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Cover Illustration:

The Unitarian Chapel, Churchgate Street, Bury St Edmunds, is the venue for the Annual General Meeting of the British Brick Society on Saturday 17 May 2014. The chapel was built in 1711; it is the oldest surviving building of brick in Bury St Edmunds.

Editorial:

Brick in an Eighteenth-Century County Town: Bury St Edmunds

The idea of the county town has two distinct meanings. The more familiar one is as the administrative centre of an English county, a traditional part of the geography of England. As such, Bury St Edmunds was the county town of West Suffolk from its formal designation in 1889 when county councils were established until the abolition of the West Suffolk County Council as part of the local government reorganisation of 1974.

A more informal role of a county town was visible at the British Brick Society's choice of venue for its Annual General Meeting 2012 at Beverley in the East Riding of Yorkshire and can be seen again in 2013 at Bury St Edmunds. The eighteenth-century function was to act as the social centre for one part of a much larger county. By area, Yorkshire is England's largest county in area and Suffolk is eighth largest.

Throughout the eighteenth century, the gentry of the local area would meet two or three times a year in the town, those moderately wealthy men who lived in the parishes round about Bury St Edmunds and farmed them to provide a good living from the land. On the Essex bank of the River Stour, Robert Andrews (*d.*1806) of Bulmer, well-known with his wife Frances Mary (*d.*1780) from the early Gainsborough double portrait, *Mr and Mrs Robert Andrews* (1748-49: London: National Gallery), was of their ilk.

In the middle ages the area round Bury St Edmunds was known as Liberty of St Edmund, an administrative area outside the jurisdiction of the Sheriff of Norfolk and Suffolk; Suffolk had another such liberty in the south-east of the county, the Liberty of St Ethelburga, later called the Liberty of St Audrey, around Woodbridge. The two areas were subject to the jurisdiction of a wealthy monastery: respectively the Abbey of St Edmund at Bury St Edmunds and the Abbey (later Bishopric) of St Ethelburga at Ely, far away in Fenland Cambridgeshire. The abbot acted as the king's agent and was substitute for the county sheriff. The sheriff of Norfolk and Suffolk, an annual appointee, had no say in the area.

Ipswich, the county town of Suffolk, seemed far away: it was commercial and not county in the sense of not being a great meeting place for the gentry. The great social event of the year, the twice-yearly meeting of the assizes, was held in Bury St Edmunds, leaving the much less frequent county elections to be held in Ipswich, if they were contested. Equally, the commerce of Bury St Edmunds was orientated away from the Gipping and the Orwell estuary; in the eighteenth century, the town's river, the Lark, was canalised and fed into the Little Ouse River and then into the River Great Ouse, its waters reaching the sea at King's Lynn, Norfolk. Only with the first railway in Suffolk, constructed in 1847 between Bury St Edmunds and Ipswich, were the commercial connections of the inland centre orientated towards the sea at the port to the south-east rather than to that north-west of Bury St Edmunds.

Brick buildings in Bury St Edmunds could have been built at any time from the late middle ages onwards but surviving examples of medieval, Tudor and Stuart brickwork in the town are few. Even ninety years after the fire of 1608, Celia Fiennes found Bury St Edmunds a town of stone churches and timber-framed houses. As the late Alec Clifton-Taylor wrote:

The great event of the eighteenth century, architecturally speaking, was, here as in many other English country towns, the advent of brick. Before 1700 its use in Bury had been very sparing indeed. It now became so popular that within a few years no substantial builder thought of using anything else.

Brick was used extensively in constructing houses and civic buildings in the town in the course of the eighteenth century. A French visitor who spent almost a year (1784) in Bury St Edmunds, François de La Rochefoucauld, remarked:



Fig.1 The red brick chapel built for the Presbyterians in 1711 for a long time was used by the Unitarians and is now a Penetcostal Church .

There is a general lack of building stone in England [meaning East Anglia]. It is found in so small a quantity, and in so few places, that it is the greatest luxury for public buildings to be constructed of stone. Houses are generally of brick or of plaster and timber and are therefore low-built and without architectural effect. However, they are very attractively built. ...

The country houses, that we would call *chateau*, are usually built of brick. They are enormous, but heavy and architecturally unattractive: there is seldom a fine elevation. ...

All the *chateau* I have seen in England [*i.e.* Suffolk] are vast masses of brick, pierced with innumerable windows: outwardly extremely melancholy, and most of them very old. One sees no sign of development, or of the hands of able architects: they are impressive but nothing more.

This, of course, is a French view: England was a contrast to the grand *hôtels*, family houses which lined the streets of Paris in the eighteenth century, the second half of which was a period of great innovation in architecture in France.

While brick predominates in eighteenth-century Bury St Edmunds, this is not to say that both stone, specifically flint, and especially timber-framing had not been the distinctive elements in the walling materials employed by building contractors in Bury St Edmunds before 1700. One thinks of the remains of the abbey, almost completely built of stone, some of which is high quality ashlar imported at great expense and over considerable distances. Most of the remaining medieval and Tudor houses in the town were originally built as timber-framed dwellings. Even after 1608, the town was rebuilt in timber and wattle-and-daub: brick nogging is rare in Bury St Edmunds.



Fig.2 Houses on the left-hand side of Churchgate Street were built in red brick, sometimes over an earlier, timber-framed house; those on the right-hand side were built in yellow brick.

But from soon after Celia Fiennes' visit in 1698, brick became the favoured material. The contrast in finish can be seen between the timber-framed 'Cupola House', built in 1693 for Thomas Macro, a wealthy apothecary, and the now demolished red brick house of 1702, 'Angel Corner'. Better known among early red brick structures in the town is the chapel of 1711-12 on Churchgate Street (fig.1), which has been the worship centre first for the Presbyterians, then for the Unitarians, and is now a Pentecostal Church. The chapel has a three-bay front in red brick with rubbed red brick surrounds to the arched windows in the two outer bays and to the oval oculus above the pedimented doorway. Brick pilasters divide the bays and grace the edges of the street frontage. The brick is laid in English Bond.

Bury St Edmunds is an early medieval planned town, laid out in a simple grid pattern in the late eleventh century on the orders of Abbot Baldwin (in office 1065 to 1097). When in 1086 those who came with the intention of knowing too much arrived, the town had 342 houses built upon land which twenty years before had been agricultural and the town was thriving.

Bury St Edmunds had barely two-and-a-half times that number when the hearth tax was levied in 1674: 841 houses to be precise, a figure which involves counting as a single house those properties where more than one resident is rated for the same dwelling, whether a tax paper or exempt. One thing that is very clear from the Hearth Tax return is that, by the last third of the seventeenth century, several of the larger houses were going down in the world and by then reduced to multiple occupancy: in one case an exempt group of eighteen persons lived in a house rated at sixteen hearths. In 1674, a total of 642 tax-paying persons occupying 589 properties paid Hearth Tax. These houses had 2,892 hearths. There were 555 persons exempt from tax living in properties with a total of 740 hearths, of which 98 properties with 203 tax-exempt persons were occupied by several families. The *Domesday Book* population of Bury St Edmunds can be estimated at around 2,700; six centuries later it was probably less than double that: the present writer suggests that it was around 5,000 in 1674. In the 1801 census, Bury St Edmunds had a population of 7,655; by 1851, this had risen to 13,900.



Fig.3 The mid-eighteenth-century Clopton Almshouses are now used as the home of the Provost of St James' cathedral at Bury St Edmunds

Churchgate Street is closed by the great tower of the first abbey gate, a late Norman structure built for Abbot Anselm (in office 1120 to 1148). At the street's east end, houses on Churchgate Street are of red brick on the north side and in white brick on the south side. On the north side, number 35 has a distinctive plat-band possibly suggesting a timber-framed origin for this five-bay, two-storey building; right at the east end, number 38 is a substantial five-bay house of three storeys, possibly constructed in the first decade of the eighteenth century. The two houses immediately to its west, numbers 36 and 37, are also red brick and three-storeyed but on two- and three-bay plots respectively.

A generation later the Clopton Asylum (fig.3) was built in the abbey grounds; between two long wings, the recessed centre is a grand seven-bay affair whose three central ones are pushed forward and set within stone quoins, above which is a triangular pediment with the arms of the Cloptons of Kentwell Hall, Long Melford. Two dates have been put forward for the building: one is 1730, suggested by Alec Clifton-Taylor in 1984, but a later date, *circa* 1744, had been put forward a decade before in the second edition of Nikolaus Pevsner's *The Buildings of England: Suffolk*.

Agriculture and trade gave Bury St Edmunds a prosperous air in the eighteenth century. Being the social centre for the local gentry helped. No country house in west Suffolk was especially grand: at the onset of the eighteenth century, even the Herveys of Ickworth House were then no more than among the wealthier and more established squires of the Liberty of St Edmund. Their house, the predecessor of the present Ickworth House and rated at 18 hearths, in both 1670 and 1674 was let to Anthony Baythorn. In late September local gentry families met in Bury St Edmunds at the time of the annual Angel Fair, which took place on Angel Hill outside the abbey gates. In the eighteenth century the principal recreational facilities of the town became grouped around this broad open space. The Athenaeum and its ballroom close the space at the southern end; the town's principal hotel, the Angel Hotel, occupies a substantial part of the west side.

The Athenaeum was first built in 1713 with seven broad bays. Originally of three storeys, the top one was removed in 1789 when it was "re-edified" by an unknown architect. More work was done in 1804 by Francis Sandys (*fl.* 1791-1814), the architect employed by Frederick Augustus, the Earl-Bishop, to build the great rotunda and wings at Ickworth House in 1795. Frederick Augustus Hervey (1730-1803) was made the Bishop of Derry in February 1768 and became the fourth Earl of Bristol in December 1779.

The Earl-Bishop's grandfather, John Hervey (1665-1751), had been elevated to the peerage as the Earl of Bristol in 1715; two decades later, Mary (*née* Lapell, 1699/1700-1768), Countess of Bristol, the first earl's daughter-in-law, commissioned Sir James Burrough (1691-1764), to design a town house for her on Honey Hill, as the west side of Angel Hill is known. Burrough was a local man,

the son of the town physician and educated at Bury Grammar School. He did well at Cambridge and in 1754 became master of his college, Gonville and Caius. By 1736, in his mid-thirties, he had gained some reputation in his designs for college and university buildings. The building for Lady Hervey in Bury St Edmunds is nine bays wide, more than any other house. The three central bays are distinguished by being set forward with a high triangular pediment above, very grand but now sadly lacking the Hervey coat of arms which must once have adorned its centre. Stone quoins characterize the ends of the building.



Fig.4 Two houses built *circa* 1830 at numbers 1 and 2 Angel Hill.

The west side of Angel Hill has three major buildings, two houses and the Angel Hotel. The two three-storey houses are in white brick; 1830 or a little before has been suggested as their date. Looking carefully one sees that they are of slightly differing heights: the left-hand one has the window heads on the second floor visible; the right-hand one does not. The former is five-bays with a central Doric doorcase, the other has four-bays with an off-centre Ionic doorcase. The first-floor fenestration of the latter reaching down to floor level gives access to the iron balcony. The Angel Hotel was begun as a seven-bay building on the corner of Angel Hill and Churchgate Street above a thirteenth-century stone-built cellar, hence the raised entry. There are three storeys and an attic, but the white brick structure is mostly hidden by the carefully-tended creeper. The building was later extended southwards.

Beyond the Athenaeum, Angel Hill becomes Chequer Square; the southern extension, Crown Street, leads into St Mary's Square. Crown Street is closed by the Theatre Royal, the architect of which was William Wilkins (1778-1839). Wilkins' father, William Wilkins the elder (1751-1815), illustrates how in the late eighteenth century a building craftsman could progress into architecture and then into another profession. Wilkins senior was the son of a Norwich plasterer, who was apprenticed to his father, learnt how to draw, and through his work in stucco and plaster and connections with architects and landscape gardeners gained architectural commissions. Wilkins junior, the eldest of a large number of children, perhaps as many as thirty, had a more serene start, being educated at Norwich Grammar School and entering Gonville and Caius College, Cambridge, as a scholar. He graduated as sixth wrangler in 1800 that is he was placed sixth overall in the final examinations in Mathematics and his degree was placed in the first class. An undergraduate exercise had been to make measured drawings of King's College Chapel; another was a drawing of the Gate of Honour of his college, exhibited at the Royal Academy in 1799 together with a 'Design for improving the seat of a nobleman in Nottinghamshire': his first completed architectural work, executed in 1805, was Osberton House, Notts. A travelling scholarship had enabled him to visit Greece, Asia Minor, and Italy between 1801 and 1804; subsequently, Wilkins junior became the leading exponent of the Greek Revival. The Theatre Royal in Bury St Edmunds was built in 1819: Wilkins had inherited his father's

interest in its lease as he also did at the theatres in Norwich and elsewhere in greater East Anglia. The Theatre Royal fell on hard times in the twentieth century, spending its central decades as a store for beer barrels. Refurbished in the years leading up to the reopening in 1965; Alec Clifton-Taylor commented on the excellent acoustics of the theatre.

The MP who actually championed the bill which when enacted brought about the emancipation of all slaves in the British Empire in 1833, Thomas Clarkson, lived in a house of three storeys, nine bays wide with the five central ones protruding, in St Mary's Square. The building is primarily of white brick but red brick was used for the dressings, quoins and recessed panels below the windows. Already by the early 1980s, Clarkson's house had been divided into two dwellings. Sadly, the original glazing bars had been removed from the sash windows of the ground floor, something which one notes elsewhere in the older houses of Bury St Edmunds.

Northgate Street is the turning going left out of the north side of Angel Hill. The proximity of the southern end of Northgate Street to Angel Hill is illustrated by a complex building, now fronted in red brick, which includes the timber-framed town house of the Gage family of Hengrave Hall. At the end of the seventeenth century, Hengrave Hall, a mixture of yellow brick in parts built before the late 1530s and subsequently white stone pillaged from monastic sites, had been built for the London merchant Sir Thomas Kytson (d.1552). In the late seventeenth century, the Gage family became the owners of the grandest house in Suffolk. At the beginning of the eighteenth century, Sir William Gage introduced the greengage into England: the tree still stands.

Somewhat away from Angel Hill is Guildhall Street, named after the medieval guildhall given to the town by Jankyn Smith (d.1481). This has brick in it but the use of the material is mainly refurbishment. Only the porch is original, a controlled mixture of roughly coursed flint to the side wall, and on the front ashlar for the ground floor, knapped flint interspersed with rows of red brick for the first floor, and above a chequer pattern of knapped flint and small limestone blocks. The long face of the façade is a reconstruction of 1807 in yellow brick laid in Flemish Bond. The interior contains its original king-post roof. This was where the town council met until it moved to Shire Hall in 1966, following the local government reorganisation which abolished the County of West Suffolk.

