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BRITISH BRICK SOCIETY

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* *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

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Cover Illustration:

A nineteenth-century engraving of Boston Grammar School.
Boston, Lincolnshire, was the venue for the society's Annual General Meeting on Saturday 13 June 2009.

Editorial: Abandoned Kilns

Those who visit the large Jacobean brick house at Blickling, Norfolk, do not often stray far from the house, its immediate grounds, the orangery, and St James' church, itself conveniently adjacent to the big house. If they did, they would discover many remnants of a working estate, not untypical of any generation between the late seventeenth century and the first half of the twentieth. About a mile west of the house is the estate brick kiln in use from the mid nineteenth century, if not earlier. When war was declared on 4 September 1939, the three-quarters loaded kiln had yet to be fired for the second or third time that year. Government regulations in force as the phoney war began forbad the firing of brick or pottery kilns lest the fire gave succour to the enemy and allowed their pilots to navigate either en route to the target or on the way home. The kiln at Blickling was investigated about forty years ago by a local industrial archaeological society, the green bricks removed and the structure stabilised so that it is safe to enter.

Another brick kiln which has been left to be easily examined by the enthusiast is that at Ravenscar on the North Yorkshire coast, about halfway between Whitby and Scarborough. The kiln appeared rather more than fleetingly in the last programme in the recent BBC2 series *Coast*. The glimpse of the interior of the kiln, however, did not permit its structure to be seen in any depth but did indicate that it was partly filled with fired but unused bricks, many marked RAVENSCAR. The kiln can be seen by anyone walking the coastal section of the Cleveland Way from Saltburn to Filey.

This late nineteenth-century kiln is located in one of the former Peak Alum Quarries, large diggings to quarry shale which was then burnt in great heaps, alternating the shale with layers of brushwood to extract a double sulphate of aluminium and potassium; after burning the resultant burnt shale was evaporated in large tanks. The older industry closed in 1817; much later in the century that the brickworks was started in connection with a planned new seaside resort. Little was built of the ambitious scheme, even if many plots were sold on roads bearing inviting names like Marine Esplanade. The land had been cleared in the 1890s when three hundred workmen were employed to lay drains and paved roads. An auction was held in 1898 for which a special train was chartered to bring prospective purchasers from the West Riding centres including Leeds and Bradford. If you purchased a plot, your train fare was refunded.

The brick kiln was intended to provide bricks for the new cliff-top houses. However, only one pair of semi-detached houses was ever built. Access to the seashore was by means of many concrete steps down the cliff face; the stairway was built but a 600 feet descent would put most purchasers off, especially when they found not a sandy beach, as at Sandsend, north-west of Whitby or in either bay at Scarborough, but rocks and shales.

Further north, the brickworks of Northumberland and County Durham were thoroughly researched in the late 1960s. As Barry Prater noted in *British Brick Society Information*, **109**, March 2009, P.J. Davison produced an extensive hand-written account of the brickworks of north-east England in 1970; it includes the work of a number of researchers who contributed descriptions of individual brickworks, the brickmaking equipment used and an account of the people involved in brickmaking both the owners of works and the workers. This substantial document in the Local Studies Section of the City Library of Newcastle-upon-Tyne would repay further study.

One such former brickworks is that preserved in the North of England Open Air Museum at Beamish, County Durham.

Two well-known groups of early kilns in rural Northumberland would repay further investigation and might also be placed on the list for potential visits in the society's spring and

autumn meetings. One is the early nineteenth-century kilns on the main road (the A696) south of Belsay Castle and Belsay Hall. Belsay Hall was built to his own designs by Sir Charles Monck between 1807 and 1817; it follows the classical style, externally, and in some cases internally, using a honey-coloured sandstone.

Ewart Park is also a house designed by its owner. The Count Horace St Paul designed this castellated house using the local stone in 1787 and had it built over the next three years. But attached to the outside of the park is the local brickworks whose clay was regarded as the finest in the county producing a warm red brick. Ewart Bridge was built in 1799 from the bricks fired in the adjacent kilns, whose bricks were also used for the houses and cottages of the estate. There is no village as the houses are scattered although there is a small group known as Ewart Newtown, a little way north of the bridge and the kilns. The bridge takes account of the flood plain of the River Glen, with fifteen low arches to the approach road; the river is spanned by a single broad segmental arch.

Both the kilns at Belsay and those at Ewart Park were in use long before railways were built. No railway approaches Belsay. A suburban line north-west from Gosforth and Newcastle-upon-Tyne went as far as Ponteland, about 5 miles to the south-east of Belsay: it now does not even go that far, but is the route of the Tyne Metro link to Newcastle Airport. The road is a good one and supplying a wider market would have been possible. Ewart Park was not too distant from a later railway. The single line Alnwick and Coldstream branch of the North Eastern Railway was just over a mile to the south but at the beginning of the twentieth century, the River Glen could only be crossed by a ford at Meld; carts loaded with bricks would have had to take a mile detour to the station at Akeld, a journey overall of about two miles but on a better road. However, the railway, as a continuous route, became inoperative long before the infamous Beeching cuts of the 1960s; the track between Wooler and Alnwick was removed before the Second World War. By then the brickworks had ceased to operate.

The Belsay and Ewart Park brickworks are not the earliest estate brickworks in the county. At Collingwood, near Morpeth, bricks were being made from at least 1739 while at the kilns on the Seaton Delaval estate began operating well before 1771, a year in which they produced one hundred thousand bricks and a similar number of pantiles. Pantiled roofs are a feature of Berwick-upon-Tweed and its eighteenth-century houses, some of which are brick rather than stone-faced. By 1799, the two tileworks in the town, established in 1762 and 1788 respectively, were producing a third of a million tiles a year.

The Belsay and Ewart Park brickworks began operating at the same time as two of the major industries of Northumberland and County Durham became more prominent. Both made extensive use of brick: glass making and coal mining. There is a splendid cone for glass making at Lemington, Northumberland, built in 1797; one and three-quarter million bricks were used to construct it.

Issues of *British Brick Society Information* in November 2004 and November 2005 included the three circular kilns of the Porth Wen brickworks, two miles east of Llanbadrig, Anglesey/Inis Môn, which was in operation between 1889 and 1924. In the seventh volume in its series, *The Buildings of Wales: Gwynedd*, by Richard Haslam, Julian Orbach and Adam Voelcker (New Haven and London: Yale University Press, 2009), plate 97 shows the kilns and demonstrates how large the operation was. Almost all the bricks produced were transported away from the kilns by boats which had a safe harbour in the large bay on whose west side the kilns are situated. The colour photograph shows them to be in a good state of repair.

An interesting sidelight may be offered on the subject of brick garden walls which are again the subject of articles in this issue of *British Brick Society Information*. New research by David

Hunter, music librarian of the University of Texas and a major authority on the composer's life, attributes the death on 14 April 1759 of the composer George Frederick Handel to lead poisoning due to his rich diet and contamination of his copious consumption of red wine.

When reporting this research, *The Times* on 2 April 2009, also noted other curious causes of death which befell composers, including Ernest Chausson (1855-1899). Chausson was from a wealthy background and although he had completed a law degree at the Sorbonne, he much preferred the arts; he spent his undergraduate years in writing a novel, in sketching for which he had a recognised talent, and in learning musical composition with Massenet and César Franck. His best-known works are those written in 1888 or soon after as the composer battled to reconcile his own leanings towards Wagnerian romanticism with the more austere French classical tradition; these compositions include an opera, *Le Roi Arthus*, his Op.23; a symphony in B flat, Op.20; the *Poème*, Op.25; and the elegant *Concert* for piano, violin and string quartet, Op.21, composed between 1889 and 1891.

As noted the composer was sufficiently wealthy not to be dependent on his musical activities for his livelihood, rather like his contemporary, the architect Halsey Ricardo (1854-1928) a grandson of the economist, who could choose which projects he wished to undertake. Likewise, not for Ernest Chausson, the need to be a virtuoso soloist or play in an orchestra or work as an orchestral copyist for others. One drawback for the composer was that he had the leisure to re-write and re-fashion his compositions without the discipline of the tight deadline. The other downside was that some of his contemporaries regarded Chausson as hobbyist composer and an amateur (in the derogatory sense of that word), attitudes which convinced him that he was inadequate and not as capable as his music obviously shows him to be: Debussy, who was a friend, rated Chausson highly.

Chausson's estate was relatively modest in its acreage but sufficiently large for a forty-four-year-old man to feel the need to cycle round it. Unfortunately, on 00 Month 1899 when he was doing just that he lost control of his bicycle and rode into a brick wall. His skull was fractured and he died more or less instantly.

In the summer and autumn of 2009, the British Brick Society has held four meetings. This issue of *British Brick Society Information* contains an account of the tour of Boston, Lincs., which followed the Annual General Meeting in June and a short report of the visit by a few members to the Ibstock Works at Swanage, Dorset, in early July. A small group of members visited Rugby School in August. Subsequently in early October, another small group of members went on a guided walk in London north of the City, through part of the former Borough of Finsbury. It is hope to include reports of these meetings in a future issue of *BBS Information*.

It is intended that the next issue of *British Brick Society Information* will appear in January 2010. Whilst the editor holds a variety of articles on a range of topics and by several different authors for this and the following issue, contributions for *BBS Information* are always welcome.

DAVID H. KENNETT
Editor, *British Brick Society Information*,
Shipston-on-Stour, 5 October 2009

The British Brick Society Award

During the Annual general meeting in 2008, the British Brick Society voted to sponsor a candidate on the course, 'Introduction to Gauged Brickwork', led by Gerald Lynch at the Weald and Downland Open Air Museum, Singleton, Sussex. We invited applications and our successful candidate, Chris Baile, attended the course in April 2009.The British Brick Society is grateful to the Brick Development Association for generously funding the expenses of our candidate for travel and accommodation.

In making the award, the British Brick Society wishes to encourage bricklayers to extend their skills by gaining practical experience of the tools, materials and techniques used in gauged brickwork, and also to learn about its development and history.

More widely, by making the award, the British Brick Society demonstrates it determination promote the cause of brick construction by encouraging the craft skills which are necessary to ensure that brickwork is conducted and repaired to high standards, and also it hopes to increase awareness of the British Brick Society among bricklayers and other building craftsmen, thereby encouraging them to become members.

Should a suitable candidate be forthcoming, the British Brick Society is offering to sponsor an apprentice by paying the course fees for the same course in 2010.

Gerald Lynch will again lead the course, which is to be held on 19 to 21 April 2010 at the Weald and Downland Museum, Singleton, West Sussex, PO18 0EU. Further details can be obtained from their website www.wealddown.co.uk. The course is intended for practising professionals concerned with brickwork conservation and trains them in the skills and arts of gauged brickwork.

Applicants for the award should be members of the British Brick Society; they should apply by sending their cv to the society's Honorary Secretary, Mick Oliver, 19, Woodcroft Avenue, Stanmore, Middlesex, HA7 3PT, micksheila67@hotmail.com

MICK OLIVER

The Brunel Prize

The Bristol Industrial Archaeological Society is again offering its biennial Brunel Prize for an original contribution on the industrial archaeology, including brickmaking, of the Bristol and Bath area. The closing date is 31 August 2010. Details are available from Mike Chapman, 51 Newton Road, Bath BA2 1RW or from Owen Ward, 77 Hansford Square, Bath BA2 5JJ

OWEN WARD

Conference Report:

The British Brick Society at Leeds International Medieval Congress, 13-16 July 2009

The British Brick Society sponsored two sessions at the Leeds International Congress, 13-16 July 2009, each with three contributions. During 2010, it is hoped that issues of *British Brick Society Information* will include papers arising from these presentations.

Session 107 on the Monday morning was devoted to 'Brick and Tile in the Middle Ages'. The moderator was David H. Kennett.

Tom Gurling spoke on 'Luminescence Dating of Medieval Essex Brick', concentrating on his work using optical spectrometry luminescence (OSL) as a dating tool at three sites: the courtyard house at Nether Hall, Roydon; the small church at Bradwell-juxta-Coggeshall; and the elaborate gatehouse and associated buildings at Layer Marney. Nether Hall was built by the Yorkist courtier Sir Thomas Colt (died 1467), and has stylistic affinities with brick houses constructed in the 1440s and 1450s. Based on three samples, OSL dates for Nether Hall centre on 1455 (±23 years); available dendrochronological dating for the building ranges between 1447 and 1492. Conventionally, great bricks, familiar from the Cistercian Abbey at Coggeshall Abbey are thought to have been manufactured in the mid to late twelfth century: Coggeshall itself providing an OSL date of 1144 (±58 years). However, work on the bricks from the church at Bradwell-juxta-Coggeshall provided a much earlier date, of 1038 (± 40 years), suggesting that the great brick, measuring 325 × 155 × 48 mm. and requiring two hands to lift, began to be made in the eleventh rather than the twelfth century. Layer Marney Tower is well-known as the creation of the Marney family before 1525. However, the east wing and the gallery range are both on a different alignment to the gatehouse tower and the west wing, with, moreover, the gallery range reduced in length. Samples taken for OSL dating gave a date of 1447 (±35 years), with the conclusion that as the mid-fifteenth-century buildings were dismantled, their building materials were re-used. Examination of the bricks themselves suggests that two-thirds of the bricks are re-used from earlier structures.

Sophie Blain spoke on 'The Origin of Ceramic Building Materials for the Early Medieval Church at Chipping Ongar, Essex: a case study of OSL dating applied to building archaeology'. The church is dedicated to St Martin of Tours, a French saint, and uses bricks of a significantly different size to those at Coggeshall. At Chipping Ongar bricks measure 380 × 190 × 38 mm. An OSL date for the bricks of 1040 (±30 years) points to their manufacture in the late Anglo-Saxon period. There is brick in the Carolingian churches of north-west France, in the ninth century at Angers and in the eleventh century at Mont-Saint-Michel. Contemporary polychrome floors are known at York, Canterbury and Peterborough as well as in France.

