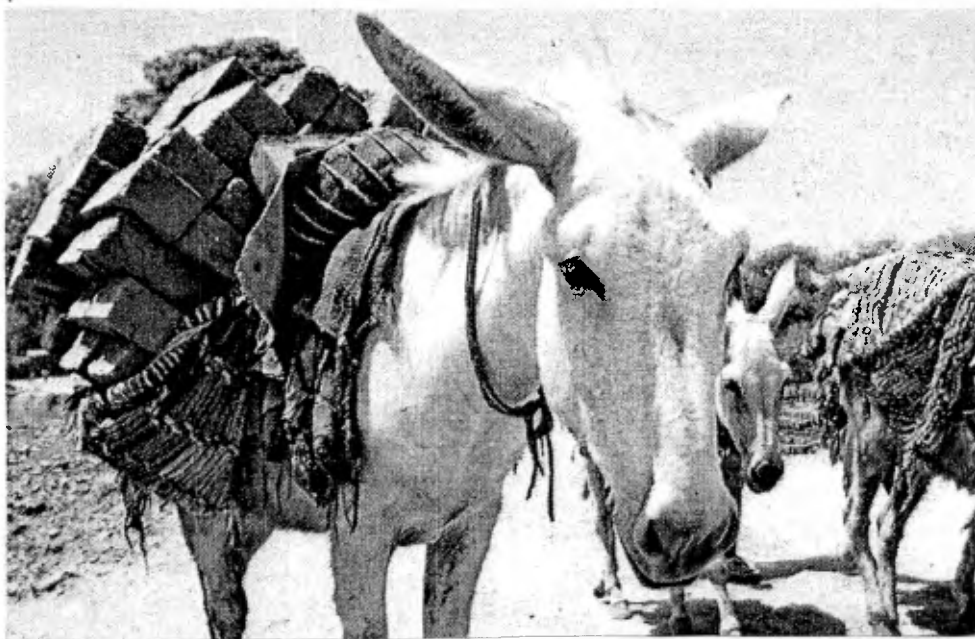


Fig. 1 A donkey transporting bricks from a kiln at Peshawar, Pakistan. Many donkeys collapse under the weight of the full panniers of bricks they are required to carry and suffer from saddle sores. They are looked after by twelve- and thirteen-year-old boys, who are frequently the family breadwinners who work long hours in the heat and dust after the school day has finished.

cost. At least one hundred building workers, including some of the women hod carriers, have died because of accidents in the course of building the stadium.

The double-page spread of a colour photograph from Larkana, Pakistan, in *The Guardian* on Wednesday 14 July 2010, which is the subject of a separate notice (below), illustrates two other aspects of the brick industry in Asian countries: the employment of child labour and the over-use of donkeys as 'beasts of burden', many of which are worked until they die from heat exhaustion and over-exploitation.<sup>2</sup>

The last of the recent photographs may however cheer. At the eastern limit of the Middle East, in Iraq, the Marsh Arabs have returned to the delta waterways of the Tigris and the Euphrates. They are once again making mud bricks from the estuarine clays and leaving them out to dry. It is a practice not dissimilar to that of ancient Mesopotamia five, six or even seven thousand years ago.

D.H. KENNETT

#### NOTES AND REFERENCES

1. D.H. Kennett, 'Working Conditions in Asia: Brickmaking and Building', *BBS Information*, 104, July 2007, pp.19-25.

2. See *BBS Information*, 93, February 2004, p.36 and *BBS Information*, 106, February 2008, cover illustration and note on this at p.1.

## BRICK IN PRINT: BRICKS IN ASIA

This edition of the regular 'Brick in Print' column is confined to Bricks in Asia.

1. Nadeem Soomo/Reuters, 'Eyewitness: Larkana, Pakistan',  
*The Guardian*, Wednesday 14 July 2010, pages 18-19, colour photograph with caption. This colour photograph is a salutary reminder that conditions in the brick industry and, even more poignantly, the lot of children are often far less benign than we in the West have come to expect. It occupies a full double-page-spread and has an inset caption which reads

Child's burden

A child labourer loads bricks on to his donkey at a kiln in this town [Larkana] in Pakistan's Sind province. The use of child labour is common in the construction industry.

