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LINCOLNSHIRE BRICK

Bardney Church St Lawrence

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British Brick Society web site:

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Contents

Cover Illustration:

St Lawrence's church, Bardney, Lincolnshire, from the north-east.

Editorial:
Lincolnshire Brick

By a fortuitous coincidence, this issue of *British Brick Society Information* largely concentrates on the historic county of Lincolnshire, in 1974 reconstituted as the truncated part of the historic county but with the northern parishes of the Parts of Lindsey detached from it and added to the majority of the East Riding of Yorkshire to form the new county of Humberside, a barely lamented hybrid which lasted less than a quarter of a century. Across the Humber, the old East Riding has since been reorganised again into two unitary authorities: the East Riding and the City of Kingston-upon-Hull. The former northern parishes of historic Lincolnshire have been divided into two unitary authorities: North Lincolnshire centred on Scunthorpe, and North-East Lincolnshire based around Grimsby and Cleethorpes.

Members of the British Brick Society visited the William Blythe Tile Works at Barton-on-Humber as the 2017 works visit on Saturday 16 September 2017, a report of which appears elsewhere in this issue of *British Brick Society Information* (pages 31-41).

In December 2017, the short paper on 'St George's Church, Goltho, Lincolnshire' (pages 15-17) was submitted to the editor. The paper's author also made the editor aware of the death of a long-standing member, David Robinson of Louth, of whom an appreciation of whom follows this Editorial.

A month or two before, he had been approached with concerning the publication of the paper on the fifteenth-century brick church at Bardney (pages 5-14) and it had provisionally been agreed that this and some of the items in the editor's back files could form the basis of an issue devoted to 'Brick in Churches'. A brief discussion with Terence Smith suggested that it would be better to put articles on these two Lincolnshire brick churches in the same issue and it might be a possibility to combine these with an article by the editor on 'How Many Bricks are there at Tattershall Castle?' which has been in intermittent progress for several years. Sadly, further thinking on the which part of the building is reflected in the available accounts for 1444-45 produced yet another delay in the completion of the paper.

Three aspects of the on-going research on Tattershall Castle call for a preliminary comment. The first concerns brick tower-house in England. In some respects, this appears to be as a Lincolnshire phenomenon. Those in the county include Tattershall Castle, Tower-on-the-Moor at Woodhall Spa, Rochford Tower in Skirkbeck, Hussey Tower in Boston, Ayscoughfee Hall at Spalding, and the demolished tower house at West Butterwick. There are brick tower-houses built by men with Lincolnshire connections: Buckden Palace, Hunts., for the bishop of Lincoln, whilst in Surrey, Farnham Castle and the demolished tower-house at Esher Palace, discovered during a *Time Team* excavation, were both built for a long-serving Bishop of Winchester, William Waynflete, who as his surname suggests was a Lincolnshire man. Surviving brick tower-houses just beyond the county boundary are Pauli Holme, Yorks. E.R., and Prior Overton's Tower at Repton School, Derbys. Around fringes of East Anglia are demolished ones at Castle Camps, Cambs., at Castle Hedingham, Essex, and at Hunsdon, Herts. All three of the last-named are known from documentary records; the two first-named also from illustrations and of the third the foundations survive in the basement of the present, eighteenth-century house. In Essex, surviving towers remain at Faulkbourne Hall and the Darcy Tower at Maldon. Further examples of brick tower-houses would be welcome.

The second consideration is the relationship between the brick tower-house and any possible gatehouse at the site. Basically, are a brick tower-house and an elaborate brick-built gatehouse compatible? The bishop's palace at Esher, Surrey, has a surviving gatehouse of some elaboration and the foundations of a brick tower-house have been discovered. But at both Tattershall Castle and Caister Castle, Norfolk, where the great round tower can be seen as the equivalent of a quadrangular brick-tower house, the gatehouse is comparatively modest: surviving at Tattershall but known only from the lowest courses and the plan at Caister. There is, of course, a major difference in function between the brick tower-house and the major gatehouse. The brick tower-house, attached as it is to the great hall, was the private domain of the lord; the major gatehouse was the principal guest accommodation, hence the Queen's Chamber in the 1627 inventory of Someries Castle, Beds., or the references to both the King's Chamber and the Queen's Chamber at Oxburgh Hall, Norfolk. Accommodation for Anne of Denmark, queen to King James VI and I, was provided at Someries Castle in 1606; Henry VII and Elizabeth of York were the guests of Sir Edmund Bedingfeld in 1487. In the fifteenth century, both tower-house and ornate gatehouse were built to display the wealth of the house's owner but their use was very different.

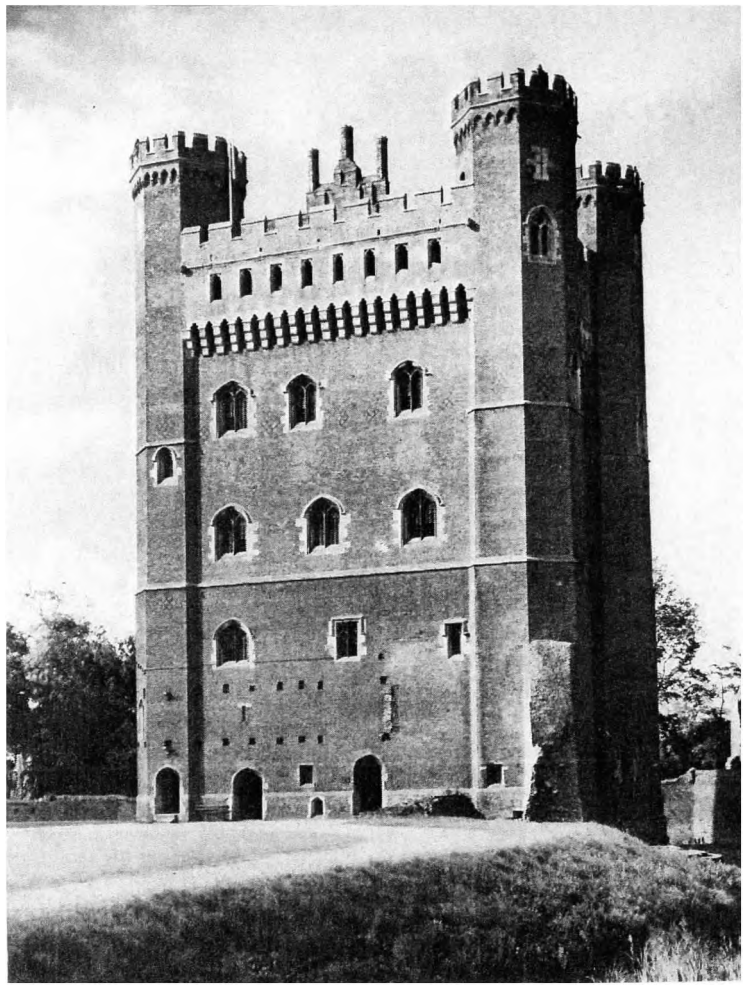


Fig.l The Solar Tower at Tattershall Castle, Lincolnshire, under construction from before 1431 to after 1445.

The third thought concerns the earliest building of the great chateau at Pau, a fourteenth-century' brick tower-house in south-west France, where the later buildings were stone-built. The editor of *British Brick Society Information* came across this building whilst looking for the entry on another structure. An article on this building based on actually having seen it would be most welcome, rather than reliance on the entries in the *Michelin Guide to France,* with photograph, and, longer but unillustrated, in the *Blue Guide to South-West France.*

The article on patterned brickwork in and around Carlisle (pages 24-26) highlights the practice of using bricks of different colours as headers and stretchers in Flemish Bond first noted in the article by Peter Lee, Michael Hammett, and David Kennett, 'Chequered Brickwork in Warwickshire', *BBS Information,* 116, pages 9-16. It may be that there are other areas where the practice is known. The editor has noted further instances in south Warwickshire and also both in north Oxford and at Bampton, Oxfordshire. Publication of notes on these houses must await additional fieldwork: most have so far been noted from looking out of the window when on a public bus.

The British Brick Society congratulates Timothy William Trelawny Tatton-Brown, its sometime Chairman, on being made an Officer of the Order of the British Empire in the 2018 New Year's honours list.

DAVID H. KENNETT
Editor, *British Brick Society Information*
21 February 2018

Appreciation:
David Norman Robinson, OBE, BA, MSc, 1927–2017

David Robinson, who died in July 2017, was a Lincolnshire man through and through. Born and educated in Homcastle, he studied at Nottingham University, where he gained a degree in Geography and later a Master's degree for his study of the geomorphology of the Lincolnshire coast. For twelve years he taught in schools in Immingham and Grimsby before moving to Louth in 1965 to work in adult education, first as tutor organiser with the WEA and then as resident tutor of the University of Nottingham until his retirement in 1990.

For more than four decades, David organised and led popular field courses and weekend conferences, and his lectures attracted a strong and enthusiastic following. His topics were wide-ranging, covering the people, places, and culture of Lincolnshire; probably the most memorable were those dealing with bricks and brickmaking. In his weekend courses he brought the subject to life by giving participants the hands-on experience of creating and firing bricks using traditional techniques.

David was a long-standing member of the British Brick Society and played a key role when the society's Annual General Meeting was held in Homcastle in 1995. Over the weekend he led visits to Tattershall Castle and the restored brick kiln at Baumber.

David Robinson became a household name in Lincolnshire through his writing and editing. For many years, he edited the *Lincolnshire Poacher* and *Lincolnshire Life* magazines — both widely read and highly regarded — and he served on the editorial team of the national magazine *Natural World.* He wrote numerous articles and papers and was the author of over twenty books on various aspects of Lincolnshire. Without exception, he writing is well-researched and authoritative but always accessible.

In 1999, when bricks were the theme of the year's Heritage Open Days events, the Heritage Trust of Lincolnshire commissioned and published his book *Lincolnshire Bricks: History and Gazetteer.* Though written as a brief introduction to the subject, this remains the only general book covering brickmaking and brick buildings across the county and has become the standard reference work.

David's other books include *The Book of Louth* (1979), *The Book of the Lincolnshire Seaside* (1981), *The Book of Horncastle and Woodhall Spa* (1983), *Fowler of Louth* (with David Kaye and Sam Scorer, 1992), *The Great Storm and Flood of 1953* (1993), *The Louth Flood* (1995), *William Brown and the Louth Panorama* (with Christopher Sturman, 2001), *Lincolnshire Wolds* (2009), *Adam Eve and Louth Carpets* (2010), and *Sir Joseph Banks at Revesby* (2014). In 2007, to mark his eightieth birthday, the Society for Lincolnshire History and Archaeology published a collection of papers and tributes from friends and fellow historians entitled *All Things Lincolnshire:* like the man it honoured, this *festschrift* is impressive in its range and scholarship.

David's home in Louth housed a huge library of books and postcards, the use of which he generously shared with anyone researching any aspect of the county. He also amassed a large collection of bricks, all carefully labelled and stored on metal racks in his garage. These range from the very early bricks of Thornton Abbey and Tattershall Castle to samples from other notable Lincolnshire brick buildings as they decayed or suffered demolition. Of real interest, too, are the many bricks of the Victorian period from Lincolnshire yards stamped with makers' names, some little known today but once of importance in their local communities. Plans are in progress for a local university to house the brick collection and make it accessible to students and researchers.

David Robinson was a remarkably energetic and resourceful man with a diverse range of interests. He made a huge contribution to the Lincolnshire Wildlife Trust as their long-serving Honorary Secretary. He also played a very active role as president of Louth Civic Trust, the Louth Naturalists', Antiquarian and Literary Society, and the Sir Joseph Banks Society. He was a lifelong Methodist, playing a prominent role in the administration and worship of the church in Louth and across the Methodist District. The well merited award of an OBE in 1997 recognised his services to journalism and the community in Lincolnshire.

KEN REDMORE
28 January 2018

The Brick-Built Chancel of Bardney Church, Lincolnshire: Affinities and Dating

Terence Paul Smith

The church of St Lawrence, Bardney, Lincolnshire (NGR: TF 119694) lies 13 miles (21 km) east of the city of Lincoln. It was begun at its present location almost certainly soon after 1434, its predecessor, on a site closer to Bardney Abbey (the appropriator), being in a ruinous condition. The chancel is predominantly of red brick although the rest of the church — nave with north and south aisles with porches, and west tower — is of Ancaster stone ashlar.[1]

DESCRIPTION

The chancel is a single rectangular space (fig.l) measuring internally 39 ft (11.9 m) east-west by 22 ft (6.7 m) north-south, with side walls some 17 ft (5.2 m) in height and a gabled east end. The walls are 2 ft 5 in (0.74 m) thick. The bricks measure 8½-9½ by 4-4⅛ by 2 in (216-241 by 102-108 by 50 mm) and are laid in English Bond. Black semi-vitrified headers are used for patterning, as detailed below, with others used haphazardly in the fabric. Principal dressings are of Ancaster stone, although shaped brick (moulded and/or cut), at one time rendered, is used for two openings — a doorway and a window — in the north wall.[2] Externally, each side wall is divided into two bays by buttresses, although these are in different positions on the north and south. At the north-east and south-east angles are diagonal buttresses. The western end of each side is of ashlar-faced stonework integral with the aisle walls of the church and clearly part of the same build. These stump walls run for 2 ft 9 in (0.8 m) on the north and 3 ft 1 in (0.9 m) on the south, measured at the base; each slopes upwards, buttress-like, towards the west.

The western bay of the north wall (fig.2) contains a small low-side window, adjacent the stonework of the stub wall, entirely of moulded brick with traces of render. The mouldings comprise two hollow-chamfers separated by a square nick and a plain-chamfer at the front; they are continued round the four-centred arch-head, which is contained within a square frame with sunk spandrels. There is a square label with return-stops. The sill is of sharply sloping bricks, face-bedded. Internally, the window has a single hollow-chamfer and a wide splay, all plastered. East of the low-side window is a much larger, three-light window of stone. The principal moulding is a wide flat casement, which is continued around the four-centred arch-head; the hood-mould, with return stops, follows the arch-head. The tracery consists of two super-mullions with a split-Y head to the central reticulation. All the elements, including the individual lights, are uncusped. Internally, the mouldings are of similar profile and are plastered. Further east again is a priest's door (figs.2, 6) of moulded brick and with traces of render. The moulding consists of a plain-chamfer at the outer face, a diminutive half-roll, and larger half-roll, a square nick, and, closest to the door itself, a hollow-chamfer. The last has a pyramidal stop of stone close to ground-level. The mouldings are continued without interruption around the four-centred arch, which has sunk spandrels and is contained within a square label with return-stops; this is profiled and of moulded brick. Internally, the door has simple square jambs, plastered. Above the doorway is a black-brick pattern of five interconnecting lozenges forming a cruciform arrangement; each lozenge is quite small, of three-course intra-space type.[3] The doorway itself interrupts the stone plinth, which stops short of it, and is continued from that of the western stub-wall (and returned along the east wall of the north aisle).

The buttress is immediately east of the doorway. It has two stone off-sets of different profiles. The plinth is returned round all faces of the buttress, and below this level the latter is of ashlar blocks; there are two courses of ashlar above the plinth.

The eastern bay is devoid of fenestration, but is enlivened by seven asymmetrical chevrons in black bricks immediately above the plinth, whilst at a higher level, and centrally placed, is a cruciform arrangement of lozenges, exactly like that of the western bay.[4]

Along the top of the whole wall, immediately above the buttress tops, is an eaves-string of moulded brick: a small half-roll is topped by a large hollow and a plain chamfer (fig.4, left). At the west end the string butts against the east wall of the north aisle; at the east end it terminates in a square block of brickwork, described more fully below.

The diagonally-set buttress at the north-east angle is similar in profile to that already described. Here too ashlar blocks are used beneath the plinth and, for four courses of stonework, above it.

