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BRITISH BRICK SOCIETY

INFORMATION 125

DECEMBER 2013

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* *The annual subscription to the British Brick Society is £12-00 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.org.uk

Contents

Cover Illustration:

The former offices of the Holborn Board of Guardians, built 1886-87 for which Mark Gentry was both the building contractor and supplied the red bricks and terracotta panels. This was viewed by members of the British Brick Society in 2007 after its conversion into flats.

Chairman's Message:
Matters Arising from the Annual General Meeting

Firstly, a sincere thank you to those members who attended this year's Annual General Meeting, which was a well supported event, and for the contributions and debate that ensured lively sessions.

The purpose of my writing to all members is to ensure that you are kept informed about the key issues that arose at this year's AGM, all of which are of significant importance to the health of our Society, and particularly as we mark our Fortieth Anniversary and hopefully look forward to many years to come.

FINANCIAL WELL BEING

I would like to take this opportunity to apologise, on behalf of the Society, for the problems that arose from the decision at the 2012 AGM to increase the subscription rate from £10 to £12. Whilst this was entirely necessary it has clearly led to confusion as not all bank mandates were changed in time for the 2013 subscription payment, leading to varying amounts being received, and later adjustments then being made.

Again, apologies to all those members who were inconvenienced by these problems, and thank you to those who found it necessary to pay the additional two pounds to ensure that the amounts were kept up to date

Our subscriptions are the Society's only source of income, and they are essential to ensure the continued frequency of publication and distribution of *British Brick Society Information* and, as funds allow, providing modest support, through sponsorship of craft brickwork and other educational courses.

British Brick Society Information is still regarded as our most important activity, connecting the Society's readership to the many and varied topics that are published. However, it is clear from our most recent accounts that, whilst the majority of the members have paid the 2013 subscriptions, there are some who have not.

Therefore, as Chairman, I thought it only right to send out a plea to those who, for whatever reason, have not yet paid, so ensure that this is corrected as quickly as possible. Your subscriptions really are essential to ensure the continued financial well-being of the Society.

WEBSITE

A functional and up to date web site is an essential part of any modern organisation, as it provides an excellent point of contact for those wishing to research, or find out more about the subject, and hopefully will attract new members. This latter point is another key issue in the overall well-being of the British Brick Society.

Our former "web master" Sandra Garside-Neville, to whom the British Brick Society is greatly indebted to for launching and maintaining the site, has had to give up this post, and we are now most grateful to Richard Harris, of the Weald and Downland Museum, for his continued work in completely refreshing the BBS Web Site.

Whilst development work continues, the site is up and running-please use the following web address to get there:

http://www.britishbricksoc.co.uk/

SOCIETY SECRETARY

Whilst all the committee members were re-elected at the AGM, Mick Oliver gave notice of his retirement from the post of Honorary Secretary at the 2014 Annual General Meeting.

As we did not receive a nomination for this position, I would like to send an urgent plea for assistance in filling the role. Quite simply, the Society cannot function properly without this key post being filled.

To encourage a volunteer to come forward, but who had reservations about this being a "never ending post", it was suggested that the role would be for three years, with the possiblity of a change after that.

If you feel that you could offer assistance with this, please contact Mick Oliver to discuss further.

Finally, I would like to take this opportunity to thank you as members for the support that you give to the Society, and to my fellow committee members, without whose hard work the British Brick Society would not function.

Regards

MIKE CHAPMAN
Chair, British Brick Society

EDITORIAL POSTSCRIPT

Due to circumstances beyond the control of the Editor and the other officers of the British Brick Society, production of this issue of *British Brick Society Information* was delayed. The contents were originally prepared for production in late October or early November 2013. Since then, further contributions have been received and it is hoped to bring out the next issue of *British Brick Society Information* in late March or early April 2014.

DAVID H. KENNETT
Editor, *British Brick Society Information*

Phoenix Brick Company, Barrow Hill, North Derbyshire

Mike Chapman

Fig.1 The Phoenix Brickworks in February 2013.

A Phoenix that arose from the ashes of a former brickworks has now sadly been permanently laid to rest. Heaving heard about this closure, which took place at Christmas 2012, I was given the opportunity to visit the site, prior to its demolition, to record some of the history of a works, that in its day, was a small but significant part of a mighty industrial complex.

The works was built by the Staveley Coal and Iron Company, whose history goes back to 1786, on the site of the former Campbell Colliery, and thus was named Campbell Brickworks, It commenced operations in the mid-1930s. Its original function was to provide the Staveley Coal and Iron Company with a source of high-quality pressed engineering bricks for the continual expansion of its industrial operations.

The works is recorded as operational in the 1942 Ministry of Works Brickworks census, as the Staveley Coal & Iron Company's Barrow Hill Works, and again in the 1949 and 1962 *Directories of British Clayworkers* as the Staveley Works of the Staveley Coal & Iron Co.

The Hoffman kilns were designed as a variation of the annular Hoffman concept, in that they consisted of two parallel arches, with cross over flues at each end, allowing "the fire" to travel down one side of the kiln and the return up the other. Each tunnel was divided into ten nominal chambers, with each wicket entrance being the dividing line. The kiln draught was provided by a brick built stack, 38 m (124 ft 7 in) high, connected to its kiln by an external flue, with control through a manual plate damper at the foot of the stack. In recent years, a week's production was achieved by having four chambers in the firing cycle, top firing temperature being 1010 C, with ten chambers being "turned around" in each week.

The site was chosen as it was adjacent to a large and easily accessible supply of Carbonaceous Shale. With this reputation for good quality the demand for Campbell bricks opened up new markets throughout the Midlands with the "Staveley Pressed Brick" being used in many large building and civil engineering projects.

The original layout of the works comprised a steam navvy for clay winning, crushing, screening, and mixing equipment, a "Stiff Plastic" press for shaping, direct manual setting into the kilns with drying and firing being a combined process in two barrel-arch continual Hoffman kilns. Coal, for firing the kilns, came from the nearby Ireland Colliery.

Fig. 2 The two Barrel Arch Hoffman kilns: No.1 in the background, No.2 in the foreground.

Fig.3 Internal view of the barrel arch.

At its peak the works was producing ten million bricks per year and employed sixty people on day and night shift working. It appears to have remained operational throughout the Second World War employing local female labour and latterly prisoners of war to maintain output.

By 1961, with a decline in the traditional "common" brick, competition from "Flettons", and the increasing demand for good "facing" bricks, together with a need to improve productivity and yields, an ambitious plan was drawn up to modify the process. To ensure the best clays were sourced from the quarry new excavating equipment was introduced. A Smith No. 7 face shovel and Russton Bucyrus 33RB dragline were deployed to achieve both quality and quantity. The 33RB replaced the original 1930 steam navvy. Improvements to the clay grinding and brickmaking equipment were made, with the latter process now comprising two Bradley and Craven 9ft dry grinding pans, and associated screening, with the clay fed to a Bradley and Craven de-aired extrusion machine, replacing the original Stiff Plastic process. Whilst the two kilns remained coal-fired, automatic stokers were installed, with heavy oil supplementing the heat required for the chamber dryers.

Fig.4 Railway sidings, part of the Barrow railway yard complex.

Fig.5 An old Staveley Pressed brick found on the site.

Fig.6 A tight squeeze through the wicket.

Fig. 7 Hand selecting and packing.

Whilst these improvements raised quality and reduced wastage and manpower, the demand for facing bricks could still not be met. This problem was overcome by the introduction of separate dryers, heated by "waste" hot air from the kilns. This important development ensured that with the drying process now separate from the overall kiln firing cycle, kiln speeds could be increased, with improved quality achieved.

Ultimately modifications were made to the brick handling process, involving installation of a "Bason" brick setting machine, thus automating the handling of the extruded bricks and by use of fork lift trucks to move the packs of bricks to the dryers and then into and out of the kilns. These changes ensured that the works remained profitable and used a process that had much in common with other works in that era.

With these improvements completed, the Brickworks Department at Staveley continued to investigate opportunities for further investment, with a plan drawn up to install a modern tunnel kiln, other new manufacturing equipment, and increase the output to fifteen million bricks per year by 1965.

Whilst such schemes were becoming a reality in other parts of the brick industry — Nottingham Brick Company at its Dorket Head Works being a good example where two Gibbons Tunnel Kilns were in operation by 1965 — the Campbell scheme did not proceed, instead relying on the most effective operations of the existing plant to take it forward. In part, this decision was no doubt influenced by the background changes taking place at Staveley itself, as having been taken over by Stewarts and Lloyds, and then merged with another local company, Stanton ironworks, to form Stanton and Staveley Ltd. The entire business was then nationalised to form part of the British Steel Corporation.

Their policy was to divest any non-steel activities to third parties. In common with chemicals and plastics, the brickmaking assets, including Campbell, were being sold off. In 1971 Campbell was sold to Innes Lee Industries, who combined it with their other brickmaking operations. Subsequently, in 1988, Inness Lee sold their two operating brickworks, Belton near Scunthorpe and Campbell, to Tarmac Building Materials Lds, part of the Tarmac Group.

As a result of the recession, which hit all brick manufacturing in late 1989, and suffering increased costs, Campbell was closed, with the loss of 52 jobs.

However, a Phoenix arrived, in the form of a management buy-out and the works re-opened in 1993. Coincidentally, a new form of energy was available in the form of "landfill gas". This is methane generated from landfill operation which was the method by which old

Fig. 8 Product range from Phoenix Brick with a Phoenix Re-pressed brick as an alternative to a wire-cut.

quarry workings were restored. In an innovative scheme, the kilns were successfully fired with this gas, with Natural Gas providing a supplementary backup.

This enabled the cost of production to be greatly reduced, and with much lower overhead charges and crucially the development of a premium product range of 73 mm "Imperial Sized Bricks", both extruded and extruded re-pressed bricks, the factory once again operated successfully. The latter re-pressed bricks carried the Phoenix logo and once again introduced pressed bricks back into the range.

With history repeating itself in the form of the 2008 recession causing an on-going lack of demand, requiring a reduction to one kiln working, operations once again seemed to be in doubt. The final blow came with the loss of the landfill gas supply, the high cost of using 100 per cent natural gas making the process unsustainable.

The Phoenix finally ended on 31 December 2012, with the remaining twelve jobs being lost.

Acknowledgement and thanks to Owen Thompson who allowed me access to the site and has provided the historical photographs, and to Peter Betts for the initial introduction to Owen.

BY SHIP, BY HORSE AND CART, BY LORRY: Transporting Bricks in Northern Ireland

Desmond Sloane

When I joined the family firm of Samuel McGladery & Sons Limited in September 1949, having left school that year, the firm was probably the largest single brick manufacturer in Ireland. The firm had been founded in 1859 by my great-grandfather, Samuel McGladery, who came to Belfast from Sligo at a time when there was a boom in the building trade. Samuel McGladery decided that the brick trade would be a lucrative proposition.

Samuel McGladery prospered and in due course two of his sons, Robert and John, joined him and the company then became Samuel McGladery & Sons. In 1949 the company had three works: at Colin Glen, completed just after the Second World War; Killough near Downpatrick; and the Beechmount Street Works rear the Royal Victoria Hospital, Belfast.

In the 1950s and 1960s, the company's bricks were sold to a wide area of Ireland, including Donegal, Galway, Sligo, Cavan, Drogheda, and Dublin. The Donabate Asylum in Dublin was built in McGladery bricks. Another big job was the Thompson Dock in Belfast Harbour where around six million bricks were used, the firm guaranteeing 50,000 per day, if required. The record for one day's delivery from the Beechmount Yard was a staggering 55,000.

My first memory of a brickworks was in the early 1940s when my father took me to McGladerys Forth River Works, which opened in 1885, and left me in the despatch office with George Hanna who looked after the writing of the dockets and the men's wages. He had an office chair that had a back on, which like the seat was padded with leather — and it rotated! I spent my time spinning round and round until I was dizzy.

SEA TRANSPORT

In the early days, bricks were shipped to Portaferry in lots of 3,000 to 6,000 in a sailing ship called *The Witch of the Waves* (I wonder what became of her).

A unique undertaking was the delivery of bricks to build the lighthouse on Achill Island. They were sent by ship which was subsequently stormbound in Blacksod Bay for three weeks. When the weather moderated the ship was beached close to the site on a sandy beach and the bricks then transported by donkeys with pannier baskets up to where the lighthouse was under construction.

LAND TRANSPORT

For my time in George Hanna's office, I remember the bricks coming out on lorries and more often than not on horse-drawn carts.

The lorries carried a load of about 1,500 bricks. The sides were carefully stacked, the bricks sitting on the chime and sloping inwards and the remainder thrown into the middle — these of course were mostly common bricks. The horse and cart carried 500 bricks or 750 if the journey was not too long.

The carter who mainly drew out of the works with his horses was a man called John Gordon. He used to graze his horses in the brickyard pit where there was some grass and they never saw stables, even in the worst of weather.

When they came in to be loaded, he would slip a nosebag on them. It was filled with a

mixture of something that looked like a blend of bran and oats. Despite this apparent attention to the horses' nutritional needs they never looked well fed and their ribs were easily visible.