The picture shows a weary-looking boy — apparently aged about twelve or thirteen, and wearing the ubiquitous baseball cap — lifting bricks into cloth panniers athwart a melancholy-looking donkey.

The bricks are yellow or mottled yellow/red. Many, where the lower (as in the mould) bedfaces are visible, show shallow frogs. But there are differences. Some have an elliptical frog containing 'ALL' in sanserif capitals and others a leaf- or spear-shaped frog containing 'VIP' in sanserif capitals; there appears to be at least one other set of capitals in an elliptical frog, but it is not clear in the photograph. Does this mean that different makers share a kiln? Or is the photograph, despite the caption, not of recently made products at a kiln-site but of salvaged bricks intended for reuse? The fact that around the boy and the donkey the bricks are tumbled higgledy-piggledy rather suggests the latter. So too does the fact that there has clearly been no attempt to *sort* the bricks by frog-mark, either in the tumble or in the stacked bricks behind the boy and his donkey.

These considerations, however interesting to members of the British Brick Society, should not, of course, distract us from the *point* of the photograph — its disturbing message concerning the exploitation of children, and, for that matter, of 'beasts of burden' — telling phrase.

T.P. SMITH

## Book Notices:

### *Urban Brick in Victorian and Edwardian England*

Manchester, the archetypal Victorian and Edwardian city, on a visit with students to a university open day in February 2010, proved a rather happy hunting ground for a book-buying building historian. One of three books purchased concerns the city itself; the two others have a wider geographical spread. Victoria was queen for over six decades. One volume examines the queen's first full decade; the second is concerned with a specific building type, elementary schools, built in the last three decades of Victoria's reign and the third includes buildings from the full extent of her own and her son's reigns. Since that visit, other new books with a Victorian and Edwardian focus have been purchased; to make this survey more complete, notice of them has been included here especially as each impinges one or more of the topics noted in the first three.

The Victorian Society has started a series of *Studies in Victorian Architecture and Design*, of which *The 1840s* is the first to appear. Following an introduction by Rosemary Hill, one of the two editors, there are seven essays on various topics. Linking in with a forthcoming paper on 'When did Red become Blue? Change in brick colour in railway structures' in a future issue of *British Brick Society Information* is Gavin Stamp's essay on 'Rail, steam and speed' (pp.42-59). Illustrated by Stamp is the red brick Welwyn Viaduct using the watercolour of 1850 by W. Humber now in the Ironbridge Gorge Museum (Stamp, fig. 5).

The other article of immediate interest to members of the British Brick Society is that by Timothy Brittain-Catlin on 'The Bishop's House, Birmingham' (pp.96-105), designed in 1840 by A.W.N. Pugin to accompany what became St Chad's Cathedral. The demolition of the house in the creation of Birmingham's inner ring road left the Roman Catholic cathedral sitting rather forlorn when viewed from the platforms of Snow Hill station, a view now obliterated by office blocks constructed in 2009. Like the cathedral, the bishop's house was brick. The article reprints three exterior and seven internal views from the *Country Life* picture library.

One architect practising in the 1840s was Robert Dennis Chantrell (1793-1872) who built up a successful practice in Leeds between 1818 and 1847 before a late move to London although the focus of his work continued to be in Yorkshire. Most of Chantrell's work, as one would expect for the West Riding, uses stone, but in Bruges, Belgium, where he had spent his childhood, he repaired the brick St Saviour's Cathedral following a fire in July 1839. Christopher Webster's much illustrated book, *R.D. Chantrell (1793-1872) and the architecture of a lost generation*, documents the career very fully.

