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Telephone numbers and e-mail addresses of members would be helpful for contact purposes, but these will **not** *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:

Kew Palace was visited by the British Brick Society on the afternoon of its Annual General Meeting in 2000. Kew Palace is a double-pile house, built in about 1631 for Samuel Fortrey. Beween 1719 and 1818 Kew Palace was a royal residence.

Editorial:
Caring for One Hundred Year-Old Brickwork

Octavian, the Emperor Augustus once opined that he 'found Rome a city of brick and left it a city of stone'. Ignoring the inaccuracy of the remark, for the Imperial City in the early first century was far more a city of brick than one of stone and remained so throughout the period of the Roman Empire, two thoughts about London arise.

In the quarter century before the Great War, various architects sought to create in London an imperial capital that was stone and not brick. As the late Harold Macmillan said of the procession which went through London to celebrate the Diamond Jubilee of Queen Victoria in 1897, at the end was a little old lady in black 'to whom a quarter of the globe owed fealty'. Almost exactly nineteen centuries after Augustus assumed the imperial purple in 27 BC, Queen Victoria was declared Empress of India in 1876, with the consequence that the English, but not their Welsh, Cornish and Scots neighbours, began to think of themselves as heirs to the Roman Empire. In a year exactly nineteen centuries after Augustus's death in AD 14, if not on the precise day, the shots rang out in Sarajevo which for ever destroyed the European empires: the continental ones instantly, the First World War saw to that. The transoceanic ones took a further half century to expire.

In the generation before the conflict which for ever defined the twentieth century, the principal thoroughfare of central Westminster, the administrative hub of the global empire, was transformed by a whole series of stone-faced office buildings for the processes of government; but, as the article on the War Office in *British Brick Society Information,* **115,** made clear, these were essentially buildings where the frontages were Portland Stone but the internal work was largely good quality brick. Elsewhere in London, however, the transformation of existing townscapes and newly colonised fields was effected in brick. Brick was used for the houses, for the churches, for the offices of local government, and for educational buildings.

The British Brick Society held its Autumn Meeting in 2009 under the title, 'London North of the City' which was a walk, mostly downhill, from the Angel to Farringdon Station, taking in much of Clerkenwell, the western two-thirds of the former London Borough of Finsbury. On the walk, members of the British Brick Society saw brick buildings erected for various original purposes all of them about a century old or slightly older, where the "repairs" to the brickwork had been crassly done. Mostly this involved using cement mortar where lime mortar had originally been used.

This is not a problem confined to just one part of London: the writer sees it almost every day on his walk back from the shops in Shipston-on-Stour passing Quill House, which he calls "Margot's house" after the now deceased lady who used to live there; after the funeral the house was sold by her executors. The new owners bought a late-eighteenth-century, three-storey brick house with three wide bays: the door in the centre makes it almost the typical picture of a house as drawn by a child. But what the new owners did in the small areas of brickwork between the ground floor and first floor sash windows, and again between the first and second floor windows, was to fill the narrow space of the lime mortar joints with thick cement, somewhat mutilating an image of quiet prosperity which had endured for two centuries.

In Finsbury, the image is mutilated on a number of very good brick buildings. This Editorial seeks to draw attention to the care needed in maintaining older brick buildings when the materials used were not the same as those in general use today: the replacement of lime mortar by cement is an obvious example.

The botched repairs to two buildings in Finsbury stood out as culprits of this crass ineptitude. Both were constructed as public buildings although one is now refurbished for a use

Fig. 1 The Offices of the Board of Guardians of Holborn Poor Law Union, Clerkenwell Road, London EC1, built in 1886 to the designs of H. Saxon Snell & Son, using blue brick in the lowest courses and a fine orange-red brick from the window sills of the ground floor upwards. The arms of the organisation appear under the segmental pediment above the wide canted bay at the right.

far from that which was originally envisaged. Built on a blue brick base, but mainly constructed of an orange-red brick in English Bond with some terracotta inserts, the former offices of the Holborn Board of Guardians (fig. 1) on Clerkenwell Road were constructed in 1886 to the design of H. Saxon Snell and Son. With the demise of the workhouse in 1929 and the reduction in the number of local authorities in London in general but especially in central London, the building became surplus to requirements for local government: many workhouses and/or separate boards of guardians' offices became local government offices in the 1930s. It was converted into apartments in the late 1980s. The building has two distinct structural elements: a symmetrical front on Clerkenwell Road of thirteen bays, with both outer sets of three bays beneath a triangular pediment and the centre bay beneath a quarter-round pediment, has attached to it a wide canted at the junction with Britton Street. Particularly on the polygonal corner at the junction with Britton Street, the repairs in thick, cement mortar have been somewhat disastrous in their effect on the look of the building. This building was built with very thin joints of lime mortar.

Holborn Union was formed in 1836, one of thirty-three in central London, and one of nine small areas responsible for the poor in a fairly small area to the east and north of the City of London. In 1834, when the Poor Law Amendment Act of 1834 was introduced, the area already had two small workhouses; before 1839, Holborn Union spent around £15,000 in enlarging these premises. Another £10,000 was spent in the 1840s and a relatively small sum in

the 1850s. The Holborn Union did not build a new workhouse, not least because despite pockets of poverty within the area, the area had a high proportion of relatively wealthy residents: in 1830, only 18 percent of the ratepayers lived in houses valued at under £20. The remaining 82 percent were split almost evenly between those living in houses rated at between £20 and £40 and those residing in houses valued at more than £40. In the inner London area, only Westminster and St Marylebone had a greater number of houses valued at in the highest bracket. The position did not change in the course of the middle decades of the nineteenth century. It is, therefore, not surprising that the Board of Guardians for Holborn Union felt no shame in erecting a magnificent set of offices.

The building which remains in public use began as the Northampton Institute, named after the Marquess of Northampton who gave the land on the north side of Northampton Square. The Northampton Institute as first built was designed by a very good architect: Edward William Mountford (1855-1908) understood the nature of materials. Your editor sees another excellent brick building by the same man every time he alights from the bus, the local cottage hospital: Mountford was born in Shipston-on-Stour. The competition for the design of the Northampton Institute had been held in 1893 in which Mountford was successful: earlier, he had designed the buildings of the Battersea Polytechnic, built in the early 1890s. Building of the Northampton Institute took five years. Completed in 1898 the original buildings were extended by Mountford's successor in practice, F. Dare Clapham (1873-1914), in 1909.

The Northampton Institute was built as a college whereat persons working in the Square Mile, particularly as trainees in accountancy and engineering, were able to gain the relevant professional qualifications; indeed, its successor, assuming the name of City University in 1966, specialises in these same disciplines.

The Northampton Institute was constructed of a dull red-brown brick. The Northampton Institute is a playful building: the whimsy of style derived from French innovations of the *dixhuiteme* permeates the exterior of a very solid building with a very solid purpose. Close examination shows how much the understated elegance has been marred by inadequate attention to repointing, and how this will forever scar the structure.

Following war damage, part was rebuilt inside the existing walls in the 1960s and a vast extension in concrete and dark brown brick, but not too much of the latter, was put up to a design by Sheppard Robson & Partners in the 1970s: the latter is both of its time and now showing its age.

The remarks on the former offices of Holborn Board of Guardians leads on to the contents of this issue of *British Brick Society Information.* An issue looking at aspects of brickwork in London had been planned for some time. This is the first time that an issue of *BBS Information* has concentrated on the United Kingdom's capital city or, for that matter, on any single city. Should sufficient material be forthcoming over the next two or three years, there may well be another issue concentrating on London.

Work on *British Brick Society Information,* **118,** due to be issued to members in Autumn 2011, hopefully in October 2011, is well in hand: members have sent in a good supply of articles, sufficient to fill two issues of the society's journal. One item, received in May 2011, was on the use of brick in the interior of churches; and during 2012, there will be an issue of *BBS Information* devoted to 'Brick in Churches', a subject on which there have been several issues of *British Brick Society Information* during the past decade.

The British Brick Society held its 2011 Annual General Meeting in the Nottinghamshire town

of Newark-on-Trent on Saturday 18 June. Attendance was somewhat smaller than it has been in previous years. It has been pointed out that the third Saturday in June is adjacent to Fathers' Day which occurs on the next day, the Sunday.

In the ballot for the venue of the next Annual General Meeting, Faversham was chosen: the editor was going to write by a rugby score but the alternative, Aston Hall near Birmingham, attracted only one vote and that from the person who proposed it; there is no move which attracts so low a score. Faversham secured votes amounting to a converted try and a dropped goal, but as with the attendance something of a disappointing response. Even if unable to attend in the current year, members are urged to participate in the ballot for the following year's location so that it is not just the same few stalwarts who decide where to hold the Annual General Meeting.

The date of the 2012 Annual General Meeting is Saturday 9 June 2011.

There has been a change in the society's officers. When James Campbell felt that the pressure of work and other commitments meant that he had insufficient time to devote to being Chairman of the British Brick Society, Terence Smith, who had previously been the Chairman for twenty years, stepped into the breach, but saying it was only as a temporary expedient. At the 2010 Annual General Meeting, Terence announced his intention to stand down in 2011, and a notice was placed in *BBS Information*, **115,** February 2011, headed 'The British Brick Society Needs a New Chairman'.

Terence has done much for the British Brick Society, as its Chairman from 1987 to 2007, as Editor of *British Brick Society Information* from 1983 to 1990, as Guest Editor on several occasions since, and as the stalwart contributor to these pages for almost thirty years; the last being something which doubtless will continue.

For all that Terence has done for the British Brick Society and to make the study of bricks and allied subjects both less esoteric and less intimidating to others, it is time to say two very simple words, "Thank You".

At the Annual General Meeting, Michael Chapman volunteered his services as Chairman — and it was without prompting. Mike Chapman will be well-known to many members. He stood in as Acting Chairman at the 2003 Annual General Meeting at Jackfield, Shropshire. Previously, he had organised the visit to the Ibstock brickworks at Dorket Head, Arnold, outside Nottingham, in September 2000, more recently that to the W.H. Collier works at Marks Tey, Essex, in July 2010. Mike also organised the guides for the walk round Newark to view its brick buildings which followed on the afternoon of the 2011 Annual General Meeting.

The other officers were re-elected en masse.

They look forward to working with Mike, not least to ensure that what he has described as "a smashing little society" continues to thrive and grow.

DAVID H. KENNETT
Editor, *British Brick Society Information*
Shipston-on-Stour, 16 June 2011 and 21 July 2011

The Building of the New 'Pasterie' and its Brick Ovens at Carpenters' Hall, London, in 1584

Terence Paul Smith

INTRODUCTION

The Worshipful Company of Carpenters of the City of London possesses a book of ordinances dated as early as 1 September 1333. In 1339 a number of carpenters were called before the Mayor and Aldermen and accused of forming a confederacy amongst men of the trade to prevent non-freemen from accepting work at less than 6*d.* per day. But the carpenters' craft, as has been observed, 'was vital to the medieval City with its predominantly timber ... dwellings, and the importance of the brotherhood grew'.[1] Their first charter was received on 7 July 1477, and a coat of arms (*Argent a chevron engrailed between three pairs of compasses sable*) had been granted even earlier, on 24 November 1466. Their hall, built in 1429, was close to the City Wall, south of Moor Field, and had a quite large garden, which acted as a firebreak and thus saved the building from the Great Fire of 1666. Almost certainly it is the long cross-gabled building shown midway between 'MOOR GATE' and 'All holyes in the Wall' (All Hallows-on-the-Wall) on the Copperplate Map of London of 1553-9 (fig. 1).[2] It was demolished in 1876 and a new hall was built nearby, to a design by W.W. Pocock, in 1876-80. This was damaged by enemy action in 1941 and was reconstructed (for different use) by Whinney, Son & Austen Hall in 1956-60. The Carpenters' Company now occupies a building further to the east, erected in 1735-6 to a design by John James.[3]

THE NEW 'PASTERIE' AND ITS OVENS

The Wardens' Account Books survive, with lacunae of varying lengths, for the late medieval, Tudor and early Stuart periods, and have been transcribed and published in four volumes.[4] Amongst the full entries are those relating to various feasts, which were lavishly supplied with food, including exotic spices. All this required ample cooking facilities, of course, and in 1584 the accounts include '**Charges** bestowed in buyldinge the Pasterie <and three new Ovens>',[5] one of a series of improvements at the Carpenters' Hall over the next eight years.[6] The *pasterie* — or *pastry* (*house*) — was that part of the kitchen complex in large houses and other buildings where pies, tarts, confections, and the like were prepared: hence Shakespeare's Nurse 'They call for dates and quinces in the pastry'.[7]

Carpenters figure in the relevant account, as indeed we might expect, and there can be little doubt that what was erected was a timber-framed building — the norm in any case in pre-Fire London. It appears to have been on a stone footing, for on 9 October 1584, £3 was paid to 'Ford the Mason for vj^{xx} [six score] foote of bottome stone at vj^{d} the foot' — that is, 120 feet at 6*d.* per foot.[8] But the work does not seem to have been especially skilled, since it was not Ford himself but 'his man' who was paid 1*s.* 10*d.* 'for workmanshipp'. The term 'man', as with bricklayers and carpenters, meant something more than an ordinary labourer, since it is applied to those being paid at more than the standard labourer's rate of 10*d.* a day, though (usually) less than the top-paid craftsmen themselves. This work, which may have been paid on a piecework rather than a day-rate basis, probably occupied no more than a couple of days. Bricks and bricklayers also figure in the account. Brick was the ideal material for the 'three new Ovens' erected as part of the building of the 'Pasterie' and which were presumably of the normal

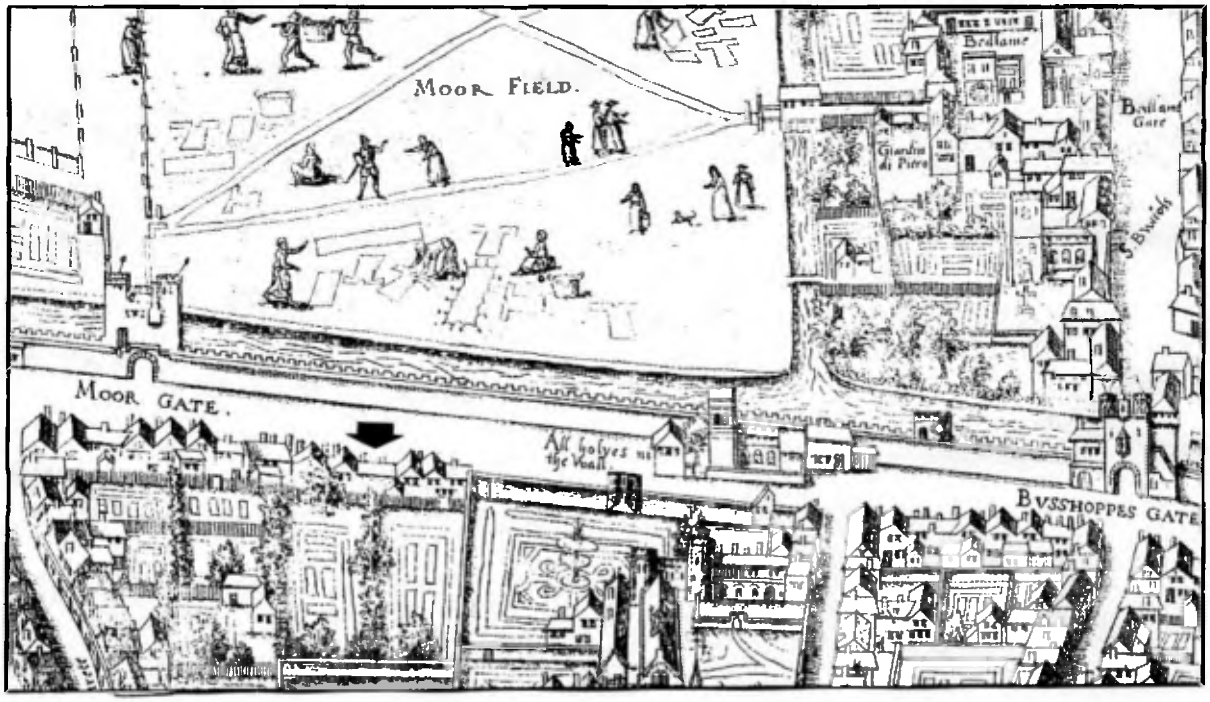


Fig. 1 Part of the Copperplate Map (1553-9) showing Moorgate: the arrow below and to the left of centre indicates the building which is almost certainly Carpenters' Hall.

circular and domed form. They worked on a principle similar to that of modern storage heaters: fires were lit in them and then raked out before the pies, tarts, and so forth were put in: the heat absorbed by and then radiating from the bricks did the cooking. For a company like that of the Carpenters they would have been on a large scale, although they probably *differed* in size, as do pairs of ovens in the 'pastries' shown on some of the house plans by John Thorpe, dating from the years around 1600 (fig. 2).[9] Details are given of the number of days worked and of the wages received by the bricklayers (and other craftsmen) and labourers; the quantity and price of the bricks are also given.

Even before Ford's 'man' set to work, the site had been prepared, for on 12 September 1584 'Owen griffin laborer' was paid 4*s.* 2*d.* 'to pluk downe the old ovens'. At the standard labourer's wage of 10*d.* a day this represents five days' work. The account also notes 6*d.* 'Paied the same weke for bread and drinke', presumably for Griffin and effectively increasing his wage by 12 per cent. On 19 September Griffin was paid 5*s.* for a further six days unspecified work — again the standard daily wage of 10*d.*

THE BRICKLAYERS AND THEIR LABOURERS

Five bricklayers appear in the account: Richard Burton, Thomas Jones, John Laker, Brian Richardson, and Richard Richardson. At one point Richard Richardson is described as Brian Richardson's 'man'; this does not preclude the possibility that the two men may have been related — father and son, perhaps.