The third speaker was Sandra Garside-Neville whose topic was 'Roof Tile and Brick in Medieval York'. There is possibly some very early material from high status All Saints' Pavement church. Well-known for its Polychrome Relief tiles, used inside the church, there is also some associated probable roof tiles of a very distinctive form and fine fabric. This ceramic building material (CBM) is dated to around the tenth century from dumping at nearby Coppergate, which is very early indeed, and would count as the earliest CBM in the country. Curved and flanged roof tiles may be earlier in York than the currently accepted date of the twelfth century, again being found in Coppergate dumps as early as the eleventh century. The new scientific dating method of dating ceramics, rehydroxylation, may help to date these independently. From the late twelfth century the typical York plain roof tile has a central peg hole at the top. Nib tiles are also found, but in much smaller quantities. Medieval roof tile is very regional in nature, at it looks

as though peg tile is in most common usage in North and West Yorkshire, while nib tiles are more common in East and South Yorkshire..Other roof furniture from York includes crested ridge tiles and the pottery louvre from the Bedern. In Barley Hall Museum, on display is a hearth made of roof tiles set on edge, with bricks laid flat around the edge of this, which is a very typical reuse of CBM. One unusual use for brick was as a spit holder, a form found at St Leonard's Hospital.

Session 814 on the Tuesday afternoon concentrated on 'Bricks and Stone against Heresy and for Orthodoxy': Leeds IMC 2009 had the special thematic strand of 'Heresy and Orthodoxy'. The moderator for this session was Tom Gurling.

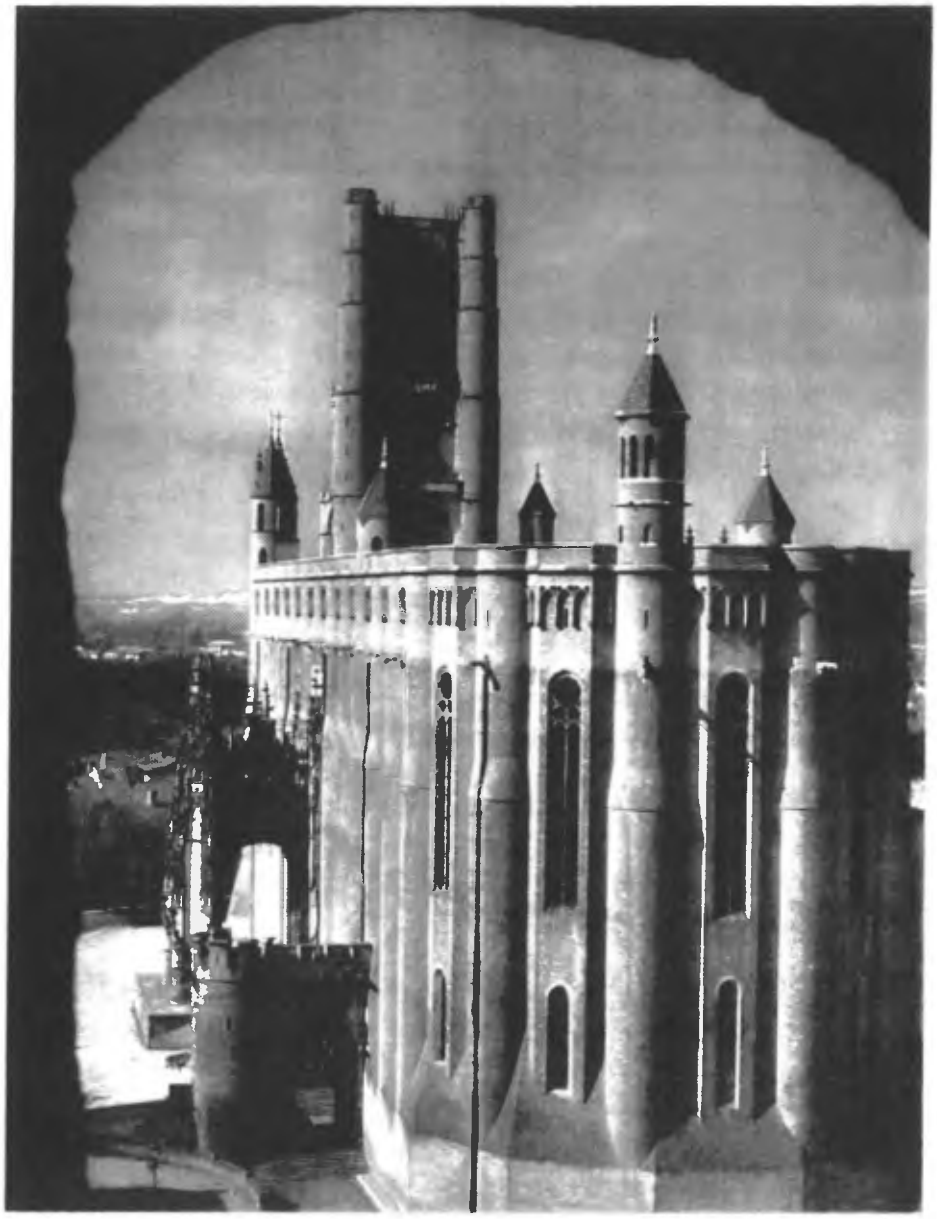

Fig. 1 Albi Cathedral from the east. The *tallus* is clearly visible at the base of the east end, providing a continuous band covering the half-round projections.

John Thomas spoke on 'Albi and Others: internal buttress churches for defence and mission of the later middle ages in Southern France and Northern Spain'. The great brick

cathedral at Albi, begun on 17 August 1282, was constructed to a specific building system with the whole structure within the building envelope, using internal buttresses to provide stability and weight transference. The great west tower has circular turrets, which also act as buttresses thus eliminating the need for conventional buttressing. Originally there was no parapet and only single tower at the east end; alterations by the French state between 1844 and 1877 finished the building off, providing five east towers and a parapet but the new towers were subsequently demolished. Albi Cathedral was built during the episcopate of Bernard de Castanet, a Dominican friar. Albi Cathedral is a fortress, albeit one built more than half a century *after* the military need: the Albigensesian Crusade lasted from 1208 to 1218. It shares with the Welsh castle of Edward I at Caernarfon, begun in 1293, the use of a *tallus* to protect the base of the east turrets, thus preventing the possibility of a mining operation being effected. Albi Cathedral was neither the first nor the last medieval church to be built with internal buttressing. Now destroyed, the Franciscan church of the Cordeliers in Toulouse, constructed *c.*1265 to 1305, is a generation earlier but also a half-way house with internal buttresses on the south side only. Also in Toulouse is the Jacobin church built for the Dominicans between *c.*1275 to 1292, where the system is more developed. The concept reaches its final form in Girona Cathedral, begun in 1416; it is the largest medieval internal space under a single Gothic arch. It has 73 feet (22.25 metres) span.

Lara Tohme gave a paper on 'Appropriation and Cultural Conversion: the creation of a new Christian architectural language in Norman Sicily'. During the reign of Roger II (1130-1154) Norman culture embraced Byzantine, Greek, Islamic, and Latin origins, with its inscriptions in three languages: Greek, Arabic and Latin. Churches combine the Latin basilican plan with Norman Romanesque exteriors, Byzantine mosaics and Roman floor decoration. This fusion of three cultures was ruled by defenders of Latin Christianity, but the new faith took several generations to become established. In Palermo, the monastic complex of San Giovanni Evangelisti was endowed by Roger in 1142; it occupied the site of a mosque. The painted domes recall eleventh-century Egypt but the solidity of the building is reminiscent of Norman architecture in England, such as the keep at Castle Hedingham, Essex, built in 1140. In contrast the squinches are an Islamic building technique.

The session closed with David H. Kennett examining 'Promoting orthodoxy, combatting heresy in brick and stone: Oxford and Cambridge Colleges, 1425-1624'. Many pre-Reformation colleges were founded to promote the prevailing Catholic orthodoxy: all seven in Oxford were founded by a bishop and another four of the seven in Cambridge have episcopal involvement in their foundation. Even in the fifteenth century, a distinct opposition in the choice of building materials is detected: stone in Oxford, but brick in Cambridge. In this, one may ignore the great chapel, a piece of royal aggrandizement. King's College, Cambridge, Henry VI's personal foundation to combat the Lollard heresy, is the first Cambridge college to have its non-ecclesiastical buildings of brick and this distinct variation in the choice of materials copies the king's other foundation, his school, Eton College. The choice of brick for secular buildings in the colleges was followed, with the exception of Dr Caius in the 1550s, by all subsequent founders, builders and benefactors in Cambridge before 1807. Also built of brick were the Old Schools, financed by various university chancellors in the second half of the fifteenth century.

Orthodoxy changed rapidly in the middle decades of the sixteenth century. Following Thomas Wolsey's fall, Henry VIII took over Cardinal College in Oxford in 1546, refounding it as Christ Church, and in the same year he amalgamated King's Hall, Michaelhouse and the Physwick Hostel in Cambridge to form Trinity College, where stone from the suppressed Franciscan Friary was used to build the chapel. Both institutions followed Henry's non-Roman form of Catholic Christianity. The short-lived Protestant regime of his son did nothing at the English universities but when Henry's elder daughter became queen, she encouraged others in 1555 to refound Oxford colleges using existing buildings to promote Roman Catholicism: the

relatively new but unfinished, formerly Cistercian, Barnard College became St John's College and the older, Benedictine Durham College was renamed Trinity College. In Cambridge, the Italian-educated physician Dr Caius refounded Gonville Hall in 1557 as Gonville and Caius College. This is the only late medieval or early modern Cambridge college to be built in stone and Dr Caius was the only Cambridge college head to survive in 1561, three years after the accession of the Protestant Elizabeth I. Colleges founded in her reign were to provide for Protestant clergymen: the stone-built but small Jesus College in Oxford in 1571 and two brick-built ones in Cambridge: Emmanuel College in 1584 on the site of the old Dominican Friary and Sidney Sussex College in 1594 on the former site of the Franciscan Friary, both outside the limits of the medieval town.

On the afternoon of Wednesday 15 June 2009, the British Brick Society participated in the Historical and Archaeological Societies Fair although positive response was limited. As part of the congress, David Kennett led a Sunday excursion to the archiepiscopal palaces of the diocese of York, visiting the brick buildings at Scrooby Place, Notts.; Cawood Castle and Bishopthorpe Palace, Yorks. Thomas Rotherham, who was archbishop from September 1480 to May 1500, built in brick at all three sites, although his work at Cawood has not survived. Participants also saw the remains of the former palace of the bishops of Durham at Howden, Yorks.E.R., mostly built of stone but including a gatehouse of brick with stone dressings and the arms in stone of Bishop Langley who held the see from 1406 to 1437. The visit ended at the surviving fragment of the much earlier, stone-built archiepiscopal palace in York, which was still able to accommodate a king and his retinue in both 1481 and 1484. A long visit was made in the morning to two buildings connected with Archbishop Thomas Rotherham, the parish church and bridge chapel in his native town. A future issue of *British Brick Society Information* is scheduled to contain a paper on 'The Brick Buildings of Archbishop Thomas Rotherham: a preliminary note', which will include some account of these as well as his brick buildings in Yorkshire, Nottinghamshire, Huntingdonshire, Cambridgeshire and London.

DHK

Conference Review:

The Third International Congress on Construction History Cottbus, Germany, 20-24 May 2009

The first International Congress on Construction History was held in Madrid in 2003. The second was held in Cambridge in 2006 and the third has just been held at Cottbus, Germany. As someone who attended the first congress as a young architect and at the second was one of the organisers, I have to admit to more than a passing interest in this triennial gathering. Cottbus may seem an odd choice after Madrid and Cambridge. The reason is simple: its university is home to the only chair in the world in the history of building construction. Cottbus itself is a small medieval town close to the German/Polish border. In East Germany it was a thriving centre for textile manufacturing but since reunification much of this has disappeared.

The International Congresses on Construction History all have the same aim: to draw together as many of those interested in any aspect of construction history from across the world as possible. It is a wonderful opportunity to meet people with similar interests working on similar things but in radically different cultures or periods. It is a huge conference with five or six lectures going on simultaneously in different rooms. This means that it is impossible to hear

anything more than a fraction of the papers. This is a small price to pay for the enormous coverage and you can catch up with what you have missed in the proceedings. On the first day you receive a full copy of these containing complete texts of all the papers and they are also released on the internet: all con be down loaded free.[1] So what were the interesting papers that appeared at this year's conference?

The first thing to say is that sadly few of the papers were focused on brick. The paper that will most interest readers of *British Brick Society Information* was undoubtedly that by Vincent Debonne entitled 'Production of Moulded Bricks on a Gothic Building Site: the Case of the Thirteenth-Century Abbeys of the Dunes and Boudelo (Belgium)'.[2] The author works at the Flemish Heritage Institute and teaches at the Free University of Brussels. His paper looked carefully at the production of decorative brickwork, particularly of tracery, using examples of surviving bricks. He showed that they were sculpted before firing and examines in detail the various ambiguous marks on their hidden surfaces. The purposes of these marks raises many questions with which members of the British Brick Society might be able to help.

Gothic brickmaking was also discussed in Klaus Tragbar's paper, 'Constructing Siena Cathedral: Sources and Observations on the Use of Brick in the Middle Ages'.[3] This focused on the evidence from building accounts and manuscripts, giving tantalising insights into the accounts and leaving one wanting to know more detail.

The third paper on medieval brickwork, Giovani Mochi's 'The Relationship between Materials and Techniques: the Use of Bricks in Traditional Bolognese Building',[4] covered the problem of the transition from Roman to modern brickwork in Italy. It includes a photograph of the brick standards built into the Town Hall wall, (the first time I can remember seeing this much talked-about feature in print).