*Powerhouses of Provincial Architecture 1837-1914* arises out of a conference held by the Victorian Society in the rooms of the Society of Antiquaries in January 2008. Geoff Brandwood provides three contributions: an introduction, 'Many and varied: Victorian provincial architects in England and Wales' (pp.3-14); a preliminary bibliography of provincial English and Welsh architects 1837-1914 (pp.103-112); and one of the six essays on specific architects or firms, 'Splendour in the north: The churches of Paley and Austin' (pp.85-102). Two architects from Norfolk — John William Cockrill (1849-1924) at Great Yarmouth (pp.45-58) and George Skipper (1856-1942) at Norwich (pp. 75-82) — are examined by Kathryn Ferry and David Summers respectively. The three other architects considered are Silvanus Trevail (1851-1903), a Cornishman, in an essay by Ronald Perry (pp. 15-28); the Nottingham-based Watson Fothergill (1841-1928) investigated by Ken Brand (pp. 29-44); and George Herbert Oatley (1863-1950) of Bristol, the subject of Sarah Whittingham's contribution (pp. 61-74). Oatley's work was mostly in stone as was that of Trevail. Both Watson Fothergill and Paley and Austin used a wider palette of materials. For the Nottingham and Nottinghamshire Bank, Thurland Street, Nottingham, of 1882 (Brand, Fig. 4) Watson Fothergill used Portland stone and sculptured stone panels depict

the three principal industries of the county: coal mining (Brand, Fig. 3), textiles and farming. Watson Fothergill's offices for the Nottingham Express and Midland Counties Courier of 1876 were successfully enlarged and heightened with an extra storey at the end of the nineteenth century (Brand, Fig. 2). Stone-fronted like the bank, the rear and side walls are brick. Elsewhere he used brick on the street frontages, often in combination with stone: the Queen's Chambers building of 1897 (Brand, Fig. 5) occupies a prominent corner site in the city centre.

Successful provincial architects often designed new offices for themselves. Both Watson Fothergill and George Skipper built offices in 1895. Fothergill was 54, the offices marked the confirmation of success, while Skipper at 39 produced a proclamation of ambition. Watson Fothergill's offices at 15-17 George Street, Nottingham (Brand, Figs. 1, 6, 7), were signed; they are flamboyant in a riot of the materials employed. George Skipper practised from offices in Norwich city centre at 7, London Street (Summers, Fig. 3), where the impressive façade is now incorporated within Jarrolds store. On panels of Cosseyware, an unglazed terracotta made five miles west of Norwich at Costessey, Skipper chose to portray his profession. Watson Fothergill employed stone, in both a statue of a medieval architect (Brand, Fig. 1) and heads of his architectural heroes, Pugin and Street (Brand, Fig. 7). J.W. Cockrill (Ferry, Fig. 1), as Borough Surveyor for the County Borough of Great Yarmouth, in contrast, was a public employee. He built no office to suggest his own importance.

Several of the men considered in *Powerhouses of Provincial Architecture* have family origins in the building trade. Between 1861 and 1911, Cockrill's father and five of his seven brothers had built something like eighty percent of the houses in Gorleston-on-Sea, the small seaside town on the other side of the River Yare to Great Yarmouth, but part of the borough from 1835. Skipper's father was active in the Norfolk town of East Dereham (now Dereham), some twenty miles west of Norwich. Family background gave both men a feel for materials.

John William Cockrill was Borough Surveyor for the Borough (from 1888, County Borough) of Great Yarmouth for forty years from 1882 to his retirement 1922 at seventy-three. In the 1870s, he had been the Assistant Surveyor with responsibility for Gorleston-on-Sea. As Kathryn Ferry's title, echoing the obituary in the *Yarmouth Mercury*, says he was 'The maker of modern [Great] Yarmouth' with exceptionally varied work. Stung by some ill-considered local criticism, Cockrill studied for and passed the examinations to become an Associate of the Royal Institute of British Architects in 1888; his other professional qualifications were Member of the Institution of Civil Engineers, Member of the Institute of Municipal and County Engineers, of which he was president in 1913, and an inaugural Member of the Town Planning Institute, of which he became the second president in 1916.

