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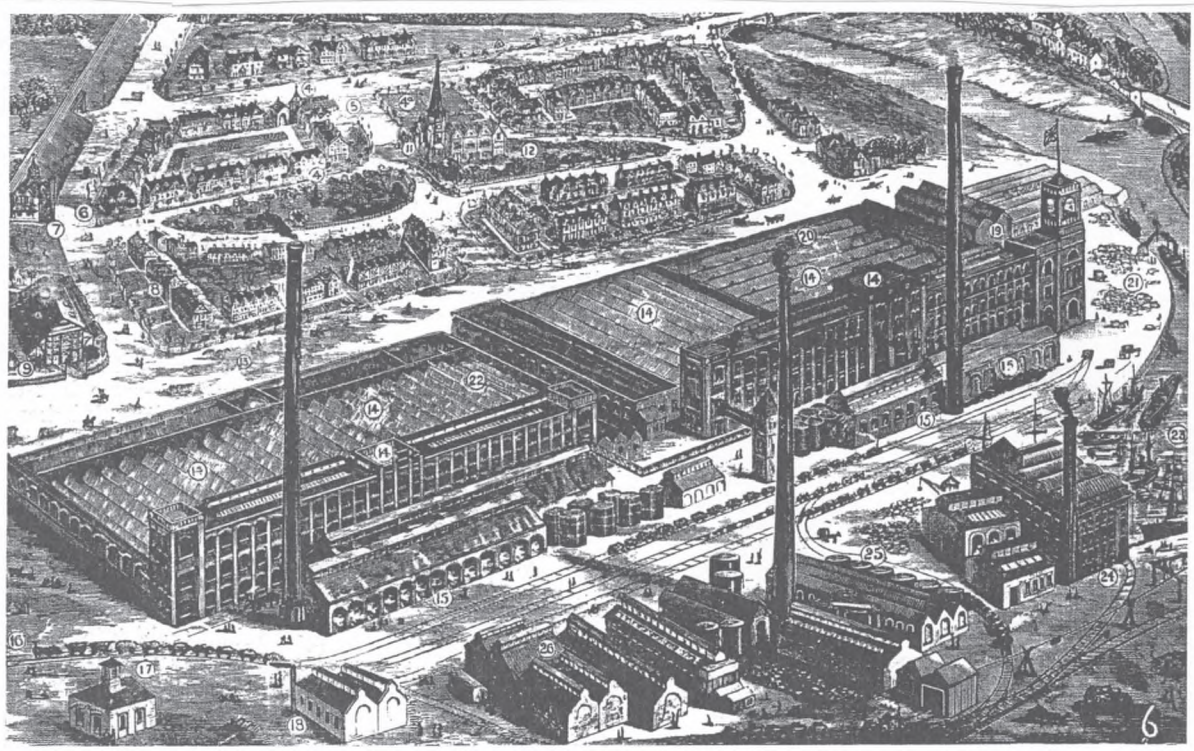

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Perspective drawing of Port Sunlight: the factory and the village in 1898.

Editorial:
Panopticon in Principle, Panopticon in Practice

Outside St Petersburg, Russia, an extraordinary structure was built 1806-08 to the design of Samuel Bentham, the younger brother of the philosopher, Jeremy Bentham. Samuel Bentham's School of Arts, otherwise known as the Okhta Naval Manufactory has strong intellectual links with some familiar British buildings of the second quarter of the nineteenth century; the latter — workhouses, prisons, and asylums — were mostly, but not quite exclusively, built of brick.

The Okhta naval manufactory was considered in an interesting if ultimately flawed chapter — 'Little Brother's Big Brother House' in a recent book — James Crawford, *Fallen Glory: The Lives and Deaths of Twenty Lost Buildings from the Tower of Babel to the Twin Towers,* London: Old Street Publishing, 2015; re-issued in paperback with an additional chapter on the demolitions at Palmyra in 2016. This Editorial is not a book review in disguise: another structure dealt with in the volume will be considered in the forthcoming 'Brick in Asia' issue of *British Brick Society Information* under the title 'Searching for the Tower of Babel: Ur, Eridu, Babylon, Rome'. Rather, this Editorial seeks to draw attention to the application of panoptical principles to a wide-ranging group of brick buildings in Britain built in the first two-thirds of the nineteenth century.

The Okhta manufactory followed the principles enunciated by Jeremy Bentham in two publications, both of which appeared in 1791: *Panopticon; or the Inspection House* and *Panopticon: Postscript.* At Okhta, these utilitarian principles were applied to a workplace rather than, as Jeremy Bentham intended, to a prison: one supervisor rather than a single warder keeping an all-seeing eye on the workers/prisoners supposedly without the workers or prisoners knowing where exactly the supervisor was or at whom he was looking. But as built, the Okhta complex had one important flaw. Its uprights were constructed to wood not iron as Samuel Bentham had specified. Completed in 1808, it burnt down in 1818, probably because a spark from the machinery being used had ignited the structure.

One industrial building in England is known to have been built to panoptical principles, the three-storeyed, stone-built Round Building at William Strutt's mill complex at Belper, Derbyshire, of 1813-16. The central helical staircase of this allowed all eight sections of the scratching mill to be viewed and any fire to be detected. At the top of the staircase a revolving chamber looked down on the whole. Any one of the eight sections of the mill could be instantly sealed off to minimise the damage to the whole caused by a fire breaking out.

Jeremy Bentham had envisioned a national prison at Millbank, London, built to panoptical principles and unsuccessfully campaigned for it for over a decade. One prison in Britain was constructed on panoptical principles: the stone-built Bridewell at Edinburgh. Robert Adam had produced three conventional designs for the new prison in Scotland's capital before he met Jeremy Bentham in 1791; his fourth and fifth designs for the new jail adopted Bentham's panopticon as the guiding principle of surveillance in their design although both designs were half-cylinders. The fourth design had only night-time cells on the exterior, visible from the central tower where the jailer sat. The fifth design, which was actually built, rendered this night-time supervision impossible on panoptical principles because the day-time workrooms were placed as an inner half-circle inside the night-time cells. To Bentham this realisation of his vision was deeply flawed. One prison wing which better fulfilled Bentham's principles in practice was the semi-circular female wing inside Lancaster Castle. Its outer walls were of stone.

The actual idea is deeply flawed; as a sometime inmate of the Stateville Penitentiary outside Joliet, Illinois, USA, is quoted as observing "the cons know all the time where the screw is". The five rotundas at Stateville were constructed between 1916 and 1924: the prison is still in use. In May 2011, the early morning St Louis to Chicago local train carrying the writer was unceremoniously shunted into a siding beside this prison to allow a late-running *Texas Eagle* express to pass. As with many prisons in the USA, the plain concrete walls around the jail are topped with razor wire; they seemed to be three times the height of a train.

A modification of the panoptical principle was tried in building the Eastern Penitentiary, Philadelphia, USA, a controversial prison where the prisoners were escorted to their cells under a hood and the warders looking after them were themselves under the surveillance of a chief warder who sat in a tower at the centre of the seven-armed complex, built to a radial design. The American prison was built in 1835; Pentonville, the first of the new prisons in London, followed in 1840-42, and was designed by James Haviland; his American works had included the Eastern Penitentiary. Pentonville was the first of no fewer than 51 prisons built to radial principles before 1847, almost all of which were built of brick.

This radial principle was applied to several types of post-Enlightenment building types in Britain. As noted above, for most workhouses, prisons, and asylums built in the 1830s and the 1840s and extended at various

dates later in the nineteenth century, brick was chosen. About twenty-two prisons were built to a radial plan in England in the first third of the nineteenth century, with between three and six wings. Between 1842 and 1877, another nineteenth prisons were initially built to a radial plan. Because of one inmate, Oscar Wilde, the earliest of these, Reading County Gaol (1842-44: Scott & Moffat), is perhaps the most famous; one of the last of these was what is now HMP Manchester, commonly known as Strangeways (1864-68: Alfred Waterhouse). Warwick County Gaol (1853-60: D.R. Hill) is unusual in being constructed of Staffordshire blue bricks. There is a brief comment on the still standing governor's house elsewhere in this issue of *British Brick Society Information.* It is one of the buildings scheduled to be viewed in the during the society's Summer Meeting.

In 1834, the Poor Law Amendment Act was passed; in the first full year of operation, 1835-36, the Poor Law Commissioners approved 127 new buildings for workhouses together with enlargements and alterations to 78 workhouses erected under Gilbert's Act of 1782, the previous attempt to create a more centralised provision for housing the poor.

Within five years of the Poor Law Amendment Act being passed, about 350 new workhouses had been built. Many were built with wings radiating out from a central complex: the surviving workhouse building at Pulham Market, Norfolk, in a reddish-purple brick, is one example and the stone-built workhouse at Chipping Norton, Oxfordshire, another. The sites of these is instructive. At Pulham Market, the workhouse is by the main road between Norwich and Ipswich, not least to provide for the casual inmates who spent their lives walking from one workhouse to another in exchange for an overnight bed and a meal paid for by breaking stones for use in road mending. At Chipping Norton, the workhouse, on the main road to Banbury, is still on the eastern fringe of the town; it has been converted into a mixture of housing and business premises. After 1929, when workhouses were officially abolished, the building at Pulham Market building did duty as the offices of the local rural district council, as did that at Shipston-on-Stour, Warwickshire, for a number of years until 1974. After local government reorganisation in 1974, the Pulham Market building was first a restaurant and subsequently an hotel. After 1974, for more than twenty years, the Shipston-on-Stour one was the UK offices of Renault Agriculture; giant combine harvesters and other equipment were parked in the grounds. In the twenty-first century, the building has been refurbished as flats and the grounds used for social housing.

Many workhouses continued in use as hospitals after 1929. One of the post notorious was in Norwich; for many years the West Norwich Hospital carried the stigma of the workhouse. Others did not: those at Luton and Great Yarmouth remain the local geriatric hospital, although these towns have more recent general hospitals, that in Luton being sited most inconveniently for the majority of the inhabitants of the town. Like the workhouse at Shipston-on-Stour, the workhouses mentioned in this and the previous paragraph were *not* built on a radial plan. The Warwickshire workhouse had a H-shaped plan with a further wing extending from the lower edge of the 'H' to the road; those in Bedfordshire and Norfolk had U-shaped plans.

Incidentally, the sheer volume of workhouses and prisons built in brick in the last fifteen years of the operation of the Brick Tax suggest that the tax was not a barrier to construction, a conclusion reinforced by the enormous quantity of bricks used by railway builders in these same years (1834-1849) and the decade or so preceding. The tax was paid by the brickmaker who factored it into his selling price. It would be interesting to know if retail brick prices were actually reduced when the tax was abolished: I suspect not. As demand was rising at the onset of the Great Victorian Boom, any canny brickmaker would have taken the opportunity to increase his operating margins.

The Editor of *British Brick Society Information* thanks those who have sent details of brick war memorials and brick building built as war memorials in response to the query printed in the previous issue of this journal.

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

Staffordshire Blue Bricks in Warwick

David H. Kennett

British Brick Society Information, **135,** February 2017, pages 25-30 contained a report on the visit of members of the British Brick Society to the Kingsbury Works of Weinerberger Brick just south of Wilnecote, Warwks., the last remaining maker of Staffordshire blue bricks in England. With the society's visit to Warwick in prospect, it therefore seems appropriate to draw attention to various buildings on the outskirts of the town constructed using Staffordshire blue bricks and to suggest how the bricks might have arrived at the building site.

Between 1853 and 1860, a county gaol for Warwickshire was built on Cape Road, Warwick, designed by Daniel Rowlinson Hill (1810-1857), a Birmingham architect who by the early 1850s had become a prisons specialist (see below). Most of the prison was demolished in April 1933 but the Governor's House remains as no.153 Cape Road.

The Governor's House is in two conjoined sections. To the left is a three-bay portion of two storeys above a full-height basement; the right-hand portion is three storeys of a single wide bay without a basement and whose ground floor is slightly raised. The Staffordshire blue bricks in both sections are laid in English Bond. In the left-hand portion the basement is faced in an orange-brown stone and the same stone was used for the surrounds of the windows and the door on the street frontage. The main door is in the right-hand bay of the left-hand portion and approached by a broad stair of seven steps. At the front of the building, the slightly raised ground floor covered with pebbledash in both sections. The elaborate window surrounds have heavy keystones. The two sash windows and the doorcase on the ground floor of the left-hand portion and the first floor of the right-hand portion are set within four-centred arches but on the ground floor of the right-hand part the double window is beneath a straight lintel, albeit one with two prominent keystones. All fenestration at entry level has rusticated jambs. The sash windows of the first floor in the left-hand part and the second floor of the right-hand part are underneath round-headed arches. The jambs of the windows on the first and second floors are imitation Tuscan pilasters. All windows have stone cills. There are substantial chimney stacks centrally placed in both portions of the building; these are constructed of Staffordshire blue bricks. The windows on the rear of the building are round-headed and without stone surrounds; the upper part of each of these windows is beneath three rows of headers of Staffordshire blue bricks. A blocked door can be seen on the ground floor of the three-storeyed portion of the building.

Much of the prison was also built of Staffordshire blue bricks. The means of transport from the brickyard to the building site seems clear. The prison was built within 100 yards of the Grand Union Canal, which would have given the builders relatively easy access for acquiring these bricks. However, the canal is in a deep cutting when it crossed by the overbridge on Cape Road.

Beginning with a commission to design Birmingham Borough Gaol at Winson Green in July 1844, D.R. Hill, the architect of the prison, designed county gaols at Wandsworth, Surrey, in 1849-51, at Lewes, East Sussex, in 1850-53, at Warwick in 1853-60, and on Knox Road, Cardiff, in 1854-57: in the last commission Hill was in partnership with William Martin (1828-1900). On stylistic grounds, another Welsh jail, that occupying a large site on Oystermouth Road, Abertawe (Swansea), has been attributed to Hill and Martin, although much of this was completed after Hill's death on 1 May 1857. Hill also worked on a series of extensions to his first prison in Birmingham, which had been planned from the beginning. Between 1846 and his death he worked on designs for other buildings for Birmingham Corporation, including public baths, the pauper lunatic asylum, a police station, stables, and schools.

Warwick County Gaol was built in part to the radial plan favoured by the Surveyor-General of Prisons, Joshua Jebb, who in 1840 had designed a completely new model prison for London, on its then northern outskirts at Pentonville, with four wings radiating from an administration block. However, like Hill's work on Birmingham Borough Gaol, the plan of Warwick prison combined linear and radial elements. In contrast, Surrey County Gaol at Wandsworth was built to a radial plan of four male wings, later as anticipated in Hill's original design increased to five, and two female wings to which another was added. Sussex County Gaol at Lewes was built to a cruciform plan.

As far as the writer is aware, Warwick County Gaol is the only one of Hill's six prisons built using Staffordshire blue bricks. At Birmingham Borough Gaol, both the outer walls and the nineteenth-century wings, whether original or a planned extension, are of red brick, as are the outer walls and wings of Surrey County Gaol. The wings of the prison at Lewes are of halved flints with red brick dressings to the round-headed windows. The front of the prison at Abertawe uses the local dark sandstone, both rock-faced and squared ashlar.

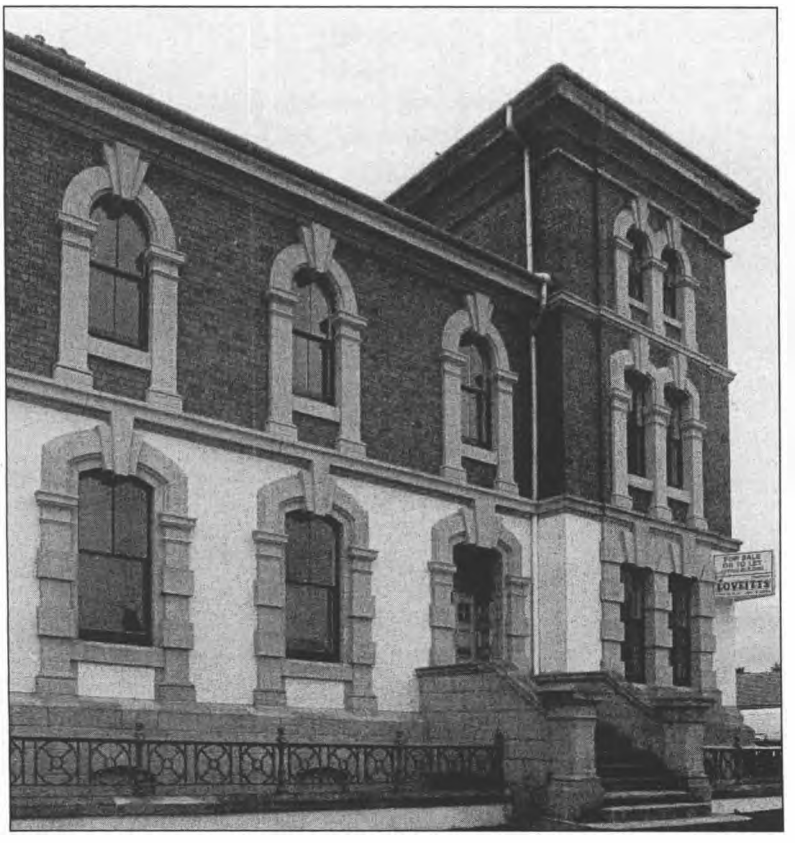

Fig.1 The former Governor's House of Warwick County Gaol is all that survives from the prison built to the designs of D.R. Hill between 1853 and 1860. After a period when it was unoccupied, having been a public house in the 1980s, the building has been converted into flats.

