ISSN 0960-7870

BRITISH BRICK SOCIETY

# **INFORMATION 119**

FEBRUARY 2012



# OFFICERS OF THE BRITISH BRICK SOCIETY

ChairmanMichael ChapmanTel:0115-965-2489E-mail:pinfold@freenetname.co.uk

Honorary Secretary Michael S Oliver Tel. 020-8954-4976 *E-mail:* micksheila67@hotmail.com

Honorary Treasurer Graeme Perty Tel: 01889-566107 *E-mail:* graeme@giperty.co.uk

Enquiries Secretary Michael Hammett ARIBA and Liason Officer with the BAA Tel: 01494-520299 E-mail: bricksoc@mh1936.plus.com

Membership SecretaryDr Anthony A. Preston(Receives all direct subscriptions, £10-00 per annum\*)Tel:01243-607628

Editor of BBS Information David H. Kennett BA, MSc (Receives all articles and items for BBS Information) Tel: 01608-664039 E-mail: dhk5414@yahoo.co.uk

Publications OfficerJohn Tibbles(Holds stock of past publications)

Printing and DistributionChris BlanchettSecretaryTel:01903-717648E-mail:buckland.books@tiscali.co.uk

Web OfficerSandra Garside-NevilleTel:01904-621339E-mail:sgnuk@yahoo.co.uk

8 Pinfold Close NOTTINGHAM NG14 6DP

19 Woodcroft Avenue STANMORE Middlesex HA7 3PT

62 Carter Street UTTOXETER Staffordshire ST14 8EU

9 Bailey Close HIGH WYCOMBE Buckinghamshire HP13 6QA

11 Harcourt Way SELSEY, West Sussex PO20 0PF

7 Watery Lane SHIPSTON-ON-STOUR Warwickshire CV36 4BE

Barff House, 5 Ash Grove HULL, East Yorkshire HU11 5QC

Holly Tree House, 18 Woodlands Road LITTLEHAMPTON West Sussex BN17 5PP

63 Wilton Rise YORK YO24 4BT

 The society's Auditor is:

 Adrian Corder-Birch F.Inst L.Ex

 *E-mail:* 

 clerk@siblehedinghampc.org.uk

Rustlings, Howe Drive HALSTEAD, Essex CO9 2QL

\* The annual subscription to the British Brick Society is £10-00 per annum. 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

# Contents

Editorial: Shaped Gables and Chesterton H	louse				 2
Dutch Disappointment? Dutch Influence in	n Sandv	vich, Ke	ent		
by Arthur Perceval					 6
The Chesterton Gateway					
by Gerard Lynch	••••			••••	 21
Notable Brickwork of the 1980s					
by Michael Hammett					 31
Book Review: Early Brick in Sandwich					
revirewed by David H. Kennett					 32
Brick in Print					
Compiled by Terence Paul Smith.					 35

#### Cover Illustration:

The original building of 1564 for the Sir Roger Manwood School, Sandwich, Kent, was constructed in yellow brick with red brick hood moulds to the first floor windows. The raised widows on the first floor beneath the central three gables lighted a corridor in front of the dormitory above the school room. The section to the left was the master's house; that to the right was for the usher. Renewal of the fenestration with some blocking has not broken the original arrangement below the stepped gables. Sir Roger, who ultimately became Chief Baron of the Exchequer, a legal post, is buried in St Stephen's church, Hackington, outside Canterbury, where in 1570 he founded an almshouse, built in diapered red brick, with stepped gables at each end and smaller stepped gables on the south front.

# Editorial: Shaped Gables and Chesterton House

The two principal articles in this issue of *British Bricks Society Information* concern brick buildings erected in the seventeenth century. One is an examination of the influence of Dutch building practices, specifically the use of shaped gables, on the Kent town of Sandwich and villages in its vicinity. Shaped gables can be crow-step or they can be curvilinear or a combination of both stepped and curvilinear.

Shaped gables were built across much of northern Europe over a fairly wide range of dates. In the early fifteenth century, Robert Campin (1378/9-1444) portrayed a typical Flemish town in the open window of his portrayal of *The Virgin and Child before a Firescreen* (London: National Gallery), where at least two houses have elaborate gables as does the west front of the church in the background.

In the town square portrayed in the background of *Ecce Homo* (Frankfurt-am-Main, Städelesches Kunstinstitut mit Städlischer Galerie) painted in the early or mid 1470s by Hieronymus Bosch (c.1450-1516) various gables are shown, reflecting, no doubt, the character of the Dutch town of s'Heriogenbosch (usually abbreviated to Den Bosch) in the year in which it was painted. The town, incidentally, appears in the far distance in near contemporary painting by Bosch, *Epiphany* (Philadelphia: Philadelphia Museum of Art) wherein the stable/cowshed is somewhat run down: part of the thatched roof has been blown away and flimsy roof timbers are exposed.

Nine decades later, in the terrible winter of 1565-66, the central external events of the Nativity were portrayed by Pieter Brugel the elder (c.1525-1569) against the backdrop of a Netherlandish village. In the centre of *The Census at Bethlehem* (Brussels: Musées royaux des Beaux Arts de Belgique) is a house with a stepped gable and another intrudes on the right-hand edge of *The Massacre of the Innocents* (Vienna: Kunsthistorisches Museum). In the winter before, Brugel had painted *Winter Landscape with a Bird-trap* (Wilton near Salisbury: Wilton House), where the second house south of the church has a stepped gable and another appears in the houses of the village in the background of *The Hunters in the Snow* (Vienna: Kunsthistorisches Museum). Clearly, the stepped gable on a brick house was one of the ways in which richer members of even the smallest community proclaimed their good fortune.

From a century later, Christopher Brown has commented that painting A View of the Haarlem Lock and the Herring Packers' Tower, Amsterdam (London: National Gallery) by Matthew Hobberna (1638-1709) shows the scene as it was in 1661, before one of the houses was demolished to be replaced by a much taller house with a stepped gable; Brown concludes that the painting was based on earlier drawings but was probably painted in 1665. At about the same time, a native of the city, Gerrit Berckheyde (1638-1698) painted The Market Place and the Grote Kerk at Haarlem (London: National Gallery) in which the Vleeshall (the former meat market) and the adjacent houses with shops on the ground floor all have stepped gables, as do the houses on the north side of the town square. The Vleeshall was built in 1602/3 to the designs of Lieven de Key and the stepped gable of the façade incorporates volutes, obelisks and other classical elements. In another view, The Market Place and Town Hall, Haarlem, Berckheyde shows more crow-stepped gables and a concave gable on houses while the fourteenth-century Town Hall has a very elaborate gable on the projecting wing to the north; this was rebuilt in 1633. Apart from the church and the town hall, the buildings shown in Berckheyde's paintings have all been demolished, making them important evidence for the townscape of a major Dutch city in the mid seventeenth century.



Fig. 1 Houses at Ieper/Ypres, Belgium, no longer extant, drawn by T.G. Jackson in 1877. Source: T.G. Jackson, The Renaissance of Roman Architecture Part II England. Cambridge. Cambridge University Press, 1922, Fig.51

Nineteenth-century woodcuts and architectural drawings show examples on brick houses in Berlin and Hamburg, houses like those at leper/Ypres drawn by a youthful Thomas Graham Jackson in 1877 (fig. 1), which no longer survive due to the ravages of war. Jackson was attracted to these houses because of their decoration rather than their gables. The three houses at leper show a straight gable with a niche at the top, a stepped gable with a curvilinear top, and a fully-stepped gable.

Like many of their Belgian, Dutch, and German counterparts, the larger coastal towns of eastern England were battered by air raids in the Second World War: a generation before, leper had been the victim of systematic destruction in the Great War. Survival of shaped gables in towns like Ipswich, Great Yarmouth, and Hull is at best limited.

To the best of the writer's knowledge, there are no drawings recording shaped gables in Great Yarmouth, Norfolk, although it is highly unlikely that at least one of the more affluent merchants who could afford to build a house on South Quay would not have indulged himself. However, twenty years ago whilst he was still living in the area, your editor made a set of notes on and rough sketches of houses with shaped gables in Gorleston-on-Sea, the twin town to Great

Yarmouth, situated on the south bank of the River Yare, although whether, after five house moves, these notes are still extant is problematical.

From memory, shaped gables are recalled from Suffolk towns: examples in Halesworth and Southwold spring to mind. Also prominent in the memory is the red brick Shire Hall in Woodbridge, given by Thomas Seckford to his native town in 1575. The late Norman Scarfe, who knew more about Suffolk than practically anyone else, suggested that it was up-dated around 1700 with fancy gables and an elegant double staircase. The brick gables of the timberframed Flemings Hall, Bedingfield, are curvilinear ending in multiple chimney stacks.



Fig. 2 Chesterton House from a mid eighteenth-century estate plan. The arch may be seen on the extreme right.

The other major article in this issue of *British Brick Society Information* is an account of the restoration of the brick gateway at Chesterton, Warwickshire, which members of the society visited during the Spring Meeting in March 2002. The gateway gave access to the churchyard of St Giles' church from the grounds of Chesterton House.

Building records show Chesterton House to have been built between 1657 and 1662; Edward Peyto (died 1658) was the initial patron of the new house with construction being continued by his widow, Mrs Elizabeth Peyto. Their house at Chesterton was demolished in 1804, following a disputed inheritance, but it was re-erected in Soho, Birmingham.

Edward and Elizabeth Peyto's house was at least the third manor house on the site, if not the fourth or fifth. The details of tenurial history of Chesterton manor up to the Elizabethan period was carefully set out in great detail by L.F. Salzman in *Victoria County History of Warwickshire*, volume 5, 1965, pages 42-47. Salzman's researches make it clear that there has been no sale of the Chesterton estate since 1086, although there have been five instances in the middle ages when the estate passed through the female line, the last of which was Eleanor de Warrewyk's marriage to John de Peyto in the second half of the fourteenth century: John died in 1396. There were also two mortgages, both redeemed. Salzman also records that on her death in 1746, Margaret Peyto left the house and estate to her cousin, Fulke Greville, Lord Brooke, of Compton Verney.

