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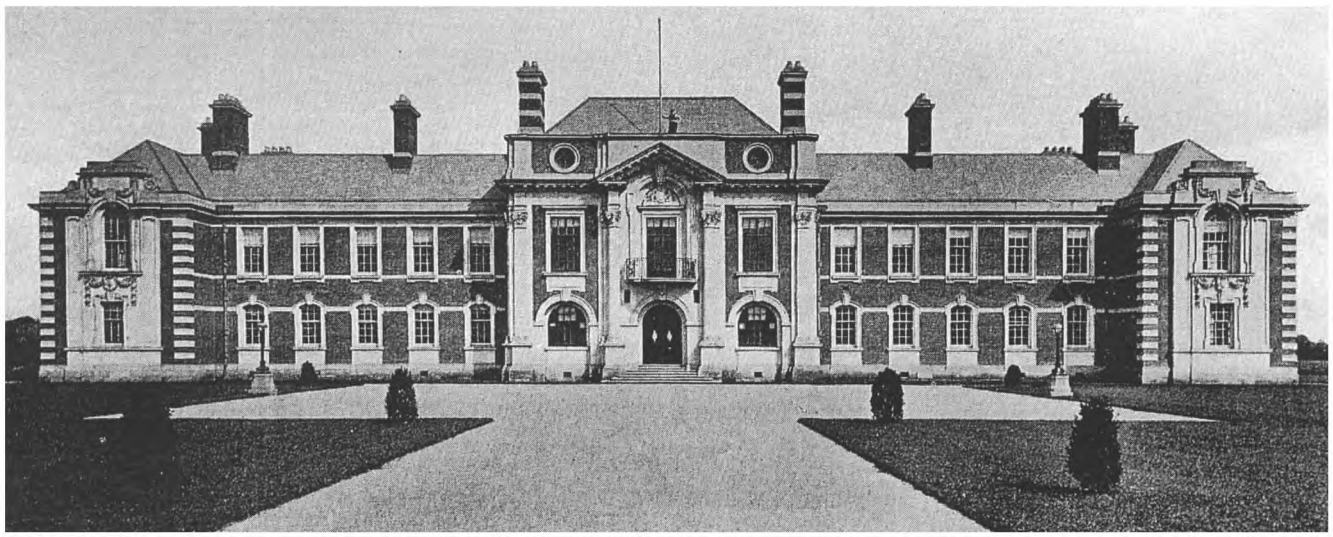

OFFICERS OF THE BRITISH BRICK SOCIETY

Chairman Michael Chapman
Tel: 0115-965-2489
E-mail: pinfold@freenetname.co.uk
8 Pinfold Close
Woodborough
NOTTINGHAM NG14 6DP

Honorary Secretary Michael S. Oliver
Tel. 020-8954-4976
E-mail: micksheila67@hotmail.com
19 Woodcroft Avenue
STANMORE
Middlesex HA7 3PT

Honorary Treasurer Graeme Perry
Tel: 07773-406201
E-mail: graeme@gjperry.co.uk
62 Carter Street
UTTOXETER
Staffordshire ST14 8EU

Enquiries Secretary Michael Hammett
and **Liason Officer with the BAA**
Tel: 01494-520299
E-mail: bricksoc@mh1936.plus.com
9 Bailey Close
HIGH WYCOMBE
Buckinghamshire HP13 6QA

Membership Secretary Dr Anthony A. Preston
(Receives all direct subscriptions, £12-00 per annum)*
Tel: 01243-607628
11 Harcourt Way
SELSEY, West Sussex PO20 0PF

Editor of *BBS Information* David H. Kennett
(*Receives all articles and items for* BBS Information)
Tel: 01608-664039
E-mail: kennett1945@gmail.com
Please note e-mail address.
7 Watery Lane
SHIPSTON-ON-STOUR
Warwickshire CV36 4BE

Web Officer Richard Harris
E-mail webmaster@britishbricksoc.co.uk
Weald and Downland Museum
Singleton
CHICHESTER
West Sussex

The society's **Auditor** is:
Adrian Corder-Birch DL
Tel: 078616-362607
E-mail: adrian@corder-birch.co.uk
Rustlings, Howe Drive
HALSTEAD,
Essex CO9 2QL

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British Brick Society web site:

http://britishbricksoc.co.uk

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Cover Illustration:

Elegance was achieved in the principal front of the North Riding County Hall, Northallerton, by Walter Brierley's judicious use of a combination of red brick and white stone to emphasise the importance of the building. The rear elevation is much less elaborate.

Editorial:
Stone to the Front, Brick to the Rear

In 2015, en route to representing the British Brick Society at that year's Leeds International Medieval Congress, my train took me through Barnsley, a town I have never visited and about which I know little save that its public buildings, mostly in Portland Stone to the principal façades, were designed in 1934 by Sir Arnold Thornely (1870-1953), an architect recognised for his design of civic buildings. At Barnsley, he did both the town hall, a building sitting on a prominent hilltop position, and the technical college.

What, however, caught my eye was not these public buildings but a series of houses climbing the hill; these had front walls of the local stone which was used also on the gable wall facing the railway tracks. The back walls facing the generous, if long and narrow, gardens were of red brick, seemingly laid in a raking bond: they were gone in a flash so further examination was not possible on this occasion.

It set in train thoughts about stone frontages with brick used for the side and rear walls. Public buildings of the Edwardian decade and the inter-war ones seem particularly prone to this. The treatment applies to town halls, county halls, and universities.

On its principal site, the University of Leeds is a curious mix of buildings. Founded in 1874 as the Yorkshire College of Science, the nascent institution merged with an equally young Medical School in 1884; three years later both institutions became part of the Victoria University with the larger university colleges in Manchester and in Liverpool. In 1904, the association was dissolved and in 1905 the University of Leeds became an independent institution awarding its own degrees. The nascent college chose as its first architect the same man who had worked at Manchester and would go on to work at Liverpool: Alfred Waterhouse (1830-1905). Building on the Woodhouse Lane site began with the School of Textiles and Design of 1879, a red brick building with arcades in Spinkwell Quarry stone, the finance for the building of which was largely derived from a large donation from the Clothworkers' Company of the City of London. The Baines Wing, a three-storey teaching block, also by Waterhouse and in red brick, was erected in 1881-85 east of the first structure. Between them, Waterhouse's Great Hall went up between 1890 and 1894. There is much red brick and much stone in the outer walls of this. Susan Wrathmell in *Pevsner Architectural Guides: Leeds*, New Haven and London: Yale University Press, 2005, emphasises that it is "banded in stone" but her photograph and personal observation would see the Great Hall and the other Alfred Waterhouse structures as brick buildings with stone accents; certainly the whole of the main front of the Great Hall is brick except for the window surrounds. The stone bands are there but are not prominent. Internally, the great stair, up which undergraduates climb to take written examinations and, hopefully, ascend to graduate, is clad with Burmantofts terracotta and tiles: Burmantofts were a Leeds firm. At the beginning of the twentieth century, Alfred Waterhouse retired and this allowed his equally-talented son, Paul Waterhouse (1861-1924), to take over the practice. Paul Waterhouse's life was a decade shorter than his father's. In the first decade of the twentieth century at the university he designed extensions to both the Textiles and Baines buildings as well as a (now demolished) Leather Department. Each was in a style fitting in with his father's work, although the Textiles Extension has Art Nouveau touches, not least in the capitals. In 1913, he designed the Agriculture Building (now Geography) but after the Great War and following Paul Waterhouse's death, its execution was effected under the direction of his somewhat less talented son, Michael Waterhouse (1889-1968), between 1923 and 1925.

Dissatisfied with Michael Waterhouse, the university held a limited competition in 1926 for a master plan designed to bring civic dignity to the site: it is questionable whether stone, and particularly Portland stone, should be seen as greatly more dignified than brick, a point to which this Editorial will return.

The new work at Leeds was awarded to a practice then known as Lanchester, Lucas and Lodge, a London-based practice which in an earlier incarnation — Lanchester, Stewart & Rickards — had specialised in grand civic buildings. In the 1920s, the chosen firm did have problems: internally, in 1928 when Geoffry Lucas (1872-1947) of the Hitchin banking family left and seems to have had no further connections with architecture; externally, the university found the ageing H.V. Lanchester (1863-1953) difficult to work with but this had the effect that the style of its buildings facing Woodhouse Lane were from the drawing board of Thomas Lodge (1888-1967), sometime pupil and then partner of Geoffry Lucas in Hitchin, Herts. The result is a long range of Greek revival style buildings which are faced with Portland Stone where they are meant to be seen. It has a certain unity. The great clock tower points upward: possibly signifying the aspirations and brighter future which a university education is meant to bring.

However, if one looks behind the Parkinson Building at its rear wall, red brick in English Bond is used. And behind that is the great brick drum of the Brotherton Library, one of the finest examples of bricklaying

known to the writer. For Susan Wrathmell, it has "no street presence" and "was always intended to be set behind" the Parkinson Building. Going north up Woodhouse Lane are further buildings with Portland Stone façades for various science and engineering departments. As the road slopes somewhat, these have fewer floors than the Parkinson Building, so maintaining a consistent height. When not visible from the road, the buildings are brick.

Thomas Lodge retired in 1957 and whilst the Leeds-based Allan Johnson (1907-1979), who had received his architectural education at the Leeds School of Art between 1925 and 1929, completed a number of buildings for the university then under construction and others already designed but not yet started, Leeds University embarked on another rethink of its building strategy. After competitive interviews in 1959, it appointed Chamberlain, Powell & Bon whose philosophy over the next three decades was simple: concrete, glass and steel for teaching facilities, but brick, and specifically red Accrington brick, for the walls of halls of residence. To look at some of the latter, the onlooker would not be aware that they were designed over fifty years ago. The redness of the brick has softened.

Earlier Edwardian civic buildings have been mentioned: Edwardian, in this context is shorthand for the quarter century between the establishment of county councils and the outbreak of the Great War: *i.e.* 1889-1914. There are civic buildings which have all four sides of Portland stone: John Bradshaw Gass (1856-1939) of Bradshaw Gass & Hope of Bolton was the lead architect for the Royal Exchange, Manchester, where even the great interior space is lined with Portland stone and similarly his Manchester Stock Exchange of 1907 has its principal room, in the 1990s operating as a restaurant rather than a place of business, lined with Portland Stone: the building is in the course of transformation into a boutique hotel. But Edwardian county halls and town halls also could be stone at the front but brick to the rear. Two examples from the northern counties of England are North Riding County Hall at Northalleron (now North Yorkshire County Hall) and Stockport Town Hall.

Stockport Town Hall (fig.1), a competition success of 1903-04, whose construction was completed in 1908, has the big brassy appearance of a ship out of water. The long, articulated, symmetrical front in Portland Stone — three storeys over a basement with the ground floor and the end pavilions rusticated and a pair of pedimented, hexastyle columns either side of a relatively narrow centre from which rises a multi-stage, multi-column tower — is all very correct but a bit lifeless. Once the visitors cannot see the side walls from Wellington Road South, red brick takes over. Sir Alfred Brumwell Thomas (1868-1948) designed civic buildings in this fashion across Britain from Belfast to Clacton.

Fig.1 Stockport Town Hall has an elaborate stone front but the side walls are of brick.

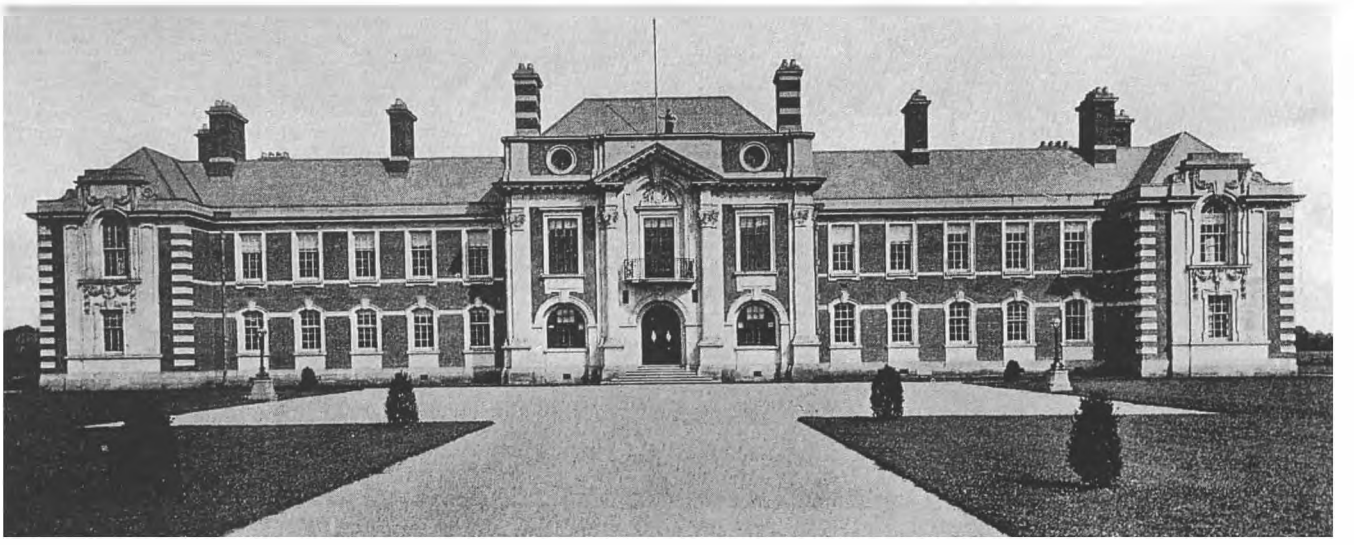

Fig.2 The composed façade of the Edwardian North Riding County Hall, Northallerton, is a mixture of red brick and local stone but the view of the rear of the building in figure 3 exhibits a contrast, being much less elaborate and whilst still well-proportioned is much simpler.

In 1904, Walter Brierley (1862-1926) was commissioned to design the North Riding County Hall, Northallerton, to be built as cheaply as possible but in keeping with the dignity of the institution: as England's geographically largest authority, this mainly rural county spread itself over a vast area and had little money because of low rateable values. On the street frontage (fig.2), it is a building where stone predominates in the centre and at the corner pavilions, even if there are five bays largely of brick with stone surrounds to the windows which join the outer elements to the central one. However, the use of stone disappears once the corner is turned and the side and rear walls are completely of red brick laid in English Bond (fig.3).

Good quality stone as the public face and cheaper brick where it is not meant to be seen was found as early as the eighteenth century, for example at the prisons at York Castle, three buildings seemingly in stone set around an open square. Facing the open side is the building to the south, the Debtors' Prison, original the County Gaol, of 1701-05, by William Wakefield. To its left is the Assize Courts of 1773-77 to a design made in 1765 by John Carr and to its right, on the east side of the square, is the Female Prison of 1780-83 by Thomas Wilkinson and John Prince, supervised by John Carr, whose façade for the Assize Courts they copied. The front and side walls, all meant to be seen, may be stone but the back walls are brick. They may be suitably hidden by having the stonework return at the corners and by the outer bailey wall of Clifford's Tower, but they are clearly visible from the top deck of a bus.

On page 40 of this issue of *British Brick Society Information,* 'Brick in Print' draws attention to the Town Hall at Liverpool (1749: John Wood the Younger) where the two street frontages are of stone but the two side walls, originally hemmed in by other buildings, are of brick.

Earlier in this Editorial, the question was asked as to whether Portland Stone emphasises civic dignity to a greater extent than brick. Critical opinion has not always agreed. To take two buildings designed by A.J. Hope, of the Bolton practice Bradshaw Gass and Hope: designed in 1930 and built 1935-36, Luton Town Hall have the three street frontages of Portland Stone but the rear wall originally facing an empty space on Gordon Street is in a buff-yellow brick. Chesterfield Town Hall of 1938 is brick. The former has met with much critical disapproval, not least from Nikolaus Pevsner, who declared it "more gass than hope" and others have been less than complimentary; it is difficult to envisage a comment which is more insulting. In contrast, the latter, set within a generous park, is generally seen as well-designed and a good building.

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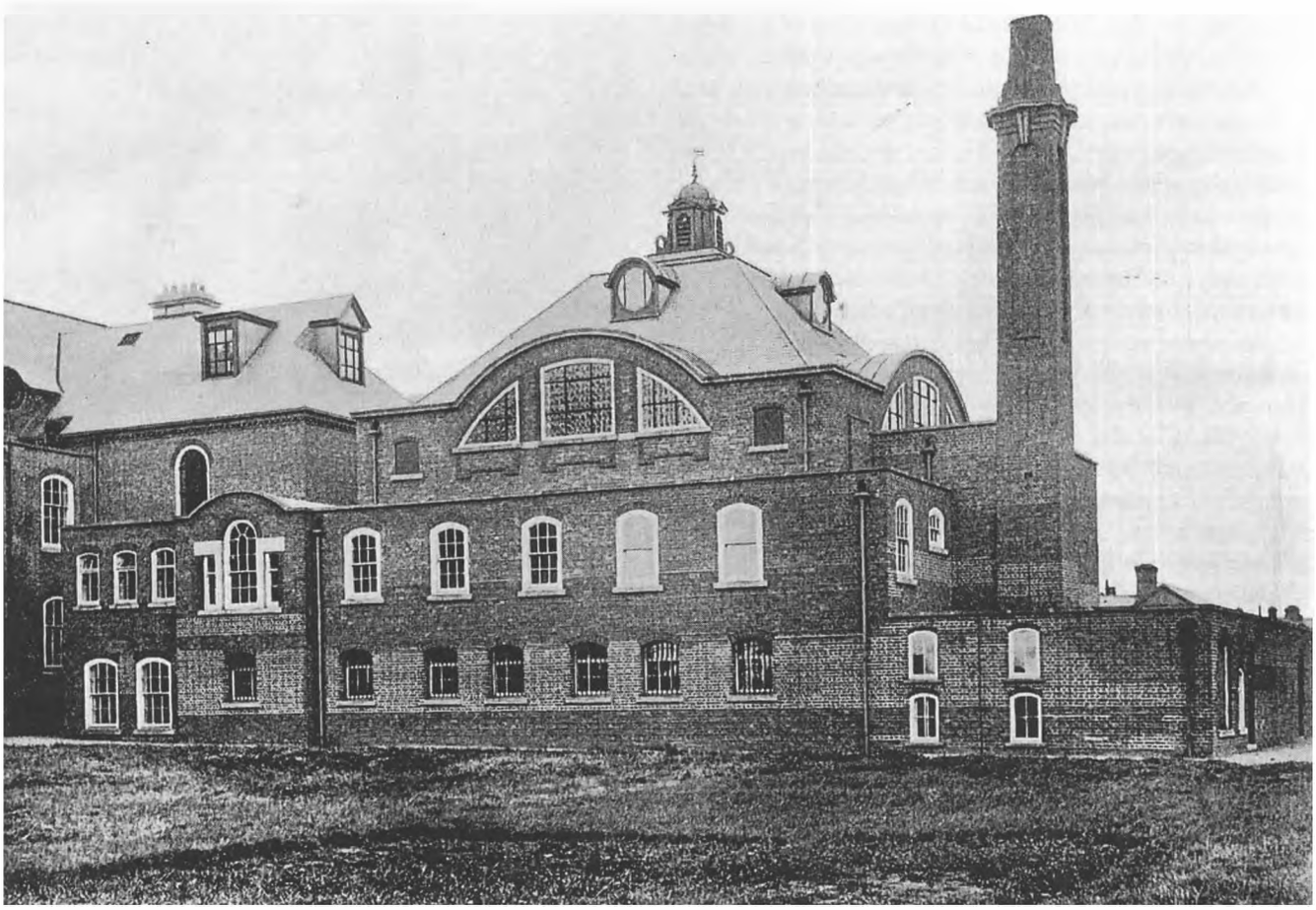

Fig.3 The workaday aspect of the exterior of the council chamber of North Riding County Hall, Nortallerton. The sole indication of the council chamber is the Diocletian windows and the cupula hiding an early air conditioning system. The boiler house chimney was immediately to the rear of the council chamber. The building is now used as the headquarters of the North Yorkshire District Council, an area largely but not wholly coincident with that of Yorkshire's North Riding.

