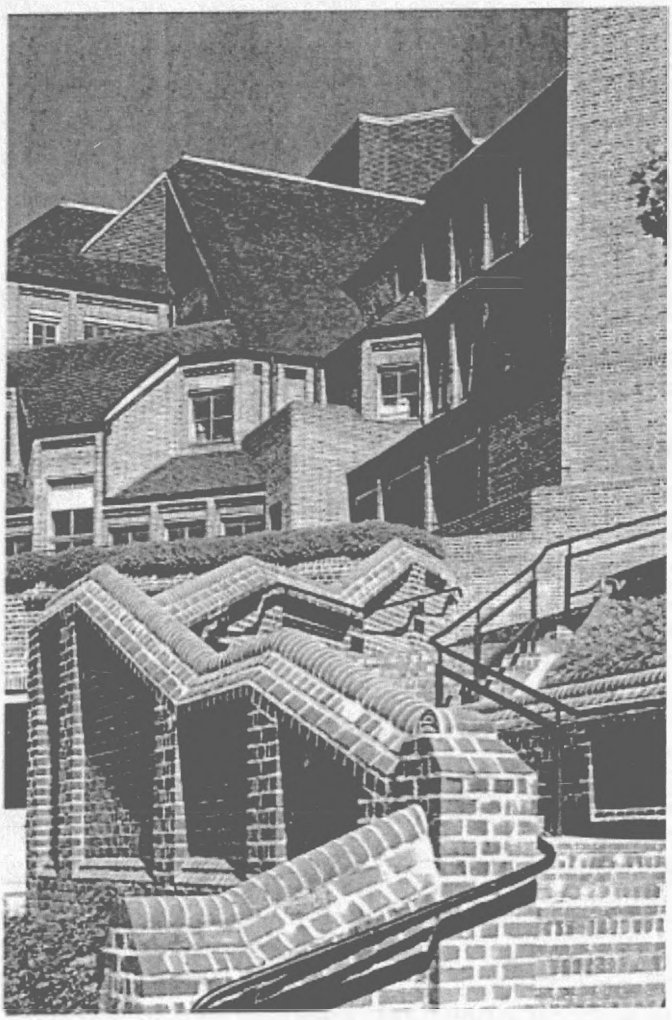
ISSN 0960-7870

BRITISH BRICK SOCIETY

INFORMATION 109

MARCH 2009



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Cover Illustration:

The brickwork of Hillingdon Civic Centre, one of the buildings visited by members of the British Brick Society during the London Autumn Meeting on 4 October 2008.

Editorial:
In Praise of Edward Mountford

Every day the editor of *British Brick Society Information* gets off the bus from work, he is reminded that even the most out-of-the-way places can boast good brick architecture. In 1898, Edward William Mountford designed the Ellen Badger Memorial Hospital, Shipston-on-Stour, for his childhood friend, Richard Badger, in memory of the lord of the manor's deceased young wife. The hospital has been added to during the twentieth century: in 1929 sympathetically, in the 1960s with less care taken and extensively in the 1980s in a contemporary style. The cottage hospital no longer serves one of its functions: maternity; although many of the older, native residents of the town and its surrounding villages were born there; but at the other end of life and for the convalescent, it provides excellent care in the community.

Edward William Mountford (1855-1908) did not have a particularly long career but it was a fruitful one. Equally, he did not forget his birthplace. In addition to the hospital, he designed additions to Richard Barber's house, the Manor House, Sheep Street, in 1896 and in 1901 at least two stone horse troughs. Mountford came from a family with strong local roots. In the medieval centuries, Robert de Munford held the manor of Wellesborne Mountford in 1185 and in 1436, William Mountford is recorded as paying income tax on a declared income of £265; then a quite substantial sum.

The range of Edward William Mountford's work was extremely wide: much of it used stone for the façades. The best of these are in London: the Central Criminal, on the corner of Newgate Street and Old Bailey, and the former Booth's Distillery, originally in Turnmill Street but now a re-erected façade in Britton Street. Also in stone is the main frontage of the former Liverpool College of Technology, extending westwards the row of civic buildings on William Brown Street. The back of this is brick. More ponderous and much larger is Lancaster Town Hall which was still in construction when the architect died: it was finished by his assistant, F. Dare Clapham (1873-1914), another man who died young. All of these buildings have symmetrical frontages, without a hint of the informality which characterises Mountford's earlier work in brick as with the hospital in his birthplace.

A decade before the hospital in Shipston-on-Stour, Edward Mountford did the first of three civic buildings in Battersea. In the space of five years, 1888 to 1893, he designed the public library, the town hall and the polytechnic. The Public Library on Lavender Hill was the earliest. The design was placed first in a competition held in 1888; the building was completed two years later. The red brick building has a corner turret to the west on the street frontage, introducing an asymmetric element to the façade, something which reappears in Mountford's subsequent work. The second public building in Battersea is the former premises of Battersea Polytechnic, designed in 1890, converted into other educational uses when the polytechnic left for Guildford to become the University of Surrey, and now being turned into expensive housing. It is an interesting comment that Mountford's work has been kept but later additions to the north and east were demolished in 2007. Mountford's building is large but suggests again a playful element to hide the bulk. At Battersea Town Hall, now the Battersea Arts Centre, of 1892-93, further up Lavender Hill, almost at the top of the hill and on the opposite side to the library, the street frontage assumes a strictly proportioned and symmetrical air, as befits a serious civic building of a London borough, but looking at the two side elevations and even more so the rear one, the informality returns. There are eyebrow dormers and windows; the hospital in Shipston-on-Stour also has these.

The three buildings in Battersea, where incidentally Mountford lived, made his name. There were other competition successes for public buildings, notably Sheffield Town Hall in

1890, and several competition assessorships such as at Hitchin Town Hall in 1900 where Mountford joined forces with the winner, the 23-year-old Thomas Geoffry Lucas, of the local banking family, to provide an attractive brick building for the small town. The chief feature of the façade is the broad balcony over the very wide entrance. In the early twentieth century, election results were proclaimed from here. What Hitchin Town Hall especially proves is that small market towns do *not* need egomaniac civic buildings designed to overawe the unfortunate populace with their bulk and promote a too easily-assumed self-indulgence of the people's representatives with their forbidding nature.

Mountford's final essay in brick is his best, but the finances available for building the Northampton Institute were considerable. The college derives its name from being on land in Finsbury, long owned by the Compton family, the Earls of Northampton. On a site bounded by St John's Street to the east, Spencer Street to the north and Northampton Square to the south and south-east, the area was first developed at the beginning of the nineteenth century: Canonbury Square and adjacent roads, about a mile to the north, are another area where the Comptons both owned land and oversaw redevelopment. As part of late-nineteenth-century improvements, the technical institute was established which quickly became a much respected institution. There was an architectural competition in 1893 and building began three years later. The original building for the Northampton Institute contained a large public hall, doubling as an examination hall, workshops, offices, and, surprisingly, a swimming bath. Mountford's free style with elements drawn from the French Renaissance of the early sixteenth century and the English Queen Anne of the early eighteenth century blended well with nineteenth-century developments in the area. A mixture of the need for additional accommodation and war damage led to building over the internal courtyard and refurbishment of damaged elements. Still, just over forty years ago, in 1966, when the institution became City University, Mountford's work was still not encumbered by more recent, highly unsightly accretions. Sheppard, Robson & Partners added a long concrete-faced block on the remainder of the north side of Northampton Square in 1971-79, which makes one realise just how unsuited to a tight site the New Brutalism was and is.

An article in preparation for a future issue of *British Brick Society Information* will consider brick and its uses in the public buildings, including the churches, of one of Edward Mountford's better-known contemporaries, Charles Harrison Townsend (1851-1928). This editorial may remind members that good architects used brick in a variety of ways in creating the new brick universe of the last decade of Queen Victoria's reign and that of Edwardian England.

Members have had to wait several months for an issue of *British Brick Society Information*. The last issue, *BBS Information*, **108,** came out in September 2008. It had been hoped that the society would produce an issue principally concerned with the bricks and brickwork of Westminster Cathedral, but including also material on other brick churches, either late in 2008 or early in 2009. Due to unforeseen problems this has been unavoidably delayed.

British Brick Society Information, **109,** which contains material received by the editor at various times in 2008 was originally intended to follow that on Westminster Cathedral, to be issued in Spring 2009. Their production has been reversed. It is now expected that the issue discussing the bricks and brickwork of Westminster Cathedral will now follow in May 2009 with a further general issue in late July or early August 2009 and, hopefully, another issue in the final months of the year. The aim remains, so long as the society's finances permit, to produce three issues in each calendar year with the occasional extra one about every two years.

For the sixth-month delay in providing an issue of *British Brick Society Information*, the editor offers his sincere apologies.

* * *

The editor holds a number of articles for future issues of *British Brick Society Information*. To enable some choice to be made, he would welcome additional contributions from members, particularly those who have not previously contributed or those have not done so recently. There is space available both in *BBS Information*, **111**, due for publication in July or August, and in *BBS Information*, **112**, which it is anticipated will appear in the latter part of this calendar year. Early notice of an article would be appreciated.

In relation to future issues, and specifically the occasional themed issues, of *British Brick Society Information*, your editor, having seen the external brickwork of the Martin-Boymans Museum, Rotterdam, has floated the suggestion that an issue devoted to museums as brick buildings would be valuable. Brick could be interpreted to include terracotta and perhaps also tile as a walling material. The visible building material in the Natural History Museum in London is terracotta and, on the opposite side of Exhibition Road, the refreshment rooms of the Victoria and Albert Museum have interesting tilework. Whilst there is extensive published work on Alfred Waterhouse's use of terracotta at the former by both Colin Cunningham and Mark Girouard, and for both institutions in *The Survey of London* volume on the museums area of South Kensington, much less in fact has been written on the latter.,

Another motive is the recent re-opening of the Neues Museum, Berlin, following extensive damage in the Second World War and the painstaking work of British architect David Chipperfield. This has interesting brickwork, especially in the staircase hall.

The concept of an issue of *BBS Information* devoted to museums as brick buildings is not specifically intended to focus solely, or even largely, on national, or otherwise famous, institutions. Most museums are rarely considered as buildings in their own right: those already mentioned being among the comparatively few, even in global terms: the Guggenheims in New York and Bilbao or the British Museum in London are equally distinctive as structures. The last-named has had imitators, the Guggenheims do not.

DAVID H. KENNETT
Editor, *British Brick Society Information*,
Shipston-on-Stour, Warwickshire,
17 March 2009

OBITUARY:
ANGELA SIMCO, 1952-2008

An active member of the British Brick Society for more than the past decade, Angela Simco died at the early age of 56 in December 2008. The youngest of the three daughters of an airline pilot, she grew up with her much older sisters and one brother in the Bedfordshire village of Clapham and apart from her university years lived in the village all her life. Angela was educated at Dame Alice Harpur School, Bedford. Because of her involvement in excavations on medieval sites in the town, she became attracted to the serious study of Archaeology and subsequently gained a good degree at the Institute of Archaeology on Gordon Square, then an independent part of the University of London: it has now been subsumed within University College London.

On graduation in 1973, Angela joined the archaeological staff of the Conservation

Section of the Planning Department of Bedfordshire County Council, initially specialising in the excavation of Iron Age sites in the flood plain of the River Great Ouse. Her undergraduate dissertation, available in published form in *Bedfordshire Archaeological Journal*, **8**, 1973, had examined the Iron Age material of north Bedfordshire. Her work for the county council covered a much wider range including the excavation of medieval sites in Bedford and elsewhere in the county. Reports on these were published in various issues of *Bedfordshire Archaeological Journal* between 1976 and 1988.For the same periodical she acted as the assistant editor in the early 1980s, when its editor had ceased to be resident in the county.