John was a big strong man and I well remember one day as he was about to climb on to the loaded cart going out through the gate, one of the iron-shod cartwheels ran over his foot crushing his toes. Although he was in considerable pain he continued to deliver his load and only sought attention on his return. Nowadays, one would be off for weeks with a similar injury and would likely to be seeking damages from some source.

During the late 1940s and early 1950s John acquired some lorries, mostly ex-War Department Fords and Bedfords which were capable of delivering more bricks due to the quicker turn around and bigger capacity. One of the drivers he employed was short-sighted and colour-blind and nicknamed 'eyes-in-glasses'. One day he was giving a kiln-burner a life to Belfast and when he came to the first set of traffic lights he asked his passenger what colour they were. Even though they were green the anxious passenger said they were red and when the lorry stopped he quickly alighted and continued his journey on foot.

Fig.1 Ireland showing places where McGladery's bricks were sold.

John then bought a couple of Fordson V8 tippers which had a short wheelbase and carried 1,500 common bricks each. There was great competition among the carters for as many loads a a day as they could get and it was not uncommon to find six or seven lorries queued up outside the gates of Colin Glen brickworks from 6.00 a.m. When they were admitted to the yard at 7.30 a.m. they would start to load two at a time.

The brickworks would employ four loaders when wheeled the barrows containing 50 bricks at a time to the lorry where they and the driver would throw the bricks over the side until loaded. The drivers who were next to be loaded also helped and this was known as 'staging'. They made makeshift hand protectors from old inner tubes as the bricks were very abrasive and if the kiln was too hot, as frequently was the case, they put wet sacks over their heads for protection.

The drivers normally delivered in and around Belfast. As the lorries had only three gears they were slow when loaded and if they touched 40 mph. they were doing very well. But it was different when the vehicles were returning empty to pick up their next load: it was not uncommon to see several lorries racing up Glen Road at 50 or 60 mph with engines revving fit to burst. The potential mechanical disaster never happened, thanks to the reliability of the Ford engine. But there was a price to be paid: fuel consumption was rarely better than 10 mpg.

During the late 1950s the lorries became more sophisticated. McGladery's bought several new Morris commercial tippers and a Leyland Comet and when these had 100,000 miles or so on the clock, acquired a fleet of Commer lorries which had a high revving, supercharged, two-stroke diesel engine with a bigger body capable of carrying 2,500 bricks at a time.

The Leyland was a long wheelbase flat lorry and it carried 3,000-3,500 bricks. Weighing ten tons, this was about as big a load of bricks that could be carried.

EDITORIAL NOTE

This paper reproduces a paper entitled 'Horses for Courses' by Desmond Sloane which was originally published in *Specify,* July/August 1994, pages 15-16, with the exception of the final paragraphs about firms operating in Belfast in 1970; the latter were noted as the final part of 'Brickmaking in Northern Ireland', by the late Mr Sloane in *BBS Information,* **65,** May 1995. The account of the ship, *Witch of the Waves,* is taken from the late Mr Sloane's paper 'Tradition that spans Four Centuries — Brickmaking' which appeared in *Specify,* September 1993, page 107. The latter with the information about brickmaking firms in Belfast in 1970 was reproduced *British Brick Society Information,* **65,** May 1995, pages 13-16.

Specify is Northern Ireland's Design & Build Journal published by Greer Publications of Belfast and the material published here appears courtesy of publication's owner/editor, James Greer.

Desmond Sloane was a member of British Brick Society from the 1980s to when, unfortunately, he was severely incapacitated by a severe stroke in 1998. In ill health thereafter for several years, Mr Sloane died in about 2008. Desmond had spent his career in the brickmaking industry in Northern Ireland. On leaving school in 1949, he joined the family firm of Samuel McGladery & Sons Limited which had been founded by his great-grandfather, Samuel McGladery, in 1859. Until their clay sources ran out in 1969/70 and production ceased in 1970, he worked for them in various capacities. The article in *Specify,* September 1993, which was reproduced in *BBS Information,* **65,** gave a short history of brickmaking by McGladery's. After 1970, Desmond Sloane joined the Coalisland Brick & Tile Company, later part of Tyrone Brick.

News from Bursledon Brickworks

Fig.1 Bursledon Brickworks Industrial Museum: general view including kiln chimney.

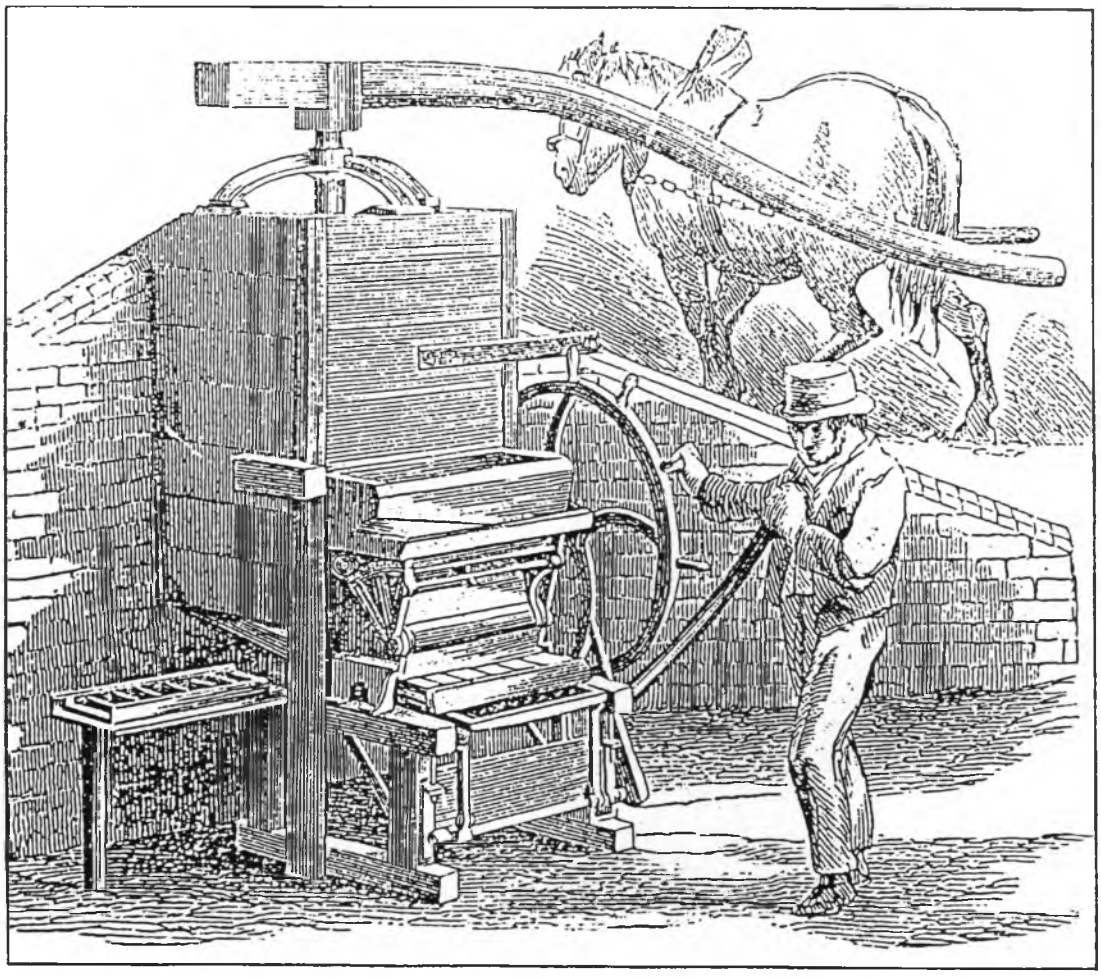
The British Brick Society held its 2006 Annual General Meeting at the Bursledon Brickworks Industrial Museum, followed by a short tour of the museum. Members will be interested to learn that the museum has recently been given two different awards.

HERITAGE LOTTERY FUND AWARD

In 2011, the Bursledon Brickworks Industrial Museum was awarded a 'first round pass' grant from the Heritage Lottery Fund (HLF). This has enabled the project to make substantial progress in preparing a business plan, provide improved museum interpretation, to make improved disabled access, and to carry out essential repairs.

The work was completed in 2012 for submission for consideration by the September HLF committee and the Bursledon Brickworks Industrial Museum was pleased to be granted the full award of £666,000 in October 2012.

This grant will provide for essential repairs to the buildings, the provision of improved access, a fire detection system, and two heated education spaces. Also it will enable construction of necessary infrastructure for some outside exhibits: the reconstruction of the Rowlands Castle.



Fig, 2 A Hall's patent horse-driven brick-moulding machine.

Brickworks samples house, the construction of a replica of the ex-Hayling Island 'Pycrofts Brickworks', and the Halls Patent horse-driven brickmaking machine with horse-driven pugmills.[1]

The Hall's patent brick-moulding machine (of the type shown in fig.2) was acquired in 1995 through the good offices of the late Martin Hammond from the site of the Harts Hill Brickworks, Holt, Wimborne, Dorset. Hall took out his patent in 1846. The machine from Hants Hill Brickworks was made in 1898 by P. Bawden of London; the museum would welcome information about the maker: was he an ironfounder, or an engineer? The machine has a casing of cast iron plates bolted together. It made five bricks at a time.

David Kennett has found references to similar machines in use in North Carolina and other eastern seaboard states of the USA in the mid nineteenth century. In the 1850s, Francis H. Smith, a brickmaker in Baltimore, Maryland, took out patents on brickmaking machines capable of producing various numbers of bricks at one time. There was "The Little Brickmaker", designed for the country estate, which was hand-powered and produced 420 bricks an hour; it could be worked by two men. More elaborate horse-driven machines made by Smith were capable of moulding four or five bricks at a time. S.T. Brown of Washington NC had a four-mould one; H.J.B. Clark of New Bern NC had one with five-moulds. Both found production increased and were full of praise for them. Other brickmakers in North Carolina also commented favourably on the new machines.[2]

The grant also provides for the appointment of a Project Manager for the lottery bid, a Collections Manager, a Lifelong Learning Officer, and a Volunteer Co-ordinator. It will also allow

the re-design of the museum spaces and improved interpretation.

The construction work required was completed in September 2013 and museum staff and volunteers are in the process of arranging the new museum interpretation for opening in April 2014.

The museum, now entirely run by volunteers, is believed to be the last steam-driven brickworks in the country and it is intended to develop it into a major museum of brickmaking.

INSTITUTION OF MECHANICAL ENGINEERS HERITAGE AWARD

Earlier, in April 2011, the Brickworks received a prestigious heritage award from the Institution of Mechanical Engineers. A plaque was presented with the following citation:

Burseldon Brickworks

> The steam-driven extrusion plant was installed in 1897 and operated for over 70 years. Restored by the Hampshire Building Preservation Trust, this is thought to be the only working example in the country. Brickmaking machinery such as this was key to the expansion of our towns and cities.

This is the sixty-second award to be made by the Institution of Mechanical Engineers and the first to a factory.

THE BRITISH BRICK SOCIETY LIBRARY

After the society's Annual General Meeting in Beverley, I collected the British Brick Society's library of books from Ann Los, a varied collection of some 104 items including books, pamphlets and photographs, mostly assembled from the 1970s to the 1990s. Each has now been catalogued, with a description, and its location in the museum's library recorded. Copies of the listing have been forwarded to officers of the society.

Bursledon Brickworks Industrial Museum has also accepted Ann Los' brick collection and it is hoped that this can be displayed by the end of this year.

BARRY J. FAIRWEATHER
Bursledon Brickworks Industrial Museum

NOTES AND REFERENCES

1 M. Hammond. 'News from Bursledon', *BBS Information,* **68,** July 1996, p.15. For pugmills in general see J.W.P. Campbell, 'The Myth of the Seventeenth-Century Pug Mill', *BBS Information,* **86,** December 2001, pp.7-9; the contributions to *BBS Information,,* **89,** November 2002, pp.5-17; and M. Kingman, ;A Mid-Eighteenth-Century Brick Clay Mill', *BBS Information,* **123,** June 2013, pp.6-8.

2 C.W. Bashir, C.V. Brown, C.R. Lounsbury, and E.H. Wood, *Architects and Builders in North Carolina A History of the Practice of Building,,* Chapel Hill and London: University of North Carolina Press, 1990, pp.232-3, with fig. on p.233 of F.H. Smith's horse-driven brickmaking machine of 1857.

Brick for a Day in 2013

During 2013, the British Brick Society has planned three meetings — in London in April, at Northcot Brick, Blockley, Gloucestershire, in September, and in Leamington Spa, Warwickshire, in October — and held its Annual General Meeting in Beverley in June. These notes record the first of these meetings and the tour which followed the Annual General Meeting.

LONDON: SOHO AND CHARLES DICKENS

A group of twenty members and guests met in Leicester Square on Saturday 18 May 2013 to begin a walk criss-crossing the streets of the parish of St Anne, Soho, en route to Soho Square, and, in the afternoon, moving north to see buildings associated with the early life of the novelist Charles Dickens and also notable Edwardian buildings using brick of more than one colour. The tour was arranged and led by David H. Kennett.