Guildhall Street had some degree of fashion in the eighteenth century. Nos 81-83 (inclusive) have at their centre a five-bay house of two storeys and attics with a red brick front, the front built in the second quarter of the century. Later it was bought by a local banker, James Oakes, who in 1789 commissioned Sir John Soane (1753-1837) to extend his dwelling. At each end of the existing house Soane provided a narrow, recessed, linking bay, with a plain doorway, and a broad pedimented bay. The ground floor of this has a recessed three-light window set beneath an elliptical arch. He executed the new work in redbrick despite the growing popularity in the 1780s and 1790s of yellow brick.

Guildhall Street eventually leads to the Market Place with the Norman town house, Moyse's Hall (now the town's museum), in the north-east corner. In the south-west corner is the Market Cross (fig.5), designed in 1774 by Robert Adam (1728-1792); it took six years to complete. The ground floor, originally open, is faced in limestone, with prominent rustication; the tall first floor, originally a theatre, is in grey brick. On the first floor, each "arm" of this cruciform building has a central Venetian window within a pedimented Ionic aedicule with on either side is a niche with an Etruscan urn made of cast iron. The "arms" on the long sides, those to north and south, are wider than the body of the building and have a sash window on the return faces. There are panels with swags and paterae on all the sides.

The stalls once situated on the ground floor of the Market Cross neatly bring us back to agriculture and another, but later, building connected with farming: the Corn Exchange on Abbeygate Street. Built in 1861-62 to designs by Ellis & Woodward, the principal building material was grey brick but to symbolise the agricultural prosperity of the third quarter of the nineteenth century, an hexastyle, giant Ionic portico was constructed. Beneath its pediment is the quotation

THE EARTH IS THE LORD'S AND THE FULLNESS THEREOF
(*I Corinthians*, x, v.26).

The world was changing when the Corn Exchange was built. The barley grown in the rich fields of the area was being snapped up by the new Victorian brewery built by the town's largest employer, Greene King, and a decade and a half before the Corn Exchange was built the railway had

arrived. Northgate Street, mentioned above, ultimately leads to the railway station, but that was much later than the end of the eighteenth century, being constructed in 1847 for the Bury and Ipswich Railway. As already noted, the railway had re-orientated the commerce of the town. The River Lark, the river navigation, fed northwards into the Great Ouse and out into the North Sea at the Norfolk port of King's Lynn. The railway went south-east to Ipswich. The great red brick station on its high podium was originally not open at the west end; it had been designed by Sancton Wood whilst Frederick Barnes was the designer of the intermediate stations at Stowmarket and Needham Market. At Bury St Edmunds, the original station had a great canopy over the whole, not exposing waiting passengers to harsh Arctic and Siberian winds which blow from the east across the North European plain.

As a town Bury St Edmunds is much warmer and more welcoming than the exposed position of its railway station might suggest.



Fig.5 Robert Adam designed the Market Cross in 1774. Building took six years.

Just as this issue of *British Brick Society Information* was being put to bed, *Country Life* in its issue of 26 March 2014, included a reproduction of the painting now in Ipswich Museum of Dudley North (b.1684), his wife Catherine (d.1715), their son, and two daughters standing in front of Little Glenham Hall, a brick house built in the reign of Elizabeth I, which North had purchased in 1708. Despite his accumulated wealth from being a merchant in Turkey, North's better-known father, the economist Dudley North (1641-1691), never purchased a country estate. The purchaser of the house had been the sole beneficiary of his father's will.

In East Suffolk, the original Little Glenham Hall had been built in the 1580s by Christopher Glenham, grandson of the purchaser of the estate, another Christopher Glenham, who had died in 1549 "in prime of all his years" as a brass inscription in St Andrew's church records. The plan of the house is U-shaped; the wings extend for three bays and are two bays wide; the recessed centre portion has nine bays. In 1674, the house was rated at 22 hearths and was occupied by Lady Glenham. A

generation later, the builder's grandson sold the estate and house to North.

North refaced the hall in the late 1710s and early 1720s: rainwater heads dated 1717 and 1722 are on the entrance front. But, the garden front retains its late Tudor appearance. The painting thus is a valuable record of a symmetrical house built in the late sixteenth century. With shaped gables and nineteen chimneys visible, three fewer than recorded in the 1674 hearth tax, the painting of Little Glenham Hall is a valuable reminder of both how new owners in the eighteenth century modernised existing houses and the considerable number of brick houses built in the second half of the sixteenth century. Time considerations to complete the necessary research and the pages available in this issue of *BBS Information* have precluded even initial survey of the brick houses of Suffolk built in the reign of Good Queen Bess. A preliminary analysis of those houses rated between 14 and 49 hearths in Suffolk in 1674 produced revealed at least thirty brick houses built between 1550 and 1603 and there may be more as some houses had been noted as sixteenth-century but without specifying a more precise date range in 'Suffolk Houses in 1674', *BBS Information*, 37, November 1985, pages 4-11. Not just in Suffolk but throughout England, there are many more than are usually noted.

British Brick Society Information, 128, October/November 2014, will be devoted to 'Brick in Asia'. The editor has received and will be including papers and notes on brickmaking and brick buildings and other brick structures in China, the Indian sub-continent, and Russia. He is particularly seeking contributions, however brief, on brickmaking and brick buildings in Indonesia, Iran, Iraq, Japan, Malaysia, the Philippines, and the countries of south-east Asia. Please inform the editor of any item you may wish to contribute by Friday 18 July 2014 and, if possible, have your contribution available on or before Sunday 31 August 2014.

Members of the British Brick Society were asked to choose between three potential places for the society's Annual General Meeting on Saturday 17 May 2014. The votes cast for Bury St Edmunds outweighed those for either of the other suggestions put to the membership: Layer Marney, Essex, and Abingdon, Oxfordshire. The last-named may well feature as the location of one of the society's meetings in 2016 or 2017. With Bury St Edmunds as the venue for the Annual General Meeting in 2014, this Editorial has been prepared with Suffolk in prospect.

DAVID H. KENNETT

Editor, *British Brick Society Information*,

Shipston-on-Stour, October 2013 and March 2014

BIBLIOGRAPHICAL NOTE TO THE EDITORIAL

Further details of brick buildings in Bury St Edmunds are to be found in three books. A. Clifton-Taylor, *Another Six English Towns*, London: BBC Books, 1984; Bury St Edmunds is the subject of the essay on pages 76-113; N. Pevsner, revised E. Radcliffe, *The Buildings of England: Suffolk*, Harmondsworth: Penguin Books, 2nd ed., 1974; pages 132-154 deal with Bury St Edmunds; N. Scarfe, *Suffolk: A Shell Guide*, London: Faber & Faber, 1976; see pages 59-64 for a brief account of Bury St Edmunds. The quotation from François de La Rochefoucauld is from N. Scarfe (ed.), *A Frenchman's Year in Suffolk: French Impressions of Suffolk life in 1784*, [being *Suffolk Records Society*, 30] Woodbridge: The Boydell Press for Suffolk Records Society, 1988. Quotations are from pages 30, 32 and 34. For the Hearth Tax see S.A.H. Hervey, *Suffolk in 1674 being the Hearth Tax Returns*, [being *Suffolk Green Book*, volume XI, number 13] Woodbridge: George Booth, 1905.

Coggeshall Abbey, Essex: the Brick Guest House

Penny Berry and David H. Kennett

INTRODUCTION

Two, relatively complete, brick buildings of an early date survive from the Cistercian abbey at Little Coggeshall, Essex: the *capella extra portas*, the chapel outside the gate, and the abbey guesthouse within the grounds of the present house on the site.

Both the *capella extra portas* and the abbey guesthouse have survived largely intact because of their use as farm buildings after the Dissolution of the monastery in 1538.

Some years ago, Penny Berry sent the Editor of *British Brick Society Information* three photographs of the abbey guesthouse at Coggeshall Abbey, Little Coggeshall, Essex, one of the earliest brick buildings in England. One photograph shows exterior brickwork (fig.1) and the two others the brickwork in the interior (fig.2) and the roof above this brickwork (fig.3).

THE CISTERCIAN ABBEY AT LITTLE COGGESHALL

Little Coggeshall Abbey was founded on 3 August 1140 by Stephen of Blois, King of England (r.1135-54) and grandson of William the Conqueror. Stephen also founded Faversham Abbey, Kent, where he was buried. Stephen favoured Savignac monks, but in 1147, the abbey became a Cistercian foundation and remained as such until the abbey was surrendered by its abbot, Henry More, on 5 February 1538. Three years earlier, in the *Valor Ecclesiasticus* of 1535 the income of the abbey had been assessed at £298 0s. 8d., gross, £251 2s. 0d., net. Two and a half centuries earlier, the income of the abbey was noted at £131 11s. 6d. in the *Taxatio* levied in 1291.¹

Even at the Dissolution, part of the abbey buildings had been occupied as the mansion of Sir John Sharpe for twenty years; he also had exclusive use of one of the abbey chapels. A now external fireplace and its associated chimney stack are all that remains from Sharpe's mansion.

The abbey church was destroyed within three years of the Dissolution but the present house was not built out of the infirmary of the abbey's domestic ranges until *circa* 1570. When acquired in 1581 by Richard Benyan, husband of Anne Paycocke, a member of the most prominent family among local landowners, the house was complete. From the infirmary, one of four brick piers and a brick arch, both of twelfth-century date, survive within the present house.

The surviving buildings from the abbey are distinctive but are rarely accessible, as with one exception, the *capella extra portas* dedicated to St Nicholas, they are within the buildings and grounds of a private house. What survives from the medieval work is mainly of brick or of brick and flint with brick used in load-bearing contexts such as vaulting and arches. This brick is not Roman and in the abbey guesthouse individual bricks incorporate the same moulding flaw.² The surviving abbey buildings of late twelfth or early thirteenth century in date; they include fragments of a cloister with the associated domestic buildings, built between *circa* 1180 and 1220. The undercroft of the dormer (dormitory) range was perhaps built around 1180 but its vaulting appears to have been inserted around 1220. Beside the dormer range is a two-storey, early thirteenth-century corridor, linking the abbey's domestic range to the abbot's lodging, a two-storey brick building of *circa* 1190.

Although the church has been demolished, the western part of the nave was excavated in 1914: the lower portions of columns are brick. The church was large, having an internal length of 210 ft (65 metres) and measuring 80 ft (24.4 metres) across the transepts; the dimensions are taken from parch marks following a dry summer. The suggestion was made that the chancel had been extended at some date after the consecration of the high altar by Gilbert Foliot, Bishop of London, on 15 August 1167, when Simon de Toni was abbot. The bricks at the west end of the north arcade almost certainly belong to several building seasons after this, possibly in the 1180s.

The bricks used in these buildings were probably made locally. These bricks are 'of a warm red tone and generally 1½-2 in. thick; the fact that the majority of them are shaped to suit their present



Fig.1 Little Coggeshall Abbey, external brickwork at the abbey guesthouse, built *circa* 1190.

positions is an argument in favour of local manufacture'.³ A kiln with wasters but with examples of moulded bricks exactly like the moulded bricks at the abbey was found in 1845 but its site, about a mile away from the abbey, has been lost; the records made then were of poor quality. The bricks can be 12 inches (305 mm) long and up to 6 inches (152 mm) wide (fig.1). They have been compared to bricks at the Cistercian Abbey at Koksijde, Belgium; the house is that at Ten Dunien on the southern edge of the coastal town. This abbey was founded in 1138.⁴

THE GUESTHOUSE

The guesthouse is a small detached building set apart from the main claustral buildings and not on alignment with the cloister and its ranges or the present house. Nathaniel Lloyd's 1925 photograph of the exterior, taken over ninety years ago, shows that it was built with walls of brick and flint rubble,⁵ although in places much brick is visible externally (fig.1). The walls originally had plaster on the inside covering the mixture of flint rubble and brick between the splayed openings of the brick lancets (fig.2). Lloyd's black-and-white photographs, taken sometime before 1925, demonstrate that the brickwork goes all the way through the walls from the inside to the outside dressings; on all three of

the lancets visible in his internal photograph a rough straight joint can be seen approximately half-way through the wall thickness.⁶ Brick at the end of the twelfth century was not the most familiar of materials for medieval builders in England to be working with, but this does not seem to have affected the stability of the building.

The building is of four bays. The western corner of the south wall is visible in figure 2; in Lloyd's photograph of the exterior of the west wall, the northernmost lancet is only just discernable beneath rising vegetation, but both Lloyd and the Royal Commission on Historical Monuments confirm the materials used in its construction: the outside wall was brick and flint rubble. In the first quarter of the twentieth century, the building was covered with plain tiles, and had a pentice on the south side, then in use as a cart shed; this was partly roofed with pantiles.⁷

The guesthouse building was constructed *circa* 1190, about a decade after the main claustral buildings were erected. One difference from the roughly contemporary abbot's lodging is that in the latter the brick arches above the lancets are rounded, whilst those in the guesthouse are pointed.



Fig.2 Little Coggleshall Abbey, internal view of the west wall of the abbey guesthouse showing relieving arches on the ground floor and lancets on the first floor. The round-headed doorway in the north wall is original. The return on the extreme left of the photograph is the scant remains of the south wall of the guesthouse.

Entry to the lower floor of the guesthouse was by a round-headed arch in the north wall, to the right of which is a fireplace, whose chimney stack is visible in the photograph of the roof (fig.3). The narrowing of the north wall, with its ledge where the wall thickness is reduced indicated the original presence of a floor, which is confirmed by notches visible in the brickwork of the lancets (fig.2). On the inside of the building, there are ground floor relieving arches of brick: five to the west, including one narrower than the others (fig.2), but only four to the opposite side. The larger ones of these recesses have been interpreted as seating. Internally, the first floor lancets are constructed entirely of brick. The lancets, themselves, are placed above the pillars of alternate relieving arches, the wider ones. Thus weight is distributed downwards in an even pattern. It should not be forgotten that intuitively, medieval builders understood the basic laws of building physics.

The present roof (fig.3) is sixteenth-century and has been associated with a raising of the walls by three courses of brick: these are visible at the top of the walling in figure 2 and below the roof timbers in figure 3.



Fig.3 Little Coggeshall Abbey, the roof of the abbey guesthouse. Note the brick arches of the lancets with above them three courses of brick added in the sixteenth century when the present roof was installed.