A major part of her work for Bedfordshire County Council was the preparation and production of *Survey of Bedfordshire The Roman Period* for the Survey of Bedfordshire series produced jointly by the county council and the Royal Commission on Historical Monuments. Appearing in 1984, it and Alan Cox's *Survey of Bedfordshire Brickmaking A History and Gazetteer* were the only volumes published in an ambitious project to provide one of England's smaller counties with an equivalent to a full-scale Royal Commission survey but produced as a series of thematic volumes. As a consequence of the economic downturn of the early 1980s, no further volumes were produced. Unlike *Brickmaking A History and Gazetteer*, regrettably *Survey of Bedfordshire The Roman Period*, a model of its kind, has had no real imitators nor are there comparable surveys produced for other counties.

With Peter McKeague, as her researcher, Angela wrote *The Bridges of Bedfordshire* as the second volume, appearing in 1997, of a new series, Bedfordshire Archaeology Occasional Monographs, then produced jointly by Bedfordshire County Council, the Bedfordshire Archaeological Council and the Royal Commission on Historical Monuments.

In 1992, she became a freelance archaeological consultant. Angela added to her interests in landscape development, a specialist expertise on the production techniques of post-medieval ceramic building materials and ceramics. She did valuable work on early brick kilns and brick-built pottery kilns, driving many miles to record surviving structures and examine excavated sites. In this capacity, also, she came frequently to the society's meetings, particularly those held at brickworks, and contributed much to on-site discussion of production methods and products, especially hand-made bricks.

The early death of Angela Simco removes from our membership a relatively young and active member, one who had the ability and experience to be a future editor of *British Brick Society Information*. We may hope, that on her death, she received the reward of her deep Christian faith.

DAVID H. KENNETT

KITCHEN GARDEN WALLS: Some Contemporary Observations

Jonathan Williams

How interesting to read the editor's observations on brick garden walls associated with stone-built houses in *British Brick Society Information*, **108**, September 2008.[1] It is heartening to find some attention being paid to these too often neglected structures. As Mr Kennett suggests, readers searching for other examples will have no shortage to choose from, and are likely to find that - at least where productive kitchen gardens are concerned - a wall that has been built entirely of stone is very much the exception. There were very good reasons for this preference for brick, which it is worth elaborating.

Brick was the material of choice mainly because of its heat-retaining properties made it more suitable for growing wall-trained fruit trees than stone. John Claudius Loudon, in his *Encyclopaedia of Gardening*, makes it clear that 'with respect to the materials for kitchen-gardens walls, brick is almost universally preferred' because it 'gives more warmth and answers better for training trees to than stone'.[2] In the entry for 'Walls', Philip Miller in his *Gardeners' Dictionary* agrees: '.... of all materials proper for building Walls for fruit trees, brick is the best; in that it is not only the handsomest, but the warmest and kindest to the ripening of the fruit, besides that it afford the best conveniency of nailing'.[3]

These wall-trained fruit trees - trained either horizontally as 'espaliers', or radially as 'fans' - were an enormously important feature of any kitchen garden from the seventeenth century until the middle of the twentieth. The extra protection and warmth provided by a brick wall could protect from frost, and might also help in bringing on an early crop - always a key objective for the old-fashioned kitchen gardener. So much wall fruit was required that sometimes the walls surrounding the garden were not enough: additional cross walls were built to provide more growing space.

Where brick suitable for walls was expensive or difficult to obtain, people sometimes 'built double ones, the outside being of stone, and the inside of brick, or a stone Wall lined with brick'[4] to quote Philip Miller. In these cases Loudon says 'south, east and west aspects should therefore be faced with brick, if the wall be not entirely built of it'.[5] Stone might also be preferred for foundations, as potentially both cheaper and more durable.

Kitchen garden walls have a number of other interesting and unusual features. For example, many walls on sloping sites are built with correspondingly sloping courses, rather than in stepped horizontal sections. Thomas Hitt, in his *Treatise on Fruit Trees* of 1755 makes it clear that this was already established practice by the mid eighteenth century, and suggests that the reason was ease and cost of construction: 'the risings and fallings of the ground are to be observed and levels for the walls set out in such a manner as may occasion the least earth to be removed. The courses of the brick ought to [be] parallel to the surface of the borders'.[6] Loudon also suggested that walls parallel to the surface of the ground were 'better for lateral or horizontal training'.[7]

Thomas Hitt was also keen on minimising the expense of materials and earth moving when it came to foundations. He suggested that, before the wall was built, the spaces allotted to each tree should be determined and 'at the extremities of such spaces, pillars should be erected, from which arches may be sprung, whose crown or top ought to be level with the surface of the border and the trench in which they stand three feet lower'.[8] This technique was especially economical as it 'needs no centre to be made for turning these arches, for the earth may be

trodden or rammed down hard between pillar and pillar, and then pared away elliptically'.[9] Once built '... these arches will be of great advantage to the trees in the garden for they will extend their roots thro' them, and have double the quantity of soil to collect proper juices from'.[10]

These arched foundations have not been noted by the writer on any surviving kitchen garden perimeter wall, perhaps because, so Loudon pointed out,[11] it was potentially unstable, and also rather pointless when - as was so often the case - fruit trees were trained against both sides. However, similar arched foundations will often be found within kitchen gardens beneath the front walls of lean-to greenhouses. Here they enabled the roots of the plants to spread outside; this was especially common on vineries.

Many English garden walls were laid in English garden wall bond, a variation of English bond with several courses of stretchers between each course of headers, although the proportion of stretcher courses seems to vary. Rat trap bond, using bricks on edge, often described as suitable for garden walls, both because it saves 25% in materials and because its cavities may help conserve heat. However, it is rare to find it used for the substantial tall walls needed for kitchen gardens.[12] Special bricks were used on occasion, such as Foxley's Patent Brick of *c.*1864,[13] with a perforated projection through which vertical wires could be trained, or Caleb Hitch's interlocking bricks of *c.*1828,[14] which can be seen in some of the garden walls at Hampton Court, Middlesex.[15]

Although the purpose of kitchen garden walls was quite simple - growing fruit and sheltering other crops - they could surprisingly complex structures. Coping stones were often carefully shaped, sometimes with integral gutters.[16] The walls often incorporated mechanisms for fixing temporary nets, cloths, boards, or glass sashes to protect crops from pests, winter frost or summer sun. Some included rows of special ledges intended to protect against frost by trapping heat, or piers to protect against wind. There was considerable argument over the effectiveness of such measures, and others such as the use of rounded instead of squared corners.

A number of kitchen gardens had 'hot walls' containing flues. These were thicker than normal: Miller suggested a minimum of three and a half bricks in all.[17] The main load-bearing portion to the rear would be two bricks thick or more, the flue cavity about nine inches, and the front skin, through which heat would pass, just half a brick. Small fireplaces would be placed to the rear of the walls, every 40 to 50 feet, at ground level or slightly below. The flue cavity would be divided by tiles into three or four horizontal flues, through which the hot flue gasses would pass in a snaking path. Because heat diminished towards the top of the wall, the upper flues, the upper flue might be of lesser height, so concentrating the hot gases, and would sometimes be faced with brick on edge, thus allowing more heat through.

Areas of brick on edge are often the tell-tale sign of a hot wall, as are block fireplaces, where the arches over may be visible, or small blocked up rectangular holes which once allowed access for cleaning the flues, usually from the rear. Sometimes chimneys can still be seen. No working hot walls are known to the writer but redundant examples in England can be visited at Tatton Park, Cheshire,[18] and Croxteth Park, Lancashire (now Merseyside).[19] One being partly demolished was seen at Alnwick Castle, Northumberland;[20] sadly this is often the only time when it is really obvious what lines within an otherwise normal-seeming wall.

A good starting point for finding out more is Susan Campbell, *A History of Kitchen Gardening*, of 2005, especially pages 43 to 58.[21] The gardening manuals of the eighteenth and nineteenth centuries are also a mine of information, and www.walledgardens.net is a website devoted to walled kitchen gardens. However, to the best of the writer's knowledge no one has yet published a really detailed study of garden walls in particular.

It would be interesting to hear more from members about particular examples in future issues of *British Brick Society Information* as all these kitchen gardens, like the country houses they accompanied, were very much one-offs. Thus, while they often share many standard

features, the exact way in which those features were implemented varied greatly. Readers should be warned that once they have started puzzling over every break in bond or contemplating the profiles of different coping stones, they may never be able to visit a walled garden and just enjoy the plants ever again![22]

NOTES AND REFERENCES

1 D H. Kennett, 'Editorial: Stone House, Brick Garden Walls', *BBS Information*, **108**, pp.2-5.

2 J.C. Loudon, *Encyclopaedia of Gardening*, London, 1822 edition, p.505.

3 P. Miller, *Gardeners Dictionary*, London, 1768 edition, entry for 'Walls'.

4 Miller, 1768, *loc.cit.*

5 Loudon, 1822, p.506.

6 T. Hitt, *Treatise on Fruit Trees*, London, 1755, p.37.

7 Loudon, 1822, p.506.

8 Hitt, 1755, p.39.

9 Hitt, 1755, p.40.

10 Hitt, 1755, p.41.

11 Loudon, 1822, p.506.

12. The writer would be interested to know of examples of the sole use of rat trap bond for the full height of kitchen garden walls. Mr Williams may be contacted 37 Rooks Street, Cottenham, Cambridge CB24 8QZ or e-mail ipdw@mac.com. The editor would also be interested to know of examples.

13. Foxley Patent Brick: more information would be welcome. [DHK]

14. Caleb Hitch's bricks would profit from being examined further. [DHK]

15. It should be pointed out that walls the kitchen garden of Hampton Court Palace were built to enclose the tiltyard. See *BBS Information*, **51**, pp.15-20 with references to sixteenth-century and modern depictions.

16 These occur also on the coping stones of walls enclosing other enclosed spaces, as for example one in Shipston-on-Stour, Warwickshire, noted p.11, below. [DHK]

17 Miller, 1768, *loc.cit.*

18 N. Pevsner and E. Hubbard, *The Buildings of England: Cheshire*, Harmondsworth: Penguin Books, 1971, pp.354-356. [DHK]

19 R. Pollard and N. Pevsner, *The Buildings of England: Lancashire: Liverpool and the South West*, New haven and London: Yale University Press, 2006, pp.406-409, with brief mention of the kitchen garden on p.409. [DHK]

20 S. Campbell, *A History of Kitchen Gardening*, London: 2005, pp.43-58.

21 Many other gardening manuals of the eighteenth and nineteenth centuries exist and can be consulted in large, often university, libraries and the libraries of major country houses. A particularly useful collection exists in the late R.W. Ketton-Cremer's home, Sheringham Hall, now administered *in situ* by the University of East Anglia, to which the public is granted ready access. [DHK]

22 Paper submitted 11 October 2008. The notes have been converted from internal citations and some references have been added by the editor [DHK].

Brick Garden Walls: some further examples

Anthony Jaggard, David Kennett

The editorial in *British Brick Society Information*, **108,** September 2008, noted two examples of brick garden walls associated with stone-built houses on the northern fringe of the Cotswolds: Compton Verney, Warwks., and Batsford Manor, Glos. To these may be added those in the eastern part of North Yorkshire noted in editorial to *BBS Information*. **95,** November 2004, namely the examples at Ailslaby Hall; at Castle Howard; Helmsley Castle, now the Helmsley Walled Garden; and at Thoroton Hall, Thoroton Dale. Mr Williams above has noted two east of the south Pennines: Croxteth Park, Lancs. and Tatton Park, Ches.; and added Alnwick Castle, Northumberland, in different area.