Arising from the tenurial and known building history of the manor is something of considerable interest to members of the British Brick Society: the house at Chesterton built in

the late 1650s by Edward and Elizabeth Peyto replaced a house built by Edward's great-grea

Clearly the jury must be out. The house no longer survives and no archaeological work has been done. In favour of brick being used is John Peyto's standing in the community and his accumulated wealth. Also, Warwickshire already had one major brick house, Fulbrook Castle, a quadrangular courtyard house financed by John, Duke of Bedford (*d*.1435), which was the childhood home of his nephew, King Henry VI (*r*.1422-1460, 1470-1471), and that a new brick house, Compton Wynyates, was being built by the keeper of Fulbrook, who between 1481 and 1493 was Edmund Compton. Compton was using the bricks from Fulbrook for his new house. Edmund Compton's son, Sir William Compton, completed the demolition of Fulbrook and the carrying away of useful materials over 20 miles (32 km) by water and country lane to the new house: the stone, definitely, and the glass, probably, of the oriel window at Compton Wynyates is known to have been part of the building taken down at Fulbrook and re-erected at the keeper's new property. Compton Wynyates is about 12 miles (20 km) in a direct line from Chesterton, rather more by the country lanes and the Fosse Way, a road much used in medieval England.

Against positing that John Peyto's house was built of brick is that Chesterton is on the edge of the Forest of Arden, an extensive area of woodland from which building timber could be obtained and that the limestone ridge of which Edge Hill is a prominent part is no more than 5 miles (8 km) to the south and this would have provided good building stone.

Much of the contents of this issue of *British Brick Society Information* have sat on the hard drive of the editor's computer for some months. Happily, the distribution to members of *BBS Information*, **115**, February 2011, and **116**, April 2011, together in late April/early May last year brought a small avalanche of contributions. To those who sent items in during May and June 2011, the editor wrote that he would be setting all the items but that some would be used for *BBS Information*, **118**, October 2011, and others for the current issue.

Partly the choice of articles was determined by putting contributions together that seemed to fit: hence *BBS Information*, **118**, contained articles on the making of bricks whilst the present issue has concentrated on brick buildings.

Since the distribution to members of the *British Brick Society Information*, 117, July 2011, the editor has received further contributions, all of which he hopes to use in issues of the society's journal in to be sent to members in 2012. One volume, probably *BBS Information*, 121, due for publication in July or August 2012, will be a 'Brick in Churches' issue, sufficient items having been forthcoming to put together a further set of articles on the topic; these articles are also by a range of contributors.

DAVID H. KENNETT Editor, British Brick Society Information, Shipston-on-Stour, Warwickshire 11 November 2011 and 9 February 2012

# Dutch Disappointment? Netherlandish Influences on Brick Building in Sandwich, Kent

## Arthur Perceval

Sandwich in Kent, guidebook writers often say, is like a Dutch town. Well, yes and no. Yes, from across the levels from the distance there is a distinct resemblance. With its two prominent church towers, and with its core still encompassed by medieval defences, it could be mistaken for one of the gorgeous ancient towns you see in Holland and other provinces of the Netherlands. Come closer along the road from Ramsgate, half-close your eyes, and you could almost dignify the tower of St Peter's with the onion-shaped, Dutch-type cupola that some imaginative illustrators have given it.

But though it may be sacrilegious to say so, walk about the town, and the 'Dutch' vision crumbles. Where are all those crow-step, tumbled and curly gables which are two-a-penny in towns in the Netherlands? There are hardly any. Admittedly, Manwood Court's crow-steps (fig.1) make a striking impression as you arrive by road from Canterbury, but where are the others? There are tumbled gables on Fishergate, there is a curly gable in the south side of St Peter's (fig.2) and there is the 'Old Dutch House' in King Street (fig.7), though it does not look terribly "Dutch". However, it does have a curly gable at the back.

Dutch bricks? They figure in a handful of properties, but no more. A house at the Bay sports curly gables, but this is Cape Dutch done in the twentieth century when Kent-born Sir Herbert Baker (1862-1946) brought the style from South Africa to Britain. Cape Dutch, although related to Kent "Dutch", is another story.

What a disappointment for visitors looking for a flavour of Holland! There are many more curly gables in Deal than in Sandwich, and there once were more in Ramsgate. Perhaps in Sandwich, there used to be more? Indeed, there were, though still not enough to give the impression of a Low Countries town. There were three fine ones on the south side of the Cattle Market (fig.3) but they have gone. There was also one by the Guildhall itself. It was a late Victorian building and reflected the then wave of interest among architects in reviving the East Kent Dutch style (fig.4).

Still there were never that many. All of which is, perhaps, a bit odd, given that after its harbour had started silting up the town was given a new lease of life by Protestant refugees ('strangers') from the Low Countries, and that they constituted a substantial ethnic minority.

Part of the explanation may lie in the historical, architectural and topographical background. First, the term "Dutch" can be misleading. The refugees cane from the whole of the Netherlands, which in the sixteenth century consisted of the whole of the present day Kingdom of the Netherlands and modern Belgium and a sizeable chunk of north-eastern France — most inhabitants of the Pas de Calais spoke Flemish at home even after Napoleon in 1803 had decreed that the dialect of Paris should be the only acceptable language in France. The whole area had been one of the possessions of the Dukes of Burgundy from 1385, but became the Spanish Netherlands when Charles V, Duke of Burgundy, became the king of Spain in 1516.

Serious persecution of Netherlands Protestants began in 1550 when the Inquisition was imposed. Though refugees may have begun to arrive in Sandwich earlier, they were officially authorised to settle in the town in 1561. They formed their own church in the following year, and by 1564 Norwich was trying to lure some of them away. Their skills were much in demand.

Many came from towns almost as tightly packed as early modern Sandwich. Their forebears had built timber-framed houses like those put up by and for people in Sandwich, but







Fig.1 (top) Crow-step gables at Manwood Court, Sandwich (1564), formerly Sir Roger Manwood School.

Fig.2 (bottom) St Peter's church, Sandwich: south vestry.





Fig.3 (top) Shaped gables on the south side of the Market Place, Sandwich (demolished). Photograph reproduced by kind permission of Sandwich Guildhall Archives.

Fig.4 (bottom) Victorian chapel gable, Cattle Market, Sandwich (demolished) Photograph reproduced with kind permission of Ray Dean, from his collection.



Fig.5 Models illustrating the evolution of the Netherlandish gable.

timber was in shorter supply in much of the Netherlands than it was in Kent and brick — and to lesser extent dressed stone — took its place much earlier than it did in England.

Their practice was to build almost all town houses with their gables facing the street. Netherlanders liked individuality, so rather than build plain gables they put up ornamental ones. At first these were crow-steps, in a style common to much of north-west Europe, including Scotland and parts of the English east coast. Or if crow-steps were too expensive, you could settle for a tumbled gable with *muizetanden* (mouse-teeth formed by courses of bricks laid at right-angles to the gable pitch). But then the Spanish influence kicked in, and Renaissance scrolls and other motifs were added to create a more exotic outline. In Dutch, these were known as *halsgevels*. These were often busy with pilasters, string courses, swags, and ornamental ovals. Figure 5 shows models of how these gables were developed.

If you could not afford these, you settled for a simple curvilinear, or 'shaped' gable, with the distinctive curly outline we associated with 'Dutch' gables in East Kent. Later on, and finally, the *halsgavel* was made bolder by eliminating all but one or two of the steps and string courses and building the pilasters uninterrupted from the base to the top of the gable. This was the baroque gable.

Because so much of the Netherlands is low-lying, and the soils are often alluvial, the builders of these houses took no chances. Instead of waiting for subsidence and then repairing at great expense, they installed tie bars (*ankers*) to clamp walls to beams from the very start. In keeping with the refined quality of the façades, these were of elegant profile, unlike their crude English counterparts. Soon it dawned on builders that tie-bars need not be plain; they could also be decorative (*sierankers*) or informative, or both. Decorative ones could have scrolls at top and foot. Informative ones could carry the date of the building (*jaartalankers*), or the initials or the owner, or both, again beautifully executed.

Prime local examples of jaartalankers are those which date Manwood Court (the former

Sir Roger Manwood Grammar School) to 1564. The building itself is like a hybrid Netherlandish-English manor house with crow-step gables from the Low Countries and hood moulds from England over the first floor windows.

Because the soils around Sandwich were similar to those in the low-lying parts of the Netherlands, and ideal for market gardening, some of the refugees who arrived in the town took up this line of business. Others, doubtless, branched out into larger-scale farming.

Perhaps it now begins to become clear why the town lacks a more prominent architectural legacy of the Netherlandish settlement which took place here. The settlers had their work cut out to establish themselves in their new surroundings. This took time. Once they had set down firm roots, towards the end of the sixteenth century, they had little need and hardly any opportunity to build new properties. Most of the town's houses were then of recent, or fairly recent, vintage and did not need redeveloping. And, in a place so densely built up, there were few empty building plots. Presumably, it was only where there were really ancient, run-down properties that Netherlandish-style houses, such as those on the Cattle Market, got built.

In scale and finish these did not match the models which they emulated. About one of the reasons for this we can be sure. Though Dutch bricks were being imported, the builders — probably Kentish — chose to work with the bricks with which they were familiar. These were larger than their Netherlandish counterparts, so the detailing could not be as refined. As a result East Kent's 'Dutch' houses and gables have a kind of hearty English flavour — they are bolder and simpler. And if the builders put up two storeys rather than three or four, this was probably simple because this was all that need dictated.

Thus it was that Sandwich's real Netherlandish heritage is not in the town itself but in the villages close by: Ash-next-Sandwich, Minster-in-Thanet, Wingham, Woodnesborough, and Worth, for example. Indeed, it also radiates from the town: up the Stour valley as far as Chilham, in the Little Stour valley, in the Wantsum channel at Sarre and St Nicholas-at-Wade, at Reading Street in St Peter's (Broadstairs), and in the villages behind Deal such as Great Mongeham and Ripple (fig.6). Beyond there was a fine example in Faversham and another two in nearby Oare, of which one survives.

These 'Dutch' houses are one of the main features which distinguish the extreme east of Kent from the rest of the county. They have an exotic flavour which reminds us that it is the part of England closest to the continent. There must be around 200 of them in all, yet though many are prominent in their setting, they have never attracted the attention they deserve and have never been seen as a "family" by the guidebook writers.