John Newman characterised this as "a half-hearted attempt at the architecture of menace" whilst Nikolaus Pevsner considered the "toy fortress, all castellated and round-arched in red brick with stone dressings," of Birmingham Borough Gaol "hard to take seriously": more recent alterations, caused by larger forms of transport, have made the entry to this jail more menacing. As already noted, as far as this writer is aware Hill's Warwick County Gaol is the only prison to have been built using Staffordshire blue bricks. He would be interested to hear of other prisons making extensive use of these bricks.

In the early twentieth century, Warwick County Gaol assumed a number of special functions. It had housed young men aged between 16 and 21 from 1894 as one of six prisons to which young men sentenced to over one month's detention in a state reformatory school had to serve that first month in an adult prison, although they were segregated from the adults and placed under a discipline which included physical exercise, education, and work. However, after 1899 the requirement for a preliminary term in an adult jail for young offenders was dropped. In 1900, under the Inebriates Act of 1898, it was designated a prison for habitual drunkards who were accustomed to serving short sentences for drunkenness. In C wing and later in D wing (the former Debtors' Jail), up to 31 inebriates could be accommodated. In the first six years of this regime, some 71 men were admitted to Warwick County Gaol. However, during the Great War due to stricter licensing laws, the reduced supply of alcohol, and the absence of men aged 35 and under in the army, numbers of persistent drunkards fell sharply; indeed, in 1915, this wing of the prison held just twenty men. The facility was closed in April 1917 although these inmates had already been transferred to Dorchester Prison.

During the Great War, Warwick County Gaol was one of the nineteen civilian prisons used for military prisoners. It closed for civilian prisoners in 1916. Like nine other civilian prisons during the war closed to non-military inmates, it did not reopen in the 1920s but remained the property of the Prisons Board. It was sold to a demolition contractor, Eli Pearson, in 1933 for £5,000. In the mid-1930s, the land formerly occupied by the

prison became housing, mostly terraced properties of a standard semi-detached house design. The Governor's House was left with a substantial area to the rear and on its right-hand side, to the north-west and the north-east. In the 1970s and 1980s it was used a public house. In the mid-1990s, it was unoccupied and boarded up. By 2015, the premises had been converted into a block of eight flats and another block of flats built at right-angles to it. The new flats occupy the northern quarter of the diamond-shaped site which has the Governor's House in the southern quarter. The new block is in red brick in Stretcher Bond.

Even closer to the Grand Union Canal, at 'The Old Blue Dairy', no.181 Upper Cape, is another building constructed using Staffordshire blue bricks laid in English Bond. This two-storeyed, five-bay house has a wide, off-centre entry, above which are three rows of headers. On the side walls, there is a single row of headers over each of the windows. The windows facing the street have stone sills and arched tops with prominent keystones. The building has three substantial chimney stacks, each with multiple flues; a number of different specials, also in Staffordshire blue brick, were used to enlarge the top of each stack. Under a continuous slate roof is a large outshot at the rear covering the full width of the building.

The two buildings on Cape Road are at the north-western edge of Warwick. South-east of the town centre are houses on Coten End and Emscote Road also built with Staffordshire blue bricks: Coten End, which becomes Emscote Road, is one of two long-established routes between Warwick and Leamington Spa. The Chiltern Railways mainline from London Marylebone to Birmingham Snow Hill passes close by; only seven properties after those built of blue bricks intervene before the line actually crosses Emscote Road. This section of railway line was originally part of the Great Western Railway's line from Oxford to Birmingham built in 1844. The Grand Union Canal is further away but not far distant.

On the south side of Coten End, numbers 36 and 38 are a pair of three storey houses with the ground floor raised above a basement. Each of these two bay houses has a shaped gable above both bays. The outer bay is narrower than the inner one; the latter also has a two-storey bay window faced in stone. Entry is by a recessed half bay on the outside of the properties. The front and side walls are of Staffordshire blue bricks: the rear wall was not investigated.

Of near identical frontages are four three-storey houses, now a terrace, even numbers 28-34, which appear to have been built as follows: number 34 as a detached house, numbers 28 and 30 as a semi-detached pair, with the narrower number 32 as infill to make this a terrace rather than individual properties. These houses share the same general frontage of two bays with shaped gables and a recessed entry to one side. These houses have frontages in red brick, but the exact colour of the brick differs between the various buildings. The low walls at the front of the gardens of numbers 32-38 were built of Staffordshire blue bricks. Those in front of numbers 28 and 30 are of the same red brick as these houses.

Single courses of Staffordshire blue bricks were used of three large, detached, double-fronted houses, numbers 40-44 Coten End, and as relieving arches about first-floor windows on number 44. On all three of these houses the single courses of Staffordshire blue bricks are combined with three courses of white bricks.

Nine houses on the north side of Emscote Road built using Staffordshire blue bricks for the street frontages are almost opposite these, being just beyond the junction with Wharf Street. They comprise two detached houses, odd numbers 1 and 3, a group of three houses, numbers 5/7/9, built as a terrace but intended to appear as individual detached houses, and a terrace of four houses, odd numbers 11-17. Chris Pickford in *The Buildings of England: Warwickshire,* New Haven and London: Yale University Press, 2016, gives between 1845 and 1849 as the probable date for their construction: the architect, if there was one, is not recorded.

Number 1 Emscote Road occupies a triangular plot between Emscote Road and Wharf Street. The three-bay front looks west with a view of Coten End. Only this façade is of Staffordshire blue bricks; the side and rear walls with the prominent chimney stacks on the side walls were built of locally-made, high quality, red facing bricks. To the left-hand side has been built a low two-storey extension, with a separate entrance.

Number 3 Emscote Road is a detached three bay house of two storeys with a third storey in the gabled left-hand bay which has a bay window in stone on the ground floor.

Numbers 5/7/9 Emscote Road are a terrace of three, three-storey houses placed gable end to the street and intended to look detached, although with minimal space between the houses. The illusion of the houses being detached is broken by the bringing forward of the space between numbers 5 and 7 to create additional rooms for number 5 on the ground and first floors: this frontage is also in Staffordshire blue brick. The houses are two bay and originally with a single window in the gable; the latter has been altered in numbers 5 and 7.

Numbers 11-17 (odd numbers) are in a darker blue, virtually black brick, Staffordshire blue brick and differ from their neighbours in the style used for the bargeboards fronting the gables which face the street. This is a genuine terrace as there is longitudinal slate roof joining all four properties and between each of the gables is a recessed entry. There are two bays on the ground and first floors with a window placed centrally under the

Fig.2 Numbers 5-17 Emscote Road are seven of nine houses with frontages of Staffordshire blue bricks built in the third quarter of the nineteenth century for professional men, their families, and their servants to occupy. Numbers 1 and 3 are individual detached houses.

gable of the second floor. The end wall of number 17 is of Staffordshire blue bricks, which is also the case with the visible portion of the end wall of number 11. On these dwellings portions of the upper areas of the recesses formed above the entry to each of these houses were constructed using red bricks.

The rear walls of numbers 5-17 Emscote Road could only be seen with some difficulty from the south side of Wharf Street, due to garages and workshops occupying the street frontage here. As far as could be judged, the rear walls of these houses were of red brick although individual Staffordshire blue bricks could be seen in the upper sections of some of the walls.

On all the houses on Emscote Road the windows have, or originally had, stone surrounds. Chimney stacks are in red brick; modern heating has caused some to be cut down.

The mid-Victorian houses on Emscote Road constructed using Staffordshire blue bricks whether built for owner occupation or for renting, and even the upper middle class lived in rented property in the 1860s and 1870s, were designed to attract an emerging professional class of medical doctors, lawyers, architects, and accountants, men who could afford to keep several servants to run their households and would probably have had several children: Queen Victoria set the fashion with her brood of nine.

With the houses being very close to the railway line, it is possible that the bricks were transported from the brickyards to Warwick by goods train. However, the street name Wharf Street strongly suggests that the Grand Union Canal was the means of transporting Staffordshire blue bricks from the brickyard to a suburb south-east of Warwick.

Adjacent to the pavement on the north side of Wharf Road is a low wall of Staffordshire blue bricks laid in Flemish Bond using lime mortar. There is a modern, two-storey office block on the property which includes panels of Staffordshire Blue bricks in its outer walls.

An interesting building in north Oxfordshire is a two-storeyed, nineteenth-century farmhouse with a 'T-shaped' plan also built of Staffordshire blue bricks. This building at Campsfield, in Begbroke parish (SP 465162), on the south-west side of the modern A44 road (formerly the A34) between Oxford and Woodstock with Oxford Airport on the other side of the road, is now divided into two dwellings. One house, with the original main entrance, is three bays forming the upper arm of the 'T' at right-angles to the road; north of the east part of this

range, and parallel to the road, is a single storey extension with a polygonal end. It is not clear if this is original or a later addition. The other house, using the stem of the 'T', is four bays parallel to the road, with a single-storey east wing at the northern end extending from the house to the boundary wall beside the pavement/cycle path. From the square extension set between the angle between two portions of the 'T' and having an almost flat roof and containing a bathroom on the first floor, which shares a waste pipe with the original bathroom of the house in the stem of the 'T' it is evident that the original house has been divided into two dwellings.

The building is of Staffordshire blue bricks laid in Flemish Bond throughout including the boundary wall and various extensions. The corners of the main ranges and the edges of external chimney breasts have quoins of substantial blocks of white stone; the stone, without any geological analysis, appears to be a limestone. The first-floor windows in both wings are set beneath gables with bargeboards incorporating fretwork. The roofs to both sections of the two-storey building and to the single-storey extensions is slate. The two-storey extension has a felt-covered roof, slightly angled to permit run-off of rainwater.

Two routes of access from the brickmaking districts of Staffordshire are possible. To the east, the building is about a mile from the Oxford Canal north of Kidlington where the Oxford to Banbury road (the modern A423) is beside the canal. There is a road though Campsfield between the two modern roads. Alternatively, if the building was constructed after 1853, the bricks could have been transported on the Oxford, Worcester and Wolverhampton Railway (a subsidiary of the Great Western Railway) to the existing Long Hanborough Station, although this would have involved a road journey of 3 miles (5 km). An alternative rail journey could have been via the Oxford to Birmingham line with the bricks unloaded at the former Kidlington Station; the road journey would have been between 1½ and 2 miles (2.5-3 km).

BRICK QUERY:
CERAMIC OBJECTS FROM JORDAN, ONTARIO, CANADA

Fig.1 Ceramic pipe (left) and with enclosing bricks (right) from Jordan, Ontario, Canada.

Figure 1 shows a ceramic pipe and it enclosed between two 'bricks' each with a semi-circular portion removed from the cross-section as though the two 'bricks' were intended to enclose the pipe. They were found during an archaeological excavation of an earthenware pottery at Jordan, Ontario, Canada, in operation *circa* 1840.

The pipe is 17⅝ inches in length, has an external diameter of 2¾ inches, internal diameter of 1⅝ inches. The brick is 11¾ inches long, breadth 5⅛ inches, and depth 2⅞ inches. The longitudinal depression is 1½ inches deep.

I have been working on a book on nineteenth-century Ontario pottery and would very much like to have help in identifying these pieces. It is uncertain whether they are from a drainage tile or belong to a flue tile and its casing.

MOE JOHNSON
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Chequered Brickwork in Warwickshire

Peter Lee, Michael Hammett, and David H. Kennett

INTRODUCTION

In December 2016, Michael Hammett received an enquiry from Peter Lee of the Nuneaton Local History Group about the use of patterned brickwork in Flemish Bond on working class housing built in the nineteenth century in Nuneaton. After a brief correspondence between them, David Kennett was also asked to comment. The notes which follow have been put together from ideas put forward by each of the three authors. The illustrations were provided by Peter Lee. All unsigned sections are by David Kennett.

Fig.1 Cottages in Bedworth, Warwickshire, built in Flemish Bond using light-coloured headers and red stretchers, probably erected in the early nineteenth century in date

CHEQUERED BRICKWORK IN BEDWORTH, WARWICKSHIRE

My enquiry to Michael Hammett with three accompanying photographs (figs.1-3) asked if the use of a pattern of light-coloured headers and very dark stretchers in Flemish Bond seen on several buildings in Bedworth, a small town in the north of Warwickshire, was unique to the town. It is very prevalent in Bedworth but rare elsewhere amongst the surrounding villages and nearby towns of north Warwickshire.

Further questions can be asked as to the location of the brickworks where these bricks were made; the period when this use was fashionable; other places, if any, where the use of light-coloured headers with dark-coloured stretchers in Flemish Bond may be found elsewhere in England or the other nations of the United Kingdom; and whether a particular architect or builder initiated the style.

Our principal enquiry is to pin its use down to a particular nineteenth-century bricklayer or builder in the town. We are also interested to know if there is any large scale use of this type of brick patterning elsewhere.

PETER LEE

Fig.2 Late-nineteenth-century terraced houses, King Street, Bedworth, Warwickshire, showing very dark stretchers laid with light headers.

FLEMISH BOND AND CHEQUERNED BRICKWORK

Flemish Bond is where each course of bricks is laid with a single stretcher alternating with a single header but with the headers arranged centrally over the stretchers of the course below. Flemish Bond was introduced to England in the early seventeenth century and soon became very popular. By the eighteenth century, it had become the most commonly used bond.

The examples from Bedworth show a chequered variation in which the headers are all lighter coloured bricks, either yellows or buffs, that contrast with the darker toned stretchers, either reds or browns. Chequered variations are also seen with buff stretchers and dark headers, and also with red stretchers with blue or blue/grey headers.

It may be that Bedworth examples are unusual in north Warwickshire, but chequered Flemish Bond is not unusual nationally, particularly the red stretchers and blue/grey headers. The style is most prevalent in the late eighteenth and nineteenth centuries.

In the nineteenth century, Warwickshire was a county with a number of different brickmaking clays available and importantly the coal to fire the kilns in which they would be made. Nationally many brickmakers went out of business in the early twentieth century. This was caused by recessions, not least the aftermath of the Long Depression, which ran from 1873 to 1896; it was followed by a downturn in trade in 1901 and a sharp one in 1907; and the First World War, when men left the industry to fight and were killed. The Great Depression following the Wall Street crash in 1929 was often the final straw for many small-scale brickmakers. In 1939, at the outbreak of the Second World War, there were about fifty brickworks in Warwickshire and many of them, about half that number, returned to manufacture after that conflict.

Between about 1830 and about 1950, local trade directories, such as Kelly's list brick manufacturers but establishing which particular manufacturer made the bricks in particular buildings will not be easy.

MICHAEL HAMMETT

Fig.3 Early-twentieth-century photograph of central Bedworth showing chequered brickwork prominently on the gable wall of the public house and less easily discerned on the wall with the brewery sign. Light-coloured headers and darker stretchers can be seen below the wall advertisement.

TABLE 1
CHEQUERED BRICKWORK IN SHIPSTON-ON-STOUR, WARWICKSHIRE

Address	Details Flemish Bond unless otherwise stated
7/9/11 Campden Road	Terrace, 3 storeys
47 Campden Road	3 bays, 2 storeys; patterning to front and east gable wall
Clark House, Campden Road	Former town council offices; 2 storeys; patterning to north front and east and west gables; datestone 1864.
Extension to former Court House	Probably 1998 or 1999
'Coach House', Church Street	2 bays, 1 storey; entrance arch partly filled;
'York House', 34 Church Street	Added porch to 2 bay, 3 storey house.
36A Church Street	2 bays, 2 storeys; bond is partly chequered and partly replaced with modern brick.
'Cotswold Computers', 44 Church Street	3 bays, 3 storeys, now shop with two flats above; patterning to front and south gable
Corner House, 1New Street	2 storeys, patterning curves round corner
45 New Street	2 storeys and attic, patterning only on 3-bay entrance front at right-angle to road; gable wall to road plain.
51 New Street	2 storey cottage, within terrace
'Orchard House', 61 New Street	2½ storeys, 3 bays, heavy surrounds to fenestration, on road frontage only
24/26 New Street	Semi-detached pair, 3 storeys, 1 bay plus door at outer end
36 New Street and former shop	3½ bays plus former shop (half bay is blocked doorway) patterning on first floor of house only; former shop is plain
1B Old Road	3 bays, 2 storeys plus attic; gauged brick over the windows
15 Old Road	3 former 2 bay cottages knocked into single house; front patterned but both gables mixture of yellow headers and both light red and yellow stretchers
22/24 Old Road	Part of terrace of cottages (26/28 Old Road, brickwork painted) patterning includes some dark headers
'Bramble & Wild', Sheep Street	2 bays, 3 storeys, shop front to ground floor; patterning most prominent on first and second floors.
House to rear of 'The Manor House' Sheep Street	Post 2000 building, frontage to car park only; arches over windows alternately red and white bricks.
36/38/40 Sheep Street	Terrace, each house 1 bay, 2 storeys plus attic
42 Sheep Street	1 bay, 2 storeys plus attic
'Townsend Hall' Sheep Street	3 bay, 2 storey house incorporated in public hall; ground floor is used as kitchen of hall, first floor is part of caretaker's flat.
13/15 Sheep Street	Pair cottages, 2 storeys
'Northcote House', 23 Sheep Street	3 bays, outer 2 bays each with two-storey half-hexagon bay windows; 2 storeys; light-coloured brick used for stretchers as well as headers.
29 Sheep Street	1½ storeys with attic dormers, much replacement of original patterned brickwork; replacements mostly in red brick
12/14 Stratford Road	Pair, 2 storeys, no.12 with 2½ bays, with south bay an addition, whose south gable is red brick in stretcher bond; no.14 is single bay plus door
16/18 Stratford Road	Pair within terrace, 3 storeys, 1 bay plus door; gables without patterning
5 Stratford Road	Former public house, 3 bays, 3 storeys; south gable prominent patterning, east front to road painted
5 Watery Lane	Garden wall; house has been painted white but is in Flemish Bond

CHEQUERED BRICKWORK IN SHIPSTON-ON-STOUR, WARWICKSHIRE

Shipston-on-Stour is the southernmost town in Warwickshire, although not the most southerly parish; it is at the opposite end of the county to Bedworth and more than 30 miles (about 50 kilometres) distant. Throughout the town there are houses built using Flemish Bond in the eighteenth and nineteenth centuries with yellow- or buff-coloured headers set between red and light red headers.