Leicester Square was originally Leicester Fields, the open space in front of Leicester House, itself built for Robert Sidney, Earl of Leicester, in the 1630s and demolished late in the eighteenth century. The square became a place of entertainment after 1850 when the great panopticon was built in the centre and has remained so to the present day: buildings for pleasure activities such as theatres, cinemas, and a former circus now a nightclub, are visible from the square. The other feature of the square is hotels.

Continuing the theme of entertainment, on Leicester Place, a road built across the site of Leicester House in about 1791, a panorama built in 1793-94; designed by Robert Marshall, this was converted by L.A. Boileau of Paris in 1865-68 into London's French Catholic Church. After being bombed in World War II, in the rebuilding H.O. Corfiato retained the rotunda shape of the church interior, while setting it within a complex including a presbytery and five storeys of flats. The street frontage is constructed of 2 inch Stamford bricks, set within a concave façade for the entry to the church. This has a sculpture of the Virgin above the door carved by George Saupique of the Ecole des Beaux Arts, Paris; Saupique's pupils carved the scenes from the life of the Virgin on the jambs of the entry.

The parish church of Soho is St Anne's; access to the modern worship space and church hall is under St Anne's Watch House, built in 1801 for the man who watched over the graveyard, facing Wardour Street, to prevent grave robbing. The graveyard was reputed to contain 10,000 corpses. The church was designed in the office of Christopher Wren, probably by William Talman, in 1677-88; Talman added the original tower in 1712. Rebuilt by Samuel Pepys Cockerell in 1801-03, the tower (fig.1) is in London stocks laid in Flemish Bond; a pronounced batter is a feature of the buttresses. The church suffered severe bomb damage in 1940 and when rebuilt the site including the rectory incorprorated flats for the Soho Housing Association and an office, under the church tower, for the Soho Society. The new work has sand-coloured brick laid in Stretcher Bond.

The eastern edge of St Anne's parish is Charing Cross Road; Shaftsbury Avenue crosses the parish and street signs are labelled 'THEATRELAND'. The only theatre examined on the visit was the Prince Edward Theatre on Old Compton Street, with the side wall on Greek Street. Designed by E.A. Stone in 1929, plum-coloured brick was used for the external walls and casing for the steel columns at the front is recessed above the entrance. The first floor of the side wall has paired Doric pilasters marking out panels.

Fragments of eighteenth-century townscape survive on Dean Street and particularly on Meard Street. John Meard the younger was a carpenter who built the houses on his eponymous streets and several on Dean Street. He lived at no.68 Dean Street, a mirrored pair with no.67; in 2000, the original interior of Meard's house was intact. Meard worked in the 1720s, and apart from Royalty Mansions (1908: H.A. Woodington), on the north side of the street, Meard Street is one of

Fig.1 The first tower of St Anne's church, Soho, was added to the church's nave by William Talman in 1712. It was rebuilt by S.P. Cockrell in 1801-3.

the most complete early-eighteenth-century streets in London. He began in 1722 at the west end of the south side with five three-bay, three-storey houses (nos.13-21) going on to build four-storey houses at the east end of both sides as well as nos.67-70 Dean Street in 1732-33. All of Meard's work is in dark red/red-brown brick laid in Flemish Bond with rubbed red brick dressings.

The pair of houses at nos.69-70 Dean Street (now the Pitcher & Piano public house) was covered with stucco when Ivor Novello was the occupier *circa* 1900. Two storeys were built above the original house, an addition made for Novello's printing works with massive windows facing east. As a printer of sheet music in the age when every respectable household had a piano and communal singing was popular, Novello made sufficient profits to commission Frank Loughborough Pearson to design new premises on Wardour Street in 1906, completed in 1910. The most visible section, the Wardour Street façade and the initial portion on Sheraton Street, has been compared to a Hanseatic town hall; orange brick is used on the first and second floors, with much stone on the ground floor. A dull red brick is employed for much of the building frontage on the north side of Sheraton Street where the printing works was situated.

Soho Square was laid out in 1677 by Richard Frith, a bricklayer, and Cadogan Thomas, a timber merchant, on the same lines as fashionable St James' Square, Piccadilly, with a central entry to the west, north and east sides — respectively Carlisle Street, Soho Street, and Sutton Row — and two streets leading from the south side: Frith Street to the west and Greek Street to the east, the latter named after the Greek church built on Charing Cross Road in 1677. By 1691, three sides had been built up with three-bay houses of three storeys plus attics. From this first phase only three properties survive: no.10, a pair of houses of 1681 later converted to a single property; no.15 of 1680 and later heightened to four storeys; and no.36 of *c.*1680 but refronted at the end of the

eighteenth century. Initially, the majority of the south side was occupied by a single dwelling, Monmouth House, begun in 1682 but unfinished when James Stuart, Duke of Monmouth, was executed in 1685. It was bought by Sir James Bateman in 1717 but replaced by two streets, Bateman's Buildings and Bateman Street, after 1773.

Rebuilding began of the square in the 1730s, after the square was drawn by Sutton Nichols for an engraving done in 1720-28. John Sanger, a carpenter, rebuilt nos.38 and 2, on the west side, in 1735. Joseph Peace, a bricklayer, built no.1 Greek Street, occupying all of the east part of the south side, in 1744-46, and no.26 and the demolished no.25a were rebuilt to designs of Sir William Robinson of Newby Hall, Yorkshire, with the assistance of Thomas Dale, carpenter, in 1758-59. The last-named, in stock brick laid in Flemish Bond, has a first-floor Venetian window under a relieving arch; the naturalist, Sir Joseph Banks, occupied a house an almost identical façade directly opposite at no.32. The Linnean Society met at Banks' house from 1821 to 1857, when other naturalists, first David Don, then Robert Burn, lived there.

At the same time, south of the square, four storey houses were built on Frith Street: no.5 in about 1730 and nos.6 and 7 in 1718. William Hazlitt, the essayist, lived at no.6; his tombchest is one of the few monuments extant in St Anne's churchyard.

The square had remained relatively exclusive in the eighteenth century; apart from private citizens, of high social standing, houses were used as embassies: before 1770, both Russia and France at different times housed their ambassador in Monmouth House. By the early nineteenth century, commerce and then industry had intervened. Nos.4-6 were rebuilt in 1801-03 for John Trotter, 'Storekeeper-General' in the Napoleonic War. After 1816, he opened the 'Soho Bazzar' in the premises stretching back to Dean Street; after 1885 these became the London headquarters of Adam and Charles Black, publishers. Crosse & Blackwell's pickle factory on Charing Cross Road was extended to take over Speaker Onslow's house at no.20 in 1840; it was rebuilt as their offices in 1924-25 by Messrs Joseph with a stone front.

Social provision in the area begins with the building of St Anne's Parish Workhouse on Manette Street; designed by James Paine in 1770, it gained a fifth storey in 1804 when the front and east gable were covered with stucco: stock brick in Flemish Bond is visible on the west gable and at the rear. No.1 Greek Street is the House of St Barnabas, a refuge for homeless women, and in nos.29-30 the Hospital for Women, the first hospital in the world open to women of all social classes, was re-established in 1865. Beneath various later refacings, no.30 is a house of *c.*1730. E.L. Bracebridge did the hospital conversion, inserting tall windows on the second, third and fourth floors: a feature of mid-nineteenth-century hospitals. In 1906-09, Percy Adams, a hospital specialist, built and extension along Frith Street; refacing frontages to Frith Street and Soho Square with white faience. In Bateman's Buildings, an earlier extension, by an unknown architect, had added three storey building in 1894. This is in English Bond, using alternating bands of two rows of red brick and four rows of yellow brick. There is a continuous arcade of red terracotta above and connecting the ground floor fenestration and a further band of terracotta as a first-floor cornice: the second floor is recessed. The Hospital for Women closed in 1989 but since 1998 the premises have housed the Soho Health Centre. Rolf Judd Planning were responsible for the conversion and added ochre rendering between the faience panels.

Two surviving buildings and one site north of Oxford Street are connected with the early life of the novelist and social critic, Charles Dickens. In 1829-31, his calling card records 'Mr Charles Dickens / Short Hand Writer / 10 Norfolk Street, Fitzroy Square'. The house, now no.22 Cleveland Street, is not shown on Horwood's map of 1799 but in 1804, a decade before Dickens' parents were lodgers there for the first time, a schedule of the fixtures and fittings of Mr Dodd, cheesemonger and grocer, was drawn up. Mr Dodd was the Dickens family landlord both in 1815-16 and in 1829-31. This is one of a group of four buildings of four storeys and a basement with a shop on the ground floor: a corner shop in the case of the Dodd/Dickens house.

Just up the road is the Cleveland Street Workhouse, originally the St Paul's Covent Garden

Workhouse and later the Outpatients Department of the Middlesex Hospital. In stock brick laid in Flemish Bond, the original four-storey building of 1788 was to the west side of a large burial ground, enclosed within a high wall. The Cleveland Street frontage is two bays, either side of four recessed bays. In 1878, much of the burial ground was built over with long ranges built on to the north and south enclosing walls.

Rebuilding of the whole of the Middlesex Hospital site is in progress. As a child, Dickens would have known James Paine's building of 1755-78 in a Palladian design; by the time Dickens was a young adult, the extension by James Wyatt and Lewis Wyatt had been added in 1823-29. The whole site was rebuilt to designs of Alner W. Hall, of Young & Hall, hospital specialists, in 1923-35, with the exception of the Radium Institute, by Thomas Phillips Figgis and Alan Munby of 1909, the north wall of which, on Nassau Street, is currently propped up by strong steel beams.

Thereafter the party looked at several Edwardian buildings with patterned brickwork, many of which were suggested to David Kennett by Michael Hammett.

In Charles Dickens's time, the east part of Riding House Street (backing on to the Middlesex Hospital) had been called 'Union Street'. Sixty years later, the street, still with the same name, was seen by Charles Booth's investigators in the 1880s/1890s as being a mixture of his class A, the "Lowest class, vicious and criminal", and the class B, reliant on "Casual earnings, very poor, in chronic want". The buildings erected for Boulting & Sons, others to the east of them, and All Souls School were an attempt to clean up the area.

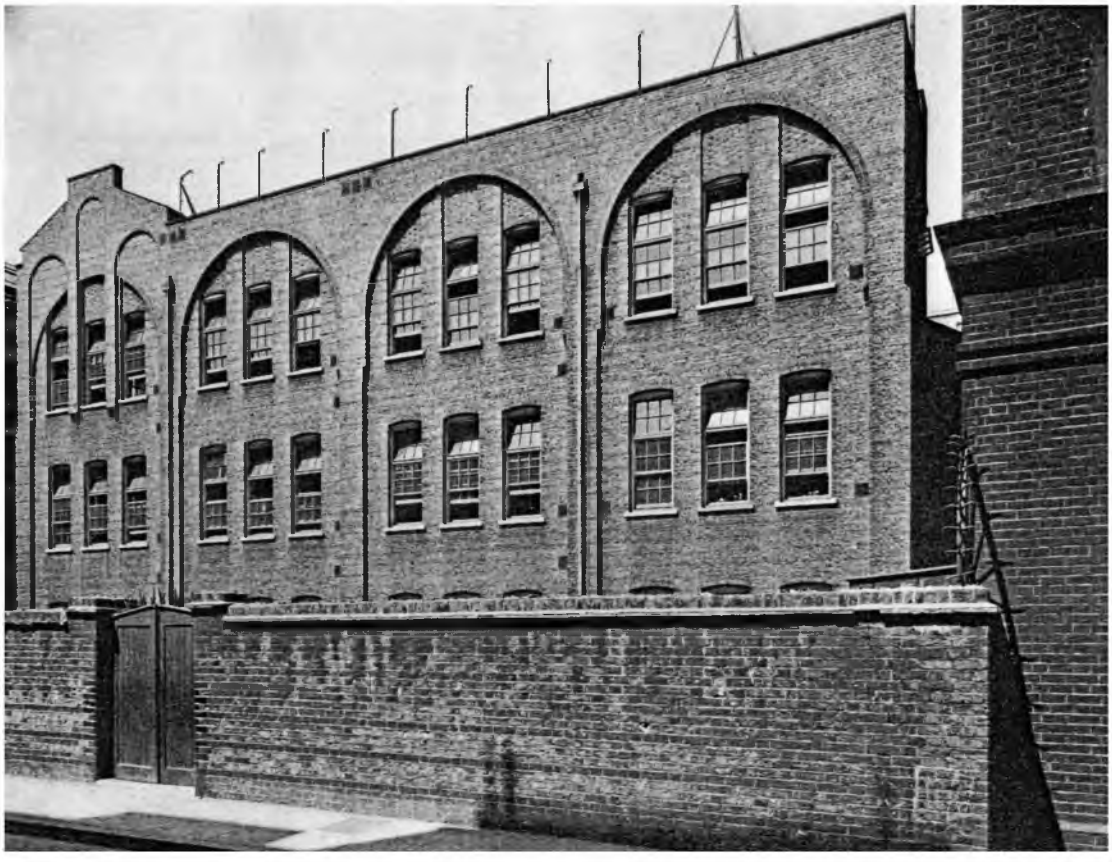


Fig.2 All Souls School, Foley Street, Marylebone, was built between 1906 and 1908 to the designs of Arthur Beresford Pite. The illustration shows the Riding House Street side with four large arched features over the windows of the three storeys of classrooms with subsidiary arches on the left-hand set. The lowest floor of classrooms is hidden behind the wall of the ground level playground. There is another playground on the roof.