In two cases, the account contains what appear to be errors. On 3 October, Brian Richardson is recorded as receiving 5*s.* 8*d.* for six days' ('vj daies') work, which works out at a daily rate of 1*s.* 1⅓*d.*: it is much more likely that he worked for *five* days, since this gives his usual daily wage of 1*s.* 4*d.* On 10 October 1584, Richard Richardson is recorded as being paid 5*s.* 4*d.* for 4½ days' ('iiij^{or} daies & a half') work, which works out at 1*s.* $2^{2}/_{9}$*d.* a day: it seems

more likely that he worked for *four* days, since this again gives the common daily wage of 1*s.* 4*d.* (An alternative explanation would be that these men contracted, and were paid, for so many days' work but failed to complete it on time and therefore had to work unpaid for an extra day or half day in order to finish it.)

Brian Richardson was clearly the principal bricklayer: his name appears all five times when bricklayers are listed and always first in the list; he was paid on all five occasions at the full rate of 1*s.* 4*d.* a day (assuming that the account includes an error, as suggested above); he was the only one to have an assistant (a 'man': Richard Richardson); and he was, moreover, the only one of them to receive, on 17 October, a gratuity of 2*s.*: 'Paied to bryan Richardson in reward ij^{s}'. Of the other bricklayers, Richard Burton appears twice, paid on both occasions at the lower daily wage of 1*s.* 2*d.*; Thomas Jones appears three times, paid once at 1*s.* 4*d.* and twice at 1*s.* 2*d.* a day; John Laker appears only once and worked for only one day: he was paid 1*s.* 4*d.*; Richard Richardson appears (like his namesake) on all five occasions: on four of them he received the lower daily wage of 1*s.* 2*d.*; but, as noted above, he appears to have received the higher wage of 1*s.* 4*d.* a day on one occasion.

The number of days worked by each bricklayer (but probably with two small errors: see above) varies considerably: Brian Richardson 21½ days (but probably actually 20½ days), Richard Richardson 17 days (but probably actually 16½ days), Jones 15½ days, Burton six days, and Laker one day. The maximum period worked by the bricklayers in any one week was 5½ days, presumably Monday to Friday and Saturday morning. This was the common maximum for other workmen employed on the project, although the labourer Owen Griffin worked for six days in four weeks, the labourer Thomas White for six days in one week, the carpenter Richard Wattes and 'his man' for six days each in two weeks, and Wattes himself for 6½ days (which must therefore have involved Sunday working) in one week.

The labourer Owen Griffin's preliminary work has already been mentioned. He also appears later amongst the weekly payments to labourers, along with eight named others: Thomas Jeff, John Johnson, Naker Lyell, William Nashe, Michael Skinner, Robert Terrie, David Thomas, and Thomas White. In addition an unnamed labourer (who may, of course, have been one of these same men) is recorded as being paid 2*s.* 6*d.* 'for iij daies to make clene the [newly finished] Ovens'. (Owen Griffin sometimes appears as Owen Griffith: the two names never occur together, and there can be no doubt that one of them results from scribal error and only one man is involved.) As with the bricklayers, the number of days recorded as worked (but probably with a small error: see below) varies considerably: Griffin (including his preparatory work) 42 days, White 25½ days, Nashe 7½ days, Terrie five days, Johnson three days (but probably actually two days: see below), Thomas 2½ days, Skynner two days, and Lyell and Jeff just one day each. As general labourers they were not restricted to working for the bricklayers only, although the arrangement of the accounts suggests that that is what they did most of the time: for it *seems* that they were listed immediately after the craftsmen whom they were assisting, and in most cases this is after the bricklayers, although in one instance it is after the reference to work by a carpenter and 'his man'.

The standard rate of pay for labourers is 10*d.* a day. But again there appear to be a couple of errors. On 23 October John Johnson is recorded as receiving 1*s.* 8*d.* for three days ('iij daies') work: this works out at 6⅔*d.* a day, and it is more likely that he was in fact paid 10*d.* a day for two days' work. (Again, it is possible that he had to work unpaid in order to complete work which he had not finished in the specified time.) The entry of payments made on 17 October includes an insertion and reads 'Paied to Owen griffith for iij daies ij^{s} vj^{d} and another for iij / daies worke <Thomas Atkinson one daie xvj^{d} his La / borer one daie x^{d}> ij^{s} ij^{d} [total:} iiij^{s} viij^{d}'. The payments to Thomas Atkinson (1*s* 4*d*) and his labourer (10*d.*) are correctly summed at 2*s.* 2*d.*, but this with Owen Griffin's 2*s.* 6*d.* (representing three days at the standard labourer's rate

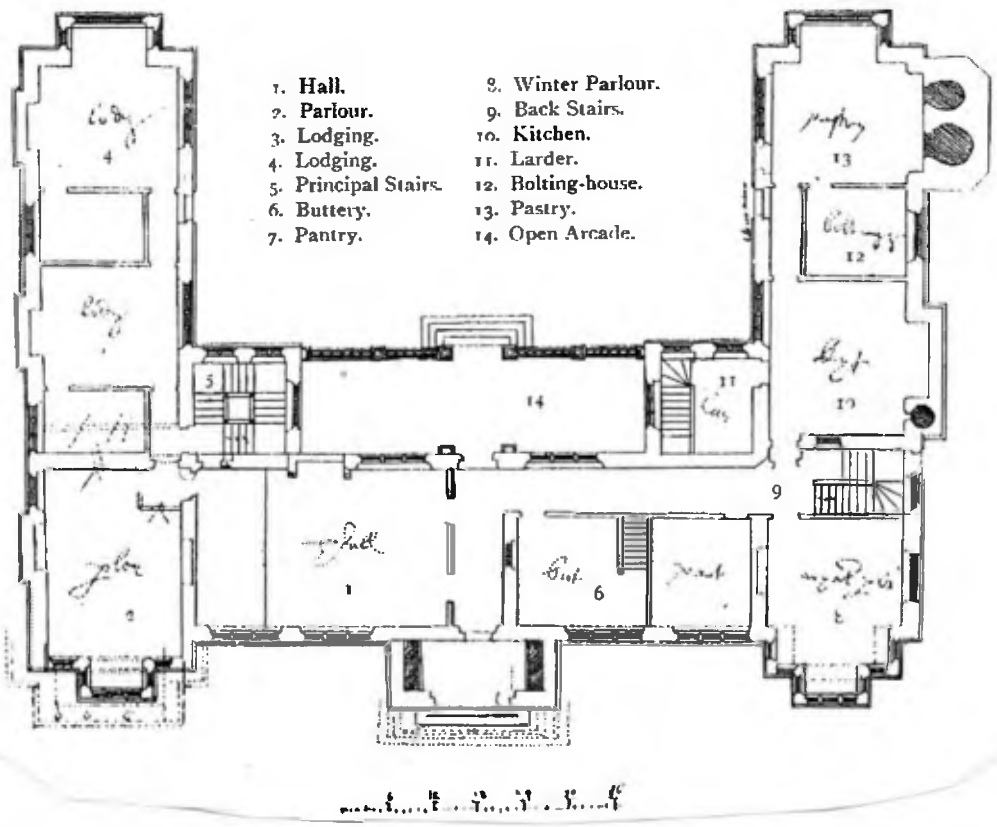


Fig. 2 Unnamed plan of a house by John Thorpe, *c.*1600, showing ovens of two sizes in the pastry (top right); below is the single smaller oven in the kitchen.

of 10*d.* a day) adds up to the 4*s.* 8*d.* given as the overall total, leaving nothing for 'another [man] for iij / daies worke': it looks as though these words represent a mistake which should have been cancelled when the insertion was made. Atkinson, as a further entry makes clear (see below), was not a bricklayer or labourer but a plasterer.

It is interesting that some of these London workmen — bricklayers and labourers — have Welsh names. Whatever may be the case with the labourers, the bricklayers were presumably *not* first-generation immigrants, for Wales was not an *obvious* place for the recruitment of workers in brick in the Elizabethan period. Perhaps their ancestors had been amongst the flood of 'London Welsh' who arrived in the wake of the first Tudor king, forming a community on which, no doubt, Shakespeare drew in his several portraits of Welsh characters — Owen Glendower (Owain Glyn Dŵr) in *Henry IV Part I*, for example, or Captain Fluellen in *Henry V*, the parson Hugh Evans in *The Merry Wives of Windsor*, down to the minor Welsh Captain in *Richard II*.[10]

THE BRICKS

At the end of the account further details are given concerning the building of the 'Pasterie' and its ovens. They include: 'Paied for Ten Thowsand of Brikes v^{li}' — that is £5, a cost of 10*s.* per thousand. This compares with, for example, bricks purchased by the Office of Works which in 1584 also cost 10*s.* per thousand.[11] This price is consistent with the bricks purchased in a commercial yard. Brickmaking was organised in various ways in the medieval and Tudor periods.[12] Commercial yards were precarious undertakings when demand for the product was small and sporadic, but as the use of brick became more frequent so commercial yards became

more viable. They certainly existed around sixteenth-century London. In the early decades of the century, for example, the Wardens of London Bridge, who had previously made their own bricks at Deptford and Lewisham, were purchasing them on a regular basis from yards at Limehouse and Whitechapel.[13] In 1525 Hugh Brampson established a brickyard on land leased from the Hospital of St Mary Spital, Spitalfields,[14] although he had been engaged in the trade, in Whitechapel, for some time, aided by an inheritance of 10,000 bricks from his father, John (d.1504), also a commercial brickmaker.[15] Brampson is recorded as supplying bricks to the Bridge Wardens. At the end of 1537, for example, he was paid £3 10*s.* for 15,000 bricks 'delivered to sundry places this quarter' — that is since Michaelmas (29 September). Later in the same entry there is mention of payment to him of 4*s.* 8*d.* for 1,000 bricks. In March 1538 he received a further 4*s.* 8*d.* for 'a load [= 1,000] of bricks', and in April 1538 'Hugh Brampson, brickburner' was paid £7 11*s.* 8*d.* 'for 32½ thousand bricks'.[16] Spitalfields remained an important brickmaking area: the Tudor antiquary John Stow states that land there 'about the year 1576 was broken up for clay to make brick'.[17] The industry gave a name to Brick Lane (recorded as early as 1485[18]), which in the seventeenth century was 'a deep dirty road, frequented by carts fetching bricks that way into White-Chapel, from Brick-Kilns in those fields [*i.e.* Spitalfields]'.[19]

Bricks for the Savoy Hospital were purchased locally at Charing Cross from John Lawrence in 1510-15,[20] probably from a commercial brickfield. Also at Charing Cross, in the later Tudor period, John Revell, who held the office of Surveyor between 1560 and 1565, owned a brickfield; after his death, large stocks of bricks were proved to be his property;[21] this again was probably a commercial brickyard. So too with the yards at Islington in the late sixteenth century: on 14 January 1582 William Fleetwood, Recorder of London, reported to William Cecil, Lord Burghley that 'the brick kilnes near Islyngton' were a 'chieff nurserie' of many of the vagabonds then troubling the City, Westminster, and Southwark.[22] It was the 'warmth of the Islington kilns ... [that] made them the most popular sleeping place for the unemployed looking for work in London'.[23] By the early Stuart period, there were brickyards at various other locations around London: in or near the Haymarket, along Tottenham Court Road, and at Hackney; some of these may have existed in the sixteenth century, as did the brickyards at St Pancras.[24]

Bricks *not* purchased from commercial yards were significantly cheaper. At Lincoln's Inn, for example, brickmakers were employed on a contract basis to make bricks in the Coney Garth (now New Square) at Lincoln's Inn itself as and when they were required. Prices fluctuated, but in 1567-8 they cost only 3*s.* per thousand, at a time when the Office of Works was already paying 9*s.* 3*d.* per thousand; in 1565-6 the Carpenters themselves had paid 5*s* 'for a lode of brike', a price of 10*s.* per thousand.[25]

One aspect not mentioned in the accounts — since it was no part of their purpose — is the *nature* of the bricks. But Tudor bricks made and used in London, which may be seen in a number of standing buildings and which are quite common finds in archaeological excavations, are fairly consistent products. They are, unless overfired, orange/red in colour, fairly soft in texture (Museum of London fabric 3033 and variants), and thinner than most modern bricks; they often show sunken margins on one (usually the upper) bedface.[26] We may be entirely confident that the bricks purchased and used by the Carpenters' Company were of this type. In 1584 their size was, in theory, governed by legislation of 1571, when Elizabeth I charged the Tylers and Bricklayers Company with the supervision of brickmaking within 15 miles (24 km) of London and set the size of all bricks at 9 × 4¼ × 2¼ inches (229 × 108 × 57 mm).[27] In the circumstances of the time it would have been impossible to ensure absolute adherence to this size regulation, although it is virtually certain that the Carpenters' Hall bricks would not have differed *appreciably* from the specified dimensions, for the latter were governed by two requirements: first, the need for the bricks to be held comfortably in one hand, allowing the

trowel to be manipulated with the other, thus limiting the possible variations in the breadth of the bricks; and secondly, the need for them to be properly bonded (almost always in *English Bond* in the Tudor period), necessitating a ratio of length to breadth of approximately 2:1 — as in the 1571 stipulation, where the ratio is 2:0.94.

LIME, SAND, AND LOAM

One entry reads 'Paied for x C of Lyme iij^{li}, xx load of sand xx^{s} [and] ij load of lome ij^{s} [total:] iiij^{li} ij^{s} [£4 2*s.*]'. The lime and sand were presumably for making lime mortar for laying the bricks and for plaster. Plaster was certainly used, either on the ovens or more probably, on the building itself, for on 23 October Thomas Atkinson the plasterer was paid 6*s.* 8*d.* for five days work — the standard craftsman's rate of 1*s.* 4*d.* a day. Hair, a further ingredient of plaster, is also mentioned: 'Paied for a bushell and a half of hear ix$^{d.}$'[28] The *loam* ('lome') was probably used as daub, covering the wattles or laths within the panels of timber-framing: according to William Harrison in the sixteenth century three types of clay —white, red, and blue — were used for the purpose, and it is the second of these that was known as *loam.*[29] Alternatively, it may have been employed, in lieu of mortar, for setting bricks, perhaps within the panels of internal timber-framed partitions.[30]

SOME OTHER EXPENSES

Amongst other expenses the following may be mentioned. In connexion with the three ovens, 15*s.* was 'Paied to Georg Cowp the smithe for iij oven Lyddes [= doors] < of Iron>'. Other ironware included locks and latches for the doors of the 'Pasterie'. A curious entry is for the purchase of 'ij Roof Tiells ij^{d}': possibly they were used as makeshift hawks for holding plaster or the like. Tiles for roofing are mentioned later, when Robert Padmore was paid £4 11*s.* 4*d.* for 'viij thowsand of Tyells', a cost of 11*s.* 5*d.* per thousand. (This nicely underlines the advantage of purchasing in bulk, then as now: two tiles at 2*d.* represents a cost of £4 3*s.* 4*d.* per thousand — 729.9 per cent of the bulk-purchase price!) That these were roofing rather than floor tiles is indicated not only by their large number but also by the fact that along with them was purchased 'a bushell of tyell pynes' at a cost of 1*s.* 3*d.*; these would have been wooden pegs for fixing the tiles to the laths. Thirteen 'bundles of lathe' were purchased at 13*s.* 4*d.* including 'cariage'. Nails ('naiells') of various kinds were also bought in large quantities — 9,050 in total at a cost of 15*s.* 3*d.* — probably for fixing the laths to the rafters. £4 4*s.* was spent on 'iij load and xxxv foote of Timber and the cariag thereof'; two sawyers, Adam Velion and John Duke, were paid 15*s.* between them for 'saweng iij load ix foote of tymber'. £1 2*s.* 6*d.* was 'Paied for glasing the pasterie and the kitchen', but no details are given. In connexion with the 'Pasterie', 1*s.* was paid for the 'cariage of the skaveling [scaffolding] stuf to and froe'.

NOTES AND REFERENCES

1. J. Bromley and H. Child, *The Armorial Bearings of the Guilds of London*, London: Frederick Warne, 1960, p.40; for this introductory paragraph I have used this source and J. Ridley, *A History of the Carpenters' Company*, London: The Carpenters' Company, 1995, pp.21-33.

2. Ridley, 1995, p.20, caption to fig.5; also A. Prockter and R. Taylor, compilers, *The A to Z of Elizabethan London*, London Topographical Soc. Publication **122,** 1979, p.10. For the best account of the Copperplate Map: A. Saunders and J. Schofield (eds.), *Tudor London: a Map and a View*, London Topographical Soc. Publication **159,** 2001, pp.1-32. See also J. Schofield, *Medieval London Houses*, New Haven CT and London: Yale University Press for the

Paul Mellon Centre for Studies in British Art, 1994, pp.199-200. The Tudor antiquary John Stow (1525-1605) refers to Carpenters' Hall as set 'amongst proper houses possessed for the most part by curriers [leather dressers]', but gives no description: J. Stow, *A Survey of London*, 1603 edn., ed. H. Morley, London: Routledge & Sons, 1912, reissued Stroud: Alan Sutton, 1994, p.189.

3. S. Bradley and N. Pevsner, *The Buildings of England: London 1: The City of London*, London: Penguin Books, 1997, pp.380-81.

4. B. Marsh (ed.), *Records of the Worshipful Company of Carpenters*, vol. **2**, *Wardens' Account Book 1438-1516*, Oxford: Oxford University Press for the Carpenters' Company, 1914; B. Marsh, ed., vol. **4**, *Wardens' Account Book 1546-1571*, Oxford: Oxford University Press for the Carpenters' Company, 1916; B. Marsh, transcr., and J. Ainsworth, ed., vol. **5**, *Wardens' Account Book 1571-91*, London: Phillimore for the Carpenters' Company, 1937; A.M. Millard, ed., vol. **6**, *Wardens' Account Book 1592-1614*, London: Phillimore for the Carpenters' Company, 1968.