Roman brickwork also came up in a number of places. Lynn Lancaster gave a fascinating keynote address summarising recent archaeological research on the use of hollow terracotta pots in Roman domes, which will be published in a forthcoming issue of *Construction History*.[5] The best paper on Roman bricks available online is Amparo Graciani's 'Earthenware Pieces Manufactured for Roman Thermae', which, as the title suggests, provides valuable insights into the different types of hollow terracotta tubes and bricks used in Roman bath construction.[6] Bricks in Roman baths also feature in Monica Morales-Segura's 'The Skyline in Roman Baths: the Construction',[7] covering some of the same ground but in less detail.

Many of the papers at the conference were concerned with the engineering of vaults and domes. The use of bricks or stone in these papers is generally incidental to the main points of the paper and receives little or no comment. Brick vaults and domes are discussed in Alberto Grimoldi's 'The Frame Vaults of North Italy between the Sixteenth and Eighteenth Century',[8] Gonzalez Esperanza's 'Cave [excavated cellar] Construction with Masonry Arches and Vaults',[9] and Richard Etlin's 'Serial Barrel Vaults, Inverted Arches, and Rings: a Neglected Family of Structural Forms'.[10] An example of an inverted brick arch is illustrated in Paul Bell's 'The Structure of London Georgian Houses'.[11]

More modern terracotta fire-proof floors were explored in two important papers. The first, Michael Fischer and Werner Lorenz's 'Early Reinforced Brick Floors in Germany: Historical Development, Construction Types, Dimensioning and Load Bearing Capacity'[12] gave a summary of an important research project sponsored by the German Research Foundation. This project managed to catalogue all the brick floor types known from the period 1892-1925. Systems of fire-proof floors had first developed in the 1870s in Britain[13] and the United States, only appearing in Germany in 1892. The typology of the 71 flooring systems used in this period presented here[14] will be extremely useful to German conservation architects and engineers. The other paper, by Tiziana Basirico and Antonio Cottone, 'The First Experimentations on the Hollow Tile Floors in Western Sicily',[15] did much the same, albeit on a more modest scale.

Extraordinary Modernist brickwork is illustrated in Joaquin Antuna Bernardo's 'Prestressed Constructions without Steel A Project of the Spanish Engineer Eduardo Torroja'.[16] It discussed one of Torroja's reinforced-brick water towers, built in 1957: an inverted cone with its incredibly thin walls.

The ability to download all the papers from the internet is obviously hugely beneficial. If required, the printed proceedings (ISBN 978-3-936033-31-1) can be purchased from the website (www.ch2009.de) for 70 euros. They consist of three A4 format paperback volumes containing 1038 pages of text; proof if nothing else that there are plenty of people interested in the history of brick construction, even if relatively few of them have chosen on this occasion to write on brick.

JAMES W.P. CAMPBELL

NOTES AND REFERENCES

1. Conference website: www.ch2009.de; individual papers are at http://www.tu-cottbus.de/bautechnikgeschichte/ch2009/openaccess/ followed by the author's surname or in the case of papers with two authors, the first author's surname.

2. http://ww.tu-cottbus.de/bautechnikgeschicte/ch2009/openaccess/debonne_oa.pdf also V. Debonne and T. Oost, 'Bakstenen en profielbakstenen uit de cisterciënzerabdij van Boudelo', *Novi Monasterii*, 7, 2008, 279-292.

3. http://ww.tu-cottbus.de/bautechnikgeschicte/ch2009/openaccess/tragbar_oa.pdf

4. http://ww.tu-cottbus.de/bautechnikgeschicte/ch2009/openaccess/mochi_oa.pdf

5. As yet, none of the keynote lectures is available on the website.

6. http://ww.tu-cottbus.de/bautechnikgeschicte/ch2009/openaccess/graciani_oa.pdf

7. http://ww.tu-cottbus.de/bautechnikgeschicte/ch2009/openaccess/morales_oa.pdf

8. http://ww.tu-cottbus.de/bautechnikgeschicte/ch2009/openaccess/grimoldi_oa.pdf

9. http://ww.tu-cottbus.de/bautechnikgeschicte/ch2009/openaccess/esperanza_oa.pdf

10. http://ww.tu-cottbus.de/bautechnikgeschicte/ch2009/openaccess/etlin_oa.pdf

11. http://ww.tu-cottbus.de/bautechnikgeschicte/ch2009/openaccess/bell_oa.pdf

12. http://ww.tu-cottbus.de/bautechnikgeschicte/ch2009/openaccess/fischer_oa.pdf

13. For summary accounts of fireproofing techniques and patents in Lancashire cotton mills see the entries for mill architects in D. Gurr and J. Hunt, *The Cotton Mills of Oldham*, Oldham: Leisure Service, 1989, pp.20 (A.H. Stott), 23 (Joseph Stott), 25 (Edward Potts), 49 (John Wild); M. Williams and D.A. Farnie, *Cotton Mills in Greater Manchester*, Preston: Carnegie Publishing, 1992, pp.101-110 and 126-129.

14. Website for German fireproofing project: www.steineisendecken.de

15. http://ww.tu-cottbus.de/bautechnikgeschicte/ch2009/openaccess/basirico_oa.pdf

16. http://ww.tu-cottbus.de/bautechnikgeschicte/ch2009/openaccess/antuna_oa.pdf

Arches in Kitchen Garden Walls

Lawrence Hurst

Jonathan Williams' paper, 'Kitchen Garden Walls: Some Contemporary Observations',[1] in *British Brick Society Information*, **109,** March 2009, and particularly the reference to Thomas Hitt's remarks on arches prompted a visit to Shenley Park Walled Garden, Hertfordshire, built originally to provide the Porters Park estate[2] with fruit and vegetables, and now a very pleasant decorative garden, with two marquee lawns separated by three terraces and an amphitheatre at the bottom — 'at the bottom' because the ground within the walls slopes down over 20 feet (6.6 metres).

The website for the garden[3] tells us that the garden dates from the sixteenth century and became derelict towards the time when it was in the ownership of Shenley Hospital.[4] The garden wall suffered in the gales of 1987, following which the wall was rebuilt and the garden was cleared and landscaped to the current arrangement.

The enclosing wall, up to 16 ft (4.8 metres) high, is built of soft reds in Flemish and English bond, with courses following the slope. Much of the internal face is rendered and there are buttresses externally.

At the lower end, between the west gate and the south gate, there are a number of arches in the base of the wall, described on the garden's website[5] as follows:

> Originally a working garden producing fruit and vegetables it was on one level with 7 metres difference between the top and bottom of the garden.
>
> Hot air rises so in effect during the winter months the cold air would have drained to the bottom of the garden where the wall would have acted as a dam, creating a frost pocket. However, frost arches were built into the wall so allowing the cold frosty air to drain out and away.
>
> Around the Garden from the West Gate round to the South Gate there are arches at regular intervals at the base of the wall. If you look from the outside of the Walled Garden you can see several of these arches.
>
> Inside the Walled Garden, addition of compost over the years has caused the soil levels to rise, so covering the arches.
>
> We do not know how long the arches were used for with the purpose of frost drainage but we do know that during the time of Shenley Hospital the arches were utilised for growing apple trees. From the photograph you can see not only some very solid foundations of the Wall itself but also a tree root. The trees were planted at the bottom of the arch and then allowed to grow up either side of the wall. Due to different environments inside and out an early and a late fruit crop were produced.

As photographs from the website (fig.1 and fig. 2) show, the sides below the springing of these circular arches tapered in presumably to an invert above the footings, so they were not like the arches described by Thomas Hitt, with piers between, to save bricks. A few of the arches are visible at the base of the outside of the wall, the closest are about 6 ft (1.83 metres) apart.

In a helpful correspondence with the Park Office, I was referred to a paper about frost drainage down to furrows from ridges in garden beds in the area of Wisconsin and southern Michigan, U.S.A., in the 120-day frost free zone.[6] The author differentiates between a frost and a freeze, the former being local and of short duration and due to radiation, and hence would drain away to lower areas. A freeze is an overall inflow of cold air and hence would not drain.

Fig. 1 (left) The uncovered frost arch at Porter's Park, Shenley, Hertfordshire.
Fig. 2 (right) Tree root at the base of the frost arch.

There is no mention of walls or of frost arches, but the theory and experiments cited do show that frost drainage from higher to lower ground is a valid concept. A previous Park Director has confirmed visual evidence of frost draining out through the arches at Shenley Park.[7]

NOTES AND REFERENCES

1. J. Williams, 'Kitchen Garden Walls: Some Contemporary Observations', *BBS Information*, 109, March 2009, pp.6-8.

2. N. Pevsner, *The Buildings of England: Hertfordshire*, Harmondsworth: Penguin Books, 1st edition, p.236 notes that Porters Park was owned by the architect Nicholas Hawksmoor and that he died there; his tomb is in the churchyard of St Botolph's church there, *ibid.* p.235. The account is repeated N. Pevsner, revised by B. Cherry, *The Buildings of England: Hertfordshire*, London: Penguin Books, 2nd edition, 1977, pp.337-338 with note of Hawksmoor's burial on page 337. Porters Park is not described. Because of the 1714 cut off date, Porters Park is not listed in the entry for Shenley in Royal Commission on Historical Monuments, *An Inventory of the Historical Monuments of Hertfordshire*, London: H.M.S.O., 1912, pp.205-206. Apart from a note in the Preface (page xi) concerning the tombstone, V. Hart, *Nicholas Hawksmoor*, London and New Haven: Yale University Press, 2002, makes no further mention of the Shenley connection. H.M. Colvin, *A Biographical Dictionary of British Architects 1660-1840*, London and New Haven, third edition, 1995, p.474 notes Hawksmoor's will which bequeaths his property to his widow Hester, including Shenley but even Sir Howard Colvin cannot find any evidence of building by him at Shenley.

3. www.shenleypark.co.uk

4. Pevsner, 1953, p.236 and Pevsener, revised Cherry, 1977, pp.337-338 make only the briefest of comments on the buildings of Shenley Mental Hospital, except to note the garden city form and the neo-Georgian style of the buildings. Part of Shenley Mental Hospital was built in the 1920s (before 1927), when one of the contracting firms was Arthur Cole Ltd. of Luton. (Information given to David Kennett from the late Sir Herbert Janes.) The whole closed in the 1980s with new policies which closed many of these hospitals.

5. www.shenleypark.co.uk follow the link to 'History of the Garden' and then the subsequent link to 'Frost Arch'.

6. Brian K. Roberts, 'Field Systems and Frost Drainage in the Prehistoric Agriculture of the Upper Great Lakes', *American Antiquity*, 1979, pp.271-285.

7. Paper received April 2009; notes 1, 2, and 4 have been added by the editor of *BBS Information*.

Garden Walls at Wimpole Hall, Cambridgeshire

Michael A.T. Coles

Brick walls to contain gardens are often described, but usually with little evidence of who made the bricks and built the walls. Recent articles in *British Brick Society Information* have drawn attention to brick garden walls at houses constructed of stone.[1] Such garden walls also occur at brick-built houses. Evidence for brickmaking for garden walls at Wimpole Hall, Cambridgeshire,[2] was found during a study of brickmaking in west Cambridgeshire in the seventeenth and eighteenth centuries.[3]

A search of the sources relating to building work at Wimpole Hall has identified a brickmaker, Jonathan Lidgett, from East Retford, Nottinghamshire, who in 1710 made a contract with the estate of the Duke of Newcastle to make bricks at the duke's newly-acquired house at Wimpole for garden walls.[4] In the 1720s, John Dickason, of Gamlingay, Cambs., is also at Wimpole making bricks for Lord Harley.[5] Both brickmakers were required to use clay from the estate. Presumably, as itinerant brickmakers, they had a working knowledge of the ground surface indications of the likely presence of suitable materials.

In 1710, the Duke of Newcastle contracted with Jonathan Lidgett of Retford, Notts., to come to Wimpole to build garden walls, and the contract specifically says that the clay was to come from the duke's land, but that Lidgett was to supply the fuel. The contract, of 6 March 1710, says that the wall will adjoin one already present, to be of good quality hard stock bricks and to be of 'like strength beauty ornament' as that already built. Clay for the bricks was to be found on the duke's estate and burnt, with fuel supplied by Lidgett, near the construction site. The wall was to have 2 ft foundations and to be 9 ft high from the ground and coped as the earlier wall. The bricks were to be made and finished by the Feast of St Michael the Archangel 1712 (29 September). It appears that Lidgett was to be paid £13 for every 28 yards (25.62 metres) of wall.[6]

In addition to this contract, the Portland papers also contain an estimate for brick walls for the garden, but it is not clear that these are the walls to be built by Lidgett.[7] This estimate gives a good indication of what today would appear to be an excessive construction and the relatively high cost that wealthy aristocrats would expend to provide an impressive garden.