The school, designed by Arthur Beresford Pite in 1906 and completed in 1908, is three storeys high, with a playground on the flat roof, although there is also a small playground behind a high wall on the Riding House Street side. The whole is faced with layered brickwork: three rows of stock brick in Flemish Bond alternating with a single row of purple-brown brick in Stretcher Bond. The areas of fenestration are recessed and English Bond is used. The stretchers are in the purple-brown brick; the headers are stock brick. There are arched windows on the ground floor on the Foley Street side. The Riding House Street frontage has four sets of windows under giant arches with the east end a bay having a gable under which are intersecting arches. The school is an inner-city one where the policy of building tall continued after 10-2 because of the high cost of land. After the 1902 Education Act, local authorities were encouraged to build single-storey schools but this was not always practicable in inner-city areas.

Boulting's offices occupy the raised ground floor of a complex of buildings at corner of Candover Street and Riding House Street. Big green mosaic panels advertising Boulting & Sons as a 'Range & Stove Manufactory' (Riding House Street), and as 'Sanitary and Hot Water Engineers' (Candover Street) decorate the second floor of this corner section. To the east, on Riding House Street, is Oakley House; to the north, on Candover Street, Tower House; York House occupies the street corner: Candover Street was originally 'York Street'. The complex of buildings is Art Nouveau in inspiration. There are four storeys plus attic and basement. A variety of brick colours are used. The glazed brick in basement of Oakley House rises up to below windows of ground floor; the second, third and fourth floor windows above are half-hexagon bays with brickwork between them in red brick. Central stair area is grey-purple brick to third floor, with red brick and stucco above. Side panels are in striped brickwork: six rows purple brick, twelve rows red brick. York House has square bays with three-light windows separated by red brick between plain walls of purple brick. The street corner has stack of oriel windows. The whole complex has distinctive chimneys. York House has a datestone of 1903.

There are two other sets of flats related to the complex: Belmont House on the west side of Candover Street and 40 and 41a Foley Street; the latter is dated 1908. Belmont House is four storeys with basement and attic. There are glazed bricks to the basement and ground floor; purple brick with red brick trim to windows on first floor; the rest is stucco with red brick at sides and in centre. Narrow windows to flats are a feature of the basement, ground, first, and second floors. Foley Street is red brick to basement and ground floor in English Bond; stock brick with red brick trim on first floor; with the second, third and fourth floors stucco. There are shaped gables either side of central area.

The architect for York House and its immediate neighbours was H. Fuller Clark who also reconstructed 'The Black Friar' public house at Blackfriars.

The Langham Court Hotel, at 35, Langam Street was built in 1901 to designs by a little-known architect, Arthur E. Thompson; it was built as Howard de Walden Nurses Home. It differs from the majority of nurses homes built in celebration of Queen Victoria's Diamond Jubilee in 1897. The façade is totally in glazed brick: white and black brick in complex, mainly horizontal, patterns over the seven-bay frontage of all four storeys.

Radiant House at 34,36,38 Mortimer Street was designed in 1915 by F.M. Elgood, Surveyor to the Howard de Walden Estate which extends south from Marylebone Road to the north side of Mortimer Street. The premises were built for F.L. Pither, occupier of nos.36 and 38, who had imput into the design. The five storeys are arranged in three broad bays, on the ground floor represented by three broad but shallow bay windows; two with 'F.L. Pither and Sons' above them and at no.34, 'W.O. Peake Ltd'. The first floor is band of arched windows. The second and third floors have a central broad oriel with name 'Radiant House' in centre and a datestone '1915' at foot. These and the triple windows of outer bays covered in white tile. Between them bands of turquoise glazed brick (not tile). The top floor is an open loggia following the line of the two floors below. Such loggias were fashionable *circa* 1900.

The walk ended at what is "without doubt the most remarkable and most important church in Marylebone": All Saints, Margaret Street. Built as a model church under the influence of the Cambridge Camden Society, to designs of William Butterfield, the complex of church, choir school and clergy house was built between 1849 and 1859. The church is set back at the rear of the cramped site, with the clergy house (to the east) and the choir school (to the west) at the front allowing an entrance courtyard in front of the church. The tower capped by great spire clad in replacement green Westmorland slate in 1893 occupies the western bay of the south aisle, with the porch in the next bay. The exterior of the church has been cleaned to reveal the brightness of the red brick contrasting with black brick and yellow stone patterns laid into it. The other buildings retain a century and half of city grime over their horizontal bands of blue-black brick set within red brick; the gable of the house has diamond patterns of blue-black brick. The church interior is a riot of colour: walls are red, black, off-white bricks and tiles; green, yellow, and grey glazed tiles; black and red mastic; pale stone; and pale terracotta. Red and shiny Aberdeen granite columns divide the three-bay nave and two-bay chancel from the aisles and end chapels. The promoters, Sir Stephen Glynne and Beresford Hope, were moneyed men: when constructed, the whole complex cost £70,000 to build and fit out.

DAVID H. KENNETT

BEVERLEY, EAST RIDING OF YORKSHIRE

Alec Clifton-Taylor wrote "Beverley is predominently a brick town" but there is a caveat in that brick was used mainly for civic structures in the later middle ages. The material only becomes the principal building material for houses in the early eighteenth century, but then even for the smallest houses. In the early sixteenth century, John Leland recorded Beverley as 'large and welle buildid of wood'. Timber-framed houses remain, some with later brick fronts.

Following the society's Annual General Meeting in the Treasure House, Beverley, members and guests enjoyed a short tour looking at *some* of the more significant brick buildings of Beverley; the tour was led by David Kennett and buildings are noted in the order viewed. We began at the Treasure House itself (2007: East Riding of Yorkshire Council Architects), which contains the county archives and local studies department. David and Susan Neave describe this building as "functional in brick enlivened by a central tower"; an orange-red brick in Stretcher Bond was used with broad expanses of glass on the first floor. The Treasure House is an extension to the town's Public Library and Art Gallery. The site and the initial finance for these were given in 1906 by John E. Champney, and the road on which the buildings stand is named after him. John Cash designed the original building in red brick with stone dressings in the still fashionable Queen Anne style; his son, H.W. Cash, added a wing to the north in 1928, wisely using the same details.

North-west of crossroads where Champney Road meets Lairgate is Lairgate Hall, from 1926 until quite recently, the offices of Beverley Borough Council but originally a private house. Built, *circa* 1760, the house was purchased in 1765 by Sir James Pennyman: he added major reception rooms to the west and the two-storyed canted bays to the west front in about 1771. Fisher, Hollingsworth & Partners carried out alterations for the borough in 1980-82, and since ceasing to be council offices, further additions have been made. The original building was constructed using a light coloured brick.

On the opposite side of Lairgate is the former Anglican church dedicated to St John (1841: H.F. Lockwood), in a vaguely Early English style with lancet windows (now blocked) using grey brick in English Bond. It was altered between 1954 and 1959 and a new entrance added to assume its new function as the Memorial Hall; the architects for this were Anthony Steel & Owen. The detached houses to the east, 69 and 71 Lairgate, are contemporary with the former church and use the same grey brick; the latter was built as its parsonage house.

Cross Street was a fruitful area to explore. It was laid out by Edward Page in about 1827 and his house, at no.11 on the east side, was built about seven years later. Covered with stucco, the main three-bay, two-storeyed block has a hipped roof covered with grey slate; the single storey wings utilise the same materials. On the south side of Register Square are two stuccoed buildings contemporary with the laying out of Cross Street: the Beverley Dispensary of 1828 and Holland House of a year or two later. Register Square is closed by the Greek Doric portico of Beverley Guildhall, a fifteenth-century, timber-framed town house acquired in 1501 by the elected keepers of the town, as the town council was then called. To this was added the celebrated court room and council chamber of 1762, designed by local builder-architect William Middleton with a plasterwork ceiling by Guisseppe Cortese. The Greek Doric portico was the work of Charles Mountain junior.

On the corner of Cross Street with Register Square, in 1890 the newly- formed East Riding County Council commissioned Hull architects Smith & Brodrick to build a three-storey County Hall in red brick with dressings of Ancaster stone; the style has echoes of the Flemish Renaissance. To this, Benjamin Septimus Jacobs, also of Hull, added an extension in a similar vein in 1906-08 but with less of the verve of the original building. The building found fame as the county hall in *South Riding,* Winifried Holtby's searing critique of both the inequalities of class in the 1930s and the casual corruption of local government.

In the large space formed by Cross Street, Champney Road, Lairgate, and Register Square, more recent buildings have been erected for the county council (1983: Humberside County Council Architects Department). These three-strorey blocks are in dark red brick. As they are separate buildings they fit very well into the essentially small-scale nature of the townscape of Beverley.

Beverley has two market places, just as it has two major medieval churches: the Minster dedicated to St John of Beverley and the one surviving parish church, St Mary's. In Leland's time there were three parish churches and a chapel in addition to the Minster. Terminating near St Mary's, but probably originally abutting its brick churchyard wall, is Saturday Market, once triangular in shape but medieval encroachments took a large quadrangular segment out of the north-east corner. The narrower part of Saturday Market is dominated by the Market Cross of 1711-14, designed by Theophilus Shelton of Wakefield who had designed a similar cross in his native town in 1707; Beverley's two members of parliament, Sir Charles Hotham and Sir Michael Wharton, gave generously to its construction. At the north-east corner of the larger portion of the market place is the former Corn Exchange and Public Baths, erected in 1886 to designs of Hull architect Samuel Musgrave. The building replaced a corn market and butchers' shambles (1753: Samuel Smith) and fish shambles (1777: William Middleton). As with county hall, a Flemish Renaissance style was used on the red brick building with much red terracotta decoration.

North Bar Within, a broad street from Saturday Market to the North Bar which served as the town's horse fair, is the principal part of the newly-designated Georgian Quarter in Beverley. It contains a wealth of mid- to late-eighteenth-century three-storeyed houses and hotels. The Beverley Arms Hotel was rebuilt in 1794-96 by William Middleton; further north, nos.41-47 of *circa* 1740 were originally the Tiger Inn, the rival to be the town's chief establishment for the county season when the local gentry abandoned their major houses and congregated in the town for balls and other social events. The richer families had their own property in the town: the Whartons resided at Bar House, adjoining the North Bar; in the late nineteenth and early twentieth centuries, this was the home of local artists James and Mary Elwell. Lord Yarborough built a terrace at nos.55-63 North Bar Within, one for his own residence during the season and the others to let out.

The Whartons' house adjoins the North Bar, the only one of Beverley's original five gates to survive. Two, Norwood Bar and South Bar, were not mentioned by John Leland; both were probably constructed of timber. The two on the west side of the town, Newbiggin Bar and Keldgate Bar, were demolished in 1790 and 1808 respectively. The latter was repaired in 1405 at a cost of £30. Eighteenth-century drawings confirm Leland's description of them as brick-built. Between the gates, the town was enclosed by a bank and ditch; evidence of the ditch can be seen on the east side

Fig. 3 (left) Beverley: the North Bar, south side, as seen from the town.

Fig. 4 (right) Beverley: the North Bar, north side, the view from outside the town. The house on the right had access to the room above the gateway. The frontage of the house on the left has slipped into the edge of the former town ditch.

of North Bar Without where the façade of the three-storey, eighteenth-century house in light red brick at no.2 dips, although only slightly, at the north end, clearly catching the edge of the buried ditch. There are also traces of the ditch to the north of the site of Newbiggin Bar.

One purpose of the gates is demonstrated by a document recorded in considerable detail in the *Calendar of Charter Rolls* for 10 February 1483:

> Whereas the burgess of the town of Beverley by the munificence of the king [Edward IV] and his progenitors has had a subsidy for the pavement of the town and whereas on expiration such monies, the pavement often fell into decay at the instance of Thomas [Rotherham] Archbishop of York, the chancellor, we have granted the burgesses of Beverley tolls except on wools, hides and wool-hides in and of pity.

There follows a list of thirty-seven items subject to toll, of varying rates, some a farthing, others a halfpenny, and yet others a full penny or two or four pence, the two last-named refer to boat loads and cart loads. The document includes an injunction as to who should render account.