The 'Brick in Print' column in this issues of *BBS Information* draws attention to brick garden walls at brick houses in Staffordshire and Wiltshire, respectively Whitemore Hall and to the rear of the Merchant's House, Marlborough.

The notes which follow add examples of brick kitchen garden walls associated with country houses built of local stone in Dorset and Warwickshire, and one from the latter county associated with a former farm. The unsigned entries on Norfolk and Warwickshire are by David Kennett.

DHK

LULWORTH CASTLE, DORSET

Hither and thither, they probably occur across most of the country. Certainly we may add Lulworth Castle, Dorset.

Lulworth Castle is totally sham as a fortification; it was built for Thomas Howard, the 3rd Viscount Bindon, in the early seventeenth century, as a lodge or subsidiary residence, what was sometimes called 'a sweeping house'. A tall rectangular block of three storeys with big, rounded corner towers one floor more, and all - towers and main block - topped by carefully-constructed battlements. The windows are large, arched and very deep thus declaring its purpose as a pleasant and habitable but not defendable.

Building materials at Lulworth Castle are Purbeck ashlar on the east or entrance front but coursed rubble elsewhere.

AAJ

SALLE PARK, NORFOLK

By a happy coincidence, the issue of *Country Life* published in the week in which editorial work on this issue of *British Brick Society Information* was completed contained an article by Tim Longville, 'How to run a model walled garden Salle Park, Salle, Norfolk', *Country Life*, 18 March 2009, pages 60-66, recording how 21 varieties of fruit and an astonishing 35 varieties of vegetable are grown in the restored walled garden of this three-storeyed, eighteenth-century house owned by Sir John White, the direct descendent of Major Timothy White who created the walled garden in the late nineteenth century. Edward Hase had commissioned this tall red-brick house in 1763.

Photographs of the Victorian garden walls show red brick walls in Flemish Bond; they

are capped with coping bricks above tiles, the latter serving to splay rainwater well away from the wall surface. The coping bricks are a segment taken from a quarter of a circle.

In 2009, the walls are once again being used for securing fruit trees so that they can gain maximum advantage from the retention of heat from the sun by the bricks. Elsewhere in Norfolk, but more common in Suffolk, brick crinkle-crankle walls perform the same function. Whilst crinkle-crankle walls are usually only set in one direction, usually north-east to south-west but sometimes north-west to south-east, garden walls have the additional function in Norfolk of being wind breaks, keeping the cold northerly and easterly winds away from the crops and flowers being grown in the garden.

Salle Park also has an eighteenth-century, brick-built orangery, now brought back into use for fruit growing. The gardens are open to the public on Wednesdays from May to September and it is possible that in a future year, the British Brick Society will be able to arrange a visit there.

ADMINGTON HALL, WARWICKSHIRE

Admington Hall is a late-sixteenth- or early-seventeenth-century house of the local brown stone constructed for the Burston family, the post-Dissolution owners, with three gabled wings to the north front. The south façade, six bays wide and plain but facing the fields, was remodelled probably in the period between 1780 and 1820. On the east side of the north approach is first a large gabled dovecote built of stone and second a walled kitchen garden built of brick.

Admington Hall is a substantial house: at least fourteen chimneys are visible, but the next manor house south at Armscote Manor, also built of stone and with a dated fireback of 1631, is much smaller: only six chimneys can be seen. This mid-seventeenth-century house, much restored in the twentieth century, seems to have been too small to warrant an area specifically enclosed as a kitchen garden, although there are two ranges of twentieth-century stone-built farm and other outbuildings. The contrast raises interesting questions as to how far down the social scale, the provision of a specific area walled off as a kitchen garden might have gone.

ALSCOTT PARK, PRESTON-ON-STOUR, WARWICKSHIRE

Alsott Park is the brick-walled deer park of the Alston-Roberts-West family with the cricket field in the centre and the extensive buildings for two successful enterprises: a country estate and a racing stables. At the end of an avenue facing south is a stone house of two main phases: an older, possibly seventeenth-century, three-storeyed house refaced in the limestone from Chipping Campden, Glos., in the 1750s, which is orientated north-south, and, on the southern edge of this, a taller, ashlar-faced seven-bay block constructed in 1762-64, designed by John Phillips and George Shakespear, to which a porch was added by Thomas Hopper around 1815. This part of the house has two very tall storeys. Edward Woodward assisted by his father Thomas, masons of Chipping Campden, were prominent amongst the workmen in both mid-eighteenth-century phases. This dominant wing, orientated east-west, is that visible from the main road between Stratford-upon-Avon and Oxford (the old A34, now A3400) and from the local road to Preston-on-Stour which runs just outside the southern edge of the park..

South-east of the house is a large brick-walled enclosure, originally the kitchen garden, with on the north side a modern farmhouse and the eighteenth-century stables to the house. Both are brick built. The walls of this enclosure and the park wall facing the main road were built of bricks made at the estate brickworks, which were situated immediately south of the park,

although except for re-used drying shed little is to be seen to connect the local businesses which occupy the site with 'The Old Brickyard' as its nameboard proclaims.

Elsewhere in the park, almost where the park wall ends and is replaced by a fence, on the edge of modern farm buildings, is a brick-built dovecote.

The estate bought by James West, builder of the mid-eighteenth-century house in both its phases, originally comprised the parishes of Preston-on-Stour, Wimpstone, Crimscote, and Whitchurch. In the mid nineteenth century, much of the land of the parishes of Alderminster and Clifford Chambers was purchased. In each of these places, except Clifford Chambers, the distinctive semi-detached pairs of estate cottages can be seen, again built of the bricks from the estate brickyard.

RAINBOW FARM, SHIPSTON-ON-STOUR, WARWICKSHIRE

Rainbow Farm is now a private house on the south side of Station Road, Shipston-on-Stour. The fields in which it was centred have now been built over with housing of various dates, the more distant ones in the 1930s and 1950s; the nearer ones in the 1980s.

Rainbow Farm itself has a stone front to the road and the east gable is of stone but the house is brick-built on the west gable and to the present rear elevation, originally the entrance front. In contrast, the pair of former farm cottages, on the other side of Station Road, almost opposite the farmhouse, are brick-built to the road with the only visible gable wall also brick-built but the rear wall to their gardens is of stone.

Behind the gardens of the cottages and the adjacent houses and the 'Black Horse' public house is an area still partly enclosed by a brick wall, which also originally formed the southern boundary of nos 9 to 15 Watery Lane, Shipston-on-Stour. Both on the surviving north side and the south side the enclosing brick wall originally extended eastwards in the direction of the 1853 school buildings on Stratford Road; the latter now converted to housing.

In the 1990s, this enclosed area was the garden of public house but there have been changes in land ownership in recent years, so that part now forms a large garden for no. 11 Watery Lane.

The enclosed space is marked as a separate plot on the 1840 enclosure map of the parish, of which there is a copy on display in St Edmund's Church, Shipston-on-Stour. David Kennett has been informed by Mrs Pat Sandford, the present owner of the farmhouse known as Rainbow Farm, that the area was the original kitchen garden and commercial vegetable growing area for the farm. It was distinct, being across the original road from Oxford to Birmingham: the present name, Station Road, is post-enclosure when the route of the main road was shifted east to the present Stratford Road.

It is of interest that the most visible surviving portion of the wall, that behind no.9 Watery Lane, is capped with large brick coping slabs with a gutter. These have a deep frog on the underside to capture mortar.

FAVERSHAM BRICKS

Arthur Perceval

When Parliament authorised the use of steam locomotives on public railways in 1824, the scene was set for railway mania. The Stockton and Darlington Railway opened for passengers in 1825 and the Canterbury and Whitstable in 1830. London came later on the scene, probably because of the difficulty of forming routes to the centre through heavily built-up areas. The first venture in the capital was the London and Greenwich, opened in stages between 1836 and 1838.

Greenwich, with its Park, its views over London, and its rowdy Fair, was a good destination to choose. The big problem was that to reach it the railway had to traverse the spider's web of narrow streets and lanes, many unsavoury, which had developed in Bermondsey and Deptford. To build at grade, with level crossing after level crossing, would have been suicidal. The only alternative was to 'fly' the railway over this intricate fretwork.

It could have been done, perhaps, with a combination of embankments and bridges, but the line engineer had a better idea. He would simply build one long viaduct all the way from London Bridge to Deptford. So, starting on 4 April 1834, this massive structure began to take shape.

There were 878 arches in all, and there still are - as you may know, if you travel over them daily as you commute to Cannon Street. Four hundred men were laying 100,000 bricks a day, and every one came by sailing barge from Faversham, landing at Deptford Creek. Never before had so many bricks been used on one job.

This must have made the name of the local product, for as the nineteenth century went on, more and more brickfields opened in Faversham, till it was virtually encircled by them on the east, north and west. Even between Preston Street, London Road, St Ann's Road and Cross Lane, on the town centre's doorstep, was one vast brickfield - Kingsfield. The exponential growth of Victorian London could never have taken place without Faversham brick.

The secret was not just in the brickearth, though this was of high enough quality. It was in the process. For facing bricks the fashion was for yellow; and someone had discovered a century earlier than if you mixed chalk, also readily available, with the brickearth, the end-product came out yellow, instead of the natural red.

Even more important, someone had discovered at about the same time that if you mixed coal-ash with the brickearth and chalk, you ended up with a brick which was self-firing. No need for kilns. You simply stacked the 'green' bricks in huge 'clamps' (the same word as 'clumps', really), lay kindling below, and lit it. The ash still had enough energy left in it to burn, and bake the bricks. These were the famous 'London' stocks - in fact, mostly made in Faversham and the Sittingbourne area.

The process was also energy-frugal. The sailing barges which delivered the bricks to quays and wharves in London returned laden with domestic refuse, bought from the 'vestries' (local authorities) for a farthing a ton. Discharged in Faversham, this cargo was sifted for ash and the residue used to strengthen sea defences. Hence 150 years later these became pot-hunters' paradises, until their digging and 'treasure'-hunting became a nuisance.

A re-cycling dream and example to us all today, then? Not quite. The sifting - filthy work - was done mainly by women and children for miserable pay. The bricks were all made by hand - which ensured that they looked better than the bland machine-moulded products which superseded them in the twentieth century - but the labour was literally sweated. Making was only possible from April to September and you had to look for another job for the rest of the year - if you could find one. You were paid piecework and only if you were very strong could you earn

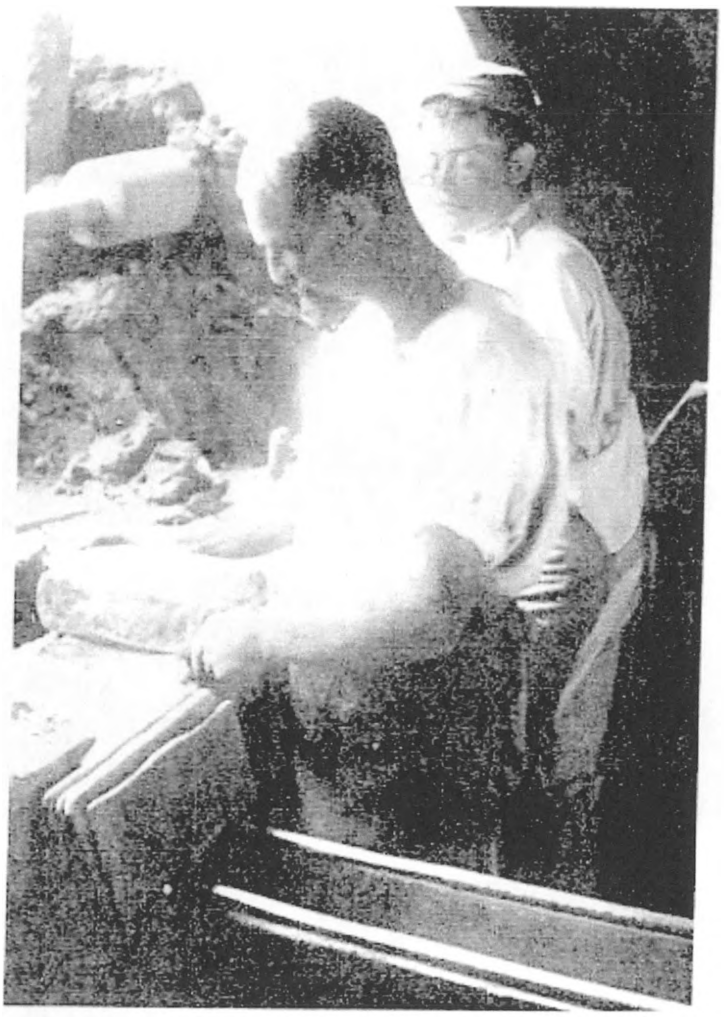

Fig. 1 An experienced moulder with an apprentice at Abbey Brickfield, Faversham, Kent.

a reasonable wage - if you could make 50,000 bricks a week (and not many could), you would have handled several tons of brickearth. It was very hot work and a fair bit of your money needed to be spent on beer at the pubs strategically sited close to the brickfields. And the brickfield-owners operated a cartel to ensure that wages did not vary from field to field.