> The building of two brick walls on each side of the Bowling Green being 800 foot long each wall and that of the wall of the left side facing the house is to be 8 foot high above ground and 3 foot the foundation which is 11 foot the whole height. That wall on the right side is to be 11 foot above ground and 3 foot foundation which is 14 foot high in the whole. These walls to be a Brick-and-a-half above ground and to put in the brakes every 11 foot. The Foundation to be 2 foot and a half thick at the bottom and to diminish gradually whilst it comes up to the Ground tablin. To find bricks sand lime and carriage to compleat .... same wall at £5 18*s.* 0*d.* per rod ..... 8 Rod and a half which .... five hundred and twenty .... three shillings [£522 3*s.* 0*d.*].[8]

No further work seems to have been done until 1722, after the property had passed to Edward Harley, later the second Earl of Oxford. In 1713, Harley had married Henrietta Cavendish-Holles, the daughter of the Duke of Newcastle. Harley's agent, John Cossen, wrote to his employer to tell him that he had been with John Dickenson (otherwise Dickason) to look for suitable earth for bricks in 'Whaddon fields and Wimple grounds'. He commented that 'the last bricks made here were very poor and not good enough for work below water'.[9] Two days

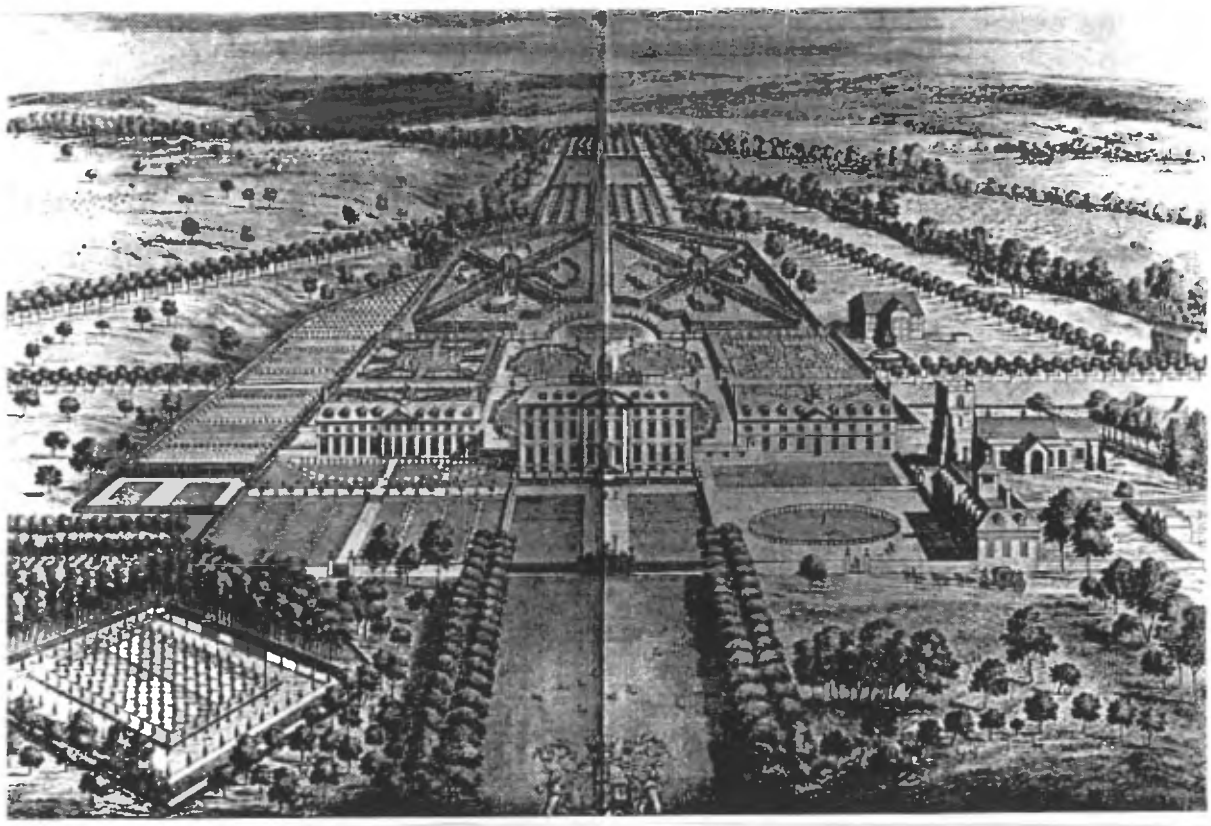

Fig. 1 Wimpole Hall *circa* 1700. The garden walls noted in this paper are not shown.

later he writes to say that they have found more earth nearer the river and that Dickenson wants to test out the brick in comparison with others.[10] By 19 February 1723, Cossens reports that Dickenson has commenced making 100,000-150,000 bricks, clearly not keeping to the regulation that said that bricks should not be made until after Lady Day (25 March).[11]

This knowledge of suitable earths and test firings must have been the stock in trade of brickmakers. Whereas Lidgett was coming from Nottinghamshire, near the Duke of Newcastle's seat at Clumber Park, Dickenson came from Gamlingay, a Cambridgeshire village less than five miles from Wimpole Hall. No further evidence about Jonathan Lidgett has been found but John Dickenson was one of a number of brickmakers in Gamlingay. It seems that the brickmakers of Gamlingay were not only settled in their village as brickmakers, but also were willing to be itinerant. Cossens, as Harley's agent, records the death of John Dickenson in 1729 and the brickmaker's death also appears as a burial in the register of St Mary's church, Gamlingay.[12] Regrettably, neither will nor inventory survive.

The building of the garden walls by Lidgett and Dickenson was not the last to be recorded of the bricks they made. When, in 1777, the same brick garden walls at Wimpole Hall were to be removed, the local paper, the *Cambridge Chronicle and Journal*, reported in the issue of 26 April 1777:[13]

> On Monday morning as Thomas Worland and Edward Freeman, two labourers, were under-mining a wall at Lord Hardwicke's,[14] at Wimple [*sic*] in this county, it fell down sooner than they expected and they were both unfortunately killed on the spot.

A week later, in its issue of 3 May 1777, the same paper recorded:

> We hear from Wimple [*sic*] in addition to the account in our last, that the Earl of Hardwicke, immediately ordered a proper provision to be made for the families of the two poor labourers at his own expense. The misfortune happened entirely from the carelessness of the two men, who took no notice of the warning that was given to them. [15]

Both men were buried in the churchyard at Wimpole and each left a family with young children.

The production of bricks on the estate of a member of the landed gentry in west Cambridgeshire seems to have been common practice in the seventeenth and eighteenth centuries. Other than the brickmakers of Gamlingay, the cartographic and documentary evidence for brickmaking seems to be only associated with owners of large estates: Thomas Gape at Caxton Hall; Kingston Wood Farm and Wimpole Hall and Edward Harley; Anthony Gage at Longstowe Hall; the Leeds family at Croxton Hall; and Croydon with the Downing family. [16] It is possible that all these sites made use of itinerant brickmakers; if there were other local brickmakers in the seventeenth and eighteenth centuries, the evidence has not been traced.

Today there is no sign above ground of these walls at Wimpole Hall, swept away by the many schemes made by eminent estate and landscape designers in the following hundred years. [17]

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2. For a brief account of the ownership and building history of Wimpole Hall see N. Pevsner, *The Buildings of England: Cambridgeshire*, Harmondsworth: Penguin Books, 2nd edition 1970, pp.488–492 which is derived from Royal Commission on Historical Monuments, *An Inventory ... of West Cambrduegshure*. London: HMSO, 1968, pp. 214-223, from whence is derived J.T. Kermode, 'Wimpole', *Victoria County History: Cambridgeshire* V, 1999, pp. 263-272, esp. pp.263-264. These are now superseded by D. Adshead, *Wimpole Architectural Drawings and Topographical Views*, London: The National Trust, 2007.

3. M.A.T. Coles, *The brick industry in west Cambridgesure in the seventeenth and eighteenth centuries*, 2005. A dissertation submitted in fulfilment of the degree of Master of Studies in Local and Regional History of the University of Cambridge.

4. Nottingham University, papers of the Portland family (hereafter Portland) Pl E3/1/3/2.

5. Portland, Pl C1/366.

6. Portland, Pl E3/1/3/2.

7. Portland, Pl E3/1/1/8.

8. see note 7.

9. The water table is about 0.75 m (2 ft 6 in) below the current land surface.

10. Portland, Pl C1/366, Pl C1/367.

11. Portland, Pl C1/390.

12. Portland, Pl C1/652.

13. *Cambridge Chronicle and Journal*, 26 April 1777.

14. In 1740, Wimpole had become the property of Philip Yorke, first Earl of Hardwicke, (1690-1764) later the Lord Chancellor. It was inherited by his son, who also became Lord Chancellor.

15. *Cambridge Chronicle and Journal*, 3 May 1777, page 2. "Wimple" would probably have been the local pronunciation, *cf.* Norfolk pronunciations "Hunston" for Hunstanton, "Stewkey" for Stiffkey, or "Windham" for Wymondham.

16. RCHM, *West Cambridgeshire*, pp.39 (with pl.64 lower) for Caxton Hall, 158 for Kingston Wood Farm, 175 for Longstowe Hall, 67 for Croxton Hall, 75 (with pls.66 and 67) for Croydon Wilds. *VCH Cambs.*, **VIII**, 1982, p.39 notes field name evidence for a brick kiln before 1747 at Croydon Wilds.

17. Pevsner, 1970, notes work by Capability Brown between 1767 and 1773 and by Repton in 1801 and 1809.

The Building Notebook of Charles Trubshaw of Colwich, Staffordshire, 1754-1756

Mike Kingman

Charles Cope Trubshaw (1715-1772) was a member of a well-know Staffordshire family of architects, builders, civil engineers, and masons.[1] His father, Richard (1689-1745), may have been responsible for Hilton Hall, the brick-built country house of the Vernon family and Andor Gomme suggests that he was also 'probably' the builder of Chillington Hall.[2] Richard also was awarded the contracts for the rebuilding, in brick, of the churches at Baswich and Marchington.[3] Charles' grandson, James (1777-1853), amongst many commissions, designed and built the Grosvenor Bridge, Chester, then the largest single-span stone arch in the world.

The notebook of Charles Trubshaw, which is held at Staffordshire Record Office on microfilm,[4] is undated and contains informal working notes, measurements, plans, rough sketches of door decoration and jambs, deliveries of raw materials, his debts, and cursory records of days worked by labourers as well as their official and casual rewards, such as 'a hat for Dick 1*s.* 6*d.*, 2 gallon of Gin for Raniere 8*s.* 6*d.*, drink for my men at ye Dog & Doublet' and similar entries.. Because it is not a formal record, many of the entries lack a title or a context but the book would seem to include the accounts for the rebuilding of Stone church[5] and work on Viscount Chetwynd's estate at Tixall and Ingestre between 1754 and 1756.

The book is of particular value to the historian of brick as it includes the price of bricks, their supplier, the wages of bricklayers, and the method of storing brick at the Brickhill. In January 1755, the first of two purchases of 32,000 bricks was made from Frances Baggerley at £17 12*s.*, a cost of 11*s.* per thousand. Later 28,000 bricks were bought from the same supplier for the same price per thousand. The price, whilst not extravagant, would seem slightly higher than average and such a difference was not unimportant as the price of bricks represented on average about 21 per cent of the total cost of building a house.[6] In Staffordshire in the 1750s, the following prices per thousand have been recorded: 10*s.* Littleton estate (1752), 10*s.* Gough estate (1753), 5*s.* Newcastle-under-Lyme (1753), 12*s.* Lichfield (1754), 11*s.* Littleton estate (1756).

Interestingly the supplier was a woman and the Staffordshire records indicate that there were a considerable number of female brick suppliers, many (if not all) of these being the widows of owners of brick kilns.[7] On the Paget estate at Burton-on-Trent the manorial accounts for 1702 includes references to payments from Henshaw for his 'Brick kilne'. By 1704 payments were made by 'widow Henshaw'.[8] The Ingestre accounts include a very rare early reference to a woman moulder who in 1724 was paid exactly the same rate as the male moulders at 2*s.* 6*d.* per thousand.[9]

In Staffordshire Trubshaw's accounts suggest, at least in some cases, that many in the building workforce were only casual workers. Trubshaw was an important building contractor but his book indicates that although he employed a permanent labour force of about eighteen men they were paid both 'by the day' and 'by the measure'. Payments by the day for the builders were about 1*s.* 4*d.* with measured rates at 3*s.* 6*d.* per thousand for bricklaying or 6*d.* per yard.

Perhaps the most intriguing of the entries is a section entitled '*Bricks at ye Kiln*' (see table opposite). The author's first assumption was that these figures were a description of the loading of a brick kiln with the bricks in piles of seventeen, but such an assumption would seem illogical. The second entry of 30,600 would seem far too large for one kilnful and the phrase 'at ye brick kiln' would suggest a geographical location rather than a listing of content. The author's revised view is that these figures represent a very rare description of the method by which bricks

Fig. 1 The Temple of the Winds, Shugborough, Staffordshire, 1765, designed by James 'Athenian' Stuart and built by Charles Trubshaw. It is brick covered with stucco.

'*Bricks at ye Kiln*'

Pitches		
8⅓	100 in a row	14,070
25	72 in a row	30,600
15	70 in a row	17,850
	[Total]	62 220

Note ye pitches are 17 deep

were stacked in a 'brickhill'. Thus the first entry describes a cuboid measuring 8⅓ × 17 × 100 bricks giving a total of 14,110, the second entry gives a cuboid of 30,6000, whilst the third entry gives a total of 17,850 bricks. The use of the word 'pitches' as a description of a pile of bricks would seem to be unique and is presumably local dialect. Certainly *The Oxford English Dictionary* contains no appropriate reference in its nine pages of definitions.