About half of the pre-1914 houses in the town are built of stone: the town is on the extreme edge of the Cotswolds. The other half are built of brick, and of these slightly under half of those where brick colour can be seen have lighter coloured headers than the stretchers.

Going north from St Edmund's church, houses on Church Street and Stratford Road using Flemish Bond have light-coloured headers and red stretchers. A terrace of two- and three-storeyed houses, even numbers 12-20 Stratford Road, is one such example. Almost opposite, the former public house on the corner of Stratford Road and Watery Lane has chequering of buff-coloured headers and red brick stretchers going up to the ridge of the gable facing Watery Lane. The street front is painted. Its former brewhouse, now number 2 Watery Lane, is a mishmash of various red-coloured bricks in infillings between former tall chimney stacks. Like many other properties in the town, these two properties have many bricks with longitudinal press marks and on some bricks the press marks approach the diagonal.

On roads going south, both Old Road and New Street have houses built in Flemish Bond with light red brick used for the stretchers and yellow or buff bricks employed for the headers. These and houses on both Sheep Street and Campden Road are given in Table 1.

A late-twentieth-century example of mixing light-coloured headers with red stretchers is the bathroom extension done when the former courthouse, with its front courtyard facing Campden Road, was turned into dwellings. The west gable of the former courthouse is in English Bond with the headers of light yellow bricks and the stretchers in light red bricks. The original courthouse building was at the rear of the former Police Station, which has a date plaque of '1874'. The use of individually coloured bricks may be reclaimed materials as until it want into receivership in 2008, there was a building firm in Shipston-on-Stour which specialised in erecting houses using reclaimed materials and I seem to remember that they were the contractors for the work on the old courthouse in 1998 or 1999.

Two instances have been noticed of bricks where the stretcher face is red and the header face is white. These are the bricks inserted into the west end of the garden wall of 5 Watery Lane and those on the south-west corner of 'Cotswold Cumputers', 44 Church Street. This writer would welcome suggestions as to how this might have been achieved.

Shipston-on-Stour had a brickworks off Darlingscott Road, in the vicinity of the workhouse and its chapel. The former brickworks is commemorated by a close of early 1990s houses, Brickyard Close. This produced a good quality, orange-red facing brick in the late nineteenth century and up to 1914. The brick was used for the Workhouse Chapel and for a number of large houses on Stratford Road, north of its junction with Watery Lane. A different, but probably locally-produced, red brick was used by the architect Edward Mountford in the first buildings erected for the Ellen Badger Memorial Hospital in 1898: Mountford had been born in the town and despite being based in London maintained a strong relationship with it.

CHEQUERED PATTERNS ON BRICKWORK IN WARWICKSHIRE

Two sets of buildings in Flemish Bond with patterned brickwork have been noticed in Stratford-upon-Avon, a town where there may be other examples. Number 7 Henley Street was a three-bay, three storey house now with a shop on the ground floor. Numbers 8 and 9 Henley Street were originally three two storey houses where the ground floor has become two shops, number 9 being one of the original houses and number 8 occupying two. A late-nineteenth-century terrace of four houses on the north side of Shottery Road was erected using Flemish Bond using red brick for the stretchers but a chalky white brick for the headers; however, later houses on the same side of the road even if built in Flemish Bond have no such patterning.

The village of Barford, south of Warwick, was the birthplace and early adult residence of Joseph Arch, the pioneer trade union leader. His two-storey cottage was built using red bricks for the stretchers and light-coloured bricks for the stretchers.

CHEQUERED PATTERNS ON BRICKWORK IN OXFORD AND OXFORDSHIRE

Flemish Bond using different colours for the headers and the stretchers was used on the St John's College estate in north Oxford. The earliest examples are on the side and back walls of houses on St John's Street and Beaumont Street. The street frontages are of good quality Bath Stone, certainly on Beaumont Street, or of thick cement or stucco, incised to look like stone, on some of the later houses on St John's Street. The houses have architectural pretensions with door surrounds, including columns, and broken pediments over the doorcases.

Many houses, particularly on Beaumont Street have iron balconies. The houses were mostly built in the 1830s: Beaumont Street and St John's Street were both laid out in 1823 but building continued until 1838. Here the use of patterned brick seems to have been used as a means of emphasising the upmarket nature of the houses. Some are used as tutors' houses by St John's College: John Carey, later Merton Professor of English at the University of Oxford, lived in one when he was college tutor in English for St John's College. Another resident of a college house on St John's Street was the late Sir Howard Colvin, sometime Reader in Architectural History at the University of Oxford and Fellow of St John's College.

A building much later in construction than these is number 43 St Clement's, where the street frontage of a three-storey house with a shop inserted into the ground floor was also built using Flemish Bond with off-white headers and red stretchers.

Between Shipston-on-Stour and Oxford, most of the older houses are stone-built: the journey along the main road between them crosses the north Oxfordshire arm of the Cotswolds. In the Oxfordshire towns of Chipping Norton and Woodstock, the pre-1914 houses are almost entirely stone-built. A few houses in Woodstock were built of brick in the nineteenth century, one of which has red brick stretchers and black brick headers. Adjacent to the north-bound bus stop, a terrace of four three-storeyed houses, numbered 23 to 29 North Road, is mostly stone on the street frontage; however, division between the individual houses is marked by a pilaster, two stretcher faces wide with alternate courses two red stretchers and a red stretcher between two black headers and the level of the floors by a pattern of alternating stretchers in red and black bricks.

In the latest edition of *Brick and Clay Building in Britain,* Ronald Brunskill illustrated as figure 54 a house of one-and-a-half storeys in Thame with Flemish Bond laid with light-coloured headers and darker stretchers. His illustration as figure 19 of a two-storeyed house at Cuttmill, Cuxham, shows English Bond with light coloured headers on the street frontage and Flemish Bond with light coloured headers on the gable wall; the chimney stack against the gable, which may be later than the original construction, is purely of the darker-coloured brick.

Now in Oxfordshire but until 1974 in Berkshire, at least one house in Wantage was built in English Bond using red brick for the stretcher courses and a grey brick for the courses entirely of headers; it is illustrated in Josephine Cormier's article on 'Vernacular Architecture after 1600' on page 123 of Joan Dils and Margaret Yates, editors, *An Historical Atlas of Berkshire,* Reading: Berkshire Record Society, 2nd edition, 2012.

Fig.4 Bedworth Carnival passing Bedworth Post Office, a nineteenth-century building whose first floor was in patterned brickwork in Flemish Bond with light-coloured headers and red stretchers.

SOME AREAS PROBABLY WITHOUT CHEQUERED BRICKWORK

On 16 January 2017, there was a gas explosion in a street in Manchester; it was reported in *The Guardian* on the following day together with a photograph of the street. Having lived in Salford for almost four years, it reminded me that to the best of my knowledge the use of chequered brickwork in either Salford or Manchester is not known. However, one cannot be certain that it was never used as much of the working class housing in both cities has been demolished, some of more than once.

In Luton, Bedfordshire, houses built in the High Town area of the town, particularly on High Town Road and North Street, by local builder Arthur Cole between 1895 and 1914 are without the use of patterning. The same is true of houses built during the late nineteenth century and up to 1914 on Dunstable Road and Leagrave Road, and the roads parallel to and leading off these, including Kenilworth Road, which also has on it the current stadium of Luton Town Football Club.

Inter-war house building on the eastern side of Luton employed Luton Greys as the bricks, often with render or pebbledash on the first floor, certainly on the side and back walls of pairs of semi-detached houses. This is irrespective of whether the houses were built by the town's largest building firm, H.C. Janes Ltd, the successor in business to Arthur Cole, or by a much smaller firm which might build as few as six individual houses in a year. A group of three semi-detached pairs of houses, a little larger in room size than the norm, built in 1939 on Burnham Road, each house originally costing £595-00 to purchase, were built with high quality Luton Greys facing bricks on the ground floor laid in Flemish Bond: Terence Smith has suggested that the headers were snap headers, but that both halves could be used, either by hiding the break in the mortar joint or by using the header face itself on the visible wall face; the houses were built with cavity walls. The walls of the first floor and the areas between and above the bay windows on each floor were rendered and covered with pebbledash.

The writer does not recall seeing the use of chequered brickwork used on nineteenth-century houses in either Great Yarmouth or its neighbour Gorleston-on-Sea during the sixteen years he was resident in the outlying village of Bradwell, by then more to be classed as a dormitory suburb of the larger town.

Nor does the writer recall seeing Flemish Bond used in this way in those parts of Chicago where there are surviving houses designed in the 1870s and 1880s by Louis Sullivan and his contemporaries. Between 2005 and 2011, the writer walked round and bus travelled within a large area of late-nineteenth-century Chicago between both branches of the Chicago River and Lake Michigan.

Fig.6 Congreve Hall, Market Place, Bedworth, with the first floor and end gable in chequered brickwork of light-coloured headers and darker stretchers.

CHEQUERED BRICKWORK: A LOCAL PHENOMENON?

Admittedly, the current and previous domestic locations of David Kennett do not cover the whole of England, but given that two Warwickshire towns separated by 30 miles have chequered brickwork and the next major instance is 30 miles to the south of the more southerly town, there does seem to be a strong case for suggesting that the use of chequered brickwork on nineteenth century and earlier houses could be a localised phenomenon. This seems to be especially true of the preference for using light-coloured headers against red stretchers.

With the exception of a modern instance in Shipston-on-Stour, chequered brickwork seems not to have been in use after 1914, probably because of the loss of workmen in the Great War and the introduction on a widespread scale of cavity walling in working class housing.

APPEAL TO BRITISH BRICK SOCIETY MEMBERS

These notes relate to four towns and a few villages in two south midland counties. By no means do they reflect the general use of light-coloured headers in bricks laid in Flemish Bond across the country. There may well be other areas of England where Flemish Bond using a different coloured brick for the headers to that used for the stretchers is found.

For example, one of the colour plates in the second edition (1990) of R.W. Brunskill, *Brick Building in Britain,* the plate opposite page 65, shows the Flemish Bond with chequered brickwork on a house in Selborne, Hampshire. The colour plates are omitted in the third edition cited in a previous paragraph. And, as this issue of *BBS Information* was being put to bed, the repeat showing of the episode on the terraced house of 'Dan Cruickshank: At Home with the British' on BBC4 included a fleeting glance of an example of chequered brickwork in Flemish Bond somewhere in Toxteth, Liverpool.

Clearly examples of the usage can be found outside of Warwickshire and Oxfordshire.

The Editor of *Brick Society Information* would be pleased to hear of other localities in England, Ireland, Scotland, and Wales where there is a preference for builders and bricklayers using light-coloured headers against darker, usually red stretchers.

BRICK QUERY:
SOURCES OF THE BRICKS AT A MARTELLO TOWER IN CANADA

The British Brick Society was recently asked by Trevor Gillingwater if they could assist in helping to track down the sources used by the Royal Engineers in building the Carleton Martello Tower at St John, New Brunswick, Canada. This is one of several martello towers built in 1813-14 during the War of 1812 between Britain and the United States. The exterior is local granite and sedimentary stones but the vaulting and central pillar were constructed using bricks thought to have been imported from England. The vault has structural issues causing cracking and spalling.

Trevor Gillingwater is working with Public Works Canada and Parks Canada to attempt to save the tower from further dilapidation. He requests information on where the Royal Engineers might have obtained their bricks during a time when Britain was fighting two wars, one in Europe and one across the Atlantic. Trevor Gillingwater may be contacted at *water@total.net.* David Kennett can supply further information from what the society has received from him.

When further information is available, it is hoped to include an illustrated note in a future issue of *British Brick Society Information.*

Pether's Patent Bricks

Alan Cox

Pether's patent bricks were used for ornamental brickwork in at least twelve buildings in the London area built between the late 1860s and mid-1880s, and were still obtainable in 1892.[1] They were produced by a method patented in 1867 by Henry Pether, a landscape artist then living at No. 6 Trigon Road, Clapham Road, South Lambeth.[2]

Henry Pether, who was also at one time in Greenwich, exhibited his paintings between 1828 and 1865, including seven at the Royal Academy. Shortly before 1850, he was responsible for introducing into the Vauxhall Pottery, London, in conjunction with the owner of the pottery, Alfred Singer, the manufacture of small tiles or tesserae for mosaic pavements, 'the designs being described as beautiful and chaste'.[3]

Pether does not ever seem himself to have been involved in brickmaking, and the sole manufacturer of 'Pether's Patent Diaper Bricks' was the Burham Brick, Lime and Cement Company, in gault clay.[4] Presumably this company had paid a fee or continued to pay a royalty to Pether for the use of his patent. The bricks themselves were impressed in the frog 'PETHERS PATENT'. The Burham company was also appointed manufacturer to the patentees of Parr and Strong's Cellular Fireproof Construction. This was a system of building employing short tubes made of clay, terracotta or other suitable materials, and which were used instead of building bricks.

Burham lies to the east of the River Medway, between Rochester and Maidstone, and not far from Aylesford. By the later 1860s Burham gault bricks had gained a reputation as good quality bricks, and were widely used in London, the company having a wharf at Belvedere Road, Lambeth. The firm also made stock bricks and had a further brickyard in Kent at Murston, near Sittingbourne.[5]

Under Pether's patent, bricks were made in the normal way, and then the faces of the bricks were subjected to a mechanical process involving a special 'cornerless box'; a die or matrix, with the requisite ornamental design in reverse; a vertical plunger; and a vertical screw. The author of an article on brick in *Building News* in 1872, commented that 'I was much pleased with the ingenious patent press'. One face was given an ornamental pattern, which might be an individual motif, or 'a portion of a pattern so arranged, that in building up the work in ordinary bond the bricks may work together into a simple diaper'. The other faces of the brick were given either a recess, which provided a space for the mortar or cement, or a kick, to ensure a close joint, when laying bricks in the normal way. Indeed, it was claimed that no pointing was required. Instead, a very fine mortar was left to dry, and the superfluous mortar on the face was then brushed off with a birch broom. 'The Patentee recommends those without a perceptible joint, considering that a thick joint interferes with the design of the ornamental brick'.[6] One thousand bricks laid in old English Bond covered 125ft superficial, while a similar number of bricks laid in Flemish Bond covered 148ft superficial.[7]

In 1870 the Burham company advertised that with regard to Pether's bricks: 'A great variety of designs are prepared for diapered surfaces, string courses, circular columns, window heads, etc', and added that contracts could be fulfilled to architects' own designs. The company displayed an arch of Pether's bricks at the 1871 International Exhibition in London, which *Building News* thought produced 'a very good effect'.[8]

The price per thousand of Pether's bricks 'at the wharf' in 1872 was, for 'ordinary pattern (where device is a combination of not more than six separate dies) surfaces, strings, etc', £6 6s; for arch bricks or column, £7 7s. These prices were evidently for products in white brick, while the same in red brick cost an extra 10s per thousand. The red, however, was produced by staining the gault clay, and *Building News* complained that the resulting colour was dingy and in need of improvement. Whatever the colour such ornamental bricks attracted an extra 10s excise duty.[9]

For the Great Northern Railway's Goods Depot, Farringdon Road, in the mid-1870s (now demolished), the principal fronts were faced in wire-cut Burham (Kent) gault bricks, relieved and enriched by string-courses, mouldings, friezes, caps, and cornice in 'Pether's patent moulded bricks, made of the same clay and having, of course, the same colour'. On the same building 'Pether's patent plain radial red bricks' were used, with a course of blue bricks, above the windows.[10] Pether's patent bricks in diaper panels were again used with Burham bricks for Prince of Teck Buildings, a block of flats and shops, in Kenway Road (Nos 1-13), Earl's Court, completed in 1881.[11]

Of the other buildings in the London area where Pether's patent bricks were used, four were warehouses, two were stables, one was an office block,[12] while Cooper's Steam Boot Factory, South End, Croydon (demolished in 1981) was said to have been 'a splendid example of ornamental brickwork'.[13]

The remaining two buildings were churches built in the first half of the 1870s. At St Augustine's, Queen's Gate, South Kensington, by William Butterfield, Pether's patent bricks are used externally on the west front and internally as diaper panels over the nave arches.[14] At Holy Trinity Church, Finchley Road, Hampstead (demolished), internally much of the brickwork of the walls, especially in the nave, was in 'Pether's patent bricks pressed with a pattern or design upon each, combined with bands of bricks of a purple colour'.[15]

A little further afield, in 1876, for the 'keep' of a new barracks at Stoughton, on the north-west edge of Guildford, Surrey, the red brickwork was relieved with 'Pether's ornamental white bricks, with nailhead mouldings'.[16] The keep is still standing but is no longer in military use.