THE CAPELLA EXTRA PORTAS AT LITTLE COGGESHALL

The *capella extra portas*, now the chapel of St Nicholas (Fig.4), was the chapel at the abbey gate;⁸ the gatehouse itself has long been demolished. The chapel was constructed *circa* 1225, a generation after the majority of the surviving and known buildings at the abbey. It was built of flint rubble with red brick window dressings and red brick quoins. Although mainly of flint, in the west wall are courses of red brick and the same may be seen on the west portion of the exterior of the south wall, possibly indicating where a day's or a season's building activity ended: in one part of the south part of the west wall where the two courses are more or less complete between the quoins and the window, these are eleven courses apart, making the former suggestion the more probable. Nave and chancel were

constructed as one.

Both the east and west windows are triple-light lancets, the central one higher than its two fellows. Both windows have brick surrounds as do the four single lancets on the south side. The two eastern windows are set at a higher level than the two western ones either side of the south door. The south door is approximately one-third of the distance from the south-west corner. The doorcase has stone jambs in two orders. The windows on the north side are more regularly spaced.

The modern county of Essex had a second Cistercian monastery, at Tilty, founded in 1153 and dissolved in 1536, probably on 22 September, seventeen months before Little Coggeshall. It was a poorer house than its fellow: gross income in 1535 was £177 9s. 4d., and £167 2s. 6d., net.⁹ From the monastic buildings at Tilty very little survives although construction materials include brick as well as flint rubble and clunch, a building material made of chalk. However, its *capella extra portas* survives as the village's parish church, dedicated to St Mary the Virgin.¹⁰ The original chapel was nave and chancel as one, but *circa* 1330, a large, new, wider, and much higher chancel was added to the east of the original building. The chancel is a rather grand structure, now externally of exposed flint and stone, with a five-light east window. The south wall of the chancel does include a few random courses of brick to the east of a large three-light window. It is possible that the chancel was intended to be given a coating of plaster. Various post-medieval additions were made to Tilty church: a south porch in the seventeenth century, a west tower of relatively small area topped by a cupola at the end of the eighteenth century, and restorations and redecorations in the third quarter of the twentieth century.

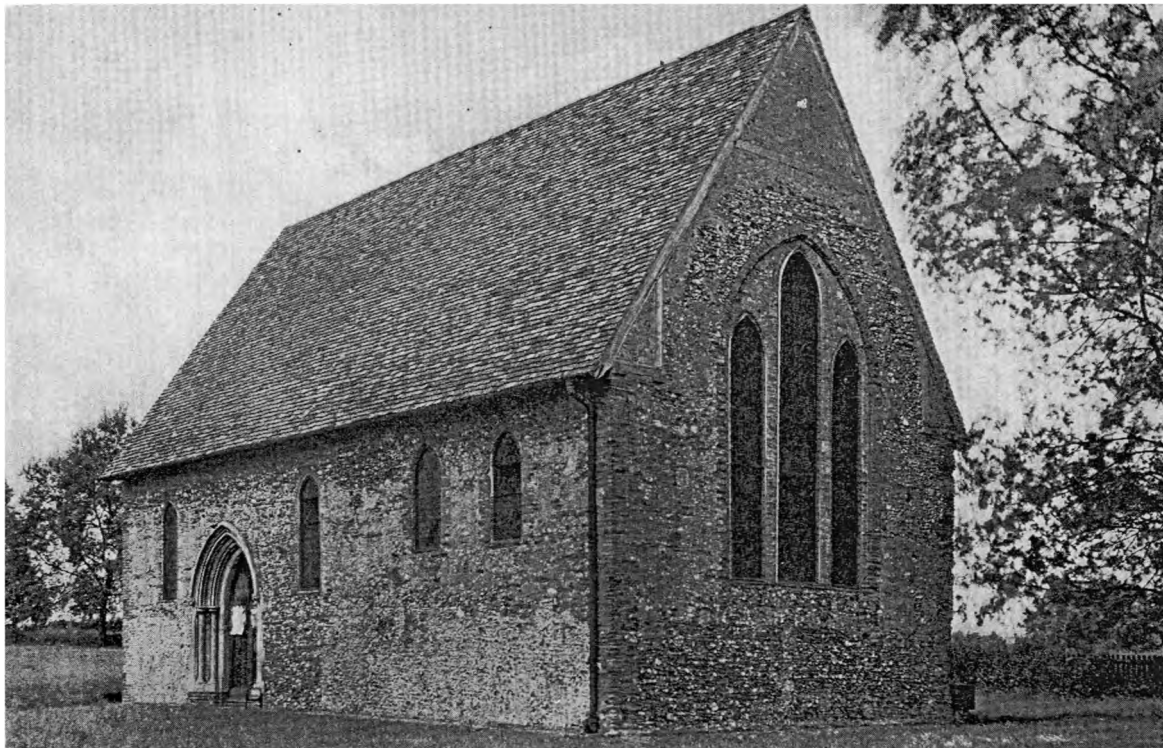


Fig.4 The chapel of St Nicholas, Little Coggeshall, the *capella extra portas* of Coggeshall Abbey was built *circa* 1225. Although mainly constructed of flint rubble, the quoins and the window dressings are of red brick.

NOTES AND REFERENCES

ABBREVIATIONS

JBAA *Journal of the British Archaeological Association.*

RCHM Royal Commission on Historical Monuments.

VCH *Victoria County History.*

¹ Historical details for Coggeshall Abbey are taken from R.C. Fowler, 'Houses of Cistercian Monks: 9. Abbey of Collegeshall', *VCH Essex*, II, 1907, pp.125-9; RCHM, *An Inventory ...Essex*, 3, 1922, pp.165-8, with plan on p.166 and plates opp.166 and 167; and J. Gardner, 'Coggeshall Abbey and its Early Brickwork', *JBAA*, 3rd ser., 18, 1955, pp.19-32. Secondary accounts can be found J.A. Wight, *Brick Building in England from the Middle Ages to 1550*, London: John Baker, 1972, pp.260-2 with pls.4 and 5; N. Pevsner, revised E. Radcliffe, *The Buildings of England: Essex*, Harmondsworth: Penguin Books, 1965, pp.276-7; J. Bettley and N. Pevsner, *The Buildings of England: Essex*, London and New Haven: Yale University Press, 2007, pp.246-8.

² N. Lloyd, *A History of English Brickwork*, London: H. Greville Montgomery, 1925, reprinted Woodbridge, The Antique Collectors Club, 1983, p.4.

³ Wight, 1972, p.261, citing RCHM, but actually Lloyd, 1925/1983, p.72.

⁴ Wight, 1972, p.261 has the curious spelling 'Coxylde' for the town. The abbey at Ten Dunien is the subject of much investigation and can be visited.

⁵ Lloyd, 1925/1983, plate on p.104.

⁶ Lloyd, 1925/1983, plate on p.105.

⁷ Lloyd, 1925/1983, plate on p.104.

⁸ RCHM, 1922, p.165, with plat opp. P.127.; Lloyd, 1925/1983, plates on p.105 (exterior) and p.284 (east window, interior); Bettley and Pevsner, 2007, p.248.

⁹ 'Tilty' in *VCH Essex*, II, 1907, p.

¹⁰ Historical details for Tilty Abbey are taken from R.C. Fowler, '[Houses of Cistercian Monks: 11 Abbey of Tilty]', *VCH Essex*, II, 1907, pp.134-6. Architectural details are from RCHM, *An Inventory ...Essex*, 1, 1919, pp.320-2, with plan on p.320 and plates opp.320 and 321. Secondary accounts include N. Pevsner, revised E. Radcliffe, *The Buildings of England: Essex*, Harmondsworth: Penguin Books, 1965, pp.391-2 with pl.8; and J. Bettley and N. Pevsner, *The Buildings of England: Essex*, London and New Haven: Yale University Press, 2007, pp.786-7 with pl.22. Tilty is omitted from J.A. Wight, 1972, and apparently from Lloyd, 1925/1983.

Brickmaking in the Bury St Edmunds Area

Graeme Perry

INTRODUCTION

My first involvement with the British Brick Society was as a direct result of meeting the late C.H. 'Bill' Blowers who was the father of one of Mary's and my closest friends. Bill had retired to Staffordshire with his wife Ena and I only had the pleasure of knowing him for the last eight years or so of his life which sadly came to an unexpected end in 1995. During that short period, however, I came to know a man of great knowledge on a whole host of subjects including brickmaking in Suffolk, a county which was his home for many years, having latterly lived at Great Barton and worked at nearby Bury St Edmunds in the building materials supply industry.

From my conversations with Bill, I was aware of a substantially completed manuscript that he continued to work on but which I never saw whilst he was alive. I was aware of his intention to finish it and publish this book and I am endeavouring to do this. The work started out with coverage restricted to the Bury St Edmunds and West Suffolk areas, following encouragement and detailed information received from others, including Adrian Corder-Birch, the late Martin Hammond and the late Charles Pankhurst, the work was extended to cover the whole county (both West Suffolk and East Suffolk).

All entries below have been checked by me primarily from Bill's meticulously kept notes with other information coming from my own researches. In the following pages, however, most of that which you will read had already been written by Bill. Where there is a gap against a date, no information is available. Much of the date information has been built up from Pigot's, Kelly's and White's directories issued at various dates throughout the nineteenth century.

BRICKWORKS AT BURY ST EDMUNDS

There were three main brickworks in the immediate Bury St Edmunds area but there were other small works to the east, south, and west of the town. There were also a number of addresses for accommodation and/or sales offices listed in the town's various trade directories. There were a number of brickworks beyond the town, particularly to the east of Bury St Edmunds: at Great Barton; on the Rougham Estate; at Elmswell; and four at Woolpit. The Rougham Estate was a significant producer of bricks and there were huge works at Woolpit spanning 450 years. A small museum was established in the village dedicated to the industry.

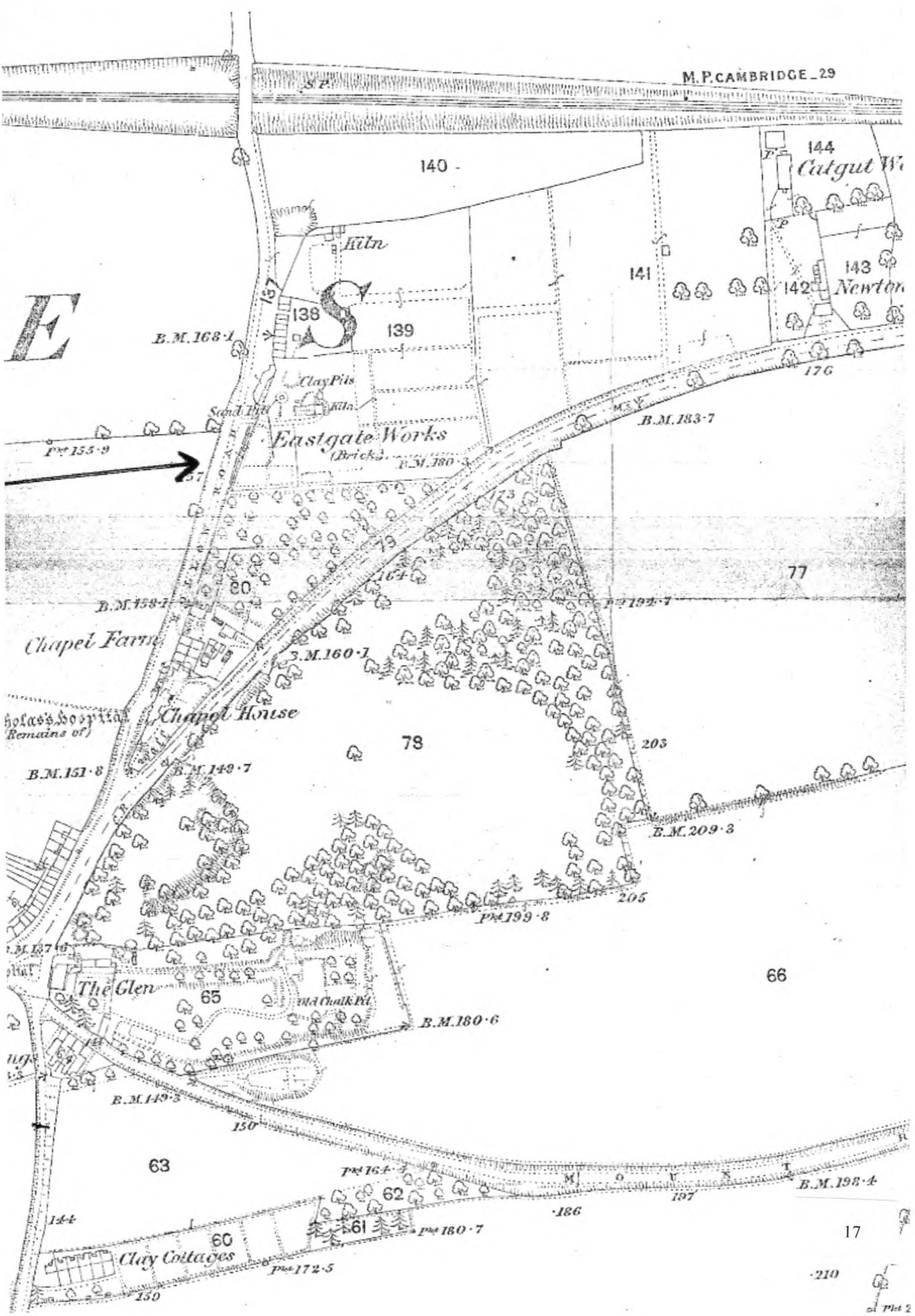
The principal Bury St Edmunds brickworks were the Eastgate Brickworks, Hollow Road; the Southgate Brickworks, Southgate Road/Nowton Road; and the Westley Road Brickworks, Westley Road.

Eastgate Brickworks, Hollow Road, (TL/865650), 1839-1886
(Fig.1)

1839	Steggles & Co
1839-1846	
1846	John Redley jnr
1846-1860	
1860-1886	Alfred Andrews

Reference to this works appears in *Kelly's Directory* of 1860, which has Alfred Andrews, an English

Fig.1 (opposite) Eastgate Brickworks, Hollow Lane, Bury St Edmunds
From Ordnance Survey, 1 inch to 25 ft, 1886
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Timber Merchant, Building, and Brick and Tile Maker of 58 St John's Street, Bury St Edmunds, is shown as occupying the brickworks, and this continued until 1886.

Red bricks and the usual range of fittings together with pantiles and plain tiles were produced. The bricks are marked 'A.ANDREWS BURY' in the frog. Alfred Andrews also had a works at Sicklesmere, to the south of Bury St Edmunds, producing red bricks and to identify them from the Bury production there were marked 'A.A' in the frog.