The plinth is returned across the east end of the chancel, which is the most elaborate face of the building (fig.3). Immediately above the plinth are arrangements — one at each end though not quite symmetrically placed — of black bricks, consisting of three small lozenges with chevrons (or part-chevrons) above. The dominating feature of the wall is the large five-light window of stone. The mouldings comprise a small plain-chamfer, a wide flat casement, and a small hollow-chamfer. The light-heads have four-centred archlets, above which is alternate tracery with sub-arcuations springing from two central mullions. The central reticulation has a split-Y head and is sub-divided horizontally by a battlemented super-transom. All reticulations and the main lights are uncusped. The jamb mouldings are continued uninterrupted round the four-centred arch-head, which also has a hood-mould with short return-stops. Internally, the mouldings repeat those of the outside and are plastered. Just above the window-head is a symmetrically placed arrangement of black headers consisting of a row of nine small lozenges joined horizontally, with a single lozenge depending on it at each end and in the centre. The south-east buttress is similar to that at the north-east, although there are only two courses of stonework above the plinth. At the head of each angle is a square block of brickwork (fig.4, right). Above the small half-roll which terminates the stone off-set of the buttress is a fairly deep hollow with a plain-chamfer at its head, forming the bottom course of the square block and projecting slightly to the east. The inner angle of each block also has a plain-chamfer running up to it. Each block is ten courses in height and terminates in a stone kneeler with mouldings on the north and south face only; each block has a square top. From the inner edge of the kneeler runs a small half-roll of brickwork, forming the top member of the parapet moulding. This is separated by a casement from a further half-roll (partly of stone at the foot) which joins a vertical half-roll, rising parallel to the angle of the brick block, and itself joining the half-roll of the stone at the head of the buttress. At the apex, the lower half-rolls frame a small sunk quatrefoil within a lozenge-shape.

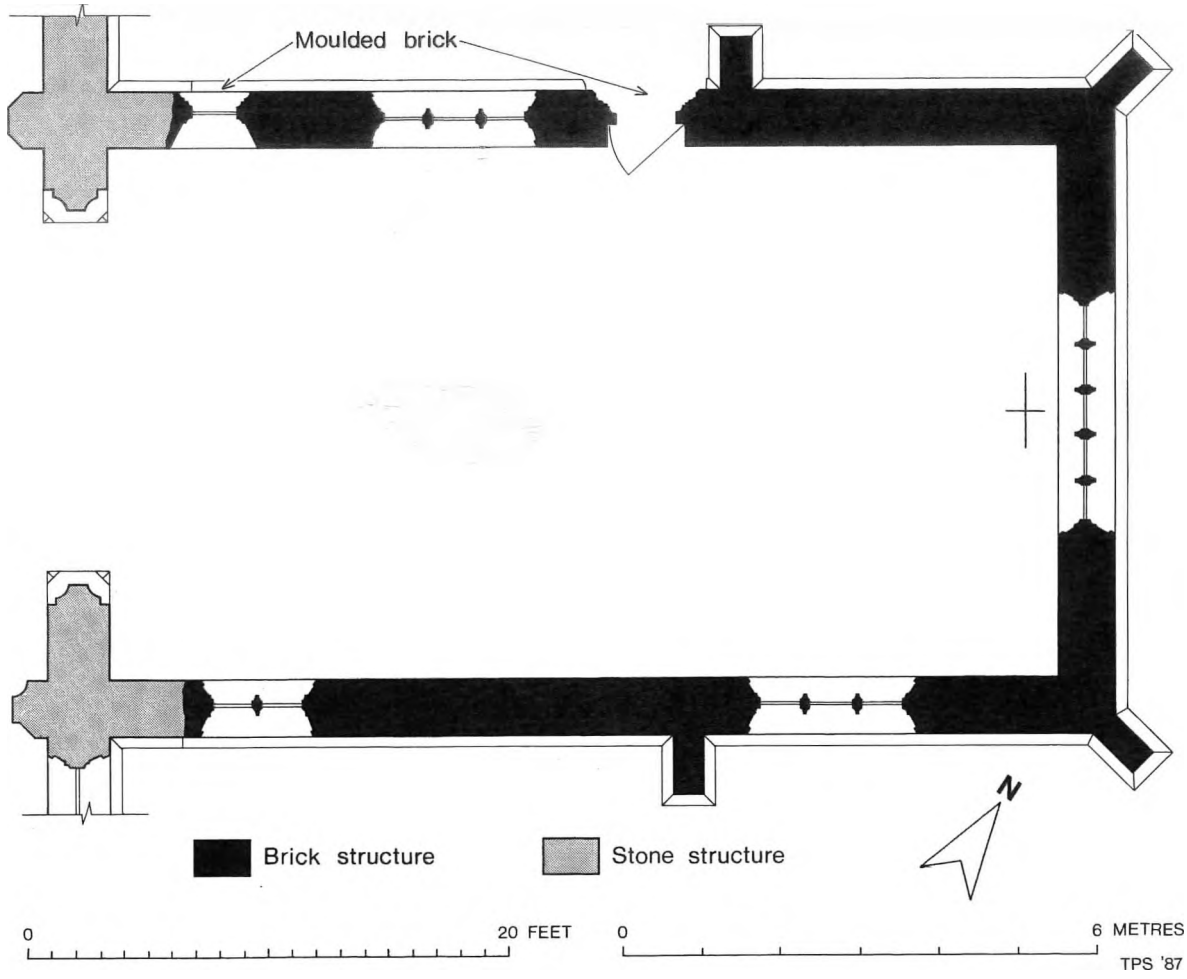


Fig. 1 Bardney Church chancel: plan.

The south wall is divided into two bays by a buttress similar to those already described. The eastern bay contains a three-light window exactly like that in the north wall. The western bay contains a two-light window of basically similar type. The mouldings of both windows are the same as those of the opposite window, and once again these are repeated internally. Once more all elements are uncusped. The plinth and the eaves-string are similar to those of the north wall, although the plinth is set somewhat higher than that of the stub-wall at the extreme west end; the profiles, however, are similar. There are some black bricks in the walling but they are placed haphazardly.

The roof of the chancel is quite steeply pitched. It is of five bays with tie-beams and collars, with side-purlins at two levels. There are wind-braces to both sets. There are arch-braces to the collars, and centrally in each bay is a further collar with hammer-beams. There are bosses at the centres of the tie-beams. The roof-covering is of quite recent tiling with half-round ridge-tiles.

DISCUSSION

The church was appropriated to Bardney Abbey, which also claimed the right to judge 'all cases of injury by word or deed in the parish, on feast-days, non-observance of church festivals, quintain play, scot-ales, wrestling, dancing, dicing, and default in tithe-paying.'[5] The original church stood close by the abbey, but by 1434 was in a ruinous condition, so that the monks of Bardney petitioned the Bishop of Lincoln, William Gray, for consent to rebuild on a different site, this having the additional advantages of being more accessible to the parishioners and of preventing them from interfering with the monastic services. Due to the 'notorious old age and evident craziness' of the church, 'fallen to the ground and ... almost wholly brought to ruin', the parishioners were wont 'to wander and roam about in our said conventual church in the time of divine services, and to hinder, molest and disturb us in manifold ways during the divine office by their noise and uproar.'[6] Clearly there was a deal of hostility between the Abbey and the parishioners, a point which will be of some relevance later in this discussion. The bishop granted a licence for the parishioners ('at their own charges and costs', as the Abbey had been careful to insist) 'to construct and build anew another new church, more comely and more fit ... upon that site or plot of ground which has been given, granted and assigned ... to the honour of God and His apostles Peter and Paul ...'.[7] The monastery assured continuation of all its rights of oblations, tithes, and the like, 'without hurt', though it was made responsible for the maintenance and repair of the new church. The new site, that on which the church now stands, was carefully defined, with its dimensions given. In the event, the dedication was to St Lawrence rather than SS Peter and Paul.

The document provides a clear *terminus post quern* for the new church. The bishop's licence is dated 19 September 1434, so that building work probably started in March 1435 or soon after. What should *not* be assumed, although it has been on more than one occasion, is that the 'chancel is contemporary with the rest..., i.e. the brickwork is as old as that of Tattershall [Castle].'[8] Confusion has been worse confounded by the coincidence that the Tattershall building accounts record in 1434-35 the delivery 'in part of 20,000 by letter of warrant, 8,000' bricks 'delivered to the Abbot of Bardney'.[9] The same account acknowledges the remaining 12,000 due to the Abbot. The accounts are missing for the following three years (1435-38), but presumably include fulfilment of the outstanding part of the order. It has been too readily assumed (by me amongst others) that these bricks were intended for the chancel of Bardney church.[10] The account, however, makes no mention of this, but merely records delivery to the Abbey; the Abbey itself was a user of bricks, although little now remains.[11]Moreover, 20,000 bricks are far too few for the chancel, being sufficient for about twenty courses or 4 ft (1.2 m) in height, assuming solid brick construction; even if the walls had rubble cores this number would be sufficient only for about 10 ft (3 m).

In fact, on both archaeological and architectural grounds the chancel must be later than the nave and aisles to which it is joined. Archaeologically, the ragged stonework of the first few feet of the chancel, sloping upwards to the west, clearly represents a pause in building, these stump-walls acting as temporary buttressing to the nave arcade. Clearly, too, continuation in stone, not brick, was envisaged. Architecturally, there is a clear change of style as well as of building material, most notable in the employment of uncusped lights in the windows. The tracery patterns in the two sections of the church are also markedly different — the lancet-like elements in the aisles hardly amount to tracery at all. Moreover, uncusped lights would be most unexpected at so early a date as the 1430s. Much used in sixteenth century work, uncusped lights are found in a relatively small number of buildings of the 1470s and 1480s, including Tattershall Church, Lines., founded by Ralph Lord Cromwell in 1439.[12]

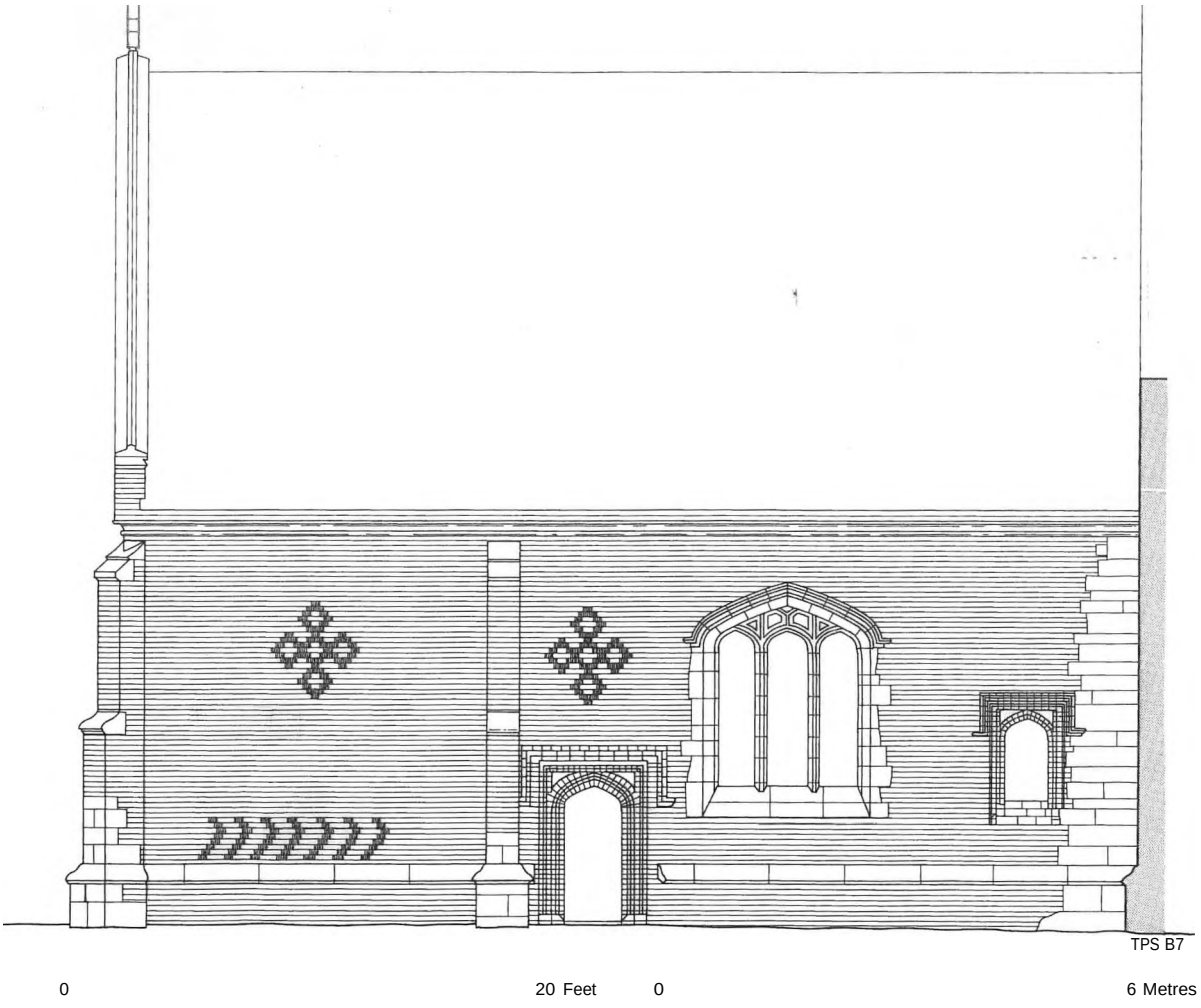


Fig.2 Bardney church chancel: north elevation.

The precise dating of the latter is uncertain.[13] Work proceeded slowly, and after Cromwell's death in 1456 was continued by his executor, William Waynflete, Bishop of Winchester.[14] Some of the window glass was being put in place as late as 1482,[15] and the belfry-stage of the tower was completed about the same time, Henry Alsbroke the carpenter being paid for his work on 'le Belle frame' and for other work in the tower in that year. The mason John Cowper is mentioned in building accounts for the associated college from 31 May to 1 November 1482, when payments of £43 17*s.* 4*d.* were made to 'John Cowpere, the stone cutter, and others ...'.[16] It is likely that Cowper, who is associated elsewhere with Alsbroke,[17] was responsible for the belfry stage of the tower of the collegiate church and for the north porch, which has Waynflete's arms above the entrance. Uncusped window-lights appear in all parts of Tattershall church and though there cannot be certainty, a date in the 1470s and 1480s is most likely. The occurrence of the feature at Bardney is certainly not to be expected before its first appearance at Cromwell's great collegiate church.

Uncusped lights also occur at Magdalen College School, Wainfleet, Lines., begun for Waynflete (the town was his birthplace) in 1484.[18] The designer was almost certainly John Cowper, whom we have already seen working for Waynflete at Tattershall.[19] Interestingly, and significantly, the tracery of the Bardney east window is virtually identical to the east window of Wainfleet school (fig.5).[20] Both are of five lights with the central mullions carried right up to the four-centred heads, whilst the lights on either side have alternate tracery with sub-arcuation and the reticulations divided by a split-Y at the head. The central reticulation is also divided, the only difference between the windows being the absence of a Y at the head of the Wainfleet and in the horizontal division of the central reticulation: at Wainfleet this takes the form of an angular arrangement of straight members (a variant of the latticed super-transom) whereas at Bardney it takes the form of an embattled super-transom. Both features derive from pre-Cowper work at Tattershall: there the aisle windows (of four lights) have an angular variant of the latticed super-transom, slightly more complex than the Wainfleet arrangement, and embattled super-transoms immediately above the heads of the two central lights; these too are

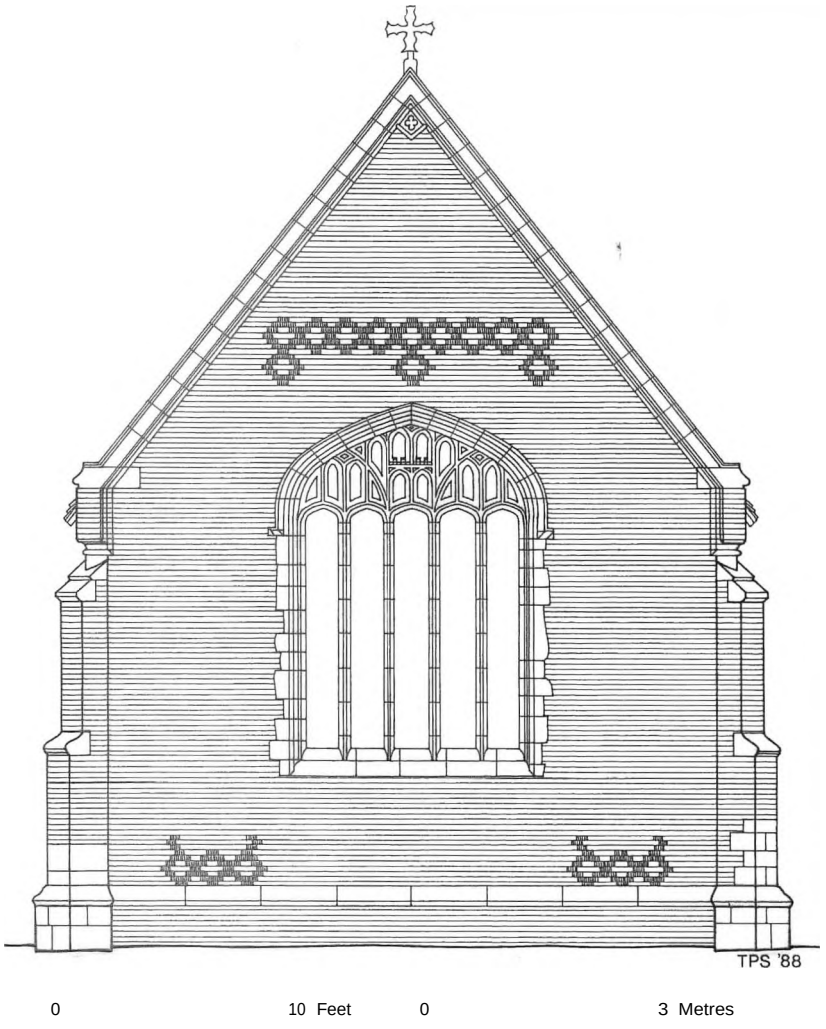


Fig.3 Bardney church chancel: east elevation.

without cusps. The central mullion has a split-Y at the head. Otherwise, the tracery of these windows is rather more complex, particularly in the inverted (uncusped) daggers in the side-light heads. The west window of Tattershall is a variation on the same theme, applied to a five-light window. But the east window takes the simplification even further by omission of the daggers; there is a single super-transom right across the window immediately above the archlets, whilst the embattled super-transom is moved upwards to displace the latticed-transom. Sub-arcuation is introduced and, probably for the first time in the church, the arch-head has become four-centred. The west window of Wainfleet school is a simpler version of its east window, with four lights and omitting the central features. There can be little doubt about the close relationship between all three buildings: Tattershall Church, Bardney Church, and Wainfleet School.