Fig. 1 Prince of Teck Buildings, 1-13 (odd numbers) Kenway Road, Earl's Court, London SW5, completed 1881: general view from south-east with Pether's Patent Bricks used under the windows of the second and third floors. The shaped gable has been removed from number 1 and replaced on number 13. The protruding bar is to enable a hoist to be used to allow furniture to be delivered to rooms on the first, second, and third floors.

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7. *Building News*, 8 March 1872, p.189.
8. *Building News*, 24 June 1870, advertisements, p.ix; 27 October 1871, p.311.

Fig.2 Pether's Patent Bricks in three panels below the second-floor windows of 9 Kenway Road.

Fig.3 Panels of Pether's Patent Bricks in three panels below the second-floor windows of 11 Kenway Road.

Fig.4 St Augustine's church, Queen's Gate, South Kensington, London SW7: west front.

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10. *The Builder*, 19 June 1875, pp.549-550; 21 September 1878, p.996.
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16. *The Builder*, 15 July 1876, p.696.

Fig.5 St Augustine's church, Queen's Gate, South Kensington, close up of Pether's Patent Bricks on the west front.

Fig.6 Close up of Pether's Patent Bricks as used below the west window of St Augustine's church, Queen's Gate, South Kensington.

Brick Stamps at St James Street Station, Walthamstow, London E17

Terence Paul Smith

St James Street Station, Walthamstow, E17, lies on the former Great Eastern Railway line from London Liverpool Street to Chingford, E4.[1] It was opened in 1870 as 'St James Street, Walthamstow'.[2] Although the street-level entrance buildings survive in part, the elevated platform buildings have been replaced by banal shelters, perhaps in accordance with the subsequently ennobled Dr Richard Beeching's wishes, only some of the low linking walls remaining.[3]

They are of yellow/brown London Stocks in English Bond topped by 'blue' (that is virtually black) engineering capping bricks. These are of semi-elliptical shape, though some have a flatter top, so that they are closer to a (double) bullnose shape.[4] Both appear to have been used simultaneously: although they occur in alternating runs, the walling beneath is continuous, with no straight joints to indicate either separate building campaigns or repairs. Both types measure 14 inches (356 mm) long by 6 inches (152 mm) wide by 5½ inches (140 mm) high. The length corresponds to the stretcher + header with mortar joint of the wall below. The capping bricks are laid, as always, laterally: that is with the lengths at right-angles to and the widths parallel to the wall-faces. From their bedfaces a shallow hollow, about 8 by 1½ inches (say 200 by 40 mm) in one exposed brick, has been scooped out.[5] It is in the top surfaces of some of these capping bricks that the stamps appear.

In standard bricks, stamps typically occur in bedfaces or frogs, where they are formed by a negative in the stock or in the kick which created the frog.[6] Frustratingly, for historians of brick, such stamps are hidden within walls and it is only during demolition or haply, and therefore more happily, during non-destructive repairs that they can be observed: and then only if someone happens to be watching.[7] Capping bricks are an occasional exception to this: when stamps occur in them they are in their top surfaces. Their irregular dispositions show that they were not formed in moulds — which would have been easy enough — but were (literally) *stamped* after demoulding.[8]

I have come across stamps in similar bricks before. But what I found unexpected in the St James Street examples was the *size* and *frequency* of some of them. Figure 1 — the best of four rubbings taken and slightly touched up — is an example.[9] It is stamped, in sanserif capitals,

HAMBLET / OLDBURY / NEAR BIRMINGHAM,

with the top and bottom lines curved to form an elliptical shape.[10] These stamps, measuring 4⅜ by 2⅞ inches (111 by 73 mm), occur only on the flat-topped (quasi-bullnose) bricks. Other stamps, occurring on the curved-topped bricks, are smaller and include the manufacturer's first name:

JOSEPH HAMBLET / WEST BROMWICH,

the two lines of sanserif capitals also arranged as an ellipse. They measure 4 by 2 inches (100 by 50 mm), which is still larger than many other examples. One may contrast Wood Street Station, two stops from St James Street.[11] There, some capping bricks are stamped in sanserif capitals:

GEORGE WOOD / ALBION WORKS / WEST BROMWICH,

the top and bottom lines again curved to create an ellipse. They measure only 2 by 1¾ inches (50 by 45 mm). There are, however, just two stamps, one on each platform, with much larger stamps. There have the same wording but in three straight lines of sanserif capitals almost ½ inch (12 mm) high and measuring overall 5⅞ by 1¾ inches (149 by 44 mm).[12]

In my (admittedly limited) experience, these smaller stamps — where stamps occur at all — are more typical. Some coping (not capping) bricks of semi-octagonal shape on a dwarf wall at the lower end of Crawley Green Road, Luton, Beds., had stamps of roughly similar size to those at Wood Street. They were made by the Haunchwood Brick Company of Nuneaton, Warwks., the wording arranged to form an oblong with rounded corners.[13]

Equally unexpected at St James Street was the *frequency* of the larger stamps. The smaller Albion Works stamps at Wood Street occur only sporadically: on the up-platform there is one stamp for every fifteen bricks (but not regularly spaced), whilst a section of 65 bricks on the down-platform has just *one* stamp; as noted

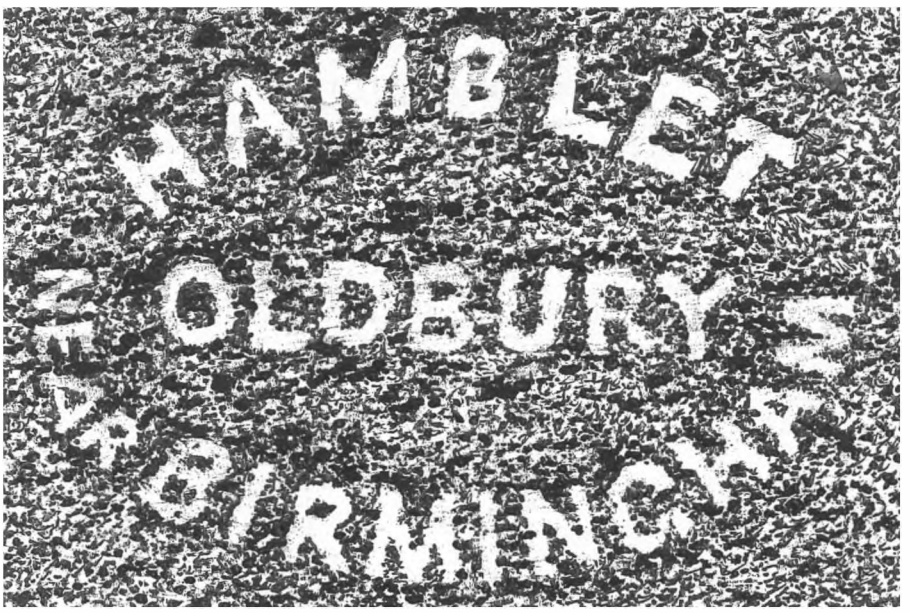

Fig.1 Brick stamp on a capping brick at St James Street station, London E17 (scale 1:1).

above, there are only *two* of the larger stamps.[14] The St James Street smaller stamps are also infrequent: one stretch of 200 bricks on the up-platform has only 15 stamps, whilst a run of 50 on the down-platform has only four stamps; that is, about one stamp for every thirteen bricks. By contrast, the larger St James Street stamps occur much more frequently. A stretch of just ten bricks on the down-platform has no fewer than seven stamps, some of them (obviously) on contiguous bricks. Elsewhere on both platforms they are less abundant but still numerous.

By further contrast, some capping bricks have no stamps at all on visible surfaces, for example on a few hundred at both Cambridge Heath and London Fields on the same line; and the same is true of Silver Street and White Hart Lane on a former Great Eastern (now London Overground) line which branches from the Chingford tracks at Hackney Downs.

Why were surface stamps — large or small, frequent or rare — added at all? They might be seen as a kind of advertisement. But who, amongst those waiting for trains would even notice them, and if they *did* would be influenced to … well, do *what*? The products were not, after all, the sort of things that most Victorian railway travellers would be tempted to purchase![15] And nowadays: how many passengers — sorry, we have now become *customers* — ever look at the stamps, other than a superannuated geek who has not *yet* been arrested for suspicious behaviour at railway stations?

The railway companies used engineering capping bricks in countless millions, for trackside walling and bridge parapets as well as for station walls. Most are inaccessible except to those whose work takes them on to the tracks, and some are too high for their tops to be visible. But where possible, it is worth looking for them: apart from anything else, it helps pass time whilst waiting for trains! As instances noted above indicate, however, they are much more likely to be absent than present. And those that *are* found may well be unreadable. But the legible ones are worth recording: a sort of stamp collecting which is not philately — if no less nerdish: not all anoraks on railway stations are trainspotting!

The large and comparatively frequent St James Street stamps may be more common than I suppose, possibly occurring, in the words of the 'Lennon/McCartney' song. 'Here, There and Everywhere'.[16] I doubt it. But it would be good to know.

NOTES AND REFERENCES

1. For this line, now part of London Overground: J.E. Connor, *Liverpool Street to Chingford,* Midhurst: Middleton Press, 2003; see also C.C. Pond, *The Chingford Line and the Suburban Development of Walthamstow and Chingford,* Walthamstow Antiquarian Society Monograph (new series) **17,** 1975.

2. Connor, 2003, unnumbered p.60, opposite illustration 81; T. Dewick, *Complete Atlas of Railway Station Names,* Hersham, Surrey: Ian Allen Publishing, 2002, map 40, grid square A3.

3. As Gavin Stamp notes in 'What Did We Do for the Victorians?', in R. Hill, C. Cunningham and A. Reid, eds, *Victorians Revalued,* Studies in Victorian Art and Design, **2,** London: The Victorian Society, 2010, p.14, 'the egregious Dr Richard Beeching [1913-1985] ... hoped all the stations which survived his [1963] axe would be rebuilt'. There is a familiar photograph of the smiling Dr Beeching which always makes me think of *Macbeth,* I.iv.11-12.

4. For the terms used here: R.W. Brunskill, *Brick and Clay Building in Britain,* New Haven and London: Yale University Press in association with Peter Crawley, 2009, 'Glossary', pp.86-111.

5. This may have been to provide a mortar-key, though that was scarcely needed; to lessen the weight, though that would have been negligible — and again hardly necessary; or — I think more likely — to save on material at the brickyard: the saving on each brick was small — around 10 per cent — but when millions were being manufactured the cumulative saving would have been considerable: *cf* Swan Vestas matches when they switched from sandpaper on both sides to sand paper on just one side of their boxes.

6. For these terms: Brunskill, 2009, pp.108, 103.

7. They may also be encountered in archaeological excavations of Victorian and later structures.

8. For a common brick apparently stamped by hand — in or out of the mould: D. Barker, 'What Can You Learn from Bits of Bradford Brick?', *BBS Information,* **133,** May 2016, p.28 with fig.6; for firebricks so stamped: T.P. Smith, 'Some Sources of Firebricks used in London', *BBS Information,* **106,** February 2008, p.34; T.P. Smith, 'The Firebricks', in A. Mackinder *et al., The Hope Playhouse: Animal Baiting and Later Industrial Activity at Bear Gardens on Bankside: Excavations at Riverside House and New Globe Walk, Southwark, 1999-2000,* MoLA Archaeology Studies Series **25,** London: Museum of London Archaeology, 2013, pp.76-78. [Members attending the visit to Stourbridge saw firebricks stamped post-moulding J & W KING in the walls of Holy Trinity church, Amblecote; the brickmaker was both a supporter of the church and donated the bricks. DHK]

9. The rubbings were taken using thin paper and a black wax crayon. Most such stamps do not lend themselves to successful rubbings.

10. For a standard 'blue' engineering brick with HAMBLET stamped in sanserif capitals within a shallow decorative frog: T.P.S[mith], 'Hamblet Bricks', *BBS Information,* **35,** February 1985, p.20; for further examples of the firm's products: E.F. Marsh, 'Hamblet Bricks', and M.D.P. Hammond, 'More of the Same', *BBS Information,* **36,** May 1985, p.13. At the relevant period, *Kelly's Post Office Directory of Staffordshire for 1872,* under 'Brick & Tile Makers', includes Joseph Hamblet as established at 'Piercy brick yard, Oak road, West Bromwich'. Oldbury is part of West Bromwich (now within the Metropolitan Borough of Sandwell) and is, indeed, 'near Birmingham'.

11. Wood Street station was opened (as 'Wood Street, Walthamstow': Dewick, 2002, map 40, grid square A3 with n.76) in 1873; the line was constructed in stages and from 1870 to 1873 terminated at Shern Hall Street, now Shernhall Street, about ½ mile (0.8 km) south-south-west of Wood Street; of that temporary station, nothing remains: Connor, 2003, unnumbered page 69 (after illustration 94), and personal observation. A proposed continuation of the line to High Beech, Essex, was never realised: Connor, 2003, pp. v, viii.

12. For Albion Works: M. Oliver, 'Albion Works, West Bromwich', *BBS Information,* **58,** February 1993, p.10; for a standard 'blue' engineering brick stamped G. WOOD / ALBION / WEST BROMWICH in an elongated octagonal frog: P. Berry, 'A Brick Clue to an Association Football Team', *BBS Information,* **54,** December 1991, p.19.

13. Sadly, my notes and sketches were lost in a fire at my Luton flat in October 2014, and earlier that year the wall was demolished and the materials disposed of. For coping as opposed to capping bricks: Brunskill, 2009, p.96. For Haunchwood bricks: T.P. Smith, 'Haunchwood Bricks', *BBS Information,* **38,** February 1986, p.18, using information from the late C.F. Blowers, the late L.F. Cave, the late M.D.P. Hammond, and A. Knox.

14. Here and elsewhere 'up' indicates *towards* London and 'down' *from* London, following railway convention.

15. The same applies *a fortiori* to the small stamps at Wood Street, many of which are illegible. Even some of the larger ones at St James Street are difficult to read.

16. The Beatles, *Revolver,* EMI Records, 1966, track 5; for any not fond of pop music an alternative source is *Troilus and Cressida,* V.v.26, in which play, however, Shakespeare failed to heed Benvolio's advice in *Romeo and Juliet,* I.iv.3: 'The date is out of such prolixity'.

A Further Firebrick Manufacturer Represented in London

Terence Paul Smith

In a previous contribution to these pages I detailed sources of firebricks known to have been used in London and subsequently drew attention to a further example, and accordingly revised the accompanying map.[1] In doing so I overlooked yet other examples described with illustrations by BBS member, and my former colleague, Ian Betts, building materials specialist with Museum of London Archaeology.[2]

The firebricks, from a site in St Giles Court, Camden, include a further example of a firebrick manufactured by Rufford of Stourbridge, mentioned in my first article. It is unusual in that the stamp has been applied (after demoulding, as normal with such products) to a stretcher face rather than to a bedface. In fact, this 'faded' — insufficiently strongly pressed? — stamp does not fit the face but 'bleeds'; over its top edge, confirming that the stamp was not *intended* for such a location.

Two further firebricks bear (slightly different) stamps of Hickman & Co., Stourbridge. One has a typically skew-whiff stamp (and mixes serif and sanserif capitals), whilst the other has a stamp (in sanserif capitals) set square to the edges of the brick.[3] This may mean that the stamp was formed, atypically, by a negative of the wording on the stock. Alternatively, it may be the result of unusually careful placing of the stamp after demoulding. I am inclined to favour the latter explanation, especially since the stamp is not centrally placed either vertically or horizontally.

The manufacturer was H.T. Hickman & Co. The company is mentioned in an 1870 list of mines, from which the fireclay as well as coal was won; in Kelly's *Post Office Directory of Staffordshire for 1872* it is mentioned as at 'Delph, Brierley Hill & at Stourbridge, Stafford'; and in a 1918 list the Delph mine is noted as 'abandoned' — presumably worked out.[4] Interestingly, a Hickman firebrick exported to Santa Cruz, CA, USA, was stamped on the 'side' (= stretcher face), like the Rufford example mentioned earlier.[5]

The Hickman bricks add a further manufacturer to a list of firebrick manufacturers supplying London. Stourbridge itself, however, is already well represented. There is thus no need to update the map.