A boon to brick collectors and others in northern England is a new book, *British Bricks* by David Kitching, reviewed on page 38 of this issue of *British Brick Society Information* by Alan Hulme. Whilst the counties of southern England have been well served by brickworks gazetteers, those north of a line from Boston, Lincs., to Aberystwyth, Ceredigion, with the exception of north-east Wales, to date have been rather less comprehensively documented in this regard. It is particularly to be hoped that David Kitching's book will spur further research into the brickworks of Lancashire and Staffordshire, the counties most prominently represented in the 150 bricks illustrated and researched bricks; these have 21 and 34 examples respectively, with products from "the Five Towns" being exceptionally well represented among the Staffordshire ones.

At different points within this issue of *British Brick Society Information* are notes on 'Brick Buildings at Risk'. It is intended that this will become an occasional feature of the society's publication. Contributions about brick buildings at risk from anywhere in the world are invited. Notes on earthquake damage at the temples at Bagan, Myanmar; brick thefts from the Great Wall of China; buildings in Lahore, Pakistan, under threat from the building of a metro line; and the long neglect of the Botanic Gardens, Kolkata, India, and its buildings will be included in the forthcoming issue of *British Brick Society Information* devoted to 'Brick in Asia' due to be sent to members in the latter part of 2017.

In this context one can report the successful reconstruction of a brick structure. The brick-lined Norwood canal tunnel, on the Derbyshire border near Kiveton, South Yorkshire, was opened in 1775 to carry coal from local collieries to markets in Yorkshire and beyond. The tunnel, which is 1.6 miles (2.5 km) long, has been closed since 1907 when it collapsed. With a photograph of the restored tunnel, *The Guardian,* 24 August

2016 reported that the Norwood canal tunnel had been repaired and made safe with a view to its reopening to the public and reuse by canal barges.

Sadly, just as this issue of *British Brick Society Information* was being put to bed, news came that the Church of the Ascension, Church Road, Higher Broughton, Salford, Lancashire, was burnt down: the suspicion is arson. The church was built to designs by J. Medland Taylor, a Manchester architect, in 1869 in red brick with some brick patterning. The chancel had an apsidal east end and was flanked by chapels; the long nave had aisles and there was a large rose window in the west wall above the porch. Later in the same week, *The Guardian*, 16 February 2017, carried a brief report and dramatic photograph of the nineteenth-century hall at Kelsale, Suffolk, being well and truly alight: the building could not be saved.

Also within this issue are two 'Brick Queries': one printed below and one from Grenada; two from Canada on ceramic objects and a longer enquiry on how to repair an 1813 Martello Tower in New Brunswick have been held over to the next issue of *British Brick Society Information.* Members of the society have also been dealing with Brick Queries on two other topics: the use of different coloured headers to the stretcher faces of bricks in Flemish Bond on relatively modest housing, mainly in Warwickshire and Oxfordshire, and the King's Cross dust heap in London and its relationship, if any, to the rebuilding of Moscow after fire which the inhabitants deliberately started to stop Napoleon in his tracks. The results of these investigations will appear in a future issue of *BBS Information.*

The next issue of *British Brick Society Information* is scheduled to be dated June 2017. Work on the issue is already in progress so that it can be sent to members in time for the new date for the society's Annual General Meeting in Port Sunlight on Saturday 17 June 2017.

The next issue of *British Brick Society Information* to concentrate on a region of Great Britain is to be sent to members in 2018 and will feature articles on 'Brick in South-West England'; three articles have so far been promised. Members with potential contributions, however short, are asked to contact the editor of *BBS Information,* by email, telephone, or post, as given in the 'Brick Query' below.

The British Brick Society regrets to announce the death in in late July 2016 of Geoffrey F. Armitage, Chairman of George Armitage and Sons and sometime Chairman of the Brick Development Association. Belatedly, it was informed that long-standing member, Keith Emerson of Bushey, Hertfordshire, had died in 2013. To the widows of Geoffrey and Keith and their children, the British Brick Society extends its deepest sympathy and condolences.

DAVID H. KENNETT,
Editor, *British Brick Society Information*
February 2017

BRICK QUERY
BRICK IN MEMORIALS OF THE FIRST WORLD WAR

It is envisaged that the issue of *British Brick Society Information* to be dated November 2018 will contain an Editorial examining those memorials to the dead of the Great War which use brick as a major building material. Whilst the two the most prominent memorials on "some corner of a foreign field that is forever England" — to the Fallen of the Somme at Thiepval, France, and in Belgium the Menin Gate at Ieper (Ypres) — are largely of brick, the only civic commemoration in brick in England or Ireland or Scotland or Wales known to the writer is that outside Stoke-on-Trent Town Hall.

Any member with information about a war memorial built of brick, not necessarily to the dead of the First World War, is asked to contact the editor of *BBS Information* so that the piece may have as complete coverage as possible.

DAVID H. KENNETT
Editor, *British Brick Society Information*
7, Watery Lane, Shipston-on-Stour, Warwickshire CV36 4BE
kennett1945@gmail.com
01608-664039

Learning from Bricks: My Collection

Jacqueline Ryder

Every time I opened the door, the pervasive, sulphurous smell of the Glasshoughton Coke Works reminded me that I lived in the heart of the Yorkshire Coalfield. Glasshoughton is in Castleford and the coke works were supplied by the adjacent Glasshoughton Colliery, which was sunk in the 1860s.[1] It produced coking, gas, household, and steam coal, and in 1923, 1,000,000 tons of coal was mined at this colliery.[2] The majority of the surrounding close-knit community was economically and socially dependent on these industries. The Coke Works ceased operation in 1978 and the Colliery closed in 1986. The buildings were demolished and the 336-acre site stood derelict for ten years. More recently the site has been redeveloped with housing, retail, leisure and employment uses, including the Xscape indoor skiing facility, and a rugby league stadium is currently under construction.

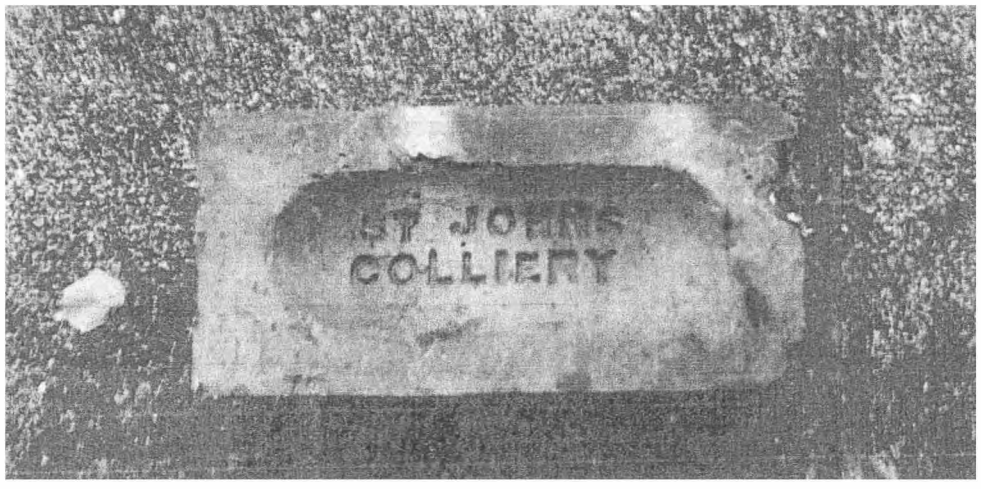

Fig.1 Brick made at St John's Colliery, Normanton, West Yorkshire

Later, I came across a brick with 'St John's Colliery' imprinted in the frog — as I later learned to call it (fig.1). This caught my interest: why did a brick have the name of a colliery on it? Learning more about the locality, I realised that the entire area was riddled with holes, many in place for centuries, from which generations of men, women and children had dug coal. The coal seams were folded with layers of shales, mud stones, and fireclay, raw materials integral to coal mining. The clay, in the form of bricks, was used to line shafts, to build offices, housing for engines and other machinery, and in some cases for the construction of housing, shops, institutes, and public houses for the miners and other colliery workers. The cheapest way of producing the millions of bricks needed was to make them on site, so some collieries had associated brickworks.

All over the Yorkshire coalfield, colliery owners were using their own bricks and also selling them to other developers and builders. The need to keep track of the bricks produced and to ensure the correct payment meant that they had to be identified easily; hence the colliery names in the frog. They also served as a reminder to the miners and their families how dependent, both economically and socially, they were on the industry and their employers. Decades later the bricks prompted me to find out more about my local environment.

I discovered that not all collieries made their own bricks. Of the twenty or so collieries still working in the mid-1970s, only a handful had associated brickworks: Lofthouse, Prince of Wales, Glasshoughton, Fryston, Ackton Hall, St John's, and Briggs are examples, some of which feature in my collection. Other collieries must have bought in their brick or perhaps only produced them on a small scale for use one site.

The accessibility of clay, often only a few feet below the surface, gave rise to many other brickworks and potteries in the area, particularly around Castleford and Knottingley. In his excellent book, *Hartleys: Brick by Brick —Pot by Pot,* David Wilders[3] sets out the history of Hartleys, a brickmaking and pottery business in Castleford which was not involved in the coal industry.

As I write, in November 2016, only one brickworks survives in the District. Nostell was originally attached to a colliery belonging to the Winn family of Nostell Priory. The brickworks is now run by Ibstock. It has been announced recently that it might be affected if the HS2 rail line is ever built.

The names of collieries and brickworks are very interesting to the local historian. Of those mentioned above, Glasshoughton and Fryston are named after the settlements which existed when the shafts were sunk. Ackton Hall and Nostell refer to their location on those estates. St John's is named after its location on land occupied in the thirteenth century by a preceptory of the Knights Templar, the Knights of St John. Briggs collieries are named after the local family who owned many collieries in West Yorkshire.

It dawned on me that bricks come in many shapes, sizes and colours, and this variety adds interest to otherwise plain and functional buildings. It continues to intrigue me that builders, who presumably wanted to build workers' housing quickly and cheaply, added details in shaped bricks which must have been more costly. So many Victorian and early-twentieth-century terraces have added character because of the inclusion of a decorative course or two. Gardens and yards were defended by stout brick walls with graceful curves and fine coping bricks (fig.2). New build houses cannot compare with their standard bond, lack of decorative bricks and brickwork, open plan frontages and fenced gardens.

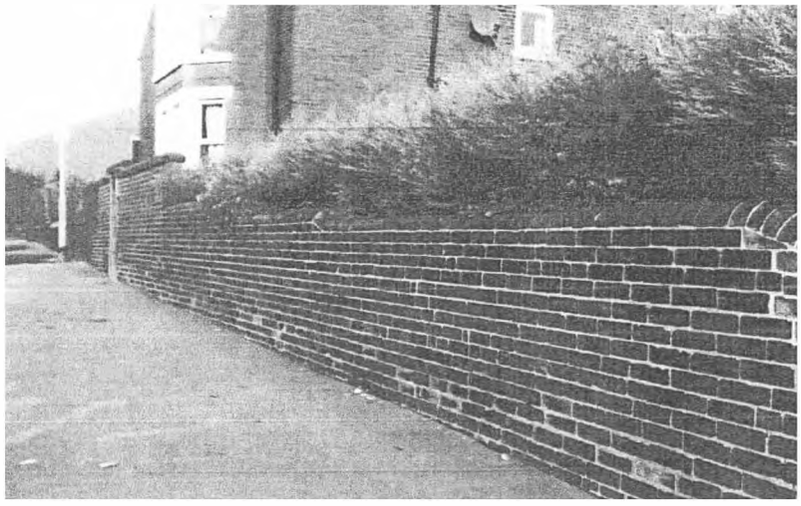

Fig.2 A boundary wall in Normanton, West Yorkshire.

My mother was an ally in my interest and came on several outings with the British Brick Society in the 1980s and 1990s. As part of her Degree in Regional and Local History she wrote an assignment on the use of flowers in architecture. We found some good brick examples on the many terraces of modest houses in Wakefield, photographing them to illustrate her work. Unfortunately, I do not have any examples in my collection, but I only have to walk down the road to see some.

Different types of building require different types of brick. The technical aspects of producing bricks of different strengths are a mystery to me; but the overall effect of their use is always interesting. The white glaze reflects light in dark spaces, brown and green glazes make cleaning the outside of pubs easier. Charcoal grey bricks lend strength to massive engineering projects such as railway viaducts. Paving bricks require non-slip surfaces, and different producers used different patterns. Some bricks also form warnings.

In 1989, a local builder received planning permission to convert a redundant Wesleyan Methodist chapel into five dwellings. The chapel was built of red brick, and had a course of 'subscription' bricks. Early chapel goers had contributed to the cost of building the chapel and had special bricks made with their initials. The builder removed some of these to create new openings in the building, and via the local newspaper had asked if any relatives wanted the bricks. Fortunately, no-one claimed the brick with, coincidentally, my family's initials on it, so I was able to add it to my collection (fig.4). The brick was made by Cookson and thanks to a photograph by Frank Lawson in the *Old Bricks – History at your feet* website[4] I discovered that the Cookson family had the alum works and brickworks at Lofthouse. The works shared a site with Lofthouse Colliery. Over the history of

the site, the three industries have been run jointly and separately at various times. More recently the site has been redeveloped for housing, one of which is now home to my family and brick collection.

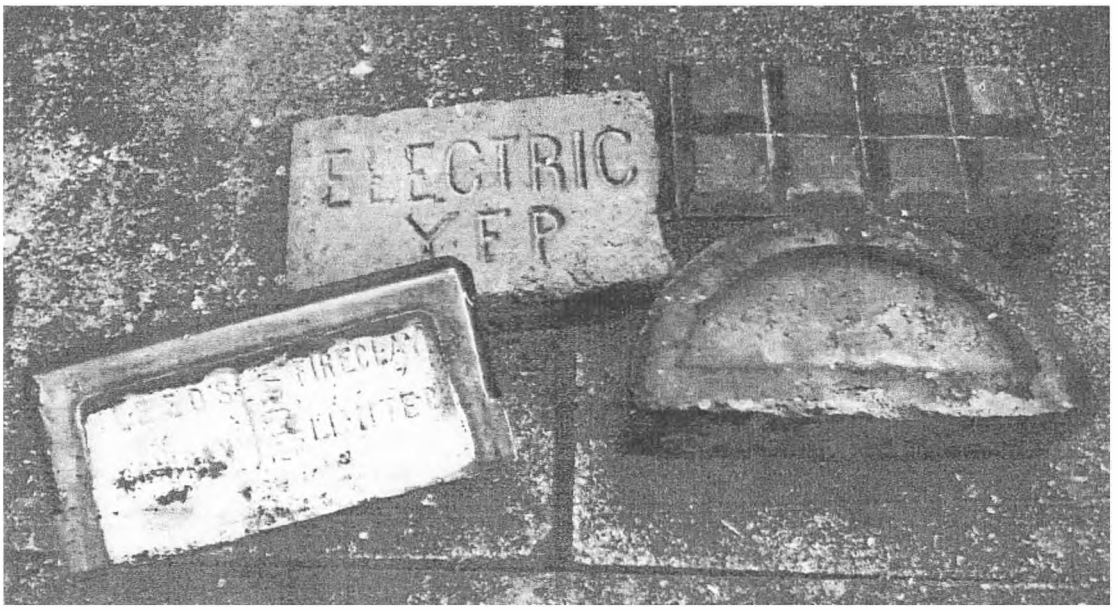

Fig.3 A selection of non-standard bricks

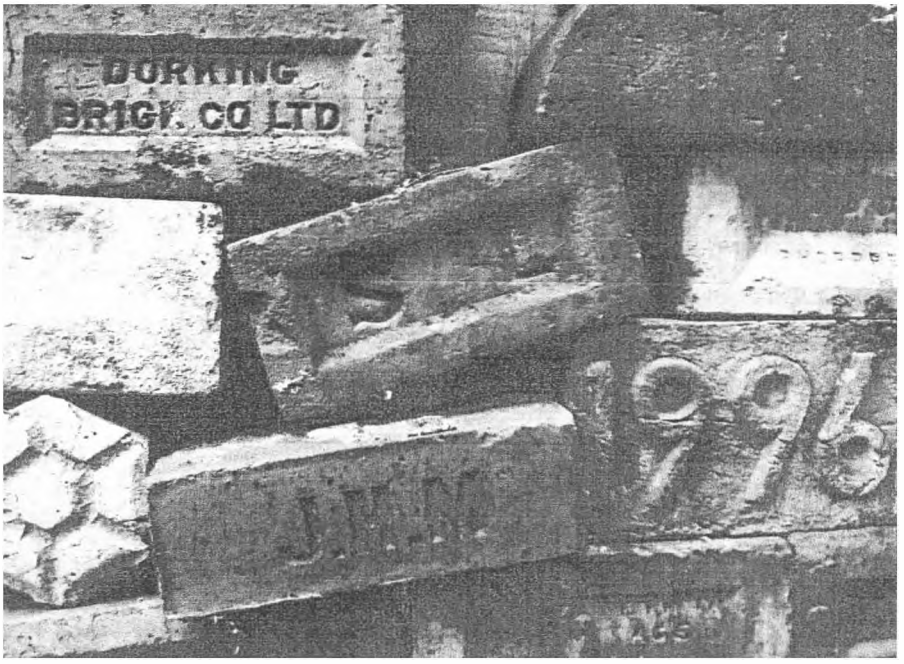

Fig.4 Part of the collection, showing the subscription brick made by Cookson, with my family's initials, JHM, in sans serif letters moulded in the face.