There are other connexions too. The clerestory windows at Tattershall, which are also carried round the transepts, are of three lights with a simple tracery pattern like that of the side windows at Bardney; the arch-heads are again four-centred, rather more elegant than those at Bardney. The smaller window in the south walls at Bardney applies the same vocabulary to a two-light window. The small brick window in the north wall recalls those in the upper storey at Wainfleet, all being contained within square frames with square labels and having return stops. The mouldings are rather different, and both the Bardney windows and the upper windows at Wainfleet are different from the deeply-set mouldings of the lower windows of the school, themselves close in form to the stone windows in (?) Cowper's porch at Tattershall and to some of the stone windows designed by Cowper at Kirby Muxloe Castle, Leics., building from 1480 to 1484 and unfinished.[21] Further, the combination of moulded brickwork features for windows and doorways with large stone windows in an otherwise brick building serves once again to establish a link between Bardney chancel and the Wainfleet school. English brick buildings of the fifteenth century usually handle their windows in one of two ways: either they are all (or nearly

all) of moulded brick or they are all (or nearly all) of stone. The Rye House group of buildings shows the first; the second is by far the more common.[22] The particular combination found at Wainfleet and Bardney is rare enough to establish a link between the two buildings.

The diaper patterns also deserve consideration in this regard. Although those at Wainfleet are in light green bricks rather than the more normal black this is probably due to no more than the use of unsuitable raw material — the Fenland clay — for the Wainfleet bricks.[23] Otherwise, there is clear similarity between the use of small, three-course intra-space lozenges in various combinations at both Wainfleet and Bardney, although the particular combinations are different in the two buildings; and yet other combinations had been achieved in the brickwork of Tattershall Castle. There is a likeness, nevertheless, between the basic 'language' of diapering in the front face of the north-west turret at Wainfleet and in the walls of Bardney, and between both these and those at Tattershall; indeed, omission of just eight bricks from the edges of one of the Tattershall designs — consisting of nine interconnecting lozenges — gives the cruciform arrangement of five lozenges which occurs twice at Bardney. At Wainfleet, too, zigzags occur, though on a larger scale and somewhat less tentatively than the Bardney chevrons. At Tattershall Castle the diaper-designs are used haphazardly, so far as one can tell simply placed wherever the builders wished. This contrasts markedly with some later buildings such as the Deanery Tower at Hadleigh, Suffolk (1489-90) or the porch towers of Hatfield Old Palace, Herts. (1480-90), where the patters are much more a part of an overall composition, as well as with the regular all-over diaper which is a feature of many buildings. Both at the Wainfleet school and at Bardney there is a movement towards the use of diaper as part of the design of the building, particularly on the east end of the Bardney chancel.

It is less easy to place the small corbelled-out square blocks at the north-east and south-east angles of the chancel, although there is some resemblance to the octagonal bartizan-like features on the Hussey Tower, Boston, and at the nearby Rochford Tower, Skirkbeck, both probably of the 1450s or 1460s.[24] Bricks with a half-round moulding are also used at the Hussey Tower (for some of the parapet strings), as they are also in a related situation at Bardney.

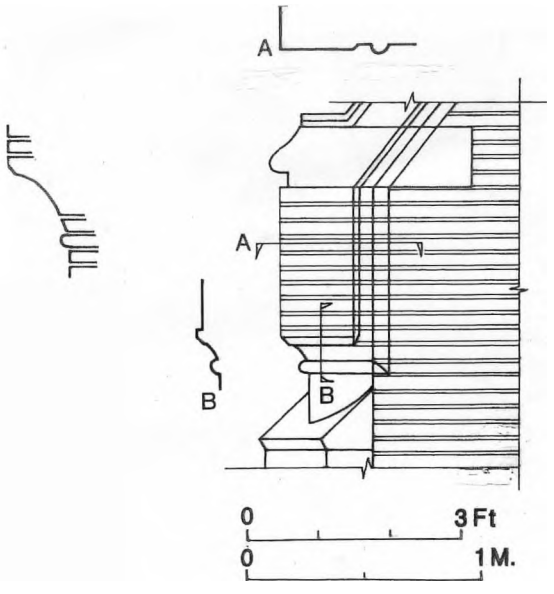
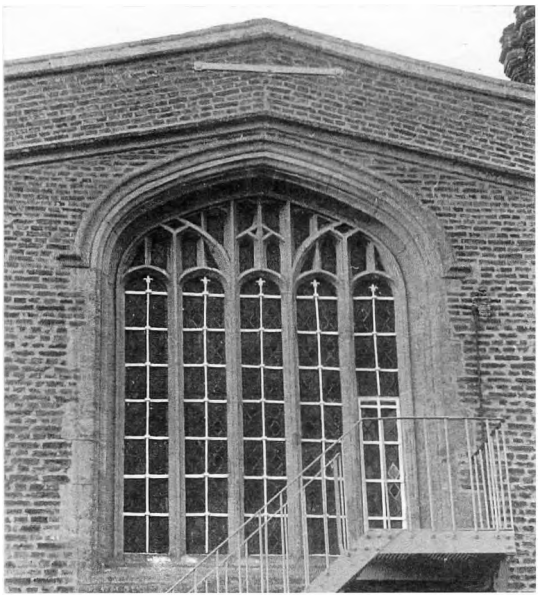


Fig.4 Bardney church chancel: eaves string (left) and head of north-east angle (right)

In the light of these considerations, it is clear that the Bardney chancel must be dated a generation or so later than has usually been assumed. The bricks whose purchase by Bardney Abbey is recorded in 1434-35 are irrelevant, and the architectural evidence is entirely against such an early dating. It is difficult to be specific, though a dating in the 1470s or 1480s seems most likely. It is even possible that the chancel was designed by John Cowper himself whilst he was living and working at Tattershall and before he became involved with the work at Kirby Muxloe in 1481. Cowper may have gone to Tattershall immediately after carrying out repairs at Bramber Bridge, Sussex, (for Waynflete) in 1477.[25] He remained for several years and was still living there whilst working on Kirby Muxloe, several journeys between the two places being mentioned in the Kirby Muxloe accounts.[26] This fact, incidentally, underlines the ability of a master mason to take charge of two widely separated projects at the same time. His being responsible for the Bardney chancel whilst working nearby at

Tattershall is thus wholly credible; it is a little less likely, though far from impossible, that he would have worked on Bardney once he had become involved with the large-scale project at Kirby Muxloe. The work at Bardney was, in any case, on a small scale and would not have required his presence on many occasions — perhaps not on any if he simply supplied designs to a resident master. Even if Cowper himself was not responsible, the building clearly belongs to the same circle, with works showing a bold use of brickwork planes enlivened by diaper patterns and a combination of moulded-brick features with stone for the more important elements, as well as distinctive tracery patterns and the abandonment of cusping. Perhaps it is worth repeating that this was by no means the normal approach to brick building in fifteenth-century England.



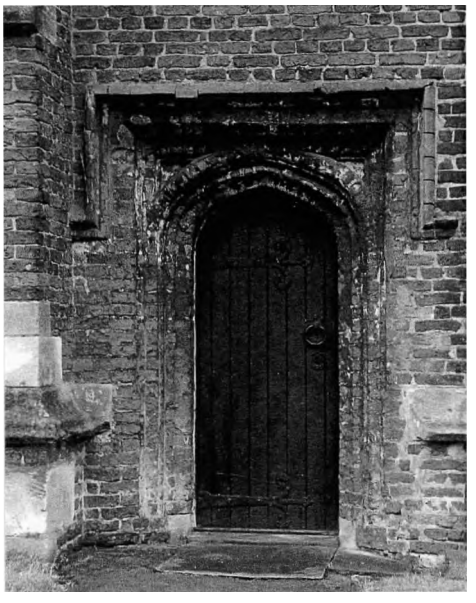


Fig.5 (left) Wainfleet school: east window.
Fig.6 (right) Bardney church chancel: priest's door in north wall.

The Bardney chancel is most plausibly dated to the 1470s or 1480s, thus half a century later than the rest of the church. The situation is unsurprising and not at all difficult to envisage. It is clear from the Abbey's letter to the Bishop of Lincoln that it was the parishioners who first requested a new church: '... they have often and with much importunity besought us earnestly that we would deign to grant the consent and likewise the agreement of our chapter, to the end that the same parishioners may have the ability and power to destroy the said [old] church, and to construct and build anew in a goodly fashion at their own charges and costs ... another parish church in some place nearer to them and more convenient ...'.[27] It may be supposed that they started work fairly soon after the granting of the licence on 19 September 1434. As usual, they would have been responsible for all the church except the chancel, which was the responsibility of the appropriator, in this case the Abbey itself.[28] Appropriators, and monastic appropriators in particular, were frequently neglectful of their obligations in this respect, chancels often being in a dilapidated condition even when the rest of the fabric was in order, in the diocese of Lincoln no less than elsewhere.[29] William Langland's complaint in the late fourteenth century:

> Litel hadde lordes to doon to yyve londe from hire heires
> To religious that han no routhe though it reyne on hir auters[30]

may not reflect a *common* state of affairs, but there are certainly cases recorded, as at Foston, Lines., where rain was falling on the high altar in 1489 and still did so twenty years later.[31]

We have already noted the degree of hostility which plainly existed between the Abbey and the parishioners and which is barely concealed in the former's letter to Bishop Gray. Despite insistence on concern for the spiritual welfare of the parishioners, it is equally clear that the Abbey was only too glad to shift them away from the conventual church. Given this animosity, and in view of the general situation, it is scarcely surprising that the Abbey was tardy in meeting its obligations. Moreover, throughout the 1430s and 1440s the

Abbey was in debt, its various buildings and tenements were dilapidated and 'in need of large repairs', and there was much abuse.[32] It was not a propitious time for attending to the church even had the Abbey been inclined to do so.

The parishioners had finished their work with the sloping stump walls at the beginning of the intended chancel, a necessary measure to provide buttressing for the east end of the nave arcade. So it was to remain, almost certainly, for several decades, as argued above. What finally prompted the Abbey to meet its obligations is not known, but when it did so brick was used instead of the anticipated stone. The odd ashlar blocks within the buttresses are, most probably, pieces left on site by the earlier builders. Brick, at the time, was frequently adopted as a prestige material, not as a cheap substitute;[33] yet in this area, with the Tattershall brickyard at Edlington Moor no further than 8 miles (13 km) away and with good waterway communications by the Rivers Bain and Witham, it is likely that the bricks were relatively inexpensive. The Abbey, itself, as noted above, purchased bricks from the Tattershall yard; it also supplied wood for fuel.[34] It should not be supposed, however, that a cheap, mean building was provided. The attention to detail is careful, both in the use of moulded brick and the placing of the diaper patterns. Moreover, the window tracery, as noted, is close to that of Bishop Waynflete's school at Wainfleet, itself no mean building and the work of an architect, John Cowper, of considerable standing.[35] As noted, there is at least a strong presumption that Cowper was involved in some way in the design of the Bardney chancel. Whatever may have prompted the Abbey into action, it may have saved money by using brick but it did not skimp in its provision of the new chancel, a structure both accomplished and up-to-date.

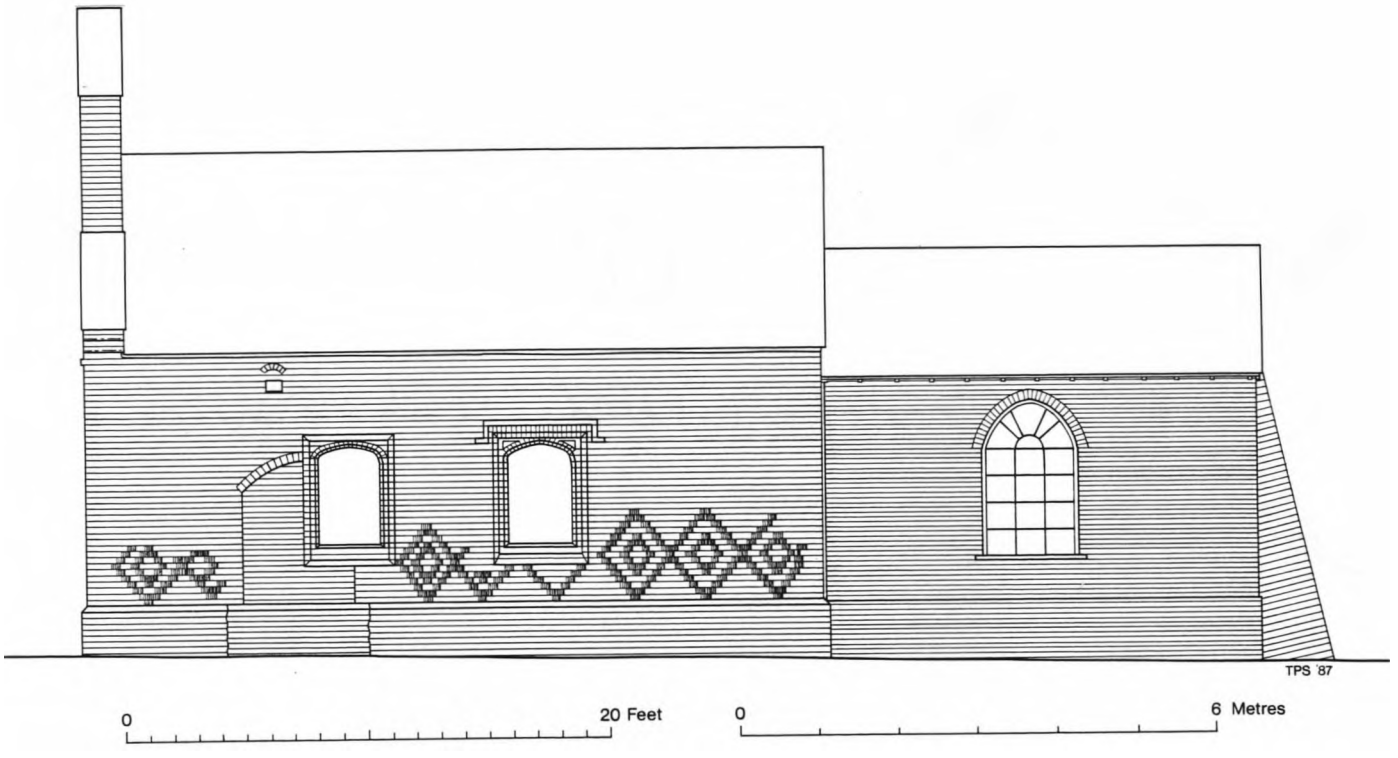


Fig.7 Goltho chapel: south elevation

Features of the church which may be mentioned, unconnected with arguments for its date, include the restriction of the diaper-patterns to the north and east walls, there being none at all on the south wall. Significantly, it is the north wall too that has the priest's door, facing towards the village. Clearly the south wall was, in a very real sense, the ***back*** wall, and thus it was not decorated with diaper-patterns: these were show-features and it was only worth the trouble of including them on the 'visible' faces, in this case the north wall and the intrinsically important east end. At Goltho, Lines., similarly, the chapel had diapering restricted to its ***south*** side (fig. 7) and to the east end (the latter now within the eighteenth-century chancel). Although the entrance to the chapel is now at the west, this is a later insertion, replacing the primary entrance (now blocked and party replaced by a window) in the south wall. The south, facing Goltho Hall though away from the village,

was clearly the important side — the show-face.[36] At Queens' College, Cambridge, the diapers are restricted to the south side, along Silver Street, the only side of the college to front an important medieval thoroughfare.[37]

Presumably, it was for the same reason that it was on the north side of Bardney chancel that the stone plinth is continuous with that on the stump-wall to the west. The plinths on the two stump-walls are at slightly different levels, and it is on the south face (the 'back wall') that this is accommodated by providing a 'step' in the plinth.