North Bar (figs.3 and 4) is a rare survival: the earliest town gate built of brick in England. Accounts for 1409-10 note expenditure of £97 17*s.* 6*d.* Alec Clifton-Taylor added up the number of bricks supplied by no fewer than twenty brickmakers and gave a total of 112,300 bricks in the accounting period, which may have been only one building season from two or more seasons' activity. Two of the brickmakers were Alice the Tiler, who received 3*s.* 8*d.* for 1,000 bricks, and William Potter who supplied 4,000 bricks; he was recompensed with 15*s.* 1*d.*, which represents a rate per thousand of 3*s.* 9¼*d.* The accounts contain much about wages paid to bricklayers; from the portion presented at the bar we have:

To two bricklayers and their servants for one week	10*s.* 0*d.*
On Friday 9 August to bricklayers and their servants, six labourers, one carter and other small things reckoned together	32*s.* 10*d.*
To another four bricklayers and one servant of them deducting two days for which they were absent	12*s.* 0*d.*
To the same bricklayers and their servants for one week before the feast of All Saints [1 November] reckoned together	15*s.* 9*d.*

Despite the multiplicity of suppliers, the red bricks used are relatively consistent in their size, 9 × 4½ × 2 inches, although some are 10 inches long. At the top of the gate both to the north and the south are crow-stepped battlements. Above the roadway is a single room, lit on the south side (fig.3) by two small flat-headed windows and on the north side (fig.4) by a single light. The latter is above two cusped ogee-headed niches joined by a stringcourse; the south side has three niches joined by a straight stringcourse and below a gabled stringcourse; the central niche is placed partly above the outer two and has three blank shields below. The arms of the Wharton family in a cartouche adorn the north side; these date to the seventeenth century. After 1648, the upper room of the gatehouse was incorporated in the Wharton's house: a flying freehold.

The rib-vaulted archway is of brick. Until at least the 1970s, the double-decker vehicles of the local bus company had specially adapted upper decks, with an arched roof so as to be able to pass under the gate. BBS member Ann Los told us that schoolchildren sitting on the top deck would try to make the bus sway violently in an attempt to bash into the medieval brickwork; the bus driver realising what was happening would slam on the brakes and the children would topple over. Sometimes the children must have been successful: the writer noticed a nasty notch on the west edge of the brickwork on the upper part of the south side of the gate.

On the south side (fig.3), the upper part of the exterior has two small windows above a

stringcourse forming a gable connected to the arched part of the two outer niches. The stringcourse also connected the two niches and goes round the raised central niche. Three blank shields are below the central niche.

The group did not venture far into North Bar Without. Members were intrigued by the timber façades of nos.4 and 6, two eighteenth-century houses remodeled by the woodcarver, J.E. Elwell, the father of the painter. Elwell Senior produced the amusing scenes, including cartoons of Gladstone and Disraeli above doorways, in 1892-94.

On the diagonally opposite corner is Beverley's Roman Catholic church, dedicated to St John of Beverley. An established Hull firm, by then Smith, Broderick & Lowther, produced designs in 1898 for a building to house 300 worshipers. In light red brick with white terracotta used to frame the windows and doors, this could be mistaken for an inconspicuous nonconformist chapel.

After the North Bar the group went to view three buildings on Walkergate. First, now used as the Registry Office, Walkergate House was built *circa* 1775; set back from the street, the three-storey house has five bays and a hipped roof covered with flat tiles, a characteristic of the work of local architect-builder William Middleton (1730-1815) long after pantiles had become the norm for East Yorkshire. Only one of the two curving walls providing a grander prelude to the house survives; the other is represented by its footings.

Almost opposite is a brick building from earlier in the eighteenth century: Tymperon's Hospital was opened by local apothecary, William Tymperon in about 1731 for six elderly women who were supervised by a resident matron. James Moyser (*c.*1688-1751) has been suggested as the designer. Tymperon's Hospital has three arched bays in red brick beneath a hipped roof covered with pantiles.

Fig. 5 The Dominican Friary at Beverley.

With buildings fronting both Walkergate and Toll Gavel is Toll Gavel Methodist and United Reformed Church, The church with a grand stone front with an Italianate portico, erected in 1890-92, is the work of Morley & Woodhouse of Bradford. The side and rear walls are red brick. The original chapel of 1805 was on Walkergate; this was replaced by W.J. Morley & Sons by buildings for the schoolrooms in 1903-04, also in red brick.

The final building viewed was the Dominican Friary (fig.5), at the south end of the

medieval town, situated behind the east end of Beverley Minster. The church is buried under the adjacent Hull to Bridlington railway line of 1846. The surviving buildings, of brick, chalk, and ashlar with a pantile roof, represent adaptation of the former dormitory and library into a private house of the Wharton family. The late medieval buildings were reconstructed after a fire in 1449. The east part, mainly of stone, is built on fourteenth-century footings; brick dominates the west part of the main range and the west wing. Much of the brickwork, including the tumbling in the gables, may be rebuilding after the 1530s; it almost certainly post-dates the fire of 1449.

This short tour, a walk of just over two hours, omitted substantial parts of Beverley with good quality brick buildings, not least Norwood to the north-east and Keldgate to the south-west. Plans are in hand to offer a full day's visit as one of the society's meetings two or three years hence. This would end with sufficient time for members to visit the Minster.

Much information on the buildings of Beverley is contained in N. Pevsner and D. Neave, *The Buildings of England: Yorkshire: York and the East Riding,* 2nd edn, London: Penguin Books, 1995, pp.280-323; D. and S. Neave, *Pevsner Architectural Guides: Hull,* New Haven CT and London: Yale University Press, 2010, pp.211-230; and K.J. Allison, ed., *VCH Yorkshire East Riding,* **VI,** London: Oxford University Press, 1989, *passim,* but esp. I. Hall, 'Secular Buildings', *ibid.,* pp.183-190, and G.H.R. Kent, 'Fortifications', *ibid.,* pp.169-178. Alec Clifton-Taylor's essay on Beverley is contained within *Six More English Towns,* London: BBC Books, 1989.

DAVID H. KENNETT

REBUILDING 'CORONATION STREET'

The exterior set for 'Coronation Street', the long-running soap opera on ITV, has been rebuilt following the move of the production company, Granada TV, from Quay Street, Manchester, to Media City, Salford. Parts of the old set which was set on a rise with the back walls of the original Liverpool Road railway station as the backdrop used to be visible from Quay Street. The old set was built with the width of the street at three-fifths scale; the street width on the new set has been built to four-fifths scale which is large enough to allow a fire engine to pass between the external walls whereas a car had difficulty in negotiating the road on the old set. In the 1990s and earlier, external views for the series involving vehicles were shot on Reservoir Street, Salford, which as it name implies had a reservoir (now filled in and grassed over as a children's playground) at the south end; the houses, several of which were boarded up by 1997, were similar to those on the putative street of the soap opera.

It will be of interest to members of the British Brick Society that in building the new set 400,000 bricks were used of which no fewer than 140,000 were reclaimed bricks.

In the mid-1990s, when the writer lived in Salford, which was the inspiration for the mythical 'Wetherfield', there were two streets named 'Coronation Street'. One, the original for the street in the television serial, was short and backed on to the multi-track railway viaduct near Salford Station. It was early Victorian in origin and had been renamed. Its corner public house was then called 'The Rovers Return'. The other, parallel to Regent Road, was part of a 1901 development by the County Borough of Salford on the site of the former barracks.

D.H. KENNETT

Book Review:
Work of Noble Note

Guy Martin with Rod Green, *How Britain Worked,*
256 pages, numerous unnumbered illustrations, mostly in colour,
London: Virgin Books, 2012,
ISBN 978-0-753-54804-8, price £20-00, hardback.

This book accompanies, and augments, a six-part North One Television series broadcast on Channel 4 in October and November 2012. Interestingly, the presenter of the series and principal author of the book is neither an academic nor a professional writer; but neither is he an actor engaged to present someone else's script; he is, in fact, a motorcycle racer and a 'truck' (lorry) mechanic. Making such a series, he explains, enabled him 'to meet so many people who are proper experts at what they do ... — which really does make me feel extra fortunate' (p.6). But it takes more than an ability to pick other people's brains (and even the services of an assistant author) to produce as attractive and informative a book as this: it requires also an ability to assimilate and then to present material in accessible language, together with enthusiasm, a practical bent, and a sense of humour, all of which this young man possesses in abundance. And for *me,* he has a further admirable trait: 'Keeping everything spick and spam — including your own appearance — isn't really my strong point'! (pp.47, 51).

The book is not intended as a potted history of industrial Britain; rather, in six chapters (originally programmes) it explores half-a-dozen aspects of nineteenth- and twentieth-century Britain, including fish 'n' chips, helter-skelters, seaside piers, and Punch and Judy shows, as well as the more obviously industrial cotton mills, mining, railways, and the like.

What most concerns the British Brick Society both *is* and *is not* industrial, at least in one sense of that ambivalent term. Chapter 5 is primarily concerned with 'Coal Mining', which was certainly industrial, but involved the restoration to full working order of the Newcomen beam-engine at the Black Country Museum, Dudley, for which the bricks were hand- rather than machine-made. (Disappointingly, one learns nothing more of this project beyond the brickmaking, but David Kennett tells me that the beam-engine restoration was the principal focus of the television programme; perhaps I should buy a television set.) Since the programme on which the chapter is based was 'all about coal mining, ... what,' the author asks, 'what was I doing standing on a giant mound of clay in Yorkshire, up to my knees in muck and slithering about like Bambi on ice? I was making bricks, of course' (p.176).

And bricks, indeed, he *was* making — and in a decidedly non-mechanised manner, for all his enthusiasm for machinery. Bricks were an important, indeed an essential, component of the Industrial Revolution: think of all those mills, tunnel-linings, and railway stations, let alone innumerable workers' houses. But brickmaking was largely unaffected by mechanisation for a remarkably long time. Even in the mid-nineteenth century, when several brickmaking machines were patented, there was considerable resistance to them, and hand-making continued well into the twentieth century.

For the programme, Guy Martin went to the York Handmade Brick Company just outside Alne, North Yorkshire. There, they have 'the most modern kilns and processes,' but what was required was guidance on 'the way bricks would have been made more than a century ago' (p.181). On the same page he writes of 'a barrow-load of very wet, sticky clay', though the photographs show that he was using a modern light-metal barrow with a rubber-tyred wheel: fair enough, but earlier brickmakers, with their heavy wooden wheelbarrows, would have found things even harder.

The author then describes (and some photographs illustrate) his attempt to temper the mixture of clay, sand, and water in a plastic trough using his feet — clearly an alternative to *hands-on*! This, he explains, was once 'a job that children often used to do, as their smaller feet were good

at feeling for little stones in the clay that could [cause the bricks to] burst when … fired' (p.181).

Using previously prepared material, the author was then allowed to make some bricks using a metal mould, although, he explains, 'wooden moulds were what would have been used in times past — they were often made from beech, because the clay didn't stick to it so easily' (p.182). A nice touch is that the regular brickmakers created a special *kick* (though the term is not used) so that the finished brick would have a frog with the name GUY / MARTIN: who could ask for anything more?!

After drying, the bricks were fired in a small clamp: 'We had a few dozen in ours, but when this technique was used [in earlier times], they would build a huge clamp that could fire around 40,000 bricks. [It is refreshing to encounter a non-expert writing of *firing*, rather than the all-too-frequent ignorant "baking", of bricks.] Even a million bricks in a clamp was not unheard of!' (p.184). The photographs make clear, though the text does not state, that the walls of the clamp were constructed of machine-made extruded perforated bricks. Any gaps in the clamp walls were plugged by a coating of wet clay: see photograph at p.192.

Some of the bricks were too wet, and exploded during firing; but '[f]ortunately, only a few of them went pop and … we had plenty to help with the beam engine job' (p.184). As part of the television programme, Guy Martin laid the bricks around the outside of the shaft for the piston of the beam engine.

Quite apart from the description of brickmaking, the book is full of fascinating details, some of them, presumably, supplied by the co-author. But caution is called for: it is Sir Walter Raleigh, not Sir Francis Drake, for instance who 'is credited with bringing the humble potato to Britain' (p.149). The confusion arises because Drake was offered sweet potatoes in the San Francisco Bay area on his round-the-world voyage.

But let that pass. The book is an attractively produced work with excellent illustrations. Many show the author himself, and, ironically, that which shows him at his happiest is the last (p.249), where he is smartly dressed in a uniform and playing the timpani in a brass band on the pier at Llandudno, not the more familiar overalled figure.

Guy Martin, it seems, has inherited the mantle of the late Fred Dibnah (1938-2004). This is welcome, although I, for one, hope that he avoids the latter's admiration of Victorian jingoism and his rose-tinted view of the era: 'I'd have been a happy man then, putting [aside] all the poverty and awful things that there were in the … period' (quoted in D. Hall, *Fred Dibnah's Victorian Heroes,* London: Bantam Press, 2011, p.3): well, yes, *anything* is good if you put aside its *bad* aspects! The point is mentioned because there are *hints* of both attitudes in Guy Martin's book.

Be that as it may, the book is an attractively written and illustrated work and its (principal) author a worthy successor to Fred Dibnah. It is also — as is each of the Victorian projects discussed — a celebration of 'Work of noble note', the heading given to this review and taken from *Ulysses* (1833, published1842), line 52, by Alfred, Lord Tennyson (1809-1892).

TERENCE PAUL SMITH

Book Review:
The Anthropology of Rural Brickmaking

Adrian Corder-Birch, *Bricks, Buildings and Transport A History of Mark Gentry, the Hedingham red brick industry, buildings, road and rail transport,*
Halstead, Essex: Adrian Corder-Birch, 2013,
192 pages, numerous unnumbered photographs and line drawings,
ISBN 978-0-9567219-1-4, Price, paperback, £14-95 plus packing and postage,
Available from Adrian Corder-Birch, Rustlings, Howe Drive, Halstead, Essex, CO9 2QL.