The presence of a 'brickhill' was a familiar feature of many Staffordshire estates and has survived as a common field and place name.[10] The Littleton accounts for 1753 include mention of the 'building [of] 2 Brickhills in the Park', and as they were erected in November they probably reflect the storage of a summer surplus of bricks to protect them from the frost. Their cost £5 5*s*. 1*d*., is an indication of the size of these structures.[11] Such stacks of bricks were mot unusual on large estates. The Wolesley accounts for 1736, for example, also contain an entry for the carriage of a box to 'Brick hill' and the Admaston estate accounts similarly refer to a 'Brickhill' in 1739.[12] At Meerbrook where, in 1750, there was a non-estate built kiln, bricks and

coal were stored at the 'brickeiel'.[13] The brick accounts of William Anson at Shugborough also include references to the carriage of coal to the brickhill, implying that this was the site of the kiln.[14] The 'Brickhill' may thus have been more than just a store of bricks. It may also have been the site of the kiln and associated buildings. In 1756 the Littleton estate accounts include a payment for 'Repairing Brickhill'.[15] J. Field suggests that 'the *Brickhill* names may well be from an earlier *Brick-kil*[*n*] form' of the place-name and palaeographers will be aware of the problem of distinguishing between 'Brick-hill' and the traditional form of writing brick kiln as 'Brick-kill'.[16] However, according to Eilert Ekwall an earlier meaning of the name is the 'top or summit' of a hill and it may be that by building the kiln on a hill a better draught could be obtained.[17] In this sense 'brickhill' was a term for a brickyard, a word for which the earliest reference in the county known to the author is 1711.[18] The alternative term 'brickbank' was used on the Anson estate at Shugborough in 1704.[19]

The account book also contains entry of '£10 10*s*. For Mr Baker'; this would seem to be the price for laying 60,000 bricks at 3*s*. 6*d*. per thousand. This is almost certainly for the architect William Baker of Audlem who made an important contribution to major estate and ecclesiastical buildings in the north midlands.[20] Baker was much more than an architect and also supervised the erection of buildings acting as what is now called a 'clerk of works' but what was then called an 'inspector of works'. He followed up the designs of more important architects, especially James Gibbs, and designed additions often adding stables and outbuildings. He negotiated the sale of houses, surveyed dilapidations, felled and sold timber, provided glass, and produced designs for sculptors, *e.g.* for chimney pieces. More importantly Baker owned a brick kiln at Highfields on the Shropshire/Cheshire border, sold bricks and was a notable promoter of brick buildings.[21]

The anonymity of much Georgian architecture makes Trubshaw's notebook valuable as a record of a provincial craftsman working in brick for himself and for a practising architect. It provides a rare picture of the builder, his employees and the materials he purchased and stored.

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1. [For a general account with lists of works of the Trubshaw dynasty see H. Colvin, *A Biographical Dictionary of British Architects 1600-1840*. London and New Haven CT: Yale University Press for the Paul Mellon Centre, Third Edition, 1995, pp. 990-995, with family tree on 991. Charles Cope Trubshaw is noted pp.990 and 992. Charles Trubshaw (1841-1917), architect to the Midland Railway and designer *inter alia* of the Midland Hotel, Manchester, and stations for the Midland Railway was Charles Cope Trubshaw's great-great-grandson. DHK]

2. A. Gomme, *Smith of Warwick Francis Smith Architect and Master Builder*, Stamford: Shaun Tyas, 2000, p.78. Richard Trubshaw is considered Colvin, 1995, pp.994-995, which includes a list of works.

3. Staffordshire Record Office (hereafter SRO), D3361/5/31. The financial advantage of building in brick is revealed in Richard Trubshaw's original estimate of £1695 for rebuilding Baswich church in stone. The eventual cost was £336. For a brief note on St Peter's church, Marchington, see N. Pevsner, *The Buildings of England: Staffordshire*, Harmondsworth: Penguin Books, 1974, p.201.

4. SRO, MF115/1.

5. SRO, M115/1, St Michael's church, Stone, was rebuilt between 1753 and 1758 in stone at a cost of £2500 (plus the 'old materials and 20 Tun of lead') but also required 111,000 bricks for the foundations. William Baker, noted below in notes 20 and 21, was the supervisor. Pevsner, 1974, p.267 gives a brief notice.

6. M.J. Kingman, *Brickmaking and Brick Building in Staffordshire, 1500-1760*, unpublished Ph.D. thesis, University of Keele, 2006, p.141-2.

7. SRO, D1798/HM/27/2 includes a reference to 'goodey [*i.e.* widow] Bealoe' in 1694. SRO, D1789/HM/Chetwynd105 mentions 'Goodey Machin's Brick Kiln' in 1737.

8. SRO, D603/F/1/5.

9. SRO, D240/E/F/1/2.

10. SRO, D260/M/E/425/7 includes a 1709 reference to 'Brick Hili Piece' at Walsall and SRO, D3361/2/1 lists 'Brick Hill Leasow' at Baswich where the church was rebuilt in brick in 1742.

11. SRO, D(W)260/M/E/116, p.32.

12. William Salt Library, Stafford, 26/19/22.

13. SRO, D1028/2/1, '1 loade of Coales to theis brickeiff'.

14. SRO, D615/P(A)/1/5.

15. SRO, D260/M/E/116.

16. J. Field, *English Field Names A Dictionary*, Newton Abbot: David & Charles, 1972, p.29.

17. E. Ekwall, *The Concise Oxford Dictionary of English Place-Names*. Oxford: The Clarendon Press, 4th edition, 1960, p.64. A survey of five nineteenth-century Scotch kilns at Fordingbridge brickworks, Sandalheath, Hampshire, showed four of them were built into slightly rising ground. M.D.P. Hammond, 'Brick Kilns: An Illustrated Survey', *Industrial Archaeology Review*, **1**, no.2, 1977, p.174.

18. The first used of the term 'brickworks' known to the author in Staffordshire is that of Newcastle-under-Lyme when in 1711 the mayor and two others were empowered to set up a 'brickwork' in the Kingsfield. T. Pape, *Newcastle-Under-Lyme from the Restoration to 1760*, Keele: University of Keele Press, 1973, p.273. The earliest Midland reference to 'brickyard' is that of Chester where in 1586 a document describes land called 'le Brickyard', Chester Record Office, ZCHD/7/10. A 'brickyard' is listed at the Strutt estate at Derby in 1697, Nottinghamshire Archives, DD/BK/1/320.

19. SRO, D615/P(A)/1/8.

20. Baker is most well known as the architect of Ludlow Butter Cross. A. Oswald, 'William Baker of Audlem, Architect', *Staffordshire Historical Collections*, 1950-51, 109-135. See also Colvin, 1995, pp.93-95.

21. R. Morrice, 'The Payment Book of William Baker of Audlem', in J. Bold and E. Chaney, eds., *Architecture Public and Private: Essays for Kerry Downes*, London: 1993, pp.231-246. Amongst many Staffordshire commissions, Baker surveyed and/or built brick buildings or extensions at Sleighford Hall, Sleighford church, Penn church, Teddesley Hall, Sidway Hall, Enville Hall, Tixall, Pasttingham Hall and the crenellated houses at Lady Dorothy's Cottage at Enville 1748-50, Wood Eaton hall 1753-56, Burnhill Green farmhouse, Patshull, and in Shropshire, Woodhouse Farm Peplow 1754-58; all are 3 bays and 2 storeys with a crenellated parapet.

Brick for a Day

During the summer of 2009, the British Brick Society has held two meetings. The Annual General Meeting in June was held in Boston, Lincolnshire, and in July members visited the brickworks of Ibstock Brick Ltd at Godlington, Swanage, Dorset. These notes record buildings seen at Boston; we hope to have a fuller account of the Sawnage Brickworks in a future issue of *British Brick Society Information*.

BOSTON

On the afternoon of the Annual General Meeting, Saturday 13 June 2009, members were taken on a walking tour of the brick buildings of Boston led by Mary Anderson of Anderson & Glenn, a firm of conservation architects based in Boston. Preceding the tour, Mary Anderson gave a short talk about the firm's work both in Boston and elsewhere in Lincolnshire. This included some significant brick buildings not included in the tour such as the mid-fifteenth-century Hussey Tower, built for Richard Benyngton, the original building of Boston Grammar School of 1567, and the Maud Foster Mill of 1819, a tower mill with five sails and without being tarred, so that the white brick is exposed. Attention was also drawn to some buildings lost from Boston's historic heritage.

Elsewhere in Lincolnshire, amongst the interesting buildings with whose restoration Anderson & Glenn have been concerned are Ayscoughfee Hall, Spalding, and Tothby Manor, Alford. Ayscoughfee Hall is a brick building of many periods, beginning in the fifteenth century from which a brick solar tower in pinkish brick survives, now north of the north wing of the H-shaped house whose superficial appearance from its fenestration is eighteenth century when the building received new sash windows. The fifteenth-century building includes a spiral stair of brick with a vault of 'plough-share' forms. Tothby Manor, also known as Great Alford Manor, is a seventeenth-century brick house which incorporates integral brick posts within the thick brickwork of the ground floor and has thinner walls on the first floor and in the tall gables.

Boston has had two periods of high prosperity, which is reflected in the quality of its buildings. In the thirteenth century, it was the port with the second highest number of ships in England; both number and tonnage are exceeded only by London. Boston was not merely the outport for major local centres such as Lincoln and Nottingham but also for Coventry and Leicester, which used the Roman Fosse Way to transport their goods to the sea. English trade, in the middle ages and particularly the export trade, was centred on the North Sea. Prosperity continued until the fifteenth century; St Botolph's church, in both floor area and height, and of the height of the tower, the famous Boston stump, are witness to the wealth of the town.

Despite the reconfiguration of the English export trade to the Atlantic coast, in the eighteenth century, as with other east coast ports, Boston had something of a revival in its fortunes. The River Witham had silted during the sixteenth century and this, coupled with the demise of the wool trade, had led to the demise of shipping and shipbuilding; causing urban development to stagnate for two centuries. However, in 1764-66, the sluice was recut: Langley Edwards was the engineer. Modest prosperity followed with a considerable increase in population in the succeeding generation. In 1761, the town housed 3,500 people; by the time of the first census, in 1801, there were over 6,000 inhabitants. The town continued to attract newcomers in the early nineteenth century; three years after the railway arrived in 1848, the town's population had risen to 15,000. The fine Georgian buildings of brick seen on the perambulation follow the re-opening of the river channel.

Fig 1 Boston Guildhall was built of brick with stone dressings in 1390 and just after and retains much of its original roof timbers under the reused medieval tiles on the south side.

The presentation and the tour began with the surviving earliest brick building in Boston, the Guildhall built for the Guild of the Blessed Virgin Mary in and around 1390. The walls are brick with a string course of stone; on the gable front to the west are the stone dressings to the fenestration on both the ground and first floors. This is a very long building, around 60 metres (164 feet), and on the long south side much has been reconfigured in the past six and a quarter centuries so that only one medieval stone window surround survives; doors have been replaced by windows, but with indication in the form of grotesques in the string course as to their former position. The first floor was originally supported by braced timbers set on stone corbels; the roof timbers are original, a crown-post structure running the full length of the building. In the course of restoration work a brick-by-brick survey was undertaken together with a full dendrochronological survey from which consistent late-fourteenth-century dates were obtained. Roofing tiles were pegged direct to laths set on the close-set rafters. In restoring the roof, the whole was stripped and deliberate differences in the sizes of the tiles employed were observed. Extant medieval tiles were reused on the (visible) south side and new hand-made tiles put on the less easily seen north side.

Immediately south of the Guildhall is Fydell House, at which a wedding reception was in progress: members noted the handsome "real car", a 1930s open-top Humber, awaiting the happy couple. This event was several social degrees above *The Whitsun Weddings*, more in keeping with the wealthy merchant Joseph Fydell who in 1726 bought the house, by then almost a generation old. The architect may have been William Sands of Spalding, whose Doric columns supporting a scrolled open pediment at the doorcase would have seemed old-fashioned in London by 1700. However, nothing uncomplimentary may be said of the quality of the bricklaying or the execution of the stone mason's work. The six-bay front has the two centre bays demarcated by giant Doric pilasters and there are similar pilasters at either end of the principal façade. A fairly tall, stone balustrade hides an attic storey. The rear, also of six bays, is of plain brickwork.

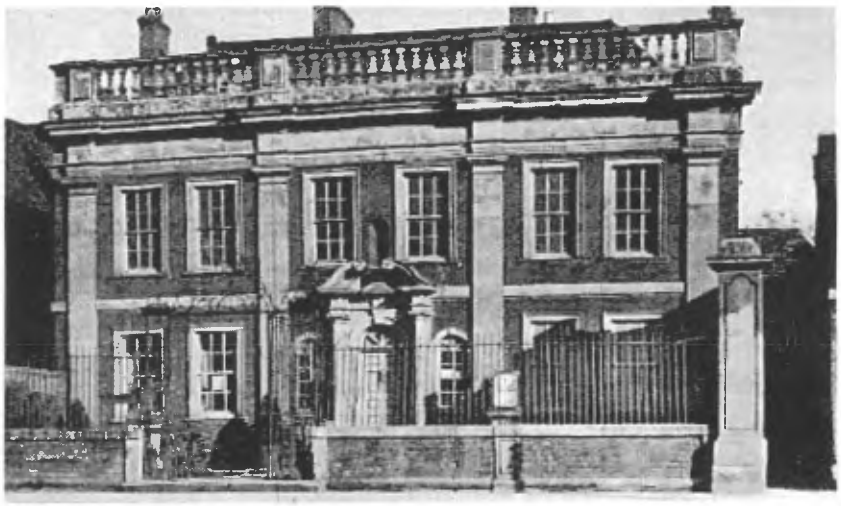

Fig. 2 Fydell House is Boston's grandest private house. Built *circa* 1700, it was bought by the merchant James Fydell in 1726.

Members proceeded north to Spain Lane, named after the de Spaine family who gave the land on which the Guildhall was built. On the south side are numbers 3 to 9, a ten-bay group of four houses, some with flying freeholds whereby a first-floor room in one house is above the ground-floor room of another. The street frontage, with a central pediment, presents a unified whole, sometimes called a 'palace front', arranged 3-4-3 with the pairs of front doors as the innermost bay of the outer parts. This building is immediately west of one of the surviving remnants of the stone-built Dominican Friary. The Blackfriars Hall, probably originally the refectory, is now the Arts Centre but with a rebuilt west gable in modern brick and in a contemporary style. Other fragments of the Blackfriars are an external stone wall and two fragmentary undercrofts to the north, one of which has a nineteenth-century stepped gable on the street façade.. The Dominicans came to Boston in the thirteenth century but their premises were totally rebuilt following a fire in 1288. West of Blackfriars Hall is Spain Court, a cobbled cul-de-sac with terraces of late-eighteenth-century two-storey houses.