Southgate Brickworks, Southgate Road/Nowton Road (TL/862627) 1806-1905
(Fig.2)

1806	? Durrant
1823-1855	Augustine Durrant, G. Durrant
1855-1859	
1859-1865	Robert George Durrant
1865-1885	Robert George Durrant, Robert J. Durrant
1885-1896	Robert George Durrant
1896-1898	Works dormant
1898-1905	John G. Oliver, Charles E. Salmon, Thomas Shillitoe, I. Campbell Smith, all trading as Bury St Edmunds Brick Co.
1905	Works closed

Brickmaking at Nowton Road dates back certainly to 1806, as in 1886 when the Geological Survey was carried out, a member of the Durrant family who were operating the works at the time told the surveyor that his family had been brickmaking at the site for eighty years. The earliest recorded information is shown in the directory of 1823 when Augustine Durrant, who was also a carrier, was shown as a brickmaker.

In 1859, Robert George Durrant took over making both bricks and roofing tiles until 1896. It seems probable that production ceased in that year and that the works was dormant for about two years.

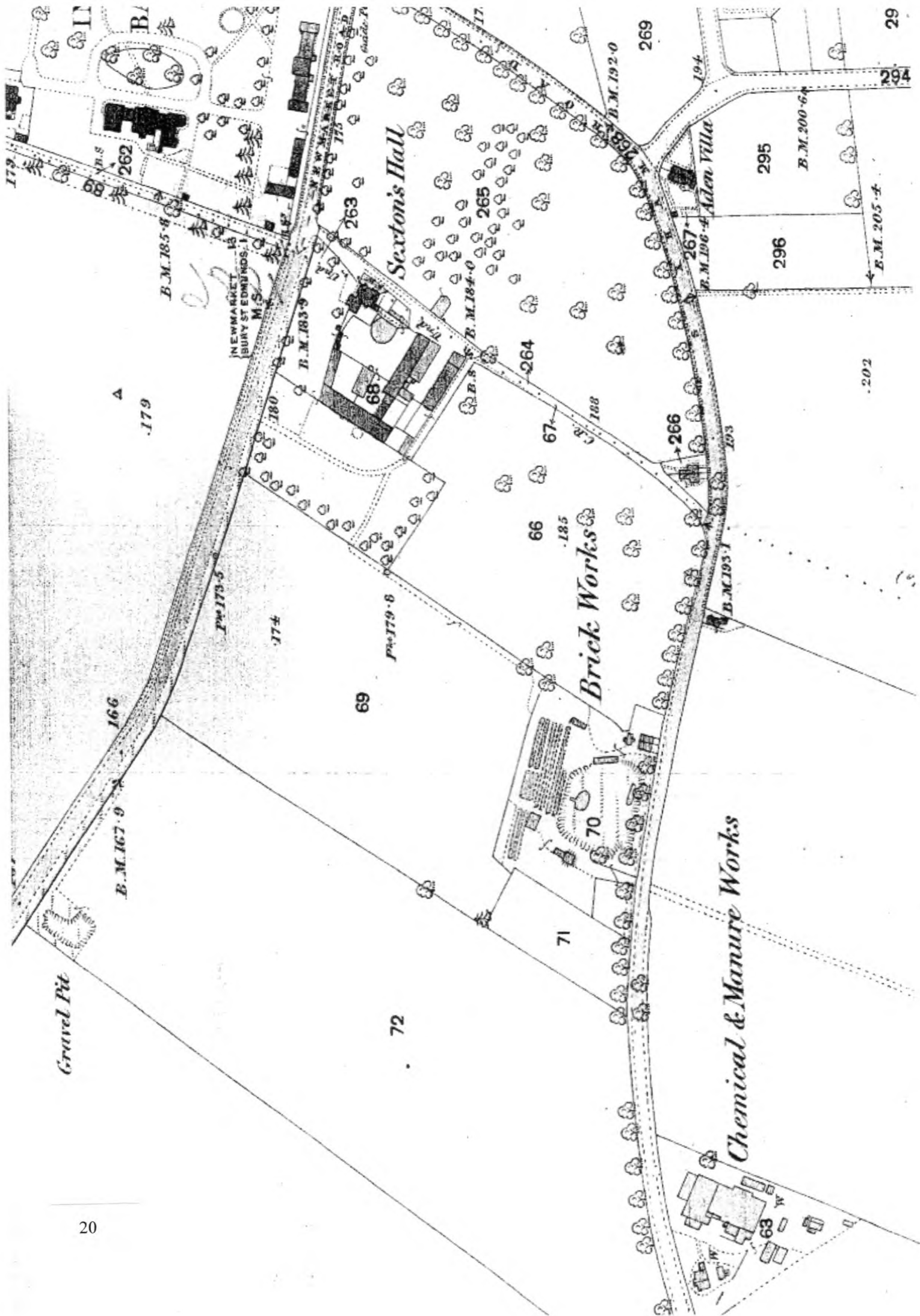
In 1898 the Bury St Edmunds Brick Company was formed by John G. Oliver, Charles E. Salmon, Thomas Shillitoe, and I. Campbell Smith, each having shares of £350 in the business. In 1900, there was a loss on trading for the year shown as £182 5s. 2d., and in 1901 a further loss of £253 13s. 10d. was incurred. Looking at production figures, losses were accounted for by the fact that insufficient best quality bricks were produced from the kilns. In 1901, out of total production of nearly 600,000 bricks only 121,000 bricks were of best quality and 58,000 specials were made; *i.e.* only one third of the production could be sold at the best price. Red bricks were produced here and from samples found it would seem that when the bricks were properly fired they were of excellent quality.

Difficulties seem to have continued, and with poor results an application was made to the Bury St Edmunds Borough Council for the surrender of the lease of the land forming the brickworks and this was agreed to subject to the land being restored to its original condition if the council was unable to find a new tenant for the purpose of a brickfield unless the council should desire to leave it in its present state. Closure took place in September 1905.

In January 1906 the land was offer to Mr W. Morley on a lease for seven or fourteen years at a fixed rent of £7 10s. 0d. per annum and a royalty of 1s. 6d. per 1000 bricks made with not less than £10 in any one year to be paid. In March 1906 Mr Morley made a counter offer of £6 0s.0d. per year and 1s. 0d. per 1000 brick as royalties of not less than £10 in any one year or to buy the land for £50 0s. 0d. This was not accepted and in September 1906 the land was offered on the same terms as to Mr Morley to Messrs Wells and Nunn. They were agreeable to the rent but offered 1s. 0d. per 1000 bricks for royalties, or 1s. 6d. per 100 bricks as royalties with rent free terms. This also was not accepted.

In February 1921, Bury St Edmunds Borough Council were asked to consider the question of

Fig.2 (opposite) Southgate Brick and Tile Works, Nowton Road, Bury St Edmunds
From Ordnance Survey 1 inch to 25 feet, 1886
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re-opening the brickyard and that an expert be engaged to report on the quality and quantity of brick earth but this was not carried. As a matter of interest at a conference on housing, held at Norwich in May 1919, the Housing Commission had asked for information to know if there were any brickyards in this area which could be opened to help the unemployment position.

Westley Road Brickworks, Westley Road (TL838644) 1850-1892

(Fig.3)

1850-1864	James J. Lee
1864-1870	Executors of James J. Lee
1870-1874	Executors of James J. Lee, John Lee
1869-1887	John Lee
1883-1887	John Lee, William Rushbrooke
1887-1892	William Rushbrooke
1892	Works closed

This works was started in about 1850 by James Lee of Bury St Edmunds, who had a timber merchants business in Risbygate Street. He also sold the bricks he manufactured through this establishment, in addition, of course, to supplying direct from the kiln. Red bricks were made and it does not seem that they bore any mark as to their origin.

James Lee died in 1864, and the brickworks was carried on until 1869 by the executors, when John Lee took over. He continued until 1887, when William Rushbrooke bought the works.

Brickmaking continued until 1892 when the clay appeared to be running out, and in that year Rushbrooke took over a works at Sicklesmere, to the south of Bury St Edmunds, and closed Westley Road.

The red bricks which were made at Westley Road by Rushbrooke had the name 'RUSHBROOKE' impressed in the frog. The bricks were mainly used locally, but some quite large contracts were served, one of the biggest being the erection of Gibraltar Barracks in 1878.

Pantiles were also produced at Westley Road Brickworks.

BRICKWORKS AT ROUGHAM

As mentioned above, in addition to the Bury St Edmunds brickworks, there were major brickmaking centres at Rougham and Woolpit. Two brickworks are known at Rougham: Brick Kiln Farm, Kingshall Green, in the late eighteenth century and the first half of the nineteenth century, and Rougham Estate Brickworks in the late nineteenth and early twentieth centuries.

Brick Kiln Farm, Kingshall Green (Street) (TL/925621) 1788-1851

1788-1851	
1851	Abraham Cocksedge, Michael Cooksedge

Rougham Estate Brickworks (TL/898647) 1890-1939

1890-1905	William Culley
1905-1926	William Culley jnr
1926-1939	Frederick Stiff
1939	Works closed

Rougham brickworks was established about 1890 by William Culley, under contract to the Rougham

Fig.3 (opposite) Westley Road Brickworks, Westley Road, Bury St Edmunds
From Ordnance Survey, 1 inch to 25 feet, 1886
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Estate, on whose land the works was situated. It is said that Culley, who came to West Suffolk from Norfolk, was walking one day along the road from Bury St Edmunds to Thurston when he noticed a plough at work in a field alongside the road was turning up clay which looked to his experienced eye suitable for brickmaking. He approached the estate and apparently convinced them that it was a worthwhile proposition.

However, there is proof that an earlier brickworks existed in High Rougham in an area bounded by St Mary's church, Kingshall Street, and Brick Kiln Farm, as a notice in the *Ipswich Journal* of 19 April 1788 mentions "A Sale of Red and White and Grey lumps at the Brick Kiln Rougham near the Church". The census return for 1851 also lists Abraham Cocksedge and Michael Cocksedge, Brickmakers of Kings Hall Green, Rougham, which is within the area where the original works was situated.

Close by is a wood called Brick Kiln Plantation. Bricks from this works were used to build Bradfield St George chapel, which was demolished in 1979. There were no identification marks on these bricks.

The later works were run by William Culley until his death on 10 August 1905. He was buried in Great Barton churchyard. His son, also named William, who had frequently gone to the works in his spare time to help his father, took over, presumably giving up his previous trade as a butcher — he had a shop in Kings Road in Bury St Edmunds — to do so. William Culley jnr carried on the works until 1926, when the management was taken over by Fred Stiff and he continued until 1939, when war broke out.

Fred Stiff who lived in Rougham was a real craftsman, who delighted in his work, and on the occasion of his and his wife's Golden Wedding anniversary, in May 1979, a relative of theirs wrote and illustrated a most attractive and original card, and as a part of this refers to Fred's life as a brickmaker, I thought it worth reproducing in full in an appendix. It is entitled simply '50'.

The original kiln at the Rougham Estate Brickworks was a rectangular Suffolk kiln with a capacity of 30,000 bricks, but this was sited opposite a house owned by a Mr Geoffrey Bennett, who had moved there from Rougham Hall.

Smoke from the kiln was the subject of a complaint by Mr Bennett, and eventually the kiln was demolished and a new, beehive-shaped one, with a capacity of 35,000 bricks was built about 50 yards away from where the old one had been. The remains of the old original kiln could still be seen in 1990.

The works produced a red brick and standard specials of good quality, the bulk of the output being used on the Rougham Estate, but a proportion was sold to local farmers and to builders merchants in Bury St Edmunds.

In the early 1930s the two brickmakers employed made 900 to 1000 bricks a day, working very long hours and for this they were paid 10s. 0d. per 1000 (10 shillings is 50p. today).

Mr Stiff told Bill Blowers some interesting stories, one about the time when he was desperately in need of a brickmaker, as one had just left, and to attract a brickmaker from the nearby Woolpit works, he offered 10s. 6d. per 1000. The made had to get from Woolpit to Rougham, some 6 miles, to earn an extra 6d. per 1000.

During his time in charge, Mr Stiff told Bill that travelling brickmakers were fairly common, and he once engaged one when he was in need. The man loaded and fired the kiln, and just before the kiln was due to be drawn, he made an excuse to leave, drew his wages, and disappeared. When the kiln was cooled, and was opened, some seven days later, it was found that too much heat had been applied and the bricks had fused together, practically the whole kiln load being useless. Needless to say, no further travelling brickmakers were employed.

When the war came in 1939, the brickworks were sited in an area where an airfield was to be established. At that time Mr Stiff had a kiln load ready for burning. He was allowed to fire this kiln and then the works had to close. It is probable that the works would have had to close, for the duration of the war anyway, due to the flames which came from the top of the beehive kiln, giving help to enemy aircraft.

The pits from which the clay for brickmaking had been obtained were filled in with rubble from the construction of the airfield; the drying shed and kiln were bulldozed down and also buried in the clay pits.

And so another old Suffolk industry came to an end.

BRICKWORKS AT WOOLPIT

Four brickmaking sites are known in Woolpit: Kiln Farm Brick Kilns, operative from 1819 to 1948; a brickworks at Kiln Lane in use between 1844 and 1916; a brickworks known variously as New Kiln or Crossways Brickworks/Brickyard, records for which show use between 1873 and 1939; and Old Kiln, Kiln Lane, first recorded in 1573 and in use until at least 1892. The Kiln Farm Brick Kilns operated under the name Woolpit Brick & Tile Company Limited between 1883 and 1937 and as Suffolk Brickworks (Woolpit) Ltd from 1937 to 1948 when it closed.

Kiln Farm Brick Kilns (TL/981625) 1819-1948

1819	Thomas Abraham Cocksedge	
1820	John Caldecott, William Caldecott	
1820-1855	William Caldecott	
1855-1858	William Caldecott, Cawston Stutter	
1858-1868	Cawston Stutter	
1869-1879	Thomas Plowman	
1879-1883		
1883-1937	Woolpit Brick & Tile Co Limited	
	1883-1892	
	1892-1896	John Berry (manager)
	1896-1900	
	1900-1916	Sidney James Clay (manager)
	1916-1933	
	1933	Harry Helliwell (manager)
	1933-1937	
1937-1948	Suffolk Brickworks (Woolpit) Ltd	
1948	Works closed	

We are fortunate that Bill Blowers was able to interview two workers for this works: Mr B.C. Nunn worked at the Kiln Farm Brick Kilns for the Woolpit Brick & Tile Co. Ltd and the Suffolk Brickworks (Woolpit) Ltd between 1937 and 1939 and for the latter again between 1946 and when the works closed in 1948; and Mr W. Sadler worked for the brickworks between 1937 and 1939, having previously worked for the Crossways Brickworks between 1921 and 1937.

Mr B.C. Nunn, then of 6 Steeles Road, Woolpit, began work with the Woolpit Brick & Tile Co Ltd in 1936/37. His spoke first about his work there between 1937 and 1939.