Mark Gentry (1851-1912) was a builder and contractor from Stratford, east London, who owned two brickworks in Sible Hedingham Essex: the Langthorne Brickworks, Wetherfield Road, after 1884 and the Highfields Brickworks, near Purls Hill, from 1894 onwards. The builder-cum-brickmaker lived in the parish, from 1885 to his death, first at Rookwoods (pp.2-30) and after 1894 at Grove House, now 32 Potter Street (pp.31-32).

Initial chapters deal with the family background of Mark Gentry (pp.11-12, genealogy on p.10), the man's life and public positions (pp.13-20), and the houses he owned and occupied (pp.21-32). The genealogical table is awkwardly placed, requiring the reader to turn the book into a landscape position away from the text rather than the family tree facing inwards the gutter and thus easily consulted from the text.

Members of the British Brick Society will find much of interest in the next six chapters, the first of which (ch.4) deals with Mark Gentry as a builder, contractor and timber merchant (pp.33-40). The chapter emphasises Mark Gentry's London connections and how important these were to his success and they may be seen as factors in the bankruptcy in 1892 (pp.28-30). It includes details of each of the London properties constructed by Mark Gentry. These included the Guildhall School of Music, Victoria Embankment (1885-86: Horace Jones); St James' Dwellings, Ingestre Place, Soho (1886-87: H.H. Collins); and the offices of the Holborn Board of Guardians, Clerkenwell Road (1886-87: Saxon Snell & Sons) for which he also supplied the majority of the bricks, Hedingham Reds. Mark Gentry also supplied the terracotta panels on this building. The account of each of the nineteen contracts is very full, including dates, tender prices, and the architect.

Chapter four might have been placed next to that dealing with houses built in Sible Hedingham and Castle Hedingham (pp.67-74), although the author's order, with the chapter on Mark Gentry's activities as a master brickmaker (pp.41-47) provides continuity in regard to its subject's overall career. Mark Gentry aged 20 was a builder's foreman; at 27 he was a master builder, contractor and timber merchant. He did not own either brickworks until 1884 when he was 33. Also the author's order of chapters relates the buildings in Sible Hedingham to a severe housing shortage for the men who worked at the brickworks and their families.

Mark Gentry's activities as a master brickmaker (pp.41-46) and details of the two brickworks at Sible Hedingham (pp.47-56) are the subject of chapters five, six, seven, and twenty-one, the last noting archaeological work on the site of Langthorne Brickworks (pp.161-164). There is also a hint of Mark Gentry having had the opportunity to expand his activities but this was blocked by a rival brickmaker, William Rayner (pp.41-42). It is telling that the industry prospered in this corner of north-west Essex. Mark Gentry was responsible for a number of innovations in brickmaking resulting in patents being granted (pp.57-60). Advertisements reproduced on pages 59 and 60 for Thomas C. Fawcett Ltd of Leeds, makers of the Gentry and Fawcett patent sand-faced brick press, show that they included commercially viable machines.

Chapter nine (pp.61-66) lists the men who worked for Mark Gentry at his two brickworks with as much detail as is known of their careers. One of the illustrations included here is a group photograph of four brickmakers with their moulds and three other men on page 66 includes a well-dressed young lady, presumably one of Mark Gentry's two daughters.

A very full chapter (pp.75-82) surveys some of the buildings for which Mark Gentry supplied the bricks but was not the contractor. Bricks from Mark Gentry's brickworks were in high demand in London; his clients included the London School Board. Between 1891 and 1893, the two works supplied the bricks for St Patrick's Roman Catholic church, Soho Square (Kelly & Burchall of Leeds) viewed by members of the society in 2013. Mark Gentry's bricks were also used in Blackwell Tunnel (opened 1897); Claridge's Hotel, Brook Street (1894-98: C.W. Stephens with Sir Ernest George & Yates); the United Methodist church, Fentiman Road, off South Lambeth Road (1902: George & R.P. Baines); and the Whitfield Tabernacle, Tottenham Court Road (replaced 1957). Mark Gentry supplied red bricks for projects across Essex: major purchasers were the school boards of the county boroughs of West Ham and East Ham. In south-east Cambridgeshire, three million bricks were supplied for the building of Cheveley Hall designed in 1897-98 by Col. R.W. Edis. Three photographs (pp.76-77) show the hall at different stages of construction and as completed; a fourth illustrates the railway built to transport building materials. This grand building, with a window for every day of the year, was short-lived; too large to be viable even as a country house for a socially well-connected family, it was demolished in 1925. The building of the Great Central Railway in the mid-1890s was a significant business opportunity; three million Mark Gentry bricks were used in building their stations.

For building dates, the author cites *The Brickbuilder,* later *The Brickbuilder and Cement Maker,* in the notes to chapter eleven (on p.179). Elsewhere, he makes extensive use of *The British Clayworker.* The wealth of detail given in these periodicals for building projects demonstrates how valuable they are as sources of information for late-nineteenth- and early- to mid-twentieth-century brick buildings, and this reviewer would encourage all members of the British Brick Society, including himself, to make greater use of them.

Another resident of Sible Hedingham at the end of the nineteenth century and the early years of the twentieth was Henry Greville Montgomery (1863-1951), who will be known to members of the British Brick Society as the publisher of Nathaniel Lloyd's *A History of English Brickwork* in 1925. The son of a printer and proof reader, Greville Montgomery had a colourful life, not least an intimate concern with bricks and other clay products. His long involvement with the Institute of Clayworkers from 1895 to 1948 and its periodical *The British Clayworker* is considered in chapter 13 (pp.93-98), which also includes a discussion of the early biennial Building Trades Exhibitions, held from 1895 onwards. The illustrations to chapter 12 show Mark Gentry's stands at the exhibitions held in the Royal Agricultural Hall, Islington, in April 1897 (p.86), on 26 April 1899 (pp.87 and 89), and 1901 (p.88) but he did not exhibit in 1905. The exhibitions moved from Islington after 1905 and were subsequently held at Olympia. Mark Gentry had Stand No.58 in Row B from 6 to 20 April 1907 (p.92). Mark Gentry's son exhibited in 1913. Greville Montgomery was also the landowner on which various houses in Sible Hedingham were built using local red bricks (pp.99-104).

The short title of the book is *Bricks, Buildings and Transport*; the last-named accounts for the next two chapters (pp.105-127), one on light railways and the other on the uses made of the Burrell traction engine owned by Mark Gentry. The adventures of the latter with suitable illustrations could easily be adapted to be a children's bedtime story: hauling traction trucks filled with bricks, delivering the monster boiler to Courtauld's silk factory in Halstead, the boiler house of which Mark Gentry had supplied the bricks. The exploit with the boiler is the cover photograph and the text includes six photographs of the manouveurs required by the engine. There was also a home-made motor engine, nicknamed 'The Tin Pot', designed in 1904 for use on a tramway from a newly-opened clay pit to the Langthorne Brickworks.

The final five chapters and the five appendices consider a variety of matters. Chapter seventeen examines the brief career of Mark Gentry's son, Mark John Glover Gentry (1881-1918), whose poor health led to the family relinquishing their brickmaking interests in 1917 (pp.127-130). His own career inclinations had been in the comparatively new field of motor engineering. In

chapters 20 and 21 accounts are given of other families and businesses with brickmaking interests at Sible Hedingham. First to be examined is the Hilton family, active in brickmaking between 1802 and 1864 (pp.133-144). On 22 December 1919, the Sible Hedingham Red Brick Company was incorporated; it was voluntarily wound up on 1 April 1958, although it closed during the Second World War (pp.145-160). Its directors, members of the Ripper family, also ran a joinery works, which employed some former brickworks employees made redundant as brickmaking declined in Sible Hedingham.

On first sight, this appears to be one of those works of local history where the author has crammed in a variety of seemingly unrelated topics. On closer inspection it has a far greater unity: for instance, the chapters on transport show how important good communications are to achieving business success: the lack of a railway line certainly hampered Mark Gentry's ability to expand both the two brickworks and his building business. Neither Mark Gentry nor his son lived a particularly long life: the father died at 61, the son at only 37. As noted the son's ill-health led directly to the sale of the brickworks and some employees were taken on by his former business rivals. Thus the chapter on one of them (pp.145-160) completes to the story until the demise of brickmaking in Sible Hedingham in the late 1950s.

The excellence of the bricks produced at the works controlled by Mark Gentry can be seen in the prestigious buildings in which it was used. Alterations and refurbishments at London buildings have brought to light many red bricks from Hedingham with 'MG' in the frog still in good condition.

We may congratulate the author on discovering so much useful information about this one master brickmaker and master builder in an attractively presented book with many and varied illustrations, including modern photographs taken by the Christine Walker, the author's sister; the photographs, maps, billheads and actual bills, and advertisements successfully augment the text. But, it would have been helpful to have these numbered and reference to them made explicit in the text.

This is the author's second book on brickmaking in the Hedinghams; the earlier one was *Our Ancestors Were Brickmakers and Potters,* Halstead: the author, 2010. We look forward to publication of his next research project on other brickworks and brickmaking families in these villages, announced in his preface (p.5) to his present work, *Bricks, Buildings and Transport A History of Mark Gentry, the Hedingham red brick industry, buildings, road and rail transport.*

The two existing volumes, together the projected one, provide many interesting and valuable insights into the historical and social anthropology of a rural industry which has now almost completely vanished from England. It is, moreover, an industry where the physical remains are fast being eroded and whose human capital, to use the economists' terminology, largely belongs to a bygone era.

DAVID H. KENNETT

Received for Review

Edward and Stella B. Davis, *Draining the Cumbrian Landscape: a revolution in underdraining with tiles,* with *A Gazetteer of Sites and Manufacturers* [on a CD]
Carlisle: Cumberland and Westmorland Antiquarian and Archaeological Society, 2013,
218 pages, 16 tables, 142 illustrations; plus CD of 242 pages.
ISBN 978-1-873124-63-5, price £18-00 post free.
Available from I.D. Caruana, Hon. Librarian and Stockholder CWAAS, 10 Peter Street, Carlisle, Cumbria CA3 8QP (tel: 01228-544120)

A review of this will be included in a future issue of *British Brick Society Information.*

BRICK IN PRINT:
Brick for Railways, Canals and Industry

Since October 2012, the editor of *British Brick Society Information* has received notice of a number of publications of interest to members of the society. 'Brick in Print' has become a regular feature of *BBS Information*, with surveys usually two or three times a year. Most of the articles noted here have been collected because each has some relationship to other material in this issue. Some items had been held over from *BBS Information,* **124,** June 2013. Members involved in publication or who come across books and articles of brick interest are invited to submit notice of them to the editor. Websites can also be included. Unsigned contributions below are by the editor.

DAVID H. KENNETT

1. Katie Carmichael and David McOmish, 'Luton Hatting Industry'.
Research News, **17/18,** Spring 2012, pages 28-30.

Research News is 'A Newsletter of Historic Environment Research' published by English Heritage. One of the items featured in the double issue devoted to applied research into Britain's industrial heritage concerns the Plaiters' Lea Conservation Area which covers the north-east part of the town centre of Luton, Bedfordshire.

The article brings out the paucity of survival of small-scale factories: too many have been demolished unrecorded and their sites used for temporary car parks pending urban regeneration. The largest factory mentioned is five bays wide, each bay with triple-light windows, and is five storeys high over a deep semi-basement with an attic over the centre bay. It was built in 1905 for the highly successful Henry Durler, whose name was painted along the side wall. This, number 40 Guildford Street, is now part of Eastex clothing factory; to the north of the original building a large extension was added in the late 1950s.

The low entry costs for the straw plait industry and the potential high returns provided the possibility of new businesses being formed. Many men failed but some proprietors succeeded and built accordingly, not just to emphasise their success but also to expand their businesses and to provide more jobs. Profits brought increased female employment: Luton, it was said, was "a town where the women kept the men" although in the twentieth century it was prosperous because of *male* employment in the car, engineering, and chemical industries. But work in the hat industry was done in far from salubrious conditions and often involved working with dangerous chemical materials and almost invariably without proper protective clothing. The photograph of the interior of a dye and bleach works (p.28) seems idealised. On the other hand, the making of hats demanded a high level of careful needlework skills, and with big windows, at least from the late 1880s, supplementing gas lighting and then electric light, better working conditions and relatively high wages resulted for the women employed there.

One has some quibbles. The late John Dony who wrote *A History of the Straw Hat Industry* in 1942, also the subject of his doctoral thesis at the LSE, always referred to the source of the town's Victorian prosperity as the Luton *hat* industry, not hatting industry; even more pertinently, in 1953, the late Charles Freeman wrote *Luton and the Hat Industry.*

Unfortunately, addresses of the buildings in the photographs are not given. The first photograph (p.29, top) shows 47 Guildford Street, a building dated by the authors as '*c.*1840-1850'. This street was not laid out until 1853, following the sale of John Waller's property, the building cannot be not earlier than that. The building is present on town maps of 1855 and 1857, but neither street nor building are shown on the Tithe Map of 1842. Even if the authors' date for 47 Guildford Street is even partly correct, it is a relatively early use of the area's distinctive brick, Luton Greys, which the photograph makes appear more brown than the purplish-grey they actually are. The second is 50 Guildford Street (p.29, bottom), built in the decade before 1895, when it was occupied

by Durler & Suter, who moved out in 1905 to much larger premises at 40 Guildford Street. Durler's original factory is of red brick and has plentiful swags of red terracotta; unfortunately the photograph leaves out the third floor and the central pediment to the entrance bay of the building. The third photograph (p.30, top) shows a pair of neo-Georgian structures of two storeys over a semi-basement lit by glass bricks in the façade, at 24 Guildford Street. The authors note them as built *c.*1930, which implies construction during the second half of the previous decade; the Great Crash of 1929 had the effect of stopping the building of factories for Luton's hat industry, but did not eliminate the industry itself as social mores meant that a lady would not have been seen without a hat in public when out in the 1930s, something which continued until at least the mid 1960s. The final photograph (p.30, bottom) shows Cheapside, where numbers 42-48 (even numbers) with their big ground floor windows were clearly designed for the display of the finished product.