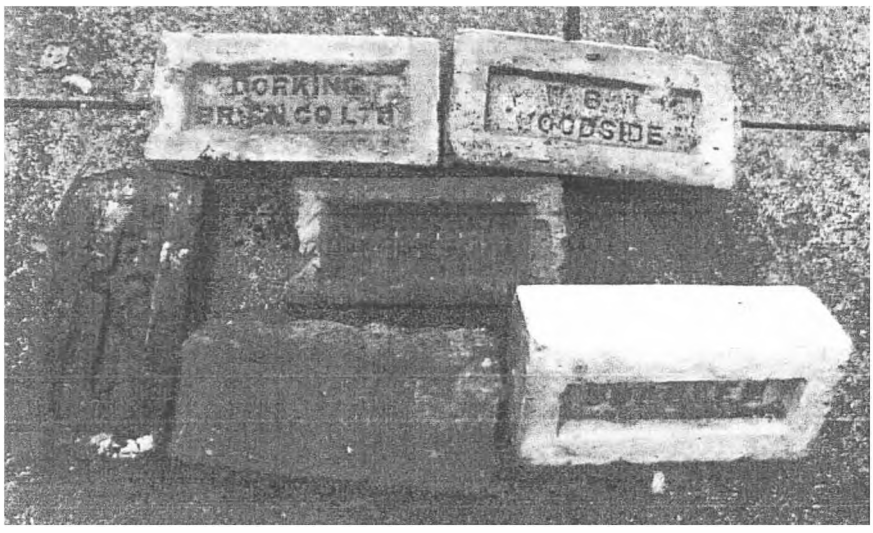

Fig.5 A recent batch of contributions to the collection, from Surrey.

Word of my interest got round colleagues, and I would sometimes find a brick or two next to my desk at work. This spread the net for my collection outside my immediate area, and I am grateful to my former colleagues for their contributions. Friends and family also add to my collection from other parts of the country (fig.5). While contributors are happy to bring me bricks and talk about my hobby, they were more reluctant to start collections of their own, even when I offered swaps and duplicates to start them off.

The combination of the elements — earth, air, fire, and water — to make a building block that can be held in one hand is fascinating. It is essentially the same product that has been made for millennia and is still in everyday use. The main use of brick in the construction of dwellings and shelter, links us to peoples and cultures worldwide and stretching back for centuries. While technology is used to produce bricks quickly, cheaply and in vast quantities, a house is one of the last products to be handmade.

For her account of the Fitzwilliams of Wentworth, South Yorkshire, Catherine Bailey[5] uses in her title the phrase 'Black Diamonds' to refer to coal, which funded this aristocratic family and their country house, Wentworth Woodhouse. If coal is black diamonds, then clay should be red gold; while coal was destroyed, burned in the process of fuelling industry, the red gold can be seen all around us as a lasting reminder of the industry and ingenuity of previous generations.

This is not by any means a full history of brickmaking in the Yorkshire Coalfield; it is simply an account of how and why I started collecting bricks, and some of the thing I have learnt through my hobby. Although my collection is nowhere as extensive as some others, it gives me pleasure to see it on display in the garden and to remind me of the links to people and times past.

NOTES AND REFERENCES

1. See *http://www.castleford.org/history/cas016.html*
2. See *http://www.dmm.org.uk/company/g1005.html*
3. D. Wilders, *Hartleys, Brick by Brick — Pot by Pot,* Castleford: Castleford Press, 2003.
4. See *http://www.penmorfa.com/bricks*
5. C. Bailey, *Black Diamonds: The Rise and Fall of an English Dynasty,* London: Penguin Books, 2008

St Nicholas' Chapel, King's Lynn, Norfolk

An addendum to *British Brick Society Information*, **134,** September 2016

Adrian Parker

David Kennett's short paper, 'St Nicholas Chapel, King's Lynn, Norfolk' referred to the reopening of the chapel after some fifteen months' closure to the public in 2014-15. The works were relaying the roof, minor stonework repairs, major timber conservation and repairs, and the insertion of modern facilities for users; regrettably the work did not include any timber conservation work to the Angel roof. The paper cited *The Buildings of England: Norfolk 2: North-West and South* (Pevsner and Wilson 1999) and raised questions about the use of brick when the Chapel was rebuilt around 1400.

The revised *Buildings of England: Norfolk 2* by Bill Wilson, based on the Pevsner 1962 volume, is the only readily available reference book to detail the use of brickwork here – "a remarkable thing is the amount of red brick used" - and the sections of external wall then listed. Pevsner 1962 made no comment, and the Council for the Care of Churches 1990 redundancy report only says "side walls brick and rubble, rendered". The British Listed Buildings [BLB] text of 1993 says "aisles brick, rendered and scored to imitate ashlar", but since the mid-1980s there has been no visible evidence of coursed and consolidated brickwork, in red or any other colour. Only at external clerestory level is there exposed walling as mixed rubble including bricks, with red brick segmental arches.

Publicly-available photographs of the Chapel, principally in the King's Lynn Library Local Studies collection, do not include any pictures of brickwork elevations exposed due to collapsed render. The photograph in Brunskill (1990, and 2009, illust.16) is the only one seen so far. It shows the external wall above the N-E door (N aisle bay 7), and a very small area of the original irregular-bond coursed brickwork. Unfortunately, the largest part of the brickwork revealed is in fact a window opening made in 1628 and filled with brickwork in c.1791. Consequently, the only site description that can be relied on is that in *British Brick Society Information,* **44,** March 1988, by T.P. Smith, and which was clearly Wilson's source in his revision of Pevsner in 1999.

Smith states that the north aisle (all 12 bays), south aisle (eastern 5 bays) and the east wall of the Chapel are brick walls; these have been rendered since at least 1822, and were 'lined out' until the 1980s. The west end, the south-west corner tower, the south porch and the western five S aisle bays (3 to 7, which are now rendered) are all built in irregular-coursed ashlar blocks with fine mortar joints, as are the buttresses dividing each bay around the external walls. When decayed interior timber dado panelling was removed in 2015 the walling revealed at plinth level in south aisle bay 6 was all of local coursed brown carstone and clunch (chalk). The interior high slopes of the east gable wall then inspected by the author are also built of clunch cobbles.

There is very little documentary evidence about the rebuilding of the Chapel. It is probable that the western half of the present south aisle was the site of the previous small church, and possible that the magnificent south porch was added as a first stage in the rebuilding in the 1370s (former finials displayed the supporting royal beasts of Edward III). The west wall displays the remnants of the armorials of Richard II, and must have been in place by 1399. By 1405 there must have been some sort of roof, since a jury bribe was paid in there at an Easter service that year. In 1411 there is a Council minute about buying the stone surplus to demolishing former side chapels (to use in the South Gate). Benjamin Mackerell in 1738 recorded the date 'MCCCCXIII' (1413) in the west window glazing. The often-repeated 'completion date' of 1419 "de novo edificato" - meaning 'recently built' – was a remark in another Council minute. A date of 1380s to 1410 is realistic for the main structure.

David Kennett poses the question whether the use of brick in the Chapel can be identified as a deliberate choice, or whether it was purely a matter of the supply or cost of stone. There were brickfields in Lynn by the 1380s, since the use of clays from Sayer's Marsh is recorded, and is an area immediately east of the historic town limits; there were other brickyards nearby in the fifteenth century. The contracts listed by Dorothy Owen (1984) refer to the shipping of bricks for use on town infrastructure as early as 1339-40 ("archos de Brike"); and in 1385 'tegulis murabilis' cost 4s per 1000. The oldest completely brick building in Lynn is the Guildhall of St George, which is dated at 1410-20 in BLB.

There must be a likelihood of a deliberate choice to use brick, which could be sourced locally, rather than stone sent by barge from Barnack (near Stamford). There were certainly trading and social links with Hull, and with the Hanseatic towns, for the leading merchants of Lynn to have seen the use of brick in buildings throughout the fourteenth century. The context of the Chapel rebuilding from the 1370s was that Lynn was the

leading English town for trade with Prussia and the Baltic, especially through Danzig (modern Gdansk), and this trade was extremely prosperous and growing. However, by 1405 there was economic recession in Lynn, and it is notable that the niches on the porch and in the nave clerestory do not appear to have ever been filled with statuary.

The group of merchants and benefactors associated with the rebuilding were especially a political group of younger entrepreneurs, who differentiated themselves from an older generation of Black Death survivors and Trinity gildsmen who supported the Priory and parish church of St Margaret. Perhaps the choice of structural brickwork for most of the Chapel reflected modernity, cost, speed of building, and limited availability of skilled masons. During the fourteenth century, many of them would have seen the huge brick churches being built in the German towns along the Baltic. They spent a fortune on the new stone porch, built an architectural wonder as the stone west wall, and left the stone tower and the old chapel south wall as bays 3 to 7 in the new project; the remainder of the new building (*per* T.P. Smith) was structural red brickwork which has since been rendered over.

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Clarke Hall and Red House, West Yorkshire: Two Brick-Built Houses in a 'Stone' Area

Jacqueline Ryder

In his Research Agenda for West Yorkshire Archaeology Advisory Service, *Historic Buildings in West Yorkshire* (*Medieval and Post-Medieval to 1914*), Colum Giles notes

> West Yorkshire has some of the richest vernacular building in the north of England ... in a north of England context West Yorkshire is spectacularly rich, having ... a wealth of seventeenth-century domestic buildings.[1]

Two such buildings are Red House, Gomersal, and Clarke Hall, Wakefield.

In spite of the upheaval of the Civil War in the mid-seventeenth century, life went on, particularly in rural areas, and people continued to earn a living and provide for their families. One of the main industries in West Yorkshire was woollen cloth production. Weavers made the cloth in their own homes, selling the pieces to yeomen clothiers who arranged for them to be finished, dyed, and then sold on or made up.

WILLIAM TAYLOR AND BENJAMIN CLARKE

In the second half of the seventeenth century two men felt secure enough to build new houses for their families. There were many differences and similarities between the two men, but one startling fact is that they both decided to build their houses of brick, in areas where the main building material was stone.

William Taylor of Great Gomersall[2] was an up-and-coming yeoman clothier. At the time of his death in 1689, his inventory included:

- Two looms and materials worth £2 10 *shillings*
- Tenters, used in stretching cloth, valued at £2 10 *shillings*
- Two fine cloths and two middle cloths, value £20

In 1660 William Taylor perhaps took some confidence in the Restoration of the monarchy and decided to build a new house for his family, alongside an older farmhouse. Most of the other buildings in Great Gomersall were built of local stone, so when William chose brick as his building material the house stood out and became known as 'The Red House' as it is known today.

Seventeen years later and around 12 miles to the east, Benjamin Clarke chose brick for his new house. In 1677 Benjamin bought Bradford Hall from his brother-in-law, John Wingfield. Bradford Hall, in spite of its name, was located about 2 miles north of Wakefield. Benjamin was a steward for the Sheffield Estates of the Duke of Norfolk. He had become familiar with the latest fashions in the course of his travels on the duke's business. He demolished the fifteenth-century, stone-built Bradford Hall and constructed a more modern house in brick on the site. Benjamin was so proud of his house that he named it after himself, 'Clarke Hall'.

In common with other families in the area, the Taylors and the Clarkes combined farming with spinning and weaving and would have made all their own cloth in the house. By 1700, the Taylors had begun to concentrate on buying raw cloth from local weavers, which they finished off to make it ready for the market.

RED HOUSE AND CLARKE HALL

There are many similarities between Red House and Clarke Hall. Both houses were built side-on to the local turnpike road, on land that had been in the family for centuries. They were both built partly as a family home and partly as a place of work and business. They are both two-storeyed, five-bay buildings constructed of brick with stone quoins under stone slate roofs. Both have been altered and extended over the years to incorporate the latest technologies, fashions, and comforts.

Fig.1 Red House, Gomersal, the current front elevation.

Red House (figs.1 and 2) is a two-storeyed house constructed of brick under a stone slate roof. The Georgian windows to the front elevation have gauged brick lintels and a simple semi-circular arch surrounds the front door (unfortunately obscured on fig.1). The south-eastern corner has stone quoins; if there were any at the south-western corner, they were removed when a small later extension was added, somewhat spoiling the Georgian balance of the elevation. The central first-floor windows and those to the east of the of the front door ensure that the double height entrance hall is well supplied with natural light. There are no visible brick features inside the house. It is not known precisely where the bricks were made, but Gomersal is on the edge of the Yorkshire Coalfield and close to the sites of several former collieries, so it is likely that the bricks were made very locally.

The continuous fenestration of the loom shops would have been in the southern elevation. Along with many fashion-conscious families, the Taylors modernised their home to incorporate the latest innovations. In the eighteenth century, the frontage and the interior were remodelled to a more fashionable style, and around 1920 large window extensions were added to the parlour and the dining room. This is the front elevation visitors see today (fig.1).

The north-facing rear elevation of the house, although rebuilt and stabilised in the 1970s, indicates what it would have looked like in the 1660s.

Clarke Hall, Wakefield (fig.3), is a two-storeyed house with three projecting bays to the symmetrical front elevation. The brick structure is built on to stone foundations and the house has a stone slate roof. It has stone quoins to the central bay of the front elevation. The two outer projecting bays have chamfered corners. All window surrounds are of stone, and three stone finials adorn the front of the roof of the central projecting bay. The house is surmounted by two tall chimney stacks in brick. The bricks were made of clay taken from the Clarkes' own land on the East Moor, about a mile away from the house, and the stone from a small local quarry, although some may have been reused from the demolished Bradford Hall, which was replaced by Clarke Hall.

The rear of the house is not symmetrical; there is a two-storeyed wing to the east, and a projecting bay at the west side, similar to those on the front elevation. Also to the east, there is a later, probably Victorian, two-storeyed extension.

* * *

Fig.2 Red House, Gomersal, the north-facing rear elevation.

THE INTERIORS

The original layout of the two houses was very similar. Both featured a central hall, reminiscent of the medieval hall, with front and rear entrances opposite each other. Both William Taylor and Benjamin Clarke showed an appreciation of the fashion for separate dining rooms. At Clarke Hall, Benjamin must have intended to entertain important guests here. The walls are fine oak with large raised and moulded panels, and the beautiful plaster ceiling is decorated with the fashionable motif of cable moulding and exotic flowers and fruit. A separate tree of life design is on the south-facing alcove ceiling, along with the date it was finished, 1680.

Clarke Hall has a large, separate kitchen, and it is likely that Red House had one also, but subsequent alterations and later additions have disguised the original floor plan. As both houses were built as family homes and workplaces, there would have been rooms dedicated to the production of yarn and cloth. At Clarke Hall, the first-floor chamber above the dining room is known as the loomshop, giving a clue to its original use. The room faces south, and has three large windows, giving good light for textile production. It also has an alcove with an elaborate plaster ceiling. At Red House a large extension to the front elevation in the 1740s doubled the size of the house, and changed the way the rooms were used, making it impossible to identify original uses.

GARDENS AND OTHER BUILDINGS WITHIN THE CURTILAGES

Both houses have gardens adjacent to them. In both cases their location close to the turnpike roads, rather than nearer the centre of their land, indicates the importance of close transport links for their businesses. At Clarke Hall, the garden design is based on William Lawson's *English Housewife's Garden* of 1679. It includes lawns, an intricate knot garden, a herb garden, an ornamental maze, and an orchard. There is also a water feature and summer house, and a viewing mound from where there is a good view of the house and garden.

The garden at Red House is in 1830s style, with ornamental 'flower basket' beds and serpentine paths through tree-shaded lawns. All the plants are from the period. In 2016, the garden won its fourth consecutive Gold Award in the annual Yorkshire in Bloom competition.

Both houses have former agricultural buildings within their curtilages, although they are not contemporary with the houses. At Clarke Hall, a former barn was sold and then converted to offices. Other buildings, including a number of farm workers' cottages and a piggery, were demolished and lottery funding was used to build a visitor centre and offices for the local authority's use.

At Red House, the barn had a floor installed, making it a two-storeyed building. The ground floor currently houses an exhibition on the writers Charlotte Bronte and Mary Taylor. The first floor is a multi-functional space, serving as a classroom, temporary exhibition area, meeting place, and on one occasions a tea dance venue. The winding gear for the hoist and the indication of the loft door remind visitors of the building's former use. The stone-built, three-bay cartshed has been converted in to a small local history museum with cafe facilities, with a twentieth-century toilet extension.

Fig.3 Clarke Hall, Wakefield, the north-facing front.

OWNERSHIP

Neither William Taylor nor Benjamin Clarke enjoyed their new houses for very long. When his father died in 1661 William inherited the adjacent farmhouse where he continued to live until his death in 1689. The Taylor family occupied Red House continuously until 1920. Benjamin died in 1688 and the ownership of Clarke Hall became more chequered, eventually passing to the Pilkington family, and lastly to Mr Haldane. Both houses remained in private ownership until the 1970s.

In the1830s Mary Taylor became firm friends with Charlotte Bronte when they were pupils at Roe Head School, Mirfield, about 4 miles from Red House. Charlotte was a frequent visitor to Red House, and later featured it and the Taylor family in here novel *Shirley.*

In the early 1970s, Red House was acquired by Spenborough District Council. The older part of the building was reconstructed and stabilised, and the council opened the house to the public. Today, the award-winning museum looks very much as it would have done when Charlotte Brontë visited in the 1830s.

At a similar time Clarke Hall as purchased by the West Riding Education Authority which restored it to the home that Benjamin and his wife Priscilla knew in 1680. For around forty years it was used by schoolchildren who lived for a day in the house and grounds dressed in the costume of the period, learning history and speaking the language of the late seventeenth century. This pioneering work was recognised internationally and won many awards.

In 2011, in a cost-cutting exercise, Wakefield Council, successor to the West Riding Education Authority, closed Clarke Hall and put it on the market. It is believed it is once again in private ownership and in use as a dwelling.

Kirklees Council, the current owners of Red House, resolved to cut the budget for museums and galleries by nearly fifty percent from April 2017. To achieve the required savings the council agreed to close Red House and Dewsbury Museum. Red House was closed to the public on 21 December 2016 and the Museums Service will transfer it to Property Services. The council is currently inviting expressions of interest in taking over the building. It is possible that it will be sold, either as a whole or separately from the former farm buildings, and could become a private dwelling again, thus closing the circle, in common with Clarke Hall.

NOTES AND REFERENCES

1. C. Giles, *Historic Buildings in West Yorkshire (Medieval and Post-Medieval to 1914) Research Agenda,* Wakefield: West Yorkshire Archaeology Advisory Service, 2013.
2. In early documents the settlement name is recorded as Gomersall or Great Gomersall. It is now simply known as Gomersal, without the second 'l'.