Cockrill's work includes schools — the Stradbroke Road Schools (1876) in buff brick with red brick trim (Ferry, Fig. 2) are still in use — and the earliest surviving football grandstand in England still in use, that of 1892 on the Wellesley Road Recreation Ground (Ferry, fig. 6): Great Yarmouth Town play there. Using the free raw materials of sand and shingle from the beaches, Cockrill paved much of both Gorleston and Yarmouth with concrete slabs. Also using concrete, he developed a patent flange tile with a concrete core in 1903; several structures were erected in the town using these. Several electricity sub-stations survive as does a now much altered pumping station, public conveniences and seafront shelter of 1900 on Yarmouth seafront. In an age when terracotta was a commonly used facing material, on the fire and police station of between 1908 and 1912, Cockrill employed it as skilfully as any Chicago architect on an early skyscraper. This is a building Ferry unfortunately glosses over in a single line. It is now used as municipal offices, but its primary function is clear from the façade on Middlegate Street. Both here and elsewhere, Cockrill could use steel-framing.

A decade after its amalgamation with the Norwich School of Art, the Great Yarmouth Municipal School of Art now looks rather forlorn, encased within steel-mesh fencing, (Ferry,

Fig. 3). It had a much more welcoming feel in the 1980s. Austere and undecorated, with big north-facing windows, this plain red brick building opened in July 1913. The philistine locals did not like it; it was form following function. Ferry quotes one supposed worthy's unflattering comments and others, equally dismissive, could have been chosen. They liked the playfulness and the flamboyance of the seaside. In this Cockrill has served his employers well: the Pavilion at Gorleston, an essay in red brick and terracotta with a steel frame of 1899-1901 being the most successful of his designs. There was also work on the two piers and the jetty at Yarmouth and the south pier at Gorleston. His buildings for public libraries have been demolished: the extension to Great Yarmouth Public Library by the Luftwaffe in 1941, that at Gorleston of 1907, where the library was combined with the tramway stables, for a new library in 1973. Cockrill had laid out the tramway in the 1870s.



Fig. 1 The former Oozells Street School, Birmingham , (1878, John Henry Chamberlain), is now the Ikon Gallery. Many of the school buildings built between 1870 and 1902 for the Birmingham School Board remain in use, not all as schools, in contrast to those of the Manchester School Board, few of which remain in a useable condition.

Whilst it is as much social history rather than a purely architectural study, one item omitted from Brandwood's biographical notes on Victorian architects (pp.103-112) is Tannis Hinchcliffe, *North Oxford*, published as long ago as 1992, a book which did not receive notice in *British Brick Society Information* but a mine of information, not least on the architects who designed the individual houses on Banbury Road and Woodstock Road and the roads connecting them and branching off them in Oxford north of Beaumont Street. These large brick houses are a delight as the bus takes one into the city.

A school in Gorleston has already been mentioned. The Forster Education Act of 1870 established a school board for each town and village with the remit to provide sufficient places

initially for children aged five to nine, although the leaving age was standardised at a minimum of ten in 1880, raised to eleven in 1891 and to twelve in 1899. Each raising of the leaving age and particularly that of 1918 when the age was standardised at fourteen, by then the age at which many children from the upper echelons of the working-class left school for a seven-year apprenticeship, necessitated building either extra classrooms or new schools. By the Balfour Education Act of 1902, the school boards were replaced by local education committees, administratively within the purview of the county borough or county council. Elain Harwood makes the point that this was a political move by Lord Salisbury's Conservative government: from the dominant control of the school boards by the Liberals to that of the Conservatives in the local authorities. Harwood discusses a wider time-frame — from the seventeenth century to the present day — than does Samantha Barnes in the *Manchester Board Schools 1870-1902*. The school board was in existence for only thirty-two years, even if some of the schools it built are still in use today.

Barnes's work has four chapters. The first considers 'The Introduction of National Elementary Education'; the focus of the second is 'The Manchester School Board and its Schools', whilst the third looks at 'The Schools Today'. This has poignant photographs of the Ducie Avenue School of 1881 in a disused and somewhat forlorn state with trees growing out of the brickwork, taken in 2006 when the building could still have been salvaged for another use and the site in 2009 when the school had been demolished. All that remained was a large pile of bricks and brick dust: a sad end to what had been a characteristically robust building. The final chapter is a gazetteer of all the schools built by the Manchester School Board, arranged in order of construction. There are five appendices providing a bibliography, a note on education department standards at various ages, the rules of the Education Department, the 1871 draft scheme for education drawn up by the Manchester School Board, and biographical notes of the architects responsible for the board schools in Manchester. Most of the architects practising in the city in the late Victorian decades built at least one school for the board.