Traces of mortar on the priest's door (fig.6) and the low side window indicate that these features were once rendered in imitation of stone dressings. It is not, of course, certain that this is primary, and indeed on present evidence the device seems to belong rather to the sixteenth century and later than to the fifteenth century, more especially in secular contexts,[38] although ecclesiastical examples are known, for example on the brick windows inserted into Fritton church, Suffolk.[39]

CONCLUSION

The redating of Bardney chancel argued for here still allows it to remain one of the earliest examples of English church building using brick as a material in its own right. The chancel pre-dates, though not by much, the great age of church building in the Tudor period, most notably in Essex.[40]

NOTES AND REFERENCES

1. Brief description in N. Pevsner and J. Harris, *The Buildings of England: Lincolnshire,* Harmondsworth: Penguin Books, 1964, pp.176-177; revised N. Antram, London: Penguin Books, 1989, re-issued New Haven and London: Yale University Press, 2002, pp.l 14-115.
2. The term 'moulded brick' is often used (on a par with 'moulded stone') for bricks *cut* to shape as well as for those formed by moulding, which convention is followed below. *Cf* N.J. Moore, 'Brick' in J. Blair and N. Ramsay, *English Medieval Industries: Craftsmen, Techniques, Products,* London and New York: Hambledon Press, 1991, pp.227-229: T.P. Smith, 'The Early Tudor Chimney Brick from Bridewell Palace, London, and its Significance', *BBS Information,* 76, February 1999, pp.3-8.
3. The term 'intra-space' denotes the size of the lozenges in diaper work: here the red bricks within the black lozenges are arranged in three courses in the vertical sequence header/stretcher/header.
4. The significance (if any) of these seven asymmetrical chevrons is unclear. But is it, perhaps, an attempt to represent seven sevens, that number having a particular resonance in traditional Christianity: the seven deadly sins and the seven virtues, the seven penitential psalms (6, 22, 38, 51, 102, 130, 143), the seven sacraments (baptism, confirmation, penance, eucharist, holy orders, matrimony, extreme unction), the Seven Joys and the Seven Sorrows of the Virgin Mary and the Seven Last Words from the Cross? The cruciform arrangements of the five lozenges higher on the same elevation and in the bay to the west have obvious Christian relevance. But there seems no clear significance to the designs on the east end (described below), which appear merely decorative.
5. D. Owen, *Church and Society in Medieval Lincolnshire,* Lincoln: Society for Lincolnshire History and Archaeology, 1971, p.75; the document is dated 1246.
6. A.H. Thompson, *Visitations of Religious Houses in the Diocese of Lincoln,* vol.l, Lincoln: Lincoln Record Society, 7, 1914, pp.4, 6.
7. *Ibid,* p.8.
8. Pevsner and Harris, 1964, p. 176; Pevsner, Harris and Antram, 2002, p. 114.
9. W.D. Simpson, ed., *The Building Accounts of Tattershall Castle, 1434-1472,* Lincoln: Lincoln Record Society, **55,** 1960; re-issued Woodbridge: The Boydell Press, 2010, p.57.
10. J. Wight, *Brick Building in Englandfrom the Middle Ages to 1550,* London: John Baker, 1972, p.298; A. White, *Early Brick Building in Lincolnshire: a Guide,* pamphlet, Lincoln: Lincolnshire Museums, 1982; G. Platts, *Land and People in Medieval Lincolnshire,* Lincoln: Society for Lincolnshire History and Archaeology, 1985, p. 133; T.P. Smith, *The Medieval Brickmaking Industry in England 1400-1450,* Oxford: British Archaeological Reports, British Series, 138, 1985, p.ll.
11. H. Brakespear, 'Bardney Abbey', *Archaeological Journal,* 79, 1922, pp.2-92; for the bricks: pp.32,41, 48, 76.
12. J.H. Harvey, *The Perpendicular Style, 1330-1485,* London: B.T. Batsford, 1978, pp.200-202.; Pevsner, Harris and Antram, 2002, p.743.
13. Contrast Pevsner and Harris, 1964, p.387 ('begun in 1440') with Pevsner, Harris, and Antram, 2002, p.743 ('Begun in 1469') and see discussions in Simpson, 1960, pp.xiii-xv, and in The Late Marquis Curzon of Kedleston and

H.A. Tipping, *Tattershall Castle, Lincolnshire A Historical & Descriptive Survey,* London: Jonathan Cape, 1929, p.107. If the later date above is correct then although the church was founded by Cromwell it was not actually begun in his lifetime.

14. Simpson, 1960, p.xiii.

15. Owen, 1971, p.99.

16. Historical Manuscripts Commission, *Report on the Manuscripts of Lord de L Isle and Dudley* ..., vol. 1, London: HMC, 1925, p. 199.

17. J.H. Harvey, *English Mediceval Architects: A Biographical Dictionary down to 1550,* revised edn, Gloucester: Alan Sutton, 1984, pp.7, 73.

18. D. Wales and A. White, *Magdalen College School, Wainfleet,* Lincolnshire Museums Information Sheet (actually ten-page pamphlet), 1981, p.5; Pevsner Harris, and Antram, 2002, p.777; the building is now a public library.

19. Harvey, 1984, p.74.

20. The discussion which follows uses several technical terms, best explained in Harvey, 1978, *passim* and Glossary, pp.282-285.

21. The building accounts are available in A.H. Thompson, 'The Building Accounts of Kirby Muxloe Castle, 1480-1484', *Transactions of the Leicestershire Archaeological Society,* **11,** 1913-20, pp.193-345; for the building: C. Peers, *Kirby Muxloe Castle, Leicestershire,* 2nd edn, 1957, re-issued London: HMSO, 1975; more briefly N. Pevsner, *The Buildings of England: Leicestershire and Rutland,* 2nd edn revised E. Williamson with G.K. Brandwood, London: Penguin Books, 1998 (with corrections), pp. 192-194.

22. T.P. Smith, 'Rye House, Hertfordshire, and Aspects of Early Brickwork in England', *Archaeological Journal,* **132,** 1975, pp.111-151; T.P. Smith, 'The Early Brickwork of Someries Castle, Bedfordshire, and its Place in the History of English Brick Building', *Journal of the British Archaeological Association,* **129,**1976, pp.42-58.

23. R.J. and P.E. Firman, 'A Geological Approach to the Study of Medieval Bricks', *Mercian Geologist,* **3,**2, 1967, p.309.

24. T.P. Smith, 'Hussey Tower, Boston: a Late Medieval Towerhouse of Brick', *Lincolnshire History and Archaeology,* **13,** 1979, pp.31-37; T.P. Smith, 'Brick Tower-Houses of the Later Middle Ages', *Period Home,* **2,** 3, 1981, pp.48-50.

25. Harvey, 1984, p.73.

26. Thompson, 1913-20, *passim.*

27. Thompson, 1914, p.5.

28. The general situation is discussed in R.A.R. Hartridge, *A History of Vicarages in the Middle Ages,* Cambridge: Cambridge University Press, 1930, pp.134-139; *cf* G.H. Cook, *The English Mediaeval Parish Church,* 3rd edn, London: Phoenix House, 1961, p.44.

29. Hartridge, 1930, pp.137 *sqq*\ M. Bowker, *The Secular Clergy in the Diocese of Lincoln 1495-1520,* Cambridge: Cambridge University Press, 1968, pp. 126-137; C. Platt, *The Parish Churches of Medieval England,* London: Secker and Warburg, 1981, p.98; R. Morris, *Churches in the Landscape,* J.M. Dent & Sons, 1989, pp.321-323.

30. W. Langland, *The Vision of Piers Plowman: A Complete Edition of the B-Text,* ed. A.V.C. Schmidt, London: J.M. Dent & Sons, 1978, p.lll (Passus X, 11.309-310): 'Lords had no right to give proprietary [church] lands to monastic institutions that do not care even though it is raining on their [the appropriators' churches'] altars' (my translation).

31. Bowker, 1968, p.132; for a similar case at Scredington, Lines., in 1336: Owen, 1971, p.113; and for another at Wigston, Leics., in 1518, Cook, 1961, p.24; see also Morris, 1989, p.322.

32. A.H. Thompson, *Visitations of Religious Houses in the Diocese of Lincoln,* vol.2, London: Lincoln Record Society, **19,**1918, pp.12-15, 25-28.

33. *Cf* Smith, 1985, pp.4-6.

34. Simpson, 1960, pp.43,46-47, 60.

35. For assessments of Cowper's standing: J.H. Harvey, *Gothic England: A Survey of National Culture 1300-1500,* London: B.T. Batsford, 1947, p.147; D. Knoop and G.P. Jones, *The Mediaeval Mason: An Economic History* ..., 3rd edn, Manchester: Manchester University Press, and New York: Barnes & Noble, 1967, p.39; W.D. Simpson, *Castles in England and Wales,* London: B.T. Batsford, 1969, p.155.

36. T.P. Smith, 'The Brickwork of Goltho Chapel, Lincolnshire', *BBS Information,* **71,** June 1997, p.10; see also K. Redmore, 'St George's Church, Goltho, Lincolnshire', below pp. 15-17.

37. T.P. Smith, 'The Diaper Work at Queens' College, Cambridge', *BBS Information,* **55,** March 1992, pp.21-22.

38. T.P. Smith, 'Rendered Details to Brick Buildings — Some Kent Examples', *BBS Information,* **42,** May 1987, pp.5-11.

39. This, and other unreferenced details mentioned above, are based on personal observation: there is no point in citing works which do not actually mention relevant features.

40. The Essex churches deserve fuller study. P. Ryan, *Brick Building in Essex from the Roman Conquest to the Reformation,* Chelmsford: Pat Ryan, 1996, devotes just two disappointing pages (pp.71, 73) to them despite including several photographs (pls.16a-20c). Due to a fire in 2014 and three subsequent home moves my own notes, sketches, and photographs are lost, and, in my eighth decade, I do not have the heart to *start over* — as Americans succinctly put it — even if allotted the time.

St George's Church, Goltho, Lincolnshire

Ken Redmore

St George's church[1] stands in an isolated position near the site of the deserted medieval village of Goltho, one mile west of Wragby (TF/116775). One of the notable Lincolnshire brick buildings of the Tudor period and now cared for by the Churches Conservation Trust, it was built over the site of a thirteenth-century chapel, considered to be a peculiar of the nearby Bullington Priory. The nave probably dates from the early sixteenth century when the Goltho estate changed hands.[2] A chancel was added in the early eighteenth century and a bellcote was built over the west end of the nave in the Victorian period.

Terence Smith measured the interior of the nave as 27 ft (8.24 metres) long by 15 ft 4 in (4.59 metres) wide and the thickness of the walls as 1 ft 8 in (0.5 metres).[3] These measurements formed the basis of the plan he published, here reproduced as figure 1.

The red sixteenth-century bricks of the nave, laid in English Bond, are approximately 916 x 416 x 216 inches (240 x 110 x 60 mm).[4] There is a broad band of diaper pattern, created by headers of dark blue-grey bricks, along the lower section of the south wall. Moulded bricks with a single chamfer have been used for the surrounds of the two windows in the same wall. One of these windows has a rudimentary hood-mould of brick stretchers standing proud of the wall surface. There is evidence of blocked openings in the nave walls, notably the arch and right-hand jamb of a former south door: a straight joint from its position is clearly visible to the left of the western one of the two windows, with the arch cutting into the window.

The chancel is constructed of bricks 8¾ x 4¼ x 2¼ inches (220 x 110 x 55 mm) in size of similar colour to those in the nave but closely laid in English Garden Wall Bond with three or five rows of stretchers; they are typical of the Georgian period. The bricks of the Victorian bellcote are machine-made and of darker hue than either the nave or chancel.

The walls of the church interior (fig.2) are plastered throughout. The painted timber work of the box pews, pulpit, communion rail, and reredos was noteworthy.

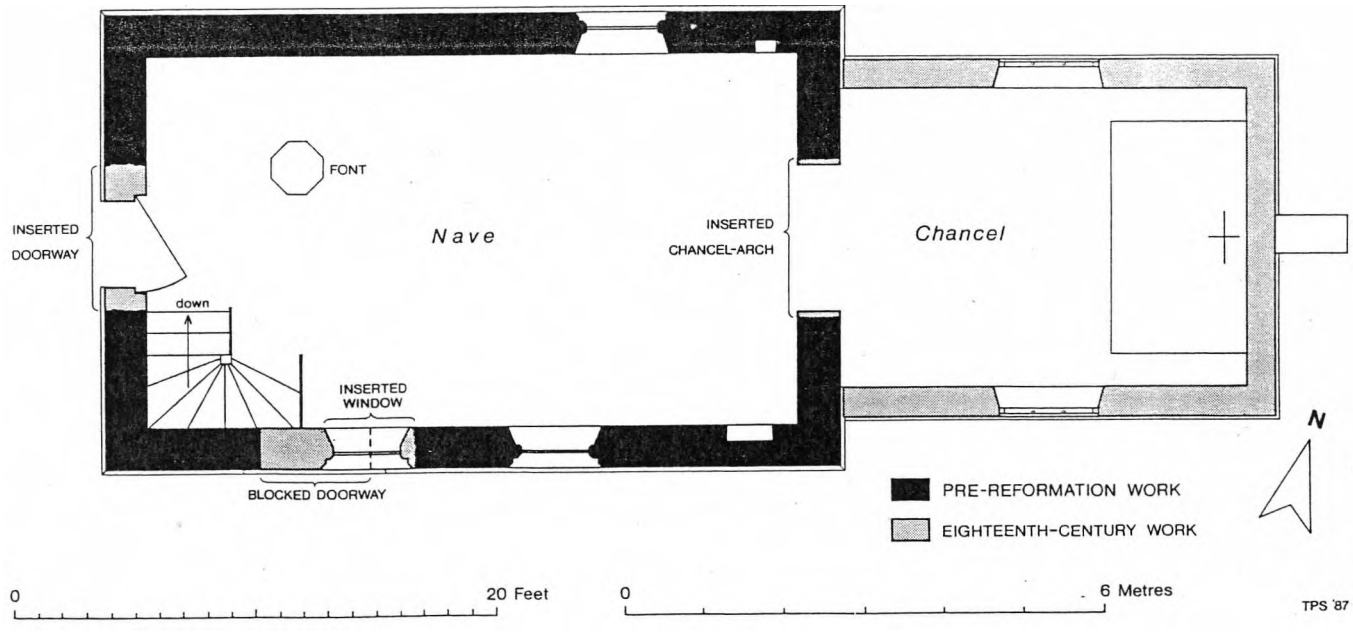


Fig.1 St George's church, Goltho, Lincolnshire: plan
Drawn by T.P. Smith

Fig.2 St George's church, Goltho, exterior from the south-west. Note the straight joint and the beginnings of the arch formed from a former south door, now blocked, to the west of the first window.