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Jerry Building in Brick: Engels' Manchester Redivivus

Terence Paul Smith

In 1842, a young Friedrich Engels (1820-1895) was sent to Manchester by his father, a wealthy textile manufacturer in Barmen (now Barmen-Elbe, Wuppertal), Germany. In Manchester's adjacent town of Salford, Engels *père* held a partnership in the cotton mill of Ermen & Engels.[1] Nominally, Engels *fils* was dispatched to learn about business methods, though more plausibly — since he could (surely?) have obtained such knowledge at home — to distance the young man from the German radicalism which was already influencing him. But if that *was* the aim, it clearly failed. *En route* to England, he had his first meeting, in Paris, with Karl Marx (1818-1873), later to blossom into friendship and literary collaboration. And once in Lancashire he quickly made contact with Owenite socialists and Chartists, whilst using his wealth-assisted leisure and capacity for hard work to study, with Teutonic thoroughness, official reports and statistics, supplementing this with personal observations in London, in Leeds and elsewhere in the north, and 'above all, [by] threading his way, as very few observers can have done, through the noisome labyrinth of proletarian Manchester'.[2]

In 1844 he returned to Germany and wrote *Die Lage der arbeitenden Klasse in England: Nach eigener Auschauung und authentischen Quellen,* published in Leipzig in 1845 —a remarkable work for a 24-year-old. He added a prefatory letter, 'To the Working Classes of Great Britain', written in English and intended to be printed separately and sent to the UK for at least selective distribution. But a full English-language edition appeared, in the USA, only in 1886; the same translation, by Mrs F. Kelley Wischnewetsky, was published in Britain in 1892: *The Condition of the Working Class in England: From Personal Observation and Authentic Sources*.[3]

The sections on Manchester consider, *inter alia,* jerry-built brick housing in the suburbs (the *Vorstädten* of Engels' 1845 map[4]): Ancoats, Hulme, 'Little Ireland', and New Town; and also the contiguous municipality of Salford, across the River Irwell to the west. He describes the poor quality of the dwellings in Ancoats, and states that 'the condition of [Hulme] coincides almost exactly with that of Ancoats'. [5]

Excavations in 2013 in Hulme have revealed nineteenth-century housing corroborating one of Engels' observations.[6] He wrote of cottages in Ancoats which 'look neat and substantial at first; [but] their impressive brick walls deceive the eye … [T]he walls … are as thin as it is possible to make them. The outer walls, those of the cellar, which bear the weight of the ground-floor and roof, are one brick thick at most, the bricks lying with their long sides [stretcher faces] touching [fig.1, left] …; but I have seen many a cottage of the same height, some in the process of building, whose outer walls were but one-half brick thick, the bricks lying not sidewise but lengthwise, their narrow ends [header faces] touching [fig.1, right]'. [7] Just such walling was uncovered during the excavation in Hulme, a photograph showing a cellar wall of bricks laid header-to-header: 'Note,' the caption reads, not altogether perspicuously, 'the single sheath of brickwork that is all that's separating the two … properties'; the same wall is also visible in a further photograph.[8]

With the Ancoats and Hulme jerry-built brick cottages one may compare those described by Engels at Ashton-under-Lyme, some 5½ miles (9 km) east of the centre of Manchester: '… the cottages look new, bright red, and comfortable. But … [they] are getting bad, … the bricks in the house-corners are no longer firm but shift about, … the walls have cracks and will not hold the chalk whitewash inside …'.[9] Elsewhere he mentions the towns surrounding Manchester and the effect of coal smoke on 'originally bright red brick', 'which is the universal building material', now 'turned black with time'.[10]

There were improvements to the Hulme cottages in more recent times, though the article seems confused over drainage and electricity provision: both are mentioned, as is '[c]eramic drainage capping'; but the one buff saddleback capping brick illustrated is stamped, in sanserif capitals:

ELECT[RICITY] CABLES.[11]

As well as those of the cottages, remains of Holy Trinity church (1843) were found: the foundations, basement walls (including an inverted relieving arch), and a corner tower containing a coal chute, all of red brick, were uncovered. From these remnants one cannot, of course, appraise the architectural merit (or otherwise) of the church; but one can see the good quality of the English Bond brickwork. There is an obvious contrast between the construction of the church and that of the hovels surrounding it — a disparity that Engels presumably witnessed since he was still in Manchester when the church was built. It is an illustration of 'Great Britain's ossified social order at the time'.[12]

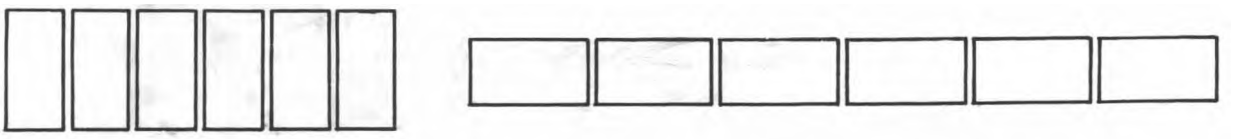

Fig.1 Poorly constructed brick cottage walls described and illustrated by Engels.

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1. T. Hunt, *The Frock-Coated Communist: The Revolutionary Life of Friedrich Engels,* London: Allen Lane, 2009, pp.88-90 for the involvement of Engels *père* in the business of Ermen and Engels; *ibid.*, ch.3 'Manchester in Black and White', pp.78-117, gives a full account of Engels' first stay in Manchester. His pl.9 is a photograph of the Ermen & Engels factory, demolished in the 1990s when the M602 was built (DHK).
2. Editor's Foreword to V. Kiernen (ed.), *Friedrich Engels: The Condition of the Working Class in England,* new Penguin Classics edn, London: Penguin Books, 2005, p.12. The cover of the original German edition is reproduced Hunt, 2009, p.106. The Owenite socialists were followers of Robert Owen (1771-1858). For the Owenites and Chartism in Manchester see Hunt, 2009, pp.90-98.
3. I have used the Penguin Classics edition, as n.2; the edition published London: Panther Books, 1969, is valuable for the Introduction by Eric Hobsbawm, pp.7-17. Like many foreigners, Engels uses 'England' to cover that country plus Ireland, Scotland, and Wales.
4. Reproduced in Kiernan, 2005, pp.32-33, and in Hunt, 2009, pp.82-83.
5. Kiernan, 2005, p.99.
6. F. Simpson, 'Birley Fields: Exploring a Victorian Streetscape in Manchester'. *Current Archaeology,* **282,** September 2013, pp.28-33. The excavation was conducted by Oxford Archaeology North but also using volunteer helpers. The article does not mention Engels, but this may be rectified in the full report which will, one hopes, appear in due course.
7. Kiernan, 2005, p.96; in this, simpler diagrams are included in the lines of the text; in the Panther edn (n.3), p.91 this is done by far less satisfactory type-setting. Because of the mortar joints, the brick faces were not actually 'touching'; but one takes the point, *cf* fig.1.
8. Simpson, 2005, photographs at pp.30 (with caption), 33 top.
9. Kiernan, 2005, p.84.
10. Kiernan, 2005, p.83; *cf.* p.80. Engels and others on nineteenth-century jerry building are briefly considered in J. Burnett, *A Social History of Housing 1815-1970,* Newton Abbot, etc.: David & Charles, 1978, pp.153-4.
11. Simpson, 2013, p.32 with photograph at p.33 bottom.
12. The phrase is from O. Stone and P. Kuznick, *The Untold* [*Post-1900*] *History of the United States,* British pbk edn, London: Ebury Press, 2013, p.3.

BRICK AT RISK:
RED BARNS, REDCAR, YORKSHIRE NORTH RIDING

On 9 August 2016, *G2, The Guardian's* daily magazine section, ran a single page article by Pat Yale, 'Gertrude of Arabia', drawing attention both to the state of Red Barns and to the daughter of the house, Gertrude Bell (1868-1926), "explorer, archaeologist, writer, and spy"; Shelia Kirk is more circumspect, describing her as "a famous traveller, archaeologist, and government servant".

Red Barns was built in 1868 for the recently-married Thomas Hugh Bell (1844-1931), the eldest son of the industrialist, Sir Isaac Lowthian Bell (1816-1904), for whom Philip Webb (1831-1915) designed industrial, commercial, and domestic buildings, not least Bell Brothers' Offices at 7, Zetland Road, Middlesborough, in the 1880s. The elder Bell was an enthusiastic supporter of the Arts and Crafts movement, and, whether it was he or his son who commissioned the architect, Philip Webb was appointed. It was a house to which Webb returned to provide a schoolroom and nursery wing in 1881, as the children of Hugh Bell's second marriage reached school age; sadly, Hugh's first marriage had ended when his wife died soon after giving birth to her second child in 1871. Pat Yale suggests that Gertrude Bell acquired a head for heights from "scrambling up the scaffolding" in 1881-82, and that riding her ponies across relatively rough terrain gave her "the confidence to ride across virtually unmapped tracts of the Middle East".

It must have been an idyllic childhood and adolescence, with Gertrude meeting her father off the train from Middlesborough, but private tutors had given Gertrude Bell a good academic grounding. At twenty she took a First in the new History degree at Oxford, the first undergraduate of Lady Margaret Hall so to do. And she had fluent Farsi.

Red Barns is built of handmade red bricks, presumably sourced locally, a point which cannot be checked as the relevant documents appear not to have survived. It was Webb's second domestic commission: the first had been Red House, Bexleyheath, for William Morris, in 1858-60. As with his earlier work, Red Barns is marked by hipped roofs and high chimneys (not now all present).

After the Bells left, time has not been kind to Red Barns. The Kirkleatham Turner School moved in, having relocated to Coatham in 1855; the original part of the house became the headmaster's residence. Thereafter, Red Barns became an hotel and public house with the licensee and his family occupying the original house as their quarters. But the hotel and pub have closed, leaving the building vulnerable to vandalism.

Now there are plans to convert Red Barns, which has a blue plaque to Gertrude Bell, into a museum dedicated to her life. In the meantime, the exhibition, 'The Extraordinary Gertrude Bell' transferred from the Great North Museum in Newcastle-upon-Tyne, where it was shown in 2015, to the Kirkleatham Museum, Redcar, in 2016. It seems a better fate than conversion into flats.

For a full account of Red Barns see Shelia Kirk, *Philip Webb: Pioneer of Arts & Crafts Architecture,* Chichester: Wiley Academy, 2005, pages 215-217 with plan and photographs. N. Pevsner, *The Buildings of England: Yorkshire: The North Riding,* Harmondsworth: Penguin Books, 1966, initially ignores the building; a perfunctory notice appears *ibid.,* later reprints, page 467.

D.H. KENNETT

BRICK QUERY:
HISTORIC BRICK EXPORTS TO GRENADA, WEST INDIES

Mick Oliver recently had a call from Professor Oliver Benoit who is seeking information on historic brick exports from Britain to the West Indies island of Grenada.

Any member having any knowledge of these exports is asked to contact Prof Benoit direct and also to send carbon copies to Mick Oliver, the Hon Secretary of the British Brick Society, and to David Kennett.

Prof Benoit ca be contact by email at *ombenoit@gmail.com*

Brick, Terracotta, Glazed Hollow Block: Ceramic Buildings Materials used in Cinema Façades

David H. Kennett

INTRODUCTION

The 'Editorial' in *British Brick Society Information,* **68,** July 1996,[1] drew attention to cinema façades built in or before 1914 which are seemingly completely of terracotta blocks, such as those built in 1911 but now in other uses on the corner of Oxford Street and Lower Mosley Street, Manchester,[2] and on Fossgate, York.[3] The present note records the use of other materials as the frontages of other early cinemas. Not only was the cinema a new building type; architects were experimenting with novel materials in the façade.

These notes about individual cinemas in Liverpool and Leeds concentrating on the ceramic building materials used in their façades are partly derived from news clippings from the final six months of 2016. The notes also hope to draw attention to cinemas in northern England at risk from neglect and vandalism, whilst at least one has been needlessly demolished.

GLAZED HOLLOW BLOCK: THE FUTURIST, LIVERPOOL

In a "think piece" entitled 'From Timbuktu to Grimsby, heritage deserves to restored and revered',[4] Simon Jenkins reported the demolition of Liverpool's first cinema, for many years called The Futurist' as well as the destruction of Grimsby's maritime heritage. Jenkins argues that the 'murder of memories' can be redressed whether destruction is caused by war or redevelopment.

'The Futurist', Lime Street, Liverpool, just north of the eponymous station, was opened on 16 September 1912 as 'The Lime Street Picture House'. It was designed by the Leeds practice of Chadwick & Watson.[5] The interior breathed opulence: the entrance foyer had walls clad with Sicilian marble and floors of square black and white tiles; the first-floor cafe was regarded as among the most luxurious of its time; and the auditorium, seating 1,029 patrons, was embellished by plaster moulding designed to imitate the atmosphere of a live theatre. Not least, in the era of silent films (to 1929), the cinema had a full-sized orchestra.

'The Futurist' was built with ground-floor shops flanking the entrance, whose rent provided additional income for the promotors. The three-storeyed frontage was divided into three broad bays, the two shops and the entrance to the cinema. Each bay had three windows, tall and narrow on the first floor, circular on the second floor. The upper two floors were constructed of hollow blocks, glazed on their outer face,[6] and were a stable form of masonry construction, particularly as they were backed by an inner brick skin.

A change of name occurred on 14 August 1916, when the 'Liverpool Picture House' opened on Clayton Square. 'The Futurist' was adopted as the cinema's name in October 1920 when the Levy Cinema Circuit of Birmingham bought the leasehold building for £167,000 under the aegis of a private limited company, Futurist (Liverpool) Ltd. Sound equipment was installed in 1929 but with newer cinemas, like the 'Forum', opened 1931, and the 'Paramount', opened in 1934, and both nearby, 'The Futurist' was used for reruns of the more popular films. On the night of 3/4 May 1941, 'The Futurist' was one of the places in Liverpool damaged by bombs, although this seems to have been confined to blown-out windows and the decorative top of the central bay. In rebuilding after the bomb damage, the elaborate top of the central bay was replaced by a pediment.

Changes to the lease occurred in 1954 and in 1960. When the ABC chain took over in 1960, the interior was refurbished and seating capacity was reduced to 870 people. Reopened in July 1960, it continued as a cinema until 1982 but was then declared surplus to requirements as attendances at cinemas was in decline and the ABC chain owned twelve in the city, including the adjacent 'Scala' and the nearby 'Forum'.

From 1982 onwards, the building was unused and fell into disrepair. Despite a legal challenge in May 2016 by the pressure group SAVE, who had commissioned an independent report on the state of the building, Liverpool City Corporation gave permission for a demolition contractor to remove the façade of the building on 1 August 2016 prior to its complete destruction.

* * * * * *

TERRACOTTA AND BRICK: HYDE PARK PICTURE HOUSE, LEEDS

Hyde Park Picture House on the corner of Queen's Road and Brudenell Road, Leeds was designed in 1914 by Thomas Winn & Sons, described by Peter Leach as "one remarkably well-preserved early cinema".[7] Originally seating only 400 on benches but now rather fewer on wider, upholstered seats, it is lighted by eleven working gaslights. In July 2016, it was awarded a £2.4 million grant from the Heritage Lottery Fund to restore historic features and catalogue and make available its archives.[8]

The exterior at the street corner is canted; the ground floor is marked by free-standing, load-bearing, white, Ionic columns of Burmantofts' 'Marmo', a material which also provides the glazed terracotta frieze inlaid with red lettering. The first floor is red brick under a concave-sided gable edged with terracotta. The white fittings to the fenestration are also Burmantofts' 'Marmo', including the ball finials beside the gable. The shed containing the auditorium is plain red brick.

Inside the entrance, the original kiosk and marble floor are preserved; a similar preserved entry is that at the Ultimate Picture House, off Cowley Road, Oxford.[9] The auditorium of the Hyde Park Picture House retains its original barrel-vaulted ceiling, the balcony frieze of moulded festoons, brackets, and shields. Behind the more modern screen is the original one, painted on the wall and surrounded by gilded cherubs.

Since the congress moved to the main campus of Leeds University, this is the cinema at which films with a medieval theme have been shown on at least two evenings of the four days of the Leeds International Medieval Congress.

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BRICK AT RISK:
THE WELLINGTON ROOMS, LIVERPOOL

Nick Broomfield, 'Going, Going, Gone: Nick Broomfield's Disappearing Britain', broadcast on *BBC4,* 25 May 2016, was a one-off, one-hour programme, devoted to two specific buildings: the Wellington Rooms, Mount Pleasant, Liverpool, and the Coal and Shipping Exchange, Mount Stuart Square, Cardiff.

The Wellington Rooms were designed by Edmund Aikin (1780-1820), following a competition in 1814 to provide premises on the lines of a London club for the trading, social, and political elite of early-nineteenth-century Liverpool: George Canning the future prime minister, and the fathers of William Gladstone and William Roscoe were among the founders. The front is high quality ashlar blocks inspired by classical Greek and Roman models, notably the Monument of Lysicrates for the central semi-circular projection — originally an open colonnade but enclosed in 1820 as it provided insufficient protection from the weather. The capitals here and at the end pavilions, whose entrances are also filled, copy those of the Temple of Vesta at Tivoli. Stone may grace the façade but the side and rear walls are good quality local brick. The celebrated ballroom at the back is completely of brick on the outside. Internally this room has an Adam-style ceiling and plasterwork of various dates, some of which is thought to be original; parts have been left lying on the rain-soaked floor. Designed for grand balls, Broomfield pointed out that these were cancelled only for the Boer War and the death of Queen Victoria. The Wellington Rooms provided their patrons with spaces for playing cards and for supper, the latter extended westwards in 1894 by J.F. Doyle (1840-1913). In 1815, patrons already had the Lyceum (1800-02: Thomas Harrison) as a subscription library and news room. The Wellington Rooms were in the centre of the now largely vanished Georgian terraces of the area south-east of the city centre, initially the homes of the business class but were also adjacent to Britain's largest workhouse begun in 1769, but now demolished: the Roman Catholic Metropolitan Cathedral of Christ the King stands on the site.

Broomfield's programme was as much social history as examination of the buildings. The Wellington Rooms had been part of his first film, made in 1983. By then, the Wellington Rooms had been reborn as the Irish Centre in 1965 and provided a lively place for the local community to socialise and the grand ballroom was ideal for Irish dancing. But with the disastrous post-1945 social policy, permitting the University of Liverpool take over more sites in Abercromby Square and adjacent streets destroying the Irish community who were shipped out to the tower blocks of Liverpool's satellite towns, population decline and lack of the finance to maintain the building ensured the closure of the Irish Centre in the late 1980s. Liverpool City Council assumed responsibility for the building, failed to maintain it, and left it to rot. Dramatically, a possible scheme for the university to take over the Wellington Rooms was announced by the city planners on the programme. But for this to happen it is early days.