5. Marsh and Ainsworth, 1937, pp.183-5. The relevant account runs over one year ending 'the xxixth daie of Auguste **1585**': entries relating to the 'Pasterie' and ovens bear dates in September and October and must therefore relate to work carried out in 1584; they occupy only three pages of the printed version so that further references are not given in what follows. Since I am using square brackets for editorial comment or expansion, I use < > to indicate insertions in the original; **bold type** is used to indicate heavier inking in the original; a *solidus* (*/*) is used to indicate a line break. Throughout the accounts monetary sums are in lower case Roman numerals with superscript *li.*, *s.* and *d.* used for *librae*, *solidi*, and *denarii*: pounds, shillings, and pence; except in quotations I have converted these to the form £. *s.* *d.*, using Arabic numerals. (It may be helpful to some readers to include a reminder that before the introduction of decimal currency in 1971, £1 was divided into 20 shillings [20*s.*] and 1 shilling into 12 pence [12*d.*].) Quantities of materials and numbers of days worked are also usually written in lower case Roman numerals, with the abbreviation *di* for the Latin *dimidium*, although in other cases the English equivalent 'half' is used).

6. Outline notes in Schofield, 1994, p.200; *ibid.*, p.199 notes the construction of earlier ovens (1442, 1507), but these were in the *kitchen* not the *pastry*; Schofield does not mention the pastry or its ovens.

7. *Romeo and Juliet*, IV.iv.2 (Arden edn., ed. B. Gibbons, 1980, p.207); *cf.*, John Webster, *The White Devil*, ed. J. Russell Brown, Manchester and New York: Manchester University Press, 1996, p.140 (V.iii.117-18): 'Ha, ha, ha. Her hair is sprinkled with arras [= orris or iris root] powder [a common hair whitener], / That makes her look as if she had sinned [with a sexual romp, of course] in the pastry'. The Tudor antiquary John Leland (*c.*1503-1552) notes that at Wressle Castle, Yorks. E.R., one of the five towers 'containeth the botery [= buttery], pantery, pastery, lardery, and kechyn': L.T. Smith, ed., *The Itinerary of John Leland in or about the Years 1535-1543*, London: G. Bell & Sons., 1906-10, reissued London: Centaur Press, 1964, vol. **1**, p.53; Ingatestone Hall, Essex, in 1600 had a 'Pastry' separate from the 'Kitchen', 'New Kitchen', and other services: F.G. Emmison, *Tudor Food and Pastimes*, London: Ernest Benn, 1964, p.14 (annotated plan). At the time 'paste' was used for the modern word 'pastry': e.g. from the previous century, 'make faire cofins [= pie-cases] of fine paast': T. Austin, ed., *Two Fifteenth-Century Cookery Books*, Early English Text Soc., **91**, 1888, p.75; *cf.* pp.39, 45, 98; and *cf.* the Fool in *King Lear*, II.ii.311-12 (Arden edn, ed., R.A. Foakes, 1997, p.245): 'Cry ..., as the cockney did to the eels when she put 'em i' the paste alive'. The 'paste' itself might or might not be eaten, depending on the dish: *cf.* L. Picard, *Elizabeth's London: Everyday Life in Elizabethan London*, pbk edn, London: Phoenix, 2004, p.176.

8. A blank has been left before his surname but his Christian name has not been added.

9. For a selection, with discussion, of Thorpe's drawings see J.A. Gotch, *Early Renaissance Architecture in England*, 2nd edn, London: B.T. Batsford, 1914, pp.260-290 (1st edn., 1901); also J. Summerson, *The Book of Architecture of John Thorpe in Sir John Soane's Museum*, being *Walpole Society*, **40**, 1964-66. M. Girouard, 'The Smythson Collection of the Royal Institute of British Architects', *Architectural History*, **5**, 1962, pp.23-184, and M. Girouard, *Robert Smythson and the Elizabethan Country House*, 2nd edn., New Haven CT and London: Yale University Press, 1983, for the inclusion of a pastry by another designer of high-status buildings in the late sixteenth century. *Cf.* the Tudor brick ovens in the pastry house in royal palaces such as Hampton Court Palace and the lost Whitehall Palace: S. Thurley, *Hampton Court: a Social and Architectural History*, New Haven CT and London: Yale University Press for the Paul Mellon Centre for Studies in British Art, 2003, p.47, and S. Thurley, *Whitehall Palace The Official Illustrated History*, London: Merrell, 2008, fig.93. N. Cooper, *Houses of the Gentry 1480-1680*, New Haven CT and London: Yale University Press, 1999, and M. Girouard, *Elizabethan Architecture*, New Haven CT and London: Yale University Press for the Paul Mellon Centre for Studies in British Art, 2009, each contain several plans, both contemporary and modern, of

houses with a pastry. I thank David Kennett for some additional references; he is preparing a study of 'Beyond the Kitchen: Pastry, Bakehouse and Brewhouse in late Medieval and Tudor England'. The way such ovens were used is succinctly described in L. Wright, *Home Fires Burning: the History of Domestic Heating and Cooking*, London: Routledge & Kegan Paul, 1964, p.40; see also T.P. Smith, 'An Eighteenth-Century Rector Uses Brick and Tile', *BBS Information*, **97,** July 2005, p.8. The ovens were loaded and unloaded using a long-handled flat shovel known as a 'peel' or 'pele', as in *Batholomew Fair*, III.ii.6-7: 'A notable hot baker 'twas when he plied the peel': M. Jamieson, ed., *Three Comedies: Ben Jonson*, Harmondsworth: Penguin Books, 1966, pp.382-3; and see the fifteenth-century miniature of a bakery reproduced in S. Thurley, *The Royal Palaces of Tudor England: Architecture and Court Life 1460-1547*, New Haven CT and London: Yale University Press for the Paul Mellon Centre for Studies in British Art, 1993, p.154, fig.196, and also P. Hammond, *Food and Feast in Medieval England*, revised pbk edn, Stroud: Sutton Publishing, 2005, unnumbered illustration 14. When heating such ovens, apparently, the door needed to be left open, since 'An oven that is stopped ... / Burneth more hotly ...' — that is, with too fierce burning and smoke: W. Shakespeare, *Venus and Adonis*, line 331-2; also the simile of the 'oven stopped' in *Titus Andronicus*, III.iii.36-7 (Arden edn, ed. J. Bate, 1995, p.189); *cf.* the discussion in C. Spurgeon, *Shakespeare's Imagery and What it Tells Us*, Cambridge: Cambridge University Press, 1935, p.112.

10. J. Morris, *Wales: Epic Views of a Small Country*, revised pbk edn, London: Penguin Books, 2000, p. 400, 407-9; p.407 refers to 'the all too assertive Welsh colony which ... swarmed in full coxcombry through Tudor London'! *Cf.* W.P. Griffith, 'Tudor Prelude', in E. Jones, ed., *The Welsh in London 1500-2000*, Cardiff: University of Wales Press in collaboration with The Honourable Society of Cymmrodorion, 2001, pp.8-34. But Fluellen was also a Stratford-upon-Avon surname, occurring, for example, in a 1592 recusant list: M. Wood, *In Search of Shakespeare*, London: BBC Books, 2003, p.104; J. Bate, *Soul of the Age: the Life, Mind and World of William Shakespeare*, London: Viking, 2008, p.39; its bearers were presumably Welsh immigrants: *cf.* R. Weis, *Shakespeare Revealed: a Biography*, London: John Murray, 2007, p.29; at p.74, Weis notes the large number of Joneses in Elizabeth Stratford: one of them was a Davy Jones — surely a Welshman? — a sort of Peter Quince, who staged a Whitsun pageant in the town: Bate, 2008, pp.100, 101; Shakespeare himself may have been taught, for some of his time at the King Edward VI School, Stratford-upon-Avon (the local grammar school), by a Welshman — Thomas Jenkins: Bate, 2008, p.79. Stratford is one of the few crossing places of the River Avon on the medieval drovers' route from mid Wales to London; another strand of that route is present in modern street names in Southam, 15 miles (24 km) east of Stratford — Welsh Road West and Welsh Road East — where the route crosses the main street. After leaving north Wales one drovers' route reached London *via* Shrewsbury, Birmingham, Stratford-upon-Avon, Luton, and Chelmsford, this final detour allowing the cattle — which lost up to 30 per cent of their weight on the journey south — to fatten on the lush grasslands of Essex before proceeding to Smithfield Market in London: I. Evans, *Hard Road to London*, Ruthin: Steptoes Publishers, 2008, map at unnumbered p.5, with text at pp.41, 75-76. The route avoided fouling Watling Street. For Tudor brick building in Wales, of which there was very little, see D.H. Kennett, 'A Question of Prestige: Two Early Brick Houses in Wales', *BBS Information*, **105,** pp.18-19.

11. W. Beveridge *et al.*, *Prices and Wages in England from the Twelfth to the Nineteenth Century*, vol. **1,** *Price Tables: Mercantile Era*, London: Frank Cass & Co, 1965, p.495.

12. For discussion of the organisation of brickmaking in the medieval period, which did not change appreciably in the Tudor period (although commercial yards became more common), see P.J. Drury, 'The Production of Brick and Tile in Medieval England', in D.W. Crossley, ed., *Medieval Industry*, CBA Research Report, **40,** London, 1981, pp.132-4; T.P. Smith, *The Medieval Brickmaking Industry in England 1400-1450*, BAR British Series, **138,** Oxford, 1985, pp.60-70; and N.J. Moore, 'Brick' in J. Blair and N. Ramsay, *English Medieval Industries: Craftsmen, Techniques, Products*, London and New York: Hambledon, 1991, pp.223-7; see also M. Airs, *The Tudor and Jacobean Country House: a Building History*, Stroud: Alan Sutton, 1995, pp.114-17.

13. P.E. Jones, 'Some Bridge House Properties', *JBAA*, 3rd series, **16,** 1953, p.16; *cf.* P.E. Jones, 'Four Fifteenth-Century Plans Relating to Bridge House Property in Deptford, without the Bar of Southwark, without St George's Bar towards Newington, and in Carter Lane in the City', *London Topographical Rec.*, **23,** 1972, pp.36-7. For East London brickmakers in the late medieval and early Tudor periods: K.G.T. McDonnell, *Medieval London Suburbs*, London and Chichester: Phillimore, 1978, pp.112-13.

14. C. Thomas, B. Sloane, and C. Philpotts, *Excavations at the Priory and Hospital of St Mary Spital, London*, MoLAS Monograph **1,** London: MoLAS, 1997, p.102.

15. McDonnell, 1978, p.113: John also left 10,000 bricks to the London Charterhouse and a further 10,000 to St Bartholomew's Priory, Smithfield. That he made a will is indication that he was more

than a 'mere' artisan (a 'rude mechanical'): he was, clearly, an *entrepreneur* — as also must have been his son Hugh and the St Albans brickmaker John Ball (d.1515), who warranted a memorial brass (later inverted and reused) in St Peter's church there; he left 10*s.* yearly for an obit for himself, his wife Elizabeth, and his parents John and Chrystyan: Rev. H. Haines, *A Manual of Monumental Brasses* ... Part II, Oxford and London: J.H. & Jas Parker, 1891, p.86; M. Stephenson, *A List of Monumental Brasses in the British Isles*, London: Headley Brothers, 1926, p.194; *cf.* L. Perrins, 'Hertfordshire Brickmakers: a Gazetteer', *Herts. Archaeol. and Hist.*, **4,** 2004-5, p.202, and C.F. Reynolds, *A Short History of Barnard's Heath, St Albans*, Tring: Codil Language Systems Ltd, 2000, unnumbered p.11.

16. V. Harding and L. Wright, eds, *London Bridge: Selected Accounts and Rentals 1381-1538*, London Rec. Soc., **31,** pp.205, 206, 215, 218: in these accounts a 'load' = 1,000: *cf.* n.24.

17. Stow, 1603, p.183.

18. McDonnell, 1978, p.181, n.28: thus 57 years earlier than stated in A.D. Mills, *A Dictionary of London Place Names* (= *The Oxford Dictionary of London Place Names*), Oxford: Oxford University Press, 2001, p.29.

19. D. Defoe, *A Tour Through the Whole Island of Great Britain*, 1724, ed. and abridged P. Rogers, Harmondsworth: Penguin Books, 1971, p.298; but brick traffic was formerly the other way: from Whitechapel northwards.

20. H.M. Colvin, D.R. Ransome and J. Summerson, *The History of the King's Works*, vol. **3,** *1584-1660*, Part 1, London: HMSO, 1975, p.203.

21. Colvin *et al.*, 1975, p.66.

22. R.H. Tawney and E. Power, eds., *Tudor Economic Documents*, London: Longman, Green & Co., 1924, vol. **2,** p.338.

23. D. Palliser, *The Age of Elizabeth: England under the Later Tudors 1547-1603*, 2nd edn, London and New York: Longman, 1992, p.247.

24. N.G. Brett-James, *The Growth of Stuart London*, London: George Allen & Unwin, 1935, pp.111-12; L. Clarke, *Building Capitalism: Historical Change and the Labour Process in the Production of the Built Environment*, London: Routledge, 1992, pp.99-100; also K. Pitt with J. Taylor, *Finsbury's Moated Manor. Medieval Land Use and Later Developments in the Finsbury Square Area, Islington*, MoLA Archaeol. Studies Series **20,** London: MoLA, 2009, pp.8-9, 10, 21, 44-45, 48 (with contributions on the bricks by T.P. Smith).

25. J.D. Walker, ed., *The Records of the Honourable Society of Lincoln's Inn: the Black Books*, vol. **2** *1422-1586*, London: The Honourable Society of Lincoln's Inn, 1898, pp.446-8; Beveridge *et al.*, 1965, p.495; Marsh, 1916, p.182; in the Carpenters' accounts a 'load' = 500: *cf.* n.15. At Oatlands Palace in the Tudor period 'a load was *normally* 500 bricks': R. Poulton *et al.*, *Excavations at Oatlands Palace 1968-73 and 1983-4*, Woking: SpoilHeap Publications for Surrey County Council, Archaeology South East (University College London), Surrey County Council Archaeology Unit and English Heritage, monograph **3,** 2010, p.25, n.5 (my italics).

26. Fabric descriptions and samples are held at Museum of London Archaeology (MoLA), Mortimer Wheeler House, 46 Eagle Wharf Road, London N1 7ED. For the formation of sunken margins: I.M. Betts, 'New Thoughts on Bricks with Sunken Margins', *BBS Information*, **68,** July 1996, 6-10, which supersedes all earlier attempts to explain these features, being the only one which accounts for all their characteristics.

27. N. Lloyd, *A History of English Brickwork* ..., London: Greville Montgomery, 1925, reissued Woodbridge: The Antique Collectors' Club, 1983, p.12.

28. On hair and other ingredients of plaster: G. Beard, *Decorative Plasterwork in Great Britain*, London: Phaidon, 1975, pp.9-13.

29. W. Harrison, *Description of England*, 1587 edn, quoted in J. Dover Wilson, compiler, *Life in Shakespeare's England: a Book of Elizabethan Prose*, pbk edn, Harmondsworth: Penguin Books, 1944, p.266. The use of loam (and other materials) as a wall covering is reflected in the words of Shakespeare's Bottom: 'Some man or other must present Wall; and let him have some plaster, or some loam, or some roughcast about him, to signify wall': *A Midsummer Night's Dream*, III.i.63-5; *cf.* Tom Snout as Wall at V.i.160-61: *'This loam, this roughcast, and this stone doth show / That I am that same wall; the truth is so'* (Arden edn, ed. H.F. Brooks, 1979, pp. 55, 113).

30. P.J. Drury, '"A Fayre House Buylt by Sir Thomas Smith"; the Development of Hill Hall, Essex 1553-84', *JBAA*, **136,** 1983, p.106. Loam might also be used for patching walls: *cf. Hamlet*, V.i.203, 208-9 (Arden edn, ed. H. Jenkins, 1982, p.387): 'of earth we make loam .../ O that that earth which kept the world in awe / Should patch a wall t'expel the winter's flaw [= squall]'.

Exhibition Review:
Dirt: The Filthy Reality of Everyday Life

Welcome Foundation, Euston Road, London
24 March - 31 August 2011

The exhibition *Dirt: The Filthy Reality of Everyday Life* currently on display at the Welcome Foundation has much which is of interest to members of the British Brick Society. As the exhibition is in London, will still be current when this issue of *British Brick Society Information* reaches members, and includes several areas directly concerned with bricks and brickmaking, a review seems appropriate for an issue of *BBS Information* concerned with brick in London.

The exhibition concentrates on the idea of cleanliness in six cities at different periods in their history. Beginning with seventeenth-century Delft, the exhibition continues with an examination of the experience of two of the global cities of the mid nineteenth century: London and Glasgow. Dresden as the early centre of the hygiene movement represents the early and mid twentieth century; the examples from the second half of the last century and continuing into the present day are New Delhi and New York. Thus the exhibition covers much of the world, including as it does the Netherlands, England, Scotland, Germany, India, and the United States.

From the perspective of hygiene — the Wellcome Foundation is an organisation devoted to medical research — the reasons for the choices are obvious. Delft was the city where in 1683 the draper Antonie van Leeuwenhoek (1632-1723) first recorded bacteria, when he examined the quality of the cloth he was selling: he is much represented, not least by a blue faience plaque with his portrait on it. London is infamous for the great stink of 1858 which directly led to the building of the first 83 miles of London's sewers between then and 1874 and renowned for Dr John Snow's patient work in 1853 identifying the connection between water infected with human excrement and the spread of cholera, still in the developing world a killer disease: a child dies of diarrhoea every 15 seconds, that is four every minute, or 240 in an hour, or almost six thousand every day. Or to give an annual figure, some 2,102,400 children a year. The statistics link nineteenth-century London to the present state of the disposal of human waste in Delhi. Also in the mid nineteenth century, London's highly successful attempts at recycling contrast very favourably with the lack of reuse of materials in the former waste mountain on Staten Island, New York, called Fresh Kills; this closed in January 2001 but was reopened to receive the debris from the World Trade Center. Joseph Lister and his insistence on antiseptics in the operating theatres of the Glasgow Royal Infirmary when he arrived there in 1861 is well-known. Equally prominent among medical circles is the first International Hygiene Exhibition, held in Dresden in 1911 and designed to ensure that the multitude, as contemporaries called the poor and the lower classes, were aware that the pursuit of cleanliness was the key a healthy life. The Deutsches Hygiene Museum opened in Dresden in 1930, reusing many of the exhibits shown two decades earlier. Also in the 1930s, the idea of cleanliness as one key to a better life was more humanely expressed when it spread to London. British engineer, Sir Owen Williams, designed the Peckham Health Centre in 1935, and in 1938 refugee architect Berthold Lubetkin and the talents of the English architectural collective Tecton designed the Finsbury Health Centre. Both health centres were situated in the poorest districts of 1930s London.