Red and white bricks were being made and the two or three kilns in use were of the Hoffman type. Clay was obtained in his early days by hand with the aid of a dumper but just before the Second World War a mechanised grab was used in conjunction with the dumper.

The pug mill was steam operated. A brickmaking machine of the Berry type was used when the demands of the hand moulders had been met. When these bricks were taken off the machine, the operator struck off the surplus clay with a hand striker and the clay was flipped back into the machine in the same movement. Steam-heated floors were used to dry the bricks before placing in the kilns; this took about a week. In summer the hakes were also used and the bricks dried outside.

Bricks were sorted for colour and sold as Multi Dark, Medium and Light Reds. Mainly reds were produced and very few whites were made.

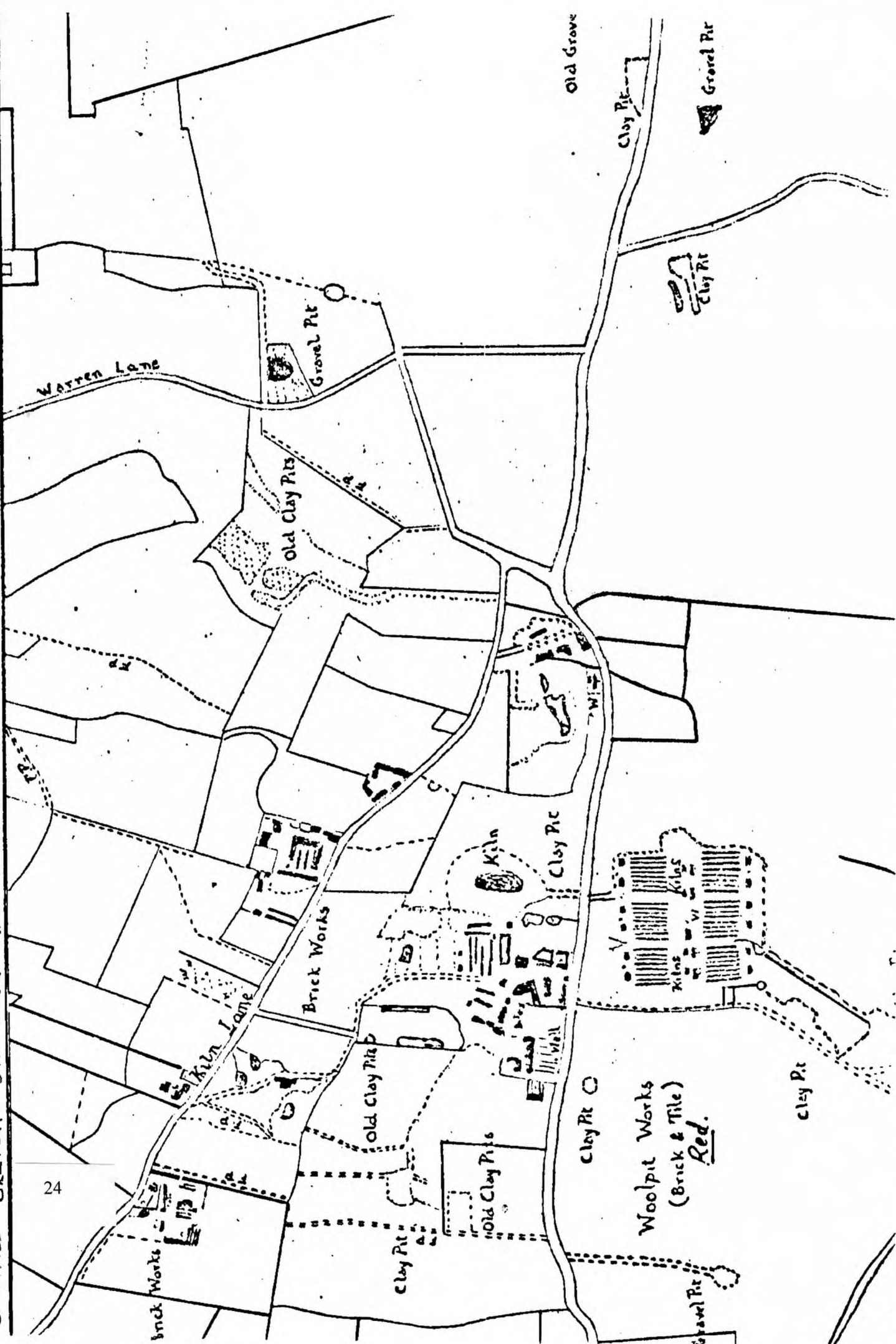
The works was requisitioned and closed for the duration of the war.

Mr W. Sadler, then of 1 Miller Close, Elmswell, a village near Woolpit, commenced work with the Woolpit Brick & Tile Co. Ltd in 1937. Later that year a new company called Suffolk Brickworks (Woolpit) Ltd was formed under the management of Mr R.B. Price. There were a total of about forty staff including twelve hand moulders, ten or twelve in the clay pits, five on the kilns, three on the Berry machine, and five or six lads.

Both red and white bricks were made although only one moulder was engaged on white bricks. Both red and white bricks were made on the south side of the A45 (then the classification of the main road from Bury St Edmunds to Ipswich, now the A14); the north side having been closed for

SCALE UNKNOWN

UNDATED SKETCH SHOWING VARIOUS SITES AT WOOLPIT



BASED UPON ORDNANCE SURVEY PLAN - CROWN COPYRIGHT RESERVED.

some years.

Two Foden Sentinel steam wagons were used to cart the bricks to customers, and when convenient to bring back coal for the kilns on the return load. In wintertime, when they had no bricks to cart, the Fodens were often used to cart sugar beet into the Bury St Edmunds sugar factory.

Mr Nunn returned to work for Suffolk Brickworks (Woolpit) Ltd in 1946 and remained until the works closed in 1948. In these two years, all bricks were machine made. A total staff of twenty or twenty-two comprised two boilermen, two burners, nine brickmakers and eight workers doing clay extraction.

There were three machines each producing 8000 bricks per day with three brickmakers to each machine. The rate of pay was 3s. 4d. per 1000, *i.e.* 26s. 8d. per day for 8000 bricks. All production was red bricks; no whites and no specials requiring special moulding were made.

Two kilns of the Hoffman type were in use.

The works were closed in 1948.

Kiln Lane (TL/986626) 1844-1916

1844-1855	Reuben Wright
1855-1885	Reuben Wright, Thomas Wright, George R. Wright
1885-1891	Reuben Wright, George R. Wright
1891-1892	Reuben Wright, George R. Wright, George Wright & Son
1892-1916	George Wright & Son

New Kiln/Crossways Brickworks/Brickyards (TL/979629) 1783-1939

1783-1805	Ambrose Cross
1805-1839	
1839-1853	Pilbrow & Fisher
1853-1856	Pilbrow & Fisher, Frederick Fisher
1856-1864	Frederick Fisher
1865	Fisher & Golding
1865-1868	
1868	William Golding
1869-1875	Arthur Golding
1875-1879	
1879-1892	Captain Philip Homer Page
1892-1896	
1896-1908	Philip Charles N. Peddar
1908-1912	
1912-1925	George Randall
1925-1939	James Cowlin & Sons
1939	Brickworks closed.

Bill Blowers recorded an interview with Mr W. Sadler, then of 1 Miller Close, Elmswell, over his time at Crossways Brickworks between 1921 and 1937. Mr Sadler commenced work as a brickmaker in 1921 at Crossways Brickworks. At this time the works were in the ownership of George Randall. In 1925, George Randall sold the works, which were taken over by James Cowlin & Sons, a firm of builders and contractors from Harlow in Essex.

Red and white bricks, both standards and specials were produced, all hand made. Land drain pipes, pantiles, plain tiles, and chimney pots were also made.

There were two small Suffolk kilns, each with a capacity of 30,000 bricks. When the kilns were fired, a very low heat was applied for three or four days: a process called 'tanning' to enable the

Fig.4 (opposite) Undated sketch showing various brickmaking sites at Woolpit.
Based on Ordnance Survey plan, scale unknown.
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bricks to complete drying out. After this initial low heat the final firing then took two days and two nights, and when complete about a week to cool down. Unloading could then take place.

The total staff at the works was seven or eight. From November to March the clay was dug by hand and heaped up to allow the frost to work. Making bricks commenced in April and continued to the end of October although this period was dependent to a great extent on the weather.

Brickmakers were paid 8s. 6d. per 1000 bricks. Hourly paid labour was at 7½d. per hour and 9d. per hour for any overtime.

James Cowlin & Sons continued manufacture until 1939 when war broke out, and the brickworks was then closed.

Mr Sadler left the works in 1937 and joined the Woolpit Brick & Tile Co. Ltd.

Old (original) Kiln, Kiln Lane (TL/984628) 1573-1892

1573-1577	Edward Duger, Richard Reynolde
1577-1658	
1658	Henry Farrow
1658-1675	
1675	Thomas Hudson
1675-1783	
1783	John Clarke
1783-1844	
1844-1855	Robert Wright
1855-1858	Robert Wright, George B. Wright
1858-1869	George B. Wright
1869-1879	George B. Wright, John Wright
1879-1892	George B. Wright, John Wright, Reuben Wright
1892	Reuben Wright

APPENDIX

Poem written on the occasion of the Golden Wedding of Frederick and Winnie Stiff

'50'

In nineteen hundred and twenty-nine,
Fred happily married his bride,
To Brickyard Cottage that day in May,
He carried his Winnie inside.

Quite a few acres of land they had there,
Soon Fred got out his spade,
Dug and planted and hoed and raked,
What a fine garden he made.

Visitors come and visitors go,
The kettle is on the boil,
If they've known you a week if they've known you a year,
Your welcome was always Royal.

Across the orchard, through the field,
Freddie would go each day;
To make his bricks with skilfull hand,
From good old Suffolk Clay.

Tommy would mix it round and round,
The rows of bricks steadily grew;
First in the drying shed, then in the kiln,
How many we never knew.

Visitors come and visitors go,
The kettle is on the boil,
If they've known you a week if they've known you a year,
Your welcome was always Royal.

Daily Winnie would feed the hens,
Collect the eggs that they laid;
Wash them, sort them, pack them so high,
In neat boxes arranged.

But Winnie has talents beyond that score,
Her life's full of music and singing;
Festivals her and Festivals there,
Conductor's baton swinging.

Visitors come and visitors go,
The kettle is on the boil,
If they've known you a week if they've known you a year,
Your welcome was always Royal.

The brickyard it vanished, an airfield was built,
Airmen preparing for flight;
They soon found the cottage with open door,
A welcome was always in sight.

The war years were hard, but spirits were high,
The food and rations were small;
At four in the morning she'd wave them g'bye,
Hoping later to meet them all.

Visitors come and visitors go,
The kettle is on the boil,
If they've known you a week if they've known you a year,
Your welcome was always Royal.

Down in Bury a factory stood,
Van Melle's I think was its name;
Sweets they made both orange and red,
All of world wide fame.

And just as famous our Freddie became,
As he donned his snow-white coat;
"The most popular man in the factory";
Was the unanimous vote!

Visitors come and visitors go,
The kettle is on the boil,
If they've known you a week if they've known you a year,
Your welcome was always Royal.

Congratulations and Love
from
Everyone!

This poem was written on the occasion of the Golden Wedding of Frederick and Winnie Stiff of Brickyard Cottage, Rougham. Fred was the manager and brickmaker at Rougham Estate Brickworks, 1926-1939.

SAXON BRICK AT ST GREGORY'S CHURCH, SUDBURY, SUFFOLK

In the *Sudbury Mercury*, 27 June 2013, Emma Brennan reported the discovery of red bricks in the tower of St Gregory's church, The Croft, Sudbury. Hitherto known for having the head of Simon Theobald, also known as Simon of Sudbury, the Archbishop of Canterbury who was executed by the rebels in the Peasants' Revolt of 1381, the bricks give the church a new claim to national recognition.

BBS member Peter Minter, who runs the Bulmer Brick Company on the opposite bank of the River Stour, had been examining a brick from the church at Little Yeldham, Essex, which he had dated to the tenth century. At the suggestion of his friend Barry Wall, Peter went on to examine bricks in the tower of St Gregory's church. He recognised similarities between the Essex brick and bricks in the buttresses of the tower.

St Gregory's was the first church established in the town and a church in Sudbury is mentioned in *The Anglo-Saxon Chronicle* in 798. This church building would have occupied part of the nave of the present, mainly fifteenth-century, building. The Saxon bricks found in the tower would have been reused from this nave.

The newspaper article includes two suggestions made by Barry Wall, the Secretary of the Sudbury History Society. The first is that the mid-ninth-century Edmund, King of the East Angles, was crowned in St Gregory's church in 855; the second is that the church is the first burial place of Edmund King and Martyr. Edmund was slain with arrows after being tied to a tree at Hoxne, Suffolk, a place almost on the Norfolk border, in 969 for refusing to renounce his Christian faith when Danish Vikings overran much of East Anglia.

I thank Penny Berry for sending me a photocopy of the newspaper article.
D.H. KENNETT

Book Review: *Hidden Brickwork*

George Clark, *Completing a Cathedral: The Hidden Story*,
Bound Biographies, 2012,
xvi + 104 pages, 43 coloured photographs, 7 diagrams, 2 drawings,
ISBN 978-905178-58-9, price £12-00, paperback
Available from Cathedral Bookshop, Abbey House, Angel Hill, Bury St Edmunds
Suffolk, IP33 1LS or signed copy from the author at georgeclark9@btopenworld.com

The cathedral church dedicated to St James at Bury St Edmunds is a building essentially of four construction periods: the Perpendicular church mainly of *circa* 1510-1530 but completed only in the 1550s, possibly the work of John Westell who lived in the town and was the master mason at the abbey at Bury St Edmunds and at King's College Chapel, Cambridge; a chancel rebuilt to the designs of Sir George Gilbert Scott in the 1860s; the first phase of work required following the establishment of the Diocese of St Edmundsbury and Ipswich in 1914, delayed until the 1960s, conducted by Stephen Dykes Bower; and its second phase, the most recent work completing Dykes Bower's vision for the cathedral and carried out by his successors in practice, Hugh Mathew and Warwick Pethers, both of whom had worked with him. The contractors for this final phase were Morgan Sindall plc with the highly experienced Horry Parsons as project manager. Team leader for the bricklaying workforce was David Peacock; the lime mortar for the work was produced by Bill Richardson.

This small book covers the final period of the cathedral's construction, begun in 1999 and completed in November 2008. Finance for this project costing £12 million was made possible by a grant of half the money from the Millennium Fund of the National Lottery, for which matching funding had to be raised, one third of which came from a legacy of £2 million from the estate of Stephen Dykes Bower.