Fortunately, most have been well cared for by successive owners, but if you are observant you will notice a few curly gables which have been ignominiously shaved down — you can usually recognise these because what remains bears other traces of Netherlandish influence, such as decorative or informative tie-bars, string courses which once linked steps in the gable, or blind oval recesses which do humble duty for the more elaborate Netherlandish prototypes.

If only to complete the Sandwich settlers' story, it is worth illustrating some of these houses. A word of warning needs to given first. Some historians of vernacular architecture argue that they have little to do with refugees from the Netherlands but are simply examples of 'artisan mannerism', typified by elaborate brickwork based on Netherlandish prototypes, which they say became popular in the early seventeenth century. This is an argument which can be persuasive but the jury is still out on it.

The fact is that many or most 'artisan mannerist' buildings are on, or close to, England's east coast, or easily reached from it by river. They can be found in Suffolk and Norfolk and as far north as Newcastle-upon-Tyne. There were a few fine examples close to the Thames in the London area. In the delightful Yorkshire village of Cawood, on the Ouse between Selby and York, you will see several, looking almost as though they had strayed from the Sandwich area.



Fig.6 Map showing the influence of Netherlandish vernacular architecture in East Kent.

In some cases, the houses may have been put up by Netherlands immigrants, or their children or grandchildren; in others, by merchants and skippers trading with the Netherlands. The wellknown and very striking 'Dutch' houses on The Strand at Topsham in Devon certainly owe their origin to trade links.

We may begin our short tour of East Kent with the one house in Sandwich which calls itself 'Dutch': the Old Dutch House in King Street (fig.7). As already noted, the street façade does not look terribly Dutch, though it is undoubtedly exotic, with lots of busy brick detail. It becomes intelligible only when it is fully analysed. Four brick pilasters feature prominently. Just below the eaves they tail off anti-climactically in wedge-shaped caps. No one can be certain, but it looks very much as though they once supported a curly gable, as similar pilasters still do at Tudor Manor, Wingham Well (figs.13-14).

The façade is symmetrical, and at either end on the ground floor are keystoned arches whose inspiration is probably Netherlandish. There are similar, but shallower, relieving arches over the two ground-floor windows. In spaces which would otherwise be blank at either end of the first floor front, and in its middle, are curious decorations contrived out of small bricks, perhaps imported from Holland. These look very much like a Kentish bricklayer's ingenious but rather clumsy attempt to reproduce details from a Netherlandish façade. You can picture him having been shown a rough sketch and trying to copy what he saw. Some similar details appeared on a house (now a shop) near the station in Preston Street, Faversham, but though this building still stands its front has been progressively butchered over the last hundred years.

A house in Delf Street (fig.8), which was nearly opposite the present cinema and seems to have been demolished in the 1930s to make way for a Co-op store (now car showrooms) looks as though it had garbled Netherlandish detailing: certainly it sported *sierankers*. The complex façade of The Pelicane in the High Street still has some detailing which may be Netherlandish in inspiration.



Fig.7 The 'Old Dutch House', King Street, Sandwich.

Perhaps the most convincingly Netherlandish-inspired building close to Sandwich is School Farm, at Guilton (figs.9 and 10), at the western end of the original A256 though Ashnext-Sandwich. From the distance, its gables look really exotic. This is because although the designer could not run to the frills of the Low Countries prototypes and was working in bigger, Kentish bricks he tried to reproduce the characteristic gable outlines by giving them bulbous contours. He added two tiers of pilasters, supported by string courses, and incorporated *juartalankers* to date his little masterpiece to 1691.

Not to leave the job half-done, he gave the neat little porch a curly gable, complete with a blind oval recess and *sieranker* (decorative tie-bar). At this late date, the client could not possibly have been a first-generation immigrant. Perhaps, it was the great-grandson or greatgranddaughter who cherished their Netherlandish roots. After all, most folk of Continental Protestant descent are still conscious of their antecedents, and there would not be a thriving Huguenot Society otherwise.



Fig.8 Netherlandish influence on house (behind lamp post) in Delf Street, Sandwich (demolished in 1937).

It is worth noting that in this case the gables do not face the street, as they would have done in the Netherlands and did in the case of the Sandwich examples which have been lost, but are at right-angles to it, on the walls of the flanks. This way, in their peculiar setting they are more conspicuous: no point in taking so much trouble if they were not far-seen.

Nearby but secluded is Poulton Manor, Woodnesborough (figs.11 and 12). Here, a timber-framed house was transformed by the addition of two large brick wings, with bold curvilinear gables at both ends of each, not to mention another pilastered gable over the new entrance. Despite the clash of materials and styles the design outcome is hugely appealing.

Tudor Manor at Wingham Well (figs. 13 and 14) has already been mentioned. With its giant pilasters supporting a curly gable, it comes closest in East Kent to baroque gabled prototypes in the Netherlands. Winklandoaks Farm at Ripple was probably of similar type, but, if so, has lost its gable. Still in Wingham, along the Staple Road, are Letterbox Cottages (fig. 15). No curly gables, but examine the eastern one: it has a pediment, betraying that once it had a curly gable which has since been shaved down to save on upkeep costs.

Further along the Canterbury road, at Littlebourne, are several curvilinear-gabled buildings. Most prominent, at the junction with The Green, is the Anchor Inn, with its gable perhaps designed to attract travellers' attention. On The Green itself is a picturesque row of cottages (figs.16 and 17) with a curly gable at either end, though the one on the north is now obscured by a Victorian house. (It is quite common for gables to suffer this fate; wandering round Middle Street and its tributaries in Deal shows several which are now barely visible.) The Old Vicarage, in Nargate Street, Littlebourne (fig.18), has a curly gable which is doublepedimented, like those on The Green, but this time there is also room for a blind oval recess in its apex. There is a similar recess at the top of one of the chimneys, and a curly-gabled twostorey porch.



Fig.9 (top) School Farm, Guilton, Ash-next-Sandwich

Fig.10 (bottom) Gable at School Farm, Guilton, Ash-next-Sandwich, showing two tiers of pilasters.





Fig.11 (top) Poulton Farm, Woodnesborough: rear view.

Fig.12 (bottom) Poulton Farm, Woodnesborough: front view.



#### Fig.13 'Tudor Manor', Wingham Well.

The list could go on and on, but there is no space within this account. Suffice it finally to mention Hode Farm at Patrixbourne (figs. 19 and 20), which sports not just a curly gable (dated 1674) but also a splendid crow-step one, perhaps a little older.

One disappointment perhaps is that the East Kent 'Dutch' style is still not a feature of the local vernacular. Here in England, in the aftermath of the Modern Movement, architects are wary of designing what their colleagues might denounce as nostalgic "fakes": not so in Holland, where traditional-style buildings are still put up.

In East Kent, the Netherlandish influence first began to be noticed in the late nineteenth century; and the outcome was that in places like Ickham, Faversham, Sandwich, and Wingham, a few 'repro' curly gables appeared. In Margate, the trustees of Draper's Almshouses gamely insisted that they appear on new ranges to match those on the original (1709) one. But after this — nothing, except recently for a new shop in The Parade at Canterbury and the addition of curly gables to a pair of Victorian cottages at Graveney.

It was the late Sir Patrick Abercrombie (1879-1957) who inspired the writer's interest, now going back over forty years, in East Kent's 'Dutch' heritage. In his great 1920s pioneering structure plan for the coalfield he pinpointed it as a topic worth further study. Having secured





Fig. 14 (top) 'Tudor Manor', Wingham Well: gable apex.

Fig.15 (bootom) Letterbox Cottages, Staple Road, Wingham: shaved curvilinear gable.





Fig. 16 (top) The Green, Littlebourne: row of cottages.

Fig.17 (bottom) The Green, Littlebourne: row of cottages: south gable meets garage roof.



Fig. 18 The Old Vicarage, Nargate Street, Littlebourne: gable end.

his blessing, I dutifully 'collected' as many examples as I could, and looked at the Netherlandish influence further afield.

But what I have never had time to do is correlate the physical evidence with the documentary. In at least some cases, hopefully, the original title deeds of the properties concerned will have survived. These could make rewarding reading. Since they prove title to the land rather than the structures on it, they seldom record when properties were built, rebuilt or remodelled. However, they certainly contain information about owners and often about tenants, and by implication may reveal when important changes took place, referring for example to a "new-built messuage". Is it too much to hope that a reader of *British Brick Society Information* or equally an undergraduate or postgraduate student looking for a dissertation topic is game for some intensive, but important and rewarding research?

Figs. 19 and 20 (overleaf)

Hode Farm, Patrixbourne: gable end with date 1674, and crowstep gable







Fig.19 (left)	Hode Farm, Patrixbourne: gable end with date 1674.
Fig.20 (right)	Hode Farm, Patrixbourne: crow-step gable.

# The Chesterton Gateway

#### Gerard Lynch

#### THE CHESTERTON GATEWAY

The handsome gauged brick Chesterton gateway (grade II listed) first came to the attention of Gerard Lynch in 1990, when he was contacted by the architect Mr Eric Davies FRIBA MRTPI, who was in sole charge of the fund-raising, planning, and overseeing of its — then proposed — restoration (Fig. 1). At the recommendation of the late Professor John Ashurst then at English Heritage, Gerard Lynch was asked by English Heritage to advise on the materials, tools, and craft skills necessary for the execution of gauged brickwork and also the techniques required for successful restoration. Their meeting was also the beginning of a long and treasured friendship with Mr Davies that lasted until he sadly passed away on 2 June 2005.

#### GAUGED BRICKWORK

The skills of master brickmasons in providing special-shaped bricks for architectural enrichment in the post-fired state in the Netherlands (which includes modern Belgium and a small part of northern France as well as the present day Kingdom of the Netherlands) from the early fifteenth through to the seventeenth century eventually became so precise that the brickmasons reduced the size of the mortar joints to less than 2mm. From this developed a specialised branch of the craft that, when introduced into England in the seventeenth century, became known as "gauged brickwork".

The present writer has defined "gauged brickwork" as

A term used to describe brickwork where a superior finish in the details of an important brickwork elevation is required, such as cut-moulded reveals, arches, string courses, and other forms of ornamentation. The term may appear paradoxical as all brickwork may be considered gauged, but it serves to distinguish a special branch of bricklaying work to very accurate measurements, which raised artisans of the craft to the status of mason.