Mount Stuart Square was a Victorian equivalent in Cardiff to Liverpool's Georgian streets. Laid out in 1858, amongst the householders in the 1890s was a recently widowed lady, who later became Mrs Annie Kennett. Slammed across the square's northern side is the Coal and Shipping Exchange, designed in 1883 by Edward Seward, the leading architect practising in Cardiff in the last quarter of the nineteenth century. Largely a stone building with brick was used for the chimney stacks and the internal walls, it took five years to build and cost £60,000 at 1880s' prices. Within its portals, the world price of coal was set for over a century. After closure of the exchange, in 2001 the building became the social centre for the multi-ethnic community of Tiger Bay, more properly known as Butetown, the name reflects the aristocratic developers. When a gig was in full swing one Saturday evening in August 2013, the Fire Department of Cardiff City Council abruptly closed the building. Closure has been termed an abuse of the Emergency Powers Act. The city council have spent £900,000 enclosing the building in high fence and on scaffolding. But this building has been abused: the open ironwork ceiling supporting a glass roof was enclosed and the upper balcony of the trading floor boarded up. The city council's attitude was put by the chief planning officer: "the building was built for a purpose, trading coal, but that purpose no longer exists". Towards the end of the programme, Broomfield reported, but gave no details of, a plan for the Coal Exchange to become a boutique hotel.

Broomfield drew attention to the parlous state of other important, historic buildings in Butetown, whose condition is a far cry from his, and this writer's, undergraduate years, half a century ago in the mid-1960s when the exchange, the historic buildings of Butetown, and the whole docks area contributed to make Tiger Bay a very lively place.

The tale of the Wellington Rooms and the Cardiff Coal Exchange could have been so different. The Royal Exchange, Manchester, where the world price of cotton was set, found new uses as an office block and, in a pod, a theatre. Similarly, another building where John Bradshaw Gass (1856-1939) was the lead architect, the Manchester Stock Exchange found new uses first as a restaurant, 'The Stock', and more recently as a shelter

for homeless persons, before being converted into a boutique hotel. And in Liverpool, the same architect's Liverpool Central Mission, for the Methodist Church, has become a city-centre cultural venue.

Recent accounts of the buildings may be found in relevant volumes of *The Buildings of England* and associated series. Liverpool's Wellington Rooms are in J. Sharples, *Pevsner City Guide: Liverpool,* New Haven and London: Yale University Press, 2004, pages 212-13, with an illustration. J. Newman, *Buildings of Wales: Glamorgan,* New Haven and London: Yale University Press, 1995, page 271 is an account of the Coal and Shipping Exchange in Cardiff; but, note, this was compiled before the devastation of Butetown's buildings was even envisaged.

D.H. KENNETT

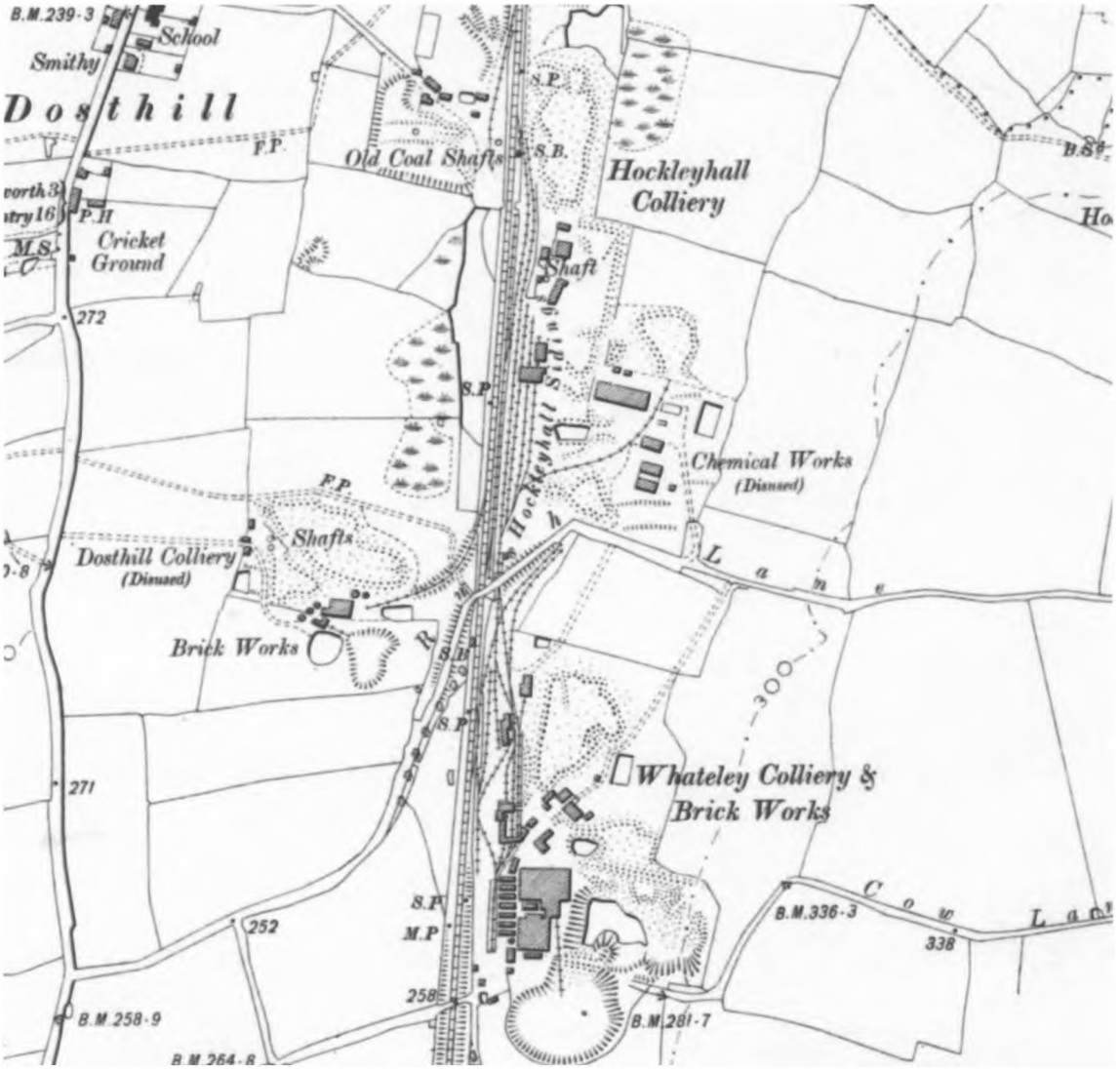

Fig.1 An 1882 map showing Whateley Colliery and Brickworks, with other collieries and brickworks in the area. Note the siding off the Birmingham to Derby railway line used by Whateley Colliery and Brickworks.
Map courtesy of the National Library of Scotland – NLS.

Brick for a Day:
Wienerberger Kingsbury Factory, Tamworth, Staffordshire

Wienerberger AG is a global provider of building materials and infrastructure solutions located at Wienerberg in Vienna, Austria, hence the company name. The company is multi-national and the world's largest provider of clay blocks for walls, producer of bricks for facades and clay roof tiles, plastic and ceramic pipe systems, as well as concrete and clay pavers with leading market positions in many areas of operation. Founded in 1819, Wienerberger can look back on nearly two hundred years of successful business. The company operates in 31 European countries, with other factories further afield in China, India, and the USA; it employs over 10,200 people worldwide.

In the United Kingdom, the company operates ten factories, with Kingsbury unique in that its main products are Staffordshire Blue bricks and special shapes.

With members of the British Brick Society battling a very wet morning and some unexpected road closures on Saturday 1 October 2016, twelve members were welcomed by Will Hayles, Production Director (Bricks North), and given a most interesting tour of this fascinating plant.

The local area has long been associated with coal mining and the production of clay-based building products, with evidence of medieval kilns having recently been found. With the demand for coal and building materials increasing during the latter part of the nineteenth century and with good railway links already in place as the works is adjacent to the Birmingham and Derby Junction Railway of 1838, the whole area was heavily developed to take advantage of the accessible coal seams and high quality Etruria Marl.

The present workings are on the site of the former Whateley Colliery, which became operational in 1878 and closed on 27 May 1914, with final abandonment on 6 October 1914. The colliery company started a brickmaking operation in 1892, although it is named as the 'Whateley Colliery and Brickworks' on the map of 1882 reproduced as figure 1 (opposite).

Fig.2 The overall site in 1928, with an array of kilns, in particular the round 'beehive' kilns then favoured for the production of blue bricks and salt-glazed sewer pipes.
Aerial photograph, copyright Historic England.

Brickmaking continued, despite the colliery closure, under the name The Kingsbury Brick and Tile Company. An aerial photograph of 1928 (fig.2) shows an array of kilns, in particular the round "beehive" kilns favoured for the production of blue bricks and salt-glazed sewer pipes. The well-established railway line (on the right of the photograph) provided the essential sidings to the works.

Fig.3 (left) A Kingsbury pressed brick.
Fig.4 (right) A Hathern Station Brick and Terracotta Company blue brick.
From Penmorfa, courtesy of BBS member Martyn Fretwell.

The Kingsbury Brick and Tile Company was bought by the Baggeridge Brick Company in 1951 and by Wienerberger in 2008, as part of its overall acquisition of Baggeridge Brick. Apart from brickmaking, with Staffordshire Blue bricks (fig.3) being a major part of the brick range, the various works around the site also produced large quantities of clay drainage pipes and roof tiles.

One of the other brickmaking concerns which shared the same clay reserves was the Hathern Station Brick and Terracotta Company which operated the Cliff Works between 1881 and 1961. The Cliff Works was approximately where the clay quarry of the present Wienerberger factory is. The Hathern Station Company had its main works at Hathern, near Loughborough, Leics.; these were visited by the British Brick Society on the morning of its 1992 Annual General Meeting. The company concentrated on blue brick production at the Cliff Works, using the Etruria Marl clay, which is the prerequisite material for the production of Staffordshire Blue engineering bricks. Figure 4 shows a Hathern blue brick used as part of the Nottingham Suburban Railway, which opened in 1889, with one of its main functions being to serve the brickworks of the rapidly expanding Nottingham Patent Brick Company.

With this long history of making high quality blue bricks, the Kingsbury factory now specialises in this particular product range, making metric- and imperial-sized bricks and a wide array of special shapes and fitting so as to satisfy the continued demand for this type of brick, used more and more as a facing material, rather than for engineering applications such as railway viaducts, all using modern brickmaking technology, but still producing a traditional product. Figure 5 shows recently completed building with Staffordshire Smooth Blue bricks, Oldbury Sports College, Sandwell, West Midlands.

The production process starts with the crushing and grinding of the selected Etruria Marl, supplied from the adjacent quarry (fig.6); this was inaccessible on the day because of very wet weather. The factory also produces a cream-fired colour range, made from fireclays, which are imported from another location.

Fig.5 Staffordshire Smooth Blue bricks at Oldbury Sports College, Sandwell District, West Midlands.

Fig.6 The Etruria Marl quarry of Wienerberger Kingsbury Works
Copyright Wienerberger, and thanks to Will Hayles.

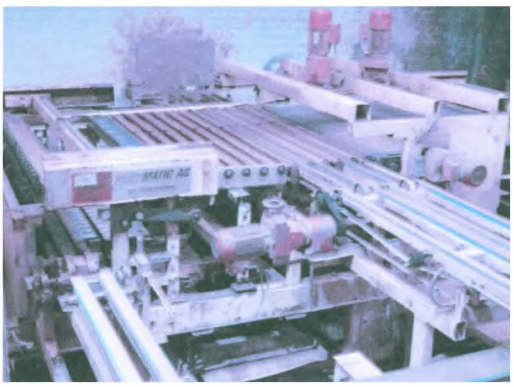

Fig.7 (left) Extruder machine.
Fig.8 (right) The 'Frey Matic' auto cutter and palletiser.

The present factory is highly automated, works seven days a week, with an output of 45 million bricks per year. High standards in health, safety, and environmental aspects ensures that the overall operation is very efficient, and is a credit to the management and staff, all in today's highly competitive market.

Our tour commenced with being shown the clay preparation plant, where the material is ground to a particle size of 1.5 mm, with storage in two box feeders, prior to the clay being delivered to either the main extrusion line or the specials area.

Extrusion is achieved by operating two machines, side by side, but where different products can be made, giving a flexibility to the process and increasing efficiency. The array of dies, on adjacent racks, all colour-coded depending on the fired-colour range is depicted on figure 7. Using a 'Frey Matic' auto cutter and palletiser, the extruded columns are then automatically cut into brick shapes (fig.8), with the individual bricks being assembled on to dryer cars (fig.9), ready to be transported to the tunnel dryers. The tunnel dryer consists of seven parallel tracks, with 250 dryer cars making up the total set.

Following two days in the dryer process, the bricks are then machine-set on to kiln cars (fig.10), in readiness for the firing in the modern tunnel kiln. Unusually, two distinct setting patterns are used, one where the bricks are flat-set, *i.e.* on the bed, the other being edge-set. The former method is used when producing standard bricks, which could otherwise suffer from the faces sticking together, the latter when firing paver products. All touching faces are separated with an application of sand, with this coating minimising the risk of sticking, and discolouring the applied faces. This is needed because the blueing process generates a sticky wet surface on the brick during firing, that will bond any clay surfaces together! A sticking problem will cause disruption to the automated handling process and adversely affect the quality finish required.

Fig.9 Empty dryer cars waiting to be filled and transported to the tunnel dryer.

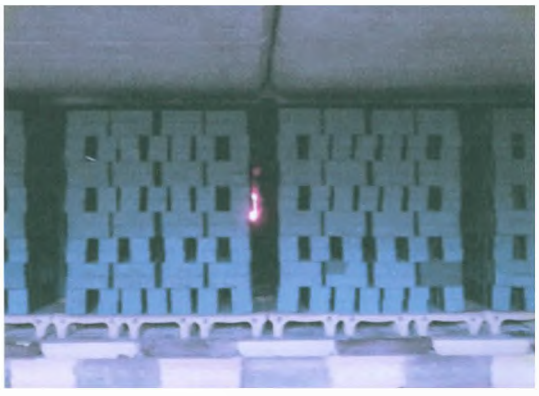

Fig.10 (left) Kiln cars waiting to enter the Lingl Tunnel Kiln.
Fig.11 (right) A view into the Lingl Tunnel Kiln, taken from the exit end, showing the flat packs of blue bricks. The firing zone can be seen in the distance.

Fig.12 Shrink-wrapped packs emerging from the dehacker prior to being put into the stock yard.

The Lingl Tunnel Kiln (fig.11), built six years ago to replace two older tunnel kilns, has ensured that, by using up-to-date control technology firing continuous blue brick production can be maintained, but at the same time achieving high degrees of energy efficiency and thereby reduce costs.

Traditional blue bricks were fired in an intermittent 'beehive' kiln, which although ideally designed to create the essential chemical reaction at high temperature, to achieve the blue colour, would not meet present day environmental standards and health and safety legislation, and would, moreover, be cost prohibitive.

Blue brick production is temperature critical and requires very specific gas/air mixes in certain parts of the tunnel, all at a top firing temperature of 1090°C. The Lingl Tunnel Kiln, holding 39kiln cars, was specifically designed to achieve automated, continuous blue brick production, all whilst overcoming the disadvantages of the previous kilns used.

Once the kiln cars emerge from the kiln, they are then automatically transferred to a 'dehacking' machine, which uses robot technology to minimise manual handling input. Shrink-wrapped packs emerge from the dehacker ready to be placed in the stock yard (fig.12).

Fig.13 (left) A dryer car of bullnose special shapes.
Fig.14 (right) The modern gas-fired intermitted kiln used for special shapes.

Apart from the standard brick production, a separate part of the factory houses the special shapes department, where a wide variety of standard and purpose-designed shapes are produced. Whilst the clay is the same as that supplied to the main extruders, the specials area had its own extrusion, handling equipment, dryers, and kilns (figs.13 and 14), all capable of matching mainline production, with an annual output of approximately 750,000 units. The only differences from mainline production are that after drying, robots set the products on to refractory pallets and these pallets are transported by fork-lift truck to a modern gas-fired intermittent kiln (fig.14).

The tour ended with a vote of thanks given, on behalf of the visitors and the British Brick Society, by its Chairman, Mike Chapman.

MICHAEL CHAPMAN

ACKNOWLEDGEMENTS

Thanks are due to the copyright holders of various of the photographs: fig.1, National Library of Scotland – NLS; fig.2, Historic England; figs.3 and 4, Penforma, through the good offices of BBS member Martyn Fretwell; fig.6 Wienerberger, courtesy of Will Hayles. All other photographs are by Mike Chapman.

Historical notes were received from BBS member Martyn Fretwell, to whom thanks are due.

Fig.15 Members of the British Brick Society attending the meeting with Will Hayles, Production Director (Bricks North), Wienerberger UK.

Brick for a Day:
Derby — Railways, Chapels, and Buildings for Entertainment

On Saturday 16 July 2016, approximately twenty-five members and guests assembled outside the entrance to the modern railway station at Derby, a less than ideal replacement for the historic stations which preceded it. The focus of the visit was to examine brick buildings constructed for railways, nonconformist chapels, and a variety of buildings erected as centres of entertainment.

Derby was the headquarters of the Midland Railway, an amalgamation in 1842 of three lines: North Midland Railway connecting Derby with Sheffield and Leeds, the Midland Counties Railway which had lines to Nottingham and through Leicester to Rugby with running powers into London Euston, and the Derby Junction and Birmingham Railway which went on to Gloucester. Around the station are a group of brick buildings connected with the Midland Railway: housing for its workers, the Midland Hotel, the Roundhouse (on the other side of the tracks), office buildings, and, not brick, the company's memorial to those of its employees who died in the Great War.

But the Midland Railway was not without competition in the city. In the 1877, the Great Northern Railway managed to gain access, crossing the River Derwent and Friar Gate, the best-preserved Georgian street in Derby, with splendid bridges. Their station has been demolished but their major warehouse, built as soon as the company reached Derby to designs by Kirk & Randall of Sleaford and currently unused, remains: three very wide bays across and six deep bays long for storage of freight with a triangular section at the east end of three bays on the south side at the east end (fig.1).

Scattered throughout the walk were a number of brick-built chapels, of various denominations, but few now used for religious services. One in use by its original denomination is the Salvation Army citadel, Osmaston Road, of 1907, a big building in red brick in Flemish Bond on a base of glazed brown brick.

For the record, Derby's surviving Anglican churches, whether medieval, seventeenth-century, or Victorian, were built of stone with the exception of the former Holy Trinity church, London Road, of 1903, now the meeting place of an evangelical congregation, the Assemblies of the First Born.