Dust, if not dirt, is a fact of life. In 2011, the total cleaning of the interior of St Paul's Cathedral was completed: it took 45 months. It will need to be done again in time for the 350th anniversary of the completion of Sir Christopher Wren's *monumentum circumspice.*

Clay and its products feature prominently in the exhibition: blue-and-white tiles adorn

the interiors of the houses of Delft, houses which themselves were, of course, built of brick. Delft, like most canal based cites in Holland in the seventeenth century, was a city built of brick: not just houses but also churches, city walls, city gates, and canal sides were all constructed using the readily available clay. The exhibition featured *A Woman and her Maid in a Courtyard*; Pieter de Hooch (1629-1684) probably painted this scene of the backyard of a Delft house in 1660. On uneven ground, the yard is paved with yellow-brown bricks laid with the bed face uppermost in the equivalent of stretcher bond. In the better-known *The Courtyard of a House in Delft,* painted in 1658, the same artist shows the same type of bricks laid herringbone. In *A Woman and her Maid in a Courtyard* an outhouse has the bricks painted white as are those enclosing the pipe leading up to the pump. In the context of the exhibition it is obvious why this was chosen: the maid is shown sweeping the courtyard floor and there is a mop leaning against the outhouse wall, together with a wooden bucket on the courtyard floor.

Clay was one of the raw materials for the well-known glazed tiles with a blue pattern on a white background. In 1680, no less than one-tenth of the city's population of 24,000 was employed in making Delftware, a tin-glazed earthenware used for both tiles and domestic utensils. Tiles had uses throughout the Delft house: for stoves to stand upon, as the surrounds of fireplaces, as washbasins, to protect walls, which as five paintings by Jan Vermeer show could include their use as a form of skirting board, and as decoration.

Individual tiles on show in the Wellcome Exhibition include large ones showing two of the cardinal virtues, Fortitude and Temperance: others exist showing Justice and Prudence. There is a panel of tiles each with a ship, many of high tonnage, suggesting the involvement of the *Verenigde Oostindische Compagnie* (the VOC or Dutch East India Company) which had its headquarters at the Oostindisches Huis, 39 Oude Delft, the original one of the canals running south to north around which the town was constructed from 1074 onwards.

As befits a medical research centre, the cholera epidemic in London in September 1854 and the work of Dr John Snow in his careful mapping of the incidence of the disease around the pump in Broad Street, Soho, is the central to the exhibition's portrayal of mid-nineteenth-century London. Important also was the great stink of 1858 and its effect on parliamentarians who like all Londoners had to suffer the noxious aroma arising from mountains of human excrement being mixed in with the water of the River Thames. It led to the building of London's major sewer system and on the north bank of the river an embankment combining within its construction sewer, duct for water and gas (and later electric cables), and sub-surface railway. The equivalent sewer on the south bank, beneath the Albert Embankment, lacked provision for a sub-surface rail system. In building the sewers, Sir Joseph Bazelgette and his assistants used no fewer than 318,000,000 bricks for the 83 miles of sewers which ended at Crossness and Beckton, respectively south and north of the river. The various London authorities have been building sewers ever since. There are now 25,000 miles of them serving London.

One interesting entertainment within the exhibition is 'Laid to Rest', a dance routine performed by the Brick-Keepers' Band, a group of four dancers, three women and one man, all dressed as marionettes. Much of 'Laid to Rest' is performed within the hall of the Crossness Pumping Station, with the beams of the pumping engines visible along the sides, but other locations within the site are also used, including the stairs.

In mid-nineteenth-century London, equally significant was the use in brickmaking of cinder-ash and other materials from the great dust heap at King's Cross, not far away from the where the exhibition is on show. In the nineteenth century what is now City Road, Pentonville Road, Euston Road, and Marylebone Road was known as New North Road, a bypass designed to get horse-drawn traffic from the coaching inns of the City of London to the Edgware Road and Bath Road for both the north and the south-west respectively. Even in 1837, when Thomas Moule drew his map of 'The Environs of London', there was very little expansion of the

metropolis north of the road. The area between York Road and Melton Street, now the site of the three north London termini and the British Library, was a mass of alternating dust heaps and brick yards. It all vanished in the space of little more than a decade: Euston Station opened in 1838 and the King's Cross dust heap was cleared in 1848 in anticipation of the building of the London terminus of the Great Northern Railway. E.H. Dixon painted *The Great Dust Heap* in 1837; an unknown artist had produced an engraving of *The Dust Heaps, Somers Town* in the previous year showing men and women scavengers seeking to make a living collecting many kinds of refuse for resale.

These dust heaps were the subject of a contribution to the issue of *Household Words* which appeared on 13 July 1850, 'Dust; or Ugliness Redeemed' by R.H. Horne, reproduced in the book accompanying the exhibition: *Dirt: The Filthy Reality of Everyday Life*, London: Profile Books, 2011. The great dust heap reminds your reviewer of a lecture he used to give on 'Globalization: Philosophy, Politics and Economics'; it included a photograph of a child in Guatemala City carrying by means of a band round her head a large straw basket full of tin cans. The child was aged well under ten: even in Victorian England that was considered too young for a child to be made to work although many that young did at least before 1881. It could have been the younger sister of any the hundred or so students sitting in the lecture room: most students and, on occasion, all were shocked.

That is reality for the poorest third of the global population. But recycling just did not happen on Staten Island between 1948 and 2001. In the United Kingdom, modern plants have conveyor belts whereon non-organic rubbish — paper, metal, wood, cardboard, plastic — is conveyed and sorted; the workers wear protective suits and gloves, a far cry from those who carted away rubbish from the Great Dust Heap at King's Cross and found new uses for it.

The final use of the King's Cross dust heap was its shipment to Russia in 1848 to make bricks used in rebuilding of Moscow: after the fire of 1812, it was almost half a century before much of the city was rebuilt in brick. Hitherto Moscow had been a city of wooden buildings.

The dust heaps have inspired an artist brickmaker to seek out dust from a variety of sources and other discarded modern waste such as human hair, fluff from a washing machine, the contents of a pocket, fragments of bone thrown out with the scraps from a meal and then crushed down. These were incorporated by Serena Korda in the 500 bricks of her project 'Laid to Rest'. Each individual brick incorporates some specific form of "dust", carefully catalogued by location, person, and date of collection. Each brick has a two- or three-letter code and a specific number. The bricks were hand-made by the artist using clay from the stock at H.G. Matthews's brickyard at Chesham, Buckinghamshire, and fired in the kilns at the brickyard. The stock of bricks is shown within the exhibition and close to the video of the Brick-Keepers' Band. When the exhibition has finished, the bricks will be buried in the earth, not used in a building. They will prove to be an intriguing archaeological discovery when they are dug up, whether later in the twenty-first century or in the forty-first. In 2011, we are now almost two thousand years from the oldest artefact in the exhibition: a Roman glass urn with a glass lid containing the cremated bones of a human being. This brings us back to St Pancras; Barlow's great train shed and Scott's imperious hotel were built on the site of a burial ground, until the 1840s almost the only part of the north side of New North Road in the vicinity of the Wellcome Trust's building which was neither dust heap nor brickyard.

DAVID H. KENNETT

Place Bricks: Two Postscripts

Lawrance Hurst

Fig. 1 Numbers 41 and 42 Lowndes Square, Knightsbridge, London, date from the mid 1840s and have ordinary London stocks as the internal brickwork.

As an addendum to my article, 'Place Bricks — their making, properties and use' which appeared in *British Bricks Society Information,* **112,** April 2010,[1] I wish to offer two short postscripts.

The first concerns a terrace house on the west side of Lowndes Square, Knightsbridge, London[2] dating from 1844-46: it was either no. 41 or no. 42 (fig. 1). When the plaster was removed from the party walls and the internal face of the front and back walls, we were surprised to discover that they were not place bricks but were all ordinary grey stocks laid in lime mortar. This demonstrates that there were exceptions to the general rule that inferior place bricks were used for all brickwork in London terraced houses that was not to be exposed to view, and that construction by Thomas Cubitt, the developer and builder of these houses, was of a better standard than that of most developers at that date. It is also interesting to note that the party walls were thick enough to accommodate all the flues and fireplaces: there were no projecting chimney breasts.

The second is regarding the London Building Act of 1774. In clause XLI, it is stated that a rate of £7 16*s.* 0*d.* per rod is to be allowed for new party walls, with 28 shillings credit for old

materials. Comparison with the rates for brickwork given in Crosby's price book for the period 1760 to 1790 of £7 5*s.* 6*d.* for place bricks and £8 13*s.* 6*d.* for walls half of place bricks and half of London stocks[3] confirms that the draughtsman of the Act was allowing only for the use of place bricks, as observation today indicates was the general practice.

NOTES AND REFERENCES

1. L. Hurst, 'Place bricks - their making, properties and use', *BBS Information.* **112,** April 2010, pp.20-26.

2. [H. Hobhouse, *Thomas Cubitt: Master Builder,* London: Macmillan, 1971, pl.41 shows the exterior of houses, now all demolished, on the west side of Lowndes Square. For the construction of Lowndes Square see Hobhouse, 1971, pp.157-8, with maps pl.39 (of 1830, prior to building) and pl.37 (of 1846, when construction was in progress). The west side of Lowndes Square is at the bottom of Hobhouse, 1971, pl.37 and Knightsbridge (which is north of Lowndes Square) is on the left; whereas in pl.39, north is at the top. Brief description of the surviving nos.35-42 (consecutive) built 1844-46, in S. Bradley and N. Pevsner, *The Buildings of England: London 6. Westminster,* New Haven CT and London: Yale University Press, 2003, p.744. DHK]

3. Hurst, 2010, table on p.24.

Brick and Terracotta at the Lord's Pavilion

As the setting of papers for this issue of *British Brick Society Information* was in its final stages, an incident occurred in the Lord's Test versus Sri Lanka on 7 May 2011 which provoked some controversy: a player who thought himself unjustly judged as run out vented his frustration by throwing his bat at a window on his return to the pavilion. Members of the British Brick Society will have seen the close-up photographs of the broken window and of persons inspecting it. What the photographs also showed in splendid detail was the surrounding brickwork and terracotta. One of those on an inside page in *The Times* on the following day showed the deep red brick of the main structure with very dark pointing using lime mortar.

The photograph on the front page of *The Guardian* on 8 May 2011 demonstrated how the terracotta pieces forming the window lintel slotted together and below the damaged window and its neighbour showed the panel with the date '1889', the year when the pavilion was constructed. The date panel is made up of three rows of an orange-, almost bronze-coloured terracotta, a deep row above two shallower ones. The cartouche containing the date itself is comprised of three of the ten pieces of terracotta which make up the whole. These are a large square one with the upper part of the date is centred above two of those on the middle row, each with the lower half of two numbers All three of these pieces have foliage as part of the decoration and the foliage extends into adjacent pieces above and below. This is very high quality manufacture and demands an even higher degree of specialist skills in putting the terracotta in place. It also suggests that late-nineteenth-century London could do better than Chicago where much of the contemporary terracotta is quite plain.

The pavilion at Lord's Cricket Ground was designed by Thomas Verity (1834-1891) who as Surveyor of Theatres to the Lord Chamberlain between 1878 and his death extended his already extensive practice as a theatre architect. A cricket pavilion especially that at the home of the game — its motto 'Play up, play up and play the game' — can only be a form of theatre.

DAVID H. KENNETT

Review Article:
Brick and Country Houses around London

As Fairburn's map of the 12 miles round London of 1798 makes clear, London on the eve of the industrial age was ringed by country houses and their parks. The map is on the back of the dust jacket of Caroline Knight's book, *London's Country Houses*,[1] the latest volume to appear in Phillimore's 'English Country Houses Series', a series which is somewhat occasional in its publication. The volume covers the area within the M25, which is as good a definition of London in 2011 as any, and as the county boundary on a map in a modern road atlas will show it is more or less the same as the area under the aegis of the present day Greater London Council.[2] The volume is the fourth county to be published from this series: earlier volumes have discussed the houses of Cheshire, Gloucestershire in three volumes, and Warwickshire.[3]

Part One of *London's Country Houses* comprises an Introduction (pp.3-24) and chapters on 'Manners and Money: the Social Context' (pp.25-37) and 'The Destruction of Suburban Houses' (pp.38-47). Part Two is a gazetteer of 82 major houses and Part Three covers 32 minor houses in less detail. These 114 houses, including some which have been demolished, are situated in 41 parishes north of the River Thames and 25 parishes south of the river. The two gazetteers are organised alphabetically by parish. Some parishes, like Roehampton, are in both gazetteers; many others in one only. Where there is a standing building, as at Moor Park, the emphasis is on the extant structure rather than any predecessor, in this case Manor of the More, an early brick house originally built in the 1460s.

British Brick Society members will find many brick houses in the book. Pre-Reformation houses include several commissioned by rich ecclesiastics: Croydon Palace, where the earliest brick structure is Archbishop Bourchier's chapel, probably constructed the mid 1450s,[4] but the palace is better known for the work by Archbishop Morton in the 1490s; Esher Place by William Waynflete in the 1460s; Fulham Palace constructed soon after 1500, with either Bishop Thomas Savage (in office 1494-1501) or Bishop Richard Fitzjames (in office 1501-1522) as the builder; and Canonbury House, Islington, built by William Bolton, the last Prior of St Bartholomew the Great, Smithfield, as his country house in the 1520s. Here, Bolton's prospect tower remains with other portions added by later Tudor owners, particularly Sir John Spencer after 1599 and the south wing was redone in the late eighteenth century. These buildings in Canonbury were amongst those viewed by members of the British Brick Society who attended the London Summer Meeting in 2011. Another well-placed churchman was the rector of Wimbledon, who *circa* 1500 began a substantial parsonage house, from which what seems to have been the great hall together with an octagonal tower, both of brick, have survived subsequent alterations and partial demolitions.

Bruce Castle in Tottenham bought by Sir William Compton in 1513 and visited by Henry VIII in 1516; but Knight plausibly suggests that the brick builder of the Tudor house whose façade is known from a drawing of 1682 (fig. 1) by a later owner, Lord Coleraine, was the Countess of Pembroke, by now a widow for the second time, who on dendrochological evidence built it in the 1560s, possibly for her son from her first marriage, Henry, the first Lord Compton.

The late Eric Mercer once opined that brick went out of fashion in Queen Elizabeth's reign.

> Although it [brick] had been used by the very greatest in the early sixteenth century, it suffered an eclipse with the coming of the Renaissance, and nearly all the houses of the most important men between 1550 and 1590 had been built of stone.[5]

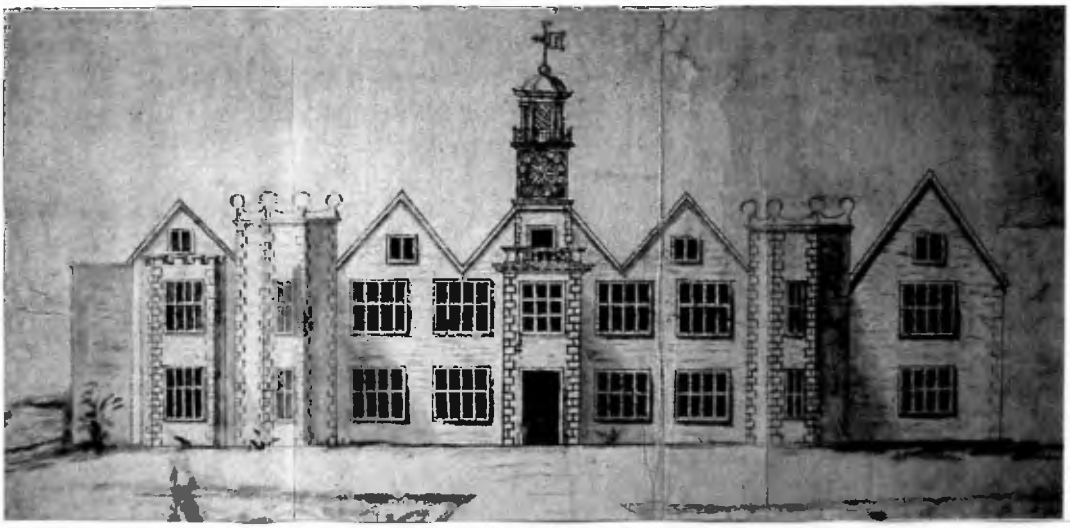


Fig. 1 Bruce Castle, Tottenham, as drawn by Lord Coleraine in 1682 shows the alterations he had made to the sixteenth-century house.

Two points may be raised against this. One is the wealth of brick houses in London built in the first decade or so of the reign of James VI and I. One need only think of Holland House in Kensington of 1605-06, Ham House, Petersham, of 1608-10 and Charlton House (fig. 2) built between 1607 and 1612. Like the Old Palace, Bromley-by-Bow, of 1606, or Boston Manor, Brentford, of 1622, these are highly sophisticated houses and ones demanding a high level of skill in both brickmaking and bricklaying. These skills must have been preserved and passed on throughout the second half of the sixteenth century.