Chapters examine in detail 'The Cathedral' (pp.1-7), 'Preparing the Work' (pp.9-25), 'The North Transept' (pp.27-38), 'The Tower' (pp.39-64), 'Other Works' (pp.65-82), and 'The Tudor Chimney' (pp.83-93). The book is completed by a 'Glossary' (pp.95-99), covering both architectural and brickwork terms, and 'Notes' which usefully give addresses for the architects, contractors and suppliers (pp.101-104). The 43 colour photographs show work in progress and working practices at various stages of construction, both most useful features, as well as completed buildings and parts of the work.

This is essentially a book about how construction proceeded, the difficulties encountered and the satisfactions derived from a job well done. Whether hidden in the inside of the central tower and the foundations of the north transept or exposed on the outer walls of the new cloister and inside the new boiler room, this is bricklaying of the highest quality. George Clark recalls making a joke about cutting corners over laying floor slabs in the north transept gallery: he was promptly told that "God and Dykes Bower would know" (p.30).

The work of the 2000s used 600,000 bricks of imperial size —nominally $9 \times 4\frac{1}{2} \times 3$ inches, including a three-eighths inch joint. There were also many radius bricks of various sizes used in the tower for the internal stair in the south-east corner and circular service chamber in the north-west corner. The brick was Wheaton Cream, supplied from Kingsbury Brickworks, near Tamworth, Staffordshire, then part of Baggeridge Brick, since 2008 part of Wienerberger Ltd.

A large number of bricks needed to be cut; cutting was done with a Norton Clipper Masonry Saw powered by an electric motor and fitted with a diamond-tipped blade. These are in common use in the building industry; they ensure accuracy to one-thirty-second of an inch and they produce a clean cut. Cutting takes place under a continuous water jet to minimise the level of contamination by dust. The complex bonding patterns required in the tower and elsewhere to key in the external stone and flintwork necessitated accurately cut bricks of diverse shapes. A large saw was at ground level and a smaller one at working level. Lime mortar was mixed using a forced action pan mixer made by a specialist manufacturer CreteAngle.

The importance of using lime mortar is demonstrated by before and after photographs on page 67. The Cathedral Centre had been built of Williamson Cliff bricks in the 1990s (p.66), but the

English Bond had been set in cement mortar. Cut out, the work was reset in lime mortar made flush, thus enhancing the brickwork.

The Tudor chimney, built between July and September 2008, houses the metal flue of the new boiler. The bricks for this came from W.H. Collier of Marks Tey, who produced 1,790 standard bricks and 1,208 specials for the job. The working drawings (pp.84-85 and 91) demonstrate the fascinating complexity of a structure which moves from square to octagonal, the latter having moulded bricks and string courses at its base and top.

The book is about brick and its use in St Edmundsbury Cathedral; but the visible walls of St James' are stone. It struck this writer that not only is this a book about how it is done in the twenty-first century but also how many parallels can be drawn five or even ten hundred years back when the great stone cathedrals of England and Wales were built. A final neat touch, the metal flue of the Tudor chimney shares the space created for it with a narrow circular stair leading to a door giving access to a roof. East Anglia's nineteenth-century cathedral, the Roman Catholic one in Norwich, has similar practical borrowings from the middle ages.

Medieval builders knew a thing or two about making buildings work and be easy to maintain, and so did the twenty-first century builders at Bury St Edmunds. George Clark has produced a fitting memorial to their work; his book is highly recommended.

DAVID H. KENNETT

Book Notice:

Frogs, Putlogs and Brickie Togs

Ken Sears with John F. McDonald, *The Boy from Treacle Bumstead*,

London etc.: Simon & Schuster, 2013,

292 pages, 14 unnumbered black and white photographs.

ISBN 978-1-47111-357-4, price £6-99, paperback; Ebook 978-1-47111-358-1.

The subtitle of this book, on the cover but not on the title-page, states that it is an account of 'A Country Lad's Journey from Reform School to National Service', though the story actually begins before the reformatory days and continues the best part of six decades beyond the conscription years. Perhaps someone at Simon & Schuster dreamed up the eye-catching, if misleading, subtitle as a selling point — though not altogether successfully it seems: the book was published in 2013 and I bought my copy at the local remainder shop in August of that same year.

Ken Sears was born in 1934 in 'Treacle Bumstead, ... the name we gave to the village [as it then was] of Hemel Hempstead' in Hertfordshire (p.1); it is now a large town, recently voted the nation's ugliest — with that of my birth, upbringing, schooling, and present domicile coming second! His father, a carpenter by training, was the proprietor of a local building firm, F.W. Sears. Young Ken might have expected a normal childhood. But in 1943, he 'was caught stealing three chucken [= chicken] eggs and accused of killing the eggs' mother' (p.12), although he has always denied the latter charge. (Of course, *chicks*, from fertilised eggs, have mothers; most hens' eggs do not — but let that pass.)

For this minor misdemeanour, a little boy of nine was sent to the local Boxmoor Remand Home and subsequently to other institutions, including a Catholic boarding school where discipline was brutal — thus defeating its aim: 'I don't hold no truck with religion, after the way them Catholics beat me up when I was but a boy' (p.37).

It was in 1948, aged fourteen, as he tells us in a chapter whose heading I have used as the title of this notice, that he 'got out of the reform schools' (p.38) and was set to work in his father's firm, at first very briefly (two days!) as a trainee carpenter and then, at his own request, as a 'trowel-tapper' or bricklayer (p.38).

For the first two years he did only labouring work: hod-carrying, wheeling barrows, and the like. Cement was mixed not in a cement-mixer — only later did the firm acquire one — but in wooden boxes; and if he was caught doing it the wrong way he 'got a larrup round the lughole or a kick up the khyber' (rhyming slang: Khyber Pass, p.39). In hot weather the bricks had to be soaked in

water. For all this he was paid £1 5s. 0d., (£1-25) a week, one pound of which went to his mother for bed and board. As the youngest on site he was the butt of typical building site humour, being sent for 'a bucket of putlog holes ... or a gallon of tartan paint' and the like (p.42).

In those pre-safety-clothing days, those on building sites 'went to work in a suit and shirt and tie and shoes and flat cap', the older men preferring to 'look smart in pin-stripes' (pp.41-2). Such 'Brickie Togs' are a long way from the current hard hats, steel-capped boots and low-slung trousers showing half the buttocks — 'builder's bum' as it is called!

At sixteen he began his five-year apprenticeship, on-site experience combined with theory courses at Watford Technical College, which in his case were *theoretical* in a double sense: because of the long hours imposed by his father he rarely attended classes. That he nevertheless 'passed all stages' he puts down to his father talking 'with the academics while waving a five-pound note in front of them' (p.43).

On site, he was taught that bricks should be laid frog upwards, and a footnote adds that the frog was 'for holding the mortar'; if he laid a brick frog downwards he got 'a belt [a slap] round the back of the head' (p.45: of course, both claims — that frogs are for holding mortar and that bricks should be laid frog upwards — are contentious). At seventeen he could 'lay 1,000 facing bricks in a day and back it up with the same amount [*recte* number] of flettons'; more experienced men 'could lay between 1,500 and 2,000'. That compares favourably with current rates, but of course, hours of work were long: 7.30 a.m. to 6.00 p.m. 'and sometimes later' on weekdays and 7.30 a.m. to 12.30 p.m. on Saturdays (p.46).

In 1952, aged eighteen, he was called up for National Service, a pointless hangover from the war years. As an apprentice, he could have deferred but he opted to 'get it over with as quick [*sic*] as possible' (p.47). The next ten chapters (pp.48-199) document his army experiences and are not relevant here, except to note that on leave he was expected to work as a bricklayer for his father.

When demobbed in 1954 he returned to bricklaying and completed his apprenticeship in 1957. In 1962 he set up as an independent bricklayer, although much of his work was subcontracting for his father. The account of those years, which included two spells in prison, has little to say about bricklaying. But there is a good deal on the effects of weather on a small-scale builder. The late 1950s were 'kind to us builders' (p.224). But then came the early 1960s and especially that cruel winter of 1962-63 when I trudged through deep snow on my paper round school-capped and duffel-coat-hooded; the winter badly affected the building industry. The author, newly established as 'Ken Sears — Brickwork', found himself unable to build. By May 1963 the situation had improved — except that 'no bricks were made during [that bitter] winter and ... there was a severe shortage'; his father told him that there were 'enough bricks to build [just] two houses' and that he would have to dismiss his two employees, which, reluctantly, he did (p.239).

The book ends with a building site term, 'saradakabowesyard' (p.291), which is mischievously left unexplained and which I don't understand. Can any member provide enlightenment?

Only a small part of the book is concerned with bricks and bricklaying. But all is moderately interesting — even greatly *entertaining*, I suppose, if you enjoy self-congratulatory accounts of fisticuffs, raunchy escapades, profiteering from taking the main chance, and juvenile capers by an adult, related in the unbridled language of reform school, building site, barrack-room, and prison. But there are some poignant passages too, not just concerning the sadism of his Catholic 'reform' school, but also regarding the 'pathetic children with degraded mothers — those who had mothers' in post-war Cologne (p.63) — a moving comment from a self-confessed Jack-the-Lad. And then there are the accounts of his brother Alec's death at only twenty-six and that of his beloved wife after years of bed-ridden suffering. If ever the metaphor 'rough diamond' was apposite it applies to Ken Sears.

And if that seems like damning with faint praise, some further reservations may also be entered. I really do not know what to make of the author's claim, seemingly made in all seriousness and certainly allowed into print by a serious publisher, that he actually remembers his own birth — 'every minute of it' (p.3). And 'John Laing', it may be noted, was, from the 1930s onwards, a London-based construction firm, its nineteenth-century eponymous founder originally from Carlisle, not a 'famous architect' (p.281). Finally, this Bedfordshire-born reader could not but notice that the location 5 miles from Kempston is *Cardington*, not 'Caddington' (p.56), a village in the extreme south of the county.

In fine, this is a curate's egg of a book and one best avoided by the fastidious, but valuable for its sidelights on twentieth-century bricklaying and brick building.

It may be compared with that reflecting an earlier generation: Sidney Day was born in 1912; unable to read or write, he dictated his memoirs to his granddaughter, Helen Day, who compiled and edited *London Born*, privately published (as 'Old Git Publications'!), 2004; reissued London, etc: Harper Perennial (Fourth Estate), 2013. There are similarities: minor crimes, a spell in prison, and army experience. He trained, and worked intermittently, as a bricklayer. There is little about this, although there is an interesting account of house-building in well-heeled Finsbury, where he worked cutting red rubbers and where most of the houses used tuck pointing; also mentioned are pointing brickwork at a waterworks near Oxford and underpinning at the British Museum. One may add that it is easier to warm to the modest Sidney Day than to Ken Sears.

TERENCE PAUL SMITH

BRICK IN PRINT

Between May 2013 and February 2014, the Editor of the British Brick Society received notice of a number of publications of interest to members of the society. 'Brick in Print' has become a regular feature of *BBS Information*, with surveys usually two or three times a year. Some of those included here had been held over from earlier compilations. Members who are involved in publication or who come across books and articles of interest are invited to submit notice of them to the editor of *BBS Information*. Websites may also be included. Unsigned contributions in this section are by the editor.

D.H. KENNETT

1. Clive Aslet, 'Heir to go: the new generation saving the country estate'.
Country Life, 4 December 2013, pages 44-49.

As the title implies, this is an article about how the younger generation of the landed gentry and the titled aristocracy keep the show on the road having inherited a great estate and a massive house. The interest in the article for members of the British Brick Society lies in the large-scale photographs by Richard Cannon, both spread over much of two pages, of St Giles House, Wimborne St Giles, Dorset, and of Holkham Hall, Norfolk. The photographs bring out the contrast between the buff brick of Holkham and the red brick of St Giles House.

The twelfth Earl of Shaftsbury is the first member of the Ashley-Cooper family to live in St Giles House for half a century. The house was begun in March 1651 by Sir Anthony Ashley Cooper on the site of an earlier one: the cellar contains a late Perpendicular doorway. The house was originally brick with brick quoins: the article's photograph (pp.44-5) shows the brick quoins surviving at the original end of the five-bay south front. The east front is seven bays, divided into three rooms, with a second row of rooms behind. The house retains much of its original hipped roof, but the dormers are replacements of the nineteenth century.

In 1672 and later, wings were added to the west to form an open courtyard whose western ends are twice stepped out, again seen clearly on the south side of the house in the photograph in the article. Major alterations in 1740-44 were executed under the direction of Henry Flitcroft (1697-1769) whose work included the stone surrounds to the fenestration of the south front and elsewhere; Flitcroft was probably responsible for cementing the quoins. The photograph makes it clear that the original ground floor windows reached down to floor level: straight joints can be seen under the present surrounds. Before a print of it was made of it in 1774, the house had battlements, which survive only in the terminal areas of the west wings. In either the 1790s or 1813, the house was covered with render, which has now been removed.

For a full account of St Giles' House see Michael Hill, *East Dorset Country Houses*, Reading: Spire Books, 2013, pages 282-293 with plan and historic illustrations.

2. Raymond Betz, 'A Salvage Project: The Belgian Dighthouse in Elkab',
Ancient Egypt, 13, 3 (issue 75), December 2012/January 2013, pages 16-22.

The English architect and archaeologist George Somers Clarke (1841-1926) did important archaeological work in Egypt, where he developed ideas about the use of mud bricks. To test those ideas he proposed mud bricks for a new Anglican church, to be dedicated to St Mark, at Aswan. Begun in 1899, it was, sadly, destroyed in the mid-1980s. Photographs show that it comprised, as a not entirely perspicuous statement puts it, 'several hemispheric domes, [each] supported on four arches which rely on columns or piers ... coupled to make a large building' (p.17).

In 1906, the same constructional system was used for the architect's own house near the village of Nasrāb, by ancient Elkab: Bayt Clarke — *bayt* being the Arabic for 'house'. Comprising 26 domed rooms, it is built of traditional mud bricks on stone foundations. Since 1937 the house has been occupied on a seasonal basis by the Belgian Archaeological Mission, serving 'as a very comfortable *pied-à-terre* for the archaeologists who are working only a few kilometres away' (p.20) — the 'Belgian Dighthouse' of the title.

When Raymond Betz first visited the house in March 2009, dangerous cracks were visible in the fabric; and later that year 'parts of the north side of the house fell down, including the main staircase' (pp.20-21). Consolidation work was rapidly begun and rebuilding is now taking place, the plan at p.17 showing what is needed. Colour photographs show the damaged fabric, the fallen north side, and, at p.22, the impeccable replacement work in new mud bricks.