The local industry began to decline when the Fletton brick came into production. Fletton is a village near Peterborough and in 1881 it was discovered that the lower Oxford clay, found underneath a layer of ordinary brickearth there, was oil-bearing. This meant that a brick could be made largely self-firing without having to have ash added to it. The Fletton, pink and machine-made, became ubiquitous in London and elsewhere in the home counties. One by one, most of the Faversham brickfields closed in the early twentieth century - some had exhausted their brickearth, anyway.

Just one survived - Cremer and Whiting's, between the railway and Bysing Wood Road - and this eventually turned over to the production of specialist red bricks. It remains busy today, with several years' reserves of brickearth. Bricks are still moulded by hand, but some other processes are mechanised, and kilns fired by propane gas are used for firing.

Appropriately, in an historic town, much of its output consists of high-quality facing bricks supplied to architects' specifications for prestigious conservation projects. The rest of its trade is mainly in 'specials', bricks of unusual shapes and sizes required for applications such as copings and quoins.

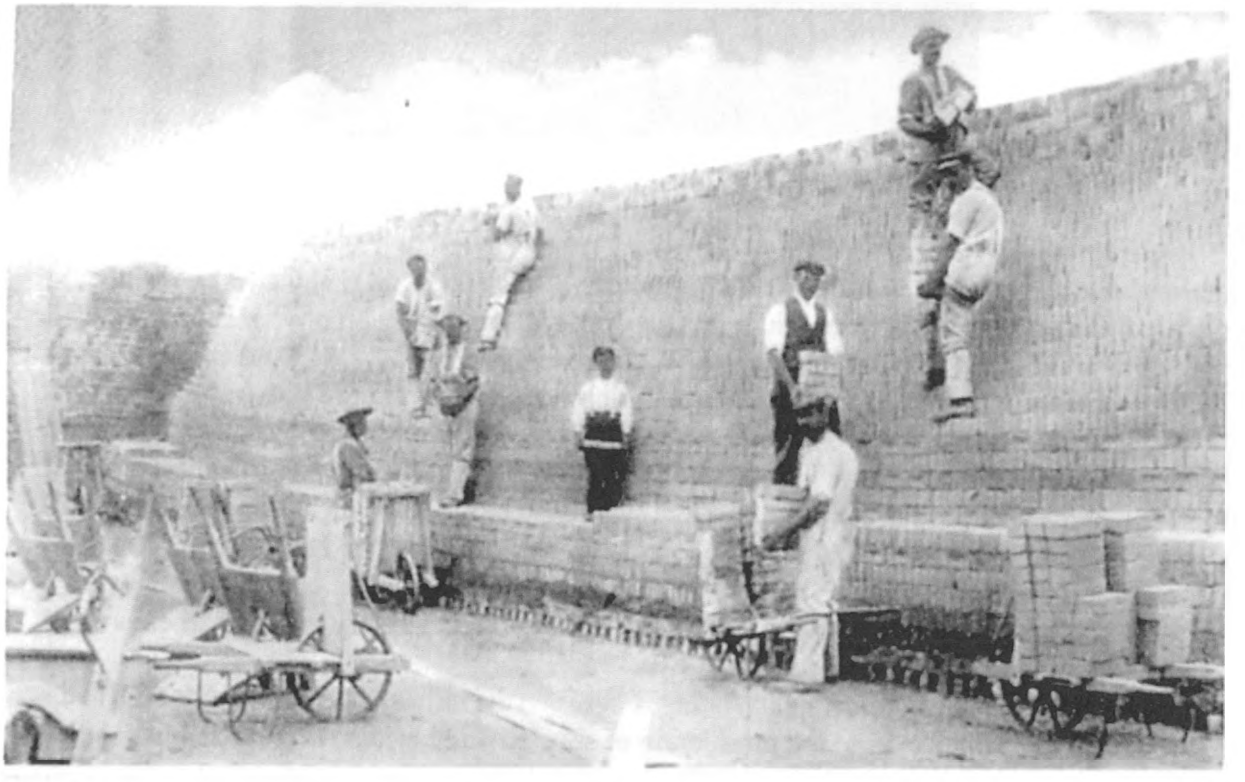

Fig. 2 (upper photograph) Loading the barrow

Fig. 3 (lower photograph) Making the clay bank. The brick clay being mixed with ash in the moulding process meant that the clamp was almost self-firing once the brushwood below the bricks had been lit

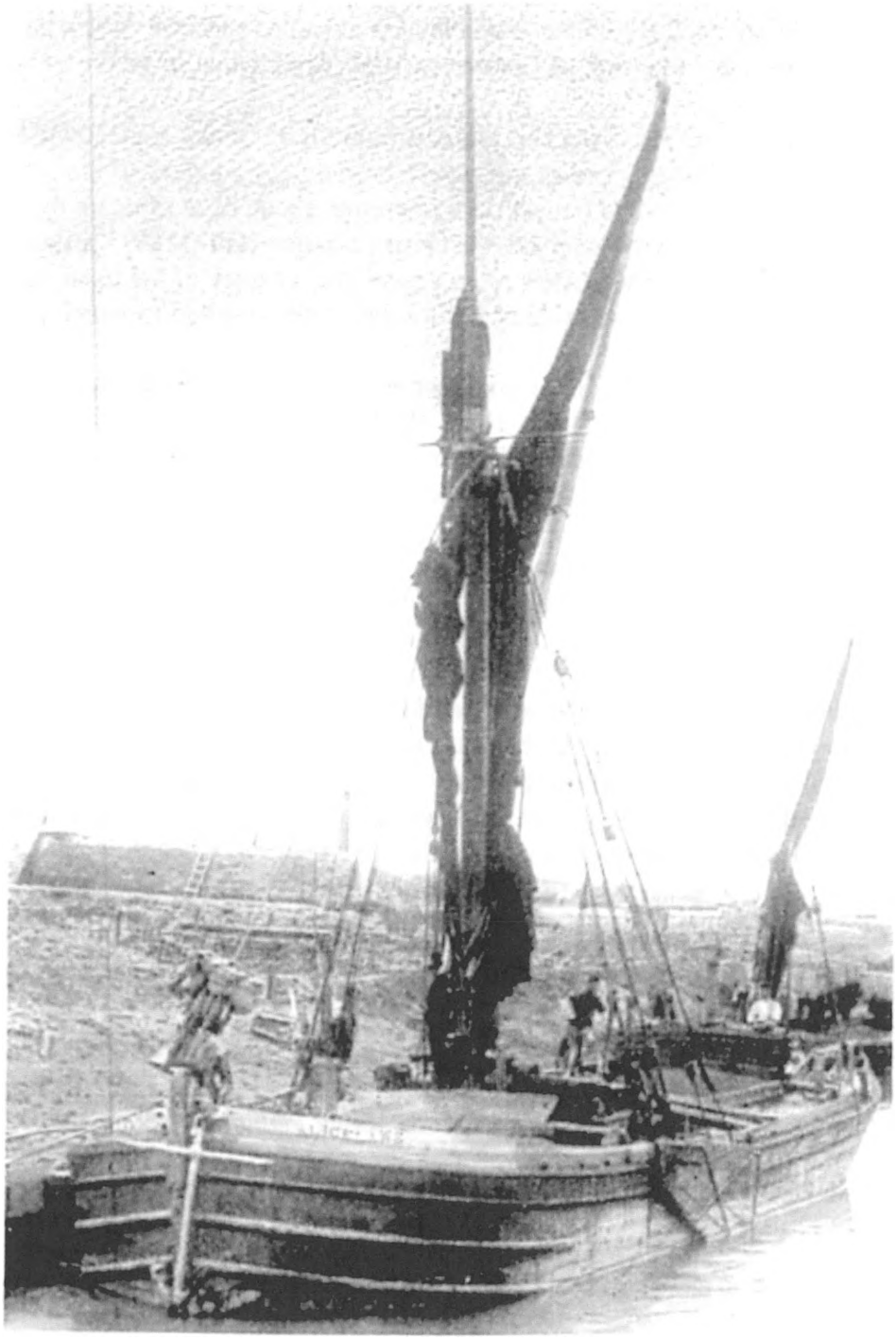

Fig 4 The *SB Alice Laws* being loaded with bricks at Abbey Brickfield, Faversham, Kent, *c.*1900

Local brickmaking skills have left their mark on the town itself, happily. As long as supplies of oak were plentiful, the timber-framed house remained supreme. When they dwindled, and particularly after the Great Fire of London in 1666, brick came to be the only acceptable material.

The Catholic Church Presbytery in Tanners Street is a 'Queen Anne' style building put up well into the reign of George II and sports superb bright red brickwork of the period. Further down the Street are three more dour houses, in a plummier shade of red, put up by the Board of Ordnance in the early 1760s. Between them, the Gospel Mission Hall (1889) - yellow stock brick with red dressings - is both characteristic of its period and a legacy of the local industry, since the money for it was mostly raised by brickfield workers who wanted to worship in their own independent way.

For those who care to look, rather than just see, all the other ancient town centre streets are rich 'galleries' of varied brickwork. Here and there are to be spotted medieval houses modernised in Georgian times with suave fronts of mathematical tiles - ones hung vertically on laths and designed to look like bricks. Look out for once-fashionable 'white' bricks at Cooksditch and Ospringe Place.

For fine examples of the yellow stock, the Victorian streets are the best places to go. Admire how even on the humblest properties arches are beautifully shaped, and corners elegantly turned. Bricks and brickwork of this standard are seldom found today, even in plush 'executive' homes.

The pointing is often a study in itself. On older houses it will consist of bright white lime mortar, not dirty yellow 'cement'. It may be tinted to match its brickwork: using a range of brick and pointing tints, the brickie had a huge palette from which to draw, and knew how to make the most of it. Here and there, and best seen in oblique sunlight, are even ancient brick graffiti - not the crude vulgarities of the twenty-first century, but relics far more tasteful.

Sources and further reading

John Freeman, special report in *SE London and Kentish Mercury*, 1988

Edward Dobson, *A Rudimentary Treatise on the Manufacture of Bricks and Tiles*, Weale, 1850, available in facsimile edition with introduction by Francis Celoria, [being *Journal of Ceramic History*, 5, 1971].