The firebricks were recovered from a nineteenth-century building used for curing bacon. Also found were other bricks and tiles of interest.[6]

NOTES AND REFERENCES

1. T.P. Smith, 'Some Sources of Firebricks Used in London', *BBS Information,* **106,** February 2008, pp.33-41; 'A Further Firebrick from London', *BBS Information,* **129,** February 2015, pp.22-23.
2. I.M. Betts, in S. Anthony, *Medieval Settlement to 18th-/19th-Century Rookery: Excavations at Central St Giles, London Borough of Camden, 2006-8,* MoLA Archaeology Series, **23,** London: MoLA, 2011, pp.48-49.
3. A similarly square-set Hickman stamp has been noted at Bristol: T.P. Smith, 'Assessment of Brick and Tile Fragment from Bristol Glassworks, Avon Street, Bristol (2001/47)', unpublished report, ref. AOC/2001/47, Museum of London Archaeology Service (now MoLA), 2002, p.3.
4. The several lists of mines were accessed online in March 2002; fifteen years later I was unable to locate all of them. See also J. Cooksey, *Brickyards of the Black Country: a Forgotten Industry,* Cradley: privately published, 2003, pp.110, 117.
5. R.W. Piwarzyk, 'The Bricks of Santa Cruz', *http://www.santacruzpl.org/history/work/limebric.shtml,* p.2 [accessed March 2002].
6. Betts, 2011, pp.47-50.

Housing Industrial Workers, Controlling Industrial Workers: Port Sunlight and Thornton Hough

David H. Kennett

INTRODUCTION

The British Brick Society is due to hold its 2017 Annual General Meeting in Port Sunlight, Cheshire, the workers' village provided by the soap manufacturer, William Hesketh Lever (1851-1925), at the gates of his newly-built factory. This paper seeks to acquaint the society's members with the buildings of Port Sunlight, itself, and to introduce the concept of employers providing both housing and social amenities for their industrial workers in the nineteenth century and the early part of the twentieth.

Rural employers began providing houses for their workers in the early eighteenth century; owners of major country houses had frequently built estate housing, with or without social facilities, at the gate or gates of the park. Often, these houses replaced those in a former village which now spoilt the view from the windows or the terrace of the country house. Examples of this abound. To note just two of the more famous examples: Oliver Goldsmith wrote 'The Deserted Village' about the rebuilding of Nuneham Courtenay, Oxon., by Lord Harcourt in the 1760s, and Milton Abbas, Dorset, was created for Lord Milton between 1773 and 1786 because the old village spoiled the view from his new house. In both cases as in the houses of the village of Holkham outside the park gate of Holkham Hall on the coast road in north Norfolk and the later and less well-known New Holkham adjacent to the south gate of Holkham Park, the eighteenth-century houses were almost certainly an improvement in terms of amenities than what had previously been the housing of rural estate workers. The same is true of the houses built for industrial workers in the nineteenth and early twentieth centuries, as is the case at Port Sunlight.

Industrial housing in Scotland predates Robert Owen at the mills of New Lanark in the last decade of the eighteenth century and there are famous nineteenth-century examples of the industrial village in Yorkshire, notably Saltaire and Akroydon. The present note considers Port Sunlight and Thornton Hough, both of which were built for W.H. Lever.

PORT SUNLIGHT

Just as W.H. Lever had been single-minded in business, so he was in the foundation of Port Sunlight. One cannot understand Port Sunlight without understanding what drove this late-nineteenth-century industrialist. At Port Sunlight, Adam Smith's 'invisible hand' was not invisible: Lever's soap factory was both highly visible and provided the prevailing aroma at Port Sunlight for work was adjacent to home and home was dependent on work. This is not only the Protestant work ethic, important that this was to many, if not quite all, industrial entrepreneurs in the late nineteenth century: this was especially true in those who were driven by the sceptre of poverty and the orb of sloth if they came from relatively impoverished circumstances. The Protestant work ethic was an all-embracing characteristic of many who founded successful businesses in the half century between the onset of the Long Depression in 1873 and the Wall Street Crash of 1929. However, Lever's background was not poor; his father had a successful grocery business in Bolton. William Hesketh Lever simply expanded the business by becoming a soap manufacturer, initially in Warrington but in 1888 moving to vacant land of low agricultural value on the Cheshire bank of the River Mersey. His economic success was rewarded first with a baronetcy in 1911, a peerage in 1917, and from 1922 he was Viscount Leverhulme. For simplicity and because most of the buildings at Port Sunlight predate the various dignities, he will be referred to as W.H. Lever.

On this low-grade land, split by a number of streams, Lever established Port Sunlight, taking its name from the highly successful 'Sunlight' soap which the new factory was built to produce. It dominated the lives of the inhabitants of the new village both physically from its presence and its smells but also from the attitude of the employer, whose ideals encompassed those of a paternalistic employer genuinely wanting to improve the living conditions of his workers but also wanting to control their lives, not just the fifty hours of the typical working week but their leisure time on Saturday afternoon and Sunday also.

Sunday in late Victorian and Edwardian England was important: church-going was expected, at least from the respectable if not from the rough. But Lever would never have permitted the rough to pollute his village

or his workforce. But in Port Sunlight there was no choice of the place of worship: an Independent church was provided which soon became a Congregational Chapel. In his upbringing, Lever had been raised as a Congregationalist and remained of that denomination. He saw no need to provide for other denominations: Anglican, Baptist, Methodist, or Roman Catholic. This is true also of the village he built outside his eventual Cheshire residence at Thornton Hough although his predecessor as squire, Joseph Hirst, had built an Anglican church in 1867 as well as good quality cottages.

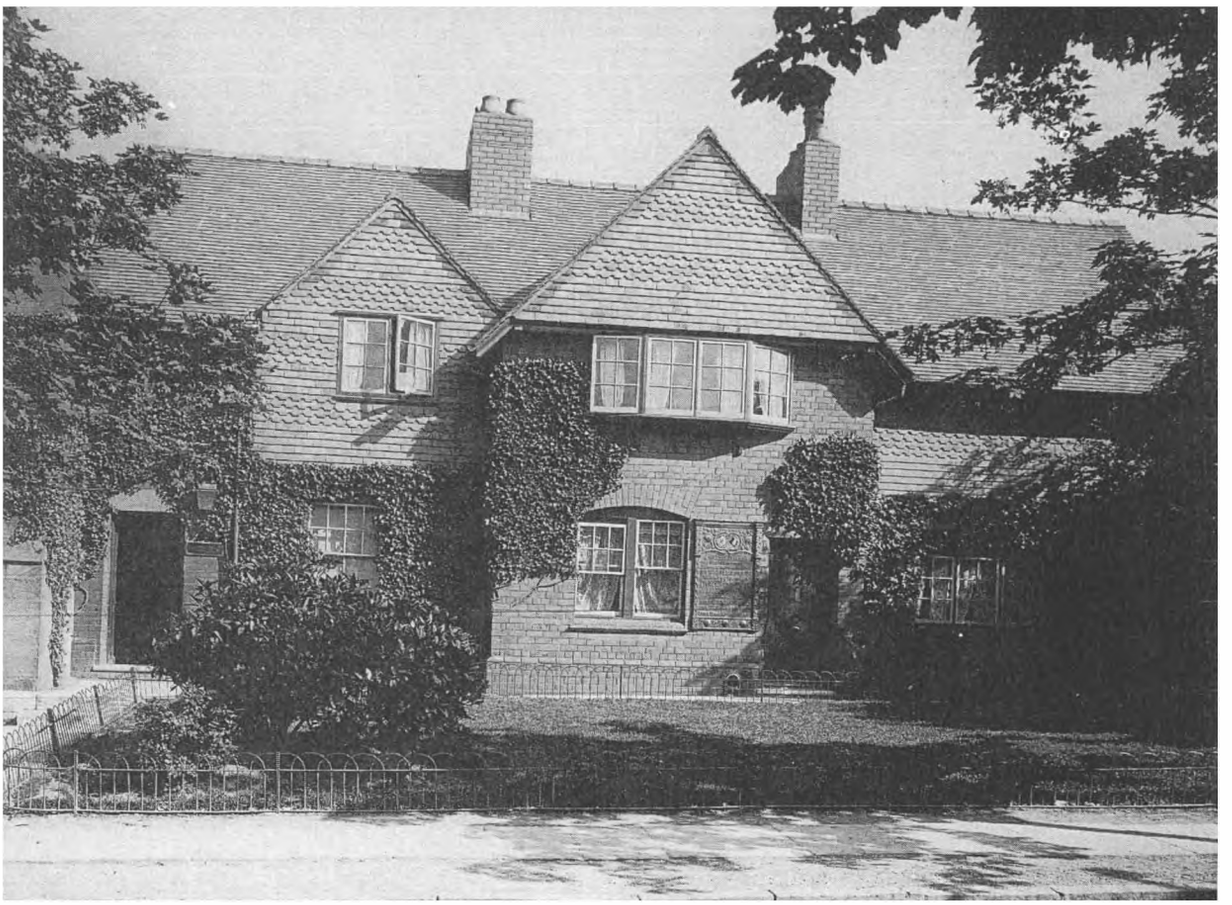

Fig.1 The first houses erected at Port Sunlight, numbers 14-18 Bolton Road, were demolished by enemy action in the Second World War. These three cottages have much tile hanging on the first floor and in the gables.

Port Sunlight: The Architects

The first parts of the factory at Port Sunlight had been designed by William Owen of Warrington (1846-1910) and built in 1888 and 1889; it was he who designed the first houses in the new village, a terrace of three, numbers 14-18 Bolton Road (fig.1); these were destroyed in a bombing raid in the Second World War. The group had exterior walls in facing bricks laid in English Garden Wall Bond with three courses of stretchers to each course of headers. Much tile-hanging was in evidence on the frontage of the outer two houses, extending up into the gable of the left-hand house but the house in the middle is brick up to the overhang of the tile-hung gable above the generous bay window of the first floor. A copy built at the 1910 Brussels Exposition Universalle was awarded the Grand Prix, and this was recorded a plaque on middle one of the three houses.

In the early years, a total of 89 houses in Port Sunlight were built to designs by William Owen; later, with his elder son, Segar Owen (1874-1929), the Warrington architect designed another 68 houses in the village before the onset of the Great War. Keeping the name W. & S. Owen, after his father's death, Segar Owen was joined as a partner by his brother Geoffrey (1887-1965).

In promoting the design of the houses, W.H. Lever encouraged a wide variety of architectural practices from a range of towns and cities. William and Segar Owen were from Warrington. John Douglas (1830-1911) was the leading architect in Chester and the senior partner of two successive practices: Douglas & Fordham to 1899, and Douglas & Minshull thereafter; but it would appear that Daniel Fordham (*c.*1846-1899) was the partner with whom Lever dealt as little work was done in the twentieth century by this practice. The firms headed by John Douglas designed a total of 48 houses at Port Sunlight. The other Chester practice to work at Port Sunlight was Grayson & Ould — George Enoch Grayson (*c.*1834-1912) and Edward Augustus Lyle Ould (1852-1909) — whose designs were used for 203 houses.

W.H. Lever came from Bolton and he engaged several architects from his home town. His life-long friend Jonathan Simpson (1850-1937) surprisingly designed only ten houses. Between 1905 and about 1937, Simpson's son, James Lomax-Simpson (1882-1977) designed over a minimum of 145 houses in Port Sunlight; he became Lever Brothers' company architect in 1910 and a director of Lever Brothers Ltd in 1917 although also remaining in private practice. Among his assistants were his deputy Bernard Tait Austin (1873-1855), son of the Lancaster-based architect, H.J. Austin, and for a time Ernest Prestwich (1889-1977), another architect's son: his father was J.C. Prestwich of Leigh, Lancashire. Whilst a student at the Liverpool School of Architecture in 1912, Ernest Prestwich had won the Port Sunlight planning competition promoted by W.H. Lever. With minor amendments, the formality of the Prestwich plan was adopted for the central area of the village, replacing the informality of earlier developments which had been in part dictated by the topography of the now filled-in creeks across the site. Another Bolton-based architect was John Joseph Talbot (1871-1902), subsequently in partnership with William Gilmour Wilson (*c.*1856-1943) in Bolton and Liverpool. On his own, Talbot designed 39 houses and another 49 were designed by the partnership. The fourth Bolton practice engaged by W.H. Lever was Ormrod & Pomeroy, who designed seven houses. Both partners had trained at Bradshaw, Gass & Hope, whose junior partner, Arthur John Hope (1876-1960) designed a group of 13 houses at the north end of the village in 1906 (see below).

Apart from W.G. Wilson, other Liverpool architects engaged by W.H. Lever were Charles E. Deacon (1844-1927), Edmund Kirby (1838-1920), Huon A. Matear (1856-1945), and C.H. Reilly (1874-1948). Lever developed a close friendship with Reilly, who designed seven houses at Port Sunlight. Because of Reilly's persuasive powers, Lever financed the Department of Civic Design at Liverpool University, where Reilly was Professor of Architecture.

The use of high quality architectural practices from Lancashire and Cheshire demonstrates the strength of the provinces in Edwardian England. London practices contributed comparatively little to Port Sunlight. Four houses came from the office of Edwin Lutyens (1869-1944) in 1897; Ernest Newton (1856-1922) contributed a terrace of seven houses also in 1897, and the office of Ernest George & Yeates produced designs for three groups of houses, fourteen in total, one group in 1897 and two in 1901. Even Maurice B. Adams (1849-1933), architect to Bedford Park in Chiswick, designed only eight houses at Port Sunlight, a group of three and a group of five, both being erected *circa* 1899. For Port Sunlight, Adams' importance lies much more in that from 1872 until it merged with *The Architect* in 1927, he was editor of *Building News,* a weekly periodical wherein developments at Port Sunlight were much publicised: Lever was, after all, equally a showman as an astute businessman.

None of the London architects produced work of higher quality than that of their northern counterparts.

Port Sunlight: The Houses

Although an enlightened if quietly oppressive paternalism guided the social ideals of Port Sunlight, the buildings were erected to a high standard. High quality materials were used throughout: cottages with timber-framed first floors had, on Lever's insistence, the framing was integral and of oak; nailing on boards of red deal was sham and not permitted. The brick was red Ruabon brick, which is hardwearing, and the plasterwork on the exterior was expertly executed. Plasterwork included intricate pargetting, historically a Suffolk-Essex phenomenon. London architects including both Edwin Lutyens and Maurice B. Adams, favoured the use of tile hanging as the cladding of the first floor.

Two plan forms were provided. The basic plan had a scullery and a kitchen on the ground floor with three bedrooms upstairs. Larger houses had more rooms: a parlour as well as a kitchen and a scullery on the ground floor, and four bedrooms on the first floor. The scullery was the then equivalent of the modern utility room; it may but might not have included a gas cooker; the kitchen was a living room with a coal-fired range, on which and within which food was cooked. These plans were generous in room size but relatively conventional for their date: lavatories were external at the end of the yard but baths were provided indoors in a small room on the ground floor, sometimes partly slotted under the rising stairs. Fenced allotment gardens were provided at

the rear of each house but there was a continuous sward across the front of the blocks: no hollyhocks or roses to look out on from the parlour. Conspicuous individuality was not to be encouraged although photographs of the 1980s show little boys playing cricket on the grass in front of their parents' houses.

House plots were generous at seven houses to the acre rather than the maximum of thirty houses to the acre recommended by guidance from the Board of Health. Seven houses to the acre was more generous than the 1920s' recommended standard of twelve houses to the acre for semi-detached houses.

Fig.2 Two early blocks designed by William Owen, numbers 1-7 and 9-17 Park Road, with the ground floors and chimneys of red Ruabon brick but timber-framing on the first floor. The two houses on the left have pargetting in the gables with 'LBL' in one and '1892' in the other. The houses at the end of Park Road were designed by D.P. Fordham of Douglas & Fordham and unusually have roofs of stone slates.

The overwhelming impression of the earliest houses at Port Sunlight is that the outer walls are timber-framed, certainly on the first floor. In the 1880s and 1890s, John Douglas was one of two architects who built the Chester rows as a timber-framed town centre; the other architect was the Bradford-based T.M. Lockwood. Douglas & Fordham's 1892 work on Park Road was contemporary with that of William Owen on the same street (fig.2). In 1892, Owen designed two blocks with four and five houses respectively; D.P. Fordham one of three houses, two timber-framed but ending in the substantial Bridge Cottage, built using rough greensand with white stone dressings for the three street frontages. This house was initially erected for occupation by Lever himself whilst the manor house at Thornton Hough was being refurbished. The first of Owen's blocks, four houses of the parlour type, has a varied frontage: number 1 has a big brick chimney dividing it from number 3; numbers 3 and 5 have large gables with pargetting including plaques — 'LBL' for Lever Brothers Limited and 1892, the date of construction respectively — above the two-light windows to the first-floor bedrooms and the half-hexagonal bay windows to the ground-floor parlour; number 7 has a lower gable above the single first-

floor window and a bay window on the ground floor, and as with number 1 it has a porch at the corner of the block, thus reducing the size of the bathroom. Owen's second block, numbers 9-17, has five timber-framed gables facing the street, forming a continuous jetty above the ground floor which is brick. Fordham's three houses, numbers 19-23, are larger and intended to be occupied by managerial staff. Numbers 19 and 21 are double-fronted with timber-framing on the first floor with stone used for the ground floor. As with most houses at Port Sunlight, the rear of the properties is much simpler, plain brickwork with windows.