Other accounts of the area are *Luton Hat Trail 1, The Bute Street Area,* Luton: Luton Borough Council, 1998, and Borough of Luton, *Luton's Heritage, Buildings of Architectural and Historic Interest,* Luton: Luton Borough Council, undated but 1993.

2. Philip and Dorothy Brown, 'The Brickyards at Oldbury-on-Severn and Littleton-on-Severn',
Bristol Industrial Archaeolgical Society Journal, **45,** 2012, pp.9-15.

Philip and Dorothy Brown will be well-known to fellow members of the British Brick Society, since they have contributed to *BBS Information* several times in the past two decades.

Their new paper considers two nineteenth-century rural brickyards on the edge of the Severn estuary; both Oldbury-on-Severn and Littleton-on-Severn are situated on a tidal inlet, giving access to the river. At both, the range of products extends beyond bricks to drainage pipes, pots for market garden crops such as rhubarb and sea kale, plain tiles, and pantiles. Ownership of the Oldbury works began with a land surveyor George Osbourne in the 1840s but by 1853, George Wintle had taken it over. He and his sons would be associated with the Littleton Works from 1870 to the end of the nineteenth century. A James Wintle, of unknown relationship to George and his sons, took over the Oldbury works in 1872, after it had been owned in the 1860s by William Thomas & Co. Ltd of Wellington, Somerset; the latter had found it not to be a profitable enterprise. James Wintle operated kilns at Gloucester and near Tewkesbury until 1914. Later ownership of the Whale Brick and Tile Company at Littleton was with the Durnell family in the early twentieth century but by 1930, the Severn Brick & Tile Co., as the yard was then termed, was one of the enterprises of Thomas Cox & Sons of Bristol Ltd. The latter modernised the yard and employed up to sixty men immediately before the Second World War.

Different men with the surname Wintle owned trading vessels which carried bricks as one of their cargoes; when trading with south Wales, "best Welsh coal" made the voyage profitable even if no cargo had been carried on the outward voyage from Gloucestershire.

This account touches also on labour recruitment. When William Thomas owned the Oldbury works in the 1860s, the 1861 and 1871 censuses show an influx of brickyard workers from outside Gloucestershire, mostly born in Somerset; this decreases later in the century and is not as prominent at Littleton.

This useful paper opens up several lines of enquiry about rural brickworks: labour recruitment has been mentioned but it touches also on the social origins of brickyard owners as opposed to their workers and the multiplicity of business interests such men had.

3. Jonathan Mosse, 'An Enchanted Waterway',
Waterways World, **42,** 3, March 2013, pages 46-49.

Fig.1 Warehouse at Hickling Wharf, Notts., on the Grantham Canal.

An article describing a journey along a canal, with brick buildings appearing only incidentally, would not normally warrant inclusion in these pages. But flicking through the consideration of the Grantham Canal, I was struck by an intriguing red brick building at Hickling Wharf, Notts., about one-third along the canal's route from Nottingham to Grantham (fig.1). It is a former warehouse of no architectural distinction, which I estimate as measuring about 25 × 15 ft (say 7.5 × 4.5m), with an asymmetrical profile, one side of the pitched roof coming down to about 6 ft (say 2 m) above ground level, but twice that on the other side. The roof is of modern-looking red tiles, almost certainly replacements.

The front elevation, facing the canal, has a wide and a narrow doorway at ground level; above the former, at first-floor level, is a narrower doorway, and above that is what I take to be an indication of a former hoist. In the one visible side wall there are four small windows. There has clearly been some repointing of the building's brickwork.

So why did this mundane building attract my attention? Well, of the two visible faces, one — the front elevation — is in Stretcher Bond whilst the side wall is in Header Bond. It is a curious combination. Is it unique? And why was it done — just the whim of the bricklayer?

The article includes photographs of the rebuilt Harlaxton Drift Bridge, of red bricks; some brick-lined locks; and the Grantham Guildhall (1867-69), of red brick and stone in an exuberant *Rundbogen* style with a French-type roof, designed by William Watkins (1834-1903) of Lincoln.

T.P. SMITH

4. Olivia Horsfall Turner, 'Industrial Antiquaries',
Research News, **17/18,** Spring 2012, pages 3-5.
Mike Williams, 'Ditherington Flax Mill: a new beginning for an icon of industry',
Research News, **17/18,** Spring 2012, pages 6-9.

Ditherington Flax Mill is where it all began; it was the first factory to be built with a cast-iron frame. The brick walling became purely a weather-shield, not a load-bearing outer skin. The mill is the ultimate precursor of all the skyscrapers in Chicago, New York, San Francisco, St Louis and other cities in the USA. The use of steel-framing spread to Stockton-on-Tees, County Durham, in the late 1880s for a department store and to London in 1905 for the Ritz Hotel. Manchester's cotton warehouses and the cotton mills of Bolton and Oldham took up the idea of iron framing much earlier than the 1880s, although surviving examples of the latter are now rare; and surprisingly no cotton mill is fully steel-framed, not even those built as late as 1926.

At Ditherington, the main block of 1796-97, the Cross Mill of 1803, rebuilt in 1811, and the

flax warehouse built in 1805 are respectively the first-, third-, and eighth-oldest iron-framed buildings in the world. Their cladding is brick. Whilst the illustrations to Williams' article are concerned with the structure of the mill buildings, those in that by Horsfall Turner includes an exterior view showing the quality of the eighteenth-century and later brickwork.

The first article discusses the awe with which contemporaries viewed these massive structures. The second surveys the structure of the mill buildings.

On pages 10-13 of the same issue of *Research News,* Mike Williams gives a preliminary account of 'A Landscape of Mills, Walks and Workshops', buildings for the textile industry in Devon, Dorset, Gloucestershire, Somerset, and Wiltshire. The Castle Factory in Trowbridge, Wilts (photograph on p.11) reminds us that even in an area predominantly of stone buildings brick might be used for the construction of a five-storey mill powered by steam. Twelve bays long including the bay containing the chimney, it was built in 1825.

5. David Wilcock, 'Where "the old railway" still shows its face in the 21st century', *Steam Railway,* **411,** 1-28 February 2013, pages 76-81;
David Wilcock, 'Still holding the line: The ghosts of Manchester's railway past', *Steam Railway,* **412,** 1-28 March 2013, pages 74-79.
David Wilcock, 'Rediscovering Britain's railway treasures', *Steam Railway,* **413,** 29 March-25 April 2013, pages 76-81.

Railway magazines — and, to borrow an expression from young Kay Harker in *The Box of Delights* (1935) by John Masefield (1878-1967), there's rather a gollop *of* them — can seem disproportionately, even obsessively, concerned with steam locomotives. But occasionally some do consider other aspects, including railway buildings. These articles by David Wilcock, the founder of *Steam Railway* over thirty years ago, acknowledge that 'the locomotives that [older enthusiasts] loved and devoted so much [time] to chasing around ... aren't coming back'; but solace may be found 'in the ... survival of the fabric and infrastructure of "the old railway"' (**411,** p.76).

Of the survivals celebrated in the first article, the most impressive is the Cheshire Lines warehouse on Winwick Street, immediately north of Warrington Central station (fig. 2). Built in 1882, and derelict for many years, but converted into 62 apartments in 2007, it is a three-storey building of bricks laid with three courses of headers between single courses of stretchers — a sort of reversed English Garden Wall Bond. Are there other examples of this? The header courses are of variegated red/blue/grey/white bricks, producing a banded pattern with the red stretcher courses. Angles of pilasters and of the clasping buttresses at the four corners are marked by the red bricks giving an in-out pattern, hinting at rustication. The bright red bricks are also used for the shallow segmental window-heads and at the very top of the building, where they are in Flemish Bond; here too, at eaves level, are red terracotta consoles. In the wider third, seventh and eleventh bays, however, the arches are of dark — presumably blue engineering — bricks, as are the jambs, with red (?sandstone) blocks halfway up each. The form of these windows and some patching of the brickwork at the top of the building suggest to me that these were originally openings served by projecting hoists.

Of course, some changes have been necessitated by conversion to multiple domestic use. In the ground floor stage there are huge inserted windows with attenuated metal mullions and transoms: on the front face they spread across three bays and include a central entrance portal; on the photographed face there are three such windows, each occupying one of the wide bays. The building's original use is recalled in the large concrete sanserif letters: CHESHIRE LINES, and the names of the three constituent companies: GREAT NORTHERN RAILWAY, GREAT CENTRAL RAILWAY, and MIDLAND RAILWAY.

A photograph of Lowestoft Central (now simply Lowestoft) station, Suffolk, is included for

Fig. 2 Cheshire Lines warehouse, Warrington, Ches. (formerly Lancs).

its rare preservation of a British Railways enamel sign. But it also illustrates how insensitive BR could be: the sign was plonked across the pale (?Suffolk White) bricks in Flemish Bond with sunk panels and moulded voussoirs to the windows.

South-west of Warrington, is another rare survival — a small storage building erected, as an attached notice announces, by the SHROPSHIRE UNION / RAILWAYS & CANAL C° / GENERAL CARRIERS at Abermule, Powys. Though its upper half is of vertical timber slats, its lower half is of variegated red/blue bricks in English Garden Wall Bond.

The second article is dominated by brick buildings. Particularly impressive is the former Great Northern Railway Company's warehouse in Manchester whose formal address is 235 Deansgate, but, so David Kennett informs me, is at the junction of Watson Street and Windmill Street, streets parallel to Deansgate and Peter Street respectively (fig.3). Opened in July 1898, it was designed by the newly-appointed Chief Engineer of the Great Northern Railway, Alexander Ross (1845-1923). It is a huge building, 267 by 217 ft (81.4 by 66.2 metres) and 75 ft (22.9 metres) high, using 25 million bricks in English Bond. The high bottom storey, with wide openings topped by deep steel girders, is of blue engineering bricks; its height results from the floor above being at the level of the railway tracks. The four upper storeys and the frieze are of red bricks, though with horizontal bands of blue bricks at various levels; blue bricks are also used as vertical strips flanking the windows, creating a grid pattern over much of each wallface, and for keys in the shallow segmental arches of the windows. Particularly striking, on each face, is the wording GREAT NORTHERN RAILWAY COMPANY'S GOODS WAREHOUSE in white bricks. The latter are also used to construct the consoles of the cornice. No longer required by the railway, it was refurbished in 1998, 'to accommodate a multiplex cinema, casino, gym, shops, bars, restaurants, and [on the upper floors] a 400-space car park' (**412,** p.74).

Close by in Deansgate is the Great Northern Railway's warehouse office building, a long structure of two storeys of red brick in English Bond with white stone horizontal banding; the same stone is used for the piers of the wide entrance and other dressings. By the Railways Act of 1921, the GNR was absorbed into the London & North Eastern Railway, and LNER / GOODS DEPÔT was added in metal letters on the tympanum of the entrance arch, whilst on the semi-circular windows in the long side façade the unusual form LNE RAILWAY has been applied — 'a deviation from the

more usual ..."LNER"' (p.74, caption).

Also in Manchester — and now the GMex conference centre — is the former Central Station built between 1875 and 1880. It was designed for the Cheshire Lines Committee by the chief engineers of the three constituent companies: Charles Sacre (1831-1889) of the Manchester, Sheffield and Lincolnshire Railway (later the Great Central Railway), Samuel Waite Johnson (d.1912) of the Midland Railway, and Andrew Johnstone (*fl.*1870s) of the Great Northern Railway, with the assistance of Sir John Fowler (1817-1899). The photograph at page 76 includes a glimpse of one brick side wall. But dominant is the huge steel train-shed, the engineering of which, *pace* David Wilcock, is different from that of London St Pancras (1864-68) by William H. Barlow (1812-1902). No less impressive is the city's Midland Hotel completed in 1903, an 'Edwardian "baroque" design ... of intricate red brick and terracotta' (**412,** p.76) created by the architect to the Midland Railway, Charles Trubshaw (1841-1917).

Away from Manchester, at Park Lane, Darlington, the LNER built an engineering works of which just the gateway survives. It is of red brick in English Garden Wall Bond with soldier courses interspersed and with copings of headers on edge. Metal lettering records that it was built in 1932, even though it has a distinctly 1910s or 1920s appearance.