By definition, to gauge or to measure, set out and work exactly objects of standard size so that they conform to strictly defined limits, and this term is eminently suitable for this class of brickwork. Gauged brickwork is the name given to brickwork where the bricks are worked or gauged to a certain size or shape. Bricks used for this purpose are traditionally known as "Rubbing bricks" or "Rubbers". They can be cut, filed or carved like cheese, yet their surfaces can be exceedingly hard with weathering, enabling them to withstand even the polluted atmospheres of big towns and cities.<sup>1</sup>

#### BRICKEARTH, CLAY AND RUBBING BRICKS

Brickearth and clays, of a natural high-silica content sufficient to make rubbers, exist over various areas of southern England and are not confined to counties such as Berkshire and Kent, as is so often recorded. The same rule applies to rubbing bricks as to all building materials in the days before mechanised transport: one simply used what was locally available.

After moulding and drying the bricks, they would have been either kiln- or open clampfired using mainly wood as the fuel, averaging a temperature of between 850°C and 950°C. This temperature is significant, as at 900°C the early stages of vitrification begin to occur and a fireskin develops on the brick; below this temperature it would be more true to use the phrase that the brick is 'baked rather than burnt'. Upon emptying the kiln or disassembling the clamp, all bricks would have been graded and the best reserved for use as rubbers.



Fig. 1 The Chesterton Arch in 1987 before restoration.

#### CUTTING AND SHAPING THE RUBBERS

The techniques used in the "cutting-shed" of the seventeenth century were, in many respects, only a refinement of the earlier medieval brick "hewer". After the rubbing brick was first rubbed square on the bed and face upon the rubbing stone, it was then worked true to templet, using a variety of tools that included the double-headed brick axe, masons' small hand-saws, and other established forms of abrasives.

#### SETTING AND FINISHING THE BRICKWORK

To lay, or more correctly "to set", the brickwork with such fine joints, the mortar was prepared by slaking the preferred greystone (feebly hydraulic) limestone to a sieved "putty" and then mixed with fine sand. This was then placed into a "dipping-box" and the well-dampened rubber would be dip-laid into position. "Finishing" would be carried out some weeks later, once the face of the brickwork had sufficiently dried, by rubbing the façade all over with a hand-held float stone. On some of the early English, ashlared, gauged brickwork — where joints can be typically up to around 5mm thick (as on Wren's Hampton Court Palace) — they might also be given a "struck" or jointed finish.

#### HISTORICAL BACKGROUND TO THE GATEWAY

This impressive seventeenth-century rusticated and pedimented gateway of locally-made, clampfired bricks, set into the north wall of the churchyard of St Giles' church once provided a private access for the Peyto family — owners of the Chesterton estate since 1353 — from their home to the church. It has been a widely-held view that the design of the gateway was by the architect Inigo Jones (1573-1652), who had designed a house for Sir Fulke Greville, later Lord Brooke, in Long Acre in London sometime before 1619 and was a friend of Sir Edward Peyto of Chesterton. Nathaniel Lloyd mentions Jones, even suggesting a date for its construction of 1632 — a date which is also claimed for the nearby stone windmill. Lloyd, however, cautiously adds:

If the reputed date of the building is correct, this is a very early example of gauged work.<sup>2</sup>

On the same attribution, Philip Wise writes:

It is traditionally said to have been designed by Inigo Jones and is at least of a similar style to three decorative archways built by Jones in the period 1615-25. However, most authorities place the date of the Peyto gateway rather later in the seventeenth century.<sup>3</sup>

Mr Eric Davies, through his own detailed research and long association with the Chesterton Gateway, is of a similar opinion regarding this latter dating. <sup>4</sup>He is further of the opinion that the surviving documentary evidence strongly suggests that the design and construction of the gateway — and of Chesterton House itself — is linked to the master mason John Stone (1620-1667). John Stone was the son of Nicholas Stone senior (1586-1647), the master mason and sculptor for Inigo Jones. As Gerard Lynch states:

Nicholas Stone the elder (1586-1647) was born at Woodbury, Exeter, and served two

years of his apprenticeship and one year as a journeyman with Isaac James, a London monumental mason and Flemish refugee, to whom he had been transferred or 'turned over' from another, unknown, London mason. He was working for Inigo Jones when he caught the eye of Amsterdam city architect Hendrick de Keyser and town bricklayer Cornelis Dankerts, who were on a long stay in London. They took him back with them to Amsterdam in 1607 where he worked on the new Commodity Exchange and, under de Keyser's tutelage, reached new heights of skill and architectural knowledge. He remained there until 1613. In April of that year, he married de Keyser's daughter, Maria, and they returned to London where Stone was appointed Master Mason, by Inigo Jones, for the Banqueting House and he took premises in Long Acre. He served as Master of the Worshipful Company of Stonemasons in 1633 and 1634; during this period he also practised architecture in the mannerist style.

Stone had three sons: Nicholas, also a sculptor/mason; John, who was educated for the Church; and Henry, who trained as a painter. After his death, John and Henry, Nicholas running the on-site activities, inherited his premises. A diary entry by Nicholas emphasises the ongoing commercial as well as social, architectural and cultural connections with Holland. On 13<sup>th</sup> November 1646, he writes that Mr Henry Wilson of Petticoat Lane had shipped 30 tons of Portland Stone to Amsterdam, to his uncle Hendrick de Keyser, and that he was to have a third part of the profit.

Stones' yard employed the finest masons including Caius Gabriel Cibber (1630-1700). After studying in Italy, Cibber travelled to Holland where he came into contact with Peter de Keyser, sculptor/architect and brother-in-law of John Stone, and commenced working for him, first as a journeyman and then as foreman sometime before the Restoration. He later became one of Wren's favourite mason carvers.<sup>5</sup>

John Stone, who had served in the Royalist cavalry, carried on his father's firm from Long Acre after his father's death in 1647. There are some doubts as to his practical skills most likely due to his original education towards a religious life — but he was acknowledged as a good artisan architect. He had a regular small staff utilising many sub-contractors to enable completion of the numerous works awarded to the family company. As Philip Wise writes:

The design of Chesterton House, like that of the windmill, has been attributed to Inigo Jones as it was assumed by some that both buildings dated to the 1630s. The surviving accounts for the House, however, record its construction between 1657 and 1662 and, given that Inigo Jones died in 1652, he cannot have been the architect. Instead the documentary evidence suggests that Chesterton House is the work of John Stone, the son of Nicholas, already proposed as a possible designer for the windmill. John Stone was certainly employed by the Peyto family at this period: on 7<sup>th</sup> November 1660 he received from Mrs Elizabeth Peyto £5 "In full payment as well for all work done for her husband deceased". This was Edward Peyto, the son of Sir Edward, who died in 1658 at the early age of thirty-two. At his death the designs for the new house were clearly not complete for in October 1659 Elizabeth Peyto gave £1 to "Mr Stone for drawing the draught of the head of the pillars for Chesterton". In the following year she paid John Stone £2 "For the 2 capitalls of the lower row of pillars".<sup>6</sup>

All of these records are confirmed by the personal research of Eric Davies who adds:

Further entries show payments in 1660 to Caius Gabriel Cibber for carving 10 capitalls for which he received £24.<sup>7</sup>

The reasons for the payments to Cibber is likely because during the Spring of 1660, John Stone had gone over to Breda in the Netherlands to petition King Charles II for the office of Master Mason of Windsor — a post held by his father — but while there had become so ill with a violent attack of the Palsy that he lost all use of his limbs. His foreman, Caius Cibber, had to travel to Holland to bring his master home; and to take overall charge of operations from him. Philip Wise concludes:

As well as documentary clues to the identity of the architect of Chesterton House, the style of the building itself points to John Stone as its author. Howard Colvin notes its similarity to the Banqueting House in Whitehall built by his father Nicholas to the design of Inigo Jones ... The continuous patronage of the Stones, father and son, by the Peyto family over some twenty years strongly supports the identification of John Stone as the architect in this case.<sup>8</sup>

The construction of the brick gateway is believed by most authorities to be contemporary with that of Chesterton House. Certainly the quality of craftsmanship is at a level that one begins to see developing out of the earlier cut and rubbed work and which precedes the very precise gauged work, that is to be seen after the post-Restoration period. That master masons, or indeed the best master bricklayers who could when required work as masons, may have erected this gateway should not come as a surprise. As historical records, right back to the medieval period, reveal, at the highest level, the roles of master stonemason and master brickmason were frequently interchangeable. The nature of construction of the rusticated arch is particularly suggestive of craftsmen very familiar with masonry skills. Gauged brickwork was simply the ultimate refinement and expression of the bricklayer's craft, with setting-out, cutting and abrading to shape, setting and finishing the brickwork executed to a very high degree of precision. This was an essential requirement in seventeenth-century England, where face brickwork was to be employed, so that the classical articulation of the structure was displayed from a broad, smooth façade and not distracted by the "busy" effect of warped bricks and thick joints.

A close study of some parts of both the wide rusticated and ordered arch soffits and the reveals, enjoying a degree of shelter from the adverse effects of the weather, suggests an original "blinding-out" of the mortar joints was employed, where they vary in size, to match the colour of the bricks; and thus create a homogenous appearance to the overall masonry. Traditionally this could be achieved by several different methods. Rubbing-up the brickwork, during the finishing phase, a little early while it still retains some moisture within the bricks, would cause some of the resultant dust to adhere on to the faces of the mortar joints. Alternatively, the overall finished brickwork could be given a colour wash of red ochre. Surviving visual evidence on several parts of the original brickwork is suggestive of the joints being pointed, as a "struck and ruled" pigmented mortar thinly applied over the bedding mix. Sometimes "blinded" joints might be "pencilled" ["pencylled"] with brush-applied white distemper into the groove emphasising the thin ruled joints.

#### **RESTORATION OF THE GATEWAY**

Mr Davies, the architect in charge of the restoration, began his interest in the Chesterton estate and its historic buildings in 1964, when he was tasked with organising repairs to the windmill. During the 1970s his interest in the Peyto family, and exploring any links that might exist with Inigo Jones, and the design of the windmill, Chesterton House, —taken down and re-erected in



Fig. 2 The Chesterton Arch before restoration in 1990 with temporary collars to prevent collapse

Birmingham in 1802 — and the gateway really began. He also began tirelessly to raise the funds necessary to undertake the work required to save the gateway.