Derby's buildings for entertainment illustrate the changing nature of what has interested people. The Primitive Methodist chapel of 1878 by Derby practice of Giles & Brookhouse, on the north-east corner of St Peter's Churchyard and Green Lane, had an afterlife first as a furniture store and then in the first decade of this century as an amusement arcade but this is now closed. The building is unkempt. Diagonally opposite, on the south-west corner of the intersection, the Hippodrome was first theatre, then a cinema and later a nightclub but presented a sorry sight as the trees growing out of the red brick and buff terracotta façade and the tumbled piles of bricks at the back of the stage both testify. It was designed in 1914 in the offices of Marshall & Tweedy of

Newcastle-upon-Tyne. And the Gaumont, a super cinema capable of seating 2,175 patrons, has become Cosmo, a successful nightclub. Opened on 17 September 1934, the recessed frontage of the Gaumont on London Road is in reddish-brown brick laid in English Bond but the huge rear almost facing Osmaston Road is in dull red brick in Flemish Bond. The architects were W.E. Trent and his son, W. Sidney Trent, with another son, Newberry A. Trent, responsible for the mural with the cinema's name above the London Road entrance. At one time, Derby, a city of 200,000 people, had twenty city-centre cinemas and five more in the suburbs.

As a flourishing town in the 1930s, Derby has other buildings of the period, not least a large Council House by borough architect, Charles Henry Aslin (1887-1964), designed in 1938 and completed in 1941. Built in buff brick, its four ranges have an internal quadrangle. Next door the 1935 brick-built bus station, also designed by Aslin, has been demolished.

The buildings notes produced for participants are to be placed on the society's website.

D.H. KENNETT

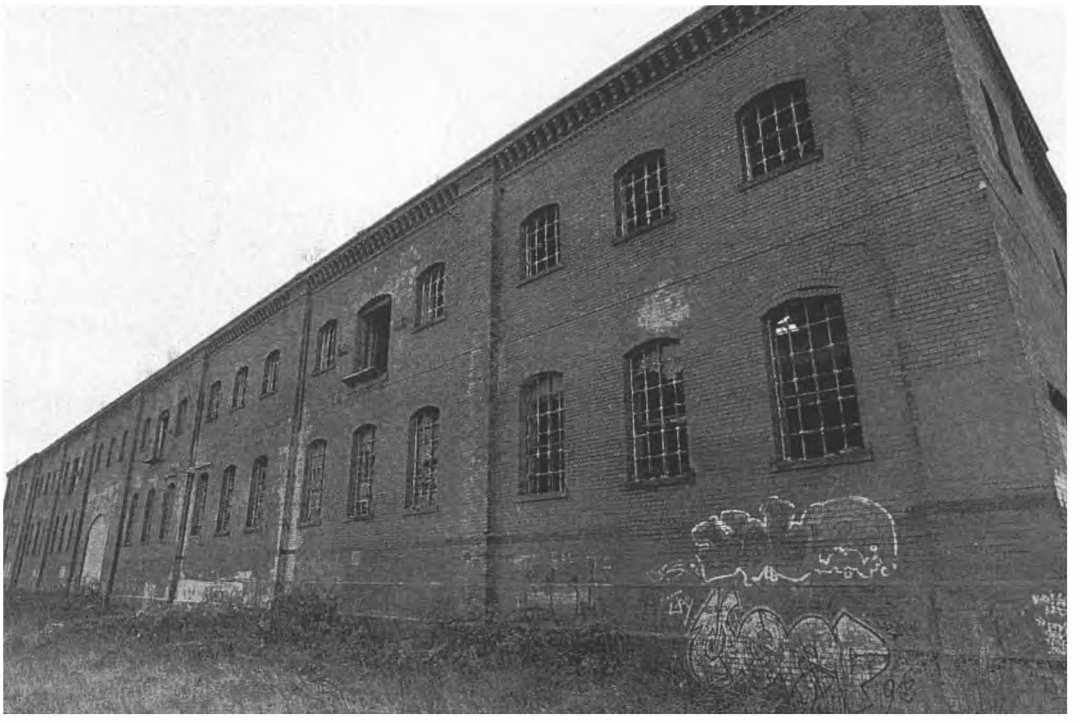

Fig.1 The Great Northern Railway's bonded warehouse in deep red brick.

Review Article:
Speaking up for Speke

Terry Moyle, *Art Deco Airports: Dream Designs of the 1920s & 1930s,*
London, Sydney, Auckland: New Holland Publishers Pty Ltd, 2015
272 pages, numerous illustrations in colour and black-and-white,
ISBN 978-1-1742577-82-1, price, hardback, £16-99.

Liverpool is the most American of all English cities. As the European end of the principal transatlantic sea route, it even had that quintessential feature of late-nineteenth-century New York, the American city at the other end of the voyage,[1] that so captivated Antonin Dvorak when he arrived there in 1892: the 'El'.[2] Technologically, the Liverpool Overhead Railway was more advanced than any of those across the Atlantic. Whereas the New York line ran on steam traction, the raised line in Liverpool was operated by electric trains from its inception in 1893. Liverpool's elevated railway ran above The Strand and behind the Pier Head buildings;[3] it post-dates each of Atkinson Grimshaw's views of the waterfront.[4] Subsequently, the Liverpool Overhead Railway was extended through a tunnel to The Dingle, south of the city, in 1896, and in 1905 to Seaforth and Liverland, north of the city. It was demolished in 1956, when, sadly, the costs of refurbishment were deemed too much: now it would be a tourist attraction in first city to host 'the city of culture' and first to have a garden festival.

The buildings at the Pier Head — the former Mersey Docks and Harbour Board (1903-07: Briggs & Wolstenholme with Hobbs & Thornely), the Cunard Building (1914-16: Willinck & Thickness with Arthur J. Davis), and the Royal Liver Building (1908-11: Walter Aubrey Thomas) — and those on The Strand — the former headquarters of the White Star Line (1895-98: Norman Shaw with J.F. Doyle), West Africa House (1914-20: Briggs Wolstenholme & Thornely), and the Tower Building (1906-10: W.A. Thomas)[5] — both in their setting and in their structures would not have looked out of place in a contemporary city in the USA. The same is true of the Martin's Bank headquarters (1927-32: Herbert J. Rowse). And that is before we consider the two buildings by Peter Ellis (*fl.*1863-66) which certainly influenced John Wellborn Root (1850-1891): Oriel Chambers at no.14 Water Street (1864) and no. 16 Cook Street (1864-66).[6] To avoid the Civil War, the young John Root (1850-1891), who hailed from the southern state of Georgia, was sent to school in Wallasey but lodged in Liverpool: to access the ferry across the Mersey he would have walked down either Cook Street or Water Street, just at the time when these were being built. The circular stair within a glass-covered frame at the Cook Street building was the inspiration for the stair above the courtyard at the Rookery, Chicago.[7] When, in 1894, he came to design the shop fronts on the ground floor of the Guaranty Building in Buffalo,[8] the square oriel windows of Oriel Chambers were recalled by Louis Sullivan (1856-1924) who had passed through Liverpool en route from Chicago to Paris in 1874; John Root had used a variant of the same concept in 1888 when designing the shop windows of the Rookery on State and Adams in Chicago.[9]

Both John Root and Louis Sullivan had travelled by steamship. Almost all of the buildings mentioned in the opening paragraph have a connection with sea travel. But Liverpool gentlemen and their money had always been investors in progressive forms of transport: the majority of the finance in the late 1820s for the Liverpool to Manchester Railway had been from merchants in the former, rather than the more tight-fisted Manchester men. It seemed only fitting that in the aftermath of the Great War, with those magnificent men in their flying machines, the City of Liverpool should wish to invest in a municipal airport. Despite the Great Depression, the city corporation was able to raise the finance to build an airport and find a champion for it.

It is therefore fitting that Liverpool's airport buildings should be one of the best examples of Art Deco in England.[10] Art Deco had emerged from the buildings at the Exposition des Arts Decoratif held in Paris in 1925 to be the accepted decorative style for buildings in the United States, particularly those erected in the Mid West: with from the mid-1920s onwards the skyscrapers of North Michigan Avenue, Chicago,[11] as prime examples. Also influencing Art Deco in the United States, particularly in Chicago, was Eliel Saarinen's second-placed design for the Chicago Tribune Building.[12]

In *Art Deco Airports,* when reviewing individual airports in England, elsewhere in Europe, and the United States, Terry Moyle devotes no fewer than nine pages to Speke Airport, Liverpool (pp.98-106)[13] and includes two construction photographs (pp.98 and 99). Speke has been replaced by Liverpool John Lennon Airport on an adjacent site but the airport buildings erected in the second half of the 1930s are still in use, albeit fulfilling different purposes: a leisure centre for Hanger No.1 and an hotel for the terminal.

Fig.1 The terminal building and control tower of Liverpool Speke Airport in 1946 showing the curvature of the airside view with De Haviland Dragon Rapide aeroplanes on the grass and on the taxiway.

Speke was built at a time when the precise nature of vehicle for long distance air travel was not yet settled; Sir Alan Cobham (1894-1973), the promotor of Speke was an advocate of seaplanes, aeroplanes with the ability and equipment necessary to land on water as well as on solid ground. Hence, Speke was built close to the River Mersey with short, grass runways: concrete runways were not provided until 1942, by when the site had been taken over by a fighter squadron of the Royal Air Force as an airfield to protect Liverpool. The limitations of the runways and the dangers they were though to pose to shipping in 1948 would hand the baton of being northern England's principal airport to that promoted by the City of Manchester.

As the Ministry of Aviation report (p.104)[14] comparing the facilities at the two sites made clear, those at Speke were superior both to that 30 miles to the east and to those at London's then airport at Croydon, to which Moyle devotes sixteen pages (pp.80-95); the book has no study of Manchester Ringway, whose 1930s buildings have been demolished. The facilities at Speke consisted of the control tower, built in 1937 and adapting the principles behind the building of a lighthouse, and the passenger terminal, which airside fans out in a concave arc on either side of the control tower, built with the administration building over the following two years. Moyle includes two photographs (pp.98 and 100) showing the control tower in splendid isolation. The principal material used for the exterior walls was red brick but with white brick accents. The tower had and still has vertical strips of white-glazed brick flanking the windows; cream brick was used above the windows on both floors and as coping for spectator areas: watching planes take off was a novelty pursuit as late as the 1950s. Visitors were encouraged to stand on the top of the main building behind green railings to watch the planes take off and land, and, subsequently in the 1960s, welcome home the Beatles.

Architecture in Britain in the 1930s was still provincial; the post-1945 dominance of London practices was beginning but was not yet overwhelming. In the same decade, architecture departments in major English cities made considerable strides in their expertise and started to gain some respect from the majority of the profession, who worked in private practice. In this respect, Liverpool was a fortunate city: Albert D. Jenkins (*fl.*1910-1939), the city surveyor, ran a progressive department;[15] his assistants were men of talent and he had the advantage of a supply of newly-qualified from Liverpool University's School of Architecture, men with a progressive outlook. Edward Bloomfield (*fl.*1930-1939), whose previous work had been in housing development, created the concept drawings for Speke. His previous design experience influenced the regular spacing of the windows and the use of red brick: the street frontage of a housing development on Edge Lane, Wavertree, demolished in about 1996,[16] had very similar principles regarding the fenestration.

The other influence on the design of Speke was the red brick buildings of the first Schipol Airport outside Amsterdam (pp.108-117), destroyed in the bombing of 1940. Speke was spared that fate, even if it suffered neglect after 1948; this both by the city, through lack of control until 1961 and a subsequent lack of money, and by national government who, deliberately favouring Manchester, allowed Ringway to expand at the

Fig.2 A wide-angle view of the original terminal building and integral control tower at Liverpool's Speke Airport. The building is now used as the Crowne Plaza Liverpool John Lennon Airport Hotel. Planes still use the taxiway in front of the building.

expense of Speke. In aviation, as in so many aspects of a so-called "regional policy" regarding north-west England, this has been the norm.

Constructed before the main buildings at Speke were even begun was a giant concrete hanger but with some dark brown brick on the exterior; it had been erected in 1934 to service seaplanes. As noted, the control tower followed in 1937 and the main buildings in 1938 and 1939. A second, smaller hanger faced in dull red brick was constructed in 1940, but it was built to the more spartan standards prevailing in wartime. The stylised decorative figures on the second hanger were flatter than those on the earlier one.

This review began by point out the connections of Liverpool with the USA. Moyle devotes rather more than two-fifths of his book (pp.147-259) to discussion of individual airports in the USA. Like the contributions on English and other European airports, these are based on articles in aviation magazines, chiefly *Flight,* rather than reviews in contemporary building periodicals.[17] This opens up the need for the building historian to consult as wide a range of journals as is available to her/him when considering buildings erected for a specialist purpose, such as an airport or a cinema. Moyle's relatively short bibliography has books and articles not listed by Alastair Gordon in *Naked Airport: A Cultural History of the World's Most Revolutionary Structure,*[18] a book whose purpose is rather different to Moyle's. However, Moyle does not seem to be aware of Roger Bowdler's contribution to *Berlin Tempelhof — Liverpool Speke — Paris Le Bourget: Airport Architecture in the 1930s.*[19]

Airports in the USA with significant brick buildings include three in Ohio, all with façades of well-chosen brick to their principal buildings: Akron Fulton International Airport, Akron (pp.164-167), the Municipal Airport at Cleveland (pp.156-161), and in Columbus, the Port Columbus Airport (pp168-173). Also in the Mid West, brick buildings in the Art Deco style were a prominent feature of the airports at Kansas City, Missouri (pp.228-231), Louisville, Kentucky (pp.179-181), Omaha, Nebraska (pp.182-184), and Wichita, Kansas (pp.224-227). The last called itself 'The Air Capital' as it vied with Omaha to be the refuelling stop halfway between New York and San Francisco or Los Angeles. Before the continent was spanned in a single flight, United Airlines, then purely an internal carrier, in 1949 chose Omaha as its refuelling stop.

One is reminded that when rail travel was at its height, Union Station, St Louis,[20] built in 1894, was in its own eyes to be seen as the mid-point between New York and San Francisco; this is defiantly stated in glass within the staircase mural. As train travel in the USA declined, St Louis lost out to Chicago: in 2017, two trains daily run westwards to Kansas City, five run north connecting St Louis with Chicago and one, *The Texas Eagle,* south to major cities in Texas. Equally, the city was a pioneer for long-distance air travel: in May 1927, Charles

Lindbergh had begun his epic, ocean-crossing voyage in *The Spirit of St Louis* from the United States to Paris from Lambert-St Louis Flying Field, 10 miles north-west of downtown St Louis; the field had opened in 1920 and became the site of the municipal airport soon after Lindbergh's flight.[21] Sadly, long-distance flights from St Louis have gone the way of intra-continental trains: from St Louis change for both international and many internal flights is necessary.

Modern air travel, especially using London Heathrow, is all hassle. With rare exceptions — for example, Dulles, Washington DC, and Roanoke, Virginia — modern airport buildings excite no great admiration. But, in those two decades which ended three-quarters of a century ago, not just the planes were daring: airport buildings and their decoration attracted respect and no small sense of wonder. It had been the case with late-nineteenth- and early-twentieth-century railway and railroad stations: London St Pancras[22] and Liverpool Lime Street[23] present us with engineering of the highest quality and both are still exciting places to go through. Train travel in the USA still has the wonder of Grand Central, New York,[24] and bustle of Union Station, Chicago,[25] but the old Pennsylvania Station, New York,[26] where, in Vincent Scully's words, 'one entered the city like a god now one scuttles like a rat',[27] is no more. Airports in the USA built in the 1920s and 1930s matched their late-nineteenth-century railroad predecessors as places of transport interchange and the airports in Europe were similarly adventurous in design. Among the best-designed, Speke could hold its head up high in an illustrious company. Terry Moyle's *Art Deco Airports: Dream Designs of the 1920s & 1930s* brings that out splendidly.

DAVID H. KENNETT

Fig.3 Detail of the control tower and first floor with viewing balcony of the former terminal building of Speke Airport, Liverpool. Note the use of white brick bands on the main building and as vertical strips beside the windows of the stair of the control tower. It was on this balcony that several hundred screaming fans welcomed home The Beatles on their return to Liverpool from their first successful tour of the U.S.A.

NOTES AND REFERENCES

1. Passengers known to have used the route include Edgar Degas in 1875 going from Paris to New Orleans and Louis Sullivan on the *RMS Britannic* in 1874 going from Chicago to Paris and on the return journey in 1875 on the same steamer.

2. For a late-nineteenth-century drawing of the New York elevated on Third Avenue see the sleeve of the recording of Dvorak, Symphony no.9 in E Minor, 'From the New World', by the Boston Symphony Orchestra under Arthur Fiedler in 1971; RCA Victrola VICS 1598. For a brief consideration of the elevated system in New York see G.K. Roberts 'Transport and the Nineteenth-Century City', in G.K. Roberts and P. Steadman, *American Cities and Technology: Wilderness to Wired City*, London: Routledge for the Open University, 1999, pp.39-41. For the early years of the Elevated in Chicago see D. Young, *Chicago Transit: An Illustrated History*, DeKalb IL: Northern Illinois University Press, 1998, pp.54-62 and 85-95. The Chicago system relied on a mixture of electric trains and steam locomotives at its beginning in 1893 but by 1900 all lines were electrified. In contrast, the extensive New York elevated system was not fully electrified

until 1904, the same year as the Lexington Avenue Line, the first subway in New York, opened. For early New York subway stations see S. Tunick, *Ceramic Ornament in the New York Subway System,* New York: The Italian Tile Center, n.d. Other cities in the USA with elevated systems were Boston and Philadelphia, with neither of which the writer is familiar; only that in Chicago remains intact and in use.

3. Q. Hughes, *Liverpool: City of Architecture,* Liverpool: The Bluecoat Press, 1999, p.114, site 142; J. Sharples, *Pevsner Architectural Guides: Liverpool,* New Haven and London: Yale University Press, 2004, p.100, text box, with reference to A. Jarvis, *Portrait of the Liverpool Overhead Railway,* 1996. Film of the Liverpool Overhead Railway was included in Ricky Tomlinson's programme in the 'Who Do You Think You Are?' series, BBC1, Thursday 22 December 2016. For further comment on its destruction see O. Hatherley, *Landscapes of Communism,* London: Allan Lane, 2016, reissued, London: Penguin Books, 2016, p.252, in contrast to the variety of public transport by rail and tram (streetcar) in the Soviet Union and its former east European satellites.

4. Atkinson Grimshaw painted the Liverpool waterfront at least three times: see A. Robertson, *Atkinson Grimshaw,* London: Phiadon, 1988, pl.64 for 'Liverpool from Wapping', *c.*1875, and pl.61 for 'Liverpool Quay by Moonlight', 1887; and J. Sellars, ed., *Atkinson Grimshaw: Painter of Moonlight,* Harrogate: The Mercer Art Gallery, 2011, pl.119, for 'Liverpool from Wapping', *c.*1885.

5. Recent considerations of these Liverpool buildings can be found in Hughes, 1999; Sharples, 2004; and R. Pollard and N. Pevsner, *The Buildings of England: Lancashire: Liverpool and the South West,* New Haven and London: Yale University Press, 2006.