Modern road development has cut Spain Lane in two. Across the dual carriageway, on Spayne Road, the Unitarian Chapel is of 1819, built in bright red brick.

The nineteenth-century architect Sir George Gilbert Scott had strong Lincolnshire connections. His wife had been a local lady, Margaret Oldrid, daughter of John Oldrid who had a department store on the Market Place in Boston; Scott's marriage brought him commissions in the area, not least the former Union Workhouse in 1837, brick built, and restoration of St Botolph's church in 1845-47. His second son, John Oldrid Scott, continued the connection, in 1874 remodelling the timber-framed Shodfriars Hall — perhaps too severely, introducing two gable ends to the street and raising the south half of the building to three storeys — and extending it along Sibsey Lane in brick, employing a vaguely "Dutch" style with three stepped gables in red and yellow brick.

On the Market Place, members looked at Exchange Buildings, originally Corporation Buildings, built by Boston Corporation in 1772 and proclaiming its date and civic associations in the dated cartouche in the pediment over the three central bays which includes Boston's coat of arms: *Sable, three coronets each composed of four crosses patée and fleurs-de-lys in pale Or.* This three-storey building in cream brick is fifteen bays wide and originally had three recessed arched openings to each bay: not all survive, due to insensitive reconstructions or inserted shop fronts. The rear, visible from Town Bridge where it crosses the Witham is also pedimented.

From the Market Place, members again headed east to Pump Square, now much reconstructed on its east side in the late twentieth century and on the south side for the Methodist Church, buildings constructed in 1856 and 1872, buildings now in other uses. The east side has numbers 7 to 10, a terrace of four late Georgian houses with their doorcases reconstructed in red brick a century later, shades of the refurbishment of Russell Square, London, by the Bedford Settled Estates in the same period. It was terracotta surrounds in London but brick in Boston. The pair of houses, numbers 5 and 6, on the north side are also late Georgian. Pump Square is named from a pump which formerly occupied its centre: some years ago, during resurfacing, a deep void was unexpectedly encountered where the pump had been located. The square is an attractive area, marred only by its current use as a car park.

From Pump Square members entered Main Ridge Way to examine the Freemasons' Hall. A simple brick box, its façade is a striking neo-Egyptian composition of 1860-63. It is of brick and stone, the latter richly decorated with hieroglyphs; above the entrance is the motto in Greek capitals: ΓΝΩΘΙ ΣΕΑΥΤΟΝ (GNŌTHI SEAUTON = KNOW THYSELF).

Fig. 3 Church House was built in late seventeenth century

Returning to the Market Place, members passed to the north of St Botolph's church to view Church House, on the corner of Church Street and Wormgate. Of late seventeenth-century date, it is a splendid example of so-called Artisan Mannerism, its structure and details of red brick, including rusticated quoins, a strangely shaped gable, and pilasters and pediments all strictly incorrect Classically. The whole has a distinctly Dutch appearance.

Passing the church, members crossed Town Bridge into High Street. Here, there are several timber-framed buildings behind later brick façades — and others probably remain to be discovered. A little before Haven Bridge is a stuccoed warehouse, a remarkable structure five storeys high but only three bays long by two bays wide. Built in the early nineteenth century, it has rusticated quoins and a shallow hipped roof: these are Regency features though here giving a distinctly Italianate feel. Further south on High Street, no. 76 has a plain five-bay brick frontage of late Georgian date. Some of the Georgian houses examined are currently in a sorry and dangerous state, their future by no means assured.

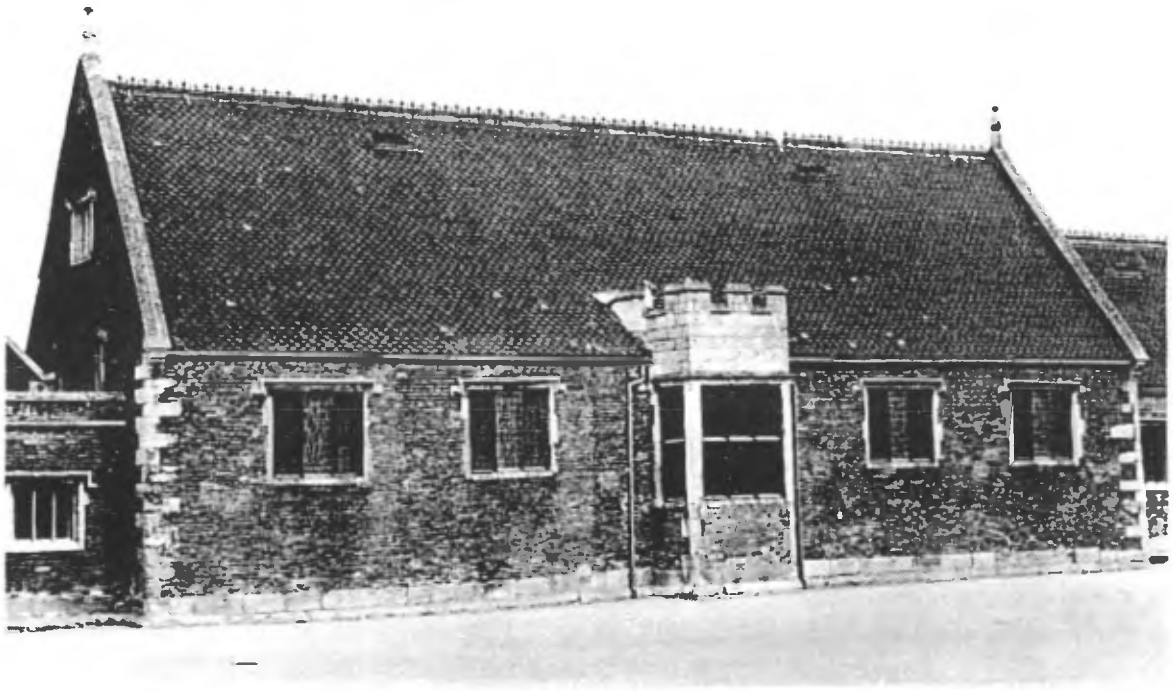

Fig.4 Boston Grammar School is on the outskirts of the town in 1567. The original school building of brick with stone quoins is now part of a much larger group of structures as education has grown more complex in the buildings it needs.

The perambulation ended with a view of a large brick building, three storeys high and eighteen bays long, known locally as The Barracks: it may possibly have served some military purpose connected with the local militia or the name may have been applied on account of its barrack-like appearance: might it perhaps have been built as a warehouse? The bays are separated by giant pilasters, the middle ones brought slightly forward to give a 6-6-6 rhythm. The building probably dates from the late seventeenth or early eighteenth century, but the present fenestration is of the early nineteenth century. This must have been added when the building — whatever its primary purpose — was converted into houses, each occupying three bays.

We are most grateful to Ken Redmore for organising our visit and to Mary Anderson both for her helpful introductory talk and for her informed and enthusiastic conducted tour.

DAVID H. KENNETT and TERENCE PAUL SMITH

IBSTOCK BRICK LTD, SWANAGE WORKS, DORSET

A small group visited the Ibstock Brickworks at Swanage on Saturday 4 July 2009. The factory has been operating since at least the early 1900s. It uses locally sourced Weald clay to produce three million handmade brick per annum.

The raw materials produce a vibrant range of red products which are much sought after in both restoration and new build projects. The hand moulding skills employed give great flexibility in brick size and shape and have brought the factory widespread acknowledgement: a good example was the 2005 Brick Award for Paternoster House near St Paul's Cathedral in the City of London. Executive architects Sidell Gibson selected Swanage as it was able to replicate original Roman bricks both in size and texture.

Members were able to see hand moulding in progress and the use of the Berry machine.

The society is grateful to its member Mike Chapman for arranging this visit.

Review Article:
Paris, City of Brick

Roy Johnston, *Parisian Architecture of the Belle Epoque*,
Chichester: Willey-Academy, 2007,
216 pages, numerous (unnumbered) plans and illustrations,
ISBN 978-0-470-0155-1, price £35-00

Brick may not figure in the imagined Paris that most of us carry in our heads, in contrast, say, to the imagined London which will always be a city built of brick; the impression of Paris is reinforced by the existing literature in English.[1] In contrast the literature in French includes *La Brique a Paris*.[2] Now a new book in English – *Parisian Architecture of the Belle Epoque* by Roy Johnston – offers much detail on building in Paris between the fourth Grande Exposition of 1889 and the eve of the Great War, both within the Ledoux's customs barrier wall of 1784-87, and beyond it in the extended city boundaries established in 1860 when this wall and many of the barrieres were finally demolished.[3] Equally it is possible to note differences between the *arrondissements* of the old city, as defined by the line of the medieval walls, and the late-eighteenth-century limits of the city as defined by the wall linking the customs barriers, on the one hand, and the *arrondissements* of the outer area taken in after 1860.

One of the visual effects of *Parisian Architecture of the Belle Epoque* is to correct the image of Paris as a city where brick was sparsely used. An early mention in the text is the use of brick as the alternative to timber-framing for houses in the old city. Brick was used in prestige projects in Paris in the seventeenth century: the Place Dauphine, a planned development begun in 1607 has façades of brick with stone dressings.

Three hundred years later, brick is not particularly a matter of continuity: our material was of limited uses in the street façades of public buildings or apartments which were the bourgeois home in the old city. In housing, it is the outer *arrondissements* where tile and/or brick is used decoratively on the façades: 31 rue Campagne-Première, artists' studios in the 14 ème, or 14 rue Eugène-Flachat, in the 17ème, of 1911 and 1895 respectively. The former uses small tiles in white and red to provide the effect below the double-height glazing of the upper floors of the north side, while the latter is exquisitely detailed with green brick decorative features in the voussoirs, at the edges and the party wall and between the floors.

Brick, like iron and concrete, is a building material associated with change. The iron-framed Eglise de Notre-Dame du-Travail on the rue Vercingétorix of 1892, has its rendered side walls of rubble and brick. The design is without reference to any earlier architectural style and the internal iron frame fully exposed. An iron façade characterises the electricity generating plants and sub-stations of Paul Friesé built for the new Paris metro, opened in 1900, by those of private electricity companies and the Compagnie Parisienne de l'Air Comprimé which provided compressed air. Facing the Bastille is the sub-station on the boulevard Bourdon of 1911. Faced in brick and looking suitably monumental, this reminds Roy Johnston of Vanburgh's castles. Iron was used, too, to frame the glass façades of buildings for the fashion industry. These buildings look far in advance of contemporary buildings erected for the making of clothes in London and elsewhere in England. The five storeys of the steel-clad building at 124 rue Réaumur, 2ème, belongs with the Liverpool Cotton Exchange as an attempt to do something completely new. Whilst apparently unpublished at the time of construction in 1904-05, George Chadanne's building did influence other architects.

Brick façades adorn other iron-framed buildings in the old city such as the Central Téléphonique of 1891 which uses a grey brick. More exciting in its use of brick is the barracks

at 4 rue de Schomberg where the cast iron box frame has panels of red, yellow, black and white bricks in attractive and repeating patterns.

Businesses involved in railways occupied offices in the north side of the area between the medieval city walls and those of 1784-87. The French national railway company, S.N.C.F., built an iron-framed structure for its offices at 144 rue de faubourg Saint-Denis, 10ème, in 1889, using brick and stone for the façade, while at 40 rue de l'Arcade, 8ème, the Compagnie des Wagons-Lits faced their eight-storey offices in orange-coloured brick above a ground-floor stone base. They even went so far as to adorn the street frontage with two stepped gables and a corner tower.

In this same area on the north bank, and extending beyond into the post-1860 northern extension of Paris, brick seems to be the principal facing material for apartment blocks, many of which were infilling in an established street façade. Stone was used, too, but only for those blocks where a higher rent could be charged. This contrast is aptly illustrated by Roy Johnston's remarks about the men who constructed les grandes expositions, worked on the railways, supplied the markets, or otherwise kept Paris going:

> workers' living conditions were generally wretched and the problem of social housing was only seriously addressed when purpose-built blocks of low-rental flats (*habitations à bon marché* [HBM]) were organised by philanthropic societies, starting in 1888 and increasing in size and number in 1904 with the establishment of the Fondation Rothschild.

As France became an industrialized country, Paris was the principal centre of industry. Consequently, the city population grew substantially: by just over a million in the forty years before the Great War, an increase of one third in slightly over a generation. By 1900, social housing had become an urgent problem.

The Societé Philanthropique began its work in 1888 with an eight-storey block of thirty-five flats above ground floor shops at 45 rue Jeanne-d'Arc, 13ème, where two rooms, kitchen space and a WC were provided, and quickly followed this with another block at 65 boulevard de Grenelle, 15ème, where three rooms were provided. These have brick façades, necessarily relatively plain but not unattractive. Dark-coloured rubble stone within horizontal bands of buff and blue brick characterises the street frontage of 10 rue de la Croix-Faubin, 11ème, of 1904-06, suggesting the use of better quality materials was a consideration in reducing maintenance costs in the longer term: that the buildings are still in use a century later shows the value of this policy. The Fondation Rothschild had as its aim "the improvement of the material existence of workers" and in its early buildings, such as those on an island site on rue du Marché-Popincourt, 11ème, of 1907, even used stone for the corners of the six-storey building. Brick was used on the large scheme at rue Bargue, 15ème, which has a long spine with projecting wings. Red brick was used for the lower four floors of the six-storey wings; the cream brick of the two upper floors matches that of the spine. Another provider of social housing was the Societé des Logements Hygiéniques à Bon Marché at 7 rue de Trétaigne, 18ème, where the concrete frame of the façade has brick infill. Six floors of flats above the shops is also the scheme at 13 rue Hippolyte-Maindron, 14ème, of 1905-06. Both of these were designed by Henri Sauvage (1873-1932). Another architect involved with social housing was Georges Vaudoyer (1877-1947) who designed 72 rue de la Colonie, 13ème, in 1911, for the Fondation Singer-Polignac where polychrome brickwork was used with interesting effects. A concrete frame with brick infill was adopted at 5-15 rue de la Saida,15ème, in 1913 but earlier stone accents had been used on the large scheme at 63-65 rue de l'Amiral Roussin, 15ème, of 1907. These were two of the several schemes designed by Auguste Labussière (1863-1956) for the Groupe des Maisons Ouvrières.