Syd Twist, *Stock Bricks of Swale*, Sittingbourne Society, 1984; (on sale at the Fleur de Lis Heritage Centre, Faversham)

John Woodforde, *Bricks to Build a House*, London: Routledge & Kegan Paul, 1976

Faversham Society archives

SHORTER CONTRIBUTIONS

Mike Kingham, Barry Prater, Terence Paul Smith

In the past few months a number of shorter contributions have been received; they are placed here in an approximately chronological order.

DHK

Enigma in a Parish Register

An enigmatic entry has been brought to notice from the Parish Register of Eccleshall, Staffs., for 1748. It reads:

> Joseph Cheshire Parish Clerk by trade a mason happened to lay bricks from July 20 to September 9 which is the reason of this hiatus in the Register, but if the good people of the parish of Eccleshall will forgive him this one crime he promises faithfully never to lay bricks again so long as he lives. Witness my hand Joseph Cheshire.

There are no ceremonies recorded between these dates.

This was submitted by Richard Totty to a leaflet produced by the Friends of Staffordshire and Stoke-on-Trent Archives.

MIKE KINGHAM

David Kennett kindly showed me Mr Kingham's note and it is worth adding further comment as the implications of this incident are not at all clear.

Why should bricklaying by a mason be considered a 'crime'? Presumably at Eccleshall, as elsewhere, being the Parish Clerk was not a full-time job, if it was paid at all. The issue would repay further investigations.

TERENCE PAUL SMITH

Brick Dots Continued

Following on from Terence Smith's recent note[1] it is possible to add a little more to the topic of names being added to bricks.

Around 1970, P.J. Davison produced an excellent hand-written account of brickworks in north-east England.[2] Various researchers and authors contributed descriptions of individual brickworks, brickmaking equipment, and the people involved either as owners of or workers at the different sites. Under the heading "Choppington Brickworks", Stephen Martin also mentions the Barrington Colliery Brickworks, as follows:

> At Barrington, the girls who were 'running' from the brick machine with bricks to the drying flats, marked their initials or Christian names on the last brick which completed the row they had set down on the flat, so at the end of the day the foreman could see who had done what, and the girls paid according to the number of bricks they had carried.

Barrington Colliery was situated just north of Bedlington, in south-east Northumberland (NGR NZ/262833) and operated from 1821 to around 1948. Despite searches, after almost forty years neither P.J. Davison nor Stephen Martin has been located by the writer.

BARRY PRATER

REFERENCES

1. T.P. Smith, 'Brick Dots: A Further Note', *BBS Information*, **108**, September 2008, pp 24-25 with references to earlier discussion in previous issues of *BBS Information*.

2. P.J. Davison, 'Brickworks in the Northumberland and Durham Coalfield', hand-written compilation available Local Studies Section, City Library, Newcastle-upon-Tyne.

Sonic Pleasure — or playing with bricks

On Thursday 9 October 2008, 'Woman's Hour' (BBC Radio 4) included an item on Marie Angelique Beulah, a classically trained musician who performs under the name of Sonic Pleasure. Relevant to our own interests is the fact that since 2001 she has played music by striking bricks with metal bolts and other implements. Each brick, depending on its size and texture, produces a different note, so that Ms Beulah has had to build up a large collection of bricks, old and new – including a large Spanish example. Acquisition has to continue since some of the bricks are struck so often that they eventually shatter. Since the English word 'xylophone' comes from Greek *xyles* (= 'wood') and *phone* (= 'sound'), we might perhaps call the musical brick assemblage 'plinthophone', incorporating Greek *plinthos* (= 'brick') – though the concoction is, admittedly, inelegant. All BBS members appreciate sound brickwork: Sonic Pleasure gives us the opportunity to experience brick soundwork!

TERENCE PAUL SMITH

BRICK FOR A DAY

Uxbridge, Harmondsworth, West Drayton

On Saturday 4 October 2008 a few stalwart members visited locations in the western part of Greater London (formerly Middlesex): Uxbridge (led by Terence Smith) and Harmondsworth and West Drayton (led by David Kennett).

The morning session began at Uxbridge 'Underground' Station (1938, Adams, Holden & Pearson with L.H. Bucknell), 'not one of the best efforts of that otherwise so eminently enlightened body [*viz* London Transport]', as Nikolaus Pevsner wrote in *The Buildings of England: Middlesex* in 1951 – though to be fair the artistic paucity was largely the consequence of financial constraints at the time. The crescent-shaped façade, above shop fronts, is of yellow-brown bricks in English Cross Bond – unfortunately badly repointed in places – with marble trim. There are paired stone sculptures of winged wheels, symbolising *speed*, by Joseph Armitage. The interior is of concrete portal frames and has sometimes been inordinately praised, for example by Ian Nairn in *Nairn's London*, of 1966 — but, in truth, it makes a dreary place in which to wait for trains. There is heraldic stained glass by the Hungarian *émigré* Ervin Bosanyi.

Fig. 1 The street façade of the joint station for the Metropolitan and Piccadilly lines at Uxbridge, opened in 1938 (Adams, Holden & Pearson with L.H. Bucknell)

Opposite is the Market House (1788) by the obscure Thomas Neill – perhaps a local builder working from pattern books. A grid of 51 timber Tuscan columns forms the lower storey, originally open but now filled with set-back shops. The York Stone paving is presumably primary. The upper front face is of red-brown bricks in Flemish Bond. Window-heads are of gauged brickwork, semi-circular beneath the central pediment, flat to the sides. At the rear the bricks and bricklaying are of somewhat poorer quality. The lower storey was originally used for pitching corn, the upper as a grain store and by the local charity school.

We proceeded southwards down High Street. The east side is largely taken up by The Chimes, a large shopping centre (1990, Leslie Jones Architects), but the west side includes both old and new buildings. We stopped to examine nos 25-27, nineteenth-century and of yellow brick in Flemish Bond with stucco dressings.

Further on is the Library (1985-87, Frederick Gibberd, Coombes & Partners; project architect Christopher Darling). It is of variegated red brick in Stretcher Bond and has simple gables and odd-shaped windows; a few specials are employed. The expansion joints between the central portion and the two outer sections are a little distracting; we agreed that it might have been preferable to have set the latter back a little.

On the corner of High Street is the Royal Bank of Scotland, built in the 1980s of red brick in Stretcher Bond relieved by soldier courses and by courses of bricks-on-edge. In 1991, Bridget Cherry in *The Buildings of England: London 3 North West* dismissed it as 'clumsy post-modern panache': it is certainly hugely self-confident – an approach which carried a certain irony for RBS (and other banks) in October 2008 and subsequently! We looked down Vine Street to see Randall's Department store (1937-38, W.L. Evans), a characteristic Art Deco display clad in cream faience.

Some way further on, and set back from the east side of High Street, is The Shrubbery, built in 1832-33 for the adjutant of the Royal Middlesex Militia and now a pizza restaurant. Of five bays and three storeys, it is a plain matter-of-fact building of yellow brick in irregular Flemish Bond with both stretchers and headers sometimes doubled.

From here we saw the rear of the former Regal Cinema, now a night club – a huge

structure of utilitarian brickwork. Back on High Street we viewed its small frontage, designed by E. Norman Bailey of Maidenhead, a specialist in cinema design, and built in 1932. The ground floor has been altered, but above, the Art Deco work is beautifully preserved. It is of white faience with blue horizontal stripes low down and, at the top, jazzy ornament in blue, brown and green. The brown lettering followed the Regal chain's house style.

This brought us, back on the west side of High Street, to the Hillingdon Civic Centre (1973-78; Robert Matthew, Johnson-Marshall & Partners; project architect Andrew Derbyshire) which incorporates parts of the earlier Uxbridge Civic Hall. The latter is a characteristic 1930s building in red brick in Monk Bond; the entrance front owes more to Dutch/ Scandinavian influences than to 'International' Modernism whilst retaining an English neo-Georgian symmetry. Terence Smith reflected that in the Editorial in *British Brick Society Information*, **34**, November 1984, he had written warmly of the Hillingdon Civic Centre but that a quarter of a century on he had come to view it less favourably. It is a vast structure of reinforced concrete dressed in borrowed robes of red brick in English Bond, together with plenty of red tile-hanging and tiled hipped roofs. A number of brick specials are employed and the brick surfaces are relieved by sunk square panels; their heads, like those of the square windows, have dentilation of projected headers. In 1998, Jonathan Glancey, in *C20th Architecture*, found all this 'folksy' and 'tweedy'. But the building's infelicities go deeper than that. Of basically pyramidal form, above a subterranean car park, it comprises myriad juxtaposed square, triangular, and trapezial elements zigzagging in and out. Inspiration came from vernacular and 1930s suburban-domestic building with the admirable intention of making the Centre friendly and welcoming. But the result is confusingly complex and over-busy: it is difficult to grasp quite what is going on. Inside, the building is largely open-plan, so that there is no real need for all those external excrescences and recessions. And the resemblance to an Italian hill-town, which some have seen in the composition, hardly seems appropriate to what is, after all, a town hall in Greater London!

The consensus, as we examined the building, was that the 'domestic' approach is unsuitable to so elephantine a building, that there is a great deal of wasted space, and that several 'cloisters' and passages must seem intimidating after dusk. David Kennett commented that the Hillingdon Civic Centre seemed far less appropriate to its purpose than the State of Missouri Buildings in downtown St Louis. Here a city block, keeping the restored Wainwright Building (1892, Adler & Sullivan with Charles Ramsey) in the north-west corner, was rebuilt in 1981 by Hastings & Chivetta working with Mitchell/Guirgola. Pleasant open courts between the square of the Wainwright, in red brick and red unglazed terracotta, and the three lower L-shaped new buildings, also in red brick, allow people to sit, eat a snack lunch, and, in the designated place, even to smoke, in comfort and to feel secure. We noted, moreover, that the Hillingdon building is in need of more regular maintenance and that some of the bricks have worn badly.

And *so*, the highlight of the morning session became St Andrew's Church (1865, George Gilbert Scott), reached *via* an underpass from the Civic Centre. The church is in an Early English style with a tower and broach-spire at the south-east, harshly described by Michael Robbins in his 1953 volume, *Middlesex*, as 'ugly' and as 'an unpleasing object'; two years earlier, Pevsner described the whole church as 'one of [Scott's] stodgier efforts in the early Gothic style'. On our visit we shared neither of these judgements. Dressings are of Bath Stone, but the principal material is the local Cowley brick, a yellow brick, with pale red brick trim and decoration, including sections of diaper-patterning, a toning-down of the more strident polychromy of mid-century High Victorian Gothic. Numerous specials create decorative features, not least in the south-west porch. We were unable to view the interior, which continues the multi-coloured theme: red and yellow brick with off-white Bath Stone. From the church porch we viewed the recent yellow-brick YMCA building, which includes muted zigzag decoration in slightly projected bricks.