6. Today, Peter Ellis' buildings are much more highly thought of than when they were built. See Hughes, 1999, pp.86-87; Sharples, 2004, pp.142 (16 Cook Street) and 171 (Oriel Chambers); and Pollard and Pevsner, 2006, pp.317 (16 Cook Street) and 342 (Oriel Chambers).

7. J.H. Clarke in P.A. Saliga, ed., *The Sky's the Limit: A Century of Chicago Skyscrapers,* New York: Rizzoli, 1990, pp.22-25 is a general account of the Rookery; for the stair compare the photograph of the exterior of the stair at 16 Cook Street in N. Pevsner, *The Buildings of England: Lancashire: 1 The Commercial and Industrial South,* Harmondsworth: Penguin Books, 1969, pl.65 with that of the Rookery stair in C.W. Condit, *The Chicago School of Architecture,* Chicago and London: The University of Chicago Press, 1964, pl.26. The internal housing of the iron staircase in both buildings is remarkably similar (personal observation).

8. For the windows of the Guaranty Building in Buffalo NY, see H. Frei, *Louis Henry Sullivan,* Zurich: Artemis Verlag, 1992, pl. on p.116; for the Guaranty Building see *ibid.,* pp.114-117. Of all Sullivan's surviving buildings known to the writer, this has one of the least altered interiors; it is well maintained as the premises of a law firm. For the windows of the front of Oriel Chambers on Water Street see Pevsner, 1969, pl.64; those of the side to Covent Garden see Hughes, 1999, p.86, building 101. The side wall, visible from Old Churchyard, has sheet glass as does the side wall of no.16 Cook Street (personal observation).

9. The Rookery windows on State Street rising through the first and second floors (in UK ground and first floors) are illustrated J. Pridmore, *The Rookery,* San Francisco: Pomegranate, 2003, on unnumbered p.19; and Condit, 1964, pl.21.

10. Art Deco, both in architecture and in design, has produced a vast literature. For general accounts see P. Bayer, *Art Deco Architecture,* London: Thames & Hudson, 1992, pbk edition, 1999; P. Bayer, *Art Deco Interiors,* London: Thames & Hudson, 1990, pbk edition, 1997; A. Tinniswood, *The Art Deco House,* London: Michael Beazley, 2002; and C. Benton, T. Benton, and C. Wood, eds. *Art Deco 1910-1939,* London: V & A Publications, 2003.

11. The skyscrapers of North Michigan Avenue have attracted a considerable literature. General accounts may be found Saliga, ed., 1990, pp.95-173; J.W. Samper, *Chicago's North Michigan Avenue: Planning and Development, 1900-1930,* Chicago and London: University of Chicago Press, 1991; J.W. Samper, *North Michigan Avenue,* San Francisco: Pomegranate, 2005; E. Bronsky and N. Samors, *The Rise of the Magnificent Mile,* Chicago: Chicago's Books Press, 2008. For the importance of the Art Deco skyscrapers of North Michigan Avenue see Jack Hartray, 'Purgatory and Paradise' in W. Blaser, *Chicago Architecture: Holabird & Root, 1880-1992,* Basel, Boston, Berlin: Birkhäuser, 1992, pp.12-13.

12. Eliel Saarinen's unbuilt structure can be followed through R. Bruegmann, 'When Worlds Collided: European and American Entries to the Chicago Tribune Competition of 1922', in J. Zukowsky, ed., *Chicago Architecture 1872-1922: Birth of a Metropolis,* Munich, London, New York: Prestel, 1987, pp.302-317, esp. pp.313-317.

13. Earlier appreciations of Speke Airport are Hughes, 1999, p.150, site 191; Pollard and Pevsner, 2006, pp.457-9; R. Pollard in Sharples, 2004, pp.296-8.

14. Moyle does not give a reference to the Ministry of Aviation report.

15. Hughes, 1999, p.150, gives R. Arthur Landstein as the architect of Speke Airport; Landstein was the chief architect in the office of the city surveyor.

16. The writer recalls travelling on the express bus from Manchester to Liverpool and seeing the Wavertree flats being demolished but the exact date escapes his memory. He was resident in Salford from January 1994 to August 1997 and the destruction of the Wavertree flats occurred towards the end of his time in north-west England.

17. Contributions to *The Builder* and other contemporary building and architectural periodicals in the 1930s have not been checked in the course of writing this Review Article.

18. A. Gordon, *Naked Airport: A Cultural History of the World's Most Revolutionary Structure,* reissued in paperback Chicago and London: University of Chicago Press, 2008; original publication, Chicago: Henry Holt, 2004. Apart from the two London airports, the book concentrates on airports in the USA.

19. R. Smith, R. Bowdler, and B. Toulier, *Berlin Tempelhof — Liverpool Speke — Paris Le Bourget: Airport Architecture in the 1930s,* Ann Arbor: University of Michigan Press, 1953; reissued in French translation, Paris: Edition Patronomie, 2000.
20. G. McCue and F. Peters, *Guide to the Architecture of St Louis,* Columbia MO: University of Missouri Press, 1989, pp.54-55, and col.pl.9-11; and C.H. Toft, *St Louis: Landmarks and Historic District,* St Louis: Landmarks Association of St Louis, 2002, pp.69-70 with unnumbered photographs on pp.64, 66, and 68. The station has been transformed into an hotel and an entertainment and restaurant complex.
21. For Lindbergh and his flight see B. Bryson, *One Summer: America 1927,* London: Doubleday, 2013, reissued London: Black Swan, 2014, pp.45-147. For the modern airport see McCue and Peters, 1989, pp.160-161.
22. J. Simmons, *St Pancras Station,* London: George Allen and Unwin, 1968;. reissued, revised and extended by R. Thorne, London: Historical Publications, 2003; and A. Lansley *et al., The Transformation of St Pancras Station,* London: Laurence King, 2008, reissued 2012.
23. Hughes, 1999, p.91, building 108; Pevsner, 1969, p.162; Pollard and Pevsner, 2006, pp.304-5, with pl.100; Sharples, 2004, pp.185-6.
24. K.Powell, *Warren and Wetmore, Grand Central Terminal, New York, 1903-13,* London: Phaidon, 1996, reissued in *City Icons,* London: Phaidon, 1999; J. Belle and M.E. Leighton, *Grand Central, Gateway to a Million Lives,* New York and London: W.W. Norton, 2000. On 31 August 2016, BBC2 broadcast the first of three programmes in the series 'New York: America's Busiest City' about Grand Central Terminal and its inner workings.
25. Union Station, Chicago, has attracted far less scholarly attention than the equivalent stations in New York. Brief notice in A. Sinkevitch, *AIA Guide to Chicago,* Orlando, Austin, New York: Harcourt, 2004, p.94; a fuller consideration is S.A.K. Chappell, *Transforming Tradition: Architecture and Planning of Graham, Anderson, Probst and White, 1912-1936,* Chicago and London: University of Chicago Press, 1992, pp.30-35 and 149-154.
26. Pennsylvania Station, New York, has attracted considerable attention. See S. Parissien, *McKim, Mead and White, Pennsylvania Station, New York, 1905-1910,* London: Phaidon, 1996, reissued in *Lost Masterpieces,* London: Phaidon, 1999; and H. Ballon, *New York's Pennsylvania Stations,* New York and London: W.W. Norton, 2002.
27. I have lost the source of this quote which may have come from a television programme, but see V. Scully, 'America at the Millennium: Architecture and Community', reprinted in V. Scully, ed. N. Levine, *Modern Architecture and Other Essays,* Princeton and Oxford: Princeton University Press, 2003, pp.358-367, comment on p.363: "We also tore down some irreplaceable buildings in that inconceivable period. Penn Station, New York, was the most tragic example. All that great space, with all its public dignity and grandeur, was cut down to the level of the rat-like burrows that were, perhaps, all we deserved". I have only exited New York through Penn Station, nowhere near as depressing an experience as entering or leaving London through Liverpool Street, especially on the Bishopsgate side, and particularly on a Sunday.

RECEIVED FOR REVIEW

Lynn Pearson, *Victorian and Edwardian British Industrial Architecture,*
Marlborough: The Crowood Press, 2016,
160 pages, 150 illustrations,
ISBN 978-1-78500-189-5, price hardback, £22-50.
A review will be included in a future issue of *British Brick Society Information.*

Book Notice: British Bricks

David Kitching, *British Bricks,*
Stroud: Amberley Publishing, 2016,
96 pages, numerous photographs,
ISBN 978-1-44565-912-1, Price, softback, £14-99.

David Kitching telephoned me shortly before my birthday in September 2016 and said he wanted to come down and see me. A short time later he presented me with his soft-backed book, recently published by Amberley Publishing at £14-99. Its size, approximately 240 mm × 170 mm, is highly convenient for his approach.

What a delight! Ninety-six informative pages for the brick enthusiast!

After just over two pages of introduction and the titles of further reading, there are four pages — at two to the page — of allied photographs of patent bricks, presses and kilns (pp.7-10). These go straight into 151 photographs of named bricks, alphabetically arranged in order of manufacturer, each with four or five lines of related and informative text (pp.11-86). Another editorial comment follows, headed 'National Coal Board Bricks', with nineteen bricks illustrated (pp.86 lower photograph and 88-96), again with useful text.

The quality of the photographs is excellent whereby the reader will, doubtless, notice the different colours, frog shapes, and names and/or location. The text whets the appetite for further particular research.

The casual reader will find the book very interesting and it may well encourage contact with the ever expanding, actively involved brick interest groups via social media. There is a Facebook group concerned with 'Bricks and Brickworks Past' with 137 members and I am pretty sure that David Kitching has started on Facebook a group interested in 'Terracotta Architecture', which currently has eleven members. He has a dragon finial on his bungalow!

ALAN HULME
September 2016

BRICK IN PRINT: MAINLY NORTHERN ENGLAND

During 2016, the Editor of the British Brick Society has received notice of a number of publications on brick and its uses in northern England. 'Brick in Print' has become a regular feature of *BBS Information*, with surveys usually two or three times a year. Members who are involved in publication or who come across books and articles of interest are invited to submit notice of them to the editor of *BBS Information*. Websites and television programmes may also be included. Unsigned contributions in this section are by the editor.

D.H. KENNETT

1. Marcus Binney, 'Saving the Super Cinema',
Country Life, 13 April 2016, pages 68-72.
Emma Hughes, 'Stars with silver screens',
Country Life, 16 November 2016, pages 82-83.

Halfway through his well-illustrated article Binney remarks: "Outside of London, many of the super cinemas of the 1930s have been demolished, but the revivals are inspiring too". From the British Brick Society's collective memory is the recollection of coming across the site of the former Granada cinema in Bedford in 1994 only to find that the building had been demolished only a few weeks long before. The society's visit to Worcester in 2015 was more fruitful: members saw both the Odeon and the former Gaumont cinemas, the former now divided into several screens and the latter a bingo hall.

Binney does not just concentrate on London although four of his nine illustrations depict cinemas in London: the interior of the Granada, Tooting (p.69), the interiors of the Astoria, Finsbury Park, and the New Victoria, Westminster, together with the exterior of the Odeon, Leicester Square (all on p.70). Outside of London, Binney illustrates the exterior of Dreamland, Margate (p.71), in the 1930s an attempt to provide a version of the Blackpool Pleasure Beach in southern England, and John Alexander's interior of the Northwick Cinema, in the

north Worcester suburb of that name (p.72). Three cinemas are illustrated from northern England. Sadly, both the Regent Cinema, Liverpool (p.71), and the Rialto, Blackburn (p.72), have been demolished although there are photographs of their interiors, such as those used in the article.

The third one, the Regal, Bridlington (exterior, p.68), survives as a bingo hall, the fate of many cinemas. Binney also notes the Plaza, Stockport, was bought by the local council after use as a bingo hall had ceased; it functions as a venue for live shows and presentations of vintage films. Otherwise, his examples of cinema revival mostly come from the midlands: apart from the Northwick, Worcester, his text instances the Majestic Cinema, Bridgnorth, Shrops., the Regal, Evesham, Worcs., and two cinemas in Hertfordshire towns, the Broadway Cinema, Letchworth, and the Rex, Berkhampstead. The Rex is mentioned approvingly in Emma Hughes' article.

Early cinema buildings in Lancashire and Yorkshire seem to have survived in relatively high numbers although those known to the writer are not used to show films: in the mid-1990s, The Electric Theatre, Fossgate, York, was used as a furniture store, whilst across the county boundary, the Salford Cinema, Chapel Street, Salford, had reverted to being a church, the building type from which the original cinema was rebuilt and enlarged, and the Picture House, Oxford Street, Manchester, had been divided into a fast food restaurant and an amusement arcade. One feature that these three buildings share is an extensive use of ornamental buff terracotta, a common material in contemporary buildings nearby which have other functions, such as the cotton warehouses of Whitworth Street, Manchester, or the local education offices further west along Chapel Street, Salford.

Hughes' strapline is:

> Going to the cinema needn't be a soulless, sticky-floored ordeal. Emma Hughes rounds up the most beautiful historic picture houses in Britain perfect for a wintry afternoon visit.

Whilst most of Hughes' examples of functioning cinemas are in London or seaside towns such as Brighton, the Duke of York's, and Hastings, the Electric Palace, she does mention two cinemas in Scotland: the Cameo in Edinburgh and the Campbeltown Picture House. She makes special mention of the Curzon in Clevedon, "a little piece of Memphis dropped into the west country": I must seek it out, next time I am in the Somerset seaside town, not least to decide which Memphis, the ancient city in Egypt or the Mississippi-hugging city in the south-west corner of Tennessee, USA. Hughes' only northern example is Zeffirelli's in Ambleside, Cumbria, where the cafe serves Italian meals.

Hughes' article evoked a letter in *Country Life,* 7 December 2016, page 24 drawing attention to the survival of the Regal Cinema, King Street, Melton Mowbray, Leics., of 1936 whose new owners have refurbished it. An accompanying photograph shows the tripartite façade of this Art Deco gem distinguished by four deep pilasters of orange-red brick. The Regal has been spared the fate of the Futurist on Lime Street, Liverpool, built in 1916 and sadly ambushed by the wrecking ball in 2016.

In the letters in the Christmas double issue of *Country Life,* 14 and 21 December 2016, on page 72, Andy Johnstone drew attention to two Oxford cinemas: The Ultimate Picture Palace and the now demolished Not the Moulin Rouge. Bill Heine, who ran both cinemas, was also responsible for the shark on the rooftop of a modest terraced house in Headington. A paper in preparation for a future issue of *British Brick Society Information,* 'At Leisure and at Play: New Brick Buildings in Oxford 1919-1941: Part One: Passive Interaction', considers these.

2. Steven Brindle, 'Temple of the Mind: The Harris Museum and Library, Preston, Lancashire', *Country Life,* 1 June 2016, pages 104-107.

'Proud Preston', because of its central position within the county it became the county town of Lancashire eclipsing Lancaster, which remained the assizes town. 'Proud Preston' is no idle boast: prosperous through cotton and its position on the (navigable) River Ribble, in the nineteenth century the city (since 2002) gained a superb set of civic buildings, chief of which is the Harris Museum and Library. The building was a major fruit of the bequest of £300,768 from the estate of local solicitor, Edmund Robert Harris (1803-1877), for the benefit of the people of Preston; other beneficiaries were the Harris Orphanage, the Harris Institute and Technical School, and scholarships to the local grammar school: in the 1920s Preston was one of the first local authorities to have mandatory, if means tested, maintenance and tuition grants for those qualified to matriculate at university.

Designed in 1882 by local architect James Hibbert (1831-1903) and built between 1883 and 1893, the south front of the Harris Museum is a Greek temple, the hexastyle fluted Ionic columns emphasise its grandeur.

The photograph of the Harris Museum and the civic buildings (1933-34: Arnold Thornely) to the west (pp.104-5) shows a range of brick buildings to the east. These and the many other brick buildings in the city would repay further investigation.

On page 30 of *Country Life,* 25 January 2017, is another photograph of the Harris Museum, which accompanies a brief account of current but not yet approved Heritage Lottery Fund proposals for its refurbishment.

For another account of the Harris Museum and Library see C. Hartwell and N. Pevsner, *The Buildings of England: Lancashire: North,* New Haven and London: Yale University Press, 2009, pages 519-522, with pl.88. The whole of Preston is considered *ibid.,* pages 508-551.

3. Steven Brindle, 'Civic Glory: Liverpool Town Hall'
Country Life, 3 August 2016, pages 44-49.

In the eighteenth century, Liverpool vied with Bristol to be the leading port on the west coast of England, a race in which the northern city was ultimately triumphant. Sensing the importance of image and conscious of the new Exchange in Bristol, in 1749 Liverpool's leading men commissioned the same architect, John Wood the Elder of Bath (1704-1754), to design for them a new Exchange, now Liverpool Town Hall, the construction of which was to be supervised by his son, John Wood the Younger (1728-1781).

As completed in 1754 and abutting other buildings to the north and west, the only stone façades were those to the south and east. Brick sufficed for the unseen sides.

In 1785, there was an opportunity to create a new west front, duly completed in 1792 to a design by John Foster Senior (1758-1827), the town's surveyor; this echoed Wood's work, with one exception: Wood's decorative friezes with the heads of African slaves was omitted. Before the west front was completed, the city council in 1787 embarked on clearance of buildings to the north, first to build an extension to house the court and the mayor on the ground floor and a grand assembly room above, and second to create a new square, Exchange Flags, to the north of the building. But as with their predecessors who had passed over Henry Sephton (1686-1756), a highly competent local mason-cum-architect, the new council chose to bypass Foster and engage a London architect, James Wyatt (1746-1813). Work on the northern extension was completed by 1792 but three years later, fire destroyed the interiors of the Exchange.

Radical change both in function and layout was then agreed. By creating Exchange Flags, a new, larger merchants' exchange, by Foster, was built between 1803 and 1808 in a classical style (now replaced twice) and the existing structure made into Liverpool Town Hall. Here, Foster and Wyatt working together created the dome above the former central courtyard by 1802, enhanced the south front with the present portico by 1811, and worked on new designs for the interior between 1805 and 1820. The division of labour was that Wyatt created the new façades and Foster was responsible for internal decorative schemes.

Liverpool achieved city status in 1880 and between 1898 and 1900 Foster's north wing was remodelled to provide a new council chamber, still in use today, just as the Lord Mayor's parlour remains in Liverpool Town Hall, a working building, not a museum.

Further recent accounts of Liverpool Town Hall are J. Sharples, *Pevsner Architectural Guides: Liverpool,* New Haven and London: Yale University Press, 2004, pp.42-48, with figs.27-30, including plan at fig.30; and R. Pollard and N. Pevsner, *The Buildings of England: Lancashire: Liverpool and the South-West,* New haven and London: Yale University Press, 2006, pp.286-291, with plan, and pl.34.