Guy Beresford[5] has pointed out that the bonding of the nave is comparable to Tattershall Castle (under construction from before 1431 to after 1446) and the chancel of Bardney church (mid-fifteenth century), though the joints of the roof timbers of Goltho preclude a date before *circa* 1500. Goltho's bricks are also similar in colour and quality to those at Tattershall and Bardney, both of which are located a few miles away on the same clay belt. It is assumed that the bricks for St George's church were made within a short distance of the site.

The church suffered a devastating fire, caused by lightning, on 20 October 2013 when the roof and all the interior fittings were destroyed.

NOTES AND REFERENCES

1. The brickwork of the church has been considered in depth; see T.P. Smith, 'The Brickwork of Goltho Chapel, Lincolnshire, *BBS Information,* **71,** June 1997, pp.7-11. For earlier accounts of St George's church see N. Pevsner and J. Harris, *The Buildings of England: Lincolnshire,* Harmondsworth: Penguin Books, 1964, pp.249-250, where the date is given as *c.* 1640; and N. Pevsner and J. Harris, revised N. Antram, *The Buildings of England: Lincolnshire,* 2nd ed., London: Penguin Books, 1989, pp.309-310, where a possible date of after 1530 is suggested.
2. Antram, 1989, p.309, records the purchase of the Goltho estate in 1530 by the Grantham family.
3. Smith, 1997, p.7. Metric calculations by D.H. Kennett to the nearest centimetre.
4. Metric equivalents for brick sizes are given to the nearest 5 mm. [DHK]
5. Guy Beresford, *The Medieval Clay-Land Village: Excavations at Goltho and Barton Blount,* London: The Society for Medieval Archaeology, 1975, pp.48-49.

Fig.3 St George's church, Goltho, interior prior to the fire on 20 October 2013.

Brick for a Day: Warwick

A small group of members plus two guests assembled beside the bus station in Warwick on Saturday 22 July 2017. On two sides of the bus station are three- and four-storey brick buildings, shops with maisonettes over, in a buff brick laid in Flemish Bond with three stretchers between each header: Eric Davies, County Architect for Warwickshire designed the Market Street buildings in 1965 but the accompanying Westgate House was not built until 1975. Opposite the bus station are the three main blocks of Westgate Primary School, of which the first was built in 1883 to designs by Birmingham architect, G.B. Cox, and later nineteenth-century extensions in the same Arts and Crafts style to designs by Warwick-based F.H. Moore in 1905. The red brick was laid in Flemish Bond and the windows are tall, extending above the roof line of the single-storey blocks.

Warwick endured a major fire in 1694 which began at the west end of High Street. The group were extremely fortunate in that the parade by Kineton Armoury meant that High Street and Jury Street were both closed to traffic and it was possible to get a good view of the many post-fire houses: the Commission to Rebuild Warwick after the Fire ensured high standards of fire-proof construction: only brick or stone for the walls and tile, not thatch, for the roofs. Much of the earlier construction in the town had been timber-framed with infill of wattle-and-daub, as is seen in the surviving buildings unaffected by the fire, notably the Lord Leycester Hospital beside the West Gate on the north side of High Street. The commission also imposed a two-storey limit to height with the exception of three storeys at the intersection of High Street and Jury Street with Castle Street and Church Street.

Sadly, not all buildings from subsequent centuries conform to the 1694 standards. The skills necessary to rebuild Warwick were available in the town at the end of the seventeenth century and their occupations illustrate their range: Francis Smith (1672-1738), architect; the brothers Roger *(d.* 1710) and William Hurlbutt *(d.* 1698), joiners and architects. The quality of the latter's work can be seen in Landor House of 1692 which is beyond the area devastated by the fire. This generation provided the public buildings of Warwick, which were executed in stone: Smith in 1725-31 at the Court House, Jury Street, where the town council met but the Market House (now Warwick Museum) had been designed and built by the Hurlbutts in 1669-70.

Local men continued to serve the town throughout the eighteenth century; architect-builders such as two generations of the Hiorne family — William (c. 1712-1776), his brother David (1715-1758), and William's son Francis (1744-1789) — and gentleman-architect Sanderson Miller (1716-1780) in the century's middle decades and Thomas Johnson *(d.* 1800) and Henry Couchman (1738-1803) in its later ones. These men were involved in the county buildings of Warwickshire: Miller as architect and the elder Hiorne as the contractor at Shire Hall in 1753-58, and Johnson at the adjacent County Gaol of 1777-83 with a single bay extension by Couchman in 1790-93.

Through the good offices of BBS member Michael Troughton, an alumnus of the school, and Gervald Frykman, the school archivist, the party enjoyed an extended visit to Warwick School on its vast Myton Road site. The earliest buildings were designed in 1878 by John Cundall, a local man. His buildings consisted of Big School, the three-storey main teaching block now completely given over to school administration, with the chapel to the right and the headmaster's house on the left-hand side of the main building. Funds permitted the construction of only the nave of the chapel in 1879; transepts and a chancel were added in 1893-94 under the supervision of W.F. Unsworth but keeping to Cundall's plan; an upper storey as a western extension was added to the chapel in 1925 as a memorial to old boys whose lives were cut short by the Great War. A walk through the grounds of Warwick School demonstrated the strength of the endowments enhanced by fundraising from alumni in the many new buildings on the site.

The group encountered the long-threatened rain when viewing the public buildings, mentioned above. Before seeing these, two buildings on Old Square were noted, one with a high level of approval: the Coffee Tavern of 1880-81 by F.H. Moore, three storeys in red brick with red terracotta panels. Adjacent is the former Post Office of 1886 by Henry Tanner of the Office of Works.

Warwick is not usually thought of as a pioneering industrial town but here it had two claims to fame. The stucco-fronted gas retorts of 1822, now converted to housing, survive. The brickwork of the side and rear elevations is of high-quality workmanship. Not surviving is the Eagle Works, where many of the nation's dust carts were made going back a century and a half by the firm of William Glover and Sons Ltd. Both the gas works and the engineering factory were served by an arm of the Grand Union Canal.

The Grand Union Canal was also the means whereby the Staffordshire blue bricks for the Governor's House and former Coach House, now the Old Blue Dairy, on Cape Road reached Warwick. The new County Gaol was built in 1853-60 to designs by D.R. Hill (1810-1857) of Birmingham, who built up expertise as an architect who specialised in prison design. Originally the Governor's House was one side of the entrance to the prison with the now demolished chaplain's house as its twin. Since the fieldwork was done for the note in ***BBS Information*, 136,** June 2017, the raised ground floor of the Governor's house has been painted with a light cream paint, softening the general appearance. The paint emphasises that the rear of the raised ground floor and the semi-basement, which faced the prison interior, are without windows.

DAVID H. KENNETT

Brick Churches, Chancels, Aisles, and Chapels 1450-1550: a Checklist

David H. Kennett

The publication of two articles, in the preceding pages of this issue of *British Brick Society Information* on parts of churches built of brick before the Reformation in England in the mid sixteenth century affords an opportunity to provide a list of those churches either completely built of brick or having a major structural element constructed of brick. A list of church towers of brick was published in *British Brick Society Information,* **35**, February 1985, pages 4-8 and for reasons of space available in this issue of *BBS Information* is not repeated here; it is accessible on line via the society's website.

The principal published sources used in compiling the checklist are:

N. Pevsner *et al„ The Buildings of England,* series, Harmondsworth: Penguin Books, 1951-1983; London: Penguin Books, 1983-1999; New Haven and London: Yale University Press, 2002-date.
Royal Commission on Historical Monuments, *An Inventory of...,* London: HMSO, 1912-date
Victoria County History, London: various publishers and reprints, 1899-date
J.A. Wight, *Brick Building in England from the Middle Ages to 1550,* London: John Baker, 1972.

BRICK CHURCHES AND CHAPELS c. 1450-1558

Note: *Brick Buildings in Italics*
Stone Buildings in Plain Type
Brick clerestories, porches, and west towers are not included

Church Dedication Date	*Patron*	*House Building Dates*
1. Brick Churches and Chapels		
Basildon-cum-Laindon, Essex *St Mary the Virgin and All Saints, Langdon Hills* (now secular) early Tudor	unknown	
Chignal Smeeley, Essex *St Nicholas* early C16	unknown	
East Horndon, Essex *All Saints* 1442-1476	Sir Thomas Tyrell *(d.* 1476)	*Heron Hall* only *brick barn* survives
Layer Marney, Essex *St Mary the Virgin c.* 1520 (walls rendered)	Henry 1st Lord Marney *(d.* 1523) John 2nd Lord Marney *(d.* 1525) both buried in north aisle of church with terracotta tombs	*Layer Marney Tower* work ended 1525
St Osyth, Essex *St Peter and St Paul c.* 1527	Abbot John Vyntoner (in office 1523-1533)	*Bishop's Lodging at St Osyth Priory, Essex*
Old Basing, Hampshire *St Mary* 1428-35; c.1519; *c.* 1551-56	John Paulet *(d.* 1435) Sir John Paulet (iZ 1525) Sir William Paulet 1st Marquess of Winchester *(d.* 1572)	*Basing House, Hampshire* 1531-after 1572

Smallhythe, Kent *St John the Baptist* 1516	William Warham (J. 1532) Abp Canterbury, 1503-1532	*Archbishop's Palace, Otford, Kent* 1500-1502, 1514-1518
Goltho, Lincolnshire *St George* after 1500 probably after 1530 C18 chancel	probably Grantham family	Grantham Hall, Goltho
Lutton, Lincolnshire *St Nicholas* early C16	unknown	
Loddon, Norfolk *Holy Trinity c.* 1490 (structural brick)	Sir James Hobart (J. 1500)	*Hales Hall, Loddon, Norfolk* 1480-C.1490
Shelton, Norfolk *St Mary* before 1498	Sir Ralph Shelton (1497x1498)	*Shelton Hall, Norfolk* prob. 1460s or 1470s; dem. C18
Wiggenhall St Mary the Virgin, Norfolk *St Mary* early C16	member of Kervile family rebuilding of early C14 church	*St Mary's Hall* late C15; rebuilt 1864
East Guldeford, East Sussex *St Mary* 1499-1505	Sir Richard Guldeford	
Twineham, West Sussex *St Peter* late C15 or early C16	unknown	possibly *Hickstead Place, West Sussex* late C15 or early C16, rebuilt C18
Kingston-upon-Hull *Yorkshire East Riding* *Holy Trinity* before 1425	town	
Sutton-on-Hull, *Yorkshire East Riding* *St James c.* 1348	Sir John de Sutton *(d.* 1357)	

2. Brick Chapels, Aisles, and Chancels as part of a parish church

Blackmore, Essex *St Laurence* *South aisle c.* 1525	was parochial aisle of Augustinian priory dissolved 1525	
Great Horkesley, Essex *Chapel of St Mary* 1491 now Chapel Cottage (secular since 1548)	chapel of ease to All Saints	
Ingatestone, Essex *St Edmund and St Mary* *South chapel,* 1556 *North chapel,* early C17	Sir William Petre *(d.* 1572) (buried in south chapel) William 2nd Lord Petre *(d.* 1624) (buried in north chapel)	*Ingatestone Hall, Essex* 1539-C.1560
Kelvedon, Essex *St Mary the Virgin* *North chapel* early C16	unknown	
Rochford, Essex *St Andrew* *North vestry* early C16 (?originally *north chapel)*	Thomas Butler, Earl of Ormond (J. 1515)	*Rochford Hall* rebuilt by Richard, Lord Rich after 1550

Little Warley, Essex *St Peter* *Chancel,* early C16	Tyrell family brass of Anne Tyrell *(d.* 1592)	*Little Worley Hall, Essex* early C16
West Ham, L.B. of Newham *All Saints* (formerly *Essex)* *North chapel, c.* 1550	unknown	
South Mimms, Hertfordshire *St Giles* *North aisle, north chapel* 1527	Henry Frowyk the elder (<Z 1527)	*Mymms Hall, Hertfordshire* early C16 and later
Wyddial, Hertfordshire *St Giles* *North aisle, north chapel* 1532	George Canon *(d.* 1532)	*Wyddial Hall, Hertfordshire* early C16; rebuilt after fire 1733
Bardney, Lincolnshire *St Lawence* *Chancel,* probably 1480s	Bardney Abbey	Bardney Abbey 1115 onwards with rebuilding of domestic parts in C13
Outwell, Norfolk *St Clement* *North transeptal chapel c.* 1527	Sir John Fincham *(d* 1527)	*Fincham Hall, Norfolk* before 1503; post 1572
Bures, Suffolk *St Mary* *South chapel* 1514	Sir William Waldegrave *(d.* 1527)	*Smallbridge Hall, Bures, Suffolk* rebuilt 1561–c1572
Chilton, Suffolk *St Mary* *North chapel* 1491-1500	Robert Crane *(d.* 1500)	*Chilton Hall, Suffolk* late C15; rebuilt late C16 partly demolished C18
Kenton, Suffolk *All Saints* *South aisle* before 1524	John Garneys *(d.* 1524)	*Kenton Hall, Suffolk* mid C16
Shelley, Suffolk *All Saints* *North chapel* before 1532	Sir Philip Tylney *(d* 1533)	*Shelley Hall, Suffolk* 1517-1533
Trimley St Martin, Suffolk *St Martin* *North chapel* after 1405	Roger Cavendish *(d.* 1405)	
Laleham, Surrey *All Saints* *North chapel* early C16	member of the Lucan family	
Herstmonceux, East Sussex *All Saints* *North chapel and east wall of chancel* 1440s	Sir Roger Fiennes *(d.c.* 1454)	*Herstmonceux Castle, East Sussex* 1441-before 1454

BRICK AT RISK:
CHURCHES IN SALFORD AND MANCHESTER

Three churches in the twin cities of Salford and Manchester have been in the news in the last three years. Then-fates are contrasting: both those in Salford have suffered but that in Manchester has found a new use.

The British Brick Society's visit to Salford in May 1995 began in the church dedicated to St Ambrose, Liverpool Street, Salford, a church built of red brick with red terracotta accents, originally with a five-bay nave and aisles, a two-bay chancel with flanking chapels, and a western narthex originally a baptistry. There was a slender tower to the street with splayed corners: its purpose to give access to the roofs. In the mid-1990s, the two western bays had become a church hall, also used as the worship space in the winter months; the majority of the aisles had been repurposed as storage area, the northern one, and kitchen facilities, the southern one, and the narthex had also been converted to storage space. (The site of the original church hall had built upon as part of a large social housing development.) The church had an ageing congregation in the mid-1990s and was part of a group benefice. Soon after its priest-in-charge moved, to take up the incumbency of another Salford church, that dedicated to St Philip, St Ambrose was closed for worship. The original architect for St Ambrose in 1910 was R.B. Preston; work done following damage in the Second World War was by the Thomas Worthington & Sons practice; later alterations dividing the building were by Anthony Press.

Fig.l The church of the Ascension, Church Road, Lower Broughton, Salford, ablaze on 12 February 2017. The roof was completely destroyed and some of the stonework rendered unsafe due to the fire which is thought to have been arson.
Photograph: courtesy The Ecclesiological Society

I am grateful to both Alan Hulme and Michael Hammett for sending me details of the fire on the evening of 12 February 2017 which destroyed the roof and some stonework of the Church of the Ascension, Church Road, Broughton, Salford. The church has external walls of red brick and the windows have brick tracery. It was designed in 1869 by John Medland Taylor. At first, it was thought that the church was completely destroyed, with a collapsed roof collapsed and the limestone pillars separating the nave from the aisles needing to be strengthened and restored to their full height.

Images from CCTV showed a man acting suspiciously and hurriedly leaving the scene of the fire. The Greater Manchester Police Force suspected arson and subsequently arrested and charged a 22-year-old man with the crime. The fire was doubly unfortunate as the congregation had just raised a considerable sum for the church's refurbishment and updating to twenty-first century standards. The latter included disabled access, new toilets, and a kitchen area.

Built of red brick, this large church had a nave with aisles, a substantial apsidal-ended chancel with chancel chapels. The chapels were marked externally by being presented as transepts. Brick tracery was used throughout, noticeably at the west end where there was a rose window set in blind arcading with a porch below. The south transept had a rose window separated by an area of brickwork from two sets of paired lancets. Of the eight spokes of the brick tracery in the transept's rose window only one was loosened and destroyed by the fire. Triple lancets alternate with paired windows with plate tracery in the aisles.