The gazetteer records and illustrates some forty schools and the school board offices. All the schools were built in brick, many in red brick. Seven of the forty remain in use today, together with the former school board offices and three schools taken over by the Manchester School Board from other authorities. What strikes this writer from reading the volume, and the gazetteer in particular, is just how much care was taken over constructing these schools, far more care than is often put into modern educational buildings: the writer taught in an exceptionally badly designed building for most of the present century. Harwood points out that Manchester's schools were much plainer in design than those built for the London School Board. Harwood's illustrations, combined with those provided by Barnes, illustrated the contrast. Neither author notes that whilst in London where the rooftop playground was common, it was also found in Manchester where space for schools in the city centre was at a premium.

Quite rightly, Barnes notes that the adjacent County Borough of Salford had its own school board and education offices; Salford used many of the same architects as Manchester. An interesting comparison, not fully illustrated, is between the bright red brick and red terracotta of the Manchester School Board Offices of 1889 on the corner of Lloyd Street and Deansgate and the Salford School Board Offices of 1895 with a green and grey terracotta frontage.

Harwood is a native of Nottingham — she is the author of the recent *Pevsner Architectural Guide: Nottingham* (New Haven and London: Yale University Press, 2007) — so whilst covering the country, her focus in the Edwardian decade includes much on George Widdows (fl. 1892-1936), successively architect to the Education Committee of Derbyshire County Council after 1904 and the county architect from 1910. Eight of the twelve schools illustrated in her chapter on 'Local authorities take command 1902-1918' (pp. 50-61) are from Derbyshire.

An architect in Derbyshire or Manchester or Birmingham could be as far-sighted as any man in London. J.W. Cockrill, a native son, remained in Great Yarmouth because he “loved the old town, which he helped bring up-to-date, and abreast of many seaside resorts” with his innovative buildings.

What all these books bring out is the vitality and range of those architects working away from the great wen. Their skills matched those of the entrepreneurs who created the individuality of Bradford or Leeds, Halifax or Huddersfield, Stoke-on-Trent or Newcastle-under-Lyme. Industrial prosperity gave rise to interesting architecture. Harwood illustrates the substantial brick buildings of Ouseburn School in Newcastle-upon-Tyne by Frank Rich, designed in 1893 and now converted into a business centre, a building as distinctive as any contemporary school in London. Because there was a vibrant provincial culture, there were fewer incentives to make the move that R.D. Chantrell did in 1847. Similarly, creative impulses were satisfied: forty years ago, the Halle was the equal of the Houston — they shared John Barbaroli as their principal conductor — and more than held its own against any of London's four orchestras as it still does today as they bask in their new setting of the Bridgewater Hall with its musical rather than the speech-centred acoustics of the old Free Trade Hall.

Up to the 1970s, individual non-metropolitan centres were able to foster a wide range of creative talents. A hundred years earlier, those talents rarely saw the need to migrate south or east. Looking at the totality of the Victorian City, Asa Briggs in *Victorian Cities* (1963) merely hinted at the change brought about in the twentieth century. Tristram Hunt in *Building Jerusalem The Rise and Fall of the Victorian City* (2004) devoted a sixty page epilogue to analysing the reason why. What the authors, considered in this notice, have done is to demonstrate how men and a few women — *The 1840s* contains an essay by Jim Cheshire on Elizabeth Simcoe and her daughters (pp. 86-95) — acceded to the challenges of their age to create the built environment which many members of the British Brick Society will remember from childhood and beyond.