By the late 1980s, the gateway was deteriorating rapidly and was in both a ruinous and perilous condition. This was despite earlier conservative repairs which had been undertaken following the "minimum interference" philosophy of the Society for the Protection of Ancient Buildings (SPAB), including the use of "tile repairs" to replace decayed areas of original brickwork; that, in the opinion of the writer, is unsuited to the aesthetics of gauged brickwork.

Before embarking on remedial works to the gateway, Mr Davies had to first prevent it from imminent collapse, as the structure was about 4 inches (112 mm) out of plumb on the north side. It was carefully braced and timber collars positioned to restrain and protect the elements of the brickwork that were exhibiting signs of fracturing (Fig. 2).

That secured, Mr Davis was then in a position to undertake a full survey of both the bricks and the overall structural brickwork. Investigations that related to all aspects of its original construction and condition, such as the foundations, ground drainage, protective leadwork to the pediment, and the projecting enrichments etc., as well as the original bricks and the lime mortar. That completed, after long consultations with the various planning authorities, heritage bodies, structural engineers, and other interested parties, it was decided not to follow the already-trodden path of 'minimum intervention' and conservative repairs to the brickwork, as this would not ensure the gateway's long-term future. The decision was taken to fully restore it. Very detailed drawings were produced, and issued to the relevant parties, by Mr Davies, to ensure that all original details and their respective measurements were recorded accurately. These were drawn both to scale and to full-size, where required, such as the mouldings for replacement special-shaped bricks and voussoirs: to enable restoration works to be planned, executed and supervised to the very highest of standards.



Fig. 3 The Chesterton Arch in 1991 after restoration.

The replacement bricks selected for their nearest compatibility with the originals for colour, texture, porosity, durability (as far as that could be determined), as well as workability, by Mr Davies in consultation with the writer, were of the orange/red rubber type, from fellow BBS member, Peter Minter's 'Bulmer Brick and Tile' yard at Bulmer, near Sudbury, Suffolk. Although originally most, if not all, the mouldings and other shaped bricks were post-fired "cut and rubbed" on-site within the cutting shed, to ensure a precise fit, it was decided — for both financial and craft skill reasons — to purpose-mould all the special bricks. They would then simply be cut to fit their intended position and abraded *in situ* to adjust, or "humour", them to match the immediately surrounding original brickwork.

The contract for the restoration of the brick gateway was eventually awarded to Messrs Linford Bridgeman with their team of skilled craftsmen. The first main task, once all preliminary site works were established, was to reposition the structure back to vertical again and thus not only prevent it from collapse but help remove the tensile stresses within the brickwork itself. With the timber braces and collars in position, a special shoring system, which utilised tubular scaffolding and adjustable jacks, was erected. Carefully and slowly these jacks were wound-up,



Fig. 4 The Chesterton Gateway in 2002 showing the aesthetics of natural weathering.

with Mr Davies both monitoring the plumb-lines and ensuring "slate-pinning" was correctly placed into the few bed joints which inevitably opened-up as the gateway returned once more to vertical, and were then solidly pointed-up with the specified hydraulic mortar.

The overall works involved digging out and placing a relief drain, surrounded by granular fill, around the base of the gateway to remove potentially destructive groundwater holding on the clay sub-soil. The repairs to the brickwork, subsequent to light cleaning, were limited to cutting-out and piecing-in all of the bricks identified as sufficiently spalled, due to the long-term effects of the elements, as well as those missing large sections as a result of the shearing action of subsidence and differential movement. It was decided, where possible, to leave in the earlier, and small, areas of tile repairs, as an integral part of the gateway's history. The top of the pediment had lost its original leadwork many years before and this had been replaced by a covering of clay roof-tiles, set in a cement-based mortar. These were carefully removed and new, appropriately coded, leadwork was laid and dressed into position to complete the restoration work. (Fig. 3).

The overall works were carried out in the late spring and early summer of 1991 and completed within both the allotted time of six weeks and budget of approximately £30,000. At the time of completion, the subject of the new appearance of the repaired brickwork being toned dow, using a variety of means — such as the application of a soot wash to artificially "age" it — was raised, but the writer emphasised how his experience had shown it was best to let the natural effects of the passage of time eventually harmonise it once again; and this decision has been vindicated (Fig. 4).

On a pleasant Saturday afternoon, 16 March 2002, an official BBS visit, by around twenty members was made to the Chesterton gateway, as part of the celebration of the tenth anniversary of its completed restoration, and the writer was asked it he would give a talk all about the work; a task to which he readily agreed. Ahead of the visit he secretly contacted and



Fig. 5 Architect Eric Davies (right) and Brickwork Consultant Gerard Lynch at the Chesterton Arch on the occasion of the BBS Visit on Saturday 16 March 2002.

asked Mr Davies if he would kindly meet him there, and they agreed that at that moment the writer — armed with all the original drawings and photographs of before and after restoration — would raise the subject of the architect and his role in the work, he would invite Mr Davies to come forward and talk to the group, as a surprise bonus. This is exactly what transpired and to a wonderful, spontaneous, round of applause from all in attendance, in a truly wonderful and touching moment. He talked readily to the group, and, later, to individual BBS members also, and emphasised that had the restoration not occurred the gateway would have collapsed and been lost forever by the mid 1990s. (Fig. 5).

The finished restoration was, and continues to be, after twenty years, acclaimed as a major success, which has saved a valuable edifice of historic, seventeenth-century, brickwork for the nation. It is a testament to the knowledge and skills of all the people who were involved in the restoration, but in particular, it is a tribute to the man whose hard work, attention to detail and overall dedication, undeniably, preserved this magnificent gauged brick gateway, the architect Mr Eric Davies.

#### NOTES AND REFERENCES

1. G.C.J. Lynch, Gauged Brickwork: A Technical Handbook, Aldershot: Donhead Publications, revised edition 2006, p.1; originally published 1990.

2. N. Lloyd, A History of English Brickwork,

London: H. Greville Montgomery, 1925, re-issued Woodbridge, The Antique Collectors Club, 1983, pp. 75, 83, and 317.

3. P.J. Wise, 'A Seventeenth-Century Landscape: The Chesterton Estate and the Willoughby de Brooke Papers', being Ch. 5 of R. Bearman (ed.), *Compton Verney: a History of the House and its Owners*, Stratford-upon-Avon: Shakespeare Birthplace Trust, 2000, p.155. [G. Tyack, Warwickshire Country Houses. Chichester: Phillimore, 1994, pp.48-49. L.F. Salzman, VCH Warwickshire. 5, 1965, pp 42-7, DHK]

Private correspondence between Mr Eric

Davies and Dr G. Lynch, on-going up to the time of the former's death in 2005.

5. G.C.J. Lynch and D. Watt, 'Gauged Brickwork: Tracing the Netherlandish Influence', Association for Studies in the Construction of Historic Brickwork Transactions, 23, 1998, p.55.

6. Wise, 2000, pp.155-156.

7. Private correspondence.

8 Wise, 2000, p.156.

#### ABOUT THE AUTHOR

Dr Gerard Lynch is an internationally acclaimed expert in historic brickwork, master brickmason, carver, educator, and author; he is a former Head Lecturer in Trowel Trades and Bedford College. Awarded the Silver and Gold Trowels from the Brick Development Association and a Licentiate of the City and Guilds of London Institute (LCG), he is the author of *Gauged Brickwork: a Technical Handbook*; the two volumes of *Brickwork: History, Technology and Practice*; and *The History of Gauged Brickwork. Conservation, Repair.* Dr Lynch holds an MA with Distinction in 'Conservation of Historic Brickwork' and a PhD in 'Historic Brickwork Technology' from De Montfort University, Leicester. He runs a successful international consultancy practice; has trained numerous craftsmen in traditional skills; and worked on and advised on many significant historic English brick-built properties, as well as important colonial brick-built buildings in the U.S.A., Canada, Australia, and Europe. A Winston Churchill Fellow and a Viscount De L'Isle award winner, a Harold Higham Wingate Scholar, as well as an honorary 'Kentucky Colonel' a Preservation Trades Network Askins Achievement Award Winner, and in 2010 he was awarded the Marsh Christian Award for his 'outstanding contribution to standards of conservation and repair of historic buildings by promoting the use of traditional building skills to generations of craft practitioners and building professionals'.

#### The Bristol Industrial Archaeological Society Brunel Prize

The Brunel Prize is offered by the Bristol Industrial Archaeological Society in alternate years for an original study of any facet of local industry, preferably within an archaeological context. The area covered by the Bristol Industrial Archaeological Society is Bath, Bristol and the country towns and villages round about them.

The closing date is 31 August 2012 for the 2013 award. Further details are available from either Mike Chapman, 51 Newton Road, Bath BA2 1RW or Owen Ward, 77 Hansford Square, Bath BA2 5LJ. After this year, the prize will next be offered in 2013.

# Notable Brickwork in London in the 1980s

#### Michael Hammett

The St Albans Cathedral Chapter House (opened in 1982) was designed by William Whitfield (not Edward Cullinan as stated *BBS Information*, 117, July 2011, page 38). Whitfield also designed with brick at Richmond House, 79 Whitehall, London SW1. Opened in 1988, it houses the headquarters of both the Department of Health and the Department for Work and Pensions. Also in brick by Whitfield is the large office complex in Rampayne Street that includes the entrance to Pimlico Underground Station, the station on the Victoria Line for Tate Britain. The station entrance has load-bearing segmental arches of brick which are repeated above the ground floor.

Edward Cullinan did design the Lambeth Community Health Care Centre, opened in 1985, at Monkton Street, SE11. This is illustrated in the notice of 'Ted Cullinan (b.1931)', in K. Allinson, Architects and Architecture of London, Oxford: Architectural Press, 2008, p.374; and by a less complete elevation in K. Allinson, London's Contemporary Architecture: An Explorers's Guide, Oxford: Architectural Press, 4th edn., 2006, p.247.

All three London buildings are excellent examples of architecture in the 1980s that featured detailed brickwork.