When built, the church had a large crypt, which in recent years has been unused. The priest-in-charge, Canon David Wyatt, expressed the hope that rebuilding of the church of the Ascension would enable the crypt to be utilised providing space for the social and outreach activities of the church.

On a happier note, the church dedicated to St Peter, Blossom Street, Ancoats, Manchester has found a new use as the rehearsal rooms and recording studios of the Halle Orchestra. We have shades of the similar use by the London Symphony Orchestra of St Luke's Old Street. St Peter's can also be used for community use and is licensed as a wedding venue.

In 1859-60, St Peter's was built to designs by Isaac Holden & Sons for a newly-created parish on the north-east edge of the city. Some indication of the need in the mid-Victorian decades can be judged by its size: it was designed to seat 1,350, a tenth of the population of the parish, whose inhabitants were predominantly of the Roman Catholic persuasion. With the Murray and McConnel & Kennedy mills, in the parish, in full production and expanding at the same time, there was many employment opportunities in Ancoats in the second half of the nineteenth century. These were the largest of the mills lining the Rochdale Canal but atypical; the area had many smaller mills.

Built of red brick with white brick used for the curves of the Romanesque windows and arcading, there is also some yellow sandstone used in the dressings at St Philip's. The five-bay nave is continuous with the apsidal chancel and extends up into a clerestory lighted by triple and paired windows; at clerestory level the chancel has continuous arcading on the exterior. The much lower aisles and transepts are divided from the nave by cast iron columns and semi-circular brick arches. The roof trusses are also of cast iron. The transepts with gabled roofs have a triple window, with the central one higher than those flanking it, whilst the aisles have single windows. To the north-west is a big, three-stage campanile, with paired openings at the second, belfry stage, and blind arcading above. The uppermost part is a four-sided concave roof, which appears cut down.

After deconsecration in 1960, because of severe population loss in the area, the building was used as a store and as a factory. However, in the 1990s it became unoccupied for a number of years and it became derelict and subject to vandalism and theft of the interior fittings and slates from the roof. The exterior of the building was stabilised and restored in 1988-99 and new use sought. The Halle moved in in June 2013. This is the second English orchestra of international stature to take over a deconsecrated Anglican church: the London Symphony Orchestra had acquired St Luke's Old Street, London, some years earlier. St Luke is stone-fronted but has a brick-lined interior.

Brief architectural descriptions of these buildings may be found in N. Pevsner, *The Buildings of England: Lancashire; The Industrial and Commercial South,* Harmondsworth: Penguin Books, 1969, p.393 (the Ascension, Broughton) and p. 301 (St Peter, Ancoats); C. Hartwell, *Pevsner Architectural Guides: Manchester,* London: Penguin Books, 2001, p.286 with photograph (St Peter, Ancoats); and more complete notes in C. Hartwell, M. Hyde, and N. Pevsner, *The Buildings of England: Lancashire and the South-East,* New Haven and London: Yale University Press, 2004, p.639 (St Ambrose, Salford), p.629 (The Ascension, Broughton), and p.377 (St Peter, Ancoats). Information on the fire at the church of the Ascension, Lower Broughton, has been gained from the brief report in *The Guardian,* 14 February 2017, with photograph, and from the illustrated notice in the Ecclesiological Society's *Church Crawler,* Spring 2017, pp.1-2, with photograph.

D.H. KENNETT

Noah's Ark Depicted in Brick at Harlingen, Netherlands

Terence Paul Smith

Fig.1 Noah's Ark and Dove, A.C.W. Schefferschool, Harlingen, Netherlands.

My Guest Editorial in *British Brick Society Information,* **137**, November 2017, page 3 referred to a depiction of Noah's Ark on the A.C.W. Schefferschool in the coastal town of Harlingen, Netherlands. Unfortunately, as explained in a note at page 5, my submitted photograph (not, as the note states, taken in 1965) was mislaid. It is here reproduced (fig.l), and the mishap provides the opportunity for a fuller description and discussion of the work, which will, I hope, be of interest to those who enjoy inventive brickwork.

I am grateful to the head of the school who provided the information that the work is by the Dutch designer van der Bijl, though he did not know the artist's first name and I have been unable to ascertain it. (Regrettably, my informant's name was lost when his letter was destroyed in a fire at my flat in October 2014.) The work dates from 1965, when the school was built.

The depiction, on an end wall of the typically 1960s building, is of coloured bricks — blue, green, white, and yellow — against a dark red brick background. It shows the ark resting on Mount Ararat and with a prominent giraffe. Flying towards it — over-scaled for artistic and/or theological reasons? — is the dove with the olive branch. The story is from the Old Testament (Genesis 8), but a Christian interpretation is imparted by showing the mast (not a feature of the Genesis story) as a *cross,* suggesting the ark as a symbol (or 'type') of the Church, an understanding going back to the second (a minority of scholars would say the first) century in I Peter 3:20-21, where too the flood is taken to prefigure Christian baptism. (Verse 21 is variously translated, reflecting the opacity of the Greek *antitupon.)*

A monochrome illustration cannot do justice to this colourful depiction or the way in which it blends into the foreground foliage — though this is clearer in the (smaller) colour version of the photograph in ***Brick Bulletin,*** Spring 1995, page 6 for those who have access to it. But even that cannot convey the thrill of unexpectedly coming across it a quarter of a century ago whilst leaving Harlingen by train: I alighted at the next station, took the next train back, and walked to the school to photograph the Noah's Ark.

Oh, what it was to be still in one's forties!

Chequered and Patterned Brickwork in Carlisle

Graham Brooks

In response to the appeal at the end of the paper on 'Chequered Brickwork in Warwickshire', ***British Brick Society Information,*** **136,** June 2017, page 16, the author has put together a selection of six photographs showing the variety of uses of patterning in the brickwork of nineteenth-century houses in Carlisle, Cumbria. These include not only the use of white or light-coloured headers alternating with red stretchers in Flemish Bond (figs. 1,2,4,6) but also other details in white or light-coloured brick (fig.3) and terraced houses built entirely of white brick (fig.5).

Figure 1 shows the most basic form of terraced house in Carlisle with the bricks laid in Flemish Bond using red bricks for the stretchers and white bricks for the headers. A distinctive feature of these and many terraced houses in Carlisle is the use of a white brick string course at the level of the first-floor window sills. The houses in figure 1 have a circular fanlight above the door and this is picked out in white bricks.

The houses shown on figure 2 are more up-market with pointed arches over the door and first-floor windows and a sandstone bow window to the ground floor. On figure 4 a row of terraced houses seemingly built at the same time suddenly switch from using chequered brickwork to plain red brick. The houses in figure 3 with sandstone bow windows on the ground floor and sandstone surrounds to the first-floor windows represent a step up in social class from those in figure 2 which have only the ground-floor bow windows.

Stanwix is a more affluent area of Carlisle but the houses here also use chequered brickwork and have sandstone doorcases and bow windows (fig.6). These show that in Carlisle patterned was not confined to lower working class terraced houses but also occurs at the higher end of society.

In contrast to the chequered patterned brickwork on terraced houses in Carlisle, other terraced houses in the city were built in red brick with white brick details and a white brick string course (fig.5). Other basic terraced houses were constructed entirely in white brick with sandstone trim to the doorcases (fig.3).

Fig.1 The basic terraced house in Carlisle executed in Flemish Bond using a chequered pattern red stretchers and white headers and two courses of white brick as a string course.

Fig.2 (left) Two of the more up market terraced houses with a sandstone bay window on the ground floor.
Fig.3 (right) White brick details on a typical red brick terraced house with white brick details around the doors and windows and a string course.

Fig.4 Contrasting bricks in a row of terraced houses in a more affluent street. They appear to be of one build with matching sandstone details to the doorcases and the bay windows but have a sudden change from chequered brickwork to plain red ones.

Fig.5 A typical terraced house in Carlisle but built entirely of white bricks. The doorcase and the window sills are of sandstone.

Fig.6 Stanwix brick. Chequered pattern brickwork in one of the more affluent areas of Carlisle, show that it was not only the lower-working-class terraces that had the patterned brickwork but this usage also occurred at the higher end of society.

Brick for a Day: Port Sunlight

Those members of the British Brick Society who attended the society's Annual General Meeting, held in the Lyceum, Port Sunlight, on 12 June 2017 were all immediately impressed by the size of the overall village, the wide variety of building styles used, and by the vision and determination of William Hesketh Lever, later the first Viscount Leverhulme (1851-1925) and his brother, James Darcy Lever (1854-1916), with the former being largely responsible for the foundation and development of the Port Sunlight site.

On the afternoon of the Annual General Meeting, the society was most fortunate to have Blue Badge Guide and fellow society member, Helen Lyus, take us on a conducted tour of the housing estate.

Whilst earlier Victorian industrial magnates realised the value of improved housing conditions to the well being and productivity of their employees, W.H. Lever was determined to introduce not only better housing and living conditions, but also to improve the overall health, education, and social ideals of his workers and their families by influencing their lives well beyond the working week. Whilst the rules attached to housing tenancy and factory life would now be regarded as unacceptable intrusion into an individual's life, Lever was determined to ensure that his early life experiences and observations of the dire conditions endured by ordinary working people in his home town of Bolton, Lancashire, were to be drastically improved.

Port Sunlight was established in an area of poor quality land, unsuitable for most forms of agriculture; this was drained and landscaped from 1888 to create both the soap factory and the first phase of the housing estate. Whilst a new soap making process had been developed by chemist William H. Watson, it was Lever who successfully adapted it into a high-volume manufacturing process, with Port Sunlight still being a key asset in the Anglo-Dutch multi-national Unilever empire.

William Hesketh Lever employed a series of architects, working under his overall direction, who have created an estate of buildings using a wide range of then contemporary styles and set out on wide, leafy thoroughfares. All were a far cry from the traditional 'back-to-back' housing slums so common in other places, and not unknown among the cottages which preceded the new housing. He was particularly interested in the personal development of new architects, and through scholarships and prizes supported the careers of many students who would continue to work on the development of the overall estate.

At the heart of the site was the soap manufacturing plant and the associated administration offices, the latter having a facade in Portland Stone (fig.l). The factory and offices created the opportunity for continuous employment, with the company providing spiritual, medical, and welfare facilities for its employees. The houses were subject to a nominal tenancy charge, but they had many other conditions and clause attached to the lease, such as when wash day was, that only Sunlight Soap could be used, and that no alcohol was allowed.

Fig.l The factory buildings with a handsome Portland Stone facade to the offices, approached by an early example of workers' housing in terraces with the upper floors having a timber-framed exterior and brick used on the ground floor.

Fig.2 (top left) The Belgian Cottages at 23 and 24 Windy Bank, built with bricks imported from Belgium and featuring 'tumbling' in their gable ends.

Fig.3 (top right) A wide boulevard lined with houses constructed with either facing red bricks or the use of white render.

Fig.4 (bottom left) Corner plots used co-joined houses and were part of both a pleasing vista and a showcase for the possibilities of both brick and other traditional materials.

Fig.5 (bottom right) Later housing was less flamboyant in its finish.

The afternoon tour started at the Lyceum, a building dating from 1895-96 which demonstrated the ideas controlling the overall concept of Port Sunlight, in that it was designed and used as a multi-functional structure, originally used as the school, had a continuing use as the village hall, and was initially the centre for Christian worship.

As the tour progressed we were able to see, at first hand, the range of architectural styles that whilst changing over time were all complimentary to each other and reflected the changing tastes of the architects and builders concerned. A common factor in all the houses was the superb craftsmanship employed coupled with the sympathetic use of clay products, thus giving an overwhelming sense of quality and longevity.

Whilst many of the bricks and tiles used were from the local region, such as fine Ruabon red brick from J.C. Edwards' works, other houses used imported brick. A significant example is The Belgian Cottages at 23 and 24 Windy Bank, featuring prominent 'tumbling' in their gable ends (fig.2).

Many streets at Port Sunlight are wide boulevards, with terraced houses finished in either red facing bricks or white render (fig.3). Other streets have houses with brick used on the ground floor and a timber-framed finish to the first floor (fig.l). Particular attention was paid to corner plots. Houses, both in terraces and at street corners, were co-joined to create a pleasing vista and showcase the possibilities that brick and other traditional

Fig.6 (left) The Diamond with the unusual analemmatic sundial towards the south end. The Lady Lever Art Gallery is in the distant background.

Fig.7 (right) Members of the British Brick Society enjoying some shade on a very warm afternoon.

materials can convey (fig.4). Later cost considerations were an important factor in minimising the use of the more flamboyant designs (fig.5).

The Lady Lever Art Gallery was completed in 1922; it was constructed using a reinforced concrete frame and faced with Portland Stone. Housing his substantial art collection, the gallery was dedicated by W.H. Lever to the memory of his wife, *nee* Elizabeth Ellen Hulme (1850-1913). The magnificence of the paintings and sculpture is testament to the appreciation of the donor to all forms of art. The gallery is now part of the National Museums and Galleries Merseyside, administered from Liverpool. In the nineteenth century, that mercantile city's merchants had been substantial collectors of art and archaeology.

The Diamond, the central spine of Port Sunlight includes landscaped gardens with an unusual analemmatic sundial.

Close to the Lady Lever Art Gallery is the Port Sunlight Museum, which apart from a very welcome tearoom, is dedicated to the technological processes involved with soap making, the general history of the site, and the many people who have lived there.

The society's thanks are recorded to Helen Lyus whose knowledge of and interest in Port Sunlight was invaluable in making the visit so enjoyable and successful.

MICHAEL CHAPMAN

ACKNOWLEDGEMENTS

In writing this report the author has made reference to the article by D.H. Kennett, 'Housing Industrial Workers, Controlling Industrial Workers', *BBS Information,* **136,** June 2016. All photographs in this article are by the author.

Fig. 8 An original Sunlight Soap in its packaging.

Brick for a Day:
Barton-on-Humber, Lincolnshire:
William Blyth's The Old Tile Works Heritage Centre

Fig. 1 General view of William Blyth's yard with the Humber Bridge in the background.
Photograph: Mike Chapman

Barton-on-Humber has a long association with the manufacture of clay bricks and tiles, and whilst most of this once thriving industty has long disappeared, William Blyth Ltd survives, keeping a traditional product range very much alive in a competitive market, dominated by Wienerberger Ltd, the Austria-based multi-national. The company, now owned by a local businessman, Mr Gordon Harrison, runs two roof tile making plants, producing traditional North Lincolnshire clay roof tiles using methods that would be completely recognisable to the tile makers of the eighteenth and nineteenth centuries.

One of the yards, the Far Ings Road site, operates as a working museum and open to the public who can see at first hand the processes and equipment used to make both roof tiles and a range of hand-thrown architectural and garden pottery ware. The other site at Hoe Hill also produces the 'Barco' roof tile range (fig.9), having a much larger capacity and also supplying the clay to the Far Ings Road site. The company produces a range of pantiles, flat tiles and fittings, along with a range of architectural ceramics and garden pottery (fig.22). The roof tile ranges are marketed under the distinctive brand names of 'Barco' and 'Celtic'.

HISTORICAL BACKGROUND

Whilst Barton-on-Humber today is dominated by the Humber Suspension Bridge, opened in June 1981 and when built the longest single-span suspension bridge in the world, the town itself, dating back to the Anglo-Saxon period, has a rich industrial heritage, with the manufacture of clay bricks and roof tiles being a significant part of this. The clay industry in Barton-on-Humber owes its origins to the very fine and easily available Alluvium clays found along the Humber Estuary and to the adjacent waterway which provided a cost-effective means of transport for both the finished products and the coal needed to fuel the kilns.

The town itself, established in an area where timber and stone were not readily available as building materials, has many fine examples of substantial buildings constructed in the seventeenth and eighteenth centuries which used brick, most probably made in local brickyards. One of the earliest records is an inventory of 1728 taken after the death of Francis Page; this document notes him as a brickmaker and lists stocks of bricks and tiles.

The opportunity for large-scale manufacturing came with the Enclosure Act of 1792, when good and proven sources of clay had high availability and there was an increasing demand for bricks and tiles. These two factors allowed entrepreneurs to buy the newly-enclosed land and establish works.

Fig.2 Ordnance Survey map of Far Ings Road and Barton Waterside in 1902 showing brickyards along the edge of the River Humber. A star marks the William Blyth works. Barton station is at the bottom of the map at the south end of Far Ings Road.
Source: National Library of Scotland, Ordnance Survey Images

The areas of land developed for brick and tile manufacture are referred to in title deeds as 'Closes' with the shape and areas of the of land conforming very closely to the closes on the original Enclosure Award.