DAVID H. KENNETT

Books discussed in this notice are:

1. Samantha F. Barnes, *Manchester Board School 1870-1902*, London: The Victorian Society with the Alan Baxter Foundation, 2009, 167 pages, numerous unnumbered illustrations, ISBN 978-0-901657-38-1, price £9-50
2. Kathryn Ferry, (editor), *Powerhouses of Provincial Architecture 1837-1914*, London: The Victorian Society, 2009, vi + 114 pages, 42 black-and-white illustrations, ISBN 978-0-901657-37-4, price £12-50
3. Elaine Harwood, *England's Schools History, architecture and adaptation*, London: English Heritage, 2010, viii + 100 pages, 109 illustrations (97 numbered plates and plans, 12 unnumbered) ISBN 978-1-84802-031-3, price £9-99.
4. Rosemary Hill and Michael Hall, (editors), *The 1840s*, London: The Victorian Society, *Studies in Victorian Architecture and Design, Volume One*, 2008, 120 pages, 84 illustrations, ISBN 978-0-901657-50-3; ISSN 1756-6460, price £12-50
5. Tanis Hinchcliffe, *North Oxford*, New Haven and London: Yale University Press, 1992

xiii + 261 pages, 100 illustrations: colour and black-and-white photographs, house plans,  
ISBN 0-300-05184-0, price £30-00

6. Christopher Webster, *R.D. Chantrell (1793-1872) and the architecture of a lost generation*,  
Reading: Spire Books Ltd., 2010,  
347 pages, 193 illustrations  
ISBN 978-1-904965-22-0, price £29-95

### *POSTSCRIPT*

Since this book notice was compiled, two further books which cover aspects of urban brick in Victorian and Edwardian England have been published or announced. The titles are given below; fuller consideration of these books will be included in *British Brick Society Information*, 116, Spring 2011. The notice may include other items.

1. Phillada Ballard (editor), *Birmingham's Victorian and Edwardian Architects*,  
Wetherby: Oblong for the Birmingham and West Midlands Group of the Victorian Society, 2009  
xx + 629 pages, numerous (unnumbered) black-and-white and coloured illustrations,  
ISBN 978-0-9556527-2-7, price £41-00
2. Geoff Brandwood (editor), *Living, Leisure and Law Eight Building Types in England 1800-1914*  
Reading: Spire Books for the Victorian Society, 2010,  
172 pages, 106 illustrations,  
ISBN 978-1-904965-27-5, price £17-50
3. Geoff Brandwood (editor), *Seven Church Architects, 1830-1930*,  
Reading: Spire Books for *Ecclesiology Today*, 2011,  
164 pp. 80 black and white illustrations,  
ISBN 0-946823-24-3, price £15-00 (orders received before 31 December 2010, £11-00).

### **Changes of Address**

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

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

# BRITISH BRICK SOCIETY MEETINGS IN 2011

A Saturday in early Spring 2011

*London Spring Meeting*

Hampstead Garden Suburb

Either Saturday 11 June 2011 or Saturday 18 June 2011

*Annual General Meeting*

Meeting in Nottingham with afternoon visit to Holme Pierrepont Hall.

A Weekday in August 2011

*Late Summer Meeting*

We hope also to arrange a visit to either the Blist's Hill Brickworks in Ironbridge, Shropshire, or the brick-built lime kilns in the quarry at Llanymynech Rocks on the Anglo-Welsh border between Shropshire and Monntgomeryshire.

A Saturday in late September or early October 2011

*London Autumn Meeting*

A walk downhill from Canonbury to Moorgate

To include Canonbury Tower, Canonbury Square, Essex Road underground station, Moorfields Eye Hospital, the former Leysian Mission, Wesley Church, the barracks at Armoury House.

Projected future visits include:

1. Early brick houses in West Norfolk  
To include some of East Barsham Manor, Oxburgh Hall, Great Gressingham Priory and Methwold Vicarage (these are all on or near the A1065 road from Fakenham to Mildenhall)
2. The Tilbury Forts

*Details of meetings in the early part of 2011 will be included in the first mailing in 2011.*

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

*Suggestions of brickworks to visit are particularly welcome.*

*Offers to organise a meeting are equally welcome.*

*Suggestions please to Terence Paul Smith, Michael Oliver or David Kennett.*

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