Even further afield, at the railway-founded docks at Cardiff (Caerdydd), is a striking terracotta panel on the Pierhead Building (Adeilad y Pierhead) completed in 1897 to designs by William Frame (1848-1906). The building is of red brick and terracotta, both supplied by J.C. Edwards of Ruabon. The vertical panel is an elaborate architectural composition incorporating two armorial shields, a 2-4-0 steam locomotive, a ship, and the Welsh motto of the Cardiff Railway, absorbed into the Great Western Railway in 1921: WRTH DDWR A THAN — pronounced *oorth thoor à than* and meaning 'by fire and water', a suitable motto for a steam railway.

The third article has less brick-related material. It begins with yet another large warehouse, this time erected in 1877 by the London & North Western Railway, at Heaton Norris, Stockport — and photographed with a handsome horse in front of it. An extremely long building, it is of four storeys with basement and is, once again, of red brick with blue engineering brick trim: horizontal bands at floor levels, and jambs and keys to openings, the latter comprising shallow-segmental-headed windows and tall hoist bays. Along the frieze at the top of the building, though curiously pushed up against the cornice, is the wording, created in white bricks, LONDON AND NORTH WESTERN RAILWAY'S GOODS WAREHOUSE. As David Wilcock nicely comments, the building is 'officially described' — presumably when it was listed Grade II in 1975 — 'as being in "Italianate" style' but 'it looks pretty darned British to me!' (**413**, p.76). Two further photographs show that the interior brickwork was left exposed and one shows some of the extant winding hoists and pulleys. The building now houses a self-storage facility: the most intriguing stored item is a 1938 Lagonda V12 motor car.

Not showing brick, but relevant to those interested in ceramic building materials, is a photograph of the Earls Court 'Underground' station, London SW5. The text gives few details, but, one may note, it was designed by Harry Wharton Ford (1875-1947) and built in 1905. It is of light brown terracotta with large semi-circular (and not *quite* Diocletian) windows with blue terracotta keys. Blue too is the frieze, beneath the dentilated cornice and the balustrade, with its white petit-serif lettering announcing the station name and those of the original constituent companies. In front of the station is a Dr Who 'Tardis' — a blue-painted police-box of the sort which some of us are old enough to remember as familiar townscape features.

All three articles include features not related to ceramic building materials. Of course, not everything from the railway past can, or should, be saved, but it is good to have these representative examples preserved. And David Wilcock is far from the railway nerd described by Bill Bryson in *Notes from a Small Island,* London: Doubleday, 1995, pp.245-7.

T.P. SMITH

Fig. 3 The Great Northern Railway warehouse, 225 Deansgate, Manchester.

6. Liz Woolley, 'Industrial Architecture in Oxford 1870 to 1914', *Oxoniensia,* **75,** 2010, pages 67-96.

Victorian industrial buildings were frequently built of brick or of brick with stone dressings. Even in predominantly stone-built Oxford, this pattern was followed. Of the fourteen sites considered in this article, only two had buildings with external walls of stone: the gasworks in St Ebbe's and the offices of Hanley's City Brewery on Queen Street. But, other buildings for Hanley's City Brewery were constructed of brick, as were those of the four other breweries considered. Except for parts of Morrell's Brewery in St Thomas', these are now demolished, a fate which has also befallen the gasworks.

In Oxford, production of gas began in 1818 and piped water was supplied after 1854. Generation of electricity began in 1892. Brick buildings were erected for both the latter.

Apart from brewing, Oxford's industries in the second half of Queen Victoria's reign and that of her son (say 1870 to 1910) were food, clothing, and household goods. The surviving buildings are now in other uses. Frank Cooper's marmalade was made in premises on Park End Road. The recently removed signs adorning the front of the 1903 building were one of the first things to catch the eye of a visitor walking from the railway station to the city centre. Frank Cooper, incidentally, lived at 155 Woodstock Road, a house originally with a rather fearsome dragon on the gable facing the street. Hyde's clothing factory, built in 1869 and extended at the rear in 1877 on Queen Street, has a stone façade but the four storey walls are otherwise of brick. Apart from concrete lintels and window surrounds on the street frontage, the clothing factory of W.F. Lucas on George Street is totally of brick; it was designed in 1892 by H.G.W. Drinkwater (1844-1895) who was also the architect of buildings for Morrell's Brewery. Part of the south side of Park End Street is taken up by the extensive buildings for Archer, Cowley & Co of 1901-02, the last building designed by Henry Tollit (1835-1904). The firm made and sold furniture and also ran a removals business.

Two other places, built almost a century apart, hint at other industries in the city. The early nineteenth-century one is the demolished buildings for Lucy's Iron Foundry in Jericho, an Oxford

district familiar to afficiandos of Inspector Morse: new housing now occupies the site. That of 1910 is Morris's Motor Palace on Longwall Street, where two years later the first bullnose Morris was built. Only the red brick front of the building erected for his business by William Morris's landlord, Merton College, remains in the redevelopment of the site as student lodgings for New College.

The main text of the article is accompanied by Drinkwater's drawings submitted during the course of the planning process and the author's black and white photographs; towards the end of the volume is a series of splendid colour plates, most of which were taken by the author. Brick colour is strikingly reproduced. The yellow of the octagonal chimney at Morrell's Brewery and the black and red patterned brickwork of the window surround of the engine-house containing a Davey engine of 1884 at the Lake Street Waterworks have come out particularly well. The photograph of the chimney is accompanied by Drinkwater's drawings; and by a letter urging a speedy acceptance of the proposal since the firm had purchased new steam engines with which their existing chimney was unable to cope. The chimney survives within the modern housing on the site. The engine house at the waterworks is the third of four built on the site: adjacent earlier ones, illustrated by a colour photograph, were constructed in 1856 and 1862 respectively and a subsequent one in 1890.

Not mentioned by Woolley is any evidence of the town's still thriving and highly diverse building industry. Apart from the water-filled clay pit behind the west side of Woodstock Road, initially for Gray's brickworks and later for its successor, owned and managed by Edward Webb, it is difficult to find any physical remains of brickmaking, once an extensive industry on the northern fringes of Oxford.

7. John Worrall, 'Norfolk's Watery Heritage',
The Countryman, **118,** 7, July 2012, pages 34-39.

Norfolk is not quintessentially canal country. Yet there were some canalisations of natural waterways, including, in the early nineteenth century, the upper reaches of the River Ant, north-east of Norwich. This became the North Walsham & Dilham Canal. Partly because of the expansion of the railways, the project was never a great success. In the 1880s, the company clerk paid off 55 of the 146 shareholders and then absconded 'with the rest of the cash and was not seen again' (p.36). In the early twentieth century the canal became redundant, its upper section dry, its lower section still in water but not used, the division between the two being at Bacton Wood Lock.

In 1995, Laurie Austin bought Bacton Wood Mill, and, a decade later, he and a new friend, retired bricklayer John Brice, rebuilt the watermill. But it didn't have any water! So they planned 'to fit new top gates to the lock and get water through the mill by repairing the canal breach upstream .... The lock chamber itself needed new brickwork at the top end,' but finally 'they decided that they might as well rebuild the whole lock ' (p.39). And that is just what they did.

The rebuilding involved the use of 52,000 red bricks, laid, as the article's colour photographs show, in English Bond and with copings of bricks on edge. In some case the original brickwork had been replaced in the early twentieth century using cement 'instead of the original, harder [*sic.*: *softer,* surely?], lime mortar' (p.39), resulting in cracks due to differential expansion. These sections were rebuilt whilst others were built anew.

It is an impressive achievement, an example of what can be done with sufficient enthusiasm — and money: *ay, there's the rub*!

T.P. SMITH

Brick Query

From time to time, the British Brick Society receives enquiries about bricks, brickmaking, other ceramic building materials, and brick buildings. These are printed when space is available in *British Brick Society Information.* Responses are also included when these are forthcoming.

DHK

WHITE BRICK IN LEOMINSTER, HEREFORDSHIRE: A QUESTION OF ITS ORIGINS

The small market town of Leominster, Herefordshire, is not as well-known as the two Shropshire towns 10 miles and 30 miles to the north respectively, Ludlow and Shrewsbury, and specifically not so famed for red brick houses of the Georgian period although it has several, some now with later inserted shop fronts. Despite similarities between Leominster and the towns to the north, one aspect of the Leominster's brickwork is different.

Walking through Leominster, one sees a number of high status nineteenth-century buildings with façades and sometimes more than one street frontage built using a distinctive white brick; the side walls may be rendered or in red brick. The white brick appears to have a consistent colour throughout all the buildings.

Five such buildings have been observed; there may be more. These five have few obvious links apart from the use of white brick. They are Booth Hall, Broad Street; shop premises on High Street; a former bank (later retail premises and now a betting shop) on the corner of High Street and Cordwainers Lane; the former Corn Exchange, Corn Square; and the premises of Lloyds TSB bank, also on Corn Square.

Booth Hall is now used by a non-mainstream Christian sect as their premises for worship. It is a much older building, timber-framed and rendered on the north side, the only elevation visible other than the white brick front on the east side.

The shop premises on the east side of High Street are occupied by a shoe retailer, Peter Briggs, whose shop extends though to Drapers Lane. Topographically, it is obvious that this group of buildings represents successors to infill on a funnel-shaped market place, infilling which may have taken place as early as the thirteenth century. The ground floor of the High Street frontage is filled by large plate-glass windows, but although the premises were built as a shop the particular structure of these windows may not be original. The first and second floors of the High Street frontage are in the distinctive white brick. Rendered vertical accents cover both storeys.

The original function of the former bank premises on the corner of High Street and Cordwainers Lane is revealed by a sign, originally saying BANK HOUSE, over the door, on Cordwainers Lane, to domestic quarters on the first and second floors of this building. On the ground floor of both frontages are large plate glass windows, now covered with advertising for the betting shop. Three sides of the three-storey building have the distinctive white brick: the west on High Street, the south on Cordwainers Lane, and the east adjoining a passage off Cordwainers Lane. The north side could not be seen. Walter William Robinson (1848/49-1933) of Hereford designed the original building in 1903.

The former Corn Exchange is a two-storey building at the east end of the south side of Corn Square. It is now occupied by the local Citizens Advice Bureau. The north wall, facing the street, is built from the distinctive white brick. Three bays are built out; a further section to the east is recessed. It has a wide west bay, the arch over which is picked out in blue engineering brick, no doubt imported from Staffordshire. The other part of the façade comprises two bays of equal width followed by a recessed bay and then a blank wall against which a building on the east side of the square abuts. The west wall of the building is in red brick. There is a low-pitched roof whose

sections meet at a skylight.

The Lloyds TSB bank premises on Corn Square were built for the Worcester City and County Bank in 1866. Designed by Worcester architect Henry Day in an Italianate style palazzo, the building conveys the image of solidity a bank would wish to impart. This would be especially necessary in the year of the Overend and Gurney banking crash, and when the events of the stockmarket crash and ensuing banking crisis which began in New York at half past two o'clock on 11 October 1857, a mere nine years before, were still fresh in men's minds.

Looking at the railway map of nineteenth-century England, the line from Wrexham and Shrewsbury south to Ludlow, Leominster, Hereford, Abergavenny, Newport and Cardiff was established relatively early. The original buildings survive at Leominster Station, designed by Thomas M. Penson in 1853, as were other stations on the Shrewsbury & Hereford Railway. These like the station in Hereford are in a pinkish red brick used both for stations and overbridges elsewhere on the line. There is a splendid double overbridge about 2 miles south of Shrewsbury where the former line to Ironbridge left the main line running north-south.

The white brick buildings in Leominster are of brick which looks were similar to the white brick terraces of the 1890s in Pwllheli, Syr Caernarfon, which are known to be of brick produced in Ruabon. Is Ruabon the source of the brick used in Leominster or is the white brick of Leominster the product of a local brickworks?

Replies to DAVID H. KENNETT
7 Watery Lane, Shipston-on-Stour, Warwickshire CV36 4BE

The BIAS/BRUNEL Prize of the Bristol Industrial Archaeological Society

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

The closing date is 31 August 2014 and further details are available from either Mike Chapman, 51 Newton Road, Bath BA2 1RW.

After 2014, the prize will next be offered in 2016.

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 2014

Saturday 5 April 2014
London Meeting
Beyond the Pedestrian Crossing: Abbey Road and St Marylebone North
Marylebone Station and the Grand Central Hotel; nineteenth-century houses and mansion flats in original settings; artists' houses and studios; St John's Wood Chapel and other churches; synagogues of various dates and leanings; Quintin Kynaston School and other schools; *and* the pedestrian crossing near to the Abbey Road Studios.

Saturday 17 May 2014
Annual General Meeting
Bury St Edmunds, Suffolk
With tour of brick buildings of the town after the meeting.

Saturday 26 July 2013 (provisional date)
Summer Meeting
Worcester
Brick buildings of various dates from the eighteenth century onwards, including Guildhall; group of terracotta clad buildings erected 1880-1915.

Details of the London meeting in April are included in this mailing.

Details of meetings later in the year will be included in mailings.

Further ideas for 2014 include a projected visit to the Tilbury Forts in August 2014, which may be a midweek visit; details have yet to be finalised for this. We hope also to have a brickworks visit. Preliminary details to be given in the next 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 Michael Chapman, Michael Oliver or David Kennett.

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