Another timber-framed group was by J.J. Talbot, seven houses, numbers 11-17 Greendale Road, designed as an adapted copy of the now-demolished timber-framed Kenyon Peel Hall, a large sixteenth-century house which stood near Bolton. Here the timber-framing of both storeys, standing on a low stone base, is almost the sole external feature of the dwellings. Big brick chimneys to the end houses being the only visible sign of our material.

An 'L-shaped' pair of large houses was exhibited by Lever Brothers at the Second International Exhibition held in Glasgow in 1901. These still stand in Kelvingrove Park in the Scottish city. Timber-framed on the first floor and red Ruabon brick on the ground floor and for the massive chimney stacks, this pair of houses with generous accommodation were a world away from Glasgow's cramped tenements.

Amongst the earliest houses to be erected were a terrace of three, number 17-21 Bolton Road, much larger houses built in 1890 for the minister, the doctor, and the school teacher. These are two storeys and an attic: at this date servant-keeping would still be expected of professional men, even those in what sociologists would call the semi-professions. Double-fronted, they are red brick with stone casements on the ground floor, and roughcast with stone casements for the gables of the outer two houses but with wooden windows for the other windows. The attic storey has dormer windows in the centre and windows within the timber-framed gables at the ends. The outermost bays of the first floor are jettied. William Owen was the architect.

An important element of all houses was the brick chimneys; these recur on some of the public buildings. The chimneys are to standard designs created by Douglas & Fordham and created from mass produced specials made at the Ruabon works of J.C. Edwards, as were almost all the bricks used in houses and public buildings at Port Sunlight.

Fig.3 Five houses on Cross Street, built in 1896 to designs by Grayon & Ould of Chester, have elaborate diapered brickwork on the first floor and terracotta in the gables to the dormer windows.

There are brick exteriors to the houses in Port Sunlight. In 1894, Douglas & Fordham designed 3-9 Bridge Street, a group with the end two houses double-fronted and a big brick-built, half-hexagon bay window under a conical roof: between the windows of each floor the brickwork is diapered. Between these windows the first floors are topped by brick shaped gables with terracotta copings and a terracotta ball finial: the central two houses have two three-light windows to the first floor and a circular porthole window in the gable. The ground floor of the two central houses has a half-hexagon bay. Visitors were protected from the rain by a continuous roof above the bay windows of numbers 5 and 7 and between the hexagonal outer features of numbers 3 and 9.

On Cross Street, a group of five houses (odd numbers 1-9) were designed on an 'H-shaped' plan by Grayson & Ould in 1896 (fig.3). All houses have plain brickwork using a small biscuit-coloured brick for the ground floor; all houses have diaper pattern in red brick the brickwork of the first floor and the first-floor windows facing the street enclosed by terracotta. In the three houses in the centre, these windows are dormers with an elaborate arrangement of terracotta ornament above the fenestration. The same dormer recurs on the side window of the two outer houses, which have high gables picked out in terracotta. These have two-light windows to two bedrooms. The three central houses are double fronted with two dormers.

Fig.4 Part of the open square of houses on Bath Street designed by J.J. Talbot in 1895 and constructed over the following two years.

At about the same time J.J. Talbot designed a group of eighteen houses in three groups, two long ranges and one much shorter, as 3-33 Bath Street, in a courtyard arrangement facing The Dell (fig.4). The houses, built between 1895 and 1897, are continuous in each block, the frontages enlivened by the use of paired straight gables and higher shaped gables as well as paired white-painted dormers over the porch serving a pair of houses. The buildings were executed in red Ruabon brick.

One of the last contributions of Wilson & Talbot was a group of five kitchen cottages, numbers 89-97 Bebington Road, which have stone bases below the level of the ground-floor window sills, then brick to the level of the tops of the ground floor bay windows in the central three houses and the level of the floor joists in the outer two. The eaves descend to the level of the first-floor joists in the central three but leave the four-light front bedroom windows standing proud. On all five cottages, these windows have individual hipped roofs with

a finial at the apex. The window to a middle bedroom on the side walls of the outer two cottages is hipped dormer. The three central cottages have two rear bedrooms. One plan defect of these houses is that from the front door, the scullery is only accessible via the front kitchen.

Early in the history of Port Sunlight, Huon A. Matear of Liverpool, best-known for the Liverpool Cotton Exchange of 1906 with its cast iron walls, designed five groups of houses in 1898 and 1899. A group of four, built using red brick with white-painted windows, odd numbers 61-67 Corniche Road, with mansard roofs to an H-shaped block: the first-floor windows of the two central houses are set within the lower part of the roof. The door to number 61 is within a single-storey circular projection with a conical roof, which adds to the interest.

Away from the village centre, on Central Road and Primrose Hill, designs for thirteen houses were invited in August 1905 from Bradshaw, Gass & Hope of Bolton: the drawings are signed 'ARTHUR J. HOPE ARCHITECT &c BOLTON & LONDON' and his monogram approves the assistants' work. The practice designed seven houses on Central Road (numbers 2-14), six on Primrose Hill (numbers 11-21), but it appears that a scheme for houses on Lancaster Close did not materialise. Most of the buildings are of red brick supplied by J.C. Edwards of Ruabon but where Primrose Hill and Central Road join there is a timber-framed gable on the first floor with two windows. The initial presentation perspective drawing by Roger Oldham of Manchester shows the windows as three-light but a working drawing has them as two-light, showing how the design evolved. Part of the reason for the use of timber-framing was to fit in with the timber-framed frontages at numbers 67-72 Central Road, designed by James Lomax-Simpson, also in 1906. Venetian windows were included in the first floor of the gabled houses on Primrose Hill; the gabled houses were the outer ones of a block of four.

Fig.5 The 'Belgian Cottages' at 23 and 24 Windy Bank, were built of bricks imported from Belgium and feature tumbling in a high gable and crow-stepped gables.

In 1907, a project was devised to build houses in the style of every country where Lever Brothers Ltd had a factory. The idea was soon dropped but one pair of houses was built, the 'Belgian Cottages', numbers 23-24 Windy Bank designed by Grayson & Ould (fig.5). Built of bricks imported from Belgium these have neither plasterwork nor timber-framing in their finish. Both houses have relieving arches over the windows on both floors and tumbling in the high gable of the principal front. Number 23 has a stepped gable over the entrance, which is at the side of the house. Number 24 also has a stepped gable over the windows of both floors. The front door to this house was placed in a circular corner turret with a conical roof. Round the side of number 24 is a big gable with tumbled-in brickwork also found on number 23, and as with its pair using a bright red brick for the tumbling which was also used for the relieving arches.

James Lomax-Simpson continued to design houses at Port Sunlight almost until the Second World War, although much of his time in the late 1930s was concerned with Unilever House, Embankment, London, designed jointly with Burnet, Tait & Lorne, a leading Glasgow and London practice.

Fig.6 Co-joined houses at the junction of The Causeway and The Diamond in the centre of the post-1912 formal layout adopted for the main thoroughfare of the village. These houses by James Lomax Simpson feature much use of black diaper in the mainly red brick façades.

Plan forms for the worker' housing did not evolve much between before the Great War and 1937. Finishes, however, did. Immediately pre-1914, houses on King George's Drive had oversailing first floors, a series of multiple gables in the centre faced in roughcast for the first floor and clapboarding for the actual gable, while clapboarding was used for the finish of the first floor of the outermost houses. Below the jetty, which is supported by stout oak posts, the houses were painted white over the roughcast. But another group of houses at a junction of The Causeway and The Diamond are almost entirely of red brick with some diaper on chimney stacks and in gables of brown brick (fig.6). These have only limited use of roughcast. Yet a third group of this era mix big gables, roughcast, and tile hanging for the first floor and brick for the ground floor. After the First World War, houses on Windy Bank of 1924-26 are in brick with roughcast oriel windows or great portions of roughcast hiding the use of common bricks, just as strong but not facing bricks. Duke of York Cottages on Greendale Road, of 1933-34, were designed as pensioners' cottages and combine varied materials on the curving street frontage: timber-framing combined with Cotswold stone, brick, plaster, and roughcast.

Port Sunlight: The Public Buildings

Many of the public buildings of Port Sunlight have undergone transformations in their use. The Lyceum, where the society will be holding its Annual General Meeting, was built as the school and initially church services were held there. Hulme Hall, named after W.H. Lever's wife, née Elizabeth Hulme, began life as the women's

dining room; the Girls' Hostel was later the Lever Library and is now the Heritage Centre and a branch of a bank. The Girls' Club is now the Residents' Club. When built Gladstone Hall served a dual purpose as the social centre for the village with an art gallery round the walls but until 1910 it also served as the men's dining room for the factory but the place had no kitchen facilities so only packed lunches were served. The building is now the Gladstone Theatre. Hesketh Hall was built as the Technical Institute. One of W.H. Lever's great interests was education. In his will, Viscount Leverhulme left a considerable part of his not inconsiderable fortune to educational causes, particularly giving awards to finance post-doctoral academic research projects without the recipients being restricted to those employed by higher education institutions.

Building materials vary as much in the public buildings as they did in the houses. Timber-framing and pargetting characterise the former Girls' Hostel whereas Hulme Hall had a stone frontage encasing big windows below timber-framed gables; there is some brick as infill between the much larger stones. Stone was also a prominent feature of the windows of the Girls' Club, although here the blank walls are roughcast, presumably over common bricks, and a little timber-framing is in evidence. Despite each of these three being initially constructed for female use, none could be described as a specifically feminine building. The architects were Maxwell & Tuke of Manchester for the Girls' Hostel in 1896; W. & S. Owen in 1900 for Hulme Hall; and James Lomax-Simpson for the Girls' Club in 1913.

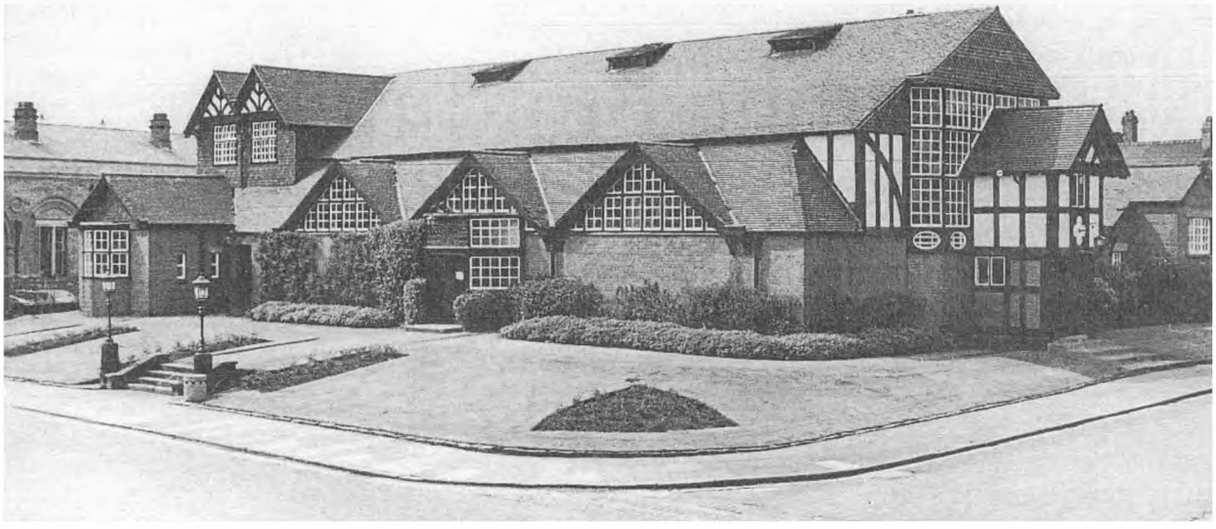

Fig.7 The Gladstone Institute, opened by the four-times prime minister on 28 November 1891 was built as the men's dining room to a design by William Owen, using brick, tile-hanging. The very broad roof is supported on wooden parabolic beams.

In the public buildings, Lever encouraged innovation. The Lady Lever Art Gallery, designed in 1913, was the work of Segar Owen and his brother Geoffrey. It was built with a reinforced concrete frame in the period covering both the Great War and the recession which followed; construction started in 1914 but was not completed until 1922. Whilst building activity was much reduced during the war, it did not cease altogether but was much less in 1917 and 1918 as more and older men were called up for military service. The British Reinforced Concrete Company built the shell. Internally, the concrete was then covered with plaster whilst Portland stone was used for exterior: red Runcorn sandstone had been proposed as an alternative which would have harmonised more with the village as perhaps would have the choice of an early Renaissance model for the style. As it was formality in the form of Beaux Arts classical as interpreted by the Chicago world fair of 1893-94 was chosen, an early instance in Britain of this influence.

Red Runcorn sandstone was used for Christ Church, also by the Warrington practice. It was completed a decade earlier than the art gallery. Lever's own architectural preferences and his religious sympathies — the late medieval English parish church and Protestant nonconformity — are strongly reflected in the design: like the art gallery, it was his personal gift to the village.

Port Sunlight in its early days, as reflected in the 1901 Glasgow cottages, was largely a timber-framed village. Timber-framing was also prominent in the public buildings. Several are by Grayson & Ould: the village

shop in 1891; the Men's Club of 1896; the Bridge Inn of 1900; and the extension in 1904-05 which completed the Technical Institute, designed in 1902 just before his death by J.J. Talbot.

One of the first public buildings to be erected in brick in Port Sunlight was Gladstone Hall, now the Gladstone Theatre, of 1891 (fig.7): the building was opened in 1891 by the statesman who had yet to form his fourth administration at the age of eighty-three. This is a long building with tile-hung walls combined with windows on the ground floor and where visible timber-framing above. Much of one side is under a hipped roof with three gables. The big roof includes fanlights and is carried on parabolic arches of wood. This was William Owen's design to which James Lomax-Simpson added a timber-framed porch to include a cinema projection room.

Two brick buildings stand out in the public buildings of Port Sunlight: the Fire Station and the Lyceum. Built in the mid or late 1890s the Fire Engine House, to use its given name, was in use as stables in 1902, becoming the Fire Engine House in 1906. Fire engines were then drawn by horse: the appliance and the first pair of horses had to be able to back into the space, hence the flat-roofed extension to the stabling in the left-hand wing. Early motor-driven fire engines and other appliances, such as an extending ladder, were constructed on single-decker coach chassis, and could easily fit into the space for a pair of horses and their appliance. The two-storey right-hand wing has diaper work in the first floor.

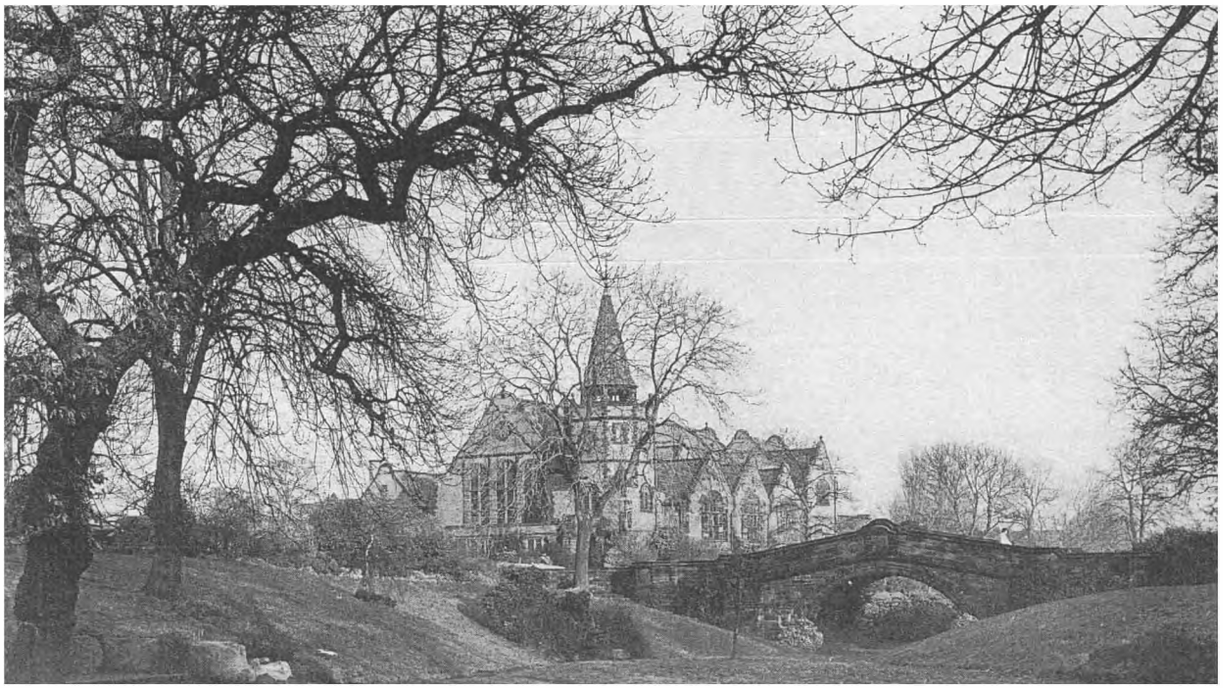

Fig.8 The Lyceum, built as the school and also originally used for church services, is the venue for the British Brick Society's 2017 Annual General Meeting.