#### Current Exhibitions:

#### Nicholas Hawksmoor: Architect of the Imagination

The Architecture Space, Royal Academy of Arts, London, to 17 June 2012 An exhibition exploring how the striking buildings of Nicholas Hawksmoor, pupil and later collaborator of Sir Christopher Wren, in the English style, such as Christ Church, Spitalfields, of 1714-29, and St George, Bloomsbury, of 1716-31, influenced the imaginations of subsequent generations of architects, artists, engineers, and writers. Hawksmoor also designed St Alfege, Greenwich 1712-14; St Anne, Limehouse, 1714-30; St George-in-the-East, Wapping, 1714-29; St Mary Woolnoth, City of London, 1716-24. At St Michael, Cornhill, City of London, 1718-24, Hawksmoor had completed Wren's work on the steeple. Both the demolished St John, Horselydown, Southwark, 1727-33, and the bombed out and now secularized St Luke, Old Street, Finsbury, 1727-33, were done in conjunction with John James.

#### Dickens and London

Museum of London, London Wall, City of London, to 10 June 2012

Charles Dickens was a man of London, in his novels exposing the seamy underside of the early Victorian city. *Our Mutual Friend* is centred around the great dust heaps including those north of the New North Road (now Euston Road) which were a major raw material for the production of bricks. Apart from original manuscripts, the exhibition features several paintings of Victorian London, including Luke Fildes' *Applicants for Admission to a Casual Ward* of 1874: four years after Dickens' death, the multitude wait to be let into Whitechapel workhouse. Throughout the nineteenth century, the richest city on earth was no paradise for many of its denizens.

## Book Review: Early Brick in Sandwich, Kent

Helen Clarke, Sarah Pearson, Mavis Mate and Keith Parfitt, Sandwich: The 'completest medieval town in England': A study of the Town and Port from its Origins to 1600, Oxford and Oakville CT: Oxbow Books, 2010, xviii + 326 pages, 225 illustrations and endpaper town maps, ISBN 978-1-84217-400-5, price £35-00 hardback.

In the montage of colour photographs on the front of the binding of Sandwich: The 'completest medieval town in England': A study of the town and port from its origins to 1600, brick appears only on the Fisher Gate, an impression reinforced by a watercolour by an unnamed artist painted in 1791 reproduced on the back cover and as figure 11.26. Sandwich has an important place in the history of brick in England, being documented as one of the towns to promote a municipal brickyard in the fifteenth century.

The book is arranged in six parts. 'Part I: Introduction' covers the background to the Sandwich project (pp.1-10). The central four parts examine successive periods of the town's history. 'Part II Origins' considers the environmental background in Chapter 2 (pp.11-22). Separate chapters consider the eleventh century (pp.23-39) and the twelfth century (pp.40-53). In 'Part III: 1200-1360', there are chapters on the port and the town (pp.58-75), religious buildings (pp.76-92), secular buildings (pp.93-111) using both the physical remains of extant buildings and those known from excavations, and urban topography (pp.112-118). 'Part IV: 1360-1560' has six chapters. Two are general, on trade and the haven (pp.121-130) and the life of the town (pp.131-145). In Chapter 11, 'War, Rebellion and Defence' (pp.146-163), the substantial remains of the town's defences are examined, with some comparisons made with other east coast towns. Two chapters look at buildings from the mid fourteenth century to the mid sixteenth century, one on secular buildings (pp. 164-198) and the other on churches and hospitals (pp. 199-213). The final chapter in this part is a consideration of the urban landscape relating it to various trading activities (pp.214-227). 'Part V: 1560-1600' has chapters on the town (pp.228-239) and its buildings (pp.240-264). Conclusions are offered in chapter 17, the only one in part VI (pp.265-272). There are two tabular appendices — on archaeological excavations 1929-2007 (pp.273-276), and on houses (pp.277-280). The extensive endnotes are supplemented by a long list of references (pp.303-316) and there is a good index.

Brick was used sparingly for domestic buildings in Sandwich before 1600. Early brick was used for internal nogging in a timber-framed house at 33 Strand Street and for relieving arches in the house at 29 Harnet Street (p. 108 with figs..7.24 and 7.25). A brick house was built by the town in 1490 at the Woodnesborough Gate using bricks from the town kiln (p. 135). Other buildings show patching of brick in what were originally stone or flint walls (fig.7.5).

Brick is more frequently found as the new facing in the eighteenth century for timberframed houses. both two and three storeyed, as in the group on Market Street shown in figure 12.13. Brick was often used for the later underbuilding of a jetty, particularly that of a wing. The doorway to the Holy Ghost Alley (fig. 12.7) shows the underbuilding of the former north wing of the hall house, now no. 20, St Peter's Street. The scene has shades of being the reverse of the entry shown in *The Courtyard of a House in Delft*, by Pieter de Hooch (1629-1684) (London: National Gallery). Number 18, the original open hall of the house on St Peter's Street, has also had its frontage rebuilt in brick.

The houses in medieval and early Tudor Sandwich were mostly timber-framed. There

are thorough discussions of this aspect of the town's buildings in Chapter 7 (pp.93-111) and Chapter 12 (pp.164-198). In Queen Elizabeth's reign (1558-1603), more use was made of brick but the majority of houses were either timber-framed infilled with wattle-and-daub or built of flint and stone, if those of the more affluent members of the community, one of whom built Richborough House on Bowling Street. Here the street frontage is timber-framed and jettied and the ground and first floors of the side wall of flint and stone with the gable to the attic in brick and having tumbled brick in it (p.250 with figs.16.14 and 16.15).

Before the Reformation, a chantry was the most frequent way of establishing a permanent school. However, in Sandwich, the former grammar school had been closed before the abolition of chantries in 1548. But one young Sandwich resident, Roger Manwood, had attended this school in the 1530s; three decades later, the by now Sir Roger, who had become Solicitor of the Cinque Ports and Recorder of Sandwich in 1555, obtained royal licence for a school in 1563. Initially, the school had a rocky beginning with a high turnover of men as the schoolmaster. In 1580, new regulations were drawn up by Manwood after a permanent master, Richard Knolles of Lincoln College, Oxford, had been appointed in 1574. Knolles remained for forty years.

A decade before Knolles' appointment, and indicative of the determination of its founder, a substantial building of pale yellow/buff-coloured bricks was built at the western end of Strand Street in 1564 on land once the site of Christ Church Priory (pp.240-2, fig.16.1). The building has two storeys and an attic, with a high central schoolroom on the ground floor and dormitories above: the floor level of the sleeping accommodation for the boys was raised above that of the teachers (fig.16.2). At the east end the master had his lodging, with his deputy, the usher, accommodated at the west end. The Sir Roger Manwood's School continued to use the building until the 1890s when a new building was provided on an extensive site at the east end of the town; the original school building with its crow-step gables to the attics became housing.

Comparison is made between the bricks used for Manwood's school building in 1564 and those used in the enlargement of Fisher Gate, possibly done in 1581 (p.135), suggesting that the town's brickworks supplied the bricks at both buildings and those for repairs and other work on parts of the town defences. Documentary evidence exists for the municipal kiln supplying bricks for repairs to the defences and for 4,000 bricks from the town kiln being used in 1483 to construct a brick cistern at the Carmelite Friary.

Sandwich was one of several towns to have a town brickworks (p.135) financed by the local corporations — here known as the mayor and jurats. Similar enterprises existed at York, Hull, and Beverley and possibly in other east coast towns. The Sandwich brickworks were in the adjacent parish of Sandown and seem to have been established in 1467 when John Fuller signed a lease to pay the town 5,000 bricks from every 100,000 fired. Comparing this with production in 1434 at the kilns supplying the bricks for Caister Castle, one might suggest two firings of one kiln in the season, although the authors point out that the level of production at Sandwich is unknown. A decade and a half later, in 1483, William Mason was the brickmaker, but in 1488 Laurence Copley was in charge of the kiln. Mason paid an rent of 40s., which was the sum charged to Copley if he made no bricks, but he had to pay 12,000 bricks to the town for any year in which he made bricks. The 36,000 bricks used in 1490 for the house, built by the corporation at Woodnesborough Gate (p.135) possibly might represent the first three years of Copley's rent.

Immediately before 1467, the customs accounts for Sandwich record the import of bricks. In 1463-64, 30,000 bricks were bought from Bartholomew Brickmaker and in 1466, another 72,000 bricks were purchased. There are also early-fifteenth-century customs receipts for bricks delivered at Sandwich (p.135).

One major use of brick was in the fortifications of the town, particularly the gates. Fisher Gate has been mentioned. The gate is a mixture of flint and stone dressings on the earlier lower floors with the entry, but of sand-coloured brick with dark brick diaperwork on the later upper two floors. These additions are undated within a broad range of the fifteenth and sixteenth centuries. Alone of Sandwich's gates, whose physical structure has been recorded, it has no adjoining semi-circular towers, being a rectangular structure abutting the town wall, possibly with a ground-floor guard room to the west behind the town wall.

To the east, at the end of the known extent of the masonry part of the town wall, is a mural tower, 'The Round House' now called 'The Keep', which has walls of uncoursed flint, Kentish rag and brick, with the upper part rebuilt in modern brick (p. 160 with figs. 11.23-11.26). Originally with the semi-circular projection on the outer face, the scar from which remains, this has been seen as a boom tower of the type surviving as ruins at the foot of Carrow Hill, Norwich, and on the opposite bank of the River Wensum. Such towers are known from town maps at Hull (fig. 11.28) and Great Yarmouth (fig. 11.22). The watercolour painted in 1791 (fig. 11.26) shows the boom tower at Sandwich with chequer decoration of flint on the upper portion.

At Sandwich, bricks can be seen in the south-west tower of Sandown Gate and nearby in facing to the Bulwark, an earth rampart which formed the north-east defences of the town; the external facing was done in yellow-buff bricks (p.154, figs.11.13 and 11.14). The externally rounded gatetowers were originally of stone; the bricks seen at the Sandown Gate have been interpreted as rebuilding; either 1491 or 1538 can be put forward as their date, depending on how one interprets the documentary evidence.