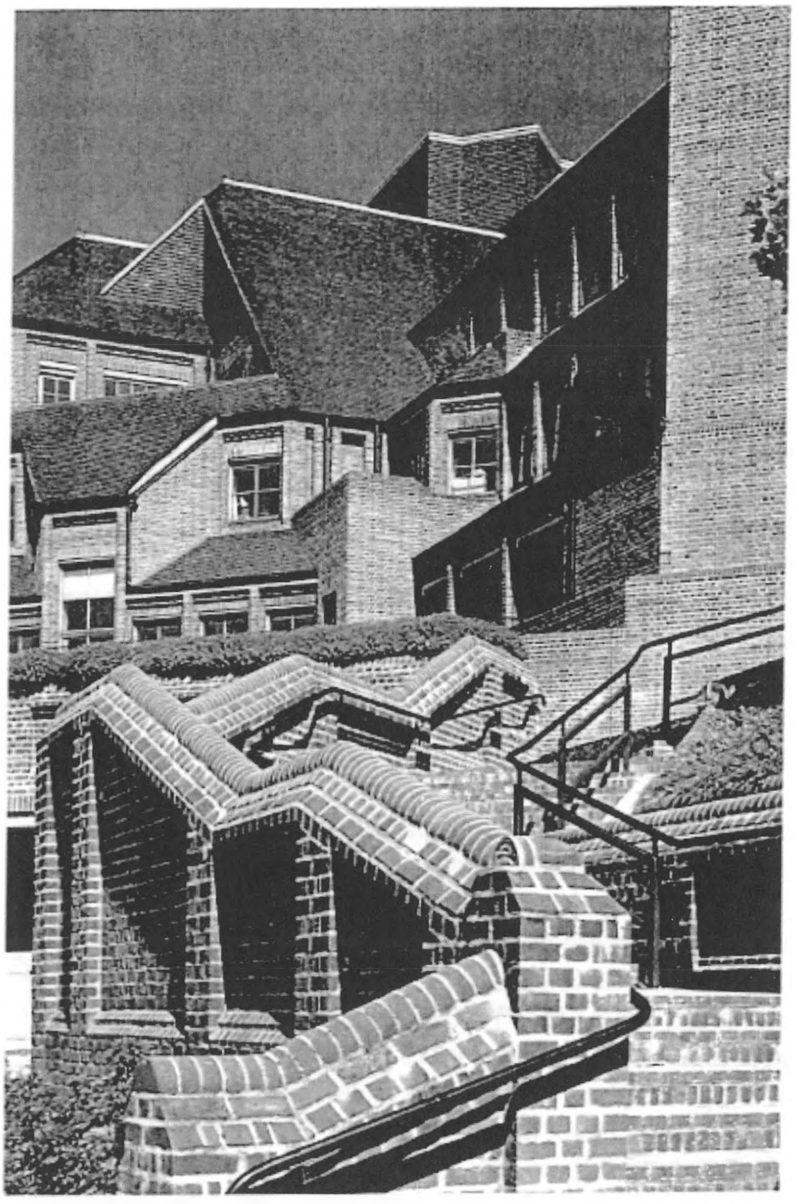

Fig. 2 Hillingdon Civic Centre was designed by Robert Matthew Johnson Marshall & Partners in 1973 (Andrew Derbyshire, project architect) and completed in 1978.

We left for Harmondsworth, where, after lunch, we noted the former Vicarage facing the village green. This two-storeyed house of 1845 in yellow London Stocks retains an essentially Georgian style well into the reign of Queen Victoria. Late in her reign, a tall third storey, also in yellow brick, was added above the west bay, producing a somewhat ungainly schoolroom with a big south-facing window.

Built of flint and the local, pebble-rich ferricrete with Reigate Stone for the fenestration, St Mary's Church, originating in the twelfth century and from which an arcade and the south aisle wall with elaborate doorcase remain, has a complex history and is largely unspoiled by later restorations. The south aisle is only half the width of the tower, whose lower part is stone and dates from the fifteenth century. Above this, the tower's upper two storeys with the battlements are brick, probably completed some time in the sixteenth century. There is an eighteenth-century wooden cupola on top of the tower. Between the twelfth and fifteenth centuries, the main body

of the present church was erected: a thirteenth-century structure of nave, north aisle and chancel, incorporating the earlier work to the south. The chancel was rebuilt for the patrons of the living and owners of the rectorial tithes, Winchester College, in 1396-98.

Twenty-five years after completing the rebuilding of the chancel of the church, Winchester College commissioned William Kypping to view the timber for a new barn for their manor at Harmondsworth. In 1426-27, four years after selecting the timber, the great barn was completed: at 190 feet (58 metres) long, 36 feet (11 metres) wide and 37 feet (11.3 metres) high, it is one third longer than the barn at Great Croxwell, Berks., although one-third less high. Like the church, the low side walls of Harmondsworth barn incorporate much local ferricrete, which has a high pebble content, but on the west side there is some brick infill to these walls. The upper parts are weatherboarded. We did not see the interior, with its timber uprights resting on Reigate stone pads, nor the roof structure, a complex braced tie beams and double purlins, of which the upper ones have windbraces.

Our final visit was to West Drayton. St Martin's Church was restored in 1850-52 by Charles Innes and internally remodelled in 1974-75 by Norman Haines Associates, who also added the church room on the north side of the original chancel. The west tower lacks buttresses and has many tiles used as quoins, probably from repairs after it was remodelled in the fifteenth century to incorporate the present west door. A polygonal stair turret, again with tile quoins, occupies the centre of the north side of the tower. The church now uses the west end of the nave as the sanctuary with the altar, so that the original long chancel, built in the thirteenth century, has become a narthex. The brick church rooms on the north side are accessed from the former chancel.

The churchyard at St Martin's is surrounded by a high red brick wall in English Bond, built following an Act of Parliament of 1550 whereby new land for burials was 'inclosed within Sir William Paget's garden-wall, free ingress and egress being reserved to the vicar and inhabitants'. It links into the boundary wall of the adjoining mansion of the Pagets.

King Henry VIII had granted freehold of the former St Paul's land to Sir William Paget, progenitor of the line, in the last year of his reign (1547) although the house may have been begun about a decade earlier: construction was completed in 1549. Paget, who in 1537 was Secretary to Queen Jane Seymour, acquired the lease almost soon after the manor was surrendered by the cathedral chapter to the king. Paget had been born at West Drayton in 1505 and died there on 9 or 10 June 1563; he was buried there on 18 June, although there is no tomb surviving in St Martin's church. He founded a dynasty whose premier title is now the Marquess of Anglesey, gazetted on 4 July 1815, sixteen days after the Battle of Waterloo in which the distinguished soldier, then known as the Earl of Uxbridge, lost a leg.

Of the mansion erected by Sir William in the 1540s, only a truncated portion of the south gatehouse remains; it was rescued when roofless and in a state of disrepair by Middlesex County Council in 1930s. Given new windows in the nineteenth century, when it became the local vicarage, and subsequently reroofed, it has been divided into two properties. Even though long reduced to two, fairly squat, storeys, the polygonal turrets retain some of the original imposing grandeur of the entrance to a major house: the former entry has a four-centred arch and retains its original oak door.

The size of the great house can be judged from Paget's inventory of 1556 which lists the contents of over fifty private chambers. In the Hearth Tax in 1664, the house was assessed for 47 chimneys. Paget's mansion was of red brick and in the eighteenth century the hall was floored with black and white marble was demolished before 1772.

The Pagets lived at the mansion almost continuously until shortly before its demolition; they sold the property in 1786. The only gap in the family's occupation is between 1586 and 1610 when James Paget, a recusant, was head of the family and Queen Elizabeth's cousin, George

Fig. 3 The surviving two storeys of the south gatehouse of William, Lord Paget's mansion at West Drayton, with the churchyard wall and St Martin's church in the background.

Carey, Baron Hunsdon, and then his widow Elizabeth were in possession.

The scale of Paget's wealth can be estimated from the outer wall of his park, which is in excess of half a mile long fronting many later houses on Church Road. This brick wall of varying height retains some evidence of diaper as its course descends a stiff incline: the gatehouse next to the church is on top of the hill. There was a second, now lost, north gatehouse at the foot of the hill, where the wall turns east. It also serves to remind us that when Paget built his mansion, the area was open countryside, not a suburban part of outer London. The scale of the mid-sixteenth-century village can be judged from Paget being able to muster 57 "town dwellers" in 1544 for the Calais expedition and a record of 130 "houseling people" in 1547.

Sir William Paget, knighted in 1544, became an important ambassador, with substantial fees and perquisites. In 1546, at the end of his diplomatic duties, Paget purchased an episcopal property: the former palace of the Bishop of Lichfield at Beaudesert, Staffordshire, together with manors in that county, Derbyshire and Worcestershire. This purchase also included ironworks and woods, both income producing activities. Beaudesert is a large brick building, assessed at 50 hearths in 1664 (see *BBS Information*, **40,** November 1986, pp. 11-12). Paget's connection with Staffordshire meant that a monument was erected in Lichfield Cathedral sometime after 1563: his formal title became Lord Paget of Beaudesert in 1555 after his involvement in the negotiations for the marriage of Mary Tudor to Prince Philip of Spain, created King of the Two Sicilies, on the eve of the wedding in Winchester Cathedral. Paget's monument seems not to have survived.

Sir William established a brickworks for his house and estate boundary wall but the industry was never more than small scale in the two succeeding centuries. However, in West Drayton and the adjacent ones of Yiewsley and Hillingdon, brickmaking became a major

industry in the nineteenth century and continued until closure in 1935.

The meeting ended at West Drayton Station, much of which is original work for the Great Western Railway in 1838. Dramatically, at the time of our visit, the station was closed because of a fatality.

TPS (Hillingdon) and DHK (Harmondsworth and West Drayton)

BRICK IN PRINT

Between May 2008 and March 2009, the Editor of the British Brick Society received notice of a number of publications of interest to members of the society. This is now a regular feature of *BBS Information*, with surveys usually appearing twice in a calendar year. Members who are involved in publication and members who come across books and articles of interest are invited to submit notice of them to the editor of *BBS Information*. Websites may also be included. Unsigned contributions in this section are by the editor.

DAVID H. KENNETT

1. David Algar, Ken Grinstead and Barry Johnson, *Brick and tile making in Alderbury*, Alderbury & Whaddon Local History Group "Looking locally No 3", www.alderbury.org.uk
32 pages, 18 photographs, line drawings of tools.
ISBN 978-0-9538004-5-2

During the 1960s the Salisbury Industrial Archaeology Group made a survey of local crafts and industries, which included photographs and records of the Whaddon Brickworks. This operated from 1904 or earlier to 1976, with a Scotch kiln, and closed when the Alderbury bypass was built across the site.

The 1960s investigation included reminiscences of the last brickmaker at the works, who worked there for almost fifty years and came from a family of brickmakers. The author has now expanded his work for the present booklet, which describes the history and working practices of the Whaddon works. C-authors have added descriptions of earlier tile and brickmaking at Alderbury and Clarendon, which date back to 1244.

The Alderbury Group considered their booklet merited more than local interest - I agree with this judgement and am glad to draw it to members' attention.

M.S. OLIVER

2. Clive Aslet, 'A Chorus of Colour Merchant's House, Marlborough, Wiltshire' *Country Life*, 8 October 2008, pages 74-77.

Marlborough was devastated by a fire in April 1653. One splendid house from the rebuilding is the Merchant's House, rebuilt for a dealer in silks, Thomas Bayly. He rebuilt his house in brick, with "three peaked gables", each with a window to the attics above the second floor. Shop on the ground floor meant living quarters on the first floor. Both parlour with its oak panelling and the Rainbow Room, used for family dining, are here. Oak was also used for floorboards here rather than elm as elsewhere in the house. Thomas Bayly's son, another Thomas, in the 1670s remodelled the dining room with colourful stripes against an olive-green background.

The Merchant's House is open Fridays and Saturdays between Easter and October. The society's visits co-ordinator is hoping to arrange a visit in either 2010 or 2011.

3. Clive Aslet, 'Whitmore Hall, Staffordshire',
Country Life, 13 August 2008, pages 60-63.

A nine-bay brick front to what had been a U-shaped timber-framed house was added in the 1670s, late in his life, by Edward Mainwaring, the fourth of such name to occupy the house. The house has never been sold since the twelfth century. Twice it passed through an heiress, from the de Whitmores to the Boghay family, and thence to the first Edward Mainwaring in the mid-sixteenth century. The present owners are Mr and Mrs Guy Cavenagh-Mainwaring, taking the additional surname of the Australian family into which an heiress had married.