This well-illustrated article, which includes useful references for those wishing to know more, ends with an appeal to help raise the €100,000 needed for further work. No postal addresses are given, but (a sign of the times!) e-mail addresses are: hjwarner@uncegypt.edu (Egypt) or d.huyge@mrah.be (Belgium).

T.P. SMITH

3. Leslie Geddes-Brown,
'Bringing History to Life: Helmingham Hall Gardens, Stowmarket, Suffolk',
Country Life, 24 October 2012, pages 50-54.

The gardens of Helmingham Hall have been transformed by its *châtelaine* since 1975, Xa, Lady Tollemache. Built in 1510 and onwards, the hall became Tollemache property in the following generation through a marriage contracted in 1485. Apart from pictures of the gardens (pp.51, 52, 54), the article has two views of the moated hall. Seen though the gardens is a view of the west range with its all-over diaper, brickwork actually of 1841 (p.50). The rarely-illustrated north range is shown on page 53. The photographs are by Allan Pollok-Morris.

4. Alden Gregory, 'A Retreat from the World: Knole, Kent, part I',
Country Life, 31 October 2012, pages 48-53.
Edward Town, 'Display and Splendour: Knole, Kent, part II',
Country Life, 7 November 2012, pages 42-48.

Knole, whose park abuts the town of Sevenoaks, is a house with much history. Begun sometime before 1450 by Sir James Fiennes, the brother of Sir Roger who built the brick castle at Herstmonceux, Sussex, it was bought as a private venture in June 1456 by Thomas Bourghier, soon after he became Archbishop of Canterbury. Bourghier conducted three building campaigns. An initial one in 1456 was designed to make the quarter-built house habitable on an irregular basis: late medieval bishops lived peripatetic lives, moving from one diocesan house to another in relatively quick succession and on to their London palace when parliament was in session. Further work was done in the 1460s creating a double courtyard house. As Bourghier aged — he was born in 1411 — he spent increasing amounts of time at Knole, necessitating a third building phase between 1472 and 1474, to equip the house for more continuous residence. Barely six months after returning from crowning Henry Tudor, the third coronation he had conducted, Bourghier died at Knole on 30 March 1486, bequeathing the house to his diocese. Between 1505 and 1525, a successor archbishop, William Warham, rebuilt much of the private quarters in a house he regarded as a private retreat. His own new brick palace at Otford, of which impressive ruins remain, was the public face of the man.

One small part of Henry VIII's plunder of the Church was to ask Thomas Cranmer to cede both Otford and Knole to the crown in 1538: Knole was for himself, the much larger Otford for his minions. In the rest of the sixteenth century, Knole was leased out until, in 1604, Thomas Sackville acquired it. The Earl of Dorset had been born in the mid-1530s and was approaching seventy when he purchased the property. To give himself an accessible retreat, he revamped the house, now a century and a half old, but survived only to 1608 to enjoy his house.

What we have at Knole is a fifteenth-century magnate's house, recast two centuries later, which apart from upgrading of the private rooms has been relatively little altered since 1608, although some of the public rooms were reordered and redecorated for the first Duke of Dorset in the 1720s using the Huguenot artist Mark Anthony Hauduroy.

The first article explores the building history of the fifteenth to seventeenth centuries; the second looks at internal decorations from the seventeenth and eighteenth centuries. The photographs by Will Pryce in both articles are of a high standard. Since 1946, Knole has been owned by the National Trust and is open to the public.

Another architectural account of Knole is given by John Newman, *The Buildings of England: West Kent and the Weald*, New Haven CT and London: Yale University Press, 3rd edn, 2012, pages 337-349 with pls. 39, 46, 48, 49, and 70. Newman also includes the bird's-eye view from the south of 1719 by Thomas Badeslade on page 342. The standard history of the house is V. Sackville-West, *Knole and the Sackvilles*, 1922.

5. John Goodall, 'The best things in the worst of times: Staunton Harrold Hall, Leicestershire', *Country Life*, 20 November 2013, pages 50-56.

Staunton Harrold Hall is one of a number of houses in west Leicestershire built of brick from the late seventeenth to the early nineteenth century. An engraving made in one of the first two decades of the eighteenth-century by Johannes Kip shows the remnant of a Tudor house with a relatively new neo-classical wing on its north side: this work was done some time after 1669 for the first member of the Shirley family to be ennobled; in 1711 Sir Robert Shirley became the first Earl Ferrers. The east wing survived from the Tudor house with a gatehouse at its centre and two towers at its south end. Robert Shirley's father began the nearby Holy Trinity church at Staunton Harrold:

In the yeare 1653 when all thinges sacred were throughout ye nation either demolist or profaned Sir Robert Shirley Barronet founded this church whose singular praise it is to have done the best things in ye worst of times and hope them in the most calamitous. The righteous shall be had in everlasting remembrance.

Despite his forebears' adherence in the sixteenth century to the old faith, Sir George Shirley had been created a baronet in 1611; Sir Robert was his grandson.

Admiral Washington Shirley inherited the estate and the earldom after the execution of his brother: in 1760 the fourth earl had been tried and convicted by his peers for the murder of his steward. Washington Shirley was apparently his own architect for the new east wing with a Loughborough carpenter-builder, William Henderson, as his clerk of works. The naval officer had wide intellectual interests and shipbuilding experience. His east front is eleven bays long and two storeys high, of red brick with stone dressings. The pedimented centre is stone with four Doric columns supporting four Ionic ones. A fine photograph of church and house which brings out the contrast of the stone of the church and the brick of the house occupies pages 50 and 51; trimming has removed the north corner of the house. The admiral also rebuilt the detached stable yard and created a new south front to the house between two deep wings.

The house remained with the Shirley family until the 1950s but not as their principal home in the twentieth century. Army and then institutional use — as a Cheshire Home 1955-1985 and a Sue Ryder Palliative Care Home 1989-2002 — saved the house from demolition but partly destroyed the interiors.

John Blunt is the present owner of the house, buying it in 2003, and painstakingly restoring it as a family home: the white-painted built-in bookcases of the library still look a little sparse. His father had already bought three estate farms and also acquired the stable yard, which in 1974 was

leased out as craft workshops: it is now the Ferrers Centre for Arts and Crafts.

More prosaic descriptions of the house and church are given by N. Pevsner, revised by E. Williamson, *The Buildings of England: Leicestershire and Rutland*, 2nd edition, London: Penguin Books, 1984, pages 390-4, with plan of the house (on p.392) and plates 39 and 40.

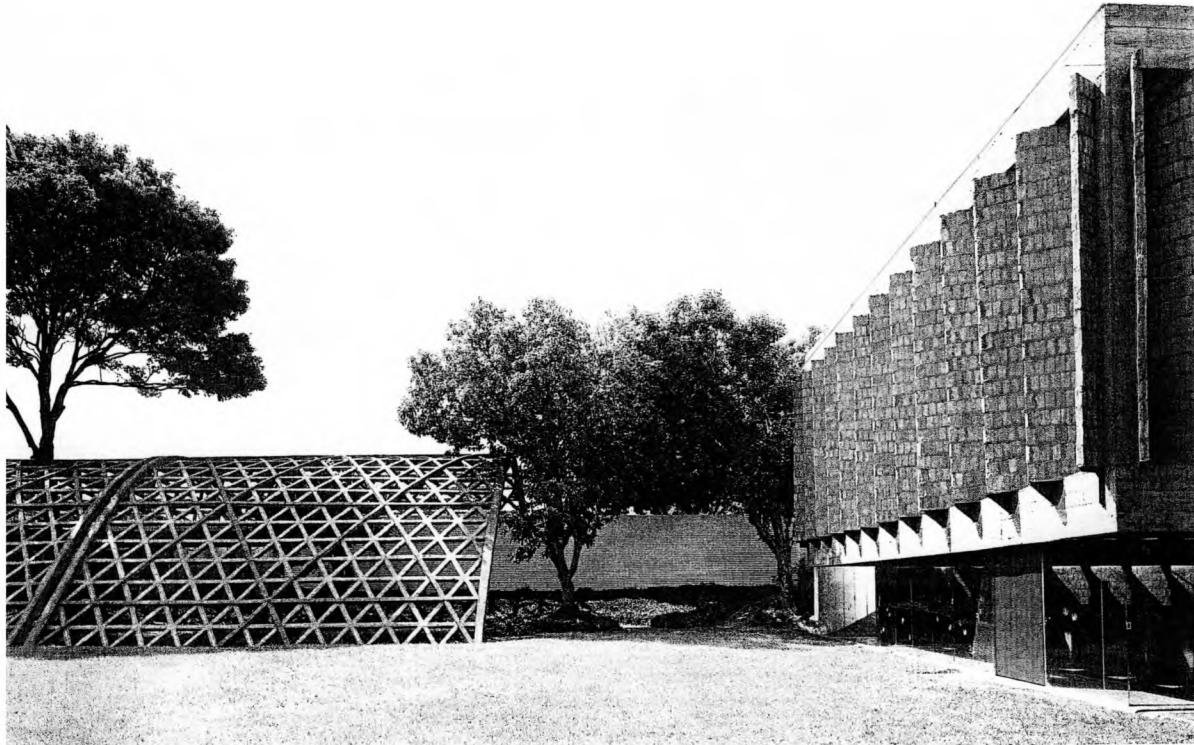


Fig.1 Rehabilitation Centre for Disabled Children, Asunción, Paraguay.

6. Phineas Harper, 'Crafted for Care: Rehabilitation Centre, Asunción, Paraguay: Gabinete de Arquitectura', *Architectural Review*, 1399, September 2013, pages 72-79.

This article begins with an outline of Paraguay's turbulent history since 1814 and the recent establishment of democracy. There is also a potted history of the country's bricks, the earliest being imported from England — probably as proper cargoes rather than as the 'ballast' of p.79 — before being superseded by vastly inferior local products, hence the use of salvaged older red bricks in this Rehabilitation Centre for Disabled Children. They are used in various unconventional ways, whilst the nature of reclaimed materials is exploited to create rugged finishes.

The site is approached by an open-work canopy of arching criss-crossing brick ribs (on steel cores) creating a lattice of triangular cells. The same technique is used elsewhere (fig.1, left). The offices are linked by a brick paraboloid corridor with external crossing ribs. Other buildings use sharply zigzagging walls above open or glazed ground floors (fig.1, right). These sometimes employ bricks on-edge; at other times bricks are laid as rough soldier courses without vertically aligned perpend. Internally, there are three vast inverted pyramids of bricks with their bedfaces exposed and supported by tapering concrete columns. The pyramids conceal emergency water tanks, Paraguay being subject to severe droughts. Non-load-bearing walls, animated by square and triangular recesses, use broken bricks and tiles. This refusal to discard shattered materials is a beautiful reflection of the decision not to neglect the fractured lives of the children for whom the building is designed.

They are given an exciting configuration of structures free from mere gimcrackery, its humane character 'an apt metaphor ... [for] Paraguay's ongoing social development' (p.79).

T.P. SMITH

7. Anna Keay, 'Home for Rest: Goddards, Abinger Common, Surrey',
Country Life, 22 May 2013, pages 86-21.

Built not as a country house but as a 'Home of Rest for Ladies', Goddards is an early work by Edwin Lutyens: it was commissioned early in 1900 and completed in the same year. The clients were Frederick and Margaret Mirrielees, neither exactly poor: he the heir to the Moscow store Mirrielees and Muir, she the daughter of Donald Currie, founder of the Castle Line and later chairman of de Beers, the diamond traders. The purpose was to provide respite for women members of the semi-professions, but also to serve as additional guest accommodation for Pasture Wood, the clients' major country house.

Exterior materials are roughcast walls with brick dressings and with Horsham slates and tiles above. Internally there is much exposed brickwork, particularly above and around the fireplaces. The bricks are orange-red and laid in Flemish Bond.

Along the south side of the house is a skittle alley, well lit from casements within brick surrounds and with brick arches above the room; the roof timbers are exposed. In contrast, the hall is lit by bay windows alternating with flat ones, giving movement to the façade of the garden court.

Since 1991, Goddards has been the property of the Lutyens Trust, whose offices and library are held there; the majority is on long lease to the Landmark Trust and portions are available to rent for short breaks. The property is open by arrangement on Wednesday afternoons in the summer. The society's Visits Co-ordinator is investigating the possibility of a future visit.

8. Jeremy Musson, 'Step Inside with Austen: Jane Austen's House Museum and the Chawton House Library, Chawton, Hampshire',
Country Life, 28 August 2013, pages 36-41.

A work colleague said to me "You are never too young for Austen". Living in Chawton Cottage, the author revised *Sense and Sensibility* and *Persuasion* and wrote others of "the fabulous six" as they were described to me by the mother of the child for whom the birthday present was purchased.

From July 1809, with her mother and Cassandra, her sister, Jane Austen (1775-1817) resided at a house previously occupied by the estate bailiff of the Chawton estate, one of two substantial properties — the other was Godmersham Park in Kent — inherited by her brother Edward in 1807 from a distant cousin, Thomas Knight. Henceforth the brother was known as Edward Knight. Cottage is perhaps too minuscule a term to describe a house with two parlours and a number of small bedrooms sufficient for three women, their servants, and several guests. It was, wrote Caroline Austen, a niece, "a comfortable ladylike establishment". On the death of the artist Cassandra Austen in 1845, the building was of sufficient size to be divided into three labourers' dwellings.

Chawton Cottage is an L-shaped building constructed of red brick under a tiled roof. It was built around 1700 as a farmhouse but the structure may hide earlier buildings.

Chawton House is grander and older; the earliest part of the building as we see it today was built about 1585 by John Knight, but his builders were probably adapting a pre-existing house. John Knight built the great hall, whose fireplace has a fireback dated 1588, a cross-wing, and in 1593 stable block at the bottom of the hill. In the 1650s, Sir Richard Knight added extensively to the existing house with north and south wings creating an enclosed courtyard. There is a major staircase of this period in the south wing and at the same time new kitchens were installed in the north wing.

Chawton House is partly of red brick in English Bond and partly of local stone. The photograph, by Paul Highman, on pages 36 and 37 shows a splendid triple-gabled front in brick with mullioned and transomed windows. Portions of the house behind and to the left of this front are of stone.

Edward Knight preferred to live at Godmersham so Chawton House was often let: Jane Austen took advantage of the situation for the plots of her novels. Contrasting with Edward, his son and grandson both resided in Hampshire and made substantial alterations to Chawton House, faithfully recorded by the grandson, Montagu Knight.

Chawton Cottage was presented to a trust by Thomas Carpenter in 1948; Chawton House was acquired in 1993 on a 125-year lease by Miss Sandy Lerner, from Virginia, USA, and in July 2003 opened as the Chawton House Library; its collection of 9,000 books is devoted to English women writers from 1600 to 1830 and it also contains the family book collections of the Knight family.