The second argument is the actual brick houses built between 1558 and 1603. Bruce Castle and the work at Canonbury have been mentioned already. London has other well-known Elizabethan brick houses, all of which receive full treatment from Knight. At Eastbury Manor House in Barking the rainwater heads had the date 1573 on them and for which there is dendrochological evidence for work beginning in 1556, the year in which Clement Sysley bought the land. Sir Thomas Gresham built Osterley Park in the years after 1565, just as earlier the Duke of Somerset had rebuilt Syon House when he was in power between 1547 and 1550: he may have built Somerset House on the Strand in stone but his country house was constructed in brick. Almost three decades later, Wimbledon House was completed in 1588 for Thomas Cecil, the eldest son of Lord Burghley who later became the first Earl of Exeter.

The wife of your reviewer spent her undergraduate years at the Froebel Institute, now part of Roehampton University. The institute, which was originally known as Grove House, is one of five houses in Roehampton in *London's Country Houses*, four of which have been taken over by the university and its constituent former colleges. Grove House was built as a speculation in the 1620s but was large by contemporary standards: in the hearth tax it was assessed at 56 hearths but then it had been purchased in 1635 by the first Earl of Portland, Lord High Treasurer to Charles I. The smaller Mount Clare was designed in 1770 by Robert Taylor for the banker George Clive in 1770. Parkstead, or Manresa House, was the work of William Chambers in the 1761 for the second Earl of Besborough following the death of his wife two years earlier. In 1962, it became Whitelands College. Somewhat older than the two last is Downshire House, a house of *c.*1710-20, later refurbished for General James Cholmondeley after 1769. Downshire House is an enlargement and refronting in good quality brickwork of an earlier, slightly smaller house. Not part of Roehampton University is Roehampton House a house built to designs of Thomas Archer between 1710 and 1713, which was illustrated in *Vitruvius Britannicus*, two

years after it was completed. To this comparatively modest house, on the eve of the Great War Edwin Lutyens added great wings which in 1915 found a ready use as a hospital for amputees and later as a nurses' home and medical offices. Roehampton House is currently being converted into apartments. All five are brick houses, although both Parkstead and Mount Clare are covered with stucco.

The book contains extensive descriptions of good quality eighteenth-century houses built of red brick: for example, Bower House, Havering-atte-Bower, of 1724-37, the work of Henry Flitcroft. Rainham Hall (fig. 3) of 1729 is also of red brick but white brick was used by Capability Brown and Henry Holland for Claremont at Esher, designed in 1768.

Knight does not neglect late nineteenth-century houses such as William Morris' Red House at Bexley, visited by members of the society some years ago, or Norman Shaw's Grim's Dyke at Harrow Weald. Both these were built in what were still semi-rural retreats, even if accessible for business in London by means of a commuter train.

One group of country houses is omitted by Knight: major works for kings and queens, so there are no entries on Hampton Court Palace or Greenwich. One exception is the former royal palace at Eltham, where Samuel Courtauld refurbished the house in the 1930s.

It is instructive to compare the approach in the Phillimore series with that adopted by another series which also appears intermittently. Four volumes have so far been issued of Burke's and Savills' guides to country houses: the first for Ireland, the second covering Herefordshire, Shropshire, Worcestershire and Warwickshire; a third covering East Anglia which includes Cambridgeshire and the Isle of Ely, Essex, Norfolk and Suffolk; and a fourth by J. Martin Robinson on the six northern counties of England, namely Cumberland, County Durham, Lancashire, Northumberland, Westmorland, and Yorkshire.[6] To date, there has been very little overlap with the Phillimore series. Warwickshire and the metropolitan part of Essex so far are the only instances. The country houses of Dorset and Kent were examined by Adrian Oswald in books originally published in the 1930s; the volume on Dorset was revised twice in the 1950s but, as far as this reviewer is aware, not the one on Kent.[7]

Volumes like *London's Country Houses* cover fewer houses in each county but its 82 major houses are treated in depth, whereas in the Burke's and Savills' series the aim is to include every known house, extant and demolished, and to give a thumbnail sketch of the current or last building with some indication of the building history and a necessarily brief account of the various families who have been the owners. Owners and tenurial history are not neglected by Phillimore's authors. Like its companion volumes, almost every house considered in *London's Country Houses* has at least one view, either a photograph or a print, and for a good number there are floor plans. Plans are not given in the other series and only the very largest houses, for example Houghton Hall and Holkham Hall in Norfolk, are extensively illustrated. *London's Country Houses* makes good use of the hearth tax evidence for those houses built in or before the reign of Charles II, thus facilitating comparisons of size on one measure, although when using the hearth tax scholars need to remember that the standard of comfort expected among the gentry and upper reaches of society rose during the late sixteenth century, even if many earlier houses were not refurbished to the latest requirements in terms of heated rooms. Survival of hearth tax documents is patchy but no fewer than twenty-two of England's traditional counties have one or more hearth tax returns published in full, sometimes using more than one of the twice yearly returns to provide an overlapping but complete coverage of the county. For a further five counties, an individual hundred has been published.[8]

London's Country Houses has an overlap with some of the early volumes produced by the Royal Commission on Historical Monuments (RCHM): those on the London County Council area, South-West Essex, Hertfordshire, and Middlesex[9] but *London's Country Houses* has the advantage of almost a century of further research and a wider use of documentary evidence and

Fig. 2 Charlton House, built between 1607 and 1612 for Sir Adam Scott, the tutor to James VI and I's eldest son, Prince Henry of Wales. The view shows the entrance front.

includes many houses which were omitted by the RCHM. Research for the Hertfordshire and all four Essex RCHM volumes was completed before the First World War when the terminal date for inclusion was 1714: Hertfordshire, the first RCHM volume, actually appeared in 1910. The terminal date for entries was still 1714 for West London, published in 1925, and East London, which appeared in 1930: part of a set of five volumes covering the area administered under the aegis of the then London County Council.[10] The volume on Middlesex was published in 1937 but the research was done somewhat earlier: the terminal date for entries remained at 1714 (Table 1).[11] Just before the Second World War, the terminal date was raised to 1750, advancing by a century to 1850 immediately after the war.[12]

Similarly the outer boroughs of the GLC area formerly in Hertfordshire and Surrey were dealt with by the *Victoria County History of England* in volumes published before 1914.[13] Volumes covering south-west Essex, essentially the area now within the M25 and partly beyond it, were published between 1966 and 1983.[14] Unlike the parts of Hertfordshire and Surrey subsumed within London, with one exception the topographical volumes which are now in progress for Middlesex have been the work of scholars working in the second half of the twentieth century when more documentation has become available.[15] Topographical volumes have yet to be published by the *Victoria County History of England* for Kent: it is one of fourteen counties where this the case,[16] for two of which — Westmorland and Yorkshire West Riding — nothing has been published.[17]

The *Victoria County History* in its early topographical volumes concentrated on the manorial history of individual parishes. This was also the way in which many county historians had worked in the seventeenth to nineteenth centuries.[18]

The short-lived series of *Murray's Architectural Guides* covered only three counties: Berkshire, Buckinghamshire, and Lancashire.[19] In the first two counties men based in London might build a country house — in the early seventeenth century, Sir Edward Coke had one at Colnbrook, Bucks., just beyond the Middlesex boundary — but the two counties are outside rather than within modern London. Another short-lived series of which only two volumes were published was 'The New Survey of England'. The first of these, with a general history of the

TABLE 1

SOURCES FOR THE STUDY OF THE ENGLISH COUNTRY HOUSE: A SUMMARY

County	*Buildings of England* Latest edition	RCHM county volumes (* = county is completed)	*Victoria County History* topographical volumes or substitute	Hearth Tax in print	Architectural Guides to Country Houses
Bedfordshire	1968		*1908, 1912	HT	
Berkshire	2010		*1923, 1924	HT part	Murray guide
Buckinghamshire	1994	*1912, 1913	*1908, 1925, 1927		Murray guide
Cambridgeshire	1970	1968, 1972	*1953-2002	HT	B&S, East Anglia
Cheshire	2011		2003, 2005	HT part	Figueiredo and Treuherz, 1988
Cornwall	1978			HT	
Cumberland	2010				B&S , North
Derbyshire	1978			HT	
Devon	1989			HT	
Dorset	1972	*1952-75		HT	Oswald, 1959;
Co. Durham	1983		1928	HT	B&S , North
Essex	2007	*1916-23	1956-2001		B&S, East Anglia
Gloucestershire	1999, 2002		1965-2010		Kingsley, 1989,
Hampshire	2010, 1967		*1903-1912	HT	
Herefordshire	1963	*1931-34		HT	B&S, West Midlands
Hertfordshire	1977	*1910	*1908, 1912, 1914	HT large houses	
Huntingdonshire	1968	*1926	*1932, 1936		
Isle of Wight	2008		*(in Hampshire)	HT	
Kent	1983, 1980			HT	Oswald, 1933
Lancashire	2004, 2006, 2009		*1907-1912	HT part	Murray guide, B&S, North
Leicestershire	1983		1958, 1964		
Lincolnshire	1989				
London - LCC	1983, 1952	*1925, 1930			Survey of London
London - GLC	1997, 1983, 1991, 1998, 2005, 2005				Knight, 2009
Middlesex	1951	*1937	1911, 1962-1995		included in Knight, 2009

Norfolk	1997, 1999			HT	
Northamptonshire	1973	1984	1906, 1930, 1937, 2002	HT large houses	
Northumberland	1992		*Northumberland County History		
Nottinghamshire	1979			HT	
Oxfordshire	1974		1957-2011	HT	
Rutland	1983		*1935	HT	
Shropshire	2006		1968, 1985, 1998	HT	B&S, West Midlands
Somerset	2011, 1958		1974-2010	HT	
Staffordshire	1974		1958-2007	HT	
Suffolk	1974		*Copinger, 1905-11	HT	Sandon, 1959, B&S, East Anglia
Surrey	1961		*1905, 1911, 1912	HT	
Sussex	1965		1935-53, 1980-97		
Warwickshire	1966		*1945-1969	HT	B&S, West Midlands, Tyack, 1994
Westmorland	2010	*1936		HT	B&S, North
Wiltshire	1975		1953-2011		
Worcestershire	2007		*1906, 1913, 1924	HT	B&S, West Midlands
Yorkshire E.R	1995		1974-1989		B&S, North
Yorkshire N.R.	1966		*1914		B&S, North
Yorkshire W.R.	2009, 1967			HT	B&S, North

ABBREVIATIONS, NOTES AND REFERENCES

1. *The Buildings of England*, at first completely written by the late Sir Nikolaus Pevsner, was planned in 1945, with the first publication appearing in 1951; England's counties were completed in 1974, by when second editions of some of the earlier ones were appearing. The present, larger format was introduced in 1983 with the volumes on Leicestershire and London: South.

2. RCHM is Royal Commission on Historical Monuments England. Counties with a single or two volumes have all publication dates given; counties with several architectural volumes have first and last publication dates given. RCHM have also produced a number of purely urban volumes: Cambridge (1959), Oxford (1939), Salisbury (1980), Stamford (1977) and York (1962-81). A blank means no volume has been produced.

3. Counties with up to three topographical volumes in the *Victoria County History* or intermittent publication have all publication dates given. Those with relatively continuous publication have first and last dates given. Two works are listed as substitute; the *Northumberland County History* was published in 15 volumes between 1893 and 1940; W.A. Copinger, *The Manors of Suffolk*, was issued in 7 volumes between 1907 and 1911. The asterisk applies to both the RCHM volumes and the topographical and general volumes of the *VCH*.

4. The Hearth Tax was levied between 1662 and 1688 in England and Wales and the returns list every person, whether taxpayer or exempt, and how many chimneys their house had, and often returns begin at the largest house in the village. Purely urban hearth tax returns have been printed for Chester, Newcastle and Southampton.

5. See main text notes 2, 5, 6, and 13 for full references to the various architectural guides which are useful starting points for studying country houses.

Fig. 3 Rainham Hall is one of several brick houses beside the River Thames. It was built in 1729 for a successful sea captain, John Harle (1688-1742), who had married a rich widow from Stepney. At Rainham Wharf, Captain Harle maintained a fleet of barges taking cargoes including bricks and other building materials into the Pool of London. The house is built of stock brick with rubbed brick window surrounds. Red and blue headers form a chequer pattern on the parapet.

county and a gazetteer of the places in it, was *Middlesex* by the railway historian Michael Robbins.[20] Only one more volume in the series, Devon by W.G. Hoskins, was published.

Covering the same area as *London's Country Houses* are four of the six volumes of the revised set of *The Buildings of England: London*, but these were published over a period of more than twenty years beginning in 1983 and continuing until 2005.[21] On the whole the information given by Caroline Knight complements that given by Bridget Cherry and her collaborators. Because tenurial history is important in *London's Country Houses*, a more rounded picture emerges of the individual history of each of the 114 houses considered. Caroline Knight is also much more precise about the use of building materials, something on which *The Buildings of England* series often falls short.

Another series which covers part at least of the region covered by Caroline Knight is *The Survey of London* which began in the 1890s, published its first volume in 1900 and has so far produced 65 volumes.[22] Some volumes are devoted to individual houses, for example Eastbury Manor House, Barking and The Old Palace Bromley-by-Bow.[23]

Members of the British Brick Society with a specific interest in country houses and those

living in the London area will find *London's Country Houses* a volume to savour. As the initial draft of this review was being written just on Christmas Eve, the volume may be recommended as one on which to spend that most thoughtful of presents: a book token.

DAVID H. KENNETT

NOTES AND REFERENCES

1. Caroline Knight, *London's Country Houses*, xx + 396 pages, frontispiece + 289 plates and plans, Chichester: Phillimore, 2009, ISBN 978-1-86077-506-2; price £30-00 hardback. Fairbum's map is *not* reproduced in the body of the book. Construction details and building dates not given reference are taken from Knight, 2009.

2. Areas within the London Orbital Motorway, the M25, which are *outside* the GLC area are: in the north, Rickmansworth, Watford, Borehamwood, and Radlett, all in Hertfordshire; in the north-east, the Theydons, Loughton, and Chigwell, in Essex; in the east, Dartford in Kent; in the south, Caterham, Banstead, and Epsom and Ewell; in the south-west, Esher, Weybridge, Chertsey, and Staines. Those places in the south and south-west of the area are in Surrey.

3. P. de Figueiredo and J. Treuherz, *Cheshire Country Houses*, Chichester: Phillimore & Co, 1988; N. Kingsley, *The Country Houses of Gloucestershire Volume I, 1500-1660*, Cheltenham, 1989, reissued Chichester; Phillimore & Co, 2001, N. Kingsley, *The Country Houses of Gloucestershire Volume II, 1660-1830*, Chichester: Phillimore & Co, 1992; M. Hill and N. Kingsley, *The Country Houses of Gloucestershire Volume III 1830-2000*, Chichester: Phillimore & Co., 2000; G. Tyack, *The Country Houses of Warwickshire*, Chichester: Phillimore & Co., 1994.

4. Bourchier bought Knole, Kent, in 1456, and thereafter concentrated much of his building activities there rather than at Croydon.

5. E. Mercer, *English Art 1558-1625*, Oxford: Clarendon Press, 1962, pp.91-95, quotation at p.91.

6. M. Bence-Jones, *Burke's and Savills' Guide to Country Houses Volume I Ireland*, London: Burke's Peerage, 1977; P. Reid, *Burke's and Savills' Guide to Country Houses Volume II: Herefordshire, Shropshire, Warwickshire, Worcestershire*, London: Burke's Peerage, 1980; H. Montgomery-Massingberd *et al., Burke's and Savills' Guide to Country Houses Volume III: East Anglia*, London: Burke's Peerage, 1983; J.M. Robinson, *Burke's and Savills' Guide to Country Houses Volume IV, Northern England*, London: Burke's Peerage, 2000.

7. A. Oswald, *The Country Houses of Dorset*, 1st ed., 1935; 2nd ed., 1953; 3rd ed., 1959; A. Oswald, *The Country Houses of Kent*, 1933. Wider in scope but including many of the county's country houses is E. Sandon, *Suffolk Houses. As a Study of Domestic Architecture*, Suffolk: Baron Publishing, 1977, reprinted Woodbridge: Antique Collector's Club, 2010.

8. In connection with various pieces of current work, a listing of published Hearth Tax returns has been prepared by this reviewer, from which the Hearth Tax element of Table I is derived. The listing is based on the periodical and other holdings of Birmingham Central Library (becoming the Library of Birmingham in 2013 when it moves to its new building). For indications of the possibilities of using the Hearth Tax see D.H. Kennett, ;Early Brick Buildings: a Question of Size', *BBS Information*, **33**, May 1984, pp.7-12, and D.H. Kennett, 'Suffolk Houses in 1674', *BBS Information*, **37**, November 1985, pp.4-11. More research has indicated that information is available about several of the houses not identified in the table, *ibid.*, pp.8-11; the writer hopes to publish this material in due course.

9. RCHM, *An Inventory ... South-West and Central Essex*, London: HMSO, 1923; RCHM, *An Inventory ... Hertfordshire*, London: HMSO, 1910; RCHM, *An Inventory ... West London*, London: HMSO, 1925; RCHM, *An Inventory ... East London*, London: HMSO, 1930; RCHM, *An Inventory ... Middlesex*, London: HMSO, 1937.

10. The other RCHM volumes on London are: RCHM, *Westminster Abbey*, London: HMSO 1924; RCHM, *An Inventory ... Roman London*, London: HMSO, 1928; RCHM, *An Inventory ... London: The City*, London: HMSO, 1929.

11. For an account of the early history of the RCHM and its relationship with the *Victoria County History* see A.P. Baggs, 'Architectural Guides and Inventories' in C.R.J. Currie and C.P. Lewis, eds., *A Guide to English County Histories*, Stroud: Sutton Publishing, 1994, pp.26-31, esp. pp.28-30. It should be noted that in last 60 years the RCHM and the VCH have tried to avoid working on individual counties at the same time, to avoid duplication of effort.

12. Baggs, 1994, p.28 does not give a date when

the terminal date for entries in RCHM volumes was raised to 1750.