Fine red brick was used with just sufficient stone to "offset any mood of dullness". Stone casings were used for the central and penultimate bays of the principal front and the balustrade to the two-storey house is stone. The seventeenth-century remodelling involved a reduction in fireplaces: from 19 hearths in 1662 to 14 in 1676. The remodelling included very early sash windows; perhaps the father who paid for these improvements had been to see his son, another Edward Mainwaring, in London.

The house is notable also for its kitchen garden, for which a brick surrounding wall was constructed of 34,000 bricks in 1684-85. The garden included fruit trees and vines. Not brick but highly unusual in its survival is the stable block of about 1570, built of stone. The stall posts are wood painted to look like marble and the Elizabethan hay racks are largely intact.

4. John Goodall, 'Rycote Park, Oxfordshire Part I',
Country Life, 3 September 2008, pages 64-67.
Jeremy Musson, ' A Palace Reborn Rycote Park Oxfordshire Part II',
Country Life, 10 September 2008, pages 134-139.

Rycote is best known for the seventeenth-century interior of its free-standing, stone-built chapel,. But the fifteenth-century chapel was an appendage to a great brick house, built probably in the 1540s by Sir John Williams, from 1554 Lord Williams of Thame. The house survived until near total demolition in 1807 when it was sold off for building materials. Portions of the brick house with stone dressings remain. Rycote was recorded by Winstanley in about 1695 and by Kip and Knyff in 1714

In the early nineteenth century, various service buildings had been adapted as a farmhouse and then twice in the early twentieth century adapted again as a small country house. More recently a new country house has been built for the private client investment banker Bernard Taylor by Nicholas Thompson of Donald Insall Associates.

John Goodall considered the history; Jeremy Musson records the modern work.

5. David H. Kennett, 'Caister Castle, Norfolk, and the Transport of Bricks and Other Building Materials in the Middle Ages', in Robert Bork and Andrea Kann (editors), *The Art, Science and Technology of Medieval Travel*,[being *AVISTA Studies in the History of Medieval Technology, Science and Art Volume 6*].
Aldershot and Burlington: Ashgate, 2008, pages 55-67.
[the volume is ISBN 978-0-7546-6307-2; hardback; price £55-00]

By using linguistic analysis of the words used in the extant building accounts, those for 1433, 1434 and 1435 to describe the conveyance of building materials to Caister, the author questions the traditional view that the bricks used at Caister Castle were transported by road from the brick kiln site within the Norfolk marshes. For materials which can only have been transported by water such as Caen stone and plaster of Paris bought in the French capital, the accounts use "freightage". However, in 1433, references to the cost of bricks are immediately followed by

ones to the hire of carts and, in 1434, records of payment for "removing and carting the said bricks out of the kilns of the lord 3 divers times this year" immediately follow one noting the wages of the brickmakers. Lime bought in both Norwich and Hellesdon in 1434 was charged "with carting" as was timber in the same year and in 1435.

The paper also reviews evidence for land transport of bricks elsewhere: as at Stonor, Oxon., in 1416 and from Chevington to Bury St Edmunds in 1440. Definite evidence for water transport exists for those rare instances of bricks imported into England, such as at the Tower of London in 1278, and within England from the accounts for Tattershall Castle, Lincs., and the Cow Tower in Norwich.

AUTHOR

6. Jeremy Musson, 'Grandeur Revived: Milgate Park, Kent'
Country Life, 15 October 2008, pages 48-55.

Houses change. At the south-east corner, Milgate Park preserves the kitchen chimney from its sixteenth-century origins, and until 1707 retained an off-centre principal entry giving access to the screens passage at the lower end of the hall in the Elizabethan house built by Sir Thomas Fludd, Receiver of Kent, Surrey and Sussex, a man grown rich in royal service.

The glory of Milgate Park, however, is the symmetrical seven-bay brick west front with a pediment covering the three central bays. Constructed in about 1715 for William Cage, who was twice MP for Rochester, in 1702-05 and again in 1710-15. He had been Sheriff of Kent in 1695. His newly-built principal façade of brown brick with red brick dressings then faced the road from London to Dover and was designed to impress both visitors and passing travellers. Exceptionally tall sash windows are integral to the grandeur. The painted interior gives a clue to the date: a celebration of William's heir, Lewis Cage to Catherine Waterman in 1715. The oak parlour remains intact from the 1715 rebuilding.

There were internal changes in 1766 and again around 1810. Externally, the addition of a canted bay to the south of the west front belongs to the period after 1902 when the brewer Walter Fremlin owned the house. A subsequent owner was Lady Caroline Blackwood, who for some years was married to the American poet Robert Lowell; Lowell saw the house as 'early eighteenth century Palladian and very old South messy'. Since 2000, the house has been owned by Barry and Susan Jones, who have done much to recreate the original intentions of the eighteenth-century house.

7. Harry Mount, 'Law and Peace in the City'
Country Life, 1 October 2008, pages 76-79.

The autumn London issue of *Country Life* often has much to interest members of the British Brick Society. In 1608, James I (of England) gave freehold of the lands of the Inner and Middle Temple to their benchers (as the senior members are known). Law students had already been in residence since 1346 when the Order of St John gained control; the Knights Templar having been suppressed in 1312. It was the Templars who had built the church with its round nave, consecrated in 1185. Both nave and chancel have pillars of Purbeck marble.

In the sixteenth century, Edmund Plowden (1518-1585) was Treasurer of the Middle Temple and it is to him that we owe the building of Middle Temple Hall between 1562 and 1570. The hall is of dark red-brown brick with stone dressings, very prominent on the buttresses. The mullions are of stone and the interior is surmounted by a magnificent hammer-beam roof.

In the walks and courts of the Temple complex are many barristers' chambers, brick buildings the earliest of which were built in the 1670s. Others belong to the eighteenth-century

expansion of the legal profession.

Elsewhere in the issue, 'Plaques to die for' by Jeremy Musson (pp.74-75) pits Jimi Hendrix against George Frideric Handel on Brook Street in adjacent brick houses. An article by Tim Richardson, 'The wiggy-wig bush and other curiosities' (pp.80-83), records the existence of the South London Botanical Institute in an ordinary double-fronted Victorian villa with a large garden. It was founded in 1910 by Allan Octavian Hume, one time colonial administrator, whose hobby was botany. Hume spent fifty years up to 1894 in India, where he had a key role in the founding of the Indian National Congress. Although he died in 1912, he endowed the institute with the house, the herbarium and £10,000, then a substantial sum.

8. Mike Pitts,.'Sissinghurst Castle Has Elizabethan Pavilion',
British Archaeology, March/April 2009, p.7.

Sissinghurst Castle, Kent, has a complex architectural history. An early medieval manor house is now represented only by three arms of a moat. Parallel to its longest arm, and some 120 yards (110 m) from it, is the brick-built entrance range of an early Tudor house: it may be of late fifteenth-century date with the central portion rebuilt *c.*1535 or may *all* be of the later date. The range was retained when Sir Richard Baker built his new brick house, on a slightly different alignment, in the 1560s; of this, only the now featureless south-east corner and the impressively towering gatehouse on the western side remain. Some 35 yards (32 m) north of the gatehouse is the so-called Priest's House. Its name reflects the long held belief that it was the dwelling for a priest – and indeed it may well have served that purpose from 1639, when Sir John Baker was granted permission to build a private chapel at Sissinghurst and to employ his own chaplain. But the building itself is clearly older than that.

The brief note in *British Archaeology* – which includes three colour photographs – reports that, in advance of minor repairs by the National Trust, Peter Rumley was commissioned to carry out a documentary and archaeological survey. His investigations suggest that the building was 'conceived and designed as a garden pavilion for luxury entertaining in the 16th century'. It offered fine views over the Weald of Kent and East Sussex and was, in Rumley's words, 'the ultimate fashionable building accessory'. Presumably, one may add, it also served as a sweeping house – providing temporary accommodation when the main house underwent it annual thorough cleaning.

The building is square in plan, though with later accretions on two sides. It is built of typically Tudor narrow red bricks in English Bond. Fenestration is of large mullioned and transomed windows of square lights with hood-moulds of shaped bricks rendered to resemble stone. Each façade has a central gable with tumbling-in forming straight copings. Three of them terminate in stone finials on brick corbels; the fourth rises to a wide chimney-stack, its top rebuilt.

T.P. SMITH

Book Review
Erich Mendelsohn and Brick

Arnt Cobbers, *Erich Mendelsohn 1887-1953: The Analytical Visionary*, trans. M.R. Sommer
96 pages, numerous colour and black-and-white illustrations
Köln, London, Los Angeles: Taschen, 2007
ISBN: 978-3-8228-5595-9, price £5-99, softback

This book is a further addition to Taschen's small, well illustrated, and low-priced architectural series. The Introduction (pp.7-17) reviews the architect's life and career; the remainder examines twenty-five of his projects. Compared with some other early to mid-twentieth-century architects, Mendelsohn has been relatively neglected in critical studies, perhaps because he never adhered to the strict canons of the Modern Movement. This review concentrates on those structures which involve brick, so that some important buildings are ignored, including the De La Warr Pavilion at Bexhill-on-Sea (1933-35; pp.68-71), one of only three English works by Mendelsohn, all of them in collaboration with Serge Chermayeff (1900-1996; the two others are the Nimmo House, Chalfont St Giles, 1933, and the Cohen House, Chelsea, 1934).

A lecture tour of the Netherlands in 1920 led to Mendelsohn's wish to combine the 'visionary' or Expressionist approach of Michel de Klerk (1884-1923) and others of the Amsterdam School with the more 'analytical' (or functionalist) approach of J.J.P. Oud (1890-1963) and others in Rotterdam (p.11): hence the subtitle of this book. This programme would inform his work for the rest of his life, even when, in some later projects, he came closer to the International Modern style.

The first brick project considered scarcely appears to be so, and has indeed sometimes misled critics and others. The Einstein Tower in Postdam (1918-24; pp.18-21) appears as an organic structure of poured concrete, and was designed as such, but in fact very little of it is in that material: because of a shortage of cement in the Germany of that time, the building was constructed of brick and then rendered to resemble concrete. Despite numerous constructional faults and the consequent need for extensive renovation, the tower has achieved iconic status. It was restored to its original condition in 1999.

The Double Villa at Karolingerplatz, Berlin (1921-22, pp.22-23) is very different: a combination of various cubic forms. The lowest of the three storeys is stuccoed, but the upper two are in exposed red brick, with alternate courses projected and recessed to give a strong horizontal emphasis. This is intriguing, although as observed (p.23), it does give the building a somewhat top-heavy appearance.

Similar horizontally stressed brickwork was used for the cladding of the reinforced concrete Steinberg, Herman & Co. Hat Factory at Luckenwalde, Germany (1921-23; pp.24-27) of which much remains, albeit in poor condition, having been appropriated first by Nazi Germany and then by Communist East Germany, both of which made significant alterations. The hat factory was the subject of detailed study by students of London's Architectural Association in the 1990s, although the resulting publication – *Ruins of Modernity Erich Mendelsohn's Hat Factory at Luckenwalde*, London: Architectural Association, 1998 – is omitted from Cobbers' short Bibliography (p.96).