Large schemes by Labussière can be compared with those by the Peabody Trust and the London County Council. The former began in 1870, almost two decades before the Parisian schemes, and the latter, beginning in the 1890s, signal the involvement of the local administration. London thus precedes Paris both in the provision of social housing and in the setting up of a housing authority. On the other hand, even within the cost constraints of social housing, French architects try to be more adventurous and less regimented than their English counterparts. In comparison to contemporary French work, the Iveagh Trust tenement blocks in New Bride Street, Dublin, of 1894 to 1901 look exceptionally plain and, more importantly, forbidding.[4]

Paris was far ahead of both Berlin and New York in the provision of high-quality but low-cost rented housing. The German capital was notorious for high-rise but highly depressing housing, while its American equivalent created tracts of airless structures within which to warehouse the poorer members of society. The Edwardian history of Berlin, however, is similar to that of Paris and London in providing better housing for the working class. Major firms, particularly the large electrical contractors, began to build garden cities in the late 1890s: Siemenstadt is one example on the outskirts of Berlin.[5] Builders and developers in New York persevered with dumb-bell apartment blocks until 1917.[6] In contrast to New York, Amsterdam provides a similar story to Paris and London although in the work of H.P. Berlage cost constraints appear to have left much of the brickwork plain.[7]

Another comparison with London is the provision of schools. In England and Wales, the state became directly involved in schools in 1870 with the Forster Education Act; schooling to the age of ten became compulsory in 1880 and was provided free after 1891. At roughly the same time in France, Jules Ferry, Le Ministre de l'Instruction Publique in both 1879-81 and 1882-83, made primary education a service which was free, obligatory and lay.

French primary schools, the Groupe Scolaire, consist of an infants' school for both genders and separate primary schools for boys and girls. These have brick and stone or brick frontages, often with polychromatic brickwork. Schools in Paris have teachers' flats incorporated on the upper floor, very much as schools in rural England built in the 1870s have the schoolteacher's house attached, often one identical to an estate cottage.

A better comparison for the French schools are the board schools in London and other English cities. Certainly the Paris examples which Roy Johnston illustrates look less forbidding than those in Manchester. In Paris, there are attempts at decoration: bands of different coloured brickwork, red brick patterning, exposed iron beams, even on the atypical group scolaire at 25 rue Roulle, 15eme, of 1910-12, a blue and white tile mosaic above the broad insert porches. In London, there is the feeling of solidity: the board school catered for all ages but these have fulfilled their intention, the buildings were meant to last for a couple of centuries.

One contrast of England and France in the last two decades of the nineteenth century was the absence of overall provision for secondary education on this side of the Channel. The Camille Sée law of 1881 giving free and compulsory secondary education to all, including girls, encouraged the setting up of collèges for 11- to 14-year-old children and lycées for those aged over 14. Mostly these used old buildings. Only a limited number of new lycées were built. The Lycée Buffon of 1885-90 is externally load-bearing stone and brick and has brick internal walls to maximise sound insulation. A quarter of a century later, the Lycée Jules-Ferry, of 1913, has a concrete frame and uses brick to face external concrete walls, thus permitting lightweight partitions between teaching spaces. The Lycée Buffon was designed by Emile Vaudremer (1829-1914) and the Lycée Jules-Ferry by Pierre Paquet (1875-1959). A near contemporary of the latter, Marcel Auburtin (1872-1926), designed a girls' school at 21 rue de Pontoise, 5eme, in 1910 which is faced with warm-coloured orange brick with red accents and uses rounded brick reveals to break up the façade's bulk. Charles Plumet had used a similar device on an artist's house with

a second-floor studio on rue Octave-Feuillet, 16ème, in 1908.

Amongst British scholars, one of the best-known examples of Paris brickwork of the period is the Eglise Saint-Jean de Montmartre, where the concrete frame has an external brick skin; it was designed by Anatole Baudot (1834-1915). A pupil of his, François le Cœur (1872-1934) designed a concrete-framed administration building for the Minstère des Postes et Télégraphes in 1908 and then in 1911 the Central Téléphonique. Both have reinforced brickwork as the external walling with a great slab of brickwork at the end of the exchange halls broken only by a wrought iron clock placed at the junction of the first and second floors and at ground-floor level by three ironwork grilles. The orange brickwork has very thin pointing. In 1911-12, the same architect designed a low-cost apartment block, at 72-74 boulevard Vincent-Auriol, 13ème, which has an exposed white-painted concrete frame and panels of reddish-brown brick.

If concrete was the coming medium, both for structural purposes and external walling, our material, brick more than held its own in Paris during la belle epoque. Roy Johnston's fine book has taught us both that the building history of a city in any quarter century is more than its major monuments – the Gare d'Orsay, the Grand Palais and the Petit Palais all appear in his pages – and not to ignore the buildings for everyday use. The central telephone exchange, electricity sub-stations, workers' housing, and garment factories represent a far more significant revolution than what today would be called les grandes projets.

Modernity, the sociological signifier of industrial, urban and capitalist change, had its greatest impact in the decades between 1889 and 1913. In Paris, the use of brick was as significant as it was in London in creating the lasting image of the age.

DAVID H. KENNETT

NOTES AND REFERENCES

1. The exception is the profusely illustrated F Borsi and F. Godoli, *Paris 1900*, St Albans: Granada Publishing, 1978, which gives prominence to architects working in brick in the quarter century before the Great War. They include Hector Guimard (1867-1942), pp. 65-173; Henri Sauvage (1873-1932), pp. 175-194; Charles Plumet (1861-1928), pp. 227-252; and Anatole de Baudot (1834-1915), pp.13-15 and fig. 1-4 for the Eglise de Saint-Jean-l'Evangeliste, also known of the Eglise Saint-Jean de Montmatre, of 1897-1904, which has brick facing to its reinforced concrete frame.

2. B. Marrey avec Marie-Jeanne Dumont, *La Brique à Paris*, Paris: Editions du Pavillion de l'Arsenal Picard Editeur, 1991. This is a catalogue of brick buildings in Paris from the Renaissance to the year of publication. At intervals there is commentary on aspects of various periods. The book includes many black-and-white and colour photographs.

3. For alternative views on the architectural and building history of Paris in the period see P. Hall, *Cities in Civilization*, London: Wiedenfeld & Nicolson, 1998; pbk reprint Phoenix, 1999, pp.201-238 *i.e.* ch. 6 'The Capital of Light: Paris 1870-1910'; and A. Sutcliffe, *Paris: An Architectural History*, New Haven and London: Yale University Press, 1993, pp.105-137, *i.e.* ch. 7 'After Haussmann: a New Paris in an Era of Alternative Architectures'. If one looks carefully some buildings using brick do appear in the chapter's many illustrations but they are rare.

4. C. Casey, *The Buildings of Ireland: Dublin*, New Haven and London: Yale University Press, 2005, pp.653-655 with pl.84.

5. D. Worbs, 'The Berlin *Meitskaserne* and Its Reform', in J.P. Kleihues and C. Rathgeber (eds.), *Berlin and New York Like and Unlike: Essays on Architectural and Art from 1870 to the Present*, New York: Rizzoli, 1993, pp.145-157, background in Hall, 1998, pp.377-395, ch. 12, 'The Pioneer Technopolis: Berlin, 184-1930'.

6. R.A. Plunz, 'On the Uses and Abuses of Air: Perfecting the New York Tenement, 1850-1901', in Kleihues and Rathgeber (eds.), 1993, pp.159-179.

7. J. van Heer, 'Style and Dwelling Type: Berlage's Housing Projects', in S. Polano (ed.), *Hendrik Petrus Berlage Complete Works*, London: Phiadon Press, 2002, pp.66-90; with individual projects *ibid.*, pp.175, 176, 201, 202, and 203.

BRICK IN PRINT

Between February and July 2009, the Editor of the British Brick Society received notice of a number of publications of interest to members of the society. This is a now regular feature of *BBS Information*, with surveys usually twice in a year. Members who are involved in publication and members who come across books and articles of interest are invited to submit notice of them to the editor of *BBS Information*. Web sites are also included. Unsigned contributions in this section are by the editor.

DAVID H. KENNETT

1. Clive Aslet, 'Building the Past Crosby Hall, Chelsea, London SW3',
Country Life, 15 April 2009, pages 68-73.

Crosby Hall, built in 1466 on Bishopsgate in the City of London, was moved to a riverside site in Chelsea in 1909-10 and reconstructed under the direction of the architect Walter Godfrey. After institutional use, the hall was purchased in 1988 by Christopher Moran, who has collected high-quality Tudor furniture, whose intention is to recreate a Tudor mansion on the site of Sir Thomas More's Chelsea home. A further connection is that More had rented Crosby Place as his city home. Mr Moran has commissioned from Andrew Sinclair a terracotta roundel of Sir Thomas to emphasise the connection.

Primarily, this article is about the reconstruction of the council chamber, the first of the state rooms to be completed. A double-page spread shows its interior. Interestingly, the rear of the fireplace is in brick laid in herringbone fashion (fig. 1). The new gatehouse range facing the River Thames is the subject of figure 2, with its fine new brickwork. We also see the range portrayed in marquetry on the inner face of the door to the council chamber (fig. 5).

Mr Moran collects Tudor furniture; another fine piece of sixteenth-century furniture is the Corbet bed, currently on show in Shrewsbury Museum, and the subject of an illustrated note, pages 74-75. For members of the British Brick Society, there is much interest in Moreton Corbet Castle, a stone-faced house destroyed in the English Civil War. A small photograph (p.74) shows the brick lining to the stone-faced outer walls.

2. G. Geltner, *The Medieval Prison A Social History*,
Princeton and Oxford: Princeton University Press, 2008,
xx + 197 pages, 21 illustrations
ISBN 978-0-691-13533-5 (hardback), price $29-95, £20-95

Do not just look at the front of the building. For all the thousands who stand and stare at the well-known main front of the Palazzo Publico of Siena, only a few will venture round the back to examine the former prison wing, built between 17 February 1327 and 28 July 1330 (illustrated in the lower part of fig. 1.1, p.3). The building, as with so many civic buildings of medieval Italy, was constructed of brick. Even more striking are the six prison buildings clustered around the Piazza Maggiore, Bologna (fig.2.1, p.31), built variously between the first half of the thirteenth century and 1371. Central location was essential for court proceedings and visits from family and creditors: many cases involved debt. Another in Bologna, the Torrone Prison, built *c.*1352, was not far away (see also fig 1.3). A contrast between the original use and a building's present day function can be seen in the Pagliazza Tower within the Hotel Brunelleschi, Florence (fig. 2.2), an hotel which would set back a patron no less than €250 per day; when the brick tower was built it was part of the women's prison, where inmates were charged a daily fee of two denarii. In seven centuries, the cost of the stay has risen something like 25,000 times.

Fig. 1 The spectacular staircase of the reconstructed Neues Museum, Berlin, showing the exposed brickwork.

3 Kieran Long. 'Chipperfield Completes Neues Museum Restoration', *The Architects' Journal*, 5 March 2009, pp.10-13.

The Neues Museum in Berlin is a Neo-Classical stone-faced brick building of 1843-50 by Friedrich August Stüler (1800-65); it blends well with the nearby, and much better-known, Altes Museum (1823-30) by Karl Friedrich Schinkel (1781-1841). Seriously damaged by bombing during World War II, it was left to decay for half a century, being without a roof until 1986. In 1997, David Chipperfield Architects won the competition for its restoration, work carried out in collaboration with Julian Harrap Architects; twelve years later it has been completed. Chipperfield (b. 1954) is one of the most sensitive of contemporary architects — inventive but never self-promoting: there is none of that effect-for effect's sake which one associates with some other architects of international standing.

In this Berlin project, Chipperfield faced the usual problem of restoration: how much of the original, if any, should be *reconstructed*? His solution is admirable: some frescoes and floor patterns have been reconstructed but most has been left in its damaged state. New elements —

doorways, windows, square piers, and, most impressively, staircases from ground floor to basement and ground floor to first floor (fig. 1) — are beautifully chaste elegant additions which in no way compete with, but rather enhance, the original (damaged) work. For members of the British Brick Society a particular interest will lie in the exposed interior brickwork, its plaster or stucco *not* replaced. Structural work is in English Bond, but there are also brick-built armatures which would have been stuccoed to create moulded string-courses and other architectural features. A photograph of the domes *appears* to show that they are of fire-proof 'bottle-bricks' — hollow tubes used in England by Sir John Soane (1753-1837) and others.

Even one with little taste for travel is tempted by this work, with its visible structural brickwork of Stüler's building and the reticent, sympathetic finesse of Chipperfield's additions. The brief article in *The Architects' Journal* includes eight coloured illustrations, on which my own assessment is based: one would have welcomed a longer, more detailed, text than the fewer the 250 words provided.

Another, rather longer, appreciation of David Chipperfield's work at the Neues Museum by Jonathan Glancey, 'Rebirth in Berlin', *The Guardian*, 16 March 2009, includes not only a photograph of the restored staircase but also one of the bomb damage to this area. The Neues Museum had earlier been the subject of a news report in *The Guardian*, Friday 6 March 2009, which noted that the building was opened for three days without any exhibits prior to their installation. The formal opening of the Neues Museum was noted in the 'Daily Register', *The Times*, 16 October 2009.