In 1826, there were four works established, rising to thirteen yards along the riverbank in 1892.[1] A significant number of local men and boys were employed in the processes, all following a similar cycle of production, with clay being dug over the Winter and then used during Spring and Summer to produce the bricks and tiles. These were then dried in open-air dryers, known as brick chesses (fig.5), and when dry fired in brick-built down-draught kilns (figs.6 and 18).

The Ordnance Survey map of 1902 (fig.2) shows various yards to the west of the town, along Far Ings Road, with the star marking out William Blyth's works. In 1902, this was one of at least five brickyards on the waterfront, with at least another one further south, nearer the railway station (fig. 13).

The traditional methods of manufacturing employed very basic but effective equipment to form the products, with tiles being made using a 'Stupid' machine, the weathered clay having been mixed and pugged through a ram extruder, forming the clay into a continuous ribbon. Figure 3 shows the operation of an extruder set-up, in this case powered by a flat belt pulley, with the flat belt connected to a steam engine. This particular scene shows the machinery located next to the weathered clay pile, with bricks being produced by a hand-operated cutter. The machine could have been made locally, as the advertisement for Samuel Gibson shows (fig.4); this firm at Mabel Foundry, Barton-on-Humber, embraced the trades of 'Engineer, Machinist, Millwright, Boiler Maker &c.' Once made the wet products were dried in a variant of open air hack dryers, locally known as 'Chesses' and probably better known as 'drying hacks'. Typically, the tiles were placed on to wooden trays, arranged in rows and left to dry out (fig.5). They were protected from the worst of the elements by copings and could be protected by wooden side boards in very wet weather, as can be seen in examples currently in use (fig. 15). In the foreground of figure 5 at the bottom left is a typical brickyard hack barrow used to take the bricks both to and from the drying chesses.

One of the other industries in Barton-on-Humber was engineering and iron foundry. Local companies met the needs of the local tile makers by designing and manufacturing the equipment required. Figure 4 is an advertisement for designs offered by Samuel Gibson of the Mabel foundry; it shows an extruder coupled with a hand-operated brick cutting table.

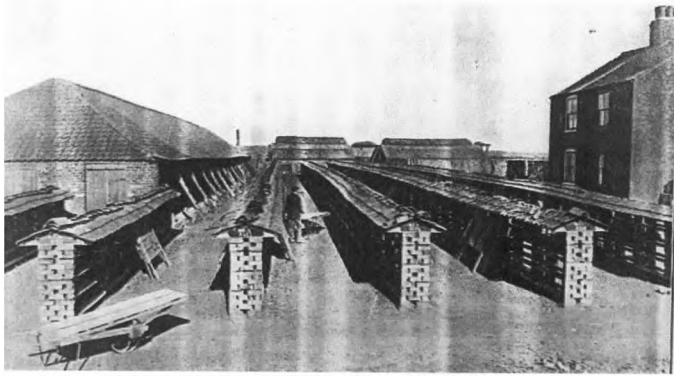
Once the clay pieces were fully dried, a process that could take several months, depending on the weather, they were stacked in a downdraught type kiln for firing, with coal being the principal fuel. Figure 6 shows a schematic layout for a typical downdraught kiln. With fuel being fed in through feed holes along the base of the kiln, the arrows depict the flow of the heat generated, first up to the crown of the kiln and then pulled down through the green ware, with the final products of combustion leaving through the chimney. The successful operation of this type of kiln depends on the height of the chimney to ensure sufficient flow of the gases through the ware, all controlled by the precise operation of the Damper.

Once the firing process was completed, the ware was removed, sorted for quality, and stacked in the yard for despatch.

Fig.3 (left) The operation of an extruder set-up, powered by a fan belt (on right) from a steam engine (not visible).

Fig.4 (right) Advertisement for an extruder made by Samuel Gibson of Barton-on-Humber coupled with a hand-operated brick cutting machine.

Sources: Fig.3: G. Bryant and N. Land, *Bricks, Tiles and Bicycles in Barton before 1900,* Barton-on-Humber: Barton-on-Humber W.E.A., 2007; Fig.4: Ann and Peter Los Collection



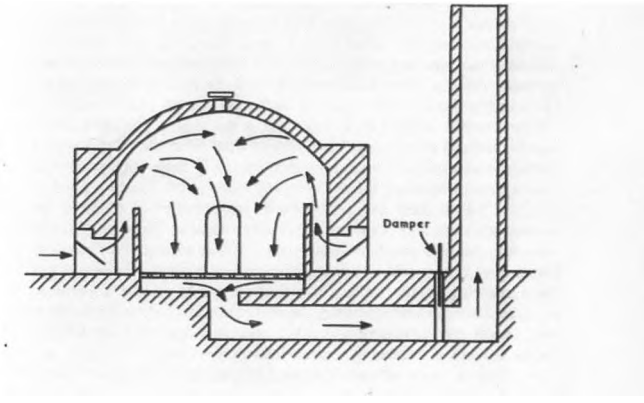


Fig.5 (left) Rows of 'Brick Chesses' used for open air hack drying.

Fig.6 (right) Schematic diagram of a downdraught kiln.

Sources: Fig.5: Ann and Peter Los Collection, 1978; Fig.6: E. Rowden, *The Firing of Bricks,* Winkfield Row: Brick Development Association, 1964, p.23.

At the industry's peak, fifteen yards were operating in the area, producing high quality bricks, tiles, and pottery, with clay tiles gradually replacing the other products. Competition from other roofing products, most notably concrete tiles, coupled with higher costs and unfavourable working conditions led to closure of most of the yards, with many yards up for sale in the 1920s. The is was mainly due to poor sales as is depicted in the large stocks of bricks shown in figure 7 (overleaf).

Originally all the yards were producing bricks as their main product, but it was soon realised that the clays being used were more suitable for roof tile production, so the area soon established itself as a centre of excellence in the production of this type of clay ware.

As a final historical note, the *Directory of Brickworks for 1941* lists eight Brick and Tile Yards in existence, all in a 'Closed' status.[2] Figure 8 shows an advertisement for one company from *Kelly's Directory of Hull* of 1913.

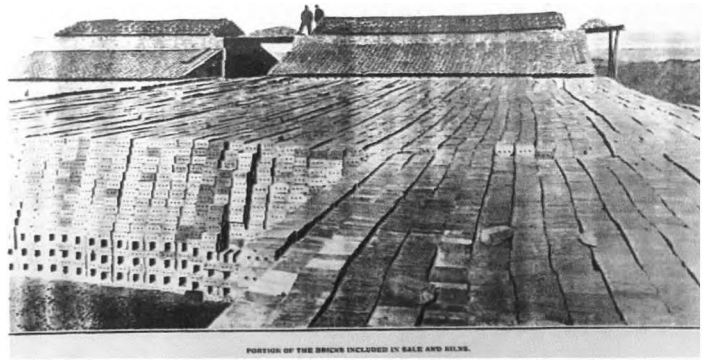


Fig.7 Large stocks of bricks at a brickyard which was forced to close because of poor sales.
Source: Ann and Peter Los Collection, 1978.

Fig.8 (left) Advertisement for the Barton Patent Brick and Tile Company from Kelly's *Directory of Lincolnshire* for 1913.
Fig.9 (right) Advertisement from 1978 for William Blyth's products.
Source: Both figures: Ann and Peter Los Collection, 1978.

THE VISIT OF THE BRITISH BRICK SOCIETY, 16 SEPTEMBER 2017

William Blyth's Old Tile Works Heritage Centre

The British Brick Society previously visited the works then operating as William Blyth & Co in 1992. Our visit in September 2017 was devised into two parts, with a morning visit to the Old Tile Works, and then a walking tour of the town of Barton-on-Humber itself, led by Richard Clarke.

William Blyth today operates from the two sites, mentioned above, and employs around twenty people. It utilises much the same manufacturing processes as have been outlined in the historical description, above.

Fig. 10 Clay tub being guided up the incline to the clay mill building in 1978.
Fig. 11 The clay mill building in 2017, in good condition but disused because of fears of safety hazards.
Sources: Fig. 10: Ann and Peter Los Collection, 1978; Fig. 11: Photograph, Mike Chapman.

Fig. 12 The Ruston loco and clay tub being unhitched in 1978.
Source: Ann and Peter Los Collection, 1978.

Old English Pantiles and Lincoln Tiles, using the trade name of 'Celtic' and 'Barco' are the company's main products (fig.9) and are widely used in Eastern England in both new build and restoration projects.

The main difference from the society's visit to the original William Blyth works in 1992 is that then, as was the case originally, the clay was dug in a 'close' nearby and brought to the works for processing by a light rail system, using a Ruston diesel locomotive to pull the 'Hudson' tipper waggons. Now the clay is dug and prepared at the Hoe Hill Works and supplied as 'ready to use' material at the Far Ings Road site. Figures 10 and 12 show the original methods with a tub full of clay being guided up an incline into the clay mill building and the unhitching of the small, Lincoln-made locomotive from the tub, respectively. Figure 11 shows the clay mill building in its present condition, remarkably unscathed but disused and regarded as a safety hazard.

On the society's recent visit, fifteen members of the British Brick Society and their guests were guided round by Gabriel Nichols, the master potter on the site. Apart from the prepared clay now being used, the production process has changed little since 1840 when Blyth's works was established.

The whole site is designated as an 'Industrial Heritage' site, with all the traditional methods still being employed. Tiles are made using a hand-operated 'Tile Stupid' which uses an electronically-operated ram to push the plastic clay through a tile profiled die, with the actual tile being hand cut. The operator then uses a 'tile horse' to remove the wet tile and place it in a stack ready for transporting to the drying hack (fig. 13). Using this type of portable tile-making machine allows it to be moved near to empty tile racks that require re-filling. In a

Fig. 13 An employee of William Blyth removing the cut tile from the Stupid machine using a 'tile horse' to convey the soft tile to ad adjacent drying rack.

Fig. 14 The drying hacks with external wooden ventilator doors.

Photographs: Mike Chapman.

Fig. 15 Dried tiles being taken by tractor and trailer from the hacks to the downdraught kiln for manual setting.

Fig. 16 Tiles set in the kiln in readiness for the next firing.

Photographs: Mike Chapman.

typical day, some 700 tiles are produced, and then placed in the drying hacks (fig. 14), with drying times being five to six weeks in the Summer months and ten to twelve weeks during the remainder of the year. The hacks, themselves, are constructed in large sheds, with external ventilator doors being used to control air movement and offer weather protection (fig. 14). Once dried, the tiles are taken by tractor from the hacks (fig. 15) to the downdraught kilns for manual setting in the chamber of the kiln. The tiles are closely set (fig. 16), both to support each other and to reduce distortion during the firing process, thus giving sufficient 'dwell' time to ensure the heat-work process is correct to produce a well-fired quality product. The chamber holds approximately 20,000 tiles, with 10 tonnes of coal used for each firing to 1030 degrees Celsius. The firing cycle is completed over a two-week time-frame, with the process controlled by a kiln burner, shared with the Hoe Hill works.

Fig. 17 A general view of the kiln, a brick shed-like structure within a steel frame to ensure that movement of the kiln due to relatively rapid heating and cooling can be contained.
Photograph: Mike Chapman.

Fig. 18 Shrink-wrapped tiles awaiting delivery.
Photograph: Mike Chapman.

The kiln has an adjacent shed-like structure built of brick to hold the stock of coal and the automatic stokers used to introduce the coal at the correct rate into the kiln. The steel frame around the kiln, the 'Buck Stays' on the sides and the end with the connected horizontal 'tie-bars' are essential to ensure that the movement of the brick structure, induced by continual heating and cooling, can be contained. This is achieved by slackening off the connecting tie-bars to accommodate expansion when heating and then tightening as the kiln cools. This is an essential and important part of the kiln burner's role. During the cooling process, waste hot air is transferred to an indoor drying shed, used to dry the architectural ware produced in the pottery.

Once the firing process has been competed, the tiles are manually sorted and stacked on to wooden pallets. Each pack is shrink-wrapped to assist with the stability of the load and protection against the weather. It also offers the opportunity to advertise the brand (fig. 18).

The pottery process is a very fine example of a highly-skilled artisan producing a wide range of hand formed ceramics, ranging in size from large chimney pots and garden ware (fig.21) to small clay ornaments.

Many are bespoke items required to exactly match original pieces for a restoration project, with extensive use made of the potter's wheel (fig. 19). One example of the items being made in September 2017 was a range with the Halloween market in mind (fig.20). The site included an excellent café, where many of the group had lunch, and then finished the tour with a visit to the shop where a wide range of pottery products were for sale.

Hall's Ropery and Buildings in Barton Town

The afternoon walk around the town, led by Richard Clarke, started off at the Old Rope Works (fig.22), was operated by Hall's Barton Ropery from 1767 to 1989. This fine brick building now houses an historical display of the rope-making process, an art gallery, and a very nice café. The building adjacent to the rope works shows an original but now restored dock-side crane.

Adjacent to this and on a site now occupied by a supermarket was the site of another tile yard and the Elswick Hopper Bicycle factory, another of the town's famous industries.[3] Large-scale cycle production commenced in 1880, and this was once the largest factory of its type in the world.

Apart from river transport, the railway, still in existence, was built to provide alternative transport facilities to all the industries in the town, and provided a direct connection to the wider rail network. It was opened on 1 March 1849 and originally worked by the Great Grimsby and Sheffield Junction Railway Company,[4] but was soon absorbed by the Manchester, Sheffield and Lincolnshire Railway, which in 1897 became the Great Central Railway before in 1923 being absorbed into the London and North Eastern Railway after the 1923 group of the railways of Britain into four companies. The line survived a number of closure attempts in the Beeching era and now runs between Barton and New Holland, with trains originating in Grimsby.

Fig.22 (Left) The former Hall's Barton Ropery, now housing an historical display of rope making, an art gallery, and a cafe.
Fig.23 (Right) Building adjacent to the rope works with an original dock crane, which is now restored to full working order.
Photographs: Mike Chapman.

Opposite

Fig. 19 (Top) Members of the society beside the potter's wheel which is much used for bespoke items.
Fig.20 (Centre) Some examples of the items made on the potter's wheel, many clearly with the Halloween market in mind. Not the decorative ridge tile to the right.
Fig.21 (Bottom) General view of part of the works with the clay mill building in the background and large garden pots in the foreground.
Photographs: Mike Chapman.

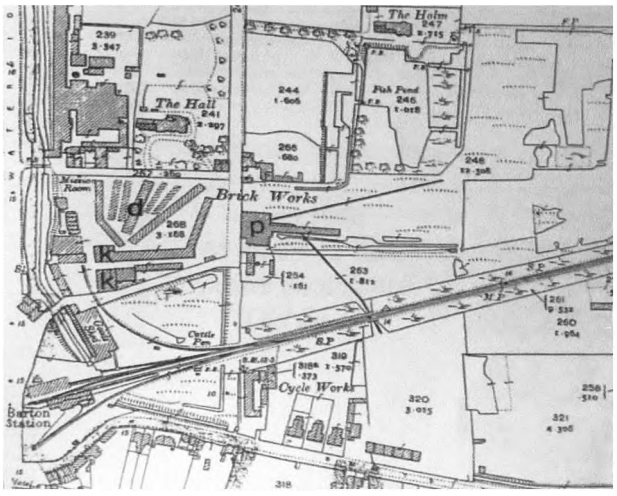


Fig.24 Ordnance Survey map of 1906 showing railway sidings branching off to serve the brickyards. The straight thick lines to the brickworks in the centre indicate overhead rope ways conveying raw clay from closes to the brickworks.
Source: G. Bryant and N. Land, ***Bricks, Tiles and Bicycles in Barton before 1900,*** Barton-on-Humber: Barton-on-Humber W.E.A., 2007

The importance of the railway to the town can be seen in a map of 1906 which shows sidings into a brickworks and other waterside factories.

The coming of the railway had one detrimental effect on the economy of Barton-on-Humber. Barton Waterside, at the northern end of Far Ings Road, had been the starting point on land for coaches between Hull and London, taking a route via Lincoln, Peterborough, Baldock, and Hatfield. The railway at New Holland,[5] opened on 1 March 1848, exactly twelve months before the extension to Barton-on-Humber, and the purchase the ferry there with the building of a new pier at New Holland, together with the direct route from Yorkshire to London of the Great Northern Railway meant the end of long-distance stage coaches operating out of Barton, though not the ferry from Barton to Hessle, the place immediately across the River Humber.