As Cobbers notes, the 'innovative ventilation system' of the hat factory led to Mendelsohn being the first non-Soviet citizen to be asked to design in the Soviet Union. However, his design for the Red Flag textile works in Leningrad (now again St Petersburg) was 'only partly realized; [but] most of the plant still exists today, although in poor condition' (p.27). Whilst in his extensive publications, Mendelsohn produced photographs of the model of this

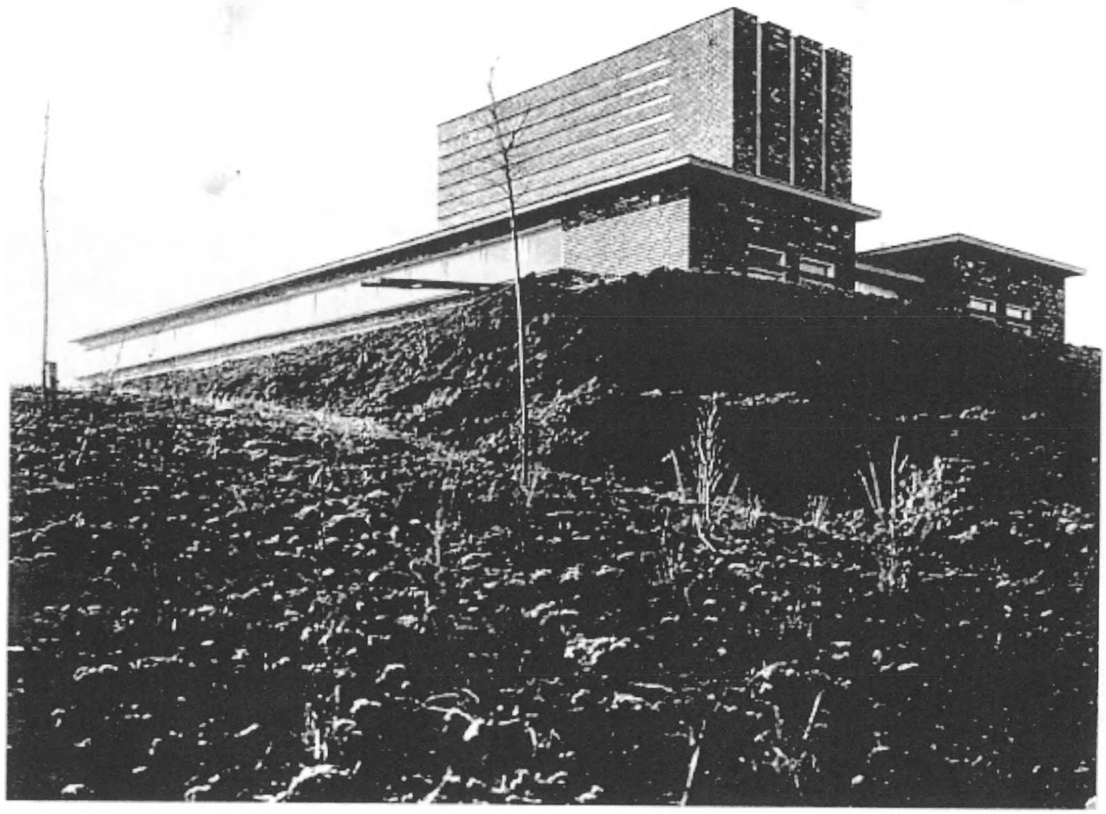

Fig. 1 The building in black brick for the Jewish cemetery at Konigsberg, East Prussia, (now Kaliningrad, Russian Federation) was built in 1929 and destroyed in 1933.

factory, due to poor construction and the alterations made to his plans, he never permitted the completed work to be photographed, let alone published.

The Villa Sternefeld, Berlin (1923-24; pp.30-31) is of reinforced concrete, mostly covered with rough, sand-coloured stucco. Exposed red brick is used only minimally, but effectively demarcates the various components of the composition.

The cubic form of the Schocken Department Store in Nuremberg (1925-26; pp.36-37) was dictated by the pre-existing factory which Mendelsohn adapted to the new function. The steel frame was clad with plain brickwork, horizontal emphasis being provided by the strip windows. Badly damaged during World War II, the building was drastically remodelled in the 1950s.

The principal feature of the next Schocken Department Store, in Stuttgart (1926-28, pp.38-44), is a fully glazed semi-circular stair tower – a form which one most readily associates with Mendelsohn. The minor faces of the building are of plain dark brickwork, but the principal elevations have strong horizontal emphasis from their strip windows, between which are long stretches of dark brickwork bounded by narrow strips of costly Cannstatt traventine. Sadly, this remarkable building, having survived the War, was demolished in 1960.

Narrow bands of brick alternating with horizontal bands of tall, large plate glass windows, some set in a curving end, for the first to fifth floors, characterise the street frontage of the Petersdorff Department Store in Breslau (now Wroclaw, Poland) of 1927-28 (p.44-45), while not considered by Cobbers is the extension, Mendelsohn in 1925-27 did at the Cohen & Epstein store in Duisberg, where he remodelled the gound floor and built a four-storey extension, again with the characteristic oriel window.

Fig. 2 The *Wohnhausgrundstückverwertungs-AG* complex in Berlin, built between 1927 and 1931, contained a cinema (now converted into a theatre), a café, and a series of residential blocks. The Universum Cinema had a striking curving façade of plain brickwork.

Banded brickwork, imparting a strong horizontal emphasis, was also used for the contemporary Bejach Country House at Berlin-Steinstücken (1926-27; pp.42-43). But here the scale is smaller and the brick bands are divided by recessed strips of stucco. The overall appearance is a little restless, especially on the narrow square columns of the garden pergola.

More successful is the differently scaled bonding, again of brickwork and recessed stucco strips, on the main building of the Jewish Cemetery at Königsberg, East Prussia (now Kaliningrad, Russian Federation, 1927-29; pp.46-47). The lower ancillary buildings were of plain brickwork. All the bricks, appropriately to the building's purpose, were black. Black also dominated the interior. Wickedly, though unsurprisingly, the building was destroyed on *Kristallnacht*, 9-10 November 1938. The same fate befell Mendelsohn's other early work for his own religious heritage – he was a non-practising Jew: a lodge in Tilsit, East Prussia (now Sovietsk, Russian Federation, 1925), and a youth centre at Essen in the Rhineland (1930), neither of which is dealt with in Cobbers' book but both with much brick in the façades. As Kathleen James has poignantly remarked, it should never be forgotten that 'their destruction pales in the face of the extinction of the communities they served'.

Mendelsohn's largest urban project was the complex of cinema, café, and residential block for the *Wohnhausgrundstückverwertungs-AG* (rather conveniently abbreviated as WOGA!) in Berlin (1927-31; pp.48-51). It juxtaposes cubic forms with sweeping curves, much of it of plain brickwork but with some banded brickwork on the cabaret building. The residential block on Cicerostrasse combines narrow strips of brickwork, occasionally curving out as balconies, with wider bands of cream-coloured stucco.

Fig. 3 The courtyard of the former B'nai Amoona Synagogue, St Louis, Missouri, USA (now the Center of Contemporary Arts), showing the sweeping canopy over the worship space, the brickwork in Stack Bond, and Mendelsohn's characteristic use of circular windows.

Like the Einstein Tower, the Mendelsohn House in Berlin (1928-30, pp.55-59) is of stuccoed brickwork. It is of two storeys with a flat roof. The Mendelsohns lived there for only three years. As Jews, they found it prudent to leave Germany in 1933.

Moving first to Amsterdam, where he had contacts, and then to London, where he was much less well known, Mendelsohn left behind his home, his practice and his personal fortune. The latter was estimated to be in the order of £70,000 in the monetary values of the 1930s (equivalent to around £20,000,000 today). The Mendelsohn House is testament to the architect's financial as well as artisitic success.

Of the remaining buildings in the book, only two use brick; both are (or were) synagogues, two of the four which Mendelsohn completed in the U.S.A., although he sketched preliminary designs for four others. The B'nai Amoona Synagogue, University City, St Louis, Missouri (1946-50, pp.84-85) has outer walls in a warm orange brick in panels of stack bond. Reinforced concrete fins and roofs on a steel frame sweep dramatically up to a cantilevered

canopy above the sanctuary, which was lit only by a clerestory. Joined by a foyer to the assembly hall, the worship space could be enlarged for services on Jewish holy days. The provision of classrooms and other ancillary rooms, on two floors, placed round a U-shaped courtyard, enabled an easy conversion into the Center of Cultural Arts (COCA) once the congregation moved west and the complex was no longer required by the congregation. Their new synagogue (completed in 1968) by Gyo Obata, of the St Louis firm of Hellmuth, Obata + Kassabaum, incorporates Mendelsohn's Tabernacle Shrine and in its structure owes much to Mendelsohn's preliminary design for the the temple interior of an unbuilt synagogue for the Emanu-El congregation in Dallas, Texas.

The Park Synagogue in Cleveland, Ohio (1946-53, pp.86-87) is dominated by a huge copper-clad concrete dome, but also includes straight and curved walls in a pleasant yellow brick facing reinforced concrete construction. This building exemplifies Mendelsohn's approach to all his American synagogues, which 'display ... simple geometric forms, the symbolic meaning of which is emphasised by abstaining from the use of ornamentation' (p.87).

As with some others of Taschen's series, the text is marred by the translation, resulting in some curious English and in occasional errors of vocabulary: 'carrier' for 'career', for example (p.8), 'Inferring back' for (surely?) 'Referring back' (p.9), and, most perplexingly, the use of iron to reinforce 'neuralgic points' (p.76) – presumably for 'points of stress'.

That this is a translated book is clear also from the items in the short Bibliography (p.96) few of which are in English. For instance, Regina Stephen (ed), *Eric Mendelsohn: Architect 1887-1953*, is noted only in its original German edition of 1998, despite there being a handsome volume in English issued by the Monacelli Press, New York, in 1999. Omitted are the volume on the hat factory at Luckenwalde already cited and the large format volume by Kathleen James-Chakroborty, *In the Spirit of Our Age Eric Mendelsohn's B'nai Synagogue*, St Louis, MI: Missouri Historical Society Press jointly with the Center of Contemporary Arts, 2000. Alastair Fairley's *De La Warr Pavilion the Modernist Masterpiece*, London: Merrell, 2006, probably appeared too late for use or inclusion.

The book includes a table of the architect's life and works (pp.91-93), maps showing the location of projects considered in the book (pp.94-95) and, as noted in the previous paragraph, a short bibliography (p.96).

Erich Mendelsohn died of cancer on 15 September 1953. That he produced so much, despite his peripatetic life – born and worked in Germany, with projects also in Russia, followed by periods living and working in England, then Palestine and finally the U.S.A. – would be remarkable enough. That he did so with impaired vision – from 1921 onwards he was without a left eye – makes his corpus of built work even more impressive. With the reservations noted, this volume makes a valuable introduction to one of the twentieth century's significant architects.

TERENCE PAUL SMITH and DAVID H. KENNETT.

The Brick Development Association has moved

The BDA has moved to

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BRITISH BRICK SOCIETY
MEETINGS IN 2009

Meetings in 2009

Preliminary thoughts for visits in 2009 include Bury St Edmunds, Suffolk, and the Tilbury forts. We hope also to arrange a visit to a brickworks in July 2009.

Saturday 13 June 2009
Annual General Meeting
Boston, Lincolnshire
Meeting at The Haven in the morning; tour of the brick buildings of the town in the afternoon.

A Saturday in September or early October 2009
London Autumn Meeting
A walking tour either of Finsbury from the Angel to the Charterhouse or a walking tour of Islington from Canonbury to Moorgate.

Details of meetings in 2009 will be included in
either the May 2009 mailing or the July August 2009 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 James Campbell, Michael Oliver or David Kennett.

Changes of Address

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

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