The British Brick Society will be holding its 2017 Annual General Meeting in the Lyceum (fig.8). It was designed by Douglas & Fordham in 1894 and built over the next two years as a multi-functional building: part school, part village hall, part space for Christian worship. It was enlarged in 1898. The most prominent feature is the octagonal corner tower with a spire, indicating the religious aspect and containing the school bell. Like a church tower it has the village clock. The big windows to the left of the tower served both to illuminate a public hall in use for a decade during the week for assemblies at the village school with several hundred children. For the period before the Balfour Education Act of 1902, the company ran the school, not least amongst its early functions was the easy ability to socialise the workers' children into adopting the right attitudes to become the good workers of the future. They would have used the rooms in the triple cross wings under multiple gables on either side of the main range as classrooms. As a multiple use building, evening classes could be held there as well as social event and small group meetings.

The Lyceum, the name it gained after the new school opened in 1903, was built of red Ruabon brick with blue brick diaper and stone bands and dressings. The stone windows have mullions and transoms; some also have stone tracery.

THORNTON HOUGH

The principal architects working at the village of Thornton Hough were those from Warrington, Chester, and Bolton who worked at Port Sunlight: W. & S. Owen, Douglas & Fordham, Grayson & Ould, J.J. Talbot, and James Lomax-Simpson. Excepting the Owens, between 1891 and 1913 these architects added rooms to the modest building that had the Manor House, transforming an early Victoria villa into a neo-Elizabethan mansion.

The rural setting allowed for informality from the first. The informality is reflected in a group of seven houses on Neston Road of 1893 by Douglas & Fordham which employ every type of exterior building material. They include a large building which is timber-framed, a brick building with a shaped gable end-on to the road, a pair of houses with stone used for the ground floor and roughcast on the first floor, a gabled timber-framed building with the gable facing the road, and two further brick buildings.

W.H. Lever and his father and brother all had houses in the village. Hesketh Grange for his father has a stone-built ground floor and pargetting on the first floor and in the gables; this was done in 1894 by Grayson & Ould. Both the Chester practice in 1895 and J. Lomax Simpson in 1906 worked on Thornton House for James Darcy Lever. The house had been the residence of Joseph Hirst (*d.*1874) in the 1860s. John Douglas' vision of the revival of timber-framing as a legitimate late-Victorian façade is much in evidence in this house; Lomax-Simpson's work is mainly in stone.

BIBLIOGRAPHICAL NOTE

The primary source on Port Sunlight is the substantial guidebook by Hubbard and Shippobottom, 1988, which may be supplemented by the entry for the village in the two editions of *Cheshire* in *The Buildings of England* and in the work of Barrie and Wendy Armstrong. The work of the Bolton practice of Bradshaw, Gass & Hope at Port Sunlight is reviewed in Lingard and Lingard. Valuable for the wider background of employers' provision of workers' housing, both as villages and as schemes of houses without social facilities is the general work by Darley, 1975/1978.

B. and W. Armstrong, *The Arts and Crafts Movement in the North West of England,* Wetherby, West Yorkshire: Oblong Creative Ltd, 2005. See pages 144-150 for Port Sunlight, including a complete list of which architect or practice designed which set of houses or public building, and pages 156-157 for Thornton Hough. Pages 209-274 give biographical details of architects, designers, craftspersons, and artists active in the wider area including Port Sunlight and Thornton Hough.

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C. Hartwell, M. Hyde, E. Hubbard, and N. Pevsner, *The Buildings of England: Cheshire,* New Haven and London: Yale University Press, 2nd edition, 2011. See pages 530-542 with plan and aerial view of 1898, and plates 100-103.

E. Hubbard and M. Shippobottom, 'Architecture' in *Lord Leverhulme,* exhibition cat., London: Royal Academy, 1980.

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W.H. Lever, *Buildings Erected at Port Sunlight and Thornton Hough,* Port Sunlight: Lever Brothers, 1902, 2nd ed., 1905.

J. and T. Lingard, *Bradshaw Gass & Hope: The Story of an Architectural Practice — the first one hundred years, 1862-1962,* London: Gallery Lingard, 2007. See pages 88-91 with figs. 10, 41, 109, and 110. These are architect's elevations and perspectives, not photographs. No plans are illustrated.

N. Pevsner and E. Hubbard, *The Buildings of England: Cheshire,* Harmondsworth: Penguin Books, 1st edition, 1971. See pages 303-313, by Edward Hubbard. Page 306 note gives a relatively full list of architects who worked at Port Sunlight, omitted from the 2nd edition, Hartwell *et al.*, 2011. For Thornton Hough see pages 357-360.

Book Review:
Building in Brick for Industry

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.

The dust jacket has a splendid colour photograph of Paine's Mill, St Neots, Huntingdonshire. It was highly tempting in the bookshop and the work of British Brick Society member Lynn Pearson did not disappoint both in content and illustrations, many taken by the author herself, including the dust jacket one.

The text is divided into nine chapters. The first two consider 'The Development of the Factory' (pp.9-36) and 'What Makes a Factory' (pp.37-44). The next six examine individual trades: engineering (pp.45-58), building materials including brickmaking (pp.59-71), food and drink (pp.72-97), textiles, clothing and footwear (pp.98-120), domestic interiors (pp.121-134), and paper and printing (pp.135-141). A final chapter examines 'Victorian and Edwardian Factories Today' (pp.142-149) and highlights how attitudes to the preservation of industrial buildings has changed since the 1950s. Each chapter ends with a single paragraph 'Summary', no longer than a third of a column. There are six pages of references followed by a short bibliography, mainly of books rather than articles in journals or internet sites. Liz Woolley's article on 'Industrial Architecture in Oxford 1870-1914' in *Oxoniensia,* **75,** 2010 is the one exception. A concise but accurate index concludes the volume.

Scattered throughout the book are insets, occupying about two thirds of a page and printed in three columns rather than the double column of the main text, which focus on individual topics, people, and firms and their building or buildings. The first considers warehouses (p.24); the civil engineer and pioneer of Italianate chimney stacks, Sir Robert Rawlinson (1810-1898) is the subject of the second (p.29). A grouse might be that the illustrations to the latter are over the page (figs.25-27 on pp.30-31); the same is true of the inset about Paine's Mill, St Neots (p.82) with a smaller version on the cover picture on page 81. No illustration accompanies the inset on 'The Chubb Buildings' in Wolverhampton (p.53) whereas that on 'CWS Warehouses' (p.79) has an illustration of the trade card for the CWS London Tea Warehouse and the CWS Western Depot in Bristol (figs.72 and 73) on the same double-page spread. 'The Architectural Practices: The Stotts' of Oldham (p.103) with illustrations of the work of the father, Abraham, and the firms run by three of his sons, Abraham junior, Joseph, and Philip Sidney (figs.99-102). 'Birmingham's Jewellery Quarter' (p.133) with Willey's Albert Works of 1862 (fig.131) illustrated on a previous page.

The illustrations include both the author's photographs and the fruits her collecting of ephemera such as trade cards and exhibition pamphlets. One neat juxtaposition is the illustration in *The Builder* for 28 May 1859 of the Covent Garden ecclesiastical glassworks of Lavery & Barraud with the building as completed (figs.63 and 62). She also has a photograph of another Covent Garden stained glass factory, that of Thomas Cox & Sons which had the factory behind the showroom. Samuel Joseph Nicholl (1826-1905) was the architect. He designed many churches for the Roman Catholic Church in England, including that in Worcester seen by members of the society in 2015. The photographs show a grand contrast: the works of Thomas Cox & Sons is more glass than red brick wall; the gothic windows on the building for Lavery & Barraud are much less like a factory than a statement of historical antecedents although both catered for the same market. Church fittings, furnishings, and vestments were big business in Victorian England.

Among the illustrations, the familiar buildings are here: Manningham Mill, Bradford (fig.114), Templeton's Carpet Factory overlooking Glasgow Green (fig.123), and Voysey's wallpaper factory of white glazed brick for Arthur Sanderson and Sons in Chiswick (fig.120). In addition to his architectural practice creating houses for the moderately well-off, C.F.A. Voysey also produced wallpaper designs for Sanderson; indeed, it was the mainstay of his income for many years.

The illustrations also have the unfamiliar, not least two of the larger hat factories in Luton, adjacent buildings on Guildford Street (fig.118) although the text (pp.118-119) makes no reference to them. (For more detailed consideration of the buildings of Luton's hat trade see Katie Carmichael, David McOrdish, and David Greech, *The Hat Industry of Luton and its Buildings,* Swindon: English Heritage, 2013.) Not brick on the exterior but with both internal walls and fireproofing of brick is Bliss Tweed Mill, Chipping Norton, Oxon. (fig.111), a remarkable transplant of a Bolton cotton mill by the Bolton-based architect George Woodhouse. Here the brick-lined stairs ascend round the chimney.

In the chapter on building materials, there is a brief mention as the caption to an illustration of the interior of Bursledon Brickworks (fig.55). The main text merely mentions that

> Brickworks could be found throughout the country where clay deposits were easily worked, and generally had no great architectural presence; perhaps the name of the works might be picked out in contrasting brick on the façade or lengthways on chimneys.

Not content with the chimney or along a frontage, where their name does appear in white glazed bricks above an archway, the Brierley Hill makers of firebricks, Harris & Pearson, boldly affixed their name in blue-painted ironwork along the ridge between the chimneys at the gable ends of their 1888 office building (fig.58). It is a building which carefully mixes a wide range of their products. In this context, it is worth noting that BBS member the late John Cooksey while providing a location in his *Brickyards of the Black Country: A Forgotten Industry: Refractories,* Cradley: privately published, 2003, did not illustrate the building; however, two clicks of the computer revealed several blogs by John about it. It is a rarity as a surviving office building for a now closed brickyard. Sadly, of this building the organiser of the society's 2016 visit to Stourbridge was unaware or he would have included it. The building is five stops on the bus up the hill along the road from Amblecote to Dudley, the road with the supermarket with the mural of glass cones on the corner which was viewed by the group as was the megachurch opposite the bus stop.

In the same vein, Doulton's Lambeth Pottery has a tympanum showing the firm's founder and his principal artists above the door to the studio (fig.57). The nineteenth century's leading agricultural engineers, the Britannia Iron Works in Bedford (pp.55-57, figs.49 and 50) is now reduced to aa arched gateway fronting a twenty-first-century housing estate but if anything demonstrates the self-confidence of the nonconformist entrepreneur of almost two centuries ago, it is this gateway, a structure with which this reviewer is not unfamiliar having worked in Bedford for several years in the 1970s.

DAVID H. KENNETT

BRICK IN PRINT

Between October 2016 and April 2017, the Editor of the British Brick Society received notice of a number of publications of interest to members of the society. 'Brick in Print' has become a regular feature of *BBS Information*, with surveys usually two or three times a year. Members who are involved in publication or who come across books and articles of interest are invited to submit notice of them to the editor of *BBS Information.* Websites may also be included. Unsigned contributions in this section are by the editor.

Because of the forthcoming issue of *British Brick Society Information* concentrating on 'Brick in South-West England', notice of items on two houses in Dorset — St Giles House, Wimborne St Giles, and Crichel House, More Crichel — have been held over to the forthcoming issue of *British Brick Society Information* devoted to 'Brick in South-West England'.

D.H. KENNETT

1. Brick Development Association, *The UK Clay Brickmaking Process,*
Available at *brick.org.uk/*

The Brick Development Association have launched a new publication on the UK clay brickmaking process, available online.

A brickwork standards working party — a collaborative team comprising several UK manufacturers — recently produced the document to provide an insight into the various processes and methods employed by UK manufacturers in the creation of clay bricks. The simple format and terminology makes the subject matter easy to access for everyone, technical or not, who is interested in understanding the process.

Clay bricks have featured as a construction product for thousands of years with evidence of their use dating as far back as the time of the Roman Empire. Today, it is a material prevalent across the UK's built environment and brick continues to be a fundamental ingredient in modern architecture. Indeed, some of the most revered architectural feats of this decade such as RIBA award winner and Supreme Brick Award 2016 winner, Newport Street gallery, London SW23, feature clay brick prominently. The certainty of clay brick with

Fig.1 Newport Street Gallery, London SE11, supreme winner of the Brick Awards 2016.

the product's versatility, tactile qualities, and aesthetics mean that it stands the test of time in a practical sense as well as for specifiers. Despite this, however, how many of us understand the process that brings cay brick to life and the many merits associated with the sector's domestic supply chain?

BRICK DEVELOPMENT ASSOCIATION contributed by MIKE CHAPMAN

2. John Goodall, 'An Earl's Tower: Hedingham Castle Essex Part I'
Country Life, 2 November 2016, pages 44-49.
John Goodall, 'A Castle Reborn: Hedingham Castle, Essex, Part II',
Country Life, 9 November 2016, pages 58-63.

Brick interest in the structures at Hedingham Castle is three-fold: the eighteenth-century house and the Tudor bridge, both of which are extant, and the lost late-medieval brick tower. This is, of course, in addition to the magnificent stone keep constructed for Aubrey de Vere following his elevation to an earldom in 1142: thereafter, twenty earls of Oxford succeeded until the dynasty died out in the male line in 1703. After 1713, beginning with Robert Ashurst (*d.*1725), ownership of the castle and its estate has been in the same family, at times descending through a daughter and her husband or though bequest to a cousin. The Hon Thomas Lindsay, father of the current owner, Jason Lindsay, could trace his lineage back to the de Veres though both his father and his mother (II, p.62). The first Lindsay had inherited from his cousin, Musette Majendie in 1981.

The stone castle seems to have become derelict at some point in the first six decades of the seventeenth century: a picture map (I, p.49) accompanying an anonymous survey of *circa* 1600 shows the castle and its subsidiary buildings in good order, but a drawing of 1665 shows them in a semi-ruinous state. Philip Morant, writing in 1816 in *The History and Antiquities of Essex,* postulates a deliberate slighting in 1666, during the Anglo-Dutch War, to prevent the buildings being used for prisoners of war. In 1719, however, Sir William Ashurst (*d.*1720) repaired the keep, providing new floors and a roof; his great-granddaughter's husband, Lewis Majendie (*d.*1833), "commissioned a detailed survey of the [keep] ... published in *Vetusta Monumenta*" in 1796. In the eighteenth and nineteenth centuries the keep may have functioned as a garden feature. In the twenty-first century it functions as a wedding venue.

The picture map (I, p.49) shows the late medieval brick tower in the corner of a large space enclosed by a wall apparently of brick: reproduction of the map is rather small and makes reading the writing on it difficult to read. The appears to have been five storeys in height with a turret at the back, giving access to the roof space.

The early Tudor brick bridge (illustrated, II. p.58) over the moat between the inner and outer baileys of the castle has four pointed arches and brick buttresses. There is also a brick parapet.

The present house, completed in 1719 as recorded on rainwater heads, is situated in the outer bailey of the Norman castle; it was built for Robert Ashurst (*d.*1725), but work on its interior was continued for his eldest son, William (*d.*1735), whose accounts show payments for 'iron gates and rails' from William Harrison, who

may also have been responsible for the ironwork balustrade of the principal staircase of the house. The main block is a relatively plain box, seven bays wide and five deep, of two storeys and a basement. The red brick seven-bay south front is embellished by a central stone porch with the family coat of arms above and a stone balustrade for a parapet (II, pp.58-59). Offset is a service range, also of seven bays, the central three of which are slightly forward and under a pediment. Being sensible people, the owners in the 1870s, Lewis Ashurst Majendie and his wife, Lady Margaret, moved the dining room to the service range (II, pp.62 and 63), in the course of their major renovations, the most recent remodelling before the work undertaken by the Lindsays.

The house at Hedingham Castle and its interiors were illustrated by *Country Life,* in the issue published on 18 September 1920. Hedingham Castle, principally the Norman structure, is also considered J. Bettley and N. Pevsner, *The Buildings of England: Essex,* New Haven and London: Yale University Press, 3rd ed., 2007, pp.193-195, with pl.50.

3. Chloe Grimshaw, 'I can see for miles and miles … and miles',
The Guardian Weekend, 18 March 2017, pages 80-85.

In the 'Homes' section of *The Guardian Weekend*, a glossy magazine distributed with each Saturday's paper, featured three buildings utilised to fulfil the dreams of former London-based designers/craftspersons. These include Tower Y, one of three Martello towers between Bawdsey and Alderton, villages south of Aldeburgh on the Suffolk coast. Duncan Jackson, an industrial designer, and his wife, Kristin, a freelance curator, bought the 40 feet (12 metres) high tower and renovated it with the assistance of architect Stuart Piercy, whose work won an RIBA award in 2010. This is an upside-down house: kitchen and dining area under a lightweight steel and plywood roof with 360-degree views at the top (illustrated pp.80-81), a living space in the centre, and bedrooms in the basement, the former magazine store. After years of no use, it is pleasing to see one Martello Tower given a new lease of life, just as the most northerly one, the four-leaf clover-shaped one on the shingle bank at Aldeburgh itself, found a new use as a large holiday cottage. The British Brick Society visited the last-named in November 1992.