13. Only a small portion of Hertfordshire was transferred to the GLC area: Barnet and East Barnet. See *VCH Herts.*, **2,** 1908, pp.329-343. In contrast, Surrey lost almost a quarter of its pre-1888 area, first along the river Thames to the LCC and then a much wider area to the GLC. *VCH Surrey*, however, deals with the county prior to the establishment of the London County Council. Thus the parishes of both Brixton Hundred and Wallington Hundred are the subject of essays in *VCH Surrey*, **4,** 1914, and those within Kingston Hundred in *VCH Surrey*, **3,** 1912. Brixton Hundred included the Thames edge parishes from Deptford west to Mortlake; Wallington Hundred includes Micham, Morden, and Croydon. Apart from Kingston-upon-Thames, Kingston Hundred also includes Kew and Richmond. All of these are within the GLC area.

14. Three of the five topographical volumes of *VCH Essex* covering south-east Essex deal with the area now within the GLC area. Indeed, *VCH Essex*, **5,** 1966, opens with an essay on 'Metropolitan Essex' (pp.1-92) before examining Waltham Hundred and part of Becontree Hundred. Although in Waltham Hundred only Chingford is within the GLC area. *VCH Essex*, **5,** includes study of Barking with Ilford and Dagenham, whilst the other part of Becontree Hundred forms the subject of *VCH Essex*, **6,** 1973, including East Ham, West Ham, Little Ilford, Leyton, Walthamstow, Wanstead and Woodford. *VCH Essex*, **7,** 1978, examines the Liberty of Havering-atte-Bower, namely Havering and Romford, and part of Chafford Hundred; Rainham, Upminster and Wennington are within the GLC area. The rest of Chafford Hundred, including all parishes examined in *VCH Essex*, **8,** 1983, is outside the GLC area. The two most recent volumes, *VCH Essex*, **9,** 1994, and **10,** 2001, deal with Colchester and Lexden Hundred, the area adjacent to Colchester, respectively: much of the south, the centre and the north-west of the county remains to be considered.

15. Topographical volumes of *VCH Middlesex* began in the south-west corner of the county with part of Spelthorne Hundred in *VCH Mddx*, **2,** 1911 and then worked north-westwards. Ashford, East Bedfont with Haddon, Feltham, Hampton with Hampton Wick, Hanworth, Laleham and Littleton are considered in *VCH Mddx*, **2.** Research and publication does not resume until well after the Second World War. *VCH Mddx*, **3,** 1962, considers the rest of Spelthorne Hundred, Isleworth Hundred and part of Elthorne Hundred, including Shepperton, Staines, Stanwell, Sunbury and Teddington; Heston and Isleworth and Twickenham; and Cowley, Cranford, West Drayton, Greenford, Hanwell, Harefield and Harlington. *VCH Mddx*, **4,** 1971, covers the remaining parishes of Elthorne Hundred and two in Gore Hundred, including Harmondsworth, Hanwell, Hanger, Norwood with Southall, Hillingdon with Uxbridge, Ickenham, Northolt, Perivale and Ruislip; and Edgware and Harrow including Pinner. The remaining parishes of Gore Hundred and those in Edmonton Hundred are the subject of *VCH Mddx*, **5,** 1976, including Hendon, Kingsbury, Great Stanmore and Little Stanmore; and Edmonton, Enfield, Monken Hadley, South Mimms and Tottenham. The remaining published volumes consider the parishes of the scattered Ossulstone Hundred. Barnet, Finchley and Hornsey with Highgate are dealt with in *VCH Mddx*, **6,** 1980; with the western group of Acton, Chiswick, Ealing and Brentford, West Twyford, and Willesden in *VCH Mddx*, **7,** 1982. The three remaining volumes look at only one or two former London Boroughs: Islington and Stoke Newington in *VCH Mddx*, **8,** 1985; Hampstead and Paddington in *VCH Mddx*, **9,** 1989; and Hackney in *VCH Mddx*, **10,** 1995. Much of the geographical county of Middlesex has yet to be considered including Fulham and Hammersmith, Kensington and Chelsea, Westminster, Holborn and St Pancras, Finsbury, and Stepney. It is unclear whether *VCH Middlesex* will at some stage tackle the City of London.

16. For those studying country houses, the same can also be said of Cheshire, where the only published volume, *VCH Ches.*, **5,** p 1, 2003, and pt 2, 2005, deals with Chester itself. In Staffordshire, the editors have produced volumes on most of the major towns: Stafford, *VCH Staffs.*, **6,** 1979; Newcastle-under-Lyme and Stoke-on-Trent, *VCH Staffs.*, **8,** 1963; Burton-on-Trent, *VCH Staffs.*, **9,** 2003; Lichfield, *VCH Staffs.*, **14,** 1990; West Bromwich, Smethwick, and Walsall, *VCH Staffs.*, **17,** 1976. Only Wolverhampton has not been examined. There are volumes on rural areas: West Cuttlestone Hundred, *VCH Staffs.*, **4,** 1958, and East Cuttlestone Hundred, *VCH Staffs.*, **5,** 1959, are the area around Stafford. *VCH Staffs.*, **7,** 1996, is entitled 'Leek and the Moorlands' and *VCH Staffs.*, **10,** 2007, 'Tutbury and Needwood Forest'; *VCH Staffs.*, **20,** 1984, examined Seisdon Hundred, that tongue of Staffordshire west of Wolverhampton which has remained within the historic county after the local government reorganisation of 1974.

17. Northumberland was never part of the *Victoria County History of England* as a very active committee of prominent persons interested in history and antiquities had been formed in May 1890 to produce the *Northumberland County History* which appeared in 15 volumes between 1893 and 1940.

18. Manorial histories, of the type found in the earliest published volumes of VCH, can be traced for many historic counties through their early historians. Full details of these publications are included in the

essays on individual counties in Currie and Lewis, eds., 1994. However, Francis Blomfield's eleven volumes of *An Essay towards a Topographical History of the County of Norfolk*, completed by Charles Parkin in 1811, says absolutely nothing about the physical structure of the houses then standing and little about buildings. The equivalent for Suffolk -- W.A. Copinger, *The Manors of Suffolk*, 7 volumes, 1905-1911 -- is much better and includes illustrations of houses, some since demolished; as is does the earlier attempt by the Rev. Alfred Suckling in the two published volumes of his *The History and Antiquities of Suffolk*, Beccles: the author, 1846 and 1848.

19. J. Betjeman and J. Piper, *Murray's Architectural Guide: Buckinghamshire*, London: John Murray, 1948; J. Betjeman and J. Piper, *Murray's Architectural Guide: Berkshire*, London: John Murray, 1949; J. Fleetwood-Hesketh, *Murray's Architectural Guide: Lancashire*, London: John Murray, 1950. These are now difficult volumes to find even in specialist secondhand bookshops. For the rivalry between the Murray series and Nikolaus Pevsner's *The Buildings of England* series see T. Mowl, *Stylistic Cold Wars Betjeman versus Pevsner*, London: John Murray, 2000, esp. pp.110-118. Betjeman and Piper were both also connected with the *Shell* Guides, published by Faber & Faber, Betjeman between 1933-67 as their editor. These can be a useful source of miscellaneous information about country houses and have good photographs.

20. M. Robbins, *Middlesex*, London: Collins, 1953. The only other volume in the same series to appear is W.G. Hoskins, *Devon*, London: Collins, 1954, reprinted several times, most recently in 1992. *Middlesex* has never been reprinted and a secondhand copy is now a rare find indeed.

21. The relevant volumes are B. Cherry and N. Pevsner, *The Buildings of England: London 2: South*, Harmondsworth: Penguin Books, 1983; B. Cherry and N. Pevsner, *The Buildings of England: London 3: North West*, London: Penguin Books, 1991; B. Cherry and N. Pevsner, *The Buildings of England: London 4: North*, London: Penguin Books, 1998; B. Cherry, C. O'Brien and N. Pevsner, *The Buildings of England: London 5: East*, New Haven CT and London: Yale University Press, 2005. Also relevant amongst recently issued volumes is J. Bettley and N. Pevsner, *The Buildings of England: Essex*, New Haven CT and London: Yale University Press, 2007. In contrast the most recent editions of the volumes on Hertfordshire and Surrey are much older: N. Pevsner, revised B. Cherry, *The Buildings of England: Hertfordshire*, Harmondsworth: Penguin Books, 2nd ed., 1977; I. Nairn and N. Pevsner, revised B. Cherry, *The Buildings of England: Surrey*, Harmondsworth: Penguin Books 2nd ed., 1971. The first edition of Hertfordshire was published in 1953; that for Surrey in 1962. See Table 1 for the latest editions for other English counties.

22. *The Survey of London*, instigated by the LCC in the 1890s, published its first volume in 1900: C.R. Ashbee, ed., *The Survey of London: The Parish of Bromley-le-Bow*, London: LCC. By 1986, 43 volumes had appeared, with a number of different publishers; in 2010 it had become 66 volumes. Since 2008, publication has been New Haven and London: Yale University Press for The Paul Mellon Centre for British Art and English Heritage.

23. *The Survey of London: Eastbury Manor House Barking*, being *The Survey of London*, **11**, 1917; *The Survey of London: The Old Palace of Bromley-by-Bow*, being *The Survey of London*, **3**, 1902. It was the destruction of the Old Palace which led to the instigation of the Survey of London by the architect C.R. Ashbee.

Book Review: A Brick Tudor Palace near London

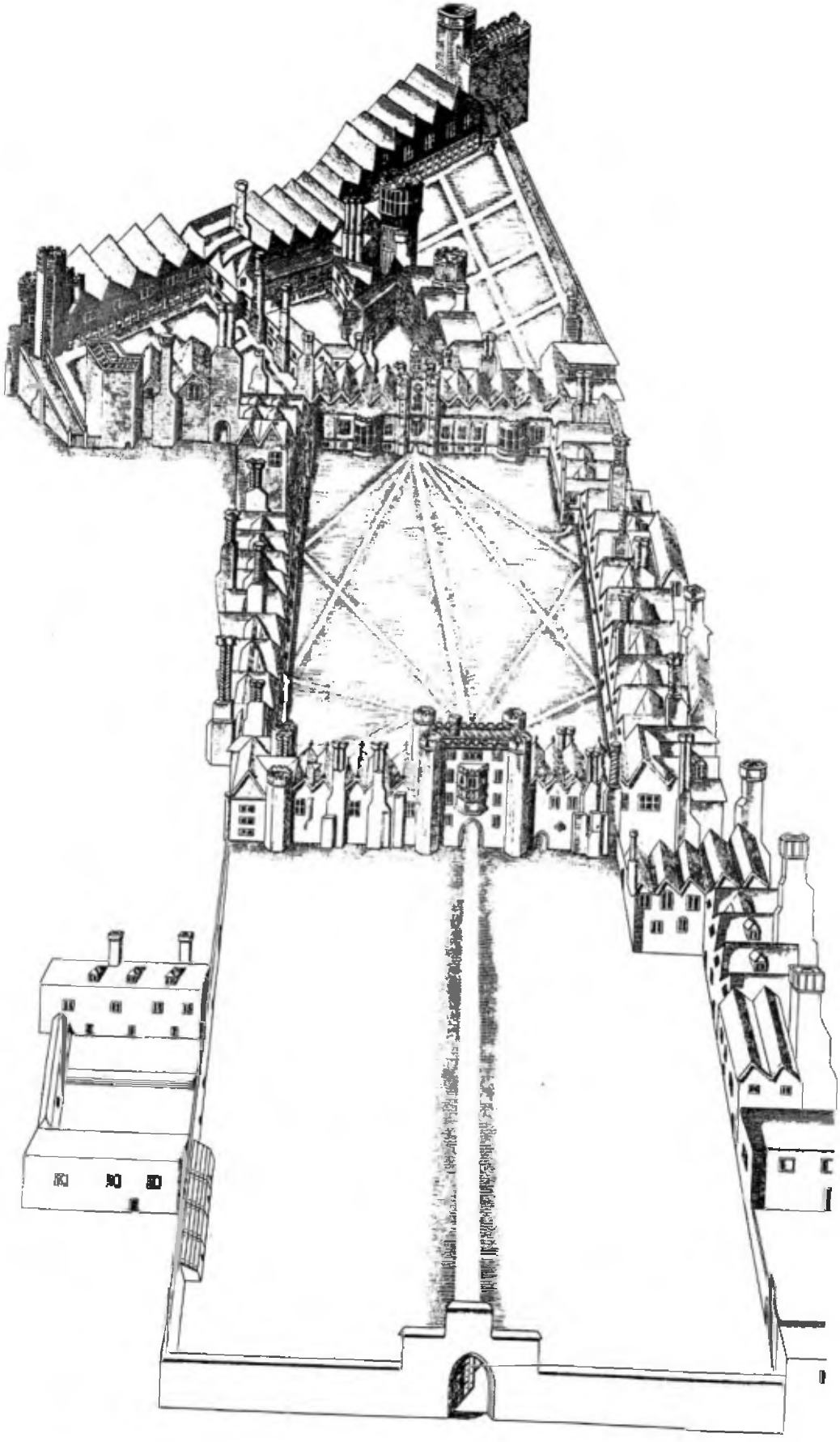
Rob Poulton *et al., Excavations at Oatlands Palace 1968-73 and 1983-4,*
Woking: SpoilHeap Publications for Surrey County Council, Archaeology South-East (University College, London), Surrey County Council Archaeological Unit, and English Heritage, monograph **3,** 2010.
xiii + 180 pages, 141 colour and black-and-white illustrations.
ISBN: 978-0-9558846-2-7; price £15-00, (paperback)
Available from Surrey County Archaeological Unit, Surrey History Centre, 130 Goldsworthy Road, Woking, Surrey GU21 6ND
(cheques payable to Surrey History Centre; add £3-00 for p & p).

S. Thurley, 'The Thrill of the Chase Oatlands Palace, Surrey',
Country Life, 19 January 2011, pages 50-53.

Oatlands, Weybridge, Surrey, began as a moated manorial or sub-manorial site some time in the late thirteenth century. Soon after 1478 it was purchased by a wealthy London goldsmith, Bartholomew Read, who rebuilt it as a substantial brick courtyard house. This formed the core of the privy court of Oatlands Palace, built, again using brick, for Henry VIII between 1537, when he acquired the site, and 1544, and resulting in a series of buildings around three courtyards and two gardens. Though retained as a royal palace in the later Tudor and early Stuart periods, little substantial building work appears to have been carried out, although a Banqueting House was added, probably in the reign of Elizabeth I. In 1650, during the Commonwealth, the palace was demolished, leaving only one stretch of Tudor brick walling with two gateways.

Chapter 1 discusses some preliminary matters, whilst Chapter 2 (largely written by Simon Thurley) considers the historical background. Chapter 3 discusses the building of the palace and includes detailed consideration of the bricks. This is an unusual position for such discussion in archaeological publications. The reason for the departure from normal practice is that 'the formulation of a brick typology ... was fundamental to understanding the building history as revealed by excavation' (p.17). It is a salutary reminder that, at least on a site-specific basis, bricks may sometimes have more to offer than *some* field archaeologists seem willing to admit. (The displacement of the roof tile report is *not* justifiable on these grounds, especially as the floor tile report is located in the more usual position, *after* the excavation report.) Chapter 4 (by the late Alan Cook) is a detailed report on the 1968--73 excavation, whilst Chapter 5 covers the excavations of 1983 and 1984. In both cases, and as with all such reports, the nature of the text invites skim reading; even so (and for those with the stamina!) even more detailed reports are available on a PDF file at *www.surreycc.gov.uk/scan.* Chapter 6 comprises specialist reports. Finally, Chapter 7 draws together the archival, pictorial, and archaeological evidence to present an account of the medieval house and the Tudor palace. There is a bibliography of works cited and an adequate, if not extensive, index.

Fig. 1 (Opposite)A bird's eye view of Oatlands Palace, as engraved in *The History of Surrey* by Owen Manning and William Bray, 1804-14 copied from a lost Elizabethan drawing. The only addition to the buildings constructed in the 1540s are those on the right of the outer court which were added during the reign of Elizabeth I.



BBS members will be most interested in the bricks, the brickwork, and the other ceramic building materials. The late Sheila Richardson's report on the bricks occupies pp.18-26 and, as mentioned, usefully establishes a brick typology, summarised in her Table 1 (p.18) and drawing on work by Daphne Hart (now Ford) at the even more important royal palace at Hampton Court. This establishes that brick sizes varied even within the late medieval and Tudor periods, with yet more differentiation in later centuries .This enables dating of brick-built structures where other evidence is lacking. Most bricks are in some shade of red, although also present are light yellow 'Flemish' (actually Low Countries more generally) bricks from the late Middle Ages and small buff-yellow bricks (the so-called 'Dutch clinkers') imported from the Netherlands from the late seventeenth century.

As well as standard bricks, a number of shaped bricks were recovered, almost certainly cut rather than moulded: the early Tudor accounts include references to 'brykaxes' and to a grindstone for sharpening them (p.22). The shapes recorded include cants used to create obtuse angles, jamb mouldings, a vault key, mullion components of Classical form (though without glazing-grooves), cavetto and quarter-round bricks used in the corbelling of oriel windows, and other forms, some of them probably for string-courses and similar features.

The discussion also considers the sources of the Tudor bricks based on documentary evidence. Between June/July 1537 and August/September 1538 no fewer than 1,476,878 bricks are recorded. But there is a lacuna in the accounts (April/May 1538), so that the full total would have been even greater, perhaps around 1,800,000 bricks over fifteen months: an annual production, therefore of approximately 1,440,000 bricks. Sources recorded are Chertsey, Eton College, Kew, Walton-on-Thames, and Woking. Some bricks were manufactured specifically for the palace, whilst others appear to have been supplied from stocks left over from other royal building projects and the Chertsey bricks were reused from the dissolved abbey there. The several sources are a useful reminder that not all early Tudor bricks were made *in situ*: all the sources, significantly, were reachable by water.