Whilst the walking tour was eventually cut short by heavy rain, the group were able to appreciate many of the fine building and architectural styles of which the town is rightly proud (figs.25 and 26).

The proposed visit to the Baysgarth Museum (fig.27) was a casualty of time and is highly recommended for a future individual visit, as is a further walk around the town and a visit to the National (later Infants) School, opened in 1845, and now the Wilderspin Building.

The society's visit to Barton-on-Humber was a very successful day, with everyone coming away with a first-hand understanding of heritage clay tile making and what a lot the town itself has to offer to those who are interested in the preservation of industrial history and the fine architecture in a once busy and prosperous town.

As a *Footnote to the Visit* The Old Tile Works is currently home to a brick collection, donated by Ann and Peter Los, which is intended for display in the Rope Works Museum, a process apparently interrupted by serious flooding of the area. The collection is on several pallets and under the watchful eye of Gabriel Nichols.

In addition, one of the visitor spotted a brick near the café with SUSSEX in the frog (fig.28). This hand-made brick originated from the Sussex Brick Company, based near Hastings in East Sussex, owned and operated by Mr Gordon Harrison, the owner of The Old Tile Works Heritage Centre.[6]

ACKNOWLEDGEMENTS

The author's thanks are recorded to British Brick Society members Jacqueline Ryder in facilitating the visit and her contacts with Baysgarth Museum, and Ann and Peter Los for their local knowledge and collection of photographs from the previous British Brick Society visit and the history of brick and tile making in the area; to Richard Clarke from the Barton Civic Society; and to Gabriel Nichols, William Blyth's Master Potter.

Fig.25 (top left) A showcase of special shapes makes a welcome relief between more recent uPVC fenestration.
Fig.26 (top right) Brick cladding as a frontage to an earlier timber-framed house.
Fig.27 (bottom left) A member of the society inspecting the blue plaque on the Baysgarth Museum.
Fig.28 (bottom right) Handmade brick originating from the Sussex Brick Company seen near the cafe.
Photographs: Mike Chapman.

NOTES AND REFERENCES

1. G. Bryant and N. Land, *Bricks, Tiles and Bicycles in Barton before 1900,* Barton-on-Humber: Barton-on-Humber W.E.A., 2007, *passim.*
2. Ministry of Works, *Directory of Brickworks, Great Britain, Section 2, North Eastern Area, Lincolnshire, 1941,* London: H.M.S.O., 1941, pages 7-9.
3. Bryant and Land, 2007.
4. Dates of railway openings from N.R. Wright, *Lincolnshire Towns and Industry 1700-1914,* Lincoln: History of Lincolnshire Committee for the Society for Lincolnshire History and Archaeology, 1982, page 264. General background on railways in the area, see *ibid.,* pages 119-136.
5. Wright, 1982, page 264 with pages 119-136, especially pages 125-132.
6. M. Beswick, *Brickmaking in Sussex A History and Gazetteer,* Midhurst, West Sussex: Middleton Press, 2nd edn, 1993, pp.136-137, Guestling no.5, notes 'Brickworks on east side of Fourteen Acre Lane'. In 1938 the Guestling (Sussex) Brick & Estate Co., which became the Hastings Brickworks Ltd; it was owned by Butterley Brick Ltd in the 1990s; but by 2001 was trading independently as the Sussex Brick Company.

BRICK IN PRINT

Between June 2017 and February 2018, the Editor of *British Brick Society Information* has been made aware of several published articles of interest to members of the society. 'Brick in Print' has become a regular feature of *BBS Information* with surveys appearing at least twice a year. Members 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.* Television programmes and websites may also be included. Unsigned entries in this section are by the editor.

D.H. KENNETT

Judith Curthoys, 'Hythe Bridge Street, Park End Street, and their Connecting Streets: Changing Transport and Changing Architecture in the Parish of St Thomas, Oxford',
Oxoniensia, 82, 2017, pages 133-163.

Hythe Bridge Street, Park End Street (or New Road), and short portions of Rewley Road and Fisher Row form an 'island' between the city and the railway in the suburban parish of St Thomas in Oxford. The article determines the influences on its development and change, concentrating on its architecture and its place as a focus for transportation in Oxford — first river and canal, and later rail and road — with its consequent mix of transient and settled populations. The article, concentrating on the period between 1850 and 1950, considers the wider issues surrounding the area's development, including the influence, if any, of Christ Church, the principal landowner: the author is the archivist of the House.

The paper is well-illustrated, including an aerial photograph of the area *circa* 1930 (p.134), fourteen maps of all or part of the area, five architect's drawings of plans and elevations of buildings in the area, and eight photographs of buildings including an 1894 construction photograph of the furniture depository of Archer, Cowley & Co on Park End Street, with its early steel framing (p.143). This has a notable brick frontage. Other brick buildings shown in the photographs include the 1930 block of ground-floor shops with flats above on the south corner of Middle Fisher Row (the junction with Park End Street) (p. 152) and the 1938 public house at the north corner of Middle Fisher Row (the junction with Hythe Bridge Street) (p.137).

The architect's drawings include plans of the Eagle Brewery at the west end of the south side of Park End Street in 1914 (p.144) and for the Royal Oxford Hotel in 1935 (p.155), which had not changed much in 1984. Elevations with structural details in cross-sections include the original design for Hartwell's Garage in 1919 (p.151), east of this the brick-built shops and hotel of 1927 (p.154), and west of Hartwell's King's Motorcycle Garage (now Kwik-Fit) in 1934 (p. 153). With the shops and flats on the corner of Middle Fisher Row, the hotel, the two garages, and the Royal Oxford Hotel constitute the modem landscape of the north side of Park End Street. Despite the stone frontages of both garages of the corner hotel, brick is much used, often in decorative panels in barely visible side walls. The other buildings here have brick facades as well as internal and side walls of brick.

This area, with the River Thames as its eastern boundary and immediately west of Oxford Castle, has twice been visited by the British Brick Society, briefly in Spring 2006 and more extensively in April 2015.

Post-1950, these streets have changed again. A large glass-covered building has been constructed for Messrs Blackwells occupying the western half of the north side of Hythe Bridge Street. On the south side of Park End Street, new brick buildings have been constructed at either end. And just north of the area, there is a new city fire station on the northern section of Rewley Road.

AUTHOR'S SUMMARY (amended and extended)

Oliver Gerrish, 'A Modernist Castle: Upmeads, Staffordshire',
Country Life, 15 November 2017, pages 58-62.

Upmeads is not a country house but rather when built it was a house on the edge of Stafford, being still almost the last house on Newport Road. Built in 1908 for Frederick and Mabel Bostock, scions of the Lotus shoe dynasty whose works was a major employer in the town. Mabel Dorman, as she was before her marriage, had trained as an artist at the Birmingham School of Art, one in the vanguard of the Arts-and-Crafts Movement. The architect they chose was the modernist but Arts-and-Crafts sympathiser, Edgar Wood of Manchester.

Wood provided the Bostocks with a large brick-built house, using 2-inch Staffordshire bricks in variegated hues, predominantly red but including purples and greys. The bricks were laid in Stretcher Bond.

The builder was local, Espley & Sons of Stafford. To be totally up-to-date in 1908, Upmeads had a 'motor house' as its lodge; this was almost immediately extended upwards to provide accommodation for the chauffeur.

The entrance front faces north with the main doorcase of stone set within a concave bow. This allowed the principal rooms to face south, with extensive views over the garden and the Staffordshire countryside: much of the terraced garden was sold off for development after 1957 by Mabel Bostock's nephew who inherited the house, but new development did not impede seeing the garden front of Upmeads from Newport Road. There have been two further owners since Christopher Lingwood's death in 1985.

A William Morris carpet for the drawing room was also sold in 1985 but the interior of the house still has many of its original fittings, including wallpaper in a secondary bedroom which may be to a design by Gustav Klimt.

Further information on Upmeads has been gleaned from a 2012 sale catalogue.

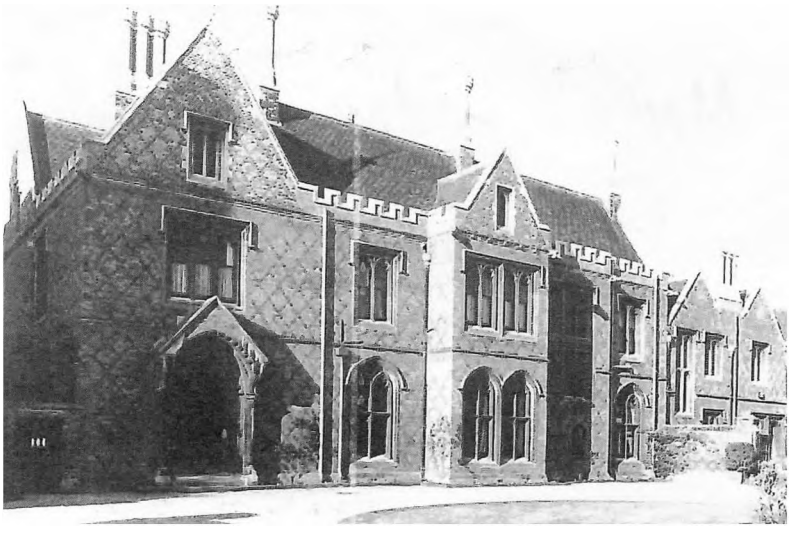


Fig. 1 The Master's Lodge, St John's College, Cambridge

Jeremy Musson, 'A Masterly Touch: The Master's Lodge, St John's College, Cambridge' *Country Life,* 25 October 2017, pages 52-56.

St John's College, Cambridge was founded in 1511 on the site of the medieval Hospital of St John. First Court was built of red brick with dark-brick diaper and stone dressings in 1511-20, although the north range comprised the earlier stone-built chapel and infirmary with modernising alterations. Three centuries later, the latter were in poor repair and in 1863-69 George Gilbert Scott (1811-1878, knighted 1872) provided a replacement chapel — an infirmary was no longer required. A stone building in thirteenth-century French Gothic style, it was built north of the original, whose plan is outlined in the grass of First Court. It is a striking building in its own right, but it is over-scaled for its location — not, say, the impressive Sussex downland of Lancing College chapel (1868 *sqq.,* R.C. Carpenter, 1812-1855), but the flat townscape of Cambridge — whilst the insistence on an apsidal east end creates an unsightly gap in what should be an enclosed space. One might also deprecate the disparity of materials, except that there is a good precedent in the stone chapel contemporary with the fifteenth-century brick courts of Eton College, and, as noted, the St John's chapel's predecessor was of stone.

The article noticed here briefly considers these background matters, but is principally concerned with the Master's Lodge (fig.l), in an extensive garden north-west of the chapel. It too was designed by Scott and was erected in 1863. If the size of the chapel reflects (at least to some extent) the time of its building, when attendance at chapel was compulsory, that of the lodge mirrors an age when college masters had a number of live-in servants. But it is much more sympathetic to the Tudor courts in being of red brick with black brick diaper and stone dressings.

'Loosely Perpendicular in style' is Jeremy Musson's comment (p.52). In fact it is in a Tudor style, although — not noticed in the article — the windows have heavily trefoiled heads whereas those in First Court are mostly (not *quite* entirely) typically Tudor in having *uncusped* lights. The octagonal chimney shafts, one may add, are of a late Tudor (Elizabethan) form rather than the more exuberant types more often found in the earlier (Henrician) Tudor period.

Less relevant to these pages, the interiors include some wooden panelling and a stone fireplace from the original Tudor Master's Lodge. The article also considers the suggestion from Gavin Stamp (whose death at only 69 was announced whilst this contribution was being drafted) that George Gilbert Scott the younger (1839-1897) was responsible for the interiors, including the early instance of recycling older materials. There is, thus far, no documentary confirmation, 'but the circumstantial and visual evidence is persuasive' (p.55). And the suggestion comes from one of our most accomplished architectural historians with a profound knowledge of the Scott dynasty, and whose passing is a cause for sadness.

'In 2007, the lodge was restored under the direction of the present Master, Prof. Christopher Dobson' (p.56). The building is, so it is claimed, 'an important part of the story of the college and revealing of Cambridge's search for aesthetic and institutional identity in the era of reform' (p.56). It is not easy to understand this. The 'era of reform' presumably refers to that of the three Parliamentary Reform Acts (1832, 1867, 1884), but of what relevance is it to the Master's Lodge? And does 'Cambridge' mean the city or the university: town or gown? Either way, what exactly *is* its 'search for aesthetic and institutional identity'? This sort of high-sounding rhetoric — applied in this instance to an inoffensive but minor work which few (even amongst resident Johnians!) give a second glance — is common enough in the architectural press. In *Country Life* it is an unwelcome intrusion.

That said, one cannot leave consideration of this article without praise for Justin Paget's six colour photographs, especially the superb double-spread of the exterior at pages 52-53; and this Johnian is grateful to David Kennett for drawing his attention to the article.

T.P. SMITH

David Olusoga, 'A House Through Time',
BBC2, Thursdays 4, 11, 18, 25 January 2018, repeated *BBC2* Saturdays 6, 13,27 January and 3 February 2018

Number 62 Falkner Street, Liverpool 8, is the house in question. This four-storey dwelling was probably built in 1840. When built, the lower ground floor, a semi-basement, housed the kitchen and the servants' quarters, the first floor had the dining room at the front and the morning room at the back. On the second floor were the drawing room at the front and the principal bedroom at the rear, with an en suite toilet, with further bedrooms on the third floor; when the house was a family home this would have been where the children slept. The stairs with half-landings rise in the centre of the house between the two rooms of each floor.

The first resident, a man about town, Robert Griffin, was recorded in the 1841 census, but when his father died in 1845, his funds for being the bachelor gay were cut off and he sold up. The careful researches of the presenter have identified a sale catalogue of his goods and furniture; a furniture historian showed examples of such pieces, now in the collections of the Geffrye Museum, London. Lifestyle and furniture for many of the subsequent residents was a feature of each of the four programmes.

For each of the subsequent residents, Olusoga provided as many details as he could find using the annual street directories for Liverpool, census returns, death certificates, and wills. The four programmes showed how this house went from being a middle-class family home to a lodging house with a resident landlady before becoming individual rooms to rent with a cooking stove on each landing, shared between two or three families or couples, who shared minimal sanitary and washing facilities. After a period when unoccupied, the house was converted into social housing — three flats, one on each floor. During the middle decades of the twentieth century, the occupations, incomes, and social status of the house's inhabitants declined and then rose again. As a family house no 62 Falkner Street was home to professional people and master tradesmen but as a rooming house the occupiers included dock labourers and other whose employment was casual and wages intermittent. When it was flats, one resident was a musician and another a successful playwright.

Unlike many other houses in the street, 62 Falkner Street did not become student accommodation: the main campus of Liverpool University around Abercrombie Square is a mere two streets away, where Olusoga was an undergraduate studying History. After the social housing provider sold it and other desirable properties so as to raise capital, the house has become, once again, a family home. In the nadir of its existence, it was a slum, something from which its builders had sought to elevate it when it was built. Falkner Street is on high ground and away from the docks but in some of its mid-twentieth-century incarnations its inhabitants included dock workers, men poorly paid in a precarious occupation.

We may hope that David Olusoga will turn his researches into a book.

BRITISH BRICK SOCIETY
MEETINGS in 2018

Saturday 19 May 2018
Annual General Meeting
St Albans Hertfordshire
Details to follow in future mailing
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.
Contact Michael Oliver, *micksheila67@hotmail.com*

Saturday 16 June 2018 *(Provisional Date)*
Summer Meeting
Stafford
Good range of brick buildings from Georgian houses to late-twentieth-century crown court and police station also including Edwardian county buildings and public library. The town also has interesting churches and an important stone-built, eighteenth-century assize court and adjacent judge's lodgings.
Contact David Kennett, *kennettl945@gmail.com*

Planning for other possible visits in 2018 is in progress and dates will be announced in the next mailing: it is hoped to arrange a visit to one of Slough, or Alvechurch, Worcs., or the industrial area of Worcester on a Saturday in July 2019.

At the 2017 Annual General Meeting in Port Sunlight it was agreed to hold the 2019 Annual General Meeting in Ripon, North Yorkshire, on Saturday 19 May 2019.

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.

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.