4. Jennifer Harrison, 'William Butterfield's Patrons and Clients in Oxford',
Oxoniensia, **81,** 2016, pages 63-86.

William Butterfield is best known to members of the British Brick Society as the architect of Keble College, Oxford, visited by members on its first visit to the city in 1998. The final paragraph of the article quotes Butterfield's lifelong friend, Benjamin Webb on the college chapel:

> In the Chapel of Keble College, a single learned and inventive mind has had full play, and the result is a work of great beauty and lofty instruction … Mr Butterfield has made his own style, and done it gallantly, and with beautiful result (quoted p.85).

Whilst Butterfield is remembered for Keble College, he also did work at two other colleges: Balliol in March 1854 and Merton between 1848 and 1862. After noting Butterfield's relatively lowly social origins and his personal connections with men initially of much higher social status (pp.63-67), the article reviews Butterfield's relationships with all three colleges under the headings 'Selecting an Architect' (pp.67-69), 'Design and Build' (pp.69-80), and 'Outcome' (pp.80-83) before offering a short conclusion (pp.83-85). Each college was different: for the chapel at Balliol, the college was Butterfield's client; at Merton because two structures were involved — restoration at the college chapel and new undergraduate accommodation — the relationship changed from architect's client to his patron and then because of college politics once again became that of architect and client. Butterfield enjoyed his happiest relationship with the new, middle-class college: Keble, where the functions of patron and client became intermingled, not least because of William Gibbs of Tyntesfield near Bristol, the man who financed the college chapel and his sons, Martin and Anthony, who respectively paid for the library and the hall.

Unlike Balliol and Merton, Keble stuck with their man, just as in the last third of the twentieth century, the same college kept faith with Rick Mather.

5. Mark Hedges, 'Come in from the Cold',
Country Life, 23 November 2016, page 52

'Come in from the cold', records the restoration of the 1770s brick-built icehouse at Rycote, Oxon.; as an aside one may note another icehouse restoration, that of the one in the grounds of Compton Verney, Warks. One advantage of one's lake or even a pond in the Little Ice Age of the fifteenth to early nineteenth centuries was that the ice could be harvested and kept in an icehouse, basically a subterranean, brick-lined hole, until needed for the making of ice cream.

In the same issue of *Country Life,* the garden article, Kaythryn Bradley-Hole, 'The blending of centuries of beauty: Lamport Hall Gardens, Lamport, Northamptonshire' (pp.40-45), includes on page 45 a general view looking towards the stone-built main house with the wall of the kitchen garden and various outbuildings, all constructed of brick, prominently displayed.

The need for skilled craftsmen and specialist firms of conservation builders is highlighted by Clive Aslet, 'Butlers in boiler suits' (pp.48-51); in a text box on page 51, it gives a convenient list of such firms, confined however to England south of the Thames. The article notes a comment from the architect Digby Harris (p.50) that there is an increasing dearth of such firms in East Yorkshire. Finally, of wider interest is Catherine Milner, 'A barnstorming collaboration' (pp.86-89) which includes one exterior photograph (p.86) and two photographs of the interior and the cruck-frame roof with double collar-beams (pp.88-89) of the great monastic barn at Tisbury, Wilts., now in the process of being reborn as a centre for contemporary art.

The building article in this issue of *Country Life* was the second part of a two-part piece by John Martin Robinson on St Giles House, Wimborne St Giles, Dorset. Both parts are considered in 'Brick in Print' in the forthcoming issue of *British Brick Society Information* to be devoted to 'Brick in South-West England'.

6. Anya Matthews, 'The foot of Hercules: Tallow Chandlers' Hall, London EC4',
Country Life, 12 October 2016, pages 80-84.

For 6 September 1666, in his diary, John Evelyn noted the effect of the fire which had raged across London over the four days before (2-5 September 1666):

> All ... the Companies Halls, sumptuous buildings, arches, enteries, [were] all in dust.

Forty-four of the halls of the London Livery Companies were in ruins. By the time the Monument had been erected in 1669, eight had been reconstructed and a further ten during the 1670 building season; in all thirty-three livery companies had rebuilt by 1673. This was rather more rapid than the rebuilding of the City's churches. Many halls suffered severe bomb damage in 1940 and from the seventeenth-century rebuilding, substantial fabric survives in only six today.

Best preserved of these is the hall of the Tallow Chandlers, off Dowgate Hill, whose seventeenth-century exterior of the Tallow Chandlers' Hall is in a warm red brick, laid in Flemish Bond, but with some courses in places purely of headers; this is clearly visible in the fine photograph by Will Pryce on page 83. The appearance of the brickwork is much enhanced by the use of tuck pointing.

The ground floor arcade is stone segmental arches carried on Tuscan columns. The surrounds to both the tall, square-headed windows and the circular ones above them are in a white stone. The surround of the central window is enhanced by a broken pediment. Both rows of windows light the sumptuous first-floor hall, where the wainscoting reaches only to the base of the circular windows.

Rebuilding began in January 1668 with four houses on the street front of the site to designs by Edward Jerman (*d.* November 1668), a carpenter and surveyor; the house rentals were one source of income for the reconstruction of the hall supplementing the subscriptions from company members. These were redeveloped in the nineteenth century. The street gate was highly decorated; to John Strype in the eighteenth century, it indicated the quality of the building beyond, much as 'Hercules body may be judged by his foot'. Incidentally, Strype considered the Tallow Chandlers' Hall 'a very neat building'. After Jerman's death, master bricklayer Capt. John Caine was made the company's surveyor; Caine had been working for Thomas Whiting, a surveyor and joiner, in the rebuilding of the Brewers' Company Hall, Cripplegate, destroyed in 1940; the main façade of the Tallow Chandlers' Hall was influenced by Whiting's design for the hall of the Brewers' Company (*dem.* after bomb damage, 1940). The quality of the brickwork at the Tallow Chandlers' Hall was due to Caine.

Building work was sufficiently complete for the company to record that they were able to dine 'att and in their new rebuilded Comon Hall' on Lord Mayor's Day in November 1671. But internally not all was then fully finished. A screen for the hall was commissioned from John Symes, a leading joiner, in 1674, and in the following year, Sir Joseph Sheldon, the Lord Mayor, commissioned and paid a joiner (? Symes) to provide

wainscoting for the hall parlour (photograph on p.82); in function the room is akin to the senior common room of a Cambridge or Oxford college.

Another account of the Tallow Chandlers' Hall is S. Bradley and N. Pevsner, *The Buildings of England: London 1: The City of London,* London: Penguin Books, 1997, pages 407-409.

7. George Plumtre, 'Bringing history into the present day: Somerleyton Hall Gardens, Lovingland [*sic*], Suffolk',
Country Life, 2 November 2016, pages 52-57.

The garden article of this issue of *Country Life* highlights the gardens of Somerleyton Hall, on the near-enough island of Lothingland in north-east Suffolk; its boundaries are the sea, Yarmouth Haven, the River Waveney, Breydon Water, and the canal and former opening to the sea, now Lowestoft Haven, between it and the rest of Suffolk to the south.

Four of the photographs show brick buildings. The second (p.54) of these is a small general view of the house designed and largely built under the supervision of the sculptor John Thomas for the railway contractor, Sir Morton Peto, from 1843 onwards whilst the opening view of the Winter Garden (pp.52-53) shows part of the south side of the house. The orangery is in the background to the third photograph (p.56). The brick wall on the south side of the Kitchen Garden is the subject of the fourth photograph (p.56); there are greenhouses beyond this who entrance can be glimpsed.

The article reminds those interested in Victorian brickwork just how many different types of structure were erected using the material in the mid and late nineteenth century.

When the writer lived in Bradwell, a village historically in Suffolk but since 1974 in Norfolk, the island was spelt Lothingland, after the half-hundred of Lothing, recorded in Domesday Book and subsequent official documents. And prior to 1974, the rural deanery was that of Lothing and the local authority was the Mutford and Lothingland Rural District Council: after 1974, the parishes transferred to Norfolk were incorporated in the Borough of Great Yarmouth and became part of Flegg Deanery.

For another account of Somerleyton Hall see J. Bettley and N. Pevsner, *The Buildings of England: Suffolk: East,* New Haven and London: Yale University Press, 2015, pp.499-502, with plan, and pls.43 and 64.

8. George Plumtre, 'A Warming Winter's Tale: Great Fosters, Egham, Surrey',
Country Life, 7 December 2016, pages 38-43.

The garden article in this issue of *Country Life* includes two views of the brickwork of this late Elizabethan house, which has a date of 1598 above the porch. One photograph (p.42) shows the full extent of the garden front with its square, flat-topped stair protruding from the main façade. Ostensibly, the other illustration (pp.40-43) is a close up of a "theatrical, arched wooden bridge" over a "Saxon" moat. In the background is the house. A group of four chimney stacks dominate the centre of the plate and one of straight-sided gables can clearly be seen through the leafless trees on the right. Both photographs give a good indication of the quality of both the bricks and the bricklaying.

For an architectural account of the building at Great Fosters see I. Nairn and N. Pevsner, rev. B. Cherry, *The Buildings of England: Surrey,* 2nd edn, Harmondsworth: Penguin Books, 1971, pages 265-266, without an illustration. Here a footnote suggests that the late-sixteenth-century house incorporates part of a brick house erected earlier in the same century.

9. John Martin Robinson, 'Georgian Revival: 6, Fitzroy Square, London W1',
Country Life, 25 January 2017, pages 62-67.

The Georgian Group, which studies buildings of the period 1714 to 1830 when the first four Kings of England to bear the name George were on the throne, has a new home — 6, Fitzroy Square, London W1 — in a suitably listed eighteenth-century building which an endowment has permitted it to purchase.

The house was part of a terrace development in 1790 by Robert Adam (1728-1792) of eleven three-bay houses on the east side of the square (original drawing of frontage on p.64; photographs on p.65). The façade is Portland Stone, rusticated on the ground floor, but a photograph of the basement looking towards the coal cellar (p.66) shows just how much brick went into the construction of these houses. The terrace was constructed under the direction of Robert Adam's two brothers James (1721-1794) and William (1738-1822), respectively a

builder and a businessman. Other craftsmen/contractors mentioned by Robinson are David Piper, a bricklayer, and Thomas Bert, a carpenter.

Robinson notes that the north and west sides of the square were not built until 1827-1835 and that instead of a continuous façade of Portland Stone these were finished in stucco, presumably on a brick base. The French Revolutionary and Napoleonic Wars had intervened as the draughtsman Thomas Milton recorded.

BRICK BUILDINGS FOR INDUSTRY ON TELEVISION

The Royal Institute of Chartered Surveyors (RICS) sponsored a 'Restoration of the Year 2017' award in association with Channel 4 who devoted four programmes in March and April 2017 to the 'long list' of contenders for the prize. Programmes were devoted to 'Twentieth-Century', 'Victorian', Georgian', and 'Early', the last-named being restorations of buildings constructed before 1714. Programmes were not broadcast in chronological order or reverse chronological order. Kevin McCloud was the chief presenter, assisted by Anna Keay, with cameo appearances by, among others, Jonathan Foyle.

One may take issue with one aspect of the programmes: not every building is covered in depth. There were nine buildings on the long list for the Victorian programme, but only four were given more than a passing glance. Two were the eventual joint winners of the section: Lady Londonderry's Mount Stuart in Northern Ireland and Lewis Castle, Stornaway. The other two featured buildings were Wilton's Music Hall in Whitechapel, London, and the Pumphouse serving Barry Docks.

Ty Pwmp, to use the Welsh name which is picked out on one face of the great chimney (in English it is on another face), is an L-shaped structure in red brick. The smaller wing with three gables has been converted into a cafe, a restaurant, and commercial space. The larger wing with four gables was artists' studios on the ground floor and new apartments above. Local people hope that this restoration will be the catalyst for a more large-scale regeneration of the area, once serving the largest coal port in the world. The huge boilers of Ty Pwmp drove hydraulic rams and lock gates around the docks.

The three other industrial buildings all have brick walls. They were Alfred Cooke & Sons printing works in Hunslett, Leeds; Holts' Yard, Newcastle-upon-Tyne; and Sion Mills, near Strathbane, Northern Ireland. One would have liked to have been shown more about each of these. Cooke's printing works, and incidentally the proprietor's house in Weetwood, Leeds, and Sion Mills appear in *The Buildings of England: Yorkshire: The West Riding: Leeds, Bradford and the Dales* and *The Buildings of Ireland: North-West Ulster* respectively, but the writer was unable to find Ty Pwmp in *The Buildings of Wales: Glamorgan* or Holts' Yard in *Pevsner Architectural Guides: Newcastle-upon-Tyne and Gateshead* or in *The Buildings of England: Northumberland.*

To return to the television programmes, it seems as if the presenters and reporters were being guided before the result was announced by one of the two judges from the RICS as to which buildings to concentrate upon. Chosen as the overall winner above the two Victorian country houses, Hampton Court Palace from the 'Early' long list, and the brick-built 1930s Fire Brigade Headquarters on Aston Expressway, Birmingham, which has become twenty-first-century student accommodation, was the multi-period Cardigan Castle, which includes a once-derelict Georgian house attached to a medieval great tower and looks in far finer fettle that when seen by the writer in 2010.

D.H. KENNETT

COMMEMORATING THE RUSSIAN REVOLUTION: LEEDS, LONDON and NORWICH 2017

By the time members of the British Brick Society read these notes, one of seven exhibitions in England which commemorate the 'the ten days which shook the world' in the monumental events of late October and early November 1917 will have been dismantled, the contents returned to the lenders, both private and institutional, and all there will be to remind us will be the catalogue, as so often these days somewhat exorbitantly priced. Between February and April 'Revolution: Russian Art 1917-1932' occupied rooms at the Royal Academy, Piccadilly, London; but the architectural section was very limited.

Two other early birds may still be viewed at venues in London. At the Design Museum, Kensington, the excellent 'Imagine Moscow: Architecture, Propaganda, Revolution' is on until 4 June 2017; and from April to August, 'Russian Revolution: Hope, Tragedy, Myths' graces the foyer of the British Library, Camden. Until 31 July 2017, one gallery in Leeds University has 'Caught in the Russian Revolution: The British Community in Petrograd 1917-1919' with eyewitness accounts of those ten days that shook the world and their aftermath.

As this issue of *British Brick Society Information* was being prepared, three further exhibitions are in prospect. From 14 October 2017 to 11 February 2018, the Sainsbury Centre for the Visual Arts at the University of East Anglia, Norwich, has what appears to be the most architectural of the exhibitions: 'Avant-Garde Russia' is focused on a model of the never built Tatlin's Tower, an edifice designed to soar 1,310 feet (393 m) over the River Neva. It was intended to commemorate the First Congress of the Third International in 1919. Between 26 October 2017 and May 2018, the British Museum is staging 'The Currency of Communism' which is about economics rather than art or building. 'Red Star Over Russia', at Tate Modern, London, between 8 November 2017 and 18 February 2018, has Soviet posters, photographs, and other printed media dating from 1905 to the death of Josef Stalin in 1953.

British Brick Society Information, **137,** October 2017, will contain brief reports on some of these in addition to a multi-author account of 'London's Dust Mountains and Bricks to Rebuild Moscow after 1812' and 'Review Article: Beyond the Landstrasse: Brick in the Tsarist and Soviet Empires, 1861-1991'.

DAVID H. KENNETT

IMPORTANT NOTICE FROM THE MEMBERSHIP SECRETARY

It has been brought to my attention that some members who pay by Standing/Bankers Order are still paying at the former membership rate of £10-00. Please could members ensure that such orders are adjusted to the agreed rate of £12-00 (twelve pounds).

Some members have been kind enough to have done this already and forwarded a cheque payment for the outstanding adjustment. I thank them for this action

ANTHONY PRESTON
Membership Secretary British Brick Society

BRITISH BRICK SOCIETY
MEETINGS in 2017

Saturday 17 June 2017
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 22July 2017
Summer Meeting
Warwick
Town rebuilt in brick and stone after disastrous fire in 1694; early gas retort house; Victorian houses built using Staffordshire blue bricks; late Victorian coffee tavern; late Victorian school in Arts and Crafts style; 1930s reuse and adaptation of stone-built Shire Hall and Prison; modern brick tiles.
Contact David Kennett, *kennett1945@gmail.com* or 01608-664039

Saturday 16 September 2017
Historical and Works Visit
Barton-on-Humber, Lincolnshire
A visit to the William Blythe Tile Works at Barton-on-Humber, for an opportunity to see at first hand the traditional skills and heritage of roof tile and pottery still at work in the twenty-first century. Following this visit a representative of the Barton-on-Humber Civic Society will lead a walking tour of Barton, together with a visit to Baysgarth Museum.
Contact Mike Chapman, *pinfold@freenetname.co.uk* or 0115-9652-489

Planning for visits in 2018 is in progress and dates will be announced in the next mailing: one will be to Stafford in on a Saturday in May or June 2018 and it is hoped to arrange a visit to one of Slough, Alvechurch, Worcs., or the industrial area of Worcester on a Saturday in July 2017.

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 all these Meetings are enclosed with this 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.