9. Elizabeth Nathaniels, 'Rooms of One's Own', *C20* [magazine of the Twentieth Century Society], 1, 2013, [February] 2013, pages 8-11.

This brief article considers the large brick-built Russell Court north of Russell Square, London WC1, and compares and contrasts it with some neighbouring buildings. It is a block of 500 flats designed by Lt. Col. George Val[entine] Myer (1883-1959) and completed in 1937. (Best-known for his Broadcasting House, Langham Place, WC1 of 1931, Val Myer was also responsible for various other large buildings in London.)

Russell Court is of ten storeys, the upper two set back, with a subterranean car park. The principal elevation, on Woburn Place, includes 'two tower-like entrance features of precast stone' (p.8) and that material is also used for banding at the tops of the eighth and tenth storeys. 'Probably', however, 'its most dramatic feature is the scooped-out concave corner' at the junction of Woburn Place and Coram Street (p.8).

The author insists that the building is 'unapologetically modern' (p.10), whilst noting that 'there is a faint whisper of Soanian stripped down classicism in the incised and sculpted detailing on the main [entrance] tower, hinting at fluted giant orders' (p.8). That the building is modern — or at least modern-ish — (by 1930s standards, of course) is undeniable. But to me, the stripped Classical character of that entrance tower is more than a hint or a whisper; and then there is the material — reconstituted stone rather than the much vaunted reinforced concrete. The latter is used in *engineering* the structure, but, significantly, is hidden behind the building's skin. No less telling in this respect are the traditional canted bay windows, the window-frames — of metal but emulating conventional wooden windows with moulded members and with small panes — and, of course, the use of brick cladding.

And the last, presumably, will be of most interest to members of the British Brick Society, though it is mentioned only briefly in the article: 'Russell Court is warmly clad in textured [dark] red brick, crisply pointed in contrasting off-white mortar' (p.8). Apart from the cavil that the pointing is not all that crisp, one may add that the bricks measure $9 \times 4\frac{1}{4} - 4\frac{3}{4} \times 2\frac{1}{2} - 2\frac{3}{4}$ inches ($230 \times 110-120 \times 65-70$ mm). They are laid, for the most part, in Flemish Garden Wall Bond (Sussex Bond); like Flemish Bond but with three stretchers rather than one between the pairs of headers; but in the more restricted spaces of the bay window fronts alternate courses are in Monk Bond, using just *two* stretchers between pairs of headers; and *between* the bays other adjustments are made to the bond. Closers and three-quarter bats are used to maintain bond, and external-angle knee bricks are used for the obtuse angles of the bays and at the extremities of the spaces between them. The ground-floor windows, beneath the bays, are set flush with the wall faces and have sills of slightly tilted forward headers; those, with reveals, in the set-back upper storeys have sills of non-tilted headers.

Though my own analysis differs somewhat from that of Elizabeth Nathaniels, we must be grateful to her for drawing attention to this striking building, inexplicably omitted from B. Cherry and N. Pevsner, *The Buildings of England: London 4: North*, London: Penguin Books for the Buildings Books Trust, 1998. The building and its brickwork may not be worth a special visit, but if you find yourself in the vicinity

T.P. SMITH

10. David and Susan Neave, *The Building of a Port City: A History and Celebration of Hull*, Kingston-upon-Hull: Hull City Council, 2012, reprinted 2013, 48 pages, numerous (unnumbered) illustrations, ISBN not stated, Price, £3-00 or €3-50.

David and Susan Neave have already given us the second edition of *The Buildings of England: Yorkshire: York and the East Riding*, London: Penguin Books, 1995, and *Pevsner Architectural Guides: Hull*, New Haven and London: Yale University Press, 2010; both are books which the authors are too modest to include in the 'Further Reading' on page 45. This new volume is not a summary of the entries on Hull in the first nor a shortened form of the second.

The Building of a Port City combines a brief text with city plans and overviews from *circa* 1540 to the present day, colour photographs of surviving buildings, both external and internal, and black-and-white photographs of demolished buildings and bomb-damaged ones. All the well-known brick buildings are included: the Beverley Gate, in a view made *circa* 1770 by Benjamin Gale (p.5),

Holy Trinity Church (pp.6-8 and 11), the Old Grammar School (p.12), Wilberforce House (p.14), the Charterhouse (p.19), buildings associated with the docks (pp.20-25), the Emigrant Waiting Room on Anlaby Road of 1871 (p.27), the Market Hall (p.32), the Punch Hotel (p.33), and the stuccoed Garden Village established by the Reckitt family (p.38).

The Emigrant Waiting Room was built for those fleeing the pogroms in Russia or emigrating from the poverty of Scandinavia and who journeyed from both St Petersburg and Goteborg to Hull to catch a train to Liverpool where they boarded ship to the United States of America before another, often long, train journey for many: St Paul and Minneapolis have a strong Swedish community. The survival of this 1871 building in Hull, constructed of yellow brick, raises an interesting question: Was there an equivalent building in Liverpool? And if so, does it survive?

With the modern map on the inside back cover, *The Building of a Port City* provides a helpful guide for the visitor with limited time in Kingston-upon-Hull, UK City of Culture 2017.

11. Alan Powers, 'Built for Music, Company and Collecting: The Red House, Aldeburgh, Suffolk', *Country Life*, 6 November 2013, pages 50-54.

The Red House contrasts with other houses associated with composers working in England: The birthplaces of Edward Elgar at Lower Broadheath, Worcs., and Gustav Holst, in a town house in Cheltenham Spa, were not where they lived and worked as adults and the Handel Rooms in Brook Street, London, have had many occupants since the composer: not least in the adjacent property that is now part of the rooms, Jimmy Hendrix. The Red House was where Lowestoft-born Benjamin Britten lived and worked from 1957 to his death in 1976; Britten's partner, Peter Pears, stayed on the house until his own death in 1986. The house is preserved as it was when the pianist-composer and the tenor singer resided there with its two music studios each with its own grand piano (illustrated pp.52 and 53 respectively).

'The Red House', first recorded in 1728, although the massive chimney stack at the centre of the house makes one suspect a much earlier origin. Since 1728, successive owners have enlarged the house or replaced portions and many windows have been replaced. These portray styles of fenestration from the eighteenth century to the twentieth.

Peter Grimes had been composed in 1947, just before the two men moved to Crag Path, a house in Aldeburgh almost by the sea. A house swap with the painter Mary Potter allowed the composer greater privacy at 'The Red House'.

After 1957, many works were composed in Britten's music studio on the upper floor converted from a disused farm building: H.T. "Jim" Cadbury-Brown, its architect, was both a friend and a local resident. After 1971, the room had other uses, as the composer had found another, more isolated house to provide the seclusion needed for composing, but since 2012 it has been restored to how it was when the finishing touches were being applied to *Curlew River* and the *War Requiem* was being written.

In 1964, Peter Collymore completed a library out of another farm building: this was the room in which the rehearsals for the first performance, by the Amadeus Quartet, of the *Third String Quartet*, Britten's final work, were held in September 1976. In 2012, Stanton Williams built a new archive store in warm red brick in English Bond (illustrated p.54). This addition has been beautifully done; but one would expect no less from an architect who is a Royal Academician.

The first two photographs, by Paul Highnam, show the exterior of the house; unhappily the larger one, in colour, of the garden front is spread across most of pages 50 and 51 and dives into the gutter so much so that the continuity of the brickwork of one gable is lost. The much reproduced black-and-white view of the composer with his dog walking out of the gate to the drive at the front of the house occupies a tiny corner of the upper part of page 51. A much larger reproduction was printed in *Review Saturday Guardian* on 16 November 2013 in anticipation of the centenary of the composer's birth: Benjamin Britten was born on 22 November 1913.

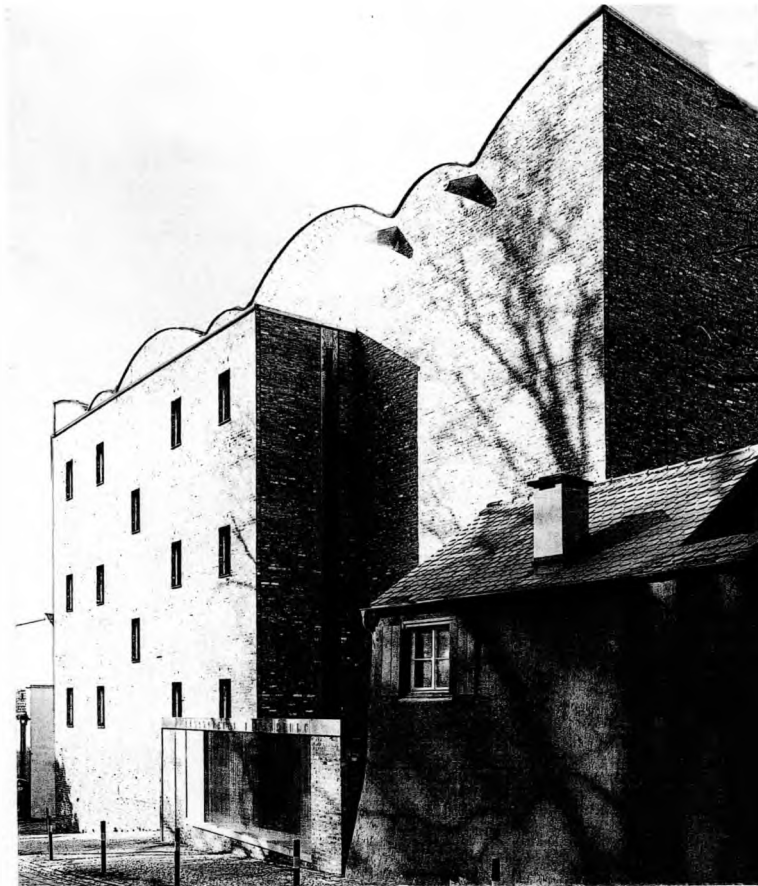


Fig.2 Art Museum, Ravensburg, Germany.

12. Rob Wilson, 'Art Bastion: Art Museum, Ravensburg, Germany: LRO Architekten', *Architectural Review*, 1399, September 2013, pages 80-89.

How should a large art gallery/museum be inserted into an historical setting? One way is to snub the context and impose a gallimaufry of pipes and wires colour-coded to give information that no-one needs or wants. For the new Art Museum (*Kunstmuseum*) in Ravensburg the Stuttgart-based LRO Architekten have adopted a less onanistic approach, cladding a concrete-slab structure with narrow red bricks 'salvaged ... from a 14th-century cloister [*sic*, presumably 'monastery', German *Kloster*] near the Belgian border', and laid in irregular bond 'with roughly applied mortar joints' giving 'a softness of contour that chimes with the surrounding structures, many made of bricks of similar vintage, albeit buried under thick layers of plaster' (p.82).

On its irregular site, the building rises through four storeys with minimal fenestration and in some façades with no openings at all (fig.2). This imparts a castle-like aspect, culminating on the north and south faces in undulating parapets *faintly* reminiscent of crenellation. They reflect the brick vaults, carried on steel beams, of the top floor, which taper alternately north-south and south-north. The finesse of the plain concrete and copper entrance, with a screen of thick perspex fins, contrasts tellingly with the deliberate ruggedness of the brickwork.

Rob Wilson considers the building's 'gravitas ... thrown into question by the ... rather ungainly profile at parapet level' (p.82); I do not find this troubling and there are certainly more tricky galleries — in Bilbao, Minneapolis, and Paris, for example. Misgiving about the top-floor vaulting, which 'induces a slight dizziness' (p.89), is, to judge from the photograph at p.87, more justified. Overall, however, appreciation is warm: 'Fitting with ease into Ravensburg's antique streetscape and comfortable in its own (if second-hand) skin, this is a building ... both sensible and sensuous' (p.89). Is it relevant that it is a German project by a German practice, as opposed to the examples just cited, all by globe-trotting celeb-architects in lands not their own?

T.P. SMITH

London's Foundations

British Brick Society members will be interested to learn of an exciting new project that aims to help recover the legacy of the stock brickmaking industry of the western part of Middlesex, which now forms part of the London boroughs of Hounslow, Ealing and Hillingdon. This particular industry developed in the early years of the nineteenth century, following the construction of the Grand Junction Canal, which provided an easy route to transport the bricks to the rapidly expanding western suburbs of London via the canal terminus at Paddington Basin. This brickmaking area became known as the Cowley district, taking its name from a village just south of Uxbridge. Brickmaking continued throughout the nineteenth century, making mainly the familiar yellow London stocks, but began to disappear in the early twentieth century as a result of the exhaustion of the brick clay, difficult market conditions, and competition from the cheaper Fletton bricks. However some brickmaking continued, and the last brickfield only closed about 1960.

The project is being run by Groundwork Thames Valley with three year funding of over £300,000 from the Heritage Lottery Fund. The project aims to engage children in local schools and community groups with this important part of the history of the area. As well as understanding the history of the industry, there is a strong practical element; children from participating schools are making bricks by traditional methods, experiencing something of the work done by children in England a hundred and fifty years ago and still done by children in third world countries today. The pugged clay is being supplied by brickmaker H.G. Matthews, and the dried bricks are returned to their works for firing.

H.G. Matthews is a family-run brickworks, founded in 1923 by Henry George Matthews, producing traditional hand-made and machine-made bricks, based in Buckinghamshire. Its products are widely used for restoration projects, and to enhance their authenticity the firm reintroduced clamp firing in 2010 with advice from Dr Gerard Lynch and using expertise from brickmakers at the American heritage site of Colonial Williamsburg. There is interesting material about the company on their website <http://www.hgmatthews.com>.

Groundwork Thames Valley's Learning Services division operates a floating classroom, *Elsdale II*, on the Grand Union Canal, in the heart of the old brickmaking area, and some of the project's activities take place on the boat. The project manager is Dhush Selvarajah. BBS member Peter Hounsell is acting as historical adviser. If BBS members wish to learn more of the project, or to become involved in it, they can contact Dhush at dhush.selvarajah@groundwork.org.uk

PETER HOUNSELL

BRITISH BRICK SOCIETY

MEETINGS in 2014

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 2014

Summer Meeting

Worcester

Brick buildings of various dates from the eighteenth century onwards, including Guildhall; eighteenth-century infirmary (now part of university), porcelain works, group of terracotta clad buildings erected 1880-1915.

Saturday 6 September 2014

Brickworks Meeting

Aldershaw Tiles, Sussex

Tile and brick manufacture in a rural setting

*Details of the Annual General Meeting and the
Summer Meeting are included in this mailing.*

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

Ideas for 2015 include a projected visit to the Tilbury Forts in August 2015, which may be a midweek visit, and we hope also to have a brickworks visit, together with two town meetings, one of which will be in London. 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.

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.