4. Dan Cruickshank, 'At Home with the British: the Terraced House',
BBC 4, 26 May 2016, repeated 30 May 2016.

In the nineteenth century and the first decade and a half of the twentieth, the terraced house was ubiquitous. In the programme, Cruickshank chose to focus on Toxteth in Liverpool, where the fine gradations of class were reflected in the size of the terraced houses built, the number of rooms provided, and the variations in the façade, with or without a bay to the front room and whether it was to both floors or on the ground floor only. Toxteth was developed for David Roberts, the landowner, by Richard Owens, a builder from Wales who employed his countrymen as both craftsmen and labourers and used Welsh materials. Part of Cruickshank's programme was devoted to the materials used: Dinorben slate and red Ruabon brick, a product considered as superior to the local, white Liverpool Common brick. There was good film of the existing remains at Ruabon brickworks.

While the majority of the houses, particularly the smaller ones, were of red brick, a three-storey, ten-roomed house of a middle-class person in Jermyn had a front of yellow brick, albeit with rows of Ruabon reds as decoration.

Part of the programme was devoted to the interior of the (now disused) Toxteth Reservoir of 1853, which emphasised how important clean water and good sanitation were to the improvement in the health of Liverpool's

inhabitants. The writer was reminded of the smaller reservoir at the end of Reservoir Street, Salford, one side of which was beside Liverpool Road, opposite the now demolished St Ambrose church, itself brick.

This was the second of three programmes on British homes, more specifically English dwellings. The first (broadcast on 19 and 23 May 2016) concentrated on the timber-framed buildings of the Stoneleigh estate near Kenilworth, Warwickshire, some of which have brick infillings; the third was an examination of the high-rise flat, centred on the two towers of the Lincoln Estate in Tower Hamlets, in east London (transmitted on 2 and 8 June 2016).

One hopes that the series will be repeated.

For another account of the construction of terraced houses in Liverpool, with statistics of housebuilding in the city, see J. Parry Lewis, *Building Cycles and Britain's Growth,* London: Macmillan, 1965, esp. pp.62-67, 73-76, and 334-344. This work also contains much valuable information on housebuilding in the second half of the nineteenth century in many other industrial cities and towns, particularly those in northern England.

Fig.1 The shaped gables of the principal front and on the west side of Norton Conyers were erected in the 1670s by Sir Richard Graham.

5. John Goodall, 'Herculean Task: Norton Conyers, North Yorkshire',
Country Life, 14 September 2016, pages 70-74.

Norton Conyers is an important, multi-period brick house, first recorded as such in surveys of 1569 and 1570 (p.72) but where, according to Nikolaus Pevsner, three brick chimneys were erected in the first half of the sixteenth century. Goodall's article supplements Pevsner's account of the house, long covered with render in an orange-brown colour (fig.1). The article also gives weight to the problems of the building's restoration by Sir John and Lady Graham beginning in 1986. Death-watch beetle was discovered in 2005, just as the repairs were nearly complete. The eradication of the pest took until 2015. Many hands worked on the restoration work; its excellence was rewarded with the Historic Houses Association and Sotheby's Restoration Award in 2014.

There has been a high-status house on the site since before the tenth century: the house was a staging post on the road from Durham to Ripon for St Cuthbert's monks. A timber-framed central hall is known to have been built before the Norman Conquest. This was extended with a two-storeyed range with the great chamber above an undercroft, to which a small tower was added in the fourteenth century. The house's medieval owners, first the Conyers family in the twelfth to fourteenth centuries and then, from 1398, Norton family gave the house its name.

The last Norton to own the house took part in the 1569 Northern Rising against Elizabeth I and from him the house was confiscated. The surveys, noted in the first sentence of this notice, were taken after confiscation of the house and its park. Then the house had leaded roofs, totally unlike the present house with its four shaped gables to the principal front (see photograph pp.70-71). The pitched roofs, without the gables, were installed by either Sir Simon Musgrave or his son, owners between 1574 and 1624; one of whom also installed the early-seventeenth-century great stair (p.72 with illustration).

In 1624, Richard Graham, a man of Cumbrian origin, bought the estate after marrying a lady from the Musgrave family. A Royalist who fought for King Charles, Sir Richard compounded for his estate in 1654 and with the exception of 1866 to 1881, Norton Conyers has been in the family since then. Sir Richard's younger son, another Richard, who was awarded a second baronetcy, remodelled the front with its four shaped gables and the Classically-inspired main entrance; the great bow windows visible on the ground floor, serving the parlour and the dining room, were added in work done in 1781-86 for the fifth baronet, work which also provided these rooms with contemporary fireplaces.

In the summer of 1839, a young Charlotte Bronte became governess to the children of the sixth baronet; the house has been claimed as the inspiration for Thornfield in *Jane Eyre* (1847).

Norton Conyers has been covered by *Country Life* at least three times before: in the issue of 19 May 1900; in those of 9 and 16 October 1986, on the eighteenth-century changes based on the extensive archive now in North Yorkshire County Record Office; and that of 26 June 2003, on the task of maintaining a medium-sized country house, by its present chatelaine, Halina, Lady Graham. A general account is N. Pevsner, *The Buildings of England: Yorkshire: The North Riding,* Harmondsworth: Penguin Books, 1966, pages 273-274.

6. Peter Kirby, *Child Workers and Industrial Health in Britain 1780-1850,*
Woodbridge: The Boydell Press, 2013,
xi + 212 pages, 6 figures, 8 tables,
ISBN 978-1-84383-884-5, price paperback £17-99.

In earlier issues of *British Brick Society Information,* each of Alan Hulme, the late A.H. Stamp, and Terence Paul Smith have drawn attention to child labour in the brickfields of England. Based on research on governmental records and other contemporary materials, Peter Kirby has detailed the appalling health consequences of child labour in different industries in Cheshire, Lancashire, Staffordshire, and the West Riding of Yorkshire. Whilst Kirby has no specific references to child labour in brickmaking, he does cite the parallel industry of the manufacture of earthenware in Staffordshire and points to the contrasts between rural conditions where children worked on farms and those who lived and worked in industrial centres. The various editions of George Smith, *The Cry of the Children from the Brickyards of England,* 1871 in multiple editions, have extensive information about the atrocious conditions under which children worked in brickfields.

Earlier contributions to *British Brick Society Information* are A. Hulme, 'Bricks for St Pancras: The Cry of the Brick Children', *BBS Information,* **60,** October 1993, pages 3-4; E.F. Marsh and T.P. Smith, 'George Smith 1831-1895', *BBS Information,* **36,** May 1986, pages 18-19; A.H. Stamp, 'The Brick Children', *BBS Information,* **19,** November 1979, reprinted *BBS Information Compilation Volume I, 1973-1981,* May 1988, pages 40-42, with additional comment by P. Daniell, *ibid.,* page 43. Conditions not dissimilar to those endured by 'the children of the Brickyards' in nineteenth-century Britain still persist in both China and South Asia. See D.H. Kennett, 'Working Conditions in Asia: Brickmaking and Building', *BBS Information,* **104,** July 2007, pages 19-25, which considers China; and D.H. Kennett, 'Brickmaking in South Asia: Working Conditions in a Rural Industry', *BBS Information,* **128,** November 2014, pages 14-18, which examines India, Pakistan, and Bangladesh. T.P. Smith, 'Darkness Visible: More on Brickmaking in Asia', *BBS Information,* **131,** September 2015, pages 31-32, highlights conditions prevailing in brickfields in Nepal and Bangladesh; an estimated 28,000 children work in brickyards in Nepal. Earlier, T.P. Smith, 'Blood Bricks', *BBS Information,* **128,** November 2014, page 18, had reported the case of a child who ran away from his work in a brickfield in India, was caught and had a foot amputated without anaesthesia. As far as one is aware, amputation did not happen to any English child but beatings were common both in brickyards and in the textile mills which are Kirby's principal concern.

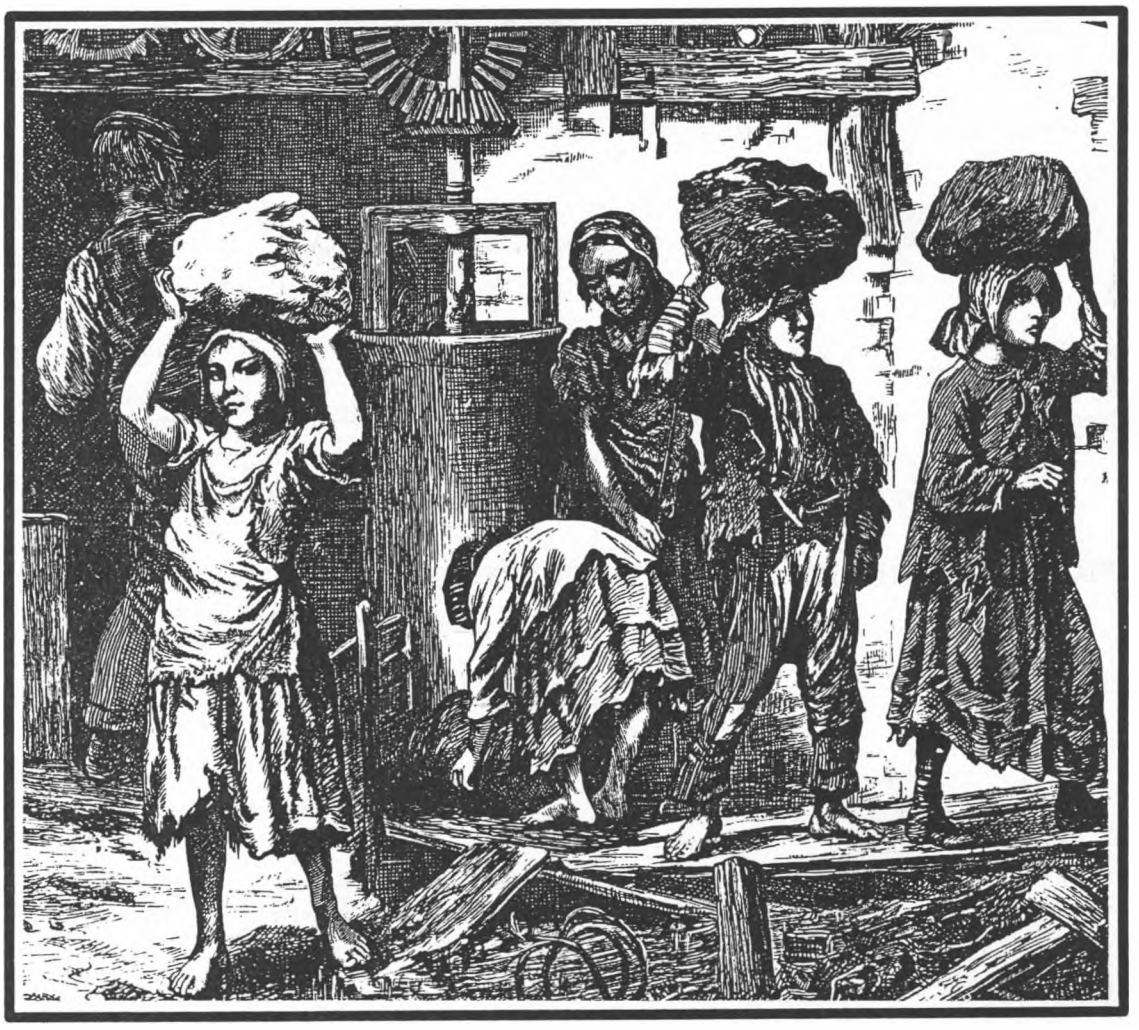

Fig.2 'The Brick Children' from *The Graphic,* Saturday 27 May 1871.

7. Liz McIvor, *Canals: The Making of a Nation: A Journey into the Heart of Industrial Britain,*
London: BBC Books, 2015,
viii + 312 pages, 8 colour plates, 29 unnumbered black-and-white illustrations,
ISBN 978-1-8499-0108-6, price, hardback, £16-99.

McIvor's 'Introduction' (pp.1-9) ends with a map of the 'Canals and Navigable Rivers of England and Wales' (p.11) with its key (p.10). Of the sixty canals on the map, twenty-two are in either Lancashire or Yorkshire or both; a further eight are either north of the River Trent or in north Wales. Of the six chapters, two have titles which concentrate on northern counties: 'The Engineers: Yorkshire' (pp.59-102) and ''The Workers: The Manchester Ship Canal' (pp.145-198). The chapter on 'The Family: The East Midlands' (pp.199-246) has interesting things to say about the relationship between child labour and brickmaking.

As is obvious from the publishing house, the book is a tie in with a 2015 television series, one repeated with four of the six programmes on New Year's Eve 2015 and repeated twice in 2016 and again in January 2017. As England's eighteenth-century industrial revolution began in Lancashire and Yorkshire, a notice seems most appropriate in an issue of *British Brick Society Information* devoted to 'Brick in Northern England'

8. Patrick Monahan, 'A Pleasure to Others: 84, Plymouth Grove, Manchester'
Country Life, 30 December 2015, pages 30-35.

Number 84 Plymouth Grove is the only early-nineteenth-century house surviving in the rebuilt area immediately east of the buildings of Manchester University and the adjacent hospitals. When the writer last saw it, in the mid-

1990s, Mrs Gaskell's house was in a sorry state with the external plaster revealing the brick beneath. Between 1968 and 2004, it was the home of the International Society of Manchester University. Up to 1960, it had been a private house: of the Harper family after 1914 and the Gaskells for more than six decades until then. After her father's death in 1884, Margaret Emily (Meta) Gaskell (1837-1913), the second of the novelist's four daughters, occupied it until her death. The Rev William Gaskell had been appointed assistant minister of Manchester's Cross Street Unitarian Chapel in 1832 and later became the minister; the family moved to the ten-year-old Plymouth Grove house in 1850.

At a round table at one end of the dining room, conveniently lighted by two full-length windows (p.33), Mrs Gaskell wrote *Cranford, North and South, Ruth,* and the unfinished *Wives and Daughters.* The wife of the Unitarian minister was no stranger to the social inequalities of the Manchester about which Frederic Engels wrote in *The Condition of the Working Class in England in 1844.* Indeed, Elizabeth Gaskell wrote about these same inequalities in both *Mary Barton* (1848) and *North and South* (1855).

Since 2004, the house has been the property of the Manchester Historic Buildings Trust, who with the aid of grants from the Heritage Lottery Fund have spent a decade on its restoration, including a new roof. The walls have been covered with render incised to look like stone; the bays are divided by stylised Corinthian columns. This aspect of the house was sadly in disrepair in the mid-1990s. Few of the Gaskells' possessions remained in the house after a sale in 1914; a century later, the interior has been refurnished to reflect the house as it may have appeared in about 1860, five years before the novelist died.

Work is in progress on an article for a future issue of *British Brick Society Information* on the portrayal of brick and its uses in Elizabeth Gaskell's Manchester novels: *Mary Barton* and *North and South.*

Elizabeth Gaskell's house reopened in 2014; it offers lectures, writing workshops, discussion groups on nineteenth-century Manchester, and tours of the house.

9. Magdelana Valor and Avelino Gutierrez, *The Archaeology of Medieval Spain 1100-1500,*
Sheffield UK and Bristol CT: Equinox Publishing Ltd, 2014, paperback, 2015.
xiv + 336 pages, 32 text boxes, 144 figures,
ISBN 978-1-78179-252-0, Price, paperback, £29-99

The surviving built environment of medieval Spain offers much to those interested in bricks and brickwork. So much so that Philippe Araguas could compile a data base of over five hundred surviving buildings, the basis of his 1996 doctorate at the Sorbonne and his 2003 book, *Brique et Architecture dans l'Espagne medievale (XII^{e}-XV^{e} siècle),* Madrid: Bibliotheque le la Casa de Valázquez, which has pictures of many of the better-known buildings.

The volume edited by Valor and Gutiérrez has several references to brick, of which members of the British Brick Society may find it useful to be aware. Some could be familiar: the hearths of houses as at Sisyasa, in Murcia Province, and Torre Bofilla, Valencia Province (pp.74, 79). The major brick castle, La Mota at Medina del Campo, Valladolid Province (text box, p.171, with illustrations pp.171 and 172), was mentioned in the 'Editorial: Brick Castles in Spain' in *BBS Information,* **112,** April 2010, pp.2-5; the prime subject of the Editorial was another grand brick castle, Coca Castle, Segovia.

Other uses may be less familiar. Brick used in public works includes the decorative element above the archway of the Puerta del Sol, Toledo (p.174 will illustration p.175). Mudéjar masons built the fourteenth-century Puente de Medina in Arévalo, in Avila Province (text box on p.137, with illustration.139). Here bands of squared stone blocks in neat courses are interspersed with bands of coursed brick, echoing a Roman technique known from East Anglia to Ephesus.

Two uses of brick on industrial sites deserve closer inspection. The tanning vats found on the street Bajada del Baric, Toledo, were brick lined although those excavated in the Avienda del Mengue, Zamora, were lined with clay (p.102). The floor around the millstones of the seventeenth-century oil mills at the Doña Mencia castle, Córdoba, is of brick laid in a herringbone pattern (p.116, with illustration p.115). Ricardo Córdoba, who wrote the section on 'Technology, Craft and Industry (pp.100-116), mentions the similarity of sugar cane mills to oil mills (p.114). Whilst Britain may have been too far north for both sugar cane and olive oil, even in the medieval warm period, the working of leather was a major industry in medieval England. Were any English tanneries brick lined?

BRITISH BRICK SOCIETY
MEETINGS in 2017

Saturday 17 June 2017 **Note Revised Date**
Annual General Meeting
Port Sunlight, Wirral, Merseyside
Estate village erected for the workers at the Port Sunlight factory of Lever Brothers in the late nineteenth century and the first decade of the twentieth. Bromborough, an estate village for the workers at Price's candle factory is nearby.

Saturday 22 July 2017
Summer Meeting
Warwick
Town rebuilt in brick and stone after 1694 fire; buildings for Warwick School; 1894 Arts-and-Crafts-inspired school building; 1890s coffee tavern with terracotta ornament; early gas retort house; 1850s buildings of Staffordshire blue bricks including former prison governor's house.

It is hoped to organise a Brickworks meeting on a Saturday in Autumn 2017.

Planning for visits in 2018 is in progress and dates will be announced in a future mailing: one will be to Devizes in on a Saturday in June or July 2018 and it is hoped to arrange a visit to one of Slough, Alvechurch, Worcs., or the industrial area of Worcester on another Saturday in the Summer months of 2018.

At the 2016 Annual General Meeting in Chichester it was agreed to hold the 2018 Annual General Meeting in St Albans, Hertfordshire, on a Saturday in May 2018.

All meetings are subject to attendance at the participant's own risk. Whilst every effort is made to hold announced meetings, the British Brick Society is not responsible for unavoidable cancellation or change.

Details of the Annual General Meeting and the Summer Meeting will be enclosed in the next mailing.
Full details of future meetings will be in the subsequent BBS Mailings

The British Brick Society is always looking for new ideas for future meetings.
Suggestions of brickworks to visit are particularly welcome.
Offers to organize 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.