Much of the circuit of the defences of Sandwich is purely an earth bank but as figure 5.2 makes clear the three major sections have different profiles. The Mill Wall, on the east side, is a high rampart with a external dry moat, but the Rope Walk, the southern defence, is a low rampart with an exterior berm leading to a wet moat and a drainage ditch on the town side. In contrast, The Butts, on the west side, has a relatively low rampart with an external berm and wet moat but no internal drainage ditch.

The four landward gates at Sandwich have been demolished although these were recorded in the late eighteenth century (pp.150-154, with figs.11.4-11.12). Each was initially built of stone, but repairs were done in brick. Two seaward gates survive, Fisher Gate, already mentioned, and Davis Gate (pp.157-162, with figs.11.18-11.26). Rebuilding of the Davis Gate began in 1467 with the sinking of foundation timbers into a wet foreshore. They were given three years to settle before a stone, chalk, lime, sand and other building materials were brought from Folkestone and a mason employed to make 'jambs and arches'. Alas, the structure was too heavy for the sands beneath: no fewer than five campaigns of repairs took place between 1507 and 1532, one of which, in 1513, probably resulted in the creation of the chequerwork of Caen stone and a contrasting dark stone which can be seen today: the origins of the dark stone are not fully explored although quarrying of one of the nearby Roman forts, either Richborough or Reculver, is possible. The Davis Gate was clearly a prestige piece, the principal point of entry from the Thanet ferry across the River Stour.

Town Quay, between Fisher Gate and Davis Gate was the site of the town crane, a facility established before it appears in municipal records in 1432. Although highly profitable, it required much maintenance, including repairs using brick. Regrettably, its structure is unknown. The surviving crane at Harwich, Essex, is a treadmill crane, worked by human rather than animal power. It cost £392 in 1667. The Sandwich crane could have been powered in this way or a donkey wheel, set within a brick wheelhouse, or it may have worked on the principle of a postmill, as did the crane at Great Yarmouth, Norfolk, which appears prominently on the post-1588 map of the that town (shown on fig.11.22).

In comparison with the Davis Gate, two other decorated town gates are cited (p. 159): the Burgess Gate at Denbigh, Clwyd, and the fourteenth-century South Gate at Great Yarmouth. The Welsh example has chequerwork of stone on the upper portion as does the outer face of the central area of the great gatehouse to Denbigh Castle, a building whose design is ascribed to Master James of St George, probably immediately after 1282, while the town gate is thought to have been constructed a decade or so later.

As will be evident, Sandwich: The 'completest medieval town in England' provides many fascinating insights into the topography, the building history, and the life of this delightful east Kent port, not all of which have been considered in great depth in this review article: it is for others to comment on the analysis of the building history of the town's three churches, which is dealt with in individual chapters devoted to a specific historical period. The idea of the town's Butchers's Guild being responsible for the upkeep of Pillory Gate is a delightful image. Here, offal and rotten meat was dumped in the harbour, together with fish guttings: not only noxious smells but also a ready supply of suitable missiles to be thrown at those unfortunate enough to be sentenced.

The book can be highly recommended as an extremely thorough analysis of an important medieval and Tudor town and port.

DAVID H. KENNETT

# **BRICK IN PRINT**

Between August and December 2011, members of the British Brick Society received notice of a number of publications of interest to members of the society. 'Brick in Print' has become a regular feature of *BBS Information*, with surveys usually two or three times a year. Members who are involved in publication or who come across books and articles of interest are invited to submit notice of them to the editor of *British Brick Society Information*. Websites may also be included. Unsigned contributions in this section are by the undersigned.

TERENCE PAUL SMITH

1. Pirak Anurakyawachon, 'Film Institute, Kantana Town, Thailand',

Architectural Review, 1378, December 2011, pages 42-49.

This intriguing building, 45 km (28 miles) north-west of Bangkok, was joint winner of the 2011 Awards for Emerging Architecture, sponsored by the *Architectural Review*, the Danish ironmongery company 'd line' (*sic*), Miele kitchen appliances, and the London-based architectural practice Austin-Smith: Lord. Designed by Boonserm Premthada of Bangkok Project Studio, it uses 'over half a million handmade bricks to create a remarkable labyrinth' (p.44). The bricks are red and of narrow format. Some concrete is also used and steel is employed for stanchions, for mullions and transoms in the few curtain walls, and for roofs; but the brickwork is dominant throughout.

The article claims that from a distance the building resembles an ancient Thai *stupu* (a domed structure housing Buddhist relics), though this is not apparent from the photographs and drawings and seems unlikely in view of its strongly horizontal emphasis. The single-storey building comprises four asymmetrically arranged blocks housing administration, lecture room, library, studio, and canteen, separated by four walkways. There are also some outlying sections of walling defining grassed enclaves.

What gives the building its distinctive character is the inventive use of bricks in the walls, which on both faces are built as a series of alternate offsets and overhangs (corbelling) giving zig-zag or saw-toothed façades symmetrically arranged on each side — or, put otherwise, each wall rises in section as a series of bulges and constrictions. Windows (unglazed) are simply

punched through and there are also larger openings which 'provide informal [shaded] nooks for study and introspection' (p.44, figure caption). The brickwork could be overwhelming, especially in its higher portions, but this is obviated by the careful placing of plants and trees.

The building, conscientiously designed to suit its tropical climate, is a fascinating creation, a worthy joint winner from a young Thai architect.

 Martin Biddle, 'Henry VIII's Greatest Palace Lives Again: Nonsuch Palace, Surrey', Country Life, 26 October 2011, pages 48-53.

Andrew Selkirk, 'Nonsuch Palace',

Current Archaeology, 261, December 2011, pages 48-49.

Martin Biddle excavated the site of Nonsuch in 1959; now, half a century later, the Friends of Nonsuch commissioned Ben Taggart of Model Houses to create a model of Henry VIII's last house, a double-courtyard pleasure palace externally of stone for its outer courtyard but timber and stucco for the inner one, the latter with two fantastical towers to serve as standings from which to view the hunt. Brick was used for walls enclosing the kitchen gardens beside the main buildings and most importantly for chimneys and their stacks. Terracotta was represented in the building materials in the 32 roundels, each with a bust: Julius Caesar and 31 of his imperial successors among the Roman emperors.

Looking at pictures of the model, it is possible to agree that it 'has greatly enriched our understanding' of a lost palace whose plan is known from excavation but whose appearance was recorded only three times: by Josse de Hondt in 1610 whose image was used by John Speed in *The Theatre of the Empire of Great Britain* a year later (see box on p.51); by a view (reproduced on pp.50-51) possibly painted for Henry, Prince of Wales, between 1610 and 1612; and by a view from the north-east by Hendrick Danckerts made between 1666 and 1679, of which two versions are known. Nonsuch was pulled down in the 1680s; rather more than three centuries later it has been recreated in miniature.

The model is a reminder of the resources kings could command — Henry VIII built more than two score palaces — but what the article does not tell us is where the model can be seen.

This is, however, mentioned in Andrew Selkirk's article: the model is on display in a new museum founded by the Friends of Nonsuch in part of the eighteenth-century Nonsuch Mansion near Cheam, Surrey. It is hoped that the museum will be open at weekends and on many weekdays during the summer. Details are available at *www.friendsofnonsuch.co.uk*. The article includes two photographs of the model, whose creator is here named as Ben Ruthven-Taggart, and gives reference to a further pictorial source: Georg Hoefnagel's watercolour of 1568, whose record is a generation earlier than those noted above. Andrew Selkirk's article is less descriptive than Martin Biddle's, but is instructive on changing attitudes: incredibly, half a century ago, there were those — academics and others — who insisted that even medieval, let alone *post*-medieval, archaeology was not *real* archaeology at all!

D.H. KENNETT (Country Life), T.P. SMITH (Current Archaeology)

3. Nicholas Cooper, 'The King's Delight: Hatfield House, Hertfordshire, part I', *Country Life*, 16 November 2011, pages 38-45, John Martin Robinson, 'Pride in the Present: Hatfield House, Hertfordshire, part II', *Country Life*, 23 November 2011, pages 76-81.

The contents page of the first of these two issues includes a photograph of the one surviving range of John Morton's quadrangular brick palace at what was then known as Bishop's Hatfield, a manor of the Bishop of Ely: Morton held the see from 30 October 1478 to 6 October 1486,



Fig. 1 Hatfield House, Hertfordshire: south front; originally the principal front, this is now the garden front.

which bookends its building. Royal property since 1549, in 1607 Hatfield was granted by James I to Robert Cecil, Earl of Salisbury, in exchange for Theobalds, the impressive Hertfordshire house built by Robert's father, William Cecil, Lord Burghley. (Theobalds was demolished in the 1650s during the Commonwealth.) Robert pulled down most of the palace and replaced it with the present Hatfield House, employing the gifted Robert Lyminge (Lemynge, Liminge; ?-1628) as architect; he was advised by Simon Basil (?-1615), Surveyor of the King's Works. The house was finished in 1611 (or 1612) — hence these articles, celebrating its 400th anniversary. (see also the notice in *BBS Information*, **118**, October 2011, p.26.)

Lyminge built in red brick in English Bond with stone dressing, the latter most elaborate on the original main (south) front (fig. 1). (This is now the garden front; the present entrance front on the north was originally the rear of the house.) Nicholas Cooper outlines the building history and also considers the possible involvement of Inigo Jones (1573-1652). Certainly in October 1609 'there were problems over Lyminge's drawings for the Hatfield frontispiece ... [and] Jones was sent for from London, and a few months later was paid the substantial fee of  $\pounds 10$ for "drawing of some architecture".' So, asks Cooper, 'Could the central [stone] arcades [on the south front] of Hatfield be his? And what about the very correctly detailed clock tower above?' (p.42). The rest of the article offers a brief description of the interior and some of its fittings.

In the second article, John Martin Robinson discusses the house as it is today and the work of its present custodians — still the Salisburys. It is mostly concerned with fittings and furnishings, but also considers the conversion of the free-standing red brick stable into shops and a restaurant.

Both articles are illustrated by superb colour photographs by Will Pryce, one of our most accomplished architectural photographers. Of particular interest to members of the British Brick Society will be those at pp.40-41 in Part I and pp.76-77 and 80-81 in Part II; unfortunately, being spread across two pages, they descend into the gutters, thus obscuring some detail; these show respectively the south front, the north front, and the converted stable building. All the other photographs — interior views and so not showing bricks — are excellent.