T.P. SMITH

4. Mary Miers, 'Butterfly Dream Voewood, Norfolk',
Country Life, 25 February 2009, pages 38-43.
Tim Longville, 'The Gardens of Voewood',
Country Life, 13 August 2008, pages 50-54

Voewood near Holt (fig. 2) is a most spectacular butterfly house, both in its form and it its setting. It is one of three in Norfolk. Known as Home Place for many years and used as a convalescent home for most of the post-war decades, since its purchase by Simon Finch in 1998 the house has finally become a family home lived in by the owner. Designed by E.S. Prior (1852-1932) in 1903 and taking two years to build, the house was built for an exceptionally rich clergyman, the Rev. Percy Lloyd, but he never lived there: its occupier in 1909 was another cleric, the Rev. F.M. Meyrick-Jones, but institutional use took over in 1914.

Edward Schroeder Prior used the earth dug out to form the south sunken garden as the raw material for the bricks from which the house is built. Flint and carstone were also used in the external walling, the flint also being quarried material from the garden area.

5. Rory Olcayto (with photographs by Edmund Sumner), 'Shaking Up Sheltered Housing',
The Architects' Journal, 2 April 2009, pages 26-35.

The design of sheltered housing ought to be a matter of careful consideration and sensitivity. So *why*, asks Rory Olcayto, 'should a sector that serves the most vulnerable members of society ... be subjected to the most banal, unimaginative, pastiche-reliant architecture [that] the profession can muster?' (p.28). At the brick-built Yew Tree Lodge in Ruislip, London Borough of Hillingdon (completed 2007) the young practice of Duggan Morris Architects (DMA) took over and altered an earlier design — though not without obstacles: at one point, the council's chief urban designer stated that what was wanted was a 'mediocre' building! 'Instead, Hillingdon Borough Council got a pretty good one' (p.34).

Fig. 2 Voewood, near Holt, Norfolk: the entrance front. The sunken garden beyond provided the clay for the bricks and many of the flints.

The two-storey building is L-shaped, with reception area and common room at the junction and with twelve dwellings distributed between the two wings. It is of dark red bricks, in Stretcher Bond, supplied by Banbury Brick. These are also used for external paving, which is continued into the reception area using quarry tiles from Dennis Ruabon Tiles. Roofs are pitched and covered with red tiles (source not stated) behind black gutters atop the walls rather than having the usual eaves. The large windows — providing ample light — have black steel frames; those on the first floor project as box-like bays. The whole thus recalls a traditional house without resorting to neo-vernacular pastiche. Detailing inside is simple, and colouring is the opposite of gloomy.

Yew Tree Lodge — which is for people with learning difficulties — 'won't blow you away, and it's not going to win the Stirling Prize, but it sets a decent standard in a sector laid low on its design knees' (p.34). It is, indeed, a worthy, unpretentious, and — most important — *homely* building.

The article is illustrated by drawings and colour photographs, and includes a brief account of the architects' approach from Mary Duggan, co-director of DMA.

T.P. SMITH

6. Pete Pattison (photographs) and Simon Long (introduction), '21st-Century Slaves', *Intelligent Life*, **2**, 3, Spring 2009, pages 80-91.

This 'photo essay' is a reminder that those of us with an enthusiasm for bricks should not neglect the darker side of the subject – whether in, say, nineteenth-century Britain (as documented by, *inter alia*, Charles Dickens, Karl Marx and George Smith) or, as in this essay, in present-day India. There are twelve colour photographs plus a thirteenth on the contents page (p.11). Five of them are concerned with brickmaking.

Simon Long's introduction contrasts the familiar picture of Mumbai-based multinationals, mass mobile-telephony, Bollywood blockbusters and so on with the reality faced by millions of

poorer Indians forced into bonded labour which is, in effect, slavery. In 2007, it was estimated that no fewer than ten to twelve million persons in India, Pakistan and Nepal exist in debt bondage. The majority are *dalits* – that is outcastes, previously known as 'untouchables'.

The first, double-spread, photograph shows workers sorting bricks at a Punjabi brickyard. 'In the stifling heat of May, they have no option but to work at night, starting at 2 am, breaking in the middle of the day, and carrying on late into the evening' (pp.81-82). A second photograph shows one hand of 60-year-old Shyari, who has to bind both her hands with cloth 'to protect them from the bricks she shifts for 12 hours a day' (p.83). Another picture shows a young mother hugging her small child whilst holding in her other hand a brickmould, from which bricks marked 'HD' in their frogs have been made (*cf.* the photograph on p.11). A final, double-spread, photograph shows people on a lorry loaded with their possessions: they are 'among 42 workers released from bondage in a brick kiln by the High Court. The court noted that the kiln's owner had not paid them any wages, and his "musclemen" had beaten the detainees when they tried to leave. They had been in "illegal custody"'. This, the caption concludes, is '[o]ne victory in a long campaign' to end this cruel exploitation (p.90), which is captured so poignantly in Pete Pattison's photographs.

(The same issue also includes, at page 107, a photograph of Carl Andre's *Equivalent VIII*, a rectangular arrangement of 120 firebricks, now in Tate Modern, London: for a critique see the Editorial to *BBS Information*, **90**, February 2003, pp.2-4.)

T.P. SMITH

7. Kester Rattenbury, 'Vanishing Trick',
The Architects Journal, 26 March 2009, pages 30-39.

In 2003, the Whitechapel Art Gallery (Charles Harrison Townsend, 1898-1901) took over the adjacent but now redundant Passmore Edwards Library (Potts, Son & Hemmings, 1891-92) and commissioned the Belgian firm Robbrecht en Daem Architecten to remodel the interior spaces to provide greater exhibition space for an august institution designed to bring good art to London's East End. In 1939, thirty-eight years after its opening, the Whitechapel Gallery was the setting for the only British exhibition of Picasso's *Guernica* and it is fitting that the tapestry copy of the painting, usually hung in the Security Council Chamber of the United Nations Building in New York, should once again grace its walls, even if in 2009 there are no pairs of boots on the floor in front of the art: the admission price seventy years ago was a pair of boots or one penny for food aid to Spain. The collected over 400 pairs of boots and, in the first week alone, no less than £2500 towards the million pennies (£4166 13*s.* 4*d.*) required to buy the food and charter a ship.

Paul Robbrecht, who has worked with artists and designed galleries in Germany as well as Belgium, collaborated with William Mann of Witherford Watson Mann. Together they have created new and exciting spaces in which to display a changing series of exhibitions: the gallery has no permanent collection.

Part of the work, not noted in the article, has involved cleaning the façade to Whitechapel High Street (fig. 3). A very good job has been made of this with the brickwork of the former library skilfully repointed and the terracotta of the original gallery washed down to reveal subtle hues within the buff components. The photograph in the article of the former art gallery front and half of the old library front (pp.30-31) scarcely does justice to this aspect of the refurbishment.

The façade of the former library is in red brick laid in Flemish Bond but one exhibition space, in the 1890s the reading room but later the lending library, has been left with exposed walls of stock brick in English Bond. External walls of the library not facing the street have been

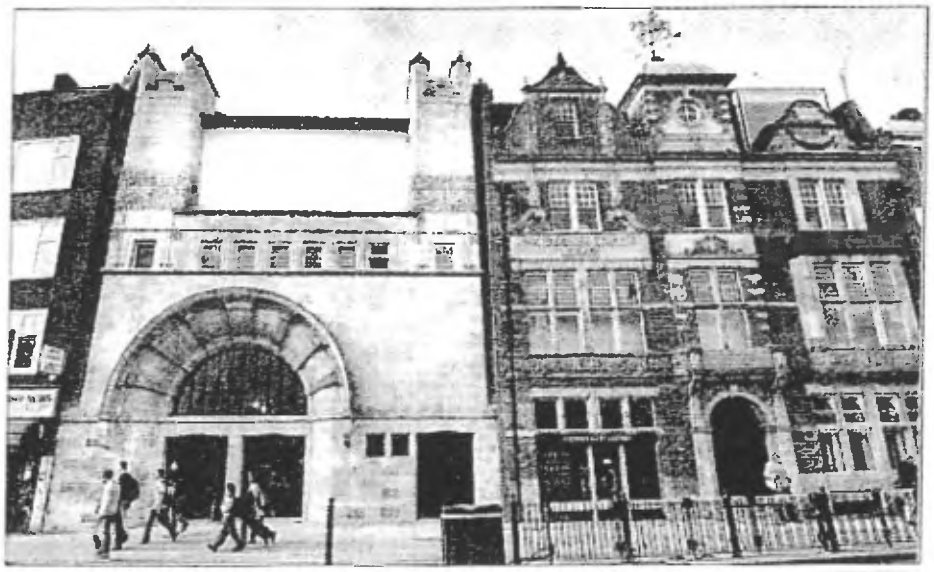

Fig. 3 The refurbished Whitechapel Art Gallery as seen across Whitechapel High Street.

left with a thick eggshell blue paint but seem to be of stock brick in English Bond. Townsend used stock brick in English Bond for the upper and rear walls of the gallery. On the back wall it was painted black.

8. Emma Reuss, 'A Cambridge Secret Madingley Hall, Cambridge',
Country Life, 4 February 2009, pages 48-51.

Since 1948, Madingley Hall has been used for the Institute of Continuing Education of the University of Cambridge. Erected just over four centuries earlier, this mid-Tudor brick house was built for Sir John Hynde in the 1540s. The house retains many of its original frontages but the gardens were redone for Sir John Hynde Cotton in 1756 and again in 1909 for Col. Thomas Walter Harding largely on the basis of the Kip engraving of 1705.

The article is principally about the gardens: only a small photograph illustrates a small portion of the exterior of the house. However, on page 50, the engraving of the house and its setting made by Johannes Kip is reproduced in colour.

9. Simon Thurley, 'Palace of the Stuart Queens Old Somerset House, London',
Country Life, 11 February 2009, pages 48-51.

In the middle ages and beyond, English queens, both consort and dowager, were provided with their own London palace. In the seventeenth century, Old Somerset House, suitably refurbished and extended, in turn served Anne of Denmark, Henrietta Maria and Catharine of Braganza. The last, by then an old woman, left for her native Portugal in 1692, seven years after her husband's death.

Demolished in 1777, Old Somerset House had been built for Edward Seymour, Duke of Somerset, Protector of England in the reign of his nephew, Edward VI. The stone-built principal court, unfinished at the king's youthful death in 1554, became the London home of his half-sister, the Princess Elizabeth. On her accession on 17 November 1558, Elizabeth had no further use for this house and it became a lodging for royal guests: in 1571, a possible suitor, the Duke of Anjou, the French king's brother, was housed there.

As a seventeenth-century painting of the river front, reproduced in the article, shows, while Somerset's great court was of stone, the buildings of the ancillary courts, the long gallery, and some buildings facing the Strand were of brick with others of the income-generating shops on the Strand being timber-framed. The private lodgings of the queen were in brick buildings to the south-west of the principal court, buildings clearly shown on the painting. Other brick buildings included one of Inigo Jones' three London churches, the Catholic chapel built in 1625 for Charles II's queen, Henrietta Maria, to the south-east of the main court.

Following this article and one on Kimbolton Castle, we await with considerable interest the potential forthcoming book, whether on seventeenth-century royal palaces or the palaces provided for queens consort, that Simon Thurley must surely write.

BRICK QUERY: AN ISOLATED BRICK CHURCH IN KENT

On the cover of the issue of *Country Life* for 6 July 2006 is a highly atmospheric photograph of the isolated brick church on Walland Marshes dedicated to St Thomas à Becket. The photograph is repeated as an insert to accompany the editorial 'Why Kent must be saved'.

John Newman in *The Buildings of England: West Kent and the Weald* notes the church under the parish of Fairfield, he describes it thus:

> The diminutive, dumpy church set down pat on the marshes is a sweet sight. Red and blue brick walls, steep red-tiled roofs beautifully lichens. Low chancel, short nave with shingled west bellcote. Square casement windows. Inside the massive crown-post roofs are overwhelming, the chancel tie beams only 7ft from the ground. The church was entirely timber-framed, later cased in brick. It is not easy to feel confident of the date of the building. The proportions are Norman rather than anything else, the structure typically late medieval. A timber church existed in 1294, when it was reported to be in poor condition. In 1913, W.D. Caröe completely reconstructed the church and renewed most of the timbers.

Newman goes on to comment on the pulpit and box pews as eighteenth-century and the font as possibly late medieval or of the 1660s.

Has any member seen this church and can they offer any clues as to the date of the brickwork.

DAVID H. KENNETT
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Changes of Address

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

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

BRITISH BRICK SOCIETY
MEETINGS IN 2010

In active arrangement are:

A Saturday in April or May 2010
Early brick houses in West Norfolk
To include some of East Barsham Manor, Oxburgh Hall, Great Gressingham Priory and Methwold Vicarage (these are all on or near the A1065 road from Fakenham to Mildenhall)

Provisionally Saturday 12 June 2010
Annual General Meeting
Reading
To include a tour of brick buildings in the town in the afternoon.

A Saturday in late September or early October 2010
London Autumn Meeting
Either Hampstead Garden Suburb or a walk downhill from Canonbury to Moorgate.

We hope also to arrange a visit to a brickworks in July 2010 and a visit to the Tilbury Forts in August 2010.

Details of meetings in Spring 2010 will be included in the January 2010 mailing.

The British Brick Society is always looking for new ideas for future meetings.
Suggestions of brickworks to visit are particularly welcome.
Offers to organise a meeting are equally welcome.
Suggestions please to Terence Paul Smith, Michael Oliver or David Kennett.

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