A further aspect of Tudor brickwork referred to in the excavation reports is the application of red ochre to enhance the colour of the bricks. Sometimes false 'joints', not always following the true joints, were added in white or grey-and-white paint. The issue is considered in some brief notes — rather too brief, one feels, for this important matter — by Paul Drury at p.26. Also mentioned in the reports is the use of blue/black headers to create patterning against the red background — mostly as all-over diaper but occasionally as isolated lozenges; such bricks were also used to form red and blue/black banding in some arches. Figure 134 (in pocket at end) quite properly depicts, in its reconstruction of the early Tudor gatehouse range, an insistent all-over diaper, which one may find more striking than attractive.

For the most part the bricks are laid in English Bond, though this is necessarily adjusted to accommodate the diaper and other patterns. Some floors and hearths are of bricks laid flat, others of bricks on edge.

Jill Coad (at pp.26-30) considers the roof tiles, which include one with a hand-formed nib and one (surviving) circular hole and some with glaze on their lower half, both types almost certainly of medieval date. Others are of Tudor date, and include circular, square, and diamond -shaped holes. A few ridge tiles and post-medieval pantiles were also recovered.

Floor tiles are discussed by the late Elizabeth Eames (pp.137-145). Most are of medieval date, some reused in Henry VIII's building works. The most accomplished (though surviving only as fragments) are of so-called 'Chertsey' designs and were probably locally made between *c.*1250 and the early fourteenth century. The majority of the tiles are of various designs from Penn, Bucks., manufactured between the 1330s and the 1380s. One plain-glazed tile, of fourteenth-century date, is decorated with a scored grid pattern. Most of the plain-glazed tiles are 'probably of English manufacture, but one group was certainly Netherlandish'; they 'were

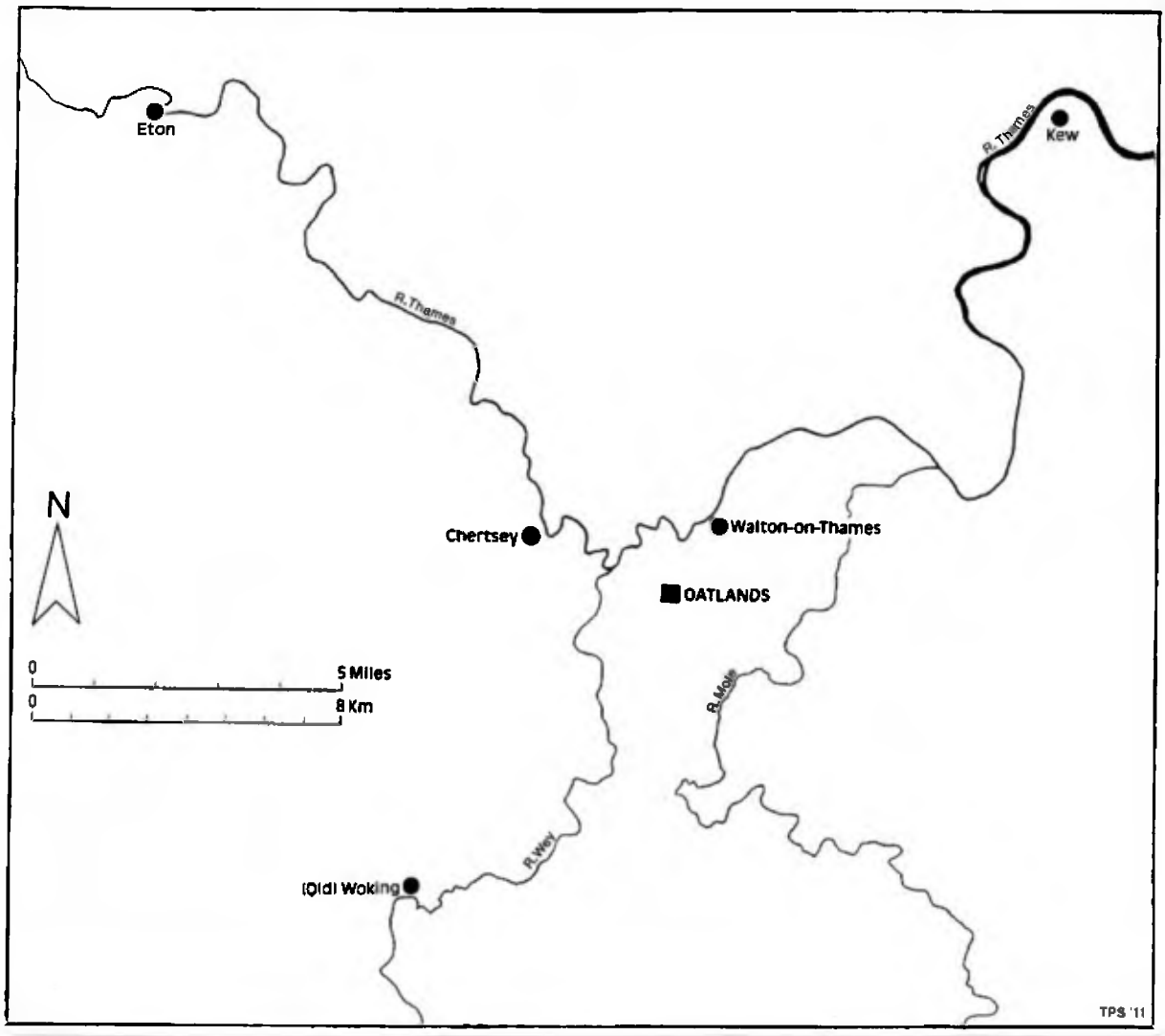


Fig. 2 Map showing brick sources at Oatlands Palace and the rivers used for their transport. Map drawn by T.P. Smith.

imported ... during the 14th, 15th and 16th centuries' (p.144). There is also a post-medieval Netherlands tile with an (incomplete) inscription in Dutch: ALLE DINE [HEEFT SIJNEN] TYT, which is not translated in the text and its source not noted; it is, in fact, from *Ecclesiastes* 3.1: 'To everything there is a season' (more literally on the tile. 'All things have their time/season'). 'This is the only two-colour tile found that could be contemporary with the life of Oatlands Palace' (p.144).

This publication is a valuable contribution to the study of late medieval and, especially, early Tudor brick architecture, underlining the fact that in those periods brick was far from a cheap substitute for stone but a prestigious and fashionable material in its own right. At only £15 it is remarkably good value.

For those intrigued by this lost Tudor palace but without the time — or *wish* — to study its history and archaeology in detail, Simon Thurley's *Country Life* article of under two thousand words offers some of the meat in pemmican form. The title, though hinting at the thrill of historical investigation, refers primarily to the fact that Oatlands, together with Hampton Court

and the lost Nonsuch, was part of an integrated and extensive hunting ground: a *chase*. The article includes Anthonis van den Wyngarde's 1559 drawing of the palace and there is a helpful aerial reconstruction by Stephen Conlin — although this shows the diaper as far more muted than the archaeological evidence suggests. It is a pity that, inconsistently, we are told on page 53 that *by 1660* practically nothing remained, whilst at page 50 it is stated that the palace was demolished *after the Restoration of 1660*; as noted above, it was in fact demolished in 1650. It is an odd slip in so short an article by so accomplished a writer — and one, moreover, who knows more than anyone about the Tudor royal palaces and their subsequent history under the Stuart kings. Otherwise, this is an admirable succinct account of what was once one of the great brick buildings of Tudor England.

TERENCE PAUL SMITH

In the 1540s, Henry VIII assembled a great tract of land straddling the borders of Middlesex and Surrey, between Hampton Court in the north-west and Nonsuch in the south-east, to create a great chase for the hunting. Within this, Oatlands was one of the few houses kept in permanent readiness for the king: Henry continued to hunt here in the 1540s. If Hampton Court and Nonsuch were male palaces, the out-of-town residences for the king and the Prince of Wales, respectively, Oatlands was the queen's palace, for whoever might be holding that position at the time. Henry had his suite of rooms and his private brick-built ramp to allow him to dismount in private but the queen's apartments were the larger. Later Elizabeth I used the palace for summer breaks but the first two Stuart kings gave it to their respective queens: James VI and I to Anne of Denmark and Charles I to Henrietta Maria. Both ladies commissioned substantial programmes of redecoration and upgrading of the fittings, including work by Inigo Jones, whose variant treatments of a chimneypiece in work being done for Anne of Denmark is the third of the illustrations.

This substantial building — it had 408 pieces of tapestry in 1547 — suffered the fate of most royal palaces in the Commonwealth period: sale of the contents at market value, over £1,000, and of the structure for building materials. Almost nothing now remains above ground.

Thurley's article has four illustrations. There is a reconstruction based on a lost bird's-eye view of Elizabeth's reign, but re-orientated (*cf.* fig. 1) to show the diaper work on the brickwork of the inner courtyard. Anthonis van den Wyngarde's drawing of 1559 is shown across the upper part of two pages and tinted but has the disadvantage that the gutter obscures much of the two gatehouses, particularly the outer one. But this reproduction has the advantage of showing parts of the park. The final illustration reproduces the 1616 portrait of Anne of Denmark by Paul van Somer: a groom holding a richly furnished horse and hunting dogs remind the viewer that Oatlands was a palace for sport; in the background is a portion of the palace.

D.H. KENNETT

Book Review: London and the Workhouse

David R. Green, *Pauper Capital London and the Poor Law 1790-1870,*
Farnham, Burlington VT, and Warriewood NSW: Ashgate Publishing Ltd, 2010
300 pages, 60 black-and-white illustrations
ISBN 978-0-7546-3008-1, price £60-00 (hardback)

In the late twentieth century, the function of caring for the old and infirm, the permanently sick, was in part delegated to a much older institution initially designed for several different purposes, only one of which was the care of the old and the infirm. The workhouse was built from 1835 onwards to house the unproductive poor. William Cobbett, the radical author of *Rural Rides,* called them "the Bastilles", or prisons for the indigent poor. Designed to house those too poor to provide for their own care, whether able-bodied or infirm, old or young.

Green examines how the Poor Law Amendment Act of 1834 affected London and the differences between London and the rest of England and Wales. By London, David Green means the London Census Registration District — the area which became the Metropolitan Water Board in 1855 and then the London County Council in 1888. Within London, even as early as 1776, the number of workhouses was extremely high but the eighteenth century system had its faults: as noted above, it was parish based. Also, provision of living accommodation for the indigent poor was insufficient. Wars and successive economic depressions had created not just a great number of young "Oliver Twists" but also a great many adults without work or housing and often needing shelter. The problems became exacerbated in the post-war depression of the first third of the nineteenth century.

The solution adopted by the Poor Law Amendment Act was the compulsory combination of parishes to form Poor Law Unions; in London this often meant throwing together places with starkly different histories: Chelsea was thrown in with Kensington and other large parishes. Acreage and population size was also a factor, as in west London and also in Greenwich, Woolwich and Deptford, although there the desire for parsimony was predominant: the existing parish workhouses had starkly differing costs for maintaining life. Rapid population growth in the decade after 1834 also necessitated the splitting of the newly-established unions: the Kensington Union lost Chelsea in 1841 and both Paddington and Fulham in 1845.

One trend, examined in 'Chapter 6 Paying for Pauperism: Urban Change and Fiscal Stress' (pp.189-212), was the increasing proportion of the nation's paupers who were applying for assistance in London: it rose from 6½ per cent in 1849 to around 15 percent in 1870 and expenditure on London's pauper grew from around £700,000 to £1,450,000 over the same period, which as a percentage of total poor relief almost doubled from 12 percent to 23 percent. As the total population of London grew so did the problem of "the multitude", the term late Victorians used for the poor, including those able to support themselves. The magnitude of the problems led to the non-controversial Metropolitan Poor Act of 1867, a measure whose provisions were widely accepted. These improved the administration of poor relief, they eased the provision of separate buildings for the sick and the infirm as opposed to the able-bodied, and, thirdly, they created the mechanism whereby funds from the wealthy parts of London could be transferred to the less wealthy. The new act, applied only to London.

New workhouses, the consequence of the 1834 Poor Law Amendment Act, were built quickly, but invariably very solidly and to high standards of construction: a century later, they would prove difficult to demolish. There were also a lot of them: in their first year the Commissioners of the Poor Law approved 127 new workhouses and enlargements and/or alterations to an existing 78 workhouses established under Gilbert's Act of 1782 or pre-dating this under individual local acts. The latter often applied only to a single parish, as for example,

the workhouse on Mount Street for the parish of St George, Hanover Square, in London, of 1725 and designed by Benjamin Trimbell (*fl. c.*1725) and Thomas Phillips (*c.*1689-1736), the latter a master carpenter. Until 1834, the parish was the unit which made provision for its own poor unless several parishes had joined together to provide suitable premises, provide outdoor relief, and raise a single rate.

If 127 new structures in the first year appears impressive and evidence of a system which knew its purpose, the urgency of the provision resulted in construction beginning on no fewer than 350 new workhouses within the first five years of the act. But initially little of this new building was in London. In the late 1830s building of large workhouses commenced at Greenwich, completed in 1843 (Green fig.4.1) and Wandsworth and a small one for West London, a group of parishes immediately north-west of the City, and between 1835 and 1839; there was also the enlargement of ten existing buildings. In the 1840s, new workhouses were built in each of Fulham and Hammersmith (Green fig.4.2), Kensington (Green fig. 4.3), Paddington, with the existing building in Chelsea being retained by that new union. Other workhouses were built in the 1840s at Bethnal Green, and St George-in-the-East, as well as a big new one in the City of London: the last, the only one with architectural pretensions (Green, fig. 4.3). In the same decade there were several enlargements and also a new phenomenon, the workhouse school, the first of which was built in Lambeth. The 1850s saw additional new workhouses built in eight unions north of the river: Paddington, St John and St Margaret Westminster, St George Hanover Square, East London, Shoreditch, Bethnal Green, and Mile End. Thirteen unions enlarged their workhouse and nine workhouse schools were built in the same decade. Increased building expenditure occurred in the 1860s, some of it the continuation of projects begun in 1859 or earlier. Erection of new workhouses was begun in Wandsworth and Greenwich south of the river, and north of the river for St-Martin-in-the-Fields, St Pancras, Islington, East London, and Stepney unions. Other workhouses were enlarged; pauper schools were added or built; much expenditure on a school was incurred at St Pancras. All this new building activity is considered in 'Chapter 4 Building the Workhouse System' (pp.115-156).

Two points may be made about these buildings for the New Poor Law. The first is that in this generation, say 1835 to about 1870, just how remarkably similar in plan were buildings for the incarceration of the unproductive poor, the mad and the bad. All had a high wall round their exterior. Recommended plans by Sampson Kempthorne (1809-1873), one of the Poor Law Commissioners, were radial, whether with three wings or four, and not dissimilar to the plan of Pentonville Prison with five wings by Joshua Jebb (*fl.* 1840-1848) or the model plans for asylums and prisons by James Bevans (*fl.* 1814-1819).

The second, and for members of the British Brick Society the more significant, is that these new buildings — whether prisons, asylums or workhouses — were virtually all built of brick. The present writer only knows of three workhouses and one prison built of stone. Two workhouses in Norfolk were mainly of carstone: those at Downham Market, now demolished, and Docking, from which one wing survives, both of which are on outcrops of the sandstone; whilst at Chipping Norton, Oxon., the former workhouse, now business premises, is of limestone but then the hilltop town is on the edge of the Cotswolds. The prison is that in Oxford.

The building material is important. Bricks were then taxed and would be so for another sixteen years after the Poor Law Amendment Act was passed in 1834. The tax did not deter the Poor Law Commissioners nor the county justices responsible for building prisons and lunatic asylums any more than it deterred railway companies building new stations and bridges, even viaducts up to 6 miles long. Brick was the chosen material for all these structures in the first half of the nineteenth century.

DAVID H. KENNETT

Brick in Print: London Buildings in Context

Since late 2008, the British Brick Society received notice of various publications about brick and brick buildings in London of interest to members of the society. In this issue of *British Brick Society Information*, this regular feature is confined to items which are about London. A more general survey of publications issued in the first two-thirds of 2011 will appear in the next issue of *BBS Information*. Members involved in publication or 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.

DHK

1. Ken Allinson, *Architects and Architecture of London*,
Oxford and Burlington MA: Architectural Press, 2008, reprinted 2009,
447 pages, numerous (unnumbered) drawings, sketches, plans, and photographs
ISBN 978-0-7506-8337-1, Paperback, Price £14-99

The novel idea behind this book is to allow the architectural tourist to follow a single architect's, or architectural practice's, surviving work through London and as such it works very well. After an Introduction (pp.13-24), which includes a note on London's population growth together with a map showing the extent of London in 1830 (p.23), the book is arranged in ten sections, each dealing with a distinct period or style. The first, 'Elusive Individuals', (pp.25-32) considers medieval and Tudor survivals, including such obvious examples as the Tower of London and Westminster Abbey, but leaves out Canonbury Tower, Islington, and Bruce Castle, Tottenham. Pre-Fire persons examined in the second section (pp.33-44) are Inigo Jones, Roger Pratt, and Hugh May.

Section 3, entitled 'Lector, si monumentum requiris, circumspice' (pp.45-76), considers Wren, his contemporaries and successors, whilst 'The Rule of Taste' (pp.77-102) includes Richard Boyle, the Palladians, and Robert Adam. The early nineteenth century is covered in Section 5, 'Greekish Figures' (pp.103-136), and Section 6, 'The Well-Judged, the Imaginative and the Fanciful' (pp.137-180), whilst Section 7, 'Freedoms, Sweetness and Light' (pp.181-226), examines the century's final decades. In the last, there are omissions amongst the architects chosen. Edward Mountford seems to be one of the most obvious, not least because he designed the Central Criminal Court — his last work, completed in 1906 — and before that a series of public buildings in Battersea: the public library, the former town hall, and the former polytechnic, the last-named recently converted into apartments. Another of the late Victorians left out was J.M. Brydon, who designed the Vestry Hall in Chelsea, the former Chelsea Polytechnic, and began the government buildings on Parliament Square. Perhaps there should have been a note on 'Other Figures' in Section 7 as there had been in Section 6. William Young of the New War Office, the bricks of which were examined in depth in *British Brick Society Information*, **115**, February 2011, would be another who deserves mention.