4. Jonathan Glancey, 'Desert Flower [Maria Grazia Cutuli School, Afghanistan]', Architectural Review, 1376, October 2011, pages 40-47. A decade after NATO intervention's in Afghanistan, this article offers a note of hope in a wartorn land, although three of the eight photographs underscore the fact that the region is still far from pacific: two show armed soldiers patrolling the site from the roof of the library block and another depicts, in the background, a US Chinook helicopter.

The Maria Grazia Cutuli School, which opened in April 2011, is some  $12 \text{ km} (7\frac{1}{2} \text{ miles})$  from Herat in western Afghanistan. It is named after a Sicilian journalist who was killed, with three others, on the road from Jalalabad to Kabul in November 2001. It was designed by three Roman architectural practices with the joint name 2A+ PiA, IaN, ma0emmeazero. (Such gnomic designations seem increasingly common — as if, in post-Fire London, Sir Christopher Wren, Robert Hooke and Nicholas Hawksmoor had called themselves CW/RH + nh!)

'Borrowing from the idea of a regional village, with its clustered and organic — or happily shambolic — plan' (p.43), the school comprises a two-storey library block with conjoined single-storey units — eight classrooms and three administrative buildings — arranged as an irregular heptagon; separate from this complex is a single-storey toilets block.

The school is for boys and girls — the latter photographed wearing head coverings but not face-obscuring burqas: these are welcome developments in a region formerly held by the Taliban, where education was 'demeaned and even denied by angry men with guns' (p.44) and music and even kite-flying were forbidden! Accommodating some 240 pupils, the school is of brick with flat concrete roofs. The bricks are somewhat rough, giving an interesting textual effect, and are laid in Flemish Bond. The walls have simple copings of bricks on edge. Externally the brickwork is painted in three shades of blue, from cobalt to pale blue. Windows, doors, and the staircase in the library are of red-painted steel, and this is reflected in the numerous, carefully modulated, windows of the upper storey of the library: tiny rectangles with deep reveals, also painted red. Inside, the brickwork is plastered and painted white.

The building cost  $\epsilon$ 150,000 (£132,000): this low budget shows in the rough — but invitingly haptic — brickwork and in the rudimentary metalwork. For such a low cost, this, though not great architecture, is 'a dignified, intelligent and quietly beautiful symbol of local defiance' (p.43). One welcomes it and wishes it well. But there are ominous signs: not only the soldiers on the roof and that military helicopter, but also the fact that the school is surrounded by a protective (cobalt-painted) brick wall — not a 'concrete' wall, as Glancey states (p.47). And the very title of the article involves a minatory hint: a flower, however beautiful, can easily be trampled upon. In this case, one hopes *not*. And yet, when NATO forces finally withdraw — well sadly, I am with Sir Max Hastings in being far from sanguine about the future of this troubled country, and therefore, one may add, of this school. I hope I am wrong.

5. Martin Hazell, Sailing Barges,

Botley, Oxford: Shire Publications, 2011,

32 pages; 44 (unnumbered) black-and-white photographs, 2 diagrams, 1 map, ISBN 978-74780-492-5; price (paperback) £4-99

Thames sailing barges were the mainstay of the coastal transport of bulk freight until the Second World War. Among the cargoes carried were coke from gasworks and household rubbish from London to the Kent brickfields and bricks and other building materials from Kent to London as the log of the barge *Sidwell* for January and February 1923, reproduced on page 22, makes clear. Two photographs taken in about 1930, (p.24) show respectively several barges in Adelaide Dock, Murston, in Milton Creek, Kent, with brickfields prominent in the background and men loading the barge *Histed* with bricks. Another raw material carried was alluvial mud, dug out by the two-man crew working for eight hours during low tide and loading directly into a beached barge; when the tide rose the laden vessel would float free and the barge would start its voyage

(picture on p.21). Hay was another bulk cargo taken to London (picture on p.22).

Bricks figure prominently in the chapter on 'Cargoes' (pp.21-24). Other chapters cover 'The History of the Sailing Barge' (pp.3-10); 'Anatomy of the Sailing Barge' (pp.11-15, with diagram pp.16-17); 'The Barge Coast' (pp.19-20); 'Barge Races'(pp.27-29); and 'Present and Future' (pp.30-31). The map (p.18) has delightful, if somewhat small sketches of barge quays, including that at Mistley, Essex, where coke for the gasworks was the cargo inwards.

This is the fourth edition of a popular book, first published in 1976, and re-issued in the new 'Shire Library Classics' series. Members of the British Brick Society will welcome this and the glimpse of a form of brick transport now almost completely vanished.

D.H. KENNETT



Fig. 2 Weston Park, Staffordshire: the three-storey south and east fronts of the seventeenthcentury house remain intact, although lower wings were added in the nineteenth century.

6. Richard Hewlings, 'A Lost Architect Revealed: Weston Park, Staffordshire', *Country Life*, 3 August 2011, pages 34-39.

In *The Buildings of England: Staffordshire*, Harmondsworth: Penguin Books, 1974, page 305, the late Sir Nikolaus Pevsner said of Weston Park, Weston-under-Lizard (fig. 2), that Lady Wilbraham is 'credited with the design', echoing a century or more of conventional wisdom about this house begun in 1671 when stone was purchased 'for Building Weston house', as was later recorded by Lady Wilbraham herself as an annotation on the flyleaf of her copy of the first English edition, published in 1663, of Palladio's *Four Books of Architecture*.

Weston Park is a remarkable house, fully up-to-date with giant segmental pediments above the outer two bays of the celebrated south front: these were erected barely twenty years after their first use at the Louvre, Paris, in 1651. The house is nine bays by eleven and built of warm red brick with stone dressings. Lady Wilbraham had been born Elizabeth Mitton, heiress to estates held by the family since 1419 including at Weston a quadrangular house of medieval date: was this of brick? Two miles over the county boundary in Shropshire, Leland, writing in the 1530s, tells us that "Syr Henry Vernoun a [=of] late daies made the castel new al of brike" at Tong. Less than 10 miles east, the substantial Pillaton Hall was built by Richard Littleton who died in 1518.

Despite the nineteen-year-old Elizabeth Mitton having married Sir Thomas Wilbraham in 1651, the couple were approaching their forties when they determined to build anew but the house they constructed follows the lines of the old one: the top-lighted salon occupies the former open courtyard; formerly the billiard room, the insertion was made in 1867-74. But what a house they built: classical in inspiration, three storeys high, topped by a continuous balustrade, with segmental pediments on the south front whose central bay is of stone, and a triangular pediment on the east front. All point to the involvement of a mind educated in classical architecture.

Richard Hewlings has found the owner of that mind in a letter written from Weston on 1 August 1674 by William Taylor, a London surveyor.

The late Sir Howard Colvin had hinted at this possibility in the third edition of *A* Biographical Dictionary of British Architects 1600-1840, New Haven CT and London: Yale University Press, 1995, p.968 — though Colvin omits Lady Wilbraham from the volume. Hewlings supplies a potential proof of William Taylor's involvement.

Taylor began his career working as a carpenter but by 1668 had advanced socially and professionally to be entrusted with the design of the rebuilding of the Pewterers's Hall in Lime Street in the City of London. Commissions followed for London houses and country houses, together with other buildings for estates, mostly in Somerset, Dorset and Wiltshire, but also in Kent and the midland counties. Working for the Wilbrahams at Weston Park fits with the pattern of political alliances of his other patrons. They, like Sir Thomas Wilbraham, were part of the "country" interest, the faction led by Ashley Cooper, Earl of Shaftsbury, determined to preserve England's Protestant heritage and opposed to the succession of the openly Catholic James Duke of York (later King James II). Sir Thomas had been brought up as a godly and sober "believed Presbyterian".

Taylor is now known to have worked for Shaftsbury and for the Marquess of Halifax, for whom he is described as 'the architect', having been described as "Mr William Taylor the Surveyor" in 1672.

Since the twelfth century, no sale has taken place of Weston Park: Elizabeth Mitton had been an heiress; her second daughter, the wife of Richard Newport, Earl of Bradford, inherited in 1692 and seventy years later inheritance through the female line was again effected when Lady Wilbraham's great-grandson, Henry Bridgeman, inherited the estates. Between 1761 and 1767, he employed James Paine to modernise the house. A long-standing MP, Bridgeman was granted a barony as Lord Bradford in 1794, and was succeeded by his son, Orlando Bridgeman, in 1800. The second Baron Bradford became the Earl of Bradford in 1815. The west range, of three storeys like the two earlier ones, was added to designs by Thomas Rickman and Henry Hutchinson between July 1830 and March 1835 using local and Birmingham craftsmen, for the second earl, George Bridgeman, who held the title between 1825 and his death in March 1865.

The Bridgemans changed in their politics in the nineteenth century. At the end of the eighteenth century, both Sir Henry and his son Orlando had been Portland Whigs; and their architects, James Paine and later the Shrewsbury practice of John White, father and son, supported the radical tradition. A later Orlando Bridgeman, the third earl, was a Conservative peer, a politician who held minor government office. His architect was William Burn, whose practice was much used by Bridgeman's political *confrères*. The association survived Burn's death in 1870; it was the latter's nephew and successor in practice, John MacVicar Anderson, whose designs were used for the billiard room in the 1870s.

DAVID H. KENNETT

# BRITISH BRICK SOCIETY MEETINGS in 2012

Saturday 21 April 2012 Spring Meeting Brick in North Oxford The non-tourist part of the city. Three women's colleges: Lady Margaret Hall, St Hugh's College, Somerville College; Ruskin College; St Barnabas' church; late ninteenth-century houses on Banbury Road and Woodstock Road; dragons.

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

Saturday 14 July 2012 London Meeting South Westminster Polychrome brick at St James the Less; LCC housing of various periods from 1890s to 1970s; the Royal Horticultural Society Hall, Westminster Kingsway College and other buildings around Vincent Square (Westminster School Playing Fields); Rochester Row; Westminster City Archive Office.

Details of these future meetings will be included in mailings in the early part of 2012.

The society hopes to arrange a brickworks visit during 2012 and a summer visit to the Tilbury Forts is being planned.

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.

# **Changes of Address**

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

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