Partly overlapping with Section 7 is the first of four sections devoted to the twentieth century. Section 8, 'Gifted and Departed' (pp.227-296) looks at architects of the Edwardian decade, although Edwin Lutyens, Herbert Baker, Edwin Cooper, Thomas Tait, Vincent Harris, and Albert Richardson all had careers which carried on throughout the inter-war years: Tait, Harris and Richardson, in fact, until the 1950s. One of the niggling biographical errors, of which the book has several, makes Simon Houfe Sir Albert Richardson's son rather than his son-in-law. Likewise, in places the standard of proof-reading is poor: Mills and Murgatroyd of Manchester comes out as Miles and Murgatroyd (p.266); and there is an unintelligible remark about Maxwell

Fry's service in the Great War: "During served in WW1" (p.334).

In contrast to their predecessors, those considered in Section 9, 'The Refined, the Modern and the Vulgar' (pp.297-336), are men whose careers in London do not survive the Second World War with the exception of Erno Goldfinger and David du Aberdeen. Two final sections examine the sixty plus years since 1945. 'Modernism Tainted and Untainted' (pp.337-396) in the main concerns itself with architects whose oeuvre is complete: Ted Cullinan is the only man still in practice. In the 1980s, Cullinan built the brick chapter house at St Albans Abbey — since 1887 the cathedral. In London, he built in brick at Lambeth Community Centre and at his own house in Camden, as well as much social housing. Other architects to use brick in their designs for social housing include Ungless & Neylan and Darbourne & Darke. Civic projects include Hillingdon Civic Centre and the British Library by Sir Colin St John Wilson. The final section, 'Scenes of Ideological Import' (pp.397-441), presents the work of the generation born in the 1930s, one which is still in full flow. Architects rarely retire unless their creativity becomes seriously diminished.

Allinson's book will fit in a large pocket. If one wishes to have a day tracing London buildings by say Sir Ernest George (pp.203-5) or Sir Basil Spence (pp.371-3), this is an admirable starting point. The photographs are excellent, with brick colours faithfully rendered.

2. Neil Bingham, *Masterworks: Architecture at the Royal Academy of Arts*,
London: the Royal Academy of Arts, 2011,
248 pages, numerous (unnumbered) illustrations,
ISBN 978-1-905711-83-3, Hardback, Price £35-00

Dennis Toff, *The Architect & Sculptor RAs*,
Norwich: Unicorn Press, 2009,
111 pages, numerous (unnumbered) photographs
ISBN 978-1-9065-0908-8, Paperback, Price £13-99

On election, each new Royal Academician is required to present a piece of work to the Royal Academy of Arts. This is his/her Diploma Work. Ninety architects have been made Royal Academicians: its statutes state that the eighty academicians shall include twelve architects. When Dennis Toff compiled his book, twenty-three architects were academicians, six of whom were senior academicians, those aged 75 or above.

Bingham's work is the book of a small exhibition held in four rooms at the Royal Academy from mid-January to mid-March 2011. This showed a selection of deceased architect academicians' diploma work and all those by living architects. A surprising number illustrate brick buildings, strikingly the great 9-foot long cross-section of the British Library drawn by Dennis R. Dooman for Sir Colin St John Wilson. Neither Sir David Chipperfield's cross-section of the Neues Museum, Berlin, nor Sir Nicholas Grimshaw's plan and elevations of the Waterloo International Railway Terminal quite match it for size, although both do for scale, complexity, and beauty.

In 1989, John Partridge created the Crown and County Courthouse at Warrington in red brick, paying homage to James Gibbs' Bank Hall of 1750. Men of the generation prominent in the 1930s often worked in brick, particularly when designing municipal buildings: Vincent Harris at Nottinghamshire County Hall, West Bridgford, across the River Trent from Nottingham, and C.H. James at Norwich City Hall, high above the city's market, chose these buildings for their diploma work. Harris and James both remind us that drawing was, even if it is not always now, the primary skill of an architect. In contrast, in 1935 the church architect Sir Walter Tapper presented a view of the exterior of the Church of the Annunciation, Bryanston

Fig. 1 The British Library (1962-1997: Sir Colin St John Wilson) is face with red brick. Much of the structure, housing the many miles of bookstacks, is underground. Previously the site was the St Pancras Goods Station.

Street and Old Quebec Street, behind Marble Arch, London, executed in 1912 by the perspectivist George Gascoyne. Like many of Tapper's, now rather neglected, churches, it is of brick.

In sum, the architect academicians reveal a wide variety of styles, from Philip Hardwick at the Euston Arch to Sir George Gilbert Scott at the Government Offices, Whitehall, London, "as in the style desired by the architect" (*i.e.* Gothic), and in more recent times from the playful but practical of Sir Hugh Casson's Elephant and Rhinoceros Pavilion at London Zoo to the grandeur of Sir Colin Wilson's British Library.

Wilson's library suggests what could have been a useful addition to the book: a photograph of each of those buildings which have been completed — if for no other reason than to see how the ideal lived up to the reality.

3. James Bold and Tanis Hinchliffe,
Discovering London's Buildings with Twelve Walks,
London: Francis Lincoln Limited, 2009,
ISBN 978-0-7112-2918-1, price £20-00

This large format book — it measures 8.4 by 10.4 in — is hardly suitable for the pocket, as walks guides should be; rather it is a volume for the library shelf, to be taken down and consulted as required. The walks seem almost an afterthought developed as they were by walking round London with American and other international students, some of whom were on an MA course in London Architecture held at the University of Westminster. The twelve walks occupy 69 pages; the history of London's buildings comprise 161 pages of this well-illustrated book.

After a general introduction on the built heritage (pp.10-18) and a chapter entitled 'Picturing London' (pp.19-37), the authors provide six chapters on different building types in

London. Housing rates two chapters with separate consideration of houses (pp. 38-57) and flats (pp. 58-75). Chapter 4, entitled 'Servicing London', deals with transport, shops, pubs and schools (pp. 76-96). Buildings for different forms of office work have two chapters devoted to them. Commercial London is the subject of chapter 5 (pp.97-114) whilst chapter 6 is about those buildings designed to house the myriad numbers of those charged to run the nation, although the remit includes museums and art galleries (pp.115-133). Chapter 7 is about the churches of London (pp.134-151) while open spaces, including parks, waterworks and sports facilities, are the subject of chapter 8 (pp.152-169).

4. Colin Bowlt and Ken Pearce, 'The Cowley Hole — What Was It?'.
London Archaeologist, **12,** 11, Winter 2010/2011, pages 299-300.

In March 2009, a circular brick structure was found in the back garden of a 1950s house on Cowley Road, Hillingdon, Middx. Earlier, the site had been occupied by a pair of cottages, one with a large rear extension. From 1891 (and possibly earlier) until 1933 this cottage housed Cowley Post Office and between 1891 and 1914 this was combined with a bakery business. The circular structure was probably associated with this cottage. Sunk into the ground, it is built of mostly red and some yellow unfrogged bricks — 9 × 4½ × 2¼ inches (229 × 114 × 57 mm) — in Stretcher Bond. It has a domed roof with a circular entrance in its top, set with roofing tiles laid flat; there are no other openings. The floor too is of bricks. The article compares the structure to some others in the London area, but notes that their purposes are not necessarily the same. The function of the Cowley Road structure is uncertain, though the authors suggest that it may have been either a food store associated with the bakery or a safe for valuables associated with the Post Office. (See also the letter on similar structures in and around Shiplake, Oxon., in *London Archaeologist,* **12,** 12, Spring 2011, p.330.)

T.P. SMITH

5. Angharad Moran, 'Past and Present' [Battersea Power Station]
Heritage, March 2011, pages 32-33.

The article briefly considers the construction, use, and closure of Battersea Power Station, here described as 'the largest brick building in Europe'. (But is it really?) Its familiar, indeed iconic façade and fluted chimneys were designed by Sir Giles Gilbert Scott (1880-1960). It was built in two stages from 1929, the first completed in 1935, the second not until twenty years later. Because of environmental concerns, the entire power station was shut down in 1983. Its Grade II listed status, however, precluded demolition, and for close on two decades the building has stood as a white elephant — though 'red behemoth' might be a more apt description! 'Wandsworth Council has now [2011] backed plans for a major new development of 3,000 .... homes, as well as hotels, shops and restaurants'; there are even plans for a privately-funded extension of the Northern Line from Kennington. At the time of writing, this 'awaits approval [or otherwise, of course] from the Mayor of London and the Secretary of State for Communities and Local Government'.

The chief value of the article is the pair of Getty Photolibrary photographs. One is an aerial view of 1934, with only half the building and just two chimneys erected. The other is a recent view from across the Thames, showing the completed building with all four chimneys in place. Both photographs are atmospheric images, worth possessing by anyone interested in modern brick building and/or the work of one of the most accomplished and least doctrinaire of twentieth-century British architects who frequently used the material.

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Fig. 2 The Midland Grand Hotel (1868-74: Sir Giles Gilbert Scott) fronted W.H. Barlow's train shed of 1864, now extended to be the London terminus for Eurostar trains from Brussels, Lille, and Paris. Refurbished, the hotel has been reopened as the St Pancras Renaissance Hotel with Manhattan style loft apartments on the upper floors.

6. Gavin Stamp,
'Splendour of Victorian Travel Revived: St Pancras Renaissance Hotel, London NW1', with photographs by Will Pryce,
Country Life, 4 May 2011, pages 128-133.

On 5 May 2011 the former Midland Grand Hotel by Sir George Gilbert Scott (1836-78) — fronting St Pancras Station by W.H. Barlow (1812-1902) and R.M. Ordish (1824-86) — was reopened as the St Pancras Renaissance Hotel. 'Renaissance' is appropriate since at one time the building's very survival was threatened and, after a period of use as offices, it stood empty and begrimed. Gavin Stamp discusses the building, it vicissitudes, and its restoration — by the architectural firm RHWL with Richard Griffiths Architects. Designed in 1865-67 and built between 1868 and 1874, the hotel is of high quality Midlands red brick with Ancaster stone and granite dressings, and is in a spiky Gothic style. Some contemporary critics found it all too much — such exhurberance and display for 'bagman's bedrooms and the costly discomforts of a terminus hotel' (the architect J.T. Emmett, 1828-98, quoted at p.131); and of course it was anathema to Modernist critics of the middle decades of the twentieth century, who contrasted it 'unfavourably with the perceived rational modernity of King's Cross [1851-52]' (p.131) by Lewis Cubitt (1799-1883). Assessment in more recent years has been kinder, even enthusiastic — an attitude shared by Gavin Stamp. For myself, I am glad that the building has been saved, cleaned, and restored to something like it original appearance — a consequence of 'the decision

taken in 1996 to adapt St Pancras as the new London station of the Channel Tunnel' (p.132) At the same time, I am thankful that we do not have *too* many of its like: a superfluity of rich confections, however enjoyable, may become nauseous.

The 'Splendour' of Gavin Stamp's title is admirably captured in the superb colour photographs by Will Pryce. The external view at pp.128-9 (though this inevitably descends into the gutter between the two pages) is particularly relevant to members of the British Brick Society. But the interior shots are also valuable — not least because the hotel and the private apartments on the upper floors are beyond the pockets of many of us. Clearly, something more than architectural 'splendour' has been 'revived'. We may or may not welcome it. But at least, we can all enjoy the predominantly red brick exterior — whilst, perhaps, pondering why so quintessentially an *urban* building should be featured in the pages of *Country Life*.

T.P. SMITH

7. Matthew Symonds, 'Shadow of St Pancras: Excavating the Age of Steam' *Current Archaeology*, **256,** July 2011, pages 12-19.

The 'St Pancras Issue' of *BBS Information*, **96,** April 2005, included on pages 21-26 an article on 'The St Pancras (Somers Town) Goods Station and its Bricks'. The building was demolished some years ago, parts having already been damaged by V1 flying bombs ('doodlebugs') during World War II. The southern half of the site is now occupied by the British Library (1978-97: Sir Colin St John Wilson). 'Now the northern half is set to become a new medical research institute' (p.14) and, in advance of construction, excavations were undertaken by Museum of London Archaeology (MoLA). In this article Matthew Symonds, the newly appointed editor of *Current Archaeology*, briefly reports on the excavation, following interviews with Louise Davies and Hana Lewis of MoLA. It is largely concerned with a hydraulic pump, which was used to work cranes and other machinery for moving goods; it included much brick, as did the outer walls of the building. No details are given of the bricks and brickwork, but more will, presumably, be provided in a future report. But the article does include colour photographs of the excavated brick footings, as well as one of the no longer extant red brick outer walling. There are also some fascinating early photographs, reproduced in sepia tints, including a general view of the goods station, which makes it clear that the building was of no architectural merit: its loss, and replacement by structures of much higher quality, is scarcely a matter for regret, despite the attitude taken in this article. In contrast with the passenger station and the Midland Grand Hotel (now St Pancras Renaissance Hotel) fronting it, the goods station 'could not muster a line up [*recte* line-up] of poets [the reference here being to Sir John Betjeman, 1906-84, who did much to save the station and the hotel] and architectural historians to shield it from the wrecker's ball' (p.13). The use of the term 'wrecker's ball', we may note, is a tendentious way of trying to carry the point without the bother of argument. But really, the congeries of indifferent buildings behind a boundary wall of little architectural value, however competent the actual bricklaying, was just not worth the effort — of poets, architectural historians, or others — to save it: as a modern teenager might say: 'Get real!' But its is good to have the archaeological findings briefly presented, and we may look forward to a more detailed report in due course.

T.P. SMITH

Current and Forthcoming Exhibitions

In London, but also elsewhere in Britain, there are several exhibitions of interest to members of the British Brick Society, all of which are still on-going in July and August 2011 and one which is forthcoming. Members will need to check for days and times. Exhibitions include:

Dirt: The Filthy Reality of Everyday Life
The Welcome Foundation, Euston Road, London, to 31 August 2011
Did you know that before 1848 the site of King's Cross Railway Station was the site of London's major refuse dump? Cinder ash from coal fires was used in the firing of bricks, just one of the many examples of early recycling. When the railway station was being planned, the great pile was transported to Moscow where it was mixed in with the local clay to make the bricks from which the nineteenth-century palaces for the Russian aristocracy and the tenement housing for the city's poor were constructed. See also this issue of *BBS Information*, pages 15-17.

Notes from the Archive: James Frazer Stirling
Tate Britain, London, to 20 August 2011
The process by which designs were developed in the office of Sir James Stirling between 1949 and 1992. The selection based on less than a quarter of the complete Stirling-Wilford Archive in the Canadian Centre for Architecture, Montreal, Canada, includes material relating to the History Library, University of Cambridge, and the Florey Building for Queen's College, Oxford, visited by members of the society in 1991 and 2004 respectively.

John Atkinson Grimshaw (1836-1893): Painter of Moonlight
Mercer Art Gallery, Swan Road, Harrogate, Yorkshire, to 4 September 2011
Guildhall Art Gallery, City of London, 12 September 2011 to 15 January 2012
Grimshaw painted atmospheric scenes of town and country by moonlight. His paintings evoke the Victorian age and how its towns appeared to contemporaries.

Forthcoming exhibitions include:

Building the Revolution Soviet Art and Architecture 1915-1935
Royal Academy of Arts, London, 29 October 2011 - 22 January 2012
Concrete is the material most commonly associated with early Soviet construction but the Soviet Doctors' Housing Cooperative in Kiev, by Pavel Aleshin, built 1927-30, had facing bricks and many examples of workers' housing were brick covered with stucco. Even the only private house built in Moscow in these years, the Melnikov House, designed by Konstantin Melnikov in 1927-31, was brick covered with stucco: a construction photograph shows the techniques used by the bricklayers to key in the plaster and create the hexagonal openings on the curved walls. Some industrial buildings also had outside walls of brick, notably the Central Institute of Areodynamics and Hydrodymanics in Moscow of 1924-28 by Aleksandr Kuznetsov and others.

British Brick Society Visits

David Kennett has been acting as Visits Coordinator for the British Brick Society for the past twenty years and has organised many of the visits held since 1990. After two decades, he is running out of ideas.

He would like to pass the post on to someone else, although he would still be happy to organise the occasional visit.

Being the society's Visits Coordinator is *not* an onerous role but merely involves being the contact point for those who wish to organise visits to brickworks, individual brick buildings and walks to see several brick buildings. As the designation implies, this is essentially a coordinating role to ensure that visits are not put on too close together and certainly not on the same Saturday.

The role does *not* mean organising all of the visits arranged for members of the British Brick Society.

It is open to any member of the society to organise a visit to a place of brick interest. Please, if you have an idea put it forward and organise, which means being the person to whom booking forms are returned, not necessarily being the person who leads the visit.

British Brick Society Information: Back Numbers

John Tibbles, the Publications Officer of the British Brick Society, holds an extensive collection of back numbers of *British Brick Society Information.*

The collection is getting large and the society would like to know if there is a demand for back numbers. John Tibbles may be contacted at his home address:

Barff House
5 Ash Grove
Hull
East Yorkshire HU11 5QC

Depending on the response received, whether there is a demand or there is no demand for back numbers of *British Brick Society Information,* a decision will be made at the society's Annual General Meeting in Faversham, Kent, on Saturday 9 June 2012 as to the fate of the stock of back issues, with the proviso that a number of sets will be kept for archive purposes. Given that many of the issues are available via a link to the society's website: *www.britishbricksociety.org.uk* it is possible that much of the stock may be recycled for paper manufacture.

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

BRITISH BRICK SOCIETY
MEETINGS IN 2011 and 2012

Saturday 23 July 2011
London Meeting
Canonbury to Welsey Chapel: walk *downhill*/bus journey with stops in north Islington, Essex Road rail station, Moorfields Eye Hospital, the Leysian Mission building; Wesley Chapel.

Saturday 9 June 2012
Annual General Meeting
Faversham, Kent
with walk round historic Faversham in the afternoon

Possible 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
3. Hampstead Garden Suburb
4. either 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.

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 Michael Chapman, Michael Oliver or David Kennett.

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